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NEWSPAPER

VOLUME 101 NO. 7 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT February 18, 1989/\$3.95 (U.S.), \$5 (CAN.), £3.50 (U.K.)

Top Retail Chains Reach For Growing Latin Music Market

BY CARLOS AGUDELO

NEW YORK As an increasing number of large U.S. retail chains experiment or expand their involvement with Latin product, this segment of the industry is rapidly becoming integrated into the mainstream.

Such major chains as The Musicland Group, Sound Warehouse, Tower Records, Hastings, and Warehouse Entertainment are cautiously exploring the market for Spanish-language product. Their aim is not only to sell to those Latinos who traditionally don't venture into non-Hispanic stores, but to get them to buy Anglo records as well.

Mainstream retailers are already selling a good deal of Anglo product to Latin consumers. According to

surveys conducted by crossover "power" stations in the country's main cities, Hispanic youths are big consumers of dance and pop music. Now some big chains, such as Warehouse and Sound Warehouse, are devoting more attention to Hispanic consumers by offering Spanish-language product in some cases.

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Disney Helps Promote Previously Watched Titles Used Videos Take On New Glamour

BY JIM McCULLAUGH

LOS ANGELES Previously viewed cassettes are emerging as a major factor in the video marketplace, pumping up dealer sales and even competing with new sell-through product in some cases.

Comparing the growth in the category from December 1987/January 1988 to December 1988/January 1989, some chains claim used-tape sales are up as much as 85%.

While the sale of used video product is not new, particularly among more traditional, aggressive video specialists, chains are giving increased emphasis to such cassettes,

devoting more in-store real estate to the category.

In addition, chains say they are being encouraged by studios to develop this practice—despite the fact that those vendors plan to include many of the same titles in fall sell-through campaigns.

Walt Disney, for example, has been supplying dealers with "previously viewed" stickers and co-op money for selling off excess stock of "Three Men And A Baby"; a similar approach is under way for the studio's "Big Business."

The primary factor cited for the trend is the extensive industry push on depth of copy during the last year. According to analyst Bob Alexander of New York-based Alexander & As-

(Continued on page 83)

Sell-Through Tops Rentals For Dec.

BY AL STEWART

NEW YORK The dramatic growth of sell-through in December 1988, spurred by the availability of "E.T. The Extra-Terrestrial" and "Cinderella," marked the first time that sell-through dollars clearly surpassed

rental revenue in a given period. This is one of the key findings of a new report by the Fairfield Group, a video industry research group.

Although the video sales market has in the past few years generated only about 20% of the dollars brought in by rental, 1988 saw a radical

change in the equation: While rentals generated more than \$10 billion, sell-through accounted for \$4.5 billion, about 45% as much as the video rental market, based on the sale of some 228 million new and previously viewed videos (see story this page).

(Continued on page 83)

1989 To Test Mettle Of PPV Music Events

BY BRUCE HARING

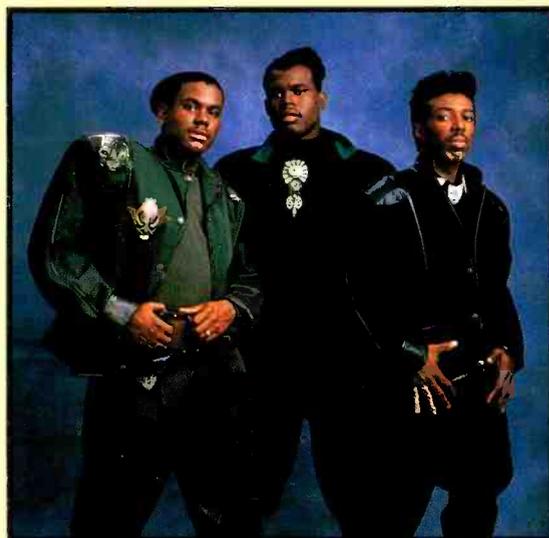
NEW YORK In what pay-per-view industry observers see as the first real test of pay television's potential in the music market, PPV companies will present at least four major concert events this year on cable TV systems.

Citing the growth of PPV-wired homes in the U.S., now estimated at slightly more than 10 million, cable industry officials say the number of potential subscribers to concert performances has finally reached a sufficient level to make music ventures viable.

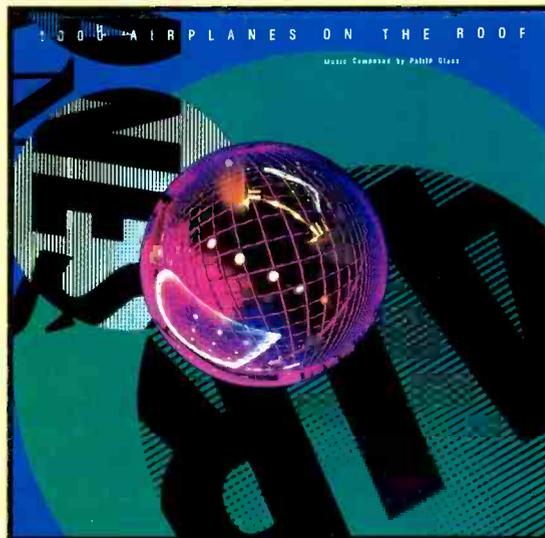
MTV will be a major player in the coming PPV wave. Jock McLean, VP

(Continued on page 93)

ADVERTISEMENTS



Leaders of the house music scene, **TEN CITY** has achieved success and topped the charts in England and America. Their new single and video "That's The Way Love Is" (7-88963) (0-86464) (PR 2580), from their debut album **FOUNDATION** (81939), bridges dance music and urban radio to create a multi-format smash. Produced by Marshall Jefferson and Ten City. On Atlantic Records, Cassettes and Compact Discs.



"... **1000 Airplanes On The Roof** is among the most dramatic and moving of his recent efforts." —N.Y. TIMES. "Glass' consistently inspired score provides an evocative aural atmosphere, eating away at the listener on a subliminal level." —USA TODAY. The original soundtrack to the science fiction drama **1000 Airplanes On The Roof**, composed by Philip Glass. On Virgin Records, Cassettes and Compact Discs. 1/2/4-91065.

Video Stores Heat Up During Deep Freeze

BY GERRY WOOD

NASHVILLE Cold weather causes hot rentals. That's the video picture in the frigid wake of the Arctic blast that has brought winter's coldest climes to most of the U.S.

A Billboard survey of the affected states shows that the cold has put a snap into video rentals, boosting business by as much as 30% in some markets. Below-freezing and sub-zero temperatures have spawned a celluloid hibernation that is possibly unmatched in the age of video rentals.

Not only did rental figures boil as the mercury froze, but consumers almost doubled their per-visit rentals as a prescription for a national epi-

(Continued on page 82)



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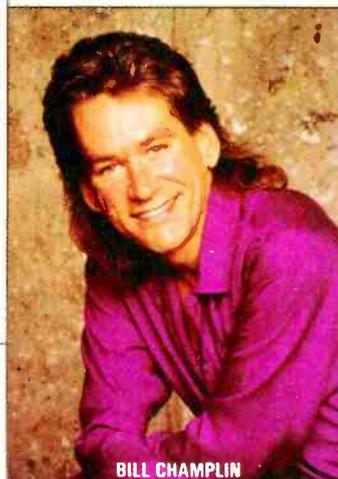
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BILL CHAMPLIN



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CARRACK



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VOLUME 101 NO. 7

FEBRUARY 18, 1989

'INTUITION' BRINGS BOFILL BACK

The "Angel Of The Night," pop/R&B songbird Angela Bofill, returns after a three-year absence from recording with a new album, "Intuition," on a new label, Capitol. Billboard's David Nathan talks to Bofill about her latest release. **Page 26**

Minneapolis Experiences Title Wave

Just two years after opening its first Minneapolis/St. Paul combo superstore, Title Wave is making a splash as the area's newest major independent music/video dealer. Chicago contributor Moira McCormick has the story. **Page 55**

WILLIAMSES MAKE VID MUSIC HISTORY

Though country legend Hank Williams Sr. died 36 years ago, you wouldn't know it by watching Hank Williams Jr.'s new clip for their duet, "There's A Tear In My Beer." Video music editor Steven Dupler talks with director Ethan Russell to find out how father and son were reunited on videotape. **Page 66**

Contest Faces Placed, At Last

Finally—a winner in the Billboard Place That Face! Contest. Catch the details in this week's issue. **Page 62**

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Griffey Said To Drive Too Hard A Bargain Solar, Motown Talks Collapse

BY CHRIS MORRIS

LOS ANGELES Merger talks between Motown Records and Solar Records collapsed during the last week in January, in an apparently rancorous conclusion to negotiations that had been in progress since November (Billboard, Dec. 10).

The proposed merger would have united Motown, the country's No. 1 black-owned label until its sale by founder Berry Gordy Jr. to MCA Records and Boston Ventures last year, and Solar, which became the top minority-owned U.S. record company after Motown's sale.

Observers had believed that the deal was close to completion, since Motown's promotion staff had been working Solar's current Midnight Star album. However, the merger ultimately fell apart, due to what some insiders say were unreasonable demands on the part of Solar chairman Dick Griffey.

"The deal is over, the negotiations are dead," says a source close to the talks. "Griffey wanted the world, the stars, the sun, and the moon... It became too unwieldy. Griffey drove just too hard a bargain, and it didn't make economic sense."

Word that the two labels had broken off discussions surfaced Feb. 3, when a letter from MCA Music Entertainment Group president Irving Azoff to Motown president Jheryl Busby—a copy of which was obtained by Billboard—arrived at Mo-

town's corporate offices.

"No one is more unhappy than I that we were unable to conclude the Solar deal," Azoff wrote. "However, Mr. Griffey's recent letter, which I have asked [MCA Records financial affairs VP] Zack [Horowitz] to forward to you, has redefined the meaning of the words 'bad faith,' even for the record business.

"I can't imagine what business opportunities we may have missed with

all of [Boston Ventures VP] Martha [Crowninshield]'s, Zack's, my, and your time wasted on this project," the letter continues. "As we all know, life goes on and we're all much too talented a group not to find other opportunities.

"It is absolutely imperative that you send a memo to your entire staff and the staff of MCA Distributing that all promotion and marketing
(Continued on page 83)

MCA Teams With Retailers In Battle For Song IDs

BY KEN TERRY

NEW YORK MCA Records has become the first major label to play a role in the burgeoning industry effort to encourage back- and front-announcing of songs by radio DJs.

Emulating a similar campaign in Chicago (Billboard, Jan. 28), MCA is spearheading a petition drive in St. Louis to enlist consumers in the battle for more on-air information about records and artists. Since Feb. 3, more than 40 chain-store outlets as well as local one-stops and their customers have been seeking signatures on copies of a petition identical to the one circulat-

ed by Flipside Records' Carl Rosenbaum among 55 Chicago-area record stores.

The latter campaign garnered 10,000 signatures in the space of a month. MCA has provided the participating St. Louis dealers with petitions that have space on them for 15,000 signatures. MCA regional branch manager Mike Smith hopes that many signatures can be gathered by March 4, when the petitions are due to be mailed back, but he notes that this is not the most high-traffic time of year in record outlets.

Among the participants are 12
(Continued on page 82)

BMG Joins Labels Raising LP Penalties MCA Expected To Be Last Major Distrib On Board

BY GEOFF MAYFIELD

NEW YORK BMG Distribution has, as predicted, followed the industry trend by raising penalties for LPs.

Following a similar tack to that just taken by both WEA and CEMA (Billboard, Feb. 11), the company has also raised its LP purchase bonus, which maintains the breakeven points that the distributor already had in place.

With BMG's move, all of the six major music distributors except

MCA have adopted a higher penalty for LPs. At press time, Billboard learned that MCA was getting ready to follow suit with its own revised program, although it is not known whether that company will also hike its LP incentive.

Like WEA, BMG doubled both sides of its incentive/disincentive equation. In BMG's plan, which became effective Feb. 6, the LP bonus for wholesalers has risen from 1.05% to 2.1%; those accounts' penalties have moved from 5.25% to 10.5%, which keeps the configura-

tion's breakeven point at 20%.

Retail accounts still face a 16% LP breakeven, with the bonus for that product doubling to 1.7% and the penalty doubling to 10.625%. Earlier this year, BMG lowered the breakeven for all configurations by 1% for both retail and wholesale customers (Billboard, Jan. 14).

An executive at BMG says he expects the company's revision will be "treated as a nonevent." While accounts were neither surprised nor stung by BMG's announcement, there is increasing tension among merchandisers over whether record companies will pull a fast fade on vinyl—at the expense of those distributors' customers.

"I have trouble believing the labels are the white knight [for LPs] that they say they are," says Harold Guilfoil, head buyer for Owensboro, Ky.-based WaxWorks and its 77-store Disc Jockey web. He points out that CBS has stopped stocking LPs on older titles by such key acts as Bruce Springsteen, Pink Floyd, and Ozzy Osborne.

"In reality, we're trying to figure out where the record companies are coming from," says Guilfoil.

He finds little comfort in the fact that BMG, WEA, and CEMA have increased their incentives for LP purchases. "We're all going to look at the down side instead of the positive side. We're always preening [LP stock] down so it's just the cream—like ZZ Top and Dire Straits—things that we know will sell if they pull the plug on us the
(Continued on page 83)

Problem Solving Gradual, Says Global Pub Report

BY NIGEL HUNTER

LONDON Annual reports submitted to the International Federation of Popular Music Publishers indicate a commonality of problems and difficulties confronting music publishers in various territories and only gradual progress in rectifying some of the headaches.

New copyright legislation has been enacted in Japan, Finland, Belgium, and Canada with generally beneficial consequences, but home copying, the rental situation, and photocopying of printed music are still unresolved on a wide scale.

The National Music Publishers'

Assn. and the Harry Fox Agency of the U.S. welcome their country's accession to the Berne Copyright Convention, although noting that Congress had decided upon a "minimalist" approach, narrowing the scope of amendments to U.S. copyright law to changes specifically mandated under the Berne terms.

Thus, while the U.S. compulsory jukebox licensing scheme and the prerequisite for copyright registration by foreign copyright owners prior to suit were dropped, Congress found that U.S. moral rights laws as currently constituted already satisfy Berne standards.
(Continued on page 92)

Anheuser-Busch To Promote Five Home Video Titles CBS/Fox Sews Up Sports Sponsorship

BY JIM McCULLAUGH

LOS ANGELES CBS/Fox Video has scored what it claims is the industry's first multiple-title sponsorship deal.

Anheuser-Busch will sponsor and promote five of the company's upcoming sports videos, including "Jewels Of The Triple Crown," "Live And Drive The Indy 500," and a three-volume "Best Of ABC Wide World Of Sports" collection.

According to Ken Ross, director of nontheatrical programming, the deal is a seven-figure package, with the majority of the money "going into consumer promotions broken into two waves. Money will be spent in television media and point-of-purchase at locations that sell Budweiser." Custom commercials will be created for each tape.

"It's a big, big step for putting sports video on the map," says Ross, although his division has been a leader in cultivating what is now considered by many observers to be the fastest-growing portion of the non-theatrical video market. The division now boasts some 30 sports-oriented titles, including instructionals and basketball-oriented tapes via an ongoing relationship with the National Basketball Assn.

One reason for Anheuser-Busch's receptivity to the deal, says Ross, was the opportunity to get involved with multiple tapes and multiple sporting events. "Continuity is critical in that it offers a program with more than a one-month life cycle," he

says.

Ross says CBS/Fox Video will complement the promotions with its own marketing and sales efforts through its retail network.

Beyond the new sponsorship arrangement, says Ross, a recent tape, "Come Fly With Me"—a profile of Chicago Bulls basketball superstar Michael Jordan, which arrived in stores Jan. 26—has gone beyond the platinum level, which is "extremely

encouraging" for the genre, he says.

On Feb. 23, CBS Fox Video will issue "Kareem: Reflections From Inside," a career retrospective narrated by Los Angeles Laker center Kareem Abdul-Jabbar, who is retiring this year. The Kareem and Jordan tapes, says Ross, represent programming steps beyond the team-championship retrospectives and other yearbook approaches the company

(Continued on page 86)



They Chose Droz. Henry Droz, president of Warner/Elektra/Atlantic Corp., receives the 1989 Humanitarian Award from the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research. Shown, from left, are Dr. Frank Rauscher, chairman, scientific advisory committee, T.J. Martell Foundation; Dr. James Holland, professor and chairman, department of neoplastic diseases, Mt. Sinai Medical Center, and scientific director, T.J. Martell Foundation; Droz; and Tony Martell, senior VP/GM, CBS Associated Labels, and president, T.J. Martell Foundation.

Davis Sales Miles Ahead Of Other Boxed Jazz Sets

BY GEOFF MAYFIELD

NEW YORK Boxed sets that chronicle the careers of jazz greats have become frequent offerings over the last three years, but none have matched the sales success of "Miles Davis: The Columbia Years 1955-1985."

The set—which contains five LPs or four CDs or cassettes—stands at No. 11 with a bullet on Billboard's Top Jazz Albums chart. When it debuted on the biweekly survey six weeks ago, it became the first of the recent jazz boxes to earn a chart position. In fact, the Miles album may well be the first boxed set to ever register on Billboard's jazz charts.

A spokesman at Columbia says the box has shipped 25,000 units to date.

Dealers point to the set's relatively economical selling price, its packaging, and the nature of its programming as reasons why the set has outsold other recent jazz boxes, but say Davis' popularity and his career's stature are probably the album's strongest lures.

"Let's be honest: Miles is a special case," says Sally White, who owns Sally's Place, a Westport, Conn., store that specializes in jazz. "He's been here since Charlie Parker, so he's got a lot to say, and his style has kept changing through the years."

(Continued on page 82)

Pickwick Ent. To Bow Audio, Vid Logos Plan Product Rollout At March NARM Meet

BY IRV LIGHTMAN

NEW YORK A varied program of audio and home video software under the Pickwick and Diamond banners is being readied for a rollout at next month's convention of the National Assn. of Recording Merchandisers.

The two logos are offshoots of Jan Weinberg's Marketing International, a Stamford, Conn.-based corporation

that last year expanded its operations as a surplus home video wholesaler to emerge as a prerecorded software entity. Both audio and video product fall under the aegis of Pickwick Entertainment.

The audio segment stems from a rebirth of the Pickwick label—a pioneer in making licensing deals with major labels for release of product on budget albums—and the merging of

Ira Moss' classics-oriented Moss Music Group company. Home video product flows from Diamond Entertainment, a Pickwick Entertainment company originally brought into the fold by former Pickwick executive Gordon Bossin.

Operating these two software segments is Mickey Hyman, former president of MGM/Home Video. Hyman, who also was at one time a member of the CBS Records legal division, joins other music/video executives in the Pickwick Entertainment orbit. They include Cy Leslie, who started the original Pickwick company and is Hyman's former boss at MGM/UA Home Video, and Joe Cohen, a former executive director of NARM who is also associated in the business enterprises of Leslie, his father-in-law. Hyman operates out of 501 Madison Ave. in New York, although he is a weekly visitor to the Stamford headquarters.

"We now have the three things in place to make a successful company," says Hyman. "They are proprietary product, a distribution system, and, of course, people." Distribution of product is to be handled by Martin Basart, formerly of Intersound in Minneapolis, who has relocated to Stamford. He is setting up a regional sales force, which will be melded into Weinberg's telemarketing team to sell video product to target audiences. "We'll hit places where audio and video product haven't gone before," says Hyman.

(Continued on page 92)

Ralph King Resigns Wherehouse VP Position

LOS ANGELES In a surprising move, Ralph King resigned his post as VP of marketing at Wherehouse Entertainment here Jan. 5 to pursue other interests.

King, 37, joined Wherehouse June 1 as VP advertising and sales promotion, coming directly from IVE, where he worked two years and was senior VP marketing. In mid-August last year, King was elevated to VP marketing.

In a release, Scott Young, president/chief operating officer at Wherehouse, says, "Ralph made a number of significant contributions during his short time at the Wherehouse. We wish him well in his future endeavors."

The release states no immediate

plans for a replacement and no re-assignment of King's responsibilities have been announced.

According to King, he had hoped "to balance some of the outside things," but after long discussions with Young it was decided he should leave.

For 11 years, King was at Durham, N.C.-based Record Bar, most recently senior VP marketing. For a brief period prior to joining IVE and moving out here, King was in consulting and became involved in some ventures he now wants to pursue.

Among King's ventures is an investment in Miami industrial video production company Falcon Video.

EARL PAIGE

EXECUTIVE TURNTABLE

RECORD COMPANIES. Harry Palmer is named executive VP/GM for Atco Records in New York. He was senior VP, marketing, for PolyGram Records.

Epic/Portrait/CBS Associated Labels in New York names **Hank Caldwell** senior VP, black music. He was executive VP for Solar Records.

RCA Records in New York relocates **Jim McKeon** to the Los Angeles office; appoints **Randy Ostin** director of pop promotion in the Los Angeles office; and promotes **Geary Tanner** to senior director of pop promotion, **Jeanne Mattiussi** to senior director of video development and production, and **Denice Mulkay-Wexler** to AC promotion representative in the Los Angeles office. McKeon continues as VP, album promotion; Ostin was in promotion for Reprise Records; Tanner was regional promotion director, Southeast and Southwest; Mattiussi was national director, video development and production; and Mulkay-Wexler was national album promotion coordinator, all for the label.

Island Records in New York makes the following appointments: **Rene Esquibel**, national director, R&B promotion; **Steve Leavitt**, director, West Coast



PALMER

CALDWELL

STONE

WILLENSON

promotion; **Dave Darus**, manager, West Coast promotion; **John Souchak**, manager, East Coast promotion; and **Stephanie Seymour**, manager, college promotion. Esquibel was Southwest regional promotion/marketing manager, black music, for Elektra Records; Leavitt was West Coast regional manager for RCA Records; Darus was national promotion director for Rhino Records; Souchak was manager of alternative promotion; and Seymour was in the promotion department, both for the label.

Dwayne Alexander is named director, A&R, black music, East Coast, and **Adam Block** is named staff writer, both for EMI Records in New York. They were, respectively, West Coast national director, club promotion, for Capitol Records and senior coordinator, press and publicity, for the label.

MCA Records in Los Angeles promotes **Donnie Cohen** to director, national AC and secondary promotion. He was promotion coordinator, secondary markets and AC, for the label.

Denis Venturino is promoted to director, accounting, for Arista Records in New York. He was manager of financial analysis for the label.

A&M Records in Chicago promotes **Jordan Zucker** to associate director, national album promotion. He was Miami local promotion manager for the label.

PolyGram Records in New York appoints **Margot Core** manager, A&R, and **Marty Maidenberg** publicist, East Coast. They were, respectively, A&R manager for Epic Records and assistant to the VP, communications, for the label.

PUBLISHING. **Jonathan Stone** is appointed GM for Windswept Pacific in Los Angeles. He was VP for Qwest Music Group.

EMI Music Worldwide in New York appoints **John F. Gillespie** senior VP, human resources. He was senior VP, human resources, for Cadbury Schweppes.

RELATED FIELDS. **Seth Willenson** is named chief operating officer for Radio Vision International in Houston. He was senior VP, telecommunications and strategic planning, for New Line Cinema.

MTV Networks in New York names **William H. Roedy Jr.** managing director for MTV Europe. He was VP, affiliate operations, for HBO.

Michael Pillot is named VP for DIR Television in New York. He was a partner and producer at Calhoun Productions.

•VIDEO PEOPLE on the move, see page 49

OUR GRAMMY NOMINEES MAKE OUR DIAMOND JUBILEE SHINE!

Congratulations to our members who are this year's Grammy Award nominees. In celebrating our 75th Anniversary, we also celebrate our members' accomplishments which so greatly contribute to the beautiful music we make together.

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James Cotton
Rodney Crowell
Scott Cutler
John Dankworth (PRS)
DeGarmo & Key
D.J. Jazzy Jeff
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Carnell Dupree
Bob Dylan
The Escape Club (PRS)
Melissa Etheridge
Donald Fagen
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First Call
Ivan Fischer (AFTISJUS)
The Forester Sisters
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Gledys Knight
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Midnight Oil (APRA)
Marcus Miller
Rob Mounsey
Mark Murphy
New Edition
Sinead O'Connor (PRS)
Jimmy Page
Robert Palmer
John Patitucci
Pebbles
John Philips
Cole Porter
Francis Poulenc (SACEM)
Doc Powell
Restless Heart
Mike Renzi
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UB40 (PRS)
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U2 (PRS)
Luther Vandross
Naraca Michael Walden
Deniece Williams
The Winans
Stevie Wonder
Robert Woods
Neil Young
Frank Zappa



A S C A P
THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

DIR Stresses Music TV Programs Radio Syndicator To Rock Small Screen

BY STEVEN DUPLER

NEW YORK Radio syndicator DIR Broadcasting is set to make a major push into entertainment television programming, to the tune of a \$10 million investment in new program development.

DIR has done some television projects in the past, including "Sessions" shows for Cinemax, concerts for

HBO, and the "Ringo Starr Special" for NBC-TV in the late '70s. Now, in a concerted effort to become more heavily involved in TV, the company has started a new division, DIR Television, hired ex-Columbia Records executive and music video producer Michael Pilot to run the new arm, and has at least two TV series projects in development.

According to Bob Meyrowitz, DIR

chairman, the philosophy behind the company's TV expansion is that rock music has so far not been handled well by the medium, particularly by broadcast network television.

"We have proven our credibility with music production on radio, and we have also proven it on a much smaller scale with the television pieces we've done so far, such as the Amnesty International show," says Meyrowitz. "No one in television understands music artists and their needs the way we do."

In Meyrowitz's view, the typical television executive's approach to a rock music special has been to "throw a big star on the air, and he'll
(Continued on page 93)



Dirty Decade. Executives of RCA Records present Vestron Video brass with a special plaque commemorating the success of the "Dirty Dancing" soundtrack, whose 10-times-platinum status makes it the decade's top-selling soundtrack. Pictured, from left, are Alan Grunblatt, senior marketing director, RCA; Bob Feiden, director of A&R, RCA; Dave Wheeler, VP of sales, RCA; Jon Peisinger, president, Vestron; Jimmy Ienner, "Dirty Dancing" executive producer; Bob Buziak, president, RCA; Rick Dobbis, executive VP/GM, RCA; Butch Waugh, VP of national promotion, RCA; Pete Jones, president, BMG Distribution; and Dennis Fine, VP of communications, RCA.

Ade Buys GTI From Founder, Changes Name To Famous

BY MELINDA NEWMAN

NEW YORK With the goal of tripling the company's revenues in five years, Jerry Ade has bought General Talent International from founder Norby Walters for an undisclosed amount (Billboard, Feb. 11). It is now known as Famous Artists Agency.

Walters has been indicted for allegedly using wrongful payments to induce athletes to sign professional management contracts while they were still in college as well as threatening the players with physical harm if they backed out of the contracts (Billboard, Sept. 3).

Although Ade says Walters' indict-

ments were unrelated to the buyout, he adds, "It wasn't planned out that it would end like this. I don't think Norby planned to have controversy. The move was more spontaneous than thought out. I've had one job all my life—here. Norby and I are close friends."

