

AUDIO 2000
AES'89
Follows page 48

P'Gram Buys A&M Records; Label Will Retain Autonomy

BY THOM DUFFY

NEW YORK In a bid to boost its share of the U.S. and global music market, PolyGram has bought A&M Records in a \$500 million cash deal that promises the label continued autonomy under founders Herb Alpert and Jerry Moss. The move has been widely rumored for the past month (Billboard, Sept. 9).

PolyGram will obtain all A&M Records assets, including its current repertoire and artist contracts, back catalog, music video arm, and real estate holdings. Among the latter are the A&M studios, the landmarked Charlie Chaplin studio lot in Hollywood, and the label's headquarters.

The deal does not include Almo/Irving, A&M's music publishing

arm, which operates independently of the record label and which Moss said is not for sale.

The terms of the A&M acquisition were not specified; but, at a press conference here Oct. 11, PolyGram International President David Fine said the reported \$500 million figure
(Continued on page 84)

Summer Smashes Spur New Release Strategies Sell-Thru Hits Spill Into First Qtr.

BY PAUL SWEETING

NEW YORK The bumper crop of blockbusters that graced theaters all summer, coupled with the explosive growth of the video sell-through business this fourth quarter, is causing a major reassessment of release strategies throughout the home video industry.

The most significant new wrinkle is the industry's first concerted effort to release major out-of-the-box sell-through titles beyond the traditional fourth quarter time frame. Two of the summer's five top-grossing films, Paramount's "Indiana Jones And The Last Crusade" and Warner's

"Lethal Weapon II," are widely expected to be released on videocassette at a sell-through price in February or March—and Disney has already announced that "Honey I Shrunk The Kids," also in the top five, will be out in mid-March at a low price.

In the meantime, the studios and major independents are scrambling to find holes in the crowded release schedules of December and the first quarter in which to slot their big rental titles. That in itself is a change from past years, when the rule of thumb called for releasing the big-
(Continued on page 91)

CD Costs Lowered On Big-Name Acts

BY KEN TERRY

NEW YORK While consumers still view front-line compact disks as high-priced, many new albums by established acts are being released on CD at lower prices than similar albums were a year ago.

Within the past several months, an increasing number of new-release CDs by big-selling acts have been offered to dealers at the \$9 cost level, which is \$1.20-\$1.30 less than they pay for "superstar" product on most labels.

Among the albums wholesaled at

the lower price are MCA titles by Elton John, Tom Petty, Bobby Brown, and Belinda Carlisle; Capitol and EMI titles by Richard Marx, the Beastie Boys, Great White, Bonnie Raitt, and the Doobie Brothers; Warner Bros. releases by the Cult, Maze Featuring
(Continued on page 93)

CBS, WEA Set Expansion Moves In Classical Music... see page 5

Super Club Adds Turtle's To Its Retail Holdings

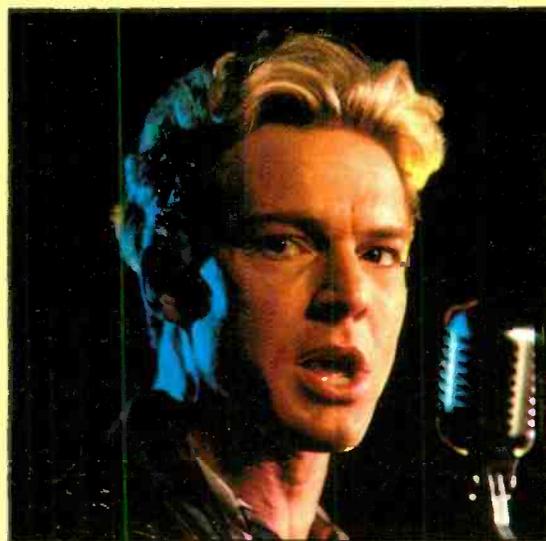
BY ED CHRISTMAN

NEW YORK Super Club N.V., the Belgium-based home entertainment retailer that has agreed to buy the Record Bar chain, continued its acquisition binge by snapping up Turtle's Records & Tapes, a 114-unit retail web based in Marietta, Ga. Terms of the buyout were not disclosed.

The announcement confirms a recent report that the two parties were close to a deal (Billboard, Oct. 14).

Turtle's is owned by Clinton Holdings, a White Plains, N.Y.-based financial firm. Calls to that company were not returned. In Atlanta, Alan Levenson, Turtle's president, says his company hasn't really had a
(Continued on page 85)

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Strait Cops Top Prize At CMA Music Awards

BY GERRY WOOD

NASHVILLE By George, it was a Strait country music week! The surprise selection of George Strait for the Country Music Assn.'s entertainer of the year highlighted a schedule of awards, banquets, parties, seminars, and meetings here from Oct. 5-14.

Previously denied the CMA's top honor four times, Strait won out over Hank Williams Jr., Randy Travis, Ricky Van Shelton, and Reba McEntire for the top award. The softspoken MCA artist, a leader in country music's back-to-the-basics neotraditionalist movement, accepted the CMA's most coveted trophy at the climax of the two-hour show, which
(Continued on page 90)



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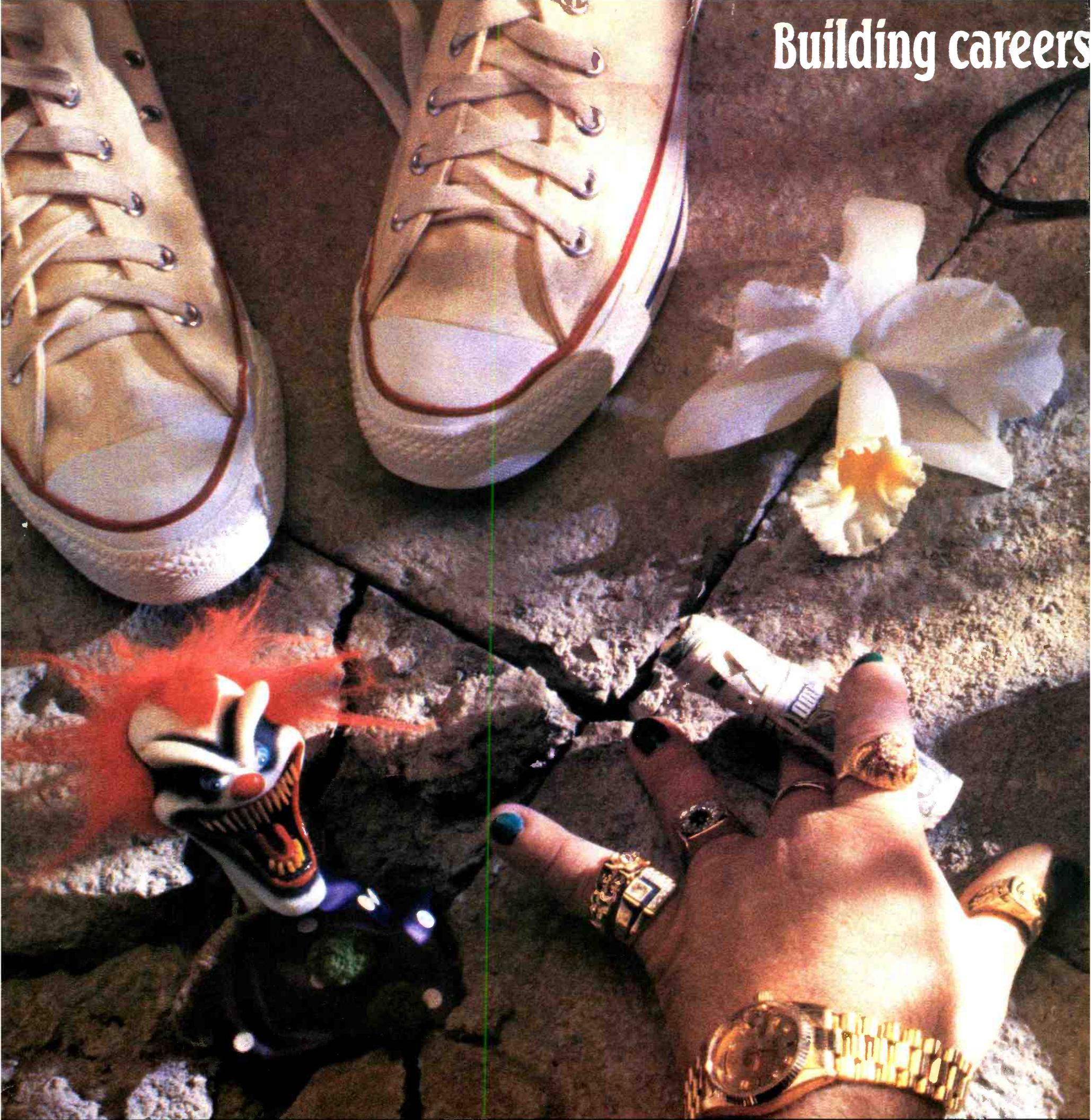
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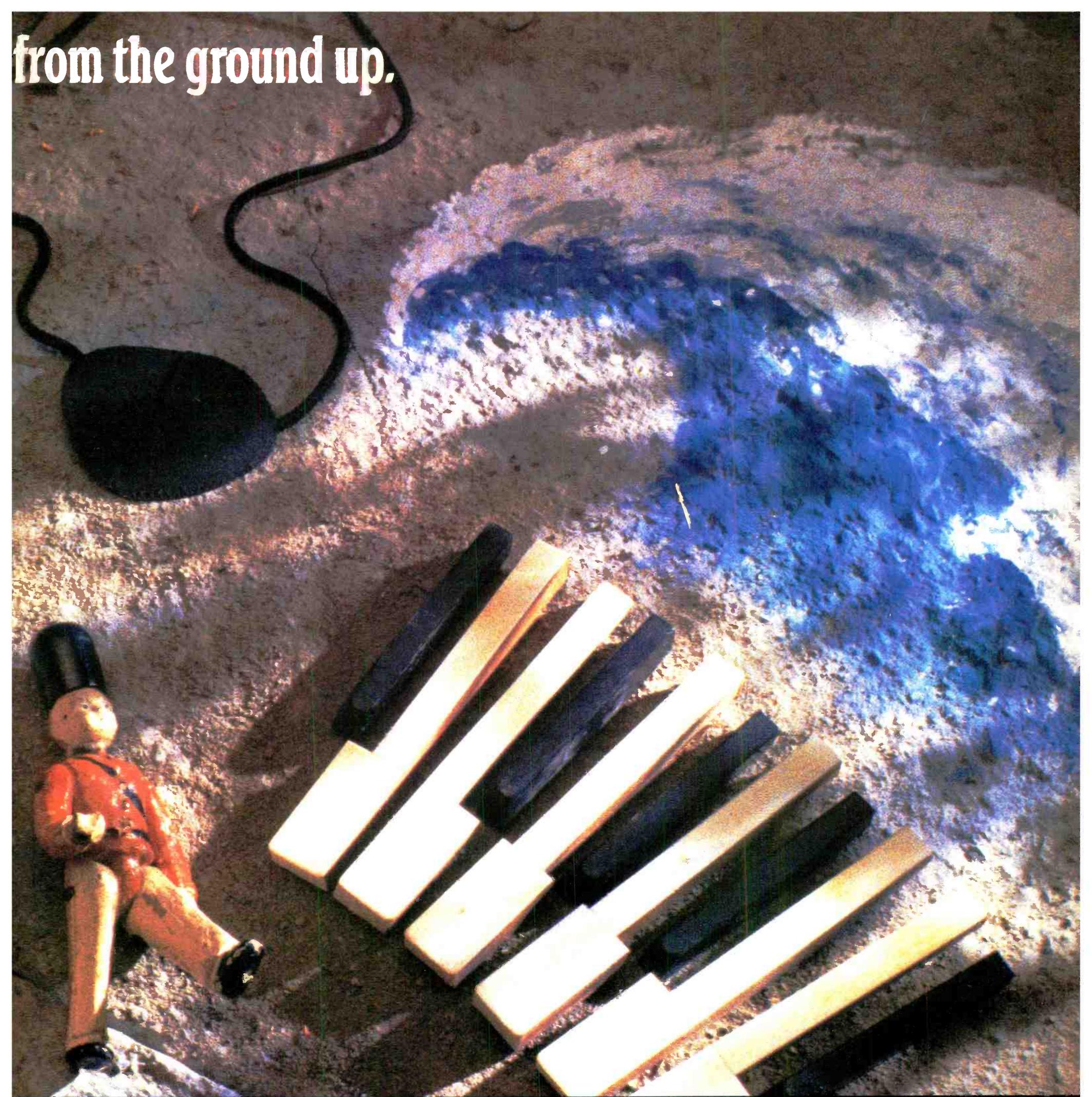
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VOLUME 101 NO. 42

OCTOBER 21, 1989

ARE RADIO 'OLDIES' GETTING YOUNGER?

FM station programmers are rethinking—and readjusting—the percentage of pre-Beatles oldies they play in efforts to target specific demographics. Radio editor Sean Ross has the story. **Page 12**

COWBOY CHANNEL SADDLES UP

Buckaroos, take note. Willie Nelson has corralled plenty of country music, movies, children's programs, and specials to air on his new Cowboy Television Network, set to debut next year. Music video editor Melinda Newman reports. **Page 45**

AUDIO 2000

Pro audio experts discuss the technological changes that will affect the balance between analog and digital in the next decade in this AES convention preview. **Follows Page 48**

COMPACT DISKS MEET GREETING CARDS

Two Dutch record companies have put a new spin on CDs. CBS and the independent CNR label have released CD Greeting Cards and Compact Games, respectively, and they're proving very popular. Willem Hoos reports. **Page 72**

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RCA/Col Reinstates Dropped Distribbs Reflects Reappraisal Of Unpopular Policy

BY PAUL SWEETING

NEW YORK RCA/Columbia has reinstated at least three of the distributors it cut early last year. The move comes in time for the distributors to solicit orders for "Ghostbusters II," the studio's big fourth-quarter title.

The reinstated distributors include Houston-based East Texas Distributing, Sacramento-based Video Products Distributors, and New Jersey-based Star Video Entertainment. The moves were confirmed by the three companies, each of whom referred further questions to RCA/Columbia. RCA/Columbia executives declined to comment, beyond confirming the reinstatements.

The moves represent the culmination of a gradual reappraisal by the studio of the controversial distribution policy it enacted 15 months ago. After dropping several wholesalers, RCA/Columbia imposed a system of territorial restrictions on its remaining roster of 11 "authorized distributors." This summer it lifted those restrictions.

In another retreat from its earlier policy, shortly after the Video Software Dealers Assn. convention in August, the studio began shipping its sell-through product to some of the distributors it had cut.

While RCA/Columbia was not the only manufacturer to attempt a restructuring of its distribution system in 1988, its policy of imposing terri-

torial restrictions went beyond anything attempted by other companies and made it a more frequent target of criticism by retailers and distributors. Vestron, MCA, and HBO also trimmed their distributor rosters last year.

The timing of the reappraisal corresponds to the arrival of a new man-

agement team at RCA/Columbia. Three of its top executives at the time of the distributor cuts, Robert Blattner, president, Gary Khammar, marketing VP, and Richard Pinson, VP of sales, have since left the company. The company is now headed by Patrick Campbell, president of RCA-
(Continued on page 88)

Do 'Batdance' CD-5 Sales Spell Format's Success?

BY CRAIG ROSEN

LOS ANGELES If the sales of Prince's "Batdance" are any indication, the 5-inch CD single is headed for market acceptance. According to a Warner Bros. rep, the configuration accounted for nearly 20% of the platinum single's overall sales.

WEA and A&M, both onetime CD-3 supporters, have made the switch to the larger disk, but other major labels, notably CBS Records, still remain skeptical that the CD-5 will succeed where the CD-3 failed.

"I don't think the installed base of CD players is large enough to make any singles concept—whether it's 3- or 5-inch—really fly," says Jerry Shulman, VP of marketing development for CBS, which led the

unsuccessful market push for the 3-inch CD single. "Most people saw the cassette single as a replacement for the 45. The CD single is premature."

Since Elektra became the first major label to issue a commercially available CD-5 in April (Billboard, April 8), PolyGram, Warner Bros., Geffen, Atlantic, Virgin, Capitol, and A&M have issued commercially available titles on CD-5.

Capitol, which has released three titles on CD-5 (by Paul McCartney, Crowded House, and S-Express), has already given up on the configuration. "We wanted to explore it, we did, and it is not working," says sales VP Lou Mann.

Other labels, however, report
(Continued on page 91)

Gunther Breest Maps Strategies For 'Sony Classical' CBS Masterworks Getting New Look

BY IS HOROWITZ

NEW YORK CBS Masterworks will change its name to Sony Classical later this month in a move that heralds a major push to recapture its once superior position in the classical record market both here and abroad. Steps to be taken bracket talent and technical strategies.

Origins of the move can be traced back to the acquisition of CBS Records by Sony two years ago. But it began to take visible shape only after Gunther Breest left Deutsche Grammophon last year to assume the leadership post of the classical wing of Sony/CBS Records.

Headquarters were established in Hamburg, West Germany, in the belief that the worldwide effort was best directed from Europe, where the bulk of classical sales could be anticipated, and where many artists and orchestras with the widest international appeal were based.

Breest, whose prior affiliation brought him into intimate contact with many top recording artists, is expected to announce a number of new signings shortly. Among artists he is reported to be in contract discussions with is Vladimir Horowitz. Another is the conductor Carlos Kleiber.

Breest describes his mandate, in part, as beefing up the status of Sony Classical in Europe, where CBS Masterworks had lost substantial ground in recent years. He expects to accomplish this without curtailing activity in the U.S., both in marketing and new recording.

On a broader basis, he speaks of re-

turning the operation to the creative peak it enjoyed under a top management that had a strong sympathy and dedication to classical music. His reference is to Goddard Lieberman, who headed the company until his death in 1977.

Sony Classical has similar support in the person of Norio Ohga, president and CEO of the Sony Corp. A trained musician himself, Ohga is said to have a personal interest in

seeing that classics assume a larger role within the overall record operation.

Breest says he will maintain a strong classical marketing and A&R presence in the U.S., even as the European facet gains momentum. Exclusive Masterworks artists like Yo-Yo Ma, Isaac Stern, John Williams, Esa-Pekka Salonen, Philip Glass, Michael Tilson Thomas, Cho-Lang Lin,
(Continued on page 92)

New Elektra Classical Wing To Market WEA Int'l Labels

NEW YORK Elektra Entertainment will activate a new marketing wing next month to handle classical labels acquired or licensed by WEA International. Kevin Kopps, most recently with Angel Records, will head up the new facility, which will be based in New York. It will operate apart from Nonesuch, Elektra's in-house classical label.

The division, to be called Elektra/WEA International Classics, starts off with WEA's wholly owned, German-based Teldec line and the licensed Erato catalog, whose deal with WEA becomes effective in January. Together, these lines comprise many hundreds of titles, in repertoire that ranges from early music performed on period instruments to contemporary works. Era-

to has been distributed by BMG, whose rights to the catalog expire the end of this year.

In addition, the new Elektra wing will market classical video product, both on tape cassette and CD video, with two catalogs already licensed, and more to come.

Peter Andry, senior VP of classical repertoire for WEA International, says the move is designed to beef up the firm's marketing presence in the U.S. It represents a "real push" for greater domestic market share. Sales functions will continue to be handled by WEA Corp. out of Burbank, Calif.

In addition to its large catalog, Teldec will be releasing 60 or 70 new titles next year, says Andry.
(Continued on page 88)

Experts Scan Videodisk's Future

U.S., Japan Lead Europe In Format

This story was prepared by Mike Hennessey in London and Susan Nunziata in New York.

NEW YORK Recent figures supplied by manufacturers of laser videodisk hardware and software indicate that the format is beginning to take hold in the U.S. While the market is in a more primitive stage in Eu-

rope, it is progressing rapidly in Japan, and all signs point to worldwide acceptance of the configuration in the next few years.

According to Bruce Venezia, VP of programming and production for Image Entertainment, one of the two main laserdisk suppliers in the U.S., industrywide sales of laserdisk software here will reach 2.2 million units

by year's end.

Pioneer LDCA Inc., the other major laserdisk manufacturer, sold 1.75 million videodisks during the fiscal year that ended in September, according to Dave Wallace, marketing manager. Wallace says Pioneer moved approximately six disks for each player into consumer hands in 1988 and 1989; he estimates that eight to 10 disks per unit were sold nationwide.

Sony/DADC, which is making a major commitment to laserdisk at its Terre Haute, Ind., plant, predicts 1989 laserdisk sales of 3.9 million-4.48 million units at a rate of 14 disks per player owned. Projections for 1990 are for sales of 5.6 million-6.7 million at 13 disks per player.

Pioneer's Wallace says these blue-sky figures are probably based on new companies coming into the hardware market: Matsushita/Panasonic is planning to introduce players in March, he says, and Sanyo and Mitsubishi will also launch laserdisk machines next year. However, Wallace gives more credence to Image's software sales estimate for this year.

Pioneer, currently dividing the hardware market with Magnavox, Yamaha, Sony, and Philips, expects to have sold 100,000 players in the U.S. this year, partly as the result of a massive ad campaign that began in May, according to Mike Fidler, senior VP of marketing, home electronics. Industrywide, 150,000 players will be sold in 1989, he predicts.

Sony has cited lower industrywide (Continued on page 90)



Human League. Bob Krasnow, chairman of Elektra Entertainment, who will receive the 1990 Humanitarian Award from the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research, looks over plans for the charity event, which will take place June 8 at New York's Avery Fisher Hall. With him are officers of the Martell Foundation. Pictured, from left, are Floyd Gleinert, chairman of the foundation and executive VP of marketing, Shorewood Packaging; Krasnow; Tony Martell, founder and president of the foundation and VP and GM of CBS Associated Labels; and Aaron Levy, VP and treasurer of the foundation and executive VP and chief financial officer of Elektra Entertainment.

Spec's Chain Celebrates Growth At Annual Meet

BY ED CHRISTMAN

TAMPA, Fla. With the Florida market becoming a hotbed of record and video chain activity, continuing growth and protecting market share were the main topics at the Spec's retail chain's annual convention, held here at the Hyatt Regency Westshore Oct. 3-6.

Convention attendance totaled about 300, including label representatives and other product suppliers.

In fiscal 1989, which ended July 31, Spec's opened seven stores with a total of 39,700 square feet, and in the new fiscal year, the company already has opened another three stores with 19,500 square feet, bringing the total count to 48 units with a total of 230,000 square feet, according to Ann Lief, Spec's pres-

ident and CEO. When the company went public in 1986, total store space was 50,000 square feet.

What's more, the company is working on or has closed deals to open another 13 stores with 116,000 square feet. Spec's will probably open a total of 10 stores in fiscal 1990, Lief said.

"Our future is not only to grow through new stores but to stay on top of current stores," Lief said.

Along those lines, Spec's has renovated or relocated five stores and is planning or doing another six renovations. Moreover, in the last year three stores were closed because they either were too small or just were not producing.

In the keynote address, Lief told store managers, "We are setting (Continued on page 92)

Vid Dealers Likely To Hike Indie Meet's Attendance

Record Turnout Expected At NARM Event

BY BRUCE HARING

NEW YORK Some 400 delegates drawn from the ranks of independent labels, rackjobbers, and one-stops are expected at this year's National Assn. of Recording Merchandisers Wholesalers Conference, set for Oct. 21-25 in Phoenix.

The Arizona Biltmore Hotel will host the event, which is expecting larger than usual attendance because of the growth in video-oriented personnel in manufacturing and merchandising.

Highlighting the conference is the Fourth Annual Independent Music Awards banquet on Saturday (21),

which this year offers its first independent-label-of-the-year award. Also of significance will be a presentation by Mickey Granberg, retired NARM executive VP, who will bestow her own independent-label award to an individual who has made an outstanding contribution to the indie community.

The Parents Music Resource Center's controversial film "Rising To The Challenge" will be screened twice at the convention. Also on tap is a presentation titled "The Land Of Music Video," hosted by Steve Harkins, audio director at Baker & Taylor Video.

The independent label portion of the convention will run from Saturday (21) through Oct. 23, and will be devoted to plans for the second joint product presentation by the Independent Action Committee at the 1990 NARM convention, set for March 10-13, 1990 in Los Angeles.

Tom Silverman, a member of the IAC, says, "We're spending 50% more [in 1990] than last year, and we hope to get more labels and distributors involved in the presentation. The cost of participating on the high end of the spectrum will increase, and it will be a longer presentation [than last year's]."

Other probable discussion topics among the independent labels include the dilemma of how to price cassette singles, 12-inch vinyl's future, and distributor computerization, Silverman says. (Continued on page 92)

Billboard/Pepsi 900-Number Puts Music News On The Line

NEW YORK Billboard and Pepsi have bowed an interactive phone line offering music news, a trivia contest, and information on new releases.

For 99 cents for the first minute and 75 cents for each additional minute, callers to 1-900-HOT-ROCK can:

- Hear information on "hit picks." These are described by Joe Mangione, VP/GM of Billboard's entertainment marketing group, as promising new singles breaking on Billboard's Hot 100 Singles chart.

- Participate in a trivia contest offering prizes ranging from cassette singles and CDs to Pepsi vending machines.

- Catch the latest music news updated several times a week.

The Billboard/Pepsi phone rela-

tionship was concluded after two months of negotiations, according to Mangione. Pepsi's previous relationship with Billboard includes sponsorship of the magazine's in-store record and video charts.

"Besides the calls and exposure for Pepsi, we will use the line to do market research for Pepsi and do promotions like ticket giveaways when they put new artists on tour," Mangione says. "It's a promotion vehicle; here's a new medium Pepsi can use for direct response, advertising, and promotion."

Advertisements for the service are running on MTV and several national radio programs, including the Pepsi-sponsored "Hitline USA."

"Pepsi is very excited about this involvement on a number of levels," (Continued on page 93)

EXECUTIVE TURNTABLE

RECORD COMPANIES. WEA International in France promotes Luigi-Theo Calabrese to president of WEA Music International in France, and appoints Christian Paternot president of WEA Music France. They were, respectively, president of WEA Music France and senior VP, Southern Europe, for RCA Video.

PolyGram Records in New York makes the following appointments: Rand Hoffman, senior VP of business affairs; Jane Knichel, manager of sales administration; Sandy Gordon, manager of marketing administration. They were, respectively, VP of legal and business affairs at BMG, senior financial analyst at Integrated Resources, and manager of sales administration.

Atco Records in New York appoints Val DeLong national singles direc-



HOFFMAN



KNICHEL



DeLONG



KAWALEK

tor and Laurey Kawalek national manager of AC radio and video promotion. They were, respectively, Southeast regional director for the label in Atlanta and assistant to Atco's VP of promotion.

MCA Records in Los Angeles makes the following appointments: Jim Cardillo, national director of metal/alternative marketing; John Loscalzo, national director of metal/alternative promotion; and Lauren Ashlee, director of metal/rock press. They were, respectively, VP of marketing for Con-



CARDILLO



LOSCALZO



ASHLEE



BORIS

crete Foundations, music director at WRCN-FM Long Island, N.Y., and VP of Total Music Public Relations.

Virgin Records in Los Angeles names Marcia Platzer Midsouth regional promotion manager in Charlotte, N.C., and Lindsey Cipic Northwest regional promotion manager in Seattle. They were, respectively, assistant music director at WHTZ-FM New York and an on-air personality at WIOQ-FM Philadelphia.

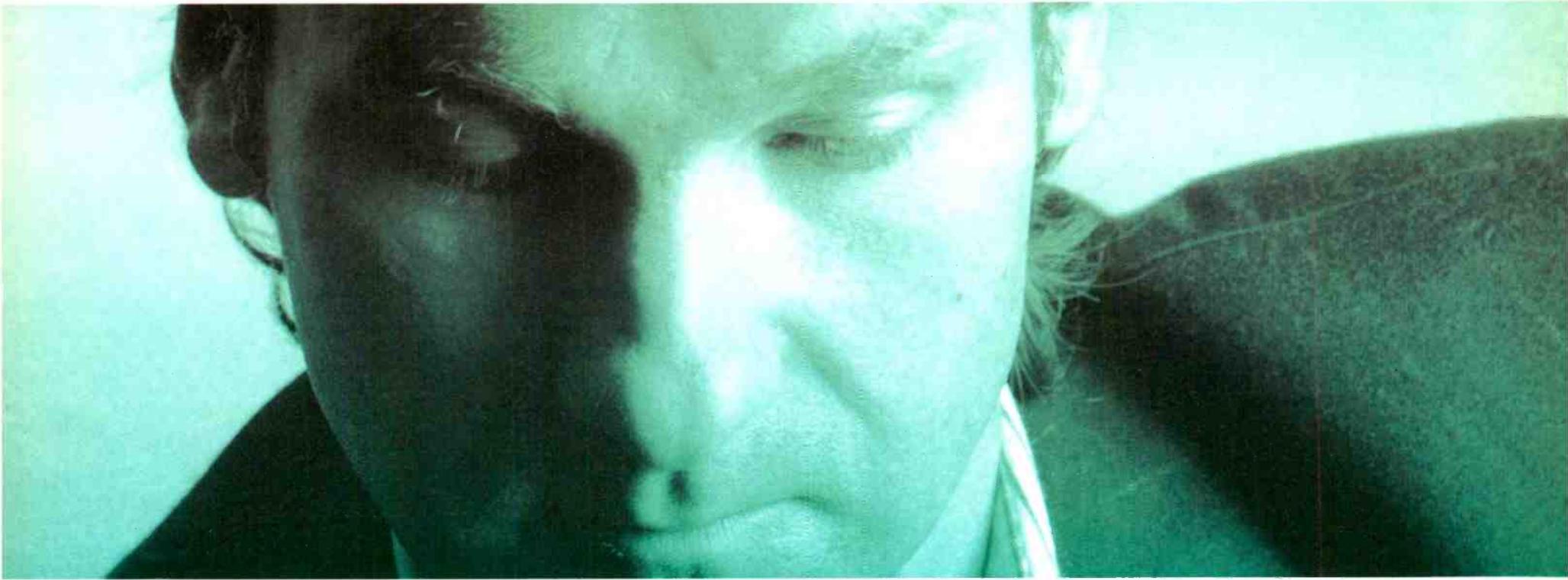
Enigma Records in Los Angeles appoints John Guarnieri senior director of A&R, and Adam Nimoy senior director of business affairs. They were, respectively, director of A&R at EMI Records and an attorney for the business affairs department at EMI Records.

PUBLISHING. Joanne Boris is appointed VP of worldwide synchronization and tracking for EMI Music Publishing. She was VP of licensing and administration for SBK Entertainment Co.

DISTRIBUTION/RETAIL. Dennis Hannon is appointed national sales manager at CEMA Distribution in Los Angeles. He was VP of marketing at Optimedia.

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Marketers Dial Into '900' Lines

Vid, Music Firms Exploiting Promo Uses

BY BRUCE HARING

NEW YORK What's new in 900-number interactive telephone lines? A chance to win a private concert by the Rolling Stones, for one. And more than 70,000 calls on a promotion for the video rollout of "Bill And Ted's Excellent Adventure," for another.

Both the Stones and the video sweepstakes are examples of the new wave in interactive telephoning, a

tool that has received widespread promotional play by music and home video marketers since its nationwide rollout six months ago (Billboard, Feb. 25).

Sources familiar with the 900-number services say the lines are moving away from information hot lines and into contests and other value-added incentives, all with an eye toward attracting an older consumer.

"I think the day of the highly suc-

cessful rock hot line, where you just hear somebody talk, is not going to be as successful as it used to be," says Andy Batkin, president of Semper Barris, a Connecticut-based promotion and marketing firm that is organizing the Stones contest. "That's not to say info-tainment will go away; it's now 60%-70% of the market, but eventually it will be about 20%."

"A lot of the programs that will be out in 1990 are ones where consumers call for information on where their nearest dealers for a product are located and in return get coupons worth twice what the phone call cost them," Batkin adds. "It's a way to screen individuals really interested in a product, give them an opportunity to get something worth more than

(Continued on page 93)



Walk ASCAP's Way. Geffen recording group Aerosmith signs with ASCAP at Boston's Hard Rock Cafe. Shown signing, from left, are Aerosmith's Tom Hamilton, Steve Tyler, Joey Kramer, and Brad Whitford. Behind them, from left, are Burt Goldstein, Aerosmith's business manager; Tim Collins, the group's personal manager; Lisa K. Schmidt, Eastern regional director, ASCAP; and Joe Perry, Aerosmith.

MGM/UA Back On The Block

As Qintex Buyout Collapses

BY DON JEFFREY

NEW YORK The MGM/UA Communications Co. has put itself back on the auction block by terminating a \$1.5 billion agreement to be acquired by Australia's Qintex Group.

The Beverly Hills, Calif.-based motion picture, television, and home video company said Qintex had failed to deliver by Sept. 22 a required \$50 million letter of credit as partial security for the \$25-a-share acquisition.

MGM/UA also said it had filed suit in U.S. District Court in Los Angeles, charging Qintex with breach of contract and fraud. MGM/UA said it had been misled by Qintex on its ability to

obtain the letter of credit. Minimum damages of \$50 million are sought.

Meanwhile, Qintex said it intended to sue MGM/UA for damages. Its chairman, Christopher Skase, said in a letter to the Brisbane, Australia, stock exchange that MGM/UA had proposed "bad faith" changes in the deal.

MGM/UA, which has been for sale for at least one year, said it would consider other acquisition proposals. Speculation immediately centered on Rupert Murdoch and his News Corp., which had made a dramatic bid for MGM/UA less than three weeks before the initial Qintex deal (for \$20 a

(Continued on page 84)

Fiscal '89 Income Up 111% To \$7.9 Mil

Commtron Posts Profit Gain

NEW YORK Commtron Corp., one of the largest U.S. distributors of pre-recorded videocassettes and consumer electronics products, has reported big increases in profits for both the fourth quarter and the fiscal year that ended Aug. 31.

For the year, net income rose 111% to \$7.9 million as revenue climbed 16% to \$552 million.

In the fourth quarter, net profit went up 93% to \$1.7 million on a 6% increase in revenue to \$129 million.

In a statement, the West Des Moines, Iowa-based company said the earnings gains "reflected improved asset management and a significantly lower operating expense rate as a

percentage of sales."

Commtron said that home video revenue increased 18% in fiscal year 1989, while consumer electronics sales went up 7%.

John A. McRae, securities analyst with Bear, Stearns & Co., said one of the principal reasons for Commtron's big profit gains was that it had increased interest income substantially by "managing its receivables better and investing the cash." He estimated that \$30 million had been put into short-term investments that proved profitable.

Another important factor was a fourth-quarter, year-to-year reduc-

(Continued on page 90)

FBI Letter To Priority Assailed

By Constitutional Subcommittee

BY BILL HOLLAND

WASHINGTON, D.C. The chairman of the House Subcommittee on Civil Rights and Constitutional Law, charged with overseeing the range and extent of FBI authority, has reacted to a recent bureau "policy" letter to Priority Records concerning the lyrics in a song by the group N.W.A. by telling FBI Director William Sessions that the letter "smacks of an effort by the FBI to control or influence the content of music."

Rep. Don Edwards, D-Calif., the chairman of the subcommittee, also said in his Oct. 10 letter to Sessions that the FBI comment about the

song "Fuck Tha Police" by N.W.A. "smacks of intimidation," and that "officials of the FBI should not be music or art critics."

The FBI's Aug. 1 letter to Priority was authored by Milt Ahlerich, assistant director of public affairs for the bureau. Ahlerich wrote that the song, which appears on the group's double-platinum album "Straight Outta Compton," encourages "violence against and disrespect for the law enforcement officer." Ahlerich also said the song is both "discouraging and degrading" when considered in the climate of violence in which 78 law enforcement officers were killed across the coun-

(Continued on page 90)

Logging 3 Top 10 Albums Is Kids' Stuff;

Warren Pens Hits; Chapman Elektrifies

A FEW WEEKS after placing three singles in the top 40 on the Hot 100, **New Kids On The Block** achieve the even more impressive feat of placing three albums in the top 40 on the Top Pop Albums chart.

The teen sensations' former No. 1 album, "Hangin' Tough," dips to No. 7, the new "Merry Merry Christmas" leaps to No. 31 in its second week, and the 1987 eponymous debut collection holds at No. 38.

In addition, the quintet's latest single, "Cover Girl," leaps to No. 6 on the Hot 100, becoming the fifth top 10 hit from "Hangin' Tough." It's almost certain to become the Kids' third straight No. 1 hit, following "I'll Be Loving You (Forever)" and "Hangin' Tough."

SONGWRITER Diane Warren has five songs moving up this week's Hot 100—all by different artists. **Bad English's** "When I See You Smile" jumps to No. 15, **Milli Vanilli's** "Blame It On The Rain" vaults to No. 29, **Patti LaBelle's** "If You Asked Me To" inches up to No. 79, **Cher's** "Just Like Jesse James" debuts at No. 90, and the **Jets' "The Same Song"** debuts at No. 92.

A sixth Warren song—Cher's "If I Could Turn Back Time"—is finally headed down the chart after peaking at No. 3. And a seventh Warren song—**Barbra Streisand's** "We're Not Makin' Love Anymore"—could join this hit parade. Though it hasn't yet entered the Hot 100, it jumps to No. 17 on the Hot Adult Contemporary chart.

TRACY CHAPMAN's second album, "Crossroads," is the top new entry on the pop albums chart at No. 43. It's the follow-up to one of the most celebrated debut collections of the '80s, an album that enjoyed the rare combination of critical acclaim, industry respect, and mass appeal. "Tracy Chapman" reached No. 1, sold more than 3 million copies in the U.S., and won three Grammy awards.

Chapman's re-emergence with this week's top new entry is just one bit of good news for Elektra Records. The label has the No. 1 album (**Motley Crue's** "Dr. Feelgood"), the second-highest-debuting album (**Linda Ronstadt's** "Cry Like A Rainstorm, Howl Like The Wind," which bows at No. 72), and one of the hottest albums on the chart (the **Sugarcubes' "Here Today, Tomorrow, Next Week,"** which vaults to No. 70 in its second week). That's a move of breakthrough proportions for the Sugarcubes, whose previous album, "Life's Too Good," took 12 weeks to crack the top 70.

FAST FACTS: The B-52's' "Cosmic Thing" jumps to No. 19 on the pop albums chart, becoming the group's first top 20 album since "Wild Planet" in 1980... **Poco's**

"Legacy" jumps to No. 32, becoming its highest-charting album since "Legend" in 1978.

Barbra Streisand's third greatest-hits set, "A Collection: Greatest Hits... And More," debuts at No. 80. Streisand's first hits album, released in 1970, at a time when her recording career was in a slump, peaked at No. 32. Her second, released in 1978, when she was running neck and neck with **Linda Ronstadt** and **Donna Summer** as the hottest female singer in the business, shot to No. 1. Streisand clearly isn't as hot as she was a decade ago, but she's

hardly in a slump: Seven of her last eight albums have reached the top 10.

David Bowie's "Sound + Vision," a lavish, \$66.98-list career retrospective on Rykodisc, vaults to No. 106 in its second week. The six-record, three-cassette compilation is one of two deluxe packages on the chart. The other,

er, the **Rolling Stones' "Singles Collection: The London Years,"** holds at No. 93.

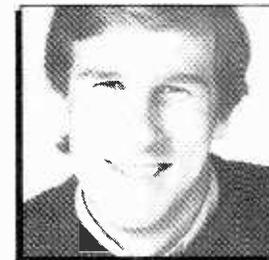
Exposé lands its sixth straight top 10 hit, as "When I Looked At Him" jumps to No. 10 on the Hot 100. Only two other groups in the '80s have put their first six singles in the top 10: **Culture Club** and **Air Supply**, which went one better and put its first seven singles in the top 10.

Bad English's "When I See You Smile" jumps to No. 15 on the Hot 100, extending **John Waite's** long but erratic run of top 15 hits. Waite led the **Babys** to two top 15 hits in the late '70s, "Isn't It Time" and "Every Time I Think Of You," and topped the chart as a solo artist in 1984 with "Missing You."

That fun couple—**Prince** and **Sheena Easton**—returns to the Hot 100 with "The Arms Of Orion," which bows at No. 91. Two of their previous collaborations—"Sugar Walls" and "U Got The Look"—made the top 10.

WE GET LETTERS: Rich Appel of CBS-TV in New York notes that **Bobby Brown's** "Rock Wit'cha"—which jumps to No. 13 on the Hot 100—is the fourth top 20 hit in the '80s to mention **Marvin Gaye**. It follows **Kool & the Gang's** "Take My Heart," **Spandau Ballet's** "True," and the **Commodores' "Nightshift."** On a looper note, Appel adds that the **Cover Girls** and **New Kids On The Block's** "Cover Girl" are both in this week's top 40. It's the first time that this sort of thing has happened since 1971, when **Chicago** was in the top 40 at the same time as **Graham Nash's** "Chicago."

Eric Fader of Peekskill, N.Y., notes that **Donny Osmond's** "Hold On"—which holds on at No. 76 on the Hot 100—is the 10th different song with that title to make the chart since 1968.



by Paul Grein

ROCK 'N' ROLL JUST GOT A LITTLE BIT SHINIER!

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Editorial

QUID PRO QUO INDICATED ON 6-BY-12 BOX

THE FUTURE OF THE 6-by-12-inch package for CDs has suddenly become a hot issue in the U.S. record industry. That is partly because, when the Canadian industry phases out the longbox several months from now, this country will be the only one in the world where such packaging is still used. In addition, some U.S. manufacturers have been sending out signals that they would like to deep-six the costly package as well.

The reaction of retail chain executives to this possibility is mostly negative, as was seen at the recent retailers' conference of the National Assn. of Recording Merchandisers. The merchants object to the elimination of the cardboard outer box on several grounds: First, they say, it would lead to increased pilferage. Second, it would require expensive refixturing and, possibly, additional handling costs. And third, it would reduce the size of the album graphics that have traditionally contributed color and excitement to the consumer's browsing experience.

But some manufacturers, both major and indie, say that the longbox adds up to 30 cents to a CD's

wholesale cost (without the cost of artwork), takes up an unnecessary amount of retail display space, and is environmentally harmful. When a consumer takes the cardboard package home, they note, the first thing he or she does is remove the CD in its jewel box and throw away the outer package—which then ends up adding to the nation's formidable garbage problem.

Recently, Lou Fogelman, president of the Music Plus chain and an industry veteran, made a suggestion that could answer the needs of both sides of this discussion. He said that if the record companies were willing to reduce his chain's cost on CDs, thereby increasing its gross margin, Music Plus would be able to do without the 6-by-12 box; the greater margin, he noted, would compensate for shrinkage and refixturing costs.

While Fogelman did not specify by how much he would like the labels to cut their wholesale price, he indicated 4%-6% might be a good range. Four percent of \$10 is around the amount they would save by eliminating the 6-by-12.

One factor Fogelman did not address was the

extra labor cost that would be generated by the use of plastic "keepers" to prevent pilferage in the absence of the longbox. That would still be a problem, but in the long run, might also be covered by a greater profit margin on CDs. Moreover, as Rob Simonds of Rounder Records pointed out in a recent Billboard Commentary, the "keepers" would result in less pilferage than the 6-by-12 package, which can be slit open with a razor blade.

As for the graphics issue, Simonds noted that, on many CDs, only the top of the longbox is used for graphics—an area no bigger than the jewel box itself, which can feature the same images on its paper insert.

There is no doubt that phasing out the longbox will take some adjustment on the part of retailers. But, as proven by the vast success of the CD in countries that don't use the longbox, they are unlikely to lose sales. In fact, they may gain sales volume by being able to merchandise more product in the same amount of space.

All in all, Fogelman's suggestion deserves serious consideration by both labels and retailers.

Accountants Often Find Underpayments

ROYALTY EXAMINATIONS ARE ESSENTIAL

BY STEVEN SCHERER

The only way for recording artists and songwriters to be sure they are receiving all the earnings they are due contractually is to conduct royalty examinations.

Royalty earnings reported by the record company or music publisher (hereafter called the licensee) are determined by multiplying the number of units reportedly sold times the royalty rate. The licensee is charged with calculating the correct royalty rate. This is where the entire arrangement can unravel and leave the artists with less than their fair share.

The royalty rate is based on a contractual percentage applied to either a wholesale or retail base price. Underpayment may result from errors by the licensee, an incorrect interpretation of the royalty provisions of the agreement, clerical errors, or, rarely, intentional understatement of the

royalties due to the artist.

The agreement between the artist and the licensee spells out the formula for computing royalties, and it also

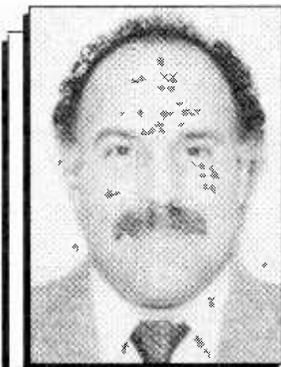
nations can result in substantial corrections requiring additional royalty payments to the artist.

Still, even for the artist who is sim-

surprisingly, many artists neglect to check on the accuracy of the royalty statements received. Perhaps the reason for this failure is that few are aware of the ease of having an examination performed; and some may be under the impression that the expense outweighs the income.

Fortunately, there are professional accountants who specialize in the exacting process of royalty examinations. More often than not, such examinations result in the payment of additional royalties.

There are three phases in any royalty examination: a review of the agreement(s) and royalty statements; an examination of the licensee's records; and the report of the findings. Based upon the results of the first phase, a decision can be made about whether or not to proceed with the second and the third. Throughout all these phases, the examiner should
(Continued on page 77)



'Only rarely are underpayments the result of fraud'

Steven Scherer is a member of the Rascoff/Zysblat Organization Inc., a business management firm based in New York and California.

provides for the artist's right to examine the licensee's books to make certain that royalty income is being computed correctly. Periodic exami-

ply seeking a comfortable living, the key is to keep an accurate accounting of royalties earned. There is nothing more basic in the music world; yet,



LEVIES 'MILK' THE CONSUMER

A few comments on the recent editorial issue of home-taping levies. It pains me to see a promising technological advance such as the digital audiotape kept out of consumer hands because of the corporate bickering between the music hardware and software industries.

The hardware manufacturers from Japan are mistakenly viewed by record companies as revenue-endangering foes and are threatened with lawsuits. Instead, the hardware inventors should be seen for what they have historically been—the innovators of new music mediums and new product line opportunities for the music industry.

The recording industry's wary skepticism of the DAT is not unlike

the initial chilly reception received by the VCR from the movie industry. The studios feared that teenagers would spend their entire waking hours cranking out duped copies of "Bambi" for all their friends. Obviously, the studios' fears proved to be unfounded. As anyone who lives near a Blockbuster outlet can probably deduce, the videotape rental and sale aftermarket now represents a sizable chunk of total revenues for every new release.

I think I would feel nothing short of victimized if I were forced to pay a royalty on blank audiotape. A royalty, meant to cover "losses" from home taping, would mean that I would end up paying two, or in many cases, even three times for the same music. As I'm sure is typical for many music collectors, I disposed of my vinyl collection with the advent of the compact disk. In addition to buying new releases on CD, I ended up replacing many old albums with the identical CDs. Forcing me to pay a

royalty for a third time, to cover the record companies' "loss" from my recording a tape for my car stereo or Walkman, would be milking the consumer.

Dave DiMartino in his article on the forthcoming "total dominance" of CDs (Billboard Compact Disk Spotlight, Sept. 23) correctly observes that "the record companies have made easy money reselling product to customers who want to buy their old favorites [again] on CD."

Until the record companies institute a trade-in policy for outdated mediums (i.e., vinyl), I don't think they have any right to tax new technologies that can only benefit them in the long run, anyway.

Kenneth Broad
New York, N.Y.

MCCARTNEY SUPPORT NOT ALLEGED

Paul McCartney's manager, Richard Ogden, erroneously stated in his Oct. 7 letter that my Sept. 23 Commentary ("Rap, Rock Lyrics Give Rise To Con-

cern") "implied support for [my] views by Paul McCartney." That is absolutely incorrect. I stated that "Paul McCartney... expressed concern about the impact of rock music and popular culture on today's youth," a concern that Ogden verified in his letter.

Additionally, Music In Action's letter (Billboard, Oct. 7) was incorrect in stating that Susan Baker is on the board of the American Family Assn. Neither James Dobson nor Susan Baker are affiliated with that organization.

Again, I would also like to state for the record that the Parents' Music Resource Center does not encourage or support legislation, litigation, or censorship of any kind. Our efforts, with the support of the National PTA and the American Academy of Pediatrics, are solely educational.

Jennifer Norwood
Executive Director, PMRC
Arlington, Va.

Stations Trimming Graffiti Gold? Listeners Polarized On Pre-'64 Oldies

BY SEAN ROSS

NEW YORK "It's now 1989 and I'm trying to deliver the 25-54 audience," says KLOU St. Louis PD Frank Hollar. "If you rely too heavily on pre-Beatles material at this particular point, it jeopardizes the under-40 audience. The core of our library is the 1964-70 period, but as I listen around, I hear too many stations that still play a lot of 1957-67 as the real core."

"You have to be very careful with '50s music because it is very polarizing," says WNUA Chicago GM John Gehron, former GM of WODS (Oldies 103) Boston. "There is a hardcore group that loves that music, but it's not as broad-based as music from the early or mid-'60s."

The debate over pre-Beatles oldies is a perennial topic among oldies people. It is, however, somewhat unusual to hear those statements coming from Hollar and Gehron. It was Gehron's WODS (and subsequently the rest of the CBS chain) that helped make graffiti oldies respectable for the new oldies FMs that followed, rather than exiling them entirely to "first generation" oldies AMs. Hollar's WDRC-FM Hartford, Conn., played considerable amounts of graffiti-era songs and surrounded them with PAMS jingles, making WDRC-FM perhaps the most retro-sounding FM anywhere.

Now, as the PD of a CBS-owned FM, Hollar, citing the aging demographics of '50s-oldies partisans, has backed KLOU's pre-Beatles material down to 20%. That's only about 5% below the national average, but it's less than half of what Hollar had played elsewhere and well less than what CBS FMs are known for.

WODS, which signed on with 55% graffiti oldies two years ago to differentiate itself from other stations, also began backing down gradually after six months. "There wasn't any point when we decided to make a dramatic change," he says. "Over time, the research indicated that the balance needed to be adjusted."

Presently, pre-Beatles material represents about 25% of the library at most oldies FMs contacted for this story. Yet, oldies PDs universally cited the need to use such material delicately. "The audiences [for oldies' different eras] are not as compatible as you would like," says Sconnix VP/programming Rick Peters. "You're really like a juggler with three balls in the air—pre-Beatles, mid-'60s, and the psychedelic era. If you fixate on

any musical genre for too long, you lose audience."

"As you go further back, you have to look for higher-profile hits," says WFOX Atlanta PD Dennis Winslow. "You can get away with a lot of Chuck Berry, Bill Haley, or classic Elvis, but you certainly can't play secondary cuts from that era as easily."

Key to the "polarization" that pre-Beatles material causes is the musical change that took place in 1964. While many PDs trace the country/oldies sharing that takes place in most markets to the '70s, WZCL Norfolk, Va., PD Don Schaeffer goes back even further, saying, "If you listen to country's primary users who [also listen to oldies], they'll tell you that when the Beatles came along is when they discovered country. We have found that pre-Beatles material tests very strongly with 35-44-year-olds. On either side of that, it doesn't do very well, but 35-44 is the meat of our target demo."

Most PDs agree that there are, at any given station, a few megahits that transcend the pattern of testing well only for those who came of age before 1964. "The across-the-board smashes such as 'Runaround Sue' or 'Jailhouse Rock' test very strongly. But what I've seen in the last five years is that titles from '64-'69 are a common denominator and far better with both the under-40 and over-40 groups," says Hollar.

"Rock Around The Clock," 'Shake Rattle & Roll,' and the Chuck Berry records test just killer," says Peters. "'Blue Moon' is one of the biggest-testing records in every one of our markets and it goes across the demographic spread. But some songs like 'Puppy Love' or 'Put Your Head On My Shoulder' are very singular in their demographic appeal."

Particularly thorny, PDs say, are the 'teen idol' records of the early '60s. "A lot of people in their 30s and 40s have a hard time relating to songs about teenage romance—the cutesy kind of songs," Hollar says. "'It's My Party' does extremely well, but that's the exception."

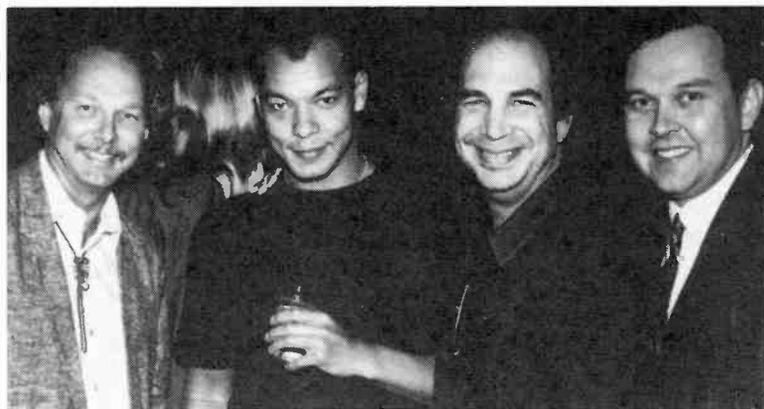
"On the early bubble-gum stuff, you often see a 'Johnny Angel' test incredibly with women while men may puke whenever they hear it," says Schaeffer. "We'll look at these songs for middays, but stay away from them in afternoon drive."

Gehron remains a staunch advocate of early '60s fare, citing 'It's My Party' and material from Gene McDaniels, Bobby Rydell, and Bobby

Vee as "very powerful records that test very well. When the Beatles hit, there were a lot of 16-17-year-olds whose musical development was in the early '60s."

McVay Media's Chris Elliott also warns PDs to "watch for potential burn" on graffiti music. "It's very fresh on FM because there aren't many FMs that have played it before. There isn't the heritage that we have for the post-Beatles titles that were used heavily by oldies-based ACs. It's something to use, but it's something to watch carefully."

(Continued on next page)



The Gang's All Here. Top 40/rock KEGL Dallas' annual "star party" brought in such celebrities as Eddie Money, Paul Carrack, Billy Squier, and members of Whitesnake, Fine Young Cannibals, Chicago, and Boston to sign autographs for winning listeners. Seen, from left, are MCA's Bubba Wayne, FYC's Roland Gift, MCA's Billy Brill, and KEGL PD Joel Folger.

Who Has The Beat? Slogan Wars Return; KKGO To Jazz; Perun, Burns Back In Biz

JUST WHEN YOU THOUGHT that the slogan wars of 1989 were over, two more have broken out near Los Angeles, where N/T KABC and KFI are still waiting for a ruling in their dispute over the term "talk radio." AC KOLA Riverside, Calif.'s use of the slogan "classic soft hits" has, ironically, run afoul of KFI's FM KOST, which has billed itself as "continuous soft hits" for years. The two stations are currently exchanging letters about the term. Meanwhile, suburban AC KBET staged a recent "takeover" of a new KKBt billboard to protest the latter station's "fraudulent" use of the term "the beat." KBET's morning team draped a banner over the billboard for about half an hour, then went home. KKBt GM Jim DeCastro says KBET can do what it wants, as long as it cleans up afterward. He says the smaller station had threatened legal action but backed off when the larger KKBt said it welcomed the challenge.



by Sean Ross

Meanwhile, KKGO-FM, which has been block-programming classical and jazz since about the time KKBt dropped classical, has finally decided to go all classical on Jan. 1, transferring jazz to KKGO-AM, which will become KKJZ (K-Jazz). GM Saul Levine cites the "economic reality" that jazz can't survive on a commercial FM. And when the sale of oldies KRTH-FM to Liberman Broadcasting clears (Billboard, Oct. 14), the onetime KHJ will go Spanish.

PROGRAMMING: "He understands top 40 radio, which is in turmoil right now. He can lead us into the '90s no matter what happens to this format," says top 40 WBSB (B104) Baltimore GM Jim Fox about newly hired PD Steve Perun. Perun, previously PD of WHYI (Y100) Miami and VP/programming for parent company Metroplex, has already started at the station. One of the other names frequently mentioned for the B104 job, Brian Burns, has resurfaced at the Album Network.

Following Carey Curelop's appointment to the long-vacant KLOS Los Angeles PD job (Billboard, Oct. 14), Charlie Logan is named interim PD at album WYNF Tampa, Fla. For more on the week's other big L.A. PD change—Steve Rivers' resignation at KIIS-FM—see PD Of The Week, page 21.

Dave Anthony Labrozzi is the new PD of top 40 WNRJ (Energy 105) Pittsburgh, coming from WWVA/WOVK Wheeling, W.Va. . . . Sky Walker is the new PD of oldies KXKL-AM-FM. Walker spent the last two years as PD/afternoons of oldies KVI Seattle and also programmed KKZK Spokane, Wash. . . . WIZF Cincinnati PD Todd Lewis adds PD/MD duties for Inter-Urban's KATZ-FM St. Louis. KATZ-AM PD Rod King is now operations director for both stations. The pair replace Brian Yendl, who was acting PD for over a year.

Mike Shores is the new PD at WJQI Norfolk, Va., replacing Bill Curtis. Shores was previously APD at

KSMG San Antonio, Texas, for the past two years. Another ex-San Antonio programmer, Bruce Buchanan, returns to radio after several months out of the business as the new PD of AC WMXC Charlotte, N.C. Buchanan was last in radio as PD of AC WMXQ West Palm Beach, Fla.

KLUV Dallas APD/MD Jay Cresswell transfers to the PD slot at album WHYQ (Q96) Orlando, Fla. Cresswell was previously PD of WMYG Pittsburgh for three years and spent two years with the Mutual Broadcast System before joining KLUV . . . Scott Robbins, PD/morning man of oldies AM WHBO Tampa for the past 3 1/2 years, is now programming new crosstown oldies FM WXCR. Mark Meyers is WHBO's acting PD; market veteran a Marvelous Marvin Boone has been tapped for mornings.

KMET Riverside, Calif., has switched from soft AC to Satellite Music Network's Kool Gold format; no people changes are involved . . . Jeff Hunter, PD of top 40/rock KWOD Sacramento, Calif., has resigned to do mornings at top 40/dance KHQT (Hot 97.7) San Jose, Calif. Steve Jenkins & Cathy Lubarski are now doing mornings at KWOD under the name "The Renegade Takeover."

Late news: Urban WRKS New York PD Tony Gray is resigning to become a Chicago-based consultant. Urban WZAK Cleveland says it has re-linked PD Lynn Tolliver. Nothing is signed yet, but Tolliver, who had resigned on the air, should return Monday (16). KFSO Fresno, Calif., OM/PD Mike Bushey is now VP/programming for the parent Americom Group.

Nance Grimes, who recently joined top 40/rock WAAF Boston as acting PD, is out. OM Ron Valeri assumes her duties; no PD will be named . . . Morning man Bob Jennings adds PD stripes at oldies KRSP Salt Lake City . . . WVKZ-AM Albany, N.Y., drops simulcast top 40 for all sports, emphasizing horse racing, under new PD Scott Michaels from AC KNVR Chico, Calif.

When album KBER Salt Lake City bought the frequency of adult alternative KDAB, it didn't wait to move in. KDAB is now simulcasting KBER in advance of its ownership change. Across town, after several weeks of block programming, AM KZQQ (Billboard, Oct. 14), is now a black/AC hybrid in most dayparts under PD Willie Jay. Meanwhile, oldies KAAR Spokane, Wash., is simulcasting on the frequency of former top 40 outlet KVXO until the latter station is sold, at which point KAAR expects a signal upgrade.

Cesar Chavez, who was known as Zeazer at KAMZ El Paso, Texas, goes across town as PD of KEZB-AM, which goes to Spanish from simulcast top 40 . . . At new N/T outlet WHP Harrisburg, Pa., OM/ND Chris Fickes assumes PD/morning duties from Bob Alexander, who leaves broadcasting. At AC WILK Wilkes

(Continued on next page)

newsline...

STU BARONDESS returns to Inter-Urban Broadcasting as GM of WIZF Cincinnati. He was GSM for five years of its WYLD New Orleans and was previously NSM at WOWI Norfolk, Va.

DENNY ROSSMAN is promoted from GSM to GM at KLDD/KZEW Dallas. Dave McNamee, Anchor Media's head of radio, had been handling those duties.

STEVE SCHURDELL has been upped from GSM/station manager to executive VP/GM at adult standards WGUL Tampa, Fla., replacing owner Carl Marocci.

SUMMER '89 ARBITRONS

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

Call	Format	'88	'89	'89	'89	Call	Format	'88	'89	'89	'89
DALLAS/FORT WORTH—(8)											
KVIL-AM-FM	AC	8.3	9.3	8.6	7.9	WLTT	AC	3.5	3.5	3.3	3.1
WBAP	country	6.2	5.1	6.6	7.3	WXTR	oldies	3.4	3.0	3.0	3.1
KSCS	country	7.4	6.7	6.9	6.6	WGMS-AM-FM	classical	2.3	2.9	2.9	2.8
KKDA-FM	urban	7.2	8.5	5.9	5.6	WWDC-FM	album	4.2	4.1	3.8	2.8
KPLX	country	6.5	6.6	7.3	5.5	WWRC	N/T	2.3	2.1	2.5	2.8
KJMZ	top 40/dance	4.8	3.4	4.3	5.4	WHFS	album	1.6	1.8	2.2	1.9
KRLD	N/T	5.9	4.8	4.3	5.3	WJYJ	urban	2.4	2.5	2.3	1.7
KMEZ-FM	easy	1.6	4.4	4.0	4.3	WJFK	cls rock	1.3	.9	1.4	1.5
KHYI	top 40	5.0	4.8	4.3	4.2	WYCB	religious	1.2	1.5	1.3	1.5
KEGL	top 40/rock	4.5	4.5	4.4	4.0	WOL	urban	1.6	1.9	2.0	1.2
KTXQ	album	3.4	3.6	3.6	3.8	HOUSTON/GALVESTON—(10)					
KLTY	religious	2.7	2.4	2.8	3.5	KMJQ	urban	9.8	8.8	9.1	8.6
KLUV	oldies	3.4	3.8	3.1	3.4	KILT-FM	country	4.6	6.4	8.2	7.5
KOAI	adult alt	2.6	2.3	3.3	3.4	KIKK-FM	country	6.8	8.8	6.5	6.9
KZPS	cls rock	2.7	2.4	2.7	2.9	KKBQ-AM-FM	top 40	7.5	6.5	6.6	6.7
KMGC	AC	2.5	2.3	2.3	2.8	KLQL	album	5.2	4.3	7.0	6.0
KQZY	AC	2.8	3.7	2.8	2.7	KTRH	N/T	5.7	6.0	5.8	5.9
KLIF	N/T	3.3	2.6	2.7	2.6	KLTR	AC	3.8	3.7	4.2	5.5
KHVN	religious	1.9	2.5	1.8	2.0	KODA	easy	6.1	5.3	5.9	5.0
KKDA	oldies	1.7	1.7	2.6	1.8	KRBE	top 40	6.0	5.8	5.5	4.6
WRR	classical	1.4	1.7	1.4	1.7	KQKE	AC	3.4	4.8	3.8	3.7
KZEW	album	2.6	2.4	2.2	1.6	KFMK	oldies	4.3	2.8	3.6	3.5
KAAM	adult std	1.3	.9	1.6	1.3	KZFX	cls rock	3.7	4.3	3.3	3.5
KDGE	modern	.7	.7	1.4	1.1	KNRJ	top 40/dance	3.8	2.5	3.2	3.3
KESS	Spanish	1.0	1.5	.7	1.0	KLDE	oldies	2.5	2.9	2.9	3.2
WASHINGTON—(9)											
WGAY	easy	6.8	7.5	6.0	7.1	KPRC	N/T	4.0	2.8	2.3	3.2
WMZQ-AM-FM	country	7.1	6.1	6.0	6.4	KCOH	black	.8	1.5	.8	1.5
WPGC-FM	urban	6.0	5.7	6.4	5.8	KHYS	urban	1.0	1.2	1.3	1.4
WMAL	AC	5.7	6.1	5.3	5.5	KXYZ	Spanish	1.3	1.0	1.5	1.1
WAVA	top 40	4.5	5.2	4.7	5.3	KHCB	religious	1.0	.8	1.2	1.0
WCXR	cls rock	3.7	4.4	3.8	5.2	KLAT	Spanish	1.3	1.8	.8	1.0
WRQX	top 40	4.5	4.5	4.2	4.7	KYOK	oldies	1.1	1.4	1.2	1.0
WKYS	urban	6.2	5.3	5.0	4.6	MIAMI—(11)					
WTOP	N/T	3.7	3.5	4.1	4.5	WHQT	urban	4.9	8.3	9.0	8.3
WHUR	urban	4.9	4.8	3.7	4.1	WLYF	easy	7.0	7.1	8.7	7.4
WASH	AC	3.2	4.5	4.0	3.6	WIOD	N/T	4.8	5.1	4.7	5.1
WMMJ	urban	—	.8	2.9	3.3	WQBA	Spanish	3.8	5.0	4.4	5.0
						WPOW	top 40/dance	4.4	4.3	5.0	4.4
						WMXJ	oldies	3.9	4.2	5.1	4.1

VOX JOX

(Continued from preceding page)

Barre, Pa., which made a similar transition to N/T recently, ND Ellen O'Brien has taken PD duties from Terry Finn, who is leaving for KMYX Oxnard, which will be managed by his brother Pat Finn, who, incidentally, is also hosting the recently revived "Joker's Wild" TV game show.

PEOPLE: At jazz WQCD New York, Russ Davis moves from afternoons to nights as host of the station's new program "Lights Out New York." Davis will program the music for that shift; his MD duties are now being handled by PD Wendy Leeds. In addition, Holly Levis switches shifts with Davis. And LSM Jeri Calviello has been promoted to GSM, replacing Donald Gorski.

Top 40 WEGX Philadelphia didn't have a new PD at press time, but it did have a new morning show. Following the expiration of their 1 1/2-year contract, Welch & Woody are out, and have been replaced by Rick Rumble & Scott Thrower, the latest refugees from the soon-to-be-sold KMPZ (298) Memphis... Kelly Sinclair moves from WMJQ Buffalo to classic rock WMYG Pittsburgh mid-days, replacing market veteran Susie Barbour.

Paul Freeman, who joined oldies

KODJ Los Angeles for swing several weeks ago, is now doing middays there as Jay Rose goes to swing/production. Across town, at similarly formatted KRLA, the Real Don Steele is leaving after four years in p.m. drive.

Urban WEBB Baltimore has mid-day and p.m. drive openings; send T&R to PD Ceacer Gooding. A former co-worker, Roshon Vance, is job-hunting following the death of urban WQIM Montgomery, Ala., and can be reached at 501-377-1663.

B.J. Murphy, who left WDDM Columbia, S.C., last week, returns to Raleigh, N.C., for swing at urban WFXC. Murphy was previously at rival WQOK as Dan Williamson... Dr. John Potter joins top 40 KYRK (Power 97) Las Vegas for mornings, replacing Harmon & Holiday. In addition, Donna Halper is now consulting the station.

EVENTS: In response to recent rumors about former teamsters boss Jimmy Hoffa being buried in the end zone of New Jersey's Giants Stadium, top 40 WAVA Washington sent a handful of listeners to the Meadowslands for a Giants/Redskins game equipped with divining rods, or "WAVA Jimmy Hoffa finders."

(Continued on next page)

Call	Format	'88	'89	'89	'89
WCMQ-FM	Spanish	4.2	3.8	3.9	4.0
WHYI	top 40	3.6	3.8	4.7	3.8
WNWS	N/T	3.6	3.2	2.5	3.6
WAQI	Spanish	3.8	3.9	3.8	3.5
WJQY	AC	4.0	2.7	3.4	3.4
WKIS	country	3.5	3.4	3.2	3.3
WINZ	N/T	3.3	3.1	3.2	3.0
WLVE	AC	3.4	3.3	2.4	3.0
WGTR	album	2.8	4.0	3.5	2.9
WSHE	album	2.0	1.7	2.4	2.9
WAXY	AC	3.1	3.9	3.2	2.8
WEDR	urban	3.9	2.5	1.4	2.7
WQBA-FM	Spanish	2.2	2.7	2.7	2.6
WZTA	cls rock	1.8	1.6	1.7	2.5
WTMI	classical	2.9	3.0	2.0	2.3
WXDJ	adult alt	2.4	1.8	1.7	1.7
WEAT-AM-FM	easy	2.1	1.3	1.3	1.5
WRHC	Spanish	.6	1.0	.7	1.4
WCMQ	Spanish	1.9	1.2	1.8	1.1
WFTL	AC	1.7	.9	1.4	1.1
ATLANTA—(13)					
WVEE	urban	7.8	8.8	9.9	14.4
WAPW	top 40	7.8	8.9	9.4	9.5
WSB-FM	AC	10.4	9.2	9.6	9.5
WKHX-FM	country	6.4	7.7	7.7	7.1
WKLS	album	8.3	6.4	5.8	6.8
WPCH	easy	7.6	9.9	8.1	6.6
WZGC	cls rock	5.5	4.9	5.7	6.1
WSB	N/T	7.4	6.4	7.3	5.8
WFOX	oldies	4.2	5.3	5.2	5.3
WQXI-AM-FM	AC	4.3	5.1	3.3	4.5
WYAY	country	5.8	4.4	5.0	3.6
WYOK	religious	2.9	3.1	2.8	3.4
WGST	N/T	2.5	2.5	3.4	2.6
WYAI	country	2.4	2.8	3.2	1.0

(Continued on page 18)

GRAFFITI GOLD

(Continued from preceding page)

Another issue among oldies PDs is where to place pre-Beatles material during the hour. Peters suggests that lesser-testing titles be "put in places where they can be dropped, where they have announcer supports, or are surrounded by power records." WBBG Youngstown, Ohio, PD Jeff Kelly has a few "rock'n'roll anthem" titles (i.e., "Shout," "The Twist," "The Wanderer") that can be powers, but so, he points out, can Bob Seger's "Old Time Rock 'N' Roll."

One determinant of graffiti gold's strength is often market history. "In a lot of markets, the hardcore '50s music never got that much exposure to a lot of listeners because stations just weren't playing it," says Gehron. "Chicago didn't have a full-time top 40 station until 1960."

"The mix in Baltimore is different than the mix in Miami," says Sconix's Peters, who works with stations in both cities. Whereas Baltimore has an oldies history, he says, "in 1957, Miami was a backwater town."

"The median age here is 31, so we tend to skew a little younger than a lot of other markets," says Kelly Carls, PD of KQFX Austin, Texas, and who tends to save "Johnny Angel" and its ilk for theme weekends or Shelly Fabares' birthday.

Similar considerations have driven WBBG's Kelly the other way. Where WBBG signed on with the standard 25% pre-Beatles material, that percentage has been upped to 30%-35% because of the median age, which is around 40.

"Even with the younger demo, the lifestyle in this town is such that even they enjoy the '50s/early-'60s music," says Kelly. "This town is such that the good old days are something they'd rather look back to, due to the economic situation here."

Next week: Pre-Beatles AMs.

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
				Label & Number/Distributing Label	
1	2	5	9	HEALING HANDS	ELTON JOHN
2	1	1	9	CHERISH	MADONNA
3	7	14	4	DON'T KNOW MUCH	LINDA RONSTADT/AARON NEVILLE
4	5	6	11	EVERYTHING BUT MY PRIDE	CUTTING CREW
5	4	2	13	IF I COULD TURN BACK TIME	CHER
6	3	3	11	SHOWER ME WITH YOUR LOVE	SURFACE
7	12	18	6	CALL IT LOVE	POCO
8	6	4	12	ONE	BEE GEES
9	18	22	5	WHEN I LOOKED AT HIM	EXPOSE
10	8	7	9	ANGEL EYES	THE JEFF HEALEY BAND
11	17	20	5	YOU'VE GOT IT	SIMPLY RED
12	9	8	16	DON'T WANNA LOSE YOU	GLORIA ESTEFAN
13	14	19	7	HAVE I TOLD YOU LATELY	VAN MORRISON
14	10	9	16	RIGHT HERE WAITING	RICHARD MARX
15	25	31	4	LISTEN TO YOUR HEART	ROXETTE
16	23	29	3	GET ON YOUR FEET	GLORIA ESTEFAN
17	21	26	4	WE'RE NOT MAKIN' LOVE ANYMORE	BARBRA STREISAND
18	11	12	13	IF YOU ASKED ME TO	PATTI LABELLE
19	13	11	18	SOUL PROVIDER	MICHAEL BOLTON
20	15	10	17	THE END OF THE INNOCENCE	DON HENLEY
21	35	—	2	ANGELIA	RICHARD MARX
22	24	27	5	SUMMER OF LOVE	JEFFERSON AIRPLANE
23	22	21	5	GIRL I'M GONNA MISS YOU	MILLI VANILLI
24	27	25	5	WAS IT NOTHING AT ALL	MICHAEL DAMIAN
25	29	32	4	WALKING ON AIR	STEPHEN BISHOP
26	20	17	16	SACRED EMOTION	DONNY OSMOND
27	28	23	6	YOU ON MY MIND	SWING OUT SISTER
28	31	33	6	NICK OF TIME	BONNIE RAITT
29	19	13	10	STILL CRUISIN'	THE BEACH BOYS
30	43	—	2	WE DIDN'T START THE FIRE	BILLY JOEL
31	30	28	6	THIS ONE	PAUL MCCARTNEY
32	32	34	7	IT'S NOT ENOUGH	STARSHIP
33	16	16	9	AIN'T TOO PROUD TO BEG	RICK ASTLEY
34	34	44	3	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS
35	26	15	10	I DO	NATALIE COLE (DUET WITH FREDDIE JACKSON)
36	42	—	2	THE WAY TO YOUR HEART	SOULSISTER
37	48	—	2	ROCK WIT'CHA	BOBBY BROWN
38	46	—	2	EVERYTHING	JODY WATLEY
39	40	46	4	DON'T LEAVE LOVE (OUT THERE ALL ALONE)	B.J. THOMAS
40	39	41	27	TALK IT OVER	GRAYSON HUGH
41	45	43	4	WHAT ABOUT ME	MOVING PICTURES
42	41	39	23	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED
43	NEW	1	1	THE BEST	TINA TURNER
44	38	37	24	THIS TIME I KNOW IT'S FOR REAL	DONNA SUMMER
45	NEW	1	1	DIDN'T I (BLOW YOUR MIND)	NEW KIDS ON THE BLOCK
46	37	38	18	GOOD THING	FINE YOUNG CANNIBALS
47	NEW	1	1	THE SAME LOVE	THE JETS
48	44	35	7	THE ONE THAT GOT AWAY	BARRY MANILOW
49	33	24	8	ANYTHING CAN HAPPEN	JACKSON BROWNE
50	36	30	6	NEED A LITTLE TASTE OF LOVE	THE DOOBIE BROTHERS

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

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	7	7	ROCK AND A HARD PLACE COLUMBIA LP CUT	ROLLING STONES 1 week at No. 1
2	3	4	7	SOLD ME DOWN THE RIVER I.R.S. 73003	THE ALARM
3	9	12	5	JANIE'S GOT A GUN Geffen LP CUT	AEROSMITH
4	4	3	9	CALL IT LOVE RCA 9038	POCO
5	10	15	6	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
6	7	9	5	ROCKIN' IN THE FREE WORLD REPRISE LP CUT	NEIL YOUNG
7	1	1	8	LOVE IN AN ELEVATOR Geffen 7-22845	AEROSMITH
8	14	17	5	LOVE IS A LONG ROAD MCA LP CUT	TOM PETTY
9	16	—	2	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
10	11	10	7	NO SOUVENIRS ISLAND 7-99176/ATLANTIC	MELISSA ETHERIDGE
11	13	13	4	EVERYTHING IS BROKEN COLUMBIA LP CUT	BOB DYLAN
12	5	5	8	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	TEARS FOR FEARS
13	15	19	5	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
14	8	6	7	KISSING WILLIE CHRYSALIS 23418	JETHRO TULL
15	20	22	7	WAIT FOR YOU WTG LP CUT	BONHAM
16	12	8	8	DR. FEELGOOD ELEKTRA 7-69271	MOTLEY CRUE
17	6	2	8	MIXED EMOTIONS COLUMBIA 38-69008	ROLLING STONES
18	18	20	7	I'M A BELIEVER A&M 1454	GIANT
19	24	31	6	TIGHTROPE EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
20	17	21	8	EDIE (CIAO BABY) SIRE 7-22873/REPRISE	THE CULT
21	21	16	11	POISON EPIC 34-68958/E.P.A.	ALICE COOPER
22	25	27	7	THE ANGEL SONG CAPITOL 44449	GREAT WHITE
23	23	25	7	SLEEPING MY DAY AWAY WARNER BROS. LP CUT	D.A.D.
24	29	36	4	LOVE SONG Geffen 7-22856	TESLA
25	19	14	7	SAD SAD SAD COLUMBIA LP CUT	ROLLING STONES
26	30	33	5	GLAMOUR BOYS EPIC 34-68548/E.P.A.	LIVING COLOUR
27	27	32	4	HOLDING ON TO YOU ATLANTIC 7-88820	PETER FRAMPTON
★★★ FLASHMAKER ★★★					
28	NEW ▶	1	1	A GIRL LIKE YOU ENIGMA LP CUT/CAPITOL	THE SMITHEREENS
29	37	40	3	AMERICAN MUSIC MERCURY 874 934-4/POLYGRAM	IAN HUNTER/MICK RONSON
30	22	11	11	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
31	33	44	3	CROSSROADS ELEKTRA 7-69273	TRACY CHAPMAN
★★★ POWER TRACK ★★★					
32	40	—	2	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
33	42	—	2	BACK TO THE BULLET POLYDOR 889 976-4/POLYGRAM	SARAYA
34	38	38	4	HUNGRY ATLANTIC 7-88859	WINGER
35	36	37	8	NEW THING ATCO 7-99207	ENUFF Z'NUFF
36	43	—	2	YOU RUN MCA LP CUT	THE CALL
37	26	18	12	SOMETHING TO HOLD ON TO ELEKTRA 7-69291	TREVOR RABIN
38	34	29	16	I WILL NOT GO QUIETLY Geffen LP CUT	DON HENLEY
39	28	24	25	FREE FALLIN' MCA LP CUT	TOM PETTY
40	32	23	10	TIED UP CAPITOL LP CUT	BILLY SQUIER
41	44	46	3	I REMEMBER YOU ATLANTIC LP CUT	SKID ROW
42	47	—	2	BIG TALK COLUMBIA 38-73035	WARRANT
43	31	26	6	THERE GOES THE NEIGHBORHOOD CAPITOL LP CUT	MOLLY HATCHET
44	35	30	10	LOVE SONG ELEKTRA 7-69280	THE CURE
45	NEW ▶	1	1	LIVING IN SIN MERCURY 876 070-7/POLYGRAM	BON JOVI
46	NEW ▶	1	1	MOVE WITH ME SISTER RCA LP CUT	THE DEL FUEGOS
47	NEW ▶	1	1	ANOTHER CHANCE ELEKTRA LP CUT	GEORGIA SATELLITES
48	NEW ▶	1	1	RIP AND TEAR VERTIGO LP CUT	L.A. GUNS
49	NEW ▶	1	1	STILL IN LOVE CHRYSALIS 23421	STAGE DOLLS
50	NEW ▶	1	1	GOOD WORK SLASH LP CUT/REPRISE	BODEANS

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.



Night Feeble. KLEO Wichita, Kan., recently turned the station over to listeners and local celebrities for three days. The guest DJs could do anything they wanted on the air for an hour within the confines of the FCC regulations. KSNW-TV anchor John Holt (pictured) turned the station into "Disco KLEO."

VOX JOX

(Continued from preceding page)

Meanwhile, D.C.-area radio veteran Big Don O'Brien is now filling in on afternoons at WAVA until a full-time person can be hired.

IN WASHINGTON, D.C., NEWS: The Senate Commerce Committee has approved a measure that allows political candidates to purchase non-pre-emptible spots on stations—and at the lowest pre-emptible rate. While there is no companion bill in the House, the Senate version now goes to the whole Senate for a vote, without any of the amendments offered by the National Assn. of Broadcasters, which opposes the measure as it is written.

Also, Radio-Television News Directors Assn. president David Bartlett has sent a three-page letter to each U.S. senator opposing the fairness doctrine, now inserted in the budget reconciliation bill (Billboard, Oct. 14). Bartlett's letter asserts that in the two years since the repeal of the doctrine, "there has been no evidence that coverage of controversial issues has diminished in any way," and calls the attachment of the fairness doctrine to the budget bill "nothing less than a sneak attack on the First Amendment."

Assistance in preparing this column was provided by Craig Rosen, Phyllis Stark, and Bill Holland.

LENE LOVICH MARCH THE ALBUM PATHFINDER RECORDS

(2 1 2) 9 9 5 - 8 1 1 2



THE TITLE
DOGHOUSE
THE ARTIST:
MENACE
THE PRODUCER:
BILL LASWELL
THE CAST:
BOOTSY COLLINS
BERNIE WORRELL
MACEO PARKER
MUDBONE COOPER

A TRUE
THREAT
TO
THE
SOCETY
OF
FUNK
AND
JUST
IN
TIME
FOR
THE
90'S

*LIVING COLOUR, FISHBONE AND
BOACHFORD, BEWARE THERE IS AN
OTHER FUNKY BAND THAT IS
INVADING YOUR TURF! I EXPECTED
THE MOTHERSHIP TO LAND AT ANY
MINUTE!
CLIP FOR 90'S MAC WELSON
RACK RADIO INCLUDES

MENACE

DOGHOUSE

THE ALBUM DOGHOUSE \$5.99
THE DEBUT SINGLE DOGHOUSE \$5.99
JUMP STREET RECORDS, 200 W. 72ND ST.
NEW YORK, NY 10023 212/873-1248

Number of
NAIRD

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	4	7	6	PICTURES OF MATCHSTICK MEN VIRGIN LP CUT	CAMPER VAN BEETHOVEN 1 week at No. 1
2	8	10	5	REGINA ELEKTRA 7-69270	THE SUGARCUBES
3	3	4	6	SOLD ME DOWN THE RIVER I.R.S. 73003/MCA	THE ALARM
4	11	11	4	I WANT THAT MAN SIRE 7-22816/REPRISE	DEBORAH HARRY
5	1	3	8	SOWING THE SEEDS OF LOVE FONTANA 874-810-7/POLYGRAM	TEARS FOR FEARS
6	2	2	8	JAMES BROWN COLUMBIA LP CUT	BIG AUDIO DYNAMITE
7	12	17	3	PERSONAL JESUS SIRE 7-21328/REPRISE	DEPECHE MODE
8	10	9	4	IF IT'S LOVE A&M 1457	SQUEEZE
9	9	8	8	KNOCK ME DOWN EMI LP CUT	RED HOT CHILI PEPPERS
10	6	1	8	LOVE SHACK REPRISE 7-22817	THE B-52'S
11	7	6	8	WAY OF THE WORLD ATLANTIC 7-88844	MAX Q
12	17	12	5	SICK OF IT RCA 90884	THE PRIMITIVES
13	5	5	10	BETWEEN SOMETHING AND NOTHING SIRE LP CUT/REPRISE	THE OCEAN BLUE
14	14	23	3	INTO THE HEART OF LOVE SIRE LP CUT/REPRISE	THE MIGHTY LEMON DROPS
15	22	—	2	CROSSROADS ELEKTRA 7-69273	TRACY CHAPMAN
16	15	16	5	DECLINE AND FALL BEGGAR'S BANQUET LP CUT/CAPITOL	FLESH FOR LULU
17	16	27	3	KINGDOM OF RAIN EPIC LP CUT/E.P.A.	THE THE
18	18	26	4	SELF! Geffen 7-22809	FUZZBOX
19	26	—	2	DRAMA SIRE 7-22768/REPRISE	ERASURE
20	21	21	4	SUGAR DADDY WARNER BROS. 7-22819	THOMPSON TWINS
21	17	20	6	HE'S GOT A SHE RHINO LP CUT	EXENE CERVENKA
22	24	—	2	BLACK SHEEP WALL A&M 1462	THE INNOCENCE MISSION
23	29	—	2	LOVE IS A SHIELD ATLANTIC 7-88884	CAMOUFLAGE
24	NEW ▶	1	1	A GIRL LIKE YOU CAPITOL 44480	THE SMITHEREENS
25	23	30	4	SHATTER ROUGH TRADE LP CUT/COLUMBIA	SHELLEYAN ORPHAN
26	19	15	17	LOVE SONG ELEKTRA 7-69280	THE CURE
27	25	18	4	NO SOUVENIRS ISLAND 7-99176/ATLANTIC	MELISSA ETHERIDGE
28	NEW ▶	1	1	SATELLITES Geffen LP CUT	RICKIE LEE JONES
29	NEW ▶	1	1	MAKE BELIEVE MAMBO SIRE LP CUT/WARNER BROS.	DAVID BYRNE
30	20	13	9	SHE BANGS THE DRUM SILVERTONE LP CUT/RCA	THE STONE ROSES

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

'Rock Over London' Split Into Album, Top 40 Versions

LOS ANGELES Since "Rock Over London" debuted in April 1983, a lot has changed, both on the British rock scene and the American airwaves. To accommodate those changes, the weekly one-hour show is now available in both album rock and top 40 versions.

Steven Saltzman, who co-produces the show with Paul Sexton, says "ROL" "took a long hard look at the feasibility of [two shows], and we decided that was the only way we could serve the market right, continue to break new music, and be reflective of what is happening in the U.K."

According to Saltzman, album rock stations have become more rigid in their programming, and one-time album rock acts have been embraced by top 40. These changes made it a challenge for the show's producers. "We had to make big decisions every week," he says. "Certain records were thrown out like Terence Trent D'Arby, George Michael, and Milli Vanilli, because album rock won't play them. Three years ago we had

no problem playing the new Duran Duran. Now we have a problem playing it on album rock stations."

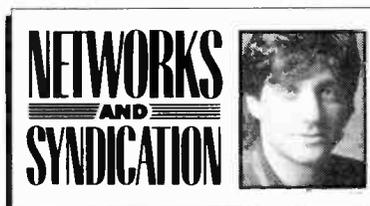
The new versions of "ROL," which began airing the first week in October, are tailored to the more classic rock-skewed album stations, and the fast-paced top 40s. "On the album rock version, we will do what classic rock is doing, and play more core material by U2 and others, and also feature emerging acts like Deacon Blue." The album version will feature 11 album cuts, an artist interview with the likes of Jack Bruce, the Who, or David Gilmore, and a U.K. rock news feature.

The creation of the album rock edition of "ROL" makes it possible for the top 40 show to feature records by acts like Milli Vanilli, Soul II Soul, and such acid-house acts as D. Mob, "which until now we have had to ignore," Saltzman says.

Aside from the music changes, Saltzman hopes to incorporate top 40 programming elements, such as jingles and humor, into the show, which features a gossip feature and a top

five U.K. chart countdown.

Of course, "ROL" will continue to give American listeners their first taste of new British acts, many of whom go on to become stars in the



by Craig Rosen

U.S. "One of the things we are good at is picking the hits," says Saltzman. "We were the first to play Johnny Hates Jazz and Cutting Crew... After seven years, we have proved we can pick hits before they happen in the States."

The evolution into two versions isn't the only change for "ROL." At the end of the year, the program will no longer be syndicated by Westwood One. Radio Ventures Inc., a relatively new syndication/production company owned by former Radio International co-owner/president Donald J. Eberle and which currently syndicates the Capital Radio-produced "Masters Of Rock," will take over the reins. (Eberle has been involved with "ROL" since its inception). At that time, "ROL" will switch from vinyl to CD.

Although the program is being produced in two different formats, the series will remain market exclusive "in order for us to protect our longstanding affiliates who have been with us from 1983, and have developed a strong, loyal listening audience," Eberle says. LBS Communications will handle national sales for both "ROL" and "Master Of Rock."

HIP-HOP RAP UP

Bailey Broadcasting Services' "Hip Hop Countdown & Report" (Billboard, Sept. 23) was set to debut Oct. 13 on at least 60 stations, including KMJQ Houston, KMJM St. Louis, KDAY Los Angeles, WZHT (Hot 105) Montgomery, Ala., WJHM (102 Jamz) Greensboro, N.C., WOL Washington, D.C., and WHAT Philadelphia.

The show, hosted by Bailey associate producer Mike Mosbe, will feature a top 10 countdown of mainstream rap hits, a hip-hop hot track preview, a hip-hop up-and-comer, and the rap album spotlight that will preview a new album in a four-minute mix.

Mosbe says the time has come for more rap on the radio. "Whenever you have an artist with no airplay selling a million records, there is definitely a market for it. A lot of stations and syndicators are going to have to open their eyes [to the fact] that rap won't go away."

Nonetheless, rap remains a rarity in the world of syndicated radio. New York-based Creative Productions has been producing the weekly two-hour "Rap It Up" since 1987. The bartered show has 40 affiliates, but Creative head Glen Ford says clearing major-market stations has been difficult. Still, Ford reports, rap and his show are making inroads. "There is no question about it, rap is becoming more acceptable. We are adding sta-

tions where the PDs once said they don't play rap."

AROUND THE INDUSTRY

ProMedia has added yet another comedy service to its lineup. Country Comedy Network, which includes song parodies, commercial spoofs, and more, lists WYNY New York, KZLA Los Angeles, and KSON San Diego among its affiliates. ProMedia also produces another country comedy service, Kickers, which airs in more than 100 markets.

Also on the comedy beat, Olympia Broadcasting Networks has tapped the appropriately named Roger Wilko, previously the morning show producer at WMMR Philadelphia, as executive producer of its comedy programming. Wilko, who will be based in Los Angeles, will concentrate on the development of Olympia's "Comedyline" program.

Although the ABC Talkradio Network has moved to New York, ABC host Tom Snyder will continue to do his show from the Los Angeles ABC/Watermark studios. Snyder recently broadcast from ABC's New York studios, but it was only for a one-week stint to celebrate his second anniversary with the network and an earlier time slot for Snyder's show on WABC New York.

A week after announcing an ambitious Hurricane Hugo relief concert to be held at New York's Apollo Theatre, the Sheridan Broadcasting Networks have cancelled the show. SBN spokesman Fred Mattringly cited "logistical problems with the entertainment."

McGhan Radio Productions was set to hold "Live From Nashville" Oct. 9-13 at the Vanderbilt Plaza Hotel. CFGM Toronto, WWWW Detroit, WPOC Baltimore, WYQK Tampa, Fla., WKHK Richmond, Va., WGAR Cleveland, WCMS Norfolk, Va., KPLX Dallas, and KTFX Tulsa, Okla., were lined up to interview the more than 70 country stars stopping by during the week.

Dia Stein, previously with WMMS Cleveland, has joined Westwood One's The Source as program manager. She will also host the network's "Rock Report" and "Source Report" programs... Deb Reno has been upped from manager to director of marketing and promotions for the CBS Radio Networks.

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.

- Oct. 20-21, Aerosmith, On The Radio, On The Radio Broadcasting, one hour.
- Oct. 20-22, Robin Gibb, Cheech Marin, Billy Preston, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.
- Oct. 20-23, KISS, Metalshop, MJI Broadcasting, one hour.
- Oct. 20-23, Milli Vanilli, Star Beat, MJI Broadcasting, one hour.
- Oct. 20-22, Rolling Stones, The Weekly Special, Unistar Radio Networks, 90 minutes.
- Oct. 21-22, Foster-McElroy/O'Jays/Rhonda Clark, RadioScope, Lee Bailey Communications, one hour.
- Oct. 22, Aerosmith, Powercuts, Global Satellite (Continued on page 18)

PIONEER PRESENTS

Hot Picks in Tokio

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

Week of October 1, 1989

- 1 Miss You Much Janet Jackson
- 2 Sweet Talk The Rolling Stones
- 3 Partyman D'Arby Hicks
- 4 Cherish Madonna
- 5 Saving Private Ryan Prince
- 6 Right Here, Right Now Tears For Fears
- 7 It's No Crime Babyface
- 8 Don't Wanna Get You Zapp
- 9 Girl I'm Gonna Love You Gloria Estefan
- 10 Happy, Tough New Kids On The Block
- 11 Everything I Try To Say Goodbye Bobby Brown
- 12 Don't Ask Me Why Boyz II Men
- 13 Kases On The Wind Aeromith
- 14 Evertime I Try To Say Goodbye Bobby Brown
- 15 One See Gees
- 16 Back To Life Soul II Soul
- 17 Shower Me With Your Love Don Henley
- 18 When I Looked At Him Surface
- 19 Urush Hayakashi Isagami
- 20 Dreams Come True
- 21 Sunshine Dina
- 22 Aerie No Machi Toshiki Kadomatsu
- 23 Angel Eyes The Jeff Healey Band
- 24 You Better Dance The Jags

FM JAPAN 81.3 FM

splendid isolation

gridlock networking

down in the mall

they moved the moon

turbulence

nobody's to love this year

WARREN ZEVON

TRANSVERSE CITY the new album.

featuring "RUN STRAIGHT DOWN!"

PRODUCED BY WARREN ZEVON, ANDREW SLATER AND DUNCAN ALDRICH.

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BMI

COUNTRY AWARDS

We proudly congratulate the writers and publishers of the year's most performed songs

Publisher of the Year
Tree Publishing Co., Inc.

The Most Performed Song of the Year
(The Robert J. Burton Award)
FALLIN' AGAIN
Maypop Music

Teddy Gentry

Randy Owen

Greg Fowler



ALWAYS LATE WITH YOUR KISSES
(Second Award)
Blackie Crawford
Lefty Frizzell
Peer International Corp.
Unichappell Music, Inc.

BABY BLUE
Aaron Barker
Bill Butler Music
Muy Bueno Music

BABY I'M YOURS
Steve Warner
Steve Warner Music, Inc.

BIG WHEELS IN THE MOONLIGHT
Dan Seals
Pink Pig Music

BLUE SIDE OF TOWN
Paul Kennerley
Irving Music, Inc.

BLUEST EYES IN TEXAS
Van Stephenson
Warner-Tamerlane Pub. Corp.

BURNIN' A HOLE IN MY HEART
Skip Ewing
Mike Geiger
Acuff-Rose Music, Inc.

CHANGE OF HEART
Naomi Judd
Caseyem Music
Kentucky Sweetheart Music

CHISELED IN STONE
Max D. Barnes
Hidden Lake Music

CRY, CRY, CRY
John Scott Sherrill
Candy Cane Music
Combine Music Corp.

CRYING
(Third Award)
Joe Nelson
Roy Orbison
Acuff-Rose Music, Inc.

DARLENE
Mike Geiger
Ricky Ray Factor
Acuff-Rose Music, Inc.
It's On Hold Music

DEEPER THAN THE HOLLER
Paul Overstreet
Scarlet Moon Music
Screen Gems-EMI Music, Inc.

DON'T WE ALL HAVE THE RIGHT
Roger Miller
Tree Publishing Co., Inc.

EIGHTEEN WHEELS AND
A DOZEN ROSES
Gene Nelson
Paul Nelson
Believus Or Not Music
Screen Gems-EMI Music, Inc.
Warner-Tamerlane Pub. Corp.

FALLIN' AGAIN
Greg Fowler
Teddy Gentry
Randy Owen
Maypop Music

FAMOUS LAST WORDS OF A FOOL
Dean Dillon
Rex Huston
Forrest Hills Music, Inc.
Tree Publishing Co., Inc.

GIVE A LITTLE LOVE
Paul Kennerley
Irving Music, Inc.

GONNA TAKE A LOT OF RIVER
Mark Henley
Reynsong Music

GOODBYE TIME
James Dean Hicks
Roger Murrah
Tom Collins Music Corporation

HONKY TONK MOON
Dennis O'Rourke
Hannah Rhodes Music

I FEEL FINE
John Lennon
Paul McCartney (PRS)
Maclen Music

I HAVE YOU
Gene Nelson
Paul Nelson
Believus Or Not Music
Screen Gems-EMI Music, Inc.
Warner-Tamerlane Pub. Corp.

I KNOW HOW HE FEELS
Rick Bowles
Maypop Music

I SANG DIXIE
Dwight Yoakam
Coal Dust West Music

I SHOULD BE WITH YOU
Steve Warlner
Steve Warlner Music, Inc.

I STILL BELIEVE IN YOU
Steve Hill
Chris Hillman
Bar-None Music

I WANNA DANCE WITH YOU
Eddie Rabbitt
Billy Joe Walker, Jr.
Eddie Rabbitt Music Publishing
Fishin' Fool Music
Music Of The World

I WON'T TAKE LESS
THAN YOUR LOVE
Paul Overstreet
Scarlet Moon Music
Screen Gems-EMI Music, Inc.

I'LL GIVE YOU ALL MY LOVE TONIGHT
Billy Crain
Wally Dentz
Frances Bee Music

I'LL LEAVE THIS WORLD
LOVING YOU
Wayne Kemp
Tree Publishing Co., Inc.

I'LL PIN A NOTE ON YOUR PILLOW
Carol Berzas
Don Goodman
Ensign Music Corporation
Whitewing Music

I'M GONNA GET YOU
Dennis Linde
Dennis Linde Music

IF IT DON'T COME EASY
Dave Gibson
Craig Karp
Silverline Music, Inc.
Careers Music, Inc.

IF YOU AIN'T LOVIN'
(YOU AIN'T LIVIN')
(Second Award)
Tommy Collins
Screen Gems-EMI Music, Inc.

IF YOU CHANGE YOUR MIND
Rosanne Cash
Chelcait Music

IT'S ONLY MAKE BELIEVE
(Second Award)
Jack Nance
Conway Twitty
Twitty Bird Music Publishing Co.

JOE KNOWS HOW TO LIVE
Max D. Barnes
Graham Lyle (PRS)
Irving Music, Inc.
Tree Publishing Co., Inc.

JUST ONE KISS
Sonny Lemaire
J.P. Pennington
Pacific Island Publishing
Tree Publishing Co., Inc.

(DO YOU LOVE ME) JUST SAY YES
Bob DiPiero
John Scott Sherrill
American Made Music
Little Big Town Music
Old Wolf Music

LETTER HOME
Wendy Waldman
Moon And Stars Music
Screen Gems-EMI Music, Inc.

LIFE TURNED HER THAT WAY
Harlan Howard
Tree Publishing Co., Inc.

LONG SHOT
Gary Scruggs
Irving Music, Inc.

LOVE OF A LIFETIME
Larry Gatlin
Kristoshua Music

LYIN' IN HIS ARMS AGAIN
Terry Skinner
J.L. Wallace
Songs Of Polygram
International, Inc.

NEW SHADE OF BLUE
John McFee
Long Tooth Music

RUNAWAY TRAIN
John Stewart
Bugle Publishing

SET 'EM UP JOE
Hank Cochran
Dean Dillon
Hear No Evil Music
Tioga Street Music
Tree Publishing Co., Inc.

STREETS OF BAKERSFIELD
Homer Joy
Tree Publishing Co., Inc.

SUMMER WIND
Steve Hill
Chris Hillman
Bar-None Music

SURE THING
Bill Lloyd
Careers Music, Inc.

TALKIN' TO THE WRONG MAN
Michael Martin Murphey
Timberwolf Music, Inc.

TEAR-STAINED LETTER
Richard Thompson (PRS)
Island Music, Inc.

TELL ME TRUE
Paul Kennerley
Irving Music, Inc.

A TENDER LIE
Randy Sharp
With Any Luck Music

THAT'S WHAT YOUR LOVE
DOES TO ME
Bill Caswell
Tree Publishing Co., Inc.

THIS MISSIN' YOU HEART OF MINE
Mike Geiger
Acuff-Rose Music, Inc.

TOUCH AND GO CRAZY
Michael Garvin
Tree Publishing Co., Inc.

TRUE HEART
Michael Clark
Flying Dutchman Music Co.
Warner-Tamerlane Pub. Corp.

THE WANDERER
Ernest Maresca
Mijac Music

WE MUST BE DOIN'
SOMETHIN' RIGHT
Reed Nielsen
Eddie Rabbitt
Eddie Rabbitt Music Publishing
Englishtown Music

WHAT DO YOU WANT FROM ME
THIS TIME
Bill Lloyd
Careers Music, Inc.

WHAT SHE IS
(IS A WOMAN IN LOVE)
Paul Harrison
Unichappell Music, Inc.

WHEN YOU SAY NOTHING AT ALL
Paul Overstreet
Scarlet Moon Music
Screen Gems-EMI Music, Inc.

YOUNG COUNTRY
Rink Williams, Jr.
Bocephus Music, Inc.