Discussion of a takeover by the 39-year-old Ade, who has served as GTI's president for several years, began in November. "Actually, Norby hasn't been an active, functioning part of the agency for several years," Ade says.

Walters' departure removes the controversy that has clouded the
(Continued on page 92)

His Many Honors Included 5 Grammys Joe Raposo Dead At 51

NASHVILLE Joe Raposo, the longtime "Sesame Street" music director and award-winning music talent, is dead at age 51. He died Feb. 5 of complications from lymphoma.

Raposo is credited by the Children's Television Workshop for creating "the 'Sesame Street' sound." He earned five Grammy Awards and a number of gold and platinum records for his songs "Sing," "It's Not Easy Being Green," "Here's To The Winners," and "You Will Be My Music."

His music for "The Great Muppet Caper" earned him an Oscar nomination. Raposo also worked on numerous network, syndicated, and public television series, including "The Elec-

tric Company," "The Cabbage Patch Kids," "Dennis The Menace," "Three's Company," CBS Morning News, several Muppet specials, and three Emmy Award-winning Dr. Seuss specials.

He hosted "America Is" in 1986, which earned him an Emmy for outstanding children's programming. He also wrote music for Polaroid, Ralston Purina, Vidal Sassoon, Holiday Inn, and ABC and NBC News.

A graduate of Harvard, Raposo studied in Paris with Nadia Boulanger before returning to New York, where he collaborated on the play "You're A Good Man, Charlie Brown," directed the music of the
(Continued on page 86)

NARAS Studies Going Global With Parallel Academies

BY KEN TERRY

NEW YORK After surveying the global music industry for two years, the National Academy of Recording Arts and Sciences has decided to launch feasibility studies of whether parallel academies can be successfully launched in Europe, Japan, and South America.

Eventually, NARAS would like to establish Grammy Awards presentations in each of these major areas, as well as an international Grammy Awards show, according to academy president Mike Greene.

The feasibility studies will begin sometime after this year's Grammy Awards event on Feb. 22. Greene

says they will be undertaken by NARAS in conjunction with outside consultants and the accounting firm of Deloitte, Haskins, & Sells, which does NARAS' accounting and has offices all over the world.

Greene, who attended the recent MIDEM music fair in Cannes, France, says discussions have already been initiated with interested parties in Spain, France, Italy, West Germany, the U.K., and Japan.

Greene contends that NARAS has no wish to impinge on the turf of existing foreign music awards shows. For example, he says the British Record Industry Awards "has nothing to do with what we do." Whereas the rec-
(Continued on page 93)

Gibson Electrifies Hot 100, Albums Chart; Vanessa Lands First No. 1 Black Single

DEBBIE GIBSON's "Electric Youth" surges to No. 11 in its second week on the Top Pop Albums chart, while her "Lost In Your Eyes" single vaults to No. 4 on the Hot 100. It's Gibson's fifth top five single in less than 18 months.

The 18-year-old from Long Island, N.Y., is the first female teen star to land five top five singles since Brenda Lee tallied seven in the early '60s. Lesley Gore had four top five hits in the mid-'60s; Tiffany has had two to date.

Gibson is just a week away from becoming the first female teen star since Lee to have two top 10 albums. Gibson's "Out Of The Blue" hit No. 7 a year ago. Lee had back-to-back top five albums in 1960, "Brenda Lee" and "This Is... Brenda."

Gibson is probably a couple of weeks away from holding down the No. 1 spot simultaneously on the Hot 100 and the pop albums chart—something that no female teen star has ever done. Only one male teen star—Little Stevie Wonder—has topped both charts simultaneously. He scored in August 1963 with "Fingertips—Pt. 2" and "Little Stevie Wonder/The 12 Year Old Genius."

The most impressive thing about Gibson is that few regard her strictly as a teen star. She is increasingly perceived as a mainstream pop singer, closer to, say, Olivia Newton-John and Belinda Carlisle than to Tiffany. The fact that Gibson writes and produces much of her own material is a big reason that she has a more adult image than her rivals.

VANESSA WILLIAMS lands her first No. 1 hit on the Hot Black Singles chart with "Dreamin'," which also climbs to No. 31 on the Hot 100. And Williams' "The Right Stuff" album hits a new high on the pop albums chart, climbing four notches to No. 87.

The black radio support must be especially gratifying to Williams. Without a strong show of support from the black community, this project—even more than most—wouldn't have been able to cross over to the mass pop market.

"Dreamin'" is the second No. 1 black hit for PolyGram-distributed Wing Records in just eight months, following Tony! Toni! Toné!'s "Little Walter."

FAST FACTS: Tone-Loc's "Wild Thing" moves up to No. 2 on the Hot 100, becoming the highest-charting single to date by a rap act. The previous record holder was Run-D.M.C.'s "Walk This Way," which hit No. 4 in 1986. This doesn't count rap-oriented singles by pop acts, such as Blondie's chart-topping "Rapture." Loc's album, "Loc-Ed After Dark," en-

ters the pop albums chart at No. 69.

Poison has the top new entry on the Hot 100 at No. 56 with a remake of Loggins & Messina's "Your Mama Don't Dance." The single was produced by Tom Werman, who previously dipped into the oldies pool for Motley Crue's top 20 cover of Brownsville Station's "Smokin' In The Boys' Room."

Metallica registers its first Hot 100 single as "One" enters the chart at No. 76. The single is supported by Metallica's first videoclip. The group is set to perform "One" on the upcoming Grammy Awards, where it is the betting favorite to win for best hard rock/metal performance.

Huey Lewis & the News' "Give Me The Keys (And I'll Drive You Crazy)" holds at No. 47 on the Hot 100. Unless it gets a tuneup fast, it will become the group's

first single to miss the top 40 since 1982.

Bob Dylan & the Grateful Dead's "Dylan & The Dead" enters the pop albums chart at No. 80. The single-disk live recording marks the first time that Dylan has shared billing on an album since he and The Band joined forces on "Before The Flood." That double-disk live album hit No. 3 in 1974.

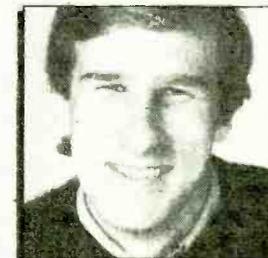
Geffen Records has three albums in the top five for the first time in its history. Debut albums by Guns N' Roses and Edie Brickell & the New Bohemians are Nos. 2 and 4, respectively, while the new "GN'R Lies" is No. 5... Geffen's hot streak contributes to WEA's dominance of the pop albums chart. The distribution giant has 75 of the top 200 albums—more than twice as many as runner-up CBS, with 35.

Michael Jackson's "Moonwalker" dislodges "E.T. The Extra-Terrestrial" to hit No. 1 on the Top Videocassettes Sales chart. "The Making Of Michael Jackson's 'Thriller'" reached No. 1 on the video sales chart in 1984.

WE GET LETTERS: David Harris of Glasgow, Ky., notes that Roy Orbison returns to the top 40 on the Hot 100 this week after an absence of 22 years and nine months. That's the longest gap between top 40 hits since the Contours were shut out for 25 years and seven months between top 40 appearances of "Do You Love Me."

William Simpson of Los Angeles notes that in Samantha Fox's recent top 10 hit, "I Wanna Have Some Fun," the singer reprises a line from her previous top 10 hit, "Naughty Girls (Need Love Too)." In addition, both hits feature Fox's name in the lyrics.

Louis Iacuo of West Covina, Calif., notes that Paula Abdul was a cheerleader for the Los Angeles Lakers, not a pro football team as we reported last week.



by Paul Grein

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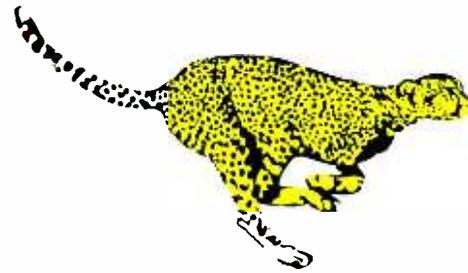
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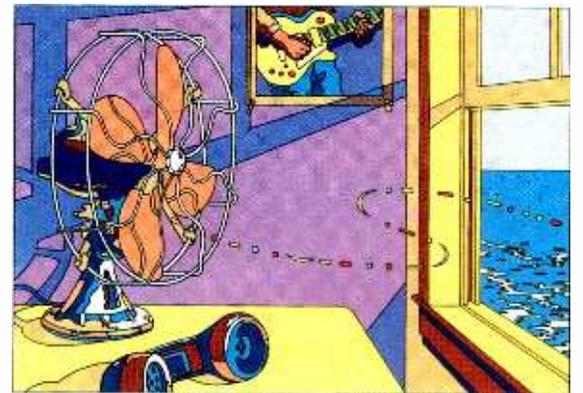
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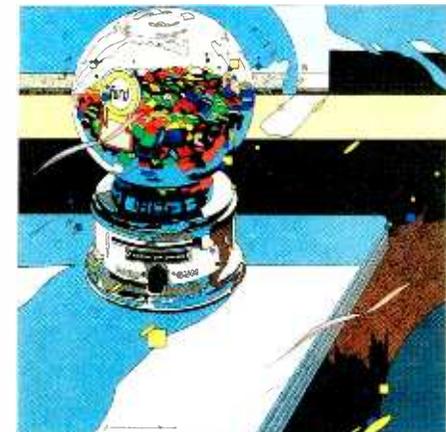
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EDITORIAL

RIAA GOES TOO FAR ON SINGLES CRITERIA

THE RECORDING INDUSTRY ASSN. of America acted correctly in cutting the sales requirement for a gold single from 1 million to 500,000 copies. The move reflects the sharp decline in single sales in recent years. Just two hits were certified gold in all of 1988, the lowest total since 1963. By contrast, there were 40 or more gold singles every year from 1968 to 1980.

But the RIAA has gone too far in allowing all singles that have reached the 500,000 sales level to be certified gold, regardless of when they were released. Among the 22 singles that went gold last month are three hits from the early '80s, when million-selling singles were still relatively common: Joe Cocker & Jennifer

Warnes' "Up Where We Belong" (1982), Pat Benatar's "Love Is A Battlefield" (1983), and Huey Lewis & the News' "I Want A New Drug" (1984).

Under present rules, it would be permissible for hundreds of hits—and semihits—from the '60s and '70s, which initially failed to qualify for gold certification, to make it under the new, relaxed standards. If that happens, a gold single would quickly lose its meaning.

The RIAA should apply the reduced certification criteria only to singles released after a specific cutoff date, such as Jan. 1, 1987. All singles released before that date would have to meet the old sales requirement.

The same argument applies to platinum sin-

gles, for which the sales requirement was cut from 2 million to 1 million copies. Because Cocker & Warnes' million-selling "Up Where We Belong" was submitted to RIAA auditors in January, it was declared a platinum single. If it had been submitted in 1982—or 1988—it would have rated gold.

It's good that the RIAA is giving today's hit singles a fighting chance to grab the gold, rather than insisting that they meet a requirement that was fair and reasonable in 1972 but is nearly impossible today. But it's not right that older singles that failed to qualify under the old rules may get a second chance under the new, less stringent rules. The gold they'd be grabbing would be tarnished indeed.

Retailers, Labels Need Sales Information

MARKETING FIRMS HAVE LEGIT ROLE TO PLAY

BY NORMAN HUNTER

"There's No Business Like Show Business" was written by Irving Berlin long before the advent of the modern record industry, but the title is certainly still applicable. I don't know of any other business that includes participants with such divergent views and methods of achieving similar objectives.

While the common goal is to sell recorded music, the relationship between suppliers and retailers often demonstrates conflicting views and timetables for accomplishing this. The record labels primarily emphasize the front end of the process, creating public awareness of their releases through radio play. Retailers, on the other hand, concentrate on converting the listeners of that music into customers. The retail community views sales as an end in itself, while the labels also want to utilize sales information to gain more radio exposure. And so it goes.

The difficulty with this system is this: As release schedules continue to grow, the labels are challenged to prioritize those new releases effectively. In addition, the retailers require maximum information and feedback to determine whether or not to stock the most promising titles.

This is where the music marketing companies come into play. Ideally, these organizations provide research services designed to collect and analyze facts regarding retail sales activity. Once disseminated to the record label, its staff and that of the marketing company can utilize this information to react to current trends by returning to the marketplace and actively promoting the record(s) in question.

However, this process cannot be a one-way street; you have to give as much as you take. While seeking information, marketing companies must provide the same. Retailers need the proper tools to sell records, including release and tour dates, details regarding deals and programs, display materials and in-store play copies, and anything else that's available.

Having spent 18 years in music retailing, I've had ample experience in being on the receiving end of record

label and marketing company phone calls. These calls took up a lot of time, yet they could be essential in providing the necessary information upon which I made many of my buying decisions. The challenge of managing inventories on so many potential best

the music industry. In the short term, it does limit the amount of time employees are on the phone instead of on the sales floor. At the same time, it can limit a store's selling effectiveness by cutting off a vital source of information that can sometimes only

rate feedback on what's really selling in their stores. They also have said that research calls can provide useful information, even if merely to indicate which releases the labels are strongly supporting.

Since leaving retail and broadening my view of the entire industry, I've had a number of my suspicions about the workings of the industry confirmed. Radio is king, and retail often gets the short end of the stick. It's almost as if everyone forgets that we're in this business to sell recorded music and that this occurs primarily through retail outlets.

Retailers deserve the same level of attention and service that is given to radio personnel. If the industry were to view retail stores like mini-radio stations, all store managers as buyers, and other employees as program directors and music directors, I have a feeling more new artists could be broken and more records sold.

I am currently on a crusade to change the balance of power to focus more attention on retail. In these days of proliferating classic rock and oldies stations, it is more important than ever to direct the industry's attention toward what the retail community can do to develop the sales of new artists. Marketing companies can play a major role in this and can serve as a needed link between labels and retailers, given the necessary support from both sides.

'We must never forget that we are all in this business together'

Norman Hunter is VP of artist development for Los Angeles-based SRO Marketing, a division of Martin Enterprises.



sellers is such that there is always a need for timely, accurate, usable information. Legitimate marketing companies understand these needs and strive to provide all the applicable tools and information available, so the retailers will continue to take their calls.

When I hear of a chain that no longer allows its stores to take research calls from marketing companies or radio stations, I have to wonder what the overall effect will be on

be provided by marketing companies.

It also concerns me when I hear that some retailers are complaining about the number of industry calls they get in general and the emphasis placed on trade reports. We must never lose sight of the fact that we're all in this business together and that what one person views as pressure and hype, another will see as good information and promotion. Several major retailers I talk with express a sense of obligation to provide accu-



KEEP CD PRICES UP

In the Jan. 7 issue of Billboard, Mr. Nick Hopewell-Smith suggests that high prices have led to a CD slowdown, implying that CD sales would stagnate. However, there has been no slowdown at all. For 1988, only the fifth full year after introduction, we anticipate a worldwide sales figure of over 400 million CDs, representing a growth rate of more than 50%. This is another proof that the CD is the fastest-growing con-

sumer product ever.

CD development and CD pricing are not isolated British or American or Continental European matters, but world phenomena. And looking at the CD development on a global scale, we may conclude that the CD market development—also when measured in number of disks sold—remains very healthy indeed.

What may not be properly understood by everyone is the basic pattern of product substitution; it must be realized that, if the compact disk is to supercede the black vinyl album—if not also part of the cassette function—the substitution process simply takes time. Ownership of players—the *sine qua non*

for enjoying the perfect CD sound—has to develop in the course of time to a level similar to the penetration of record players, as a "natural" process. Record players have penetrated private households heavily since the beginning of the economic heyday following World War II. And it took the videocassette recorder at least 12 years to reach a household penetration of 60% in the U.S.A.

During the penetration process, it is obvious that later adopters, especially those who buy (cheaper) stack-systems, cannot be expected to buy as many CDs as the early adopters or the pioneers; this is also

(Continued on page 77)

Adult Alternative Formats Viable At Two

BY TERRY WOOD

LOS ANGELES One of the most scrutinized stations ever, KTWV "the Wave" Los Angeles, turns 2 years old Tuesday (14). And just in time for the party, KTWV and many of the stations it helped spawn are unwrapping some gifts.

The fall '88 Arbitrons may be remembered as the ratings period when adult alternative formats finally forced most naysayers to validate their mass-appeal status. Twenty-one of the nation's top 30

markets now have full-time AA outlets; 15 of those were up in 12-plus and up in the cherished adult 25-54 format programmers say most accurately measures the format's strength.

KTWV "the Wave" Los Angeles, which gave the format its first major-market exposure by replacing heritage rocker KMET on Feb. 14, 1987, was fourth in adults 25-54 this fall and No. 1 in men 25-54. The Wave was also up from a 2.5 to a 4.7 12-plus overall in the adjacent Orange County market.

KQPT "the Point" Sacramento, Calif., experienced a spectacular jump in its third book, winning adults 25-54 and soaring to third overall. WQCD New York, WNUA Chicago, KKSF San Francisco, KOAI Dallas, WXDJ Miami, WNWV Cleveland, KHIH Denver, and WBZN Milwaukee also enjoyed encouraging gains in the fall.

Despite some soft books during the past two years, the format has spawned two satellite feeds—Satellite Music Network's Wave has 12 affiliates; the Progressive Music Network's Breeze has 22 affiliates and recently added its first large-market outlets in St. Louis and Cincinnati—plus international interest.

Original KTWV PD Frank Cody, now a consultant to SMN's Wave

format, programs 20 hours of Wave-like music each week for JOAV FM Japan, and says he is entertaining offers from two European broadcasters.

"I still possess a world vision for this format, which I suppose you could call a truly kinder and gentler format," Cody says with a laugh.

In 1989, it is also a more diversified format. Different schools of programming have emerged as PDs fine tune the format to fit their market or their own philosophies.

KKSF San Francisco PD Steve Feinstein—whose station jumped to No. 5 in adults 25-54 this fall—views the format as a triangle, each of whose three points represent a more jazz-intensive approach (for *Continued on page 77*)



My Toups Toups. Despite the winter weather, Mercury's field staff visited stations in jams and tank tops to promote the debut album of Wayne Toups & Zydecajun. Mercury's Don Coddington, left, is seen here with WMMR Philadelphia MD Erin Riley.

Gray Reported To Have Violated Rule Bush Aide Exits Summit

BY BILL HOLLAND

WASHINGTON C. Boyden Gray, President Bush's legal counsel and ethics adviser, resigned Feb. 6 as board chairman of station-owner Summit Communications Group Inc. in response to press reports that he had violated the longstanding White

comment" on the resignation, but his brother, Summit executive VP Bernard Gray, told reporters Tuesday that "none of our stations or cable systems will feel any impact from what's going on in Washington."

In a New York Times essay by William Safire that ran the day Gray resigned, the lawyer claimed he did not benefit from skipping the \$400 million corporation while serving in the White House. He had also recanted an earlier statement that he had appointed FCC liaison Tim Muris.

Gray had filed late-disclosure statements with the Office of Government Ethics, according to a Times report, but was forgiven by that office's director—whose reappointment is in Gray's hands.

Summit currently owns 16 radio stations. It recently bought two RKO FMs, WRKS New York and WFYR (*Continued on page 87*)

WASHINGTON ROUNDUP

House rule prohibiting outside income and that he had appointed a transition liaison officer to be in charge of regulatory agencies—including the Federal Communications Commission.

A spokesperson in Gray's Winston-Salem, N.C., office issued a terse "no

newsline...

DICK HARRIS, president of Group W Radio, has been named to the company's newly created chairman position. Harris remains involved with the management of the radio group's 14 stations, but will also concentrate on acquisitions, helping to bring Group W Radio to its legal limit of 24 stations. A new president will be named by midyear.

EVERGREEN MEDIA will not buy RKO General's WAXY Fort Lauderdale, Fla., as planned last fall; that brings RKO's total number of stations still unsold or unaccounted for back to two. In addition, Evergreen's Scott Ginsburg now says that KHYI "Y95" Dallas PD Buzz Bennett's current title and contract will remain unchanged.

BOB CALL is named VP/GM at KYGO-AM-FM Denver, replacing Wayne Phillips. He was most recently OM.

FAIRMONT COMMUNICATIONS will buy KVAN/KMJK Portland, Ore., from Engels Communications for \$7.65 million. In other sales this week, KSRO/KREO Santa Rosa, Calif., goes from Finley Broadcasting to Fuller-Jeffrey for \$5 million.

ROSEMARY ARTERS has resigned from WNEW-FM New York. Formerly VP/GM at the station, Arters had been offered the station manager post after Peter Coughlin was named VP/GM in December.

NEW STATION MANAGERS: Donnell Price is named station manager/GSM at KYOK Houston, replacing Don Rosette. Jeff Parke is promoted from GSM at KCAL San Bernadino, Calif. Nancy Eastman is upped to station manager at WABY Albany, N.Y., from sales at crosstown WNYJ.

NEW GMS: Kipper McGee at KIOA/KDWZ Des Moines, Iowa, replacing Ralph Barnes; he was OM of WOKY/WMIL Milwaukee. And Charles Hartshorn at WBCK/WMJC Battle Creek, Mich., replacing Joe Landon. He was previously GSM at WLRW Champaign, Ill.

PLJ: Bryan, Candullo, And Phone Hackers; PDs Celebrate Nat'l Career-Switch Week

"THERE ARE MISCONCEPTIONS of what WPLJ 'Power 95' New York's strengths and weaknesses are. There really is a good foundation here, and we intend to be the No. 1 radio station in America before the year is up," says Gary Bryan, who was named WPLJ's PD on Feb. 6; WRKS New York VP/GM Steve Candullo was also tapped for the newly created station manager job.

Bryan was PD/afternoons at top 40 KUBE Seattle for the last two years; that station leans AC at times (e.g. segueing "Holding On" into "Father Figure" in p.m. drive), but Bryan says that WPLJ won't sound like KUBE. Despite Bryan's background, he'll be an off-air PD for now. Tom Hutyler will act as KUBE's PD.

WPLJ is going into the second phase of its listener suggestion campaign with a new phone system that interviews listeners and qualifies them for prizes. It was recently disclosed that hackers had used their Touch-Tone phones to reprogram six of the 10 answering machines used in the first stage of the campaign. The message—"This is WPLJ and we don't care what you think. And we're going heavy metal"—ran for a half-hour before it could be changed.

"HE KNOWS OUR OPERATIONS, systems, and people so well. He's been close to the PD job for years anyway, and he's been away long enough to appreciate us," says AC KVIL Dallas program manager Ron Chapman about new PD Chuck Rhodes. A 10-year veteran of KVIL, Rhodes had left for AC promotion duties at MCA Nashville. This is his first PD job. He'll replace Tom Watson, who's forming his own consultancy (Billboard, Feb. 11).

PROGRAMMING: Bryan's departure brings to at least seven the number of top 40 PD jobs available in the top 50 markets this week. Two of those vacancies stem from quasicareer changes. KKBQ Houston PD Bill Richards quips that "everyone thought I was going to KXXX-FM San Francisco, and so did I." Instead, he'll be VP of Coleman Research, replacing Richard Harker. Richards, who wanted a change of pace, is looking for his replacement; call him or GM Al Brady Law.

Meanwhile, WAVA Washington, D.C., PD Mark St. John is leaving for Bob Hamilton's Carmel, Calif.-based Radio Star firm. Emmis VP Joel Salkowitz will handle some programming duties during the PD search. Offsetting somewhat the balance of power between PDs and consultancies is ex-San Francisco PD Mike Phillips, who goes from The Research Group to the PD slot at AC WCLR Chicago. And Bill Stedman is now PD at oldies WMXJ Miami, assuming duties that group

PD Rick Peters had handled. Stedman was most recently with software maker MusicScan.

Morning man Tony Hart is a first-time PD at urban/AC KGFJ Los Angeles. In addition, promotions director Shirley Jackson becomes OM, Johnny Morris is named MD, and market veteran Marsha Robinson takes afternoons. Across L.A., MD Al Tavera adds APD stripes at crossover KPWR "Power 106," as does Phil Gonzalez at easy KJOI.

Cynthia Bolsta is the new OM at oldies KSGO Portland, Ore., which goes from local programming to Transtar's Oldies Channel. Across town, KKSJ-AM has gone from oldies to adult standards as "Sunny 910" ... At urban WOWI Norfolk, Va., group PD Steve Crumbley is now handling PD duties, replacing Quincy Jason. Tony Richards is back at WOWI for mornings only.

KZQQ Salt Lake City drops Satellite Music Network's Z-Rock to become the area's first classical station in more than five years. Owner Gene Guthrie says he "just couldn't sell [hard rock] to the conservative Mormon businessman; there will be some very sad young people here when we sign it off."

Baltimore now has 2 1/2 n/t outlets and may have three. Adult standards WITH is now carrying eight hours of talk from its soon-to-be owner, the new Maryland State Network. While MSN president Alan Christian says it isn't certain that WITH will go all-talk when the network takes over, the company will expand its offerings to 24-hours-a-day at that time.

Former WUSL Philadelphia/WRKS New York PD Tony Quartarone is now VP/GM (and acting PD) of Q-Tone Broadcasting's newly acquired WOVU "Kiss 101.7" Ocean City, Md., which recently switched from AC to a top 40/urban/AC mix. Manuel Mena, ex-WLTW New York, is MD ... Jon Holiday is out as PD of top 40 WWGT "G98" Portland, Maine; call him at 207-892-3116.

Roshon Vance, most recently PD of urban WPEG Charlotte, N.C., resurfaces as PD of similarly formatted WQIM Montgomery, Ala., replacing Michael Long, who stays on for p.m. drive: Bob Chrysler is the new PD replacing Russ Spooner at co-owned country WSKX Norfolk Va. which will become classic rock WAFX "The Fox ... Two simulcast stations get new identities. KKPL-AM Spokane, Wash., becomes n/t KHDL. WZMM-AM Wheeling, W. Va., becomes adult standards WBBD.

PEOPLE: At modern KROQ Los Angeles, Poorman moves from mornings back to late nights as Freddie (*Continued on page 16*)



by Sean Ross

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Bellini: Norma
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Richard Bonyng
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Welsh National Opera
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Mozart: Idomeneo
Pavarotti, Popp, Baltsa, Gruberova, Nucci
Sir John Pritchard/Vienna Philharmonic
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Wagner: Lohengrin
Domingo, Norman, Sotin, Randova
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Bach: Christmas Oratorio
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Vienna Singverein
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Vivaldi: Gloria; Scarlatti: Dixit Dominus
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Te Kanawa, von Otter, Rolfe, Johnson
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Zoltán Kocsis, Ivan Fischer/Budapest
Festival Orchestra
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BEST CLASSICAL PERFORMANCE (WITHOUT ORCHESTRA)

Horowitz Plays Mozart (Piano Sonata No. 15)
Vladimir Horowitz
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Schubert: Late Piano Sonatas
Maurizio Pollini
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Albeniz: Iberia; Suite Española, Navarra
Alicia de Larrocha
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Beethoven: Sonatas for Violin and Piano,
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Mozart: Piano Quintet, K. 452
James Levine; Ensemble Wien-Berlin
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Dvorák: String Quartet Op. 96 "American";
Smetana: String Quartet No. 1 "From my Life"
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Hindemith: Viola Sonatas
Kim Kashkashian and Robert Levin
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BEST CLASSICAL VOCAL SOLOIST PERFORMANCE

Schubert: Winterreise
Christa Ludwig
James Levine, piano
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Handel/Schubert/Schumann: Leder
Jessye Norman, Geoffrey Parsons, piano
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BEST CONTEMPORARY COMPOSITION

Bernstein/Wadsworth: A Quiet Place
Leonard Bernstein; Stephen Wadsworth
DEUTSCHE GRAMMOPHON

Stockhausen: Amour (5 Pieces for Clarinet)
Karlheinz Stockhausen
DEUTSCHE GRAMMOPHON

BEST ENGINEERED RECORDING, CLASSICAL

Mahler: Symphony No. 2 "Resurrection"
Leonard Bernstein/New York Philharmonic
Klaus Scheibe, engineer
DEUTSCHE GRAMMOPHON

Bruckner: Symphony No. 7
Sir Georg Solti/Chicago Symphony Orchestra
LONDON

Beethoven: The Nine Symphonies
Haitink/Concertgebouw Orchestra
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- Hank Williams
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- Dennis Wilson
- Jackie Wilson
- Stevie Wonder



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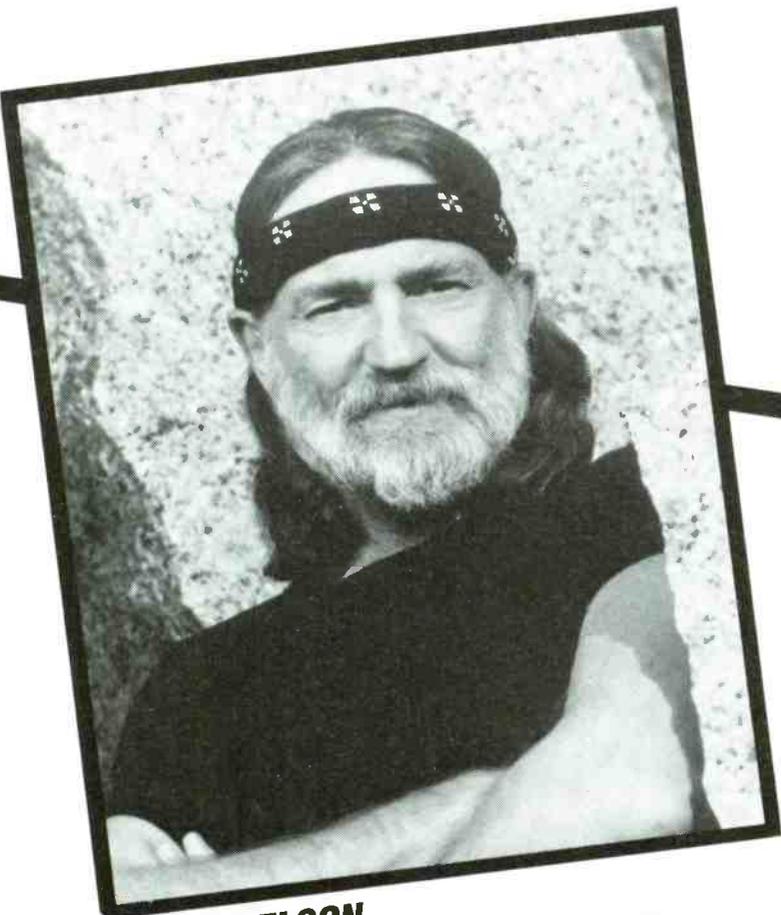
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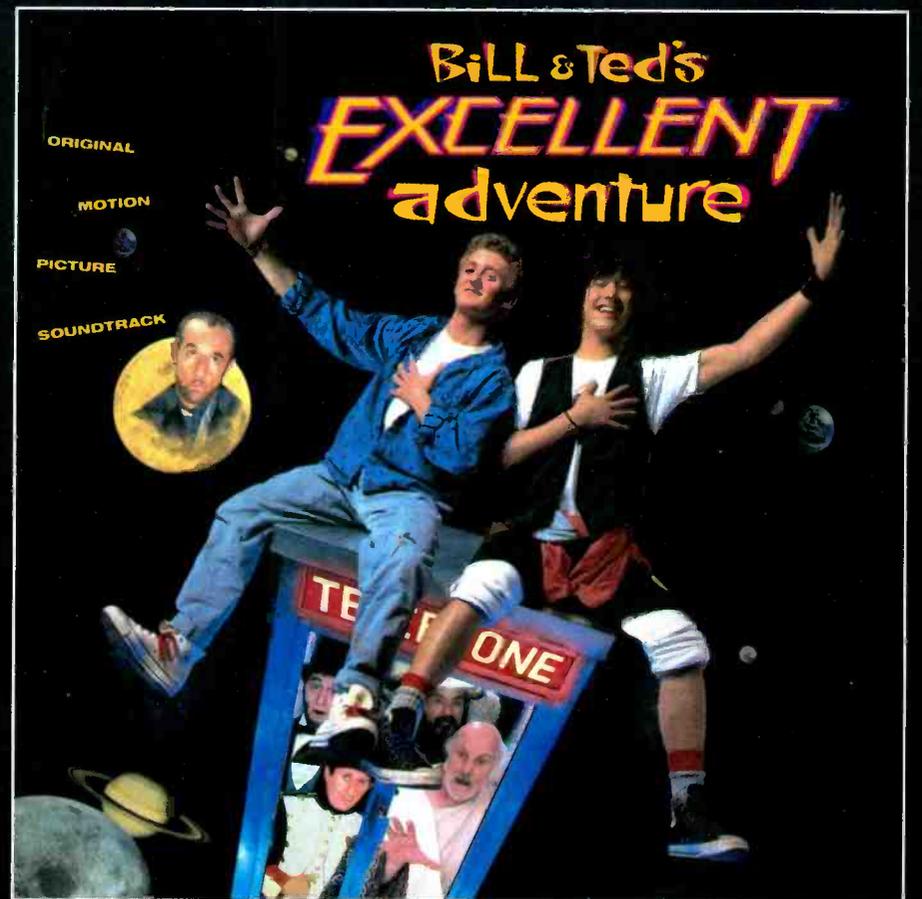
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Music Supervisor: David Anderle

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	9	9	★★ NO. 1 ★★ WHEN I'M WITH YOU CAPTOL 44302	SHERIFF 1 week at No. One
2	8	16	5	THE LIVING YEARS ATLANTIC 7-88964	◆ MIKE + THE MECHANICS
3	3	8	11	DON'T RUSH ME ARISTA 1-9722	◆ TAYLOR DAYNE
4	4	10	10	MY HEART CAN'T TELL YOU NO WARNER BROS. 7-27729	◆ ROD STEWART
5	11	12	9	SHE WANTS TO DANCE WITH ME RCA 8838	◆ RICK ASTLEY
6	1	1	12	HOLDING ON VIRGIN 7-99261	◆ STEVE WINWOOD
7	14	15	9	AS LONG AS WE GOT EACH OTHER REPRISE 7-27878	STEVE DORFF/FRIENDS
8	5	7	12	SOUL SEARCHIN' MCA 53452	◆ GLENN FREY
9	7	4	14	TWO HEARTS ATLANTIC 7-88980	◆ PHIL COLLINS
10	13	14	11	ALL THIS TIME MCA 53371	◆ TIFFANY
11	17	21	6	JUST BECAUSE ELEKTRA 7-69327	ANITA BAKER
12	19	22	4	YOU GOT IT VIRGIN 7-99245	◆ ROY ORBISON
13	6	5	14	NEW DAY FOR YOU EPIC 34-08112/E.P.A.	◆ BASIA
14	9	3	13	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	◆ FLEETWOOD MAC
15	22	23	4	LOST IN YOUR EYES ATLANTIC 7-88970	◆ DEBBIE GIBSON
16	10	2	14	PUT A LITTLE LOVE IN YOUR HEART A&M 1255	◆ A.LENNOX/A.GREEN
17	18	20	7	THIS TIME COLUMBIA 38-08514	◆ NEIL DIAMOND
18	16	19	9	ALL I ASK OF YOU COLUMBIA 38-08026	BARBRA STREISAND
19	12	11	11	WILD WORLD VIRGIN 7-99269	◆ MAXI PRIEST
20	15	6	16	I REMEMBER HOLDING YOU MCA 53430	◆ BOYS CLUB
21	21	17	23	WAITING FOR A STAR TO FALL RCA 8691	◆ BOY MEETS GIRL
22	25	31	5	DREAMIN' WING 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
23	20	13	19	SILHOUETTE ARISTA 1-9751	◆ KENNY G
24	24	30	5	DON'T TELL ME LIES A&M 1267	◆ BREATHE
25	32	44	3	★★★ POWER PICK ★★★ WE'VE SAVED THE BEST FOR LAST ARISTA 1-9785	KENNY G
26	31	34	3	YOU'RE NOT ALONE REPRISE 7-27757	◆ CHICAGO
27	26	24	18	TURN BACK THE CLOCK VIRGIN 7-99308	◆ JOHNNY HATES JAZZ
28	35	35	3	GOT IT MADE ATLANTIC 7-88966	CROSBY, STILLS, NASH & YOUNG
29	28	27	17	BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	◆ WILL TO POWER
30	41	—	2	ETERNAL FLAME COLUMBIA 38-68533	◆ BANGLES
31	36	37	4	WHAT I AM Geffen 7-27696	◆ EDIE BRICKELL & NEW BOHEMIANS
32	37	48	3	ACROSS THE MILES SCOTTI BROS. 4-68526/E.P.A.	SURVIVOR
33	29	25	21	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	◆ ANITA BAKER
34	23	18	16	OASIS ATLANTIC 7-88996	◆ ROBERTA FLACK
35	30	26	21	LOOK AWAY REPRISE 7-27766	◆ CHICAGO
36	38	—	2	SHE WON'T TALK TO ME EPIC 34-08513/E.P.A.	◆ LUTHER VANDROSS
37	33	28	25	HOW CAN I FALL? A&M 1224	◆ BREATHE
38	42	40	3	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	◆ U2
39	43	49	3	BRING DOWN THE MOON RCA 8807	◆ BOY MEETS GIRL
40	44	—	2	LET THE RIVER RUN ARISTA 1-9793	◆ CARLY SIMON
41	46	—	2	STRAIGHT UP VIRGIN 7-99256	◆ PAULA ABDUL
42	27	29	11	SO GOOD REPRISE 7-27664	◆ AL JARREAU
43	34	32	7	SAVED BY LOVE A&M 1260	AMY GRANT
44	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ SECOND CHANCE A&M 1273	THIRTY EIGHT SPECIAL
45	39	38	3	THE WAY YOU LOVE ME WARNER BROS. 7-27773	◆ KARYN WHITE
46	NEW	1	1	WIND BENEATH MY WINGS ATLANTIC 7-88972	◆ BETTE MIDLER
47	NEW	1	1	CITY LIGHTS CRITIQUE 7-99255/ATLANTIC	LIVINGSTON TAYLOR
48	45	42	4	GIVE ME THE KEYS CHRYSALIS 43335	◆ HUEY LEWIS & THE NEWS
49	40	33	13	IF WE HOLD ON TOGETHER MCA 53448	DIANA ROSS
50	47	36	14	BABY CAN I HOLD YOU ELEKTRA 7-69356	◆ TRACY CHAPMAN

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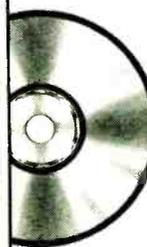
RADIO

FALL '88 ARBITRONS

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

Call	Format	'88	'88	'88	'88	Call	Format	'88	'88	'88	'88
WILMINGTON, DEL.—(77)						YOUNGSTOWN, OHIO—(81)					
WMMR	album	—	7.3	—	9.7	WHOT-AM-FM	top 40	17.1	16.1	14.7	14.0
WSTW	top 40	—	10.5	—	9.1	WKBN	AC	11.8	9.2	9.0	10.6
WJBR-FM	AC	—	10.0	—	8.8	WKBN-FM	easy	10.6	9.3	7.8	9.5
WUSL	urban	—	7.3	—	7.3	WQXK	country	7.8	10.9	8.2	9.5
WDJL	AC	—	6.5	—	6.2	WBBG	oldies	2.7	2.0	7.6	7.3
WEGX	top 40	—	3.8	—	4.6	WYFM	AC	10.1	9.8	7.2	6.6
WEAZ	AC	—	4.5	—	3.9	WNCD	cls rock	—	3.5	9.4	5.4
WYSP	cls rock	—	4.7	—	3.8	WBBW	n/t	5.5	5.5	5.3	5.2
WKSZ	AC	—	4.6	—	3.6	WMGZ	top 40	3.9	5.3	2.5	4.3
WXTU	country	—	3.2	—	3.6	WFMJ	AC	1.8	3.2	3.2	3.4
WILM	n/t	—	3.6	—	3.4	WMMS	top 40	3.5	1.4	1.5	2.2
WWDB	talk	—	1.6	—	2.7	WRRO	oldies	1.8	1.5	1.7	1.9
WDAS-FM	urban	—	2.3	—	2.2	WNIR	n/t	.5	.6	1.5	1.7
WOGL	oldies	—	2.4	—	2.0	WPHR	top 40	1.2	2.0	1.5	1.2
WFLN	classical	—	1.8	—	1.5	WGFT	religious	1.1	1.7	.4	1.1
WPEN	adult std	—	1.8	—	1.5	WZAK	urban	—	1.0	—	1.1
WIOQ	oldies	—	2.3	—	1.4	WDOVE	album	2.2	.6	1.2	1.0
WBSB	top 40	—	.8	—	1.2	LITTLE ROCK, ARK.—(82)					
WIP	sports	—	.5	—	1.2	KSSN	country	—	20.3	—	20.3
WDSD	country	—	1.6	—	1.1	KIPR	urban	—	7.5	—	9.9
BATON ROUGE, LA.—(78)						NEW BEDFORD, MASS.—(83)					
WYNK-AM-FM	country	13.8	18.3	14.6	13.8	WHJY	album	—	9.0	—	8.6
KQXL	urban	10.9	11.5	14.0	13.1	WMYS	AC	—	4.1	—	7.4
WFMF	top 40	11.1	9.5	9.4	11.2	WBSM	n/t	—	2.1	—	5.9
WXOK	urban	10.1	9.1	12.8	10.1	WSNE	AC	—	3.1	—	4.9
WGGZ	top 40	12.0	9.1	9.1	8.9	WLKW	easy	—	6.6	—	4.1
WKJN	country	9.3	5.7	7.4	6.7	WPLM-AM-FM	adult std	—	2.7	—	3.4
WCKW-FM	album	3.7	5.1	4.1	4.3	WWLI	AC	—	3.3	—	3.4
KDEA	easy	2.5	3.5	2.3	3.9	WDDS	oldies	—	4.8	—	3.3
WJBO	n/t	4.5	3.7	3.0	3.8	WBZ	AC	—	4.0	—	2.7
WTGE-FM	album	4.8	4.7	6.2	2.7	WALE	n/t	—	3.1	—	3.2
WXLT	AC	2.6	3.3	2.3	2.0	WZOU	top 40	—	2.0	—	3.2
KHOM	oldies	—	—	—	1.8	WHIM	country	—	.7	—	2.5
WLUX	religious	2.0	2.8	1.1	1.8	WJIB	easy	—	1.3	—	2.2
WQCK	religious	.8	.4	.8	1.5	WNBH	AC	—	1.2	—	2.2
EL PASO, TEXAS—(79)						ALBUQUERQUE, N.M.—(80)					
KPRR	crossover	8.6	13.1	11.7	12.0	WBRU	modern	—	1.1	—	1.4
KHEY-FM	country	10.5	10.0	8.4	11.2	WXSX-FM	top 40	—	1.5	—	1.4
KLAQ	album	10.3	10.6	16.0	10.9	WVBF	AC	—	2.3	—	1.2
KEZB-AM-FM	top 40	10.7	9.0	9.8	6.4	WVRX	cls rock	—	.8	—	1.2
KBNA-FM	Spanish	6.3	5.3	5.7	6.2	WEEI	n/t	—	.5	—	1.1
KTSM-FM	easy	6.4	6.5	4.9	5.9	WSAR	AC	—	—	—	1.1
KLTO	AC	4.9	3.7	3.8	5.6	WHDH	n/t	—	.9	—	1.0
KAMA	Spanish	6.7	5.1	6.6	4.8	WHJJ	n/t	—	.9	—	1.0
KAMZ	top 40	6.8	5.9	6.1	4.8	WWAZ	adult std	—	3.1	—	1.0
KOFX	oldies	3.4	5.1	6.1	4.4	WVKX	crossover	—	—	—	1.0
KROD	oldies	2.4	2.6	4.2	4.4	COASTAL N.C.—(84)					
KTSM	n/t	3.0	3.5	2.9	3.8	WIKS	urban	—	23.1	—	19.6
KHEY	country	4.0	2.4	3.0	2.8	WRNS	country	—	14.4	—	15.0
KBNA	Spanish	2.4	3.1	2.5	2.7	WDLX	top 40	—	11.6	—	9.6
KVIV	Spanish	1.2	2.1	1.0	1.6	WZYC	album	—	7.0	—	8.2
XHNZ	Spanish	.7	—	—	1.5	WNCT-FM	easy	—	5.8	—	7.9
KKOB-FM	AC	—	11.0	—	12.0	WSFL-AM-FM	AC	—	7.8	—	6.2
KKOB	AC	—	11.3	—	10.4	WRCM	country	—	2.0	—	3.9
KRST	country	—	10.9	—	9.4	WHITE	crossover	—	—	—	2.9
KKJY	easy	—	5.5	—	7.5	WXQR	album	—	3.1	—	2.9
KZRR	album	—	7.9	—	7.2	<i>(Continued on page 20)</i>					
KKSS	crossover	—	6.9	—	7.1						
KFMG	album	—	6.6	—	5.3						
KIVA	top 40	—	3.3	—	3.3						
KMGA	AC	—	3.5	—	3.0						
KDEF	adult std	—	2.7	—	2.9						
KNMQ	crossover	—	3.2	—	2.9						
KHFM	classical	—	2.2	—	2.7						
KLSK	adult alt	—	2.4	—	2.2						
KNUS/KZIA	n/t	—	1.4	—	2.1						
KRZY	country	—	2.2	—	2.0						
KMYI	AC	—	.5	—	1.8						
KKBR	oldies	—	1.3	—	1.6						
KZRQ	album	—	—	—	1.6						
KQEO	oldies	—	2.6	—	1.4						
KKIM	religious	—	.4	—	1.1						
KXKS	Spanish	—	4.2	—	1.1						

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.

- 1 Born To Be My Baby - Bon Jovi
- 2 Two Hearts - Phil Collins
- 3 Turn It Into Love - Klyde Mingo
- 4 She Wants To Dance With Me - Rick Astley
- 5 Angel Of Harlem - U2
- 6 In Your Room - Bangles
- 7 The Lover In Me - Slump
- 8 Train Train - Shenna Easton
- 9 Waiting For A Star To Fall - Boy Meets Girl
- 10 When I'm With You - Sheriff
- 11 My Prerogative - Bobby Brown
- 12 New Lay For You - Basia
- 13 Dinoco Flow - Enya
- 14 Fine Time - New Order
- 15 Paradise City - Guns N' Roses
- 16 Wild Thing - Tone Loc
- 17 Straight Up - Paula Abdul
- 18 The Spirit Of Love - Average White Band
- 19 Surrender To Me - John Lennon
- 20 Missing - John Lennon
- 21 Every Rose Has Its Thorn - Poison
- 22 Romeo Had Juliette - Tiffany</

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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	5	5	DRIVEN OUT RCA 8837	THE FIXX 1 week at No. One
2	3	4	5	YOU GOT IT VIRGIN 7-99245	ROY ORBISON
3	1	2	12	STAND WARNER BROS. 7-27688	R.E.M.
4	4	11	5	WORKING ON IT WARNER BROS. LP CUT/GEFFEN	CHRIS REA
5	5	8	5	THE LIVING YEARS ATLANTIC 7-88964	MIKE + THE MECHANICS
6	9	17	3	END OF THE LINE WILBURY 7-27637/WARNER BROS.	TRAVELING WILBURYS
7	7	13	3	DRIVE MY CAR A&M LP CUT	DAVID CROSBY
8	14	23	3	SLOW TRAIN COLUMBIA LP CUT	BOB DYLAN & THE GRATEFUL DEAD
9	10	10	10	CULT OF PERSONALITY EPIC LP CUT/E.P.A.	LIVING COLOUR
10	6	1	11	THE LOVE IN YOUR EYES COLUMBIA 38-68532	EDDIE MONEY
11	16	19	5	DEAR GOD CHRYSALIS 43319	MIDGE URE
12	8	9	6	MARATHON MERCURY LP CUT/POLYGRAM	RUSH
13	15	22	5	SEND ME SOMEBODY CAPITOL LP CUT	JON BUTCHER
14	19	33	4	I'LL BE THERE FOR YOU MERCURY LP CUT/POLYGRAM	BON JOVI
15	11	3	18	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
16	20	25	4	HEAVEN'S TRAIL GEFFEN LP CUT	TESLA
17	18	20	5	PARADISE CITY GEFFEN 7-27570	GUNS N' ROSES
18	17	18	10	MYSTIFY ATLANTIC LP CUT	INXS
19	31	35	3	I'LL BE YOU SIRE LP CUT/REPRISE	THE REPLACEMENTS
20	23	29	9	PATIENCE GEFFEN LP CUT	GUNS N' ROSES
21	26	27	4	THE LAST MILE MERCURY 872 148-7/POLYGRAM	CINDERELLA
22	12	6	13	GOT IT MADE ATLANTIC 7-88966	CROSBY, STILLS, NASH & YOUNG
23	22	24	6	CRYIN' EMI 50167	VIXEN
24	28	31	9	ACTING THIS WAY MERCURY LP CUT/POLYGRAM	THE ROBERT CRAY BAND
25	24	30	5	ONE CLEAR MOMENT WARNER BROS. LP CUT	LITTLE FEAT
26	32	34	5	SEVENTEEN ATLANTIC 7-88958	WINGER
27	27	32	4	DIRTY BLVD. SIRE LP CUT/WARNER BROS.	LOU REED
28	13	7	9	WHEN THE CHILDREN CRY ATLANTIC 7-89015	WHITE LION
29	34	41	4	SWORD AND STONE COLUMBIA LP CUT	PAUL DEAN
30	38	44	3	DON'T LOOK BACK MCA LP CUT	CHARLIE SEXTON
31	37	46	3	BACK TO THE WALL UNI LP CUT/MCA	STEVE EARLE
32	36	48	3	VERONICA WARNER BROS. LP CUT	ELVIS COSTELLO
33	35	36	6	SEE THE LIGHT ARISTA LP CUT	THE JEFF HEALEY BAND
34	42	—	2	SHAKE IT UP ATLANTIC LP CUT	BAD COMPANY
35	30	12	14	LAST NIGHT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
★★★ POWER TRACK ★★★					
36	46	—	2	COME OUT FIGHTING COLUMBIA LP CUT	EASTERHOUSE
37	25	14	15	THE CRUSH OF LOVE RELATIVITY LP CUT	JOE SATRIANI
38	41	50	3	LITTLE MISS S. GEFFEN LP CUT	EDIE BRICKELL & NEW BOHEMIANS
39	29	15	18	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	U2
40	21	16	14	WAY COOL JR. ATLANTIC 7-88985	RATT
★★★ FLASHMAKER ★★★					
41	NEW ▶	1	1	ALL IS FORGIVEN MERCURY LP CUT/POLYGRAM	SIREN
42	NEW ▶	1	1	SIMILAR FEATURES ISLAND LP CUT/ATLANTIC	MELISSA ETHERIDGE
43	49	—	2	FOR THE LOVE OF MONEY WARNER BROS. LP CUT	BULLETPHOYS
44	33	21	12	PAPER THIN A&M LP CUT	JOHN HIATT
45	RE-ENTRY	9	9	GOD PART II ISLAND LP CUT/ATLANTIC	U2
46	NEW ▶	1	1	SECOND CHANCE A&M 1273	THIRTY EIGHT SPECIAL
47	RE-ENTRY	4	4	THAT GIRL ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
48	NEW ▶	1	1	FORGET ABOUT LOVE COLUMBIA LP CUT	EDDIE MONEY
49	NEW ▶	1	1	WHERE WERE YOU GEFFEN LP CUT	LITTLE AMERICA
50	48	49	3	WALK AWAY ELEKTRA 7-69324	DOKKEN

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.

VOX JOX

(Continued from page 10)

Snakeskin goes to a.m. drive ... Tom Kelly goes from mornings at WNCI Columbus, Ohio, to middays at top 40 KRBE Houston ... Cyndee Maxwell goes to p.m. drive at classic rock KGMG-FM San Diego ... Dina Michaels is promoted to overnights at KCFX Kansas City, Mo.

At crossover WIOQ Philadelphia, Ron Parker joins from KOY-FM "Y95" Phoenix for mornings and Woody Wood comes aboard from WAPE Jacksonville, Fla., for nights. Rounding out the staff is former WAEB-FM Allentown, Pa., PD Jefferson Ward, who is doing swing as he lines up another PD job.

Don O'Brien returns to mornings at top 40 WBSB "B104" Baltimore; the station is still looking for a partner for him ... Dana Lundon from WYMJ Dayton, Ohio, is the new MD/middays at crossover WLUM Milwaukee; with APD Gary Young's departure for programming duties at WCDX Richmond, Va., those interested in afternoons should overnight material to PD Rich Thomas.

Sunny Jo Stevens is now doing nights at Bresson-Hafler's WMGZ "Z96" Youngstown, Ohio. Openings exist at other B-H stations; call group PD Barry Richards at 803-272-7338 ... Frankie Darcell is now handling music at urban WQOK Raleigh, N.C., replacing MD Candy Eastman ... Paul Bunyan goes to nights at AC WKSQ Bangor, Maine ... Jim Browne moves from late nights to p.m. drive/MD at AC WJBC Bloomington, Ill.

THE RADIO ADVERTISING Bureau's Ninth Annual Managing Sales Conference, held Feb. 2-5 in Dallas, was its largest yet, with 1,620 attendees. Outgoing RAB president Bill Stakelin ended his 5 1/2-year stint with a farewell address urging the industry to further unify its developmental efforts, better train its sales force, and increase its presence in the marketplace.

The RAB also released the results of a Univ. of Kentucky profile of the radio sales force, which it found to be younger, to have a higher turnover rate, and to contain more women than its counterparts in other media. Half of radio's sales force is female; one implication of those results is that if radio managers continue to come from the sales side, much of radio could be owned and managed by women by the year 2000.

The convention got generally favorable reviews from attendees, but some major-market GSMs found too much of the conference to be a rehash of previous conclaves as well as too small-market oriented. Meetings getting the highest marks were the open forums and one session on inventory control.

URBAN/AC WJTB North Ridgeville, Ohio, the victim of two fires in eight days, is now broadcasting from a van in its parking lot. Fire department officials in the white-dominated Cleveland suburb suspect arson in the Jan. 24 blaze and are sure of it in the Feb. 1 follow-up. Total damage was \$275,000.

Assistance in preparing this column was provided by Bill Holland, W.T. Koltek, Peter Ludwig, and Carlo Wolf.