Paul Kennerley

Mike Geiger

Paul Overstreet

Songwriters of the Year

ARBITRON RATINGS

(Continued from page 13)

Call	Format	'88	'89	'89	'89	Call	Format	'88	'89	'89	'89	Call	Format	'88	'89	'89	'89	Call	Format	'88	'89	'89	'89	Call	Format	'88	'89	'89	'89
SEATTLE—(14)																													
KIRO	N/T	11.0	10.0	9.6	9.7	KLBB	adult std	1.6	1.5	2.6	2.1	KINK	album	7.1	6.4	6.8	4.0	WMYK	urban	5.9	4.7	5.6	3.9	WIBC	AC	14.3	11.1	12.4	11.7
KUBE	top 40	8.1	6.9	7.0	8.7	WDGY	country	1.3	1.6	1.8	1.1	KKSN-FM	oldies	3.4	3.9	4.0	3.9	WNIS	N/T	2.5	2.2	2.6	3.5	WZPL	top 40	9.2	8.8	9.7	10.0
KMPS-AM-FM	country	5.5	5.7	5.0	7.4	TAMPA/ST. PETERSBURG—(21)						WRAP	urban	3.0	1.8	2.1	3.4	WTLG	urban	6.3	6.8	6.9	8.1						
KPLZ	top 40	5.8	8.6	7.0	7.2	WRBQ-FM	top 40	14.5	14.9	14.6	13.9	KWJJ-FM	country	1.6	3.4	2.9	3.6	WENS	AC	7.1	6.6	7.3	6.9						
KISW	album	4.1	4.2	4.7	6.0	WWRM	AC	9.4	6.3	7.5	9.9	KKSN	adult std	.3	1.6	2.4	2.6	WKLR	oldies	6.9	8.0	8.5	6.0						
KIXI	AC	4.2	3.1	2.8	4.6	WQYK-FM	country	7.6	6.1	7.8	7.5	KKCY	adult alt	3.6	2.7	1.7	2.2	WXTZ	AC	9.1	8.6	6.4	4.6						
KXRX	album	4.3	3.8	4.1	4.6	WYNF	album	6.9	7.5	6.8	7.4	KWJJ	country	.9	1.2	2.0	1.8	WTPI	AC	4.6	3.9	3.3	4.1						
KOMO	AC	5.5	5.5	6.0	4.5	WDUV	easy	6.4	6.8	6.7	6.2	KGW	AC	2.1	2.7	2.0	1.7	WPZZ	urban	2.2	1.9	2.0	3.5						
KBRD	easy	4.2	4.6	4.7	4.4	WFLA	N/T	4.7	6.3	4.2	5.0	KZRC	album	2.6	2.0	1.0	1.7	WTUX	adult std	3.2	3.2	2.9	3.1						
KRPM-AM-FM	country	2.6	3.0	2.7	3.6	WUSA	AC	4.8	5.6	5.9	5.0	KPDQ-FM	religious	2.2	2.1	1.8	1.5	WGRT	religious	.5	.9	.9	2.1						
KLSY-AM-FM	AC	2.2	3.1	3.7	3.2	WNLT	AC	4.1	4.3	5.7	4.4	KYTE	classical	3.4	1.1	1.0	1.4	WIRE	country	1.6	1.0	1.5	1.8						
KBSG-AM-FM	oldies	3.3	3.7	3.6	2.9	WGUL-AM-FM	adult std	3.2	5.6	3.8	3.8	KUPL	country	1.0	1.0	.8	1.1	WTTT	top 40	.5	1.0	1.0	1.1						
KING-FM	classical	3.6	3.6	3.7	2.9	WHVE	adult alt	1.4	3.1	3.0	2.8	MILWAUKEE—(26)						WLVQ	album	9.8	9.1	9.6	7.3						
KLTX	AC	2.7	2.6	3.3	2.8	WDAE	adult std	2.7	3.0	3.9	2.6	WTMJ	AC	13.0	9.8	12.3	12.1	WBNS-FM	easy	8.1	8.0	7.6	7.2						
KING	N/T	3.0	2.7	2.8	2.4	WFLZ	oldies	4.3	2.7	3.5	2.6	WTKI	top 40	9.3	9.0	10.4	9.8	WTVN	AC	8.3	6.8	7.0	7.1						
KSEA	AC	3.1	2.9	2.2	2.3	WTMP	urban	2.1	2.4	1.8	2.5	WKLH	cls rock	7.9	6.2	6.1	8.2	WHOK	country	4.3	6.6	5.6	5.6						
KMGJ	AC	2.6	2.8	2.7	2.0	WSUN	N/T	2.7	1.9	2.6	2.2	WLUM	top 40/dance	4.1	5.9	6.1	7.9	WVGG	cls rock	5.0	4.1	5.2	5.1						
KZOK	cls rock	2.4	2.2	2.3	2.0	WKRL	cls rock	3.7	3.1	3.2	1.9	WLZR-AM-FM	album	5.9	6.7	5.8	6.4	WVGO	urban	4.1	4.4	3.9	4.7						
KNUA	adult alt	2.7	2.2	2.5	1.8	WLFF	adult std	1.4	1.2	.9	1.5	WEZW	easy	7.5	7.8	5.9	6.2	WCOL	adult std	3.3	3.5	1.9	2.8						
KEZX-FM	AC	1.4	2.0	1.5	1.5	WLVU-FM	adult std	1.2	.8	1.2	1.5	WKY	adult std	5.9	5.6	6.7	5.4	WLW	AC	1.8	1.3	2.0	2.6						
KVI	oldies	2.0	2.0	1.6	1.5	WXCR	classical	1.6	2.3	1.7	1.4	WMIL	country	6.7	7.8	6.5	5.2	WMNI	country	2.5	2.7	2.6	2.5						
KCMS	religious	1.6	2.1	1.6	1.4	WHBO	oldies	.7	.9	.4	1.1	WLTQ	AC	4.6	4.7	4.1	4.8	WXXM	AC	—	—	—	1.8						
KJR	oldies	1.6	1.7	2.0	1.1	WHLY	top 40	.3	.4	.5	1.0	WZTR	oldies	2.7	3.1	4.4	4.1	WBBY	adult alt	1.8	1.5	2.1	1.6						
ST. LOUIS—(15)																													
KMOX	N/T	17.1	18.7	21.2	22.3	WTKN	N/T	.9	.9	1.1	1.0	WISN	N/T	3.6	3.7	3.7	3.6	WCKX	urban	1.5	2.1	1.0	1.6	WXL	oldies	2.1	2.6	2.0	1.5
KSHE	album	9.9	8.3	9.7	9.3	WMJI	AC	6.1	6.3	6.9	9.0	WQFM	album	2.6	3.1	4.0	3.6	WYLD-FM	urban	8.5	10.2	9.3	13.3						
WKQB	top 40	3.6	6.4	6.1	8.5	WLTF	AC	8.3	7.3	9.0	8.8	WFMR	classical	3.1	2.7	1.9	2.2	WYBZ	top 40	10.8	11.7	12.4	11.1						
KMJM	urban	6.5	5.5	5.7	7.6	WMMS	top 40/rock	9.6	10.2	10.7	7.6	WNOV	urban	1.1	.7	1.6	2.1	WQUE-AM-FM	urban	14.5	11.5	10.3	10.9						
KEZK	easy	8.4	7.7	8.1	6.4	WNCX	cls rock	6.6	5.1	7.3	7.6	WBZN-AM-FM	adult alt	2.2	2.6	2.3	1.5	WLTS	AC	5.6	9.2	7.8	6.2						
KYKY	AC	5.1	5.0	4.7	5.5	WQAL	easy	7.7	9.7	6.9	7.0	WEMP	oldies	1.7	1.7	1.4	1.5	WVLL	N/T	8.6	5.1	4.8	6.1						
KSD	cls rock	6.8	4.7	5.1	4.9	WZAK	urban	7.3	7.2	6.4	6.4	WDAF	country	11.0	12.7	15.5	11.6	WVLM	AC	6.4	5.2	5.0	5.1						
WIL-FM	country	5.8	4.9	5.8	4.4	WDOK	AC	6.6	6.2	6.6	5.6	KBEQ	top 40	6.2	7.1	7.4	8.2	WBYU	adult std	4.5	4.9	5.4	5.0						
KLOU	oldies	5.8	7.0	5.2	3.5	WPHR	top 40	3.1	3.8	3.4	5.5	KFKF-AM-FM	country	9.0	8.2	7.3	7.9	WNOE-FM	country	4.3	4.1	3.1	3.4						
KRJV	AC	3.5	3.0	2.5	2.5	WWWE	N/T	4.9	4.6	4.6	5.5	KCMO	N/T	9.6	6.6	6.0	6.1	WQXY	country	2.5	2.8	2.8	3.3						
KFUO	classical	1.3	1.2	1.6	2.0	WWRM	country	4.3	5.1	5.5	4.4	KCMO-FM	oldies	4.2	4.7	5.4	6.1	WRNO	album	3.8	4.6	4.8	3.0						
WKXX	country	2.4	3.0	1.8	1.7	WRNV	adult alt	3.1	2.7	2.4	2.9	KMBZ	N/T	4.0	3.8	6.4	6.1	WCKW-FM	album	4.0	3.4	3.9	2.8						
KATZ	black	2.0	1.6	2.1	1.6	WRE	N/T	3.2	3.4	2.6	2.5	KMBR	easy	6.1	7.4	5.9	5.6	KHOM	oldies	1.4	1.3	2.5	2.6						
KUSA	country	1.4	1.8	2.0	1.5	WRQC	top 40	2.9	2.9	3.1	2.5	KYYS	album	7.0	6.4	4.7	5.3	KQLD	oldies	2.1	1.9	1.7	2.5						
KSTZ	AC	1.6	1.8	1.2	1.4	WJMO	urban	1.3	1.4	1.9	2.3	KXRX	top 40/rock	6.0	7.0	6.7	5.1	WYLD	religious	2.8	2.1	1.7	2.1						
WEW	adult std	.7	1.0	1.0	1.3	WCLV	classical	2.7	3.0	2.1	1.6	KLSI	AC	4.3	4.1	4.3	4.8	WYTX	N/T	.8	1.1	1.5	1.5						
WSNL	AC	1.6	1.4	.8	1.2	WABQ	religious	1.1	.4	.9	1.0	KCFX	cls rock	3.8	3.2	4.3	4.6	WYAT	oldies	1.9	2.7	1.9	1.4						
KATZ-FM	urban	1.0	1.0	1.4	1.1	WKDD	top 40	1.1	.7	1.2	1.0	KPRS	urban	6.0	5.3	5.2	4.5	WSMB	N/T	1.9	1.6	1.4	1.1						
WESL	black	1.4	.9	.7	1.0	WONE-FM	album	.7	1.1	.9	1.0	KUDL	AC	4.8	6.5	4.4	3.9	WARB	N/T	—	—	—	1.0						
BALTIMORE—(17)																													
WBAL	N/T	5.9	7.0	9.6	9.7	KNIX-AM-FM	country	14.0	12.2	12.3	11.4	WHB	oldies	3.0	2.2	2.8	3.0	WBOK	religious	3.2	3.3	4.7	1.0						
WLIF	easy	8.7	9.9	8.6	9.1	KTAR	N/T	8.3	7.7	7.9	8.3	KJLA	adult std	3.5	2.4	1.8	2.7	SAN ANTONIO, TEXAS—(36)											
WXYV	urban	8.7	6.6	7.6	7.3	KMEQ-AM-FM	easy	9.7	9.0	6.7	7.4	KCWA	adult alt	1.9	1.8	1.3	2.3	KCY	country	10.3	9.5	8.4	9.0						
WPOC	country	5.8	7.4	6.5	6.4	KZZP-AM-FM	top 40	9.5	8.9	9.0	7.3	KXTR	classical	1.7	2.1	1.8	1.5	KITY	top 40/dance	7.0	6.2	6.8	7.6						
WIYY	album	4.7	6.3	6.7	6.2	KUPD	album	7.1	6.5	7.7	7.2	KPRT	jazz	.9	.9	1.5	1.4	KSMG	oldies	5.4	3.9	6.4	7.3						
WWMX	AC	7.0	7.1	7.3	6.1	KKLT	AC	6.1	5.2	5.5	6.9	WLW	AC	8.5	8.8	12.0	13.4	KTFM	top 40/dance	5.7	7.2	6.0	6.6						
WBSB	top 40	6.0	5.7	6.0	5.2	KOY-FM	top 40	4.8	4.4	4.4	4.8	WEBN	album	10.7	11.9	10.2	11.9	KISS	album	4.7	5.0	5.1	5.5						
WQSR	oldies	3.7	3.4	2.8	4.1	KOPA/KSLX	cls rock	3.2	4.4	4.5	4.4	WKRQ	top 40	9.2	9.4	10.6	9.7	KAJA	country	5.5	5.1	5.6	5.3						
WGRX	cls rock	2.7	2.5	2.0	3.2	KKFR	top 40/dance	2.9	2.9	2.6	3.9	WKRQ	top 40	9.2	9.4	10.6	9.7	KKYX	country	3.9	4.2	5.4	5.1						
WBGR	religious	2.4	2.4	2.1	3.0	KMLE	country	.7	2.5	3.3	3.7	WOFX	cls rock	5.5	4.6	6.0	5.9	WQAI	N/T	6.4	7.9	6.0	4.7						
WCBM	N/T	2.3	4.3	2.6	2.9	KFYI	N/T	3.3	2.6	3.3	3.6	WWEZ	easy	9.0	9.2	7.1	5.6	KMMX	AC	3.4	4.4	5.1	4.5						
WHFS	album	2.3	2.2	2.3	2.7	KDKB	album	3.0	3.7	3.4	3.5	WWNK	AC	5.6	6.6	6.2	5.6	KSAQ	top 40	3.4	3.3	3.1	4.4						
WPGC-FM	urban	1.4	1.6	2.0	2.7	KOOL-FM	oldies	4.6	2.3	3.0	3.3	WRRM	AC	6.1	5.3	6.1	5.3	easy	7.6	6									

POP SINGLES—10 Years Ago

1. Rise, Herb Alpert, A&M
2. Don't Stop 'Til You Get Enough, Michael Jackson, EPIC
3. Pop Muzik, M, SIRE
4. Sail On, Commodores, MOTOWN
5. I'll Never Love This Way Again, Dionne Warwick, ARISTA
6. Dim All The Lights, Donna Summer, CASABLANCA
7. Sad Eyes, Robert John, EMI
8. My Sharona, The Knack, CAPITOL
9. Heartache Tonight, Eagles, ASYLUM
10. Still, Commodores, MOTOWN

TOP SINGLES—20 Years Ago

1. I Can't Get Next To You, Temptations, GORDY
2. Hot Fun In The Summertime, Sly & the Family Stone, EPIC
3. Sugar Sugar, Archies, CALENDAR
4. Jean, Oliver, CREWE
5. Little Woman, Bobby Sherman, METROMEDIA
6. Suspicious Minds, Elvis Presley, RCA
7. That's The Way Love Is, Marvin Gaye, TAMLA
8. Wedding Bell Blues, 5th Dimension, SOUL CITY
9. Easy To Be Hard, Three Dog Night, OUNHILL
10. Tracy, Cuff Links, DECCA

TOP ALBUMS—10 Years Ago

1. In Through The Out Door, Led Zeppelin, SWAN SONG
2. The Long Run, Eagles, ASYLUM
3. Get The Knack, The Knack, CAPITOL
4. Midnight Magic, Commodores, MOTOWN
5. Off The Wall, Michael Jackson, EPIC
6. Head Games, Foreigner, ATLANTIC
7. Dream Police, Cheap Trick, EPIC
8. Slow Train Coming, Bob Dylan, COLUMBIA
9. Breakfast In America, Supertramp, A&M
10. Cornerstone, Styx, A&M

TOP ALBUMS—20 Years Ago

1. Green River, Creedence Clearwater Revival, FANTASY
2. Through The Past Darkly, The Rolling Stones, LONDON
3. At San Quentin, Johnny Cash, COLUMBIA
4. Blind Faith, ATLANTIC
5. In-A-Gadda-Da-Vida, Iron Butterfly, ATCO
6. Blood, Sweat & Tears, COLUMBIA
7. Hair, Original Cast, RCA VICTOR
8. This Is, Tom Jones, PARROT
9. Best Of Cream, ATCO
10. Hot Buttered Soul, Isaac Hayes, ENTERPRISE

COUNTRY SINGLES—10 Years Ago

1. All The Gold In California, Larry Gatlin & the Gatlin Brothers Band, COLUMBIA
2. Before My Time, John Conlee, MCA
3. You Decorated My Life, Kenny Rogers, UNITED ARTISTS
4. Fooled By A Feeling, Barbara Mandrell, MCA
5. You Ain't Just Whistlin' Dixie, Bellamy Brothers, WARNER/CORB
6. In No Time At All/Get It Up, Ronnie Milsap, RCA
7. Dream On, The Oak Ridge Boys, MCA
8. Sweet Summer Lovin'/Great Balls Of Fire, Dolly Parton, RCA
9. Half The Way, Crystal Gayle, COLUMBIA
10. I Ain't Got No Business Doin' Business Today, Razy Bailey, RCA

SOUL SINGLES—10 Years Ago

1. (Not Just) Knee Deep, Funkadelic, WARNER BROS
2. Don't Stop 'Til You Get Enough, Michael Jackson, EPIC
3. Ladies Night, Kool & the Gang, DE LITE
4. Rise, Herb Alpert, A&M
5. I Just Want To Be, Cameo, CHOCOLATE CITY
6. I Do Love You, G.Q., ARISTA
7. Found A Cure, Ashford & Simpson, WARNER BROS
8. Firecracker, Mass Production, COTILLION
9. Break My Heart, David Ruffin, WARNER BROS
10. Sing A Happy Song, O'Jays, P.I.R

Promotional Vehicles Steer Attention Toward Stations

BY PHYLLIS STARK

NEW YORK "You only have to see it once," says Gabe Hobbs, OM of top 40 WFLZ (Power 93) Tampa, Fla., aka The Power Pig. He is referring to the station's pink spray-painted van. Despite being an eyesore, the mobile power pig has been successful in getting the word out about WFLZ's for-

PROMOTIONS

mat change, Hobbs says. "We can do more with our one van than [competitor WRBQ] can do with their 20 vans driven by overpaid, burnt-out old guys," says Hobbs, continuing the level of rhetoric that has marked the now 2-week-old WFLZ/Q105 battle.

Although WFLZ's original plan was to leave the van in its current condition for about a week and then have it professionally painted, that plan changed. "It's already painted by professionals—professional DJs," says Hobbs. In fact, Hobbs is so happy with the van that he has already purchased a well-worn 1976 Lincoln Town Car, which will be decorated in a similar manner.

One of the most effective promotional vehicles used by radio stations is exactly that... a vehicle. Although they range in size and expense from a fully equipped traveling studio like KIIS Los Angeles' "Star Cruiser" to a fleet of Suzuki Samurais (aka Pirate Ship Dinghys) like those used by WIOQ (Q102) Philadelphia, they all serve the same promotional purpose.

Country WKMF Flint, Mich., has for some time been using a two-fronted yellow Checker cab that appears to be going both ways at once as its station vehicle. To complete the illusion, a dummy is permanently propped up at the steering wheel of the fake end. The dummy was made by a listener after the original mannequin was stolen at a station event. "The cab always gets a double look," says WKMF promotion director Kelly McKenzie. Chicago residents may remember the cab from its days with previous owner WLUP.

Top 40 WJRZ Ocean County, N.J., has a more traditional vehicle, a Ford Aerostar, but the public reaction is similar. WJRZ's "prize patrol" is driven by promotions director Howard "the Duck" Poppel. "I keep a constant supply of prizes in it because people are always running up in traffic and banging on the windows," he says. Poppel also says he frequently notices people changing their car radio dials when he is driving next to them on the highway.

WOGL (Oldies 98) Philadelphia is so happy with its promotional vehicle, a 1958 Cadillac, that the car has been incorporated into its logo. The car, which WOGL had painted pink, was once requested by "Pink Cadillac" diva Natalie Cole for her show in Philadelphia. WOGL is also tying in with Sony to produce a "Time Line Van" which will be outfitted with a large-screen TV and all of the latest audio and video equipment.

KIIS Los Angeles' Star Cruiser is earthquake-safe. "In the event of another earthquake," says marketing director Karen Tobin, "we will be able to continue broadcasting with-

out missing a beat."

Despite their usefulness, station vehicles occasionally get stations into a little trouble. Last year, KIIS parked the Star Cruiser on a Ventura Freeway overpass during rush hour. Morning man Rick Dees encouraged listeners to turn on their lights, wave, even join him for breakfast. The resulting traffic jam was not a big hit with area authorities.

Rival KQLZ (Pirate Radio) sends its station van to two locations every morning to give out T-shirts. One morning, as the van was making its way toward a location in Orange County, the crowd was so large that local police found it necessary to escort the van into the location with sirens wailing. "I think the police just wanted T-shirts," says promotion director Joe Heinz.

IDEA MILL

One of the promotion director's mainstays, the 33rd edition of Chase's Annual Events, has just been released. This book lists a minimum of seven historical or special events, birthdays, holidays, etc., for every day of 1990. For more information, write Mid-America Books, Box 3952, Oak Park, Ill. 60303.

WXRK New York's Howard Stern brought his show to a live audience at New York's 16,000-seat Nassau Coliseum on Oct. 7. The show, which sold out in about five hours, featured Stern cohorts Jessica Hahn, Sam Kinison, and producer Gary Dell'Abate. Stern's 976 hot line didn't fare as well, being disconnected earlier this month after a much-publicized flap between Stern and the station as to whether he could promote it on-air without buying time. Despite this, WLUP Chicago sportscaster Chet Coppock now has his own hot line number (312-976-CHET) featuring sports stories and interviews. WLUP's Steve Dahl & Gary Meier have had a hotline since 1985.

Last week, oldies WODS Boston welcomed Kolya Vasin, the first Soviet citizen ever granted an exit visa for the sole purpose of visiting Grace-land. En route to Memphis, Vasin had a brief layover in Boston, where he was met at the airport by WODS staff members, listeners, and local press. Across town, AC WVBF's morning team Loren Owens & Wally Brine launched a "world tour" fall promotion with a week of live broadcasts from Munich, West Germany's Oktoberfest. Five winning couples joined the morning team on the trips; the promotion also includes trips to Paris and London.

Oldies WMXJ (Majic 102.7) Miami collected 1,500 pounds of children's clothing during its Majic Children's Fund Clothing Drive. The station broadcast live from a local mall where the clothing-drive bin was set up. Everyone who donated was entered to win a fully stocked jukebox... WRBQ (Q105) is letting area schools compete to win a New Kids On The Block concert by collecting pennies to be donated to Tampa's Children's Hospital... Country KRMD-AM-FM Shreveport, La., organized more than 160 volunteers to pick up litter on more than 20 miles of city streets. The volunteers received two donated meals as well as station T-shirts and were qualified for other

prizes.

Top 40 KUBE Seattle is giving listeners a chance to win a prize vault worth \$93,000. Prizes include a car, trips, and entertainment systems. One winner will receive the entire vault. One prize per day is announced on the morning show at 7:10. Listeners must keep track of all the prizes and then bring their lists to a designated location. One winner will be selected from among the correct entries.

Oldies KCBQ (Eagle 105) San Diego hosted a McMahoniac party to celebrate the Chargers' acquisition of quarterback Jim McMahon. McMahon was on hand to give away an autographed football. Other prizes included game tickets and the quarterback's trademarks: sunglasses and headbands. KCBQ also recently hosted a "world's largest sock hop" at Sea World. More than 13,000 listeners attended the event, including 4,000 dancers.



Two top 40 stations get their calls out and about town in completely different ways. WFLZ (Power 93) Tampa, Fla.'s Power Pig van, top, has been squealing around town carrying such spray-painted messages as "power by pork." Meanwhile, WPHR (Power 108) Cleveland has tied in with the city's Regional Transit Authority for this downtown bus. The WPHR artwork covers all sides of the vehicle and includes a giant arm turning the radio dial (bus wheel) to Power 108.



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

PLATINUM

New York		O.M.: Steve Kingston	
1	2	Madonna, Cherish	1
2	3	Janet Jackson, Miss You Much	2
3	4	Milli Vanilli, Girl I'm Gonna Miss You	3
4	5	Warrant, Heaven	4
5	6	Soul II Soul (Featuring Caron Wheeler), Babyface, It's No Crime	5
6	7	Motley Crue, Dr. Feelgood	6
7	8	Cher, If I Could Turn Back Time	7
8	9	Seduction, (You're My One And Only) T	8
9	10	New Kids On The Block, Cover Girl	9
10	11	Sybil, Don't Make Me Over	10
11	12	Rolling Stones, Mixed Emotions	11
12	13	The 2 Live Crew, Me So Horny	12
13	14	Tears For Fears, Sowing The Seeds Of	13
14	15	Bobby Brown, Rock Wit'cha	14
15	16	Aerosmith, Love In An Elevator	15
16	17	Debbie Gibson, We Could Be Together	16
17	18	Young M.C., Bust A Move	17
18	19	Expose, When I Looked At Him	18
19	20	The Cure, Love Song	19
20	21	Gloria Estefan, Don't Wanna Lose You	20
21	22	Paula Abdul, (It's Just) The Way That	21
22	23	Bon Jovi, Living In Sin	22
23	24	New Kids On The Block, Didn't I (Blow	23
24	25	The Cover Girls, My Heart Skips A Beat	24
25	26	Billy Joel, We Didn't Start The Fire	25
26	27	Milli Vanilli, Blame It On The Rain	26
27	28	Li'l Louis, French Kiss	27
28	29	Roxette, Listen To Your Heart	28
29	30	Bad English, When I See You Smile	29
30	31	Taylor Dayne, With Every Beat Of My H	30

New York		P.D.: Gary Bryan	
1	2	Janet Jackson, Miss You Much	1
2	3	Madonna, Cherish	2
3	4	Cher, If I Could Turn Back Time	3
4	5	Milli Vanilli, Girl I'm Gonna Miss You	4
5	6	New Kids On The Block, Cover Girl	5
6	7	Warrant, Heaven	6
7	8	Seduction, (You're My One And Only) T	7
8	9	Sybil, Don't Make Me Over	8
9	10	Bobby Brown, Rock Wit'cha	9
10	11	Expose, When I Looked At Him	10
11	12	Surface, Shower Me With Your Love	11
12	13	Babyface, It's No Crime	12
13	14	Soul II Soul (Featuring Caron Wheeler),	13
14	15	Rolling Stones, Mixed Emotions	14
15	16	Tears For Fears, Sowing The Seeds Of	15
16	17	Rolling Stones, Rock Wit'cha	16
17	18	Debbie Gibson, We Could Be Together	17
18	19	Roxette, Listen To Your Heart	18
19	20	Aerosmith, Love In An Elevator	19
20	21	Milli Vanilli, Blame It On The Rain	20
21	22	Young M.C., Bust A Move	21
22	23	The Cure, Love Song	22
23	24	Bon Jovi, Living In Sin	23
24	25	Stevie B, Girl I Am Searching For You	24
25	26	Cher, (It's Just) The Way That	25
26	27	Bad English, When I See You Smile	26
27	28	The Cover Girls, My Heart Skips A Beat	27
28	29	Billy Joel, We Didn't Start The Fire	28
29	30	Richard Marx, Angelia	29
30	31	Elton John, Healing Hands	30
31	32	Richard Marx, Angelia	31
32	33	Li'l Louis, French Kiss	32
33	34	Belinda Carlisle, Leave A Light On	33
34	35	Dino, Sunshine	34
35	36	Big News, Name And Number	35

Philadelphia		P.D.: Sunny Joe White	
1	2	Janet Jackson, Miss You Much	1
2	3	Expose, When I Looked At Him	2
3	4	Warrant, Heaven	3
4	5	New Kids On The Block, Cover Girl	4
5	6	Skid Row, 18 And Life	5
6	7	The Cure, Love Song	6
7	8	Cher, If I Could Turn Back Time	7
8	9	Babyface, It's No Crime	8
9	10	Rolling Stones, Mixed Emotions	9
10	11	Motley Crue, Dr. Feelgood	10
11	12	Tears For Fears, Sowing The Seeds Of	11
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20	21	Elton John, Healing Hands	20
21	22	Billy Joel, We Didn't Start The Fire	21
22	23	Roxette, Listen To Your Heart	22
23	24	The B-52's, Love Shack	23
24	25	Sharon Bryant, Let Go	24
25	26	Sybil, Don't Make Me Over	25
26	27	Linda Ronstadt (Featuring Aaron Nev	26
27	28	Bobby Brown, Rock Wit'cha	27
28	29	The 2 Live Crew, Me So Horny	28
29	30	Milli Vanilli, Blame It On The Rain	29
30	31	Bad English, When I See You Smile	30

Chicago		P.D.: Buddy Scott	
1	2	Janet Jackson, Miss You Much	1
2	3	Madonna, Cherish	2
3	4	Babyface, It's No Crime	3
4	5	Milli Vanilli, Girl I'm Gonna Miss You	4
5	6	Expose, When I Looked At Him	5
6	7	New Kids On The Block, Didn't I (Blow	6
7	8	Gloria Estefan, Don't Wanna Lose You	7
8	9	The Cover Girls, My Heart Skips A Beat	8
9	10	Maritka, I Feel The Earth Move	9
10	11	Bobby Brown, Rock Wit'cha	10
11	12	Surface, Shower Me With Your Love	11
12	13	Neneh Cherry, Kisses On The Wind	12
13	14	Tina Turner, The Best	13
14	15	Seduction, (You're My One And Only) T	14
15	16	New Kids On The Block, Cover Girl	15
16	17	Stevie B, Girl I Am Searching For You	16
17	18	Dino, Sunshine	17
18	19	Paula Abdul, (It's Just) The Way That	18
19	20	Sybil, Don't Make Me Over	19
20	21	Sharon Bryant, Let Go	20
21	22	Gloria Estefan, Get On Your Feet	21
22	23	Be Gees, One	22
23	24	Soul II Soul, Get On Movin'	23

Boston		P.D.: Steve Rivers	
1	2	Janet Jackson, Miss You Much	1
2	3	Aerosmith, Love In An Elevator	2
3	4	Rolling Stones, Mixed Emotions	3
4	5	Roxette, Listen To Your Heart	4
5	6	Babyface, It's No Crime	5
6	7	Starship, It's Not Enough	6
7	8	Tina Turner, The Best	7
8	9	Tears For Fears, Sowing The Seeds Of	8
9	10	The Cure, Love Song	9
10	11	Elton John, Healing Hands	10
11	12	Bobby Brown, Rock Wit'cha	11
12	13	Bad English, When I See You Smile	12
13	14	Paula Abdul, (It's Just) The Way That	13
14	15	Sharon Bryant, Let Go	14
15	16	Poco, Call It Love	15
16	17	Maritka, I Feel The Earth Move	16
17	18	Thompson Twins, Sugar Daddy	17
18	19	Michael Morales, What I Like About Yo	18
19	20	Paul Carrack, I Live By The Groove	19
20	21	Dino, Sunshine	20
21	22	Soulsister, The Way To Your Heart	21
22	23	Simply Red, You Got It	22
23	24	Richard Marx, Angelia	23
24	25	Kevin Paige, Don't Shut Me Out	24
25	26	Al Kooper, Poison	25
26	27	Living Colour, Glamour Boys	26
27	28	Eurythmics, Don't Ask Me Why	27
28	29	Enuff Z'Nuff, New Thing	28
29	30	New Kids On The Block, Cover Girl	29
30	31	Billy Joel, We Didn't Start The Fire	30
31	32	Cher, Just Like Jesse James	31
32	33	Paul Carrack, I Live By The Groove	32
33	34	Expose, When I Looked At Him	33
34	35	Richard Marx, Angelia	34
35	36	The Jets, The Same Love	35
36	37	The Alarm, Sold Me Down The River	36
37	38	Waterfront, Move On	37
38	39	Grayson Hugh, Bring It All Back	38
39	40	Jody Watley, Everything	39
40	41	Michael Bolton, How Am I Supposed To	40
41	42	Cher, Just Like Jesse James	41
42	43	Paul Carrack, I Live By The Groove	42
43	44	Dan Reed Network, Make It Easy	43
44	45	Kix, Don't Close Your Eyes	44
45	46	Regina Belle, Baby Come To Me	45
46	47	Gorky Park, Bang	46
47	48	Extreme, Mutha	47

Chicago		P.D.: Brian Kelly	
1	2	Cher, If I Could Turn Back Time	1
2	3	Milli Vanilli, Girl I'm Gonna Miss You	2
3	4	Janet Jackson, Miss You Much	3
4	5	Motley Crue, Dr. Feelgood	4
5	6	Warrant, Heaven	5
6	7	The Cure, Love Song	6
7	8	The B-52's, Love Shack	7
8	9	New Kids On The Block, Cover Girl	8
9	10	Live Bunny And The Mixmasters, Swing	9
10	11	Harry Connick Jr., It Had To Be You	10
11	12	New Kids On The Block, Didn't I (Blow	11
12	13	Aerosmith, Love In An Elevator	12
13	14	Maritka, I Feel The Earth Move	13
14	15	Poco, Call It Love	14
15	16	Paula Abdul, Cold Hearted	15
16	17	Li'l Louis, French Kiss	16
17	18	Paula Abdul, (It's Just) The Way That	17
18	19	Rob Base & DJ, E-Z Rock, Joy And Pai	18
19	20	Richard Marx, Angelia	19
20	21	Richard Marx, Right Here Waiting	20
21	22	Young M.C., Bust A Move	21
22	23	Skid Row, 18 And Life	22
23	24	Bad English, When I See You Smile	23
24	25	Gloria Estefan, Don't Wanna Lose You	24
25	26	Belinda Carlisle, Leave A Light On	25
26	27	Surface, Shower Me With Your Love	26
27	28	Bobby Brown, Rock Wit'cha	27
28	29	Kix, Don't Close Your Eyes	28

Los Angeles		P.D.: Clark Ingram	
1	2	Janet Jackson, Miss You Much	1
2	3	Young M.C., Bust A Move	2
3	4	New Kids On The Block, Didn't I (Blow	3
4	5	The Cure, Love Song	4
5	6	Expose, When I Looked At Him	5
6	7	Cher, If I Could Turn Back Time	6
7	8	New Kids On The Block, Cover Girl	7
8	9	Bobby Brown, Rock Wit'cha	8
9	10	Aerosmith, Love In An Elevator	9
10	11	Tears For Fears, Sowing The Seeds Of	10
11	12	New Kids On The Block, Cover Girl	11
12	13	Roxette, Listen To Your Heart	12
13	14	Aerosmith, Love In An Elevator	13
14	15	Paula Abdul, (It's Just) The Way That	14
15	16	Madonna, Cherish	15
16	17	Cher, Just Like Jesse James	16
17	18	Bad English, When I See You Smile	17
18	19	The 2 Live Crew, Me So Horny	18
19	20	Tears For Fears, Sowing The Seeds Of	19
20	21	Bon Jovi, Living In Sin	20
21	22	Jody Watley, Everything	21
22	23	Richard Marx, Angelia	22
23	24	Milli Vanilli, Girl I'm Gonna Miss You	23
24	25	The B-52's, Love Shack	24
25	26	Technotron Featuring Felly, Pump Up	25
26	27	Soul II Soul (Featuring Caron Wheeler),	26
27	28	Maritka, I Feel The Earth Move	27
28	29	Billy Joel, We Didn't Start The Fire	28
29	30	Moving Pictures, What About Me	29
30	31	Gloria Estefan, Get On Your Feet	30

Boston		P.D.: Lorrin Palagi	
1	2	Milli Vanilli, Girl I'm Gonna Miss You	1
2	3	Roxette, Listen To Your Heart	2
3	4	Janet Jackson, Miss You Much	3
4	5	Don Henley, The End Of The Innocence	4
5	6	Madonna, Cherish	5
6	7	Starship, It's Not Enough	6
7	8	Michael Morales, What I Like About Yo	7
8	9	Babyface, It's No Crime	8
9	10	Warrant, Heaven	9
10	11	Cher, If I Could Turn Back Time	10
11	12	The Jeff Healey Band, Angel Eyes	11
12	13	Tears For Fears, Sowing The Seeds Of	12
13	14	Rolling Stones, Mixed Emotions	13
14	15	Elton John, Healing Hands	14
15	16	Madonna, Cherish	15
16	17	Michael Morales, What I Like About Yo	16
17	18	Babyface, It's No Crime	17
18	19	Warrant, Heaven	18
19	20	Cher, If I Could Turn Back Time	19
20	21	The Jeff Healey Band, Angel Eyes	20
21	22	Tears For Fears, Sowing The Seeds Of	21
22	23	Rolling Stones, Mixed Emotions	22
23	24	Elton John, Healing Hands	23
24	25	Madonna, Cherish	24
25	26	Michael Morales, What I Like About Yo	25
26	27	Babyface, It's No Crime	26
27	28	Warrant, Heaven	27
28	29	Cher, If I Could Turn Back Time	28
29	30	The Jeff Healey Band, Angel Eyes	29
30	31	Tears For Fears, Sowing The Seeds Of	30
31	32	Rolling Stones, Mixed Emotions	31
32	33	Elton John, Healing Hands	32
33	34	Madonna, Cherish	33
34	35	Michael Morales, What I Like About Yo	34
35	36	Babyface, It's No Crime	35
36	37	Warrant, Heaven	36
37	38	Cher, If I Could Turn Back Time	37
38	39	The Jeff Healey Band, Angel Eyes	38
39	40	Tears For Fears, Sowing The Seeds Of	39
40	41	Rolling Stones, Mixed Emotions	40
41	42	Elton John, Healing Hands	41
42	43	Madonna, Cherish	42
43	44	Michael Morales, What I Like About Yo	43
44	45	Babyface, It's No Crime	44
45	46	Warrant, Heaven	45
46	47	Cher, If I Could Turn Back Time	46
47	48	The Jeff Healey Band, Angel Eyes	47
48	49	Tears For Fears, Sowing The Seeds Of	48
49	50	Rolling Stones, Mixed Emotions	49
50	51	Elton John, Healing Hands	50
51	52	Madonna, Cherish	51
52	53	Michael Morales, What I Like About Yo	52
53	54	Babyface, It's No Crime	53
54	55	Warrant, Heaven	54
55	56	Cher, If I Could Turn Back Time	55
56	57	The Jeff Healey Band, Angel Eyes	56
57	58	Tears For Fears, Sowing The Seeds Of	57
58	59	Rolling Stones, Mixed Emotions	58
59	60	Elton John, Healing Hands	59
60	61	Madonna, Cherish	60
61	62	Michael Morales, What I Like About Yo	61
62	63	Babyface, It's No Crime	62
63	64	Warrant, Heaven	63
64	65	Cher, If I Could Turn Back Time	64
65	66	The Jeff Healey Band, Angel Eyes	65
66	67	Tears For Fears, Sowing The Seeds Of	66
67	68	Rolling Stones, Mixed Emotions	67
68	69	Elton John, Healing Hands</	

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Hartford P.D.: Dave Shakes

- 1 Janet Jackson, Miss You Much
- 2 New Kids On The Block, Cover Girl
- 3 Warrant, Heaven
- 4 New Kids On The Block, Didn't I (Blow)
- 5 Soul II Soul (Featuring Caron Wheeler), Sybil, Don't Make Me Over
- 6 Young M.C., Bust A Move
- 7 Seduction, (You're My One And Only) T
- 8 Tears For Fears, Sowing The Seeds Of
- 9 Babyface, It's No Crime
- 10 Bobby Brown, Rock Wit'cha
- 11 Milli Vanilli, Girl I'm Gonna Miss You
- 12 Rolling Stones, Mixed Emotions
- 13 Sharon Bryant, Let Go
- 14 Cher, If I Could Turn Back Time
- 15 Tina Turner, The Best
- 16 The Cover Girls, My Heart Skips A Beat
- 17 Paula Abdul, (It's Just) The Way That
- 18 Expose, When I Looked At Him
- 19 Elton John, Healing Hands
- 20 Dino, Sunshine
- 21 Martika, I Feel The Earth Move
- 22 Roxette, Listen To Your Heart
- 23 Gloria Estefan, Get On Your Feet
- 24 Bad English, When I See You Smile
- 25 Stevie B, Girl I Am Searching For You
- 26 Living Colour, Glamour Boys
- 27 Christopher Williams, Talk To Myself
- 28 Milli Vanilli, Blame It On The Rain
- 29 Richard Marx, Angelia
- 30 Billy Ocean, Licence To Chill
- 31 Donny Osmond, Hold On
- 32 Linda Ronstadt (Featuring Aaron Nev
- 33 Belinda Carlisle, Leave A Light On
- 34 Thompson Twins, Sugar Daddy
- 35 Judy Watley, Everything
- 36 Kevin Paige, Don't Shut Me Out
- 37 Billy Joel, We Didn't Start The Fire
- 38 Taylor Dayne, With Every Beat Of My H
- 39 Michael Damian, Was It Nothing At All
- 40

Indianapolis P.D.: Scott Wheeler

- 1 Janet Jackson, Miss You Much
- 2 Roxette, Listen To Your Heart
- 3 Milli Vanilli, Girl I'm Gonna Miss You
- 4 Madonna, Cherish
- 5 Stage Dolls, Love Cries
- 6 Moving Pictures, What About Me
- 7 The Cure, Love Song
- 8 Elton John, Healing Hands
- 9 Starship, It's Not Enough
- 10 Tears For Fears, Sowing The Seeds Of
- 11 Bad English, When I See You Smile
- 12 Aerosmith, Love In An Elevator
- 13 Poco, Call It Love
- 14 New Kids On The Block, Cover Girl
- 15 Cher, If I Could Turn Back Time
- 16 Rolling Stones, Mixed Emotions
- 17 Motley Crue, Dr. Feelgood
- 18 Richard Marx, Angelia
- 19 Billy Joel, We Didn't Start The Fire
- 20 Milli Vanilli, Blame It On The Rain
- 21 Warrant, Heaven
- 22 Paula Abdul, (It's Just) The Way That
- 23 Living Colour, Glamour Boys
- 24 Bobby Brown, Rock Wit'cha
- 25 Bon Jovi, Living In Sin
- 26 Soulister, The Way To Your Heart
- 27 Alice Cooper, Poison
- 28 Don Henley, The Last Worthless Evenin
- 29 EX Kix, Don't Close Your Eyes
- 30 EX New Kids On The Block, Didn't I (Blow
- 31 EX Thompson Twins, Sugar Daddy
- 32 EX Henry Lee Summer, Treat Her Like A La
- 33 EX White Lion, Radar Love

KZZP 104.7 FM

Phoenix P.D.: Bob Case

- 1 Janet Jackson, Miss You Much
- 2 New Kids On The Block, Didn't I (Blow
- 3 Milli Vanilli, Girl I'm Gonna Miss You
- 4 Moving Pictures, What About Me
- 5 Milli Vanilli, Blame It On The Rain
- 6 Christopher Williams, Talk To Myself
- 7 Babyface, It's No Crime
- 8 Madonna, Cherish
- 9 Honey Moon Suite, What Does It Take?
- 10 New Kids On The Block, Cover Girl
- 11 Cher, If I Could Turn Back Time
- 12 Bad English, When I See You Smile
- 13 Expose, When I Looked At Him
- 14 Warrant, Heaven
- 15 Bobby Brown, Rock Wit'cha
- 16 Paula Abdul, (It's Just) The Way That
- 17 Young M.C., Bust A Move
- 18 Roxette, Listen To Your Heart
- 19 The 2 Live Crew, Me So Horny
- 20 The Cure, Love Song
- 21 Sharon Bryant, Let Go
- 22 Richard Marx, Angelia
- 23 The B-52's, Love Shack
- 24 Tears For Fears, Sowing The Seeds Of
- 25 New Kids On The Block, Didn't I (Blow
- 26 Linda Ronstadt (Featuring Aaron Nev
- 27 Dino, Sunshine
- 28 Belinda Carlisle, Leave A Light On
- 29 EX Billy Joel, We Didn't Start The Fire
- 30 EX Cher, Just Like Jesse James
- 31 EX New Kids On The Block, This One's For
- 32 EX Soul II Soul (Featuring Caron Wheeler),
- 33 EX Bon Jovi, Living In Sin
- 34 EX Billy Ocean, Licence To Chill
- 35 EX Eurythmics, Don't Ask Me Why
- 36 EX Kevin Paige, Don't Shut Me Out
- 37 EX Elton John, Healing Hands

100.7 FM
 #1 HIT MUSIC STATION

Miami P.D.: Frank Amadeo

- 1 Warrant, Heaven
- 2 Janet Jackson, Miss You Much
- 3 New Kids On The Block, Didn't I (Blow
- 4 New Kids On The Block, Cover Girl
- 5 Expose, When I Looked At Him
- 6 Babyface, It's No Crime

Minneapolis P.D.: Brian Philips

- 1 Milli Vanilli, Girl I'm Gonna Miss You
- 2 Janet Jackson, Miss You Much
- 3 Roxette, Listen To Your Heart
- 4 The Jeff Healey Band, Angel Eyes
- 5 Warrant, Heaven
- 6 Bobby Brown, Rock Wit'cha
- 7 Expose, When I Looked At Him
- 8 Cher, If I Could Turn Back Time
- 9 Aerosmith, Love In An Elevator
- 10 Madonna, Cherish
- 11 New Kids On The Block, Cover Girl
- 12 The Cure, Love Song
- 13 New Kids On The Block, Didn't I (Blow
- 14 Expose, When I Looked At Him

Q106

San Diego P.D.: Garry Wall

- 1 New Kids On The Block, Didn't I (Blow
- 2 Janet Jackson, Miss You Much
- 3 Young M.C., Bust A Move
- 4 Babyface, It's No Crime
- 5 The Cure, Love Song
- 6

- 21 Richard Marx, Angelia
- 22 Seduction, (You're My One And Only) T
- 23 Donny Osmond, Hold On
- 24 The Jeff Healey Band, Angel Eyes
- 25 New Kids On The Block, Didn't I (Blow
- 26 Tears For Fears, Sowing The Seeds Of
- 27 Gloria Estefan, Get On Your Feet
- 28 Billy Joel, We Didn't Start The Fire
- 29 Richard Marx, Right Here Waiting
- 30 Motley Crue, Dr. Feelgood
- 31 Poco, Call It Love
- 32 Linda Ronstadt (Featuring Aaron Nev
- 33 The B-52's, Love Shack
- 34 Thompson Twins, Sugar Daddy
- 35 Billy Ocean, Licence To Chill

- 15 Paula Abdul, (It's Just) The Way That
- 16 EX Aerosmith, Love In An Elevator
- 17 Bardeux, I Love The Bass
- 18 Rolling Stones, Mixed Emotions
- 19 The 2 Live Crew, Me So Horny
- 20 Sharon Bryant, Let Go
- 21 Linda Ronstadt (Featuring Aaron Nev
- 22 Gloria Estefan, Get On Your Feet
- 23 EX Living Colour, Glamour Boys
- 24 Babyface, It's No Crime
- 25 The Cure, Love Song
- 26 Seduction, (You're My One And Only) T
- 27 Paula Abdul, Cold Hearted
- 28 Richard Marx, Right Here Waiting
- 29 Soul II Soul (Featuring Caron Wheeler),
- 30 Bobby Brown, On Our Own (From

RADIO



Billboard's
POD
of the week

Steve Rivers
 KIIS L.A./WZOU Boston

THEY ARE EASILY the most asked questions of the week: Why is Steve Rivers leaving KIIS-AM-FM Los Angeles? And why now? A day after the summer Arbitrons showed a resurgent KIIS (5.2-6.4) beating KPWR (Power 106) for the first time in more than two years, Rivers announced he would leave KIIS on Oct. 27, after almost three years at the station, and resurface in the programming chair at WZOU Boston the following Monday.

That move prompted widespread speculation about Rivers' motives in leaving KIIS. But Rivers says he accepted WZOU's "very, very attractive" offer only because "it gives me the chance to get into some areas I have wanted to explore for a long time," specifically consulting, something he hasn't been able to do in L.A. "With the type of situation here [in L.A.], you can't take your eye off the ball for a second," says Rivers. "Not that the situation in Boston won't demand a lot of attention."

Rivers attributes KIIS' summer comeback to being "extremely well focused, not only musically, but the jocks were very aggressive. We were determined to bring it back up, and the ratings book speaks for itself... Regardless of what players are in the market, KIIS' cume is relatively stable. That is really a good indication of a very strong powerhouse station."

Although Rivers has not previously been very willing to admit that crosstown top 40/rocker KQLZ (Pirate Radio) has impacted his station, he does allow now that in the spring, when KIIS slipped from a 6.2-5.1, that "KIIS suffered a direct hit because of KQLZ, more because it was something new. L.A. is the type of market where new is the magic word, whether it is a new restaurant, new nightclub, or a new radio station."

"Scott Shannon did a tremendous job marketing the radio station. You have to give him credit for doing the job that they have done. The fact that they have managed a million-plus cume speaks well of the job that they have done. Pirate Radio really created such word of mouth, it caused immediate sampling, and a lot of curiosity cuming. They were the spoiler, and we were the victim of that more than anything else."

As for the ultimate goal of Shannon's famed "from worst to first" campaign, Rivers says he finds "it hard to believe that it will be possible [for Pirate to be No. 1]. To me Pirate Radio is kind of a prototype of album rock for the '90s. Playing current music—what a revelation. Maybe more album rock stations should take notice."

During the summer book, KIIS brought in consultant Jerry Clifton, for whom Rivers jocked at WMJX Miami. It also fired longtime midday man Paul Freeman, moving Bruce Vidale to that slot and bringing in new p.m. driver Magic Matt Alan from

WHTZ (Z100) New York. Alan, Rivers says, "has helped tremendously. He's been an additional spark plug, and has helped excite the staff."

The main thrust of KIIS' attack, however, remains morning man Rick Dees. "I have never seen a stronger morning show, and that speaks highly of Dees," says Rivers. "He is really loved by the people of Los Angeles." With the onslaught of new competition, Rivers says, "Rick has sort of gone back to school. He is working harder than ever to come up with new fresh ideas, and the numbers indicate he has gone back to where he should be—a strong No. 1."

Dees, Rivers says, is "very '90s-oriented. He is fueled by that more than the ratings, or the last book when [Power 106 morning man] Jay Thomas was No. 1 for a minute." That's not to say that Dees doesn't have some serious morning competition. Rivers says Thomas has "shown some growth and is more in tune with Los Angeles." He says album KLOS morning team Mark Thompson & Brian Phelps "have really become radio's version of David Letterman."

Yet Rivers says newcomer KKBT and its morning team, led by comedian Paul Rodriguez and former KIIS jock Tim Kelly, "still have a long way to go. As far as I'm concerned, the race is really KIIS, KOST, Pirate, and Power. Those guys are going to have to do a lot of work to climb the hill."

Musically, KIIS has been refocused since Clifton's addition, targeting 18-34 females as opposed to the 25-plus women it seemed to be superserving when KQLZ came on. While some industry people think that KIIS has gone especially urban since Clifton's arrival (something KIIS had already tried after Power's debut), KIIS still plays Bon Jovi, Aerosmith, the new Richard Marx single, and other decidedly nonurban material, and the majority of what is urban has crossed nationally.

A recent 45-minute stretch of afternoons contained New Kids On The Block, "I'll Be Loving You"; Madonna, "Cherish"; Modern English, "I Melt With You"; Milli Vanilli, "Girl I'm Gonna Miss You"; Seduction, "You're My One And Only"; Stevie B, "Girl I Am Searching For You"; Warrant, "Heaven"; Babyface, "It's No Crime"; and Tone-Loc, "Funky Cold Medina."

Besides its summer comeback, Rivers' KIIS will be remembered for a few unusual programming innovations: the FM's zero-talk hours and the AM's dance-mix format. Although both are gone now, Rivers still thinks both were successful. "We didn't know what stance KQLZ would take at the time we abandoned the AM format. We thought it would make the best sense to combine our numbers. We probably pulled the plug too soon. At one point we were No. 4 with teens in L.A. It took a small amount of audience from
 (Continued on page 77)

Pearson 'Goes For The Gusto' Takes Label Job, Bows Solo Debut Opus

BY CHRISTOPHER VAUGHN

NEW YORK With the release of his solo debut album, "The Color Tapestry," and first single, "Go For The Gusto," coinciding with his appointment to the newly created position of VP/staff producer for Compose Records' urban music division, arranger/composer/musician Dunn Pearson Jr. is making a pivotal move in a career that has already spanned 15 years of work with the likes of the O'Jays, Stephanie Mills, Teddy Pendergrass, Lou Rawls, and Mtume.

Pearson is already a respected arranger and producer with three platinum and two gold albums to his credit. The move into the business side follows a long-held desire to introduce new talent into both the record

and video industries.

In his new position, Pearson also seeks to challenge the notion that while black musicians are great performers, most are not skillful enough to compose and arrange for film and television because of their lack of classical training.

"It's a type of 'cultural imperialism' that fails to see the inherent relationship of all music," Pearson explains. "Bach, Beethoven, Ravel, and Debussy employ the same theories that the O'Jays and Mtume use—there's a difference in style and execution, of course, but the principles are the same. And, once learned, those same principles can be used by the black musician to enter the lucrative world of music scoring.

"It's not always a question of racism," he continues. "People in the film and television industries want—and are willing to pay for—the best musicians . . . both creatively and technically. I used a lot of classical overtones in 'The Color Tapestry,' but the music is blended into the driving saxophone of Grover Washington Jr. and the kicking vocals of Jocelyn Brown. I wanted to learn as much as I could about music before tackling my first solo venture."

Pearson is now in the enviable position of being able to try out his theories on both his music and that of many up-and-coming artists. In his new VP position, he has the full backing of Compose Records' parent company, the Newark, N.J.-based Peter Pan Industries. PPI is a leading distributor of home fitness video programs and the world's second largest children's video operation. Compose's first release was the debut album by former talk show host Morton Dow-

ney Jr.

Pearson will be in very familiar territory, particularly in the children's arena, since his wealth of credits includes television music for such cartoon staples as "The Flintstones" and "The Jetsons." Saturday morning viewers have also heard Pearson's work on commercials ranging from McDonald's and Wendy's to Kellogg's and Taco Viva.

In addition to studying music composition at Kent State Univ. and co-creating a million-selling cover version of Sam Cooke's "You Send Me" while in high school, Pearson's background includes scoring and arranging for feature films ("Native Son," "Head Office," and the upcoming "Identity Crisis"); Broadway shows ("The Amen Corner," which has become the hit prime time series "Amen"); and albums and concert tours by several recording stars. The label will release its first soundtrack, for the Melvin Van Peebles film "Identity Crisis," early next year. The album features vocal performances by Van Peebles, Jocelyn Brown, and a new rap group called Nappy Proletariat.

"Years ago, when I was doing the arranging for the O'Jays, Bobby Massey sat me down and said, 'Man, learn the basics of this business—how to write for every genre—and it will take a lot of 'you gotta have a hit record' pressure off of you,'" Pearson recalls. "It's the same path Quincy Jones chose, and who better to emulate? The challenge with 'Color Tapestry' and with being VP at Compose is to turn those classical theories into commercially sounding music—and to catch everyone by surprise!"



Risin' To The Top. Rapper Doug E. Fresh moves a crowd of about 20,000 with a positive message at a recent Rappers Against Racism rally in Harlem, N.Y. The successful event was initiated by Fresh and organized by youth activist/promoter Lisa Williamson and New York State Sen. David Paterson; rappers KRS-One, Public Enemy, Big Daddy Kane, and MC Trouble also appeared at the daylong rally. (Photo: Saiyda)

Bill Lee Soundtrack, Uptown Strings Bow On New Albums The Right Thing Is The Classical Thing

CLASSIC SOUNDS: The original motion picture score for "Do The Right Thing" by Bill Lee, father of writer/director Spike Lee, has been released by Columbia Records. The score—composed, produced, and conducted by the elder Lee—features Branford and Wynton Marsalis and the Natural Spiritual Orchestra. The "symphonic" style album tracks follow the sequence of the story, with titles like "Da Mayor Drinks His Beer," "Riot," and "Magic, Eddie, Prince Ain't Niggers."

Speaking of classics, "Max Roach Presents The Uptown String Quartet" debuts on the classical Philips label. The quartet includes jazz drummer Roach's daughter, Maxine, on viola, Eileen M. Folson on cello, and Diane Monroe and Lesa Terry (cousin of trumpet great Clark Terry) on violins. All the women have impressive classical/jazz backgrounds and are also members of the Max Roach Double Ensemble. The album includes classical arrangements of traditional tunes ("Let Us Break Bread Together," "And He Never Said A Mumbly Word"), rags by Jelly Roll Morton and Scott Joplin, and avant-garde jazz pieces. The music is warm, familiar, and challenging. It's wonderful to see a "serious" musical project by black women marketed by a major classical label.

The Rhythm and the Blues



by Janine McAdams

an uproar about the issues of racism and violence in rock/rap music. The flames lit by Professor Griff's bigoted comments about Jews have been fanned by his reincorporation into Public Enemy in another capacity; by N.W.A.'s "F— Tha Police," the group's outraged response to the harassment of black youths by white police officers, which has prompted a letter from the FBI to the group's label, Priority Records, and, to a lesser extent, by Guns N' Roses member Axl Rose's anti-black song lyrics.

It seems to me that creative freedom for artists should be maintained, but negative lyrics only perpetuate stereotypes and titillate those consumers out to possess the most outrageous product available. Lyrics that offer social commentary or invite listeners to stand up to social injustice do not promote violence any more

than Spike Lee's "Do The Right Thing" triggered race riots this summer. But it is a difficult balance. Violent and/or bigoted lyrics continue to find legions of like-minded fans. Thus, quashing these negative messages does not kill the beast they feed. These songs are not the disease; they are the symptoms of a larger societal ill. Hardcore factions within black and white youth seem to be moving away from belief in a racially harmonic ideal. And everyone is willing to blame the music.

The public and the media can and should take artists to task for socially irresponsible songs; creating awareness of the problems and attempting to right wrong-headed attitudes can only be positive. But as music critic Nelson George pointed out to Jane Pauley in an Oct. 5 "The Today Show" segment on this very subject (among a number of good points raised in a segment also featuring Chuck D and Rabbi Abraham Cooper of the Simon Wiesenthal Center in Los Angeles), the media should not be responsible for raising children. Parents should.

The positives outweigh the negatives, I think. More performers are willing to donate their time to social and educational programs to address the realities of racism and violence in our community. Kudos to Doug E. Fresh and those artists who participated in the Sept. 17 Rappers Against Racism rally; to KRS-One and Boogie Down Productions, who along with tour mate Young M.C. are giving lectures at various universities on the process of black education during tour stops this fall; to the Stop The Violence Movement; and to numerous other artists who are making an effort to "do the right thing" and still "fight the power."

TIDBITS: Sir Mix-A-Lot, the rapper who hails from Seattle on the Nastymix label, has a new album coming Friday (20) called "Seminar." The album will feature various rap styles and subjects; the first single is "Beepers" . . . The latest effort to aid victims of Hurricane Hugo is a concert Sunday (15) at the Apollo Theatre in New York, presented jointly by Hush Productions/Orephus Records and Sheridan Broadcasting, which will simulcast the concert via satellite to its affiliates nationwide. A concert feed is also available to other radio and television stations. Among those set to appear: Freddie Jackson, Melba Moore, Eric Gable, Najee, Stacy Lattisaw, Kashif, Keith Sweat, and Blue Magic. Money will be channeled through the American Red Cross to aid North and South Carolina and the Virgin Islands . . . The Jets returned home last week to the tiny Polynesian island kingdom of Tonga to give the first live concerts (Oct. 11-14) ever performed in that country. The Minneapolis-based Wolfgramm family, whose third album is "Believe" (MCA), will then head to New Zealand, India, Singapore, Malaysia, China, Japan, and the Philippines.

BELLING THE BEAST: Lately the media has been in

Billboard POWER PLAYLISTS

FOR WEEK ENDING
OCTOBER 21, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

Los Angeles	P.D.: Cliff Winston	Philadelphia	P.D.: Dave Allan
1 4 Janet Jackson, Miss You Much	1 2 Soul II Soul (Featuring Caron Wheeler), Back To	1 2 Soul II Soul (Featuring Caron Wheeler), Back To	1 2 Soul II Soul (Featuring Caron Wheeler), Back To
2 1 Soul II Soul (Featuring Caron Wheeler), Back To	2 3 Regina Belle, Baby Come To Me	2 3 Regina Belle, Baby Come To Me	2 3 Regina Belle, Baby Come To Me
3 3 Christopher Williams, Talk To Myself	3 4 Janet Jackson, Miss You Much	3 4 Janet Jackson, Miss You Much	3 4 Janet Jackson, Miss You Much
4 7 Regina Belle, Baby Come To Me	4 5 Bobby Brown, Rock Wit'cha	4 5 Bobby Brown, Rock Wit'cha	4 5 Bobby Brown, Rock Wit'cha
5 5 Rhonda Clark, State Of Attraction	5 6 E.U., Taste Of Your Love	5 6 E.U., Taste Of Your Love	5 6 E.U., Taste Of Your Love
6 6 Bobby Brown, Rock Wit'cha	6 1 Sybil, Don't Make Me Over	6 1 Sybil, Don't Make Me Over	6 1 Sybil, Don't Make Me Over
7 2 Sybil, Don't Make Me Over	7 8 Perri, Feel So Good (From "Do The Right Thing")	7 8 Perri, Feel So Good (From "Do The Right Thing")	7 8 Perri, Feel So Good (From "Do The Right Thing")
8 10 Prince, Partyman	8 10 Prince, Partyman	8 10 Prince, Partyman	8 10 Prince, Partyman
9 12 Surface, You Are My Everything	9 11 Jody Watley, Everything	9 11 Jody Watley, Everything	9 11 Jody Watley, Everything
10 14 Zapp, Ooh Baby Baby	10 18 Rhonda Clark, State Of Attraction	10 18 Rhonda Clark, State Of Attraction	10 18 Rhonda Clark, State Of Attraction
11 15 Peabo Bryson, All My Love	11 12 Christopher Williams, Talk To Myself	11 12 Christopher Williams, Talk To Myself	11 12 Christopher Williams, Talk To Myself
12 17 Stephanie Mills, Home	12 13 Jermaine Jackson, Don't Take It Personal	12 13 Jermaine Jackson, Don't Take It Personal	12 13 Jermaine Jackson, Don't Take It Personal
13 18 S.O.S. Band, I'm Still Missing Your Love	13 14 Surface, You Are My Everything	13 14 Surface, You Are My Everything	13 14 Surface, You Are My Everything
14 20 Kool Moe Dee, I Go To Work	14 19 James Ingram, I Wanna Come Back	14 19 James Ingram, I Wanna Come Back	14 19 James Ingram, I Wanna Come Back
15 21 The Temptations, All I Want From You	15 21 Stephanie Mills, Home	15 21 Stephanie Mills, Home	15 21 Stephanie Mills, Home
16 16 The D.O.C., It's Funky Enough	16 20 S.O.S. Band, I'm Still Missing Your Love	16 20 S.O.S. Band, I'm Still Missing Your Love	16 20 S.O.S. Band, I'm Still Missing Your Love
17 22 Jody Watley, Everything	17 17 LeVert, Smilin'	17 17 LeVert, Smilin'	17 17 LeVert, Smilin'
18 23 James Ingram, I Wanna Come Back	18 23 Milli Vanilli, Girl I'm Gonna Miss You	18 23 Milli Vanilli, Girl I'm Gonna Miss You	18 23 Milli Vanilli, Girl I'm Gonna Miss You
19 25 Chuckii Booker, (Don't U Know) I Love U	19 24 Chuckii Booker, (Don't U Know) I Love U	19 24 Chuckii Booker, (Don't U Know) I Love U	19 24 Chuckii Booker, (Don't U Know) I Love U
20 8 Maze Featuring Frankie Beverly, Can't Get Over	20 30 Patti LaBelle, Yo Mister	20 30 Patti LaBelle, Yo Mister	20 30 Patti LaBelle, Yo Mister
21 26 Jermaine Jackson, Don't Take It Personal	21 7 Maze Featuring Frankie Beverly, Can't Get Over	21 7 Maze Featuring Frankie Beverly, Can't Get Over	21 7 Maze Featuring Frankie Beverly, Can't Get Over
22 27 Luther Vandross, Here And Now	22 9 Terry Tate, Babies Having Babies	22 9 Terry Tate, Babies Having Babies	22 9 Terry Tate, Babies Having Babies
23 9 E.U., Taste Of Your Love	23 15 The Isley Brothers, Spend The Night (Ce Soir)	23 15 The Isley Brothers, Spend The Night (Ce Soir)	23 15 The Isley Brothers, Spend The Night (Ce Soir)
24 31 Kashif, Personality	24 16 Eddie Murphy, Put Your Mouth On Me	24 16 Eddie Murphy, Put Your Mouth On Me	24 16 Eddie Murphy, Put Your Mouth On Me
25 32 Karyn White, Slow Down	25 28 Lisa Lisa & Cult Jam, Kiss Your Tears Away	25 28 Lisa Lisa & Cult Jam, Kiss Your Tears Away	25 28 Lisa Lisa & Cult Jam, Kiss Your Tears Away
26 33 Big Daddy Kane, Smooth Operator	26 29 Heavy D. & The Boyz, Somebody For Me	26 29 Heavy D. & The Boyz, Somebody For Me	26 29 Heavy D. & The Boyz, Somebody For Me
27 34 Angela Winbush, It's The Real Thing	27 EX Luther Vandross, Here And Now	27 EX Luther Vandross, Here And Now	27 EX Luther Vandross, Here And Now
28 30 Young M.C., Bust A Move	28 EX Angela Winbush, It's The Real Thing	28 EX Angela Winbush, It's The Real Thing	28 EX Angela Winbush, It's The Real Thing
29 37 Cheryl Lynn, Everytime I Try To Say Goodbye	29 EX Bardeux, I Love The Bass	29 EX Bardeux, I Love The Bass	29 EX Bardeux, I Love The Bass
30 35 Lisa Lisa & Cult Jam, Kiss Your Tears Away	30 EX Sharon Bryant, Foolish Heart	30 EX Sharon Bryant, Foolish Heart	30 EX Sharon Bryant, Foolish Heart
31 36 Chill, Cold Fresh Groove	30 EX Peabo Bryson, All My Love	30 EX Peabo Bryson, All My Love	30 EX Peabo Bryson, All My Love
32 29 Mother's Finest, I'm W' Danger	30 EX Big Daddy Kane, Smooth Operator	30 EX Big Daddy Kane, Smooth Operator	30 EX Big Daddy Kane, Smooth Operator
33 38 BeBe & CeCe Winans, Celebrate New Life	30 EX Cheryl Lynn, Everytime I Try To Say Goodbye	30 EX Cheryl Lynn, Everytime I Try To Say Goodbye	30 EX Cheryl Lynn, Everytime I Try To Say Goodbye
34 39 Heavy D. & The Boyz, Somebody For Me	30 EX Miki Howard, Ain't Nuthin' In The World	30 EX Miki Howard, Ain't Nuthin' In The World	30 EX Miki Howard, Ain't Nuthin' In The World
35 40 Sharon Bryant, Foolish Heart	30 EX Young M.C., Bust A Move	30 EX Young M.C., Bust A Move	30 EX Young M.C., Bust A Move
36 42 Margaret Coleman, A Woman's Intuition	30 EX Kashif, Personality	30 EX Kashif, Personality	30 EX Kashif, Personality
37 43 Wrecks-N-Effect, New Jack Swing	30 EX The D.O.C., It's Funky Enough	30 EX The D.O.C., It's Funky Enough	30 EX The D.O.C., It's Funky Enough
38 44 Alyson Williams, Just Call My Name	30 EX Natalie Cole, As A Matter Of Fact	30 EX Natalie Cole, As A Matter Of Fact	30 EX Natalie Cole, As A Matter Of Fact
39 45 The Main Ingredient, I Just Wanna Love You	30 EX Isley Brothers Featuring Ronald Isley, I Never	30 EX Isley Brothers Featuring Ronald Isley, I Never	30 EX Isley Brothers Featuring Ronald Isley, I Never
40 EX Tony Lemans, Higher Than High	30 EX Alyson Williams, Just Call My Name	30 EX Alyson Williams, Just Call My Name	30 EX Alyson Williams, Just Call My Name
41 EX Foster/Meiroy, Dr. Soul	30 EX David Peaston, Can't	30 EX David Peaston, Can't	30 EX David Peaston, Can't
A42 — Eric Gable, Love Has Got To Wait	A — Donna Warlick And Jeffrey Osbourne, Take Good C	A — Donna Warlick And Jeffrey Osbourne, Take Good C	A — Donna Warlick And Jeffrey Osbourne, Take Good C
A43 — Troop, I'm Not Suspended	A — Vesta, How You Feel	A — Vesta, How You Feel	A — Vesta, How You Feel
A44 — Isley Brothers Featuring Ronald Isley, I Never	A — Club Nouveau, No Friend Of Mine	A — Club Nouveau, No Friend Of Mine	A — Club Nouveau, No Friend Of Mine
A45 — Miki Howard, Ain't Nuthin' In The World	A — Zapp, Ooh Baby Baby	A — Zapp, Ooh Baby Baby	A — Zapp, Ooh Baby Baby
A — Randy & The Gypsies, Perpetrators	A — Cool C, Glamorous Life	A — Cool C, Glamorous Life	A — Cool C, Glamorous Life
A — Patti LaBelle, Yo Mister	A — Wrecks-N-Effect, New Jack Swing	A — Wrecks-N-Effect, New Jack Swing	A — Wrecks-N-Effect, New Jack Swing
EX EX New Kids On The Block, (Didn't I) Blow Your Mind			
EX EX Tyler Collins, Whatcha Gonna Do?			
EX EX Natalie Cole, As A Matter Of Fact			

KISS

HOT
IN THE
SHADE



HOT IN THE SHADE 15 NEW SONGS

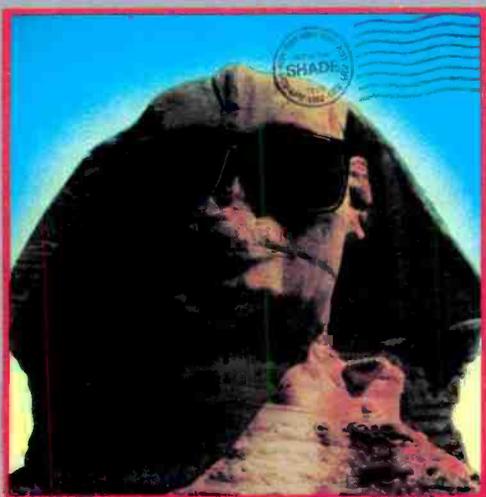
THE LEGEND CONTINUES.

Produced by Gene Simmons and Paul Stanley.

Creative consultant Larry Mazer for Entertainment Services.

On  Compact Discs, Chrome Cassettes and Records. (838 913-1/2/4)

IN STORES EVERYWHERE OCTOBER 17TH!



FOR WEEK ENDING
OCTOBER 21, 1989

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	1	2	12	BABYFACE SOLAR FZ 45288/E.P.A. (CD) 2 weeks at No. 1	TENDER LOVER
2	2	4	16	SOUL II SOUL ● VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
3	3	1	10	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
4	6	7	8	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
5	4	5	16	HEAVY D. & THE BOYZ ● MCA 42302 (8.98) (CD)	BIG TYME
6	8	10	5	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
7	7	6	14	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
8	5	3	10	EPMD FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
9	22	87	3	JANET JACKSON A&M 3920 (8.98) (CD)	JANET JACKSON'S RHYTHM NATION
10	9	8	15	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
11	20	72	3	BIG DADDY KANE COLD CHILLIN' 25641/REPRISE (9.98) (CD)	IT'S A BIG DADDY THANG
12	15	19	6	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME
13	10	9	13	THE 2 LIVE CREW ● SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
14	11	15	16	SOUNDTRACK MOTOWN 6272 (9.98) (CD)	DO THE RIGHT THING
15	12	12	19	KDOL MOE DEE ● JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
16	16	17	14	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
17	14	16	22	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
18	13	11	15	PRINCE WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
19	26	31	4	YOUNG M.C. DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
20	18	14	13	BOOGIE DOWN PRODUCTIONS ● JIVE 1187/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
21	21	21	31	MILLI VANILLI ▲ ³ ARISTA 8592 (8.98) (CD)	GIRL YOU KNOW IT'S TRUE
22	17	13	17	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
23	19	18	20	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
24	24	24	50	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
25	25	22	9	EDDIE MURPHY COLUMBIA OC 40970 (CD)	SO HAPPY
26	23	23	51	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
27	28	30	11	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
28	27	27	12	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
29	30	26	67	BOBBY BROWN ▲ ⁵ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
30	32	37	10	CHRISTOPHER WILLIAMS GEFEN 24220 (9.98) (CD)	ADVENTURES IN PARADISE
31	31	36	6	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
32	44	53	3	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
33	36	35	11	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
34	38	48	6	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
35	48	99	3	MC LYTE FIRST PRIORITY 91304/ATLANTIC (CD)	EYES ON THIS
36	43	61	4	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
37	33	34	13	CHUBB ROCK WITH HOWIE TEE SELECT 21631 (9.98) (CD)	AND THE WINNER IS...
38	29	20	67	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
39	35	25	29	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
40	41	39	19	PEABO BRYSON CAPITOL 90641 (9.98) (CD)	ALL MY LOVE
41	40	32	50	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
42	34	29	42	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
43	39	38	22	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
44	37	28	19	THE JACKSONS EPIC OE 40911/E.P.A. (CD)	2300 JACKSON STREET
45	42	33	10	BEASTIE BOYS ● CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
46	46	42	27	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
47	53	50	5	GUCCI CREW II GUCCI 3314/HOT PRODUCTIONS (8.98) (CD)	EVERYBODY WANTS SOME
48	45	46	22	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
49	49	58	9	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY

50	50	49	13	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
51	69	75	3	ZAPP REPRISE 25807 (9.98) (CD)	V
52	47	40	35	TOO SHORT ● JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
53	58	60	19	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
54	52	45	18	THIRD WORLD MERCURY 836 952/POLYGRAM (CD)	SERIOUS BUSINESS
55	54	41	13	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
56	55	55	5	COOL C ATLANTIC 82020 (8.98) (CD)	I GOTTA HABIT
57	56	54	64	PAULA ABDUL ▲ ² VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
58	51	44	29	THREE TIMES DOPE ARISTA 8571 (8.98) (CD)	ORIGINAL STYLIN'
59	64	64	26	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
60	60	57	22	ARETHA FRANKLIN ARISTA 8572 (9.98) (CD)	THROUGH THE STORM
61	59	56	41	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
62	63	73	30	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
63	61	52	34	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
64	57	47	26	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
65	68	66	6	FULL FORCE COLUMBIA FC 45216 (CD)	SMOOVE
66	62	43	28	KWAME ATLANTIC 81941 (8.98) (CD)	THE BOY GENIUS (FEAT. A NEW BEGINNING)
67	67	59	13	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
68	66	63	7	D'ATRA HICKS CAPITOL 46990 (9.98) (CD)	D'ATRA HICKS
69	70	65	6	MICHAEL COOPER REPRISE 25923/WARNER BROS. (9.98) (CD)	JUST WHAT I LIKE
70	88	88	19	JAMES INGRAM WARNER BROS. 25924 (9.98) (CD)	IT'S REAL
71	74	94	4	MELLOW MAN ACE CAPITOL 91295 (9.98) (CD)	ESCAPE FROM HAVANA
72	65	51	17	STEZO FRESH 82011/SLEEPING BAG (8.98) (CD)	CRAZY NOISE
73	78	85	3	PIECES OF A DREAM EMI 92050 (8.98) (CD)	'BOUT DAT TIME
74	72	67	11	TRINERE PANDISC 8804 (8.98) (CD)	GREATEST HITS
75	83	70	48	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
76	79	90	3	TRUDY LYNN ICHIBAN 1043 (8.98) (CD)	TRUDY SINGS THE BLUES
77	81	68	56	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
78	76	89	52	NEW KIDS ON THE BLOCK ▲ ⁵ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
79	90	81	5	FINEST HOUR POLYDOR 839 517/POLYGRAM (CD)	MAKE THAT MOVE
80	73	69	9	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
81	80	79	33	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
82	84	82	6	VARIOUS ARTISTS JAMARC 9002/PANDISC (8.98) (CD)	MIAMI BASS MACHINE
83	77	77	48	EAZY-E ▲ RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
84	85	71	10	BREEZE ATLANTIC 81995 (8.98) (CD)	THE YOUNG SON OF NO ONE
85	89	91	52	BOYS ▲ MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
86	71	62	48	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
87	NEW ▶		1	CHERYL LYNN VIRGIN 91254 (9.98) (CD)	WHATEVER IT TAKES
88	NEW ▶		1	TINA TURNER CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIRS
89	75	76	18	DIANA ROSS MOTOWN 6274 (8.98) (CD)	WORKIN' OVERTIME
90	87	83	9	LITTLE JOHNNY TAYLOR ICHIBAN 1042 (8.98) (CD)	UGLY MAN
91	92	80	13	KOOL & THE GANG MERCURY 838 233/POLYGRAM (CD)	SWEAT
92	NEW ▶		1	FAT BOYS TIN PAN APPLE 838 867/POLYGRAM (CD)	ON AND ON
93	NEW ▶		1	RHONDA CLARK TABU FZ 40882/E.P.A. (CD)	BETWEEN FRIENDS
94	82	74	7	TUFF CREW WARLOCK 2712 (8.98) (CD)	BACK TO WRECK SHOP
95	94	93	30	DINO ● 4TH & B'WAY 4011/ISLAND (8.98) (CD)	24/7
96	98	96	55	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
97	91	78	52	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
98	86	86	18	ANTOINETTE NEXT PLATEAU 1015 (8.98) (CD)	WHO'S THE BOSS
99	93	97	24	JOYCE "FENDERELLA" IRBY MOTOWN 6267 (8.98) (CD)	MAXIMUM THRUST
100	96	—	2	LOU RAWLS BLUE NOTE 91937/CAPITOL (9.98) (CD)	AT LAST

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.



FOLLOW UP TO THE #1 SINGLE "HAVE YOU HAD YOUR LOVE TODAY"

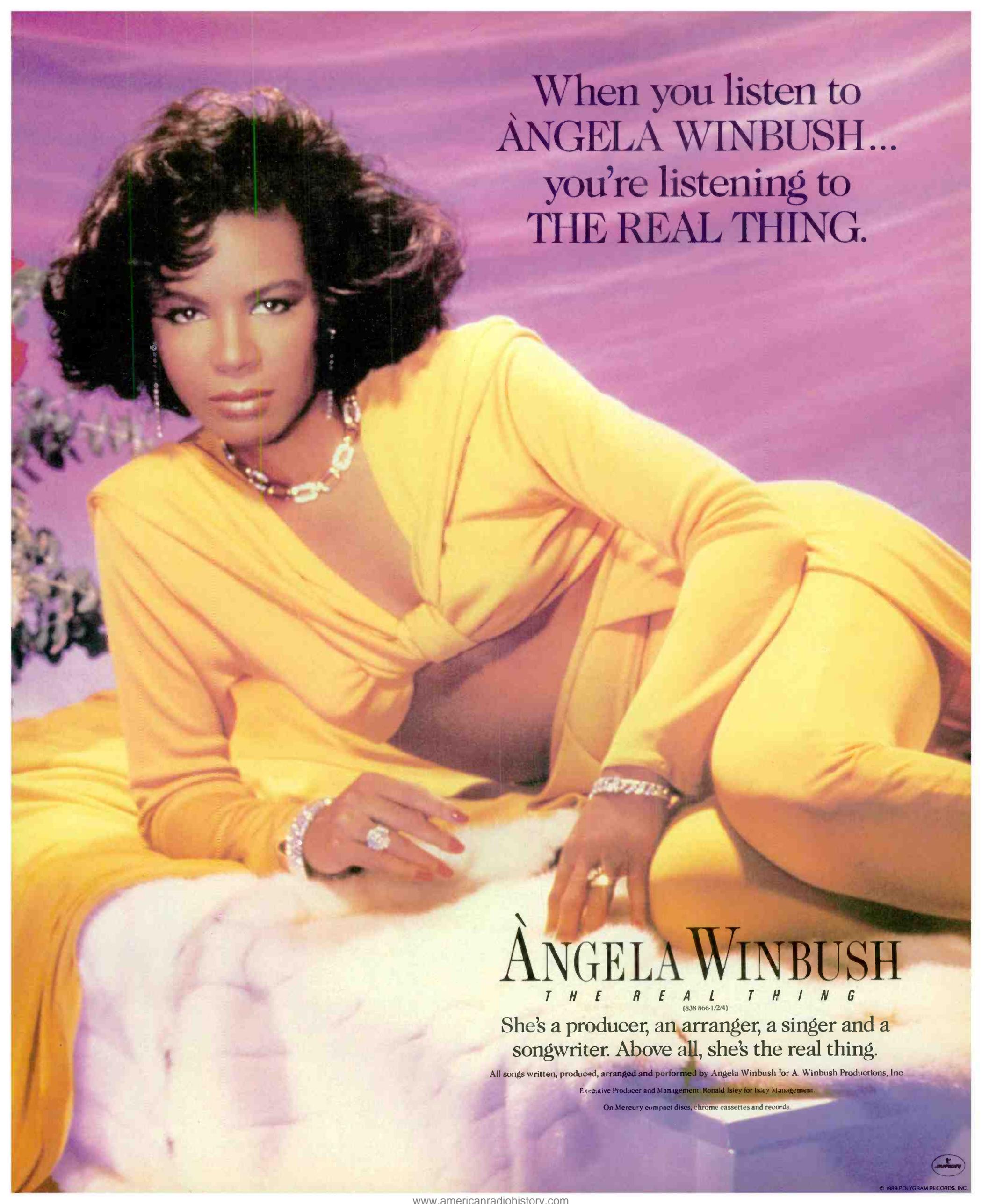
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DELIVERIN' - ON RECORD OR ON TOUR!!!

SEE THE O'JAYS ON THE "FAMILY AFFAIR TOUR"!

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A photograph of Angela Winbush, a Black woman with dark, curly hair, wearing a bright yellow, long-sleeved, draped top and matching pants. She is sitting on a white, fluffy surface, looking directly at the camera with a slight smile. She is wearing a chunky necklace, a bracelet, and a ring. The background is a soft, out-of-focus purple and pink.

When you listen to
ÀNGELA WINBUSH...
you're listening to
THE REAL THING.

ÀNGELA WINBUSH
T H E R E A L T H I N G
(838 H66-1/24)

She's a producer, an arranger, a singer and a
songwriter. Above all, she's the real thing.

All songs written, produced, arranged and performed by Angela Winbush for A. Winbush Productions, Inc.

Executive Producer and Management: Ronald Isley for Isley Management.

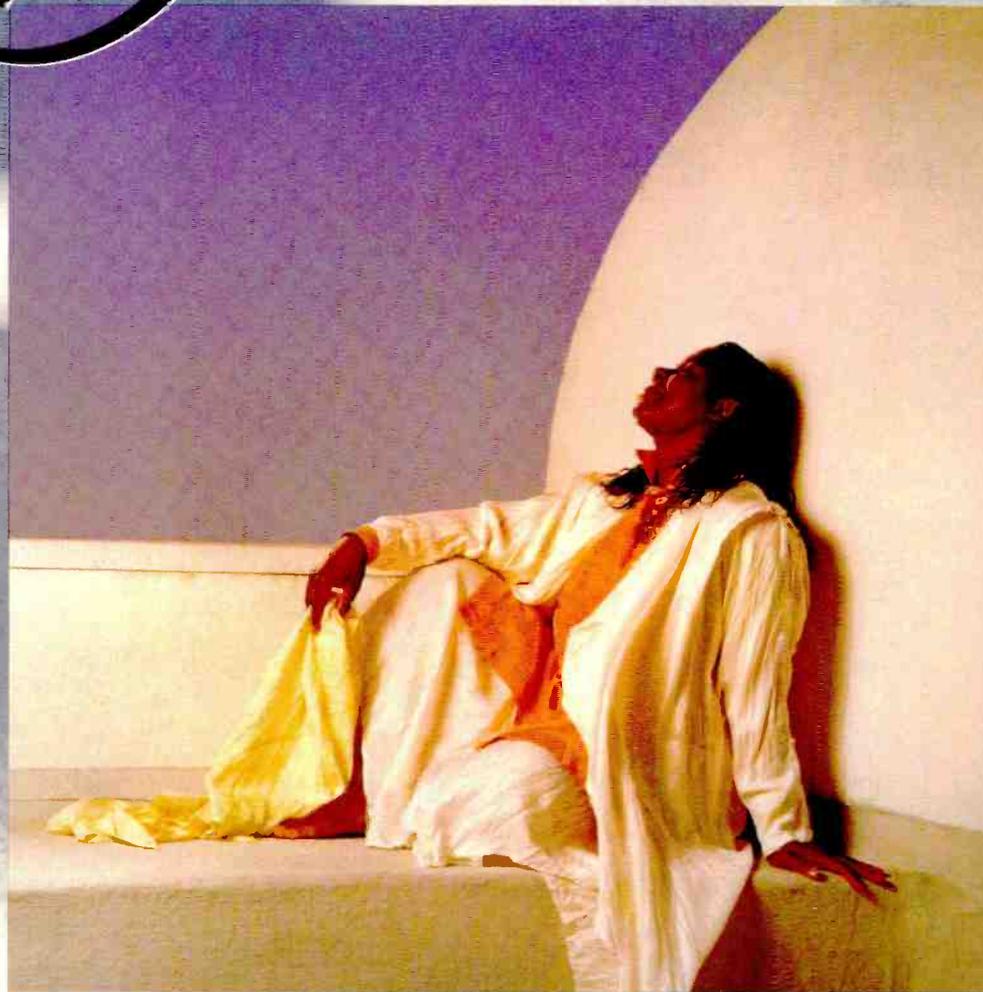
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*rich
and
poor*

(4/2/1-26002)

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LET'S TALK RECORDS and start with the obvious: "Here And Now" by **Luther Vandross** (Epic) is on 85 stations in its second week on the Hot Black Singles chart; gaining 24 stations, it vaults 62-41. At WOWI Norfolk, Va., it is already No. 25, and at WPLZ Richmond, Va., it jumps 41-25. Other strong moves include 27-10 at WVEE Atlanta and 46-19 at WHRK Memphis. "Home" by **Stephanie Mills** (MCA) gets solid retail reports from 19 new dealers. "Home" also makes excellent radio moves, adding four new stations, including two dance-oriented outlets: KHYS Houston and WJMH Greensboro, N.C. It steps up 10-9 at WJMO Cleveland and 6-5 at WJLB Detroit and is practically top 20 across the board. It moves 28-22.

REGINA BELLE IS POISED for next week's No. 1. "Baby Come To Me" (Columbia) has 22 No. 1 reports. It remains No. 1 for the third week at WHUR Washington, D.C., and WDZZ Flint, Mich., and for the second week at WNJR Newark, N.J., and WTLZ Saginaw, Mich.; 56 stations list it top five. "Miss You Much" by **Janet Jackson** (A&M) has a fair lead over Belle, and unless radio shows a greater attrition rate next week (Jackson only lost one report), Belle could be denied a No. 1 single for the second time. Her debut single, "Show Me The Way," was No. 2 for three weeks in 1987. First it was blocked by "I Feel Good All Over" by Stephanie Mills (MCA), which held No. 1 for three weeks, then "Fake" by **Alexander O'Neal** (Tabu) jumped over "Show Me," 4-1. Belle deserves a break!

THE QUEEN AND GODFATHER OF SOUL team up for the first time on "Gimme Your Love" (Arista). **James Brown** and **Aretha Franklin** are the all-time record holders on the Billboard R&B charts. They rank No. 1 and No. 2 respectively: Brown has 115 charted titles and Franklin has 91. The single gains 22 stations for a total of 54. It moves 95-71.

LIKE HUMPTY DUMPTY: Last week's "wall of bullets" fell apart and two records were pushed back from bullets. "All My Love" by **Peabo Bryson** (Capitol) drops 6-9, due in part to losses at radio. "Bust A Move" by **Young M.C.** (Delicious Vinyl) is forced down a notch (primarily from a retail surge on "You Are My Everything" by **Surface** [Columbia]) even though it gained six new stations, including WCDX and WKIE Richmond, WLOU Louisville, Ky., and KMJJ Shreveport, La. It has 68 radio reporters and could easily bounce back next week. Further down the chart, "Sunshine" by **Dino** (4th & B'way) moves up without a bullet, even though it gains eight reporters, including WYLD New Orleans and WHQT Miami.

EVERY WEEK I run out of space before I get to all of the records that are strong chart performers. For example, last week I skipped "I Just Wanna Love You" by the **Main Ingredient** (Polydor): It picked up 25 stations. This week it gains 12 for a total of 76 and moves 64-53. And there are 10 singles, most of them by females, that are doing great. Four are "Whatcha Gonna Do?" (RCA) by 21-year-old **Tyler Collins**, which gains 22 adds; "Foolish Heart" by **Sharon Bryant** (Wing) gets 18; **Patti LaBelle** picks up 18 reports on the **Prince**-penned-and-produced "Yo Mister" (MCA); and "Slow Down," the fifth single for **Karyn White** (Warner Bros.), gains 13.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 49 REPORTERS	TOTAL ADDS 101 REPORTERS	TOTAL ON
LET'S GET IT ON BY ALL MEANS ISLAND	8	6	17	31	32
HERE AND NOW LUTHER VANDROSS EPIC	5	6	13	24	85
WHATCHA GONNA DO? TYLER COLLINS RCA	4	9	9	22	66
GIMME YOUR LOVE A. FRANKLIN/J. BROWN ARISTA	2	11	9	22	54
DIDN'T I (BLOW YOUR MIND) NEW KIDS ON THE...	4	9	7	20	23
FOOLISH HEART SHARON BRYANT WING	5	7	6	18	70
YO MISTER PATTI LABELLE MCA	4	5	9	18	69
YOU'LL NEVER WALK ALONE ISLEY BROTHERS WARNER BROS.	2	3	13	18	35
I THINK I CAN BEAT MIKE... D.J. JAZZY JEFF JIVE	6	6	6	18	19
TAKE GOOD CARE D. WARWICK/J. OSBOURNE ARISTA	6	6	5	17	17

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.

"Cha Cha Cha"

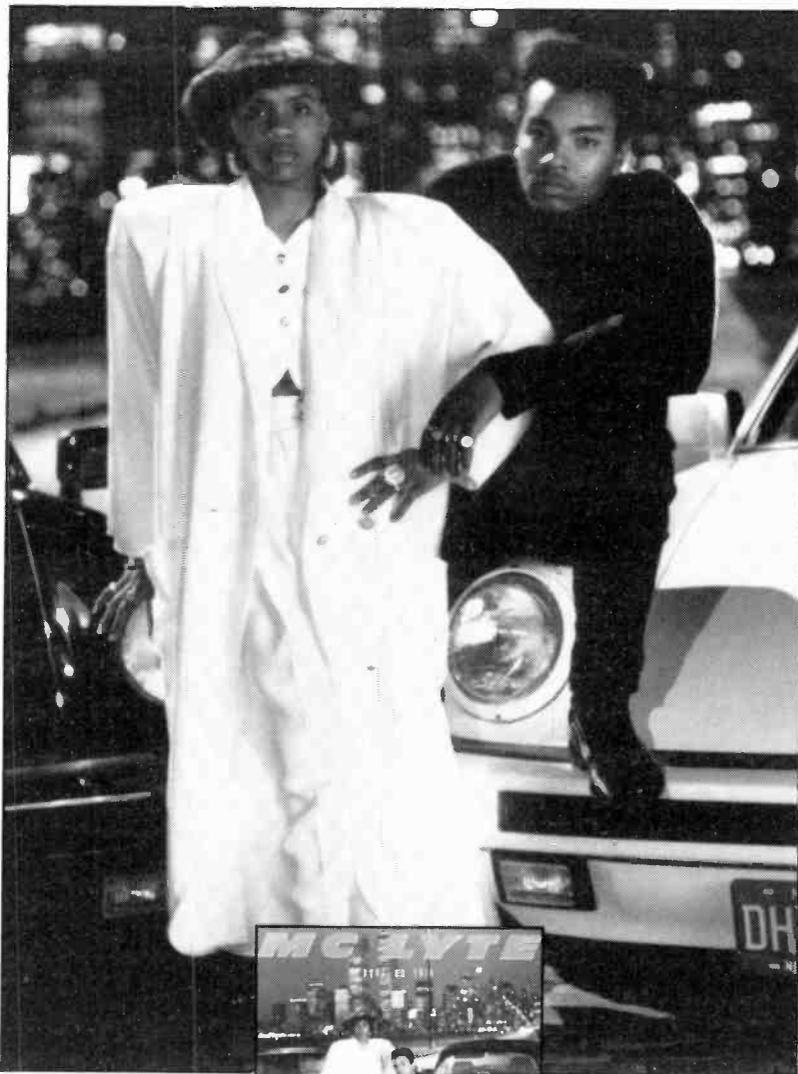
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eyes on this

(91304)

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Executive Producer: Nat Robinson



On First Priority Music Records, Cassettes and Compact Discs

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IT'S TYME TO BUST A RHYME!

CAP

CHAP

CLAP

ENTRAP

ENWRAP

FLAP

FOOLSCAP

GAP

HAP

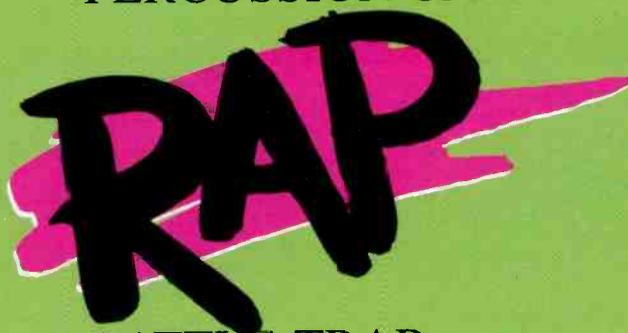
MAP

NAP

NIGHT CAP

OVERLAP

PERCUSSION CAP



RATTLE TRAP

SCRAP

SHOULDER STRAP

SLAP

SNAP

STOP GAP

STRAP

TAP

THUNDERCLAP

TRAP

UNWRAP

WATER TAP

WRAP

BILLBOARD'S 2nd ANNUAL RAP SPOTLIGHT

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FOR WEEK ENDING OCTOBER 21, 1989

Billboard. HOT RAP SINGLES™

THIS WEEK	2 WKS. AGO	4 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	1	2	9	★★ NO. 1 ★★ SMOOTH OPERATOR COLD CHILLIN' 0-21281/WARNER BROS. (C)	◆ BIG DADDY KANE 3 weeks at No. 1
2	4	8	7	ME SO HORNY SKYYWALKER 127 (C) (M)	◆ THE 2 LIVE CREW
3	3	3	17	BUST A MOVE DELICIOUS VINYL 1005/ISLAND (C)	◆ YOUNG M.C.
4	2	1	13	IT'S FUNKY ENOUGH RUTHLESS 96549/ATLANTIC (C)	◆ THE D.O.C.
5	5	7	11	THEY PUT ME IN THE MIX CAPITOL 15460 (C)	◆ M.C. HAMMER
6	11	14	5	I GO TO WORK JIVE 1264/RCA (C)	◆ KOOL MOE DEE
7	9	13	7	THE RHYTHM ATLANTIC 0-86323 (C)	◆ KWAME
8	21	—	3	CHA CHA CHA FIRST PRIORITY 0-96529/ATLANTIC (C)	◆ MC LYTE
9	8	9	11	DO THE RIGHT THING VIRGIN 96552 (C)	◆ REDHEAD KINGPIN & THE F.B.I.
10	15	27	5	NEW JACK SWING MOTOWN 4654 (C)	WRECKS-N-EFFECT
11	12	12	7	PAUSE PROFILE 7262 (M)	◆ RUN-D.M.C.
12	14	20	5	SAY NO GO TOMMY BOY 934 (C) (M)	◆ DE LA SOUL
13	6	4	15	FIGHT THE POWER MOTOWN 4647 (C)	◆ PUBLIC ENEMY
14	NEW ▶	—	1	JUST A FRIEND COLD CHILLIN' 0-21342/WARNER BROS. (C)	◆ BIZ MARKIE
15	10	6	11	SO WAT CHA SAYIN' FRESH 80133/SLEEPING BAG (C)	◆ EPMD
16	13	22	7	BIG OLE BUTT DEF JAM 44-68864/COLUMBIA (C)	◆ L.L. COOL J
17	25	—	3	GLAMOROUS LIFE ATLANTIC 0-86320 (C)	◆ COOL C
18	24	—	3	YOU MUST LEARN JIVE 1275/RCA (C)	◆ BOOGIE DOWN PRODUCTIONS
19	7	5	19	EXPRESS YOURSELF RUTHLESS 7207/PRIORITY (C) (M)	◆ N.W.A.
20	NEW ▶	—	1	LETHAL WEAPON SIRE 0-21325/WARNER BROS. (C)	◆ ICE-T
21	NEW ▶	—	1	SOMEBODY FOR ME UPTOWN 23982/MCA (C)	◆ HEAVY D. & THE BOYZ
22	26	—	3	DO YOU REALLY WANNA PARTY? NASTYMIX 76979	◆ HIGH PERFORMANCE
23	22	17	13	DANCE FOR ME TOMMY BOY 922 (M)	◆ QUEEN LATIFAH
24	NEW ▶	—	1	RHYME FIGHTER CAPITOL 15497	◆ MELLOW MAN ACE
25	16	10	15	L.A. POSSE ATLANTIC 0-86421 (C)	◆ BREEZE
26	19	23	9	2 HYPE SELECT 26345 (C)	◆ KID 'N PLAY
27	17	19	9	HEY YOUNG WORLD DEF JAM 44-68826/COLUMBIA (C)	◆ SLICK RICK
28	18	11	21	WE GOT OUR OWN THANG UPTOWN 23942/MCA (C)	◆ HEAVY D. & THE BOYZ
29	NEW ▶	—	1	FIVE DOLLAR HIGH GUCCI 12141/HOT PRODUCTIONS (C)	◆ GUCCI CREW II
30	27	29	5	SUMMERTIME REALITY 2701/DANYA (M)	◆ DOUG E. FRESH & THE GET FRESH CREW

○ Products with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for 12-inch vinyl single. (C) Cassette single availability. (M) Cassette maxi-single availability. (CD) Compact disk single availability.

AFTRA Pickets After Producer Refuses To Renew Agreement 'Soul Train,' Union At Odds Over Contract

BY JANINE McADAMS

NEW YORK Sparks have flown recently in a contract dispute between Don Cornelius, producer of the syndicated "Soul Train" television show, and the Los Angeles chapter of the American Federation of Television and Radio Artists. AFTRA has been picketing "Soul Train," the long-running, black music/dance show, because producer and host Cornelius has refused to renew the show's contract with the union.

AFTRA served notice to its membership via letter Sept. 21, announcing the picket and ordering members not to perform any services for the show. The letter stated that members who violated the order "shall be subject to disciplinary proceedings and punishment."

Matters reached the boiling point Sept. 22, when Cornelius confronted the first line of picketers on the KTLZ lot where "Soul Train" is taped. Mark Farber, executive director of the Los Angeles AFTRA chapter, later filed charges claiming that he was slapped by Cornelius during an altercation that day. Cornelius denies the charges, saying only harsh words were exchanged between himself and picketers, and that he has never met Farber.

Cornelius charges that the union's picketing of "Soul Train"—a show targeted to an urban music market, featuring top black performers, and produced by a black company—is racially motivated and calls its actions "illegal blacklisting and secondary boycotting." His refusal to sign the contract is based, he says, on the fact that the union never invited him to its network contract talks and that AFTRA does not require what he considers his program's main competition—cable channel MTV—to sign a contract.

According to coverage in Daily Variety, Farber said that Cornelius has been invited to negotiations and that New York-based MTV Networks does not fall under his jurisdiction.

AFTRA spokeswoman Pam Fair says: "Comparing 'Soul Train' to

MTV or BET is comparing apples and oranges. We have contracts with individual cable shows but not with networks. But it is something we are working on."

Despite the picketing, production of "Soul Train" has continued as scheduled, according to Cornelius. Of 11 acts scheduled to perform, only one has declined to appear.

Says Cornelius: "Our conversation with almost everyone [scheduled artists and their managers] suggests that AFTRA outright threatened people if they performed on 'Soul Train.' The law allows AFTRA the right to discipline their members through card withdrawal or fine, but not to threaten a member."

Fair says no threats have been employed by the union and that the informational pickets, which will continue through this month, are "to let people know that if they perform they won't get paid. The key issues are residuals and health and benefits payments. We are in the process of contacting the artists who did appear on the show to let them know that they are subject to disciplinary action."

Cornelius says that his beef is with AFTRA, not with his competitors. "Whenever AFTRA wants to talk humanely and sensibly with me, I am totally available," he says. In the meantime, Cornelius plans to lodge a complaint with the national labor relations board.

NEW ON THE CHARTS

Tony LeMans enters the Hot Black Singles chart with "Higher Than High," the first song from his debut, self-titled album on Paisley Park Records. The 26-year-old Santa Monica, Calif., native is the godchild of R&B great Billy Preston, who helped him develop his vocal and songwriting abilities.

Like many performers, LeMans' musical interests began at an early age. After his father bought him his first set of drums, his mother, a

professional dancer, encouraged him to develop his talent. Later, LeMans switched to horns and won honors playing in his high school band. As a music major at Santa Monica College, he earned extra money performing in a jazz ensemble that played at local clubs.

LeMans remembers that the first song he wrote was under the guidance of Preston. "He and my mom used to perform together as children," he recalls. "One weekend I went up to his house. He laid down some tracks and encouraged me to sing along. Before I left, I'd written my first song." One song led to another and before LeMans knew it, he had enough material for a demo tape. That collection fell into the hands of Prince, who became instrumental in signing LeMans to his home label.

Along with LeMans, a host of well-known writers like Siedah Garrett, Paul Jackson Jr., and Bernard Wright contributed to his first project, which is co-produced by Scritti Politti member David Gamson.

JIM RICHLIANO



TONY LeMANS.

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Gospel LECTERN



by Bob Darden

This is the first half of an interview with Greg Sparks and Rebecca Sparks of the Reunion Records act Sparks.

IN A YEAR FILLED WITH SUPERIOR NEW releases, don't miss the debut project by Sparks for Reunion Records. Sparks is the husband-and-wife team of Greg and Rebecca Sparks. The two were founding members of Found Free, which later became Bash'N'The Code. After leaving Bash, Rebecca became a staple on Russ Taff's albums and tours, her emotional, dusky alto a rare match for Taff's roaring trumpet of a voice.

The Taff connection continues on "Sparks." Not only does he sing on the release, but James Hollihan, Taff's guitarist/producer, handles the same chores on "Sparks." The result is gutsy, melodic roots rock with plenty of emotional fire.

I caught up with Greg and Rebecca at a World Servants International project near Princeton, W.Va., where they'd joined about 200 kids from around the country building homes for the needy. At night, the two were leading the music and worship services.

"Naturally, there are influences of both Russ and James, but I don't think it sounds like a Russ Taff album," Greg says. "As a producer, James works hard not to let his personal preferences dominate. Instead, he believes it is important for the artist to be making the decisions."

Rebecca concurs: "It is wonderful to work with a producer who doesn't tell you how to sing. He basically lets us run with it."

"We came to this project as writers and performers,"

Greg says. "The first thing we asked was, 'What is this song and what is it trying to say?' In earlier bands, the attitude was, 'Yeah, the song is important, but it first has to have a groove and it has to interest someone in high school.' That's what was real important. Now, though, we want to just write songs that express our hearts."

The album's highlight may be "Somebody's Reaching," which was actually written during the band's Found Free days but never recorded.

"'Somebody's Reaching' originally had real lush group harmonies," Rebecca says. "Finally, one time in

'We want to write songs that express our hearts'

concert... we pulled it out, just the two of us. We were intimidated at first to have just an acoustic guitar and two voices, but we found out that it was more effective with just us. It finally sounded like what the song was meant to be."

"It was good to hear the emotion come out of the song the way I actually wrote it," Greg says. "When you live with a song that long—and it went through five different arrangements—it was a struggle to work on it one more time. But it was really worth it."

Both Rebecca and Greg agree that songs like that were few and far between with their earlier groups.

"Before, we'd never do a song with just an acoustic piano," Greg says, "nor would we do an acoustic rock thing or a rockabilly number. It wasn't a matter of being policed in Bash'N'The Code, it was just how the group was marketed."

"We just wanted to make this our project," Rebecca says. "In the past, we've always fit into somebody else's image. The record company would have a market for us to fit into. This time, we decided that whether others like it or not, we're going to do the music we like, with lyrics we believe in. We hope people like it, but that's not our ultimate goal."

but as long as he's going to step over to the other side, why not give the history books a little help and call in a spin doctor to jazz up the story. Not that I don't believe every word in "Miles." It's just that in matters relating to the man's veracity, I'd rather listen to what comes out of his horn. Miles' book will show you a good time, but his music tells the better story.

MORE MILES TO THE COLUMN INCH: "Steamin' With The Miles Davis Quintet" is a 1956 recording (among the trumpeter's last for Prestige and one he speaks proudly of) that features the all-time definitive

A new Miles autobiography affirms his hip reputation

small-group saxophonist John Coltrane, pianist Red Garland, bassist Paul Chambers, and drummer Philly Joe Jones. Finally, it's available as an OJC reissue, part of Fantasy's recent batch of classic releases... For those who think that Miles left his lip in a Lamborghini heading west, check out the newly issued "Aura," the final studio recording he did for Columbia in 1985. It is a 10-part orchestral work created as an homage to the trumpeter by fellow brass man Palle Mikkelborg. Guitarist John McLaughlin, bassist Niels Henning Oersted Pedersen, and members of the Danish State Radio Big Band lend support. Miles cries sweetly in a powerhouse performance few of us thought he had in him.

NEW WORLD COMING: New World Records, the nonprofit label devoted mostly to contemporary classical music, has just received a grant from the Lila Wallace-Reader's Digest Fund for an ongoing series of recordings spotlighting the work of contemporary jazz composers. Spearheaded by producer Arthur Moorhead, the series will feature first-year issues by the Jazz Passengers, the New York Composers Orchestra, and the Kamikaze Ground Crew.

Jazz BLUE NOTES



by Jeff Levenson

MILES DAVIS HAS ALWAYS BEEN BRUTALLY honest. It is a quality evidenced not so much in the things he has said and done, but in his signature sound—a spare, plaintive cry signaling at once self-assurance and vulnerability. One could argue that up until the middle of this decade, Miles was incapable of blowing a false note, of grafting onto jazz anything that smacked of dishonesty. Such was the integrity of his artistic vision.

This issue, more than mere grist for the critics' debate mill, attends the arrival of "Miles: The Autobiography," co-authored with Quincy Troupe and published by Simon & Schuster. It is an engaging read, fastidiously fashioned to trumpet the great one's legendary status as an unrepentant hipster. In much the same way checkout counter confessionals kiss, tell, wink, and then snicker, "Miles" offers an exacting recount of the man's misogyny, substance abuse, racism, and paranoia. Lest anyone forget that he is the world's baaadest motherfucker (a word that adorns almost every page), the book aims to reaffirm the verisimilitude of that judgment.

There's no great crime in that; Miles has always owned the uncanny ability to give his fans exactly what they want. But within the context of his celebrity and heightened visibility the last few years (including huckstering for Honda and the Gap), he seems intent on cementing a reputation for hipness that is already etched in stone, as if he has lost confidence in his music's ability to secure his place in history.