Billboard Seeking Panelists Participants Pick Award Nominees

NEW YORK Billboard is looking for radio and record industry professionals who are interested in participating in the blue-ribbon panels for the 1989 Billboard Radio Awards.

Under Billboard's awards procedures—adapted for last year's competition—five different panels will be assembled from a mix of broadcasters and label promotion people. The panelists will choose nominees in their fields of expertise for five categories: top 40/crossover; black/urban; country; AC/oldies; and album/classic rock. A public vote will then be held to choose Billboard's winners.

Last year's panelists included WHTZ "Z100" New York PD Steve Kingston; WRKS New York PD Tony Gray; Saga Communications VP Steve Goldstein; KGB San Diego PD Ted Edwards; Capitol Records VP of promotion John Fagot;

WB Sr. VP of marketing/promotion for black music Ernie Singleton; PolyGram Sr. VP of promotion John Brodey; and RCA VP of national country promotion Jack Weston. Last year's panels were chosen by Billboard's chart managers; because of the number of late requests last year, industry participation is being solicited in advance.

Panelists should have a broad knowledge of the radio and record promotion people in their formats and be able to commit a considerable amount of time to screening applicants and meeting with other panelists.

Interested? Contact Sean Ross at Billboard in New York; potential country panelists should contact Marie Ratliff in Nashville.

Watch this section for more information on the radio awards—including the procedure for submitting material from your station.

FOR WEEK ENDING FEBRUARY 18, 1989

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	2	5	DIRTY BLVD. SIRE LP CUT/WARNER BROS.	LOU REED 2 weeks at No. One
2	2	1	11	STAND WARNER BROS. 7-27688	R.E.M.
3	3	12	3	I'LL BE YOU SIRE LP CUT/REPRISE	THE REPLACEMENTS
4	13	—	2	VERONICA WARNER BROS. LP CUT	ELVIS COSTELLO
5	5	6	10	SWEET JANE RCA LP CUT	COWBOY JUNKIES
6	7	10	3	NIGHTMARES SLASH LP CUT/WARNER BROS.	VIOLENT FEMMES
7	4	5	5	DEAR GOD CHRYSALIS 443319	MIDGE URE
8	9	8	4	SHE DRIVES ME CRAZY I.R.S. 53483/MCA	FINE YOUNG CANNIBALS
9	6	4	7	FINE TIME QUEST LP CUT/WARNER BROS.	NEW ORDER
10	8	7	7	ORINOCO FLOW (SAIL AWAY) GEFFEN 7-27633	ENYA
11	11	15	4	DRIVEN OUT RCA LP CUT	THE FIXX
12	10	3	11	FISHERMAN'S BLUES ENSIGN LP CUT/CHRYSALIS	THE WATERBOYS
13	14	18	4	5 O'CLOCK WORLD ISLAND 7-99241/ATLANTIC	JULIAN COPE
14	12	11	7	PUNK ROCK GIRL FEVER LP CUT/ENIGMA	THE DEAD MILKMEN
15	19	—	2	COME OUT FIGHTING COLUMBIA LP CUT	EASTERHOUSE
16	15	21	5	LITTLE MISS S GEFFEN LP CUT	EDIE BRICKELL & NEW BOHEMIANS
17	NEW ▶	1	1	YEAH YEAH YEAH YEAH YEAH ISLAND LP CUT/ATLANTIC	THE POGUES
18	20	17	11	TEARS RUN RINGS CAPITOL 44240	MARC ALMOND
19	RE-ENTRY	2	2	THE MUSIC GOES ROUND MY HEAD TVT LP CUT	THE SAINTS
20	22	14	14	I'M AN ADULT NOW CHRYSALIS 43316	THE PURSUIT OF HAPPINESS
21	23	20	8	TEENAGE RIOT BLAST FIRST LP CUT/ENIGMA	SONIC YOUTH
22	16	19	16	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	U2
23	21	30	13	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
24	30	—	2	IF A TREE FALLS GOLD CASTLE LP CUT	BRUCE COCKBURN
25	26	24	4	ALL SHE WANTS IS CAPITOL 44287	DURAN DURAN
26	25	22	8	CAT-HOUSE SIRE LP CUT/WARNER BROS.	DANIELLE DAX
27	28	—	2	THAT SMILING FACE ATLANTIC LP CUT	CAMOUFLAGE
28	NEW ▶	1	1	DIZZY SIRE LP CUT/WARNER BROS.	THROWING MUSES
29	29	—	2	HEY MATHW I.R.S. 53427/MCA	KAREL FIALKA
30	17	16	7	GRAIN OF SAND TVT LP CUT	THE SAINTS

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The **Bustany Biggs & Company**

GREAT RADIO QUIZ

1. Listeners believe that Commercials are wonderful suck.
2. Playing lots of Music without Commercials is agreeing with Listeners that Commercials are wonderful suck.
3. Best Listener Mode for remembering Call Letters and Sponsor's Product is Low-Involvement High-Involvement listening. (are we too obvious?)
4. Commercials never sometimes often always encourage tune-outs.
5. The Relationship between your Programming and Sales Departments is wonderful sucks.
6. Commercials are something to be ashamed of proud of; they should be swept under the rug into our listeners' hearts.
7. The GM likes it hates it when the PD and the SM are OK and cooking on the same WL.



So what's all this got to do with The WORD?

First, **The WORD's** Teaser-Payoff is the hardest-hitting, strongest audience-holder in the business.

Second, **The WORD** puts your audience into a High-Involvement mode. It kicks in the left brain and maximizes listeners' comprehension and retention of station IDs and sponsor product.

Third, whatever format you're running— Music, News, or Talk— **The WORD** blends in like dressing on a salad. Nourishing content and spicy flavor give you a big advantage over the competition.

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A five-day-a-week potent package of experts in the tricky game of life delivering stories and advice from their fields of expertise in a no-fluff, engaging, enriching, entertaining way.

The WORD is not a program, it's a Format Enhancer.

Each **WORD** is 60 seconds: •10-second Teaser
•Local Spot •50-second Payoff

You get six new **WORDS** a day to run in Morning Drive and run again in Afternoon Drive.

The WORD Package 25+

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Drew Pinsky, MD, LATEST ANGLES ON HEALTH

Judy Auerbach, PhD, SOCIOLOGIST AND LIFESTYLES ANALYST

Jeremy Rifkin, WHISTLE-BLOWING ECONOMIST, ON LIFE & TECHNOLOGY

Tony Hendra, POP CULTURE CRITIC & FORMER EDITOR OF NATIONAL LAMPOON

Michael Eremia, MARRIAGE & FAMILY COUNSELOR

THE
WORD

From **Bustany* Biggs***
& Company

Let's talk. Call our toll-free line: 800/ 422-7752

*Some of the people who created and brought you American Top 40 and American Country Countdown for 18 years.

'Metalshop' Leaves Heavy Metal Stamp

NEW YORK Just as the Grammy Awards have added heavy metal and rap categories this year, radio syndication is also increasing its commitments to those genres. Both are about to get a new syndicated offering, and heavy metal in particular is generating serious interest across the country.

The metal syndication push began in early 1984 with MJI Broadcasting's weekly "Metalshop." MJI is known as being more product than agency driven, but MJI president Josh Feigenbaum says he started the show's development "with great trepidation. [But] early metal bands had sold incredibly on record and in concert in 1983, and it seemed clear to me that metal's grass-roots audience had begun to swell.

"I thought it was time to do a specialty show to superserve album radio, to give it a way to program [metal] without turning off its core 25-34 audience." Feigenbaum calls it "highest" programming—"it gets listeners with high testosterone levels."

Feigenbaum says "Metalshop" experienced significant growth in 1988, has more than 100 affiliates, and is heard in eight of the top 10 markets. That growth led MJI to add a second hour to the show last year; it also struck a licensing agreement with fanzine giant Sterling Magazines to publish a bimonthly Metalshop Magazine, which made its debut last month. That deal put MJI on the cross-promotion bandwagon, a concept being used successfully by MediaAmerica and other syndicators.

So when Westwood One launched its batch of first-quarter programming, the presence of "High Voltage" made perfect sense. WW1 VP of programming Gary Landis says the new weekly two-hour pure rock show targets album rock radio but "comes in response to the growth of the sound and its acceptance at top 40." Hosting is KNAC Los Angeles' Tawn Mastrey, and Landis says KNAC PD Tom Marshall is working closely with the project.

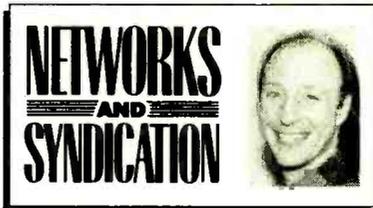
The metal syndication scene had already picked up considerably last September when Satellite Music Network brought in noted rock consultant Lee Abrams to overhaul its Z-Rock format. That format had stalled and SMN's decision to target AM stations wasn't helping much. The retooling has generated new excitement about the format, and SMN's purchase last month by the relatively conservative ABC Radio Networks has boosted Z-Rock further.

In a recent Billboard interview, ABC president Aaron Daniels was far more enthusiastic about Z-Rock than about SMN's Wave format. And having Z-Rock aboard the ABC ship could also bolster the flagging ABC Rock Network.

Instead of trying to make the format sound local, Abrams has stayed with SMN's original concept of Z-Rock as a national superstation. Current affiliation costs range from \$2,500-\$10,000 a month, depending on market size, and ABC controls two minutes of national spot time per hour. Z-Rock now has 14 affiliates up and running; Abrams says another dozen stations are set to sign on during the next 90 days.

With SMN/ABC aiming Z-Rock at

major-market FMs again, industry veteran Harvey Sheldon is now offering a 24-hour-a-day hard rock tape format to stations that want to stay local. Sheldon's Pure Rock Network is a weekly cash offering of four six-



by Peter Ludwig

hour high-fi stereo VHS cassettes and an additional four-hour "melt-down"—read, countdown.

The tapes run continuously with the clock set for breaks at 30, 45, and 57 minutes for a total of 11 minutes of local access. Sheldon says the playlist follows top 40 form with the top 10 rotated every three hours—and the next 10 every five. The recurrent list will go back only three years, except for core artists like Led Zeppelin, AC/DC, and Black Sabbath.

Sheldon says he programmed the first top 40 FM at KLFM Los Angeles (now KNAC) in 1964, ran for the California Senate, and turned on early rocker KSHE St. Louis in 1968. Since then, he has hosted TV and radio talk shows, developed sales and marketing strategies for several early San Diego rockers, and been PD and national sales manager at WAPE Jacksonville, Fla.

At 50 years old, Sheldon may seem an unlikely heavy metal fan, but his excitement over the music seems genuine, and his knowledge of it is extensive. "I love this stuff," says Sheldon. "I like its political overtones and its revolutionary spirit."

He also has high regard for Abrams, saying: "Z-Rock is now a great network. I'm a true believer in this music, but I'm also a true believer in the absolute necessity for localization. This music draws an audience that wants to be attached. How do you get attached to a network?"

Sheldon says he has two stations about to air the format and thinks Pure Rock Network has a number of advantages over Z-Rock beyond localization. He says VHS tapes are superior to carted tracks fed over satellite, but his biggest sales pitch is price. He's offering Pure Rock Network for \$1,500-\$2,500 a month. He's also offering affiliates a fully produced 30-second TV spot, because, he says, "affiliates have to be on MTV's 'Headbangers Ball.'"

Next week: national rap programming.

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.

Feb. 17-18, **Samantha Fox**, On The Radio, On The Radio Broadcasting, one hour.

Feb. 17-19, **Motley Crue**, Metalshop, MJI Broadcasting, one hour.

Feb. 17-19, **The Chicago Story**, Hot Rocks,

United Stations, 90 minutes.

Feb. 17-19, **The Fleetwood Mac Story**, United Stations Programming Network Special, three hours.

Feb. 17-19, **Eddie Money**, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

Feb. 17-19, **Felix Cavaliere/Jon Bon Jovi/Manfred Mann**, Cruisin' America With Cousin Bruce, CBS RadioRadio, three hours.

Feb. 17-19, **Dan Aykroyd/John Belushi**, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.

Feb. 17-19, **Tone Loc/Jasmine Guy/Kylie Minogue**, Party America, Cutler Productions, two hours.

Feb. 17-19, **Bobby Brown**, Star Beat, MJI Broadcasting, one hour.

Feb. 17-19, **Be Be & Ce Ce Winans**, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Feb. 18-19, **Midnight Star/Public Enemy/LaToya Jackson And The Playboy Pictures**, RadioScope, Lee Bailey Communications, one hour.

Feb. 19, **Rush/the Fixx/Guns N' Roses**, Powercuts, Global Satellite Network, two hours.

Feb. 20, **Little Feat/Grammy Nominees**, Rockline, Global Satellite Network, 90 minutes.

Feb. 20-26, **Fleetwood Mac**, Rock Stars Monthly Special, Radio Today Entertainment, 90 minutes.

Feb. 20-26, **Journey**, Up Close, MediaAmerica Radio, 90 minutes/two hours.

Feb. 20-26, **Journey**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Sees 'Micromarketing' As Hot '90s Tool Radio Pro Produces Promos

BY PETER LUDWIG

First of a two-part interview with programming/promotions veteran Jack McCoy.

NEW YORK Catching up with Jack McCoy is not easy. It's a little like setting up a dead-letter drop in a spy novel, because once you do, you hear phrases like "vital signs," "danger-

PROMOTIONS

ous information," "lethal edges," and "Fingerprint."

McCoy's career has taken him through nearly every aspect of radio, but when you ask him what he's doing these days he simply answers, "The same thing I've done for 20 years—always some variation of getting people to write down [station] call letters in the diary, and listen to the radio—in that order."

McCoy formalized a longstanding relationship with George and Reg Johns and their Fairwest Cos. in December and became what he calls "Fairwest's marketing arm." But he works for the Jack McCoy Co., selling his ideas of how to make radio work better. McCoy thinks the one thing radio needs most right now is more money, and he thinks promotions and marketing are where radio will find that resource.

McCoy is known for two famous promotions: the Last Contest and the Prize Catalog. The former is still remembered by phone companies throughout the top 50 markets as "that radio contest that brought the system down."

Pressed to apply a label to what he

Feb. 20-26, **David Byrne**, The World Of Rock With Scott Muni, DIR Broadcasting, four hours.

Feb. 20-26, **Elvis Costello: The Spike Session**, Timothy White's Rock Stars, Westwood One Radio Networks, two hours.

Feb. 20-26, **Tom Scott**, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Feb. 20-26, **David Crosby**, Legends Of Rock, Westwood One Radio Networks, one hour.

Feb. 20-26, **the Fixx**, Rock Over London, Westwood One Radio Networks, one hour.

Feb. 20-26, **Dickey Betts/Johnny Winter**, In Concert, Westwood One Radio Networks, 90 minutes.

Feb. 20-26, **Jethro Tull/Billy Joel**, Classic Cuts, MJI Broadcasting, one hour.

Feb. 20-26, **Crosby, Stills, Nash & Young**, Rock Today, MJI Broadcasting, one hour.

Feb. 20-26, **Dan Seals**, Country Today, MJI Broadcasting, one hour.

Feb. 20-26, **Intruder/Guest D.J. Sam Kinison**, High Voltage, Westwood One Radio Networks, two hours.

Feb. 20-26, **R.E.M.**, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Feb. 20-26, **Rosie Flores**, Live From Gilley's, Westwood One Radio Networks, one hour.

Feb. 20-26, **D.J. Jazzy Jeff & the Fresh Prince**, Night Scene, Westwood One Radio Networks, one hour.

Feb. 20-26, **Fleetwood Mac/George Thorogood/Dire Straits**, Fantasy Palace, Westwood One Radio Networks, one hour.

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Feb. 20-26, **Fleetwood Mac/George Thorogood/Dire Straits**, Fantasy Palace, Westwood One Radio Networks, one hour.

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(Continued on page 20)

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Do You Think I'm Sexy**, Rod Stewart, WARNER BROS.
2. **Y.M.C.A.**, Village People, CASABLANCA
3. **A Little More Love**, Olivia Newton-John, MCA
4. **Fire**, Pointer Sisters, PLANET
5. **I Will Survive**, Gloria Gaynor, POLYDOR
6. **Every 1's A Winner**, Hot Chocolate, INFINITY
7. **Le Freak**, Chic, ATLANTIC
8. **Lotta Love**, Nicolette Larson, WARNER BROS.
9. **Somewhere In The Night**, Barry Manilow, ARISTA
10. **I Was Made For Dancing**, Leif Garrett, SCOTTI BROTHERS

TOP SINGLES—20 Years Ago

1. **Everyday People**, Sly & the Family Stone, EPIC
2. **Crimson & Clover**, Tommy James & the Shondells, ROULETTE
3. **Touch Me**, DOORS, ELEKTRA
4. **Build Me Up Buttercup**, the Foundations, UNI
5. **The Worst That Could Happen**, Brooklyn Bridge, BUDDAH
6. **Can I Change My Mind**, Tyrone Davis, DAKAR
7. **You Showed Me**, Turtles, WHITE WHALE
8. **I Heard It Through The Grapevine**, Marvin Gaye, TAMLA
9. **Hang 'Em High**, Booker T. & the M.G.'s, STAX
10. **I'm Gonna Make You Love Me**, Diana Ross & the Supremes With the Temptations, MOTOWN

TOP ALBUMS—10 Years Ago

1. **Blondes Have More Fun**, Rod Stewart, WARNER BROS.
2. **Briefcase Full Of Blues**, Blues Brothers, ATLANTIC
3. **Cruisin'**, Village People, CASABLANCA
4. **Spirits Having Flown**, Bee Gees, RCA
5. **52nd Street**, Billy Joel, COLUMBIA
6. **C'est Chic**, Chic, ATLANTIC
7. **Dire Straits**, Dire Straits, WARNER BROS.
8. **Totally Hot**, Olivia Newton-John, MCA
9. **Toto**, COLUMBIA
10. **Backless**, Eric Clapton, RSO

TOP ALBUMS—20 Years Ago

1. **The Beatles**, APPLE
2. **Wichita Lineman**, Glen Campbell, CAPITOL
3. **TCB**, Diana Ross & the Supremes With the Temptations, MOTOWN
4. **Greatest Hits Vol. 1**, the Association, WARNER BROS.
5. **Diana Ross & The Supremes Join The Temptations**, MOTOWN
6. **Yellow Submarine**, Beatles, APPLE
7. **In-A-Gadda-Da-Vida**, Iron Butterfly, ATCO
8. **Elvis**, Elvis Presley, RCA
9. **Soulful Strut**, Young-Holt Limited, BRUNSWICK
10. **Blond, Sweet & Tears**, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. **Every Which Way But Loose**, Eddie Rabbitt, ELEKTRA
2. **Back On My Mind Again/Santa Barbara**, Ronnie Milsap, RCA
3. **Come On In**, Oak Ridge Boys, ABC
4. **I'll Wake You When I Get Home**, Charlie Rich, ELEKTRA
5. **I Just Can't Stay Married To You**, Cristy Lane, IS
6. **Tonight She's Gonna Love Me (Like There Was No Tomorrow)**, Razy Bailey, RCA
7. **If I Could Write A Song As Beautiful As You**, Billy "Crash" Craddock, CAPITOL
8. **Happy Together**, T.G. Sheppard, WARNER/CORB
9. **Golden Tears**, Dave & Sugar, RCA
10. **Fall In Love With Me Tonight**, Randy Barlow, REPUBLIC

SOUL SINGLES—10 Years Ago

1. **Bustin' Loose**, Chuck Brown & the Soul Searchers, SOURCE
2. **Aqua Boogie**, Parliament, CASABLANCA
3. **I'm So Into You**, Peabo Bryson, CAPITOL
4. **It's All The Way Live**, Lakeside, SOLAR
5. **September**, Earth, Wind & Fire, COLUMBIA
6. **Shake Your Groove Thing**, Peaches & Herb, POLYDOR
7. **Never Had A Love Like This Before**, Tavares, CAPITOL
8. **Every 1's A Winner**, Hot Chocolate, INFINITY
9. **Now That We Found Love**, Third World, ISLAND
10. **Too Much Heaven**, Bee Gees, RSO

SHOW 'EM HOW GOOD YOU ARE:

MASTERED
BY NIMBUS

CONGRATULATIONS TO OUR FAMILY OF GRAMMY NOMINEES!

AMERICAN GRAMMAPHONE, MASON WILLIAMS & MANNHEIM STEAMROLLER, *Country Idyll*

ANTONE'S RECORDS, JAMES COTTON, *Live at Antone's Nightclub*

BENSON, LARNELLE HARRIS, *Christmas*

POWER DISC/BENSON, DEGARMO & KEY, *D&K*

FLYING FISH, SWEET HONEY IN THE ROCK, *Emergency*

NEXT PLATEAU, SALT-N-PEPA, *Push-It*

RELATIVITY, JOE SATRIANI, *Always with Me Always with You & Surfing with the Alien*

ROUNDER, JOHNNY COPELAND, *Ain't Nothin' But a Party*

ROUNDER, BELA FLECK, *Drive*

ROUNDER, DAVID GRISMAN, *Home Is Where the Heart Is*

ROUNDER, VARIOUS SOUTH AFRICAN ARTISTS, *Homeland—A Collection of Black South African Music*

SUGAR HILL, PETER ROWAN & THE NASHVILLE BLUEGRASS BAND, *New Moon Rising*

SUGAR HILL, SELDOM SCENE & THEIR VERY SPECIAL GUESTS, *Fifteenth Anniversary Celebration, Live at the Kennedy Center*

SPARROW, MARGARET BECKER, *The Reckoning*

SPARROW, STEVEN CURTIS CHAPMAN, *Life Christmas*

SPARROW, STEVE GREEN, *Find Us Faithful*

SPARROW, TRAMAINE HAWKINS, *The Joy that Floods My Soul*

SPARROW, DENIECE WILLIAMS, *Do You Hear What I Hear?*

SPARROW, BEBE & CECE WINANS, *Silent Night, Holy Night*

TH-RODVEN U.S.A., OSCAR D'LEON, *La Salsa Say Yo*

TH-RODVEN U.S.A., EDDIE SANTIAGO, *Atreviáo*

VIRGIN, MARK ISHAM, *Castalia*

VIRGIN, THE LAST EMPEROR—MOTION PICTURE SCORE

VIRGIN, ZIGGY MARLEY & THE MELODY MAKERS, *Conscious Party*

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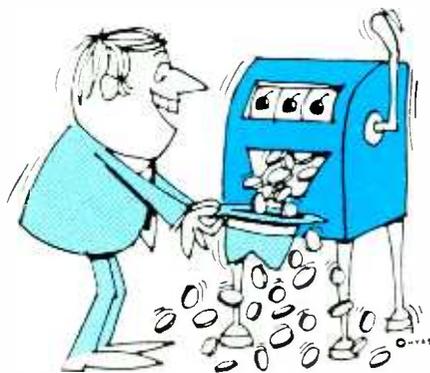
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FALL '88 ARBITRON RATINGS

(Continued from page 15)

Call	Format	'88	Sp '88	Su '88	Fa '88	Call	Format	'88	Sp '88	Su '88	Fa '88	Call	Format	'88	Sp '88	Su '88	Fa '88	Call	Format	'88	Sp '88	Su '88	Fa '88						
WELS	country	—	.6	—	1.9	KWKL	AC	—	2.9	—	2.7	WOIC	urban	—	3.5	—	3.6	KFMR	country	—	5.0	—	6.5						
WGTM	religious	—	1.4	—	1.9	KSGI	religious	—	1.6	—	2.0	WYYS	top 40	—	3.1	—	3.4	KBEE	easy	—	6.1	—	5.5						
WRDU	album	—	2.4	—	1.7	KNSS	n/t	—	2.2	—	1.8	WTGH	religious	—	3.3	—	2.8	KHOP	top 40	—	6.5	—	4.4						
WKCP	country	—	.8	—	1.1	KQAM	oldies	—	2.2	—	1.7	WPRH	top 40	—	1.9	—	1.3	KWG	oldies	—	5.2	—	4.1						
WRAL	AC	—	1.4	—	1.0	KBUZ	urban	—	2.4	—	1.3	ROANOKE, VA.—(94)				KWIN	top 40	—	7.3	—	3.6								
WRQR	AC	—	1.5	—	1.0	KLZS	adult alt	—	1.9	—	1.3	WXLK	top 40	—	20.9	—	20.6	KYBB	country	—	2.5	—	3.6						
CHARLESTON, S.C.—(86)						KJRG	religious	—	.9	—	1.0	WPVR	easy	—	11.0	—	13.9	KRAK-FM	country	—	3.8	—	3.3						
WEZL	country	—	12.1	—	11.5	KFH	country	—	4.8	—	1.0	WYVD	country	—	12.7	—	10.0	KCBS	n/t	—	2.9	—	3.2						
WWWZ	urban	—	7.4	—	9.5	MOBILE, ALA.—(89)				WBLA	urban	—	.5	—	1.1	WSLQ	AC	—	8.2	—	8.5	KNBR	AC	—	3.6	—	3.0		
WKQB	top 40	—	9.0	—	7.8	WKSJ-AM-FM	country	—	17.7	—	18.0	WSLC	country	—	5.1	—	5.1	KSTN-FM	Spanish	—	2.9	—	2.8						
WSSX	top 40	—	6.0	—	6.9	WABB-FM	top 40	—	13.9	—	12.7	WTOY	urban	—	4.6	—	3.9	KJAX	easy	—	3.5	—	2.7						
WXTC	AC	—	6.8	—	6.9	WBLX-FM	urban	—	12.9	—	11.9	WFIR	AC	—	2.6	—	3.6	KSJQ	crossover	—	4.0	—	2.2						
WAVF	album	—	5.4	—	6.5	WGOK	urban	—	8.5	—	6.9	WJJS	urban	—	2.6	—	3.6	KWOD	top 40	—	2.7	—	2.5						
WPAL	urban	—	6.8	—	6.5	WAVH	AC	—	3.3	—	5.4	WKZZ	top 40	—	2.6	—	3.1	KZAP	album	—	2.7	—	2.4						
WXLY	cls rock	—	4.7	—	4.6	WMML	urban	—	4.9	—	4.9	WJLM	country	—	4.6	—	2.6	KGO	n/t	—	2.1	—	2.2						
WDXZ	easy	—	3.8	—	4.5	WKRQ-FM	AC	—	5.0	—	4.4	WGOL	AC	—	1.8	—	2.1	KMEL	crossover	—	3.1	—	2.1						
WMGL	urban	—	4.7	—	4.0	WKRQ	n/t	—	4.6	—	4.0	WROV	album	—	3.1	—	2.1	KSTN	crossover	—	2.7	—	2.1						
WJYQ	AC	—	3.8	—	3.7	WGCX	classic rock	—	2.4	—	3.0	WQOK	urban	—	.5	—	1.8	KXOA-FM	AC	—	.4	—	1.7						
WQIZ	religious	—	1.9	—	3.0	WDLT	AC	—	3.6	—	2.9	WKHV	AC	—	—	—	1.1	KJOY	oldies	—	1.5	—	1.6						
WKCX	n/t	—	2.1	—	2.6	WMOB	religious	—	2.4	—	2.3	WXYU	crossover	—	1.3	—	1.1	KQPT	adult alt	—	—	—	1.4						
WZJY	religious	—	2.5	—	1.9	WZEW	album	—	3.6	—	2.1	CHATTANOOGA, TENN.—(96)				KFRC	adult std	—	1.5	—	1.3								
WYBB	album	—	—	—	1.7	WMEZ	easy	—	2.5	—	1.9	WSKZ	top 40	16.0	18.4	20.0	17.9	LANSING, MICH.—(99)											
WHLZ	country	—	1.5	—	1.6	WBLX	urban	—	.4	—	1.4	WUSY	country	14.2	13.5	10.6	14.0	WVIC-FM	top 40	19.3	21.6	21.5	19.2						
WXTC	oldies	—	.9	—	1.4	WGRR	adult std	—	.7	—	1.4	WDEF-FM	easy	11.0	10.8	10.4	13.4	WITL-FM	country	15.2	15.5	15.8	11.6						
WVDM	urban	—	1.9	—	1.2	WHPE	adult std	—	.4	—	1.4	WJTT	urban	7.9	8.4	9.4	8.8	WJIM-FM	easy	8.5	6.4	5.6	9.1						
WWHT-AM-FM	top 40	—	3.1	—	1.1	WLPR	easy	—	1.6	—	1.3	WDD-FM	country	9.4	10.3	9.2	7.8	WFMK	AC	8.3	5.9	7.5	7.3						
WMCJ	religious	—	3.4	—	1.0	WBHY	religious	—	1.3	—	1.1	WN00	urban	2.5	4.2	4.7	3.9	WIBM-FM	oldies	4.1	5.2	4.7	6.8						
WICHITA, KAN.—(88)						WOWW	country	—	.3	—	1.0	WDEF	AC	6.1	4.2	4.1	3.1	WJXQ	album	4.6	5.2	4.5	6.1						
KKRD	top 40	—	15.9	—	13.8	NEW HAVEN, CONN.—(90)				WVYV	AC	3.6	5.1	3.3	2.1	WLNZ	top 40	4.9	5.3	5.3	5.1								
KZSN	country	—	7.6	—	11.6	WKCI	top 40	—	12.9	—	11.7	WVVO	country	3.1	2.0	3.5	1.8	WJWR	n/t	4.1	4.5	5.6	4.5						
KFDI-FM	country	—	12.6	—	9.5	WELI	AC	—	9.9	—	10.1	WVPG	country	.9	—	.8	1.0	WMMQ	cls rock	4.2	4.1	4.7	3.3						
KXLK	AC	—	5.5	—	8.0	WPLR	album	—	8.2	—	7.1	WMOC	religious	.4	—	—	1.0	WILS-FM	AC	4.4	2.5	2.9	2.1						
KICT	album	—	7.1	—	7.8	WEZN	AC	—	6.7	—	6.6	WFLI	religious	1.1	.7	—	1.3	WJIM	easy	.9	1.2	.4	2.0						
KFDI	country	—	7.4	—	7.6	WDRC-FM	oldies	—	3.7	—	5.7	SPOKANE, WASH.—(97)				WILS	urban	2.5	2.1	2.0	1.3								
KEYN	top 40	—	7.3	—	7.5	WAVZ	adult std	—	4.4	—	4.8	KZZU	top 40	—	16.9	—	14.8	WIOG	top 40	.5	2.0	.4	1.2						
KOEZ	easy	—	5.7	—	5.5	WNHC	urban	—	4.2	—	4.7	KISC	AC	—	8.4	—	10.9	WITL	country	1.1	.5	.9	1.2						
KLEO	adult std	—	4.0	—	4.0	WVYZ	country	—	.5	—	4.4	KXLY-FM	easy	—	13.8	—	9.9	FLINT, MICH.—(100)											
KRZZ	cls rock	—	2.2	—	3.0	WKSS	top 40	—	4.4	—	3.9	KDRK	country	—	6.8	—	8.9	WIOG	top 40	—	22.3	—	20.2						
WYOMING						WDRK-FM	oldies	—	2.4	—	1.3	KXLY	n/t	—	5.1	—	6.8	WCRZ	AC	—	13.1	—	14.4						
CONNECTICUT						WFAN	sports	—	3.0	—	1.3	KKZX	cls rock	—	3.9	—	5.8	WDZZ	urban	—	17.4	—	12.7						
DELAWARE						WKSS	top 40	—	—	—	1.2	KEZE	album	—	6.4	—	5.6	WFDF	AC	—	4.5	—	6.7						
FLORIDA						WNEW-FM	album	—	—	—	1.2	KGA	country	—	4.5	—	5.5	WWCK-FM	album	—	5.6	—	5.7						
GEORGIA						WQHT	crossover	—	5.4	—	1.2	KVXO	top 40	—	3.3	—	3.8	WJR	AC	—	6.0	—	5.0						
ILLINOIS						COLUMBIA, S.C.—(93)				KAQQ	AC	—	2.7	—	3.1	WKMF	country	—	4.0	—	4.8								
INDIANA						WCOS-FM	country	—	20.6	—	16.5	KKPL-AM-FM	AC	—	5.1	—	3.1	WTRX	AC	—	3.8	—	3.7						
KANSAS						WVDM	urban	—	18.7	—	15.2	KTRW	country	—	4.3	—	2.7	WKCCQ	country	—	2.9	—	2.7						
KENTUCKY						WNOK-FM	top 40	—	9.1	—	10.1	KEYF	adult std	—	4.1	—	1.9	WFLT	religious	—	1.3	—	2.5						
LOUISIANA						WCEZ	easy	—	5.4	—	7.7	KEYF-FM	adult alt	—	1.4	—	1.5	WGMZ	easy	—	1.3	—	1.3						
MAINE						WMFX	album	—	6.0	—	7.4	KJRB	oldies	—	3.1	—	1.4	WTAC	AC	—	1.1	—	1.2						
MARYLAND						WTCB	AC	—	5.0	—	6.4	KVNI	AC	.6	1.3	.6	1.0	WTLZ	urban	—	2.2	—	1.0						
MASSACHUSETTS						WVOC	n/t	—	5.8	—	5.4	STOCKTON, CALIF.—(98)				KRAK	country	—	6.3	—	9.1								
MICHIGAN						WSCQ	AC	—	6.0	—	5.1																		

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PROMOTIONS

(Continued from page 18)

level. "In the '70s we discovered hot ZIP codes and then proved their usefulness. People are homogeneous by ZIP code. Imagine your ZIP as a precinct. The winners will be the stations who know the ZIPs where they are already strong with listeners."

McCoy then sees stations promoting and marketing themselves much the way political campaigns progress through a market—ZIP code by ZIP code in what he calls "micromarketing." Stations win elections by addressing what he calls "radio's 10 vital signs. Running RAM taught us the human brain only stores call letters in 10 areas under 10 different subjects."

He sees the Arbitron ratings as simply "the perceptual score that listeners have of your call letters in those areas." McCoy says these upcoming "elections" are going to "promise that [stations] are going to be the most wonderful station in all those [10] categories."

"If a station has the best news in a market but the perceptual ratings

say it's fifth best, my job is moving that mind set. My business is to be the campaign manager for stations and align perceptions with reality. We can move perception 10 points. To do that you use promos, production, promotions, direct mail, remotes—everything at your disposal to get your message across."

McCoy has a high regard for the qualitative data RAM Ratings was able to provide and hopes to see it on the horizon again. "Arbitron seemed two steps away from completing development of its Fingerprint ratings that could have been the most lethal programming and promotion tool available. I was hoping they were finally going to come out with what RAM used to do. You need to know how much listening comes from each ZIP code... [So] your marketing can get microscoped."

"The [market] win of the future is going to be the smart station that clearly dominates a small geographical area of a market. You can then go at it one ZIP code at a time. At KIFM San Diego, we didn't spend any mon-

ey on TV, games, prizes... we simply changed the perceptual scores about the 10 vital signs.

"Twelve years ago, Arbitron refused to understand that their master sample list was not geographically distributed by ZIP. What they didn't understand was that the metro-mail household [computer] tapes were automatically sorted by ZIP first—before the nth-name internal selection was pulled for diary placement. That gave a perfect geographical distribution and, as we guessed, the best thing about Arbitron was a complete accident.

"I'm still hoping they're going to realize this. With a few extra calculations on Arbitron's Fingerprint, the world could have this dangerous information back in its hands. The stations that jumps on that first will have 5.0 share point jumps in major markets in one book. They'll dominate until everyone catches on, then it won't be an edge anymore."

Next week: The future of radio marketing.

Join us.

A&M Records created Y.E.S. TO JOBS in 1987, opening the door of the entertainment industry to a new generation of exceptional teenagers.

The program has become a major way to beat unemployment statistics and find talented newcomers for the music business. For the cost of hiring one or more new employees at minimum wage for 10 weeks, you make an immeasurable investment in the future. Y.E.S. TO JOBS has grown from 50 interns at 25 companies to a projected 200 interns at 75 companies. Last year almost 20% of the interns found permanent work in the industry at the end of the summer program. Invest in a teenager and invest in your future.

Join the growing list of entertainment companies who are saying Y.E.S. TO JOBS!

A&M Records

Atlantic Records

The BMG Group

including Arista, RCA and BMG Distribution

Chrysalis Records

Kemp Mill Records

KKGO

Recording Industry Association of America

Select Records

Show Industries/Music Plus

Sleeping Bag Records

Tommy Boy Records

Tower Records

Warner/Chappell Music, Inc.

Warner/Elektra/Atlantic Corporation

Waxie Maxie's Records

Wherehouse Entertainment

To find out how to enroll your company and get more information contact Karen Kennedy at (213) 469-2411



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POWERPLAYS™

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

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

PLATINUM

Z100 New York	
O.M.: Steve Kingston	
1	Bon Jovi, Born To Be My Baby
2	Tone Loc, Wild Thing
3	Debbie Gibson, Lost In Your Eyes
4	Paula Abdul, Straight Up
5	Tiffany, All This Time
6	The Boys, Dial My Heart
7	Sheena Easton, The Lover In Me
8	Guns N' Roses, Paradise City
9	Sheriff, When I'm With You
10	Samantha Fox, I Wanna Have Some Fun
11	Phil Collins, Two Hearts
12	White Lion, When The Children Cry
13	Denise Lopez, If You Feel It
14	New Kids On The Block, You Got It (Th
15	Bobby Brown, Roni
16	Information Society, Walking Away
17	Anita Baker, Just Because
18	Karyn White, Superwoman
19	Kon Kan, I Beg Your Pardon
20	Mike + The Mechanics, The Living Year
21	Eddie Money, The Love In Your Eyes
22	Taylor Dayne, Don't Rush Me
23	Rick Astley, She Wants To Dance With
24	Bobby Brown, Roni
25	Karyn White, The Way You Love Me
26	Def Leppard, Armageddon It
27	Poison, Every Rose Has Its Thorn
28	Milli Vanilli, Girl You Know It's Tru
29	Boy Meets Girl, Waiting For A Star To

POWER 93 New York	
P.D.: Gary Bryan	
1	Paula Abdul, Straight Up
2	Tone Loc, Wild Thing
3	Debbie Gibson, Lost In Your Eyes
4	Samantha Fox, I Wanna Have Some Fun
5	Sheriff, When I'm With You
6	Bon Jovi, Born To Be My Baby
7	White Lion, When The Children Cry
8	Phil Collins, Two Hearts
9	Taylor Dayne, Don't Rush Me
10	Sheena Easton, The Lover In Me
11	Bobby Brown, My Prerogative
12	Anita Baker, Just Because
13	Tiffany, All This Time
14	Rick Astley, She Wants To Dance With
15	The Boys, Dial My Heart
16	New Kids On The Block, You Got It (Th
17	Erasure, A Little Respect
18	Poison, Every Rose Has Its Thorn
19	Karyn White, The Way You Love Me
20	Bobby Brown, Roni
21	Guns N' Roses, Paradise City
22	Def Leppard, Armageddon It
23	Duran Duran, All She Wants Is
24	U2, Angel Of Harlem
25	Kon Kan, I Beg Your Pardon
26	Chicago, You're Not Alone
27	Ann Wilson & Robin Zander, Surrender
28	Mike + The Mechanics, The Living Year
29	Information Society, Walking Away
30	Denise Lopez, If You Feel It
31	Breathe, Don't Tell Me Lies
32	Kylie Minogue, It's Not A Secret
33	Maxi Priest, Wild World
34	Bangles, Eternal Flame
35	Poison, Your Mama Don't Dance

KIISFM 102.7 Los Angeles	
P.D.: Steve Rivers	
1	Paula Abdul, Straight Up
2	Sheena Easton, The Lover In Me
3	The Boys, Dial My Heart
4	Sheriff, When I'm With You
5	White Lion, When The Children Cry
6	Erasure, A Little Respect
7	New Kids On The Block, You Got It (Th
8	Bobby Brown, Roni
9	Karyn White, The Way You Love Me
10	Information Society, Walking Away
11	Mike + The Mechanics, The Living Year
12	Debbie Gibson, Lost In Your Eyes
13	Milli Vanilli, Girl You Know It's Tru
14	Tone Loc, Wild Thing
15	Eddie Money, The Love In Your Eyes
16	Rick Astley, She Wants To Dance With
17	Ann Wilson & Robin Zander, Surrender
18	Mike + The Mechanics, The Living Year
19	Anita Baker, Just Because
20	Samantha Fox, I Wanna Have Some Fun
21	Phil Collins, Two Hearts
22	Ann Wilson & Robin Zander, Surrender
23	Denise Lopez, If You Feel It
24	Def Leppard, Armageddon It
25	Steve Winwood, Holding On
26	Guns N' Roses, Paradise City
27	Fine Young Cannibals, She Drives Me C
28	Bangles, Eternal Flame
29	Karyn White, Superwoman
30	Chicago, You're Not Alone
31	Kon Kan, I Beg Your Pardon
32	Roxette, The Look
33	Was (Not Was), Walk The Dinosaur
34	Sa-Fire, Thinking Of You
35	Dino, 24/7
36	Vixen, Cryin'
37	Vanessa Williams, Dreamin'

WMAZ 108 FM Boston	
P.D.: Sunny Joe White	
1	Paula Abdul, Straight Up
2	Tone Loc, Wild Thing
3	Rod Stewart, My Heart Can't Tell You
4	New Kids On The Block, You Got It (Th
5	Shooting Party, Safe In The Arms Of L
6	Information Society, Walking Away
7	Eddie Money, The Love In Your Eyes
8	Mike + The Mechanics, The Living Year
9	Anita Baker, Just Because
10	Marc Almond, Tears Run Rings
11	Erasure, A Little Respect
12	Young Rumples, R
13	New Kids On The Block, You Got It (Th
14	The Boys, Dial My Heart
15	Samantha Fox, I Wanna Have Some Fun
16	Duran Duran, All She Wants Is
17	Eddie Money, The Love In Your Eyes
18	Def Leppard, Armageddon It
19	Sa-Fire, Thinking Of You
20	Phil Collins, Two Hearts
21	Deon Estus, Heaven Help Me
22	Bon Jovi, I'll Be There For You
23	Eddie Money, The Love In Your Eyes

WZOU-94.5 Boston	
P.D.: Tom Jeffries	
1	Paula Abdul, Straight Up
2	Bon Jovi, Born To Be My Baby
3	Information Society, Walking Away
4	Bangles, Eternal Flame
5	New Kids On The Block, You Got It (Th
6	Rick Astley, She Wants To Dance With
7	Sheena Easton, The Lover In Me
8	Eddie Money, The Love In Your Eyes
9	White Lion, When The Children Cry
10	Chicago, You're Not Alone
11	U2, Angel Of Harlem
12	Rod Stewart, My Heart Can't Tell You
13	Ann Wilson & Robin Zander, Surrender
14	Mike + The Mechanics, The Living Year
15	Tone Loc, Wild Thing
16	Bobby Brown, Roni
17	White Lion, When The Children Cry
18	Chicago, You're Not Alone
19	Eddie Money, The Love In Your Eyes
20	R.E.M., Stand
21	Erasure, A Little Respect
22	Huey Lewis & The News, Give Me The Ke
23	Vanessa Williams, Dreamin'
24	Cinderella, The Last Mile
25	Bobby Brown, Roni
26	Breathe, Don't Tell Me Lies
27	U2, Angel Of Harlem
28	Duran Duran, All She Wants Is
29	Anita Baker, Just Because
30	Sa-Fire, Thinking Of You
31	Thirty Eight Special, Second Chance
32	Vixen, Cryin'
33	The Boys, Dial My Heart
34	U2, Angel Of Harlem
35	Van Halen, Feels So Good
36	Huey Lewis & The News, Give Me The Ke
37	Guns N' Roses, Paradise City
38	Information Society, Walking Away
39	Denise Lopez, If You Feel It
40	Breathe, Don't Tell Me Lies
41	Kylie Minogue, It's Not A Secret
42	Maxi Priest, Wild World
43	Bangles, Eternal Flame
44	Poison, Your Mama Don't Dance

WAMA Washington	
P.D.: Mark St. John	
1	Paula Abdul, Straight Up
2	Tone Loc, Wild Thing
3	White Lion, When The Children Cry
4	Sheriff, When I'm With You
5	Bon Jovi, Born To Be My Baby
6	Poison, Every Rose Has Its Thorn
7	Debbie Gibson, Lost In Your Eyes
8	Kon Kan, I Beg Your Pardon
9	Sheena Easton, The Lover In Me
10	New Kids On The Block, You Got It (Th
11	Bobby Brown, Roni
12	Information Society, Walking Away
13	Karyn White, The Way You Love Me
14	New Kids On The Block, You Got It (Th
15	Bobby Brown, Roni
16	White Lion, When The Children Cry
17	Chicago, You're Not Alone
18	Eddie Money, The Love In Your Eyes
19	R.E.M., Stand
20	Erasure, A Little Respect
21	Huey Lewis & The News, Give Me The Ke
22	Vanessa Williams, Dreamin'
23	Cinderella, The Last Mile
24	Bobby Brown, Roni
25	Breathe, Don't Tell Me Lies
26	U2, Angel Of Harlem
27	Duran Duran, All She Wants Is
28	Anita Baker, Just Because
29	Sa-Fire, Thinking Of You
30	Thirty Eight Special, Second Chance
31	Vixen, Cryin'
32	The Boys, Dial My Heart
33	U2, Angel Of Harlem
34	Van Halen, Feels So Good
35	Huey Lewis & The News, Give Me The Ke
36	Guns N' Roses, Paradise City
37	Information Society, Walking Away
38	Karyn White, The Way You Love Me
39	New Kids On The Block, You Got It (Th
40	Bobby Brown, Roni
41	White Lion, When The Children Cry
42	Chicago, You're Not Alone
43	Eddie Money, The Love In Your Eyes
44	R.E.M., Stand
45	Erasure, A Little Respect
46	Huey Lewis & The News, Give Me The Ke
47	Vanessa Williams, Dreamin'
48	Cinderella, The Last Mile
49	Bobby Brown, Roni
50	Breathe, Don't Tell Me Lies
51	U2, Angel Of Harlem
52	Duran Duran, All She Wants Is
53	Anita Baker, Just Because
54	Sa-Fire, Thinking Of You
55	Thirty Eight Special, Second Chance
56	Vixen, Cryin'
57	The Boys, Dial My Heart
58	U2, Angel Of Harlem
59	Van Halen, Feels So Good
60	Huey Lewis & The News, Give Me The Ke
61	Guns N' Roses, Paradise City
62	Information Society, Walking Away
63	Karyn White, The Way You Love Me
64	New Kids On The Block, You Got It (Th
65	Bobby Brown, Roni
66	White Lion, When The Children Cry
67	Chicago, You're Not Alone
68	Eddie Money, The Love In Your Eyes
69	R.E.M., Stand
70	Erasure, A Little Respect
71	Huey Lewis & The News, Give Me The Ke
72	Vanessa Williams, Dreamin'
73	Cinderella, The Last Mile
74	Bobby Brown, Roni
75	Breathe, Don't Tell Me Lies
76	U2, Angel Of Harlem
77	Duran Duran, All She Wants Is
78	Anita Baker, Just Because
79	Sa-Fire, Thinking Of You
80	Thirty Eight Special, Second Chance
81	Vixen, Cryin'
82	The Boys, Dial My Heart
83	U2, Angel Of Harlem
84	Van Halen, Feels So Good
85	Huey Lewis & The News, Give Me The Ke
86	Guns N' Roses, Paradise City
87	Information Society, Walking Away
88	Karyn White, The Way You Love Me
89	New Kids On The Block, You Got It (Th
90	Bobby Brown, Roni
91	White Lion, When The Children Cry
92	Chicago, You're Not Alone
93	Eddie Money, The Love In Your Eyes
94	R.E.M., Stand
95	Erasure, A Little Respect
96	Huey Lewis & The News, Give Me The Ke
97	Vanessa Williams, Dreamin'
98	Cinderella, The Last Mile
99	Bobby Brown, Roni
100	Breathe, Don't Tell Me Lies

Power Hits B94 FM Pittsburgh	
P.D.: Bill Cahill	
1	Paula Abdul, Straight Up
2	Bon Jovi, Born To Be My Baby
3	Tone Loc, Wild Thing
4	Sheena Easton, The Lover In Me
5	Samantha Fox, I Wanna Have Some Fun
6	Tiffany, All This Time
7	Sheriff, When I'm With You
8	Ann Wilson & Robin Zander, Surrender
9	New Kids On The Block, You Got It (Th
10	Guns N' Roses, Paradise City
11	Debbie Gibson, Lost In Your Eyes
12	U2, Angel Of Harlem
13	Rod Stewart, My Heart Can't Tell You
14	Bobby Brown, Roni
15	Mike + The Mechanics, The Living Year
16	Chicago, You're Not Alone
17	Rick Astley, She Wants To Dance With
18	White Lion, When The Children Cry
19	Def Leppard, Armageddon It
20	Breathe, Don't Tell Me Lies
21	Bangles, Eternal Flame
22	The Boys, Dial My Heart
23	Karyn White, The Way You Love Me
24	Eddie Money, The Love In Your Eyes
25	Joan Jett And The Blackhearts, Little
26	Taylor Dayne, Don't Rush Me
27	Kon Kan, I Beg Your Pardon
28	Roxette, The Look
29	Karyn White, Superwoman
30	Phil Collins, Two Hearts
31	Deon Estus, Heaven Help Me
32	Bon Jovi, I'll Be There For You
33	Eddie Money, The Love In Your Eyes

EAGLE-106 Philadelphia	
P.D.: Charlie Quinn	
1	Bon Jovi, Born To Be My Baby
2	Tone Loc, Wild Thing
3	Rick Astley, She Wants To Dance With
4	U2, Angel Of Harlem
5	Debbie Gibson, Lost In Your Eyes
6	Sheena Easton, The Lover In Me
7	Information Society, Walking Away
8	Paula Abdul, Straight Up
9	White Lion, When The Children Cry
10	Bobby Brown, Roni
11	Mike + The Mechanics, The Living Year
12	Young Rumples, R
13	New Kids On The Block, You Got It (Th
14	The Boys, Dial My Heart
15	Samantha Fox, I Wanna Have Some Fun
16	Duran Duran, All She Wants Is
17	Eddie Money, The Love In Your Eyes
18	Def Leppard, Armageddon It
19	Sa-Fire, Thinking Of You
20	Phil Collins, Two Hearts
21	Deon Estus, Heaven Help Me
22	Bon Jovi, I'll Be There For You
23	Eddie Money, The Love In Your Eyes

Q107 Washington	
P.D.: Lorin Palagi	
1	Anita Baker, Giving You The Best That
2	Sheriff, When I'm With You
3	Anita Baker, Just Because
4	Paula Abdul, Straight Up
5	Steve Winwood, Holding On
6	Information Society, Walking Away
7	Rod Stewart, My Heart Can't Tell You
8	Kenny G, Silhouette
9	Sheriff, When I'm With You
10	Boys Club, I Remember Holding You
11	New Kids On The Block, You Got It (Th
12	Sheena Easton, The Lover In Me
13	Tone Loc, Wild Thing
14	Guns N' Roses, Paradise City
15	Bon Jovi, Born To Be My Baby
16	Def Leppard, Armageddon It
17	Debbie Gibson, Lost In Your Eyes
18	Kon Kan, I Beg Your Pardon
19	Breathe, Don't Tell Me Lies
20	Information Society, Walking Away
21	Mike + The Mechanics, The Living Year
22	Erasure, A Little Respect
23	Ann Wilson & Robin Zander, Surrender
24	Duran Duran, All She Wants Is
25	Bobby Brown, Roni
26	Anita Baker, Just Because
27	R.E.M., Stand
28	Chicago, You're Not Alone
29	Eddie Money, The Love In Your Eyes

WAMA Washington	
P.D.: Mark St. John	
1	Paula Abdul, Straight Up
2	Tone Loc, Wild Thing
3	White Lion, When The Children Cry
4	Sheriff, When I'm With You
5	Bon Jovi, Born To Be My Baby
6	Poison, Every Rose Has Its Thorn
7	Debbie Gibson, Lost In Your Eyes
8	Kon Kan, I Beg Your Pardon
9	Sheena Easton, The Lover In Me
10	New Kids On The Block, You Got It (Th
11	Bobby Brown, Roni
12	Information Society, Walking Away
13	Karyn White, The Way You Love Me
14	New Kids On The Block, You Got It (Th
15	Bobby Brown, Roni
16	White Lion, When The Children Cry
17	Chicago, You're Not Alone
18	Eddie Money, The Love In Your Eyes
19	R.E.M., Stand
20	Erasure, A Little Respect
21	Huey Lewis & The News, Give Me The Ke
22	Vanessa Williams, Dreamin'
23	Cinderella, The Last Mile
24	Bobby Brown, Roni
25	Breathe, Don't Tell Me Lies
26	U2, Angel Of Harlem
27	Duran Duran, All She Wants Is
28	Anita Baker, Just Because
29	Sa-Fire, Thinking Of You
30	Thirty Eight Special, Second Chance
31	Vixen, Cryin'
32	The Boys, Dial My Heart
33	U2, Angel Of Harlem
34	Van Halen, Feels So Good
35	Huey Lewis & The News, Give Me The Ke
36	Guns N' Roses, Paradise City
37	Information Society, Walking Away
38	Karyn White, The Way You Love Me
39	New Kids On The Block, You Got It (Th
40	Bobby Brown, Roni
41	White Lion, When The Children Cry
42	Chicago, You're Not Alone
43	Eddie Money, The Love In Your Eyes
44	R.E.M., Stand
45	Erasure, A Little Respect
46	Huey Lewis & The News, Give Me The Ke
47	Vanessa Williams, Dreamin'
48	Cinderella, The Last Mile
49	Bobby Brown, Roni
50	Breathe, Don't Tell Me Lies

Q103 Tampa	
O.M.: Mason Dixon	
1	Rod Stewart, My Heart Can't Tell You
2	Paula Abdul, Straight Up
3	Bon Jovi, Born To Be My Baby
4	Sheena Easton, The Lover In Me
5	Taylor Dayne, Don't Rush Me
6	White Lion, When The Children Cry
7	Tone Loc, Wild Thing
8	Sheriff, When I'm With You
9	Eighth Wonder, Cross My Heart
10	Annie Lennox & Al Green, Put A Little
11	The Boys, Dial My Heart
12	Steve Winwood, Holding On
13	New Kids On The Block, You Got It (Th
14	Samantha Fox, I Wanna Have Some Fun
15	Rick Astley, She Wants To Dance With
16	Debbie Gibson, Lost In Your Eyes
17	Tiffany, All This Time
18	Guns N' Roses, Paradise City
19	Karyn White, The Way You Love Me
20	Phil Collins, Two Hearts
21	Bobby Brown, Roni
22	Luther Vandross, She Won't Talk To Me
23	Bangles, Eternal Flame
24	Eddie Money, The Love In Your Eyes
25	Was (Not Was), Walk The Dinosaur
26	Anita Baker, Just Because
27	Chicago, You're Not Alone
28	Roxette, The Look
29	Vanessa Williams, Dreamin'
30	Sa-Fire, Thinking Of You
31	Breathe, Don't Tell Me Lies
32	Ann Wilson & Robin Zander, Surrender

Wmms 100.7 FM Cleveland	
P.D.: Jeff McCartney	
1	Joan Jett And The Blackhearts, Little
2	Eddie Money, The Love In Your Eyes
3	Bon Jovi, Born To Be My Baby
4	Mike + The Mechanics, The Living Year
5	U2, Angel Of Harlem
6	Steve Winwood, Holding On
7	Rod Stewart, My Heart Can't Tell You
8	Def Leppard, Armageddon It
9	Eddie Money, The Love In Your Eyes
10	Guns N' Roses, Paradise City
11	White Lion, When The Children Cry
12	Van Halen, Feels So Good
13	Erasure, A Little Respect
14	R.E.M., Stand
15	Roy Orbison, You Got It
16	Chicago, You're Not Alone
17	Ivan Neville, Not Just Another Girl
18	Van Halen, Finish What Ya Started
19	Traveling Wilburys, End Of The Line
20	Vixen, Edge Of A Broken Heart
21	Vixen, Cryin'
22	Ann Wilson & Robin Zander, Surrender
23	Cinderella, The Last Mile
24	Sheriff, When I'm With You
25	Midlife, Dear Love
26	The Fixx, Driven Out
27	Ivan Neville, Falling Out Of Love
28	Thirty Eight Special, Second Chance
29	Erasure, A Little Respect
30	Cheap Trick, Never Had A Lot To Lose

Z95.5 Chicago	
P.D.: Buddy Scott	
1	Paula Abdul, Straight Up
2	Samantha Fox, I Wanna Have Some Fun
3	Tone Loc, Wild Thing
4	Rick Astley, She Wants To Dance With
5	Sheena Easton, The Lover In Me
6	Phil Collins, Two Hearts
7	Paula Abdul, Straight Up
8	White Lion, When The Children Cry
9	Bobby Brown, Roni
10	Information Society, Walking Away
11	Mike + The Mechanics, The Living Year
12	Young Rumples, R
13	New Kids On The Block, You Got It (Th
14	The Boys, Dial My Heart
15	Samantha Fox, I Wanna Have Some Fun
16	Duran Duran, All She Wants Is
17	

Congratulations to the 1989 Inductees in the Rock & Roll Hall of Fame



DION
OTIS REDDING
THE ROLLING STONES
STEVIE WONDER
THE TEMPTATIONS
PHIL SPECTOR
The Families and Living Members of THE INK SPOTS
BESSIE SMITH
SOUL STIRRERS

With much appreciation for the great music
they have given us.