The voice in "Miles" speaks like a man who, after 63 years of dodging bullets, finally braces himself for the big showdown. Of course, Death is going to cut him,

FOR WEEK ENDING OCTOBER 21, 1989

Billboard

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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	29	SANDI PATTI WORD 701 905 950321	SANDI PATTI/FRIENDSHIP COMPANY
2	NEW		RUSS TAFF MYRRH 7016880389	THE WAY HOME
3	NEW		VARIOUS ARTISTS WORD 7019107508	OUR HYMNS
4	3	65	AMY GRANT ● A&M SP 5199	LEAD ME ON
5	4	57	MICHAEL W. SMITH WORD WR 8412/A&M	I 2 (EYE)
6	2	17	WHITE HEART SPARROW SPC 1194	FREEDOM
7	9	13	LARNELLE HARRIS BENSON CO2506	I CAN BEGIN AGAIN
8	5	13	DEGARMO & KEY POWER DISK PWC01096	PLEDGE
9	11	81	CARMAN BENSON R2463	RADICALLY SAVED
10	8	29	SANDI PATTI IMPACT CO2544	MORE THAN WONDERFUL
11	15	13	DENISE WILLIAMS GATEWAY SPC1173	SPECIAL LOVE
12	7	165	AMY GRANT ▲ MYRRH SP 3900/A&M	THE COLLECTION
13	13	53	RAY BOLTZ DIADEM 790 113 0296	THANK YOU
14	6	25	BRYAN DUNCAN WORD 701 460256X	STRONG MEDICINE
15	19	9	KIM BOYCE WORD WC 8437/A&M	LOVE IS YOU TO ME
16	12	41	BEBE & CECE WINANS SPARROW SPR1169	HEAVEN
17	38	5	MICHAEL CARD SPARROW SPC 1179	SLEEP SOUND IN JESUS
18	NEW		MARGARET BECKER SPARROW SPC 1202	IMMIGRANT'S DAUGHTER
19	10	73	TAKE 6 ● REUNION 7010032-726	TAKE 6
20	18	205	SANDI PATTI ▲ IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
21	20	81	SANDI PATTI ● WORD WR 8412/A&M	MAKE HIS PRAISE GLORIOUS
22	17	49	PETRA SPARROW/STARSONG SSC8106	ON FIRE
23	NEW		DEBBY BOONE LAMB & LION LLC03024/BENSON	BE THOU MY VISION
24	16	21	AMY GRANT, M. SMITH & G. CHAPMAN REUNION 9016179291	MOMENT IN TIME
25	24	57	RICH MULLINS REUNION 7010036527	WIND'S OF HEAVEN, STUFF OF EARTH
26	23	25	ALLIES WORD WC 8430/A&M	LONG WAY TO PARADISE
27	27	53	TWILA PARIS STARSONG SSR8102/SPARROW/STARSONG	FOR EVERY HEART
28	14	21	MYLON & BROKEN HEART SPARROW/STARSONG SSC8120	BIG WORLD
29	32	9	ALTAR BOYS ALARMA C09057	FOREVER MERCY
30	RE-ENTRY		STEVE GREEN SPARROW SPC-1164	FIND US FAITHFUL
31	RE-ENTRY		JONI WORD 7019087507	LET GOD BE GOD
32	21	5	KIM HILL REUNION 7010049521	TALK ABOUT LIFE
33	25	73	GLAD BENSON R02445	THE ACAPELLA PROJECT
34	31	9	VICKIE WINAN LIGHT 7-115-73020-2	TOTAL VICTORY
35	22	5	BLOOD GOOD INTENSE C009063	OUT OF THE DARKNESS
36	36	17	THE NEW JERSEY MASS CHOIR LIGHT 7115-720-231	HERO'S
37	RE-ENTRY		BEAU WILLIAMS LIGHT 7-115-72021-5	WONDERFUL
38	33	17	JON GIBSON FRONTLINE C09051	BODY AND SOUL
39	39	5	MICHAEL PEACE REUNION 701005052X	VIGILANTE OF HOPE
40	29	25	ACAPPELLA CLIFTY RECORDS 0029	SWEET FELLOWSHIP

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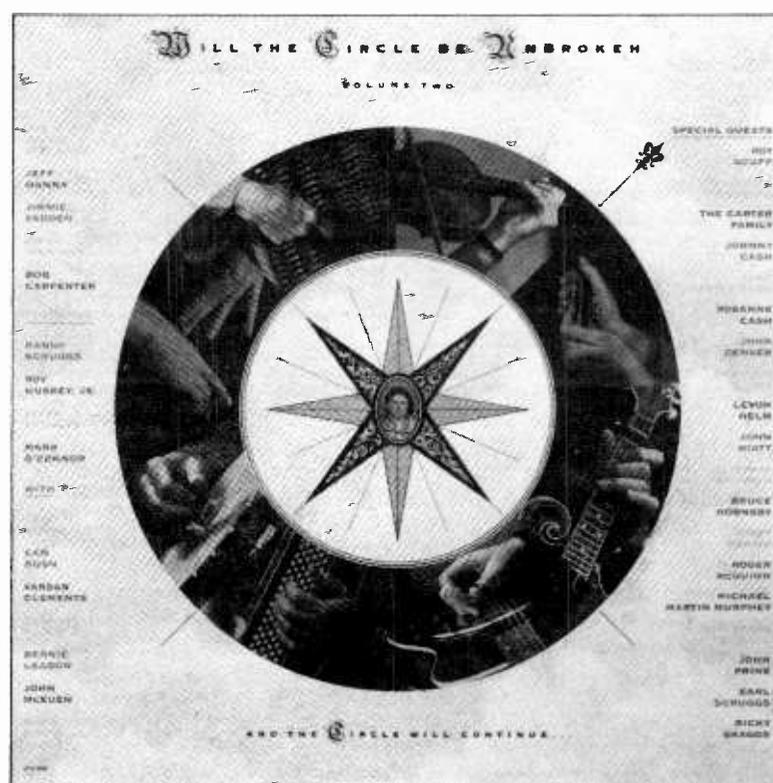
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Billboard **HOT DANCE MUSIC**™

CLUB PLAY				Compiled from a national sample of dance club playlists.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ No. 1 ★★	
1	2	2	9	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
2	1	1	6	MISS YOU MUCH A&M SP-12315	JANET JACKSON
3	3	6	7	LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	DONNA SUMMER
4	4	7	7	MY HEART SKIPS A BEAT CAPITOL V-15498	THE COVER GIRLS
5	5	8	9	IT'S NO CRIME SOLAR 429 68832/E.P.A.	BABYFACE
6	15	30	4	PUMP UP THE JAM SBK V-19701	TECHNOTRONIC
7	9	20	7	SAY NO GO TOMMY BOY TB 934	DE LA SOUL
8	6	4	11	DON'T MAKE ME OVER NEXT PLATEAU NP50107	SYBIL
9	21	38	3	GIT ON UP D.J. INTERNATIONAL DJ990	FAST EDDIE
10	12	16	7	OU EST LE SOLEIL? CAPITOL V-15499	PAUL MCCARTNEY
11	18	22	6	WITHOUT YOU COLUMBIA 44 68822	GEORGE LAMOND
12	13	15	10	IF I EVER ENIGMA 75527-0	RED FLAG
13	22	28	5	CHILDREN OF THE REVOLUTION SIRE 0-21290/WARNER BROS.	BABY FORD
14	16	21	8	VOICES IN YOUR HEAD COLUMBIA 44 68813	PARIS BY AIR
15	8	13	8	BLACK HAVANA (LP) CAPITOL C1-90923	VARIOUS ARTISTS
16	10	14	8	TEARS FFRR 886 665-1/POLYGRAM	FRANKIE KNUCKLES PRESENTS SATOSHI TOMIIE
17	7	12	9	SO MANY PEOPLE CURB CRB-10306	HUBERT KAH
18	19	24	6	LET'S WORK STRONG CITY UNI-8020/MCA	ICE CREAM TEE
19	24	31	5	I LOVE THE BASS ENIGMA 75524-0	BARDEUX
20	30	42	3	ME SO HORNY SKYYWALKER GR-127	THE 2 LIVE CREW
21	23	23	6	WONDERLAND PATHFINDER PTF 8909-0	LENE LOVICH
22	33	40	4	IS THAT LOVE PROFILE PRO-7263	NICK PHILLIPS
23	26	26	5	TALK TO MYSELF GEFEN 0-21233/	CHRISTOPHER WILLIAMS
24	35	48	3	SUMMER MADNESS RCA 9043-1-RD	KC FLIGHTT
25	27	27	5	I GO TO WORK JIVE 1264-1-JD/RCA	KOOL MOE DEE
26	28	32	5	THE MACHINERY OF JOY GEFEN 0-21291	DIE KRUPPS WITH NITZER EBB
27	31	34	5	WELCOME HARBOR LIGHT HL1006	JOVANOTTI
28	36	45	3	JAMES BROWN/IF I WERE JOHN CARPENTER COLUMBIA PROMO	BIG AUDIO DYNAMITE
29	20	19	7	KISSES ON THE WIND VIRGIN 0-96532	NENEH CHERRY
30	17	9	9	LOVE SONG ELEKTRA 0-66687	THE CURE
				★★★ POWER PICK ★★★	
31	45	—	2	LOVE SHACK REPRIS 0-21318/WARNER BROS.	THE B-52'S
32	37	43	4	I FEEL THE EARTH MOVE COLUMBIA 44 68847	MARTIKA
33	40	44	4	LOSING MY MIND EPIC 49 68858	LIZA MINNELLI
34	11	3	11	LIFE IS A DANCE (LP) WARNER BROS. 25946	CHAKA KHAN
35	14	5	10	WORK IT OUT ATLANTIC 0-86325	STEVE 'SILK' HURLEY
36	32	25	6	PUSS N' BOOTS/THESE BOOTS (ARE MAKE FOR WALKIN') ATLANTIC 0-86304	KON KAN
37	43	50	3	LOVE IS A SHIELD ATLANTIC 0-86311	CAMOUFLAGE
				★★★ HOT SHOT DEBUT ★★★	
38	NEW		1	SOMEBODY FOR ME UPTOWN 23982/MCA	HEAVY D. & THE BOYZ
39	25	10	11	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	YOUNG M.C.
40	49	—	2	AMERICANOS UNI UNI-8013/MCA	HOLLY JOHNSON
41	34	18	11	DO THE RIGHT THING VIRGIN 0-96552	REDHEAD KINGPIN & THE F.B.I.
42	44	—	2	WALTZ DARLING/SOMETHING'S JUMPIN'... EPIC PROMO/E.P.A.	MALCOLM MCLAREN
43	NEW		1	SUGAR DADDY WARNER BROS. 0-21320	THOMPSON TWINS
44	29	11	10	BLIND HEARTS WING 889 633-1/POLYGRAM	XYMOX
45	47	—	2	AIN'T MY TYPE OF HYPE COLUMBIA 44 68835	FULL FORCE
46	NEW		1	PICK UP THE PIECES (TO MY HEART) ARISTA ADI-9857	CINDY VALENTINE
47	46	49	3	GO HOUSE YOURSELF! BACK DOOR BD2-20011	SOULD OUT
48	NEW		1	WAY OF THE WORLD ATLANTIC 0-86317	MAX Q
49	NEW		1	RIDE ON TIME DE-CONSTRUCTION (UK) IMPORT	BLACK BOX
50	NEW		1	LOOK WHO'S DANCING VIRGIN 0-96538	ZIGGY MARLEY & THE MELODY MAKERS

12-INCH SINGLES SALES				Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ No. 1 ★★	
1	1	1	6	MISS YOU MUCH A&M SP-12315	JANET JACKSON
2	3	4	11	DON'T MAKE ME OVER NEXT PLATEAU NP50107	SYBIL
3	4	6	10	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
4	2	2	10	BACK TO LIFE VIRGIN 0-96537	SOUL II SOUL (FEATURING CARON WHEELER)
5	7	7	7	LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	DONNA SUMMER
6	6	5	14	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	YOUNG M.C.
7	5	3	11	IT'S NO CRIME SOLAR 429 68832/E.P.A.	BABYFACE
8	8	8	7	MY HEART SKIPS A BEAT CAPITOL V-15498	THE COVER GIRLS
9	9	12	7	ME SO HORNY SKYYWALKER GR-127	THE 2 LIVE CREW
10	23	38	3	PUMP UP THE JAM SBK V-19701	TECHNOTRONIC
11	12	15	6	LOSING MY MIND EPIC 49 68858/E.P.A.	LIZA MINNELLI
12	16	25	4	I LOVE THE BASS ENIGMA 75524-0	BARDEUX
13	11	14	7	PARADISE MOTOWN MOT-4673	DIANA ROSS
14	18	21	4	PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN') ATLANTIC 0-86304	KON KAN
15	13	16	5	SAY NO GO TOMMY BOY TB-934	DE LA SOUL
16	19	31	3	LOVE SONG ELEKTRA 0-66687	THE CURE
17	22	35	3	ROCK WIT'CHA MCA 23951	BOBBY BROWN
18	21	22	5	TALK TO MYSELF GEFEN 0-21233/	CHRISTOPHER WILLIAMS
19	10	9	9	KISSES ON THE WIND VIRGIN 0-96532	NENEH CHERRY
20	20	17	8	SMOOTH OPERATOR COLD CHILLIN' 0-21281/WARNER BROS.	BIG DADDY KANE
21	14	10	14	MY FANTASY MOTOWN MOT-4643	TEDDY RILEY FEATURING GUY
22	17	11	18	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENETTA VE-7021/A&M	SEDUCTION
23	29	44	3	STATE OF ATTRACTION TABU 429 68842/E.P.A.	RHONDA CLARK
				★★★ POWER PICK ★★★	
24	37	—	2	PARTYMAN WARNER BROS. 0-21370	PRINCE
25	31	34	4	SO MANY PEOPLE CURB CRB-10306	HUBERT KAH
26	24	20	6	THERE'S A BAT IN MY HOUSE TVT 5050	CAPEL CRUSADERS
27	28	32	5	TEARS FFRR 886 665-1/POLYGRAM	FRANKIE KNUCKLES PRESENTS SATOSHI TOMIIE
28	27	24	8	IT'S FUNKY ENOUGH RUTHLESS 0-96549/ATLANTIC	D.O.C.
29	32	37	4	HEAT OF THE MOMENT VIRGIN 0-96553	AFTER 7
30	36	48	3	DON'T LOOK BACK I.R.S. 23979	FINE YOUNG CANNIBALS
31	25	28	6	WHERE ARE YOU TONIGHT CUTTING CR-227	CORO
32	15	13	9	DO YOU LOVE WHAT YOU FEEL VIRGIN 0-96539	INNER CITY
33	33	33	6	WELCOME HARBOR LIGHT HL1006	JOVANOTTI
34	34	36	9	IF I EVER ENIGMA 75527-0	RED FLAG
35	38	—	2	WITHOUT YOU COLUMBIA 44 68822	GEORGE LAMOND
36	30	23	10	DO THE RIGHT THING VIRGIN 0-96552	REDHEAD KINGPIN & THE F.B.I.
37	43	—	2	I WANT YOU VISION VR-1225	SHANA
38	44	—	2	IF YOU LEAVE ME NOW LMR 7000	JAYA
				★★★ HOT SHOT DEBUT ★★★	
39	NEW		1	GIRL I AM SEARCHING FOR YOU LMR 4005	STEVIE B
40	26	19	9	ON THE STRENGTH EPIC 49 68806/E.P.A.	FLAME (WITH TONY TERRY)
41	41	41	3	SOWING THE SEEDS OF LOVE FONTANA 874 711-1/POLYGRAM	TEARS FOR FEARS
42	NEW		1	NEW JACK SWING SOUND OF NEW YORK MOT-4654/MOTOWN	WRECKS-IN-EFFECT
43	NEW		1	PERSONAL JESUS SIRE 0-21328/WARNER BROS.	DEPECHE MODE
44	40	18	7	WORK IT OUT ATLANTIC 0-86325	STEVE 'SILK' HURLEY
45	46	45	8	(HAMMER HAMMER) THEY PUT ME IN THE MIX CAPITOL V-15460	M.C. HAMMER
46	49	47	9	IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM	D.MOB
47	47	46	4	I GO TO WORK JIVE 1264-1-JD/RCA	KOOL MOE DEE
48	NEW		1	RIGHT BACK WHERE WE STARTED FROM ATLANTIC 0-86287	SINITTA
49	39	30	15	COLD HEARTED VIRGIN 0-96546	PAULA ABDUL
50	35	27	11	DO IT TO THE CROWD PROFILE PRO-7255	TWIN HYPE

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

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SINITTA
"RIGHT BACK WHERE WE STARTED FROM"
(7-88807/10-86287/PRCD 2752)



PAJAMA PARTY
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(7-88799/10-86282/PRCD 2986)



HOME BOYS ONLY
"TURN IT OUT"
(7-88797/10-86284/DMD 1402)

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It's Not Over: New Offerings From Familiar Faces

SOMETHING BORROWED & blue: 1989 has definitely been a year of major comebacks of major artists—veterans and solid newcomers. For example—on the pop front: **Rolling Stones**, **Aerosmith**, **Tears For Fears** and **Tina Turner**; R&B: **Maze**, the **Isley Brothers**, **Ziggy Marley & the Melody Makers**, and **Stephanie**



by Bill Coleman

Mills; Rap: **EPMD**, **Big Daddy Kane**, **Beastie Boys**, and **2 Live Crew**; Alternative: **The B-52's**, **B.A.D.**, **The Cure**, and **The Alarm**. The dance community as well has seen some major comebacks with **Janet Jackson**, **Donna Summer**, and **Jody Watley**. But as **Rochelle Fleming** has been known to *sang* upon occasion—"It's not over!"

Venerable diva **Grace Jones** is back on the scene previewing her new album, "Bulletproof Heart," with "Love On Top Of Love (Killer Kiss)" (Capitol). Produced and mixed by **Robert Clivilles & David Cole** and written by Jones & Cole, the track incorporates a raw, funky mid-tempo groove to carry Jones' distinctive delivery in two of the mixes while another swings with a new jack flavor. Yet another mix steers Jones into the house arena, utilizing vocal riffs over a thumping rhythm. Once again it's time to put some Grace in your face... "With Every Beat Of My Heart" (Arista) marks newcomer **Taylor Dayne's** return to the clubs where she was weaned. The sinewy 12-inch version was postproduced and mixed by **Richie Jones** and is sure to excite those who took to the singer's soulful stylings first time out. The extended radio mix is much more poppy in essence, while the "Make It Rock" versions bow down for a seductive house-influenced groove... **Thompson Twins** are also back on the scene with their label debut single, the slammin' "Sugar Daddy" (Warner Bros.), which has been postproduced and mixed by **Shep Pettibone** (one of his best as of late). The great pop song garners quite a bit of street savvy, pumping a jamming rhythmic

base and hook to accompany the Twins' inherent charm. Don't miss... **Fave Sybil** makes considerable inroads with her second, self-titled album for **Next Plateau** (212-541-7640). With "Falling In Love" and "My Love Is Guaranteed" crowned dance-floor classics, Sybil is sure to increase her exposure with a solid set of club and R&B offerings. Led by the smash "Don't Make Me Over," the singer shines on the "Slave To The Rhythm"-inspired "Love's Calling," the house-ish **Gail King & Mac Quayle**-produced "Take Me Away" and "Give It To Me" (which could pump in a *serious* 12-inch mix) and the covers of "Walk On By" and "I Wanna Be Where You Are." With proper single selection and (a tour perhaps?) timely exposure, we could easily be seeing and hearing Sybil right through '90.

BIG BEATS & LI'L PIECES: Important Record Distributors will be branching out into the dance, rap & R&B field, applying its grass roots approach to the thriving music genres. The national independent distributor has just hired **Wendy Paff** (fresh from **Criminal Records**) as director of sales & marketing for its dance music division. She can be reached at 718-740-5700.

Ray Caviano, formerly of **Sleeping Bag Records**, has turned up at none other than **Mic Mac** as director of special projects, promotion, and marketing. Incidentally, **Mic Mac** has new offices: 6th floor, 166 Fifth Ave., New York, N.Y. 10010; 212-675-4038... Over at **Sleeping Bag**, **Michelle Dierdre** (formerly of **A&M**) has taken over **Derrick Thompson's** position as director of national retail promotion, while **Thompson** will now be handling national club and crossover promotion. They both can be reached at 212-724-1440.

New York act the **Pop Tarts** are going into the studio with producer **Dan Hartman** this week to cut a few tracks for their **London/PolyGram** debut... Look for nutty **Lauren Rosselli** from fellow New York act **Book Of Love** in a cameo role for **Jonathan Demme's** new film, based on **Thomas Harris' book "Silence Of Lambs."** The group is currently preparing to go back in the studio to record its third album by year's end.

Kevin Sauderson's revamping of **Evelyn King's "Shame"** is set to be unveiled by **RCA U.K.**... **MCA** act **Ruth Joy** is finishing production on her forthcoming album, to be released stateside in January... The new album from **Cabaret Voltaire** features special guest **Ten City**... **U.K. trio Blacksmith** has reportedly completed production work on new material by **Junior**, **Cookie Crew**, and **Caryn Wheeler**. Incidentally, insiders who have heard the new solo material from **Wheeler** say it rivals her work with **Soul II Soul**. Can't wait. (For more on **Wheeler**, see *The Beat*, page 36)... Those interested in receiving a biweekly New York house & underground Top 20 should contact **D.J. Money** c/o **Brand X Productions**, Suite 813, 225 Lafayette St., New York, N.Y. 10012; 212-460-8653.

Eddie Mercado has been named VP of dance music promotion and A&R for **Rohit International Records**. The predominantly reggae label is branching out into the dance mar-

ket. **Mercado** was formerly with **Midnight Sun & Associated** labels. He can now be reached at **Rohit**: 511 Commerce St., Franklin Lakes, N.J. 07417; 201-337-7325... **Explosion Records** is a new Michigan-based record label specializing in all types of music from hard club to hard rock. Its first release will be a compilation titled "Dustbrothers—A Sampler Of The Next Wave," scheduled for a January release. For more information contact **Robyn Wylie** at 313-769-2632... **Orpheus Records** female rapper **Shocky Shay** will co-host the television program "Letter Perfect" with **MTV's Alan Hunter**, which is being piloted to appear this fall on **WWOR-TV**. Apparently **Shay** won the audition over such peers as **Queen Latiifah**, **Real Roxanne**, and **Sweet Tee**.

WRITE ON TIME: The dance community has been awfully quiet. We

can't possibly believe that everything's just fine and dandy. At the beginning of the year we hoped that some would take it upon themselves to submit a few editorials for publication regarding issues of concern.

Number received to date: zip. The year's almost over, but the offer still stands. Any editorial contributions should be submitted to **Ken Terry**, Commentary Editor, **Billboard**, 1515 Broadway, New York, N.Y. 10036.

PROMOTIONAL MUSIC VIDEOS

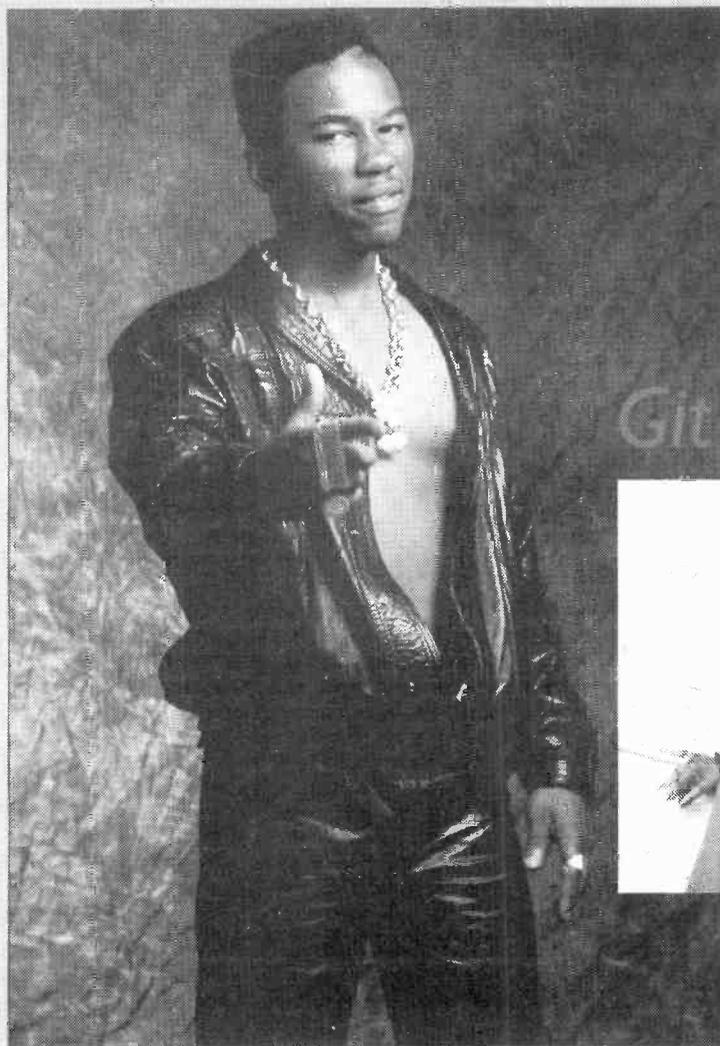
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CLUB PLAY

1. **I GOT LOVE** MICHAEL RODGERS WTG
2. **GET BUSY MR. LEE** JIVE
3. **DOWN IN IT** NINE INCH NAILS TVT
4. **OUR LOVE (IT'S OVER)** DEE HOLLOWAY ACTIVE
5. **WELCOME TO AMERICA** DIE WARZAU FICTION

12" SINGLES SALES

1. **OVER & OVER** PAJAMA PARTY ATLANTIC
2. **DRAMA!** ERASURE SIRE
3. **GET ON YOUR FEET** GLORIA ESTEFAN EPIC
4. **LOVE SHACK** THE B-52'S REPRISE
5. **SOMEBODY FOR ME** HEAVY D. & THE BOYZ UPTOWN

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

New Tears Album A Far Cry From Synth Sound

BY MELINDA NEWMAN

NEW YORK Inspiration can come from the strangest places . . . like Kansas City, Mo. In late 1987, Curt Smith and Roland Orzabal, collectively known as Tears For Fears, had recorded much of their third album with the technology that marked their quadruple-platinum 1985 effort, "Songs From The Big Chair." And neither was too pleased with the results.

Then they remembered a singer

they had seen in a Kansas City hotel lounge while on tour. "She was amazing and had a fantastic voice," Smith recalls. "We'd come off stage that night feeling restricted by technology and it was like all of a sudden we saw what we'd been missing."

The memory was so strong that two years later the twosome tracked down Oleta Adams, who was still in Kansas City, and asked her to sing background vocals on "The Seeds Of Love." "She didn't know our name and I don't know if we've done her a

favor by using her on the album," Smith says with a laugh. (Adams undoubtedly feels differently now that she has been signed to PolyGram and Orzabal is producing her debut.)

Soon, 10 months of work was scrapped and hi-tech gave way to heart and soul. "This album was recorded in the studio live. We'd play something maybe 20 times and then digitally splice together the best bits from each musician," he says. "It was strange because we were used to using machines and being fussy about everything being in time."

In addition to newcomer Adams, Smith and Orzabal brought in such stellar talent as Phil Collins, Robbie McIntosh, and Manu Katche. "There are a few things that success affords you," Smith says. "You can ring up famous people, ask them to play, and not get a refusal. For us, it was like casting for a film. We couldn't use the same set of musicians for each

song or we would have had too much the same sound, so we picked the sound and the style of musicians that went with it."

The songs on the new album range in style from the Beatles-esque psychedelia of "Sowing The Seeds Of Love" to the soulfulness of "Woman In Chains" and deliver a clear message: Tears For Fears have abandoned the slightly pretentious, synthetic work of their early days, leaving the pair free to poke fun at their own past. Even the duo's bio refers to them as "a couple of arty young wimps." "Now we're vaguely amused old men," Smith quips.

Polygram execs also turned older while waiting four years for the album. But now that the label has it, it is making an all-out push to repeat the success its predecessor enjoyed. "The Seeds Of Love" is a major priority for PolyGram worldwide for 1989 and 1990," says Rick Hunt, a

product manager for the label.

The album shipped gold and retailers received with it several promotional items. "We did special advance posters and we've started a large point-of-purchase campaign," Hunt says. "We've got the standard posters and trims and header cards, but there will be much more to come as the album develops. We'll continue our advertising and promotion efforts throughout this year and next timed to the release of the singles to keep up the excitement."

The album will be bolstered by a global tour that starts in January and will hit the U.S. in April. This time, Smith has vowed to take it easier and not combine playing with a relentless schedule of interviews and appearances that resulted in severe burnout last time. "There's no way at the end of a world tour I'll be able to look back and say I had a good time, but it'll be OK this time."

Cream Star Has Major Crop 'A Question Of Time' For Bruce

BY RANDALL BEACH

NEW YORK "This is just me, making a record," says Jack Bruce, whose career stretches back even beyond his glory days with Cream. "But it's been a while since I've had a chance to do it with a major label. I've been in the wilderness."

But now, with the help of Michael Caplan, VP of A&R at Epic Records, Bruce is out of the woods. His new album, "A Question Of Time," contains the most accessible music he has created in many years. Helping out on two of the tracks ("Hey Now Princess" and "Obsession") is Bruce's old Cream cohort, drummer Ginger Baker.

"I can't compromise my ideals," says Bruce, who was Cream's bass player and a key songwriter. "I just can't do it. And that becomes a problem. But I got a lot of encouragement

from Michael and production help from Joe Blaney, my co-producer.

"I think you can experiment and still get across to a lot of people: 'White Room,' for instance. I believe the public is really hungry for things that will interest them, not just background music. They want to hear interesting ideas. What I've done, with the help of Joe and Michael, is make a record with different levels."

Caplan says working with Bruce "has been one of the most rewarding experiences I've ever had. This is why I quit law school!"

"I've always been a big admirer of Jack's," he says. "An A&R guy at another label wanted to do something with Jack—his company wasn't into it."

But Epic was, and Caplan went to work. He helped Blaney assemble musicians for the tracks, including

(Continued on page 39)

Gladys Knight Among Peach State's Picks Georgia Adds To Hall Of Fame

BY RUSSELL SHAW

ATLANTA Gladys Knight, country music producer Harold Shedd, big-band pioneer Fletcher Henderson, and gospel music performer Lee Roy Abernathy are the newest members of the Georgia Music Hall Of Fame, announced at a dinner here Sept. 23.

The annual awards ceremony honors musicians and industry figures with Georgia connections—whether by birth, in-state recording activity, or a considerable period of residence in the Peach State. Knight, who was

born in Atlanta just two miles from the present ceremony site at the Georgia World Congress Center, was chosen in the "performing" category. Previous honorees include James Brown and Ray Charles.

Shedd, a native of Bremen, Ga., who achieved prominence by producing the band Alabama, was picked for the "nonperforming" category. Previous inductees include Atlanta concert promoter Alex Coley, Capricorn Records founder Phil Walden, and music publisher Bill Lowery.

One of the first big-band leaders of note, Henderson was inducted into the Hall in the "posthumous" category. Some of the prior honorees have included Elvis Presley producer Felton Jarvis, composer Johnny Mercer and soul singer Otis Redding.

Abernathy, the first gospel-music composer and arranger to sell more than 1 million copies of sheet music, was chosen in the Mary Talent Pioneer Award category. Named after the late secretary to Bill Lowery, the award boasts such previous honorees as gospel singer Hovie Lister, big-band vocalist Joe Williams, and bluegrass figure "Fiddlin'" John Carson.

Unlike some states and cities that use fan voting or broad industry representation to choose their honorees, the Georgia winners are chosen by a

(Continued on page 39)

Carrack Cuts Own Groove; Stones Hit N.Y.; A.R.S. Jams Again; Cypress Branches Out

"IT COMES WAY DOWN on my list of reasons to be in this business," Paul Carrack says lightly; "Music first, then money, then fame." Yet Carrack ought to be far better known by fans and industry followers alike by now. His British-soul vocals have graced a few of the most memorable hits of the past 15 years, including Ace's "How Long," Squeeze's "Tempted," and Mike + The Mechanics' "The Living Years."

"I don't complain if people can't put this all together because, hey, there's a lot of stuff out there," he says with a modesty characteristic of this journeyman musician. But Carrack has no reason to be modest about his newest project, the solo album "Groove Approved," due for release by Chrysalis Records on Tuesday (17). Introduced by the single "I Live By The Groove," this is a gem of a disk that should bring long overdue solo acclaim to the singer and keyboardist.

Co-produced by T-Bone Wolk (a veteran of Hall & Oates' band and "Saturday Night Live" sessions), it features collaborations and guest spots by performers including Daryl Hall, Robbie McIntosh, Squeeze's Chris Difford, soul-pop songwriter Michael McDonald, and longtime Carrack cohort Nick Lowe. Although its more polished predecessor "One Good Reason" gained Carrack airplay with "Don't Shed A Tear" and its title track, "Groove Approved" cuts closer to Carrack's musical heart with its Motown-flavored feel, choice keyboard riffs, and buoyant songwriting. The album fulfills the promise of "Suburban Voodoo," a wonderful Carrack solo effort released—and lost—by Epic in the early '80s. And in the wake of the chart-topping performance of "The Living Years" and the soul-pop success of such groups as Simply Red, the timing for Carrack's solo crack is simply perfect.

BITE THE BIG APPLE: The Rolling Stones brought their "Steel Wheels" into Shea Stadium for their first New York date in eight years Oct. 10 and neither traffic jams, low-flying jets, or the rain that began falling during the second hour of the concert could mar a performance that set a standard for rejuvenating rock'n'roll. The greatest-hits set was far more than the rote run-through heard on other comeback tours this year. Highlights included the addition of "Angie" to the song list, a guest solo by Eric Clapton during "Little Red Rooster," Keith Richards' vocal leads, and a horn-fired, show-closing version of "Satisfaction." The band was even more spirited than on opening night in Philadelphia—and the sly and joyous glances exchanged by Richards and Mick

Jagger during "Midnight Rambler" said volumes about the Stones' future together. The Beat hears talk of a European tour beginning in April.

ON THE LINE: From Soul II Soul to solo stardom, Caron Wheeler, whose vocals have helped propel "Keep On Movin'" and "Back To Life" up the charts, is signing with EMI after being wooed by other major labels . . . The Atlanta Rhythm Section has re-formed and signed a deal with Imagine/Epic Records, which will release "Truth In A Structured Form" late this month.

WHERE THEY GO From Here: In the three years since Cypress Records president Craig Sussman began the label, he has tapped a roster of talented but overlooked veteran acts, including Jennifer Warnes, Southside Johnny, Tower Of Power, and Kenny Rankin. But the chart-topping success of Michael

Damian's remake of "Rock On," from the album "Where Do We Go From Here," signaled a flurry of new talent development at the label. Acts brought aboard in recent months by Sussman and VP of A&R Lori Nafshun include Kenny Rogers Jr., who happily owes little stylistic debt to his dad; New York alternative rocker and critical rave Richard X. Heyman; Boston's roots-rock band the Breakdown; and, most notably, Charmaine Neville, of New Orleans' renowned Neville Brothers family.

INSIDE JOB: Billboard Directories has just published the 1990 International Talent and Touring Directory, chock-full of contacts for artists, managers, booking agents, promoters, tour venues, and services in the U.S. and abroad. It may be ordered for \$64 by calling 201-363-4156 . . . Our sister mag, Amusement Business, has completed the 1990 Audarena Stadium Guide with info on more than 6,500 venues. The \$55 guide may be ordered by calling 615-321-4251.

HEY, B.U.B.S! Yes, this means you—if you think you have what it takes to compete in Musician magazine's 3rd Annual Best Unsigned Band Contest, which will be judged this year by artists including Robbie Robertson, Lou Reed, Vernon Reid, Lyle Lovett, and Branford Marsalis. Twelve acts will be picked for "The Best of the B.U.B.s" compilation CD on Warner Bros. and a grand-prize winner will be awarded a pricey package of home recording equipment. For entry forms and info, call 1-800-999-9988 or pick up the current Musician.



by Thom Duffy

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A&M Gets The 'Rhythm' Execs, Celebs Join Janet Jackson In Celebrating Her Album's Release



Predicting "Rhythm Nation" will be a knock-out hit are Mike Tyson and Tone Loc.



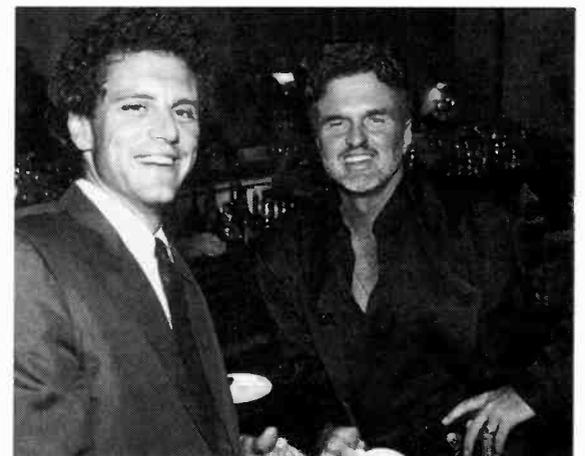
Celebration Of A "Nation." A&M Records execs and a host of celebs turned out in Los Angeles recently for the release of "Janet Jackson's Rhythm Nation 1814" and its accompanying longform video. Targeted with an all-out sales and promotion effort by the label, the album has already yielded the No. 1 track "Miss You Much" on the Hot 100 Singles chart. Above, singer Bobby Brown, A&M president Gil Friesen, and label co-founder Jerry Moss embrace Jackson.



Film director George Lucas, left, and record producer Quincy Jones wish Jackson well.



The production team of Terry Lewis, left, and Jimmy Jam take a moment in the spotlight for their work on "Rhythm Nation."



John Sykes, president of Champion Entertainment, meets with A&M senior VP of promotion Charlie Minor at the party.

Keynote Speakers:
George Clinton
Ice-T
Vernon Reid

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The Setting: The Vista Hotel, New York City
The Atmosphere: Intimate
The Point: "The Discovery & Development Of New Artists"

PANEL AGENDA

MEET THE PRESS: THE ROLE OF JOURNALISM IN ARTIST DEVELOPMENT
Moderator: Regina Joskow (Atlantic)
THE FUTURE OF COLLEGE RADIO
Moderator: Brian Long (Rockpool)

12:30 - 1:45 PM
INVASION OF THE INDIE SNATCHERS: WHAT ARE THE MAJORS DOING?
Moderator: Jay Faires (Mammoth)
DANCE ORIENTED RADIO: EVOLVING OR DEAD ON ITS FEET
Moderator: Bill Coleman (Billboard)
THE MANY FACES OF RADIO: CREATING NEW IDENTITIES
Moderator: Robyn Kravitz (One Way, Inc.)
A TIPS & TRADES SUMMIT: SETTING THE RECORDS STRAIGHT
Moderator: Michael Mens (S&K)
SUCCESSFULLY MARKETING THE NEW ARTIST: TYING IT ALL TOGETHER
Moderator: Karen Glauber (A&M)

2:00 - 3:15 PM
MARKETING JAZZ IN THE 90s: ON AIR PROGRAMMING, PRINT, FILM, AND TELEVISION
Moderator: Don Lukoff (D.L. Media)
THE BEAT BOX CONCLAVE
Moderator: Bill Stebbins
THE NASHVILLE SOUND: BREAKING TODAY'S COUNTRY MUSIC ON COLLEGE RADIO
Moderator: Mike Martynovich (CBS, Nashville)
THE BUYING & SELLING OF COLLEGE RADIO
Moderator: Sheri Hood (4AD)
THE STUPID QUESTION PANEL

3:15 - 3:30 PM
The 1989 New Music Industry Awards Presentations
3:30 - 4:45 PM
THE ARTIST ENCOUNTER & FREE FOR ALL
Moderator: Ira Robbins (Freelance Journalist)
9:00 PM
MUSIC MARATHON LIVE! CLUB SHOWCASES

FRIDAY, OCTOBER 27, 1989
11:00 AM
KEYNOTE ADDRESS: Vernon Reid
Ice-T
George Clinton

1:30 - 2:45 PM
MUSIC AS A LIVELIHOOD: GETTING STARTED
Moderator: Graham Hatch (Atlantic)
ARTIST MANAGEMENT: FROM HERE TO ENORMITY
Moderator: Paul Ashby (T.R.I.P.)
INDIE LABELS: THE DECLARATION OF INDEPENDENTS
Moderator: Paul Ashby (T.R.I.P.)
MUSIC FOR HUMANITY: GRASS ROOTS TO GLOBAL
THEY DON'T PLAY ME IN PRIMETIME: RADIO & RESPONSIBILITY
Moderator: Howie Klein (Warner Bros./Sire)
3:00 - 4:15 PM
THE BUSINESS OF MUSIC: LAWYERS, GUNS & MONEY
GENERATING UNDERGROUND PRESS: RAGS AND OTHER RICHES
Moderator: Dave Sprague (Freelance Journalist)
IN YOUR FACE: IMAGE & MARKETING
Moderator: Andrew Francis (Chameleon Music Group/Solar Mgmt.)
SAVE THE PLANET: IF WE DON'T WE'LL ALL BE OUT OF WORK
A&R: WHAT'S WRONG WITH THIS TAPE?
9:30 PM
MUSIC MARATHON LIVE! CLUB SHOWCASES

SATURDAY, OCTOBER 28, 1989
10:30 AM - 3:30 PM
The Jolly Boys (The Vista Hotel Lobby Lounge)
11:00 AM - 12:15 PM
DIGGING YOUR SCENE: LOCAL MUSIC & MEDIA INTERACTION
Moderator: Roland Swenson (SXSW Music Conference)
RAPPIN' ON RADIO'S DOOR: THE RAP PANEL
WORLD MUSIC IN THE '90s: LIFE AFTER GRACELAND
Moderator: Amy Wachtel (Night Nurse/CMJ)



JUST ANNOUNCED
Metal Marathon
Keynote Speaker:
Iron Maiden's Bruce Dickinson

METAL MARATHON '89
"3 Days Of Hell Returns To Manhattan"

THURSDAY, OCTOBER 26, 1989

10:00 AM - 5:00 PM
COLLEGE RADIO WORKSHOP
An extensive all-day workshop and symposium covering the most crucial aspects of college radio in the '80s and beyond.
AGENDA
INTERNAL STATION OPERATIONS
Building Campus and Community Awareness
Selecting The Executive Board
Recruiting, Motivating and Maintaining A Staff
Budgeting and Fundraising
Continuity, Structure and Growth
THE MUSIC COMMUNITY
Interaction With The Local Scene
Record Company Relations
Communications Among Stations Nationwide
RADIO'S SOCIAL INPUT
Educational Programming
Increasing Public and Social Awareness
PROGRAMMING
Running A Music Department
Record Company Relations
Music Philosophies
There will be additional performances & surprises throughout the day!
12:30 - 1:45 PM
NEW TOYS, NEW SOUNDS, NEW MUSIC
THE ESSENTIALS OF PUBLISHING: THE SONGWRITER & THE SONG
THE PUBLICITY PANEL
2:00 - 3:15 PM
THE VIDEO FRONT: FOUNDERS, DEFENDERS, DETRACTORS & DEFECTORS
INTERNATIONAL MARKETING & LICENSING
Moderator: Liz Brooks (PolyGram)
THE TOURING CIRCUIT: PAVING NEW IN-ROADS
Moderator: Dave Frey (Current Events Management/Ron Delsner Enterprises)
3:30 - 4:45 PM
ROOTS MUSIC: THE NEXT GENERATION
Moderator: Brad Paul (Rounder)
RETAIL & DISTRIBUTION: THE BOTTOM LINE
Moderator: Ray Farnell (Geffen)
CORPORATE SPONSORSHIP AND THE ALTERNATIVE MARKETPLACE
Moderator: Jim Bessman (Billboard)
8:00 PM
The 1989 NEW MUSIC AWARDS
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The Beacon Theatre
75th Street & Broadway
MUSIC MARATHON LIVE! CLUB SHOWCASES

THURSDAY, OCTOBER 26, 1989

ANATOMY OF A HEADBANGER: WHO ACTUALLY BUYS THIS STUFF?
Moderator: Jim Cardillo (MCA)
Panelists: Tommy Kealty (Rampage), Brian Lima (Epic), Steve Martin (In-Effect), Steve Ricardo (Metal Blade)
ARTIST DEVELOPMENT: PLATINUM IN THE ROUGH
Moderator: Derek Simon (Simon Says, Inc.)
Panelists: Ron LaRite (Lippman-Kahane Mgmt.)
MUSIC IN ACTION AWARENESS FORUM
(A brief speech, followed by a Q&A session)
Guest Speaker: Dave Marsh (Editor, Rock 'N' Roll (Confidential))

FRIDAY, OCTOBER 27

KEYNOTE ADDRESS: Bruce Dickinson (Iron Maiden)
CREATING THAT ELUSIVE UNDERGROUND BUZZ: BAITING THE PIRANHAS
Moderator: Peggy Donnelly (Atlantic)
Panelists: Howie Abrams (In-Effect), Michael Altago (Geffen), Jeff Allen (Universal Attractions), Mike Foley (Metal Blade), Tommy Gunn (Cat Club), Martin Nesbit (Earache), Michael Schnapp (Epic), Steve Sinclair (Mechanic)
INTERVIEW WORKSHOP: GETTING BEYOND "SO DUDE, HOW'D YOU GET YOUR NAME?"
Moderator: Don Kaye (MJI Metal Shop/Kerrang!)
Panelists: Mike Gitter (Kerrang!), Byron Hontas (Capitol)

SATURDAY, OCTOBER 28, 1989

METAL AND RADIO: SO FAR, SO GOOD... SO WATT?
Moderator: Tracy Barnes (Z-Rock)
Panelists: Kathie Reed Bar (Roadracer), Christine Black (Hard Report), Ciara Garcia (Evigma), Charly Kurz (Mechanic), Mark La Spina (FMOB), Steve Prue (WKNC), Sue Stillwagon (Elektra), Cheryl Valentine (Metal Blade)
MAJORS DIG UNDERGROUND: BRINGING METAL TO THE MASSES
Moderator: Brian Stages (Metal Blade)
Panelists: Alan Grunblatt (RCA), Toni Isabella (Bill Graham Presents), Doug Keough (Roadracer), Joe Serrino, Esq. (Attorney)
ARTIST PANEL
Moderator: TBA
Panelists: TBA

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TALENT IN ACTION

BIG AUDIO DYNAMITE

Chestnut Cabaret, Philadelphia

"WE ARE A live band, not a CD," announced Mick Jones during the kickoff performance of Big Audio Dynamite's U.S. club tour here Sept. 21. And, while the group's first stateside show in more than two years teemed with prerecorded samples and digital effects, the five-piece unit twisted knobs with a ragged enthusiasm that lent a refreshingly live feel even to moments that

came right out of the can.

Free of both the arch attitude toward sampling of such groups as De La Soul and the superstar urge to use synths for sleekness, B.A.D. un-self-consciously mixed hi-tech and grunge. Jones' slashing guitar chords and grit-whisper vocals were tossed together with snippets from both James Brown and Leonard Bernstein on a funny, jumpy rendition of "James Brown" from the group's new Columbia Records release, "Megatop Phoenix."

Such dicing and splicing of genres was the evening's greatest strength, bringing exhilarating moments of surprise when the acid-

house drone of "House Arrest" was injected with Jones and Don Letts' chanted phrases from the Beatles' "Strawberry Fields" and Prince's "I Wish You Heaven."

Another new number, "The Green Lady," was delivered with an overall crunch and a deeply rooted Leo Williams bassline that easily surpassed the lilting album version. It also served as a reminder that B.A.D. has not overdosed on its own cleverness and can still turn out a straightforward pop-rocker.

The danceable hourlong set was nicely laced with older crowd-pleasers, including "Medicine Show" and an encore of "The Bottom Line," during which the ever-rebellious Jones clashed with club security and insisted on bringing the audience onstage for a spirited sing-along.

JIM GLADSTONE

LAURA NYRO

The Wiltern Theater, Los Angeles

FEW ARTISTS CAN mesmerize an audience the way Laura Nyro does. Though her performances have been less frequent in recent years, she has lost none of the magic that made her one of the most compelling performers of the late '60s and early '70s.

With a new Cypress Records album taped live last year at New York's Bottom Line, Nyro is touring again with a show that fully displays her musical mastery. Playing new material alongside classics, the singer/songwriter kept the packed audience at the Wiltern Theater Aug. 31 spellbound with her velvet-textured vocals. A plaintive opener, "Companion," set the mood, showcasing Nyro's soulful style, while such new tunes as the sensuous "Roll Of The Ocean" and the haunting "Broken Rainbow" (Nyro's lament for dying American Indian traditions) indicated that her lyrics are as thought-provoking and imaginative as ever.

The hypnotic "Women Of The One World" and the amusing "Japanese Restaurant Song" were among other highlights from the new album. Old favorites—"Stoned Soul Picnic," "And When I Die," and "Wedding Bell Blues"—were greeted warmly by the crowd.

Nyro's encores proved captivating, as she accompanied herself at the piano and recaptured her teenage years with a medley that included such R&B classics as "I'm So Proud," "Will You Still Love Me Tomorrow," and "Dedicated To The One I Love." DAVID NATHAN

NEW ON THE CHARTS

With "Black Sheep Wall," the first single from its eponymous debut album, The Innocence Mission, a quartet from Lancaster, Pa., secures a slot on the Modern Rock Tracks chart. The band, composed of vocalist Karen Peris, guitarist Don Peris, bassist Mike Bitts, and drummer Steve Brown, stresses the song's lyrics and cites the Beatles, James Taylor, and Kate Bush as its influences.

"We like to read a lot," Peris says of her band. "I have a lot of respect for people who can tell a story, and I always try to do that in a song. I also like to write from different points of view." Mission's album was produced by Larry Klein, who is married to folk-pop star Joni Mitchell. Peris recalls that Klein helped the band develop its songwriting style. "He cared about the

lyrics, which I appreciated a lot," she says. "I'm always trying to make the lyrics work together with the instrumentation and Larry was the same way. He didn't want to do anything that wasn't right for the mood and spirit of the song."

The members of Mission began playing together in high school and set out for Philadelphia in 1986. There they made their first professional appearances, gaining a loyal following and winning the praise of local music critics. Two years later, they were signed to A&M Records.

All of the songs on "Mission," which touch on such topics as a mother's pain watching her child grow up and the lonely world of an elderly woman, were written by Karen Peris and her husband, Don.

JIM RICHLIANO



THE INNOCENCE MISSION: Shown, from left, are Don Peris, Karen Peris, Mike Bitts, and Steve Brown.

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ALB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS*					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES LIVING COLOUR	Sullivan Stadium Foxboro, Mass.	Sept. 29 & Oct. 1 & 3	\$4,648,338 \$28.50	163,308 sellout	BCL Group
THE ROLLING STONES LIVING COLOUR	Cleveland Municipal Stadium Cleveland	Sept. 27	\$1,753,520 \$28.50	61,527 sellout	BCL Group
THE ULTIMATE EVENT: FRANK SINATRA LIZA MINNELLI	SkyDome Toronto	Oct. 2	\$1,169,338 (\$1,371,400 Canadian) \$75/\$50/\$25	21,518 sellout	Concert Prods. International
GRATEFUL DEAD	Shoreline Amphitheatre Mountain View, Calif.	Sept. 29- Oct. 1	\$1,010,694 \$21.50/\$18	51,654 60,000 sellout	Bill Graham Presents
ELTON JOHN	SkyDome Toronto	Sept. 27	\$839,274 (\$988,665 Canadian) \$32.50/\$28.50	35,084 sellout	Concert Prods. International
ELTON JOHN	The Spectrum Philadelphia	Sept. 30- Oct. 1	\$748,904 \$25/\$19.50	31,624 sellout	Electric Factory Concerts
GEORGE BURNS/BOB HOPE DIONNE WARWICK	Madison Square Garden Center New York	Oct. 1	\$395,032 \$50/\$35/ \$30/\$15	12,063 15,100	in-house
CONCIERTO MONUMENTAL: VINCENTE FERNANDEZ ROCIO DURCAL	Madison Square Garden Center New York	Oct. 8	\$376,150 \$27.50/\$25/ \$22.50	15,492 18,779	in-house
BON JOVI SKID ROW	Cincinnati Riverfront Coliseum Cincinnati	Oct. 4	\$275,946 \$18.50	15,372 sellout	Electric Factory Concerts
THE DOOBIE BROTHERS HENRY LEE SUMMERS	Hollywood Bowl Hollywood, Calif.	Sept. 30	\$271,680 \$35/\$22.50/ \$17.50	11,704 17,865	Avalon Attractions
CHICAGO/THE BEACH BOYS	Miami Arena Miami	Oct. 7	\$266,108 \$22.50	12,600 sellout	Fantasma Prods.
RANDY TRAVIS K.T. OSLIN TAMMY WYNETTE	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 1	\$237,041 \$18.50	12,813 14,500	Special Moments Promotions in-house
BARRY MANILOW	Shubert Theatre Philadelphia	Oct. 2-5	\$233,238 \$37.50/\$25	6,712 sellout	Electric Factory Concerts
FALL FEST 89: M.C. HAMMER HEAVY D & THE BOYZ KOOL MOE DEE THE BOYS	The Summit Houston	Oct. 8	\$218,396 \$19.50/\$18.75	12,292 16,000	A.H. Enterprises
STEVE NICKS HOOTERS	Starplex Amphitheatre, State Fairgrounds Dallas	Oct. 8	\$194,051 \$21.50/\$17.50	12,883 20,000	MCA Concerts PACE Concerts
THE JUDDS CARL PERKINS RESTLESS HEART	The Greek Theatre Los Angeles	Sept. 28- 29	\$179,877 \$23.50/\$20.50/ \$15	9,133 12,374	Nederlander Organization
JEFFERSON AIRPLANE	Greek Theatre Univ. of California, Berkeley Berkeley, Calif.	Sept. 22	\$174,110 \$25/\$19.50	8,500 sellout	Bill Graham Presents
DON HENLEY EDIE BRICKELL & NEW BOHEMIANS	Shoreline Amphitheatre Mountain View, Calif.	Sept. 23	\$169,746 \$18.50/\$16.50	8,885 20,000	Bill Graham Presents
BACK TO SCHOOL JAM: M.C. HAMMER KOOL MOE DEE HEAVY D & THE BOYZ THE BOYS OAKTOWN'S 3-5-7, SPECIAL ED	Greensboro Coliseum Greensboro, N.C.	Sept. 30	\$168,817 \$18/\$17	9,796 11,761	A.H. Enterprises
THE JUDDS CARL PERKINS RESTLESS HEART	Pacific Amphitheatre, Orange County Fairgrounds Costa Mesa, Calif.	Sept. 30	\$156,468 \$23.50/\$20/\$15	7,891 18,764	Nederlander Organization
GEORGE STRAIT BAILLIE & THE BOYS	Barton Coliseum, Arkansas State Fair Little Rock, Ark.	Oct. 7	\$138,210 \$15	9,443 10,000	in-house
STEVE NICKS HOOTERS	The Summit Houston	Oct. 6	\$135,252 \$19.50	7,842 12,604	PACE Concerts
BON JOVI SKID ROW	Warren E. Hearns Center Univ. of Missouri Columbia, Mo.	Oct. 2	\$134,345 \$17.50/\$15.50	8,209 sellout	Contemporary Prods.
BARRY MANILOW	Midland Theatre Kansas City, Mo.	Sept. 28- 29	\$131,025 \$28/\$23	5,108 5,400	Steve Litman Prods.
CINDERELLA BADLANDS TANGIER	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Sept. 29	\$107,836 \$18.50/\$17.50	7,133 10,418	Avalon Attractions

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CREAM LEGEND

(Continued from page 36)

Vernon Reid, lead guitarist for Epic's Living Colour. Reid has a solo on "Life On Earth," one of the more commercial cuts on "A Question Of Time." The basic band on every track is Bruce on bass and piano, Jimmy Ripp on guitar, Bernie Worrell on keyboards, and Dougie Bowne on drums.

Bruce, 46, notes that opera singers reach their peak in their 40s. "I'm singing better than I ever have. I've learned how to sing. In the '60s, I didn't really have the ability. Suddenly, I was a singer in a rock band."

Bruce says he is still on friendly terms with that other acclaimed Cream guitarist, Eric Clapton, and he doesn't rule out a Cream reunion someday, as long as it isn't a "nostalgia trip."

But Bruce is disturbed that Clapton sometimes receives the credit for writing Cream's hits. "About a year ago, I bought a record of Eric's called 'The Cream Of Eric Clapton.' That was not a nice title. The liner notes said Eric wrote 'Sunshine Of Your Love.' I thought, 'Wait a minute, I wrote that!'"

"That hurt me—it really hurt. It was a crisis for me; I almost gave up. I didn't want to be part of this business anymore. But when a lot of people told me, 'You mustn't give up,' that gave me the strength to carry on. Part of the reason why I've done this record is [to say]: 'I did these songs—I'm here—I'm still alive!'"

Those wishing to witness Bruce's resurrection will get a chance later this fall, when he goes on tour in the U.S. Bruce and Caplan are gathering a troop of musicians for the stint. Caplan says Bruce will be a supporting act rather than a headliner.

"No Surrender," a straight-ahead rocker, will be the first single from "A Question Of Time." "We want to reach Jack's old fans and their younger brothers and sisters," says Caplan, noting that "A Question Of Time" is only the beginning of Bruce's relationship with Epic. "This is the first of a lot, as far as I'm concerned. Jack is a true artist."

GEORGIA HALL OF FAME

(Continued from page 36)

panel of state politicians, interested parties from private industry, and some music-business participants. Yet the nature of the selection process as well as the latest awards ceremony both came under fire here.

In what was regarded by many as a snub, Knight failed to show for her award. When Georgia Gov. Joe Frank Harris announced Knight's selection, applause was heard. The applause, however, changed to boos when she did not appear. Knight, who has not lived in the state since she was 10 years old, has frequently reacted with bemusement to her native state's claim on her.

Again this year, no mention was made during the ceremony of Georgia's long-established Athens music scene, which many feel is likely the most significant artistic and commercial contribution to the music industry in decades. Athens' only musical contribution to the performing menu of the televised awards show was a gospel performance by a former punter from the Univ. of Georgia.

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Top Songwriters, Publisher Honored At 37th BMI Country Awards Dinner

NASHVILLE Greg Fowler, Teddy Gentry, Paul Kennerley, Paul Overstreet, Randy Owen, and Mike Geiger took top BMI songwriter awards while Tree Publishing Co. won as the top publishing firm at the 37th annual BMI Country Awards Dinner.

BMI president and CEO Frances Preston and VP Roger Sovine honored the writers and publishers of BMI's most-performed country songs of the past year. "Fallin' Again" was honored with the 21st Robert J. Burton Award as most-performed country song of the year. The song's writers are Fowler, Gentry, and Owen, and the publisher, Maypop Music. The award honors Burton, the late BMI president who was an early believer in Nashville.

Songwriter-of-the-year plaudits were shared by Geiger, Kennerley, and Overstreet, with each receiving three awards. Tree, with 10 awards, scored top publisher honors for the 18th time.

BMI's Citation of Achievement went to 73 writers and 57 publishers of 65 songs. The awards are based on broadcast performances for the period of April 1, 1988, to March 31, 1989.

A complete list of songs, writers, and publishers honored by BMI:

"Always Little With Your Kisses"—(second award) Blackie Crawford, Lefty Frizzell; Peer International; Unichappell
 "Baby Blue"—Aaron Barker; Bill Butler; Muy Bueno
 "Baby I'm Yours"—Steve Wariner; Steve Wariner
 "Big Wheels In The Moonlight"—Dan Seals; Pink Pig
 "Blue Side Of Town"—Paul Kennerley; Irving
 "Bluest Eyes In Texas"—Van Stephenson; Warner-Tamerlane
 "Burnin' A Hole In My Heart"—Skip Ewing, Mike Geiger; Acuff-Rose
 "Change Of Heart"—Naomi Judd; Caseyem, Kentucky Sweetheart
 "Chiseled In Stone"—Max D. Barnes; Hidden Lake
 "Cry, Cry, Cry"—John Scott Sherrill; Candy Cane, Combine
 "Crying"—(third award) Joe Melson, Roy Orbison; Acuff-Rose
 "Darlene"—Mike Geiger, Ricky Ray Rector; Acuff-Rose, It's On Hold
 "Deeper Than The Holler"—Paul Overstreet; Scarlet Moon, Screen Gems-EMI
 "Don't We All Have The Right"—Roger Miller; Tree
 "Eighteen Wheels And A Dozen Roses"—Gene Nelson, Paul Nelson; Believeus Or Not, Screen Gems-EMI, Warner-Tamerlane
 "Fallin' Again"—Greg Fowler, Teddy Gentry, Randy Owen; Maypop
 "Famous Last Words Of A Fool"—Dean Dillon, Rex Huston; Forrest Hills, Tree
 "Give A Little Love"—Paul Kennerley; Irving
 "Gonna Take A Lot Of River"—Mark Henley, Reynolds
 "Goodbye Time"—James Dean Hicks, Roger Murrain; Tom Collins
 "Honky Tonk Moon"—Dennis O'Rourke, Hannah Rhodes
 "I Feel Fine"—John Lennon, Paul McCartney (PRS); Maclean
 "I Have You"—Gene Nelson, Paul Nelson; Believeus Or Not, Screen Gems-EMI, Warner-Tamerlane
 "I Know How He Feels"—Rick Bowles; Maypop
 "I Sang Dixie"—Dwight Yoakam; Coal Dust West
 "I Should Be With You"—Steve Wariner; Steve Wariner
 "I Still Believe In You"—Steve Hill, Chris Hillman; Bar-None
 "I Wanna Dance With You"—Eddie Rabbitt, Billy Joe Walker Jr.; Eddie Rabbitt, Fishin' Fool, Music Of The World
 "I Won't Take Less Than Your Love"—Paul Overstreet; Scarlet Moon, Screen Gems-EMI
 "I'll Give You All My Love Tonight"—Billy Crain, Wally Dentz; Frances Bee
 "I'll Leave This World Loving You"—Wayne Kemp; Tree
 "I'll Pin A Note On Your Pillow"—Carol Berzas, Don Goodman; Ensign, Whitewing
 "I'm Gonna Get You"—Dennis Linde; Dennis Linde
 "If It Don't Come Easy"—Dave Gibson, Craig Karp; Careers, Silverline
 "If You Ain't Lovin' (You Ain't Livin')"—(second award) Tommy Collins; Screen Gems-EMI
 "If You Change Your Mind"—Rosanne Cash; Chelcalt

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Don Schlitz Leads List Of Honorees At ASCAP's Country Music Awards

NASHVILLE Don Schlitz was named songwriter of the year for the second consecutive year at ASCAP's 27th annual Country Music Awards Oct. 11 at Nashville's Opryland Hotel. Schlitz accepted eight of the society's most-performed-country-song awards.

Writer Gene Pistilli's "Too Gone, Too Long" was named most-performed song of the year. The number is published by Almo Music Corp. and High Falutin' Music.

Taking publisher-of-the-year honors was MCA Inc. with 12 awards.

In addition, the first ASCAP American Classic Award was presented to Gene Autry, an ASCAP member since 1940. Autry was cited for his special contribution to the popularization of country music across the U.S. and around the world through his performances on records, in motion pictures, and on radio and television.

Included in the awards presentation was the citing of ASCAP's six most-performed country standards between Jan. 1, 1979, and Dec. 31, 1988: "Don't It Make My Brown Eyes Blue" (10th award); "The Gambler" (ninth award); "Lookin' For Love" (ninth award); "She Believes In Me" (eighth award); "You Decorated My Life" (seventh award); and "You Needed Me" (ninth award).

Here is the complete list of ASCAP's most-performed country songs between Jan. 1, 1988, and Dec. 31, 1988:

"Addicted"—Cheryl Wheeler; Blue Gate, Cheryl Wheeler
 "Americana"—Larry Alderman, Richard Fagan, Patti Ryan; Ha-Deb, King Coal, Of Music, Patti Ryan
 "Another Place, Another Time"—Bob McDill; PolyGram, Ranger Bob
 "Baby I'm Yours"—Guy Clark; EMI
 "Blue Love"—Kieran Kane, Jamie O'Hara; Cross Keys
 "Blue To The Bone"—Michael Garvin, Bucky Jones; Cross Keys,

McBec, PolyGram
 "Bluest Eyes In Texas"—Tim DuBois, Dave Robbins; Tim DuBois, Uncle Beave, Warner/Chappell
 "Button Off My Shirt"—Billy Lively (PRS), Graham Lyle (PRS); Almo, Warner/Chappell
 "Chiseled In Stone"—Vern Gosdin; Hookem
 "Cry, Cry, Cry"—Don Devaney; EMI
 "Crying Shame"—Michael Johnson, Brent Maher, Don Schlitz; Blue Quill, MCA, Don Schlitz, Tonka Tunes, Welbeck
 "Darlene"—Woody Mullis; Milene
 "Desperately"—Jamie O'Hara, Kevin Welch; Cross Keys
 "Do You Believe Me Now"—Vern Gosdin; Hookem
 "(Do You Love Me) Just Say Yes"—Dennis Robbins; Corey Rock, Wee-B
 "Don't Close Your Eyes"—Bob McDill; PolyGram
 "The Factory"—Bud McGuire; Clover Street, See No Evil
 "Forever And Ever, Amen"—(second award) Don Schlitz; MCA, Don Schlitz
 "The Gift"—Nancy Montgomery; Diamond Dog, Love This Town
 "Goin' Gone"—Pat Alger; Bait and Beer, Forerunner
 "Gonna Take A Lot Of River"—John Kurhajetz; Wrensong
 "He's Back And I'm Blue"—Robert D. Anderson, Michael Woody; Termit
 "I Couldn't Leave You If I Tried"—Rodney Crowell; Coolwell
 "I Don't Have Far To Fall"—Don Sampson; Golden Reed
 "I Know How He Feels"—Will Robinson; Alabama Band
 "I Told You So"—Randy Travis; Three Story
 "I Will Whisper Your Name"—Randy VanWarmer; Song Pantry, VanWarmer
 "I Won't Take Less Than Your Love"—Don Schlitz; MCA, Don Schlitz
 "I Wouldn't Be A Man"—Rory Bourke, Mike Reid; Lodge Hall, PolyGram International, Songs De Burgo
 "I'll Give You All My Love"—David Bellamy; Bellamy Brothers
 "I'll Pin A Note On Your Pillow"—Nelson Larkin; Blue Moon, Famous
 "I'll Still Be Loving You"—Todd Cerney; Chriswald, Hopi-Sound, MCA
 "I'm Gonna Miss You Girl"—Jesse Winchester; Fourth Floor, Hot Kitchen
 "I've Been Lookin'"—Jeff Hanna, Jimmy Ibbotson; Jeff Who, Unami
 "If You Change Your Mind"—Hank DeVito; Almo, Little Nemo
 "It's Such A Small World"—Rodney Crowell; Coolwell, Granite
 "Joe Knows How To Live"—Troy Seals; Two-Sons, Warner/Chappell
 "Just Lovin' You"—Kieran Kane, Jamie O'Hara; Cross Keys, Kieran Kane
 "Last Resort"—Bruce Bouton, T. Graham Brown; EMI, Ides Of March
 "A Little Bit In Love"—Steve Earle; Warner/Chappell
 "Love Will Find Its Way To You"—Dave Loggins, J.D. Martin; Leeds, MCA
 "Mama Knows"—Tim Mensy; EMI
 "New Shade Of Blue"—Andre Pessis; Endless Frogs
 "No More One More Time"—Dave Kirby; Cross Keys
 "Oh What A Love"—Jimmy Ibbotson; Unami
 "Old Folks"—Mike Reid; Lodge Hall
 "One True Love"—Kieran Kane, Jamie O'Hara; Cross Keys
 "Only Love Can Save Me Now"—Bucky Jones; Cross Keys
 "Out Of Sight And On My Mind"—Rick Peoples; PolyGram International; Rebel Heart
 "Real Good Feel Good Song"—Larry Alderman, Richard Fagan; King Coal, Of Music, PolyGram International, Rebel Heart
 "Rebels Without A Clue"—David Bellamy; Bellamy Brothers
 "Santa Fe"—David Bellamy, Ronald D. Taylor; Bellamy Brothers
 "Satisfy You"—Janis Gill, Don Schlitz; MCA, Don Schlitz
 "Saturday Night Special"—Larry Bastian, Dewayne Blackwell; Major Bob, Jobete
 "Set 'Em Up Joe"—Buddy Cannon, Vern Gosdin; Hookem, Sabal
 "She's Crazy For Leaving"—Guy Clark, Rodney Crowell; Coolwell, Granite, Warner/Chappell
 "Shouldn't It Be Easier Than This"—Rick Giles, John Jarrard; Alabama Band, EEG
 "Still Within The Sound Of My Voice"—Jimmy Webb; White Oak Songs
 "Strong Enough To Bend"—Beth Nielsen Chapman, Don Schlitz; BMG Songs Inc., MCA, Don Schlitz
 "A Sunday Kind Of Love"—Barbara Belle, Anita Leonard Nye, Louis Prima, Stanley Wayne Rhodes; MCA
 "Sure Thing"—Radney Foster; BMG
 "Tell Me True"—Brent Maher; Blue Quill, Welbeck
 "Tennessee Flat Top Box"—Johnny Cash; Song of Cash, Warner/Chappell
 "That's My Job"—Gary Burr; Garwin, Terrace
 "That's What Your Love Does To Me"—Chick Rains; Choskee Bottom, Cross Keys
 "This Missin' You Heart Of Mine"—Woody Mullis; Milene
 "Timeless And True Love"—Charlie Black, Buzz Cason, Austin Roberts; Buzz Cason, Chriswald, Hopi-Sound, Warner/Chappell
 "Too Gone, Too Long"—Gene Pistilli; Almo, High Falutin'
 "Touch And Go Crazy"—Bucky Jones, Tom Shapiro; Cross Keys
 "True Heart"—Don Schlitz; MCA, Don Schlitz
 "Turn It Loose"—Craig Bickhardt, Brent Maher/Don Schlitz; Blue Quill, EMI, MCA, Don Schlitz, Welbeck
 "Untold Stories"—Tim O'Brien; EMI
 "We Believe In Happy Endings"—Bob McDill; PolyGram International
 "What Do You Want From Me This Time"—Radney Foster; BMG
 "What She Is (Is A Woman In Love)"—Bob McDill; PolyGram International, Ranger Bob
 "Wheels"—Dave Loggins; MCA
 "When You Put Your Heart In It"—Austin Roberts; Le Mango, Scramblers Knob, Warner/Chappell
 "When You Say Nothing At All"—Don Schlitz; MCA, Don Schlitz
 "Where Do The Nights Go"—Mike Reid, Rory Bourke; Lodge Hall, RMB, Warner/Chappell
 "Wild Days"—Craig Bickhardt, Michael Bonagura; EMI
 "Workin' Man (Nowhere To Go)—Jimmie Fadden; Jim Boy

"It's Only Make Believe"—(second award) Jack Nance, Conway Twitty; Twitty Bird
 "Joe Knows How To Live"—Max D. Barnes, Graham Lyle (PRS); Irving, Tree
 "Just One Kiss"—Sonny Lemaire, J.P. Pennington; Pacific Island, Tree
 "(Do You Love Me) Just Say Yes"—Bob DiPiero, John Scott Sherrill; American Made, Little Big Town, Old Wolf
 "Letter Home"—Wendy Waldman; Moon And Stars; Screen Gems-EMI
 "Life Turned Her That Way"—Harlan Howard; Tree
 "Long Shot"—Gary Scruggs; Irving
 "Love Of A Lifetime"—Larry Gatlin; Kristoshua
 "Lynin' In His Arms Again"—Terry Skinner, J.L. Wallace; Songs of PolyGram
 "New Shade Of Blue"—John McFee; Long Tooth
 "Runaway Train"—John Stewart; Bugle
 "Set 'Em Up Joe"—Hank Cochran, Dean Dillon; Hear No Evil, Tioga Street, Tree
 "Streets Of Bakersfield"—Homer Joy; Tree
 "Summer Wind"—Steve Hill, Chris Hillman; Bar-None
 "Sure Thing"—Bill Lloyd; Careers
 "Talkin' To The Wrong Man"—Michael Martin Murphey; Timberwolf
 "Tear-Stained Letter"—Richard Thompson (PRS); Island
 "Tell Me True"—Paul Kennerley; Irving
 "A Tender Lie"—Randy Sharp; With Any Luck
 "That's What Your Love Does To Me"—Bill Caswell; Tree
 "This Missin' You Heart Of Mine"—Mike Geiger; Acuff-Rose
 "Touch And Go Crazy"—Michael Garvin; Tree
 "True Heart"—Michael Clark; Flying Dutchman, Warner-Tamerlane
 "The Wanderer"—Ernest Maresca; Mijac
 "We Must Be Doin' Somethin' Right"—Reed Nielsen, Eddie Rabbitt; Eddie Rabbitt, Englishtown
 "What Do You Want From Me This Time"—Bill Lloyd; Careers
 "What She Is (Is A Woman In Love)"—Paul Harrison; Unichappell
 "When You Say Nothing At All"—Paul Overstreet; Scarlet Moon, Screen Gems-EMI
 "Young Country"—Hank Williams Jr.; Bocephus

Robert J. Burton Award for the most-performed country song of the year: "Fallin' Again"—writers: Greg Fowler, Teddy Gentry, and Randy Owen; publisher: Maypop Music.

Songwriter of the year: Mike Geiger, Paul Kennerley, and Paul Overstreet.

Publisher of the year: Tree Publishing Co. Inc.

K.T. Oslin Scoops Up Writer, Performance Honors From SESAC

NASHVILLE SESAC writer K.T. Oslin took writer-of-the-year honors at the 25th Annual SESAC Music Awards ceremony, Oct. 12 at the Vanderbilt Plaza Hotel here.

In addition, Oslin was honored with three of the society's national performance activity awards. Harold Shedd accepted awards for Wooden Wonder Music as publisher for the three songs.

Publisher awards went to W.B.M. Music Corp. for "Little Girl" and Timber Publishing Company Inc. for "It Always Rains On Saturday," both collaborations by Kendal Franceschi and Quentin Powers that were featured on Reba McEntire's "Sweet Sixteen" album. The writing pair received national performance activity awards for the numbers.

Special tribute was made to the 50-year-old children's tune "I'm A Little Teapot," published by Kelman Music Corp.

The individual songs, writers, and publishers cited for national performance activity

are as follows:

"Breaking New Ground"—Jerry Salley; Cholampy.
 "Burning Bridges"—Walter Scott; Sage and Sand.
 "Cae La Noche"—no writer listed; Hadem.
 "Chayanne"—no writer listed; Hadem.
 "Columbus Avenue"—Bill O'Connell; O'Connell.
 "Day Dreamin'"—Ron Satterfield; Checkfield.
 "Different Perspectives"—Robin Eubanks; Robanks.
 "Fool Me Once"—K.T. Oslin; Mazdu.
 "Hey Bobby"—K.T. Oslin; Wooden Wonder.
 "Hold Me"—K.T. Oslin; Wooden Wonder.
 "It Always Rains On Saturday"—Kendal Franceschi, Quentin Powers; Timber.
 "Little Girl"—Kendal Franceschi, Quentin Powers; W.B.M.
 "One More Time"—Ron Satterfield; Checkfield.
 "Rumbambonia"—no writer listed; Hadem.
 "The Truth Is Lyin' Next To You"—Susan Longacre, Long Acre, W.B.M.
 "This Woman"—K.T. Oslin; Wooden Wonder.
 "Through The Lens"—John Archer, Ron Satterfield; Checkfield, Dots and Lines Ink.

National performance activity—Television:
 "I'm A Little Teapot"—writer not listed; Kelman.

Vista Award: Robin Eubanks.
 SESAC Service Award: Judy Harris.
 Writer Of The Year: K.T. Oslin.

Maggie Cavender Is 1st Non-Songwriter Elected NSAI Inducts 3 Into Hall Of Fame

NASHVILLE Maggie Cavender, former executive director and longtime guiding light of the Nashville Songwriters Assn., International, was elected to that organization's Hall of Fame on Oct. 8. She is the first non-songwriter to be so honored.

Also inducted into the Hall were Rory Bourke and Whitey Shafer.

Bourke's compositions include "A Little Good News," "Blessed Are The Believers," "Shadows In The Moonlight," "You Look So

Good In Love," and "Baby I Lied."

Among Shafer's credits are such hits as "Does Fort Worth Ever Cross Your Mind," "I Never Go Around Mirrors," "That's The Way Love Goes," "I Wonder Do You Think Of Me," and "All My Ex's Live In Texas."

During the ceremonies, NSAI officials announced that the organization had renamed its President's Award the Maggie Cavender Award.

Country Seminar Offers Tips On Talent Booking

BY EDWARD MORRIS

NASHVILLE "Making Money With Country Music" was the theme that dominated the Talent Buyers Entertainment Marketplace held here Oct. 6-8. A two-part seminar on that topic involved comments from panels of club owners, record label officials, and talent buyers for fairs, theme parks, outdoor festivals, and other venues.

Bill Bachand, owner of the 565-seat Toolies Country nightclub in Phoenix, said venue operators can save money by exploiting free publicity angles and by arranging for corporate sponsorships of their ac-

tivities.

To keep Toolies in the right minds, Bachand said that he sends news releases about upcoming concerts to local newspapers, magazines, radio stations, television stations, hotel concierges, visitor and convention bureaus, and social directors of area trailer parks. He maintained that the concierges alone were "responsible for thousands of ticket sales last year."

For each concert, Toolies produces 150 posters (at a cost of \$175) to be placed in record stores, hotels, and convenience stores.

Corporate sponsorships are also a big factor in keeping down ex-

penses, Bachand noted. Currently, Toolies has two such major sponsors: radio station KNIX in Phoenix and a local truck dealership. He is near cementing another sponsorship with a record store, Bachand added.

For the right to call the club's music schedule the KNIX Country Concert Series, the station runs an average of 57 free mentions during the 17 days preceding each concert and gives the club a free page in its monthly magazine.

The truck dealership—in return for mentions, tickets, backstage passes, banners, and table tents—buys \$4,000-\$6,000 in print advertis-

ing for the club each month in the Arizona Republic and spends \$1,000 a month for advertising in a local department store publication.

By agreeing to provide sponsor-paid local bands to play weekly concerts in a new city park, Toolies earned a \$10,000 tax deduction, Bachand said.

Jim Frost, former talent buyer for the Minnesota State Fair, advised the registrants to "promote early and promote often" by direct mail. At the time he left his job, Frost said the fair had a mailing list of 150,000, all of whom had been ticket buyers. An additional list was compiled for people living close to the fairgrounds on the theory that they might have more than normal interest in fair activities.

For mailing lists that become too large for in-house servicing, Frost advised the use of a specialized mailing service. He said that a newsletter circulated by the fair during the spring of 1988 cost \$22,000 to produce and mail but netted 10,159 ticket orders of more than \$40 each.

Allen Henson, director of entertainment for the Dollywood theme park in Pigeon Forge, Tenn., stressed the importance of knowing the demographics of one's ticket buyers. For Dollywood, he noted, there is a completely different audience in May and September from the one in June, July, and August. The May and September crowd, he explained, is in the 40-55-year-old age range, while the summer audience is in the 18-34 average.

That being the case, he continued, the park books "conservative, traditional" country acts with high name recognition for the older audience—the likes of Roy Clark and Mel Tillis. The younger summer audience,

Henson added, goes for such country/pop performers as Sawyer Brown, Exile, Lee Greenwood, and Louise Mandrell.

When it became apparent that the originally scheduled 4 p.m. and 8 p.m. concert times were keeping patrons in the park too long, Henson said, certain times were scaled back to 2 p.m. and 7 p.m.

Dollywood maintains an on-site 1,750-seat theater for its concerts, Henson explained. He estimated that as much as 92% of the ticket buyers are park patrons, most of whom buy their tickets the day before or the day of the concert. Last year, 10% of the park's ticket-buyers went to concerts there, he said. This year, he said that figure would rise to 12%-15%. Since tickets to the park were \$17.50 each this year, concert prices were kept at \$7.50 for afternoon shows and \$12.50 for evening shows.

Dolly Parton and Kenny Rogers will give the four opening concerts at Dollywood next season. Proceeds will go to the Dollywood Foundation to keep children in school. Ticket prices for these shows are \$25, \$50, and \$100.

Since starting in 1987, the length of Dollywood's concert season has dropped from 128 to 105 days. Next year, the season will extend from Memorial Day to Labor Day, according to Henson.

Lee Greenwood, who presided over the opening ceremonies, presented TBEM's SRO Award to Fred Reiser, VP of operations of the Crazy Horse Steak House, Santa Ana, Calif. Awards for money-making ideas went to Jeff Krueger, president of WE Fest; Bachand, owner of Toolies; and John Bedford, director of advertising, Executive Inn Rivermont in Owensboro, Ky.

Sanders' Show Targets Travelers With Music & More

Radio Helps Night Owls To Keep On Truckin'

TRUCKING TO SUCCESS: Country music's long love affair with America's truckers has been shoved into high gear by the Interstate Radio Network. The all-night trucker-oriented shows have been a staple of AM country radio since Adam invented the medium, and now in this post-8-track/pre-DAT configuration vacuum comes a powerful new wee-hours success story to brighten the nightwages.

A nightly network of some 40 stations, including a formidable number of the booming 50,000-watt AM behemoths that once were the backbone of powerhouse country radio, beams comforting kilocycles to truckers, factory workers, insomniacs, and other characters who should be in bed but aren't.

Fred Sanders and his show are, according to the network, the first nationally recognized full-service radio network programmed specifically for truckers and overnight travelers, regardless of their occupations. Sanders, who did 13 years of time with WMAQ Chicago last year, started distributing the "Fred Sanders Show" to the coast-to-coast network through the facilities of WGN Chicago.

If a trucker died and went to heaven (possibly, a debatable concept), he or she would want to have the IRN tuned in to smooth out the bumps and curves of the trip. Specific interstate weather updates are broadcast twice an hour by a staff meteorologist. A sportscaster updates the world of jocks hourly. Other hourly updates deal with trucker news, a legal correspondent, legislation, produce-haulers reports, construction reports, and—are you ready for this, Smokey?—a nightly correspondent in the radar-detection industry. (Where is Upjohn now that we really need it?)

And loads and truckloads of country music—a programming slant that will feature Randy Travis more than Dave Dudley of "Six Days On The Road" fame. Truckers are not to be outdone in the state-of-the-art department—many now carry cellular phones, and will call in requests live. Whether it's the latest gossip of where to find a new load or tidbits on the latest country music news, the show is a godsend for the all-night gadabouts who have made this country what it is (even though some of them have run some of us off the road).

"This is a full-service show in the middle of the night with truckers, travelers, and third-shift workers being the target audience," explains Tony Russell, operations manager of Interstate Radio Network. "It's a real departure from most late-night radio, and even a big departure from other trucker shows in that we really work hard to serve the industry. We try to treat the truckers like businessmen, not a cult group—and

by doing that, we don't alienate other listeners."

Apparently, the concept is working. Listenership is up, stations are up, advertisers—including some major blue-chip clients—are up. The country music circle has come full circle—from the blue highways to the interstates. And, as the new decade approaches, apparently country music and the truckers and other assorted night-owls will keep on trucking for many moons ahead.

For more information on the "Fred Sanders Show" and the Interstate Radio Network, contact the network at Tribune Tower, 435 North Michigan Ave., Chicago, Ill. 60611, phone: 312-222-4784.



by Gerry Wood

Dickel Country Music Golf Invitational held in Nashville Oct. 4 at the Old Hickory Country Club. Among the country music mavens on winning teams were Chet Atkins, R.C. Bannon, Ronnie Prophet, and Butch Baker. Steve Cropper, writer of such smashes as "Sittin' On The Dock Of The Bay," won an Alvarez guitar. That's like giving coals to Newcastle, sand to the Sahara, or refrigerators to the North Pole . . . Charlie Rich has been slated for a Nashville Network "Nashville Now" appearance as he attempts to get his career back in gear. After nearly 10 years on the sidelines, the performer has signed with Celebrity International for exclusive representation and is talking to various labels about rearranging some of those classic Rich albums and cutting some new hits . . . The Bellamy Brothers stage their first benefit concert with the Snake, Rattle & Roll Jam, Oct. 21, in San Antonio, Fla. The Forester Sisters and the Beaumont Family, a Florida act, will round out the family-based show.

HOT TIME IN THE OLD TOWN TONIGHT: Jonathan Edwards had just finished his closing number before several thousand fans at the Louisville Bluegrass and American MusicFest when the backstage area was engulfed in thick smoke. As police directed the crowd away from the scene, Edwards and his band quickly packed their equipment and fled. No one was injured in the red-hot finale . . . Janis Ian, one of the greatest talents to grace Nashville in recent years, performed at the grand opening of the Stella Adler Theatre in Los Angeles. She was also a featured performer at the Heartstrings AIDS benefit held in the Tennessee Performing Arts Center. Other participants included Rosanne Cash, Minnie Pearl, and Tom T. Hall. Ian has helped raise some \$45,000 this year for AIDS research. Congratulations to a great talent, and a great soul.



Country Tunes Steal Spotlight In Upcoming TV Police Drama

NASHVILLE "Nashville Beat"—a two-hour police drama set to air on The Nashville Network on Saturday (21)—features significant samplings of country music and even a few Beatles tunes.

The movie stars former "Adam-12" actors Martin Milner and Kent McCord. Both men play transplanted Los Angeles cops who are working in Nashville to curb the development of a drug gang.

In addition to the movie theme, written by the omnipresent Mike Post, the soundtrack includes large and small slices of a dozen songs. There are also on-screen performances by Garth Brooks, the Tennessee River Boys, Mike Snider, and Angel Hightower. McCord, Milner, and actor John Terlesky warble their way on-camera through the Beatles selections "In My Life," "I've Just Seen A Face," and "Do You Want To Know A Secret."

The remaining songs in the movie are "My Baby Thinks He's A Train," "The Dance," "Breaking New Ground," "Looking For Rainbows," "Love Is A Road," "Crazy,"

"Poor Little Fool," "Roll Over," and "Foggy Mountain Breakdown."

Rosemary Forsyth, Richard Herd, Red Montgomery, Sherry Hursey, and Ed Beechner co-star in "Nashville Beat." The special is intended as a pilot for a possible series.

EDWARD MORRIS

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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	23	CLINT BLACK ● RCA 9668-1 (8.98) (CD)	KILLIN' TIME
2	2	4	9	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
3	3	2	10	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
4	5	5	34	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
5	4	3	22	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
6	14	26	4	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
7	6	8	53	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
8	7	6	26	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
9	12	13	18	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
10	8	7	34	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
11	9	9	35	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
12	13	12	19	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
13	10	11	57	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
14	NEW ▶	1		RANDY TRAVIS WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
15	15	15	77	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
16	16	17	22	KENNY ROGERS REPRIS 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
17	11	10	64	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
18	17	14	54	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
19	18	16	35	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
20	NEW ▶	1		DWIGHT YOAKAM REPRIS 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
21	21	21	126	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
22	25	27	23	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
23	19	18	33	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
24	20	19	61	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
25	24	23	13	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
26	28	30	4	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS
27	23	22	70	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
28	22	20	8	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
29	30	35	18	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
30	27	28	15	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
31	26	24	26	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
32	29	25	22	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
33	31	32	114	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
34	51	—	2	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
35	NEW ▶	1		HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
36	32	29	191	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
37	37	31	174	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
38	35	39	31	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	33	33	116	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
40	39	44	10	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART
41	34	34	12	HOLLY DUNN WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
42	42	43	108	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
43	36	36	15	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
44	40	41	31	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
45	47	46	27	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
46	43	40	31	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
47	46	45	205	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
48	45	50	15	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
49	49	49	18	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
50	53	52	55	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
51	44	47	51	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
52	60	60	17	SUZY BOGDUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
53	41	38	15	MICHAEL MARTIN MURPHEY WARNER BROS. 25894 (8.98) (CD)	LAND OF ENCHANTMENT
54	38	37	61	DWIGHT YOAKAM ● REPRIS 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
55	48	42	137	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
56	62	62	7	WAYNE NEWTON CURB 10607 (8.98)	COMING HOME
57	52	51	282	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
58	57	48	22	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
59	72	53	16	CONWAY TWITTY MCA 42297 (8.98) (CD)	HOUSE ON OLD LONESOME ROAD
60	50	56	74	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
61	59	54	89	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
62	NEW ▶	1		SKIP EWING MCA 42301 (8.98) (CD)	THE WILL TO LOVE
63	65	68	17	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
64	61	57	15	THE BELLAMY BROTHERS MCA/CURB 42298/MCA (8.98) (CD)	GREATEST HITS, VOL. III
65	54	55	15	THE FORESTER SISTERS WARNER BROS. 25897 (8.98) (CD)	GREATEST HITS
66	58	61	70	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
67	55	59	12	BILLY HILL REPRIS 25915/WARNER BROS. (8.98) (CD)	I AM JUST A REBEL
68	RE-ENTRY	54		HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
69	73	71	24	THE CHARLIE DANIELS BAND EPIC 38795/CBS (CD)	A DECADE OF HITS
70	56	58	20	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
71	RE-ENTRY	334		WILLIE NELSON ▲ ² COLUMBIA KC 237542/CBS (CD)	GREATEST HITS
72	67	75	32	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
73	RE-ENTRY	10		DON WILLIAMS RCA 9656-1 (8.98) (CD)	ONE GOOD WELL
74	64	66	4	JANIE FRICKIE COLUMBIA 45087 (CD)	LABOR OF LOVE
75	63	67	71	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE

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

HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	★ ★ ★ NO. 1 ★ ★ ★ LIVING PROOF S.BUCKINGHAM (J.MACRAE, S.CLARK)	RICKY VAN SHELTON COLUMBIA 38 68994/CBS
2	3	4	11	HIGH COTTON J.LEO,ALABAMA (R.MURRAH, S.ANDERS)	ALABAMA RCA 8948-7
3	5	8	11	ACE IN THE HOLE J.BOWEN,G.STRAIT (D.ADKINS)	GEORGE STRAIT MCA 53693
4	4	7	13	SAY WHAT'S IN YOUR HEART T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.SCHLITZ, D.LOWERY)	RESTLESS HEART RCA 9034-7
5	6	9	14	A BETTER LOVE NEXT TIME M.HAGGARD,M.YEARY (J.CHRISTOPHER, B.WOOD)	MERLE HAGGARD EPIC 34 68979/CBS
6	7	11	10	BURNIN' OLD MEMORIES A.REYNOLDS (L.BOONE, G.NELSON, P.NELSON)	KATHY MATTEA MERCURY 874 672 7
7	8	12	10	BAYOU BOYS B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN)	EDDY RAVEN UNIVERSAL 66016
8	9	14	10	AN AMERICAN FAMILY J.BOWEN (B.CORBIN)	THE OAK RIDGE BOYS MCA 53705
9	10	15	12	LET IT BE YOU R.SKAGGS,S.BUCKINGHAM (K.WELCH, H.STINSON)	RICKY SKAGGS EPIC 34 68995/CBS
10	11	16	9	YELLOW ROSES R.SKAGGS (D.PARTON)	DOLLY PARTON COLUMBIA 38-69040
11	13	17	8	TIL LOVE COMES AGAIN J.BOWEN,R.MCENTIRE (B.REGAN, E.HILL)	REBA MCENTIRE MCA 53694
12	1	2	15	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK, H.NICHOLAS)	CLINT BLACK RCA 8945-7
13	14	18	9	ALL THE FUN J.STROUD (P.OVERSTREET, T.DUNN)	PAUL OVERSTREET RCA 9015-7
14	19	23	5	IT'S JUST A MATTER OF TIME R.PERRY (B.BENTON, B.HENDRICKS, C.OTIS)	RANDY TRAVIS WARNER BROS. 7-28841
15	18	21	8	THE RACE IS ON R.L.SCRUGGS,M.MILLER (O.ROLLINS)	SAWYER BROWN CAPITOL/CURB 44431/CAPITOL
16	20	22	7	IF TOMORROW NEVER COMES A.REYNOLDS (K.BLAZY, G.BROOKS)	GARTH BROOKS CAPITOL 44430
17	21	24	9	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) J.E.NORMAN (G.BURR, E.KAZ)	KENNY ROGERS REPRISE 7-22828/WARNER BROS.
18	22	26	8	NEVER HAD IT SO GOOD J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS)	MARY CHAPIN CARPENTER COLUMBIA 38-69050
19	23	25	9	HOUSE ON OLD LONESOME ROAD J.BOWEN (B.NELSON, O.GIBSON)	CONWAY TWITTY MCA 53688
20	24	28	6	TWO DOZEN ROSES R.HALL,R.BYRNE (R.BYRNE, M.MCANALLY)	SHENANDOAH COLUMBIA 38 69061
21	25	30	6	I'VE BEEN LOVED BY THE BEST D.WILLIAMS,G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS RCA 9017-7
22	26	29	7	THE LONELY SIDE OF LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53702
23	27	33	5	A WOMAN IN LOVE R.MILSAP,R.GALBRAITH,T.COLLINS (D.MILLETT, C.WRIGHT)	RONNIE MILSAP RCA 9027-7
24	29	35	7	OUT OF YOUR SHOES B.BECKETT (J.WOOD, P.RYAN, S.SPIVEY)	LORRIE MORGAN RCA 9016-7
25	30	32	8	COUNTRY CLUB G.BROWN (C.JONES, D.LORD)	TRAVIS TRITT WARNER BROS. 7-22882
26	15	10	17	YOU'LL NEVER BE SORRY T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53672/MCA
27	33	37	5	THERE GOES MY HEART AGAIN H.DUNN,C.WATERS (L.WILSON, W.PERRY, J.DIFFIE)	HOLLY DUNN WARNER BROS. 7-22796
28	12	1	17	I GOT DREAMS J.BOWEN,S.WARINER (S.WARINER, B.LABOUNTY)	STEVE WARINER MCA 53665
29	34	36	6	BREAKING NEW GROUND J.STROUD (C.JACKSON, J.SALLEY)	WILD ROSE UNIVERSAL 66018
30	17	5	17	(I WISH I HAD A) HEART OF STONE K.LEHNING (W.HOLYFIELD, R.LEIGH)	BAILLIE AND THE BOYS RCA 8944-7
31	16	6	16	FINDERS ARE KEEPERS H.WILLIAMS,JR.,B.BECKETT,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-22945/WARNER BROS.
32	37	44	4	TILL I CAN'T TAKE IT ANYMORE N.LARKIN (C.OTIS, J.BURTON)	BILLY JOE ROYAL ATLANTIC 7-88815
33	36	42	6	NEVER ALONE T.BROWN (V.GILL, R.CASH)	VINCE GILL MCA 53717
34	39	55	3	★★★ POWER PICK/AIRPLAY ★★★ WHO'S LONELY NOW P.WORLEY,E.SEAY (K.BROOKS, D.COOK)	HIGHWAY 101 WARNER BROS. 7-22779
35	38	46	4	SHE'S GONE, GONE, GONE J.BOWEN,G.CAMPBELL (H.HOWARD)	GLEN CAMPBELL UNIVERSAL 66024
36	42	50	4	THAT JUST ABOUT DOES IT B.MONTGOMERY (M.D.BARNES, V.GOSDIN)	VERN GOSDIN COLUMBIA 38 69084
37	40	47	4	LONG WHITE CADILLAC P.ANDERSON (D.ALVIN)	DWIGHT YOAKAM REPRISE 7-22799
38	43	48	4	IF I EVER FALL IN LOVE AGAIN J.E.NORMAN,S.DORFF (S.DORFF, G.SKLEROV)	ANNE MURRAY WITH KENNY ROGERS CAPITOL 44432
39	49	60	3	YOU MUST NOT BE DRINKING ENOUGH E.GORDY,JR.,R.L.SCRUGGS (D.KORTCHMAR)	EARL THOMAS CONLEY RCA 8973-7
40	28	13	16	LET ME TELL YOU ABOUT LOVE B.MAHER (C.PERKINS, P.KENNERLEY, B.MAHER)	THE JUDDS CURB/RCA 8947-7/RCA
41	31	19	14	SHE'S THERE H.SHEDO (A.ALEXANDER)	DANIELE ALEXANDER MERCURY 874 330-7
42	45	51	5	SOMETIMES LOVE'S NOT A PRETTY THING E.KILROY (R.M.BOURKE, C.BLACK, S.BOGARD)	ZACA CREEK COLUMBIA 38 69062
43	44	49	6	GIVE 'EM MY NUMBER C.WATERS (D.LOGGINS)	JANIE FRICKIE COLUMBIA 38 69057
44	48	68	3	IT'S YOU AGAIN J.BOWEN,S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53732
45	59	—	2	IT AIN'T NOTHIN' G.FUNDIS,K.WHITLEY (T.HASELDEN)	KEITH WHITLEY RCA 9059-7
46	60	—	2	SIMPLE MAN J.STROUD (C.DANIELS, J.GAVIN, C.HAYWARD, T.DIGREGARIO)	THE CHARLIE DANIELS BAND EPIC 34-73030/CBS
47	53	71	3	THERE YOU ARE F.FOSTER (M.REID, K.FLEMING)	WILLIE NELSON COLUMBIA 38-73015/CBS
48	57	67	3	WHEN IT'S GONE R.SCRUGGS,NITTY GRITTY DIRT BAND (J.FADDEN, D.SCHLITZ)	NITTY GRITTY DIRT BAND UNIVERSAL 66023
49	51	57	6	THIS NIGHT WON'T LAST FOREVER J.KENNEDY (B.LABOUNTY, R.FREELAND)	MOE BANDY CURB 10555
50	54	59	4	WALK SOFTLY ON THIS HEART OF MINE THE KENTUCKY HEADHUNTERS (B.MONROE, J.LANDERS)	THE KENTUCKY HEADHUNTERS MERCURY 874 744-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	35	20	17	ABOVE AND BEYOND T.BROWN,R.CROWELL (H.HOWARD)	RODNEY CROWELL COLUMBIA 38 68948/CBS
52	58	62	5	IF I WERE THE MAN YOU WANTED T.BROWN,L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53703/MCA
53	32	34	10	CRY CRY CRY R.BENNETT,T.BROWN (J.R.CASH)	MARTY STUART MCA 53687
54	41	27	19	GIVE ME HIS LAST CHANCE T.BROWN,S.MITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53651
55	72	—	2	MANY A LONG & LONESOME HIGHWAY R.CROWELL,T.BROWN (R.CROWELL, W.JENNINGS)	RODNEY CROWELL COLUMBIA 38-73042
56	64	—	2	MY SWEET LOVE AIN'T AROUND W.WALDMAN (H.WILLIAMS)	SUZIE BOGGUSS CAPITOL 79788
57	66	87	3	FAMILY TREE S.GIBSON,J.E.NORMAN (T.SCHUYLER)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-22765
58	63	74	3	YOU PLANT YOUR FIELDS W.WALDMAN (W.WALDMAN, D.LOWERY)	NEW GRASS REVIVAL CAPITOL 79790
59	70	—	2	IN MY EYES T.BROWN,S.MITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53723
60	46	31	17	YOU AIN'T DOWN HOME S.FISHELL (J.O'HARA)	JANN BROWNE CURB 10530
61	67	77	3	CRY BABY B.KILLEN (C.PUTMAN, J.O'HARA, D.COOK)	DONNA MEADE MERCURY 874 806 7
62	50	40	21	CROSS MY BROKEN HEART W.WALDMAN (V.THOMPSON, K.FLEMING)	SUZIE BOGGUSS CAPITOL 44399
63	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ DIDN'T EXPECT IT TO GO DOWN THIS WAY H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 9029-7
64	56	45	14	THE JUKEBOX PLAYED ALONG P.WORLEY,E.SEAY,G.BROWN (K.BELL, C.QUILLEN)	GENE WATSON WARNER BROS. 7-22912
65	47	38	20	NOTHING I CAN DO ABOUT IT NOW F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON COLUMBIA 38 68923/CBS
66	55	41	18	I WONDER DO YOU THINK OF ME G.FUNDIS,K.WHITLEY (S.D.SHAFFER)	KEITH WHITLEY RCA 8940-7
67	73	88	3	WHILE THE FEELING'S GOOD L.BUTLER (R.BOWLING, F.HART)	WAYNE NEWTON WITH TAMMY WYNETTE CURB 10559
68	76	92	3	DON'T WAIT ON ME J.KENNEDY (D.REID, H.REID)	THE STATLER BROTHERS MERCURY 750-7
69	NEW ▶	1	1	WHEN I COULD COME HOME TO YOU J.BOWEN (S.WARINER, R.MURRAH)	STEVE WARINER MCA 53738
70	NEW ▶	1	1	BLUE BLOODED WOMAN S.HENDRICKS,K.STEGALL (JACKSON, MURRAH, K.STEGALL)	ALAN JACKSON ARISTA 9892
71	61	43	19	HONKY TONK HEART P.WORLEY,E.SEAY (J.PHOTOGLIO, R.SMITH)	HIGHWAY 101 WARNER BROS. 7-22955
72	62	65	5	DEEP WATER O.BRADLEY (F.ROSE)	MARSHA THORNTON MCA 53711
73	52	39	16	HELLO TROUBLE P.WORLEY,E.SEAY (E.MCDUFF, O.COUCH)	THE DESERT ROSE BAND MCA/CURB 53671/MCA
74	82	—	2	WHO'S LOVIN' MY BABY J.BOWEN,J.ANDERSON (C.WRIGHT)	JOHN ANDERSON UNIVERSAL 66020
75	69	54	13	WRITING ON THE WALL B.SHERILL (B.FISCHER, F.WELLER)	GEORGE JONES EPIC 34-68991/CBS
76	85	—	2	I CAN BE A HEARTBREAKER, TOO M.LLOYD,M.DANIEL (T.JOHNSON, L.SATTERFIELD)	JOHNNY LEE CURB 10564
77	NEW ▶	1	1	HARD TIMES FOR AN HONEST MAN T.BROWN (J.HOUSE, R.SERATTE)	JAMES HOUSE MCA 53731
78	65	53	18	THE COAST OF COLORADO J.BOWEN,S.EWING (S.EWING, M.D.BARNES)	SKIP EWING MCA 53663
79	84	—	2	SWEET MEMORIES OF YOU G.KENNEDY (L.HEATH)	PERRY LAPOINTE DOOR KNOB 333
80	71	78	4	HARD BABY TO ROCK J.KENNEDY (M.COLLIE, P.THOMAS, D.LUTTRELL)	SUSI BEATTY STARWAY 1205-8
81	95	—	2	GONNA HAVE LOVE J.CRUTCHFIELD,J.SHAW (B.OWENS, R.SIMPSON)	BUCK OWENS CAPITOL 79805
82	93	—	2	TAKE ANOTHER RUN B.MEVIS (D.SCHLITZ, P.OVERSTREET)	TONY PEREZ REPRISE 7-22838/WARNER BROS.
83	98	—	2	THE PICKUP TRUCK SONG NOT LISTED (J.J.WALKER)	JERRY JEFF WALKER TRIED & TRUE 1695
84	NEW ▶	1	1	LITTLE BITS AN PIECES B.SHERILL (D.DILLON, H.COCHRAN)	SHELBY LYNNE EPIC 34-73032/CBS
85	97	—	2	BUT, SHE LOVES ME J.KENNEDY (J.FULLER)	ROY CLARK HALLMARK 0004
86	NEW ▶	1	1	THE JAWS OF MODERN ROMANCE J.BOWEN,G.MORRIS (M.CODY)	GARY MORRIS UNIVERSAL 66026
87	87	—	2	MOANIN' THE BLUES O.BRADLEY (H.WILLIAMS)	VICKI BIRD 16TH AVENUE 70431
88	77	72	14	DADDY AND HOME J.CRUTCHFIELD (J.RODGERS, E.MCWILLIAMS)	TANYA TUCKER CAPITOL 44401
89	81	82	23	SUNDAY IN THE SOUTH R.HALL,R.BYRNE (J.BOOKER)	SHENANDOAH COLUMBIA 38 68892/CBS
90	80	85	22	AND SO IT GOES R.SCRUGGS,NITTY GRITTY DIRT BAND (P.OVERSTREET, D.SCHLITZ)	JOHN DENVER/NITTY GRITTY DIRT BAND UNIVERSAL 66008
91	NEW ▶	1	1	YOU CAN'T PLAY THE BLUES J.KENNEDY (J.KENNEDY, R.FAGAN)	MEL MCDANIEL CAPITOL 79791
92	NEW ▶	1	1	EYES NEVER LIE B.ENGEHANN,S.KONDOR (R.BOURKE, J.TWEED)	KAMRYN HANKS COUNTRY PRIDE 0025
93	NEW ▶	1	1	AT THIS MOMENT J.MORRIS (B.VERA)	HOLLY LIPTON EVERGREEN 1096
94	NEW ▶	1	1	LONGNECK LONE STAR D.CURRY (J.TAYLOR)	DIANA CURREY CONDOR 13
95	96	94	23	LOVE HAS NO RIGHT N.LARKIN (R.SCRUGGS, B.J.ROYAL, N.LARKIN)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99217/ATLANTIC
96	78	63	22	ARE YOU EVER GONNA LOVE ME C.WATERS,H.DUNN (C.WATERS, T.SHAPIRO, H.DUNN)	HOLLY DUNN WARNER BROS. 7-22957
97	75	61	16	TOO MUCH MONTH AT THE END OF THE MONEY B.HILL (J.S.SHERILL, D.ROBBINS, B.DIPIERO)	BILLY HILL REPRISE 7-22942/WARNER BROS.
98	90	73	22	I'M STILL CRAZY B.MONTGOMERY (V.GOSDIN, S.GOSDIN, B.CANNON)	VERN GOSDIN COLUMBIA 38 68888/CBS
99	68	52	18	DON'T YOU W.WALDMAN (O.YOUNG, J.PIERCE)	THE FORESTER SISTERS WARNER BROS. 7-22943
100	83	56	8	# 1 HEARTACHE PLACE J.BOWEN (L.GATLIN)	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 66021

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

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

92WXTU
PHILADELPHIA Country
P.D.: Bob Young

- 1 Ricky Van Shelton, Living Proof
- 2 Alabama, High Cotton
- 3 Merle Haggard, A Better Love Next Time
- 4 Restless Heart, Say What's In Your Heart
- 5 Kathy Mattea, Burnin' Old Memories
- 6 George Strait, Ace In The Hole
- 7 Eddy Raven, Bayou Boys
- 8 Ricky Skaggs, Let It Be You
- 9 Clint Black, Killin' Time
- 10 Steve Wariner, I Got Dreams
- 11 The Oak Ridge Boys, An American Family
- 12 Sawyer Brown, The Race Is On
- 13 Randy Travis, It's Just A Matter Of Time
- 14 Kenny Rogers, The Vows Go Unbroken (Always True)
- 15 Dolly Parton, Yellow Roses
- 16 Lorie Morgan, Out Of Your Shoes
- 17 Garth Brooks, If Tomorrow Never Comes
- 18 Mary Chapin Carpenter, Never Had It So Good
- 19 Don Williams, I've Been Loved By The Best
- 20 Paul Overstreet, All The Fun
- 21 Ronnie Milsap, A Woman In Love
- 22 Shenandoah, Two Dozen Roses
- 23 Vince Gill, Never Alone
- 24 Highway 101, Who's Lonely Now
- 25 Zaca Creek, Sometimes Love's Not A Pretty Thing
- 26 Willie Nelson, There You Are
- 27 Danielle Alexander, She's There
- 28 EX Lyte Lovett, If I Were The Man You Wanted
- 29 Rodney Crowell, Many A Long & Lonesome Highway
- A — Wild Rose, Breaking New Ground
- A — Moe Bandy, This Night Won't Last Forever
- A — Keith Whitley, It Ain't Nothin'

FM 99.5
P.D.: Denny Nugent

- 1 Ricky Van Shelton, Living Proof
- 2 Clint Black, Killin' Time
- 3 Alabama, High Cotton
- 4 Restless Heart, Say What's In Your Heart
- 5 Bailey And The Boys, (I Wish I Had A) Heart Of
- 6 Rodney Crowell, Above And Beyond
- 7 George Strait, Ace In The Hole
- 8 Merle Haggard, A Better Love Next Time
- 9 The Bellamy Brothers, You'll Never Be Sorry
- 10 Keith Whitley, I Wonder Do You Think Of Me
- 11 Highway 101, Honky Tonk Heart
- 12 The Judds, Let Me Tell You About Love
- 13 Kathy Mattea, Burnin' Old Memories
- 14 Holly Dunn, Are You Ever Gonna Love Me
- 15 Randy Travis, It's Just A Matter Of Time
- 16 Reba McEntire, Til Love Comes Again
- 17 Hank Williams, Jr., Finders Are Keepers
- 18 Steve Wariner, I Got Dreams
- 19 The Oak Ridge Boys, An American Family
- 20 Don Williams, I've Been Loved By The Best
- 21 Eddy Raven, Bayou Boys
- 22 Dolly Parton, Yellow Roses
- 23 Ronnie Milsap, A Woman In Love
- 24 Anne Murray With Kenny Rogers, If I Ever Fall I
- 25 Kenny Rogers, The Vows Go Unbroken (Always True)
- 26 29 Ricky Skaggs, Let It Be You
- A27 — Paul Overstreet, All The Fun
- A28 — Sawyer Brown, The Race Is On
- A29 — Shenandoah, Two Dozen Roses
- 30 28 Lionel Cartwright, Give Me His Last Chance

WESC FM92
P.D.: Allen Power

- 1 Alabama, High Cotton
- 2 Restless Heart, Say What's In Your Heart
- 3 George Strait, Ace In The Hole
- 4 Ricky Van Shelton, Living Proof
- 5 Merle Haggard, A Better Love Next Time
- 6 Kathy Mattea, Burnin' Old Memories
- 7 The Oak Ridge Boys, An American Family
- 8 Eddy Raven, Bayou Boys
- 9 Ricky Skaggs, Let It Be You
- 10 Dolly Parton, Yellow Roses
- 11 Reba McEntire, Til Love Comes Again
- 12 Sawyer Brown, The Race Is On
- 13 Paul Overstreet, All The Fun
- 14 Randy Travis, It's Just A Matter Of Time
- 15 Garth Brooks, If Tomorrow Never Comes
- 16 Conway Twitty, House On Old Lonesome Road
- 17 Kenny Rogers, The Vows Go Unbroken (Always True)
- 18 Mary Chapin Carpenter, Never Had It So Good
- 19 Shenandoah, Two Dozen Roses
- 20 Patty Loveless, The Lonely Side Of Love
- 21 Don Williams, I've Been Loved By The Best
- 22 Lorie Morgan, Out Of Your Shoes
- 23 Ronnie Milsap, A Woman In Love
- 24 Travis Tritt, Country Club
- 25 Holly Dunn, There Goes My Heart Again
- 26 Wild Rose, Breaking New Ground
- 27 Vince Gill, Never Alone
- 28 30

FM 102.5
P.D.: R.J. Curtis

- 1 Ricky Van Shelton, Living Proof
- 2 Alabama, High Cotton
- 3 Merle Haggard, A Better Love Next Time
- 4 George Strait, Ace In The Hole
- 5 Clint Black, Killin' Time
- 6 Eddy Raven, Bayou Boys
- 7 Gene Watson, The Jukebox Played Along
- 8 Ricky Skaggs, Let It Be You
- 9 The Oak Ridge Boys, An American Family
- 10 Dolly Parton, Yellow Roses
- 11 Bailey And The Boys, (I Wish I Had A) Heart Of
- 12 17 Paul Overstreet, All The Fun
- 13 Kathy Mattea, Burnin' Old Memories
- 14 6 Steve Wariner, I Got Dreams

COUNTRY 105-FM
P.D.: Don Langford

- 1 Ricky Van Shelton, Living Proof
- 2 Alabama, High Cotton
- 3 George Strait, Ace In The Hole
- 4 Restless Heart, Say What's In Your Heart
- 5 Merle Haggard, A Better Love Next Time
- 6 Kathy Mattea, Burnin' Old Memories
- 7 Eddy Raven, Bayou Boys
- 8 The Oak Ridge Boys, An American Family
- 9 Ricky Skaggs, Let It Be You
- 10 Kenny Rogers, The Vows Go Unbroken (Always True)
- 11 Dolly Parton, Yellow Roses
- 12 Reba McEntire, Til Love Comes Again
- 13 Paul Overstreet, All The Fun
- 14 Mary Chapin Carpenter, Never Had It So Good
- 15 Travis Tritt, Country Club
- 16 Garth Brooks, If Tomorrow Never Comes
- 17 Randy Travis, It's Just A Matter Of Time
- 18 Marty Stuart, Cry Cry Cry
- 19 Sawyer Brown, The Race Is On
- 20 Conway Twitty, House On Old Lonesome Road
- 21 Patty Loveless, The Lonely Side Of Love
- 22 Don Williams, I've Been Loved By The Best
- 23 Ronnie Milsap, A Woman In Love
- 24 Dwight Yoakam, Long White Cadillac
- 25 Shenandoah, Two Dozen Roses
- 26 Lorie Morgan, Out Of Your Shoes
- 27 Wild Rose, Breaking New Ground
- 28 Holly Dunn, There Goes My Heart Again
- 29 EX Anne Murray With Kenny Rogers, If I Ever Fall I
- 30 1 Clint Black, Killin' Time
- 31 7 Steve Wariner, I Got Dreams
- A32 — Billy Joe Royal, Till I Can't Take It Anymore
- A34 — Highway 101, Who's Lonely Now
- A35 — Earl Thomas Conley, You Must Not Be Drinking En
- A — Janie Fricke, Give 'Em My Number

COUNTRY 105-FM
P.D.: Don Langford

- 1 Ricky Van Shelton, Living Proof
- 2 Alabama, High Cotton
- 3 George Strait, Ace In The Hole
- 4 Restless Heart, Say What's In Your Heart
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- 31 7 Steve Wariner, I Got Dreams
- A32 — Billy Joe Royal, Till I Can't Take It Anymore
- A34 — Highway 101, Who's Lonely Now
- A35 — Earl Thomas Conley, You Must Not Be Drinking En
- A — Janie Fricke, Give 'Em My Number

COUNTRY CORNER



by Marie Ratliff

"IT DOESN'T SOUND LIKE ANYTHING ELSE we're playing on the radio," says PD Mark Lewis, WYNE Appleton, Wis., of the Charlie Daniels Band's "Simple Man" (Epic). "It's a real good song and there's something about it—you just know it's gonna be a hit. It reflects a view of the American public that fits right in with our format." "Simple Man" is at No. 46 in its second chart week.