Sincerely and with love,

Gerry Goffin

Carole King

BIO 4 MEANS MUSIC

Baltimore P.D.: Chuck Morgan

- 1 2 Paula Abdul, Straight Up
- 2 3 Tone Loc, Wild Thing
- 3 4 White Lion, When The Children Cry
- 4 5 The Boys, Dial My Heart
- 5 6 Debbie Gibson, Lost In Your Eyes
- 6 7 Sheriff, When I'm With You
- 7 8 Bon Jovi, Born To Be My Baby
- 8 9 Samantha Fox, I Wanna Have Some Fun
- 9 10 Eddie Brickett & New Bohemians, What I
- 10 11 Bobby Brown, My Prerogative
- 11 12 Joan Jett And The Blackhearts, Little
- 12 13 Sheena Easton, The Lover In Me
- 13 14 Guns N' Roses, Paradise City
- 14 15 Boys Club, I Remember Holding You
- 15 16 Phil Collins, Two Hearts
- 16 17 New Kids On The Block, You Got It (Th
- 17 18 Kon Kan, I Beg Your Pardon
- 18 19 Bobby Brown, Roni
- 19 20 Steve Winwood, Holding On
- 20 21 Mike + The Mechanics, The Living Year
- 21 22 Karlyn White, Superwoman
- 22 23 Information Society, Walking Away
- 23 24 R.E.M., Stand
- 24 25 Breathe, Don't Tell Me Lies
- 25 26 Milli Vanilli, Girl You Know It's Tru
- 26 27 Tiffany, All This Time
- 27 28 Was (Not Was), Walk The Dinosaur
- 28 29 Karlyn White, The Way You Love Me
- 29 30 Anita Baker, Just Because
- A29 — Chicago, You're Not Alone
- A30 — Roxette, The Look
- A — Bangles, Eternal Flame

POWER 99 FM

Atlanta P.D.: Rick Stacy

- 1 2 Sheena Easton, The Lover In Me
- 2 3 Paula Abdul, Straight Up
- 3 4 Debbie Gibson, Lost In Your Eyes
- 4 5 New Kids On The Block, You Got It (Th
- 5 6 Ann Wilson & Robin Zander, Surrender
- 6 7 Breathe, Don't Tell Me Lies
- 7 8 Bon Jovi, Born To Be My Baby
- 8 9 Rod Stewart, My Heart Can't Tell You
- 9 10 Tommy Page, A Shoulder To Cry On
- 10 11 Eddie Brickett & New Bohemians, What I
- 11 12 Erasure, A Little Respect
- 12 13 Chicago, You're Not Alone
- 13 14 Mike + The Mechanics, The Living Year
- 14 15 White Lion, When The Children Cry
- 15 16 Milli Vanilli, Girl You Know It's Tru
- 16 17 Samantha Fox, I Wanna Have Some Fun
- 17 18 Def Leppard, Armageddon It
- 18 19 Roy Orbison, You Got It
- 19 20 EX Roxette, The Look
- 20 21 R.E.M., Stand
- 21 22 Anita Baker, Just Because
- 22 23 Guns N' Roses, Paradise City
- 23 24 Information Society, Walking Away
- 24 25 The Boys, Dial My Heart
- 25 26 EX Betty Midler, Wind Beneath My Wings
- 26 27 Bobby Brown, Roni
- 27 28 Kenny K, We've Saved The Best For Las
- 28 29 Luther Vandross, She Won't Talk To Me
- 29 30 EX Bangles, Eternal Flame
- A — Vixen, Cryin'

100.7 FM

Miami P.D.: Steve Perun

- 1 5 Paula Abdul, Straight Up
- 2 6 Tone Loc, Wild Thing
- 3 7 White Lion, When The Children Cry
- 4 8 Debbie Gibson, Lost In Your Eyes
- 5 9 Sheriff, When I'm With You
- 6 10 Guns N' Roses, Paradise City
- 7 11 Karlyn White, Superwoman
- 8 12 Bon Jovi, Born To Be My Baby
- 9 13 Taylor Dayne, Don't Rush Me
- 10 14 Samantha Fox, I Wanna Have Some Fun
- 11 15 Karlyn White, The Way You Love Me
- 12 16 Bobby Brown, Roni
- 13 17 Poison, Every Rose Has Its Thorn
- 14 18 The Boys, Dial My Heart
- 15 19 Rick Astley, She Wants To Dance With
- 16 20 Mike + The Mechanics, The Living Year
- 17 21 Will To Power, Fading Away
- 18 22 Sir Mix-A-Lot, Posse On Broadway
- 19 23 Sa-Fire, Thinking Of You
- 20 24 Eddie Brickett & New Bohemians, What I
- 21 25 Sheena Easton, The Lover In Me
- 22 26 Phil Collins, Two Hearts
- 23 27 EX Milli Vanilli, Girl You Know It's Tru
- 24 28 Bon Jovi, Born To Be My Baby
- 25 29 Anita Baker, Just Because
- 26 30 Information Society, Walking Away
- 27 31 EX Vanessa Williams, Dreamin'
- 28 32 Ann Wilson & Robin Zander, Surrender
- 29 33 Def Leppard, Armageddon It
- 30 34 EX Kon Kan, I Beg Your Pardon
- A — Bangles, Eternal Flame
- A — Sweet Sensation (With Romeo J.D.), Si

THE FOX

Detroit P.D.: Chuck Beck

- 1 2 Bon Jovi, Born To Be My Baby
- 2 3 Guns N' Roses, Paradise City
- 3 4 Debbie Gibson, Lost In Your Eyes
- 4 5 Paula Abdul, Straight Up
- 5 6 Samantha Fox, I Wanna Have Some Fun
- 6 7 Tone Loc, Wild Thing
- 7 8 Kon Kan, I Beg Your Pardon
- 8 9 Tiffany, All This Time
- 9 10 The Time Lords, Doctorin' The Tardis
- 10 11 Bangles, In Your Room
- 11 12 Bon Jovi, Living In Sin
- 12 13 New Kids On The Block, You Got It (Th
- 13 14 Bangles, Eternal Flame
- 14 15 Ann Wilson & Robin Zander, Surrender
- 15 16 Def Leppard, Armageddon It
- 16 17 Guns N' Roses, Knocking On Heaven's D
- 17 18 Bobby Brown, My Prerogative
- 18 19 Fine Young Cannibals, She Drives Me C
- 19 20 Winger, Seventeen
- A19 — Roxette, The Look
- A20 — R.E.M., Stand
- A21 — Synchrony, Where Are You Now
- A22 — Guns N' Roses, Patience

4 WKTI

Milwaukee P.D.: Todd Fisher

- 1 2 Bon Jovi, Born To Be My Baby
- 2 3 Paula Abdul, Straight Up
- 3 4 Roxette, The Look
- 4 5 Debbie Gibson, Lost In Your Eyes
- 5 6 Poison, Every Rose Has Its Thorn
- 6 7 Sheriff, When I'm With You
- 7 8 Bobby Brown, My Prerogative
- 8 9 Ann Wilson & Robin Zander, Surrender
- 9 10 Tiffany, All This Time

KUBE 93 FM

Seattle P.D.: Gary Bryan

- 1 2 Paula Abdul, Straight Up
- 2 3 Bon Jovi, Born To Be My Baby
- 3 4 White Lion, When The Children Cry
- 4 5 Tone Loc, Wild Thing
- 5 6 Debbie Gibson, Lost In Your Eyes
- 6 7 Rick Astley, She Wants To Dance With
- 7 8 Duran Duran, All She Wants Is
- 8 9 Was (Not Was), Walk The Dinosaur
- 9 10 Bangles, Eternal Flame
- A — R.E.M., Stand
- EX — Bobby Brown, Roni
- EX — Breathe, Don't Tell Me Lies
- 11 16 Erasure, A Little Respect
- 12 14 Ann Wilson & Robin Zander, Surrender
- 13 17 The Boys, Dial My Heart
- 14 28 Mike + The Mechanics, The Living Year
- 15 29 Bangles, Eternal Flame
- 16 13 Kylie Minogue, It's No Secret
- 17 19 Eddie Brickett & New Bohemians, What I
- 18 21 Guns N' Roses, Paradise City
- 19 22 Breathe, Don't Tell Me Lies
- 20 18 New Kids On The Block, You Got It (Th
- 21 24 Duran Duran, All She Wants Is
- 22 25 Chicago, You're Not Alone
- 23 26 U2, Angel Of Harlem
- 24 27 Anita Baker, Just Because
- 25 30 Rod Stewart, My Heart Can't Tell You
- 26 27 EX Eddie Money, The Love In Your Eyes
- 27 28 EX Milli Vanilli, Girl You Know It's Tru
- 28 29 EX Fine Young Cannibals, She Drives Me C
- 29 30 EX Martika, More Than You Know
- 30 EX EX Luther Vandross, She Won't Talk To Me
- A — Van Halen, Feel So Good
- A — Kon Kan, I Beg Your Pardon
- A — Sa-Fire, Thinking Of You
- A — Poison, Your Mama Don't Dance
- A — The Fixx, Driven Out
- A — Roxette, The Look
- EX — Was (Not Was), Walk The Dinosaur
- EX — Huey Lewis & The News, Give Me The
- EX — Boy Meets Girl, Bring Down The Moon
- EX — Kenny Loggins, Tell Her
- EX — Giant Steps, Into You
- EX — Will To Power, Fading Away
- EX — Tracie Spencer, Imagine
- EX — Cinderella, The Last Mile
- EX — Love And Money, Hallelujah Man

WNCI 97.9

Columbus P.D.: Dave Robbins

- 1 2 Tone Loc, Wild Thing
- 2 3 Paula Abdul, Straight Up
- 3 4 Vanessa Williams, Dreamin'
- 4 5 Sheriff, When I'm With You
- 5 6 White Lion, When The Children Cry
- 6 7 Rick Astley, She Wants To Dance With
- 7 8 Tiffany, All This Time
- 8 14 Sheena Easton, The Lover In Me
- 9 12 Mike + The Mechanics, The Living Year
- 10 13 Information Society, Walking Away
- 11 4 Karlyn White, The Way You Love Me
- 12 7 Steve Winwood, Holding On
- 13 16 Ann Wilson & Robin Zander, Surrender
- 14 9 Phil Collins, Two Hearts
- 15 18 Milli Vanilli, Girl You Know It's Tru
- 16 19 Debbie Gibson, Lost In Your Eyes
- 17 17 Boys Club, I Remember Holding You
- 18 21 New Kids On The Block, You Got It (Th
- 19 11 Taylor Dayne, Don't Rush Me
- 20 22 Breathe, Don't Tell Me Lies
- 21 23 Guns N' Roses, Paradise City
- 22 26 Chicago, You're Not Alone
- 23 25 The Escape Club, Shake For The Sheik
- 24 27 Bobby Brown, Roni
- 25 28 Kenny K, We've Saved The Best For Las
- A26 — Poison, Your Mama Don't Dance
- 27 29 Bangles, Eternal Flame
- 28 30 Was (Not Was), Walk The Dinosaur
- A29 — Roxette, The Look
- A30 — Kon Kan, I Beg Your Pardon
- A31 — Rod Stewart, My Heart Can't Tell You
- A32 — Erasure, A Little Respect
- A33 — Eddie Money, The Love In Your Eyes
- A34 — Sweet Sensation (With Romeo J.D.), Si

X100

San Francisco P.D.: Bill Stairs

- 1 1 Tone Loc, Wild Thing
- 2 2 The Boys, Dial My Heart
- 3 3 Bobby Brown, Roni
- 4 4 New Kids On The Block, You Got It (Th
- 5 6 Debbie Gibson, Lost In Your Eyes
- 6 7 Paula Abdul, Straight Up
- 7 8 Sheena Easton, The Lover In Me
- 8 9 Boys Club, I Remember Holding You
- 9 10 Al B. Sure!, Killing Me Softly
- 10 11 Kon Kan, I Beg Your Pardon
- 11 12 Milli Vanilli, Girl You Know It's Tru
- 12 13 Kirby Coleman, Hey Tom!
- 13 14 Information Society, Walking Away
- 14 15 Eighth Wonder, Cross My Heart
- 15 16 Marc Almond, Tears Run Rings
- 16 17 Gina G, I Can't Face The Fact
- 17 18 Rick Astley, She Wants To Dance With
- 18 19 Sheriff, When I'm With You
- 19 20 Camouflage, The Great Commandment
- 20 21 Sweet Sensation (With Romeo J.D.), Si
- 21 22 Phil Collins, Two Hearts
- 22 23 Roxette, The Look
- 23 24 Will To Power, Fading Away
- 24 25 Eddie Brickett & New Bohemians, What I
- 25 26 EX Bangles, Eternal Flame
- 26 27 EX Erasure, A Little Respect
- 27 28 Dino, 24/7
- 28 29 EX Steve B, I Wanna Be The One
- 29 30 EX Fine Young Cannibals, She Drives Me C
- 30 31 EX Martika, More Than You Know
- EX EX EX Back To Back, Perfect Girl
- EX EX EX New Edition, Can You Stand The Rain
- A — Vanessa Williams, Dreamin'
- A — R.E.M., Stand
- A — Anita Baker, Just Because
- A — Karlyn White, Superwoman

WLUP 99.5

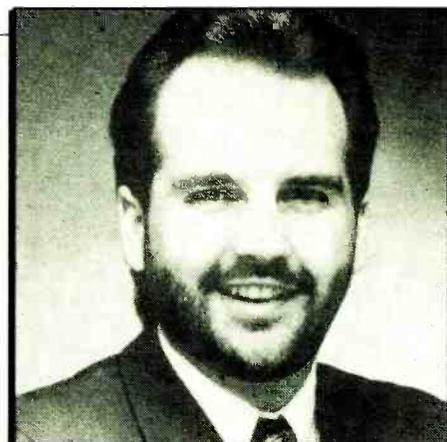
Minneapolis P.D.: Gregg Swedberg

- 1 2 Bon Jovi, Born To Be My Baby
- 2 3 Ann Wilson & Robin Zander, Surrender
- 3 4 Paula Abdul, Straight Up
- 4 5 New Kids On The Block, You Got It (Th
- 5 6 Tiffany, All This Time
- 6 7 Sheena Easton, The Lover In Me
- 7 8 Tone Loc, Wild Thing
- 8 9 Mike + The Mechanics, The Living Year
- 9 10 Information Society, Walking Away
- 10 11 Rick Astley, She Wants To Dance With
- 11 12 U2, Angel Of Harlem
- 12 13 Robbie Nevil, Back On Holiday
- 13 14 Erasure, A Little Respect
- 14 15 Breathe, Don't Tell Me Lies
- 15 16 Debbie Gibson, Lost In Your Eyes
- 16 17 Giant Steps, Into You
- 17 18 Kon Kan, I Beg Your Pardon
- 18 19 Chicago, You're Not Alone
- 19 20 Bobby Brown, Roni
- 20 21 Martika, More Than You Know
- 21 22 Kylie Minogue, It's No Secret
- 22 23 Karlyn White, The Way You Love Me
- 23 24 Kenny Loggins, Tell Her
- 24 25 The Time Lords, Doctorin' The Tardis
- 25 26 Roxette, The Look
- 26 27 Eddie Brickett & New Bohemians, What I
- 27 28 Vixen, Cryin'
- 28 29 Steve Winwood, Holding On
- 29 30 Milli Vanilli, Girl You Know It's Tru
- 30 31 Guns N' Roses, Paradise City
- 31 32 Was (Not Was), Walk The Dinosaur
- 32 33 The Boys, Dial My Heart
- 33 34 Bangles, Eternal Flame
- 34 35 White Lion, When The Children Cry
- 35 36 Def Leppard, Armageddon It
- 36 37 Karlyn White, Superwoman
- 37 38 Samantha Fox, I Wanna Have Some Fun
- 38 39 Bobby Brown, My Prerogative
- 39 40 Thirty Seconds To Mars, Second Chance
- 40 EX Will To Power, Fading Away
- A — R.E.M., Stand
- A — Robert Palmer, She Makes My Day
- A — Fine Young Cannibals, She Drives Me C
- A — Anita Baker, Just Because
- EX EX EX Sheriff, When I'm With You

KZZP 104.7 FM

Phoenix P.D.: Bob Case

- 1 1 Paula Abdul, Straight Up
- 2 2 White Lion, When The Children Cry
- 3 3 Tone Loc, Wild Thing
- 4 4 Bobby Brown, Roni
- 5 5 The Boys, Dial My Heart
- 6 6 Milli Vanilli, Girl You Know It's Tru
- 7 7 Poison, Every Rose Has Its Thorn
- 8 8 Sheena Easton, The Lover In Me
- 9 9 Karlyn White, The Way You Love Me
- 10 10 Sheriff, When I'm With You
- 11 11 Erasure, A Little Respect
- 12 12 New Kids On The Block, You Got It (Th
- 13 13 Taylor Dayne, Don't Rush Me
- 14 14 Eddie Brickett & New Bohemians, What I
- 15 15 Kon Kan, I Beg Your Pardon
- 16 16 Samantha Fox, I Wanna Have Some Fun
- 17 17 Ann Wilson & Robin Zander, Surrender
- 18 18 Vanessa Williams, Dreamin'
- 19 19 Rick Astley, She Wants To Dance With
- 20 20 Kylie Minogue, It's No Secret
- 21 21 Bon Jovi, Born To Be My Baby
- 22 22 Mike + The Mechanics, The Living Year
- 23 23 Martika, More Than You Know
- 24 24 Bangles, Eternal Flame
- 25 25 Sa-Fire, Thinking Of You
- 26 26 New Edition, Can You Stand The Rain
- 27 27 Dino, 24/7
- 28 28 Guns N' Roses, Paradise City
- 29 29 EX Fine Young Cannibals, She Drives Me C
- 30 EX Animation, Room To Move
- A — Breathe, Don't Tell Me Lies
- A — Boy Meets Girl, Bring Down The Moon
- A — Sweet Sensation (With Romeo J.D.), Si
- EX EX EX B.J. Thomas, Growing Pains Theme
- EX EX EX Roxette, The Look
- EX EX EX Will To Power, Fading Away
- EX EX EX Enya, Orinoco Flow (Sail Away)
- EX EX EX Synchrony, Where Are You Now
- EX EX EX Deon Estus, Heaven Help Me
- EX EX EX R.E.M., Stand
- EX EX EX Anita Baker, Just Because



Billboard's PD of the week

Tim Kelly-Sabean
WCKG Chicago

Any PD can tell you that the key to successful programming is giving the people what they want. But how many of them would go to the lengths that Tim Kelly, nee Sabean, PD of classic rock WCKG Chicago, goes to?

"We run a promo on the air that gives out my home phone number and encourages listeners to call and let me know what they think of the station," he says.

Not surprisingly, Kelly gets "hundreds of calls. I have a machine on it and when I come home, the tape is filled. When the promo runs, it pops for a half-hour or so, then it will trickle in consistently. Most people call just to see if it's my phone."

Kelly instituted this unusual policy in January 1987, when he arrived at WCKG. "After being at [mainstream album rocker] KLOS Los Angeles, I had to get up to speed on what was happening. WCKG at the time was positioned as a classic rock station, but it was playing U2 and Billy Idol. People were calling to say they wanted their favorite classic rock." Nowadays, callers range from job hunters—none have been hired off the comment line yet—to lobbyists for certain songs and groups. "They can see this station cares," he says.

In the fall Arbitron ratings, the Fred Jacobs-consulted WCKG was up from 3.8-4.3 12-plus overall, tied for fifth place with album rival WLUP-FM. WCKG trailed only AM n/t monolith WGN (8.6), urban WGCI-FM (6.7), n/t WBBM (6.0), and easy WXEZ-FM (5.6).

His tenure at WCKG marks Kelly's third go-round in Chicago. A Minneapolis native who majored in business administration at the Univ. of Minnesota, he got his first radio job at the Twin Cities' KDWB-AM-FM in 1976. Kelly's first Chicago radio job was at WLS, where he was AM PD then FM PD under John Gehron from 1979-81.

Joining WLUP as PD in 1981, he was responsible for hiring monster morning man Jonathon Brandmeier. Kelly remained PD until 1985, after which he co-owned and programmed KXSS Lincoln, Neb., followed with another year as WLS-AM PD, then spent two years programming KLOS.

Kelly is in his third year at WCKG. It was when he got to WCKG that Kelly added his real surname to his last name. "I've been trying to get people to start using it for the last year or two. It's like John Cougar Mellen-camp. I figure if it's good enough for him, it's good enough for me," he says.

What impresses Kelly most about Chicago is its radio variety. "There are three rockers, two top 40s, and two urban stations all vying for the 18-49-year-old group," he says. "You have to be the best you can be at what you do. It sounds like an army commercial, but it's true."

There was a time several years ago when WLUP-FM "the Loop" leaned as heavily on its library as WCKG did. Now Kelly says the Loop is "concentrating more on current mu-

sic, which is a smart move from them. They don't sound like us and we don't sound like them. It's a very tough battle going against a heritage rocker, but we beat them in every daypart except mornings."

And surprisingly, Kelly says that a lot of his sharing is with oldies stations WJMK "Magic 104" and WFYR. "This is a specialized format. Programming a classic rock station is totally separate from programming top 40 or mainstream album rock. It's more like programming oldies."

With questions about classic rock's durability having decreased somewhat with time, Kelly says that when classic rock stations go back and forth in the ratings, it's because "sometimes programmers get sloppy with it. You've got to get rid of the old AOR thinking. People have a tendency to constantly mess with the music. You want to stay fresh, but you've also got to maintain your focus."

A recent afternoon stretch of WCKG included Phil Collins' "I Missed Again," Simon & Garfunkel's "The Boxer," the Beatles' "Sgt. Pepper/With A Little Help From My Friends," Supertramp's "Dreamer," Boston's "Long Time," Tommy James & the Shondells' "I Think We're Alone Now," the Who's "Bargain," Joe Walsh's "Crazy On You," the Rolling Stones' "Jumpin' Jack Flash," and Emerson, Lake & Palmer's "From The Beginning."

Kelly rebuilt WCKG's airstaff upon his arrival.

The morning team is co-medial Stephanie Miller and musician John Howell, followed by Chicago rock radio veteran Mitch Michaels in the midday slot, p.m. driver Allan Stagg, Debbie Alexander at nights, Joe Thomas in late nights, and overnight jock Randy Blake. "Some of these people I found as I went along," says Kelly, who notes that the majority of the staff has been with WCKG for a year.

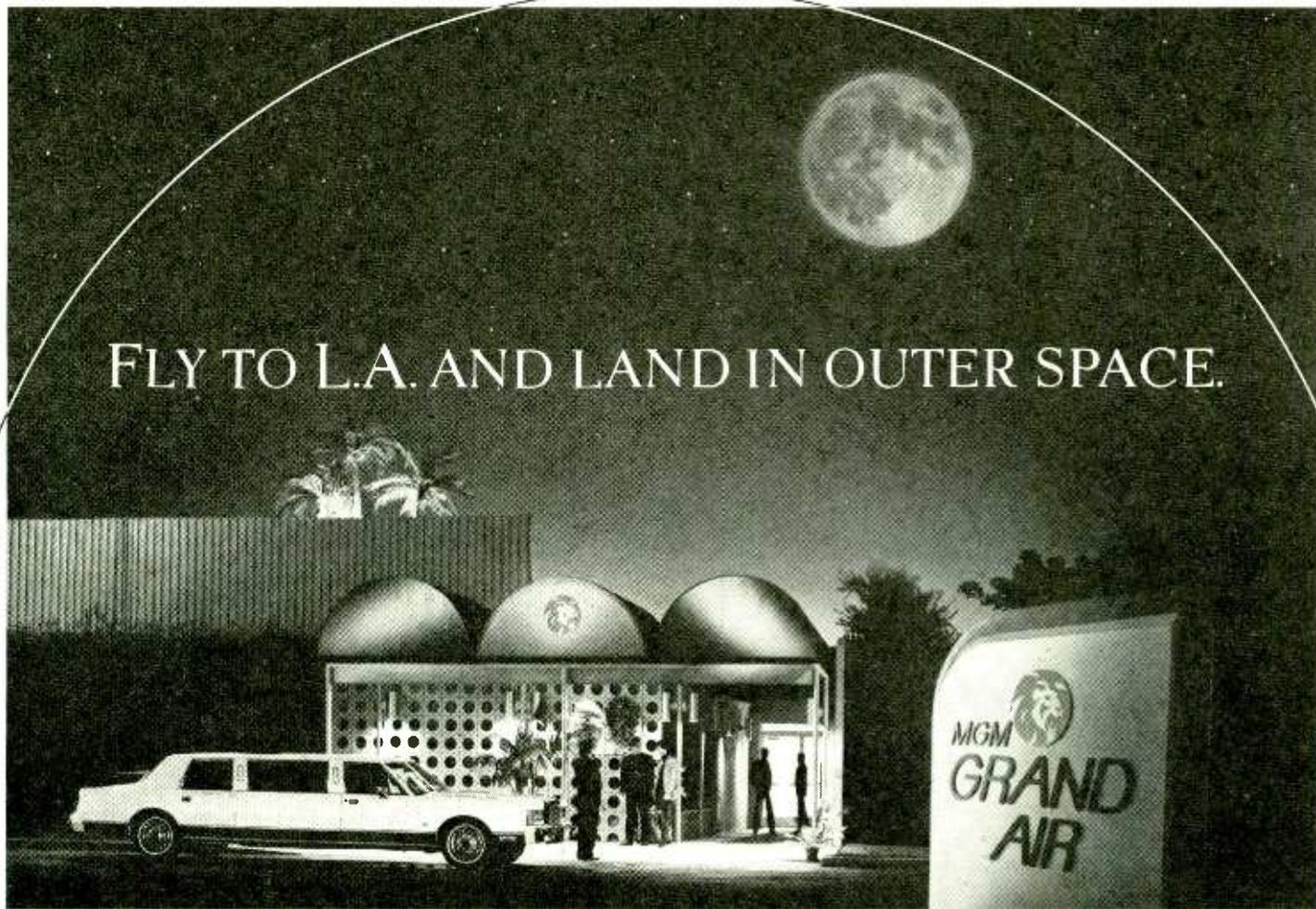
Kelly acknowledges that going head-to-head with the mighty Brandmeier is "tricky," but notes that WCKG's morning show has risen from a 2.2 to a 2.9 in six months, "which in this market is a substantial increase. We'd like to beat Brandmeier, but we have to look at it realistically." The Miller & Howell team is promoted as a more-music morning show and is meant to be "topical and very fast paced."

Kelly also points out that WCKG's p.m. drive slot beats both WLUP-AM's Steve Dahl & Garry Meier, with a 5.0 to their 4.7, and WLUP-FM afternoon jock Bobby Skafish, who pulled a 4.0.

As he enters his third year at WCKG, Kelly says he's "tired of moving around. I did it to learn, but from a personal standpoint, I just can't do that anymore."

"I know Chicago radio inside and out. I've been here for 10 years. It's a fun radio market with a lot of good talent. And right now things are neck and neck."

MOIRA McCORMICK



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Bofill Returns, Follows Own 'Intuition'

BY DAVID NATHAN

LOS ANGELES After a three-year absence from recording, singer/songwriter Angela Bofill has made her debut on Capitol Records with "Intuition," an album that has been getting a warm reception from record buyers and critics. "I know some of my fans have been wondering where I've been," she says. "Well, I'm alive and well and I took my time to do this album the right way."

Bofill began her recording career in 1978 with the release of a much-acclaimed album on GRP, distributed by Arista Records, which registered strong sales. Hailed as an important new artist, Bofill switched to Arista after the release of her second album, "Angel Of The Night," a record that consolidated her following. Subsequent albums for Arista, including

work with producers George Duke and Narada Michael Walden (who gave Bofill her biggest mid-'80s hit, "Too Tough"), tended to lack the consistency of her initial work. Of her earlier recordings, Bofill says, "When I listen and hear myself back, I say, 'Wow, I sound like this?' I do hear my influence being felt in records by others and that's wonderful. It inspires me to want to write and produce even more."

While seeking a recording situation that would accommodate her talent and artistic integrity, Bofill says she "took a break to be a mother and take on the responsibility of being a parent. My 4-year-old daughter knows what I do for a living because I've taken her to some of my gigs. In fact, I toured quite a bit during those three years, playing clubs like Blues Alley in Washington, D.C., and the Blue Note in New York. And, of

course, I did jazz festivals. I went over to the U.K. to perform, which was really wonderful.

"But people do wonder if you haven't recorded quite where you are. But I didn't miss it. I felt like I needed a break to clean my ears

'I felt like I needed a break to clean my ears out'

out and I'm happy that I did because I feel that my artistry has expanded, and you can hear that on the new album."

For "Intuition," Bofill worked with labelmate Norman Connors and the team of Vincent Brantley & Jeff Carruthers, whose credits include work with New Edition and Klymaxx; she produced two cuts herself, which were also her only songwriting contributions to the project.

Bofill does a duet with another Capitol artist, Peabo Bryson (recently re-signed to the label), on the Connors-produced "For You And I." She says that she and Bryson "go way back. We did a television special about four or five years ago, and we appeared together at a Black Music Assn. concert in New York. We've toured together extensively, so it seemed so natural for us to make a record together now." Connors also produced the Gino Vanelli song "I Just Wanna Stop," the debut single from the new album.

Bofill, who moved from New York to California in the mid-'80s, believes that the current album represents some of her best work. "This is the real Angie," she says.

"I do believe that if my albums from 10 years ago were released now, they'd be big hits. Maybe I was a little ahead of my time. I understand that this is such a lucrative business, and there's so much money invested that record companies are naturally going to be cautious.

"I guess I couldn't have a better compliment than to know that many of my albums are being made available now on CD, which means they've stood the test of time. If I look back, I can see that there were some problems—like where did I fit in? Maybe I was the first Latin lady to make records that were pop/R&B crossover!"

With what she terms "all the individuality that I see with singers like Sade and Anita Baker," Bofill feels "my time has arrived. Sometimes, I may have wondered what my purpose for being here has been, and I know that it's to put out music."



Power Players. Columbia's Regina Belle is congratulated by former National Security Director Lt. Gen. Colin Powell after her performance at the Afro-American Committee's awards dinner in honor of President Bush in Washington, D.C., recently.

Inaugural Bash Cheapened Classics; George Earned Award Nay, We Say, To Atwater, AMA Critics

IT'S EARLY IN THE year for a "Yea" and "Nay" column, but 1989 is shaping up to be fairly contentious with politics, both the real world variety and the kind conducted in the industry, already turning up the heat. In that spirit we start the column, contrary to tradition, with some "Nays."

"Nay" to the implications of guitarist/Republican Party chairman Lee Atwater's R&B jam session during Inaugural week. Atwater, the man who brought us the Willie Horton campaign ads and President Bush's 1988 Southern strategy, put music that was once labeled rambunctious, raunchy, and unfit for mainstream America at the center of an invitation-only young-Republican bash. It was hard not to see the party as "Animal House Goes To Washington," with Atwater and company as a large, well-heeled fraternity.



by Nelson George

This didn't negate the innate quality of the music and the performers, but does suggest that in America any cultural expression can have its original social use changed or ignored. For example, Sam & Dave doing "Soul Man" in the mid-'60s in some sense articulated a pride in black identity. Sam Moore of Sam & Dave performing that song at this gig made it an act of nostalgia or, even worse, camp for this audience. Moreover, Atwater's party proved that musical appreciation has no bearing on social policy. It was once thought that a wide interest in black music would open whites up to the hardships blacks endure in this country. Well, if Atwater's track record is any indication, a "liberal" appreciation of black culture doesn't dovetail with a sensitivity to its problems.

"Nay" to those who are angry because George Michael won a black male vocal prize at the American Music Awards. On recent stops in Atlanta, western Pennsylvania, and Nashville, this writer has heard many blacks take offense to Michael's victory. Well, it's a little late, folks.

Since he scored on black radio with Wham!'s "Careless Whisper," Michael has cultivated a black audience via television appearances (singing with Smokey Robinson and Stevie Wonder on "Motown At The Apollo"), duets (with Aretha Franklin), and special promotional items (his "Hard Day" remix serviced to black radio). With his black chart No. 1 single, "One More Try," Michael's efforts paid off in sales. When one looks objectively at Michael's play on black radio and his sales to

black consumers, one can see that this shrewd British singer had as much right to his American Music Award as either Jackson—Michael or Freddie.

"Yea" to Zack Vaz, a longtime behind-the-scenes force at Hush Productions, who's joining Motown as A&R director. Vaz was a key utility player at Hush who worked as production coordinator, mixer, remixer, and jack-of-many-trades. His Motown move is well deserved. Another smart acquisition by label head Jheryl Busby.

"Yea" to the fans of house music, who have been claiming for more than a year that this hyper dance music would be the next big time. They may be right. House-influenced records, such as the Full Force-produced "I Wanna Have Some Fun" by Samantha Fox, Adeva's "Respect," and the Jungle Brothers' "Girl I'll House You," are part of a wave of house records impact-



ing the pop, black, dance, and rap markets. While house does share some similarities to disco, the best of it tends to be funkier and more intense than its musical predecessor. Throughout 1989, expect house mixes and house hits to increase. For a taste of house's future seek out the house mix of Guy's "I Like," which balances house energy and funk syncopation beautifully. Also check out anything by Ten City on Atlantic or Inner City on Virgin.

SHORT STUFF: Arista's entry into rap grows with the release of K-9 Posse's self-titled debut (the cut "This Beat Is Military" is on the "I'm Gonna Git You Sucka" soundtrack) and a 12-inch, "Greatest Man Alive" by Three Times Dope... Oldies addicts need to pick up "The Very Best Of The Cadillac," "The Best Of Little Eva," and "The Orioles Sing," all available through Murray Hill Records, 225 Park Ave. S., New York, N.Y., 10003... There's a great Cold Chillin' rap jam on "The Symphony," a cut from Marley Marl's "In Control, Vol. 1." The rap features Master Ace, Craig G., Kool G Rap, and Big Daddy Kane... Paul Laurence had a very quiet 1988, but the once busy producer/writer is gearing up again. His second solo album is due in March. The funky first single, "Make My Baby Happy," continues in the progressive direction he started with his underappreciated solo debut a few years back. Laurence is best known for writing hits for Freddie Jackson and Meli'sa Morgan... Dwayne Alexander has joined EMI as director, East Coast A&R, black music.

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Billboard POWER PLAYLISTS FOR WEEK ENDING FEBRUARY 18, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

KACE 103.5 FM		P.D.: Pam Wells	
Los Angeles	1 2 Tone Loc, Wild Thing	A	Lateasha, Move On You
	2 3 Luther Vandross, She Won't Talk To Me	A	George Duke, Guilty
	3 4 Vanessa Williams, Dreamin'	A	Johnny Mathis, Day Dreaming
	4 5 Kiara (Duet With Shanice Wilson), This Time		
	5 11 Guy, Teddy's Jam		
	6 6 BeBe & CeCe Winans, Heaven		
	7 8 Cameo, Skin I'm In		
	8 13 Paula Abdul, Straight Up		
	9 14 Al Jarreau, So Good		
	10 12 Midnight Star, Snake In The Grass		
	11 16 Anita Baker, Just Because		
	12 17 George Benson, Twice The Love		
	13 18 Troop, Still In Love		
	14 23 The Gap Band, I'm Gonna Git You Sucka		
	15 1 New Edition, Can You Stand The Rain		
	16 22 Surface, Closer Than Friends		
	17 24 Milli Vanilli, Girl You Know It's True		
	18 26 LeVert, Just Coolin'		
	19 25 Marcus Lewis, The Club		
	20 28 Steve Wonder, With Each Beat Of My Heart		
	21 29 James "J.T." Taylor & Regina Belle, All I Want		
	22 30 The Boys, Lucky Charm		
	23 32 Jonathan Butler, More Than Friends		
	24 33 Vestal 4 U		
	25 34 Cheryl "Pepsi" Riley, Me, Myself And I		
	26 36 Stop The Violence Movement, Self Destruction		
	27 7 Tony! Toni! Toné!, Baby Doll		
	28 35 Freddie Jackson, You And I Got A Thing		
	29 37 Today, Girl I Got My Eyes On You		
	30 39 Donna Allen, Joy And Pain		
	31 27 Tyrene Perry, I Get Butterflies (In My Stomach)		
A32	The Bar-Kays, Struck By You		
33	Cherelle, Affair		
34	EX El DeBarge, Real Love		
35	41 Jeffrey Osborne, All Because Of You		
36	42 Ashford & Simpson, I'll Be There For You		
37	EX Jammi, You And Me		
38	19 New Kids On The Block, You Got It (The Right St)		
39	15 Evelyn "Champagne" King, Kisses Don't Lie		
40	EX Radiant, Something's Got A Hold On Me		
41	38 2'Looke, Can U Read My Lips		
42	EX Tracie Spencer, Imagine		
43	EX Loose Ends, Life		
44	EX Kenny G, We've Saved The Best For Last		
A	— Five Star, Another Weekend		
A	— Dino, "24/7"		
A	— Mazaratti, Saga Of A Man		
A	— Ready For The World, Gently		

V-103		P.D.: Roy Samson	
Baltimore	1 10 Vanessa Williams, Dreamin'		
	2 1 Luther Vandross, She Won't Talk To Me		
	3 14 Al Jarreau, So Good		
	4 2 New Edition, Can You Stand The Rain		
	5 23 Tone Loc, Wild Thing		
	6 4 Aleece Simmons, I Want To Be Your Lover		
	7 7 Guy, Teddy's Jam		
	8 12 BeBe & CeCe Winans, Heaven		
	9 6 Anita Baker, Just Because		
	10 26 Paula Abdul, Straight Up		
	11 27 Cameo, Skin I'm In		
	12 35 Milli Vanilli, Girl You Know It's True		
	13 24 Sick Rick, Teenage Love		
	14 8 Midnight Star, Snake In The Grass		
	15 20 Donna Allen, Joy And Pain		
	16 40 Surface, Closer Than Friends		
	17 5 Rob Base & DJ E-Z Rock, Get On The Dance Floor		
	18 34 Marcus Lewis, The Club		
	19 11 The Gap Band, I'm Gonna Git You Sucka		
A20	11 Troop, Still In Love		
21	9 Sweet Obsession, Being In Love Ain't Easy		
22	21 LeVert, Just Coolin'		
23	39 James "J.T." Taylor & Regina Belle, All I Want		
24	38 Cheryl "Pepsi" Riley, Me, Myself And I		
25	The Boys, Lucky Charm		
26	30 The Bar-Kays, Struck By You		
27	31 Ashford & Simpson, I'll Be There For You		
28	25 Jonathan Butler, More Than Friends		
29	56 Today, Girl I Got My Eyes On You		
30	13 George Benson, Twice The Love		
31	19 Freddie Jackson, You And I Got A Thing		
A32	— Stevie Wonder, With Each Beat Of My Heart		
A33	— Radiant, Something's Got A Hold On Me		
34	EX Cherelle, Affair		
35	22 Ready For The World, Gently		
36	50 Sakt-N-Pappa, Twist And Shout		
37	— Vestal 4 U		
38	53 Five Star, Another Weekend		
39	EX Christopher Max, More Than Physical		
40	51 Kenny G, We've Saved The Best For Last		
41	47 Ten City, That's The Way Love Is		
42	EX El DeBarge, Real Love		
43	EX Tracie Spencer, Imagine		
44	EX Allison Williams, Sleep Talk		
45	18 Cash Money & Marvellous, Find An Ugly Women		

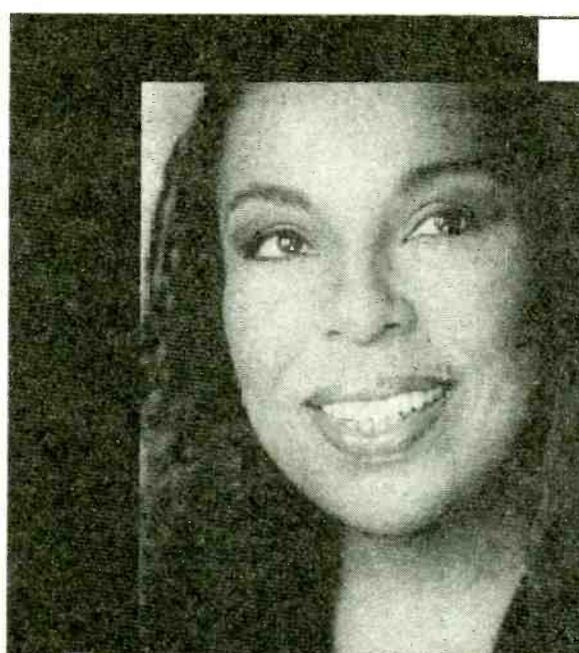


CHARITY BEGINS AT HOME: This week's Hot Shot Debut is "Self Destruction" by the **Stop The Violence Movement** (Jive) at No. 59. **D-Nice** and **KRS-1** produced the single, which is a benefit to fight illiteracy and black-on-black crime via the National Urban League, with an all-star cast of rappers. The unusually high debut is a result of the record achieving the required number of radio points and station adds, along with early strong retail points. **Ann Carli**, Jive VP of artist development, says, "The public has gotten excited and has started to send in contributions. Also, students who are fans are writing to find out what they can do in their own communities." **Kevin Gibbs**, director of special events for the NUL, says, "This is really unusual for us because we don't openly solicit funds in this way. Overall, we are extremely excited about the project and we believe that we have found a means to communicate with our youth in a way that we never have before."

WOMEN ON TOP: "Dreamin'" (Wing) is **Vanessa Williams'** first No. 1 record. "The Right Stuff," her first release from the album of the same name, peaked at No. 4 in May. Also at the top of the chart this week is "Just Because" (Elektra), another strong No. 1 contender by **Anita Baker**. The record is already top five at 22 stations and is No. 1 at **WGCI Chicago** and **WFXX Columbus, Ga.** "Affair" by **Cherelle** (Tabu) is developing well at radio, gliding 54-47. Fourteen stations have added the record and of the 73 stations on the record, 33 have moved the record up on their playlists. "The First Lady of Def Jam," **Alyson Williams**, debuts with 20 stations adding "Sleep Talk" for a total of 47 stations. **Linda Walker**, owner of Sound Outlet, Missouri City, Texas (a suburb of Houston), says "Joy And Pain" by **Donna Allen**, this week's Power Pick/Sales, is "selling well to all age groups; the same people that are buying Easy-E are buying this single. Teenagers who are in love are buying it, just like adults who are looking for quiet-storm-formatted music."

ALL OF THE BOYS, regardless of age, are doing well for Motown. **El DeBarge** leaps 66-51 with "Real Love," which has been added by 24 stations; **Stevie Wonder's** "With Each Beat of My Heart" continues its climb, moving 49-44; "Girl I Got My Eyes On You" by **Today** continues its progress up the chart, climbing 45-39; and the real boys, the **Boys**, continue to work their magic with "Lucky Charm," now at No. 22. **Johnnie Walker**, MD at **KRNB Memphis**, says, "Our teen audience has gravitated to it really quickly and phones have been excellent. [The Boys'] records are [getting a reaction] in the same way the market responded to **DeBarge** when they were first starting, but you automatically think of the **Jacksons**, too."

FYI: **Ashford & Simpson** have made a strong return to the charts with "I'll Be There For You" (Capitol). Competition on the chart holds the record at No. 42 with a bullet, even though the record gained strong radio points... Congratulations to **Juanita Stephens**, who is the newly appointed VP of media relations and artist development at **MCA Records**... And to **J.J. Rap** of **Tokyo**, thanks for checking the chart, however, the title of the **L'Trimm** single is correctly spelled "Cuttie Pie" (Atlantic).



ROBERTA FLACK



GERALD ALBRIGHT



SKYY

"UH-UH OOH-OOH LOOK OUT (HERE IT COMES)"

(7-88941) (PR 2625)

The follow-up
to the #1 single "Oasis"
from the album
OASIS
(81916)

"IN THE MOOD"

(7-88945) (PR 2614)

the new single
from the album

BERMUDA NIGHTS
(81919)

Grammy Nominee
Best R&B Instrumental Performance
"So Amazing"

"START OF A ROMANCE"

(7-88932) (0-86444) (PRCD 2639)

the new single
from the forthcoming album

START OF A ROMANCE
(81853)

Two #1 Black singles
and a **Gold album** attest to the
popularity of **Skyy**



On Atlantic Records, Cassettes and Compact Discs
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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 13 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 51 REPORTERS	TOTAL ADDS 93 REPORTERS	TOTAL ON 93 REPORTERS
LIFE					
LOOSE ENDS MCA	2	8	19	29	47
REAL LOVE					
EL DEBARGE MOTOWN	3	7	14	24	76
SLEEP TALK					
ALYSON WILLIAMS DEF JAM	3	3	14	20	47
TRUE OBSESSION					
LIA VIRGIN	0	7	12	19	29
LOVESICK					
Z'LOOKE ORPHEUS	0	2	17	19	19
MORE THAN PHYSICAL					
CHRISTOPHER MAX EMI	3	3	11	17	59
BIRTHDAY SUIT					
JOHNNY KEMP COLUMBIA	2	5	10	17	17
AFFAIR					
CHERRELLE TABU	1	6	7	14	73
ROLLIN' WITH KID 'N PLAY					
KID 'N PLAY SELECT	1	3	9	13	28
LOVE SAW IT					
KARYN WHITE WARNER BROS.	1	5	7	13	13

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.



1989 URBAN TEEN MUSIC AWARDS

Apollo Theatre: Sat. March 4th

—VOTING BALLOT—

Yo! Everybody Vote. Make this a true 'People's Choice' Award.

New Group Rap

- De La Soul
- EPMD
- Eazy E/NWA
- Jungle Brothers
- Kid n Play
- 7A3

New Soloist Rap

- Rob Base
- Super Lover C
- Mikey D
- Latifah
- Raheem
- Sir Mix-A-Lot

Male Vocal Rap

- Chuck D
- Kool Moe Dee
- Doug E Fresh
- Big Daddy Kane
- KRS 1
- Rakim

Female Vocal Rap

- JJ Fadd
- Latifah
- MC Lyte
- Salt n Pepa
- Sweet Tee
- 2 Much

Best DJ

- Jazzy Jeff
- Clark Kent
- Mr Mixx
- Cash Money
- DJ Scratch
- Terminator X

Remixer

- DJ Mark/45 King
- Marley Marl
- Latin Rascals
- Timmy Regisford
- Hank Shocklee
- Hitman Howie T

Producer

- Hurby Azor
- LA & Babyface
- Marley Marl
- Teddy Riley
- Hank Shocklee
- Kyle West

New Group Dance

- The Boys
- GUY
- Information Society
- Inner City
- Tony Toni Tone
- Royal House

Male Vocal Dance

- Bobby Brown
- Will Downing
- GUY
- New Edition
- Al B Sure
- Keith Sweat

Female Vocal Dance

- Paula Abdul
- Samantha Fox
- Brenda K Starr
- Judy Torres
- Karyn White
- Vanessa Williams

Live Performance

- Kool Moe Dee
- Doug E Fresh
- Big Daddy Kane
- Public Enemy
- Salt n Pepa
- Stetsasonic

Performance Video

- BDP—*Philosophy*
- Busy Bee—*Express*
- EPMD—*Strictly Business*
- Kid n Play—*Gittin Funky*
- Real Roxanne—*Respect*
- Salt n Pepa—*Push It*

Concept Video

- Eric B/Rakim—*Follow Leader*
- Bizmarkie—*Vapors*
- Kool Moe Dee—*Wild Wild West*
- Jazzy Jeff/Prince—*Parents*
- Public Enemy—*Baseheads*
- Ice T—*Pusher*

Instr Arrangement

- Eric B/Rakim—*Microphone Fiend*
- Black Riot—*Day in Life*
- Doug E Fresh—*Guess Who*
- 45 King—*The 900 Number*
- Raze—*Break 4 Love*
- Stetsasonic—*All That Jazz*

Rap Single

- Rob Base—*It Takes Two*
- BDP—*Still No. 1 (Remix)*
- Doug E Fresh—*Keep Rising*
- Daddy Kane—*No Half Steppin*
- Salt n Pepa—*Get Up*
- Public Enemy—*Hype*

Rap Album

- EPMD—*Strictly Business*
- Daddy Kane—*Long Live Kane*
- Public Enemy—*Nation*
- Salt n Pepa—*Salt w/Deadly Pepa*
- Ultramagnetic—*Beatdown*
- Various—*Colors Soundtrack*

Dance Single

- Bobby Brown—*My Perogative*
- GUY—*Groove Me*
- Inner City—*Big Fun*
- Johnny Kemp—*Just Got Paid*
- Raze—*Break 4 Love*
- Keith Sweat—*Don't Stop Love*

Dance Album

- Bobby Brown—*Don't Be Cruel*
- GUY—*Guy*
- New Edition—*Heartbreak*
- Royal House—*Party*
- Al B Sure—*Effect Mode*
- Tony Toni Tone—*Who*

Rap Fusion

- James Brown—*Static*
- GUY—*Groove Me*
- Rick James—*Loosey's Rap*
- Jungle Bros—*House You*
- Al B Sure—*Off on Own*
- Vanessa Williams—*The Look*

Reggae Fusion

- BDP—*Stop the Violence*
- Fascinating Force—*Poonanee*
- JC Lodge—*Telephone Love*
- Ziggy Marley—*Tumbling Down*
- Shinehead—*Chain Gang Rap*
- Shelly Thunder—*Kuff*

Novelty/Humorous

- Bizmarkie—*Vapors*
- E.U.—*Da Butt*
- Flavor Flav—*Cold Lampin*
- Jazzy Jeff/Prince—*Parents*
- Slick Rick—*Prostitute*
- Chubb Rock—*Caught Up*

VOTE ONE PER CATEGORY. Mail ballots by Feb. 17th to Urban Teen Music Awards, 238 W. 114th St. NYC 10026. Finals announced March 4th, Apollo Theatre NYC. Nominations derived from records released between Nov. 15 1987 and Nov. 15 1988. For info. contact: LaVaba Mallison/Dave Peaslee (212) 749-2383.