"One of my personal favorites," adds Lewis, "is 'A Woman In Love' by Ronnie Milsap on RCA. It's not quite as traditional-sounding as the last one he had out, but it's doing extremely well. I think it's definitely a No. 1 record."

"I find it really difficult to be objective about [Milsap's] music," says PD Johnny Dark, WCAO Baltimore. "I could watch him perform every night—he's an incredible talent." "A Woman In Love" moves to No. 23.

FRESH FACES: Making a pretty good showing is "Sometimes Love's Not A Pretty Thing," the debut single by the new Columbia group Zaca Creek. "The first time I heard this record, I thought it was really something special," says MD Jeff Iler, KTOM Salinas, Calif. "The guys are from Southern California and have developed a following up this way, too, so the record is doing very well for us right out of the box." Zaca Creek is charted at No. 42.

"Awesome" is how MD Chuck Todd, WSTH Columbus, Ga., describes newcomer Alan Jackson's "Blue Blooded Woman," the first single to be released from the newly formed country division of Arista Records. "The first time we tested it, it just blew us away. It drew the biggest response we've ever had on any test record. He's kind of a local guy—he comes from Newnan, Ga., which is about a hundred miles away. It's obvious that this record is gonna be big in this part of the country." Jackson debuts this week at No. 70.

Donna Meade's "Cry Baby" (Mercury) is drawing attention in Austin, says KASE MD Steve Gary. "I think she's hooked a good one," Gary says. The single is at No. 61 in its third week on the chart.

CUB FEVER INSPIRES RETREAD: The Statler Brothers had a top five hit in 1981 with "Don't Wait On Me" (Mercury), a song that explained they would be coming back to the relationship when, among other things, the lights came on at Wrigley Field. Well, they did. That fact, and the great showing of the Chicago team this season, prompted a re-write and rerelease of the song. "It's a local favorite here," says MD Brian Schimmel, WDWZ Decatur, Ill., "and we're playing the entire long version."

"I like it a lot," adds MD Jeff Winfield, KHAK Cedar Rapids, Iowa. "This is Cub City here, so we're giving it a lot of airtime." The song moves to No. 68 on the Hot Country Singles chart.

Dwight Yoakam's "Long White Cadillac" (Reprise), charted at No. 37, is sparking a lot of interest at KHAK, too, according to Winfield. "It's red-hot. It's a hard-edged song and skewers a younger demographic. The local record stores are already reporting some good initial sales response."

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	19	HOUSE ON OLD LONESOME ROAD (Colgems-EMI, ASCAP/Maypop, BMI)	4	SAY WHAT'S IN YOUR HEART (Don Schlitz, ASCAP/Sheedhouse, ASCAP/PolyGram International, ASCAP) CPP/HL
51 #1 HEARTACHE PLACE (Kristoshua, BMI)	76	I CAN BE A HEARTBREAKER, TOO (Let Cord, SESAC/AMR, ASCAP)	35	SHE'S GONE, GONE, GONE (Tree, BMI) HL
1 ABOVE AND BEYOND (Tree, BMI) HL	28	I GOT DREAMS (Steve Wariner, BMI/Screen Gems-EMI, BMI/Irving, BMI) CPP/WBM	41	SHE'S THERE (Lodge Hall, ASCAP)
3 ACE IN THE HOLE (Sweet Tater Tunes, ASCAP)	30	(I WISH I HAD A) HEART OF STONE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL	46	SIMPLE MAN (Cabin Fever, BMI/Miss Hazel, BMI)
13 ALL THE FUN (Scarlet Moon, BMI) CLM	66	I WONDER DO YOU THINK OF ME (Acuff-Rose, BMI) CPP	42	SOMETIMES LOVE'S NOT A PRETTY THING (PolyGram International, ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) HL
8 AN AMERICAN FAMILY (Famous, ASCAP/Bob Corbin, ASCAP) CPP	38	IF I EVER FALL IN LOVE AGAIN (Warner-Elektra-Asylum, BMI/Gloria Sklerov, BMI/Dorff, BMI)	89	SUNDAY IN THE SOUTH (Screen Gems-EMI, BMI) WBM
90 AND SO IT GOES (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/CLM/WBM	52	IF I WERE THE MAN YOU WANTED (Michael H. Goldsen, ASCAP/Lyte Lovett, ASCAP)	79	SWEET MEMORIES OF YOU (Chip 'N' Dale, ASCAP)
96 ARE YOU EVER GONNA LOVE ME (Cross Keys, ASCAP/Terrace, ASCAP/Lawyer's Daughter, BMI) HL/CLM/WBM	16	IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP)	82	TAKE ANOTHER RUN (Don Schlitz, ASCAP/Scarlet Moon, BMI)
93 AT THIS MOMENT (WB, ASCAP/Vera-Cruz, ASCAP)	98	I'M STILL CRAZY (Hookem, ASCAP/PolyGram International, ASCAP/Buddy Cannon, ASCAP) CPP	36	THAT JUST ABOUT DOES IT (Hidden Lake, BMI/Hookem, ASCAP) CPP
7 BAYOU BOYS (Morganactive, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM	59	IN MY EYES (Silverline, BMI/Long Run, BMI)	27	THERE GOES MY HEART AGAIN (Zomba, ASCAP/Willesden, BMI/Forest Hills, BMI)
5 A BETTER LOVE NEXT TIME (Johnny Christopher, BMI/Chris Wood, BMI)	45	IT AIN'T NOthin' (Millhouse, BMI)	47	THERE YOU ARE (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Eaglewood, BMI) CPP
70 BLUE BLOODED WOMAN (Kayteekay, ASCAP/Tom Collins, BMI/Murrah, BMI)	14	IT'S JUST A MATTER OF TIME (Trio, BMI/Alley, BMI/Iza, BMI) HL	49	THIS NIGHT WON'T LAST FOREVER (Captain Crystal, BMI)
29 BREAKING NEW GROUND (Kayteekay, ASCAP/Dixie Caroline, ASCAP/Cholampy, SESAC/PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	44	IT'S YOU AGAIN (Acuff-Rose, BMI/Miene, ASCAP) CPP	11	TIL LOVE COMES AGAIN (AMR, ASCAP/New Haven, BMI)
6 BURNIN' OLD MEMORIES (BMG, ASCAP/Warner-Tamerlane, BMI/Believe Or Not, ASCAP/Screen Gems-EMI, BMI) HL/WBM	21	I'VE BEEN LOVED BY THE BEST (PolyGram International, ASCAP/Ranger Bob, ASCAP/Careers, BMI) CPP/HL	32	TILL I CAN'T TAKE IT ANYMORE (Alley, BMI/Trio, BMI/Eden, BMI) HL
85 BUT, SHE LOVES ME (Wingtip, BMI/ATV, BMI)	86	THE JAWS OF MODERN ROMANCE (Gary Morris, ASCAP)	97	TOO MUCH MONTH AT THE END OF THE MONEY (Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, ASCAP/Wee B, ASCAP) WBM
78 THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden Lake, BMI) CPP	64	THE JUKEBOX PLAYED ALONG (Next-O-Ken, BMI/Ensign, BMI/BMG Songs, ASCAP) CPP/HL	20	TWO DOZEN ROSES (Colgems-EMI, ASCAP/Beginner, ASCAP)
25 COUNTRY CLUB (Triumvirate, BMI)	12	KILLIN' TIME (Howlin'Hits, ASCAP)	17	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Gary Burr, ASCAP/Zena, ASCAP) CPP/HL
62 CROSS MY BROKEN HEART (EMI April, ASCAP/Ideas Of March, ASCAP/Irving, BMI/Eaglewood, BMI) HL/CLM/WBM	9	LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI) HL/WBM	50	WALK SOFTLY ON THIS HEART OF MINE (Bill Monroe, BMI)
61 CRY BABY (Tree, BMI/Cross Keys, ASCAP) HL	40	LET ME TELL YOU ABOUT LOVE (Brick Hithouse, BMI/Irving, BMI/EMI April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) CPP/HL	69	WHEN I COULD COME HOME TO YOU (Steve Wariner, BMI/Tom Collins, BMI/Murrah, BMI)
53 CRY CRY CRY (Slapich, BMI)	84	LITTLE BITS AN PIECES (Tree, BMI)	48	WHEN IT'S GONE (Jim Boy, ASCAP/Bug, BMI/Don Schlitz, ASCAP)
88 DADDY AND HOME (Peer International, BMI) CPP	1	LIVING PROOF (Intersong-USA, ASCAP/Hide-A-Bone, ASCAP) HL	67	WHILE THE FEELING'S GOOD (EMI Blackwood, BMI/Hartland, BMI/ATV, BMI) HL
72 DEEP WATER (Milene, ASCAP) CPP	22	THE LONELY SIDE OF LOVE (Songs Of PolyGram, BMI/Blue Fire, BMI) HL	34	WHO'S LONELY NOW (Cross Keys, ASCAP) HL
63 DIDN'T EXPECT IT TO GO DOWN THIS WAY (Wooden Wonder, SESAC)	37	LONG WHITE CADILLAC (Twin Duck, BMI/Bug, BMI)	74	WHO'S LOVIN' MY BABY (David 'N' Will, ASCAP)
68 DON'T WAIT ON ME (American Cowboy, BMI)	94	LONGNECK LONE STAR (Sylvia's Mother's, BMI)	23	A WOMAN IN LOVE (David 'N' Will, ASCAP/Front Burner, ASCAP)
99 DON'T YOU (Little Big Town, BMI/Oh The Music, BMI/Pierce, ASCAP) WBM	95	LOVE HAS NO RIGHT (Labor Of Love, BMI/Boondocks, ASCAP/Jis4Fun, ASCAP)	75	WRITING ON THE WALL (Bobby Fischer, ASCAP/Young World, BMI)
92 EYES NEVER LIE (Chappell, ASCAP/R.M.B., ASCAP/Unichappell, BMI)	55	MANY A LONG & LONESOME HIGHWAY (Coolwell, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI)	10	YELLOW ROSES (Velvet Apple, BMI) CPP
57 FAMILY TREE (Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI)	87	MOANIN' THE BLUES (Acuff-Rose, BMI/Hiram, BMI)	60	YOU AIN'T DOWN HOME (Cross Keys, ASCAP/Tree, BMI) HL
31 FINDERS ARE KEEPERS (Bocephus, BMI) CPP	56	MY SWEET LOVE AIN'T AROUND (Acuff-Rose, BMI/Hiram, BMI)	91	YOU CAN'T PLEAS THE BLUES (Hall-Clement, BMI/Yellow Jacket, BMI/Of, ASCAP)
43 GIVE 'EM MY NUMBER (MCA, ASCAP) HL	33	NEVER ALONE (Benefit, BMI/Chelcalt, BMI/Atlantic, BMI)	39	YOU MUST NOT BE DRINKING ENOUGH (Danny Kortchmar, ASCAP)
54 GIVE ME HIS LAST CHANCE (Silverline, BMI/Long Run, BMI) WBM	18	NEVER HAD IT SO GOOD (Getarealjob, ASCAP/Obie Diner, BMI/Bug, BMI) HL	58	YOU PLANT YOUR FIELDS (Screen Gems-EMI, BMI/Moon & Stars, BMI/Sheedhouse, ASCAP) HL
81 GONNA HAVE LOVE (Beechwood, BMI)	65	NOTHING I CAN DO ABOUT IT NOW (WB, ASCAP/Refuge, ASCAP/Macy Place, ASCAP) WBM	26	YOU'LL NEVER BE SORRY (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP
80 HARD BABY TO ROCK (PolyGram International, ASCAP/Partnership, ASCAP/Songs Of PolyGram, BMI/Partner, BMI/Sijon, BMI) HL	24	OUT OF YOUR SHOES (Ha-Deb, ASCAP/Patti Ryan, ASCAP/Mickey James, ASCAP)		
77 HARD TIMES FOR AN HONEST MAN (Texascity, BMI/A.H. Rollins, BMI/Shersted Edge, BMI)	83	THE PICKUP TRUCK SONG (Groper, BMI)		
73 HELLO TROUBLE (Tree, BMI) HL	15	THE RACE IS ON (Tree, BMI/Glad, BMI) HL		
2 HIGH COTTON (Shobi, BMI)				
71 HONKY TONK HEART (Berger Bits, ASCAP/MCA, ASCAP) HL				

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 35 REPORTERS	SILVER ADDS 60 REPORTERS	BRONZE/ SECONDARY ADDS 61 REPORTERS	TOTAL ADDS	TOTAL ON 156 REPORTERS
IT AIN'T NOthin' KEITH WHITLEY RCA	4	20	12	36	85
SIMPLE MAN CHARLIE DANIELS BAND EPIC	5	15	15	35	77
DIDN'T EXPECT IT TO GO... K.T. OSLIN RCA	3	8	24	35	35
MANY A LONG & LONESOME... RODNEY CROWELL COLUMBIA	4	10	20	34	58
WHO'S LONELY NOW HIGHWAY 101 WARNER BROS	8	12	10	30	127
WHEN I COULD COME HOME... STEVE WARINER MCA	3	6	18	27	27
BLUE BLOODED WOMAN ALAN JACKSON ARISTA	1	8	17	26	28
YOU MUST NOT BE... EARL THOMAS CONLEY RCA	9	7	9	25	98
HARD TIMES FOR AN... JAMES HOUSE MCA	0	7	18	25	25
TILL I CAN'T TAKE IT... BILLY JOE ROYAL ATLANTIC	6	8	6	20	123

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.

Willie Nelson Channel Will Feature 25% Music Cowboy Network Rides Into Town

BY MELINDA NEWMAN

NEW YORK Live music will have another cable outlet when Willie Nelson's Cowboy Television Network rides into the scene next year. Plans are also in the works for much of the original music programming to be released on home video.

Set to debut March 15, the 24-hour-a-day basic cable channel will feature about 25% music-based programming, including original music concert broadcasts and a small number of music videos. The rest of the mix will be movies, children's programming, and specials.

"Music videos won't play a big part in our mix, but music produced under live circumstances will," says CTVN president Mack Long. "We're working on several music shows. Some will be produced here in Austin, [Texas], others will come out of Nashville. You might see Willie concerts every now and then, but there will also be a conglomeration of rock'n'roll, some blues, some gospel, not just country. But we're definitely not going to be a competitor with Country Music Television or The Nashville Network since we won't be relying on videos."

Long counts music-based movies as part of the music mix. For example, a script is being completed for a movie starring Nelson and Kris Kristofferson based on Billy Joe Shaver's song "Honky Tonk Heroes." The movie will be produced by Pederanals Films, the production arm of the network.

Pederanals will also serve as the home video arm for original movies and music specials distributed to that market by the channel. "We have definite plans for

some of this to become available through home video," Long says. "Other movies that Willie's been involved in have been very well received in that market, so we will be exploring that."

The Cowboy Channel and Pederanals Films are wholly owned by

'Music video won't play a big part'

Nelson, Long, writer Bud Shrake, and Doug Holloway. Already, "we've had some offers from some larger broadcasters to be minority partners," Long says. "But we're not making any mad dashes. We're in a comfortable position and are quite pleased with the overall advertising response."

Long says he's also happy with the cable clearance procedures. "The response from major carriers has been very positive," he says. "These cable guys are looking for things that can fill specific niches and people who present a clean spectrum of entertainment and that's where we have the world by the tail. We're not just dealing with cowboys in the 1870s." Long adds that plans are for the channel to reach more than 10 million households.

Though the number won't be achieved from the start, Long says that by the end of its second year, the channel will feature 12 hours of original programming a day.

Until then, it will rely heavily on thousands of programs acquired when CTVN purchased the catalog of shows produced by Show Biz from Norman Lear's Act III Entertainment last month.

Included in the estimated 4,000

programs produced between 1966 and 1982 are episodes of "Backstage At The Grand Ole Opry," "Pop! Goes The Country," "Nashville On The Road," and syndicated shows by Porter Wagoner, Dolly Parton, Jim Stafford, Marty Robbins, Tom T. Hall, Jim Ed Brown, and others. There are also specials from Anne Murray, Crystal Gayle, The Statler Brothers, and Louise Mandrell.

In addition to appearing in movies, Nelson will also serve as an occasional host for programs. "But it's not going to simply be a Willie Nelson channel. We don't want to overuse him; it'll be in good taste." However, as Long laughingly acknowledges, "Willie does what Willie wants to, whatever he feels like doing."



Dead, Jail Or Video. Tin Pan Apple/Mercury artist Michael Monroe, center, takes a break from shooting the video for "Dead, Jail Or Rock 'N Roll" to chat with Guns N' Roses' Axl Rose, right, who appears in the video, and Charles Stettler, Monroe's co-manager.

THE EYE



by Melinda Newman

SIN OF OMISSION? Viewers will not be able to catch the uncensored version of Bon Jovi's "Living In Sin" video on any national outlet. After viewing the original clip, described as a "modern-day story of Romeo & Juliet," MTV's standards department went back to PolyGram and the group and asked for an edited version—not an uncommon request. A spokesperson for the music channel wouldn't say exactly what was offensive about the original clip, only that it was "the visuals."

Despite any delay that might have been caused in re-editing, MTV still aired the censored clip first, hosting the World Premiere at 4 p.m. on Oct. 12.

Interestingly enough, another national video outlet planned to show the uncensored version, but its censors nipped that idea in the bud at the eleventh hour.

Now we would never suggest that Bon Jovi or its manager, Doc McGhee, deliberately made a controversial clip—and for the record, a management rep couldn't be reached by press time for comment—but isn't this just the perfect example of having your video cake and getting to eat it, too?

YO, MUCHMUSIC RAPS, EH? MuchMusic, Canada's 24-hour-a-day video channel, has added two new programs. "RapCity" is a 30-minute weekly rap show that will highlight videos and interviews on the genre's top performers. The show's executive producer, Moses Znaimer, and music programming director, John Martin, can be reached at 416-591-5757.

The second new offering from the Toronto-based channel is "Fax," a weeknight program focusing on trends in music, fashion, and movies. The show is hosted by "RockFlash News" host Kim Clarke Champniss and Monika Deol.

THE SCREENING ROOM: The Escape Club continues to follow the trend it started with "Wild Wild West" in making fun, creative videos. Its latest offering is "Twentieth Century Fox" from Atlantic's "The Wonder Years" soundtrack. Doors-man Ray Manzarek produced the remake of his former band's classic and also appears in the clip playing keyboards. The video has the quartet in a 20th-century box being tossed and turned by a 20th Century Marilyn Monroe-style Fox, playing off the line "She's got the world locked up inside a plastic box." They tumble through

the air only to land perfectly upright, amps in place, as the box unwraps for performance footage. The clip, directed by Ralph Ziman and produced by Benji Howell, was shot in London.

As much as we like the Escape Club, our favorite clip this week is the "Linus & Lucy" video celebrating Charlie Brown's 40th anniversary. Actually, we always thought the Vince Guaraldi tune, written for Charlie Brown's television debut in 1965, was called the "Peanuts Theme." No matter, the video intersperses original Peanuts footage with shots we've come to know and love from various specials, and David Benoit playing piano in a variety of settings in Golden Gate Park and clothes (including a Snoopy sweater). Benoit even gamely tickles the ivories on Schroeder's miniature red grand piano as the everpresent bust of Beethoven looks on. Talk about mass appeal. The video was directed by Desiree Mendelson, wife of Lee Mendelson, who has produced all the Peanuts specials.

IN FOCUS: Though the burial ground for failed national video programs is full to bursting, Lew Gitlin, president of Raleigh, N.C.-based Rock TV, believes his channel can succeed where others have bombed. Gitlin and his four partners ran a one-hour test of the channel, hosted by WRDU-FM morning team Steve Reynolds and Kevin Silva, on Alert Cable in Cary, N.C., last month, and found the results so heartening that they are going on with three more national tests and have been negotiating with a Southeastern broadcaster and multiple-cable-system operator interested in buying in and helping launch the station.

"We'll be the first FM radio station on MTV," Gitlin claims. "The others have failed because they couldn't decide what they wanted to be. We won't have any rap or headbanging, we're talking mainstream rock and roll, 24 hours a day. There's a huge market out there for adult-oriented rock."

A survey following the test supported Gitlin's assertion. Rated against MTV and VH-1, female viewers of all ages picked Rock TV. It was also preferred by males in every category except ages 20 and under.

The channel, which Gitlin says could realistically have a nationwide rollout by April, will be offered free to MSOs as a basic cable channel. Its signal will remain unscrambled so that it will be available to those with satellite dishes as well. Revenues will come solely from advertising, with cost for the average 60-second spot running \$600.

The mix on the test ranged from Tom Petty's "Won't Back Down" to Yes' "Hold On" to Lou Reed's "Busload Of Faith." "The record company response has been really strong, but we're also really eager to show videos from local, regional, and national independent labels," Gitlin says. Interested parties can reach Rock TV at 800-876-6003.

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, Ste. 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

WALTER BEASLEY
Don't Say Goodbye
Just Kickin' It/Mercury
Billy Poveda/The Oil Factory
Niven Howie

EXENE CERVENKA
He's Got A She
Old Wives Tales/Rhino
Ute Leonhardt/Propaganda Films
Modi

DEPECHE MODE
Personal Jesus
Personal Jesus/Sire
Richard Bell
Anton Corbijn

DJ JAZZY JEFF & THE FRESH PRINCE
I Think I Can Beat Mike Tyson
And In This Corner/Jive
Dave Hogan/Calhoun Productions
Scott Kalvert, Dave Phillips

54-40
Miss You
Miss You/Reprise
Sancha Mandy/Midnight Films
Martin Atkins

NRBQ
It's A Wild Weekend
Wild Weekend/Virgin
June Guterman
Jonas Livingston

DAN REED NETWORK
Tiger In A Dress
Slam/Mercury
Jeffrey Obrow/The Foundry
Chris Painter

SERIOUS LEE FINE
Nothing Can Stop Us
Nothing Can Stop Us/Arista
Terance Power/Fragile Films
Rupert Wainwright, Jules Lichtman

BARBRA STREISAND
We're Not Making Love Anymore
A Collection—Greatest Hits... And More/Columbia
Jessica Cooper/Planet Pictures
Jim Shea

SYBIL
Don't Make Me Over
Sybil/Next Plateau
Gina Harrell
Diane LaVerdi

THE THE
Kingdom Of Rain
Mind Bomb/Epic
Lisa Bryer/MGMM
Tim Pope

PAUL WINTER
Wolf Eyes
Wolf Eyes/Living Music
David Henderson/Gourmet Images

THE W.I.S.E. GUYZ
Time For Peace
eF yoU eN Kay E/Atlantic
Kenneth Matthews/Atlantis Productions Inc.
Rolando Hudson



Tempting Temptations. Motown mainstays the Temptations show off their new, updated lineup during the shoot for "All I Want From You," the first single from their new LP, "Special." Standing, from left, are Shelly Berger, Temptations manager; group members Ollie Woodson and Ron Tyson; Tracy Jordan, VP of artist development/video for Motown; and Temps Otis Williams and Richard Street. Kneeling, from left, are Temptation Melvin Franklin and video director Jeffrey Hornaday.

VIDEO TRACK

LOS ANGELES

BILLY SQUIER RETURNED TO the recording studio to set the stage for his concept/performance clip, "Don't Let Me Go." **Jean Pellerin** directed the video, which comes from Squier's latest Capitol release, "Hear & Now." **Tamara Friedman** produced for **DNA Productions**. **David Naylor** was executive producer.

The **Jacksons** have wrapped "Art Of Madness," their new video from "2300 Jackson Street" on **Epic Records**. **Martin Kahan** staged and shot the group's performance in an industrial setting. **Lenny Grodin** produced the clip for **Grodin Production Associates**.

Renge Films director **Bill Parker** recently directed clips for **Warner Bros.**' **ZAPP** and **Atlantic's** **Foster/McElroy**. Parker shot ZAPP's cover of the **Smokey Robinson** ballad "Ooh Baby, Baby" on the Soka Univ. campus in Malibu. Later, he shot Foster/McElroy's "Dr. Soul" in a Bel-Air mansion. Rapper **MC Lyte** and soul crooner **Kareem** show up in the comical clip, along with **Ray Parker Jr.**, **Robert Townsend**, and **M.C. Hammer**. **Karolyn Ali** produced both videos with line producer **Christopher McKinnon**.

Director **Jane Simpson** has wrapped her sixth **Concrete Blonde** video, "Scene Of A Perfect Crime," for **Silvey + Co.** Simpson shot the clip using a mix of color and hand-tinted Super-8 footage of live performance and conceptual vignettes shot on location. **Tina Silvey** produced "Scene . . ." which is the second clip from the band's **I.R.S.** album, "Free."

NEW YORK

FLASH FRAME'S **Steven Goldmann** set the new **Fate's Warning** video, "Through Different Eyes," in the Brooklyn Naval Yard, intermixing performance shots with black-

and-white images of an old man in an abandoned house. **Goldmann** also re-created the band's "Perfect Symmetry" album cover, lensing the old man working on a conveyor belt full of **Venus de Milos**. **Giuliana Schnitzler** produced the **Metal-blade** clip.

Meanwhile, **Goldmann** shot a video for **Enigma** artist **Don Dixon's** "Bad Reputation" from his album, "EEE." **Yves Belanger** was director of photography, shooting on location on Staten Island, under a boardwalk, on a beach, and at a carnival. **Ed Silverstein** produced the Dixon clip, and **Enigma's** **Laura Hein** executive-produced.

OTHER CITIES

TERENCE TRENT D'ARBY HAS been busy shooting videos for his upcoming album on **Columbia Records**. **Windmill Lanes** director **Meiert Avis** and **DP Daniel Pearl** shot "This Side Of Love," "Billy, Don't Fall," and "To Know Someone" in the **Jacob Street Studios** in London. **Ben Dossett** produced the "love-oriented" conceptual clips.

Roxx Gang and a collection of more than 50 models invaded **Tampa, Fla.**, recently to shoot its new video, "Scratch My Back." **Ralph Ziman** directed the raucous piece, shooting on color Super 8 film and in black-and-white. He attached cameras to guitars pegged for destruction to achieve some very unique special effects. **Romeo Tiron** was the cameraman, and **Benji Howell** produced "Scratch My Back," the second clip from the band's **Virgin** debut, "Things You've Never Done Before."

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Deborah Russell, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Billboard THE CLIP LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p>Young M.C., Bust A Move Tears For Fears, Sowing The Seeds Of Love Madonna, Cherish Kevin Paige, Don't Shut Me Out Motley Crue, Dr. Feelgood</p>
<p>ADDS</p> <p>Belinda Carlisle, Leave A Light On Tracy Chapman, Crossroads D.J. Jazzy Jeff & The Fresh Prince, I Think I Can Beat Mike Tyson Escape Club, Twentieth Century Fox Peter Frampton, Holding On To You Georgia Satellites, Another Chance The Grateful Dead, Foolish Heart Ian Hunter/Mick Ronson, American Music Red Hot Chili Peppers, Higher Ground Shooting Star, Touch Me Tonight Squeeze, If It's Love</p>	<p>ADDS</p> <p>Michael Penn, No Myth B-52's, Love Shack Billy Joel, We Didn't Start The Fire Soul Sister, The Way To Your Heart Paul Carrack, Live By The Groove Taylor Dayne, With Every Beat Of Your Heart Richard Elliott, In The Name Of Love NRBQ, It's A Wild Weekend Timbuk 3, National Holiday Will And The Bushman, Blow Me Up</p>	 <p>Black Entertainment Television</p> <p>14 hours daily 1899 9th St. NE, Washington, DC 20018</p>
<p>BUZZ BIN</p> <p>Big Audio Dynamite, James Brown Camper Van Beethoven, Pictures Of Matchstick Men</p>	<p>FIVE STAR VIDEO</p> <p>David Byrne, Make Believe Mambo Eurythmics, Don't Ask Me Why Peter Frampton, Holding On To You Rickie Lee Jones, Satellites Tuck & Patti, Castles Made Of Sand Dwight Yoakam, Long White Cadillac</p>	<p>ADDS</p> <p>Mother's Finest, I'm N-Danger Foster/McElroy, Dr. Soul Billy Ocean, Licence To Chill Grady Harrell, Fun Seduction, (You're My One And Only) True Love Richard Elliott, In The Name Of Love CeCe Rogers, Forever Aretha Franklin/James Brown, Gimme Your Love Mikki Bleu, I Promise Terri Lyn Carrington, Telephone Love Tracy Chapman, Crossroads Pieces Of A Dream, 'Bout Dat Time Will Downing, Test Of Times</p>
<p>BREAKTHROUGH</p> <p>Neneh Cherry, Manchild</p>	<p>HEAVY</p> <p>Gloria Estefan, Get On Your Feet Expose, When I Looked At Him Janet Jackson, Miss You Much Elton John, Healing Hands Don Johnson, Tell It Like It Is Madonna, Cherish Van Morrison, Have I Told You Lately Poco, Call It Love Rolling Stones, Mixed Emotions Roxette, Listen To Your Heart</p>	<p>HEAVY</p> <p>Prince, Partyman Soul II Soul, Back To Life Janet Jackson, Miss You Much Maze Featuring Frankie Beverly, Can't Get Over You Sybil, Don't Make Me Over Regina Belle, Baby Come To Me The Jacksons, 2300 Jackson Street After 7, Heat Of The Moment Christopher Williams, Talk To Myself</p>
<p>SNEAK PREVIEW</p> <p>B-52's, Love Shack Billy Joel, We Didn't Start The Fire Richard Marx, Angelia</p>	<p>HEAVY</p> <p>Paula Abdul, Cold Hearted Aerosmith, Love In An Elevator Babyface, It's No Crime Alice Cooper, Poison The Cure, Love Song Fine Young Cannibals, Don't Look Back Janet Jackson, Miss You Much Elton John, Healing Hands Living Colour, Glamour Boys Madonna, Cherish Motley Crue, Dr. Feelgood Rolling Stones, Mixed Emotions Roxette, Listen To Your Heart Tears For Fears, Sowing The Seeds Of Love Thompson Twins, Sugar Daddy</p>	<p>MEDIUM</p> <p>Babyface, It's No Crime Bee Gees, You Win Again Michael Bolton, How Am I Supposed To Live Without You Tracy Chapman, Crossroads Joe Cocker, When The Night Comes Melissa Etheridge, No Souvenirs Nancy Griffith, It's A Hard Life Billy Ocean, Licence To Chill Simply Red, You've Got It Soul II Soul, Back To Life Syd Straw, Think Too Hard Tina Turner, The Best</p>
<p>ACTIVE</p> <p>The Alarm, Sold Me Down The River Bad English, When I See You Smile Bang Tango, Someone Like You Bonham, Wait For You D.A.D., Sleeping My Day Away Enuff Z'nuff, New Thing Melissa Etheridge, No Souvenirs Eurythmics, Don't Ask Me Why Eurythmics, King And Queen Of America Great White, The Angel Song Kix, Don't Close Your Eyes John Cougar Mellencamp, Let It All Hang Out Poco, Call It Love Tesla, Love Song Transvision Vamp, I Want Your Love Warrant, Heaven White Lion, Radar Love</p>	<p>MEDIUM</p> <p>Joe Cocker, When The Night Comes Dan Reed Network, Make It Easy Fiona, Everything You Do Giant, I'm A Believer Deborah Harry, I Want That Man Steve Jones, Freedom Fighter Lenny Kravitz, Let Love Rule Tina Turner, The Best Winger, Hungry Young M.C., Bust A Move Neil Young, Rockin' In The Free World</p>	 <p>10 hours daily 1000 Louisiana Ave., Houston, TX 77002</p>
<p>BREAKOUTS</p> <p>Danger Danger, Naughty Naughty Dangerous Toys, Scared Faster Pussycat, Poison Ivy James McMurtry, Painting By Numbers</p>	 <p>Five 1/2-hour shows weekly 1000 Laurel Dak, Voorhees, NJ 08043</p>	<p>ADDS</p> <p>Donny Osmond, Hold On Tracy Chapman, Crossroads Melissa Etheridge, No Souvenirs Peter Frampton, Holding On To You Faster Pussycat, Poison Ivy Billy Ocean, Licence To Chill</p>
<p>CURRENT</p> <p>John Anderson, Who's Loving My Baby The Marcy Brothers, Cotton Pickin' Time Baillie And The Boys, I Can't Turn The Tide Alabama, High Cotton Shelby Lynne, The Hurtin' Side k.d. lang, Trail Of Broken Hearts Nitty Gritty Dirt Band, When It's Gone Paul Overstreet, All The Fun Jo-Ei Sonnier, If Your Heart Should Ever Roll This Way Lorrie Morgan, Out Of Your Shoes Tonight Kenny Rogers, Vows Go Unbroken... Clint Black, Killin' Time James House, Hard Times For An Honest Man Tanya Tucker, Daddy And Home Travis Tritt, Country Club Garth Brooks, If Tomorrow Never Comes Restless Heart, Say What's In Your Heart Sawyer Brown, The Race Is On</p>	<p>CURRENT</p> <p>Red Hot Chili Peppers, Higher Ground Fetchin' Bones, Love Crushin' The Pogues, White City Pylon, Beep Crazyhead, Have Love Will Travel Fishbone, Freddy's Dead Big Audio Dynamite, James Brown George Clinton, Why Should I Dog U Out Redhead Kingpin, Do The Right Thing Royal Crescent Mob, Na, Na, Na Thompson Twins, Sugar Daddy Erasure, Drama The Primitives, Sick Of It Ocean Blue, Between Something And Nothing Depeche Mode, Personal Jesus The Replacements, Achin' To Be Bodeans, Good Work R.E.M., Get Up Georgia Satellites, Another Chance Neil Young, Rockin' In The Free World Flies On Fire, C'mon Was (Not Was), Walk The Dinosaur</p>	<p>POWER</p> <p>Janet Jackson, Miss You Much Madonna, Cherish Bad Company, Shake It Up Roxette, Listen To Your Heart Warrant, Heaven Babyface, It's No Crime Starship, It's Not Enough Skid Row, 18 And Life Kix, Don't Close Your Eyes Young M.C., Bust A Move Bad English, When I See You Smile Tina Turner, The Best New Kids On The Block, Hangin' Tough Rolling Stones, Mixed Emotions</p>
 <p>The Nashville Network</p> <p>13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>	 <p>14 hours weekly 6311 Romaine St., Los Angeles, CA 90038</p>	 <p>Continuous programming 704 18th Ave. South, Nashville, TN 37203</p>
<p>CURRENT</p> <p>Squeeze, If It's Love Fiona/Duet With Kip Winger, Everything You Do Skid Row, Piece Of Me White Lion, Radar Love Natalie Cole, As A Matter Of Fact Bardeux, I Love The Bass Jody Watley, Everything Tracy Chapman, Crossroads L.A. Guns, Rip And Tear Billy Ocean, Licence To Chill Neneh Cherry, Manchild Lenny Kravitz, Let Love Rule</p>	<p>ADDS</p> <p>Janet Jackson, Miss You Much Milli Vanilli, Girl I'm Gonna Miss You Rolling Stones, Mixed Emotions The Cure, Love Song Roxette, Listen To Your Heart Bad English, When I See You Smile Babyface, It's No Crime Aerosmith, Love In An Elevator</p>	<p>HEAVY</p> <p>Ricky Skaggs, Let It Be You Sawyer Brown, The Race Is On Shane Barmby, Ridin' And Robin' Marcia Griffith, Electric Flag Vern Gosdin, That Just About Does It, Don't It Alabama, High Cotton Highway 101, Honky Tonk Heart Paul Overstreet, All The Fun Lionel Cartwright, Give Me His Last Chance Garth Brooks, If Tomorrow Never Comes Randy Travis, Promises Clint Black, Killin' Time New Grass Revival, Callin' Baton Rouge Dwight Yoakam, Long White Cadillac Buck Owens/Ringo Starr, Act Naturally The Wagoners, Sit A Little Closer Lorrie Morgan, Out Of Your Shoes Tonight Daniele Alexander, She's Here Tanya Tucker, Daddy And Home Marty Stuart, Cry Cry Cry</p>



Back On Tracks. Delbert McClinton, center, returns to the studio after a nine-year hiatus to record his first release on Curb Records. Working with McClinton at Nightingale Studios, Nashville, is producer Barry Beckett, left, and engineer Justin Neibank, right.

AUDIO TRACK

TWO SOUND DECADES: Larrabee Sound in Los Angeles is celebrating 20 years of music recording.

In that time, the facility has played host to the industry's leading producers and engineers. Pros recently visiting the studio included **Keith Cohen**, **Chris and Tom Lord-Alge**, **Alan Meyerson**, and **L.A. & Babyface**.

Owned and managed by **Kevin Mills**, who took over the organization from his parents **Jackie Mills** and **Delores Kaniger** in 1985, the studio was opened in 1968 by **Jerry Goffin**. A year later, he sold the operation to Mills and Kaniger.

Larrabee has evolved from two 16-track studios with **Spectrasonics** boards, tube microphones, equalizers, and limiters to a 72-input **Solid State Logic** SL 4000 G Series console. In between were **API** consoles in the early '70s, and one of **SSL's** first

fully-automated mixing consoles, the **SL 4000 E Series**, in 1979.

Projects recently completed on the 72-input board, installed last year, include mixes on the **Jacksons'** album, "2300 Jackson Street," **U2's** "Desire," **Pebbles'** "Mercedes Boy," and **Paula Abdul's** "Forever Your Girl" album.

In addition to the G Series in studio A, Larrabee has a B room housing the **SSL 4000 E Series** computer-based 56-input board. Other equipment includes the latest reverbs and sampling equipment, as well as some old, but often requested, equipment. The facility uses **Studer** and **Ampex** ATR tape machines.

NEW YORK

AT PRIME CUTS, **Mark Kamins**
(Continued on next page)

RCA Studios Get Facelift Hi-Tech Facility Is Renamed BMG

BY SUSAN NUNZIATA

NEW YORK RCA Recording Studios here has been renamed and revamped.

Under its new moniker, **BMG Studios** offers cosmetic improvements on the 75-year-old facility, along with a new console in studio A.

"We've taken a great leap forward," says the studio's director of recording operations, **Larry Schnapf**. "It's the return of the live room and we fit that bill. We've equipped the room so that it brings us not into today but into the future."

According to Schnapf, the key to the improvements is studio A's **Neve VR60** console with flying faders, one of the first installed in New York. The studio studied a number of consoles before choosing the **VR60**. "The marketplace was almost directing my move," says Schnapf.

The control room in the 6,000-square-foot studio A also features **Otari** ATR multitracks, **Ampex**

ATR 2-tracks and **B&W** 801 monitors. Studio B, featuring a **Tom Hidley** design, and studio C utilize **Sony 3000 Series** consoles. These two rooms offer video scoring facilities. A **Neve 2400 Series** is installed in the **Jack Edwards/George Augsperger**-designed studio D. Studios E and F also feature **Sony** consoles and are geared toward voiceover and video postproduction work.

The first recording released in **Dolby Surround** was recently completed in studio D and is being issued on **RCA Victor**. "The Home Video Album" was produced, written, and directed by **Al Lutz**. **Grover Helsley** handled sound design and **Dolby Surround** remix and **Larry Franke** handled digital mastering and album assembly.

Available on **CD+Graphics** and cassettes, the album includes work by a number of film composers. Eighteen more albums have been programmed with **Dolby Surround** at **BMG**, with the first three releases due out in January.

AES Confab To Measure Progress 13 Workshops, 80 Papers Scheduled

BY SUSAN NUNZIATA

NEW YORK Consolidation and compatibility face both the business and technology of professional audio. Signifying maturation, these are indications that the pro audio industry will make major strides in the coming decade.

The 87th Audio Engineering Society convention, at the **Hilton and Sheraton** Center hotels here Oct. 18-21, will address "Audio For The Next Decade and Beyond." Through workshops and papers, and on the exhibit floor, the convention—which marks the society's 40th year of conventions—will examine technology and the altered face of pro audio as it turns toward 1990.

Also included will be a look back at the condition of archival recordings (Workshop 7, Oct. 19), and a retrospective on a lifetime in the recording studio with **Bruce Swedien** (Workshop 13, Oct. 21).

The first AES convention featured 11 paper presentations and exhibits from 45 companies. Among those present at the October 1949 AES were **Electro-Voice** and **University Loudspeakers**.

This year there are 13 workshops and approximately 80 technical papers, and the society is expecting

15,000 attendees.

Electro-Voice and **University** remain among the 230 exhibitors at the 87th Convention, and are a primary reflection of the industry's new business approach. The companies are now part of the **Mark IV Group**, which includes **Altec Lansing**, **Electro-Voice**, **Electro-Sound**, **Gauss**, **Ivie**, **University**, and **Vega**.

"In the 40 years we've been organizing conventions, the society has really created an industry and a respect for the disciplines that exist in audio," says **Don Plunkett**, AES executive director. "The same basic disciplines addressed today—sound reinforcement, recording, audio for video—were the subjects of 40 years ago."

While the disciplines are the same, their features have changed dramatically in the course of the last four decades. Consolidation, coupled with an awareness of digital's tremendous potential, is galvanizing professional audio.

In light of the industry's rapid development, **NARAS** and the **Society of Professional Audio Recording Services** have increased their presence at the convention.

NARAS seeks to give members a forum, through an already organized convention, whereby creative people can address technology.

NEW PRODUCTS AND SERVICES

FOR YOUR INFORMATION: Product unveilings are numerous at this week's AES Convention. Below is a preview of items to keep an ear on.

CONSOLES: **Sony** is presenting its first 56-input analog console, part of its **MXP 3000 Series**. Introduced in prototype at last year's AES, the **MXP** console will be ready for delivery in January 1990. **Soundcraft's** 3200 console with new automation will have its North American unveiling. Also debuting is the **Delta 200 Series**, an upgraded replacement for **Soundcraft's** midline Delta range. **API** is launching its all-discrete in-line console with **GML Series 2000** automation, **Novation** is featuring the **Alpha** digitally controlled analog console, and **Trident** is presenting its in-line **Vector**. On the automation front, **Harrison** is introducing **Macintosh II** hard-disk-based automation for its **SeriesTen** console, **Soundtracs** is presenting an in-line 24 bus recording console with **MIDI** automation, and **Neve** is exhibiting its **VR Series** with **Flying Fader** automation. Mixing consoles are debuting from **Otari** and **Yamaha**.

SPEAKERS: **JBL** has three speakers incorporating vented gap cooling technology with new magnetic structure. **Meyer** is introducing the **HD-1** self-powered compact nearfield reference monitor, already in use by engineer **Roger Nichols** and producer/engineer **Bob Hodas**. **EAW** is debuting wide coverage nearfield and subcompact general purpose systems. **Tannoy** is unveiling its nearfield monitor. The **A-700** loudspeaker system from **Altec Lansing** and the **WS-A500** from **Panasonic/Ramsa** will also be exhibited.

MICROPHONES: **Ariel**, a designer and manufacturer of DSP products, is introducing a digital mike for use with the **NeXT** computer. **Sennheiser** is debuting an addition to its **MKH Series RF** condenser mikes. **Beyer** is unveiling a new line of mikes and upgrades to its wireless line. **Samson**, **Nady**, and **Audio-Technica** also have wireless introductions. **Gotham** is featuring an addition to the **Neumann KM 100 Series**.

AND MORE: **GML** is introducing its **Series 2000** automated graphics front-end environment. **Solid State Logic** is presenting the first U.S. showing of its **Logic FX** range of signal processors. A **TimeLine Lynx** system supervisor interface for **SSL's** G Series computer will be unveiled. Making its debut from **New England Digital** is the **Synclavier 6400** midlevel workstation with a new keyboard. **Korg** is debuting the **T Series** workstations. **Lexicon** is offering the **Opus/E** digital audio editing system. **Marshall Electronic** is introducing a multichannel direct-to-disk recorder/editor. In addition, **Marshall** was appointed to handle international and domestic marketing and sales of the **Symmetrix DPR-100** digital processing recorder, which is making its debut at the convention.

SUSAN NUNZIATA

"The next five or six years are going to see such a difference in the way technology and the creators of intellectual copyrights . . . live together," says **Mike Greene**, **NARAS** president.

The organization is holding a
(Continued on next page)

Studer 48-Track DASH Recorder To Bow At AES

NEW YORK The AES Convention is the launch site for **Studer's** **D820** 48-channel **DASH** (Digital Audio Stationary Head) digital multichannel recorder.

The unit is **Studer's** first digital multitrack recorder. The company is marking **April 1990** as an availability date for the **D820**, with an expected U.S. list price of **\$240,000**.

Designed to be fully compatible with all 24-track **DASH** machines, the **D820** can record and play back a multitrack **DASH** tape of any density, according to **Studer**.

Studer's recorder is the second 48-track **DASH** to be introduced to the U.S. market; **Sony** debuted its **3348** at last year's AES.

Developed over 10 years of research, the **D820's** introduction marks a major milestone in **Studer's** ongoing development program, notes **Bruno Hochstrasser**, director of professional recording and CD systems and chairman of the board of **Studer Revox America Inc.** "We are equally committed to digital technology as well as to analog," he says.

Also at AES, the new **Studer Editech Corp.** (formerly **IMS**) is introducing six additions to the **Studer Dyaxis** line of hard disk digital audio production systems. These include a **Dyaxis 2+2** multichannel unit, system synchronizer, **DAT** backup and other software, an enhanced **DSP** (digital signal processing) card, and additional storage media.

SUSAN NUNZIATA

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87TH AES CONFAB TO MEASURE PROGRESS

(Continued from preceding page)

meeting of its new National Archival Committee during the convention (Oct. 20) and is sponsoring the Swedien workshop.

At AES, SPARS will celebrate its 10th anniversary. "So much technology is available and is being used in the recording industry today that it is changing the way we work," says SPARS president Bruce Merley of Clinton Recording. "As practitioners, we need to look at how we're going to work in the coming decade and beyond."

Digital technology is cited by many as the primary catalyst in today's industry. CDs brought renewed attention to sound quality; digital audio workstations opened opportunities, and issues, for studios and artists; digital multitrack recording, while selling slower than anticipated, continues to grow.

Enhancing CD capability is one of the major issues of the '90s, particularly in the video arena, says Plunkett. "The format hasn't realized all its potential. Greater utilization of the resources we have is our biggest challenge in the next decade."

As part of the industry's maturation, "people are buying more systems concepts," says Mark Gander with JBL Professional.

The integration of technology mirrors the integration of the pro audio business. The industry consists of a growing number of independent companies purchased by umbrella organizations (like Harmon Industries, parent company of JBL, Soundcraft, and UREI, which recently purchased Seck), and businesses banding together for development and/or distribution (such as Neve's appointment as exclusive

distributor of Mitsubishi pro digital equipment).

"It's not that there isn't room for small companies to start," says Gander, "but as they develop, they too will eventually grow and be bought out by larger companies."

Calling 1990 the year of the digital audio workstation, Merley emphasizes dialog between manufacturers and end-users. "No one has addressed the question of whether all these systems can communicate," he adds.

New England Digital, which has opened up its workstations to third-party development, is working on compatibility and communication. "The biggest change in the industry has been a macrochange that affects everybody," says NED's Ted Pine. Many facilities consolidate multiple services under one roof, ne-

cessitating format compatibility.

"People want to use digital not to replace analog gear but to make it work with what they've already got," says Pine. "The important issue is going to be the human interface, which will be more ergonomically correct and specialized. The real serious innovation is on the level of software in the '90s."

Digital has influenced magnetic recording tape in a positive way, according to Steve Smith, product line manager, professional audio, Ampex. "In any medium where people are doing more work or more creative projects, tape use is enhanced," he says.

However, eroding studio rates are a cause for concern. "In audio, if you're getting \$150 an hour you're

doing well," Smith says. "The question is where is the money going to come from to make this a viable business for the future?"

Low rates and growth in project studios make affordability an issue for hardware manufacturers. "In terms of the recording studios that are in the financial ballpark of being able to invest in digital multitrack product, penetration is 50% or higher," says David Kawakami, marketing manager, professional audio, Sony Communications Products. "We're getting toward the end of that marketplace. The logical thing to do is attempt to plan products which offer the performance but are more affordable. That's the only way you're going to have digital climb down the pyramid."

AUDIO TRACK

(Continued from preceding page)

worked on overdubs for David Byrne's "Make Believe Mambo" on Warner Bros. Tomo Vercillo was at the board; Eric Kupper handled keys.

The Dharma Bums were in Baby Monster remixing "Infinite Mind," scheduled for EP release on the Visionary label in November.

At Pyramid, Platinum Vibe Productions producer Steve Peck cut new tracks for Atco act Sweet Sensation. Phil Ashley programmed; Werner F and Russ De Salvo played guitar. Steve Wellner assisted. RCA artist Clyde Criner worked on his new album with engineer Mark Plati. Wellner assisted.

The debut album from For Beauty's Sake was produced by Craig Kafton at Platinum Island. Oz Fritz was at the desk, with Kafton on computer; Paul assisted.

Quad got a visit from New Voices Of Freedom, last caught in U2's "Rattle And Hum" and Bill Murray's "Scrooged." The group completed a track for Virgin's "Save The Rainforest" album, scheduled for early 1990 release. New Voices musical director/ conductor Dennis Bell produced the track, titled "Freedom For All People." Bell's partner, Ollie Cotton, engineered, assisted by Petey Lewis.

LOS ANGELES

BODY AND SOUL worked on a new record at Delicious Vinyl Studios with engineer Brian Foxworthy. Def Jef produced, with production additions by Mike Ross and Matt Dike.

Teddy Pendergrass was in Aire L.A. producing his next Elektra album. Craig Burbidge was behind the controls; Anthony Jeffries assisted. MCA act George Howard tracked and mixed with David Koenig at the desk; Gregg Barrett assisted.

At Trax Recording, Peter Allen began production for his upcoming RCA album with producer Michael Jay. Steve Cohn and Michael McDonald engineered.

At Ameraycan Studios, the Jacksons cut tracks for CBS with producer Cornelius Mimms and engineer Bobby Medina; Shawna Stobie assisted. Arsenio Hall was in with producer Zane Giles for

MCA; Dave Rideau mixed; Stobie assisted.

At Devonshire, the Beastie Boys remixed upcoming singles with engineer Mario Caladato. Mike Bosley assisted on the sessions, which included vocal overdubs. MCA act Edie Brickell & New Bohemians mixed an upcoming album with Mick Guzauski at the desk and Judd Levison assisting. John Bolyan produced.

OTHER CITIES

STARLIGHT SOUND, Richmond, Calif., had gospel artist Edwin Hawkins in working on his new PolyGram album. Bill Thompson engineered, with Lynn Levy assisting. Atlantic Records' Vogue was in with producers Denzil Foster and Thomas McElroy. Ken Kessie and Steve Counter were at the board, assisted by Brian Levi and Levy.

The Daylights were in Planet Dallas, Dallas, working on a full-length album for 109 Records. Rick Rooney engineered and co-produced. Roger Dennis recorded his contribution to the "Jerry Lewis Telethon." Rooney was at the board.

At Island Media, West Babylon, N.Y., Donald Newkirk put finishing touches on his new album, "Funk City," slated for release on Def Jam. Al Watts engineered. Rattletramp mixed five tunes for an upcoming album. Curt Frasca produced and engineered.

Producer Roberto Livi was in Criteria, Miami, working on Raphael's next release. Carlos Dattoli co-produced. Carlos Nieto engineered, assisted by Keith Rose.

Producer James Schneider was in Master Sound, Atlanta, tracking an all-digital jazz project for WTG. Band members included ex-Allman Brothers drummer Jaimo, Ben Gettys on bass, Dallas Smith on flute and sax, Tony Waters on congas and percussion, and Schneider on piano. The project is slated for release in early 1990.

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

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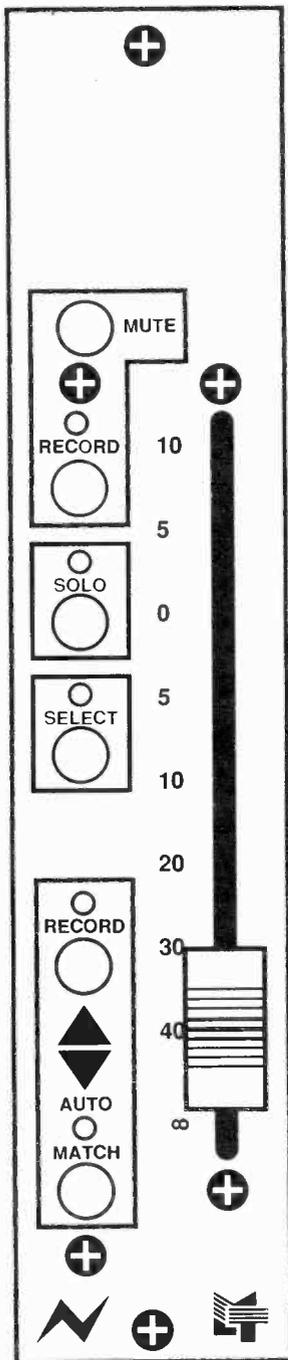
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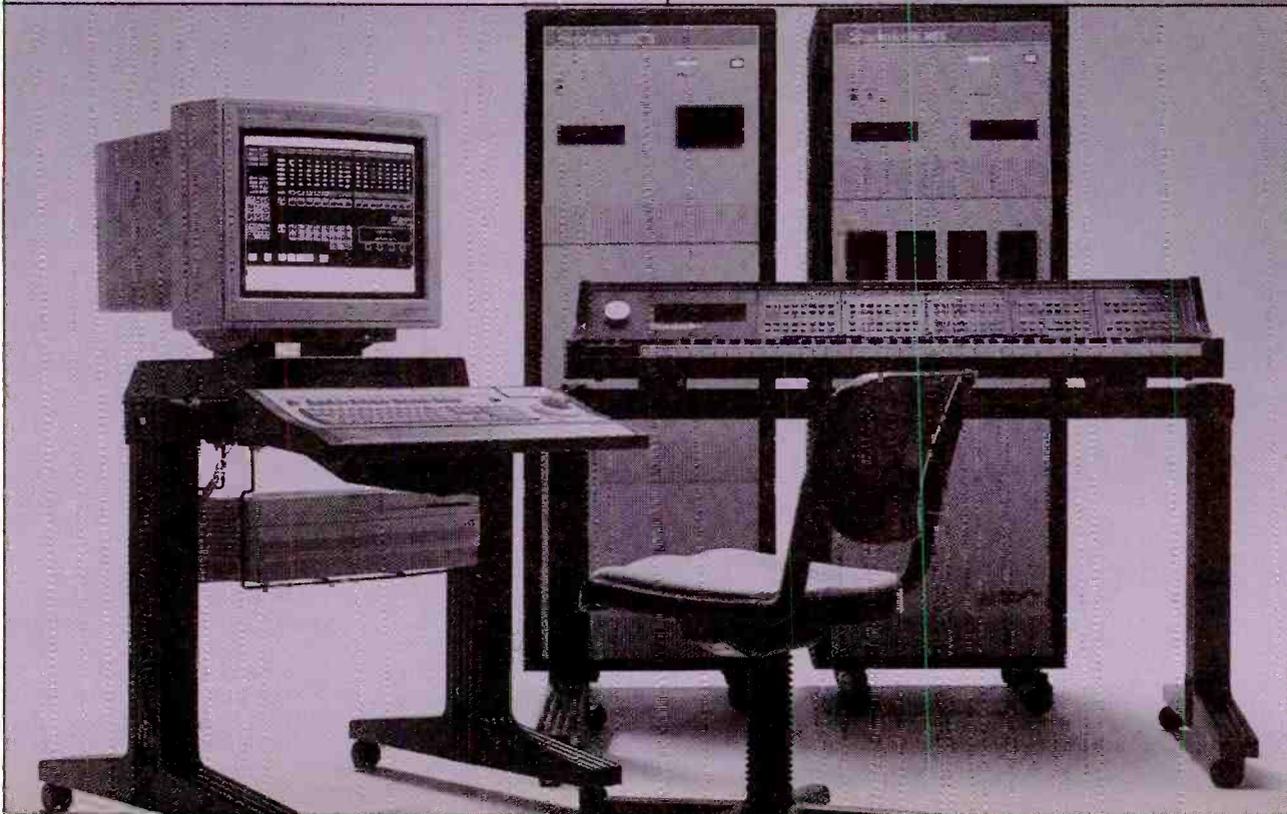
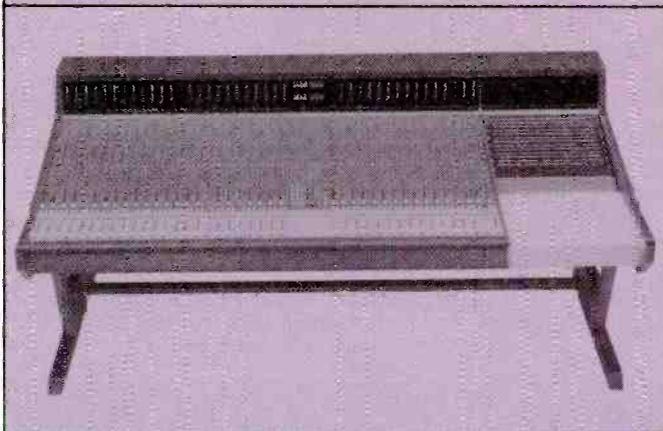
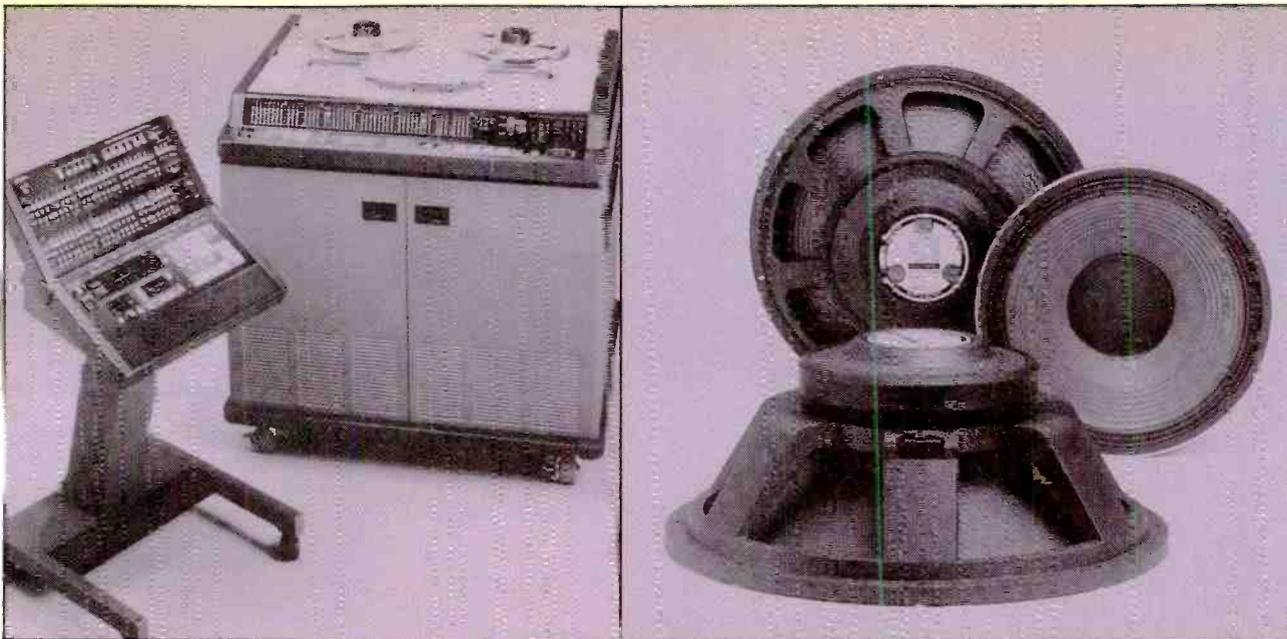
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AES Spotlight

AUDIO 2000

How Will the Balance Between Analog and Digital Shift as the Recording, Mastering, and Replicating Industries Gear Up 'for the '90s and Beyond.'

By STEVEN DUPLER

Well, this is it. Sit up straight, keep your eyes open, and start your countdown to the final frontier, because the millenium change is only a heartbeat away. And if you want to remain a serious player in this business, you'd better starting thinking about your plans for the next decade.

With 2001 just around the corner, and sophisticated new recording and sound processing technologies issued in ever-increasing numbers, what will the professional audio recording studio owner, producer, and engineer be buying/using in the coming decade? How close is the industry to a total-digital changeover? Will analog survive into the next century? Better yet, will magnetic tape be along for the ride, what with a \$60,000 recordable CD system already being marketed by Yamaha, and recordable/erasable optical disk systems just around the bend?

We queried a number of professional end-users involved in a cross-section of the biz to get their opinions on these and other futurist speculations.

Randy Ezratty, president of Effanel Recording, one of the premier mobile recording services in the U.S., says that until one digital format can be established as a "totally reliable, universal standard," he will continue to own high-end analog gear, and rent digital equipment as necessary.

Ezratty recently recorded the Who's concert of "Tommy" in Los Angeles, using two Sony PCM-3348 48-track digital digital decks, and he says that machine is his favorite of the current crop of digital multitracks.

"I would love to see the 3348 become a universal standard for audio production," he says. "If I found that machine to be one that post houses would universally welcome as a master format, I would buy two. The practical side of the machine is what I am most impressed with," he adds, referring to the 3348's "ease of operation, technical elegance, and its ability to effectively communicate with video machines."

But buying digital now for Effanel's mobile unit would be premature, Ezratty says, noting that he recently did digital

AES'89

(Continued on page A-38)

CLOCKWISE FROM TOP LEFT: Sony PCM-3348 DASH Multitrack Recorder; JBL2200 Loudspeaker Series Models 2206H (12-inch), 2226H (15-inch) and 2241H (18-inch); Milab VM-44 small diaphragm condenser microphone for snare drums and cymbals; New England Digital's 9600TS Synclavier, the world's largest integrated digital audio system; Tascam M-700 40-Channel I/O Mixing Console; DIC 120XR Digital Audio Tape and Metal Particle DAT Tape.



STEPHEN J. WOOLLEY
National Sales &
Marketing Manager
Audio Systems Group
Panasonic Communica-
tions & Systems Co.

In both consumer and professional markets, digital developments will continue to be the driving technological force. Both markets will develop along parallel lines, transitioning from analog to the digital future. Digital promises not only improved audio and video quality, but significant gains in operational efficiency and productivity.

Whatever we do to inform and entertain ourselves is subject to aid or interference from the technologies (tools) we choose to use. In audio, to be commercially successful we must, ultimately, use mass-merchandising technology. Commercial success buys us access to better and more powerful tools with which to create the hardware and software we will need. (As Bradbury put it, "the machineries of joy.") To this end we have already seen a glimpse of the future. The integration of the computer into the creative process as an assistant or as an instrument is "de facto" with us. As computer storage power/capacity and speed increases and MIPS rates increase (at seemingly exponential rates), so does our ability to investigate and use areas that have been heretofore inaccessible.

The computer will, in this event, be the key to a whole new world of creative tools. Tools that will no longer demand MIT levels of understanding in the engineer or musician. The computer will allow artists easy access to tools for experimenting and modifying their creations for the enhanced en-

'Beyond this there is promise of unlimited and as yet undreamed of effects that will open exciting and powerful responses in our audiences.'

joyment of their audience.

One major new frontier will be in "psychoacoustics." The ease of application of this barely tapped art will be realized through very powerful and high-speed computers. Psychoacoustic effects are used every day by audio engineers and artists. (A common example is echo or reverberation.) The effect is obvious, but the mechanisms of the brain accessed are often little understood.

Beyond this there is promise of unlimited effects that will open exciting and powerful responses in our audiences. The computer in digital audio is the key through its ability to supply complex and sophisticated variables to the program in almost real time. Programs that when used by an artist will "play" with space, time, position, level, frequency, dynamics, and movement in combinations that will have the power to move our very emotions. Artificial intelligence will undoubtedly play an important role in the modification and interpretation of these programs to creative requirements.

These advances will not limit creativity, but will, through the computer, open new horizons for the artist by allowing games of "what if" to be played, and the results to be heard, evaluated, and rapidly applied in all fields including live sound reinforcement, motion pictures and recording.

For the professional, the workstation also offers significant improvements in productivity and efficiency that will cut costs and time between investment and return, and thus more than pay for themselves.

Many workstations today hint at the way to these futures through the integration of many of the functions currently required into single expandable and flexible packages. The integration of audio and video in these types of workstations is just beginning to emerge in the Audio Follow Video mixers now available. The only impediment today to the more rapid growth of these A/V systems is the plethora of confusing and conflicting machine control protocols, interfaces, and so-called standards.

THE EXPERTS SPEAK

Industry Leaders Explore The Technological Changes We Can Expect Through the Year 2000, Whether We've Already Reached Audio Perfection, or Are About to Take a Quantum-Leap Over the Momentous Advances of the '80s ...

The remarriage of audio and video can benefit us all: These two mates were forced apart in the last century when photography was invented, and for far too many years, remained separate whilst quality audio recording lagged behind. Nowhere in our *natural* experience are audio and video divorced other than in the recording world.

With the imminent arrival of digital video, audio and video will again come together as partners. When these are rejoined, under efficient control in the digital domain, we will be able to far more easily create evocative subjective experiences that appeal to a much more powerful combination of the senses.

The computer in audio promises many advantages to the application and enhancement of hardware performance. Smart amplifier/speaker systems that adapt to differing environments through self-analyzing interactive programs will offer consistency of sonic quality where none exists today, regardless of room size, acoustics, and position.

Likewise, the art of recording with microphones will be enhanced by programs that will reduce the need for high levels of skill and experience in the gathering of sounds or samples.

The role of analog in the future (until "they" wire our brains up for direct input) is in the input and output of information to our ears and eyes. Because humans have, so far, refused to listen to and enjoy Ones and Zeros!

This will mean, at one end, microphones with digital outputs, and on the other, the Smart speaker systems with direct digital inputs mentioned above. The advantages in placing the A/Ds and D/As as close as possible to the transducer at either end of the chain are significant.

We have some distance to go before we can completely and satisfactorily, for all auditioners, replace analog storage and retrieval systems with digital.

Professional processes of audio mixing and production make demands upon currently available digital formats that far outstrip 16-bit consumer performance capability. This already demands performance and technology improvements such as 24- or 32-bit systems with sampling and storage rates in the 500,000 kHz plus range. This will offer sufficient bandwidth and dynamic range to satisfy even the most picky audiophile, when these technologies eventually reach the consumer.

So, we can say the industry hasn't reached audio perfection yet, but we have some pretty good ideas of where it may be hiding. Stick around, things are moving faster than you think!



TORE NORDAHL
President,
Studer/Revox
America Inc.

The year is 2001. Twelve years ago, in 1989, several of the leading music recording studios in Los Angeles had just installed the largest mixing consoles ever: 60 to 72 inputs and 48 busses, not to mention even more knobs,

switches, and controls for each of those inputs, and with recall/reset automation features.

Now, 12 years later in 2001, these 60 to 72 input massive tools of the trade are, like dinosaurs, things of the past. Piled high at Used Console Dealers (and there are many of them), the \$400,000 1989 model audio consoles are not worth much, because in 1995 digital signal processing technology and audio console workstations reached a price/performance/ergonomics ratio which started an avalanche of replacements. With large high-definition color monitors, instinctive to use work stations, 20 bit/100kHz sampling and supercomputer processing at half the price of the dinosaurs, who's going to buy the big old analog consoles? The massive analog console is dead ... finally. May it rest in peace.

But in the control room of the year 2001, you can still hear a familiar 1989 sound. It's tape machines! Half-inch, one-inch, and even two-inch tape reels are turning, both digital and analog. Some of the tape machines may look a little different from the 1989 variety, but they still pull magnetic tape.

Next to the tape machines, you notice several sleek-looking cabinets. On one of the cabinets you can read "Studio Digital Audio Optical Recorder—8 tracks." On another, you read "Studio Digital Audio RAM Store/Processor—1 Track Hour." On a third cabinet you read "Studio Digital Audio Hard Disk Recorder—48/96 Tracks." As we watch the recording engineer effortlessly manipulate the DSP console workstation, the various digital and analog multitrack tape machines seem to automatically follow and continuously back up the Optical, RAM, and Hard Disk recorders. It becomes clear that this is a total interactive system, providing the best of all worlds, analog, and digital magnetic tape recording for best sound and economic longterm storage, and RAM and disk recording for instant access and fast editing.

We approach the DSP workstation to ask the engineer a couple of questions. He turns—and to our surprise—it's Bruce Swedien! After all these years, Bruce is still at it—and relying on the latest technology as always. "How do you like it?" we ask. "Tore," he says, "the sound is great, but it has not really improved much over the past years, but the tools! I have 192 tracks that I can work easier and faster than 16 tracks back in 1971. This is like having the best Swedish herring for Christmas." Bruce turns back to the workstation monitor, and talking to the studio he says: "Let's do it one more time, Michael."

It is difficult to predict what may happen to our technology 12 years from now. We must look at the past 10 to 20 years and analyze the sciences and technologies that we did and did not take advantage of in the pro audio business.

During the '70s, there was glorious talk about future bubble memory, fiber optics, two-way wide band cable communications to most homes and the abandonment of magnetic

'Recordable optical disks will indeed gain use in professional audio but basic technology limitations, which the pro audio market cannot alone afford to overcome, will restrict use in multichannel applications in the future.'

tape by 1990. None of this has really happened on a large scale.

During the early '80s, several digital recorder manufacturers predicted the demise of the studio analog tape recorder by 1990. In the mid-'80s, predictions were made as to the rapid deployment of re-recordable optical disk systems by 1990 and that hard disks would be on the way out. How wrong they were!

Let's make one thing perfectly clear: Recording density of magnetic tape will never be matched by optical disk. Currently, R-DAT tape can pack 100 times the area density of WORM optical. DASH 48-track tape can pack 20 times the volume density of WORM optical. With multiple platters and heads, a "Winchester" type hard disk yields a much higher bit transfer rate than can be achieved with WORM optical. Recordable optical disks will indeed gain use in professional audio but basic technology limitations (which the pro audio market cannot alone afford to overcome) will restrict use in multichannel applications in the future. My predictions for the year 2001 are as follows:

(Continued on page A-4)

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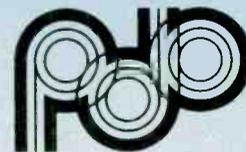
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PHILIPS AND DU PONT OPTICAL

THE EXPERTS SPEAK

(Continued from page A-2)

1. All major music studios operate 96-track random access record/playback systems, through a new technology magnetic disk-based system. Interactive with DSP console workstations.

2. All major music studios continue to operate new technology 24-track and 48-track analog tape machines. Interactive with DSP console workstation.

3. Longterm storage is by DASH 48-track or new 96-track digital reel-to-reel format. Interactive with DSP workstations.

4. Re-recordable optical disk is used primarily as final mixdown and master distribution media for record companies and CD plants, etc., and for post and film applications up to eight tracks.

5. Solid state memory (DRAM) is used a great deal as part of the overall interactive DSP storage and console workstation.

6. R-DAT is strictly a consumer medium, and has not caught on as expected.

7. Sampling rates are 48kHz and 96kHz, with 20-bit resolution.



BOB CLEARMOUNTAIN
Producer/Engineer,
Rolling Stones, Bruce
Springsteen, Bryan Adams,
INXS, Hall & Oates,
David Bowie, Bryan Ferry,
Robbie Robertson,
John Waite, Crowded House,
The Clash, King Swamp,
Diesel Park West

When I first climbed aboard this bus (bad pun intended), I thought the current technology was overwhelming. That was 1972, when 16 tracks on two-inch tape was a new thing, 32 channels on a recording console was practically unheard of, and digitally recorded audio was a mere glint in some design engineer's eye. At the time I felt I had joined the party quite late in relation to the technological chronology. It seemed like multitrack recording and mixing had come about as far as was possible—there couldn't possibly be any more substantial breakthroughs. Boy was I wrong! A few years later, we traded in our giant Ampex MM1000 16-track recorders for compact 24-track machines, and automated mixing became commonplace. Soon our endless thirst for more tracks led us to borrowing synchronizer technology from the video industry to give us 48 or more opportunities to put off making decisions until the mix. (This development also inadvertently led to many frustrating hours of downtime due to poorly tested synchronizer soft-and hardware.)

Meanwhile, devices like digital delays and flangers were invented that would achieve familiar effects with a fraction of the hassle. This new "digital" technology began to greatly expand how the producer and engineer could control the recording artists' and musicians' performances. With the development of the pitch-shifting device, we could actually repair the thing that had always been unfixable. Suddenly a

vocalist or soloist didn't necessarily have to get every note in tune; "attitude" and "energy" could be more of a priority than pitch (provided a bit of signal degradation could be tolerated.)

The '80s could be called "The Sampled Decade." Because of a British company called AMS putting a clever little switch on their digital delay labeled "LOCK IN" along with Roger Linn inventing a drum machine that used digital samples of real drums combined with a sequencer, things started to change dramatically. Mixers were no longer totally at the mercy of poorly recorded drum tracks, they could replace them with samples of drum sounds they had gotten on better days or dared to lift off of their favorite sounding records. (An illegal practice I don't approve of.) And I certainly don't have to tell you of the shock waves Roger Linn's machine made! Digital sampling combined with MIDI, polyphonic/FM synthesizers, and sequencer technology meant that the producer became even less dependent on musicians' performances. Much to the chagrin of the AFM, with a fairly capable programmer/keyboard player, additional musicians were hardly needed anymore. A very perfect sounding record could be made with practically no food budget. But at this point, I think we started to lose something. The technology gave us convenience and precision at the expense of human feel.

The next big news was digital recording. We were all quite excited about the concept of what comes out being exactly what went in, and the ability to make countless generations of copies with absolutely no signal loss. I remember attending a demonstration of one of the first digital recorders at an AES show in the early '80s. We first heard a well-engineered digital recording of a progressive jazz piece. The clarity blew our minds. We then heard the same piece after 12 generations on analog tape. I don't think I need to describe how bad that sounded. Next we heard it after 12 generations of digital tape, and at first, it sounded exactly like the original. A

'Still, many of my favorite sounding records were recorded in the '60s and '70s. I've never heard of anyone saying it's such a shame 'Abbey Road' or 'The Dark Side Of The Moon' hadn't been recorded better!'

few seconds later, the observers started wondering where all the ticking and popping sounds were coming from, as the demonstrator's face turned a brilliant shade of magenta. At that point, I realized it would probably be a few years before I would bother trying to pry an extra 15 grand or so of recording budget out of a record company to have the privilege of putting the words "digitally recorded" on the back of an LP.

Now, of course, digital recording has become a well-proven, reliable format, although still quite expensive. For those producers lucky enough to have recording budgets that can bear the strain, recording digitally not only can improve the sound quality of their project (although there has been some debate about this), but the possibilities available from electronic digital editing are nearly endless. Once again, recording technology has drastically expanded how performances can be manipulated. Of course, analog multitrack editing has been with us since the format was invented, but it would take an editor with the hands of a brain surgeon to edit, say, just the drum tracks one measure later or earlier than the rest of the tracks, and think of the mess of splicing tape! With a pair of digital machines, the process becomes so simple it makes you feel a bit cheated for having to put up with razor blade editing all those years. You also have the ability to easily preview as many different edit points as you like, trying things you might never think to try with a blade. This is a dramatic example of the technology enhancing the creative ability of the artist/producer/engineer. I find myself quite amused by people who will say "I'll only record digital if I can use a blade to edit." Hey, pal, can't you see you're missing the point?

The sound quality just isn't the big deal anymore. You can record analog with Dolby SR, DASH, or PD formats, and although many will spot differences, most would be hard-pressed to say which is generally better for all types of music. If the equipment is maintained properly they will all

sound fantastic (in spite of the completely bogus and inaccurate disclaimer found on the back of analog-recorded Warner Bros. CDs.) I feel the format choice must first be made on a practical level, i.e., recording budget, then on a creative level, and with advantages like electronic digital editing in mind, the answer seems obvious.

Now, once again, with 48 digital tracks available on half inch tape and more nutty signal processing boxes around than we could have dreamed of in '72, I'm thinking "Where can it go from here? This *must* be it!" But nooooo . . . just look around the corner and you're sure to see fully programmable digital consoles, optical disk recorders, and who-knows-what-else. Whew, I think I'm getting a headache . . .

So the big question here is this: Does all this brilliant technology make the records better? Well, of course it can make them *sound* better. Although even though it makes them cleaner, bigger-sounding, and more precisely performed, I'm not really sure they are better. Still many of my favorite-sounding records were recorded in the '60s and '70s. I've never heard anyone saying it's such a shame "Abbey Road" or "Dark Side Of The Moon" hadn't been recorded better! Certainly we can improve on performances by pitch shifting, sampling, MIDling, editing, etc., but are "perfect" performances necessarily better than slightly imperfect ones that still retain their realness, or have we simply conditioned ourselves (and the listeners) into expecting them to be that way?

Now the really big question is: Does any of this make the *songs* any better? Well of course not. Although writers may be coming up with interesting grooves now on account of drum machines (there's probably just a handful of drummers who could compete with a machine on a fast hip-hop), it could be that often great sounds and production have fooled us into thinking the songs are great when they're just average. If we have no great songs to record, then we can use our digital tape recorder for a boat anchor and the MIDI cable for the chain. I start to worry when I meet an aspiring engineer/producer and he or she asks me nothing but questions about equipment. I believe a hit record can still be made on a four-track if the song, artist, and musicians are great. Then why go to the trouble and expense of using all of this marvelous technology? Well, first, because the listeners have become accustomed to rich, clean, modern-sounding records, and they deserve the best we can do. And second, I suppose simply because *we can*.



RICHARD K. PLOSS
VP, Research
and Development
New England Digital
Corp.

In the most fundamental sense, digital audio workstations are no different from their analog predecessors—or from saws and hammers, for that matter. All tools are designed to perform certain tasks. Ten years of experience in CAD/CAM development taught me that, in the case of competing technologies, the professional's choice of which tool to use may be based not only on the nature of the job at hand, but on the interaction of a complex set of factors including performance, availability, price, habit, and ease of use.

That said, the trend toward the increasing use of digital tools in audio recording will continue to gather momentum throughout the 1990s. The reason is simple and clear: Advances in storage, processing, and human interface technology—driven by the demand in the larger business and personal computing markets to store, manipulate, and retrieve ever-increasing amounts of data—will lead to smaller, cheaper, and more powerful digital audio workstations which offer new creative and performance capabilities that analog technologies cannot match. Yet, the adoption of digital will likely constitute an evolution, rather than revolution, as facilities seek to maximize the return on their existing capital investments. In fact, one of the standards by which a digital technology will be measured will be how well it interfaces with existing technologies.

Continuing the current trend, the 1990s will surely see the introduction of cheaper and bigger memory chips and storage media, as well as faster, more powerful DSP engines, which will further improve the price/performance of

(Continued on page A-6)

'I believe a hit record can still be made on 4-track if the song, artist, and musicians are great. Then why go to the trouble and expense of using all this marvelous technology? Well, first because the listeners have become accustomed to rich, clean, modern-sounding records, and they deserve the best we can do. And second, I suppose simply because we can.'

What do successful albums have in common?

1988 chart data supplied by Billboard/Music & Media. Albums indicated were wholly or partly produced using SSL consoles.

Billboard® TOP POP ALBUMS™ 1988 YEAR END			
	ARTIST	ALBUM	PRODUCED ON SSL
1	George Michael	Faith	✓
2	Soundtrack	Dirty Dancing	✓
3	Def Leppard	Hysteria	✓
4	INXS	Kick	✓
5	Michael Jackson	Bad	✓
6	Guns 'N' Roses	Appetite For Destruction	
7	Debbie Gibson	Out Of The Blue	✓
8	Richard Marx	Richard Marx	✓
9	Tiffany	Tiffany	
10	Aerosmith	Permanent Vacation	✓
11	Terence Trent D'Arby	Introducing The Hardline	✓
12	Whitney Houston	Whitney	✓
13	Gloria Estefan	Let It Loose	✓
14	John Cougar Mellencamp	The Lonesome Jubilee	
15	Rick Astley	Whenever You Need Somebody	✓
16	Bruce Springsteen	Tunnel Of Love	✓
17	Belinda Carlisle	Heaven On Earth	✓
18	Soundtrack	More Dirty Dancing	✓
19	Whitesnake	Whitesnake	✓
20	Robert Plant	Now And Zen	✓
21	Tracy Chapman	Tracy Chapman	
22	Keith Sweat	Make It Last Forever	
23	Poison	Open Up And Say . . . Ahh!	✓
24	Sting	Nothing Like The Sun	✓
25	Pink Floyd	A Momentary Lapse Of Reason	✓

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THE EXPERTS SPEAK

(Continued from page A-4)

workstations. For example, a Canadian company has developed an optical drive that stores up to a terabyte of data—that's one million megabytes—on a single 10-inch reel. That equals almost four months of studio-quality audio. Before you open your wallet, a word of caution: Such leading-edge technologies will become affordable for specialized applications like audio only if they meet with general adoption by the computer industry at large. To a large degree, quantum leaps in digital audio technology will follow significant advances in storage and processing technology.

In the 1990s, 20-bit or even 24-bit digitizer resolution accompanied by higher sampling rates will likely become common. The debate will then be whether or not this constitutes an acceptable level of fidelity, and should even higher bit resolution be pursued. At present, it is not apparent whether or not the human ear is able to distinguish such levels of resolution. But experience has taught us that the availability of more precise audio tools sharpens the ability to hear. The tools are not yet here to give us the answer.

Human interfaces will continue to improve, becoming simpler and more intuitive to use. Audio manufacturers use the advances in graphics and presentation capabilities which have been made in the personal computing and CAD/CAM markets. For example, for the past year-and-a-half, New England Digital has been a Value Added Reseller of Apple's Macintosh (R) II computers, using the Macs as the human interface for our systems. A close relationship with Apple has enabled us to preview forthcoming advances in the Macintosh user interface, which greatly influences the director of our own software development. By adopting the Macintosh environment, the programming of our new graphical audio editor, EditView, and our new MIDI control package,

'By the end of the decade, the audio world might be thought to have achieved a certain state of grace if a) for the user, live and recorded performance becomes indistinguishable and b) for the practitioner, the tools of the trade become totally transparent, allowing complete concentration on the creative tasks at hand.'

Why buy today, when something better is sure to come along tomorrow? There are two compelling reasons: 1) The ability to realize increased profits through time savings, the addition of new capabilities, and the premium rates that up-to-date technology commands; and 2) the need to keep skill levels current with the pace of technology.

The experience of the audio industry will likely prove no different than that of industrial manufacturers, financial institutions, or publishers. Those companies that adopt computer technology early on will be best poised to take advantage of new opportunities, while those who wait will be forced to play catch up and may be left behind.

The coexistence of analog with digital will be assured for the foreseeable future by the fact that where the human senses of sight, speech, and hearing are concerned, "it's still an analog world." Amplification, transducers such as microphones and speakers, and display devices like VU meters will continue to function in the analog domain. Their quality will surely continue to improve, while classic analog components like vintage tube amps and "one of a kind" E.Q.s and synthesizers will continue to be made by high-quality specialty manufacturers and will continue to have their champions. Digital manufacturers like New England Digital will continue to be distinguished by the quality of their A/D and D/A conversion technologies. Further into the future, VLSI analog and neural network technologies hold promise for real-time applications like DSP.

As I stated earlier, one measure of the cost-effectiveness of digital audio workstations will be their ability to interface with existing analog equipment. At the 1989 AES show, New England Digital will demonstrate the new machine control capabilities and D-2 compatibility of our workstations. A new software package called CMX(R) Autoconform will allow our systems to read in a CMX-format edit decision list from a 3-1/2-inch floppy, create a matching audio sequence, and then, through machine control, automatically record in the needed program material, shuttling to appropriate locations on the source audio decks. The workstation automates a previously cumbersome and time-consuming task by interfacing intelligently with analog recorders.

Continuing technological developments in the consumer marketplace, such as the completion of a nationwide optical fiber network bringing virtual audio and video jukeboxes into every home, will drive the demand for higher quality professional output. In the 1990s, the technology—and the demand—will exist for the delivery of first-generation, all-digital audio product from the studio right to the home. The most efficient tool for meeting that demand will be the digital audio workstation.

The attainment of audio perfection will remain elusive, given the fact that satisfying the criteria of perfection involves subjective and cultural factors, as well as meeting certain technical standards. But by the end of the decade, the audio world might be thought to have achieved a certain state of grace if a) for the user, live and recorded performance becomes indistinguishable, and b) for the practitioner, the tools of the trade become totally transparent, allowing complete concentration on the creative tasks at hand.

Note: The author would like to thank New England Digital engineers Jeff Cunningham, Rene Jaeger, David McGaw, and Jeff Postupack for their keen technological insights, and Marcie Pleasants for her invaluable editorial help in creating a whole beyond the sum of the parts.



COLIN PRINGLE
Marketing Director
Solid State Logic

Digital technology has wrought enormous changes in the recording studio during the 1980s. The last decade has seen an explosion of activity as this technology has been applied to more and more areas of the audio chain. I doubt if that speed of development will be maintained for more than a few more years.

In professional audio, one of the first real digital benefits was in outboard signal processing equipment. Instead of fighting over the echo plates and chambers shared between recording and remix rooms, one phone call to a hire company can bring as many high-quality digital reverbs, harmonizers, delays, and multi-process effects devices as the budget will allow.

Digital storage followed. First for recording, in the shape of multitrack tape machines. They gave us subframe-accurate, seamless drop-ins and no quality degradation from multiple passes over the heads. They also put an end to lengthy machine lineups and worries over which noise reduction system the next client's tapes would require.

On the mastering side, the F1 PCM system was adopted. R-DAT provided a portable format for producers and engineers to assess the quality of the final mix in listening environments outside the studio control room. Finally, hard disk-based storage and editing returned the creative power of the traditional razor blade and splicing block to the digital audio engineer.

At the same time, the FM synthesizer has spawned a whole family of compatible sound generation and processing units which MIDI links together regardless of brand name. Added to these are memory-based digital storage units, and PC-based hard-disk storage and editing. The result is a new, virtually tapeless, pre-production process outside the studio for the new composition and arrangement of pop recordings.

The digital mixing console is the inevitable final link in the process. There is no doubt that we will be using them before the year 2000. SSL has already shown the ergonomic advantages and processing capabilities of DSP in the form of O1, which also incorporates stereo hard-disk recording and editing. Now our attentions are focused on a full-scale digital

'The coexistence of analog with digital will be assured for the foreseeable future by the fact that where the human senses of sight, speech, and hearing are concerned, it's still an analog world.'

MIDI, took a fraction of the time required in our "dumb terminal" days.

What's more, by manufacturers adopting standard graphics platforms like the Macintosh, the day of single interface—simultaneous control of audio and video editing systems—will be hastened. The 1990s will also see a move beyond terminal-based systems to more elaborate, ergonomically correct human interfaces, which will provide more sophisticated forms of real-time control for users.

Studios will become integrated. Innovative facilities will be equipped almost exclusively by networked digital audio workstations. High bandwidth networks over optical fiber will be the standard method of piping data within a studio or between remote locations. Audio data will be a shared resource, first forcing a standardization of machine control protocols and eventually, system architectures themselves. As in the personal computer industry, this will contribute to a shakeout among manufacturers. Those platforms with the largest installed base will likely drive the evolution of standards. Good news for the user: Life will become simpler as nuisances like multiple time code standards disappear.

Some of the most interesting developments should occur in the field of "ambience and instrumental synthesis." Computer technology will be applied to the task of modeling the physical properties which give acoustic generators and spaces their individual characteristics and then synthesizing them digitally. An interesting example might be the analysis of the interaction of the weight and density of the wood in a Stradivarius with its shape. Further research must also be undertaken into the "psychoacoustic problem" and how it relates to listening environments. Our current oversimplified stereo model will surely be superseded by one based on a better understanding of sound fields in three-dimensional space.

With cheaper and more powerful technology ever on the horizon, studio owners will continue to ask the question:

'As the average age of the population rises, sales will be assured only to those companies that encourage high-quality recording projects.'

mixing desk.

As with its other applications, digital has a lot to offer mixing. It can give immense creative control by dynamic automation of all console functions instead of the normal level and mute automation of existing systems. This in turn will provide a new set of tools for producers and engineers to add to their existing skills in the recording studio.

Analog, in the shape of high-quality recording consoles and outboard effects, has sonic artifacts and subtleties which will never quite be simulated by a processing algorithm and should remain with us for a long time to come. In fact, it is questionable whether there are any advantages to digitizing the signal any earlier than at the multitrack.

It is in mixing that digital offers real benefits. Take a listen to the majority of records that predate console automation and compare them to recent ones. The marked difference in quality and definition that you can hear is due to the universal adoption of computer-controlled mixing and digital effects processing. It's that kind of leap we can expect to hear again after the complete digital mixing console is created.

There will be a great leveling out in the field of "worksta-

(Continued on page A-8)



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THE EXPERTS SPEAK

(Continued from page A-6)

tions." Among the products that have appeared so far, there seems to be a large gap between the customers' aspirations and the manufacturers' interpretation of what a workstation should be. This has led to products which initially confuse, and finally frustrate, the unwary buyer. Quite simply, they should not exist unless they are capable of making life easier, through better ergonomics, improved functions, or better sound quality.

The manufacturers of these systems should have proven track records for software support and system upgrades. Where they don't, we get the same proliferation of good and bad products that dominated the early days of the computer industry. Everyone that is let down by their supplier is weakened both financially and creatively, left doubting the worth of all changes in technology.

For musicians and record companies, digital has meant more creative control of the finished product. The quality of record releases has encouraged sales. CD has already revitalized people's interest in music, even though much of the available catalog of recordings predates modern recording technology. And the typical CD buyer is older than his vinyl-buying counterpart. He owns a better stereo system and has more money to spend on recordings he feels are worthwhile.

As the average age of the population rises, sales will be assured only to those companies that encourage high-quality recording projects.



JOHN EARGLE
Senior Director,
Product Development
and Applications
JBL Professional

In order to get a handle on what professional audio will be like in 11 years, let us take a quick look at what it was like 11 years ago in 1978. One impressive fact is how little the basic hardware of the industry has changed. With the single exception of digital processing, most of the hardware used in the industry is essentially what it was 11 years ago. Such things as loudspeakers, amplifiers, and microphones have changed only in an evolutionary way, since there is little that the digital revolution has done for them directly.

Although digital recording was around 11 years ago, nobody could have foreseen the eclipse of the LP and the stunning ascendancy of the compact disk. But it is likely that analog tape recording will be around for the rest of this century, and beyond. The main reasons are that it is relatively simple, cheap, and sounds good.

What will astonish us in another 11 years will be the further impact of digital processing in areas of audio and video transmission, as well as signal processing on a grand scale. With digital processing, we are limited not by hardware, but only by our imaginations as programmers. The hardware far outstrips anything we care to do with it, and we should relish the opportunity to catch up with it.

We can envision loudspeaker systems which have been corrected so that they behave as truly minimum phase band-pass filters, and whose distortion mechanisms have been modeled and compensated for. There will be large loudspeaker arrays for concert sound reinforcement whose direction properties can be fine-tuned and changed on a moment's notice. And developments in music sampling and manipulation via future digital editors will be limited only by our imaginations.

Technological developments come about as a result of both need and economic feasibility. Many future developments will be driven primarily by economic constraints, and two emerging technologies come to mind. The fledgling fields of active room acoustics and its corollary, active noise and vibration control, will become well-established and broadly accepted.

In the recording studio, many of our needs will continue to be met through application of memory and processing chips, whose prices keep on dropping through economies of scale—and this can easily take us through the year 2000.

In the home, the compact disk and the Philips cassette will be the primary sources of audio, while DAT will have

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found a comfortable home with the professionals. HDTV is mired in the worst sort of governmental involvement with industry, but IDTV (improved definition television) will surface naturally. The laserdisk will make a big resurgence, primarily as a medium worthy of IDTV. The "wiring" of America with fiber optics remains a goal.

The great futurist Arthur Clarke once said that, in predicting the future, most of us tend to overestimate the application of existing sciences and technologies while underestimating the development of new ones. While we have stressed the role of digital processing, let us not overlook developments in materials science (better magnets and higher temperature adhesives for loudspeakers), developments in analog electronic components (yes, we will always have these), and creative systems concepts.



TERENCE D. O'KELLY
Director Of Sales,
Professional Products
BASF Corp.
Information Systems

The answer to the general question of what the future will bring is easy: The future of audio is digital. This is not because digital is "perfect sound forever" as one CD manufacturer too hastily forecast, but because digital systems eventually will be cheaper, more reliable, more easily manipulated, lighter weight, and better quality than today's analog systems.

Digital chips will provide the commerce of the future for items from auto carburetors to home thermostats to toasters, and it would be foolhardy to believe we will still be storing music by rubbing patterns into magnetic paint with a little piece of split metal. Until the dawn of inexpensive, massive solid-state storage, however, analog will continue to coexist with digital systems because of its own, not insignificant advantages: It is simpler, less expensive, and it offers reasonable sound quality.

These advantages are far more potent than they may seem at first, and their potency makes predicting the life span of analog difficult. Contact magnetic recording has grown extremely sophisticated through the years, but it is still relatively crude technology. The laser is hi-tech; tape is not. Although DAT passes itself off as high technology, it is merely a smaller and more complex version of old technology: Rubbing magnetic paint helically, as VCRs do, in patterns digital chips can understand. Smaller may be "cuter," but that does not necessarily qualify something as "high technology." The simplicity of the analog cassette is actually one of its strengths. Players consume less battery power than CD or DAT players, and the transports and cassettes are more tolerant of the abuse the real world imposes. This allows them to be more portable and practical for those who buy most of the music—the young buyers who use cassettes to provide the "background music" for their evolving lives. Alignment problems in the simpler transports are not as critical, so the accumulation of physical shocks will slowly degrade the sound quality long after a digital transport

would have given up completely. (Although analog cannot get as close to "perfect" as digital can, it tends to deteriorate nicely. A digital failure is seldom less than catastrophic.) When simplicity contributes to practicality and reliability, it becomes a significant advantage.

Expense is also an important consideration, particularly for the same youthful buyers who make the majority of purchases. Analog audio cassettes are less expensive than digital media, and the respective recorders/players are, too. Analog players range from small personal stereos to portable systems to car stereos and home systems, and they are everywhere. No musical medium other than radio has been as widely accepted and ubiquitous as the cassette. Consumers have felt that the value of this medium was worth the cost, and alternatives will not easily displace it.

Despite its simplicity and low cost, the prerecorded cassette still offers reasonable sound quality. "Reasonable" quality is an upward standard. What we considered reasonable in cassette duplication five years ago is no longer acceptable. Sound quality is digital's strong suit, and the public has accepted the CD as today's standard. The

'All these refinements (in analog audio cassettes) can be interpreted either as the culmination of analog audio or its last desperate gasp. No one expects the analog cassette to live forever; but despite all the attention CDs and DATs have drawn, the lowly cassette continues to grow as the most important medium for musical reproduction. It will take something truly revolutionary, not helical, in digital media to offer a serious challenge to that success.'

prerecorded cassette has to come close to that standard in order to be a reasonable alternative. Five years ago that was not possible. Today it is, and continuing improvements in the cassettes are narrowing the differences even further.

The biggest improvements have been due, ironically, to digital technology. Digital masters help keep source material consistent for various duplicators. The arrival of digital bins eliminates the weakest link in the duplication chain, which has been a running tape master whose dynamic range capability was seldom as good as the slave tapes'. (Q.C. people also prefer infrequent catastrophic digital failures to the certain but unpredictable deterioration of analog masters because the former are much easier to find and fix.) Agreements on azimuth standards; cumulative enhancements of tape stock, plastic shells, and duplication equipment; and a growing attitude among duplicators that still better quality is possible and achievable have all contributed to raising the quality of the cassette closer to that of the digital equivalent.

Even more improvements are in the wings. Dolby SR has breathed new life into analog studio equipment, and a consumer version could do the same for the prerecorded cassette. The decoded Dolby "S" cassette would offer 10 to 14dB more dynamic range than today's Dolby B decoded version, and an undecoded Dolby "S" cassette would not differ much from a compressed FM radio broadcast. Cassette hardware manufacturers and the music industry are talking together for the first time to tighten tolerances so that the improvements in the duplicated cassettes are heard fully by consumers on their equipment.

All of these refinements can be interpreted either as the culmination of analog audio or its last desperate gasp. No one expects the analog cassette to live forever, but despite all the attention CDs and DATs have drawn, the lowly cassette continues to grow as the most important medium for musical reproduction. It will take something truly revolutionary, not helical, in digital media to offer a serious challenge to that success.

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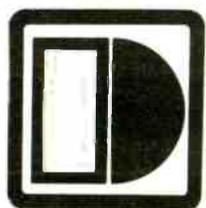
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THE EXPERTS SPEAK

(Continued from page A-8)



ROGER LAGADEC
GM,
Audio Products Division
Sony Corp.

I suppose I can be called a child (though of advanced years) of the digital age. In my student days, I heard a lot about thermoelectronic emission, but only very little about vacuum tubes. The analog computer was just becoming resolutely passe. Filters were still analog, but I belonged to that arrogant generation that preached that a capacitor is but an unusually compact implementation of a difference equation (the statement is still justified, but the arrogance never was).

I learned about audio—and some of its history—at Studer. It was there that I witnessed the abdication of major and respected names; the hype before the fall and the coming and going of technical breakthroughs. The lessons stuck: Companies can announce a new format or revolutionary leap in technology while getting ready to close the shop or sell it. Few companies have the staying power; still fewer have a serious manufacturing base. And, there are very few real, long-term survivors, all of whom are dedicated to making truly viable products.

In the time since I joined Sony and was put in charge of

'High technology is not what makes a new product happen. Rather, the key point is how needs are realistically met, even if the need is one professional user's sense of sound technology.'

the Pro Audio Division, the pro audio landscape has changed considerably. Copycode has come and gone ("No one can hear it . . ." Certainly, no one can hear it now.) Dolby SR has made its mark ("Analog is dead . . ." well, not *really* dead). New catchphrases—such as workstations ("Everything will be done by computers . . ."), MIDI ("All products should be creative . . ."), and the made-in-the-U.S. re-recordable CD ("1990")—have come into vogue. Some proud names, both on the hardware side and the software side, have thrown in the towel. And, the equation "32 channels is more than 24" has been replaced by "32 is not enough, so here is 48." It still astonishes me that the format battles that confront American studio owners with those difficult decisions (How many channels do I need? How do I finance this? How much for studio time?) involve few, if any, products made in the U.S. Ten years ago, it was not that way.

Has the U.S. stopped manufacturing professional audio products? True, in every Japanese studio you will find U.S.-made audio equipment, but rarely what one would consider big-ticket items. The essentials are almost exclusively either Japanese or European (so much for protectionist Japan; it may well have become SSL's largest single market).

Consequently, when I hear that in the near future, computer peripherals (the disk drives, the workstations, all done in software, all presumably manufactured in Taiwan . . .) will replace the recorder, I have my doubts. Companies with the actual power to manufacture a full line of professional products can speculate about such major changes in technology. Companies that have stopped cultivating the miraculous art of creating added value do not have, in my view, quite enough credibility.

High technology is not what makes a new product happen. Rather, the key point is how needs are realistically met, even if the need is one professional user's sense of sound quality. The CD system, for example—everything it takes for a CD to be manufactured—is a wonder of realistic, robust engineer-

ing, vintage early '80s. It works. DAT is unquestionably more advanced, and is now conquering the semi-professional market as quickly as the Sony F1 ever did. Mastering—in all of its various aspects—has long since become essentially all digital. But the practical needs of CD production are still best met with a cassette from the '70s and processors without VLSI.

The same is true with open-reel recording. High-end multitrack is digital for some very good reasons: sound quality, tape cost, editing, and reinvesting profits for low tax rates. But most multitracks are still analog because of the way they meet real requirements—including that of making the customer's product profitable.

The driving force is to make people rent your studio time by promising them the quality they need in order to make flawless TV commercials, TV and motion picture soundtracks (which, in turn, help sell the picture), and top-selling albums (no mention here of linear phase or noise-shaping). The machines that help achieve this reliably sell well. Making such tools is a craft, not a technology.

If there is a secret of Japanese high technology, I have not discovered it yet. Rather, I occasionally feel that their technocrats must have been in touch with my mother, my Sunday school teacher, my Boy Scout instructor, and a good economist. When I grew up in post-war Europe, credit buying was wrong and saving was everything. In my second country, Switzerland, this saving ethic still lives on, and people bring cash along when they buy a car. In my third country, Japan, stability, step-by-step thinking, longterm planning, quality assurance longterm return after initial investment, and zero-defect manufacturing are still considered virtues.

Manufacturers like Sony are tool-makers, serving professional artisans and craftsmen of sound. Professional audio is full of hype and superficial slogans, but the industry moves slowly, with very few revolutionary improvements: timecode automation, consumer digital audio, digital multitracks, and the ever-increasing importance of video. The people dedicated to making a living by making the right tools are not recognized by macho engineering, but by the fact that they are still alive, and that everyone trusts in their staying power.

I grew up looking up to American ingenuity and technical genius. I hope my three-year-old son will see many studios, wherever he is on the planet, populated with audio products (not computer peripherals), and that some beautifully crafted units—perfect, modest tools in the hands of a creative genius—will be made in the U.S.A.



HUGO DWYER
Engineer,
Erasure, Information
Society, Swing Out
Sister, Cover Girls,
Robbie Nevil, Martika,
8th Wonder, Nocera,
Echo & the Bunnymen

For better or worse, consumers want digital "everything" these days, and the industry has been gearing up to give it to them. With the increased popularity of compact disks in the home, producers have been utilizing more digital systems in the studio. In music of wider dynamic range, such as classical and jazz, the demand for digital has been the greatest. In pop music, analog still survives, but those who argue in favor of its warmth must appreciate the accuracy, consistency, and ease that digital audio offers.

Most current productions feature a balance between digital and analog systems. As always, the factors which determine which will be used are quality vs. cost. We want equipment that sounds the best, is most reliable, is easiest to operate, covers the widest range of applications, and costs the least. As digital technology has been advancing to meet this criteria, it has forced users and manufacturers to re-evaluate many of our favorite analog systems.

The first digital equipment to gain acceptance in the studio were effects processors: delays, flangers, harmonizers, and reverbs. They were considered expensive at the time, were not universally available, and had very different sound characteristics from their analog counterparts. Artists and producers were very particular about using tape-slap on vocals instead of digital delay (or vice versa) or about the difference between tape flanging as opposed to digital. As these systems have developed they have proven more cost-

'In the future, it seems that digital storage and processing of audio signals will take over more and more aspects of the recording process. I would like to see the development of a standard digital interface between computers and processors, using SMPTE or MIDI-based commands (or some equivalent).'

effective, more consistent, and easier to operate than their predecessors. Finding the right speed for a tape delay took time and was not always accurate. Tape had to be rewound constantly and was usually not very fresh by the end of a session. With a digital delay, it is easier to calculate the proper delay for a quarter note, eighth note, or triplet for a particular tempo, and once it is set up it will operate consistently without further attention.

Before the last decade, artificial reverb was achieved by using an acoustic chamber, a plate, or a spring. Chambers required a good deal of space, proper treatment for reflective qualities, and good isolation. Plates required isolation, tuning, and equalization to diminish hum and inherent noise. Springs were the smallest, cheapest, and easiest to maintain, but produced the least desirable effect. Every chamber and plate had its own particular character, and the quality of a studio's reverb systems was a big part of what gave a room its "sound."

All these systems are still in use today, but their role has been greatly reduced by the presence of many good digital reverbs. Digital reverbs require much less space, are considerably quieter, and are less subject to changes in temperature and humidity. They offer accurate representation of a wide variety of acoustic environments (halls, chambers, rooms, etc.), produce gated effects, add reflections internally, and create sounds which do not exist in nature, such as non-linear or inverse effects. I still like the sound of a good plate or chamber, but they are getting harder to find. A well-tuned plate has a warmth and quality that is hard to duplicate. It has a wonderful crunch when overdriven with percussive sounds, whereas digital reverbs generally produce undesirable effects when overdriven.

Digital recording systems have not gained as wide an acceptance in the studio for two reasons—the first being cost, the second that many diverse formats have emerged and there is a lack of universal standard. Studios equipped with digital multitracks are more expensive, and once a project is started in a particular format, the artist is limited to working in rooms that are compatibly equipped. Many producers choose to record basic tracks in one particular studio, then go on to a less expensive room for MIDI and overdubs that don't require much ambience. The project then gets mixed in yet another studio, equipped with automation and racks of outboard gear. Analog multitracks are generally available in all of these rooms, making it easier for a producer to budget his time and money more efficiently.

In mixing, I find analog half-inch tape at 30 ips with a high flux level (+6) is still the most common medium, though a variety of digital formats are coming into popular usage. DAT has become an inexpensive alternative which provides very high-quality reproduction, and more studios are including DAT recorders in their packages. I do a lot of mixing for dance records, and here DAT has become very common. These records are often made in the editing room as much as in the mix room, so several versions of a song will be mixed, and the editor then copies the pieces he wants and cuts them together. (The masters are never cut). The equivalent of eight reels of half-inch tape (at a cost of \$50-\$75 apiece) can be stored on one 90-minute DAT cassette (costing \$10-\$20) and then transferred as needed to analog tape without adding an extra generation of tape hiss to the final product. Locating the chosen pieces on a single, well-indexed DAT is much faster than changing reels of half-inch tape. As a result, time, money, and sound quality are all saved by using this method.

In the realm of console design and equalization, developments are being overlooked for the present time by analog users, but as digital multitracking is becoming more common, people will want to control the sound in its digital form, before it goes to any D/A converters. The possibilities of

(Continued on page A-12)



Command Performance

The 3200. Your wish was our command. Introducing an analog console that dramatically refines performance while radically improving operational control and flexibility. Its design centers around the classic split configuration and successfully brings Soundcraft to a new milestone in console design.

The 3200, with full status illumination, offers up to 100 fader-controlled inputs and 20 auxiliary sends. With fully balanced 32 buss routing, global multitrack A/B switching and a noise gate on every channel, it delivers remarkable creative control. And, thanks to innovative electronics and advanced circuit design, the finest in sonic performance as well.

The 3200. It awaits your command.

Soundcraft
3200

Soundcraft USA/JBL Professional
8500 Balboa Boulevard, Northridge, CA 91329

A Harman International Company

IF ROCK & ROLL IS DAAD, BLAME US.

Ok we confess. Sonopress is the company that duplicated the historic "1989 Rock & Roll Hall Of Fame" DAAD audio cassette. DAAD is *Digital Audio Analog Duplication*. A revolutionary new process in sound reproduction. Put simply, DAAD gives enhanced clarity of sound on a regular format cassette.

Sonopress is proud to have been selected to make this landmark DAAD cassette. While not available commercially, the tape demonstrates the remarkable DAAD process and our capabilities of high quality DAAD duplication. We will be duplicating DAAD cassettes on a large scale in the near future. You can be among the first in the industry to take advantage of our exclusive technology.

Sonopress is also the company that duplicated over eight million

copies of "Dirty Dancing" (recipient of "The American Music Awards" Best Pop/Rock Album of the Year). With the capabilities to make over 450,000 copies a day or as few as 2,000 copies, we treat every cassette with the same loving care—no matter what size the order.

If you're saying "Sonopress who?", let us remind you that we were formerly the renowned RCA/QTI. Now we're a Bertelsmann company—which gives us expanded international capabilities with even more service and quality.

So if you'd like to find out more about Sonopress, call us at 1 (800) 638-6416. We'll also tell you why your music will rock and your sales will roll when you play with us.



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Telephone 1-800-638-6416
Fax 404-448-6947

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New York, NY 10167
Telephone 212-984-7641
Fax 212-984-7600

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South Pasadena, CA 91030
Telephone 818-799-7106
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EXPERTS

(Continued from page A-10)

digital equalization have not been fully realized. It is quite possible that digital EQs will be able to correct phase coherence among different frequencies, time shift selected frequencies (i.e., make the low end sustain linger on a given sound without affecting the high frequency) and even automatically tuning frequencies and harmonies. At the moment, I know of no digital equalizer claiming to replace a Pultec, Neve, Focusrite, etc., but this is still a new field. What is interesting is the current use of digital systems to control analog devices, as in computerized automation and programmable EQ, which follows SMPTE or MIDI-based commands. By automating VCA's, fader levels, pan pots, and EQ can all be programmed to change to desired parameters throughout a mix, and console settings can be stored on disk to recall at a future date. This is all analog equipment, mind you, but it is being controlled by digital commands.

In the future, it seems that digital storage and processing of audio signals will take over more and more aspects of the recording process. I would like to see the development of a standard digital interface between computers and processors, using SMPTE or MIDI-based commands (or some equivalent) so that reverb, delay, dynamic, and equalization devices can all speak to a central computer, where settings can be stored and recalled from a single disk, and parameters changed in real time and automated to repeat those changes exactly, and each and every piece of equipment operated by its own front panel controls or by the computer interface, as chosen by the operator. We are entering an era where all this and more are within our reach.



BOB WRAY
President
PDO

PDO is grateful to Billboard for the opportunity to participate in this spotlight on audio perfection; and we applaud your vision in creating a forum to link communications of all industry sectors for the benefit of the end music product and thus for the consumer.

It is appropriate that this forum is tied to AES. Philips and DuPont Optical, like Billboard, believes it is essential to translate engineering data and extrapolations into the hands of the people who will use the results. As a result of good

(Continued on page A-14)

JEFF BAXTER AND DIC//DAT

TAKE MUSIC TO THE Nth DEGREE.

THE DIC//DAT Musician's Musicians Series #1



PHOTOGRAPH: KOPITCHINSKI
LOCATION: SOUNDTRACK NY.

The title on the album read "Can't Buy a Thrill." But the music inside proved just the opposite.

Steely Dan gave the world a thrill for the price of a record. And the guitar player that gave Steely Dan its thrills through three gold albums was Jeff "Skunk" Baxter.

A musician's musician, Skunk Baxter takes the guitar to its logical conclusion. And makes music to the Nth Degree.

Like DIC//DAT. The definitive digital audio tape.

The surface: Ultra-high density metal particles. The dispersion: Ultra-uniform.

The result: Unsurpassed digital signal receptivity. And an astonishing range and clarity way beyond vinyl. Beyond CD. Beyond any way you've ever heard – and recorded – music before.

The sound of the future. Available now to uncompromising audiophiles and professionals.



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DAT
Digital Audio Tape

THE EXPERTS SPEAK

(Continued from page A-12)

technical translation, we believe better music will be available to the consumer, who is the ultimate beneficiary of the synergy of technology and the artistry of music.

PDO holds *all* of the players in the transfer process in high regard: Scientists and equipment engineers who operate with hard numbers and technology as their business, and music as their pleasure; producers and studio engineers who equally weigh technology and musical artistry; and musicians and consumers who recognize the role of technology in their final interest, the feel and shape of the music.

The role of duplicators has traditionally been to make multiple counterparts of the original. But digital and the compact disk changed all that with the development by the Philips family of the new format of musical encoding, transfer, replication, and delivery into the hands of consumers.

Suddenly, the role of replication in the translation process was recognized as a major technical step; and we found ourselves defending the digital replication in a domain where most people believed analog signals were more musically accurate.

Now that the technology of digital recording and playback has quickly evolved into the acceptable realm of musicality, PDO's area of concern has come full circle—back to "can we make more of them faster?" This is in response to growth of the compact disk exceeding the forecast run-in curve threefold. It is also because the traditional pressures of "hit record production" are starting to be felt by the replicator.

In the last year, full capacity of replication facilities has caused what at one time was a uniform, controlled, absolute high-quality environment to become a more time-driven production environment. The result is the introduction of vari-

'We as replicators understand that we must have the same absolute commitment to ever-improving performance, and quality; otherwise, the end consumers will be denied their right to the highest musical experience.'

ables to potentially produce CDs of less quality than can be achieved today (although within standards established when the format was launched). PDO has made the choice to maintain the highest quality standards even in the face of production pressure.

From the beginning, we focused on quality control standards and steps which were part of our invention of the CD format. Since then, hundreds of millions of dollars in on-going R&D ensures that PDO's original commitment to quality is tracking with the ever-increasing sophistication of recording and playback equipment; and our technology evolves without compromise even under the pressure of marketplace demands.

PDO is constantly increasing its quality control in parallel with its CD output because playback hardware is getting better and better and is increasingly able to "tell more"—just like today's players give us more detail than those of three years ago. Changes in sampling rates and D-to-A conversion alone have increased the musical translations of CD playback beyond all original expectations.

We who belong to the family that invented both CD hardware and software are sensitive to the fact that our disk replication must be worthy of the best playback systems, and music.

The differential quality of PDO-replicated disks is becoming increasingly evident by quality control measurements of which some are audible and some are visual. As an example, PDO disks are completely aluminized from the outside perimeter to the center hole. The clear plastic center ring, thicker than the rest of the disk, is used by all replicators other than PDO. A totally aluminized CD surface can only be accomplished when the hole is punched *after* the material is put on the disk! And it is the best way to ensure that the hole is positioned in the "absolute center" of the recorded material. The clear "snap-in" hole, also called the stacking ring, is

'The electronics engineer who designs and develops recording equipment; the recording engineer who uses the equipment; the producer and technician who blend technology and creativity; and the musician whose work is captured by it—all listen and experiment with ways of delivering better and better music to the end consumer.'

used by other replicators, and has the statistical risk of being off-center and causing mis-cueing, because the hole is based on a geometric center rather than an encoded information center.

PDO disks are aluminized using true electron sputtering developed for electron microscopy. This contrasts with the faster vapor deposition method used by other facilities to "speed up the line." Vapor deposition was designed for simple metallic appearance and not for perfect electron reflection.

Consequently, the particles of aluminum deposited on each CD by the electron sputtering system are smaller and more uniform than those of vapor deposition; and thus error and laser scattering are much better controlled. CD playback depends on the laser being perfectly deflected by digital pits. The less precise reading of pits causes more errors to appear, and, in some instances, musical information is lost.

PDO's quality control process involves a true five-part analytical scan and electronic "play" of every disk shipped to customers. These procedures test for parameters which have always been important to ensure full playability of disks. High-volume replication processes trend toward only periodic testing.

An important PDO test is confirmation for what is called symmetry or "push-pull" across the entire disk surface. This is the "cleanliness of geometry" which the digital bumps possess. If the digital bumps are ragged or asymmetrical, then less perfect code reading will result, which translates as an increase in error; minor sound problems; and, in the worst case, helicoptering (disk interruption) or stuttering.

PDO's commitment to the highest quality standards of the replication process is already being noticed, albeit in very subtle ways. Consumers are increasingly reporting lower error correction numbers with PDO disks on those players which have counters; and better, more firm bass response with better overall sound detail—which may be partially the result of the great care PDO takes in its laser mastering.

Inherent in the replication process is the need to prevent the laser from being affected by external vibrations which cause etching errors in the laser mastering. PDO goes to extreme measures to physically isolate the laser cutters. This eliminates even the smallest amount of external vibration and allows the laser to respond directly to the master tape. This preserves the aliveness of the musical material which may disappear with electronic damping used by many mastering facilities.

The digital replication procedures at PDO reflects the engineering axiom: "to measure is to improve." The more we learn from our quality control system, the more we advance our replication technologies.

PDO replication technologies parallel the advancement of the studio and creative arts.

Analog signals were always believed to be the "reference format of music" to be captured and ultimately duplicated in the music business. In less than a decade, however, the realms of MITI and digital technologies have entered the world of music at the creative and the recording levels; and the CD format has become a preferred manner of translating all music into the consumer's hands. Our objective at PDO is to constantly respect all forms of music-origin through the highest possible standards of the CD replication process.

The electronics engineer who designs and develops recording equipment; the recording engineer who uses the equipment; the producer and technician who blend technology and creativity; and the musician whose work is captured

by it—all listen and experiment with ways of delivering better and better music to the end consumer. We as replicators understand that we must have the same absolute commitment to ever-improving performance, and quality; otherwise, the end consumers will be denied their right to the highest musical experience.

Future technology will show differences in approaches to CD replication. PDO's elective approach is one of ever-higher quality standards in the service of artists and the music industry.



BARRY J. ROCHE
President
Neve North America

The future of audio recording in the 1990s is digital. The result of all of our hard work over the past 25 years is that today, we are pretty close to analog audio perfection. For example, the combination of our new VR Console and Flying Faders Automation is the most powerful analog product we at Neve have ever offered.

An extremely fast and sonically pure system, the VR Console was designed specifically for the demands of the modern studio, where ease and speed of operation, combined with maximum use of studio time, is a necessity. Our VR Console incorporates a number of important enhancements to meet these demands, including the ability to store console control settings and to recall these stored configurations from memory.

These enhancements are the direct result of input from a group of top studio professionals—a team we call our "golden ears." These pros tell us how we can design a console that's easier for them to use, and they also provide feedback on how we can improve the sound of the console to make it even closer to absolute audio perfection.

Our "golden ears" explain to us what they hear—which often isn't very easy. Their input is extremely valuable, and, because of it, we incorporated a number of subtle changes into our new VR Console. These are the type of changes that don't show up on any kind of distortion measuring level or on any other measurement test for that matter. While we must rely on instruments to measure performance, we must

'As we keep trying to improve the sonics and performance of our products, the next significant step will be in digital technology. To achieve higher productivity levels in the studios, more automation is necessary, and only digital can provide that.'

also rely on our listening capabilities as well.

We aim for the best technological solution, and then fine tune, if necessary, any system to satisfy the "golden ears" of the world. That group—the real end users of our products—must give it their blessing.

As we keep trying to improve the sonics and performance of our products, the next significant step will be in digital technology. To achieve higher productivity levels in the studios, more automation is necessary, and only digital can provide that.

And while we've just about reached the absolute limits of analog technology, with digital we're just starting to expand the frontier of possibilities. For example, when the range of Mitsubishi Professional Digital Audio Tape recorders—which we distribute in North America—were introduced, everyone was stunned by their ability to offer 48 kHz sampling rates. Today, one of Mitsubishi's new X-86 series of Prodigy

(Continued on page A-24)

Thanks

For making Sony DASH the leading digital multitrack format in the world.



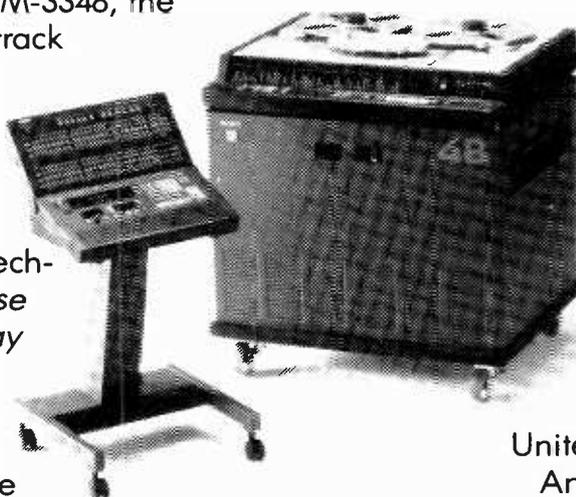
The Sony Professional Audio Engineering Team. Aisugi, Japan.

Exactly one year ago at the AES Convention in Los Angeles, Sony introduced the PCM-3348, the world's first 48-channel digital multitrack recorder.

The world hasn't been the same since.

The response from recording engineers and artists has been tremendous. Not simply because the technology is state-of-the-art. *But because the technology complements the way music is made.*

Existing 24-track tapes playback flawlessly on the PCM-3348 and are undisturbed as 24 more tracks are



added to the original recording. The creative possibilities are astounding.

Now that the technology has been introduced and accepted by you, our job grows. We're strengthening our support organization to meet the needs of the most demanding clientele in the world—the professional recording community.

Sony stands committed to bring you that level of support today and into the future. In product development, in sales, in service, in training—in the United States and around the world.

And that's the best way we can say, "Thanks."

SONY®

PROFESSIONAL AUDIO



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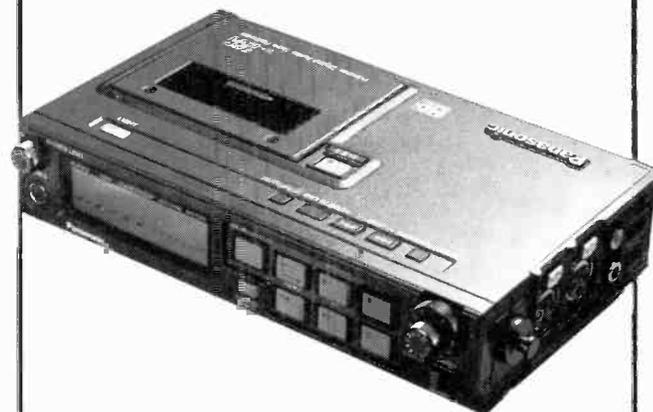
MICROPHONES



Audio-Technica
ATM25 Kick Drum
Microphone.

AES BRINGS OUT THE BRIGHTEST IN INNOVATIVE AUDIO

DIGITAL TAPE DECKS



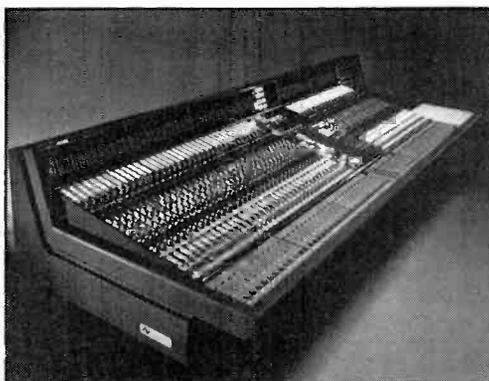
Panasonic SV-255 R-DAT
offers pro-quality portable
digital recording.

WORKSTATIONS

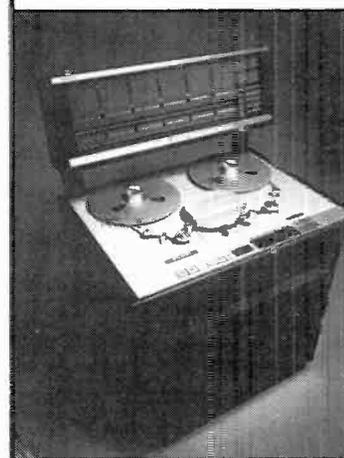


New England Digital PostPro 8-Track Direct-to-Disk Digital Multitrack Recorder/Editor.

CONSOLES



Neve VR Series Console features fourth generation Flying Faders automation system.



Studer D820-48
DASH Digital Multi-
channel Recorder.

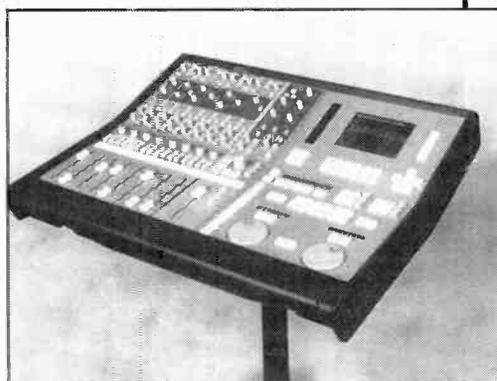


Soundcraft 3200 Console with 36 inputs and full 32 buss routing.

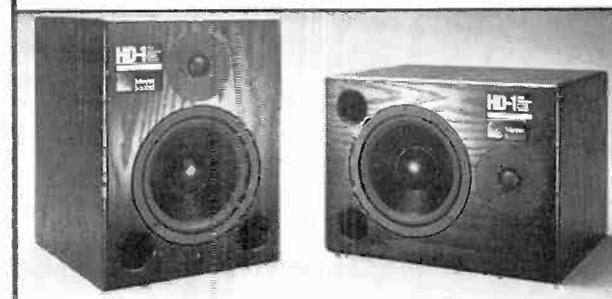
SPEAKERS/MONITORS



Renkus-Heinz C-1 Concert COAX System.



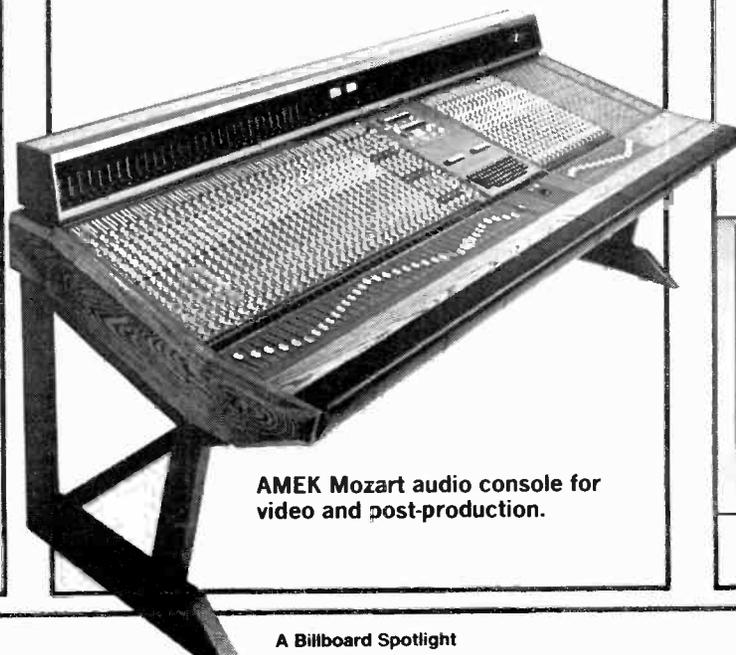
Solid State Logic 01 Digital Production Centre.



Meyer Sound HD-1 High-Definition Monitor.



Lexicon Digital Audio Production System.



AMEK Mozart audio console for video and post-production.

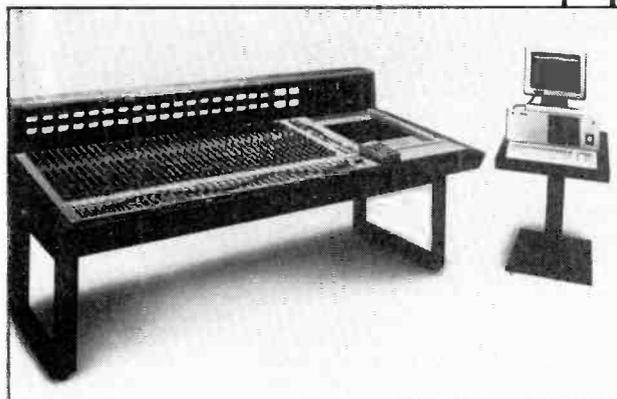
WORKSTATIONS



Digital Audio Research's SoundStation 11 Digital Audio Recording, Editing & Production System.

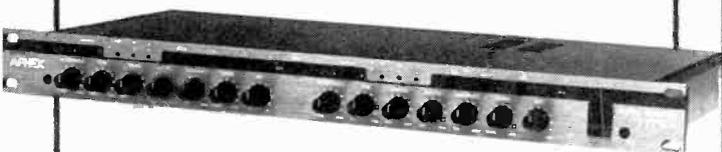


WaveFrame Corp. all-digital AudioFrame WorkStation.

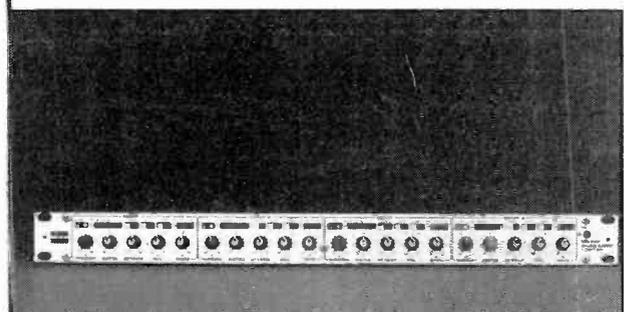


Sony MXP-3056VF automated recording/remixing console.

SOUND PROCESSORS



Aphex Aural Exciter Type III.

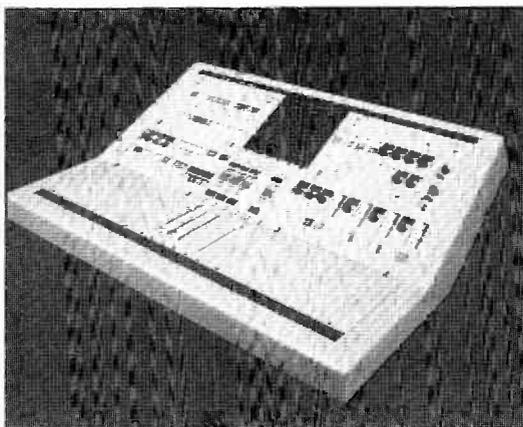


Klark-Teknik DN 504 Quad Comp/Limiter.

CONSOLES



The Otari Sound Workshop Series 34C, a modular, 24-bus audio record/mix console.



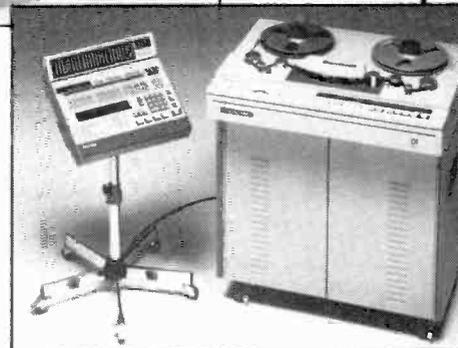
Neve Digital Transfer Console.

STUDIO TAPE RECORDERS



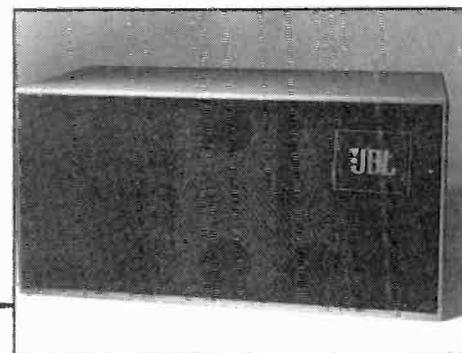
Studer A827-24 Multi-Channel Analog Recorder.

Tascam DA-800/24 Digital 24-Track Recorder.



SPEAKERS

JBL 4788 Dual 18-inch Triple Chamber Bandpass Sub-Bass System.



EDITING SYSTEMS

Digidesigns Sound Tools Digital Recording & Editing System for the Macintosh.

Lexicon Opus/e Digital Audio Editing System.



EXPERTS

(Continued from page A-14)

(PD) format digital two-tracks—the X-86HS (High Sampling)—offers 96kHz, extending the recorded frequency range all the way to 40kHz; it's astonishing.

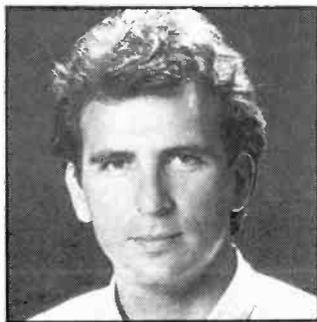
And while Mitsubishi pioneers the development and manufacture of digital tape recorders, Neve continues to expand our leadership position in the development and delivery of digital sound-mixing consoles to the professional marketplace.

Neve was the first company to produce digital audio mixers on a commercial basis, and in 1985, we built the first all-digital radio outside broadcast unit for the British Broadcasting Co.—the BBC's Digital Control Vehicle. In music recording, the Neve Digital Transfer Console (DTC), which is installed in many of the leading mastering facilities in the world, offers a totally digital stereo mixing and processing chain for the preparation of master tapes for compact disk manufacture.

The ability to reset EQ, dynamics, level, offsets, etc., instantly triggered by a SMPTE timecode is a major productivity benefit. These are the kind of benefits that are evident in the larger Neve Digital Studio Broadcasting Systems in service in Europe and being delivered today.

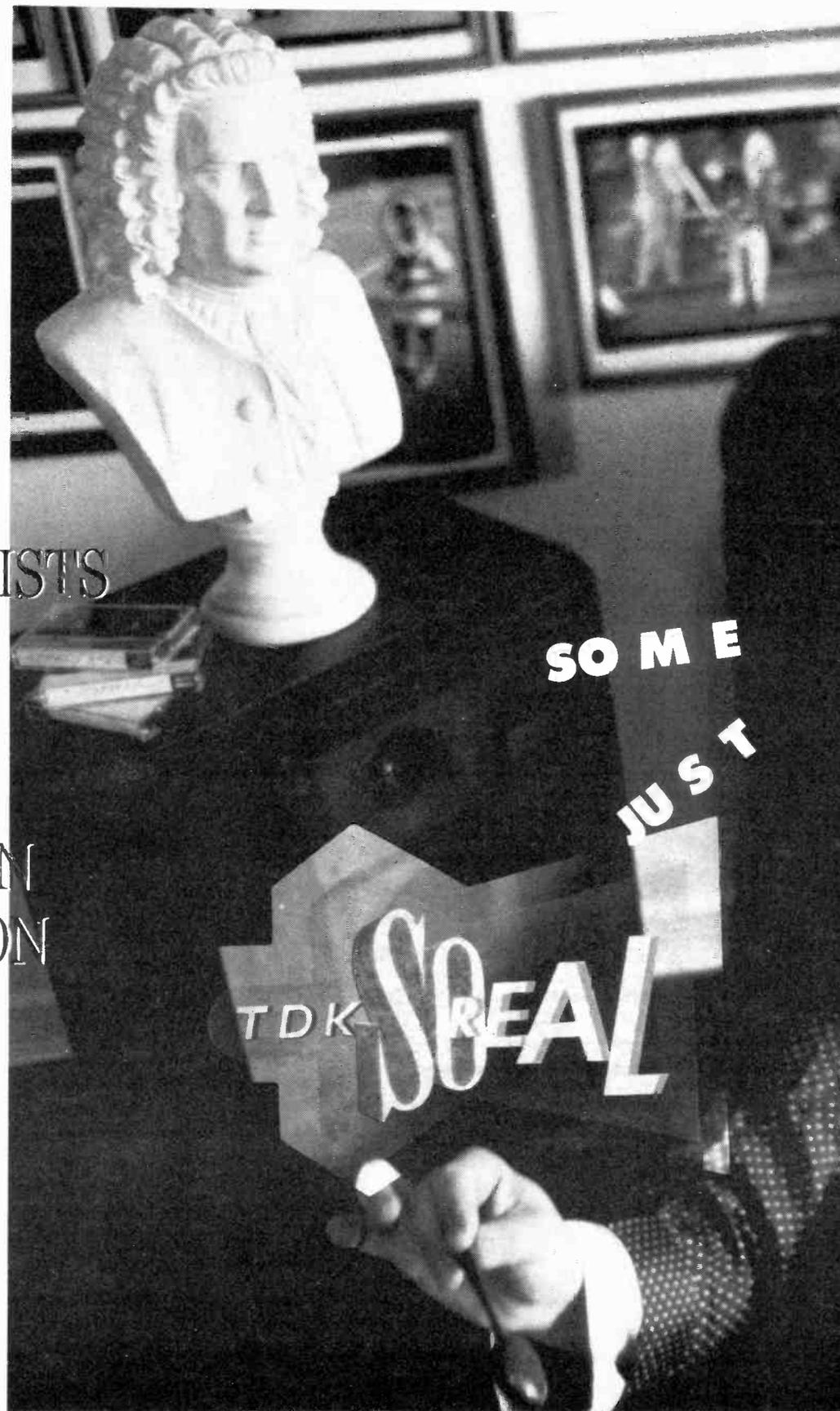
What does the industry have to look forward to in the 1990s? Our new partnership with Mitsubishi offers a true synergism in the area of digital audio. This relationship is a true opportunity for two of the industry leaders to combine their proven strengths in digital technology to deliver products of the highest possible quality, products that are expressly designed to meet the demands of leading artists, producers, engineers, and facility owners around the world.

However, while we continue to explore and expand the frontiers of high-quality audio in the digital medium in the years and decades ahead, we will continue to do so as a direct response to meeting the specific needs of our customers. And we will continue to rely on the key input of our "golden ears" to make these products fully realized. The 1990s will be a very exciting time for the industry.



JIM MANCUSO
Chief Engineer/GM,
Rumbo Recorders
Guns 'N Roses, Tom Petty,
Eddie Money, King Diamond

SOME
LOVE
THE FACT
THAT
THE AUDIO
PERFECTIONISTS
AT TELARC
CHOSE
TDK'S
SUPER AVILYN
FORMULATION
FOR THEIR
DIGITALLY
RECORDED
CASSETTE
SERIES.



In an age of meteoric technological advances in audio recording, it



LOVE
THE
MUSIC

TDK REAL™

has become financially impossible for a recording studio to try and keep up with the latest audio equipment that is available.

When we rebuilt the control room at Rumbo Recorders Studio A, we had to rethink the function of a professional studio in today's market. Most of our money was spent on things that are impractical for a producer to bring to a studio on his own: A large recording room, a Neve V-Series console, Flying Fader automation, and Studer tape recorders. We bought enough decent outboard gear to track and mix a master recording, but it has become impossible to try to stock every piece of professional recording gear that is on the market. Many top engineers and producers are so specialized in their technique that they'll bring their own rack of outboard equipment. Greg Edward (Jefferson Airplane), Don Smith (Roy Orbison), and Mike Cline (Guns 'N Roses), all carry their own racks with their familiar gear. With that in mind, the function of our studio is to provide a comfortable atmosphere with a room for recording, a Neve V-Series console, and Studer tape machines.

'Aside from the fact that they all use mics and a recording console, no two albums are ever recorded the same way. What works well for one engineer would be unthinkable to another.'

Some producers were sorry to see our old Neve console go. When Richie Zito first saw the new console, he said, "I like the old console. It was held together with duct tape, spit, and glue, but it sounded great." After working with the new V-Series, I think he understood why we made the investment.

A studio is apt to go broke trying to keep up with everything else that is available. One thing is for certain: More costly does not mean more advanced. An example of this is with Fostex. Everything we have bought from Fostex has proven to be of as good quality or better than much more expensive equipment. We use a Fostex synchronizer in Studio B, and according to engineer/producer Greg Edward (Jefferson Airplane, John Cougar Mellencamp), it will lock as good as anything on the market. Our Fostex T-20 headphones have proven to be excellent studio phones. David Devore (REO Speedwagon, Jimmy Harnen) will only mix with his personal pair of Fostex reference monitors.

In a market like Southern California, everything else can be rented. (Continued on page A-26)

EXPERTS

(Continued from page A-25)

If a certain piece of expensive gear gets so popular that everyone asks for it—like a Lexicon 480L—and we don't have one, then maybe it's time to buy. A studio must have a good relationship with a well-connected rental company. Dan Vicari of LA FX Audio Rentals in North Hollywood has had to fill some strange requests for engineers working at Rumbo.

Phil Kaffel was recently co-producing a song for Sam Kinison—a remake of the Cheap Trick anthem, "Gonna Raise Hell." He needed a pair of sub-woofers to be placed in the studio with the live drummer. Dan Vicari was able to find two sub-woofers, a stereo 31 band EQ and a stereo amp in about four hours time. The bass drum signal was fed to the sub-woofers while the drummer was playing to create a better room sound.

Engineer Chris Tsangarides, who co-engineered the latest King Diamond album, had to have four Urei 31 band graphic equalizers.

During the tracking of the band "Lost Boys," producer Godfrey Diamond needed a Sennheiser shotgun mic to place about seven feet above and pointing directly down at the snare drum.

Most producers who call us for the first time have basically the same priorities: First, they want to know the size of room and how it sounds. Big live rooms are in. At 2,200 square feet, our studio A is one of the biggest in Los Angeles. The console/tape machine combination is equally important. Neve/Studer is a big draw. More and more engineers have lately been

asking about digital multitrack. Rumbo owner Daryl Dragon is not a big fan of digital multitrack tape records. Not because of any audio reproduction limitations, but because it is still a tape medium. "I think that tapeless recording is the wave of the future. When the technology is available, I want to skip from analog multitrack tape recorders directly to tapeless digital. There are many companies moving in that direction."

Producers and engineers want a studio to have a wide selection of good microphones. Live recording (as opposed to sequenced synth) is still very strong in album production. This is why I think that Rumbo has survived for so long. We recently had Chris Lord-Alge in Studio A engineering and co-producing some tracks for Eddie Money. He was trying to better his own record of setting up a complete drum sound in under eight minutes! He didn't make it. He took almost 12 minutes. As you might imagine, they sounded great.

There have been quite a few hit albums recorded at Rumbo over the years: Bruce Hornsby, Guns 'N Roses, Roy Orbison, Tom Petty, Eddie Money, Jefferson Airplane, just to name a few. Aside from the fact that they all use mics and a recording console, no two albums are ever recorded the same way. What works well for one engineer would be unthinkable to another. Every one has their own particular style of recording. My main priority at Rumbo is to make sure that we can always find a common denominator to satisfy most engineers. When an engineer requests a list of equipment, I'm always prepared for the inevitable call that I will have to make to LA FX Audio Rentals to

find that special piece of gear that the engineer *must* have, and can't believe we don't own. Don't get me wrong. I'm happy to do it. We are, after all, a service business.



JOHN MEYER
President and Founder
Meyer Sound

One of the most important things that is happening now in relation to our field is that we're seeing people in the industry develop a much stronger awareness of what space means to sound. This may sound simple and basic, but it is actually more complex and more important than many people have previously believed.

We've always known that systems are interactive with their space and environment. But only recently are we starting to understand what this means.

For instance, it is a fact that the speaker interface to the room creates reverb. But the exciting breakthrough now is the knowledge that you can control and correct this interface, by placing a kind of an anti-reverb device into the system to remove some of this reverb. What's more, you can also control and shape the reverb to points never

before possible. In fact, we now have the capability to actually make the room seem as if it doesn't exist.

During the last 10 or 20 years, we've figured out how to put reverb into a sound through the use of rooms, plates, analog, and finally digital equipment. Now we have the ability to do the inverse. That gives us a whole other dimension.

In order to perform properly (ie; sound as realistic and natural as possible), sound systems have to be linear systems, meaning that all the frequencies are represented. They also have to not produce distortion, or at least less than 1%. Now, these room corrections (or deconvolutions) we make (also sometimes known as echo suppres-

sion) require that systems remain perfectly linear, not only frequency spectrum-wise but time-wise as well. This philosophy is evolving a whole new generation of sound system that require some sort of active electronic control to do this.

These systems are bringing about the marriage we're beginning to see now between electronics and speakers. This is a marriage that will see electronic interfaces designed specifically to complement characteristics of certain speakers.

In the past, we've held speakers

we've designed to fairly high frequency response specifications, and then built generic processors for the system. But in order to do this kind of reverb suppression to the level that studio people require, the technique has to be refined. The electronics and speakers now become much more dependent upon each other.

The achievement we ultimately seek is to gain control of the environment, both through electronic means, as well as what is possible through acoustic means.

Thus, it is a marriage between what the acoustical experts can do, and the electronics people. This marriage will evolve greatly in the next 10 years: how to disperse the sound in the space, and how to deal with it electronically.

One reason this marriage must occur has to do with economics. You could, for example, try to deal with sound and space completely acoustically or completely electronically. Both methods, however, are extremely expensive. For example, it takes literally hundreds of filters to decontrol a space efficiently. Using acoustic absorbing materials for the high frequencies in the decontrolling process is obviously

(Continued on page A-28)

'The electronics that can help define, control, and decontrol the listening area are factors that will be defining the state of the art in systems design as we go into the next decade.'



"I've waited 14 years for a monitor this accurate.

The HD-1 is worth the wait."

Roger Nichols
Engineer/Producer

Grammy Winner for: Aja, F.M., Gacho-Steely Dan

Grammy Nominee for Rikki Lee Jones-Rikki Lee Jones, Nightfly-Donald Fagen



Meyer Sound Laboratories, Inc.
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Berkeley, California 94702
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Dolby SR. The sound investment for analog multitracks.

When everyone else was making noise about digital, we quietly developed Dolby SR. But it's no secret: Dolby SR makes analog multitrack recording a cost-effective alternative to digital.

Improves the preferred sound of analog

At both 15 and 30 ips, Dolby SR dramatically increases headroom, and virtually eliminates tape hiss and modulation noise. Dynamic range is improved by more than 25 dB over unassisted analog, preserving all the warmth and purity of the original sound.

Increases the return on your investment

Dolby SR upgrades your multitrack at a fraction of digital's cost. Add our Model XP SR (configured for up to 24 channels), or update an existing Dolby mainframe with plug-in SR modules. If you are in the market for a new multitrack, Otari and Studer offer models with Dolby SR built-in.

Simple to use

Set-up is quick and easy with Dolby SR. A unique

Auto Compare feature lets you instantly verify frequency response and playback calibration.

And editing is as convenient as ever, with no need for special equipment.

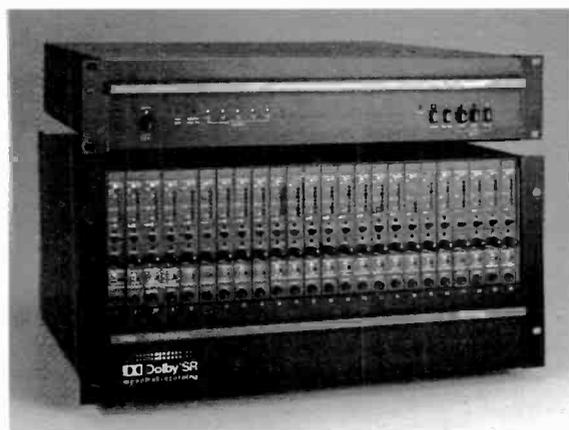
Worldwide acceptance

Tapes recorded with Dolby SR can go anywhere, anytime. In fact, with more than 25,000 channels in over 30 countries, analog with Dolby SR is a firmly-established format you can't afford to ignore.

Put it to the test

Call your Dolby dealer to arrange for a demo at your facility. Hear for yourself why Dolby SR is

the sound investment for analog multitracks in today's competitive marketplace.



DD Dolby®

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THE EXPERTS SPEAK

(Continued from page A-26)

less expensive than doing it electronically. The marriage of which I am speaking will make the process far more cost-effective.

Let's turn to power amplification for a moment, which is obviously at the heart of any system. Traditionally, amplification has been tacked onto system design as an afterthought. But now, as we start to integrate them into system design from the ground up, the whole thing becomes less of a traditional system. You don't have to worry about long lines and different kinds of loads. You can start to optimize each part, giving you an unprecedented degree of freedom.

One new product we are developing, the HD-1, is a true servo system in which we are exploring these concepts. The HD-1 was originally developed as a test source, both time wise and spacially. In putting it together, we explored everything from coplanar designs to offsetting the drivers and then using staggered delays in the crossovers to achieve this.

Basically, the HD-1 emulates a point source in a 60-degree field. For near and mid-field monitoring, it has also been optimized for about a meter of listening device, which is where most people are going to use a near-field monitor.

Our early experiments seem to show that these true point sources seem to create incredibly precise imaging in a stereo system under the right recording conditions.

Accuracy of this type has simply not been available—at least not with this amount of precision.

We've had beta systems of this new product in various control rooms, and response has been excellent.

As far as future developments, we have research ongoing in many areas. There are many phenomena we don't understand about phase relationships, or the directionality or sound, for instance.

We are also constantly looking into new materials design as well. There are some interesting materials we've tried, such as graphite and plastics and a wide range of others. Still, for the time being, it's clear to us that it is difficult to

beat the standard self-damped composites like paper.

In our view, for the near future the form and substance of speaker components and enclosures won't change much. Rather, what will change and is changing will be the complexity of what goes in front of all that. The electronics that can help define, control, and decontrol the listening area are the factors that will be defining the state of the art in systems design as we go into the next decade.



JOE MARTINEZ
President
DIC Digital Supply Corp.

What you hear is what you get!

This is how I would describe the breakthrough of digital audio technology.

DAT brings to each and every one of us the opportunity to record in frequencies that cannot even be perceived by the human ear—with absolutely no tape hiss, wow, or flutter, and with truly perfect definition.

Digital recording is not a fad or futuristic dream. It is the perfection of sound recording and reproduction simplified on a magnetic medium—and it is available today to both the consumer and the professional.

R-DAT was the result of a joint effort between equipment and tape companies. Their challenge was to develop an audio tape of extremely high density, because the new format would require approximately 114 megabits of information to be recorded per square inch of tape—about four-to-five times greater density than what was then achievable. To

'No one ever has to fear owning a 10- or 20-year-old DAT recording that will become crackly or will be unable to be transferred to other, future digital formats that may be even more compact.'

meet this challenge required the development of new, better, and more efficient tape coating and production methods.

Today, the challenge has been met. One 120-minute DAT cassette will store 1.2 gigabytes of data, about 60 times more digital information than can be stored on the conventional 20 megabyte hard disk found in many personal computers.

And in fact, it's this extraordinary capacity for information storage that makes DAT technology so important to our future.

We need DAT today for the same reason we need fuel-efficient cars and energy-efficient homes. Simply, our society is generating more data than it can comfortably store. At the current rate, we could never build enough warehouses to keep it all. Conventional methods just can't keep up; they're too bulky and too susceptible to the environment. DAT, with its tremendous data-storage capacity and high resistance to environmental factors, can.

If DAT is so wonderful, it may be asked, then why is it generating so much controversy? I believe the roots of the problems lie in peoples' reaction to the true information revolution DAT represents.

There is no question that during the coming years there
(Continued on page A-30)

THE BEST STUDIOS IN NORTH AMERICA RECORD ON THE BEST ANALOG MULTITRACK MADE.

A.M.E. Inc. Burbank
ABC Inc. New York
Acoustilog New York
Alga Corp. New Jersey
Ambience Recorders Ottawa
Andre Perry Group Washington
Broadbeard Productions New York
Canadian Broadcasting Corp.
Can-Am Recording Studio Tarzana
Cinar Films Montreal
Cove City Sound Studios Glen Cove
Criteria Recording Miami
Cross Eyed Bear Productions Suffern
Dreamland Recording Studio Kingston
Eastern Sound/VTR Productions Toronto
Electric Lady Studios New York

5150 Recording Studio Studio City
Fox Tape Los Angeles
George Benson Englewood
Gibson Productions Jericho
Grateful Dead San Rafael
Greene Street Recording New York
Ground Control Santa Monica
Hit Factory/Times Square New York
Howard Schwartz Recording New York
Jeffrey Osborne Northridge
KCC Audio/Video New York
KLRN/KLRU-TV Austin
Lighthouse Recorders N. Hollywood
Little Mountain Sound Vancouver
Lorimar Productions Culver City
Lucasfilm Ltd. Nicasio
McClear Place Toronto



The Studer A820-24

Malaco Sound Jackson
Midnite Kitty Inc. Mill Valley
Minot Sound Studio White Plains
Montclair Sound Toronto
Muscle Shoals Sound Sheffield
Nightingale Inc. Nashville
P&A Company Los Angeles
Pacifique Recording N. Hollywood
Paramount Pictures Corp. Los Angeles
Paul Dean Vancouver
Sandy Pearlman, Inc. New York
Pegasus Studios Tallahassee
Photomagnetic Sound Studios New York
Producers 1 & 2 Recording Hollywood
Q Sound Studios Calgary
Quantum Recording Studios Jersey City

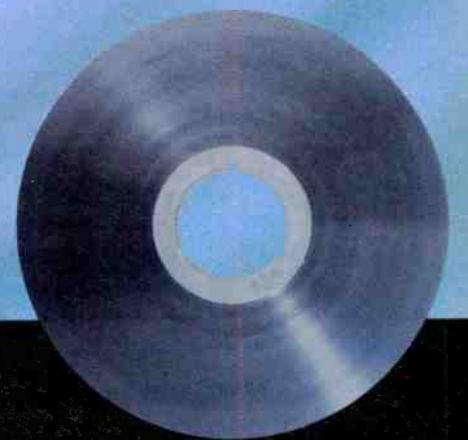
Secret Sound L.A. Woodland Hills
Sisapa Record Co. Columbus
Sixteenth Ave. Sound Nashville
Sound Castle Los Angeles
Sounds Interchange Toronto
Soundscape Atlanta
Studio in the Country Louisiana
Summa Music Group Los Angeles
Sunset Productions New York
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A great performance is a magical thing. When it happens, do right by it.

Insist that your music be duplicated on Sunkyong chrome tape.

Chrome's extended high-frequency range captures all the nuances of a digital master--nuances the CD-buying public is increasingly coming to demand from cassettes as well.

Because we control every aspect of manufacture--from petroleum refining to the coating of the chrome formulation on our own base film--chrome tape from Sunkyong delivers a consistency that never varies, cassette after cassette.

But you have to ask for it. Your cassettes won't be duplicated on Sunkyong chrome unless you do ask.

UCR pure chrome duplicating tape from Sunkyong. Because when you've given a project your best, you want it to end up being the very best.

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SUNKYONG

A PASSION FOR PERFECTION

EXPERTS

(Continued from page A-28)

will be major changes in the way we record, store, and play back information—whether it is audio or video information or computer data. Sometimes change of that propor-

tion is hard for people to accept.

"Digital" is a word that is very often misused. As a complete state of technology, it is shared by both DAT and CD. The information stored in each format is read by the respective hardware, "cleaned," and translated to recognizable analog sound by a digital/analog con-

verter. Otherwise, all we'd hear is a series of beeps and tones—just like the sounds we hear when a computer modem communicates over a phone line.

However, DAT is to CD what videotape was to videodisks. In the disk-based formats, a laser reads the information. Like VCRs, DAT

machines employ a slanted, helically scanning wheel to pick up the data off the tape surface. In fact, it's that rotating head that puts the "R" in R-DAT.

In addition to DAT's unique ability to record digitally, its other big improvement over CD is its stability when recording or reproducing

sound. To understand why, we need to first understand that the high-density magnetic surface of DAT makes it possible for extra recording tracks to be incorporated on the tape.

One of these additional, non-music-oriented tape areas provides room for DAT hardware to add automatic tracking codes to each recording—codes which help the recording head maintain perfect alignment with the tape on playback.

So, unlike CD players, you can put a DAT player in your car or a hypothetical "DAT-Man" on your head while jogging, and never suffer a skip or any muting of the sound due to inertial jitter. DAT would even work in an airplane flying upside down!

DAT tape would have been impossible without the development of metal particle (or simply, MP) technology. The process of creating MP tape is highly painstaking—so much so, that only a few original source manufacturers in the world are capable of doing it.

First, extremely fine particles of iron powder must be individually encapsulated, then dispersed at an extremely high density onto very thin tensilized film. So treated, this film must then be coated on both sides to virtually eliminate friction.

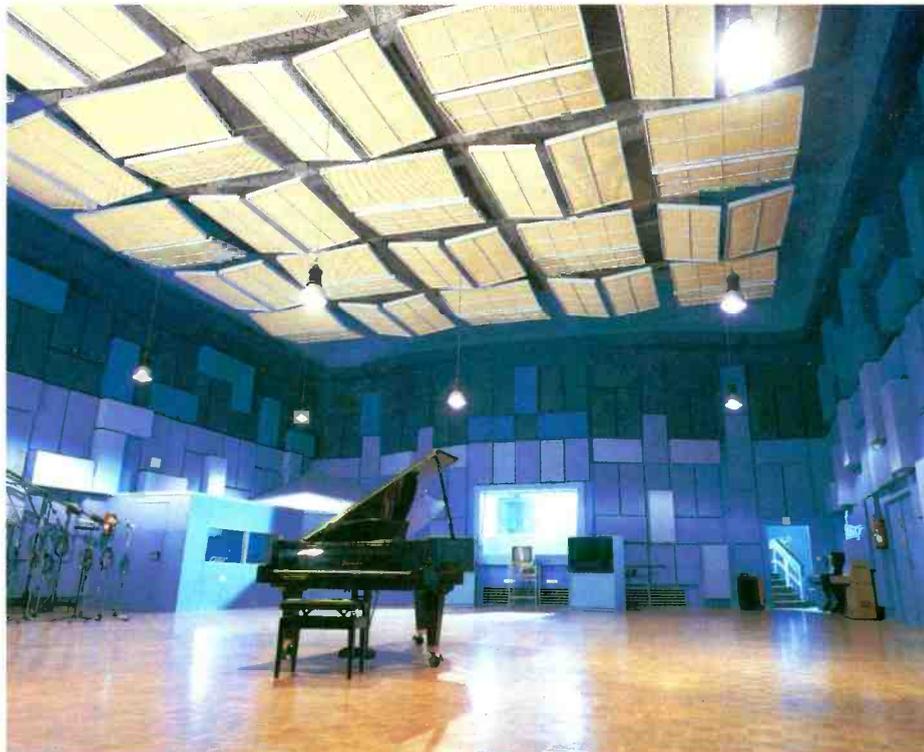
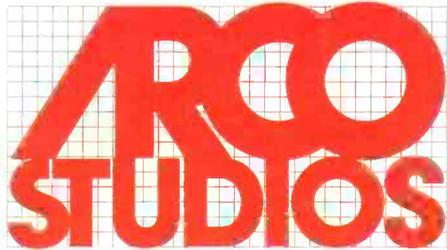
Because its metal particles are carefully encapsulated and its film is carefully coated, the surface of DAT tape cannot flake off under normal conditions. Even if the tape surface is broken, further degradation and the "laser-rot" effect are prevented by the individual coating on each metal particle.

While DAT may seem like the last word in audio recording for the rest of time, this medium is really just a beginning. MP tape is emerging as the catalyst for a new era of high-density magnetic recording, one which will inevitably produce more sophisticated formats with even higher densities and with better and wider applications.

Here it is important to note, however, that one generation of digital recording will never cause the previous generation to become obsolete. There is no question that equipment will improve over the next 20 to 30 years. There is no question that the density of recording media will continue to increase. But all digitally recorded material, from all generations, will always be transferable at the highest quality.

In other words, no one ever has to fear owning a 10- or 20-year-old DAT recording that will become crackly or will be unable to be transferred to other, future digital formats that may be even more compact.

Digital technology will take us in many directions. Several radio stations in the U.S. are already experimenting with digital transmission, a highly efficient way to send a stronger signal without increasing power usage. Today's DAT recorders already come with timer applications. Set them in advance, much like your VCR, and they could pull your favorite digital broadcast out of the air while you're away. Digital TV broadcasts won't be too far behind.



Aufnahmerraum



Regie 2



Regie 1

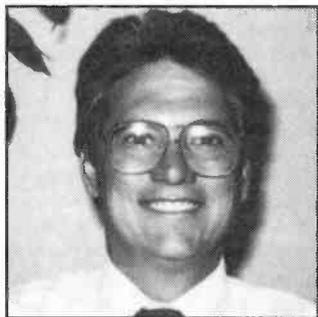
Fotos: Arco Studios

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Kreillerstraße 22
D-8000 München 80
Telefon: 0 89 / 43 40 04
Telefax: 0 89 / 15 10 60
Telex: 521 50 19

Very soon, we could be able to buy digital music over the phone, just like we can buy data by logging into a computer service through a modem. Digital cable radio is coming too. Local cable TV operators will begin offering as many as 30 channels of pure digital music in the not-so-distant future.

An independent music producer can now record sounds digitally on a DAT machine, edit them digitally on home computer, and then dump them back down to a DAT player for perfect digital playback—all in the privacy of his or her own den. The software is available, today, from a U.S. manufacturer in California.

DAT is a format that gives us the total ability to duplicate what we hear—and even what we can't hear. It is a format that eliminates the need to process and reprocess recordings to eliminate sounds inherent to the tape, such as hiss. And it is a format that will continue to be transferrable and virtually obsolete-proof. To sum up, we in the industry are confident that DAT will be *the* format for the next 20 to 30 years.



WILLIAM MEAD
Director of Marketing
Dolby Laboratories Inc.

A microphone converts sound energy to an analog electrical signal. The purpose of a recording or transmission system is to get that signal from here to there unaltered. Therefore, the less you manipulate the signal the better. In just traveling from here to there it suffers quite enough.

At Dolby Laboratories we call this the principle of "least treatment." Applying it to the design of a noise-reduction system means modifying the signal by the least amount necessary for it to "fit" the medium better, then unmodifying it upon playback or reception in a precisely complementary way. We also apply the principle of least treatment to the broader question of analog vs. digital.

Digital encoding/decoding, being a complementary process, is faithful to our principle in that respect. But it violates the principle when it comes to the degree of signal modification. Indeed, with digital you don't modify the original analog signal from the microphone: You literally shatter it into millions of pieces which are put back together again later. That makes for a process which is very costly, and in more ways than one.

Therefore, when we investigate improving a medium, we try analog techniques first. This has the advantage of building on widely ac-
(Continued on page A-32)

THERE'S A BIG IDEA BEHIND OUR NEW PCM-3324A



It's the PCM-3348, Sony's 48-channel digital breakthrough. The technology behind our new PCM-3324A.

The PCM-3324A is Sony's second generation DASH 24-channel multitrack recorder, incorporating key technologies developed for the PCM-3348. Like 2X oversampling with digital filters for enhanced sonic performance. Reduced power consumption. And upward compatibility with the PCM-3348.

But as remarkable as the technology of the PCM-3324A and PCM-3348 is, the true beauty of the family of DASH products is that they complement the way music is made. Tracks laid down on the PCM-3324A play back flawlessly on the PCM-3348. And are undisturbed as the

PCM-3348 adds up to 24 more channels of digital audio to the original recording.

Clearly, the creative possibilities are limitless. To explore them, call your regional Sony Professional Audio office: East: (201) 368-5185. West: (818) 841-8711. South: (615) 883-8140. Central: (312) 773-6001.

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US Patents RE 32,447, D 280,815

EXPERTS

(Continued from page A-31)

cepted, in-place technology. It makes the fewest waves, and is less costly. In other words if it's broke, we try to fix it first. This is what was done to optical film sound, once limited to mono with all the fidelity of a telephone, and to the compact cassette, originally conceived as a convenient device for dictation.

But it isn't always possible to make worthwhile improvements by means of analog processing. One consideration is the type of degradation a signal is subjected to on its way from here to there. Does the signal pick up noise which is consistent in character and occurs at predictable times, like tape hiss? Or does noise occur at unpredictable times and in a variety of forms, such as pops and ticks on a vinyl LP or interference on a broadcast? At Dolby Labs, this distinction can steer a project to our analog engineers on the one hand, or on the other hand to our digital group, which focuses on increasing digital's cost effectiveness.

Let's first look at consumer me-

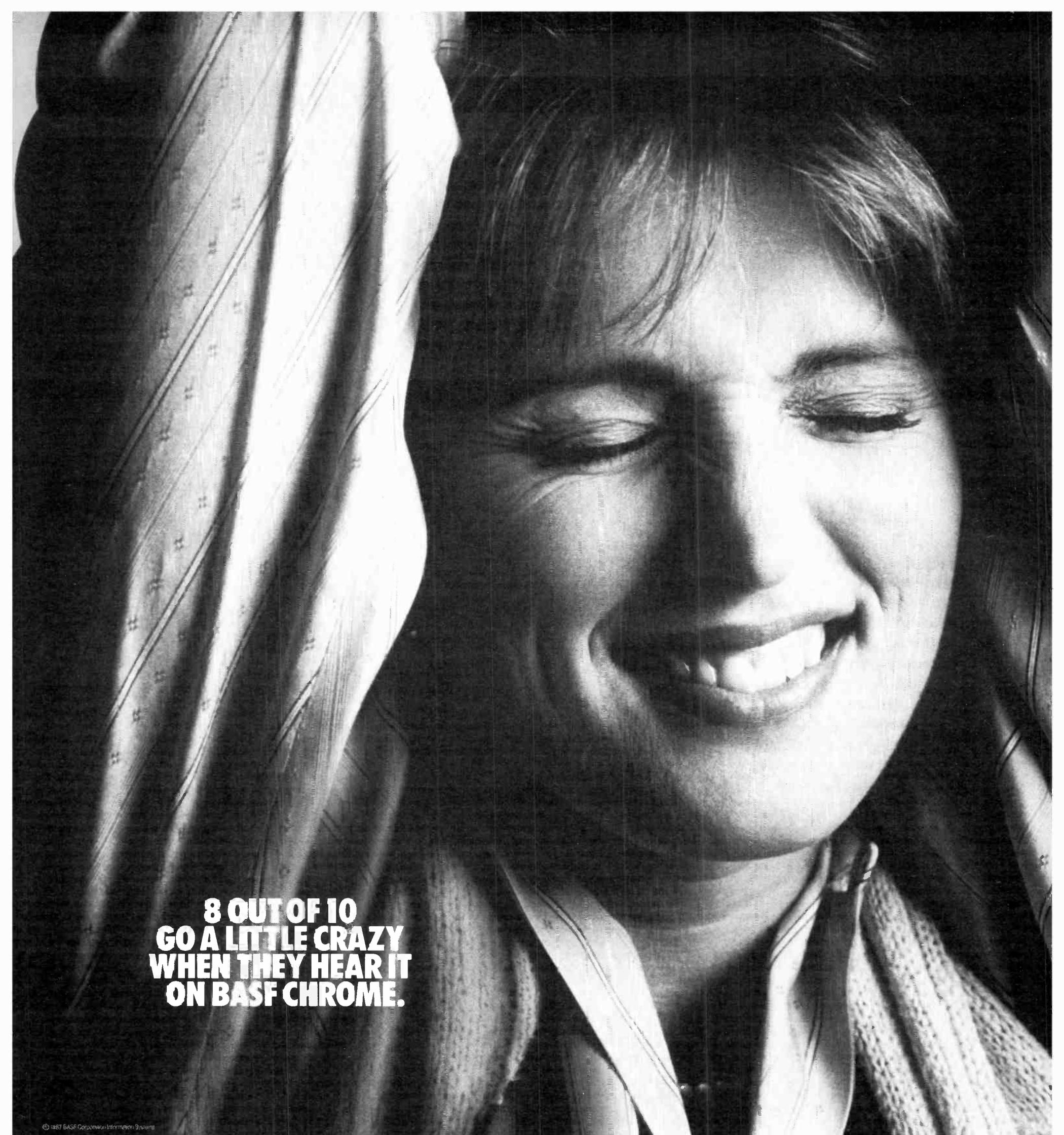
'On both the consumer and professional fronts, we think that analog and digital formats are likely to coexist for the foreseeable future, that is, for much longer than it is fashionable to predict.'

dia in the light of this distinction. In audio cassettes, steady-state noise—tape hiss—becomes a part of the signal right when it's recorded. Thereafter, whatever else might happen, the hiss isn't going to get much worse. Therefore a complementary analog technique—Dolby B-type noise reduction—made sense for the cassette, and combined with other improvements resulted in by far the most popular playback medium today.

The analog LP, on the other hand, is susceptible to unpredictable and transient noise, which also gets worse with routine use. This is a major factor in the LPs giving way to the compact disk, which utilizes digital encoding to protect the signal against impulse noises, and laser scanning to prevent noise build-up with use. Therefore we have a disk medium with many of the virtues the cassette has had all along.

CDs also have wider dynamic range than mass-produced Dolby B cassettes. Given their popularity, it could be argued that the latter are nevertheless quite good enough at their relatively low cost for the ma-

(Continued on page A-34)



**8 OUT OF 10
GO A LITTLE CRAZY
WHEN THEY HEAR IT
ON BASF CHROME.**

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Emotional impact. That's what music is all about. And what BASF Chrome is all about. In a nationally representative sample of the U.S., 8 out of 10 listeners heard more, responded more, were moved more by prerecorded music on BASF Chrome than on ordinary cassette tape. 8 out of 10.

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Call us today.

After all, if 8 out of 10 people prefer it on BASF Chrome, shouldn't you be listening?

**The crystal clear sound
of BASF Chrome.**



BASF

THE EXPERTS SPEAK

(Continued from page A-32)

majority of listeners. But if offered, might they prefer cassettes which sound more like CDs?

We are about to find out. On one hand, an all-new digital cassette format—DAT—is just now being introduced to the U.S. consumer market. It provides the same performance as the CD, but at a cost substantially higher than the current analog cassette. On the other hand, we are about to introduce a more powerful analog system—Dolby S-type—which can lead to better cassettes of no higher cost which listeners may find subjectively equivalent to CDs.

We cannot say what will happen. Is there a real need for DAT cassettes (which must be recorded in real time) when we already have the easier-to-access CD? Will the software industry consider Dolby S-type cassettes “compatible” on players with Dolby B-type (which must happen if there are to be meaningful quantities of S-type releases)? Will one or both new formats be limited to making better recordings at home (as has happened with Dolby C-type NR)? Is there a lesson to be learned from the Elcassette, a long-forgotten format which appeared briefly in the 1970s?

Because we have no crystal ball to answer these questions, let's turn briefly to professional recording. In 1986, at the peak of the industry's preoccupation with digital recording, we introduced Dolby SR (spectral recording), which increases the dynamic range of analog recording by more than 25dB. At the time, some industry pundits predicted that Dolby SR would “extend” the life of analog recording, which instead of dying immediately, might now last another



MARIA CURRY
VP/GM
Agfa Corp.,
Magnetic Tape

Digital is such a hi-tech buzz word throughout our culture that it is easy to forget that its predecessor—analogue—is still going strong and still going through its own fair share of technological evolution.

In fact, even in a digital world of personal computers, CD players, audio workstations, DAT machines, and musical synthesizers, analog remains a viable music production and duplication medium and it will remain so well into the 1990s.

Please note: At Agfa we are committed to the future of digital storage technology. In addition to a complete line of analog audio mastering products, we have recently added both DAT and digital multitrack products as well. However, these new products reach a relatively small and slowly growing market niche that is, overall, still dominated by analog audio mastering products like our PEM 469 tape.

You might wonder why Agfa is improving analog mastering tape products in a period that is so heavily dominated by headlines about digital multitrack machines and DAT for professionals and consumers. The reason is simple and it reflects a continued commitment to analog excellence—in both mastering and duplication—that will characterize Agfa's product line well into the next decade and beyond.

Developments in analog mastering tapes are especially important at this critical juncture in the history of recorded sound. With advancements like Dolby SR, recording studios are now able to approach the specifications of digital sound with the analog medium, and importantly, while still using the existing studio population of multitrack analog machines.

Likewise, mastering engineers, more than ever, are using Agfa's low print-through/high output AGFA PEM 468 formula to mix to stereo from multitrack digital masters. While this may seem odd at first, it appears to give the industry's golden ears the exact combination they are after: little generation loss doing multitrack mixing, combined with the perceived extra punch and high frequency musicality of the analog medium.

And what about the “tapeless” studio of tomorrow, where all recording will take place at an audio workstation which stores the audible information on hard disk? Those digital studio pioneers, it appears, are using more tape than ever before. One New York studio customer of ours has witnessed a sharp increase of tape expenditures since his studio went “tapeless.”

I can't avoid the comparison between promises of the “paperless” office in the '60s. It was a time when office automation was taking off across the world and the futurists were already prognosticating about a time when every document and correspondence would be electronic. Anyone who knows the paper proliferation that personal computers, xerography, laser printers, and facsimile machines have wrought understands that the “paperless” office is a predic-

tion that will never come about.

Similarly, I predict, the tapeless studio will proliferate the use of the analog medium. Hard-disk audio workstations will generate more recorded sound than ever before. They will make corrections, edits, and remixes lesser tasks. Multitrack and stereo masters will remain the audio sources for digital off-line and on-line editing.

Tape reliability is especially relevant in this day and age. Agfa hosted a seminar on restoring old masters in Los Angeles last spring and found enormous problems among leading record labels with deteriorating master tapes from just 10 years ago. Oxide shedding is making some of the most important sessions in recorded music history unplayable—a frightening thought. It was for this reason that AGFA PEM 469 was developed with a formulation and backing designed to last. And it was for this same reason that our technical staff developed the AGFA XT process that actually restores those “unrecoverable tapes” for playback and remastering for compact disk.

What about digital tape in the future? The longevity of dig-

'Dropouts are more critical with DAT based on the packing density of the metal on such a small area of tape. What will that all mean in terms of tape archiving in five or 10 years?'

'Improving open-reel magnetic tape by analog means makes the most sense, just as it has for the cassette; it can be argued that at its higher cost digital just doesn't buy all that much. However, assuming satisfactory sound quality, digital may well come into its own by enabling new disk-based media with operational benefits all their own. This may prove to be digital's ultimate value in professional audio, much as it enabled a new, coexisting consumer medium in the CD.'

five years.

Today, three years later, analog is experiencing a substantial resurgence. The industry appears less preoccupied with technology for its own sake and is *listening* again. An increasing number of performers, producers, and engineers are dissatisfied with the sound quality of digital, and are turning to analog, particularly combined with the benefits of Dolby SR. Of course, we have quietly contended all along that analog with Dolby SR is the more accurate medium, let alone the more practical and economical.

In other words, our least-treatment principle is at work again. Improving open-reel magnetic tape by analog means makes the most sense, just as it has for the cassette; it can be argued that at its higher cost digital just doesn't buy all that much. However, assuming satisfactory sound quality, digital may well come into its own by enabling new disk-based media with operational benefits all their own. This may prove to be digital's ultimate value in professional audio, much as it enabled a new, coexisting consumer medium in the CD.

Again, not having a crystal ball keeps us from predicting the future of such media. After all, success or failure takes place in the marketplace, not magazine articles. But on both the consumer and professional fronts, we think that analog and digital formats are likely to coexist for the foreseeable future, that is, for much longer than it is fashionable to predict. After all, the history of audio is primarily one of refinements which come slowly, and are adopted slowly. “Revolutionary” new technology may create a lot of excitement for its own sake, but after a while, reality always takes over.

ital multitrack tapes is largely unproven. In particular, there is considerable concern about the shelf-life of DAT tape. The DAT is more questionable than any other medium because it is known that metal particles oxidize very easily. Well-made, well-tested tape should last, yet the question is still open; only practical experience will provide the answer. Dropouts are more critical with DAT based on the packing density of the metal on such a small area of tape. What will that all mean in terms of tape archiving in five or 10 years?

Obviously this is also a problem for mastering tape users. It is why film production sound mixers still prefer our PEM 468 with their Nagras than the very attractive new portable DATs. Likewise, it is a problem that duplicators will have to address now that a pact between software and hardware makers has been reached over consumer DAT machines.

In this regard, I also believe that analog tape will remain a preferred prerecorded music medium in the growing digital consumer age. The 3-inch CD has not succeeded as a portable music alternative to the Philips cassette. The 5-inch CD—likewise—has not eroded growth in sales of prerecorded analog cassette sales in spite of its own rather remarkable growth. In fact, in the day and age of digital technology, the most successful new prerecorded music medium is the analog cassette-single.

There are simply so many cassette machines around—in so many configurations—that the analog cassette will prevail. The pie of prerecorded music sources will continue to be sliced up into smaller pieces, I grant you, but the overall pie is growing so rapidly and globally that the analog cassette will continue to grow as well.

At the same time, technical developments will continue to improve the sound quality of that analog medium for many years to come, as well.

We've already seen this happen on the duplication side with the development of hard-disk mastering systems. Improvements in quality control and high-speed duplication over the past decade have been tremendous, and anyone who has listened to a front-line cassette by any of the major labels will agree that some of the cassettes sound phenomenal.

And I assure you that the sound quality of analog tape will continue to improve. Research and development at Agfa headquarters in Germany reveals that the ferric family of oxide formations will someday soon allow for even greater signal-to-noise ratios with analog duplication pancakes. These developments will surface in the early 1990s—at a time when researchers will find that chromium dioxide formulations have reached their limits in terms of technical advance.

We haven't seen the end of consumer hardware developments either. Azimuth controls on consumer cassette decks are inevitably going to occur. Consumers have already learned how to use their tracking control knobs on their VCRs—why should we expect any less attention to quality detailing with home cassette components? And, meanwhile, noise reduction continues to evolve for the home cassette

'What about digital tape in the future? The longevity of digital multitrack tapes is largely unproven. In particular, there is considerable concern about the shelf-life of DAT tape. The DAT is more questionable than any other medium because it is known that metal particles oxidize very easily. Well-made, well-tested tape should last, yet the question is still open; only practical experience will provide the answer.'

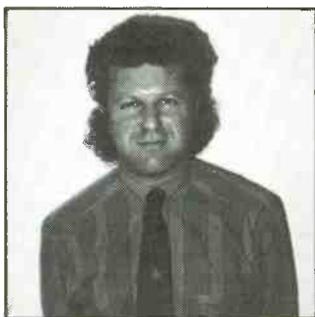
deck as well; Dolby S, a consumer version of Dolby's professional Dolby SR will reach the household too.

All this notwithstanding, the consumer seems to be very satisfied with the sound quality he or she is already receiving with existing analog cassette technology. At last spring's ITA seminar, Agfa Magnetic Tape released the findings of an independent survey which indicated for the first time that consumers were buying prerecorded audio cassettes for their sound quality rather than for the format's lower price. In fact, consumers in blind studies judged prerecorded cassette sound nearly as high as that of the compact disk of the same recording.

When you combine this finding with the fact that it is less costly and less complicated to duplicate analog cassettes than DAT, you realize that the future of the analog cassette remains secure for many years to come.

All of this doesn't negate the fact that digital is a reality that manufacturers and consumers alike must confront. However, change doesn't come overnight—especially when massive capital expenditure is required and when there is such an enormous population of older, incompatible hardware already in households around the globe.

Our industry shouldn't mistake technological innovation for technological viability. We're not yet living in a digital age. An analog/digital age is more like it.



NICK FRANKS
MD
AMEK/TAC

Perhaps the most important aspect of the current trend in recording is the diversification of techniques and technologies. The days of the studio as an acoustic environment with a console and a tape machine are numbered. The need for studios will still be there, but the methods of creating and recording sounds are changing rapidly. The imminent future holds the prospect of low-cost digital recording and an extension of MIDI as a way of life. Large setups featuring both recorded sound and retriggered instruments are becoming common.

Important commercial stimulus for technological advances has also come from the increased demand for high-quality, low-budget soundtrack material for the massive increase in video and film production of all types. Soundtrack work and video post have also served to enlarge the scope of the studio and

(Continued on page A-36)

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OTARI

EXPERTS

(Continued from page A-35)

increase financial returns.

The challenge to the console manufacturer is to create a workable technology in every price range. The manufacturer is obliged to study the new methods and to build consoles that not only suit, but also anticipate the recording environment and the changes within it.

switches to time code. In addition, extensive mix editing systems are integral to both consoles.

Thus, when working in large systems employing many tracks, effects, and synth/sampler sources, the engineer has a much higher level of control than previously was available. Obtaining mix clarity with so many sources can become a nightmare both in sonic and perspective terms, and thus the type of fine control available with APC and MOZART becomes crucial.

that high-quality audio paths must be linked to high-speed computing power at reasonable cost. This combination has now become reality and will be the norm throughout AMEK and TAC products.

To summarize, the console industry has to adapt to the requirements of the new recording methods if the existing players want to remain in business. Those who fail to reconceptualize and keep creative will be replaced by others with new, better, and more suitable products.

peak.

As resolution decreases, the effects of digital "graininess" and "grunge" become more pronounced. The effect of gating on low-level signals also becomes more apparent on reverberation tails and the natural decay of instruments.

Once these effects are in the audio, no amount of processing can take them out.

Analog dynamic signal processing is vastly superior to present digital technology in terms of sound quality, noise, function, and cost. Not to mention that it is done in real time—no processing delays. When used properly, analog processing maximizes the benefits of the digital medium.

The future of recording will be a hybrid of analog and digital. It will remain so until there is a 20-bit A/D conversion (not to be confused with processing or D/A conversion) and until real time processing in the digital domain becomes possible and affordable.

Apex is a leading manufacturer of professional signal processing equipment. Their products include the Dominator, a three-band peak limiter with proprietary circuitry which allows the perception of transients while maintaining absolute peak limiting; the Compellor, an intelligent compressor/leveler/limiter; the Aural Exciter series of harmonics-restoring audio enhancers; and the Model 612 two-channel expander/gate.



MARVIN CAESAR
President
Apex Systems

The tremendous "hype" behind digital has caused many people, even professionals, to believe that digital is "perfect." While digital has great advantages in terms of storage, editing, and time manipulation, the sound quality is far from "perfect."

Perhaps the largest problem for digital audio is its zero headroom. That means there is a maximum peak point beyond which the sound will be audibly distorted, even if the overload is short term (e.g. transient). In order to avoid this overload distortion, input levels are usually kept at least 24dB below the peak point.

The dynamic range (theoretically 96dB) should more than accommodate the lowering of the input level. Every 6dB drop in input level, however, causes a drop in resolution by 1 bit. A 16-bit system, therefore, becomes a 12-bit system when input level is 24dB below



JOSEPH KEMPLER
Technical Director
Sunkyong Magnetic America Inc.

Where are the consumer recording media headed in the next decade?

Consumer recording media are defined here as blanks or commercial recordings used primarily for high-quality music reproduction. The prime current example is, of course, the analog compact cassette.

The consumers are very satisfied with analog cassettes because they provide high-quality sound along with economy, simplicity, portability, and durability. The music industry is also satisfied because cassettes are easy to mass produce with good cost effectiveness. One proof of such satisfaction is that the cassette has become the most popular personal possession throughout the world. There is a lot going for it.

As good as they are, the prerecorded cassette quality will continue to improve. Numerous refinements are now taking place which will assure that the analog cassette will continue to thrive for the rest of

'The future course is clear for analog cassette only. It is likely that it will still be going strong in year 2000 while some of the other candidates will be forgotten. An all digital medium is bound to come in the next decade and it probably will be DAT, R-DAT, that is.'

this century.

Some of these improvements are well-publicized: Introduction of tapeless digital masters, negotiations to standardize the cassette and deck interface for better azimuth control, higher resolution tapes, and Dolby S, to mention just a few.

And, speaking of better tapes, many people are not even aware that more than 90% of commercial cassettes are still being duplicated on IEC type I ferric oxide tapes, which, in many respects, are not very different from tapes introduced 20 years ago. Even the magnetically superior chromium dioxide is not yet widely used. Most newer oxides in blank audio and video cassettes and some of the latest exotic materials just introduced for 8mm Hi8 applications have never been used in audio duplication. Some very significant sonic improvements can be expected from new, high-resolution tapes.

Sunkyong magnetic, already the world's largest audio tape producer, is betting on a long life for analog cassettes by spending vast sums of money on a new, hi-tech tape plant and for research on utilization of new magnetic materials in audio.

Many additional improvements can also be expected from the electronic side of the industry through new signal processing methods, noise reduction, better heads, etc.

Some cynics claim that the consumers like the analog cassette simply because they have no other choice at this time. This is not entirely true. There are millions of Beta and VHS hi-fi video recorders in the consumers' hands which are capable of recording wide range FM audio, with a signal-to-noise ratio of nearly 90dB. And they can get eight hours of nearly digital quality music on a \$5 cassette. Yet this popular format is almost entirely ignored as a quality audio system. Is it due to a lack of consumer education? Portability? Is it that there is no audio-only software on video cassettes? Or could it be that the consumer is satisfied with the analog cassette and is not looking for another format?

With this point in mind, how is he

'Another aspect often overlooked in the search for simplification of complexity is that of fun. Large amounts of technology present an expanded creative vista. However, the scale of possibilities can easily overtake the imagination, leading the producer away from his original concept and drawing him back into conventional solutions. If the equipment, however, is fun and enjoyable to use, creativity is stimulated by the possibilities of exploration.'

AMEK and TAC have spent a large amount of time researching the situation and trends within it. AMEK's APC1000 and MOZART consoles are prime results; both consoles feature deeply embedded, integrated automation (IA) systems that grant the engineer control not only of levels and mutes, but also switching systems within the console. Possibilities are provided not only for creating multiples of master switch configurations for the console, but also for resetting

Another aspect often overlooked in the search for simplification is that of fun. Large amounts of technology present an expanded creative vista. However, the scale of possibilities can easily overtake the imagination, leading the producer away from his original concept and drawing him back into conventional solutions. If the equipment, however, is fun and enjoyable to use, creativity is stimulated by the possibilities of exploration.

In technology terms this means

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'Another dynamic signal processing is vastly superior to present digital technology in terms of sound quality, noise, function, and cost. Not to mention that it is done in real time—no processing delays. When used properly, analog processing maximizes the benefits of digital medium.'

going to react to an all-digital medium such as DAT? No doubt, he will like the master sound quality. Although a well-made home or commercial analog cassette will come close in matching the sonics of DAT, it may not manage it with the same consistency. Thus, he will note a perceptible advantage.

Some uncertainties remain, however, before he will switch to DAT. There is the matter of cost, some questions about the durability of tape and heads and, most important, the availability of recorded cassettes. Mass duplication of DAT is not possible at present and it may be quite some time before such methods are available. At one-to-one duplication, it will take some 80 DAT dubbing decks to replace one high-speed analog slave. The prospect of producing 10 million cassettes per month at one-to-one will not be a source of great joy to most duplicators. Once this is resolved, however, the sheer weight of the publicity DAT is receiving will make it the de facto standard for digital sound.

Although DAT is the focus of all the digital attention, there is yet another half-forgotten digital recording medium, 8mm video. It is capable of recording PCM digital stereo for at least 12 hours on one cassette. The uncertainties about du-

ability and mass duplication are no worse than for DAT. Can it make a comeback as an audio recorder?

Then there is the recordable CD. It is very difficult to see it as an audio recording medium. For one, the recordable CD is not likely to ever show up as a carrier for prerecorded music and thus could be used for home recording only. With all the other alternatives, the consumer will turn elsewhere.

Let us imagine a most pessimistic scenario. What would happen if the high-speed duplication of DAT proved impractical or if it were delayed for several years. Should this occur (it is not entirely impossible) there might be another solution. Somebody should rediscover another forgotten format: S-DAT. Remember the stationary head S-DAT? Unlike R-DAT, S-DAT, featuring linear recording tracks, could be more readily adapted to high-speed slave duplication.

And so, the future course is clear for analog cassette only. It is likely that it will still be going strong in the year 2000 while some of the other candidates will be forgotten. An all-digital medium is bound to come in the next decade and it probably will be DAT, R-DAT, that is.

All these uncertainties will be neatly resolved when the ultimate recording method is finally introduced about 2025

A.D. This will be the genetic recording system (GR), which will encode the audio signals on gene-like molecules using a modified DNA code. A mass duplication of the helical, spiral tracks will be achieved by splicing the master into bacteria which will then simply multiply. The most suitable bacteria for the purpose are the ones involved in fermentation of grapes. Thus, the best genetic-to-analog conversion will be from a bottle of cabernet sauvignon, but a yogurt version will also be available.



GARY PLATT
VP, Platinum Post Audio Video Services Inc.
Director, Advanced Studios, Full Sail Center for the Recording Arts

'All uncertainties will be neatly resolved when the ultimate recording method is finally introduced about 2025 A.D. This will be the genetic recording system (GR) which will encode the audio signals on gene-like molecules using a modified DNA code. A mass duplication of the helical, spiral tracks will be achieved by splicing the master into bacteria which will then simply multiply. The most suitable bacteria for the purpose are the ones involved in fermentation of grapes.'

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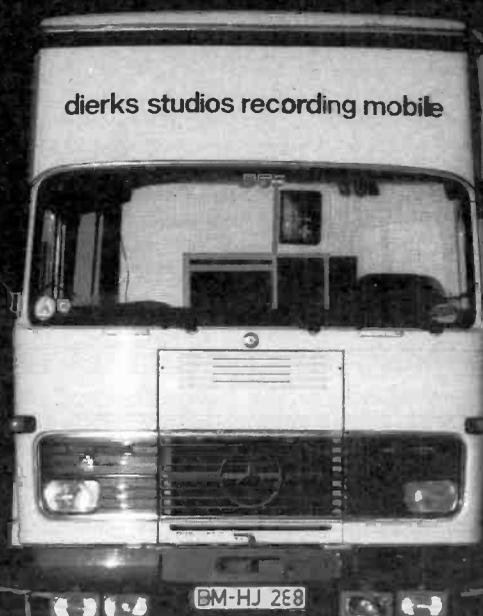
We stand slightly right of center in the digital revolution with regard to the consumer aspect of audio and video. I believe video will soon see the exact same revolution which audio has experienced in the past five years. Currently, the calm "eye of the storm" is passing over us and you can soon bet heavily that what follows is sure to be as exciting and turbulent as it has ever been—probably more. Look out, here comes the Write/Read/Erase Optical Disk (recordable compact disks). So long R-DAT, so long analog cassettes, so long "hard-disk" and every format you can think of. For the early 1990s, the buzz word will be "optical."

If you think the consumer market will be affected, just wait for the impact on the pro market. The way audio recordings are made will change so radically that it'll make your head spin! Perhaps we'll even have a digital format which is truly compatible from manufacturer to manufacturer.

(Continued on page A-38)

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THE EXPERTS SPEAK

(Continued from page A-37)

er, unlike it is today with so many tape formats. (Hey, I can DREAM can't I?)

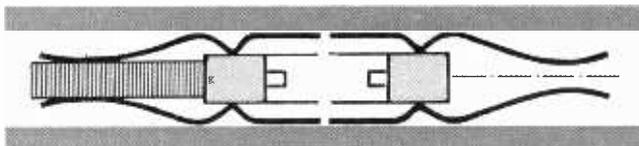
Our Platinum Post studios currently employ numerous New England Digital direct-to-disk digital recorders which utilize hard disk drives for RAM storage. Optical-disk (as opposed to hard-disk) storage has much more storage "room," is an easily transferable format and, would require no tape backup at the end of the session, saving a lot of time and consequently, money. Pro studios could add optical disk recorder drives as they need more tracks—infinitemally! Want 5 tracks or 500 tracks? It depends only on the number of drives! And when artists and producers get used

to NO REWIND time and lateral/vertical track editing, as is the case with the direct-to-disk units, they'll demand a non-tape storage format. (It's like comparing a xerox to copying stone slab). Tape manufacturing companies will be forced to adjust to this optical format or die—no two ways about it, tape is headed for the crypt.

I look forward to the day when I can finally rid myself of that monolithic pile of metal and plastic called a recording console. In the mid-to-late '90s, we'll see digital consoles the size of a small desk, all of the controls "soft" so one "knob" can be assigned many individual tasks such as auxillary send, E.Q., level, threshold, etc. whenever an engineer designates. Instead of 120 "faders" in front of him, he'll have only a few which can be designated any particular channel number he chooses. This technology exists today and there are many fine examples manufactured currently, but it is

'The most important aspect of the digital revolution is that we stay educated and fearless. The evolution of digital audio is far from over and obviously not perfected by any stretch of the imagination. But look at the progress we've made in the '80s—truly astounding! Could we have imagined what we have now in 1975?'

help in azimuth



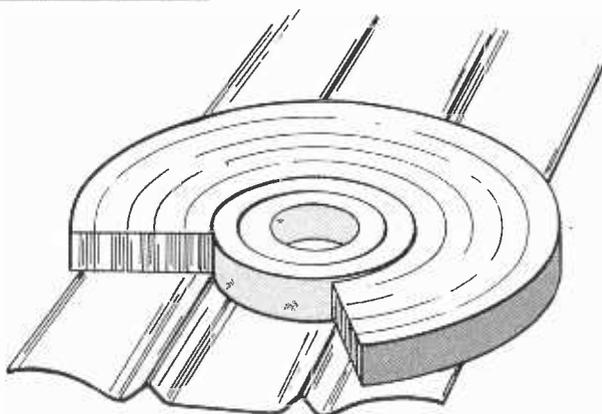
**CORRUGATED LINER:
TWO DIFFERENT ELASTIC
FLEXIBILITY OF WAVES**

Inner wave: low flexibility

- simultaneous centering of both empty hub and full reel as to the cassette middle axis
- reel total mass supported by the hub
- maximum reduction of friction torque.

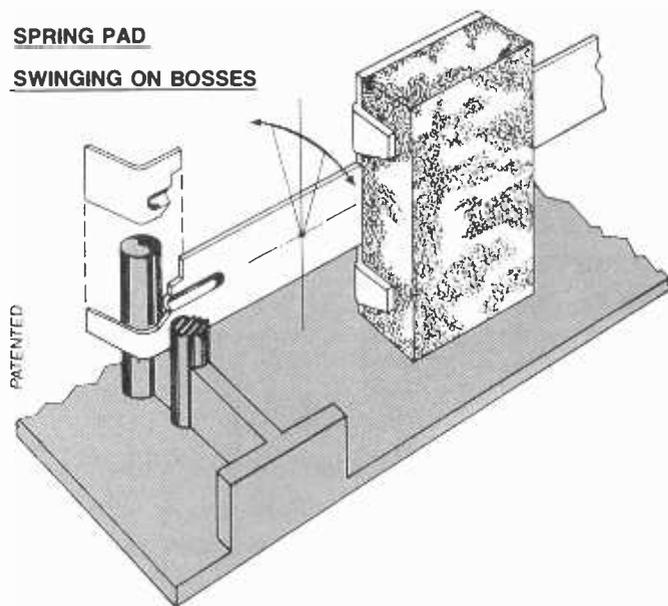
Outer wave: high flexibility

- loop by loop parallel tape alignment
- maximum reduction of telescopic effects (crests)
- minimum additional friction torque
- possible to omit graphite coating.



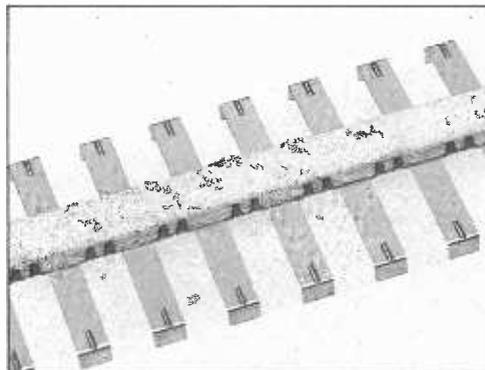
That is ATB's. For top quality results we rely on our customers' expertise.

**SPRING PAD
SWINGING ON BOSSSES**



Advantages as to the magnetic head plane.

- the spring pad is free to adjust itself to the best position
- uniform pressure on the tape
- orthogonal tape sliding (no skew).



only the beginning of the evolution . . .

Digital Signal Processors (D.S.P.) are yet another frontier. The sonic "fingerprints" of an analog processor, such as a Neve equalizer, will be digitally cloned. The ability to have the sonic characteristics of many different manufacturers' analog processors on one digital recording console will be at the mercy of only the computer software technicians. With D.S.P.s ANY sonic imprint can be achieved on any channel, not to mention the sonic effects we haven't even THOUGHT of yet. (Hey, flanging didn't exist until someone made a mistake!) Indeed, if a digital processor would sound too "digital" we will enhance it with another digital processor which reshapes the output to be more "analog" sounding! Yikes!

In the near(er) future though, I envision a new consumer compact disk player/recorder with a TRUE 88.2 kHz sampling rate with 18 to 20 bit quantization (currently, it's 44.1 kHz/16-bit quantization) and a new generation of compact disk products. Your current disks will play by halving the sample rate and adjusting quantization, but the best news is that finally the frequency response and dynamic range will be maxed out.

The most important aspect of the digital revolution is that we stay educated and fearless. The evolution of digital audio is far from over and obviously not perfected by any stretch of the imagination. But look at the progress we've made in the '80s—truly astounding! Could we have imagined what we have now in 1975?

AUDIO 2000

(Continued from page A-1)

sessions for Peter Gabriel and Pink Floyd, each using 32-track ProDigi equipment.

"If we had invested in the Sony gear, we'd still have to go out and rent the ProDigi stuff anyway if someone asked for it, and it wouldn't be easily compatible with DASH equipment," he says. "Interfacing different digital standards is still a major problem."

Effanel's mobile truck is currently equipped with 48 tracks of Studer analog gear, each with its own Dolby SR unit. The 45-foot vehicle is also the only active music truck in North America equipped with a 56-input Solid State Logic console.

"For us, the last word is how the final product sounds, and we haven't found anything that sounds better than SR," he notes. "Digital has been sold and presented by the Japanese very well from a marketing standpoint, but I basically don't think records sound any better now than they did in the analog-only days."

That attitude about sonic quality is not necessarily shared by George Massenburg, one of the top engineers in the world, and—via his GML Inc. audio electronics firm—a highly regarded manufacturer of control room equipment ranging from high-end console automation to microphone preamps, limiters, and equalization systems.

Massenburg says that digital technology is the inevitable wave of the future—not only in terms of recording and editing, but also in terms of signal processing control.

"The equipment we work with now will seem primitive in a relatively short period of time," he says. "The key is processing power, and that power will come in a trickle-down fashion from the high-technology industries that have traditionally driven developments in the audio industry, such as aerospace and the defense industries. I mean, you probably won't see 24-bit processing power in the recording studio until the military decides it needs it for some high-resolution radar system."



Audio & Video Cassette Components

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FAX 02 9986718

But high technology advances in the next few years need not necessarily be expensive. Witness Akai's new 12-track digital recorder, which—if purchased in pairs—allows the small studio owner to gain 24-track digital recording capability for roughly \$40,000, a far cry from the \$85,000-\$100,000 one must spend to acquire similar capability from the more well-known digital multitrack manufacturers.

Another “guerrilla recording” technology just introduced by computer software designer Digidesign is a digital editing system for the Apple Macintosh computer that costs an incredibly low \$10,000, and allows an engineer to transfer a complete, complex mix to hard disk and perform extremely sophisticated editing functions, including cross fades. “You could conceivably perform a 12-hour editing session in one hour on this system,” notes Steve Loeb, owner of Greene Street Recording in New York, who says his engineers have been “beseeching” him to acquire the Digidesign package.

As far as the analog versus digital question in the '90s, Loeb says the future “has to be digital—not only because of the sound, but also because of the space consideration. Real estate prices are going to keep climbing, and one Sony 48-track digital machine obviously takes up a lot less room than even, say, two Studer A820 decks—which are smaller than most 24-tracks to begin with.”

Loeb says he owns analog machines with SR at the moment, but notes that he actually did purchase two Mitsubishi two-track digital decks about five years ago, but subsequently sold them. “I guess maybe I was too far in front,” he notes. “At that time, the investment in the machines was too high to allow me to recoup because label people didn't seem to understand the advantages. They weren't as tuned into the digital chain of tracking, mixing, and mastering as they are now. The success of the CD has changed all that.”

‘The key is processing power, and that power will come in a trickle-down fashion from the high-technology industries that have traditionally driven developments in the audio industry, such as aerospace and the defense industries. I mean, you probably won't see 24-bit processing power in the recording studio until the military decides it needs it for some high-resolution radar system.’

The only drawback Loeb says he continues to see with digital is that most engineers still prefer to edit on tape—thus, his continuing use of the analog/SR combination.

As for other future trends, Loeb says he sees the “motherhip/satellite” scenario, first discussed a couple of years ago, definitely becoming more and more the reality. “Musicians have incredibly sophisticated recording gear in their homes right now,” he says. “That will only continue to be more and more the case. But, no matter how advanced that gear gets, they will still need to come to a serious commercial facility to use the big board, like an SSL or a GML-equipped Amek such as we have, to mix on.”

“It used to be that project budgets were about 50% recording and 50% mixing,” he continues. “Now, that has become 30% allotted for recording and the rest for mixing.”

Engineer Roger Nichols, famed for his work with Steely Dan, Donald Fagen, John Denver, and most recently, Ricki Lee Jones, is obviously no stranger to the finest world-class facilities. But he also thinks that the coming decade will see an increasingly stronger emphasis on the home studio. But, he says, this may not necessarily be a bad thing for large commercial recording studios.

“The home studio technology has come so far and sounds so good now—it's incredible what can be done in the home,” he says. “There is going to have to be a shift in how commercial studios view themselves and what their job is.”

Still, Nichols notes, there are limits to what can—and should—be accomplished in the home. And, he adds, commercial facilities could actually benefit from the changing environment. “This will really be good for everybody,” he says. “Commercial recording studios make most of their income on cutting tracks and mixing, and that will remain. It's

‘Interfacing different digital standards is still a major problem.’

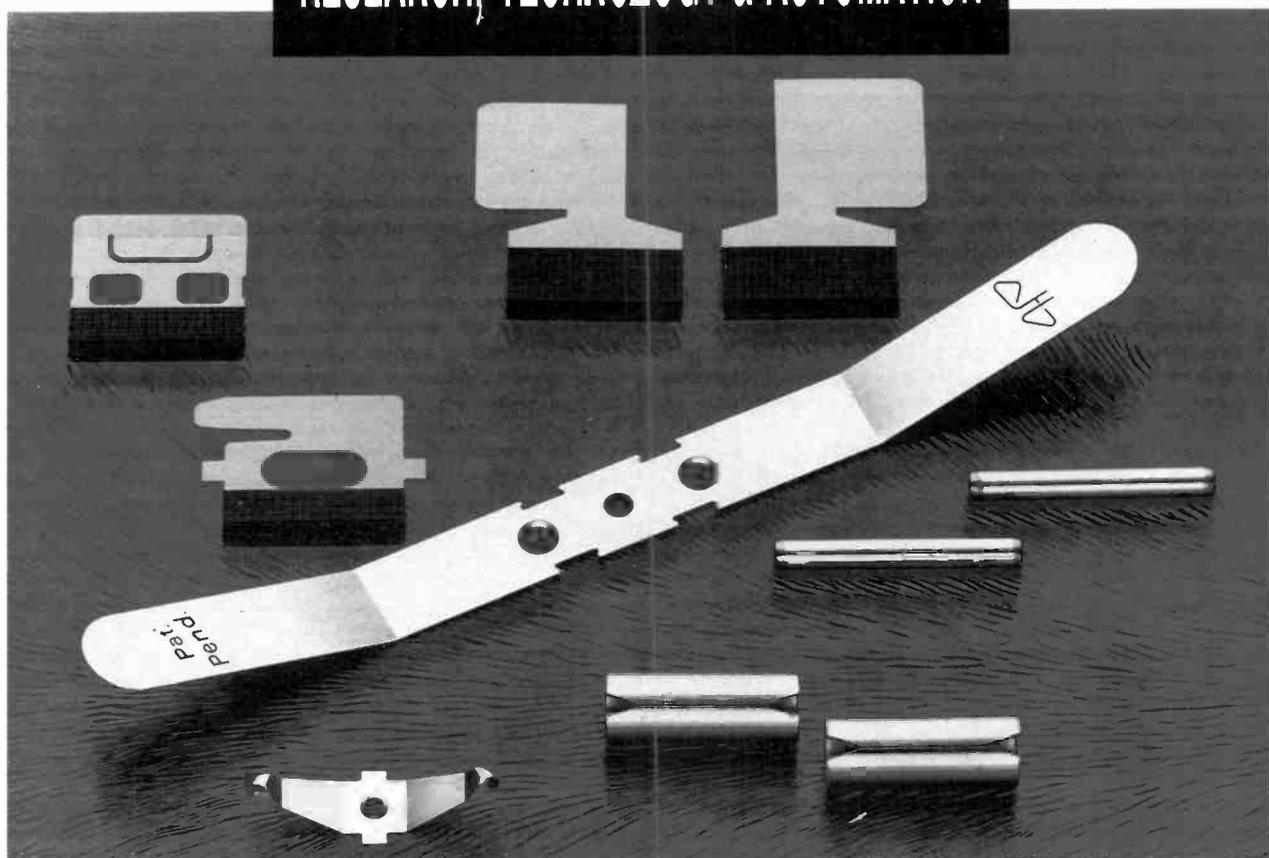
the other, smaller stuff like overdubs that people will be doing more at home, and even though that takes a small bite out of the studios' pockets, it actually frees up more of their time for the bigger money jobs.

“If the overdubs can be done at home on your little Akai 12-track digital, or a Tascam 16-track, you can go then back to the big studio and transfer the material you worked

on at home onto their 48-track digital machine, for example. This will keep the overall cost of albums down. It will also help the artist to get the most quality with the least amount of cash outlay, and help the studio at the same time because more of their time will be quality time.”

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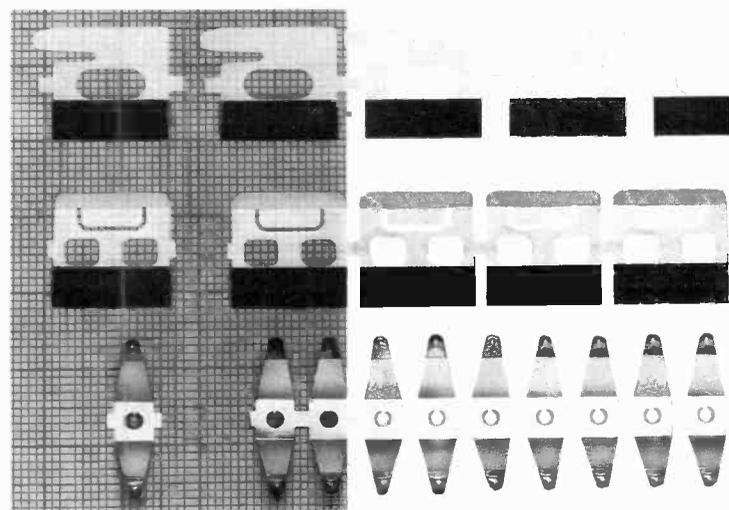
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J.P. MILANO

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Sell-Thru Strategy Dominates WaxWorks Confab

BY EDWARD MORRIS

OWENSBORO, Ky. Following a pattern established in 1988, the registrants at the ninth annual WaxWorks/VideoWorks trade show here, Oct. 2-4, split their time between shopping and studying. The event drew more than 1,700 retailers and about 70 exhibitors. Of the several subjects up for official discussion, the future of sell-through was the hottest one.

In its developmental stages, the show was a video supermarket in which participants loaded up shopping carts with videos and paid for

them in cash at checkout stands.

Since then, the shopping aspect has become considerably more subdued. This year, registrants were given a 112-page shopping list of prerecorded videos and accessories. Each item listed had its regular price, its discount trade show price, and a bar code. Shoppers checked off the items they wanted, wrote their store name, address, and account number on the cover of the list, and then left the list at the WaxWorks booth.

Orders from stock, WaxWorks promised, would be shipped within three weeks. Special convention

prices were generally 7% off the regular price for pre-orders and 10% off for stock titles. Accessories were also discounted by 10%, on the average, for the convention. A few movie titles were as much as 75% off the list.

In addition to the day-and-a-half allotted for browsing and shopping on the exhibition floor, WaxWorks officials set up seminars and panel discussions on home video in the '90s, accessories, co-op advertising, visual merchandising, and sell-through.

Speaking to a packed house, David Bishop, VP of sales for

MGM/UA Home Video, proclaimed, "We are here to form a long-term partnership in the most dramatic growth area in the industry: sell-through." He said the video industry took in \$10 billion in 1988, \$4.5 billion of which was from sell-through.

Citing recent surveys, Bishop contended that despite the low prices mass merchants offer on videos, specialty stores account for 40% of the sell-through business. Moreover, he asserted, 61% of consumers polled on their shopping preference said they preferred buy-

ing their videos in specialty stores.

In 1990, according to Bishop, the number of sell-through-priced units sold will double the number sold for rental.

As to the size of the sell-through market, Bishop reported that 27% of the VCR households bought at least one video during the past year.

Retailers at the sell-through session voiced the continuing complaint that they are being undersold by mass merchants and that manufacturers and distributors should do something about it. As predicted, (Continued on page 54)

CONVENTION CAPSULES

SELL-THROUGH, tape piracy, and increasing competition in the '90s were among the hot topics at the ninth annual WaxWorks/VideoWorks trade show held Oct. 2-4 in Owensboro, Ky.

LAWS LEADER: Orion gave away a free in-store appearance by the RoboCop character as one of its WaxWorks convention prizes.

TRAILER PERK: Some retailers told the manufacturers' reps that they wanted trailers featuring old titles in order to move them off the shelves.

WaxWorks • VideoWorks

SEEING RED: Randy Jones, of Budget Video, Evansville, Ind., said there were at least 30 pirated copies of "Red Scorpion" circulating in his town before the title was officially released. He speculated that they were taped in motels from cablevision.

TERRITORIAL IMPERATIVE: "The 1990s are ours for the taking," Disney Home Video sales director Bob Roberts promised the retailers, "but it's going to mean a lot more work."

COMING CLEAN: Two suggestions for encouraging renters to take better care of videotapes: (1) Put VCR cleaning advice at the beginning of each rental tape, and (2) Use actual head-cleaning tape as rental video leaders.

IGNORE PREVIOUS MESSAGE: "Mass merchants won't be the video retailers of the 1990s," vowed MCA's Bill Hickman.

I HAVE SEEN THE FUTURE, And It Is Round: "Laserdisk is truly the format of the future," predicted MGM/UA's David Bishop.

TO VIE FOR: The longest lines at the WaxWorks trade show were those formed for autographed posters from actor Steve Bond, star of Academy's "To Die For."

Anti-Piracy Action Urged At S. Calif. VSDA Chapter Meet

BY EARL PAIGE

LOS ANGELES U.S. video store operators must push for tougher truth-in-packaging laws, enlist their customers' assistance in identifying video piracy suspects, and consider banding together in class action suits against offending dealers if the tide is to turn in the ongoing anti-piracy battle.

These were some of the suggestions that emerged during a panel discussion at a recent meeting of the Southern California Video Software Dealers Assn. chapter here in suburban Anaheim, a meeting that at times included pointed debate between panelists and VSDA member attendees.

Interest in the meeting was heightened, claimed chapter president John English, owner of Multi-Video in Bellflower, because the area has been the focus recently of Motion Picture Assn. of America anti-piracy action, including what (Continued on next page)

FOR WEEK ENDING OCTOBER 21, 1989

Billboard

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	3	THE LAND BEFORE TIME Amblin Entertainment/MCA Home Video 80864	1988	24.95
2	2	53	CINDERELLA Walt Disney Home Video 410	1950	26.99
3	NEW		BAMBI Walt Disney Home Video 942	1942	26.99
4	3	21	TEEN MUTANT NINJA TURTLES: THE SHREDDER... Family Home Entertainment 23981	1987	14.95
5	7	105	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
6	6	11	DAFFY DUCK'S QUACKBUSTERS Warner Bros. Inc./Warner Home Video 11807	1988	19.95
7	10	21	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
8	11	40	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
9	5	36	TEEN MUTANT NINJA TURTLES: HOT RODDING... Family Home Entertainment 23980	1989	14.95
10	4	51	TEEN MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978	1988	14.95
11	9	175	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
12	20	21	MICKEY AND THE GANG Walt Disney Home Video 445	1989	14.95
13	22	107	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA Home Video 80536	1986	29.95
14	13	8	SCOOBY-DOO WITH GUESTS BATMAN AND ROBIN Hanna-Barbera Prod. Inc./Kids Classics K5029	1988	29.95
15	21	50	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ♦ Troubadour Records Ltd./A&M Video VC61719	1988	19.98
16	8	21	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989	14.95
17	15	21	BONGO Walt Disney Home Video 546	1989	14.95
18	19	212	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
19	12	20	BEN AND ME Walt Disney Home Video 460	1989	14.95
20	14	161	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
21	25	121	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
22	23	156	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
23	17	21	DUCKTALES: DUCK TO THE FUTURE Walt Disney Home Video 449	1989	14.95
24	16	21	DUCKTALES: LOST WORLD WANDERERS Walt Disney Home Video 450	1989	14.95
25	18	171	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.

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAILABILITY
MISS FIRECRACKER (PG) Holly Hunter, Tim Robbins, Mary Steenburgen HBO/\$89.95	10/23/89 (11/08/89)	\$1.6 (211)	Poster, Counter Display
OBSESSED (NA) Saul Rubinek, Alan Thicke, Colleen Dewhurst New Star/\$89.95	10/25/89 (11/15/89)	NA (NA)	Poster
THE RAINBOW (R) Sammi Davis, Glenda Jackson Vestron/\$89.98	1/25/89 (11/15/89)	\$0.444 (13)	Poster
TEEN WITCH (PG) Robyn Lively Media/\$89.95	10/25/89 (11/08/89)	\$0.015 (30)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

BATTLE ROYAL Devious Diva, Tornado Red Fox Hills/\$29.95 Prebook cutoff: 10/25/89; Street: 11/8/89	FUTURE FORCE David Carradine AIP/\$79.95 Prebook cutoff: 10/17/89; Street: 11/1/89
DEADLY POSSESSION Penny Cook Vestron/\$79.98 Prebook cutoff: 10/25/89; Street: 11/15/89	MASTER OF DRAGONARD HILL Oliver Reed, Eartha Kitt Media/\$79.95 Prebook cutoff: 10/25/89; Street: 11/8/89
THE DICEMAN COMETH: ANDREW 'DICE' CLAY LIVE Andrew 'Dice' Clay Vestron/\$59.98 Prebook cutoff: 10/25/89; Street: 11/15/89	TROUBLE IN PARIS Barbie Carradine Media/\$29.95 Prebook cutoff: 10/25/89; Street: 11/8/89

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.

Vid Promo Co. Specializes In Offering Retailers Fun And Games

BY JIM BESSMAN

NEW YORK Three bombs are needed to Crack The Video Vault—that is, three bomb symbols scratched out in any order on the new video store “instant winner” game.

Run by Video Promotions Ltd., of Beaverton, Ore., the game employs the popular scratch-off setup used in mass-scale promotions by the corporate likes of McDonald's. The difference between Video Vault and the hamburger chain, according to game creator Bruce Franzen, is that the Vault is “made up of a lot of little guys,” which translates to 350 stores nationwide.

Here's how it works: \$120 buys a

box of 1,000 scratch-off tickets (bigger orders get discounts), 200 of them awarding two-for-one rentals (good Monday through Thursday); 125 offering three-for-two rentals (good any day); 10 giving one free rental; three good for a T-120 tape; two handing out a package of Movietime microwave popcorn; and one bestowing an ounce of silver.

The tapes, popcorn, and silver giveaways are supplied by Video Promotions. Also kicked in, but spread randomly throughout the 2 million total disbursed tickets, are cash prizes in \$1,000, \$500, \$20, and \$10 amounts, together with VCRs and a case of T-120 blank tapes.

Video Promotions originally sold the idea itself, but now uses small-

time regional distributors.

“It's usually guys with a couple of tape lines or used tapes who call on video stores regularly,” says Franzen, who operates Video Pro-

‘They’re fun and inevitably build traffic’

motions in his Command Performance Video store. “It was hard for us to do, because it's a gambling-type concept, and I suppose people perceive it as a scam.”

Current distributors include Video West in Sacramento, Calif.; R.K.I. Associates in Cheney,

Wash.; All Around Video in Hookset, N.H.; Video Promotions in Ocala, Fla.; and Video Store Services in Ottawa.

Franzen originated the concept in 1986 “as an alternative to retailers just running coupon offers all the time.” Prior to Crack The Video Vault, Franzen ran Million Dollar Video Sweep, Video Gold Rush, and Video Treasure Chest. He claims that 1,000 stores have participated since the beginning, and that three other companies have picked up on the idea this year and are operating similar promotions.

“The games are fun and inevitably build traffic,” Franzen says. “They also create customer loyalty, which is tough to do in video. They give people a reason to come to your store first.”

Besides appealing to a loyal customer base, Franzen says that the games help out during March-April and September-October slow periods, especially with the multi-

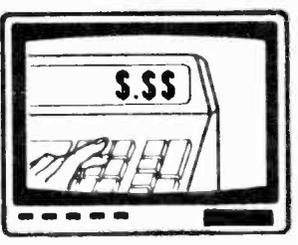
ple-rental stimulus. While the current Video Vault game ends in three months, he says that its successor is currently being conceptualized.

Meanwhile, a budget game called Video Hot Slots starts up in three weeks. It lacks the instant prizes other than the cash awards, which are smaller in amount.

“Being a retailer myself, these games help tremendously in creating loyalty,” Franzen says. “You don't want to do the crazy things people are doing, like reducing prices.”

Along with new game plans, Franzen is in the process of obtaining three new stores to go with his Command headquarters. He says he is negotiating with a chain with more than 100 convenience stores in the Northwest, and hopes to lease room for “Top 20” video sections, perhaps under the name Video Tidal Wave.

STORE MONITOR



by Earl Paige

SELL-THROUGH SURGE: The spate of big sell-through titles fueled plenty of discussion during the Sept. 26-Oct. 5 blitz of 47 meetings staged by trade group Video Software Dealers Assn. Three of the fall's big titles—“The Wizard Of Oz,” “The Land Before Time,” and “Bambi”—were already on the street as dealers huddled in 26 states.

One strong trend noted at many meetings is that “if it's a rebate or some coupon they have to mail off or take to another store, they don't care. The offer has to be immediate, right then and there,” says David Earle, head of the Northern Alabama Chapter and of Video Station in Decatur.

At three-store Video Droid, Mill Valley, Calif., Don Wieties, manager, agrees with Earle's assessment. “So many customers remember that they never sent in coupons last year,” he says. Like others, Wieties says free rentals are “automatic” and customers are receptive. Repeatedly, dealers relate how they're finally discovering that prepaids offer them some edge vs. the big discount chains, price-club type outlets, and software webs (Billboard, Oct. 14).

The broadened channels of distribution and added promotion were often mentioned at VSDA gatherings; in Alabama, Earle says VSDA chapter members report actual copies of “The Land Before Time” being on sale in Pizza Hut.

In Austin, Texas, Edward Gartner, a manager at Home Video Plus Music, says customers report “Cinderella” being available on the Disney Channel and “tell us they'll wait and tape ‘Bambi’ and ‘Who Framed Roger Rabbit.’” In a Houston Chronicle ad, Phar-Mor Drugs promoted “Bambi” in conjunction with four products, says Herb Wiener, co-owner of Home Video Plus Music. He says counting \$3 off on Crest, \$2 off on Coca-Cola, a \$1 coupon on Mars candy, and another dollar deal on Act II popcorn, “it brought ‘Bambi’ down to \$6.88 net.”

Street-date violation became a topic at the Spokane Chapter meeting Sept. 27, says Tom Daugherty, president. On the same date, Lorna Gillette, head of five-store House Of Video, Burley, Idaho, presided at the Idaho Chapter meeting where the subject of violations also came up.

“I explained how I had canceled receipts from K mart four days before ‘Land Before Time’ was due out,” Gillette says. “I am pleased that they're sanctioning wholesalers, but it remains to be seen how effective this will be.” In New Mexico, chapter head Lynne Landers, who also heads two-store Video Place in Albuquerque, lauded suppliers' quick action. “I sent eight Wal-Mart receipts to MCA on purchases

I made Sept. 8, six days ahead of ‘Land Before Time's’ street date,” she says.

Dealers relate different experiences with each title. At two-store North Of Hollywood, Hayden Lake, Idaho, Spokane chapter head Daugherty says, “We have 50 ‘Bambis,’ which is very respectable up here. We prebooked it at \$19.95 but now sell it at \$26.99 with two free rentals.” Daugherty adds: “‘Land Before Time’ sells better after people have rented it, and ‘Wizard Of Oz’ had to depend on media hype—this isn't the first time it's been out.”

THE SHOE FITS: Some of the promotions being staged as U.S. dealers luxuriate with five big sell-through titles for the fourth quarter are proof that video specialty stores are into more than rentals, says Gary Delfiner, VP of promotions at West Coast Video/National Video. The web has one campaign built around “The Wizard Of Oz,” offering a prize of a pair of ruby red slippers, “valued at \$50,000,” Delfiner says, tongue-in-cheek. “There's only three pair of them in existence.”

PIRACY PIPELINE: Southern California video dealers are optimistic that the consumer can ultimately be enlisted to combat piracy, so rampant “this one guy brags he will ship UPS and guarantees shipment the weekend before street date,” said an irate Jackie Domenici at the Southern California Chapter meeting. “That's a studio problem,” Domenici said of the bold alleged pirate who was almost identified when he attempted to make a sale at Domenici's Check-It-Out store in Anaheim. “This guy is active. I know some of you are going to hear of him,” she told a meeting that was often enlivened by pointed debate between the audience and a panel that included top anti-piracy official Tom Sheil, senior staff supervisor of the Motion Picture Assn. of America.

Indeed, consumers shopping at Video Village, a Pico Rivera, Calif., store, alerted owner Bob Menard to alleged bogus copies of “Skin Deep” and “The January Man,” which Menard displayed to the panel at the meeting. “I think there is a very sophisticated piracy ring operating,” Menard says. “They kind of sound out stores. Someone calls first and determines if the owner or buyer might be receptive. Then they send someone else in.” Menard invites customers to watch for pirated tapes “as part of a consumer protection program we have in the store. People will cooperate when they understand we are really working to provide better-quality tapes and keep a good selection.”

Sid Spinak, a chapter director and head of Video Zone, a Newport Beach, Calif., store, believes the issues of defective tapes and piracy can be addressed simultaneously. In an open letter to the chapter sent to Lou Berg, VSDA president, Spinak stressed the tie-in of “frivolous copyright infringement” as occurring when dealers attempt to repair a defective tape. Spinak also believes as consumers respond to the whole issue of eliminating defective tapes, they can

(Continued on page 53)

PIRATE PROBLEM PROBED AT VSDA CHAPTER MEET

(Continued from preceding page)

MPAA boasts as the biggest ever—an Aug. 25 raid on six stores netting 9,967 tapes valued at \$500,000 (Billboard, Sept. 9).

In pointing to the L.A. area as the target of 60 out of 154 raids this year, MPAA also announced action against 16 more stores between Aug. 25 and Sept. 16. (Billboard, Oct. 14).

Despite all this activity, panelists here were challenged about how slowly investigations proceed—and how, after a raid, a store might be taping illegal copies “within 15 minutes,” said Jackie Domenici, who runs Check-It-Out, Anaheim.

Tom Sheil, senior staff supervisor, MPAA, stressed how tougher laws could assist the anti-piracy battle—especially by lowering the 1,000-copy-per-title requirement that defines a felony in many statutes—so “if someone were running only 100-150 copies,” action could be taken.

Another impediment is that, in many cases, only tapes of MPAA member studios can be seized; so, in theory, piracy might indeed continue after a raid on nonmember product. This is why MPAA formed the Coalition Against Video Theft, now numbering 26 additional member companies, so that raids might “allow us to virtually seize all goods.”

MPAA is attempting to expand the scope of seizure through “a very heavy educational effort” to urge suppliers to register copyrights, Sheil said. “If it's not registered, it can't be seized.”

Sheil also took issue with chapter director Sid Spinak, operator of Video Zone, Newport Beach. Spinak said suppliers not joining CAVT or not bothering to register copyrights “are just saying it's open season for pirates.” Sheil countered by arguing that registration is more a case of “educating” any supplier that has interest in theatrical exhibition of product “and recognizes the value of registration.”

Under intense questioning was panelist Scott Attebery, detective/sergeant of the South Gate Police

Department and the man who headed up the Aug. 25 six-store raid. He detailed how local law enforcement can be strapped. Attebery disputed any contention that video piracy is a “crime that no one cares about.”

Attebery told how his small department dug in on a five-month investigation that ultimately involved “14 detectives. That's all I have.” Even tougher, however, was proving intent, a requirement when the case went to the Los Angeles District Attorney's office, said Attebery.

He explained how some of the suspected pirates “volunteered to be interviewed. Without those cop-outs, it would have been difficult” to obtain felony prosecutions, successfully gained in three of six arrests.

Sheil confronted an attendee who said he rebuffed an offer at his store from a suspected piracy ring. Sheil said, “It doesn't do much good” to refuse an offer “and then expect me to do something.” Instead, Sheil said MPAA will finance such purchases to gain leads.

Spinak and others sought to tie in piracy with the defectives issue, now being addressed by VSDA, by inspiring store operators to ask customers to be watchful and report suspected piracy activity. As an example, customers of Video Village in Pico Rivera, Calif., alerted owner Bob Menard to a store where copies of “Skin Deep” and “The January Man” were obtained.

The two tapes, examined by the panel, were so near to the originals that English suggested they might be sent to the VSDA laboratory in New Jersey, where sophisticated copies can be technically examined.

Domenici urged attendees to suggest that video store customers file class action suits. “Make it appear economically feasible for them. If the case is collectible, they'll get it,” she said. As for dealers uniting, she said, “We are in the process of doing just that,” mentioning the possibility of organizing a class action suit.

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2 Plead Guilty To Piracy N.J. Store Owners Netted In Raid

BY BRUCE HARING

NEW YORK Two New Jersey video store owners have pleaded guilty to charges of forgery and criminal simulation in connection with a Motion Picture Assn. of America movie-pirating investigation conducted with federal authorities.

Antonio Carvalho, owner of East Coast Video in Clark, N.J., and Jose Victor Rego, owner of East Coast Video in Westfield, N.J., admitted in state Superior Court that they had taken part in a pirating scheme that knocked off such popular titles as "Dirty Dancing."

A raid last March by New Jersey authorities resulted in the seizure of more than 150 frontline videos, according to Union County, N.J., assistant prosecutor Brian Gillet. Police also seized an eight-foot, specially constructed optic laser scanner and printer worth more than \$30,000. Gillet said the device was used to reproduce copyrighted label titles to be placed on duplicated tapes.

Police said records and other evidence seized during the raids indicated that hundreds of bogus videotapes were produced using the equipment.

No date has been set for sentencing in the matter.

STORE MONITOR

(Continued from page 50)

help identify stores suspected of dealing pirated copies.

VSDA's handout, "Is It Genuine Or An Illegal Duplicate?," was available at every table of the chapter meeting, and chapter president **John English** said 5,000 were supplied. "We're encouraging members to give them to the public."

MPAA's Sheil said his officers are often as frustrated as dealers, recalling one case where 64 VCRs were seized. "A very nice haul," he said of one raid. But a judge determined the software product seized in the store was not from MPAA member studios "and we had to take all those VCRs back."

Sheil sought to correct what he called "many misperceptions," including trade media reports that MPAA is trying to make a name via wholesale actions that often result in only a few tapes seized. The problem, Sheil says, is it appears a targeted store might seem insignificant; but often, only a few tapes are from MPAA member firms or are registered with the copyright office even though many more might have been seized. Sheil promised more studios are coming aboard via the **Coalition Against Video Theft**, whose membership now numbers 26.

He also urged lobbying lawmakers to lower a 1,000-per-title requirement in seizures.

Law enforcement agencies are also becoming cynical, confessed fellow panelist **Scott Attebery**, a detective with the South Gate Police Department. Attebery led a raid with MPAA investigators that allegedly was the largest in home video history.

"When Tom said we would need several trucks, I didn't believe him," Attebery said. "We had just been on a raid in an audio [cassette] case that only netted 24 tapes." However, Attebery said he became a believer when the first store in the South Gate sweep involved 3,600 pieces (the total haul was nearly 10,000 tapes from six stores).

AVA HITS PIRACY: **American Video Assn.**, the Chandler, Ariz.-based independent store buying cop, is also vowing to aid its members in the piracy battle, says **Michael Weiss**, just hired as executive VP/chief operating officer and successor to retiring **John Power**,

AVA founder. Weiss was on the panel at the Southern California chapter meeting, and said it is the independent store owners "who really get hurt" and who sometimes fight back by duping copies themselves.

English, who is also an AVA director and head of **MultiVideo** in Bellflower, Calif., echoed the anger of many attendees, saying, "The studios don't think we have a problem. They are as quiet on this issue as they have been on the defectives [issue]. It is the indie who is often involved and the indie who is getting killed by piracy. I doubt if **Blockbuster** or **Wherehouse** has anyone in their back rooms duplicating tapes."

BEFORE VSDA: There was once a video dealers organization called **Video Software Retailers Assn.**, short-lived but recalled when **John Pough** was honored Oct. 3 by the chapter he founded and led, the **Southern California Video Retailers Assn.** The group eventually became VSDA's first chapter. In introducing Pough, who opened **Video Cassettes Unlimited** in Santa Ana in 1978, present chapter head **John English** said, "In those days, supply was uncertain and in some corners rental was illegal." Pough reflected that in organizing VSRA, he originally got together in Chicago with Weiss (who started out in 1978 with **That's Entertainment**, which later folded), with the two ultimately founding the **Los Angeles Chapter** in 1985.

Pough recalled, "Neither one of us had much money. After we closed Mike's store, we decided to go out to eat and didn't even have enough for a Chinese dinner." Weiss lauded Pough as one of the industry's "unsung heroes, a grass roots leader." Ultimately drawn to VSDA and serving eventually as president, Pough paid tribute to his wife, **Carol**, now VSDA VP.

VSDA CHAIN RATE HIT: In opening the Southern California Chapter meeting, English criticized VSDA's membership-fee structure. "It's not fair that these big chains pay \$25 per store only up to 10 stores. It should continue at \$25 per store up to as many stores as they have. We're working on this locally."



Above, Carl Bellini, Erol's president and chief operating officer, addresses the convention, while, in photo below, company founder and chairman of the board Erol Onaran addresses Erol's managers and vendors at a gala dinner with a Christmas theme.



Erol's
SINCE 1963



Bob Morick, Erol's VP of marketing and merchandising, presents the Erol's video-sell-through vendor-of-the-year award to MGM Home Video's Randy Chambers and Kathy Gilbert.

EROL'S MAKES MAGIC AT COMPANY'S ANNUAL MEET



Beth Beard, Erol's sale tape manager, illustrates movie merchandising in one of seven seminars during the company's "MAGIC '89" convention, held Sept. 18-20.



Heidi Diamond, Erol's director of marketing services (foreground) and Janet Egolf, manager of Erol's art department (rear), hold a sit-down briefing for fellow executives. Taking it in, from left, are Bellini and Troy Cooper, VP of Erol's video club sales and operations division.



Heidi Diamond, Erol's director of marketing services, revealed fourth-quarter advertising plans as well as a new-image advertising campaign.

TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
★★ NO. 1 ★★							
1	1	5	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
2	2	6	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
3	4	7	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
4	3	9	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
5	5	5	BILL & TED'S EXCELLENT ADVENTURE	Orion Pictures Nelson Home Entertainment 8741	Alex Winter Keanu Reeves	1988	PG
6	8	3	HER ALIBI	Warner Bros. Inc. Warner Home Video 11835	Tom Selleck Paulina Porizkova	1989	PG
7	12	3	COUSINS	Paramount Pictures Paramount Home Video 32181	Ted Danson Isabella Rossellini	1988	PG-13
8	9	4	SKIN DEEP	Morgan Creek Productions Media Home Entertainment M012336	John Ritter	1989	R
9	7	8	THE 'BURBS	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG
10	6	10	MISSISSIPPI BURNING	Orion Pictures Orion Home Video 8730	Gene Hackman Willem DaFoe	1988	R
11	13	3	FLETCH LIVES	Universal City Studios MCA Home Video 80181	Chevy Chase	1989	PG
12	11	4	THE JANUARY MAN	CBS-Fox Video 4759	Kevin Kline Susan Sarandon	1989	R
13	10	12	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R
14	23	3	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G
15	34	2	CYBORG	Cannon Video Warner Home Video 31030	Jean-Claude Van Damme	1989	R
16	14	16	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG
17	20	3	JACKKNIFE	Kings Road Entertainment HBO Video 0213	Robert De Niro Ed Harris	1988	R
18	18	14	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG
19	15	15	DIRTY ROTTEN SCOUNDRELS	Orion Pictures Orion Home Video 8725	Steve Martin Michael Caine	1988	PG
20	21	5	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR
21	17	6	DISORGANIZED CRIME	Touchstone Pictures Touchstone Home Video 951	Corbin Bernsen Lou Diamond Phillips	1989	R
22	16	11	TRUE BELIEVER	RCA/Columbia Pictures Home Video 6-25012	James Woods Robert Downey, Jr.	1989	R
23	24	4	DREAM A LITTLE DREAM	Vestron Pictures Inc. Vestron Video 5306	Corey Feldman Corey Haim	1989	PG-13
24	19	6	RED SCORPION	SGE Home Video 12001	Dolph Lundgren	1989	R
25	22	9	THE FLY II	CBS-Fox Video 1725	Eric Stoltz Daphne Zuniga	1989	R
26	25	10	HEATHERS	New World Entertainment New World Video A88041	Winona Ryder Christian Slater	1988	R
27	NEW ▶		LEAN ON ME	Warner Bros. Inc. Warner Home Video 11835	Morgan Freeman	1989	PG-13
28	29	6	TAP	Tri-Star Pictures RCA/Columbia Home Video 70143-5	Gregory Hines Sammy Davis Jr	1989	PG-13
29	26	11	WHO'S HARRY CRUMB?	Tri-Star Pictures RCA/Columbia Home Video 6-27013	John Candy	1989	PG-13
30	35	14	THE LAST TEMPTATION OF CHRIST	Universal City Studios MCA Home Video 80885	Willem DaFoe Barbara Hershey	1988	PG
31	27	13	COCOON: THE RETURN	CBS-Fox Video 1710	Don Ameche Wilford Brimley	1988	PG
32	33	17	MY STEPMOTHER IS AN ALIEN	Weintraub Ent. Group RCA/Columbia Home Video 6-21028	Dan Aykroyd Kim Basinger	1988	PG-13
33	NEW ▶		BAMBI	Walt Disney Home Video 942	Animated	1942	G
34	39	12	THE BOOST	Hemdale Film Corp. HBO Video 0230	James Woods Sean Young	1989	R
35	NEW ▶		FAREWELL TO THE KING	Orion Pictures Orion Home Video 8724	Nick Nolte	1988	R
36	28	20	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R
37	32	4	WINGS OF DESIRE	Orion Pictures Orion Home Video 5042	Bruno Ganz Otto Sander	1987	PG-13
38	31	16	ALIEN NATION	CBS-Fox Video 1585	James Caan Mandy Patinkin	1988	R
39	36	9	1969	Atlantic Releasing Corp. Media Home Entertainment M012482	Robert Downey, Jr. Kiefer Sutherland	1988	R
40	37	10	POLICE ACADEMY 6: CITY UNDER SIEGE	Warner Bros. Inc. Warner Home Video 11873	Bubba Smith Michael Winslow	1989	PG

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

VIDEO RETAILING



Charity Sale. Don Cahill's Applause Video outlet in Kansas City, Mo., managed to combine charity work with profit by raising a circus tent during its first Video Weekend Tent Sale. Inventory was marked down, and consumers enjoyed free refreshments while playing several games to raise more than \$1,600 for the Lost Child Network, for which Cahill serves on the board of directors.

SELL-THROUGH DOMINATES 9TH WAXWORKS CONFAB

(Continued from page 49)

the manufacturer reps counseled video retailers to practice more imaginative salesmanship to offset the price discrepancy.

"I don't think you really want the person who's going into the Wal-Marts and K marts," said Martin Weinstein, VP of sales and marketing for Turner Home Video. "[When I want a video]," he added, "I don't want to park in a lot the size of a football field. I don't want to wait in line 20 minutes." He urged store owners to cultivate a clientele not activated by price alone.

Weinstein reported that his company has sold \$5 million worth of sell-through tapes this year, drawing entirely on the already licensed RKO film library. He said that even though many of the RKO titles were on the market at \$9.98, Turner repackaged them and sold them successfully for \$19.98. The repackages carried an "archival version" tag, and some titles were offered in colorized format. However, Weinstein said, the colorized ones accounted for less than 10% of sales.

Gary Jones, VP of sales for Republic Home Video, told the retailers that they might think of using hot sell-through titles in the same way mass merchants do, as loss leaders that will lead to other purchases.

Bill Hickman, VP of video distribution for MCA, noted that retailers should be cautious about the number of sell-through titles they stock, but added that customers should be made aware that other titles can be specially ordered.

Most of the manufacturing reps said that store owners should look to their distributors for advice on which "classic" movie sell-through titles to order. In addition, they said, distributors are in a position to make special price deals with stores just getting into sell-through.

Kirk Kirkpatrick, WaxWorks' VP of video sales, said his company is putting together a large annotated catalog of available titles that can be used as a basis for ordering and can also be sold to consumers. He estimated it would be ready in early 1990.

All the sell-through speakers advised the retailers to educate them-

selves on movie titles and movie history as a way of being more useful to customers.

A speaker from the floor suggested that store owners should "create a shop concept" that clearly separates their rental from their sell-through sections.

In a panel-and-audience discussion about home video in the '90s, the participants agreed that sell-through would be the next big thing; that laserdisk is ready to make a breakthrough; that there will be more competition for consumer dollars; that consumers will demand more convenience; and that consolidation will result in fewer distributors, retailers, and independent producers.

Stewart Snyder, VP of sales and distribution for IVE, predicted that retailers will deal with more blockbusters but fewer titles in the '90s. He said that during the mid-'80s, there were some 600 movies produced each year. That number, he added, has dipped to about 400 titles. "But that means bigger budgets and better-quality films," he noted.

Several retailers in the audience called for more trailer material. One dealer said that titles included on these preview reels increase his rentals by 30%-40%. He suggested that the studios do their own regular preview compilations instead of relying on such services as Video Pipeline.

A show of hands in the audience revealed that most would be willing to pay \$5 for a two-hour trailer. Some suggested that the trailer be free with a purchase of a given number of titles.

One retailer complained that the preview reels she gets contain so much sex, violence, or profane language that she cannot use them in her family-oriented store. Another store owner agreed and said he was building a special booth for those who want to see such trailers.

Among the other complaints that surfaced at the session were the effects of piracy, defective and damaged videos, and street dates that were not honored by the competition or enforced by the manufacturers.

MGM/UA Home Video To Release Classic Films

AND THE WINNERS ARE... The 1955 film "The Blackboard Jungle," starring Glenn Ford, Sidney Poitier, Vic Morrow, and Anne Francis, was the hands-down vote-getter in MGM/UA Home Video's 10-title Consumer's Choice promotion, which allowed the public to select unreleased titles from the studio's sizable vault for home video release.

Earlier this year, MGM/UA Home Video director of programming **George Feltenstein** put together a list of about 80 potential candidates that he considered "worthy of release" (Billboard, July 15). That selection was narrowed to 25 based on input from 175 national film and film/video critics. Subsequently, the studio converted the list into a "ballot ad" that ran in Us, Premiere, and Video Magazine.

The other titles chosen include the 1953, five-Oscar-nominated "Julius Caesar" with John Gielgud and Marlon Brando; the



by Jim McCullaugh

1956 "The Killing," directed by Stanley Kubrick; the 1952, seven-Oscar-nominated "Moulin Rouge," directed by John Huston; the 1938 "Boys Town," with Mickey Rooney and Spencer Tracy; the 1965 "How To Murder Your Wife," with Jack Lemmon; the 1932 "Dr. Jekyll & Mr. Hyde," restored to include 17 minutes of censored material; the 1956 "King Solomon's Mines," with Stewart Granger; the 1956 "Lust For Life," with Kirk Douglas; and the 1962 "Sweet Bird of Youth," with Paul Newman. Each title is listed at \$19.95; street date is Dec. 5.

B-TITLE PLANS: Some retailers are wondering if there's a trend as several small independent suppliers are offering B and C titles under what amounts to a consignment plan. One firm, **International Video Presentations**, has been in touch with **Tom Daugherty**, chairman of the **American Video Assn.** and head of the **Spokane Video Software Dealers Assn.** chapter.

Daugherty says, "Two other names that are popping up are **Retailers Can't Lose** and **Mercury Distributors**, but I haven't talked to either. Other dealers around the country are reporting on these types of proposals." Daugherty is under constraint to protect IVP's test program. All he will say about IVP is that product is put in the store with no initial investment or signed agreement. Rental revenue is shared on a monthly basis.

ACADEMY Entertainment, the Vermont-based independent, is looking to raise its profile considerably with a sizable acquisitions

budget for prebuys, co-production ventures, and the opening of a Los Angeles office, according to president **Robert Baruc**.

The 5-year-old supplier, whose parent is video distributor **Artec**, now boasts a 200-title catalog and an ascending sales curve. Baruc puts 1985 sales at \$750,000, 1986 at \$2.5 million, 1987 at \$10 million, 1988 at \$13 million, and projects a "conservative" \$20 million for 1989.

Upcoming video releases include "Heavy Petting," which is in theaters throughout the country, and "Apartment Zero," which just opened in Seattle to good reviews.

Next year, he says, the company will have its "first major national theatrical release" in "Dealers," starring **Rebecca DeMornay**. **Skouras** will be the theatrical distributor.

In fact, says Baruc, Skouras and Academy have "partnered up" in acquiring rights to several films. Academy has also bought the video rights to Jon Voight's next film, "Eternity," opening theatrically in early 1990. The firm is also "talking to Cinecom and Miramax about doing films together." In addition, he says, the company has "begun to maintain relationships" with such other independent production forces as Avenue, Island, Circle, Four Seasons, and Hemdale.

"This year we started getting into the 30,000-50,000 unit range with such films as 'Aria,' 'White Hot,' 'One Man Force,' and 'Witchcraft,'" he says. Next year "we're looking at 50,000-120,000 units on titles. Stores consider the 80,000-90,000 unit range A or A minus material. Our release pattern will be one release a month consisting of two films."

The company has been slowing building distribution during the last year, having in the past "run into some resistance" because wholesaler **Artec** is the parent company, "but we've just put on the last major distributor in the country, **Commtron**. Now we are carried by every major wholesaler." On the retail side, Baruc says the company will continue to entice dealers with cash discounts, a policy that "has worked very well."

FIELD OF HITS: **MCA Home Video** will have an A-title-laden 1990, thanks to a surging theatrical hot streak by studio parent **Universal**. The studio has had three of the top five box office hits in the U.S. with the recent "Sea Of Love," "Uncle Buck," and "Parenthood" (see Box Office, page 56).

(Continued on next page)

Special-Interest Vid To Soar In '90 Sales Of 38.5 Mil Units Are Projected

BY MOIRA McCORMICK

CHICAGO In 1990, special-interest home video titles are expected to account for 38.5 million units sold, or \$420 million. Sales this year of special-interest videos—excluding the children's category but including exercise, sports, instructional, and others—were 27.2 million units, which translated to \$325 million for program owners.

These figures were presented by **Dick Kelly**, president of the Cambridge Group, at the International Tape/Disc Assn.'s second annual "Super Seminar On Special-Interest Video," held Oct. 4-5 at the O'Hare Westin Hotel in suburban Chicago. A total of 95 people, most of them video producers and tape duplicators, attended the two-day seminar.

The growth forecast by Kelly has significant implications for prere-

corded cassette duplicators. Kelly stated that "the future of duplicating is in sell-through priced under \$30." He supported that statement with these figures: in 1989, 40 million-45 million sell-through videos priced at above \$30 were dubbed, and below that price point, 166 million units were dubbed.

Kelly presented further sets of figures illustrating percentage of profits for both a \$19.98 video and a \$9.95 title, and concluded, "To break even, with an average operating cost of \$400,000 and assuing a 60/40 split between retail and direct response sales, a \$19.98 title would break even at 102,000 copies sold." However, a \$9.95 video would have to sell 576,000 units to break even, Kelly added.

This year, video specialty stores are estimated to account for 30% of sell-through revenues. Mass merchandisers account for 17%, super-

markets for 5%, other distribution channels for 17%, and direct response for 31%.

"In 1989, 62% of special-interest video, excluding the exercise and children's categories, [is being] sold through direct response," said Kelly. "For 1990, we're estimating the first figure will be 34%. Direct response will be the dominant source of your revenue. Retail is not up to speed or on target" with sell-through.

As for standard distribution channels, 90,000 retail outlets carry video at present; a potential 221,000 outlets could handle video, according to Kelly's figures. Of 11,000 mass merchandisers, 1,000 carry video; of 18,000 supermarkets, 8,000 carry video; of 25,000 museum stores, gift shops, etc., 5,500 carry video; and of 60,000 convenience stores, 11,000 carry video.

(Continued on page 60)

FOR WEEK ENDING OCTOBER 21, 1989

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TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
Compiled from a national sample of retail store sales reports.								
1	1	5	RAIN MAN	MGM/UA Home Video Pioneer LDCA, Inc. 101648	Dustin Hoffman Tom Cruise	1988	R	29.95
2	2	7	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲ ◇	Turner Entertainment Co. Pioneer LDCA, Inc. ML101656	Judy Garland Ray Bolger	1939	G	24.95
3	3	7	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R	24.98
4	6	11	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R	24.98
5	5	29	DIE HARD	CBS-Fox Video Pioneer/Image Ent. 1666-80	Bruce Willis Bonnie Bedelia	1988	R	39.95
6	NEW ▶		THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	PG	49.98
7	4	5	STAR WARS	CBS-Fox Video Pioneer/Image Ent. 5023	Mark Hamill Carrie Fisher	1977	PG	69.95
8	13	5	THE NAKED GUN	Paramount Pictures Pioneer LDCA, Inc. 32100	Leslie Nielsen	1988	PG-13	34.95
9	9	13	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG	24.98
10	10	19	COMING TO AMERICA	Paramount Pictures Pioneer LDCA, Inc. 32157	Eddie Murphy Arsenio Hall	1988	R	34.95
11	7	11	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG	34.98
12	11	51	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
13	15	3	THE 'BURBS	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG	34.98
14	RE-ENTRY		RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	34.95
15	8	15	GHOSTBUSTERS	RCA/Columbia Pictures Home Video Criterion Collection	Bill Murray Dan Aykroyd	1984	PG	49.95
16	19	5	TORCH SONG TRILOGY	RCA/Columbia Pictures Home Video Inc. 32829	Harvey Fierstein Anne Bancroft	1988	R	39.95
17	16	3	BILL & TED'S EXCELLENT ADVENTURE	Orion Pictures Pioneer LDCA, Inc. 8741	Alex Winter Keanu Reeves	1988	PG	34.98
18	14	17	BIG	CBS-Fox Video Pioneer/Image Ent. 4754	Tom Hanks	1988	PG	39.95
19	18	25	WILLOW	LucasFilm Ltd. Image Entertainment 11819	Val Kilmer Joanne Whalley	1988	PG	39.95
20	17	11	WOODSTOCK	Warner Bros. Inc. Warner Home Video 11762	Various Artists	1970	R	39.98

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

THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Black Rain (Paramount)	6,503,065	1,610 4,039	1	19,236,379
2	Sea of Love (Universal)	6,158,565	1,323 4,655	2	30,020,405
3	Uncle Buck (Universal)	2,701,800	1,710 1,580	6	53,208,893
4	Parenthood (Universal)	2,629,600	1,384 1,900	8	81,702,263
5	Johnny Handsome (Tri-Star)	2,437,642	812 3,002	—	2,437,642
6	When Harry Met Sally ... (Columbia)	1,961,676	1,162 1,688	11	80,795,888
7	In Country (Warner Bros.)	1,369,762	606 2,260	2	1,472,760
8	sex, lies and videotape (Miramax)	1,368,443	534 2,563	8	17,173,786
9	Turner & Hooh (Buena Vista)	1,314,747	1,062 1,238	9	65,501,165
10	Lethal Weapon 2 (Warner Bros.)	1,227,039	1,131 1,085	12	141,872,763
11	The Abyss (20th Century Fox)	1,206,035	1,192 1,012	7	51,361,458
12	Kickboxer (Cannon)	1,001,101	836 1,197	3	11,418,861
13	Batman (Warner Bros.)	877,891	783 1,121	14	245,893,171
14	Honey, I Shrunk the Kids (Buena Vista)	825,503	833 991	14	124,160,085
15	Dead Poets Society (Buena Vista)	741,204	794 934	17	91,238,162
16	Shirley Valentine (Paramount)	542,029	162 3,346	4	2,776,663
17	Welcome Home (Columbia)	442,240	192 2,303	—	442,240
18	Indiana Jones & Last Crusade (Paramount)	400,148	348 1,150	18	194,179,299
19	The Package (Orion)	373,782	480 779	5	9,261,538
20	Millennium (20th Century Fox)	358,808	293 1,225	5	5,142,621
21	Weekend at Bernie's (20th Century Fox)	323,860	529 612	12	28,852,645
22	War Party (Hemdale)	299,356	347 863	—	299,356
23	Lock Up (Tri-Star)	257,685	419 615	8	21,080,341
24	Ghostbusters II (Columbia)	253,869	388 654	15	111,431,036
25	Nightmare on Elm Street 5 (New Line)	241,955	306 791	7	21,374,368
26	River of Death (Cannon)	237,548	280 848	—	237,548
27	Casualties of War (Columbia)	225,065	459 490	6	18,080,522
28	A Dry White Season (MGM/UA)	172,371	17 10,139	1	479,329
29	Do the Right Thing (Universal)	169,150	199 850	12	25,655,211
30	Field of Dreams (Universal)	148,330	326 455	23	61,380,135
31	Peter Pan (Buena Vista re-issue)	136,044	345 394	11	28,200,493
32	The Adventure of Milo & Otis (Columbia)	125,404	220 570	5	2,554,759
33	Relentless (New Line/CineTel)	114,545	231 496	4	6,658,925
34	Romero (Four Seasons)	103,151	51 2,023	5	656,578
35	Girl in the Swing (Millimeter)	102,654	26 3,948	—	102,654
36	Star Trek V: The Final Frontier (Paramount)	99,521	121 821	16	51,594,197
37	2nd Animation Celebration (Expanded)	96,457	14 6,889	9	715,272
38	The Little Thief (Miramax)	72,634	16 4,540	5	369,619
39	Blood Fist (Concorde)	56,022	48 1,167	1	234,286
40	Cheetah (Buena Vista)	47,752	254 188	6	7,813,632

Pioneer LDCA Inks Deal With RCA/BMG Music Vid Titles Will Be Released On Laserdisk

BY CHRIS MCGOWAN

LOS ANGELES Pioneer LDCA Inc. has announced an exclusive multiyear, multititle agreement with RCA Records and its parent company, BMG Music, to manufacture RCA/BMG music video product in the laserdisk format and distribute it through the Pioneer Artists label. In addition, the two firms will be involved in a variety of music video co-productions over the next two years.

The first two releases under the new pact will be "Lita" (with Lita Ford) and "The Haunted Fishtank" (with Love & Rockets), set to bow this fall at \$24.95 each.

"Prices on software and players are coming down, which will enable us to reach a whole new consumer base," commented Pioneer Artists division manager Steven Galloway at a Pioneer LDCA press conference staged at a surround-sound laserdisk theater Oct. 6 in the Del

Amo Mall, Torrance, Calif. The theater was there as part of Pioneer's Light Years Ahead promotional mall tour.

"We're reaching teenagers. The laserdisk is no longer just a rich man's toy," continued Galloway. "We're releasing all types of music and these first two [BMG] titles are indicative of the new type of programming we're putting out." Galloway feels that the \$24.95 ticket is an effective price point to entice the rock audience, which has been slow to embrace the laserdisk format in video. Galloway estimates that 10-12 BMG titles will be released by Pioneer artists on laserdisk in the course of the next eight months.

The first Pioneer Artists/BMG co-production will involve RCA Novus artist Marcus Roberts. His next

album, set to bow in February, will be released day-and-date with a matching longform music video. The latter will be distributed in VHS through BMG Video and in LD through Pioneer Artists. "Pioneer's here at the perfect time," commented Dennis Fine, RCA VP of communications.

According to Galloway, Pioneer's new line of laserdisk players (the LD-only units and combiplayers promoted by the HUGE campaign) have exceeded sales projections. The firm forecast hardware sales of 80,000 units this year, but now expects to exceed 100,000. "Next year, Pioneer alone will sell 200,000 [players] for sure," Galloway said, adding that Pioneer could move as many as 250,000-275,000 LD players in '90.

FOR WEEK ENDING OCTOBER 21, 1989

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™					
★ ★ NO. 1 ★ ★					
1	1	145	CALLANETICS ◊	MCA Home Video 80429	24.95
2	3	51	SUPER CALLANETICS	MCA Home Video 80809	24.95
3	5	49	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	19.95
4	4	145	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Warner Home Video 070	29.98
5	2	37	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
6	8	27	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	29.98
7	7	33	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
8	6	145	JANE FONDA'S NEW WORKOUT ◆	Warner Home Video 069	29.98
9	12	127	JANE FONDA'S P. B. & R. WORKOUT	Warner Home Video 046	29.98
10	16	145	JANE FONDA'S EASY GOING WORKOUT ◆	Warner Home Video 058	29.98
11	9	145	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
12	15	39	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	19.99
13	11	145	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
14	10	87	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	19.95
15	18	71	KATHY SMITH'S WINNING WORKOUT ◊	Fox Hills Video FH1012	29.95
16	13	11	KATHY SMITH'S PREGNANCY WORKOUT	Fox Hills Video MO32223	19.95
17	19	17	THE 8 WEEK CHOLESTEROL CURE	Twin Tower Video	29.95
18	RE-ENTRY		A WEEK WITH RAQUEL	HBO Video 9965	19.99
19	14	83	START UP WITH JANE FONDA	Warner Home Video 077	19.95
20	RE-ENTRY		THE JANE FONDA'S WORKOUT CHALLENGE	Warner Home Video 051	29.98

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BACKLOT BEAT

(Continued from preceding page)

In addition, earlier theatrical releases "Field Of Dreams" and "Do The Right Thing" have now topped the \$60-million and \$25-million marks, respectively.

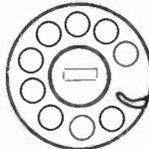
And if the box office numbers on "Back To The Future II," which opens theatrically this fall, are big, then MCA Home Video may have a strong sell-through offering in 1990, possibly in conjunction with next summer's release of "Back To The Future III."

Other major films this fall from Universal include the eagerly-anticipated Jack Lemmon film "Dad" and the next Steven Spielberg-directed project, a romantic comedy/fantasy called "Always," starring Richard Dreyfuss and Holly Hunter.

A MOVIE YOU CAN'T REFUSE: It's official. Paramount is making "Godfather III" some 15 years after "Godfather II." Expect a 1990 release. Francis Ford Coppola will again direct while he's also teamed up again with Mario Puzo for the script. Al Pacino returns as Don Michael Corleone, Diane Keaton returns as his wife, Kay, and Talia Shire returns as Connie. Robert Duvall, who played Tom Hagen, the Corleone family lawyer, may return if salary terms can be worked out.

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McDonald's Tie-In Highlights Pluses Of Vid Premiums

BY PAUL SWEETING

NEW YORK Vestron's cross-promotion with McDonald's is poised to become the largest video premium deal to date, according to several industry sources.

By the time the four-week promotion ends Thursday (19), McDonald's is expected to have purchased 2.5 million copies of "Mr. Mom," "Hoo-siers," and "Puff The Magic Dragon" combined, surpassing the 2.3 million copies of an NFL Films tape purchased by R.J. Reynolds to help promote its Winston cigarettes.

Impressive as that is, Vestron is watching retail activity for the three titles closely for evidence of the premium deal's impact on retail sales. The tapes are available at McDonald's restaurants in five major markets for \$5.99 with purchase. They are also part of Vestron's Video Gift retail promotion at \$14.95 each.

"We think that the pure advertising exposure McDonald's is giving these titles will ultimately help retailers by boosting consumer awareness," Vestron VP of special markets Dan Markim says.

Preliminary evidence seems to support Markim's contention. Waldenbooks recently ordered about 1,000 copies of "Puff The Magic Dragon," a title the chain had not previously stocked, to cash in on the McDonald's promotion.

"McDonald's is doing a lot of advertising in those markets," says Brian Curtis, video buyer for the chain. "We think the promotion will definitely drive orders. We saw the same thing on the Sports Illustrated 'blooper' tape."

Sports Illustrated gave away 600,000 copies of NFL Films' "Football Follies" last year as part of a subscription premium.

Nonetheless, Media Home Entertainment, which distributes the NFL Films Video line sold 400,000 copies combined of four similar football blooper tapes through conventional distribution channels.

"We think the exposure these premium deals have given those titles creates awareness in the market that would not exist without the premium deal," says Media VP for special markets Alan Randal. "That increased awareness helps boost retail sales."

Media expects to move about 2 million units this year through premium deals, according to Randal. "It's well under 10% of our business but it's very profitable," he says. Profit margins for the studio on a premium sale are generally small, typically less than \$1 a cassette and often as little as 25 cents. But, as Randal points out, "You don't have a sales force, so you don't have a lot of overhead. Basically, it's pure profit."

Among Media's upcoming premium deals is a cross-promotion with Procter & Gamble involving NFL Films' "Era Of Excellence." Consumers will be offered a free copy of the tape by providing three proof-of-purchase seals from Prell, Ivory, Head & Shoulders, or Pert shampoos, or Sure deodorant. In a separate deal, con-

(Continued on page 60)

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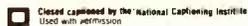
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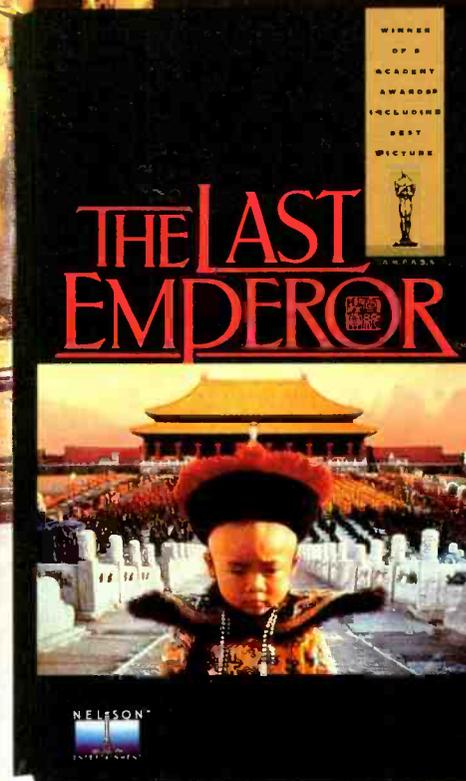
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M201604 THE BLACK STALLION (NEW PACKAGING!)		M201647 CHITTY CHITTY BANG BANG (NEW PACKAGING!)	
M301618 A HOLE IN THE HEAD (NEW RELEASE!)		M300663 THE WONDERFUL WORLD OF THE BROTHERS GRIMM (NEW RELEASE!)	

Pre-Orders Due: October 27, 1989
Street Date: November 14, 1989

Selected titles available on Laser Videodisc.



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*Suggested list price. Prices slightly higher in Canada.

FOR WEEK ENDING OCTOBER 21, 1989

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	126	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
2	2	3	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
3	3	6	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
4	NEW ▶		BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
5	5	10	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
6	4	16	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
7	6	6	BATMAN: THE MOVIE	Playhouse Video 1470	Adam West Burt Ward	1966	NR	19.98
8	8	11	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
9	9	18	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Karen Allen	1987	R	19.98
10	7	38	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
11	10	65	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
12	11	144	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
13	12	53	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
14	13	21	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
15	14	15	METALLICA: 2 OF ONE ▲	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
16	16	5	PLAYBOY VIDEO CENTERFOLD-DUTCH TWINS	HBO Video 0309	Karin & Marjam van Breeschooten	1989	NR	19.99
17	18	3	PLAYMATES OF THE YEAR-THE '80'S	HBO Video 0310	Various Artists	1989	NR	19.99
18	17	49	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
19	21	160	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
20	22	94	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
21	23	11	PUBLIC ENEMY: FIGHT THE POWER-LIVE	CBS Music Video Enterprises 19V-49020	Public Enemy	1988	NR	19.98
22	15	91	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
23	39	15	THE BEST OF GILDA RADNER	Broadway Video Warner Home Video 35148	Gilda Radner	1989	NR	19.98
24	36	2	DEF LEPPARD: IN THE ROUND IN YOUR FACE	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	NR	24.95
25	RE-ENTRY		THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG	19.95
26	25	50	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
27	27	30	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
28	19	22	MICHAEL JACKSON: THE LEGEND CONTINUES...	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	NR	15.98
29	RE-ENTRY		MICKEY AND THE GANG	Walt Disney Home Video 445	Animated	1989	NR	14.95
30	37	34	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
31	34	4	LOVE AND ROCKETS: THE HAUNTED FISH TANK	BMG Video 9835	Love And Rockets	1989	NR	16.98
32	32	124	STAR TREK III: THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	14.95
33	29	19	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC	Walt Disney Home Video 451	Animated	1989	NR	14.95
34	26	120	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
35	38	173	STAR TREK II: THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video	William Shatner Leonard Nimoy	1982	PG	14.95
36	20	78	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	14.95
37	28	11	DAFFY DUCK'S QUACKBUSTERS	Warner Bros. Inc. Warner Home Video 11807	Animated	1988	G	19.95
38	31	19	NUTS ABOUT CHIP 'N' DALE	Walt Disney Home Video 447	Animated	1989	NR	14.95
39	24	20	PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989	HBO Video 0065	Kimberley Conrad	1989	NR	19.99
40	30	8	WOODSTOCK	Warner Bros. Inc. Warner Home Video 11762	Various Artists	1970	R	29.98

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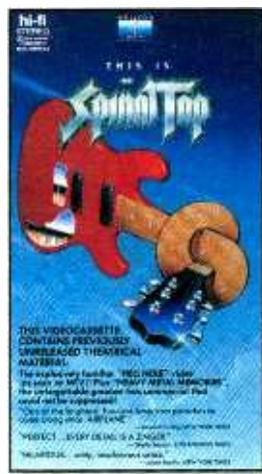
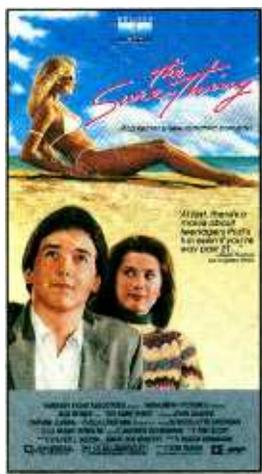
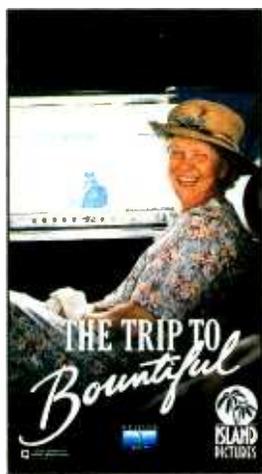
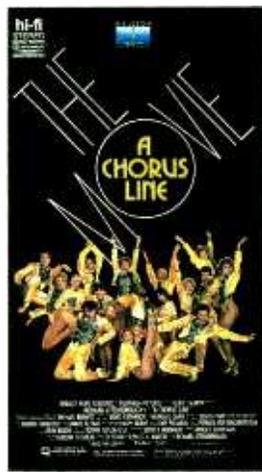
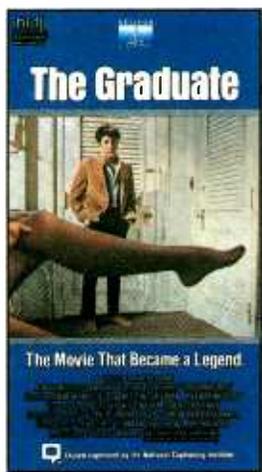
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SPECIAL-INTEREST VID

(Continued from page 55)

"VCR penetration is now 65% [58 million VCR households]," noted Kelly, "and we believe it will get to 80%."

Kelly presented a number of factors that both inhibit and encourage the growth of the special-interest video business. On the negative side is lack of retail support, cost-inefficient sales, difficult recoupment of initial investment (particularly at low price points), and a glut of programs. On the positive side are an increasing awareness at the consumer level of special-interest video, growth in such distribution channels as catalogs, and increasing sources of funding. Some 81% of special-interest videos are now financed by debt funding (loans from banks, friends, relatives, etc.). Limited partnerships fund 13% of special-interest projects, and venture capital firms fund 6%.

Kelly's was the first of almost two dozen presentations during the two-day period. Speakers covered numerous aspects of the special-interest video business, with the common theme of showing attendees how best to sell their video ideas. Speakers included Dennis Hedlund, president of Kultur Video; Steve DeVore, chairman of Sybervision Systems; Leslie Roschke-McClure, president of All Video Information; Ira Mayer, president of EPM Communications; Roy Winnick, president of Best Film & Video Co.; Ron Berger, chairman of the board, Rentrak Corp.; John Hillsman, senior account executive, Home Vision/Public Media Video; Ron Chaimowitz, executive VP, Goodtimes Home Video; and Alan Randal, VP, special markets, Media Home Entertainment.

VIDEO PREMIUMS

(Continued from page 57)

sumers will be offered a free copy of NFL's "Crunch Course" with proofs-of-purchase from 10 Swanson's Hungry Man Dinners or 20 Hungry Man Pot Pies.

Another example of the beneficial impact of premium deals on retail sales comes from CBS/Fox. Sales of the studio's Detroit Pistons championship commemorative tape licensed from the NBA were one-third higher than for any of its previous NBA championship tapes. John Gaffney, director of sports and music marketing for CBS/Fox, attributes its success in part to a premium deal with Detroit-area Jeep/Eagle dealers.

Gaffney says that premium sales are also a key component to the success of many special-interest programs. "There is a market for these tapes," he says. "But the market is young and consumer awareness is not built in, so you don't have millions of dollars to advertise. You have to find other ways to generate consumer awareness."

Video premiums are a \$50 million-\$100 million business, Media's Randal estimates, making it only a minuscule part of the overall, \$10 billion premium business. It is also a small component of the \$7.5 billion video business. "But it's a win-win situation," he says. "Videocassettes have a high perceived value, making them attractive as premiums. And the advertising support a promotional partner can offer is much greater than a special-interest tape would normally justify."

Growing Camelot Seeks To Break Chain Mentality

BY ED CHRISTMAN

ST. PETERSBURG, Fla. As the 350-unit Camelot Enterprises gears up to make the company truly a national powerhouse in the '90s, management is fighting hard to combat the "chain mentality." That was one of the key issues addressed at the web's convention, held Sept. 20-23 at the Tradewinds hotel here.

"We were a family-oriented company when we began and we are still trying to maintain that close-knit feeling," said Jim Bonk, executive VP/CEO, in an interview. "That's what this whole convention is about . . . and it is paramount to our success. We clearly believe that is what sets up apart from the rest of the industry."

In the keynote address, Bonk told store managers just that. "Central to all our planning for the future is the human ingredient," he said. "We have historically placed the highest value on people, and we must continue to do so."

Bonk delivered the keynote address in place of Paul David, the company's founder and president, who could not attend the convention due to being hospitalized for a minor ailment.

"Paul never used the word 'I,'" Bonk said. "It was always 'we' and 'the team.' He fostered that and now it's part of our culture."

Larry Mundorf, senior VP of operations, told Billboard, "A key element of our culture is the emphasis on the individual. Obviously, the bigger you get the harder it is to maintain that, so we look for as many ways as we can."

Camelot Tech, the in-house training program, has emerged as a key tool in bringing the company culture to store managers. "Camelot Tech works like a corporate bonding," said Mundorf. "[Managers-in-training] spend five weeks at the home office where they work side by side with us. It really has paid dividends."

Camelot Tech, which was begun five years ago, also has aided the company in keeping a competitive edge, Bonk said. "In the past, when we put a new manager in a store, it would take six months to a year for the manager to get up to speed," he said. "Now new managers can perform."

Before Camelot Tech existed, the company "probably lost a few good people because we didn't do our

job," Bonk added. "We didn't train them well enough to take over the store."

Overall Camelot gives store managers more autonomy than the typical chain retailer, Bonk said. For example, even though the company buys releases centrally and is moving toward point-of-sale technology, Camelot management is not looking to do a 100% automated inventory, according to Bonk. "In our design,

the manager will always have the ability to customize the store inventory in that particular market," he said. What's more, store managers are interviewed for ideas so they can be worked into the Camelot philosophy and system, Mundorf added.

"That ties in with our overall philosophy of almost pride of ownership, if you will," Bonk said. "We want our managers to operate like

entrepreneurs, so that they operate the store like it's their own."

In addition to store managers, Camelot management has reached out to the sales teams in each store by bolstering such employee benefits as the 401(k) plan. By targeting sales associates, the company ensures better customer service, said Mundorf. The associate program was launched in 1986 to combat the shrinking labor pool.

"The intent of the associate program is to find an older, more mature employee and we have turned to our benefit program as a primary vehicle to do that," Mundorf said. "We have since raised the average age of our employee by almost four years to 23 years old. Also, our turnover has been in the 11% bracket, which is half the national average. So we are proud of our associate program."

Customer service will be one of the keys to unlocking market share gains in the '90s, said Lew Garrett, VP of purchasing. To make sure Camelot is in tune with the customer, the company has begun a response card program, which has proven very effective, he said.

Every customer response, whether good or bad, is followed up. "We are running 90% in the excellent-to-good range, 7% fair, and 3% poor," he said. "Of course we want the 100% rating [in the excellent to good category]."

The program offers management the ability to give feedback directly to employees, and it allows them to quantify the likes and dislikes of customers. "That is one thing that we really believe—the consumer is more demanding and knowledgeable," Bonk said. "We have to make sure the customer is 100% satisfied when he leaves our store," because that is integral to gaining market share in the '90s.

In the keynote address, Bonk cited the confab's theme, "Back To The Future," and reminded the audience that in 1979 Camelot was a 77-store web in the Midwest and Sunbelt with \$44 million in sales. With the '90s looming on the horizon, company officials were "optimistic . . . but also had some trepidation," Bonk said.

Today, the company has 350 units, including 110 leased department stores, and overall sales of \$255 million.

"In the 1990s, we will have to be better, smarter, more aggressive, work harder, minimize mistakes, seize opportunities, and correctly predict the conditions in the rapidly changing marketplace," said Bonk.

Also, the competition is now from large and often publicly held companies with mega-resources, he said.

"The opportunities have never been greater but the stakes have never been higher," Bonk said.

CONVENTION CAPSULES

CAMELOT KNIGHTS: The first-night activities of the confab centered on employee award presentations. Honored for 15 years of service were **Terry Caruthers**, regional director, based in Atlanta; **Bob Caylor**, district supervisor, based in Atlanta; **Terry Gross**, operations coordinator in the home office; **Jack Miller**, regional director, based in Chicago; **Pete Monell**, area manager for West Virginia; **Tim Saylor**, district supervisor, based in Pittsburgh; **Dave Sayre**, regional director, based in Dallas; **Mike Turske**, district supervisor, based in Nashville; and **Chris Winkhouse**, Big Wheel supervisor, based in Nashville.

Five-year service awards went to **Barry Burton** of Huntsville, Ala.; **Dough Gottwald** of Traverse City, Mich.; **Barry Hensley** of Dayton, Ohio; **Eric Lampe** of Cedar Rapids, Iowa; **Dora Pannick** of York, Pa.; **Tom Richards** of Columbus, Ohio; **Greg Scott** of Huntsville, Ala.; **Tracy Stubbs** of Hattiesburg, Miss.; **Andy Swanson** of Chicago; **Jim Turner** of Huntington, W.Va.; and **Todd Ward** of Appleton, Wis. In addition, the company presented five-year awards to **Doug Holder**, Camelot Tech's director, and **Dan Denino**, VP of administration, to commemorate the founding on the in-house training program.

GOING PUBLIC? Not Camelot. "Our standard answer is we are keeping all of our options open but we like our private company, and as long as we can compete in the marketplace and remain healthy, we are going to stay that way," said **Jim Bonk**, executive VP/CEO. Moreover, don't expect Camelot to be too busy acquiring other chains. Of the 240 stores Camelot operates, only about 20 have been acquired. "The acquisition of large chains is a little tough for us to digest because we are a private company . . . and because of the high multiples some of them are going for," he said. Still, Camelot "wouldn't say no" right off the bat if something came on the market. "We would take a look," he said.

ALL ROADS LEAD TO RHINO: One of the better-received label presentations at the Camelot convention was the one delivered by **Esa Katajamaki**, **Rhino Records'** Midwest sales/marketing manager. Katajamaki scored by pointing out to store managers that Rhino "owns the various artists' sections" in their outlets. He also reminded managers to continue to support every artist on every label because one day "they will all be on Rhino." That night at the cocktail party and later at dinner a stream of Camelot store managers made their

way to the Rhino representative's side to tell him how much they enjoyed his presentation. **Art Keith**, Chicago-based EMI regional sales manager, who was sitting at the same table, turned to Katajamaki and said in mock disgust, "I don't think I can take too much more of this—you being treated like you're some kind of folk hero."



HURRICANE HUGO: While the rest of the East Coast worried about Hurricane Hugo, the Camelot confab, which was held in St. Petersburg, Fla., remained relatively unscathed by the storm. But performers **Don Dixon** and **Marti Jones** reminded store managers of the havoc the hurricane caused elsewhere. The duo flew in to perform at the convention after spending two days in Charlotte, N.C., living by candlelight. Despite their earlier hardships due to the hurricane, the duo turned in a well-received acoustic set, including a stellar version of **Chips Moman** and **Dan Penn's** gospel-drenched, deep soul classic, "(At The) Dark End Of The Street," which is featured on Dixon's latest release from **Enigma**.

ALMOST THERE: **Lou Mann**, VP of sales for **Capitol**, presented Camelot management with a gold record for **Donny Osmond's** eponymous album. But the gold record was only three-fourths complete because the title has sold only 400,000 units, or 100,000 short of the amount required for a gold record. Mann proceeded to produce the remaining one-quarter of the gold record and said that Capitol wants a gold record on Donny Osmond real bad. He urged Camelot store managers to work with the company to make the record gold and, as added leverage, presented the remaining one-quarter gold record to Camelot in good faith. Osmond, by the way, flew his band in and played for more than an hour for the store managers in a well-received set.

(Continued on page 63)

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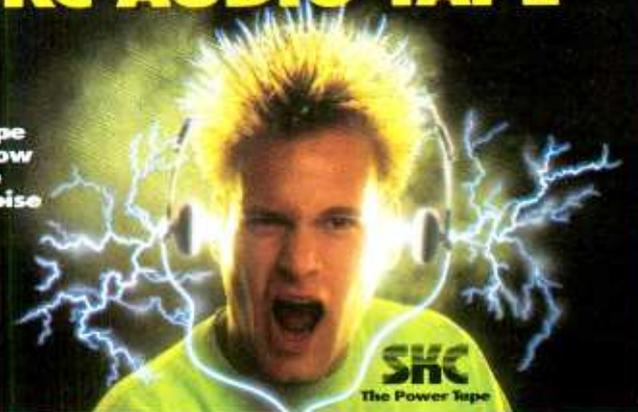
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Ariz. Jazz/New Age Store Offers Inviting Listening Stations Patrons Tune Out The World At Soundscapes

BY BRUCE HARING

NEW YORK The theme of the Soundscapes Jazz and New Age Recordings store in Tucson, Ariz., can be captured in one word: relaxation.

Customers are invited to sit back in one of the store's seven leather chairs, unwind, and listen to a cassette or CD of one of the 3,000 demo store owner Jim Travis stocks.

"People fall asleep," Travis says. One hardy customer stayed for eight hours before buying, he reports, and "he keeps coming back. He wants to know about everything I have. I have a standing joke that if they're here for more than six hours, I'll buy them din-

ner."

Travis opened Soundscapes just more than a year ago, leaving the advertising business after 10 years. His goal was to create a combination jazz and new age store where customers could "sit down, be relaxed, and listen before they buy." Travis' 1,015-square-foot store has three employees.

Seven listening stations in the new age section of the store are furnished with \$500 leather chairs, an inviting oasis for customers to settle in and listen to the new age, jazz, children's, and lite top 40 music the store stocks. The chairs face huge wall murals designed to enhance the mood of relaxation, according to Travis.

Each listening station comes

equipped with Nakamichi cassette decks and CD players, augmented by AKG 280 pro headphones. Customers request a demo by title or number from the clerks, and then kick back and listen. If they desire to purchase the material, the packaged product is retrieved from a large drawer behind the counter.

Shrinkage has been a problem, with customers pocketing some of the demos, but the store has moved to correct that by requesting a driver's license as security.

Travis, 33, claims the age range of his clients "starts at age 25 and goes to death," with most attracted by the knowledgeable staff at the store.

"Our staff is trained to guide
(Continued on page 67)

RETAIL TRACK



by Geoff Mayfield

TOWERING EXPERIENCE: On an episode of the "M*A*S*H" TV series, a North Korean spy infiltrated the 4077 to find out why the unit had such a high efficiency record, to see if the modus operandi at the U.S. hospital unit might be copied by his army's medicos. At first, the intelligence agent was bewildered by the off-the-wall behavior of Hawkeye, B.J., and friends, but by show's end, he was convinced the M*A*S*H unit offered first-rate care to its patients. He was equally convinced there would be no use for North Koreans to try to emulate the 4077th, because although its quirky style proved effective, he doubted that the unit's unconventional methods could be translated into another environment.

That is somewhat how I feel after attending my first **Tower Records/Tower Video** convention, held Sept. 30-Oct. 4 at the Radisson Sacramento Hotel in California. Tower's success goes beyond its patented superstore signature; at the root of the chain's success is a philosophy that might more accurately be described as a company lifestyle.

More so than at other record chains, Tower managers are expected to run their stores as autonomous businesses. Yes, there are corporately dictated policies and mandated inventory budgets, and yes, Tower is trying to shape its merchandising methods in a more consistent manner. But beyond these parameters, president **Russ Solomon** and senior VP of retail operations **Stan Goman** insist that their managers "take care of biz," in Solomon's words.

As a result, things sometimes got a little hairy at the third Tower Annual Conference (TAC III) when the managers met in small groups with senior officers and department heads. With little-sacred sarcasm and bluster, managers lashed out at policies they find restrictive or senseless; they assailed home office breakdowns that make it difficult to run a store in a manner they find appropriate.

To other music retailers, such a

scenario would be viewed as akin to letting the inmates run the asylum, but the feisty comments of Tower's managers are sweet music to Solomon. The spirited discussions prove that each Tower manager is deeply concerned about his or her store's performance; they care about their employees and they care about maintaining Tower's megastore reputation.

Put it all together and the inescapable conclusion is that Solomon has built a company that is indelibly stamped with his own imprint. Like his managers, he cares about his employees and his company's standing as a showcase chain for the music and video industries. Like them, he wears those passions on his sleeve. And, as for the acerbic nature of some of his charges' criticisms, it is certainly true that he and Goman have often employed sarcasm when addressing industry issues.

This almost-swaggering attitude works for Tower, but it is doubtful that Tower's culture would work well at other music retail companies. So, I conclude that Tower's zany means are certainly justified by end results—as proved by its status as the U.S. music industry's second-largest retail account on the strength of fewer than 70 stores worldwide. But, like the Korean spy in the "M*A*S*H" show, I doubt I could recommend its methods for other music chains.

TOWER, TOO: Despite a work-oriented agenda—and the format for this long meet did emphasize business—TAC III was not a matter of "all work and no play," and that is further proof of Solomon's influence. He often, after all, counsels his troops, "If it's not fun, don't do it."

To that end, five of the six majors hosted musical showcases at the conference. On the docket were MCA's **Nanci Griffith**, **Enigma's Don Dixon** (who, with mate **Marti Jones**, broke in a first-time-out band), **PolyGram's Dan Reed**

(Continued on page 66)

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♣ LP Warner Bros./Stre/Luaka Bop 1-26019/NA
CA 4-26019/NA

GEORGE CLINTON George Clinton Presents Our Gang Funky

♣ LP MCA 42048/NA
CA MCAC-42048/NA

TAYLOR DAYNE Can't Fight Fate

♣ LP Arista AL-8581/NA
CA AC-8581/NA

DISTANCE Under The One Sky

♣ LP Reprise 1-26014/NA
CA 4-26014/NA

ELLA FITZGERALD Ella/Things Ain't What They Used To Be (And You Better Believe It)

♣ CD Reprise 2-26023/NA

FUNKY REGGAE CREW Strictly Hip-Hop-Reggae Fusion

♣ LP Warner Bros. 1-26011/NA
CA 4-26011/NA

THE GOOD GIRLS All For Your Love

♣ LP Motown MOT-6278/NA
CA MOTC-6278/NA

HEIST High Heel Heaven

♣ LP Muscle/I.R.S. IRS-82019/NA
CA IRSC-82019/NA

BILLY JOEL Stormfront

♣ LP Columbia OC-44366/NA
CA OCT-44366/NA

THE KINKS UK Jive

♣ LP MCA 6337/NA
CA MCAC-6337/NA

KISS Hot In The Shade

♣ LP PolyGram 838913-1/NA
CA 838913-4/NA

STACY LATTISAW What You Need

♣ LP Motown MOT-6280/NA

CA MOTC-6280/NA

YNGWIE MALMSTEEN Live In Leningrad

♣ LP PolyGram 839726-1/NA
CA 839726-4/NA

BUCK OWENS Act Naturally

♣ LP Capitol C1-92893/NA
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PRETTY BOY FLOYD Leather Boyz With Electric Toyz

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BARBRA STREISAND A Collection—Greatest Hits ... And More

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CA OCT-45369/NA

ANGELA WINBUSH The Real Thing

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CA 838866-4/NA

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CA 82046-4/\$9.98

CLIFF HABIAN Manhattan Bridge

♣ LP Milestone 9172/NA
CA 9172/NA

TOM HARRELL Sail Away

♣ LP Contemporary 14054/NA
CA 14054/NA

BOBBY HUTCHERSON Ambos Mondos

♣ LP Landmark 1522/NA
CA 1522/NA

AHMAD JAMAL Pittsburgh

♣ CD Atlantic Jazz 82029-2/NA
CA 82029-4/\$9.98

HANK JONES Lazy Afternoon

♣ CD Concord Jazz CCD-4391/NA
CA CJ-391-C/NA

GEORGE SHEARING AND CARMEN McRAE Two For The Road

♣ CD Concord Jazz CCD-4128/NA

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♣ LP Gramavision 79415/NA
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CAMELOT CONFAB: WEB SEEKS TO BREAK CHAIN MENTALITY

(Continued from page 61)

FREQUENT BUYERS: Camelot's Repeat Performance, which rewards frequent buyers with a punched hole on a card for every \$10 in purchases, went chainwide in March. So far, customers have made 26,000 redemptions. Camelot plans to boost the program's performance by extensive advertising and tie-ins with other promotions in the coming months, said **Lew Garrett**, VP of purchasing. For example, October has been named Customer Ap-

preciation Month, and Repeat Performance will be tied into that promotion as well as one hyping the release of "Batman" on video.

LIFE BEYOND THE MALL: Camelot has been building 12,000-square-foot superstores in free-standing locations and strip centers for about two years but still is fine-tuning that formula. "We know a couple of things going in: Your operating costs are going to

be a little higher and your gross isn't going to be as high," **Jim Bonk** said. "The big stores are really a challenge for us. We have to spend a lot more on advertising to make it a destination store. In the mall, you can almost be 100% parasite because you have hundreds of people walking by your store every day."

SPRUCING UP: Camelot renovates about 10%-15% of its stores a year. The company's capital outlay

is probably 70% in favor of opening new stores vs. renovating existing stores, said **Larry Mundorf**, senior VP of operations.

NAME GAME: There was a bit of confusion when **Arista** senior VP of sales **Jim Cawley** introduced his label's new Midwest marketing manager to the Camelot crowd. It seems that the new Arista rep and Camelot's video buyer share the same name to a letter—**Mike Dungan**.

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Oct. 21 Is Independents Day In Phoenix Retail Assn. Set To Distribute Label Awards

THE nominations are in. The envelope is about to be passed. And the winner of the National Assn. of Recording Merchandisers independent-label-of-the-year award is...

Well, you'll have to wait just a bit. The award, being given for the first time, will be handed out at the **Fourth Indie Awards Banquet**, set for Saturday (21) as part of the **NARM Wholesalers Conference** in Phoenix, Ariz.

The awards, designed to honor the best-selling independently distributed titles for the year beginning July 1, 1988 and ending June 30, 1989, are given from nominations made by the NARM independent distributors. Final nominations were voted on by NARM regular member retailers, rackjobbers, indie distributors, and one-stops.

The independent-label-of-the-year winner will be voted on the basis of professionalism; product availability on a consistent and timely basis; good communication with all segments of the industry; promotional support where appropriate; overall creative merchandising and marketing; and artist catalog and development.

At last year's banquet, **Next Plateau** had a busy night. **Salt-N-Pepp**'s "Hot, Cool & Vicious" was judged best-selling 7-inch single, 12-inch single, and album. Also garnering a trophy was **EPMD**'s "Strictly Business," which took home the best-new-artist award for **Fresh Records**; and **Fantasy Records**, which received the best-catalog award for its **Creedence Clearwater Revival** releases.

The following are the nominees for the 1989 Indie Awards:

- Independent label of the year: **American Gramophone**; **4th & B'Way**; **Mango**; **Delicious Vinyl**; **Priority**; **Relativity**; **Rykodisc**; **Select**; and **Wax Trax**.

- Best-selling album (including LPs, cassettes, and CDs): "Eazy Duz It," by **Eazy-E** for **Ruthless/Priority**; "In My Eyes," by **Stevie B** for **LNR**; "It Takes Two," by **Rob Base & D.J. E-Z Rock** for **Profile**; "Loc'ed After Dark," by **Tone Loc** for **Delicious Vinyl**; "SWASS," by **Sir Mix-A-Lot** for **Nasty Mix**; and "2 Hype" by **Kid 'N Play** for **Select**.

- Best-selling 7-inch single (including cassettes and CDs): "I Like It," by **Dino** for **4th & B'way**; "In My Eyes," by **Stevie B**; "It Takes Two," by **Rob Base & D.J. E-Z**

- Best-selling 12-inch single (including cassettes and CDs): "Headhunter," by **Front 242** for **Wax Trax**; "I Like It," by **Dino**; "It Takes Two," by **Rob Base & D.J. E-Z**



- Best-selling new artist (including albums, cassettes, and CDs): "It Takes Two," by **Rob Base & D.J. E-Z Rock**; "Loc'ed After Dark," by **Tone Loc**; "Straight Outta Compton," by **N.W.A.** for **Ruthless/Priority**; "SWASS," by **Sir Mix-A-Lot**;

- Best-selling new artist (including albums, cassettes, and CDs): "Me, Myself And I," by **De La Soul** for **Tommy Boy**; "Rollin' With Kid 'N Play," by **Kid 'N Play** for **Select**; and "Wild Thing," by **Tone Loc**.

- Best-selling catalog (including LPs, cassettes, and CDs): "Amadeus," by **Neville Marriner**; "The Big Easy (Soundtrack)," by various artists on **Island**; "Chronicle: Creedence Clearwater Revival," on **Fantasy**; "Dead Reckoning," by the **Grateful Dead**; "Fresh Aire Christmas," by **Mannheim Steamroller** for **American Gramophone**; and "Posse," by **N.W.A.**

ADVANCE WORD: Grass Route has been bowled over by new releases from two singer/songwriters with a knack for intelligent pop. Connoisseurs of sophisticated sounds are well advised to check out **Judy Whitfield**'s "Point Of No Return," which offers introspective modern pop reminiscent of **Holly Knight** (call 212-473-3829 for details); and **Marty Willson-Piper**'s "Rhyme," the second U.S. solo outing by the **Church**'s guitarist on **Rykodisc**, 508-744-7678.

CONVENTION CAPSULES



PUBLIC IMAGE: Five months after **Elroy Enterprises'** union with investor **General Atlantic**, there are no immediate plans to take the **Record World/Square Circle** retailer public, according to CEO and chain founder **Roy Imber**. At the company's annual convention, held Sept. 22-25 in Teaneck, N.J., Imber said, "Obviously when you get involved like this, there's speculation about going public, but it's still too early for anything to happen. We haven't established a long enough track record yet."

So far, **General Atlantic's** impact has been felt more on the organizational level than the financial front, Imber continued. "We're benefiting from their expertise in financial planning, research, and knowledge. It has a direct impact on the information we're getting out, such as inventory on hand and turning in reports on time because someone else besides me wants to see it."

RANK & FILE: In their opening remarks, **Mitchell** and **Bruce Imber**, company secretary and treasurer, respectively, reminded store managers that with 78 stores, **Record World** is, in the grand scheme of things, still a fairly small chain. However, the distributors indicated just how important a client the retailer is. Out of its top 200 accounts, **Elroy Enterprises** ranks 17 for **MCA**, and is in a similar top 20 position with the other companies.

TIME STOPS FOR NO ONE: During the convention, **Record World** gave birth to its 79th store, in **Phillipsburg, N.J.**, while store No. 80 opened Sept. 29 in **Rocky Point, Long Island, N.Y.**

SQUARE PEG IN A ROUND HOLE: **Record World** continues to work on converting existing stores to the new logo of **Square Circle**. Virtually every new store opens as a **Square Circle**, and **Roy Imber** predicted that all outlets will be **Square Circles** within three to five years.

NEW FACE ON THE STREET: **The Street**, **Record World's** in-house music magazine, has a new editor. **Jim Arena** will now be guiding the 2-year-old publication. The vehicle has been geared to the 12-24-year-old rock audience. According to **Mitch Imber**, this year will see the focus expanding to include more on jazz, classical, country, and R&B. **Phyllis Purpero** remains publisher.

ARE YOU JUST HAPPY To See Me? Thief-turned-security-expert **Mike McCaffrey** regaled the store managers with tales from his former days, when he could steal 45 LPs in two seconds from a record store. "I walked past the sales clerk with 45 albums in my pants as she was filing her nails. She looked at me and said, 'Have a nice day.' I said, 'Honey, I'm having a bitchin' day and I'll be back tomorrow.'"

CHANGING TIMES: In 1989, CDs account for 32.2% of album sales for **Record World** while three years ago that number was only 16.7%. LPs have dropped to only 4.8%, still higher than the national average, but way below the 28% from three years ago. Not surprisingly, cassettes lead the pack at 41.2%.

WAKEY, WAKEY: VP of retail
(Continued on next page)



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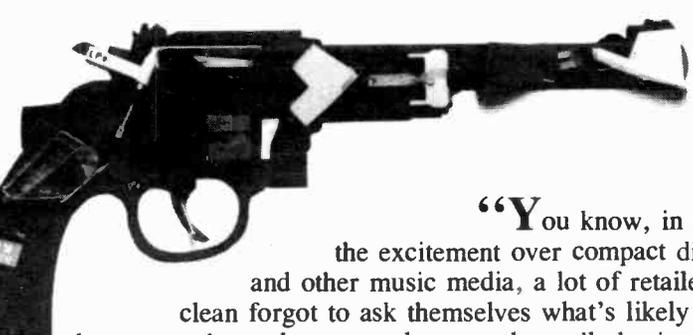
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RECORD WORLD MEET

(Continued from preceding page)

Mike Collins set the tone for the convention by warning attendees, "When you leave on Monday, you're going to be very tired. If you aren't, we didn't do a very good job." Well, with most entertainment going long into the night, and most sessions starting at 8:30 a.m., Collins accomplished his goal.

HAND THOSE KEYS OVER: This year's convention boasted a formal trade show with 22 manufacturers and suppliers attending. The exhibitors also supported the confab by chipping in for a new Dodge Daytona that was awarded to the store manager who answered all the questions correctly on a quiz. The winner was Andy Sibray from Landover, Md.

AND THE WINNER IS: A plaque and a check for \$250 went to each of the eight store managers named as top manager of that region by their supervisors. Honors went to Tom Franzese, Garden City, L.I.; Helen Haltigan, Bayshore, L.I.; Lynne Marshall, Kingston, N.Y.; Don Kamps, Stamford, Conn.; Dave Hoerr, Jersey City, N.J.; Brad Rossi, Eatontown, N.J.; Teresa Mackey, Springfield, Va.; and Jason Ball, Baltimore, Md. Haltigan was also named store manager of the year and received an additional \$500.

A SONG FOR YOU: This year's confab featured more music than the three previous conventions combined. Among those playing were CBS act Danger, Danger, Chrysalis' Kevin Paige, 24-7 Spyz from In Effect Records, RCA's Del Fuegos, Cindy Valentine on Arista, the Subdudes from Atlantic, and PolyGram's Texas, which was introduced by Tears For Fears' Curt Smith.

The New Age Albums chart appears on page 84 this week.

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The Consumer Electronics Shows are sponsored and produced by the Electronic Industries Association/Consumer Electronics Group.

RETAIL TRACK

(Continued from page 62)

Network, Arista's Jeff Healy, and, as a last-minute replacement for an ailing k.d. lang, Slash act the Bodeans. (More about Tower's confab in a future Billboard).

THE NEW KID IN TOWN, Belgium-based Super Club, has some deep pockets, as evidenced by its recent buyouts of Turtle's and The Record Bar, along with its earlier purchases of two regional video webs. The entrance of the European player means that valuations of entertainment webs could soar yet again.

Some insiders frankly thought that such valuations peaked at the beginning of this year, when Shamrock Holdings scooped up Sound Warehouse and LIVE Entertainment bought Strawberries. Slowed sales growth through much of 1989 seemed to lessen investors' enthusiasm for the market, but now the picture has changed: Super Club is apparently a serious player; British heavyweight W.H. Smith, owner of the U.K.'s Our Price and Philadelphia's Wee Three, probably wants a bigger piece of the U.S. pie; and Retail Track is convinced that Shamrock still has an appetite for even more expansion beyond its Music Plus/Sound Warehouse holdings. With all that in the mix, one has to think the perceived investment value of a music retail operation is soaring again, perhaps to greater-than-ever highs. At the same time, Super Club is staging an eager man/womanhunt to find an op-

erations maven, a high post whose occupant who will report directly to Darrell Baldwin, CEO of the company's North American operations. A search firm hired by Baldwin has been combing the video industry since August and has also contacted, and in some cases interviewed, a who's who of music-chain brass. Super Club's personnel net is reminiscent of that laid out earlier this year by LIVE when it first started to search for a Strawberries president. LIVE's search, as earlier reported here, has since been taken to retail quarters outside the music industry.

CHEWY, CHEWY: A&A Records and Tapes, Canada's largest music web, and PolyGram pacted with Trident for a contest called Rock'N'Roll Call. Game cards in specially marked packages of the sugarless gum featured a toll-free number and a personal ID number. Contestants called the 800 number, then keyed in the personal ID number to access a multi-answer trivia question. A correct answer gave the caller a one-in-10 chance to win one of 10 Sony D-20A Discmans or one of 10,000 rock tapes. The grand prize in a later drawing, which included those who failed to win a prize in the trivia phase, was one of two 1990 YJS model Jeeps.

A&A says some 750,000 packs with the game cards—which included an A&A coupon for savings on one of 10 PolyGram titles—were

distributed during the campaign, which ran through Sept. 23.

THE NEW MUSIC/VIDEO prototype that Target Stores' internal rack Jetco unveiled at its June convention has been rolled out in 21 stores, with another eight due for conversion this month. Jetco director Doug Harvey estimates that his division does about 35% of its annual sales, or roughly \$70 million, in video sales. He thinks Target and giant web The Musicland Group are about neck and neck in the sell-through business. He also notes that, despite their low margin, blockbuster sell-through titles generate good profits, because they are sold through before they have to be paid for.

THE QUESTION used to come up more frequently three years ago, when video dealers began to discover compact disks, in calls made to both Billboard and the National Assn. of Recording Merchandisers. It doesn't come up as often these days, but it can still be heard from time to time, so let me save someone a phone call. The answer is no, you may not under any circumstances rent CDs. It is covered in the record rental act, which places the ban on renting any prerecorded audio media. As they say in baseball, "you can look it up." If you don't believe me, ask your congressman to send you a copy of the bill.

FOR WEEK ENDING OCTOBER 21, 1989

Billboard

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TOP COMPACT DISKS™

				POP™	
				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	2	7	3	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
2	1	1	6	ROLLING STONES STEEL WHEELS	COLUMBIA CK45333
3	3	10	3	TEARS FOR FEARS THE SEEDS OF LOVE	FONTANA 838 730-2/POLYGRAM
4	8	6	28	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
5	5	5	4	AEROSMITH PUMP	GEFFEN GHS2-24254
6	6	2	5	MOTLEY CRUE DR. FEELGOOD	ELEKTRA 60829-2
7	4	4	24	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
8	7	3	36	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
9	NEW		1	TRACY CHAPMAN CROSSROADS	ELEKTRA 60888-2
10	12	11	33	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
11	9	14	3	BOB DYLAN OH MERCY	COLUMBIA CK 45281
12	10	8	14	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
13	NEW		1	BARBRA STREISAND A COLLECTION: GREATEST HITS...AND MORE	COLUMBIA CK45369
14	25	—	2	RICKIE LEE JONES FLYING COWBOYS	GEFFEN GHS 2-24246
15	11	28	3	MELISSA ETHERIDGE BRAVE AND CRAZY	ISLAND 2-91285
16	13	9	23	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
17	14	18	9	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
18	NEW		1	NEIL YOUNG FREEDOM	WARNER BROS. 2-25899
19	NEW		1	RANDY TRAVIS NO HOLDIN' BACK	WARNER BROS. 2-25988
20	15	12	13	NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA CK 40985
21	22	23	11	SOUL II SOUL KEEP ON MOVIN'	VIRGIN 91267-2
22	NEW		1	JEFF BECK WITH TERRY BOZZIO & TONY HYMAS JEFF BECK'S GUITAR SHOP	EPIC EK44313
23	18	21	15	THE CURE DISINTEGRATION	ELEKTRA 60855-2
24	17	15	12	SKID ROW SKID ROW	ATLANTIC 2-81936
25	21	24	4	MAZE FEATURING FRANKIE BEVERLY SILKY SOUL	WARNER BROS. 2-25802
26	19	—	2	DAVID BOWIE SOUND + VISION	RYKODISC RCD90120/21/22
27	16	20	7	CHER HEART OF STONE	GEFFEN 2-24239
28	20	13	13	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC EK 45217/E.P.A.
29	24	22	8	WARRANT DIRTY ROTTEN FILTHY STINKING RICH	COLUMBIA CK44383
30	28	27	24	GREAT WHITE TWICE SHY	CAPITOL C2-90640

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SOUNDSCAPES

(Continued from page 62)

people," Travis says. "Customers are tired of buying a CD and not knowing what's going to be on it. We teach [customers] what's happening, and suggest other things as well."

Travis says he has never had to recruit staff for the store. "They come to me. They're usually musicians; people gravitate to the store."

Soundscapes' advertising consists of radio time on KAWV, the

'My standing joke: If they're here for over six hours, I'll buy them dinner'

local adult alternative outlet in Tucson. "We do a little visualization with the commercials. We have a woman's voice that says, 'Imagine yourself sitting in the Arizona desert, gazing at the stars, drinking a glass of champagne while you're listening to your favorite CD.' It's a real laid-back commercial that fits in with the format. Right now, we're doing more promotional spots, talking about the three hotter titles that are happening that week."

Travis also uses several guerrilla marketing tactics, befitting his ad-man background. Soundscapes has been providing background music to Tucson restaurants, furniture stores, and medical offices for the last year. "I supply them with demos every month, and they put up a board that says 'Music compliments of Soundscapes,' with the store address," Travis says. "We're trying to attract those people, and we get lots of traffic because they hear our music. Right now, I'm working with some of the hotel chains to get our music into the gift shops there."

Concert promotion is also part of the Soundscapes lure, Travis says. The store has been instrumental in bringing Chick Corea and Michael Brecker to the area.

Travis hopes to start a mail-order business. "We need to open [our business] up to a broader scope of people," he says. "My main thing is to see what other cities will be ready for this concept."

No theft. Retailers experience an annual loss of 12% to 14% of their inventory. Even  with an electronic security system, retail-



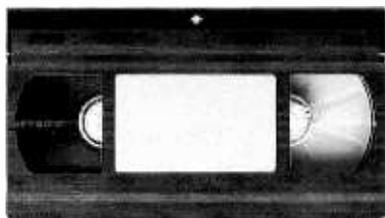
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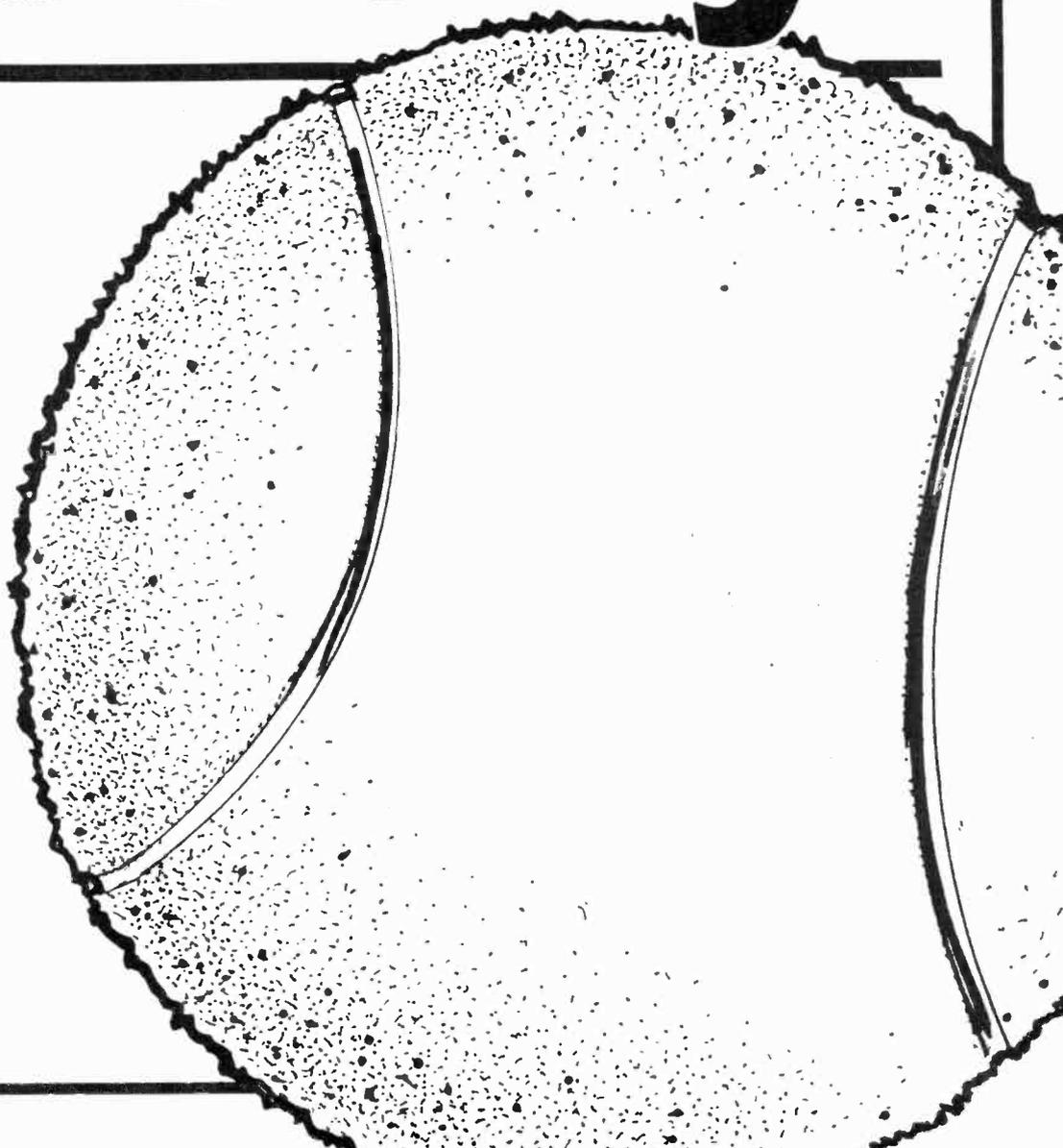
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Latin Notas



by Carlos Agudelo

MEXICAN SINGER VICENTE FERNANDEZ, teaming up with **Rocío Durcal**, **Lucerito**, and **Janelly**, filled up New York's Madison Square Garden Oct. 8 in a concert that showed, once again, what many already know: Mexican music attracts an appreciable slice of the Big Apple's music market. Besides the sizable Mexican contingent, there were many Central Americans and Colombians and a few Puerto Ricans in the audience. Musically, Durcal satisfied the audience completely with her passionate performance of Mexican-influenced music as well as her latest ballad hits. Lucerito sang a handful of songs, not with the same impact as Durcal or Fernández, but with ample poise. And Fernández, who promised the public he would sing for as long as they wanted him to, was on stage for approximately two hours. Heir to the rich Mexican tradition of ranchero singing, he delivered his songs with impressive power.

SO, HOW MANY OF YOU OUT THERE know that a gentleman by the name of **Israel López "Cachao"** was the creator of the dance-hall mambo? Cachao, a bass player, is one of those Latin music geniuses who emerge every once in a while to delight us with their mastery. Another one is **Tito Puente's** bassist, **Bobby Rodríguez**, who, along with Cachao, young **Andy Gonzalez**, Puente's big band, and **Many Oquendo's Libre**, performed an unforgettable concert at the Village Gate in New York Oct. 2... The sister team of **Iris & Margie Andino** won the National OTI Song Festival in Miami with their song "Hazme Sentir." The duo will now compete for the international title at the Annual Songwriters' Competition, to be held Nov. 18, also in Miami... According to Spain's latest official sales survey, **Julio Iglesias' Raíces**

album is No. 1 in that country... Musical Productions has just put out "Ahora Es," the latest album by the New York-based **Milly, Jocelyn Y Los Vecinos** orchestra. It is the 17th album in the illustrious career of the Quesada family, for years one of the preeminent exponents of merengue outside the Dominican Republic... **Los Angeles Negros** (the Black Angels) are back. One of the most popular Latin American groups of the '60s and '70s, Los Angeles Negros will be releasing their 24th album, titled "Nuevamente Los Angeles Negros Llegando A Ti." The group has copyrighted its name to avoid having it usurped, as the members claim has oc-

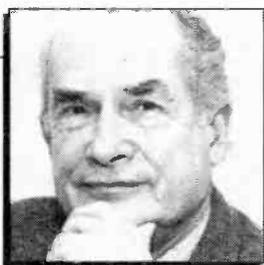
Mexican music attracts a big slice of the Big Apple

curred in the past six years.

A THOUGHT. It occurs to me that Spanish-language broadcasting in the U.S. could be somewhat more generous to artists who, without doing standard pop or tropical music, are creating outstanding recordings that ought to make us proud. Such is the case of the latest releases by **Justo Almario**, **Nestor Torres**, **Mongo Santamaria**, **Poncho Sánchez**, and **Michel Camilo**, to name only a few. I think that Hispanics would cherish the opportunity to listen to this wonderful Latin music made in the U.S.

IN WHAT MAY VERY WELL BE a landmark deal, **Discos Fuentes**, one of the largest tropical music labels in Colombia, has signed a licensing agreement with **Island Records** of England. Fuentes' catalog, which includes more than 1,600 titles, will be represented by **Island** in Ireland, New Zealand, Sweden, Norway, West Germany, Switzerland, Austria, Finland, Luxembourg, Holland, Belgium, Japan, Greece, and Australia. According to Fuentes, the label has begun by sending **Island** music by **Joe Arroyo**, **Fruko Y Sus Tesos**, **La Sonora Dinamita**, the **Latin Brothers**, and **Los Corraleros Del Majagual**, among others.

Classical KEEPING SCORE



by Is Horowitz

MUSICAL CHAIRS: Pundits who predicted that **Claudio Abbado** would replace **Zubin Mehta** as music director of the New York Philharmonic when the latter's resignation becomes effective in 1991 are back to the crystal ball with the announcement by the Berlin Philharmonic Orchestra that Abbado would become its chief conductor. It's considered unlikely that Abbado could take on both posts.

The BPO, a self-governing cooperative, had eight maestros on its final list of choices to fill the post held by the late **Herbert von Karajan**. The musicians chose Abbado from a slate that also included **Daniel Barenboim**, **Bernard Haitink**, **Carlos Kleiber**, **James Levine**, **Lorin Maazel**, **Mehta**, and **Riccardo Muti**.

The Berlin Philharmonic has recording commitments with a number of labels, with **CBS Masterworks**, soon to become **Sony Classical**, said to have blocked out a large chunk of the orchestra's recording time. While Abbado has recorded for **CBS** in the past, the overwhelming bulk of his recorded catalog rests with **Deutsche Grammophon**, which has a continuing program with him.

A Brahms cycle with Abbado and the BPO already finds the 2nd and 3rd Symphonies in the can and being readied for release. Recordings of the 1st and 4th Symphonies are being scheduled, says **Karen Moody**, DG VP, and the program will also include the "German Requiem" and the Brahms cantata "Rinaldo."

PASSING NOTES: The U.K.'s Royal Philharmonic Orchestra, with **Vladimir Ashkenazy** as soloist and conductor, will be performing a pair of concerts in Moscow in mid-November. They will be taped live for release on the orchestra's own **RPO Records**, says **Ian Maclay**,

managing director. Scheduled repertoire includes Beethoven's Piano Concerto No. 4, Debussy's "La Mer," and Strauss' "Ein Heldenleben." Maclay says Britten's "War Requiem," conducted by **André Previn**, is among RPO futures, as well as a pop ballad program with soprano **Maria Ewing**.

RPO, meanwhile, is discussing a renewal of its U.S. distribution pact with **MCA Classics**, says Maclay. The label has 22 titles in its catalog, with this year's output calling for an additional four.

Pianist **John O'Connor**, who is deep into a Beethoven sonata cycle for **Telarc**, has just recorded a pair of Mo-

Forget N.Y.—Abbado is going to the Berlin Philharmonic

zart concertos (Nos. 21 & 27) for the label. Collaborators are **Sir Charles Mackerras** and the Scottish Chamber Orchestra... **Herbert Blomstedt** and the San Francisco Symphony will complete recording its Nielsen cycle for **London Records** in January with the 1st and 6th Symphonies. Nos. 2 and 3 were taped in September.

Musicians of the Atlanta Symphony will be paid a minimum of \$1,000 a week by the end of a new three-year agreement. Benefits are also boosted... "The Karajan Legend," a biographical video portrait produced by **Deutsche Welle** of Cologne, airs on **PBS** Oct. 23.

The **Emerson String Quartet** interrupted a U.S. concert tour to fly to London to accept **Gramophone** magazine accolades for their edition on **DG** of the complete **Bartok Quartets** as both best chamber music recording and record of the year. The Oct. 4 awards also cited **Angel's "Show Boat"** in a new category, musical theater.

Harmonia Mundi has reissued on CD its pace-setting collection of recordings of historic European organs. In a special promotion, the slip-cased, six-CD set is being sold for the price of two CDs... **WQED Pittsburgh** invited its listeners to view its new studio facilities at an open house Sept. 23. The project was made possible by a grant of \$500,000 from **Bayer USA**. The station records and broadcasts more than 50 local concerts a year.

FOR WEEK ENDING OCTOBER 21, 1989

Billboard®

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TOP LATIN ALBUMS™

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

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
	1	1	21	JULIO IGLESIAS	RAICES	CBS 80123
	2	2	37	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
	3	3	21	JOSE LUIS RODRIGUEZ	TENGO DERECHO A SER FELIZ	POLYGRAM 838351-4
	4	5	25	LUIS MIGUEL	EN BUSCA DE UNA MUJER	WEA LATINA 56119/WEA
	5	4	41	CHAYANNE	CHAYANNE	CBS 80051
	6	8	19	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
	7	9	39	RICARDO MONTANER	RICARDO MONTANER	TH-RODVEN 2538
	8	6	13	LOS BUKIS	Y PARA SIEMPRE	FONOVIISA 8828
	9	12	49	ROCIO DURCAL	COMO TU MUJER	ARIOLA 8574
	10	23	11	PABLO RUIZ	UN ANGUEL	CAPITOL-EMI LATIN 421139/CAPITOL
POP	11	7	79	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	12	11	15	MARISELA	MARISELA	ARIOLA 9577
	13	—	1	ROBERTO CARLOS	SONRIE	CBS DCL-80179
	14	10	59	YOLANDITA MONGE	VIVENCIAS	CBS 10552
	15	—	1	DYANGO	SUSPIROS	CAPITOL-EMI LATIN 421266/CAPITOL-EMI LATIN
	16	19	33	VIKKI CARR	ESOS HOMBRES	CBS 80057
	17	13	7	GLORIA ESTEFAN	CUTS BOTH WAYS	EPIC 45217
	18	21	17	ROCIO JURADO	PUNTO DE PARTIDA	CAPITOL-EMI LATIN 42011/CAPITOL
	19	15	41	EDNITA NASARIO	FUERZA DE GRAVEDAD	FONOVIISA 8811
	20	16	17	RUMBA TRES	RUMBAMANIA	TH-RODVEN 2621
	21	24	29	JOSE JOSE	QUE ES EL AMOR	ARIOLA 9666-4
	22	—	3	MIGUEL GALLARDO	AMERICA	PHILIPS/POLYGRAM LATINO 836-605/PHILIPS/POLYGRAM LATINO
	23	22	3	JOSE JAVIER SOLIS	QUE HABLEN	FONOVIISA 8821
	24	17	59	ROBERTO CARLOS	ROBERTO CARLOS 88	CBS 80002
	25	14	15	EMMANUEL QUISIERA	CBS 80124	
TROPICAL/SALSA	1	1	7	LUIS ENRIQUE	MI MUNDO	CBS 80146
	2	3	41	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
	3	2	19	EL GRAN COMBO	AMAME	COMBO 2060
	4	4	19	DAVID PABON	ES DE VERDAD	TH-RODVEN 2620
	5	11	11	TITO NIEVES	YO QUIERO CANTAR	RMM 1683
	6	6	13	MAX TORRES	APRENDERE	CAPITOL-EMI LATIN 42134/EMI-CAPITOL LATIN
	7	10	9	CHANTELLE	CHANTELLE CON UN TOQUE DE CLASE	WEA LATINA 56559
	8	7	33	TONY VEGA	YO ME QUEDO	RMM 1677
	9	8	7	CANO ESTREMER	DUENO DEL SONEO	CEG 002
	10	5	7	HANSEL	SOLO	CBS 80148
	11	9	77	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
	12	17	19	LA COCO BAND	COCO BAND	KUBANEY 20011
	13	17	67	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
	14	13	23	WILLIE GONZALES	SIN COMPARACION	SONOTONE 1104
	15	22	5	LOS HIJOS DE PUERTO RICO	CON LA MORENA	TH-RODVEN 2626
	16	15	41	JOHNNY Y RAY	SALSA CON CLASE	POLYGRAM LATINO 836647/POLYGRAM
	17	16	13	JOE ARROYO	FUEGO EN MI MENTE	FUENTES 5674
	18	12	29	WILLIE COLON	TOP SECRET	FANIA 655
	19	23	11	PAQUITO GUZMAN	AQUI CONMIGO	TH-RODVEN 2627
	20	20	7	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126
	21	—	1	JOSE ALBERTO	MIS AMORES	RMM 1684
	22	—	1	GRUPO NICHE	SUTIL Y CONTUNDENTE	CBS 80155
	23	21	47	LA PATRULLA 15	SOLO SE QUE FUE EN MARZO	TTH 010
	24	25	5	SERGIO HERNANDEZ	PENSANDO EN TI	RCA 9786
	25	14	29	LAS CHICAS DEL CAN	CARIBE	SONOTONE 1422
REGIONAL MEXICAN	1	1	13	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	2	2	7	BRONCO	A TODO GALOPE	FONOVIISA 8830
	3	3	9	RAMON AYALA	TRISTES RECUERDOS	FREDDIE 1474
	4	5	17	FITO OLIVARES	LA NEGRA CATALINA	GIL 2031
	5	4	47	LOS YONICS	SIEMPRE TE AMARE	FONOVIISA 8809
	6	6	35	LOS TIGRES DEL NORTE	LOS CORRIDOS PROHIBIDOS	FONOVIISA 8815
	7	10	9	YOLANDA DEL RIO	LOS 12 GRANDES EXITOS	GLOBO 9767
	8	8	37	LA MAFIA	EXPLOSIVO	CBS 80072
	9	21	49	BRONCO	UN GOLPE MAS	FONOVIISA 8808
	10	7	51	LOS CAMINANTES	INCONTENIBLES ROMANTICOS	LUNA 1173
	11	12	15	YOLANDA DEL RIO	TE VOY A ESPERAR	FONOVIISA 8812
	12	11	45	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	13	9	37	GRUPO MAZZ	STRAIGHT FROM THE HEART	CBS 80010
	14	18	63	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	15	16	5	ELISEO ROBLES	CON BANDA	RAMEX 1233
	16	23	3	LOS MIER	AMAME	FONOVIISA 8816
	17	24	47	LITTLE JOE	AUNQUE PASEN LOS ANOS	CBS 80004
	18	13	95	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	19	25	23	LATIN BREED	BREAKING THE RULES	CBS 80094
	20	—	1	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVIISA 8831
	21	20	7	LOS TEMERARIOS	INCONTENIBLES	TH-MEX 2513
	22	14	3	GRUPO VENUS	ENTRE TU Y YO	MAR INTERNACIONAL 224
	23	15	9	EMILIO NAVAIRA	EMILIO NAVAIRA AND THE RIO BAND	CBS CRL-80140
	24	—	1	GRUPO FANDANGO USA	NEW HORIZONS	FREDDIE 1479
	25	—	19	CIELO AZUL	SI TUS CELOS	WEA LATINA 55163/WEA

(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.

Int'l Publishing Federation Calls For Royalty Legislation On Home Taping

LONDON The International Federation of Popular Music Publishers has issued a statement that a royalty component must be an essential element of any home taping legislation throughout the world. The group therefore disagrees with the proposed Serial Copy Management System technology advocated by the IFPI, the Recording Industry Assn. of America, and others. The publishers point out that this technology allows unlimited copying of prerecorded masters and is, therefore, "not a real solution even if it were possible to prevent outside manufacturers from providing 'black boxes' which would override the SCMS circuitry."

PETER JONES

Jones To Be Man Of Year At MIDEM

PARIS Quincy Jones is to be named Man Of The Year by his fellow music business professionals at the 24th MIDEM, which is set for Jan. 21-25, 1990 in Cannes. Xavier Roy, MIDEM Organization chief executive, says: "Jones is a legendary figure. His success in any of his many career facets—as producer, musician, composer, jazzman, and so on—would make him worthy of the award, but his towering stature in all of them makes him an inescapable choice." Jones will receive his award at a MIDEM gala dinner, and there will be a big-name concert in his honor.

P.J.

3 Japanese Firms Unveil HDTV Models

TOKYO Matsushita Electric Industry, Toshiba Corp., and NEC Corp. have all unveiled—at separate media meetings here—high-definition television sets all claimed to be the first models compact enough for in-home use. They all feature newly developed chip technology and can receive regular TV programs as well as HDTV transmissions via satellite. HDTV uses a greater number of scanning lines to produce sharper images and delivers digital sound comparable to that of CD players. Test HDTV broadcasts have started here via the Japan Broadcasting Corp (NHK).

SHIG FUJITA

Orpheus Buys 2 Mags From Filmtrax

LONDON Orpheus Publications, the print music and music magazine division of the Filmtrax Group, has bought Jocks and Film Review from Punch Publications. Jocks is a leading disk jockey publication; the monthly Film Review was founded in the early '50s. The two titles join the existing Orpheus stable of publications, which includes Music & Musicians, Dance & Dancers, The Strad, Musical Times, and Films & Filming.

NIGEL HUNTER

Domingo To Star In Tokyo Dinner Gala

TOKYO A dinner show featuring operatic tenor Placido Domingo is set for the Shin Takanawa Prince Hotel here Oct. 21, with tickets priced at an unprecedented \$680 each—the highest ever for a classical performance. The highest ticket price for a pop concert was \$1,075 (150,000 yen) for a Frank Sinatra dinner show. The Domingo event is sponsored by the Fujisankei Group. The dinner itself accounts for \$215 of the admission price, with the rest going toward the tenor's fee. S.F.

Lloyd Webber's Pub. Director Resigns

LONDON Mark Rowles has resigned his position as director of music publishing at Andrew Lloyd Webber's Really Useful Group after four years. In a statement, he expresses his pleasure that, this year, the music publishing arm has made its greatest-ever contribution to RUG profits. It was announced three weeks ago that Jonathan Simon joins RUG this week as head of the music division.

N.H.

Dutch Indie Treats Alberts With Award

AMSTERDAM CNR, a leading Dutch independent record company, has presented a special award to Koos Alberts for the sale of more than 500,000 CDs, LPs, and cassettes since signing for the firm in 1983. Two years ago, Alberts was injured in a car crash, leaving most of his body paralyzed and confining him to a wheelchair. However, his new, and sixth, album, "Many Happy Returns," has just been released here and has already gone gold (50,000 units).

WILLEM HOOS

Malaysian John Show Put Off Till '90

KUALA LUMPUR, Malaysia The Elton John concert scheduled for Nov. 23 here as part of the Salem Music Revolution series has been put off until next year. Sponsor firm RJ Reynolds says John, currently touring the U.S. in support of his "Sleeping With The Past" album, will perform here as part of his Far East and Australian tour after a break following his U.S. travels. Now Reynolds is seeking a replacement for the November date in the Salem series, which has already included Lee Ritenour, Samantha Fox, and Hong Kong's hottest pop export, Anita Mui.

CHRISTIE LEO

TV Pitches Multiply In W. Germany Private Stations See More Music Ads

BY MIKE HENNESSEY

KRONBERG, West Germany The advent of private broadcasting stations in West Germany has opened up new promotional channels for TV and radio merchandisers of recorded product.

With advertising rates substantially below those of the public service stations and audiences that, for some product, represent a more defined target group of potential buyers, the private stations are increasingly being included in product campaigns.

Dino Music GmbH, based here, regularly uses private radio stations and the RTL Plus and SAT 1 TV channels to advertise its product, and marketing director Helmut Schnauer says that, for certain concept albums, the private stations can be very cost-effective.

Dino is the leading company in West Germany specializing in TV merchandising, and its average budget for a six-week TV and radio campaign is between \$372,000 and \$425,000, which puts the break-even level at between 50,000 and 70,000 units, depending on the cost of the production. Dino allocates up to 55% of that budget to radio spots.

"Radio is a very economical medium and it brings good results," Schnauer says.

Schnauer and Dino managing director Frank Pietzsch—both former directors of the now-defunct German K-tel company—set up the firm in 1985. They currently produce an average of 15 TV and radio-merchandised albums a year in CD, LP, and cassette formats.

But, as a safeguard for future supplies of repertoire, Dino is systematically developing its own product lines, selling sound carriers through retail outlets just like a regular record company.

It currently has a dozen artists under contract and plans to expand its roster. At present, Dino repertoire that does not benefit from TV or radio marketing accounts for about 15% of the company's sales.

Schnauer says the two principal obstacles to profitability in the TV merchandising business are the difficulty of leasing suitable repertoire from the handful of majors controlling most of the salable product and the high cost of television advertising, which makes the business a high-risk one.

Dino depends for its repertoire on a source mix that breaks down into 50% own product, 30% from majors, and 20% from independents. Finding artists for its own roster is not, says Schnauer, a problem because "there is a certain backlash against the ever

more powerful multinationals. Increasingly, artists like to create their own labels and go with smaller companies which can give them more individual attention than they can expect from the big conglomerates, which are awash with product."

Among the major record companies, the most activity in TV merchandising comes from BMG, CBS, and PolyGram, which has its own specialist division, PolyStar. EMI Electrola and WEA use TV merchandising on an occasional basis. Even so, it is still possible for independents like Dino to license high-quality repertoire from the multinationals.

A 30-second spot on a regional private station costs between \$213 and \$266. The same spot on one of the regional public service stations like the West Deutscher Rundfunk or the Sud-West Funk, each delivering about one-third of the total German radio audience, would be about \$1,330.

A 20-second spot, networked to all nine regions on ARD, the first German TV channel, costs an average of \$32,000, and on ZDF (Channel 2) about \$24,000.

A 20-second spot on either of the two main private TV stations costs anything from \$2,128 for a morning slot to \$10,638 for prime-time transmission.

Record Retailers' Group Urges Action Against Megapool Dutch Chain's Low CD Prices Prompt Protest

BY WILLEM HOOS

AMSTERDAM Rein Woltz, managing director of Dutch record retailers' organization NVGD, has called on all the group's member companies to launch a protest/boycott campaign against Megapool, a national chain of hardware stores selling audio/video equipment and household goods.

Beginning the last week of September, Megapool started selling popular CDs at some 10-15 guilders (roughly \$4.75-\$7.15) lower than the retail price structure of NVGD members.

Megapool's price-cutting ploy was to maximize consumer interest in CD hardware.

Megapool gets its CDs through parallel import channels from West Germany. While NVGD members are selling their top-price CDs at an average 39.95 guilders (\$19), Megapool's silver disk price structure is an average 29.95 guilders (\$14.25), with some major-act product selling at the guilders equivalent of \$11.85.

In a response to trade complaints, Peter de Haan, Megapool's advertising manager, says that CDs are for sale generally in the Netherlands at prices "which retailers are consciously keeping at a level which, in our opinion, is too high."

Woltz has asked NVGD members to buy up the CD stocks at Megapool outlets, hoping that would mean the West German supply of CDs to the chain would run dry.

But the Megapool management team say they aren't worried. "That

kind of boycott just wouldn't work. We've already found other ways of stocking our outlets with new CDs inside four hours," says de Haan.

He denies Megapool is selling CDs at what NVGD claims are "dumping prices." He says: "It's our view that the Dutch record industry has kept CD prices at much too high a level, and the retail trade follows that system with no questions asked. Dutch dealers get most disks from the industry at an average 27-28 guilder price, while we pay considerably less."

NVGD's Woltz recently initiated a protest campaign against BMG Ariola Benelux because the record company had set up a deal with Netherlands liquid soap firm Medac-Sorbo to sell low-budget CDs and music cassettes (released on the new Ariola Express label) in supermarkets.

This was the first rackjobbing project by a Dutch record company. But the NVGD managing director insisted the project had a "negative influence on the record retail trade as a whole."

European Group Distributed \$11 Mil In Royalties MCPS Reports Record-Setting August

LONDON The Mechanical Copyright Protection Society achieved a new high in its royalty distribution for August this year of \$11 million.

As a benchmark of the burgeoning role of the MCPS in collecting and distributing mechanical royalties—the only European society to do so on a monthly basis—its total collection and distribution figure for 1979 was virtually the same.

The society reports significant growth in the various means of copying music over the 10-year period. As a result of the new Copyright, Designs and Patents Act 1988, it is negotiating new licensing schemes with major music users through their industry organizations.

In particular, the MCPS has reached agreement with the televi-

sion companies to accommodate the rapid changes taking place in the broadcasting industry as a result of government initiatives in this area. The pacts allow program makers full access to the wide variety of music administered by the MCPS.

TV companies can now record all forms of music into their programs, ranging from BBC-TV's top-rated "Top Of The Pops" through standards used in many light entertainment and variety programs to classical and avant-garde repertoire featured in such showcases as the Henry Wood Promenade Concerts. The TV companies are also using the resources of production music libraries. The MCPS provides a complete licens-

(Continued on next page)



British Hit-Makers. At an ASCAP awards dinner Sept. 27 in London honoring members of the PRS (British Performing Right Society) are, from left, recording artist Billy Ocean (who was named songwriter of the year); songwriter Mike Stoller; Simon Climie of Climie Fisher; recording artist Phil Collins; and Justin Hayward of the Moody Blues.

Japanese Video Makers Seek \$20 Mil Damages From Pirates

BY SHIG FUJITA

TOKYO A suit filed in the Fukuoka District Court in southern Japan by 25 videocassette manufacturers is claiming compensatory damages of \$20 million from six former video rental store owners for making about 25,000 illegal copies of 5,000 original movie and music videotapes during 1985 and 1986.

Among the complainants are Toho, Shochiku, Daiei Motion Picture Co., Pony Canyon, Nippon Columbia, and Pack In Video. The amount of damages claimed is the highest ever in a case involving pirate video copies and violation of video copyrights.

It includes an average videotape price of \$70 each for the 25,000 copies, plus expenses in identifying the pirate copies.

The six defendants in this case were found guilty by the Fukuoka District Court on the piracy charge, and were sentenced between February and June 1988 for 10-22 months in jail, suspended for three years.

Following the conclusion of the criminal action, the Japan Video Assn. decided to institute a civil suit demanding compensation for damages. The JVA has 68 members, including the 25 plaintiffs.

The association opted for the civil

action because penalties under the revised copyright law are relatively mild—a maximum prison term of three years, usually deferred, or a maximum fine of \$6,993.

The first hearing in the damages case is Oct. 24. The JVA is hoping that the \$20 million demanded will deter potential producers of pirate copies of movie and music videotapes.

The number of video rental outlets in Japan now is estimated at 15,000, and the number of pirated videotapes is reckoned to be between 10% and 15% of all the videotapes on rental outlet shelves.

Nevertheless, this is a big improvement from the situation prevailing more than three years ago. A check carried out in March and April 1986 of 350 video rental outlets in Tokyo revealed that 250, or 71%, were handling pirate copies. That check was supervised by the Motion Picture Assn. of America.

On Aug. 7, 1986, eight trade associations, including the MPAA and the Japan Phonograph Assn., joined forces with the National Police Agency to form the Anti-Counterfeiting Assn. The ACA has clamped down aggressively on illegal copying, resulting in the big drop in piracy.

MCPS REPORTS RECORD-SETTING AUGUST

(Continued from preceding page)

ing, monitoring, and royalty collection service for the libraries.

Bob Montgomery, MCPS managing director, comments: "In achieving this record distribution, the MCPS is laying a firm financial foundation for its activities during the first year of operation under the new Copyright Act."

Montgomery was elected VP of the BIEM management committee

at the recent general assembly meeting of the pan-European mechanical copyright organization in Paris.

Speaking after his appointment, he said: "To protect the mechanical copyright throughout the European Community, it is essential that there is one European contract with the recording industry. While the U.K. statutory license was in force, it was not possible for the MCPS to play its part as a full member of BIEM.

"With the coming into force of the 1988 U.K. Copyright Act, that has changed. The MCPS will shortly be commencing formal discussions with the British Phonographic Industry Assn. on this issue."

Pioneer LDCA has signed a laserdisk deal with RCA/BMG ... see page 56

CRIA Crowns Cannibals In Certs Vanilli, Jeff Healey Among Top Sellers

BY KIRK LaPOINTE

OTTAWA Fine Young Cannibals have gobbled up a half-million sales of their latest release, "The Raw And The Cooked," giving the group one of the year's biggest-selling releases and making timely the recent expansion of I.R.S. Canada.

The Canadian Recording Industry Assn. listed the release at the top of 28 certifications for September; it went quadruple and quintuple platinum in the month. Additionally, the band's first album, self-titled, surpassed platinum in September in Canada.

The debut album from Milli Vanilli is also a huge seller, CRIA says. "Girl You Know It's True" went double and triple platinum in the month.

The Jeff Healey Band proved to

be the best news on the Canadian music front in the month, garnering one of the few multiplatinum domestic certifications in recent memory—double platinum for "See The Light." Other releases certified two-times-platinum included, "Legend" by Bob Marley, "Hangin' Tough" by New Kids On The Block, "Full Moon Fever" by Tom Petty, and "Don't Be Cruel" by Bobby Brown.

New releases by Janet Jackson and Melissa Etheridge were certified platinum in September, only days after their release. (The association hands out the certifications on the basis of shipments, not sales.) Jackson's "Rhythm Nation 1814" and Etheridge's "Brave And Crazy" went both gold and platinum in the month and follow up multiplatinum releases.

Other platinum albums in the month: "The Trinity Session" by Cowboy Junkies, "The Phantom Of The Opera" soundtrack, "Martika," and "Love And Rockets."

Gold records in September included Francis Cabrel's "Sarbacane," the Proclaimers' "Sunshine On Leith," K.T. Oslin's "80's Ladies," Elton John's "Sleeping With The Past," Andrew Lloyd Webber's "Premiere Collection," Gloria Estefan's "Cuts Both Ways," and Grapes Of Wrath's "Now And Again."

There were three gold singles in the month, possibly due to strong cassette-single marketing in recent weeks in Canada: "Rock On" by Michael Damian, "Right Here Waiting" by Richard Marx, and "Dressed For Success," the second straight gold single for Roxette.

U2, Gabriel, Dylan Producer Makes Artist Debut On 'Acadie' Lanois Broadens Horizons With Solo Work

OTTAWA Canadian producer Daniel Lanois has been at the helm of some of the most influential and acclaimed recordings of recent years, part of commercial and critical successes by the likes of U2, Peter Gabriel, Robbie Robertson, and now Bob Dylan.

Very quietly, without much of the fanfare or attendant publicity many of his producing counterparts command, he's carved out a considerable niche in contemporary music and brought attention to Canada.

Now he has taken his talent to the other side of the microphone, out front in a solo project, "Acadie," a lively yet ethereal mix of contemporary and traditional sound that is drawing praise for its blend of modern, daring but plaintive, and well-grounded music.

Taking the time for his Opal/Warner Bros. album wasn't the problem—Lanois has always worked quickly when he needed to. Rather, it was a question of finding just the right time to do it.

A couple of years ago, Lanois says he felt "the need to make a record," to take the influence of his production talent one step further.

"Acadie" is quintessentially Canadian—English and French, and rustic and Spartan in places that smack of traditional music from his homeland.

Now Lanois is sidelined for a time from his first line of work. He is preparing a tour, making videos, and doing more interviews in the course of a week than he would likely do over a whole year.

Robertson, the former Band member whose solo debut won Lanois a Juno award this year in Canada, credits the producer-turned-artist's "directness and honesty" as the force that has drawn him toward the big-name musicians. "He can size up a situation really well, and tell you what works and what won't."

"Well," says Lanois, "the truth is that the artists of great stature appreciate that honesty. They're often surrounded by people who make

them comfortable, and what they can get out of that is comfortable but not challenging recordings."

Lanois' career took off after Brian Eno used the Grant Avenue Studio in Hamilton, Ontario, built by Lanois and his brother Bob. Lanois

'The great artists always appreciate my honesty'

and Eno began a musical partnership that saw the two collaborate on musical and production projects that eventually led to Lanois' signing to Eno's Opal label last year.

Lanois sees the producer's role in the studio as "serving the song as best as you can. As a rule, I like to be ready for spontaneity, but sometimes it's the planning and the try after try that will make the song work. Out of nowhere will come the version you know is right."

Among his credits: Gabriel's

"So," U2's "The Unforgettable Fire" and "The Joshua Tree," and Dylan's "Oh Mercy."

Lanois' work has taken him far from Hamilton: to Ireland, New Orleans (with the Neville Brothers and Dylan), and London, where he now lives. He has promoted Canadian music and seems of late to have taken under his wing producer/engineer Malcolm Burn (the two share credits on Dylan's album), but he doesn't feel any obligation to return home to work. "I love Canada dearly," he says, "but to be honest with you, I'm happier working elsewhere right now. I put 15 years into Canadian record-making. I'm making better records now." Yet Lanois does not rule out the possibility of taking on "some amazing Canadian artist" for production.

Lanois will take to the road shortly with a four-piece band, "as soon as I find the right tour," then set his sights on more production work a few weeks into 1990. Among the artists he's scouting: Sonic Youth and Pixies.

KIRK LaPOINTE

Audiences Sound Off About Poor Acoustics At SkyDome

OTTAWA Concerns are being raised about the sound quality for concerts at Toronto's SkyDome. Simply put, concertgoers and some performers are raising the roof about the new stadium with the retractable dome.

"I'm sorry," is what Elton John said there a few weeks ago.

Rod Stewart grimaced when he opened the place in August.

A one-night stand of Les Misérables pretty well let the title tell the story on the sonic front.

And the most notable problems came in early October, when Frank Sinatra and Liza Minnelli encountered radio interference and some far-seated fans among

the throng of 35,000 heard the flapping of the air conditioner as well as they heard what was coming from the stage. About 150 demanded refunds and many more complained.

SkyDome spokesman David Garrick acknowledges "we are going through the de-bugging stages," but promises improvements within weeks.

A special concert configuration that curtains off the facility will be unveiled at the 50,000-seat SkyDome. Special acoustic baffles will be hoisted and the sound system shouldn't simply bounce all over the unique indoor/outdoor stadium.

A BILLBOARD SPOTLIGHT

ITALIA

As the European music industry anticipates 1992 and the emergence of one giant European music market, Italy awaits its chance to be there setting the pace.

And why shouldn't it? Italian music is drastically gaining international appeal, and its own market has long been the European breaking ground for artists from all over the world.

In its annual spotlight on Italia, Billboard will probe the various aspects of the Italian music and home entertainment industry—now resounding with optimism.

▼ A survey of talent—the Italian artists who are making a name for themselves, in both domestic and international markets.

▼ Live music—how Italy is quickly becoming an attractive venue for top international talent.

▼ Compact Discs—can they make a marked impact on the Italian music retail scene?

▼ Video—how will the Italian entertainment industry use this crucial production tool in the coming year?

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Janet Brings 'Rhythm' To The Planet. Janet Jackson meets Italian radio execs at the worldwide presentation of her album, "Rhythm Nation 1814." Pictured, from left, are Gigio D'Ambrosio, program director, Radio Milano International; Luca Dondoni, public relations, Radio Milano International; Jackson; Giovanni Arcovito, label manager, A&M Italy; Antonella Caramia, Radio Norba; and Luigi Ariemma, Radio Dimensione Suono Network, Rome.

Dutch Record Companies Bow CD Greeting Cards, Games

BY WILLEM HOOS

AMSTERDAM Two Dutch record companies, CBS and the independent CNR label, have launched CD-related merchandise.

They are a CD greeting card and Compact Games, respectively. Both companies are claiming the ideas to be unique in the world.

The greeting card, initiated by former CBS Holland employee Olaf Klijn, combines a 3-inch CD and a card. The title of the single is also the banner printed on the card.

The first series of cards released here by CBS totals 30. The majority of acts represented are Anglo-American bands and solo artists. Only four Dutch acts are in the first release.

Among the batch are Wham! with "I'm Your Man"; Andy Williams, "Can't Take My Eyes Off You"; Terence Trent D'Arby, "Wishing Well"; Marvin Gaye, "Sexual Healing"; LaBelle, "Voulez-Vous Coucher Avec Moi"; Charlie Rich, "The Most Beautiful Girl"; and Doris Day, "Have Yourself A Merry Little Christmas."

Also represented are Earth, Wind & Fire, "Got To Get You Into My Life"; the Bangles, "Eternal Flame"; and the Romantics, "What I Like About You." Two Dutch acts are Albert West, "I Love You Baby"; and Erik Beekes, "Welcome Home."

More than 300 Dutch record stores are participating in the greeting card project. They receive free display material from CBS, and Dutch companies that print greeting cards have dispatched the same material to 150 nonmusic shops specializing in quality greeting merchandise.

The CD greeting card was launched at Sale '89, the international premium trade fair held recently at the RAI Exhibition Center in Amsterdam. It was also on view at CBS Holland's fall conference.

Company spokesman Jos Lauwers reveals that representatives from other CBS European branches have expressed great interest in the cards.

The retail price is \$7. A second series of 15 cards will become available in January 1990.

The Compact Game was invented by Wim Faas, owner and managing director of Epini International, a Dutch manufacturing, wholesaling, and export company headquartered

near Rotterdam. It specializes in magnetic wall decorations and magnetic minigames.

The Compact Game is one of the latter, packed in a long-play-version CD jewel box. Game varieties available include chess and checkers, with accompanying rules of play and a greeting card.

Fifteen different cards are available, with such slogans as "Just For You," "Surprise," "Congratulations," and "Don't Worry, Be Happy." Game information and rules are given in four languages—English, French, German, and Dutch.

Over recent weeks, Epini has introduced nine Compact Games at trade fairs in Oslo, Norway; Frankfurt, West Germany; Brussels; and the Dutch cities of Utrecht, Amsterdam, and Hilversum.

At the Utrecht event, the Epini product won the novelty award. Faas has a European patent for his invention, and recently applied for one in the U.S. and Canada.

According to CNR's GM Ger van der Meys, more than 200 Dutch record retailers are selling the Compact Games for \$6 each; thousands of gift and card stores in the Netherlands and Belgium are selling them as well.

"We believe in this product," says Van der Meys. "It's an interesting addition to the record business. We think it's good to sell this in a record outlet, which more and more is changing into a home entertainment store."

Faas says 300,000 copies of the Compact Games will be produced by year-end. More than half will be manufactured by Epini, the remaining 40% by Peri, a toy factory and wholesale organization in Scharnstein, Austria. He anticipates a production total of 500,000 next year.

Epini and CNR are handling distribution of the Compact Games in the Benelux countries. Peri is distributing in Italy, Spain, Portugal, and West Germany, where the line is also being handled by the Manz premium company in Stuttgart. Thor Marketing, the Dutch import-export company, is covering Scandinavia.

Faas adds there is a possibility that the Hong Kong-based premium company Polyflame will take the Compact Games for Asia and there are plans for a production unit to be established in Hong Kong.

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 10/14/89

This Week	Last Week	SINGLES
1	1	RIDE ON TIME BLACK BOX deCONSTRUCTION/RCA
2	2	PUMP UP THE JAM TECHNORTRONIC FEATURING FELLY SWANYARD
3	3	IF ONLY I COULD SYDNEY YOUNGBLOOD CIRCA/VIRGIN
4	NEW	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY/DANCE
5	12	STREET TUFF REBEL MC/DOUBLE TROUBLE DESIRE
6	4	DRAMA! ERASURE MUTE
7	6	SWEET SURRENDER WET WET WET PRECIOUS/PHONOGRAM
8	11	WE DIDN'T START THE FIRE BILLY JOEL CBS
9	8	YOU KEEP IT ALL IN THE BEAUTIFUL SOUTH GO DISCS
10	24	GIRL I'M GONNA MISS YOU MILLI VANILLI COOLTEMPO/CHRYSALIS
11	5	RIGHT HERE WAITING RICHARD MARX EMI/USA
12	7	THE BEST TINA TURNER CAPITOL
13	18	IF I COULD TURN BACK TIME CHER GEFLEN
14	28	LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN
15	9	CHOCOLATE BOX BROS CBS
16	14	NAME AND NUMBER CURIOSITY KILLED THE CAT MERCURY/PHONOGRAM
17	27	CAN'T FORGET YOU SONIA CHRYSALIS
18	31	ROOM IN YOUR HEART LIVING IN A BOX CHRYSALIS
19	16	OYE MI CANTO (HEAR MY VOICE) GLORIA ESTEFAN EPIC
20	10	CHERISH MADONNA SIRE
21	21	MANTRA FOR A STATE OF MIND S'EXPRESS RHYTHM KING/MUTE
22	40	WISHING ON A STAR FRESH 4 (CHILDREN OF THE GHETTO) FEATURING LIZZ E 10/VIRGIN
23	32	LOVE ON A MOUNTAIN TOP SINITTA FANFARE
24	22	SECRET RENDEZVOUS KARYN WHITE WARNER BROS.
25	13	THE TIME WARP DAMIAN JIVE
26	NEW	THE ROAD TO HELL (PART 2) CHRIS REA WEA
27	17	LOVE IN AN ELEVATOR AEROSMITH GEFLEN
28	NEW	LEAN ON YOU CLIFF RICHARD EMI
29	15	THE SENSUAL WORLD KATE BUSH EMI
30	20	I NEED YOUR LOVIN' ALYSON WILLIAMS DEF JAM
31	19	HARLEM DESIRE LONDON BOYS TELDEC/WEA
32	26	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY/DANCE
33	34	KENNEDY THE WEDDING PRESENT RCA
34	23	SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA/PHONOGRAM
35	25	NUMERO UNO STARLIGHT CITY BEAT/BEGGARS BANQUET
36	NEW	I WANT THAT MAN DEBORAH HARRY CHRYSALIS
37	33	ROCK WIT'CHA BOBBY BROWN MCA
38	29	EVERY DAY (I LOVE YOU MORE) JASON DONOVAN PWL
39	NEW	THE REAL WILD HOUSE RAUL ORELLANA BCM
40	NEW	BED OF NAILS ALICE COOPER EPIC
1	NEW	TRACY CHAPMAN CROSSROADS ELEKTRA
2	2	TINA TURNER FOREIGN AFFAIR CAPITOL
3	1	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
4	3	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
5	NEW	WONDER STUFF HUP POLYDOR
6	NEW	BOB DYLAN OH MERCY CBS
7	5	MADONNA LIKE A PRAYER SIRE
8	4	EURYTHMICS WE TOO ARE ONE RCA
9	14	LONDON BOYS THE TWELVE COMMANDMENTS OF DANCE WEA
10	10	JASON DONOVAN TEN GOOD REASONS PWL
11	12	SIMPLY RED A NEW FLAME ELEKTRA
12	6	JANET JACKSON RHYTHM NATION 1814 A&M
13	9	RICHARD MARX REPEAT OFFENDER EMI/USA
14	15	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
15	NEW	SUGARCUBES HERE TODAY, TOMORROW, NEXT WEEK ONE LITTLE INDIAN
16	NEW	JEAN MICHAEL JARRE JARRE LIVE POLYDOR
17	8	AEROSMITH PUMP GEFLEN
18	16	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
19	13	ROLLING STONES STEEL WHEELS CBS
20	28	ROGER WHITTAKER HOME LOVIN' MAN TEMBO/POLYDOR
21	7	MARILLION SEASON'S END EMI
22	19	ADEVA ADEVA COOLTEMPO/CHRYSALIS
23	26	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
24	25	KARYN WHITE KARYN WHITE WARNER BROS.
25	21	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGIN
26	22	BOBBY BROWN DON'T BE CRUEL MCA
27	17	DONNA SUMMER ANOTHER PLACE AND TIME WARNER BROS.
28	11	RUNRIG SEARCHLIGHT CHRYSALIS
29	20	ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
30	31	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN
31	23	ORIGINAL CAST ASPECTS OF LOVE REALLLY USEFUL/POLYDOR
32	NEW	JESUS JONES LIQUIDIZER FOOD/EMI
33	29	SOUL II SOUL CLUB CLASSICS VOL. 1 10/VIRGIN
34	NEW	FM TOUGH IT OUT EPIC
35	24	ALICE COOPER TRASH EPIC
36	27	PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
37	NEW	LOU REED RETRO RCA
38	NEW	CHER HEART OF STONE GEFLEN
39	32	IMAGINATION IMAGINATION STYLUS
40	18	IAN McCULLOCH CANDLELAND WEA

CANADA (Courtesy The Record) As of 10/16/89

		SINGLES
1	2	COLD HEARTED PAULA ABDUL VIRGIN/WEA
2	4	GIRL I'M GONNA MISS YOU MILLI VANILLI ARISTA/BMG
3	1	RIGHT HERE WAITING RICHARD MARX EMI/CAPITOL
4	3	ON OUR OWN BOBBY BROWN MCA/MCA
5	10	MISS YOU MUCH JANET JACKSON A&M/BMG
6	5	KEEP ON MOVIN' SOUL II SOUL VIRGIN/WEA
7	8	IF I COULD TURN BACK TIME CHER GEFLEN/WEA
8	7	HANGIN' TOUGH NEW KIDS ON THE BLOCK COLUMBIA/CBS
9	9	JOY & PAIN ROB BASE/D.J. E-Z ROCK MERCURY/POLYGRAM
10	6	DON'T WANNA LOSE YOU GLORIA ESTEFAN EPIC/CBS
11	12	TOY SOLDIERS MARTIKA COLUMBIA/CBS
12	11	BLACK VELVET ALANNAH MYLES ATLANTIC/WEA
13	20	THE BEST TINA TURNER CAPITOL/CAPITOL
14	17	18 AND LIFE SKID ROW ATLANTIC/WEA
15	NEW	LISTEN TO YOUR HEART ROXETTE CAPITOL/CAPITOL
16	NEW	MIXED EMOTIONS ROLLING STONES COLUMBIA/CBS
17	16	ONCE BITTEN TWICE SHY GREAT WHITE CAPITOL/CAPITOL
18	NEW	ONE BEE GEES WARNER BROS./WEA
19	NEW	DON'T LOOK BACK FINE YOUNG CANNIBALS I.R.S./MCA
20	NEW	SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA/POLYGRAM

		ALBUMS
1	1	ROLLING STONES STEEL WHEELS COLUMBIA/CBS
2	2	FINE YOUNG CANNIBALS THE RAW AND THE COOKED I.R.S./MCA
3	4	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
4	3	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
5	5	RICHARD MARX REPEAT OFFENDER EMI/CAPITOL
6	7	MOTLEY CRUE DR. FEELGOOD ELEKTRA/WEA
7	9	AEROSMITH PUMP GEFLEN/WEA
8	6	NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
9	11	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
10	10	MELISSA ETHERIDGE BRAVE & CRAZY ISLAND/WEA
11	8	TOM PETTY FULL MOON FEVER MCA/MCA
12	15	EURYTHMICS WE TOO ARE ONE ARISTA/BMG
13	12	SKID ROW SKID ROW ATLANTIC/WEA
14	NEW	JANET JACKSON RHYTHM NATION 1814 A&M/BMG
15	14	DON HENLEY THE END OF THE INNOCENCE GEFLEN/WEA
16	16	KIM MITCHELL ROCKLAND ALERT/CAPITOL
17	13	PRINCE BATMAN (SOUNDTRACK) WARNER BROS./WEA
18	18	ELTON JOHN SLEEPING WITH THE PAST MCA/MCA
19	NEW	SOUL II SOUL KEEP ON MOVIN' VIRGIN/WEA
20	17	MADONNA LIKE A PRAYER SIRE/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 10/9/89

		SINGLES
1	1	LAMBADA KAOMA CBS
2	2	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BCM
3	3	FRENCH KISS LIL LOUIS FFR-METRONOME
4	10	PUMP UP THE JAM TECHNORTRONIC BCM
5	4	THE BEST TINA TURNER CAPITOL
6	8	RIDE ON TIME BLACK BOX 2YX
7	NEW	IF ONLY I COULD SYDNEY YOUNGBLOOD VIRGIN
8	5	PERSONAL JESUS DEPECHE MODE MUTE
9	7	FRENCH KISS HONESTY '69 BCM
10	6	TOY SOLDIERS MARTIKA CBS
11	13	SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA-PHONOGRAM
12	11	MAGIC SYMPHONY BLUE SYSTEM HANSA
13	9	INNOCENT MIKE OLDFIELD VIRGIN
14	NEW	GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
15	12	AIN'T NOBODY RUFUS & CHAKA KHAN WARNER BROS.
16	15	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&P POLYDOR
17	16	BACK TO LIFE SOUL II SOUL VIRGIN
18	14	DAS OMEN (TEIL 1) MYSTERIOUS ART CBS
19	18	CHERISH MADONNA SIRE
20	NEW	EVERY DAY JASON DONOVAN PWL

		ALBUMS
1	1	TINA TURNER FOREIGN AFFAIR CAPITOL
2	2	WESTERNHAGEN HALLELUJA WEA
3	3	ROLLING STONES STEEL WHEELS ROLLING STONES
4	10	THE EURYTHMICS WE TOO ARE ONE RCA
5	4	MIKE OLDFIELD EARTH MOVING VIRGIN
6	5	QUEEN THE MIRACLE PARLOPHONE
7	NEW	DAVID HASSELHOFF LOOKING FOR FREEDOM WHITE
8	7	BLACK FOOESS BLECK FOOESS & FRUENDE EMI
9	6	JASON DONOVAN TEN GOOD REASONS PWL
10	8	JETHRO TULL ROCK ISLAND CHRYSALIS
11	9	ELTON JOHN SLEEPING WITH THE PAST ROCKET-PHONOGRAM
12	13	MILLI VANILLI ALL OR NOTHING HANSA
13	NEW	AEROSMITH PUMP GEFLEN
14	15	PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
15	11	DON JOHNSON LET IT ROLL EPIC
16	12	JOE COCKER ONE NIGHT OF SIN CAPITOL
17	NEW	MARILLION SEASONS END EMI
18	14	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
19	NEW	MADONNA LIKE A PRAYER SIRE
20	17	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN

FRANCE (Courtesy of Europe 1) As of 10/7/89

		SINGLES
1	1	LAMBADA KAOMA CBS
2	3	JOUE PAS FRAN. FELDMAN-JONI JAMISON POLYDOR
3	2	COEUR DE LOUP PHILIPPE LAFONTAINE VOG
4	4	JE TE SUIVRAI JEAN PIERRE FRANCOIS EMI
5	5	C. DAY CONFETTI'S CBS
6	11	Y A PAS QUE LES GRANDS QUI REVENT MELODY CAR
7	8	C'EST ECRIT FRANCIS CABREL CBS
8	5	BATDANCE PRINCE WEA
9	9	ROCCO MARINA CBS (DEESSE)
10	13	MEGAMIX IMAGINATION POLYGRAM
11	10	TELL IT LIKE IT IS DON JOHNSON CBS
12	NEW	LOOKING FOR FREEDOM DAVID HASSELHOF BMG
13	7	AIMONS NOUS VIVANTS FRANCOIS VALERY WEA
14	NEW	LES NUITS SANS SOLEIL IVANOV EMI
15	NEW	LISTENING DAVID HALLYDAY POLYGRAM
16	18	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS CAR
17	12	THE LOOK ROXETTE EMI
18	15	ETERNAL FLAME BANGLES CBS
19	17	GOOD BYE MARYLOU MICHEL POLNAREFF CBS
20	14	IDON'T WANT A LOVER TEXAS POLYGRAM

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 10/14/89

		HOT 100 SINGLES
1	1	LAMBADA KAOMA CBS
2	2	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY/DANCE
3	5	PUMP UP THE JAM TECHNORTRONIC ARS/CNR
4	3	THE BEST TINA TURNER CAPITOL
5	6	RIDE ON TIME BLACK BOX deCONSTRUCTION
6	4	FRENCH KISS LIL LOUIS LONDON
7	13	IF ONLY I COULD SYDNEY YOUNGBLOOD CIRCA
8	9	PERSONAL JESUS DEPECHE MODE MUTE
9	8	CHERISH MADONNA SIRE
10	10	SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA/PHONOGRAM
11	7	RIGHT HERE WAITING RICHARD MARX EMI/USA
12	16	DRAMA ERASURE MUTE
13	12	BATDANCE PRINCE PAISLEY PARK
14	18	COEUR DE LOUP PHILIPPE LAFONTAINE VOGUE
15	11	TOY SOLDIERS MARTIKA CBS
16	14	JOUE PAS FRANCOIS FELDMAN & JONI JAMISON POLYDOR
17	17	THE LOOK ROXETTE PARLOPHONE
18	15	JE TE SUIVRAI JEAN PIERRE FRANCOIS PATHE/EMI
19	NEW	TELL IT LIKE IT IS DON JOHNSON EPIC
20	NEW	SWEET SURRENDER WET WET WET MERCURY
1	1	HOT 100 ALBUMS
1	1	TINA TURNER FOREIGN AFFAIR CAPITOL
2	2	ROLLING STONES STEEL WHEELS ROLLING STONES/CBS
3	3	EURYTHMICS WE TOO ARE ONE RCA/BMG
4	4	PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
5	NEW	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
6	7	MADONNA LIKE A PRAYER SIRE
7	5	QUEEN THE MIRACLE PARLOPHONE
8	8	JASON DONOVAN TEN GOOD REASONS PWL
9	6	ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
10	9	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
11	17	AEROSMITH PUMP GEFLEN
12	13	WESTERNHAGEN HALLELUJA WEA
13	15	FRANCIS CABREL SARBAANCE CBS
14	10	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
15	11	PAUL MCCARTNEY FLOWERS IN THE DIRT PARLOPHONE
16	NEW	TEXAS SOUTHSIDE MERCURY
17	NEW	MARILLION SEASON'S END EMI
18	12	SIMPLY RED A NEW FLAME WEA
19	18	MIKE OLDFIELD EARTH MOVING VIRGIN
20	14	THE CURE DISINTEGRATION FICTION/POLYDOR

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 10/8/89

		SINGLES
1	1	RIGHT HERE WAITING RICHARD MARX EMI
2	2	ALL I WANT IS YOU U2 FESTIVAL
3	7	IF I COULD TURN BACK TIME CHER WEA
4	3	DRESSED FOR SUCCESS ROXETTE EMI
5	5	TOY SOLDIERS MARTIKA CBS
6	10	POISON ALICE COOPER CBS
7	9	TALK IT OVER GRAYSON HUGH BMG
8	4	CHERISH MADONNA WEA
9	NEW	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BMG/RCA
10	8	WAY OF THE WORLD MAX Q CBS
11	17	THE BEST TINA TURNER FESTIVAL
12	6	I'LL BE LOVING YOU (FOREVER) NEW KIDS ON THE BLOCK CBS
13	11	RIGHT BACK WHERE WE STARTED FROM SINITTA LIBERATION/CBS
14	13	I DON'T WANT A LOVER TEXAS POLYGRAM
15	NEW	SHE HAS TO BE LOVED JENNY MORRIS WEA
16	12	WOULDN'T CHANGE A THING KYLIE MINOGUE MUSHROOM/FESTIVAL
17	16	BATDANCE PRINCE WEA
18	18	YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK CBS
19	15	FUNKY COLD MEDINA TONE LOC FESTIVAL
20	19	REVIVAL THE EURYTHMICS BMG/RCA

		ALBUMS
1	1	RICHARD MARX REPEAT OFFENDER EMI
2	2	LOOK SHARP! ROXETTE EMI
3	NEW	JOHN WILLIAMSON WARRAGUL EMUSIC/FESTIVAL
4	3	BRAVE KATE CEBERANO REGULAR/FESTIVAL
5	6	MOTLEY CRUE DR. FEELGOOD WEA
6	4	GIPSY KINGS GIPSY KINGS CBS
7	5	MATCHBOOK IAN MOSS MUSHROOM/FESTIVAL
8	7	THE EURYTHMICS WE TOO ARE ONE BMG/RCA
9	15	U2 RATTLE AND HUM FESTIVAL
10	8	SIMPLY RED A NEW FLAME WEA
11	NEW	MADONNA LIKE A PRAYER WEA
12	17	ALICE COOPER TRASH CBS
13	NEW	MAX Q MAX Q CBS
14	9	TRANSVISION VAMP VELVETINE WEA
15	16	JENNY MORRIS SHIVER WEA
16	11	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
17	13	DEF LEPPARD HYSTERIA POLYGRAM
18	NEW	MELISSA ETHERIDGE BRAVE AND CRAZY FESTIVAL
19	14	ANDREW LLOYD WEBBER PREMIERE COLLECTION POLYGRAM
20	18	JOHN COUGAR MELLENCAMP BIG DADDY POLYGRAM

ITALY (Courtesy Musica & Dischi) As of 10/9/89

		SINGLES
1	2	LAMBADA KAOMA CBS
2	1	VIVA LA MAMA EDOARDO BENNATO VIRGIN
3	4	CHERISH MADONNA SIRE
4	5	THE BEST TINA TURNER CAPITOL
5	3	TIPRENDINO RAF CGD
6	7	MARINA ROCCO & THE CARNATIONS CGD
7	8	HEALING HANDS ELTON JOHN ROCKET
8	6	PERSONAL JESUS DEPECHE MODE MUTE
9	9	THE LOOK ROXETTE PARLOPHONE
10	14	BATDANCE PRINCE WARNER BROS.
11	15	BE FREE WITH YOUR LOVE SPANDAU BALLET CBS
12	11	SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA
13	12	PARTYMAN PRINCE WARNER BROS.
14	10	REVIVAL EURYTHMICS RCA
15	13	ROOTSIE & BOOPSIE PAPA WINNIE EPIC
16	16	WHEN THE NIGHT COMES JOE COCKER CAPITOL
17	17	SURVIVOR HELEN THOMAS BMG ARIOLA
18	NEW	THE INVISIBLE MAN QUEEN PARLOPHONE
19	20	WHAT I AM EDIE BRICKELL & NEW BOHEMIANS GEFLEN
20	19	GRINGO SABRINA SALERNO BMG ARIOLA

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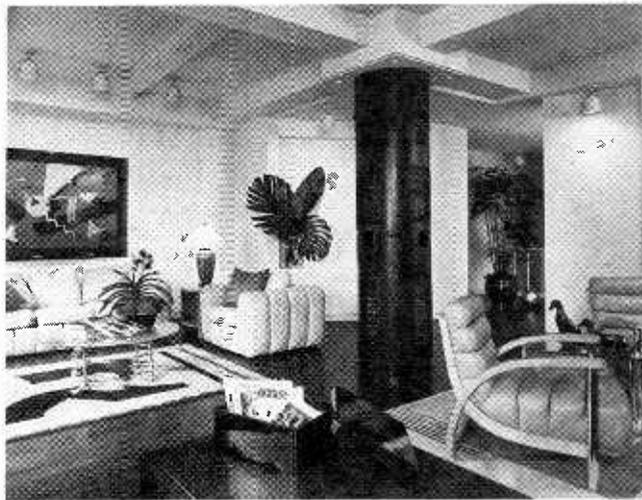
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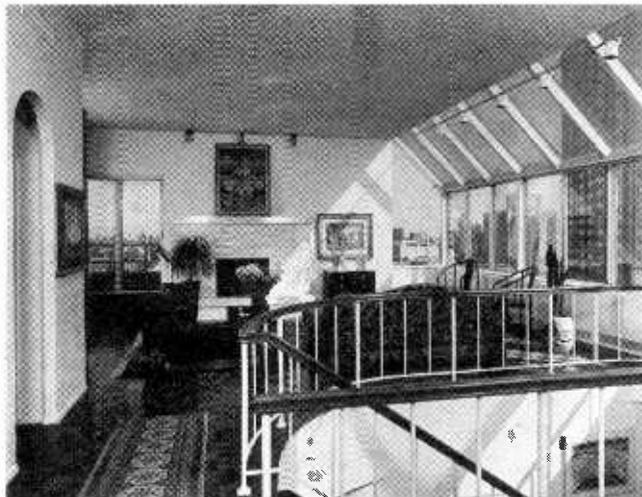
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LIFELINES

BIRTHS

Boy, Collin Alexander, to Jerry and Susan Skeen, Aug. 10 in Knoxville, Tenn. She is manager of Disc Jockey #25 in Middlesboro, Ky.

Boy, Alexander Jacob, to Ted and Ann Kurland, Aug. 29 in Boston. He is owner and president of Ted Kurland Associates, and manager of the Pat Metheny Group, Larry Coryell, and comedian Steve Sweeney.

Boy, Alexander Gordon, to Rick and Sharon Fallon, Sept. 1 in Fort Lauderdale, Fla. He is community affairs director for the Miami Herald. She is account executive for WAXY-FM.

Girl, Alanna Christina, to James O'Hara and Carol Marrujo-O'Hara, Sept. 7 in Granada Hills, Calif. She is publicity materials coordinator for Warner Bros. Records.

Boy, Anthony Saleem, to Anthony and Victoria Robinson, Sept. 12 in Chicago. He is VP of A&R/urban contemporary at Excalibur Entertainment Corp.

Boy, Michael Griffin, to Mike and Suzie Branch, Sept. 13 in Charlotte,

N.C. He is the owner of Insight Talent Inc.

Girl, Megan Elizabeth, to George Reed and Barbara McMahon, Sept. 18 in Jacksonville, Fla. He is a media broker for Chapman Associates. She is mid-Atlantic regional manager for the Mutual Broadcasting System, the NBC Radio Network, and Talknet.

Boy, Brady Donald, to Brad and Kathy Larock, Sept. 19 in Las Vegas. He is program director of KFM-AM-FM.

Girl, Amanda Lynn Chelsea Rose, to

Bob Rock and Angie Gillis, Sept. 23 in Vancouver, British Columbia. He is a producer who recently completed albums for the Cult and Motley Crue.

Girl, Alison Paige, to Michael and Vivan Barbiero, Sept. 25 in New York. He is president of Ring Bearer Music Ltd. and an engineer/producer/mixer. She is former director of publicity for RSO.

Boy, Stefan Allen, to George V. Van and Mariellen Webster, Sept. 27 in Los Angeles. He is president of Webster Communications, a recording studio and audio/visual production

service. She is an independent audio video editor/production coordinator for the entertainment industry.

Girl, Jade Lily, to Steve and Michele Galfas, Oct. 2 in New York. He is a producer.

MARRIAGES

Steve Marcantonio to Carrie Wasenaar, Sept. 9 in Spring Lake, N.J. He is a free-lance recording engineer. She is an A&R assistant at Epic Records.

William (Bill) Campbell to Ellen Marie Peterson, Oct. 6 in Hampton,

Va. He is the afternoon drive announcer at WWDE-FM.

DEATHS

Malcolm John "Big" Wilson Jr., 65, of a heart attack, Oct. 5 in Selma, N.C. Wilson was a DJ at WNBC from 1960-1975. More recently, he worked as a DJ at WIOD Miami and host of a late-night show on WCIX-TV Miami. He is survived by his wife, Jody; son, John Jeffrey; and sister, Barbara Sagerdorf.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER

Oct. 12-16, MIPCOM '89, Palais de Festival, Cannes. Segal Associates Inc., 213-277-7616.

Oct. 13-15, American Women In Radio And Television's (AWRT) Northeast Area Conference, location to be announced, Philadelphia. Marianne

Ham, 609-342-3812.

Oct. 15, Music Against AIDS, a music industry reception and celebrity auction, presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, Regent Beverly Wilshire Hotel, Los Angeles. 818-843-8523.

Oct. 16, Ernst & Young's Sixth Annual Entertainment Symposium, Plaza Hotel, New York. Marc Eiger, 212-407-1724.

Oct. 16, ASCAP West Coast Pop Music Workshop, the first of eight biweekly sessions, at the ASCAP office, Los Angeles. Norman Winter Associates PR, 213-469-3434.

Oct. 16, Third Annual Philadelphia Music Foundation (PMF) Hall of Fame Awards, The Bellevue, Philadelphia. 215-893-9100.

Oct. 16, Academy of Country Music 7th An-

nual Celebrity Golf Classic, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 17-19, Mabel Mercer Foundation Cabaret Convention, Town Hall, New York. Donald F. Smith, 212-879-4354.

Oct. 18-21, Audio Engineering Society (AES) Convention, New York Hilton and Sheraton Centre Hotels, New York. 212-661-8528.

Oct. 19-21, Friends Of Old-Time Radio 14th Annual Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 19-21, American Women In Radio And Television's (AWRT) North Central Area Conference, location to be announced, Minneapolis. Gail Shore, 612-645-4042.

Oct. 20-21, Music and Entertainment Industry Educators Assn. National Conference, New

York Univ., New York. Janet Nepkie, 617-431-3425.

Oct. 21, The First Annual Black Radio Hall of Fame, induction of first 20 people into the Black Radio Hall of Fame, Atlanta Airport Marriott, Atlanta. Jill Gibson-Bell, 407-423-2328.

Oct. 21-22, American Women In Radio And Television's (AWRT) Western Area Conference, location to be announced, San Francisco. Margie Comstock, 408-285-0907.

NOVEMBER

Nov. 16-17, The American Video Conference with the Billboard Music Video Conference and Awards, presented by the American Film Institute, Billboard, and the Hollywood Reporter, Bel Age Hotel, Los Angeles. 212-536-5088.

MARKET ACTION

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NEW YORK STOCK EXCHANGE				
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CBS Inc.	221.6	207 1/4	209 1/2	+2 1/4
Capital Cities Communications	121.2	527 3/4	551	+23 3/4
Carloco Pictures	205.2	11 1/4	11 1/4	+ 1/4
Coca-Cola	3428	68 1/2	70 1/4	+1 1/2
Columbia Pictures	3322.9	26 1/4	26 1/4	.....
Walt Disney	3512.5	124 1/4	134 1/4	+9 1/4
Eastman Kodak	4319.9	48	47 1/2	- 1/2
Handelman	310.7	21 1/4	20 1/2	- 1/2
MCA Inc.	1245.8	67 1/4	69 1/4	+1 3/4
MGM/UA	397.7	23	21	-2
Orion Pictures Corp.	272.8	23 1/2	25 1/4	+1 3/4
Paramount Communications Inc.	5662.8	58 1/4	63 1/4	+4 1/2
Pathe Communications	55.5	3	3 1/4	+ 1/4
Sony Corp.	184.5	60 1/4	65 1/4	+5
TDK	14.1	41 1/2	46	+4 1/2
Vestron Inc.	44.9	2 1/4	2	- 1/4
Warner Communications Inc.	2634.9	65	66 1/4	+1 1/4
Westinghouse	1262.2	68 1/4	69 1/4	+ 1/2

Company	Open 10/2	Close 10/9	Change	
AMERICAN STOCK EXCHANGE				
Commtron	10	10	.....
Electrosound Group Inc.	231	1 1/4	+ 1/4	
Nelson Holdings Int'l	881.9	1 1/4	+ 1/4	
New World Pictures	.....	.....	.....
Price Communications	104.1	6 1/4	5 1/4	- 1/4
Prism Entertainment	30.7	2 1/4	3 1/4	+ 1/4
Unitel Video	12	13 1/4	13 1/4

Company	Open 10/2	Close 10/9	Change
OVER THE COUNTER			
Acclaim Entertainment	7 1/4	7 1/4	.....
Certron Corp.	1 1/4	1 1/4	.....
Dick Clark Productions	7 1/4	7 1/4	- 1/4
LIN Broadcasting	109 1/4	109 1/4	.....
LIVE Entertainment	16	16 1/2	+ 1/2
Recoton Corp.	4 1/4	4 1/4	.....
Reeves Communications	5 1/4	5 1/4	- 1/4
Rentrak	1 1/4	1 1/4	.....
Satellite Music Network, Inc.	.....	.....	.....
Scripps Howard Broadcasting	74	74	.....
Shorewood Packaging	27 1/4	27	- 1/4
Sound Warehouse	.....	.....	.....
Specs Music	8	8	.....
Starstream Communications Group, Inc.	3 1/4	3 1/4	.....
Trans World Music	22 1/4	21 1/4	- 1/2
Video Jukebox Network	5 1/4	5 1/4	.....
Wall To Wall Sound And Video	3	3 1/4	+ 1/4
Westwood One	11 1/4	11 1/4	- 1/4

Company	Open 10/2	Close 10/9	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	160	150	-10
Pickwick	231	231	.....
Really Useful Group	643	640	-3
Thorn EMI	800	798	-2

ROYALTY EXAMINATIONS OFTEN UNCOVER UNDERPAYMENTS

(Continued from page 11)

communicate with the artist (or his or her representative) as unusual situations arise.

Before performing an examination, the royalty examiner should review the agreement(s) to become familiar with all provisions applicable to royalties. He or she should also review the royalty statements the artist has received; those should determine whether or not an examination of the licensee's books is warranted. During this phase, the examiner should determine the areas where underpayments are likely. Also, the cost of the examination should be estimated.

Based on the review of the contract and royalty statements and experi-

ence in royalty examinations, the examiner looks at various records and the licensee's documentation to determine compliance with the agreement. The findings are discussed with the licensee and any comments or additional information become part of the report. A draft report is issued to the licensee for review, discussion, and settlement. A final report is then issued to the artist.

The royalty examination process is a contractual right, and most record companies recognize the need for examinations. In fact, they expect

them. Performing an examination does not jeopardize the relationship between the artist and the label. Most often, it is found that underpayments are the result of honest mistakes or an incorrect interpretation of the agreement. Only rarely are they the result of fraud.

Royalty examinations are the most effective way for artists and publisher/writers to be sure they are receiving all the earnings they are due contractually. The process is easy and expected, and can result in the payment of additional royalties.

PD OF THE WEEK

(Continued from page 21)

Power, and it was very hip, with tremendous word of mouth. It was probably the hippest thing on the dial."

As for the zero-talk hours, they were meant "to send a message that KIIS had changed." Again, Rivers says, "it did the job, but we felt with the new competition, it would be best if we went back to our roots, and the strongest top 40 presentation we could muster."

Even with its summer boost, KIIS still will have to fight its way back to No. 1 against KOST, which topped 12-plus for the first time in the summer book, something Rivers attributes to the new Arbitron diary and KIQQ listeners displaced by that station's switch to KQLZ. Rivers believes KIIS will be back, even if he isn't with the station. "With this book, the jocks are more determined than ever to regain the No. 1 position in Los Angeles."

As for Rivers, he and his wife, Maureen Matthews, will be in Bos-

ton awaiting the birth of their first child. Matthews will be leaving her post as PD of Transtar's Niche 29, but will be on hand to help Rivers with his new challenge. "That's one of the benefits of marrying a program director," he says. "You can get some help when you need it."

Boston has, in recent years, developed a reputation as the market where the rules don't work. Sunny Joe White's WXKS-FM (Kiss 108), the current market leader, has always run a wide playlist with lots of oldies. And over the last six months, WZOU seems to have made its greatest progress by following Kiss 108's lead, dropping in gold from the Eagles, Foreigner, even the Beatles in some unlikely dayparts.

Rivers says he doesn't have his Boston game plan formulated yet. But he does say, "I would hope that radio that makes sense would work in Boston. I had always heard that the hits were the hits."

CRAIG ROSEN

POP

JEFF BECK
Jeff Beck's Guitar Show With Terry Bozzio And Tony Hymas
 PRODUCERS: Leif Mases, Jeff Beck, Tony Hymas & Terry Bozzio
 Epic 44313

First release from guitarist Beck in many a moon showcases a bassless trio featuring keyboardist Hymas and drummer Bozzio. Instrumental tracks here are not very different from jazz-rock of days gone by, but Beck's ever-sizable cult will definitely move this one into the top half of the charts. Radio will probably want to try on title cut, with its wry allusions to exaggerated rock equipment advertising.

THE WONDER YEARS
 PRODUCERS: Various
 Atlantic 82032

Collection of originals and covers—some featured in the Emmy-award-winning ABC television show, others just from the same era—make up this 12-song pack. Although it's a weak concept (you don't see them doing "Tour Of Duty" albums, do you?), the package is strong, with the best efforts coming from The Escape Club ("Twentieth Century Fox"), Was (Not Was) with "Baby I Need Your Loving," and Judson Spence ("Drift Away").

LOUDNESS
Soldier Of Fortune
 PRODUCERS: Max Norman, Roger Probert
 Atco 91283

Perhaps the addition of new American singer/front man Mike Viscera will help this Japan-born band shrug off the albatross of being dubbed a novelty act once and for all. Group can definitely rock with the best of them, as evident on tasty riff-wranglers like "You Shook Me" and "Running For Cover."

FIONA
Heart Like A Gun
 PRODUCERS: Keith Olsen, Beau Hill
 Atlantic 81903

After the failed expectations of this rock vixen's well-hyped last effort, the pressure is on. She has pulled out all the stops this time, lining up a who's who of rock for supporting players. Sadly, the results are mixed. Highly touted duet with Kip Winger on "Everything You Do (You're Sexing Me)" is a match made in MTV heaven, though nothing else here is quite as riveting.

DON JOHNSON
Let It Roll
 PRODUCER: Keith Diamon
 Epic 40869

So his debut album went gold; that was when he had the power of a top-rated TV show behind him. This time, the music has to stand on its own. Johnson's voice is fine—he can definitely carry a tune—and he uses top-flight musicians, but the effort just never jells, even when he covers such timeless beauties as "Tell It Like It Is." All the style in the world doesn't equal one ounce of passion.

DIVING FOR PEARLS
 PRODUCER: David Prater
 Epic 45130

New England-turned-New-York-based band turns in a major-label debut that at times recalls a lighter, more pop Def Leppard, at others, Rick Springfield. Regardless of the comparisons, the 10-song collection is bolstered by snappy, catchy songwriting and nice vocals. Leadoff single, "Gimme Your Good Lovin," as

SPOTLIGHT



KISS
Hot In The Shade
 PRODUCERS: Paul Stanley, Gene Simmons
 Mercury 838913

After a brief foray into Heart/Starship musical territory with the Ron Nevison-produced "Crazy Nights," veteran pop metallurgists return to a heavier, more familiar sound. Killer collection of 15(!) tracks kicks with enough raunchy guitar work and sweaty, hedonistic lyrics to reduce the PMRC to dust. Interesting sign of the times: Liner notes, which in the past have contained a racy comment or two, include a section titled "The Facts About AIDS," as well as a call for compassion for victims of the disease.



BARBRA STREISAND
A Collection: Greatest Hits... And More
 PRODUCERS: Various
 Columbia 45369

God knows it's hard to remember the last real radio smash Babs had, but this collection of instantly recognizable material dating back to the mid-'70s quickly reminds just how potent and far-reaching her voice is. Two of the 12 songs are new, and the others, ranging from "The Main Event/Fight" to "All I Ask Of You" are like old friends. Elves will certainly find this the perfect stocking stuffer.

well as the other tracks, definitely grow more likable after repeated listens.

THE DEL FUEGOS
Smoking In The Fields
 PRODUCER: Dave Thoener
 RCA 9860

Boston band that made three very fine albums for Slash bounces back with a revamped lineup. Guitarist-vocalist Dan Zanes and bassist Tom Lloyd remain on board; writing continues in straight-ahead rock mold, with recurring hints of vintage soul and R&B. "Move With Me Sister" and "Headlights" are poised for modern rock action.

HEX
 PRODUCER: Steve Kilbey
 First Warning/Rough Trade

"Ethereal Message," one of the song titles here, can also stand as a description of the sound of this collaboration between vocalist Donnette Thayer, late of California's Game Theory, and producer/instrumentalist Kilbey of the Church.

What songs lack in immediate rock power they more than make up for in allusive, hypnotic force. Deserves a modern rock shot.

FLESH FOR LULU
Plastic Fantastic
 PRODUCERS: Mark Opitz, Zeus B. Held
 Capitol 90232

It has been a while since this Brixton band made a stab at the U.S. charts with "I Go Crazy"; latest features a sharp rock attack that sounds like a modern rock/album rock crossover sortie in the manner of Love & Rockets. "Decline And Fall" is the strongest among a generally well-tailored set of gloomy rockers, which should sit just fine with the pop-angst set.

MEAT PUPPETS
Monsters
 PRODUCERS: The Meat Puppets
 SST 253

After heavy scouting by the majors, Arizona-based trio sticks with SST for hard-rocking new opus. Turning their backs on the psychedelic country rock of previous albums, the Puppets mash up the noise on a set that bears solid comparison with mainstream rock productions. Edgy style of past works is replaced by a no-nonsense power that should blast the group out of alternative enclaves.

VARIOUS ARTISTS
Legacy—A Collection Of New Folk Music
 PRODUCERS: Robert Duskis & Will Ackerman
 Windham Hill 1086

"Folk music" means many things to many people, as this fascinating sampler proves so well. Contents run the gamut from a track by folk-rock pioneer Ian Matthews to originals by a cross-section of talented newcomers; there's even a folked-up cover of Prince's "When You Were Mine" (by the Blue Rubies). A good intro to a wide variety of promising performers.

BAD MANNERS
Return Of The Ugly
 PRODUCERS: Not listed
 Blue Beat/Relativity 1017

Pop ska band holds forth triumphantly on its first U.S. release in five years. Effort is full of catchy rhythms and fun lyrics and will do well for specialty retailers and adventurous stations. Best bets: "Skaville UK" and "Rosemary."

WHIPLASH
Insult To Injury
 PRODUCER: Tom Morris
 Roadracer 9482

Standard thrash metal with an emphasis on war-time subjects is lifted by competent drumming by Joe Cangelosi and Morris' solid production. Best of relatively similar-sounding tracks are "Dementia Thirteen" and standout "Essence Of Evil."

HUBERT KAH
Sound Of My Heart
 PRODUCERS: Michael Cretu & Armand Volker
 Curb 10618

Early dance hit "Machine Gun" and current "So Many People" prove to be a somewhat deceptive introduction to a collection that fits more comfortably in a techno/modern rock bag. Although pop radio at large may miss the boat on this one, tracks like "Cathy" and "Carousel" may appeal to the more adventurous programmers.

BLACK

ICE-T
The Iceberg/Freedom Of Speech... Just Watch What You Say
 PRODUCERS: Ice-T & Afrika Islam
 Sire/Warner Bros. 26028

L.A.'s primo solo rapper is back and blazin' with his usual streetwise

NEW AND NOTEWORTHY

TONY LeMANS
 PRODUCERS: David Gamson, Coke Johnson, Tony LeMans
 Paisley Park/Reprise 25995

Although label hucksters will heartily devour the inevitable comparisons to Prince, this 26-year-old newcomer is anything but a mere imitator. It's hard to believe this is LeMan's debut, given the ease with which he darts in and out of traditional rock, funk, and soul settings. Particularly exciting are "Bundle Of Joy" and "Higher And Higher" (dedicated to his idol, Sly Stone), both proof positive that a long and exciting career is being launched. Don't miss the boat.

BIG NOISE
Bang!
 PRODUCER: Elliot Wolff
 Atco 91296

U.K. outfit appears groomed for success on these shores, thanks in no small part to the influence of increasingly hot producer Wolff (the man behind several of Paula Abdul's recent smashes), who carefully blends the group's obvious penchant for retro-American R&B with modern pop grooves. "Name And Number" is a curious choice for a first single, since tracks like "Let Me Be" and the title cut are far more inviting. Regardless, top 40 approval is imminent.

homeboy's eye on sex and violence. Most interesting wrinkle here is T's take on liberty and First Amendment rights; Jello Biafra guests on two tracks, including title excoriation of the Parents' Music Resource Center. Forget radio in the picture (material is still XXX-rated), but expect giant sales nonetheless.

THE DIABOLICAL BIZ MARKIE
The Biz Never Sleeps
 PRODUCER: The Diabolical Biz Markie
 Cold Chillin'/Reprise 26003

In marked contrast to Ice-T comes Markie, who proves less than diabolical here—his stock in trade is kinder, gentler raps that take a lighter look at boy-girl relations. Those who don't always crave it hard will gravitate toward such numbers as "Just A Friend" and "She's Not Just Another Woman (Monique)." Fluffier style heard here is what keeps Biz at the top of the rap pack.

DANCE

SYBIL
 PRODUCERS: Various
 Next Plateau 1018

Fledgling diva's second album has already spawned one smash (a kicking cover of Dionne Warwick's "Don't Make Me Over"), and the party has just begun. Pity the person who must decide which will be the next single; the choices are endless. Pop crossover appears likely—and well-deserved.

NANCY MARTINEZ
Unpredictable
 PRODUCER: Teneen Ali
 Vendetta/A&M 5267

Martinez ends a lengthy hiatus from club/radio action sporting a new label and a poppier, more mainstream sound. Latin hip-hop twirler "You Got Me On Fire" may be showing early signs of chart muscle, but the sweet and smoochy ballad "Everlasting" has the legs to push the singer to the top of the pops.

JAZZ

NESTOR TORRES
Morning Ride
 PRODUCER: Satoshi Takeishi, others
 Verve 839387

Latin flutist Torres is a newcomer with everything to offer the contemporary jazz listener: a lilting sound, percolating rhythms, and strong composing skills. Graceful rhythmic stylings of original tracks like title cut and "Leonore" would seem to assure wind player's success at jazz slots right out of the box.

KAREN MANTLER
My Cat Arnold
 PRODUCERS: Caria Bley & Steve Swallow
 ECM/Xtrawatt 3

Mantler comes with noble jazz pedigree—her parents are Bley (she's a ringer for her mom) and Michael Mantler. But this striking album plays more like twisted pop—sparse and funny lyrics (sung by Mantler and Eric Mingus) are juxtaposed with a rich rock-jazz backdrop featuring horns and leader's harmonica and keyboards. Heady and exhilarating stuff.

CLASSICAL

BEETHOVEN: SYMPHONIES NOS. 4 & 5
 London Classical Players, Norrington
 Angel 49656

Here comes the hit squad again, with potent firepower in these taut, often explosively energetic readings of middle Beethoven masterpieces. As Norrington and his crack crew have shown in the past, there is more to the period-instrument game than just an exhibition of scholarship. These are vibrant performances. They'll move up fast.

VIVALDI: 6 FLUTE CONCERTOS
 James Galway, I Solisti Veneti, Scimone
 RCA 7928

A selection that reaches beyond the most familiar Op. 10 group to add repertoire freshness. Galway plays with his expected fluid ease and tonal beauty, and the small ensemble is supportive and assertive as the scores demand. Sound has warmth and presence.

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.

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**Explosive sales as
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**HOT 100
SINGLES SPOTLIGHT**



by Michael Ellis

"MISS YOU MUCH" BY Janet Jackson (A&M) opens up an enormous lead this week, continuing to gain points and joining only five other singles this year—by Poison, Paula Abdul, Debbie Gibson, Madonna, and Richard Marx—that have held the No. 1 spot for three weeks. If "Miss" holds for a fourth week, which is likely, it would be the first single to do so in 1989. "Love Song" by the Cure (Elektra) jumps to No. 2 but loses its bullet, so the prime challengers are "Sowing The Seeds Of Love" by Tears For Fears (Fontana) and "Listen To Your Heart" by Roxette (EMI); either may hit No. 1 in two weeks but probably not next week because of the huge point gap separating them from the top. Also in the top 10, "Bust A Move" by Young M.C. (Delicious Vinyl) gains both sales and airplay points, but is pushed down two places to No. 9 by records gaining even more points.

AN ENCOURAGING SIGN FOR independent labels is the presence of two indie records bulleting in the 30s. "Sunshine" by Dino (4th & B'way), the follow-up to his top 10 hit "I Like It," jumps eight places to No. 32. "Sunshine" is already top 10 at eight reporting stations, including Power 102 El Paso, Texas (14-8), and KKMJ Colorado Springs, Colo. (8-3). Indie labels do especially well with dance and rap product; witness the success of Young M.C. and rappers 2 Live Crew, whose single "Me So Horny" (Skywalker) jumps 11 places to No. 37. The record is top five at nine reporting stations, including No. 1 at Energy 96.5 Houston, and jumps of 5-2 at KITY San Antonio, Texas, and 5-3 at KKFR Phoenix. Also bulleted on indie labels are "Don't Make Me Over" by Sybil (Next Plateau) at No. 53, with strong activity at WPLJ New York (12-8) and Kiss 102 Charlotte, N.C. (11-5); and "Girl I Am Searching For You" by Stevie B (LMR), at No. 73 nationally with early jumps of 12-10 at B97 New Orleans and 22-17 at 194 Honolulu.

THREE NEW ARTISTS BOW on the Hot 100. After 7, a male trio originally from Indianapolis, enters at No. 86 with "Heat Of The Moment" (Virgin), a former top five hit on the Hot Black Singles chart. Rock quartet Enuff Z'Nuff, founded by Chicago native Chip Z'Nuff, enters at No. 93 with "New Thing" (Atco), already top 20 at WMMS Cleveland and OK95 Tri-Cities, Wash. Also from Chicago is producer/writer Lil Louis, whose mostly instrumental "French Kiss" (Epic) went top three on the pop charts in Europe, No. 1 on the American Dance Club Play chart, and now enters the Hot 100 at No. 96. It is already No. 8 at Hot 97 New York.

QUICK CUTS: The Power Pick/Airplay goes to "Blame It On The Rain" by Milli Vanilli (Arista) for the second week in a row, while label mate Taylor Dayne nabs the Hot Shot Debut for "With Every Beat Of My Heart." The sales pick goes to veteran group the B-52's, with their first major pop hit, "Love Shack" (Warner Bros.). "Shack" is No. 1 at K106 Beaumont, Texas, CK105.5 Flint, Mich., and Hot 94.9 Salt Lake City . . . Paul Carrack's "I Live By The Groove" (Chrysalis) is the fifth-most-added at radio but just misses having enough points to enter the Hot 100; look for a strong debut next week.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 172 REPORTERS	TOTAL ADDS 251 REPORTERS	TOTAL ON
WITH EVERY BEAT OF . . . TAYLOR DAYNE ARISTA	11	25	79	115	115
JUST LIKE JESSE JAMES CHER GEFFEN	2	11	37	50	50
BLAME IT ON THE RAIN MILLI VANILLI ARISTA	3	6	32	41	196
WE DIDN'T START THE FIRE BILLY JOEL COLUMBIA	6	7	28	41	191
I LIVE BY THE GROOVE PAUL CARRACK CHRYSALIS	4	4	28	36	39
THE ARMS OF ORION PRINCE WARNER BROS.	1	7	23	31	39
DIDN'T I (BLOW YOUR MIND) NEW KIDS ON . . . COLUMBIA	1	4	23	28	188
LIVING IN SIN BON JOVI MERCURY	1	5	18	24	142
THE LAST WORTHLESS . . . DON HENLEY GEFFEN	1	4	19	24	110
LEAVE A LIGHT ON BELINDA CARLISLE MCA	3	3	16	22	146

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

Billboard Hot 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	MISS YOU MUCH	JANET JACKSON	1
2	2	BUST A MOVE	YOUNG M.C.	9
3	4	LOVE SONG	THE CURE	2
4	5	MIXED EMOTIONS	ROLLING STONES	5
5	7	LOVE IN AN ELEVATOR	AEROSMITH	7
6	8	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	3
7	6	DR. FEELGOOD	MOTLEY CRUE	11
8	10	IT'S NO CRIME	BABYFACE	8
9	13	LISTEN TO YOUR HEART	ROXETTE	4
10	16	COVER GIRL	NEW KIDS ON THE BLOCK	6
11	12	WHEN I LOOKED AT HIM	EXPOSE	10
12	19	HEALING HANDS	ELTON JOHN	16
13	20	ROCK WIT'CHA	BOBBY BROWN	13
14	3	CHERISH	MADONNA	12
15	22	THE BEST	TINA TURNER	19
16	9	GIRL I'M GONNA MISS YOU	MILLI VANILLI	14
17	11	IF I COULD TURN BACK TIME	CHER	18
18	25	LOVE SHACK	THE B-52'S	21
19	24	CALL IT LOVE	POCO	23
20	15	HEAVEN	WARRANT	17
21	31	WHEN I SEE YOU SMILE	BAD ENGLISH	15
22	27	BACK TO LIFE	SOUL II SOUL	28
23	29	DON'T SHUT ME OUT	KEVIN PAIGE	33
24	—	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	22
25	18	IT'S NOT ENOUGH	STARSHIP	24
26	21	(YOU'RE MY ONE AND ONLY) TRUE LOVE	SEDUCTION	36
27	33	I FEEL THE EARTH MOVE	MARTIKA	25
28	23	18 AND LIFE	SKID ROW	30
29	—	DIDN'T I (BLOW YOUR MIND)	NEW KIDS ON THE BLOCK	20
30	35	POISON	ALICE COOPER	27
31	40	ME SO HORNY	THE 2 LIVE CREW	37
32	37	LET GO	SHARON BRYANT	34
33	17	DON'T LOOK BACK	FINE YOUNG CANNIBALS	43
34	14	PARTYMAN	PRINCE	51
35	—	SUNSHINE	DINO	32
36	39	MY HEART SKIPS A BEAT	THE COVER GIRLS	39
37	26	COLD HEARTED	PAULA ABDUL	45
38	28	RIGHT HERE WAITING	RICHARD MARX	54
39	—	GLAMOUR BOYS	LIVING COLOUR	31
40	—	DON'T CLOSE YOUR EYES	KIX	38

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	MISS YOU MUCH	JANET JACKSON	1
2	5	LISTEN TO YOUR HEART	ROXETTE	4
3	10	COVER GIRL	NEW KIDS ON THE BLOCK	6
4	8	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	3
5	2	CHERISH	MADONNA	12
6	7	WHEN I LOOKED AT HIM	EXPOSE	10
7	11	IT'S NO CRIME	BABYFACE	8
8	9	LOVE SONG	THE CURE	2
9	13	LOVE IN AN ELEVATOR	AEROSMITH	7
10	17	WHEN I SEE YOU SMILE	BAD ENGLISH	15
11	12	MIXED EMOTIONS	ROLLING STONES	5
12	14	ROCK WIT'CHA	BOBBY BROWN	13
13	3	GIRL I'M GONNA MISS YOU	MILLI VANILLI	14
14	18	DIDN'T I (BLOW YOUR MIND)	NEW KIDS ON THE BLOCK	20
15	16	DR. FEELGOOD	MOTLEY CRUE	11
16	4	HEAVEN	WARRANT	17
17	6	IF I COULD TURN BACK TIME	CHER	18
18	21	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	22
19	20	BUST A MOVE	YOUNG M.C.	9
20	22	LOVE SHACK	THE B-52'S	21
21	32	BLAME IT ON THE RAIN	MILLI VANILLI	29
22	23	HEALING HANDS	ELTON JOHN	16
23	29	ANGELIA	RICHARD MARX	26
24	15	IT'S NOT ENOUGH	STARSHIP	24
25	26	THE BEST	TINA TURNER	19
26	24	CALL IT LOVE	POCO	23
27	31	GET ON YOUR FEET	GLORIA ESTEFAN	35
28	30	GLAMOUR BOYS	LIVING COLOUR	31
29	27	I FEEL THE EARTH MOVE	MARTIKA	25
30	34	SUNSHINE	DINO	32
31	36	POISON	ALICE COOPER	27
32	—	WE DIDN'T START THE FIRE	BILLY JOEL	40
33	40	SUGAR DADDY	THOMPSON TWINS	41
34	19	18 AND LIFE	SKID ROW	30
35	—	DON'T CLOSE YOUR EYES	KIX	38
36	35	LET GO	SHARON BRYANT	34
37	—	DON'T KNOW MUCH	LINDA RONSTADT	42
38	—	BACK TO LIFE	SOUL II SOUL	28
39	—	LEAVE A LIGHT ON	BELINDA CARLISLE	46
40	—	LIVING IN SIN	BON JOVI	47

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	ASCAP CPP	ASCAP/Disco Fever, ASCAP/Tipper, ASCAP
30 18 AND LIFE (New Jersey Underground, ASCAP)	67 HANGIN' TOUGH (Maurice Starr, ASCAP/EMI April, ASCAP) HL	93 NEW THING (Octa, Ascop/Enuff Z'nuff, ASCAP/Fajenstein, ASCAP)
49 ANGEL EYES (Lillybilly, BMI/Bug, BMI/Lucrative, BMI) CLM	16 HEALING HANDS (Big Pig, ASCAP/Intersong USA, ASCAP) HL	85 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
63 THE ANGEL SONG (Psycho Bimbos From Hell, ASCAP) WBM	86 HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI)	72 ONCE BITTEN TWICE SHY (EMI April, ASCAP/Ian Hunter, ASCAP) HL
26 ANGELIA (Chi-Boy, ASCAP) CLM	17 HEAVEN (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likute Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP	60 ONE (Gibb Brothers, BMI/Careers, BMI/BMG, PRS) HL
91 THE ARMS OF ORION (Controversy, ASCAP/Skye Heart, BMI/WB, ASCAP)	76 HOLD ON (Music Corp. Of America, BMI/Bayjun Beat, BMI/Virgin Songs, BMI/My Idumea, BMI) CPP/HL	51 PARTYMAN (Controversy, ASCAP/WB, ASCAP) WBM
77 BABY COME TO ME (Gratitude Sky, ASCAP/Penzafire, ASCAP) CPP	89 HUNGRY (Varseau, BMI/Small Hope, BMI/Dinner Mints, BMI/Virgin Songs, BMI) CPP	27 POISON (Ezra, BMI/Kat & Mouse, BMI/EMI April, ASCAP/Desmobile, ASCAP) HL
28 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM	25 I FEEL THE EARTH MOVE (Colgems-EMI, ASCAP) WBM	81 PUMP UP THE JAM (Colgems-EMI, ASCAP/BMC, UK/Bogam, ASCAP) WBM
19 THE BEST (Mike Chapman, ASCAP/Knighty-Knight, ASCAP/All Nations, ASCAP) WBM	70 I LIKE IT (Island, BMI/Onid, BMI) WBM	99 PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN') (Criterion, ASCAP/Beun, ASCAP/Berstein, CAPAC)
29 BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM	68 I LOVE THE BASS (French Lick, BMI/Doll Factory, BMI/Bug, BMI)	95 PUT YOUR MOUTH ON ME (Eddie Murphy, ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP
9 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	83 I WANT YOU (Lindseyanne, BMI/Big Fat, BMI/Steve Gordon, BMI)	64 RADAR LOVE (Fever, ASCAP)
23 CALL IT LOVE (Atlantic-Gibron, BMI/Storky, BMI/Jasperilla, ASCAP/Frankly Scarlett, BMI/Music Corp. Of America, BMI/Could Be Music, ASCAP) HL	18 IF I COULD TURN BACK TIME (Realsongs, ASCAP) WBM	54 RIGHT HERE WAITING (Chi-Boy, ASCAP) CLM
12 CHERISH (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	79 IF YOU ASKED ME TO (FROM "LICENCE TO KILL") (Fulless, ASCAP/EMI Blackwood, BMI/U.A., ASCAP) HL/WBM	13 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
45 COLD HEARTED (Eliot Wolff, ASCAP/Virgin, ASCAP) CPP	87 IF YOU LEAVE ME NOW (Saja, BMI/Mya-T, BMI) HL	69 RUNNIN' DOWN A DREAM (Gone Gator, ASCAP/EMI April, ASCAP/Wild Gator, ASCAP/WB, ASCAP) CPP/WBM/HL
66 CONGRATULATIONS (Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Catdaddy, ASCAP/MCA, ASCAP) CPP/HL	75 I'M A BELIEVER (David Huff, ASCAP/Ashlyne, ASCAP/Itsall, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI/LCS, BMI) CPP/WBM	92 THE SAME LOVE (Realsongs, ASCAP)
6 COVER GIRL (Maurice Starr, ASCAP/EMI April, ASCAP) HL	22 (IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	57 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM
20 DIDN'T I (BLOW YOUR MIND) (Mighty Three, BMI/Bellboy, BMI)	8 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI) CPP	78 SOLD ME DOWN THE RIVER (Illegal, BMI)
56 DON'T ASK ME WHY (BMG, ASCAP) HL	24 IT'S NOT ENOUGH (Martin Page, ASCAP/Zomba, ASCAP/Emotional Rex, BMI/Djo, BMI) HL	88 SOUL PROVIDER (Mr. Bolton, BMI/Non Pareil, ASCAP) WBM
38 DON'T CLOSE YOUR EYES (Cookies, BMI/Oppernockity Tunes, BMI/Elymax, BMI/Willesden, BMI/Zomba, ASCAP)	90 JUST LIKE JESSE JAMES (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP)	3 SOWING THE SEEDS OF LOVE (Virgin Songs, BMI) CPP
42 DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI) HL	65 KEEP ON MOVIN' (Virgin, ASCAP) CPP	41 SUGAR DADDY (Point, ASCAP)
43 DON'T LOOK BACK (Virgin, ASCAP) CPP	74 KISSES ON THE WIND (Virgin, ASCAP) CPP	32 SUNSHINE (Island, BMI/Onid, BMI) WBM
53 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	59 THE LAST WORTHLESS EVENING (Cass County, ASCAP/Grey Hare, ASCAP) WBM	100 TALK IT OVER (EMI Blackwood, BMI) HL
33 DON'T SHUT ME OUT (Paige By Paige, BMI/Chrysalis, BMI) CLM	46 LEAVE A LIGHT ON (Future Furniture, ASCAP/Shipwreck, BMI/Virgin Songs, BMI) CPP/WBM	52 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
48 DON'T WANNA LOSE YOU (Foreign Imported, BMI) CPP	34 LET GO (Almo, ASCAP) CPP	84 TOUCH THE FIRE (EMI Songs (Australia) /EMI April, ASCAP) HL/WBM
11 DR. FEELGOOD (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM	58 LICENCE TO CHILL (Zomba, ASCAP)	50 THE WAY TO YOUR HEART (Colgems-EMI, ASCAP/EMI Belgium, ASCAP) WBM
97 EDIE (CIAO BABY) (Chappell, ASCAP/Chappell & Co., ASCAP) HL	4 LISTEN TO YOUR HEART (Screen Gems-EMI, BMI/Jimmy Fun, BMI) CLM	82 WE COULD BE TOGETHER (Deborah Ann's, ASCAP/Walden, ASCAP) HL
94 THE END OF THE INNOCENCE (Cass County, ASCAP/Zappo, ASCAP) CLM/WBM	47 LIVING IN SIN (Bon Jovi, ASCAP/Pri, ASCAP) WBM	40 WE DIDN'T START THE FIRE (Joel, BMI) HL
80 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM	98 LOVE CRIES (Chrysalis, ASCAP) CLM	55 WHAT ABOUT ME (Australian Tumbleweed, BMI) HL
96 FRENCH KISS (Seven Days, ASCAP)	7 LOVE IN AN ELEVATOR (Swag, ASCAP) HL	44 WHAT I LIKE ABOUT YOU (Forever Endeavor, ASCAP)
35 GET ON YOUR FEET (Foreign Imported, BMI) CPP	1 LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP	10 WHEN I LOOKED AT HIM (Screen Gems-EMI, BMI/Panchin, BMI) WBM
73 GIRL I AM SEARCHING FOR YOU (Saja, BMI/Mya-T, BMI) HL	2 LOVE SONG (Fiction, ASCAP)	15 WHEN I SEE YOU SMILE (Realsongs, ASCAP) WBM
14 GIRL I'M GONNA MISS YOU (MCA, ASCAP) HL	62 LOVE SONG (City Kidd, ASCAP) CLM	61 WITH EVERY BEAT OF MY HEART (MCA, ASCAP/Matak, ASCAP/Myggag, ASCAP/Shakin' Baker, BMI)
31 GLAMOUR BOYS (Dare To Dream, ASCAP/Famous,	37 ME SO HORNY (Pac-Jam, BMI)	36 (YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)
	1 MISS YOU MUCH (Flyte Tyme, ASCAP) WBM	
	5 MIXED EMOTIONS (Promopub B.V., PRS) CPP	
	71 MY FANTASY (FROM "DO THE RIGHT THING") (Cal-Gene, BMI/Virgin Songs, BMI) CPP	
	39 MY HEART SKIPS A BEAT (Red Instructional,	

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MGM/UA IS BACK ON THE BLOCK AS QINTEX DEAL FOLDS

(Continued from page 8)

share) was scheduled to close.

Murdoch was unavailable for comment, but he was quoted at News Corp.'s annual meeting in Australia saying that he was still interested in buying MGM/UA.

Wall Street had been anticipating

problems with the Qintex acquisition for several months. Jeffrey Logsdon, analyst with Crowell, Weedon, said, "Should one be surprised? Qintex couldn't come up with a \$20 [per share] price; I'm not surprised they couldn't come up with \$25."

The deal between MGM/UA and Qintex was terminated on Oct. 10, after several days of assurances by the Australian company that it would be able to come up with the financing.

Jeffrey Barbakow, chairman of MGM/UA, stated that MGM/UA had offered to reduce the amount of the letter of credit, accept substitute security for the purchase, or accept an opinion from Qintex's bankers on its ability to finance the acquisition.

Barbakow also said Qintex's final proposal was to eliminate the letter of credit or any other security, postpone the Dec. 15 closing for two months, require MGM/UA to invest in Qintex, and eliminate any minimum damages to MGM/UA if the deal did not go through.

According to Barbakow, MGM/UA offered to waive the letter of credit if it had the right to entertain other offers for the company. He added that Kirk Kerkorian, who owns 82% of MGM/UA's stock through his Tracinda Corp., was willing to finance up to \$135 million for the acquisition cost without voting rights in the new company.

Qintex initially agreed to buy MGM/UA for \$20 a share, or \$1.1 billion. But, after Murdoch made his unexpected \$23.16 bid, valued at \$1.4 billion, Qintex upped its offer to \$25 a share for 50.6 million shares of common stock, \$18 for 10 million shares of preferred stock, and assumption of \$400 million in debt.

One Wall Street analyst said he doubted whether Murdoch would make an offer higher than the \$23.16 bid that MGM/UA rejected. "There's no reason to give Kerkorian the same amount of money," said this analyst, who asked not to be identified. "Fox [Murdoch's film and television unit] felt Kerkorian used them to get the Qintex bid up."

Qintex said banks had agreed to loan \$400 million and that about 10 "major international companies," including some in the broadcasting and entertainment industries, had promised financial backing. Qintex said its own financial participation would total \$125-\$150 million.

Executives of Qintex did not return telephone calls for comment on the termination of the deal.

Shares of Qintex Australia Ltd., the parent company, have tumbled recently on the Brisbane exchange, partly because of investors' concerns about the debt Qintex would take on to buy MGM/UA. The stock price, in Australian dollars, fell to 40 cents from \$1.50.

On the day MGM/UA terminated the deal, shares of Qintex Entertainment, the Los Angeles-based television-production unit of the Australian company, fell 25 cents each in over-the-counter trading to \$5.625.

MGM/UA's shares fell 62.5 cents in trading on the New York Stock Exchange to close at \$21.

The assets of MGM/UA include a film production and marketing unit; a domestic theatrical distribution unit; a one-third interest in United International Pictures, which is jointly owned by MGM/UA, Paramount, and Universal; a worldwide television distribution unit; MGM/UA Home Video; and a 4,000-film library.

The home video unit currently has the No. 1 videocassettes on Billboard's sales chart ("The Wizard of Oz") and rentals chart ("Rain Man").



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FOR WEEK ENDING OCTOBER 21, 1989

Billboard

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NEW AGE ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	23	NO BLUE THING MUSIC WEST MW-103	RAY LYNCH
2	2	27	DANCING WITH THE LION COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
3	3	53	CRISTOFORI'S DREAM NARADA LOTUS 61021/MCA	DAVID LANZ
4	8	5	NIKI NANA PRIVATE MUSIC 2056	YANNI
5	6	13	LIVING THE NORTHERN SUMMER MUSIC WEST MW-133	JIM CHAPPELL
6	4	21	THE NARADA COLLECTION TWO NARADA N-39117/MCA	NARADA ARTISTS
7	10	5	ELDORADO PRIVATE MUSIC 2054	PATRICK O'HEARN
8	7	31	WINDHAM HILL SAMPLER '89 WINDHAM HILL 1082/A&M	VARIOUS ARTISTS
9	5	15	PASSION GEFFEN 24206	PETER GABRIEL
10	11	53	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
11	9	37	WATERMARK ● GEFFEN 24233	ENYA
12	12	15	CROSS CURRENTS NARADA EQUINOX 63007/MCA	RICHARD SOUTHER
13	14	33	ISLAND NARADA EQUINOX N-63005/MCA	DAVID ARKENSTONE
14	13	25	A JOURNEY HOME GLOBAL PACIFIC ZK 45152/CBS ASSOC.	GEORGIA KELLY/DUSAN BOGDANOVIC
15	18	27	AUTUMN ▲ WINDHAM HILL 1012/A&M	GEORGE WINSTON
16	15	17	THE NATURE OF THINGS SHINING STAR SSP 113	BRUCE BECVAR
17	16	15	MYSTIC WATERS SILVER WAVE SD 506	DAVOL
18	24	3	WORDS OF A MOUNTAIN ISLAND 91260	WALLY BADAROU
19	17	9	MYSTIC ISLAND HIGHER OCTAVE 7021	CUSCO
20	NEW		HISTORY OF MY HEART PRIVATE MUSIC 2058	SUZANNE CIANI
21	19	49	DECEMBER ▲ ² WINDHAM HILL 1025/A&M	GEORGE WINSTON
22	NEW		AND IT RAINED ALL THROUGH THE NIGHT NOUVEAU 228	BILL WOLFER
23	20	15	BLUE CHIP MCA 6291	ACOUSTIC ALCHEMY
24	NEW		RAIN MAIDEN SILVER WAVE 508	WIND MACHINE
25	21	49	THE NARADA COLLECTION NARADA 39100/MCA	NARADA ARTISTS

● 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.

POLYGRAM BUYS A&M RECORDS FOR \$500 MILLION

(Continued from page 1)

is "in the ballpark."

Fine called the purchase "a logical and highly beneficial step for both companies." He noted that A&M and PolyGram have had a distribution relationship in Europe for the past five years. A&M's existing U.S. distribution deal with BMG will end April 1, according to Moss.

Sources say upcoming U.S. releases from major A&M artists Suzanne Vega and Bryan Adams will be timed to inaugurate the new distribution deal.

As PolyGram's second recent purchase of a major independent label, following its \$331 million acquisition of Island Records in September, the move strengthens the company's hand for a public stock offering, which, PolyGram board chairman Jan Timmer confirmed, is expected by the end of this year.

But the key benefit seen by PolyGram is the opportunity for the company to improve its competitive position in the U.S. as well as in other markets worldwide. PolyGram-distributed product ranked sixth in chart share on the Billboard Top Pop Albums chart for the first half of

1989.

Internationally, PolyGram says it ranks among the top three record companies, with a 15% share of the worldwide market and a leading share of 21% of the European market.

"As a European-based company, a fundamental part of PolyGram's long-term planning has been to increase its presence in the United States," said Fine. "Part of our strategy has been to develop a closer relationship with A&M, whose enormous commitment to its artists and to the quality of its music is second to none."

Fine stressed that A&M, like other labels distributed by the company, including Island and PolyGram Records, would remain autonomous from its parent. "What we're trying to do is set up complementary but competing companies," he said.

Like Chris Blackwell of Island, Moss and Alpert have been signed to long-term contracts. The specific terms were not disclosed. "We regard the individuals as a crucial part of the deal," said Fine. Moss said he does not foresee any management

changes at A&M.

The purchase by PolyGram assures A&M the resources and distribution to grow on a worldwide basis, said Moss. "At this stage in the game, I think we're too large a company to do it all ourselves and too small to finance" that growth, he said. Alpert added: "It will give us more visibility and more muscle in the marketplace."

PolyGram's purchase of Island and A&M follows a number of deals in recent months in which larger companies have bought equity in smaller players in the music industry, including Fujisankei's deal for 25% of Virgin Records and Capitol-EMI's purchase of 50% of both Enigma and Chrysalis Records.

"We are not seeing the demise of the independent record company, rather the emergence of a new breed of independent," said Fine. A&M, he said, typified the new independent label "with all its musical creativity, all its culture, and all its street credibility, but with the resources and marketing infrastructure of a major worldwide group."

Flat Sheet-Music Sales Blamed On Copying

NEW YORK Sheet music sales have shown flat growth in the late '80s, according to the latest survey of the business, and publishers say widespread copyright infringement is the culprit.

Sheet music sales volume reached \$307.6 million in the U.S. for 1987-88, a 7.4% increase over the 1985-86 survey period, when a 4.1% increase was noted.

Although that represents a doubling of the growth rate of sheet music sales volume, the figures show sales revenues are actually flat when measured against inflation.

Edward P. Murphy, president and CEO of the National Music Publishers' Assn., says unauthorized repro-

duction of sheet music is to blame for the slack sales.

"If it were not for illegal copying and bootlegging of music in America, we are confident that sales would far exceed inflationary patterns and more closely follow the use of music in other areas. The printed music industry—which includes not only classical music, but also pop, rock, heavy metal, etc.—is seriously undermined by copyright infringements."

Among the worst offenders, says Murphy, are the most avid consumers of printed music: church groups, schools, and music societies. "By illegally photocopying music, these groups are creating a vicious cycle which eventually may lead to the

collapse of many music publishers and a disappearance of the very printed music which these groups hold so dear."

The NMPA is battling copyright infringements through pending legislation and via civil suits against those distributing unauthorized sheet music copies.

The printed music survey is conducted every two years and is based on a questionnaire sent to publishers throughout the U.S., including members of the NMPA, the Church Music Publishers' Assn., and the Music Publishers' Assn. of the United States. The latest figures for 1987-88 were compiled this past spring and summer.

THOM DUFFY

SUPER CLUB ADDS TURTLE'S

(Continued from page 1)

chance to get acquainted with the chain's future owner. "So far [Super Club's management] said they like what we are doing and told us to continue doing it," he says.

In September, Super Club acquired the 22-unit Video Towne chain, based in Dayton, Ohio, and the 21-unit Movietime/Alfa, headquartered in New Orleans (Billboard, Sept. 23). The four acquisitions will give the company 324 U.S. retail outlets. Super Club says all four chains will retain their autonomy and be run by present management.

Excluding franchise operations, Super Club is set to become one of the five largest home entertainment retailers in the U.S., says Darrell Baldwin, president and CEO of Super Club North American Corp., the Dallas-based subsidiary of the Belgian company. "If you look at our stores in Europe, we now control over 500 retail outlets," Baldwin says.

In Europe, Super Club owns and operates 200 video specialty stores in the Benelux countries. It also functions as a video distributor and as a rackjobber, and operates several multiplex movie theaters, among other businesses.

In a prior interview, Baldwin told Billboard that Super Club is looking to surpass the Minneapolis-based Musicland Group, which at 757 stores is the industry's largest web. Baldwin's goal is to become one of the two largest home entertainment retailers in North America (Billboard, Oct. 14).

\$400 MILLION PLAN

Including the deals already landed, Super Club expects to spend a total of \$400 million in the next three years to acquire chains and expand existing operations and is eyeing the Canadian market, too. While the company continues to explore other acquisitions, Baldwin says Super Club will take a few months to digest the recent buys.

"We continue to talk to people," he says. "Some we have approached, while others have come to us. Some want to do joint ventures, some want to sell [completely], and some are looking for a relationship."

Next year, Baldwin says, more than 50% of the company's growth will occur through acquisitions; after that, Super Club will probably take a more balanced approach to expansion.

The deals for Record Bar, the 167-store chain based in Durham, N.C., and Turtle's are expected to close in November, by which time Super Club anticipates it will receive the required approval from the U.S. government.

An informed source estimates that Turtle's sales are in the range of \$75 million, while Record Bar's revenues are about \$125 million. Both chains are profitable, says Baldwin.

Reaction from the industry and from Wall Street is mixed. Some welcome new blood in the business, but at the same time, a securities analyst says the track record for foreign ownership of U.S. retailers is "horrible."

For instance, in recent months, Toronto-based Campeau Corp. and L.J. Hooker Corp., the Sydney, Australia-based developer, which both own U.S. department store chains, have stumbled due to financial difficulties in servicing high debt levels.

Baldwin says that Super Club's acquisitions have not been highly leveraged, although he admits that the company used some borrowed capital

to complete the financing of the deals. But he maintains that the company has a solid financial base. Two investors in the company are Philips of Holland and Euroventure, which owns 23% of Super Club.

"It's good for the industry that outsiders are interested in it," says one retail executive. "But I hope [Super Club] didn't bite off more than they could chew."

Jim Williamson, VP of finance for the Albany, N.Y.-based Trans World Music Corp., says, "It appears consolidation among retailers is continuing. We certainly will watch very carefully any moves Super Club makes . . . and position our stores appropriately."

For some chains, such players as Super Club and W.H. Smith, a U.K.-based chain that acquired Philadelphia's Wee Three web, represent an opportunity to "take the money and run," says one industry observer. "Overall, as more and more chains are eaten up, the remaining independent chains are worth more."

Jim Caparro, PolyGram senior VP of national sales and distribution, says he is not particularly thrilled by the consolidation within the account base. "There is a healthy situation when there is a lot of competition," he says, but adds that "when the big get bigger, there is less competition."

The industry has grown because of retailers being in tune with their markets, Caparro says. While there are large retailers who do a good job of staying in tune, sometimes their reaction is delayed before information about a breaking artist reaches a centralized buying office, he adds.

As for Super Club, Caparro says, "I welcome the opportunity for them to add their merchandising expertise to the mix. If they prove to be good, aggressive merchandisers, then we will continue to have a healthy environment."

STEPPED-UP EXPANSION

At both Record Bar and Turtle's, expansion will proceed as planned and then, a few months after Super Club takes over, probably will be stepped up, Baldwin says. "We will encourage them to do stores in markets where they are not as dominant . . . but which warrant much more participation," he says.

The two Southeastern chains are complementary, Baldwin says. Record Bar, primarily a mall operation, deals with impulse customers, while Turtle's, a freestanding or strip center operation, is a destination store.

Ideally, a Super Club retail outlet will carry 40% audio, 40% video, and 20% other products, including books, magazines, games, and food, Baldwin says. "It will be a slightly different operation than what the United States is used to," he adds.

But the type of store Super Club puts in place will depend on the market. While Super Club will look for places where it can make savings in certain backwater departments within the four operations, the chains will continue to be run separately.

"There are a lot of places where we can get economies of scale without eliminating people . . . or making major changes," Baldwin says. "In some cases, jobs will be eliminated; but overall [our ownership] will result in a net hiring among the four chains. The opportunities as a combined entity are now greater for people in the four companies."

FOR WEEK ENDING OCTOBER 21, 1989

Billboard CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	MISS YOU MUCH A&M 1445	JANET JACKSON
2	2	BUST A MOVE DELICIOUS VINYL 105/ISLAND	YOUNG M.C.
3	6	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
4	5	ME SO HORNY SKYYWALKER 130	THE 2 LIVE CREW
5	3	IT'S NO CRIME SOLAR 68966/E.P.A.	BABYFACE
6	12	COVER GIRL COLUMBIA 38-69088	NEW KIDS ON THE BLOCK
7	7	WHEN I LOOKED AT HIM ARISTA 1-9868	EXPOSE
8	8	MY HEART SKIPS A BEAT CAPITOL 44436	THE COVER GIRLS
9	9	ROCK WIT'CHA MCA 53652	BOBBY BROWN
10	14	BACK TO LIFE VIRGIN 7-99171	SOUL II SOUL (FEATURING CARON WHEELER)
11	11	TALK TO MYSELF Geffen 7-22936	CHRISTOPHER WILLIAMS
12	10	LET GO WING 871 722-7/POLYGRAM	SHARON BRYANT
13	4	GIRL I'M GONNA MISS YOU ARISTA 1-9870	MILLI VANILLI
14	15	DON'T MAKE ME OVER NEXT PLEASUR 325	SYBIL
15	16	SUNSHINE 4TH & B'WAY 7489	DINO
16	18	BLAME IT ON THE RAIN ARISTA 1-9904	MILLI VANILLI
17	13	CHERISH SIRE 7-22883/WARNER BROS.	MADONNA
18	20	I WANT YOU VISION 4511	SHANA
19	21	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 7-99282	PAULA ABDUL
20	22	I LOVE THE BASS ENIGMA 75047	BARDEUX
21	17	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENETTA 1433/A&M	SEDUCTION
22	25	GET ON YOUR FEET EPIC 34-69064/E.P.A.	GLORIA ESTEFAN
23	19	MY FANTASY MOTOWN 1968	TEDDY RILEY FEATURING GUY
24	29	PUMP UP THE JAM SBK 07311	TECHNOTRONIC
25	26	DON'T SHUT ME OUT CHRYSALIS 23389	KEVIN PAIGE
26	—	EVERYTHING MCA 53714	JODY WATLEY
27	—	GIRL I AM SEARCHING FOR YOU LIR 74005	STEVIE B
28	24	COLD HEARTED VIRGIN 7-99196	PAULA ABDUL
29	23	CONGRATULATIONS A&M 1407	VESTA
30	28	I FEEL THE EARTH MOVE COLUMBIA 38-68996	MARTIKA

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	LOVE IN AN ELEVATOR Geffen 7-22845	AEROSMITH
2	1	DR. FEELGOOD ELEKTRA 7-69271	MOTLEY CRUE
3	3	MIXED EMOTIONS COLUMBIA 38-69008	ROLLING STONES
4	4	SOWING THE SEEDS OF LOVE Fontana 874 710-7/POLYGRAM	TEARS FOR FEARS
5	6	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
6	8	LISTEN TO YOUR HEART EMI 50223	ROXETTE
7	11	POISON EPIC 34-68958/E.P.A.	ALICE COOPER
8	10	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
9	5	LOVE SONG ELEKTRA 7-69280	THE CURE
10	12	GLAMOUR BOYS EPIC 34-68548/E.P.A.	LIVING COLOUR
11	9	IT'S NOT ENOUGH RCA 9032	STARSHIP
12	7	HEAVEN COLUMBIA 38-68985	WARRANT
13	15	LOVE SONG Geffen 7-22856	TESLA
14	16	LOVE SHACK REPRISE 7-22817	THE B-52'S
15	13	CALL IT LOVE RCA 9038	POCO
16	20	RADAR LOVE ATLANTIC 7-88836	WHITE LION
17	18	HEALING HANDS MCA 53692	ELTON JOHN
18	21	I'M A BELIEVER A&M 1454	GIANT
19	14	18 AND LIFE ATLANTIC 7-88883	SKID ROW
20	19	EDIE (CIAO BABY) SIRE 7-22873/REPRISE	THE CULT
21	—	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
22	25	ANGEL SONG CAPITOL 44449	GREAT WHITE
23	24	SOMEONE LIKE YOU MECHANIC 53744/MCA	BANG TANGO
24	17	IF I COULD TURN BACK TIME Geffen 7-22886	CHER
25	—	LIVING IN SIN MERCURY 876 070-7/POLYGRAM	BON JOVI
26	29	SOLD ME DOWN THE RIVER I.R.S. 73003	THE ALARM
27	—	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
28	27	HUNGRY ATLANTIC 7-88859	WINGER
29	—	ANGELIA EMI 50218	RICHARD MARX
30	26	TOUCH THE FIRE CHRYSALIS 23414	ICEHOUSE

Products with the greatest airplay gains this week.
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TOP 40/DANCE PLAYLISTS	
<p>HOT 97 FM</p> <p>New York P.D.: Joel Salkowitz</p> <ol style="list-style-type: none"> The Cover Girls, My Heart Skips A Soul II Soul (Featuring Caron) Janet Jackson, Miss You Much Milli Vanilli, Girl I'm Gonna Miss You Sybil, Don't Make Me Over The 2 Live Crew, Me So Horny Shana, I Want You Lil Louis, French Kiss Expose, When I Looked At Him Young M.C., Bust A Move Technotronic, Pump Up The Jam Stevie B, Girl I Am Searching For Bobby Brown, Rock Wit'Cha Coro, Where Are You Tonight? Johnny D, Memories New Kids On The Block, Cover Girl Cynthia, Thief Of Hearts New Kids On The Block, Didn't I Dino, Sunshine Paula Abdul, Cold Hearted Surface, Show Me With Your Love Kevin Paige, Don't Shut Me Out Seduction, You're My One And Only Babyface, It's No Crime Soave, Crying Over You Paula Abdul, (It's Just) The Way Madonna, Cherish Gloria Estefan, Get On Your Feet Jody Watley, Everything Sharon Bryant, Let Go Milli Vanilli, Blame It On The Rain Vesta, Congratulations George Lamond, Without You Pajama Party, Over And Over Taylor Dayne, With Every Beat Of My Tyrants In Therapy, Big Pink House Yvonne, There's A Party Going On Paris By Air, Voices In Your Head 	<p>Q102</p> <p>Philadelphia P.D.: Elvis Duran</p> <ol style="list-style-type: none"> New Kids On The Block, Didn't I The 2 Live Crew, Me So Horny Young M.C., Bust A Move Patii LaBelle, If You Asked Me To Milli Vanilli, Girl I'm Gonna Miss You Sharon Bryant, Let Go Shana, I Want You Sybil, Don't Make Me Over Bardeux, I Love The Bass Janet Jackson, Miss You Much New Kids On The Block, Cover Girl Christopher Williams, Talk To Myself Teddy Riley Featuring Guy, My Fan Paula Abdul, (It's Just) The Way The Cover Girls, My Heart Skips A Vesta, Congratulations Regina Belle, Baby Come To Me Kevin Paige, Don't Shut Me Out Martika, I Feel The Earth Move Take 7, Heat Of The Moment Terry Kate, Babies Having Babies Technotronic, Pump Up The Jam Hubert Kah, So Many People Gloria Estefan, Get On Your Feet Madonna, Cherish Zapp, Oh Baby Baby Shirley Lewis, Realistic Bobby Brown, Rock Wit'Cha Patii Day, Drive Me Soul II Soul (Featuring Caron) Dino, Sunshine Stevie B, Girl I Am Searching For Milli Vanilli, Blame It On The Rain Chris Griffin, Electric Boogie Billy Ocean, Licence To Chill Richard Elyot, In The Name Of Love Elton John, Healing Hands Natalie Cole, As A Matter Of Fact The Jets, You Better Dance
<p>Power 106 FM</p> <p>Los Angeles P.D.: Jeff Wyatt</p> <ol style="list-style-type: none"> Expose, When I Looked At Him Seduction, You're My One And Only Milli Vanilli, Girl I'm Gonna Miss You Madonna, Cherish Young M.C., Bust A Move Janet Jackson, Miss You Much New Kids On The Block, Didn't I The Cover Girls, My Heart Skips A Babyface, It's No Crime Stacey Q, Give You All My Love Bobby Brown, Rock Wit'Cha The Cure, Love Song New Kids On The Block, Cover Girl Gloria Estefan, Don't Wanna Lose Paula Abdul, Cold Hearted Soul II Soul, Keep On Movin' Fine Young Cannibals, Don't Look Sharon Bryant, Let Go Jason Donovan, Too Many Broken Christopher Williams, Talk To Myself Neneh Cherry, Kisses On The Wind Kevin Paige, Don't Shut Me Out Bardeux, I Love The Bass Soul II Soul (Featuring Caron) Dino, Sunshine Milli Vanilli, Blame It On The Rain Gloria Estefan, Get On Your Feet Teddy Riley Featuring Guy, My Fan Jody Watley, Everything Bobby Brown, On Your Own (From Sybil, Don't Make Me Over Joey Kid, Everything I Own Shana, I Want You Stevie B, Girl I Am Searching For Paula Abdul, (It's Just) The Way Pajama Party, Over And Over Take 7, Heat Of The Moment Technotronic, Pump Up The Jam Pam Russo, Hold Tight 	<p>KHIL 105 FM</p> <p>San Francisco P.D.: Keith Naftaly</p> <ol style="list-style-type: none"> Janet Jackson, Miss You Much Babyface, It's No Crime Sharon Bryant, Let Go Soul II Soul (Featuring Caron) If You Leave Me Sybil, Don't Make Me Over Teddy Riley Featuring Guy, My Fan Milli Vanilli, Blame It On The Rain New Kids On The Block, Didn't I Christopher Williams, Talk To Myself Surface, You Are My Everything New Kids On The Block, Cover Girl Paula Abdul, Opposites Attract Vesta, Congratulations Dino, Sunshine Technotronic, Pump Up The Jam Take 7, Heat Of The Moment Richard Elyot, In The Name Of Love D.O.C., It's Funky Enough Jody Watley, Everything The 2 Live Crew, Me So Horny Patii LaBelle, If You Asked Me To Shirley Lewis, Realistic Maze, Can't Get Over You Shana, I Want You Milli Vanilli, Girl I'm Gonna Miss You Lil Louis, French Kiss Young M.C., Bust A Move Zapp, Oh Baby Baby The Jets, The Same Love Taylor Dayne, With Every Beat Of My Neneh Cherry, Manchild Bobby Ross Avila, Music Man Paula Abdul, (It's Just) The Way Billy Ocean, Licence To Chill Regina Belle, Baby Come To Me Darryl Tookes, Liegeard George Lamond, Without You
<p>Power 100.3 FM</p> <p>Los Angeles P.D.: Scott Shannon</p> <ol style="list-style-type: none"> Motley Crue, Dr. Feelgood Aerosmith, Love In An Elevator Alice Cooper, Poison Warrant, Heaven Roxette, Listen To Your Heart Skid Row, 18 And Life The Cure, Love Song Bad English, When I See You Smile Tears For Fears, Sowing The Seeds Rolling Stones, Mixed Emotions White Lion, Little Fighter Kix, Don't Close Your Eyes Living Colour, Glamour Boys Tesla, Love Song Bang Tango, Someone Like You White Lion, Radar Love Tom Petty, Runnin' Down A Dream Bon Jovi, Living In Sin The B-52's, Love Shack Melissa Etheridge, No Souvenirs Billy Joel, We Didn't Start The Fire Giant, I'm A Believer Shooting Star, Touch Me Tonight 	<p>FOX</p> <p>Detroit P.D.: Chuck Beck</p> <ol style="list-style-type: none"> Kix, Don't Close Your Eyes Melissa Etheridge, No Souvenirs Cher, If I Could Turn Back Time Aerosmith, Love In An Elevator The B-52's, Love Shack Roxette, Listen To Your Heart Nice Guy, Poison Winger, Hungry Tesla, Love Song Warrant, Heaven Bad English, When I See You Smile The Cure, Love Song Moving Pictures, What About Me Great White, Mistle Bone Starship, It's Not Enough Honeymoon Suite, What Does It Gorky Park, Bang Rolling Stones, Mixed Emotions Teddy Riley, Pump Up The Jam Richard Marx, Angelia The Jeff Healey Band, Angel Eyes White Lion, Radar Love Billy Joel, We Didn't Start The Fire Bang Tango, Someone Like You D.A.D., Sleeping My Day Away Giant, I'm A Believer
<p>WMMJ 100.1 FM</p> <p>Cleveland P.D.: Rich Piombino</p> <ol style="list-style-type: none"> The Cure, Love Song Tears For Fears, Sowing The Seeds Rolling Stones, Mixed Emotions Aerosmith, Love In An Elevator Motley Crue, Dr. Feelgood Poco, Call It Love Joe Cocker, When Tonight Comes Living Colour, Glamour Boys Elton John, Healing Hands Roxette, Listen To Your Heart Starship, It's Not Enough Bad English, When I See You Smile Todd Rundgren, Parallel Lines Don Henley, Last Worthless Evening Alice Cooper, Poison Billy Joel, We Didn't Start The Fire Enuff Z'Nuff, New Thing Kix, Don't Close Your Eyes Texas, I Don't Want A Lover Giant, I'm A Believer Eurythmics, Don't Ask Me Why Icehouse, Touch The Fire The B-52's, Love Shack Melissa Etheridge, No Souvenirs Hoodoo Gurus, Come Anytime The Alarm, Sold Me Down The River Tracy Chapman, Crossroads Lenny Kravitz, Let Love Rule Danger, Danger, Naughty Naughty Great White, Angel Song Tesla, Love Song Bon Jovi, Living In Sin 	<p>all hit 97.1 KROL</p> <p>Dallas P.D.: Joel Folger</p> <ol style="list-style-type: none"> Bad English, When I See You Smile Starship, It's Not Enough Michael Morales, What I Like About Aerosmith, Love In An Elevator Tears For Fears, Sowing The Seeds Rolling Stones, Mixed Emotions Motley Crue, Dr. Feelgood Warrant, Heaven Roxette, Listen To Your Heart The Cult, Edie (Ciao Baby) Elton John, Healing Hands Ma Turner, The Best The B-52's, Love Shack The Alarm, Sold Me Down The River Richard Marx, Angelia Living Colour, Glamour Boys Don Henley, Last Worthless Evening Belinda Carlisle, Leave A Light On Kix, Don't Close Your Eyes Paul Carrack, I Live By The Groove Billy Joel, We Didn't Start The Fire Tom Petty, Free Falling Bang Tango, Someone Like You Icehouse, Touch The Fire Tesla, Love Song Alice Cooper, Poison Giant, I'm A Believer Poco, Call Love Extreme, Mutha

TOP POP ALBUMS™

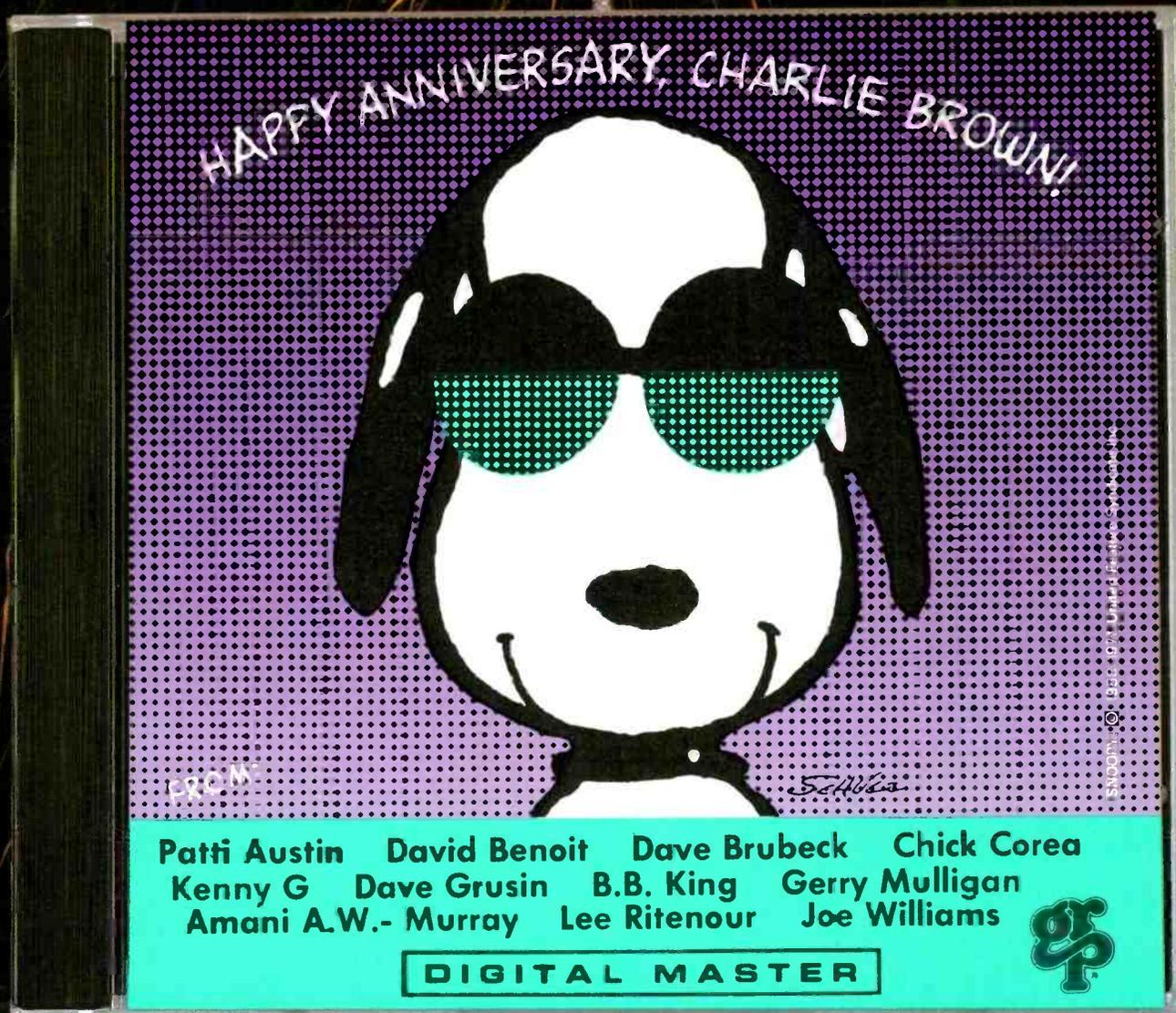
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	5	5	MOTLEY CRUE ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD 2 weeks at No. 1
2	7	28	3	JANET JACKSON A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
3	4	2	31	MILLI VANILLI ▲ ³ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
4	3	3	6	ROLLING STONES COLUMBIA OC 45333 (CD)	STEEL WHEELS
5	2	1	66	PAULA ABDUL ▲ ³ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
6	6	9	4	AEROSMITH GEFLEN 24254 (9.98) (CD)	PUMP
7	5	4	61	NEW KIDS ON THE BLOCK ▲ ⁵ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
8	8	6	24	TOM PETTY ▲ MCA 6253 (9.98) (CD)	FULL MOON FEVER
9	9	7	37	SKID ROW ▲ ² ATLANTIC 81936 (9.98) (CD)	SKID ROW
10	10	11	14	CHER ● GEFLEN GHS 24239 (9.98) (CD)	HEART OF STONE
11	18	75	3	TEARS FOR FEARS FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
12	11	8	23	RICHARD MARX ▲ ² EMI 90380 (9.98) (CD)	REPEAT OFFENDER
13	12	10	33	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
14	13	12	34	WARRANT ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
15	14	15	23	THE CURE ● ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
16	15	13	15	DON HENLEY ● GEFLEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
17	16	16	16	SOUL II SOUL ● VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
18	17	14	13	GLORIA ESTEFAN ▲ EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
19	22	25	14	THE B-52'S REPRIS 25854 (9.98) (CD)	COSMIC THING
20	19	17	66	BOBBY BROWN ▲ ⁵ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
21	23	24	11	ALICE COOPER EPIC OE 45137/E.P.A. (CD)	TRASH
22	26	27	5	YOUNG M.C. DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
23	21	20	29	MADONNA ▲ ² SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
24	28	23	6	ELTON JOHN MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
25	20	18	16	PRINCE ▲ ² WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
26	24	19	25	GREAT WHITE ▲ ² CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
27	30	69	3	MELISSA ETHERIDGE ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
28	25	21	10	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
29	29	29	12	BABYFACE SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
30	27	22	55	THE JEFF HEALEY BAND ● ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
31	52	—	2	NEW KIDS ON THE BLOCK COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
32	33	65	3	BOB DYLAN COLUMBIA OC 45281 (CD)	OH MERCY
33	34	93	3	BIG DADDY KANE COLD CHILLIN' 25941/REPRIS (9.98) (CD)	IT'S A BIG DADDY THING
34	31	26	17	HEAVY D. & THE BOYZ ● MCA 42302 (8.98) (CD)	BIG TYME
35	36	86	3	TINA TURNER CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIR
36	35	32	60	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
37	37	40	5	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
38	38	47	12	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
39	32	31	13	THE 2 LIVE CREW ● SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
40	41	43	15	BAD ENGLISH EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
41	89	—	2	RANDY TRAVIS WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
42	47	48	5	POCO RCA 9694-1-R (9.98) (CD)	LEGACY
43	NEW ▶	1	1	TRACY CHAPMAN ELEKTRA 60888 (9.98) (CD)	CROSSROADS
44	46	51	4	EURHYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
45	43	36	17	WHITE LION ● ATLANTIC 81969 (9.98) (CD)	BIG GAME
46	39	30	21	10,000 MANIACS ● ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
47	55	56	17	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
48	48	41	31	DINO ● 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
49	40	33	11	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
50	45	35	33	MARTIKA ● COLUMBIA SC 44290 (CD)	MARTIKA
51	49	39	47	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
52	42	42	14	MICHAEL BOLTON COLUMBIA OC 45012 (CD)	SOUL PROVIDER
53	51	45	55	BON JOVI ▲ ⁵ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
54	61	62	6	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	44	34	28	INDIGO GIRLS ● EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
56	56	70	4	JETHRO TULL CHRYSALIS 21708 (9.98) (CD)	ROCK ISLAND
57	50	46	6	THE BEACH BOYS CAPITOL 92639 (9.98) (CD)	STILL CRUISIN'
58	66	78	27	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
59	71	130	3	BONHAM WTG FP 45009/E.P.A. (CD)	THE DISREGARD OF TIMEKEEPING
60	65	67	17	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
61	60	53	26	THE CULT ● SIRE 25871/REPRIS (9.98) (CD)	SONIC TEMPLE
62	53	37	17	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
63	58	52	17	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
64	57	44	58	WINGER ▲ ATLANTIC 81867 (9.98) (CD)	WINGER
65	63	55	40	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
66	67	66	6	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
67	59	54	15	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
68	54	49	10	SOUNDTRACK COLUMBIA 45319 (CD)	WHEN HARRY MET SALLY
69	70	64	10	STARSHIP RCA 9693-1-R (9.98) (CD)	LOVE AMONG THE CANNIBALS
70	112	—	2	THE SUGARCUBES ELEKTRA 60860 (9.98) (CD)	HERE TODAY, TOMORROW NEXT WEEK
71	69	60	5	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
72	NEW ▶	1	1	LINDA RONSTADT (FEA. A. NEVILLE) ELEKTRA 60872 (9.98) (CD)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
73	68	61	34	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
74	121	—	2	RICKIE LEE JONES GEFLEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
75	74	73	19	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
76	82	105	6	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME
77	62	38	11	BEASTIE BOYS ● CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
78	64	50	23	LOVE AND ROCKETS ● BIG TIME 9715-1-R/RCA (9.98) (CD)	LOVE AND ROCKETS
79	81	74	35	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
80	NEW ▶	1	1	BARBRA STREISAND COLUMBIA OC 45369 (CD)	A COLLECTION: GREATEST HITS... AND MORE
81	98	—	2	THE ALARM I.R.S. 82018/MCA (9.98) (CD)	CHANGE
82	75	63	33	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
83	83	80	7	GORKY PARK MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK
84	90	119	38	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
85	72	71	113	GUNS N' ROSES ▲ ⁸ GEFLEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
86	77	59	33	SIMPLY RED ● ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
87	165	—	2	DWIGHT YOAKAM REPRIS 25989 (9.98) (CD)	JUST LOOKIN' FOR A HIT
88	99	103	14	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
89	79	72	37	DEBBIE GIBSON ▲ ² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
90	87	87	20	CLINT BLACK ● RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
91	NEW ▶	1	1	JEFF BECK WITH TERRY BOZZIO & TONY HYMAS EPIC OE 44313/E.P.A. (CD)	JEFF BECK'S GUITAR SHOP
92	73	58	18	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
93	93	94	7	ROLLING STONES ABKCO 1218-1 (CD)	SINGLES COLLECTION - THE LONDON YEARS
94	97	100	26	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
95	86	77	55	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
96	88	88	10	TEXAS MERCURY 838-171-1/POLYGRAM (CD)	SOUTHSIDE
97	92	89	46	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
98	78	83	14	PAT METHENY GROUP GEFLEN GHS 24245 (9.98) (CD)	LETTER FROM HOME
99	84	68	10	BEE GEES WARNER BROS. 25887 (9.98) (CD)	ONE
100	95	90	8	TESTAMENT MEGAFORCE 82009/ATLANTIC (9.98) (CD)	PRACTICE WHAT YOU PREACH
101	85	79	28	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
102	NEW ▶	1	1	NEIL YOUNG REPRIS 25899 (9.98) (CD)	FREEDOM
103	103	110	10	DANGER DANGER IMAGINE FZ 44342/E.P.A. (CD)	DANGER DANGER
104	104	109	6	NANCI GRIFFITH MCA 6319 (9.98) (CD)	STORMS
105	105	106	14	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
106	160	—	2	DAVID BOWIE RYKODISC 90120 (66.98) (CD)	SOUND + VISION
107	80	76	10	EPMD FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
108	120	149	4	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
109	102	102	5	BIG AUDIO DYNAMITE COLUMBIA FC 45212 (CD)	MEGATOP PHOENIX

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.

HAPPY ANNIVERSARY,
CHARLIE BROWN!



Backed by a massive marketing campaign
with the Macy's Thanksgiving Day Parade, the Christmas
Tree Celebration at New York's Rockefeller Center,
Half-Time Tribute at the Super Bowl, and the Charlie
Brown CBS TV special in January, this blockbuster hit
record salutes the Peanuts gang on their 40th anniversary
in a celebration of...

the kid in all of us!



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Compact Disc,
HQ Cassette
and Records

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That Latin Flavor. Capitol/EMI Latin execs celebrate at a "kickoff" party held at their Hollywood headquarters. The reception welcomed members of Latin press, radio, and retail from across the U.S. and Puerto Rico. Pictured, from left, are Joe Smith, president and CEO, Capitol/EMI Music Inc.; Alvaro Torres, recording artist; Mario Ruiz, director, A&R and marketing, Latin America, EMI Music; and Jose Behar, VP/GM, Capitol/EMI Latin.



Rhinestone Cowboys. RCA executives present Cowboy Junkies with a gold plaque for their label debut, "The Trinity Session." Shown, from left, are Kim Deschamps and Michael Timmons, Cowboy Junkies; Jim Powers, A&R manager, BMG International; Jeff Bird, Margo Timmons, and Peter Timmons, Cowboy Junkies; Bob Buziak, president, RCA; Jaro Czerwinec, Cowboy Junkies; Rick Dobbis, executive VP/GM, RCA; and Alan Anton, Cowboy Junkies.



All For One And One For All. Mesa/Bluemoon, Rhino Records, and Gramavision executives celebrate the signing of their new distribution deal. Under a new joint venture between Mesa/Bluemoon and Rhino Records, the Gramavision catalog will be marketed and promoted by Mesa/Bluemoon Recordings. Pictured, from left, are Richard Foos, president, Rhino Records; Jim Snowden, president, Mesa/Bluemoon Recordings; Bob Emmer, executive VP, business and legal affairs, Rhino Records; Jonathan Rose, president, Gramavision; and Al Pryor, GM, Gramavision.



Candles In The Wind. Elton John, left, looks on as longtime friend and manager John Reid cuts his birthday cake. More than 300 guests attended Reid's birthday party (given by John), including George Michael, Sylvester Stallone, Richard Gere, Olivia Newton-John, Jane Seymour, Princess Stephanie, and Lionel Richie.



Stevie At The Beach. Stevie Nicks hangs out with Atlantic execs backstage at New York's Jones Beach Theater, where she performed as part of her North American tour. Shown, from left, are Doug Morris, president/CEO, Atlantic; Andrea Ganis, VP of national promotion, Atlantic; Nicks; and Danny Buch, VP of national album promotion, Atlantic.



All That Jazz. Andrew Whist, left, president of the Philip Morris Jazz Grant, and trombone virtuoso Eddie Bert, of the 18-piece Philip Morris Superband, survey the poster for the band's concert at New York's Town Hall. The concert kicks off one of the most extensive tours in jazz history, covering five continents in 80 days.

ELEKTRA/WEA INT'L ESTABLISHED IN NEW YORK

(Continued from page 5)

The label has recently stepped up recording activities in the U.S., supplementing projects with the Cleveland Orchestra under Christoph von Dohnanyi with a series of recordings by the New York Philharmonic under Zubin Mehta.

Teldec is continuing its Mozart series directed by Nikolaus Harnoncourt, says Andry, and has active programs with a number of European orchestras, including the Concertgebouw, Leipzig Gewandhaus, and the Frankfurt Radio Symphony. Among new projects, Andry cites a recording to be made in November by Van Cliburn International Competition winner Alexei Sultanov of piano concertos by Tchaikovsky (No. 1) and Rachmaninoff (No. 2), both to appear on a single CD, with the London Symphony Orchestra conducted by Maxim Shostakovich.

On the Erato side, new titles will be issued first, says Andry, with catalog material introduced gradually. BMG cutoff date for new Erato releases is Dec. 31, and the company has a one-year sell-off privilege. Andry speaks of refreshing and rebuilding the Erato image in the U.S., which he feels has not had vigorous representation here to date.

Among upcoming Erato projects, Andry cites plans to record the Mozart/da Ponte operas—"Magic Flute," "Cosi fan Tutte," and "Don Giovanni"—with Daniel Barenboim leading the forces of RIAS-Berlin. He also calls attention to a Boulez recording of his own works with the Chicago Symphony.

WEA International has signed distribution pacts for two video catalogs, whose product will be made available here through the new Elektra facility beginning early next year, says Andry. One, Allegro, includes a number of vintage films of musical performances produced by Christopher Nupen. Among them is a Schubert "Trout" Quintet with Zubin Mehta in a rare recorded appearance on bass. Other participants are Itzhak Perlman, Pinchas Zukerman, the late Jacqueline Du Pré, and Barenboim. Another catalog holds a performance of the Elgar Cello Concerto by Du Pré, with Barenboim conducting the New Philharmonia.

The other video catalog, Metropolitan, holds a number of solo instrumental films. The Metropolitan material will be issued on CDV, says Andry, and the Allegro titles both on CDV and videocassette.

IS HOROWITZ

RCA/COLUMBIA RETHINKING ITS DISTRIB POLICY

(Continued from page 5)

/Columbia worldwide, whose responsibilities include the domestic operation, and Paul Culberg, president of the domestic wing.

Many in the industry credit Campbell with moving quickly since his arrival to undo what they see as the damage done by the authorized-distributor system. "I think Campbell came in, looked at their numbers, looked at what other studios were doing with comparable titles, and decided the policy was a disaster," one source says. "It took some time to get the new management in place there, and he couldn't move all at once or it would have looked bad."

Since instituting the policy, which included a system of color- and number-coding of cassettes to prevent trans-shipment by distributors out of their authorized territories, RCA/Columbia's unit shipments had suffered, according to many critics. Particularly hard hit were A-minus and B-titles, which were not considered "must carries" by many retailers.

The studio came under fire from retailers after instituting its policy because dealers were frustrated to find that their regular distributors had been cut off or were not allowed to sell in a particular area of the country.

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	91	81	THE CALL MCA 6303 (9.98) (CD)	LET THE DAY BEGIN
111	111	126	KING DIAMOND ROADRACER 9461/MCA (8.98) (CD)	CONSPIRACY
112	76	57	DANNY ELFMAN WARNER BROS. 25977 (9.98) (CD)	BATMAN MOTION PICTURE SCORE
113	NEW	1	BELINDA CARLISLE MCA 6339 (9.98) (CD)	RUNAWAY HORSES
114	94	84	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
115	96	82	KOOL MOE DEE ● JIVE 1182/RCA (8.98) (CD)	KNOWLEDGE IS KING
116	117	128	SQUEEZE A&M SP 5278 (8.98) (CD)	FRANK
117	106	101	HOODOO GURUS RCA 9781-1-R (9.98) (CD)	MAGNUM CUM LOUDER
118	101	99	METALLICA ▲ ² ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
119	125	147	D.A.D. WARNER BROS. 25999 (9.98) (CD)	NO FUEL LEFT FOR THE PILGRIMS
120	113	107	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
121	115	104	TANGIER ATCO 91251 (9.98) (CD)	FOUR WINDS
122	100	85	JEFFERSON AIRPLANE EPIC OE 45271/E.P.A. (CD)	JEFFERSON AIRPLANE
123	114	96	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
124	140	153	TESLA ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
125	109	91	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
126	129	133	TEN YEARS AFTER CHRYSALIS 21722 (9.98) (CD)	ABOUT TIME
127	138	—	REBA MCENTIRE MCA 8034 (10.98) (CD)	REBA LIVE
128	128	129	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
129	116	113	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
130	119	108	GUNS N' ROSES ▲ ³ GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
131	126	116	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING ... DAVID PEASTON
132	108	98	MR. BIG ATLANTIC 81990 (9.98) (CD)	MR. BIG
133	107	92	GRAYSON HUGH RCA 7661-1-R (8.98) (CD)	BLIND TO REASON
134	134	148	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
135	124	139	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
136	110	97	BOOGIE DOWN PRODUCTIONS ● GHETTO MUSIC: THE BLUEPRINT OF HIP HOP JIVE 1187-1/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
137	123	124	KING'S X MEGAFORCE 81997/ATLANTIC (9.98) (CD)	GRETCHEN GOES TO NEBRASKA
138	NEW	1	MC LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
139	NEW	1	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
140	144	—	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
141	146	146	CAMPER VAN BEETHOVEN VIRGIN 91289 (9.98) (CD)	KEY LIME PIE
142	118	95	JOHN COUGAR MELLENCAMP ▲ MERCURY 838-220-1/POLYGRAM (CD)	BIG DADDY
143	155	155	THE COVER GIRLS CAPITOL 91041 (8.98) (CD)	WE CAN'T GO WRONG
144	171	—	DEBORAH HARRY SIRE 25938/REPRISE (9.98) (CD)	DEF, DUMB & BLONDE
145	139	144	SHARON BRYANT WING 837 313 1/POLYGRAM (CD)	HERE I AM
146	122	117	STONE LOC ▲ ² DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
147	NEW	1	THOMPSON TWINS WARNER BROS. 25921 (9.98) (CD)	BIG TRASH
148	127	122	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
149	169	187	JOHN LEE HOOKER CHAMELEON D1-74808/CAPITOL (8.98) (CD)	THE HEALER
150	141	143	FATES WARNING METAL BLADE/ENIGMA 73408/ENIGMA (8.98) (CD)	PERFECT SYMMETRY
151	150	141	LIZZY BORDEN ENIGMA/METAL BLADE 73412 (9.98) (CD)	MASTER OF DISGUISE
152	136	138	STEVIE B ● LMR 5531 (8.98) (CD)	IN MY EYES
153	130	112	SOUNDTRACK ● MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
154	154	167	ZAPP REPRISE 25807 (9.98) (CD)	V
155	133	118	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	166	—	BARDEUX ENIGMA 73522 (9.98) (CD)	SHANGRI-LA
157	131	132	VESTA A&M SP5223 (8.98) (CD)	VESTA 4 U
158	142	159	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
159	135	134	STEVE STEVENS ATOMIC PLAYBOYS WARNER BROS. 25920 (9.98) (CD)	STEVE STEVENS ATOMIC PLAYBOYS
160	152	136	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
161	148	145	STAGE DOLLS CHRYSALIS 21716 (9.98) (CD)	STAGE DOLLS
162	143	120	STEVIE NICKS ● MODERN 91245/ATLANTIC (9.98) (CD)	THE OTHER SIDE OF THE MIRROR
163	NEW	1	SHOTGUN MESSIAH RELATIVITY 1012/IMPORTANT (8.98) (CD)	SHOTGUN MESSIAH
164	191	—	JAMES MCMURTRY COLUMBIA FC 45229 (CD)	TOO LONG IN THE WASTELAND
165	145	137	PIXIES 4 AD/ELEKTRA 60856/ELEKTRA (9.98) (CD)	DOOLITTLE
166	NEW	1	DAVE GRUSIN GRP 9592 (9.98) (CD)	MIGRATION
167	153	114	EDDIE MURPHY COLUMBIA OC 40970 (CD)	SO HAPPY
168	176	—	PETER FRAMPTON ATLANTIC 82030 (9.98) (CD)	WHEN ALL THE PIECES FIT
169	181	186	MICHAEL MONROE MERCURY 838 627 1/POLYGRAM (CD)	NOT FAKIN' IT
170	162	158	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
171	132	125	DIRTY LOOKS ATLANTIC 81992 (9.98) (CD)	TURN OF THE SCREW
172	167	160	DARLING CRUEL POLYDOR 837 920 1/POLYGRAM (CD)	PASSION CRIMES
173	156	150	THE GRACES A&M SP 5265 (8.98) (CD)	PERFECT VIEW
174	151	142	BRYAN FERRY/ROXY MUSIC REPRISE 25857 (12.98) (CD)	STREET LIFE 20 GREAT HITS
175	137	135	JUNKYARD GEFEN GHS 24227 (9.98) (CD)	JUNKYARD
176	173	175	PUBLIC IMAGE LTD. VIRGIN 91062 (9.98) (CD)	9
177	192	174	ROLLING STONES ● ABKCO 6667-1 (CD)	HOT ROCKS 1964-1971
178	172	161	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
179	193	193	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
180	183	185	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
181	149	123	SOUNDTRACK MOTOWN M0T 6272 (9.98) (CD)	DO THE RIGHT THING
182	164	169	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
183	159	115	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
184	187	179	KENNY G ▲ ² ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
185	NEW	1	STEVE JONES MCA 6298 (9.98) (CD)	FIRE AND GAS
186	158	131	KATRINA AND THE WAVES SBK 92649 (9.98) (CD)	BREAK OF HEARTS
187	180	188	GUCCI CREW II GUCCI 3314 (8.98) (CD)	EVERYBODY WANTS SOME
188	175	168	JOURNEY ▲ ² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
189	168	156	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
190	170	140	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
191	157	127	TREVOR RABIN ELEKTRA 60781 (9.98) (CD)	CAN'T LOOK AWAY
192	182	182	MAX Q ATLANTIC 82014 (9.98) (CD)	MAX Q
193	163	165	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
194	185	170	MICHAEL MORALES WING 835 810 1/POLYGRAM (CD)	MICHAEL MORALES
195	195	—	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
196	190	190	WRATHCHILD AMERICA ATLANTIC 81889 (9.98) (CD)	CLIMBING THE WALLS
197	NEW	1	DAVID BYRNE SIRE 25990/WARNER BROS. (9.98) (CD)	REI MOMO
198	NEW	1	DAN REED NETWORK MERCURY 838 868 1/POLYGRAM (CD)	SLAM
199	147	111	THE DOOBIE BROTHERS ● CAPITOL C1-90371 (9.98) (CD)	CYCLES
200	196	180	ENYA ● GEFEN 24233 (9.98) (CD)	WATERMARK

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|-----------------------------|--------------------------|----------------------------|-------------------------|-------------------------------|----------------------------------|--------------------------|--------------------------------|
| 10,000 Maniacs 46 | Sharon Bryant 145 | EPMD 107 | M.C. Hammer 51 | L.A. Guns 66 | Eddie Murphy 167 | Sir Mix-A-Lot 193 | Thompson Twins 147 |
| The 2 Live Crew 39 | David Byrne 197 | Deborah Harry 144 | Deborah Harry 144 | L.L. Cool J 62 | N.W.A. 73 | Skid Row 9 | Tone Loc 146 |
| Paula Abdul 5 | The Call 110 | Enuff Z'Nuff 108 | The Jeff Healey Band 30 | Patti LaBelle 88 | New Kids On The Block 7, 31, 38 | Slick Rick 190 | Too Short 79 |
| Aerosmith 6 | Camper Van Beethoven 141 | Enya 200 | Heavy D. & The Boyz 34 | K.D. Lang & The Reclines 114 | Stevie Nicks 162 | Soul II Soul 17 | Tora Tora 67 |
| After 7 195 | Belinda Carlisle 113 | Gloria Estefan 18 | Don Henley 16 | Living Colour 36 | SOUNDTRACKS | Starship 69 | Randy Travis 41 |
| The Alarm 81 | Tracy Chapman 43 | Melissa Etheridge 27 | Hoodoo Gurus 117 | Lizzy Borden 151 | Original London Cast/Phantom 158 | When Harry Met Sally 68 | Tina Turner 35 |
| The B-52's 19 | Cher 10 | Eurythmics 44 | John Lee Hooker 149 | Love And Rockets 78 | Kevin Paige 134 | Special Ed 129 | Stevie Ray Vaughan & Double 63 |
| Babyface 29 | Neneh Cherry 92 | Expose 47 | John Lee Hooker 149 | MC Lyte 138 | David Peaston 131 | Squeeze 116 | Vesta 157 |
| Bad English 40 | Cinderella 189 | Extreme 170 | John Lee Hooker 149 | Madonna 23 | Tom Petty 8 | Do The Right Thing 181 | White Lion 45 |
| Badlands 148 | Andrew Dice Clay 94 | Faster Pussycat 71 | John Lee Hooker 149 | Ziggy Marley/Melody Makers 49 | Pixies 165 | Ghostbusters II 153 | Karyn White 183 |
| Bang Tango 60 | Joe Cocker 128 | Fates Warning 150 | John Lee Hooker 149 | Richard Marx 12 | Poco 42 | When Harry Met Sally 68 | Winger 64 |
| Bardeux 156 | Natalee Cole 180 | Bryan Ferry/Roxy Music 174 | John Lee Hooker 149 | Prince 25 | Public Image Ltd. 176 | Stevie B 152 | Wrathchild America 196 |
| Rob Base & D.J. E-Z Rock 95 | Alice Cooper 21 | Fine Young Cannibals 13 | John Lee Hooker 149 | Maze 37 | Trevor Rabin 191 | Steve Stevens Atomic 159 | Dwight Yoakam 87 |
| The Beach Boys 57 | The Cover Girls 143 | Peter Frampton 168 | John Lee Hooker 149 | Paul McCartney 155 | Bonnie Raitt 101 | Barbra Streisand 80 | Neil Young 102 |
| Beastie Boys 77 | The Cult 61 | Janet Jackson 2 | John Lee Hooker 149 | Ziggy Marley/Melody Makers 49 | Red Hot Chili Peppers 54 | The Sugarbuds 70 | Young M.C. 22 |
| Jeff Beck 91 | The Cure 15 | Jefferson Airplane 122 | John Lee Hooker 149 | Janet Jackson 2 | Dan Reed Network 198 | Surface 82 | Zapp 154 |
| Bee Gees 99 | D.A.D. 119 | Jethro Tull 56 | John Lee Hooker 149 | Jefferson Airplane 122 | Rolling Stones 177, 93, 4 | Sybil 139 | |
| Regina Belle 76 | The D.O.C. 28 | Elton John 24 | John Lee Hooker 149 | Janet Jackson 2 | Linda Ronstadt 72 | Roxette 58 | |
| Big Audio Dynamite 109 | Danger Danger 103 | Steve Jones 185 | John Lee Hooker 149 | Janet Jackson 2 | Tina Turner 35 | Tangier 121 | |
| Clint Black 90 | Dangerous Toys 75 | Rickie Lee Jones 74 | John Lee Hooker 149 | Janet Jackson 2 | Stevie Nicks 162 | Tears For Fears 11 | |
| Michael Bolton 52 | Darling Cruel 172 | Journey 188 | John Lee Hooker 149 | Janet Jackson 2 | Stevie Nicks 162 | Ten Years After 126 | |
| Bon Jovi 53 | Def Leppard 120 | Junkyard 175 | John Lee Hooker 149 | Janet Jackson 2 | Stevie Nicks 162 | Tesla 124 | |
| Bonham 59 | Dino 48 | King's X 137 | John Lee Hooker 149 | Janet Jackson 2 | Stevie Nicks 162 | Testament 100 | |
| Boogie Down Productions 136 | Dirty Looks 171 | Kix 84 | John Lee Hooker 149 | Janet Jackson 2 | Stevie Nicks 162 | Texas 96 | |
| David Bowie 106 | The Doobie Brothers 199 | Kool Moe Dee 115 | John Lee Hooker 149 | Janet Jackson 2 | Stevie Nicks 162 | | |
| Bobby Brown 20 | Bob Dylan 32 | | John Lee Hooker 149 | Janet Jackson 2 | Stevie Nicks 162 | | |

STRAIT NAMED ENTERTAINER OF YEAR BY CMA

(Continued from page 1)

aired Oct. 9 on CBS-TV.

The emotional night of triumph also paid homage to Keith Whitley, who died of an alcohol overdose May 9 at age 33. The late RCA artist won single-of-the-year honors with "I'm No Stranger To The Rain," followed by a touching acceptance speech from his widow, RCA artist Lorrie Morgan, and, later, a filmed tribute chronicling his life.

"Will The Circle Be Unbroken, Vol. II" won album-of-the-year kudos for the Nitty Gritty Dirt Band and provided one of the most vivid displays of the wide boundaries of country music. Flanked by a score of artists bridging cultural, generational, and stylistic gaps, Roy Acuff sat next to John Hiatt for a performance of the song that ensured that the circle will not be broken.

Kathy Mattea, a former tour guide at the Country Music Hall of Fame, took her first step toward entering that hall as an entertainer by winning in the female vocalist category. Ricky

Van Shelton scored as male vocalist and made an early claim to further honors next year with a rousing version of "Statue Of A Fool," due to be released on his next album. Highway 101 and the Judds repeated vocal group and vocal duo victories for the second consecutive year, while Johnny Gimble won his fourth award in the musician category.

Clint Black, perhaps the fastest-rising talent in the country field, won the important Horizon Award, given for significant creative and career growth. The classic country tearjerker "Chiseled In Stone," written by Max D. Barnes and its performer, Vern Gosdin, was voted song of the year by the CMA's membership. Hank Williams Jr., entertainer of the year for the past two years, settled for two awards, both stemming from the technological feats that paired him with a recording and film footage of his late father for a duet on "There's A Tear In My Beer." The pairing garnered awards for vocal

event of the year and top music video, winning a trophy for the video's director, Ethan Russell.

Three new members were elected into the Country Music Hall of Fame: Hank Thompson, Cliffie Stone, and the late Jack Stapp. Thompson, long a honky-tonk and western swing king, joins Stone, one of the founding owners of Central Songs and a long-time fixture in many facets of the country music industry, and Stapp, who launched Tree Publishing Co. into an international giant, in the Hall of Fame.

Though the co-hosts of the telecast—Anne Murray and Kenny Rogers—dragged the pace, the performances sparked the evening with a strong display of the wide variety in country styles.

Meanwhile, the performing rights organizations dished out their annual awards to the backbone of the Nashville and country music industry—the songwriters and publishers (see page 40). BMI saluted "Fallin'

Again," by Greg Fowler, Teddy Gentry, and Randy Owen, with the Robert J. Burton award as most performed country song of the year. Songwriter-of-the-year awards were shared by Geiger, Paul Kennerley, and Paul Overstreet, and Tree Publishing Co. gained top publishing honors.

At ASCAP, Don Schlitz and MCA Music Publishing garnered top honors as writer and publisher while Gene Pistilli's "Too Gone, Too Long" was the most performed song of the year. Gene Autry was named winner of the first ASCAP American Classic Award for "his special contribution to the popularization of country music across the U.S. and around the world through his performances on records, in motion pictures, and on radio and TV."

K.T. Oslin reigned as SESAC's writer of the year, and Harold Shedd received the leading publisher awards for Wooden Wonder Music.

Maggie Cavender became the first

noncomposer inductee into the Nashville Songwriters Hall of Fame, which also introduced two other new hall nominees, Rory Bourke and Whitey Shafer.

Country Music Week's agenda was more thoroughly packed this year with the addition of the International Marketplace of Festivals '89 conclave and the continuing of such popular events as the Talent Buyers Entertainment Marketplace. An international media contingent covered the activities that drew artists and executives from around the world to Music City, U.S.A.

FBI LETTER ASSAILED

(Continued from page 8)

try in the line of duty last year (Billboard, Oct. 14).

Edwards agreed with Sessions that "violence against law enforcement officers is a serious problem," and suggested there are "several ways the Bureau can address it legitimately."

But the congressman added, "It is not appropriate for the FBI to single out a particular song or film or book and write to its distributor. The only credible purpose of such an exercise is to encourage the distributor to drop its promotion of the work or performer, and that would seem to be censorship."

Neither Priority Records nor the group N.W.A. are in Edwards' congressional district, and a spokesperson said the congressman had become interested in the letter-writing incident after reading about it in the newspaper.

The FBI, under its founder-director J. Edgar Hoover, for many years kept files on a large number of citizens, including performers, who legitimately protested the status quo and racial prejudice. Since Hoover's death in 1972, the scope of the Bureau's activities has come under much tighter congressional scrutiny.

COMMTRON POSTS GAINS

(Continued from page 8)

tion in selling, general and administrative expenses, from \$11.96 million last year to \$11.93 million this year, despite a 6% increase in revenues for the quarter.

"That's one of the benefits of being as large as they are," McRae said. "With their new computer and phone systems, their telemarketers are much more efficient."

In addition, according to McRae, such distributors as Commtron have improved margins by handling a smaller number of slower-selling B-movie titles on videocassette.

McRae noted that Commtron had benefited from the use of consumer electronics consultants.

The analyst predicted that the distributor would be enjoying even higher profit margins because of efficiencies derived from the expanded use of larger, more centralized warehouses.

McRae also said Commtron would probably have a good fiscal first quarter because of the release on videocassette of "Who Framed Roger Rabbit," "Bambi," and "Batman."

DON JEFFREY

VIDEODISK MANUFACTURERS SCAN FUTURE OF FORMAT

(Continued from page 6)

sales levels, however, with expectations for 1989 in the 80,000-120,000-unit range and, for 1990, 150,000-200,000 units. Sony projects that, by 1993, there will be 1 million players in homes, and 10 laserdiscs per player will be sold annually.

Between 350,000 and 400,000 players were in U.S. homes by the end of 1988, according to industry observers. Sony/DADC estimates around 50,000 players were sold that year.

Fidler expects another 400,000 players to be sold in 1990. "We're looking independently to sell 300,000 units next year," he says. "We see a logarithmic progression in what we consider business to be three or four years down the road. We expect it to double yearly."

MANUFACTURERS INTERESTED

DADC will install its first laserdisk module, which will provide capacity to produce 100,000 two-sided laserdiscs monthly, in early 1990. "We're looking at that market very optimistically as being a real growth market," says Jim Frische, president of DADC. The facility has entered a production agreement with Image Entertainment.

WEA is also keeping an eye on the

possibility that the laserdisk will become a very popular and viable product line in the future, according to a company spokesperson. "We look at the laserdisk as an extension of the CD and the acceptance of the CD will probably lead to the acceptance of the laserdisk."

WEA is not presently manufacturing laserdiscs, but the company is studying the format in its R&D stage. However, it has not made plans to install laserdisk equipment at this time.

Philips and DuPont Optical have made no commitment to laserdisk, but their facilities are keeping a close eye on the format. JVC Disc America also has no plans at this time to manufacture laserdiscs, according to West. "Anybody in the industry would be foolish not to be studying the subject," he notes.

Other companies that make laserdiscs include 3M, Technidisk, and Dicontronics.

CD VIDEO MOVES SLOWLY

The affinity that WEA sees between CDs and laserdiscs has not generated substantial sales for PolyGram's CD Video, a 5-inch disk that offers a videoclip and 20 minutes of

digital music. According to Joe Parker, VP, video and distributed labels for PolyGram, the 5-inch CDV is not viewed by PolyGram as a driving force in the market. "Our philosophy is that we've taken a step back to allow for more machinery to be available in the marketplace," he says.

Nevertheless, the label has released 60 5-inch CDVs, along with about 70 classical and pop titles on 12-inch laserdiscs.

Michael Kuhn, senior VP PolyGram International, believes the laserdisk in all its configurations will eventually succeed worldwide.

"Japan expects to sell 800,000 pieces of hardware in the next year—and the combined output of Pioneer alone in the U.S. and Japan will be 3 million disks a month," Kuhn says. (Clearly, to judge by the above estimates of U.S. sales, most of that production will be in Japan.)

"It is only in Europe that the system has still to impose itself, largely because of manufacturing problems. For some reason, the people making software in the PAL territories have been unable to produce them as required. It's all a question of production control."

Kuhn says he is confident that pro-

Image Suggests Sony Buyout Bid

BY JIM McCULLAUGH

LOS ANGELES Is laserdisk distributor Image Entertainment also on Sony's shopping list?

Not exactly, says Image president and chairman Marty Greenwald. But he doesn't rule out that scenario, either, for the Japanese home entertainment giant, which is in the process of adding Columbia Pictures to its holdings (Billboard, Oct. 7). Last year, Sony purchased CBS Records.

Responding to a question about a possible Sony acquisition at an Image shareholder's meeting here Oct. 6, Greenwald said, "Although nothing is carved in stone, the relationship between Image and Sony will increase in size dramatically. We do

something they need and we do it real well. They do something we need and they do it real well. In that there is an implicit marriage and synergy.

"One of the things about being a public company is that your company can be for sale at any given time. It would not surprise me in terms of Sony's effort to expand the marketplace if it were to approach us. We've already had conversations, not about equity, but about mutual working together."

Asked to comment on Greenwald's remarks, a Sony spokesperson said, "Our relationship with Image is very clear. We haven't pursued it any further than that."

Last March, Image and Sony inked a five-year agreement where-

by Image will purchase from Digital Audio Disc Corp., a wholly owned Sony subsidiary in Terre Haute, Ind., certain minimum quantities of laser videodisks.

In fact, Greenwald said Image takes "some credit" for Sony's recent decision to manufacture laserdiscs in the U.S. at DADC, a move he characterized as being "in the best interest" of both the hardware and software camps. DADC is expected to be making laserdiscs by next February.

Greenwald also told shareholders that while the laserdisk market has been growing steadily during last 24 months, "the roof will blow off the market" shortly as both hardware and software suppliers step up activity (see story, page 6).

SELL-THRU HITS SPILL INTO FIRST QUARTER

(Continued from page 1)

gest summer titles in late January to catch the peak in rental demand following fourth-quarter VCR sales.

But that practice tended to create top-heavy Januarys in which the simultaneous demands on retailers' buying power tended to depress the average size of unit shipments. The desire to avoid that phenomenon this year, along with the unusual number of strong titles, is causing program suppliers to stretch the release schedule out over a period of months, while keeping a nervous ear to the grapevine for hints of what their competition is planning.

Disney Home Video last week confirmed industry speculation by announcing the mid-March release of "Honey I Shrank The Kids," the summer's fourth-biggest-grossing film. No list price was given, but Disney said that it will be "low-priced for sale." The release will also include a "major tie-in," although there will be "no commercial on the cassette." The tie-in partner was not identified.

Paramount, according to reliable sources, has targeted the first week of February for the release of "Indiana Jones," the No. 2 box-office hit of summer '89. It will carry a list price of less than \$30; that will probably be \$24.95, but could go as low as \$19.95.

"Indiana Jones" is also expected to sport a major promotional tie-in.

Warner's "Lethal Weapon II," the most interesting of the three big sell-through candidates because of its R-rating, is expected to be released in mid-February, according to distributor sources. The company would not comment on a release date or a list price for the title.

Word of the push for first-quarter sell-through comes amid what is expected to be the biggest fourth quarter for sell-through to date. Warner's "Batman," along with Disney's "Bambi" and "Who Framed Roger Rabbit," have already prebooked or shipped more than 30 million units collectively, generating gross studio revenue of more than \$400 million.

Those numbers are so large, according to one studio source, that "they have opened people's eyes" to the potential of year-round sell-through, at least for blockbuster movies. "I can remember vividly people saying last year at this time that nothing will ever top 'E.T.,"' the source says. "And now, not 12 months later, this Christmas is likely to blow away last Christmas by 60% or 70%. It's like the ghost of Christmas past and the ghost of Christmas future. You have to go through it more than once to get the point."

Word of the impending sell-through releases has complicated the already difficult task of picking street dates for the abundance of strong rental titles currently poised for release.

Already fearful of overloading January as in past years, program suppliers were determined to spread the wealth across several months. Now they must cope with the additional risk of having one of their titles

lost amid the sell-through crush expected to develop in February and March.

One result is that December, normally a neglected month, looks comparatively strong this year. Among the big rental titles slated for that month are Nelson Entertainment's "When Harry Met Sally . . ." Orion's "Great Balls Of Fire," Paramount's "Star Trek V," IVE's "Lock Up" and "Weekend At Bernie's," and Media's "Nightmare On Elm Street V."

"What you're seeing," says Nelson executive VP Rand Bleimeister, "is a reflection of what goes on in the theatrical business all the time. People are constantly juggling theatrical dates, depending on what they think other studios will do. That's what's happening in video now. But it's made more acute right now because there were so many hits this summer."

Another factor contributing to the newfound popularity of December releases is the expectation that, with so many strong sell-through titles re-

leased in September, October, and November, retailers will be cash-rich in December and more willing to invest in additional rental inventory.

Retailers, points out Dean Wilson of distributor Artec, "have already sold ["Batman" and "Roger Rabbit"] and they haven't even seen them yet." The money from such presales, as well as sales after street date, will leave retailers "flush with cash" and more than able to buy deep in December, says Sight & Sound Distributors president J.D. Mandelker.

The winners in January are likely to be Disney, which will probably release "Turner & Hooch" that month, and MCA, expected to unveil "Uncle Buck." Other titles likely to bow in January, according to distributor and studio sources, include "Licensed To Kill" (CBS/Fox), "Pink Cadillac" (Warner), "Karate Kid III" (RCA/Columbia), and "UHF" (Orion).

Assistance in preparing this story was provided by Earl Paige in L.A.

DO 'BATDANCE' CD-5 SALES ADD UP TO FORMAT'S SUCCESS?

(Continued from page 1)

moderate success. "They are selling at a pretty decent pace," says Jim Caparro, senior VP of national sales for PolyGram. The label has released five titles by hit acts (two each by Bon Jovi and John Cougar Mellencamp and one by Tears For Fears) on CD-5. "We sell on the average of several hundred a week on it. We are very encouraged by the attitude of dealers regarding the CD-5's potential."

According to Caparro, PolyGram will release upcoming singles from all of its "superstar" acts on CD-5. Its next CD-5 release will be a title by hard-rock outfit Kiss in late October. Each of the PolyGram CD-5's feature two or three tracks, including a previously unreleased track.

If the configuration becomes more popular, Caparro says, PolyGram will expand its CD-5 release schedule. "As the consumer becomes more aware of the configuration, and it becomes more visible in the stores, it will be a nice comple-

ment to the cassette single."

Nick Stearn, director of national singles sales for A&M, says initial orders for the label's recently released Janet Jackson "Miss You Much" CD-5 have been impressive.

Elektra, which has released titles by the Cure, Pixies, Howard Jones, Simply Red, the Sugarcubes, and the Georgia Satellites on CD-5, also reports some success. The Elektra disks, billed as maxisingles, feature up to four tracks, with two usually unavailable elsewhere, and list for \$5.49. "They are doing OK," says Kenny Hamlin, Elektra VP of sales. "The perception is that they are more of a collectible item right now." Hamlin says Elektra has had greater success with the CD-5 than it did with the CD-3 because "the five-inch is more familiar" to the consumer, and they "can be played on any generation player" without an adapter.

According to Hamlin, retailers are open to the Elektra CD-5 titles

because the nonalbum tracks give the consumer an incentive to purchase the disks. "Right now there are mixed signals from retailers," he says. "I don't know if there is a CD market out there for just a single" without bonus tracks.

Steve Bennett, VP of marketing for the 167-store, Durham, N.C.-based Record Bar chain, says he is "neither discouraged nor encouraged" by the CD-5 so far, and adds that Record Bar will continue to support the format. "Given the limited availability, we have done OK with them," he says. "But it is hard to get a feel for them, when there are not that many titles."

Bennett says the CD-5 has been "definitely better received than the CD-3. You don't have to go through the education process," he says.

Yet Mitch Perliss, director of purchasing for the Los Angeles-based Show Industries, which operates the 67-store Music Plus chain, says, "I'm not sure that it is really hap-

pening at this point. There is not much out there." A retail executive from a Midwest chain, who requested anonymity, also expressed doubt that a CD single could succeed at retail.

Bob Delaney, VP/retail operations for the Sacramento, Calif.-based Tower Records chain, says Tower supports the configuration but is "still waiting for the manufacturers to come to the party." Delaney says there isn't enough product on the market; when the labels release more titles, Tower will set up a CD-5 section and will keep tabs on the configuration's progress.

Some other label reps also remain skeptical. Jim Cawley, VP of sales and distribution for Arista, says the time isn't right for CD-5. "First the industry has to learn a lot more about the issue of cassette singles and album sales. I would like to see that cleared up before we start making singles in the CD configuration."

While CBS, Arista, and Capitol may be skeptical, Warner Bros., fueled by the success of "Batdance," recently released new titles by the B-52's, Thompson Twins, Depeche Mode, and Deborah Harry on CD-5. "We are committed to the format," says Jody Raithel, VP/director of

product development.

Although Raithel acknowledges that this summer's "Batman" craze had a lot to do with the success of the "Batdance" CD-5, he says WEA is "experiencing interesting sales results, and positive response from retail" with other CD-5 titles. Raithel notes that such alternative acts as the Cure seem to sell better on the configuration, especially if the disk contains previously unreleased tracks.

Despite the success, CD-5 also faces one of the problems that many say led to the demise of the CD-3: lack of a universal standard for packaging. WEA packages its CD-5s in a regular shrink-wrapped jewel box; PolyGram uses a jewel-box-sized cardboard sleeve; A&M opts for the thinner CDV-type jewel box; and Capitol packaged its releases in a traditional jewel box inside a cardboard longbox.

"They will have to package it in a uniform way if it's going to be successful," says Bob Brownell, president of National Compact Disc, which operates three stores in the Los Angeles area.

Assistance in preparing this story was provided by Susan Nunziata in New York.

CD-3 Loses Last Major As CBS Bails Out

BY SUSAN NUNZIATA

NEW YORK The beleaguered CD-3 has at last fallen prey to disinterest in the U.S.

CBS, the configuration's last supporter, has put 3-inch CDs "into hibernation," according to Jerry Shulman, VP of marketing development. "We at CBS do not have any plans to continue releasing any further CD-3 selections at this time," he says.

By early summer, other major labels had already stopped manufacturing the configuration (Billboard, June 3).

DADC, the Sony-owned CD manufacturing plant in Terre Haute, Ind., and one of the last U.S. facilities to see any CD-3 demand, is halving its capacity for the format. CBS utilized DADC for all its CD-3 production.

In Japan and Europe, demand for CD-3s has been high, and most of the 3-inch disks manufactured here

are exported. "I don't see us necessarily keeping that capacity for just overseas production," says DADC president Jim Frische. "We're doing it now basically as an opportunity to use our existing capacity."

DADC is converting half its 1.5 million monthly CD-3 capacity to 5-inch disks. Most facilities, including WEA and Philips and DuPont Optical, have had the capability to convert their equipment to CD-3 production but saw no demand for it.

A summer merchandising test, featuring CD-3 display pieces in conjunction with the Take A Song Along campaign of the National Assn. of Recording Merchandisers, met with lukewarm response from retailers, says Schulman.

Citing a number of drawbacks working against the CD-3, most retailers bailed out on the format (Billboard, July 8). The acceptance of the cassette as the singles configuration of choice dealt another blow to the CD-3's chances of success. In addi-

tion, consumer confusion and apathy, plus an inability to market the product with any consistency or impact, combined to augment the configuration's demise (Billboard, July 8).

Although the CD-3 offers a cost savings on raw material, the price of manufacturing each disk is close to that of the 5-inch CD.

"We had the capacity for CD-3 but never made it in the U.S.," says Bob Wray, senior VP of marketing with PDO. "We never made a full commitment to make 3-inch CDs. Part of the argument is that 3-inch is not that much less expensive. It's not like it's half the cost because it's 60% of the size."

Paul West, national director of sales and marketing with JVC Disc America, agrees that the CD-3 fought an uphill battle. "It stands to reason that if there is tight capacity in 5-inch, 3-inch would take a back seat to 5-inch production," he says.

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SPEC'S CELEBRATES GROWTH

(Continued from page 6)

the framework to have a larger company. Our expansion program is not limited by a lack of location opportunities or a shortage of dollars but by people."

Lieff told managers that lots of new positions will be available and urged them to come forward if they think they can handle more responsibility. Moreover, she urged store managers to tell management about the good employees within their stores because the new Spec's outlets will need managers.

In an interview, Lieff said Spec's will complete its Floridian expansion before considering expanding to other states. Florida can support an additional 50 units, or a total of 100 Spec's stores, she said.

"One advantage we have as we expand through Florida is that our reputation and name are well-known," she said. "With our aggressive expansion program, we

will keep pressure on the competition."

The Dallas-based Sound Warehouse web, recently entered Florida, stepping up the heat in an already competitive environment. Other chains in the battle for shoppers' dollars include Camelot Enterprises, based in North Canton, Ohio; Trans World Music Corp., headquartered in Albany, N.Y.; Turtles Records & Tapes, out of Marietta, Ga.; Peaches Entertainment Corp., centered in Hialeah Gardens, Fla.; and Miami-based Q Records & Video.

Martin W. Spector, founder and chairman, acknowledged that people keep asking him how Spec's will be able to compete with all the large chains expanding throughout Florida. "My answer is that Spec's has been in business for 41 years, and we don't worry about the competition," he said. "We worry about the

manufacturers and if they can keep up their supply of good products. We have to have product in order to be successful."

Spector added, "We don't want to be the biggest, but we do want to be the best."

Spec's continues to explore free-standing and strip center locations because those sites offer the best opportunity for the company's large combo stores. "The superstore concept is our future," Lieff said, pointing out that Spec's stores keep getting larger, with a typical size now ranging from 7,000 square feet to 12,000 square feet.

One area that needs work is the strengthening of the shopper's perception of Spec's as a video retailer

as well as a music supplier, she told managers. "We have to get our music customers into the video sections of our stores. When a customer comes up to the register to buy music, remind them about video. There is no reason why we can't do better."

Overall, video accounts for about 20% of revenue, 15% from rental and 5% from sell-through. The company would like to double its sell-through sales.

"We really like the video rental business," Lieff said. "It complements us real well."

Blockbuster Entertainment, the nation's largest video chain, is coming on strong, she reminded managers. "Blockbuster has done a won-

derful job of making everybody think they have everything," she said. "But we have a better and deeper selection and we have to let the customer know it."

Peter Blei, Spec's VP and chief financial officer, said the company has a solid financial base. In 1986, when the company went public, revenues were \$18 million. In fiscal 1989, the company rang up \$40 million in sales, with a net profit of \$2.4 million, he said.

In addition, the company's assets grew to \$20 million and working capital was \$9.2 million at the end of fiscal 1989, he said. The company also has a \$5 million line of credit available from its banks, he added.



(Continued from page 94)

CBS MASTERWORKS GETTING NEW LOOK

(Continued from page 5)

Jean-Pierre Rampal, and more recently Midori, will continue active, but their efforts will be supplemented by a new emphasis on prestige European orchestras and conductors.

Breest points to the Berlin Philharmonic Orchestra as the focus of a concentrated recording program. Conductors to be featured with the Berlin include Lorin Maazel, Pierre Boulez, Carlo Maria Giulini, Zubin Mehta, and James Levine. He volunteered this information prior to the recent announcement that Claudio Abbado will become chief conductor of the BPO (See Keeping Score, page 69).

While the Vienna Philharmonic is committed almost entirely to PolyGram for recording, Breest expects that Sony will also realize an occasional project with the orchestra. Kleiber, Giulini, and Mehta are cited as likely participants. On the opera front, Maazel will be implementing a Puccini project with La Scala.

In the U.S., there will also be a series of recordings with the Metropolitan Opera. At this time the commitment calls for one production per year, says Breest. An "Aida" with Levine is to be recorded in June 1990, to be followed later by a Metopera production of "Porgy and Bess." The only other label that has recorded the Met in recent years is Deutsche Grammophon, in a deal Breest was instrumental in setting up.

Breest says he hopes to forge "a strong link with an American orchestra." As has been reported earlier, Sony will be taking over the Boston Pops from Philips. But Breest also

hints that the New York Philharmonic or the Philadelphia may figure on its roster before long.

Will Sony be increasing the number of classical releases under its growth plan? Not by much, says Breest; 70-100 new projects per year are anticipated. But he promises a new stress on quality and the incorporation of the "latest technology," both in audio and video.

A Sony Classical recording of the Brahms Violin and Piano Sonatas with Itzhak Perlman and Daniel Barenboim this fall makes use of Sony 20-bit digital processing as well as high-definition TV, for release both on audio CD and video. All new audio recording will be made with the updated equipment, says Breest, and selected projects will also be captured on HDTV for separate release.

Recording plans include an early music program featuring period instruments, an area that Masterworks has not stressed in recent years. Breest says there is much repertoire room left in this area to keep title duplication to a minimum. The program has already been initiated, with first releases due in the spring.

As for crossover, recordings by the Boston Pops and artists that have some classical ties will be continued under the Sony Classical banner, says Breest. The crossover product of other artists, however, will fall to other company divisions.

The Sony Classical name will begin appearing on new recordings shortly, says Breest. It will gradually replace the CBS Masterworks logo on catalog items.

RECORD TURNOUT EXPECTED AT NARM MEET

(Continued from page 6)

Steve Libman, president of NOVA Distributing Corp of Georgia, cites cassette singles and music video as items that will be scrutinized during the one-stops' portion of the conference, which will run from Oct. 22-24.

"We need some label discussion as to what's going on with cassette singles," Libman says. "I love them, but the labels can't figure out what to do with them; they've created a Frankenstein. We need some discussion as to where they're going. With music video, we need general information; we believe it goes hand in hand at the

independent retailer more than the K mart or supermarket."

Rackjobbers will have more than 17 hours of one-to-one meetings with record and video suppliers. Highlights of their part of the conference, set to run from Oct. 23-25, include a dinner meeting with rackers and video manufacturers, themed "Rekindling The Flame On Video." That event will be hosted by Bob Schneider, executive VP at Western Merchandisers, and Eric Doctorow, senior VP/GM at Paramount Home Video.

Maravilla Music in July 1959. In addition to real damages of \$25,000 and punitive damages to be determined, Romero is asking that all funds earned by his songs over the last three years be held in trust.

CHANGING OF THE GUARD: Tom Whalley, VP of A&R for Capitol Records, has resigned, and will be replaced by Simon Potts, currently senior VP of A&R, worldwide, for Capitol. Whalley had reported directly to David Berman, until recently president of Capitol, while Potts has been a roving A&R man with no administrative duties. Potts will lose the "worldwide" from his title but will keep some international scope.

DICK WINGATE HAS LEFT his post as senior VP of A&R at PolyGram Records, a slot he held since March 1986. The label said Wingate's departure reflected his desire to "pursue other interests" that he'll reveal at a later date. Wingate tells Track that he had assumed a great deal of administrative tasks that had taken him away from street-level A&R activity. He came to PolyGram after a decade at CBS Records as a product manager and A&R director. Wingate can be reached at 212-722-3242.

IS ED ECKSTINE, VP/GM of Wing Records, going to take Wingate's place at PolyGram? Neither he nor the label had any comment at press time.

AL TELLER RELAYS TO TRACK that he's not considering bringing on a CBS Records exec to hold a key spot at MCA Records, as Billboard suggested last week.

WHAT'S THE BUZZ? MTV's new show, "Buzz," will be the first television program to utilize high-definition TV on a regular basis. The show, which is described as a 30-minute collection of quick edits incorporating fashion, music, culture, and media, will be produced by U.K.-based Initial Film & Television, with the hi-def segments to be handled by New York's Rebo Studios.

DESPITE WPLJ NEW YORK GM Dana Horner's public claims to the contrary, Columbia says it did not pull a WPLJ promotion involving a free New Kids On The Block school concert because of pressure from rival stations WHTZ (Z100) and WQHT. Label VP of promotion Mark Benesch insists there is "no beef with WPLJ."

GIL WACHSMAN, president and CEO of Minneapolis-based Lieberman Enterprises, which racks audio and video software for the 119-unit Caldor and 75-unit Venture chains, says May Co.'s long-expected sale of the two discount store webs "appears to be good news and should not change anything."

IN SYNC, ETC.: EMI-SBK Music is holding an international promotion staff conference in London the week of Oct. 16 that will address the issue of expanding the synchronization promotion and licensing worldwide of the company's huge catalog. Hosts are Joanne Boris, newly appointed VP of worldwide synchronization and tracking out of New York, and London-based Alan Warner, creative consultant out of Los Angeles.

SALUTE TO STEVE: Time-Warner co-chairman Steven J. Ross has been selected as "Our Man Of The Year" by the United Jewish Appeal-Federation. Because

Ross' responsibilities cover a multitude of entertainment activities, the event, at the Waldorf-Astoria Hotel in New York early next year, will be jointly presented by both the entertainment and music and home entertainment divisions of the UJA-Federation. For more info on the Ross tribute, call Anne Rose at 212-836-1110.

LEAVING THE Bourne Music setup as creative director after four years is veteran publishing man Duke Niles. He'll be part of a syndicate that will create an indie publishing and production company in New York. He can be reached at 212-371-1219

FOR YOUR INFORMATION: epmREPORT—The Newsletter Of Entertainment & Marketing has set up an interactive hot line to provide information on its Entertainment Marketing Conference in association with Billboard and The Hollywood Reporter. The hot line, sponsored by telephone service bureau Semper Barris, offers the latest on speakers and travel arrangements for the event, Nov. 12-14 at the Los Angeles Registry Hotel. The hot line number is 1-800-444-4EPM.

TO BE MORE SPECIFIC: Track last week failed to use the word "Jazz" to identify the BMI Jazz Composers Workshop currently readying its second year. So, if it's jazz you're interested in, give BMI's Burt Korall a call.

WHO FRAMED HSC? Despite some dealer anger, Home Shopping Channel, reaching 60 million cable TV homes, says it did not break an Oct. 12 street date on Buena Vista's "Who Framed Roger Rabbit." Or that its \$11.44 price was out of the ordinary. HSC's Oct. 9 spot triggered dealer criticism mainly because it was felt that Federal Express service would bring the tape home the next day, but HSC says buyers couldn't get the tape in less than seven to 10 days. Buena Vista also notes that the low-ball price does not include an additional \$5.95 handling price, bringing total cost to \$16.99 for the \$22.99-list title.

OVERNIGHT SUCCESS: The Country Music Assn.'s Awards show earned top ratings for its Oct. 9 time period. According to the overnight Nielsen's, the two-hour CBS telecast earned a 17.9 rating/28 share against ABC's 16.7 rating/26 share (for the Los Angeles Raiders/New York Jets NFL game) and NBC's 15.1 rating/24 share (for its world premiere movie "Dream Date")... George Strait's surprise selection as CMA entertainer of the year was applauded by industry leaders who appreciate his low-key approach and was deemed by many to be a "make-up" award much in the tradition of the Academy Awards. It wasn't perceived as a backlash against Hank Williams Jr. because of his on-air CMA telecast performance last year of the controversial song "If The South Woulda Won."

ELECTRO SOUND UPDATE: Discussions are under way between certain shareholders of ElectroSound Group Inc., Hauppauge, N.Y., and a third party concerning a possible purchase of 50% of the company's outstanding shares for a cash consideration of \$2.75 per share. The discussions also contemplate a merger of the company with a subsidiary of the third party, in which the remaining shareholders would receive the same cash consideration.

CD COSTS LOWERED ON BIG-NAME ACTS

(Continued from page 1)

Frankie Beverly, the B-52's, Big Daddy Kane, Neil Young, Hank Williams Jr., Randy Travis, Kenny Rogers, Dwight Yoakam, Biz Markie, Ice-T, Erasure, and Club Nouveau; and on Geffen, Cher's current top 10 title and the upcoming Whitesnake album.

Other acts with lower-priced CDs include Simply Red (Elektra), Skid Row (Atlantic), and Melissa Etheridge (Island); such CBS acts as Paul McCartney, Britny Fox, Babyface, Stevie Ray Vaughan, the Indigo Girls (second album), and New Kids On The Block (Christmas album); and, on BMG-distributed labels, DJ Jazzy Jeff & the Fresh Prince and Graham Parker.

While MCA and EMI have eliminated the \$10.20-\$10.30 cost level on almost all new releases, other labels are keeping it for their biggest titles. Examples of new CD releases at the higher price include items by Barbra Streisand, Billy Joel, Linda Ronstadt, Motley Crue, Tracy Chapman, the Rolling Stones, Janet Jackson, Tears For Fears, Milli Vanilli, and upcoming titles by Terence Trent D'Arby and Eric Clapton.

Nevertheless, label sales executives say there has been a marked decrease in the number of CD titles released in the \$10.20 range. "I think we're putting out many more titles at

the lower price than we were a year ago," says Lou Dennis, senior VP of sales for Warner Bros. Records.

John Burns, executive VP of distributing and manufacturing for MCA Records, comments, "Very rarely do we bring out anything at the high price, and usually there's a special reason, such as extra tracks."

RCA Records' sales VP, Dave Wheeler, states that, for the past six months, "we have released very few artists at our 'superstar' price of \$15.98 [list]. Most of our product is released at \$13.98."

Lou Mann, VP of sales for Capitol, notes, "Retailers have made their point about consumer reaction to the higher price, and we're sensitive to it. So we're responding to it, and the majority of our new releases will be at the lower price point." One exception, he notes, will be the upcoming Duran Duran album, "because it has 14 tracks on it and it's a greatest hits compilation. If there's added value on it, I'll go with the higher price point."

"Everyone's trying to go to a \$9.98 [list] business on cassette and LP, and we're all pretty much there [for major acts]," Mann continues. "We all thought a year ago we could charge a higher price for CDs, but the consumer is speaking, and you have to be sensitive to that... You can't get a good sale price and you

can't be competitive when everyone else is at a lower price point."

Similarly, Paul Smith, president of CBS Records Distribution, acknowledges that, based on both retailer feedback and market reaction, "We've concluded that we'll get better sales at a lower price—especially on developing artists, artists in the mid-range."

Four times as many new CBS titles have come out at \$13.98 list-equivalent as have been released at \$15.98 this year, Smith says, adding that only 12% of the new releases and 10% of catalog product are at the higher level.

"We're putting out a lot of new releases—whether they be at \$8.98 or \$9.98 list on cassette—at \$9 wholesale cost for CD," notes Smith. "Only super-superstars like Barbra Streisand and some jazz titles are coming at \$10.30—things that make market sense. We're trying to get the cost down closer to that of the cassette."

Retailers generally like the label pricing moves but feel the record companies still haven't gone far enough. For example, Walter McNeer, executive VP of retail operations for the Amarillo, Texas-based Hastings chain, notes that "the perception of the consumer is that CDs are still not a great value. It has not been accepted by the mass consumer

... They still see the relative value in the cassette and feel that they can generally buy two cassettes to one [hit] CD."

Lou Fogelman, president of Show Industries, which operates the 65-unit, Los Angeles-based Music Plus chain, observes that, while the lower wholesale cost on front-line CDs is usually passed through in a title's shelf price, it doesn't make much difference in the sale price.

"The \$9 price doesn't really change the perception and the reality of what the market is bearing and demanding," he says. Noting that the prevailing shelf prices in Southern California are \$13.98 for \$9-cost CDs and \$15.98 for \$10.20-cost titles, he says, "You'll find all those [\$13.98 list] items are on sale at the same prices as the \$15.98 CDs... For the CD to really break through, it's got to be \$9.99 [on sale], and you can't do that when you're being charged \$9 and change."

Some other dealers, however, believe the lower cost prices are a move in the right direction. Says one Midwest retail chain buyer, "We have many more things now at lower full price. It's called full price by everyone, which is good news, because it means that the full price is now lower."

Ron Phillips, director of purchasing for the 160-store Record Bar web based in Durham, N.C., does not feel that \$9 has become the new front-line price yet, but he adds, "I think it will, possibly by this time next year."

Similarly, Dave Roy, head buyer for the 425-unit, Albany, N.Y.-based Trans World chain, believes the majors will keep the "superstar" price point only "for the next year or so. Then, hopefully, everything will drift down."

Phillips says the move toward lower prices for front-line CD product is "encouraging, and it will be pretty important in the first quarter of next year, when we get more [CD] hardware in the hands of younger consumers."

He notes that Record Bar is giving consumers the benefit of wholesale price cuts. "When it's that substantial, we will pass it on. But we're trying very hard not to reduce our overall margin."

Record Bar's CD shelf prices are \$16.98 for \$10.20-\$10.30 cost product (\$11.99 or \$12.99 on sale) and \$15.98 on \$9 cost titles (\$10.99 or \$11.99 on sale). Because the two front-line shelf prices are so close, "our margin is

better on the \$9 product than on the \$10.20 product," notes Phillips.

By contrast, a chain like Trans World, which sets a \$16.99 list for superstar releases and \$14.99 list for the lower cost level (although actual retail prices vary by store), may make about the same gross profit at both wholesale prices, regardless of whether the product is on sale or not.

From the label standpoint, the decision on whether to release a front-line title at \$9 or \$10.20 cost may be based on any or all of several factors, including demographics, previous track record, and program length.

Capitol's Mann, for instance, notes that the decision on price is made "by release. If you have a record that appeals to just teens... you have to factor that into your judgment of the price at which you release the CD, because all research indicates that teens are not big CD buyers. So it wouldn't be wise to price it out of the range of your market."

On the other hand, although black and country releases often bear the lower CD price point, both Mann and Warner Bros.' Dennis point out that no blanket judgment is made for any musical genre. Mann says he would choose the higher price for any black act that could command that price, and Dennis says that if Al B. Sure!, Karyn White, and George Benson were releasing new CDs, they would all be \$15.98 list.

Interestingly, Dennis claims that the nature of the act carries more weight in the decision than its previous sales. For example, he says, "the Cult could have gone either way. They've had two gold albums."

CBS' Smith says the decision on CD price is made on an "album-by-album basis. There are no set criteria. The label decides what is appropriate for each act."

Aside from a "realignment" of its pricing structure that saw a number of CD titles repriced downward in line with their tape and LP counterparts, Smith says the overall number of CBS titles in the top price tier has not changed much in the past year.

He also cautions the trade not to expect CBS to eradicate that tier. "There's a difference in consumer demand as to what they'll pay for any product," he says. "If it's a must-have item, research has shown, it is not price-sensitive. Most of the product that's in the \$10.30 category is a must-have. The difference in consumer demand dictates what price it will go out at."

STONES CONTEST AMONG 900-LINE PROMOS

(Continued from page 8)

the call."

If rock hot lines are destined to become only a small share of the overall interactive market, that piece of the pie will still be significant. One source familiar with the industry says the overall number of 900 lines has grown from 10,000 lines in the pre-interactive days to more than 55,000 projected lines this year, with some telephone service bureaus doubling their number of lines each month.

Virtually every major record label and most home video companies have experimented with a 900-number service in the six months since the medium's nationwide rollout. Most have touted their services via television, with MTV and VH-1 both prime vehicles.

Although not at liberty to reveal many details of the forthcoming Stones program before an announcement by Budweiser, Batkin says callers will be charged \$1 for a chance to

travel across country with "several hundred" other winners on the Budweiser "Steel Wheels" express train for a private concert by the Stones. The show will be held at the end of the tour. Other media companies will be involved, Batkin says.

Among the more successful retail tie-ins with interactive phones was the 900 number established for the home video rollout of Nelson Home Entertainment's "Bill And Ted's Excellent Adventure," Batkin says. More than 70,000 calls were received in a promotion propelled by heavy MTV and VH-1 advertising.

"We did a prepromotion before street date to create consumer awareness," Batkin says. "If consumers answered two questions correctly, they could instantly win prizes and would automatically be entered to win a grand prize of a trip anywhere in the U.S. While waiting to see if they were an instant winner, they were told to reserve a copy of the video at their stores and see details of the watch-and-win game, which a commercial on the front of the video tells them about. We got over 70,000 calls in the first two weeks."

Buoyed by the "Bill And Ted" experiment, Batkin says, Orion plans further incentives for video retailers.

The home video release of "Great Balls Of Fire" will also be tied to a prize-driven 900-number, according to Bob Sann, president of The Entertainment Network in New York. That promotion will award prizes to callers who can answer trivia questions about Jerry Lee Lewis.

"We want to see if we can drum up real sales at the video store," Sann says. "The aim for the video companies is to sell to the retail outlets. This is another device to make the stores pay attention."

"We believe that you can effectively use consumer promotion techniques in the trade to get them to buy

more product," Batkin says. "You can deliver the message directly in their ear and tell them it's a real hot video. Our approach is to get the video retailer to buy two more videos. That will increase by 10,000 the amount of videos sold."

Despite the success of the new interactive programs, some of the 900-number applications touted last spring are still not available, according to Bruce Kushnick, president of Strategic Telemedia, an interactive consulting and management firm.

"Being able to order products from catalogs is in doubt," Kushnick says. "The regional Bell operating companies are inconsistent around the U.S. about which ones will allow it and which ones won't. Some of them want to do ordering of products, others say it's not good for their image, and they don't want to act like credit-card companies."

Kushnick believes the 900-number services are still evolving, as marketers begin to discover the tool's potential uses.

"The basic slant on this industry is that it's so new that entertainment and information services that were the standards for the 976-services were the driving force. The industry is so new that most people haven't come to grips with what the services can do."

While entertainment and information have been the primary services of 900-lines, they also have a fundraising purpose. Casey Kasem and Westwood One sponsored a charity event called "Homeless Now" this fall, which will donate its 900-line phone revenues to charities for the homeless.

Another hot button in the interactive world is its applications with faxes. U.S. Sprint soon plans to introduce "Info-FAX," a service bureau that will bill a caller for fax information in the same manner as an interactive phone call.

NEW HOT LINE BOWS

(Continued from page 6)

says Randy Gier, marketing manager for Pepsi. "We like the partnership with Billboard, the potential of the technology to deliver promotions and special events, and the commitment to bringing teens the latest music information."

The Telephone Entertainment Network, a phone marketing company, will service the 900 line and produce its various segments.

If the rock line is successful, Mangione says, Billboard may start up 900 lines stressing country, urban contemporary, and Latin music. "We'd also like to do one built around video previews and a gossip/news line based on the Hollywood Reporter," he says. Billboard is conversing with several potential advertisers about lines.

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BIG NUTHIN

**BIG
NUTHIN**

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THE ROCHES

FEATURED ON THEIR
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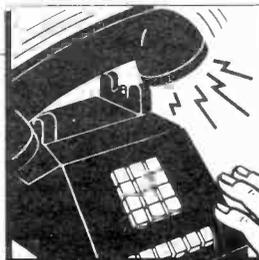
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MCA
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**INSIDE
TRACK**



Edited by Irv Lichtman

PAYOLA PLEA: Track hears that a settlement has been reached between the government and **William Craig**—who was indicted by a federal grand jury in Los Angeles in February 1988 along with indie promoter **Ralph Tashjian** and two others for violations of federal income tax and payola laws. Though Craig was slated to go to full trial in U.S. District Court Tuesday (17), he'll apparently be there entering a guilty plea to at least slightly reduced charges. Initially indicted for tax evasion, submitting a false tax return, and making undisclosed payments to radio stations, Craig will be pleading guilty "to some sort of tax charge—not tax evasion, something lesser than tax evasion—a false documents charge, and I think a payola count as well," says an associate at the law firm representing him. Pleading guilty to that payola count will make Craig the second person ever to be convicted under the 29-year-old payola statute: Tashjian, who entered his own guilty plea May 22 (Billboard, June 3), was the first.

WITH SONY CORP. now a Hollywood factor with its acquisition of **Columbia Pictures**, its **CBS Records** chief, **Walter Yetnikoff**, who likes the movies and sometimes helps produce them (i.e. "Ruthless People"), is destined very soon for a new role in the Sony hierarchy that will bridge both recordings and celluloid.

WORKING IT OUT: Sony Corp., which expects to name hot Hollywood producers **Peter Guber** and **Jon Peters** as co-chairmen of **Columbia Pictures Entertainment Inc.** after its \$3.4 billion tender offer for Columbia is completed Nov. 6, now says it is not necessary to modify an exclusive movie-production contract that Guber and Peters have with **Warner Bros. Pictures**. Sony stated previously that its proposed \$200 million bid for the Guber-Peters Entertainment Co. would be terminated if Warner did not grant a waiver on its contract with the two producers. The pair, whose megahits this year have included "Batman" and "Rain Man," will replace **Victor Kaufman** as Columbia's chief executive.

IS IRVING AZOFF going to land at **Time-Warner**? Track hears rumblings that the former **MCA** music chief may soon sign on to a wide-ranging entertainment business venture with that company. Sources say the deal would include a record label and management responsibilities, among other tasks. While a spokesperson for the Time-Warner music unit would neither confirm nor deny the rumor, industry sources say discussions are continuing between Azoff and the media conglomerate. The word from Azoff's camp is that he has not signed anything anywhere yet.

DAT SOON? Lobbyists representing the **Recording Industry Assn. of America** and several major labels met at RIAA headquarters in D.C. Oct. 11 to offer final com-

ments and suggestions on a draft version of the bill to permit DAT machines to be sold in the U.S., an outgrowth of the agreement in June with the DAT hardware manufacturers and the EIA/CEG. The draft will now be sent to administration officials, Capitol Hill staffers, and other interested copyright industry groups for further tinkering, and a spokesperson for the trade group says a final version could be sent to the Hill for formal introduction "within a few weeks."

MEANWHILE, Aiwa introduced a portable DAT recorder at the **Japan Audio Fair**. Slated to go on sale in Japan for about \$535, the unit can also record still images from TV or VCR with an optional adaptor. However, the unit cannot record digitally from CDs and Aiwa has no plans to export it until U.S. government approval is given to the DAT standard proposed in July (Billboard, Aug. 5). If the Serial Copy Management System (SCMS) is approved, Aiwa plans to redesign the model. Previously, the least expensive DAT machines in Japan cost about \$720. The unit is part of a new generation of digital audiotape recorders that debuted at the fair from **JVC**, **Pioneer**, **Technics**, and **Sony**. Sony engineers also displayed a prototype of a recordable CD system, although no information on pricing or availability could be obtained at press time. Sony and **Philips** are working on a CD-R standard that will be presented in due course to the industry, according to Sony.

EXPECT A LAUNCH of New York-based **Charisma Records**, a spinoff from **Virgin Records**, before the end of the year. Virgin chief **Richard Branson**, who has just made a deal to sell 25% of the Virgin Music Group music to Japan's **Fujisankei** (Billboard, Oct. 14), is likely to give the company a personal send-off in Gotham.

WEA INTERNATIONAL IS BEEFING UP its European presence with the appointment of **Luigi-Theo Calabrese** to the newly created post of president of **WEA Music International**, and **Christian Paternot** as president of **WEA Music France**, both effective Nov. 1. WEA's sales volume in France has doubled over the last four years.

IS IT LIVE OR ... ? All but one of the performers at the **CMA Awards** show used prerecorded tracks laid down and mixed at a local studio prior to the Oct. 9 ceremony (see story, page 1). A new CD reference system, **CDR 90**, was proposed for use on the source tracks, but the remixes had so many last-minute changes made to them over the weekend that there was concern the CDs wouldn't make the Monday night broadcast. Tape carts were used instead.

SHAKE SOME ACTION: **Chan Romero**, who wrote and performed the original version of "Hippy Hippy Shake" in 1959, is suing his publishers, charging that he was fraudulently induced to sign away his rights to the composition. The tune, a top 30 hit for the English group the **Swinging Blue Jeans** in 1964, was covered by the **Georgia Satellites** last year on the quadruple-platinum "Cocktail" soundtrack. In his action, filed Oct. 10 in Superior Court in Los Angeles, Romero claims that he was a minor when he transferred the rights to his songs to
(Continued on page 92)

**Variety Of Acts To Fall Under Auspices Of New Division
MCA Takes Alternative Route To Music**

LOS ANGELES Following the lead of several other major labels, **MCA Records** has formed an alternative marketing department to support its growing hard rock, metal, and alternative roster.

The department will be headed by **Jim Cardillo**, national director, metal/alternative marketing; **John Loscalzo**, national director, metal/alternative promotion; and **Lauren Ashlee**, director, metal/rock press. An expanded 25-member college field representative staff will complement the new department.

"With our commitment to sign hard rock and alternative acts, we recognize the need to have a department in place that would give

our artists a chance to break," says **MCA Records** executive VP/GM **Richard Palmese**.

A variety of acts—including hard rockers **Pretty Boy Floyd**, **Bang Tango**, **Guy Mann-Dude**, and **Steve Jones**; folk/country artist **Nanci Griffith**; and alternative acts **Swans**, the **Tragically Hip**, **Peregrins**, and the **Call**—will be handled by the new entity.

"It is easier for us to deal with those acts than someone who is working a **Tom Petty** or **Bobby Brown**," says **Cardillo**, formerly VP/marketing for **Concrete Marketing**. "When the [alternative/metal] acts get to the next level, **MCA** will be able to pick up the

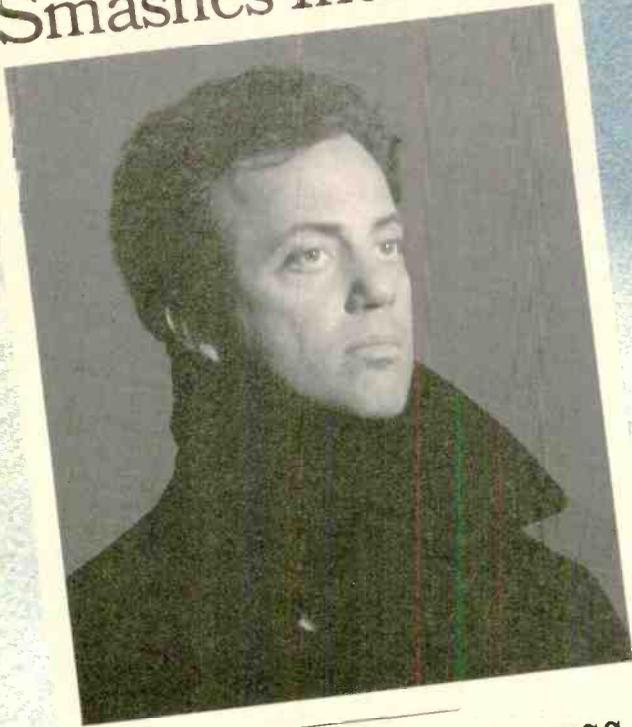
ball." **Cardillo** adds that the creation of the department "will definitely bring a new perspective and a new set of ideas to the company."

The department's "basic goal is to give the label street credibility," and "give metal or alternative artists their first step into the mainstream," adds **Loscalzo**, who was previously MD at **WRCN Long Island, N.Y.**

Ashlee, former VP of **Total Music Public Relations**, is optimistic the new department will help **MCA** acts that until now have fallen between the cracks.

CRAIG ROSEN

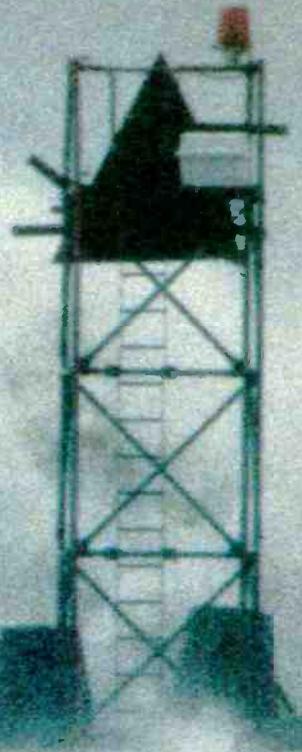
Storm Front Smashes Into U.S.



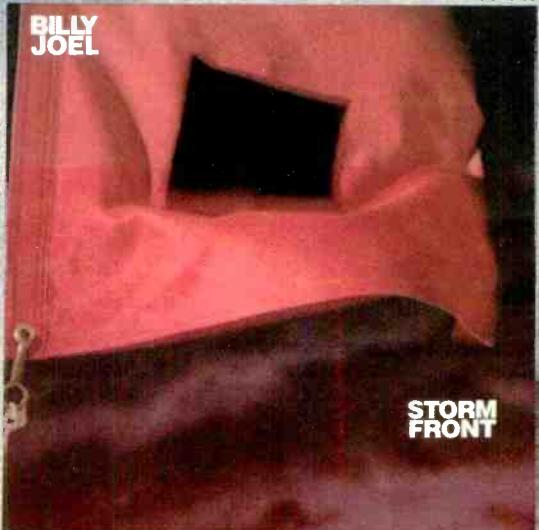
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