FOR WEEK ENDING FEBRUARY 18, 1989

Billboard. Hot Black Singles SALES & AIRPLAY™

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

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	WILD THING	tone loc	3	1	3	DREAMIN'	VANESSA WILLIAMS	1
2	4	SO GOOD	AL JARREAU	2	2	2	SHE WON'T TALK TO ME	LUTHER VANDROSS	4
3	3	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	6	3	5	SO GOOD	AL JARREAU	2
4	9	DREAMIN'	VANESSA WILLIAMS	1	4	9	JUST BECAUSE	ANITA BAKER	7
5	8	TEDDY'S JAM	GUY	5	5	6	TEDDY'S JAM	GUY	5
6	7	SHE WON'T TALK TO ME	LUTHER VANDROSS	4	6	10	SKIN I'M IN	CAMEO	9
7	16	JUST BECAUSE	ANITA BAKER	7	7	8	WILD THING	tone loc	3
8	12	STRAIGHT UP	PAULA ABDUL	8	8	4	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	6
9	10	GET ON THE DANCE FLOOR	ROB BASE & D.J. E-Z ROCK	11	9	13	SNAKE IN THE GRASS	MIDNIGHT STAR	12
10	5	SUPERWOMAN	KARYN WHITE	16	10	12	HEAVEN	BEBE & CECE WINANS	14
11	11	I WANT TO BE YOUR LOVER	ALEESE SIMMONS	10	11	14	STRAIGHT UP	PAULA ABDUL	8
12	19	SKIN I'M IN	CAMEO	9	12	1	CAN YOU STAND THE RAIN	NEW EDITION	13
13	2	CAN YOU STAND THE RAIN	NEW EDITION	13	13	7	I WANT TO BE YOUR LOVER	ALEESE SIMMONS	10
14	22	SNAKE IN THE GRASS	MIDNIGHT STAR	12	14	16	I'M GONNA GIT YOU SUCKA	THE GAP BAND	15
15	24	TEENAGE LOVE	SLICK RICK	20	15	18	JUST COOLIN'	LEVERT	17
16	20	I'M GONNA GIT YOU SUCKA	THE GAP BAND	15	16	19	CLOSER THAN FRIENDS	SURFACE	19
17	25	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	18	17	24	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	18
18	28	HEAVEN	BEBE & CECE WINANS	14	18	17	BEING IN LOVE AIN'T EASY	SWEET OBSESSION	24
19	6	CAN U READ MY LIPS	Z'LOOKE	30	19	22	YOU AND I GOT A THANG	FREDDIE JACKSON	27
20	18	KILLING ME SOFTLY	AL B. SURE!	29	20	21	GET ON THE DANCE FLOOR	ROB BASE & D.J. E-Z ROCK	11
21	—	JUST COOLIN'	LEVERT	17	21	29	LUCKY CHARM	THE BOYS	22
22	26	STILL IN LOVE	TROOP	21	22	20	TWICE THE LOVE	GEORGE BENSON	23
23	21	KISSES DON'T LIE	EVELYN "CHAMPAGNE" KING	31	23	25	STILL IN LOVE	TROOP	21
24	32	CLOSER THAN FRIENDS	SURFACE	19	24	28	MORE THAN FRIENDS	JONATHAN BUTLER	26
25	17	TURN MY BACK ON YOU	SADE	28	25	31	STRUCK BY YOU	THE BAR-KAYS	32
26	13	BABY DOLL	TONY! TONI! TONE!	34	26	30	JOY AND PAIN	DONNA ALLEN	25
27	15	RONI	BOBBY BROWN	35	27	34	ALL I WANT IS FOREVER (FROM "TAP")	J.TAYLOR/R.BELLE	37
28	33	TWICE THE LOVE	GEORGE BENSON	23	28	32	THE CLUB	MARCUS LEWIS	36
29	39	LUCKY CHARM	THE BOYS	22	29	35	TEENAGE LOVE	SLICK RICK	20
30	—	JOY AND PAIN	DONNA ALLEN	25	30	36	ME, MYSELF AND I	CHERYL "PEPSII" RILEY	33
31	—	MORE THAN FRIENDS	JONATHAN BUTLER	26	31	15	SUPERWOMAN	KARYN WHITE	16
32	14	TAKE ME WHERE YOU WANT TO	GERALD ALSTON	40	32	39	I'LL BE THERE FOR YOU	ASHFORD & SIMPSON	42
33	27	I WANNA HAVE SOME FUN	SAMANTHA FOX	45	33	38	GENTLY	READY FOR THE WORLD	38
34	—	BEING IN LOVE AIN'T EASY	SWEET OBSESSION	24	34	40	GIRL I GOT MY EYES ON YOU	TODAY	39
35	35	WE WANT EAZY	EAZY-E	43	35	—	4 U	VESTA	41
36	—	YOU AND I GOT A THANG	FREDDIE JACKSON	27	36	—	WITH EACH BEAT OF MY HEART	STEVIE WONDER	44
37	—	ME, MYSELF AND I	CHERYL "PEPSII" RILEY	33	37	—	AFFAIR	CHERRELLE	47
38	23	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	48	38	11	TURN MY BACK ON YOU	SADE	28
39	29	IT'S MY PARTY	CHAKA KHAN	60	39	—	REAL LOVE	EL DEBARGE	51
40	—	STRUCK BY YOU	THE BAR-KAYS	32	40	—	FROM PAIN TO JOY	BETTY WRIGHT	46

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	7	32
41 4 U (Captain Z, ASCAP/Black Lion, ASCAP)	ASCAP	17	16
47 AFFAIR (Flyte Tyme, ASCAP/Tunesmith, BMI/Avant Garde, ASCAP)	ASCAP	17	100
75 ALL BECAUSE OF YOU (March 9, ASCAP/Almo, ASCAP/Sac-Boy, ASCAP/MCA, ASCAP/Unicity, ASCAP)	ASCAP	29	40
37 ALL I WANT IS FOREVER (FROM "TAP") (Realsongs, ASCAP)	ASCAP	63	5
81 ALL RAPPERS GIVE UP (T-Boy, ASCAP)	ASCAP	63	20
49 ANOTHER WEEKEND (SCS Music)	ASCAP	63	77
34 BABY DOLL (Two Tuff-Enuff, BMI/PolyGram Songs, BMI/Delos 2000, ASCAP/PolyGram, ASCAP)	ASCAP	63	58
78 BACK ON HOLIDAY (MCA, ASCAP/Dresden China, ASCAP/Ardavan, ASCAP/Dubin, ASCAP)	ASCAP	63	20
24 BEING IN LOVE AIN'T EASY (Bush Burnin', ASCAP/La Love Lane, ASCAP)	ASCAP	63	77
30 CAN U READ MY LIPS (Looky Lou/Bright Light, BMI)	BMI	63	98
13 CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP)	ASCAP	63	6
19 CLOSER THAN FRIENDS (Colgems-EMI, ASCAP)	ASCAP	63	66
36 THE CLUB (Allen/Lewis, ASCAP/Sign Of The Twins, ASCAP)	ASCAP	93	89
54 CUTTIE PIE (Musicworks/Henstone, BMI)	BMI	56	28
DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	ASCAP	62	23
95 DON'T STOP YOUR LOVE (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Ventertainment, ASCAP)	ASCAP	90	53
1 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	ASCAP	84	74
52 FIND AN UGLY WOMAN (Beach House, ASCAP/Fresh Jazz, ASCAP)	ASCAP	96	43
91 FLASHIN' BACK (Content, BMI)	BMI	71	50
46 FROM PAIN TO JOY (Miami Spice, ASCAP)	ASCAP	79	43
38 GENTLY (MCA, ASCAP/Unicity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Trixie Lou, BMI)	ASCAP	51	50
11 GET ON THE DANCE FLOOR (Protoons, ASCAP/Hikim, ASCAP)	ASCAP	94	86
39 GIRL I GOT MY EYES ON YOU (Cal Gene, BMI/Virgin Songs, BMI) CPP	BMI	82	68
18 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Prieters, BMI)	BMI	35	3
99 GITTIN' FUNKY (Hittage/Turnout Bros, ASCAP)	ASCAP	88	44
14 HEAVEN (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)	BMI	59	27
69 HEY TONI! (S.T.M., BMI/Mixx-it West, BMI/Pure Delite, BMI/Main Street, BMI/Birdcage, BMI)	BMI	4	70
73 HIM OR ME (Cal-Genie, BMI/Virgin Songs, BMI) CPP	BMI	9	48
65 I DON'T WANT 2 BE ALONE (Georgio's, BMI/Stone Diamond, BMI) CPP	BMI	67	
45 I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)	BMI	97	
92 I WANT MORE OF YOU (Lana Bana, BMI/Sunshine, ASCAP)	ASCAP	12	
10 I WANT TO BE YOUR LOVER (Bush Burnin', ASCAP/Donesna, ASCAP/Lisandra, ASCAP)	ASCAP	2	
42 I'LL BE THERE FOR YOU (Nick-O-Vaj, ASCAP)	ASCAP	57	
76 I'LL TAKE YOU THERE (Cold Chillin', ASCAP/Irving, BMI)	BMI	87	
15 I'M GONNA GIT YOU SUCKA (United Lion, BMI)	BMI	21	
61 IMAGINE (SBK Blackwood, BMI/Lenono, BMI)	BMI		
60 IT'S MY PARTY (Next Flight, BMI/Willesden, BMI)	BMI		
25 JOY AND PAIN (Amazement, BMI)	BMI	8	
32 STRUCK BY YOU (Deronde Jay, BMI/Gale Warnings, BMI/Siam City, BMI)	BMI		
16 SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	BMI		
100 SWEET, SWEET LOVE (Captain Z, ASCAP/Black Lion, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP) CPP	ASCAP		
40 TAKE ME WHERE YOU WANT TO (Stanton's Gold, BMI/Irving, BMI/April Joy, BMI) CPP	BMI		
5 TEDDY'S JAM (Cal-Genie, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP	BMI		
20 TEENAGE LOVE (Def American, BMI)	BMI		
77 THAT'S THE WAY I LOOK AT LOVE (Too Sweet Muzik, ASCAP)	ASCAP		
58 THAT'S THE WAY LOVE IS (SBK April, ASCAP/Law Man, ASCAP/SBK Blackwood, BMI/Rude Tymz, BMI/Been Stung, BMI)	ASCAP		
98 THIS IS AS GOOD AS IT GETS (SBK Blackwood, BMI/ATV, BMI/SBK April, ASCAP/Welbeck, ASCAP)	ASCAP		
6 THIS TIME (Almo, ASCAP/Wun Tun, ASCAP) CPP	ASCAP		
66 THOUGHT OF YOU JUST A LITTLE TOO MUCH (Gilton, BMI/Daville, BMI/Stan Flo, BMI)	BMI		
89 TRUE OBSESSION (Two Tuff-Enuff, BMI/Kash, ASCAP)	ASCAP		
28 TURN MY BACK ON YOU (Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP	ASCAP		
23 TWICE THE LOVE (Glasshouse, BMI/Irving, BMI/Jobete, ASCAP) CPP	BMI		
53 TWIST AND SHOUT (Screen Gems-EMI, BMI/Robert Melin, BMI)	BMI		
74 WALKING AWAY (Tommy Boy/INSCO, ASCAP)	ASCAP		
43 WE WANT EAZY (Mash-A-Mug, BMI/Island, BMI)	BMI		
50 WE'VE SAVED THE BEST FOR LAST (Pardim, ASCAP/Geffen, ASCAP/Matkosky/Chappell & Co., ASCAP/French Stuff)	ASCAP		
86 WHERE DID YOU GET THAT BODY...BABY? (Bright Light, BMI)	BMI		
68 WHERE IS THE LOVE (Antisia, ASCAP)	ASCAP		
3 WILD THING (Varry White, ASCAP)	ASCAP		
44 WITH EACH BEAT OF MY HEART (Jobete, ASCAP/Black Bull, ASCAP) CPP	ASCAP		
27 YOU AND I GOT A THANG (Amirful, ASCAP/Torin, ASCAP)	ASCAP		
70 YOU AND ME (Eye Of Madley, ASCAP/Carolyn White, ASCAP/Keecho, ASCAP/Virginia G, ASCAP/Darwall, BMI/Little Buzz, BMI)	ASCAP		
48 YOU GOT IT (THE RIGHT STUFF) (Maurice Starr, ASCAP/SBK April, ASCAP)	ASCAP		

SHEET MUSIC AGENTS

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

CLM Cherry Lane
 CPP Columbia Pictures
 HL Hal Leonard
 WBM Warner Bros.
 MSC Music Sales Corp.

Latin Notas



by Carlos Agudelo

BRAZILIAN UPDATE: Dom Um Romao, a renowned Brazilian master drummer and percussionist, has decided to revive his legendary **Black Beans Music Studio**, one of the most important gathering points for Brazilian musicians in the U.S. during the '70s. In the studio, which was located at West 24th Street in New York, new sounds were created, new careers started, and many famous recordings conceived and executed. Um Romao has called upon his many good friends to organize two benefit performances, Tuesday and Wednesday (14 and 15) at Le Saci on New York's Lower East Side. These friends include Tania Maria, Antonio Carlos Jobim, Nana Vasconcelos, Trio Tamba, Claudio Roditi, Edson Machado, Jerry Gonzalez, Paquito De Rivera, Loremil Machado, and Sarava Bahia Band. Som Da Gente is a Brazilian company whose aim is to produce and promote instrumental music created by musicians who generally play behind famous vocalists. The company's roster includes Hermeto Pascoal, Cama De Gato, Olmir Stocker "Alemao," Amilson Godoy & Group, and Grupo D'Alma. As part of its regular international tours schedule, Som Da Gente's artists will perform March 10 and 11 at Town Hall in New York. Brazilian music is also being released by the Latin division of BMG/RCA, which is coming out with eight CDs by the end of February. They include music by Chico Buarque, Lulu Santos, Fagner, Joanna, Prenda Alegria, Ropa Nova, Lobao, and Alcione.

THE POSSIBILITY OF SALSOUL, the highest-rated radio network in Puerto Rico, implementing its very successful format in Miami seems closer every day. The network is currently buying an FM outlet, which will be the fourth Spanish-language broad-

casting FM station in the city. . . Eduardo Franco, lead singer of the group **Los Iracundos**, died of a heart attack in the city of Paysandu, Uruguay. Franco was 48 years old. . . An interesting idea: BMG is contemplating the possibility of releasing the complete musical histories of **Camilo Sesto** and **Joan Manuel Serrat** on CD. . . **Menudo**, the Puerto Rico-based kiddie group, is being promoted on the island via a \$60,000 TV blitz campaign through the Telemundo network (Channel 2). The campaign will run through February. The campaign includes video stands in several major department stores as well as lots of personal visits by the group to radio stations and media outlets. Menudo is the only group to have had albums in English, "Sons Of Rock," and in Spanish, "Sombras Y Figuras," happening simultaneously in the same market.

What ever happened to **Luis Angel**, the singer/composer whose songs have been one of the corner-

Brazilian acts rally to reopen N.Y.'s Black Beans Studio

stones of the *salsa sensual* wave? News about him signing with the California label **Satellite Records** are not true, according to the artist. "I have not signed with anybody yet. I'm still thinking about it," says the Argentinian singer, who is also studying an offer from CBS. Incidentally, **Mike Missile**, Satellite's VP, has left the company. He has been replaced by **Jake Salazar**. Besides making hits of his own, Angel, who is based in Puerto Rico, has continued to lodge his works in strategic places. His songs "Lluvia," "Nadie Mejor Que Tu," "Todo Empezo," and "Tu Me Quemas" are all megahits by **Eddie Santiago**. Five of Angel's tunes are also part of Santiago's last album, "Invasion De La Privacidad." He also composed the song "Y Es Que Llegaste Tu," by **Maria Conchita Alonso**. His music has also been recorded by **Paquito Guzmán**, **Fernandito Villalona**, and **Los Hijos De Puerto Rico**. Angel also works closely with his wife, **Ednita Nazario**, and has just finished composing tunes commissioned by **Jose Luis Rodriguez** for his upcoming album.

Labels Push Latin Albums Via TV Ads

BY CARLOS AGUDELO

NEW YORK Aggressive advertising campaigns by Latin companies, the inclusion of tailor-made songs in soap operas, and increased music and entertainment programming have made television the most important vehicle for the promotion of Spanish-language hit music in the U.S.

Along with more television advertising has come a wave of compilation albums featuring varying combinations of past and present hits by one or several artists. Such compilations, which account for an increasing share of records sold, have raised concerns about market saturation because their sales often surpass those of recently released albums by the same artists whose past hits are being heavily promoted on television.

The reliance on television as a promotion vehicle has been on the rise since Los Angeles-based **Globo Records** began releasing compilations of famous Latin artists, supported by an exclusive advertising contract with the Spanish-language Telemundo TV network that is valued at more than \$5 million over three years. Globo has thus constituted itself as an advertising clearinghouse for Latin companies, guaranteeing bulk sales while making exposure for artists affordable.

"We ask for material from record companies and pay them royalties for each record sold," says Globo GM **Elio Costa-Manzo**. The compilations are advertised on television, usually

over a period of three months, with a combination of as many as 16 spots of 30 seconds and/or 15 seconds per day.

CBS Discos, the only major company thus far not to give material to Globo for its compilations, has also stepped up its advertising campaigns. At the moment, the company is advertising nationally "Don Francisco Presenta," a compilation of 12 ballad hits of 1988. "We have a national campaign with Univision, with between 150 and 200 spots in eight weeks," says **George Zamora**, the recently promoted VP of marketing for CBS Discos in Miami. A three-week regional campaign to promote CBS salsa star **Luis Enrique** in his New York debut is under way here, via Telemundo. "I think TV exposure for Hispanic artists is definitely a plus," Zamora says. "However, we have to be overcautious not to saturate the market."

Globo, which has gotten material from almost every major Latin company in the country, is currently advertising four albums: **Emmanuel's** "10 Años De Exitos," **Isabel Pantoja's** "Genio Y Figura," "Sensualmente Tropical" by **Max Torres**, and "1988 En Canciones." The first three albums mentioned are currently positioned on Billboard's Top Latin Albums chart. Both Pantoja's and Torres' albums were previously released by **RCA** and **EMI**, respectively. Both were reissued by Globo with two more songs added.

Other Globo projects include compilations by **Jose Feliciano**, **Juan Ga-**

bril, and **Rocio Durcal**; albums of boleros, Italian music, and rock in Spanish; and compilations of music from the New York-based **Fania** label. **Costa-Manzo** predicts Globo will have 30 releases in 1989, compared with 15 in 1988.

An enthusiastic supporter of Globo's role in the market is **Maximo Aguirre**, head of **BMG**, which distributes Globo's records in the U.S. "Latin record companies didn't advertise before because they didn't have an accessible rate." He also says heavy advertising increases the circulation of customers in stores and thus exposes more customers to other product. "If there are strong albums to attract people to the stores, everything else is going to sell."

Another tactic that has proven successful at selling records throughout the years is soap-opera exposure. With Spanish-language networks loaded with as many as eight soap operas a day, the free advertising means renewed sales for whoever sings the theme. One beneficiary of such a gambit is singer/composer **Braulio**, whose last album, "Con Todos Los Sentidos," has regained strength thanks to two of its songs being broadcast daily on network television. "Radio follows the lead of television's generated requests," Aguirre says.

A record company executive who declined to be named says Latin labels may be expending between \$3 million and \$4 million a year in TV advertising.

FOR WEEK ENDING FEBRUARY 18, 1989

Billboard®

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HOT LATIN TRACKS™

Compiled from national Latin radio airplay reports.					TITLE
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL	
1	2	2	7	YURI CBS	★★ NO. 1 ★★ ◆ HOMBRES AL BORDE DE UN ATAQUE DE CELOS 1 weeks at No. One
2	4	6	13	ISABEL PANTOJA RCA	ASI FUE
3	1	1	19	ROCIO DURCAL ARIOLA	COMO TU MUJER
4	3	3	9	EDNITA NAZARIO MELODY	APRENDERE
5	6	4	13	LOS YONICS LASER	TU PRESA FACIL
6	5	5	11	BRAULIO CBS	UN TIEMPO PARA NOSOTROS
7	7	8	12	CHAYANNE CBS	◆ TU PIRATA SOY YO
8	12	17	3	ROCIO DURCAL ARIOLA	QUE ESPERABAS DE MI
9	11	14	5	LUIS MIGUEL WEA LATINA	UN HOMBRE BUSCA UNA MUJER
10	8	7	9	GIPSY KINGS ELEKTRA	◆ BAMBOLEO
11	15	19	7	ANA GABRIEL CBS	◆ ES EL AMOR QUE LLEGA
12	14	18	5	VIKKI CARR CBS	◆ MALA SUERTE
13	10	9	17	LUCERITO MELODY	NO ME HABLEN DE EL
14	9	11	7	EDDIE SANTIAGO TH-RODVEN	TU ME HACES FALTA
15	13	10	20	ROBERTO CARLOS CBS	◆ SI EL AMOR SE VA
★★★ POWER PICK ★★★					
16	18	21	5	ANGELA CARRASCO EMI	NO QUIERO NADA DE TI
17	16	13	9	MIJARES EMI	◆ UNO ENTRE MIL
18	19	30	10	NYDIA CARO SATELLITE	TODOS LOS FUEGOS
19	27	16	13	EYDIE GORME CBS	◆ DE CORAZON A CORAZON
20	30	—	2	JOSE JOSE ARIOLA	COMO TU
21	23	24	19	ALBERTO VASQUEZ/JOAN SEBASTIAN MUSART	MARACAS
22	31	31	3	YOLANDITA MONGE CBS	DEBIL
23	25	25	9	LA PATRULLA 15 TTH	EL MORENO ESTA
24	17	15	9	EMMANUEL RCA	EN LA NOCHE
25	34	—	2	DUNCAN DU GRABACIONES ACCIDENTALES	EN ALGUN LUGAR
26	38	32	4	ROCIO BANQUELLS WEA LATINA	ERES MI ESPIA
27	29	20	11	LUCIA MENDEZ RCA	MORIR UN POCO
★★★ HOT SHOT DEBUT ★★★					
28	NEW ▶	—	1	ROBERTO CARLOS CBS	TRISTES MOMENTOS
29	35	36	4	ALVARO TORRES PROFONO	POR LO MUCHO QUE TE AMO
30	20	22	19	LOS CAMINANTES LUNA	ENTRE MAS LEJOS ME VAYA
31	NEW ▶	—	1	OMAR ALFANO RCA	CUERPOS AL CALOR
32	28	34	3	LUIS ENRIQUE CBS	VOLVERTE A VER
33	RE-ENTRY	—	14	JORGE MUNIZ RCA	PEGADO AL TELEFONO
34	37	33	3	GILBERTO SANTARROSA COMBO	DEJAME SENTIRTE
35	33	26	14	LOS JOAO MUSART	POR RETENERTE
36	40	—	2	RICARDO MONTANER TH-RODVEN	SOLO CON UN BESO
37	NEW ▶	—	1	THE NEW YORK BAND RMM	DOCE ROSAS
38	24	12	25	ANGELA CARRASCO EMI	◆ BOCA ROSA
39	21	29	3	LOS SABROSOS DEL MERENGUE SONOTONE	YA VIENE EL LUNES
40	RE-ENTRY	—	10	LA SONORA DINAMITA SONOTONE	TUCUCU

Products with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ NO. 1 ★★					
1	1	2	6	ALL SHE WANTS IS CAPITOL V-15434 2 weeks at No. One	◆ DURAN DURAN
2	2	4	7	FINE TIME QWEST 0-21107/WARNER BROS.	◆ NEW ORDER
3	3	5	7	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN
4	4	7	4	FADING AWAY EPIC 49 08183/E.P.A.	◆ WILL TO POWER
5	6	10	6	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	TEN CITY
6	7	8	7	MAKE MY BODY ROCK BIG BEAT BB-0004	JOMANDA
7	8	13	6	STRAIGHT UP VIRGIN 0-96594	◆ PAULA ABDUL
8	12	14	7	LEFT TO MY OWN DEVICES EMI V-56121	◆ PET SHOP BOYS
9	10	9	7	NOTICE ME FEVER 829	SANDEE
10	18	26	4	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	◆ MILLI VANILLI
11	15	16	7	TURN IT UP/SALSA HOUSE MERCURY 872 187-1/POLYGRAM	◆ RICHIE RICH
12	20	41	3	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	◆ FINE YOUNG CANNIBALS
13	5	1	10	WILD THING DELICIOUS DV1002/ISLAND	◆ TONE LOC
14	16	24	6	SHE WANTS TO DANCE WITH ME RCA 8839-1-RD	◆ RICK ASTLEY
15	21	34	3	HAUNTED HOUSE ONE VOICE ML070647	DADA NADA
16	19	23	6	CONTROL I'M HERE Geffen 0-21111	◆ NITZER EBB
17	11	11	9	RUSSIAN RADIO SYNTHICIDE 71310-0	RED FLAG
18	24	29	4	THE CLUB AEGIS 429 08180/E.P.A.	MARCUS LEWIS
19	26	30	4	WALK THE DINOSAUR CHRYSALIS 4V9 43332	◆ WAS (NOT WAS)
20	14	12	7	MORE THAN YOU KNOW COLUMBIA 44 08135	◆ MARTIKA
21	17	18	7	SEDUCTION VENETTA VE-7014	SEDUCTION
22	13	6	9	GOOD LIFE VIRGIN 0-96591	◆ INNER CITY
23	33	47	3	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 44 08132	◆ NEW KIDS ON THE BLOCK
24	9	3	11	A LITTLE RESPECT SIRE 0-21059/WARNER BROS.	◆ ERASURE
25	31	40	4	SHE WON'T TALK TO ME EPIC 49 08178/E.P.A.	◆ LUTHER VANDROSS
26	36	—	2	IT'S TOO LATE WTG 41 08182	NAYOBE
27	25	28	5	TEDDY'S JAM UPTOWN 23922/MCA	GUY
28	32	45	3	FEEL IT PROFILE PRO-7240	2 FIERCE
★★★ POWER PICK ★★★					
29	41	—	2	HEAVEN KNOWS VIRGIN 0-96589	WHEN IN ROME
30	23	22	9	RESPECT COOLTEMPO 4V9 43329/CHRYSALIS	ADEVA
31	28	33	4	THE R UNI UNI-8012/MCA	ERIC B. & RAKIM
32	30	36	5	SINCERELY YOURS ATCO 0-96586/ATLANTIC	SWEET SENSATION (WITH ROMEO J.D.)
33	35	39	4	LULLABY SIRE 0-21101/WARNER BROS.	BOOK OF LOVE
34	29	32	5	LOVE IS ON HER MIND CUTTING 872 069-1/POLYGRAM	SA-FIRE
35	39	—	2	AS THE END DRAWS NEAR/PASSION... NETTWERK (IMPORT.CANADA)	MANUFACTURE
★★★ HOT SHOT DEBUT ★★★					
36	NEW	1	1	YOU AIN'T SEEN NOTHING YET SIRE 0-21131/WARNER BROS.	FIGURES ON A BEACH
37	34	43	3	MY MIND'S MADE UP/JUST A GROOVE NEXT PLATEAU NP50090	AMBASSADORS OF FUNK
38	22	21	7	HIM OR ME MOTOWN MOT-4619	◆ TODAY
39	42	50	3	I KNOW HOW (TO MAKE YOU LOVE ME) MERCURY 872 067-1/POLYGRAM	NIA PEEPLES
40	49	—	2	GIVE ME BACK MY HEART CUTTING CR-223	CORINA
41	45	—	2	UNDER YOUR SPELL I.R.S. 23929/MCA	◆ CANDI
42	43	49	3	MAMBO WITCH WAX TRAX WAX-061	A SPLIT SECOND
43	48	—	2	AS ALWAYS TRAX TX-172	RICKY DILLARD
44	NEW	1	1	EXCUSES TOMMY BOY TB-925	PAULA BRION
45	NEW	1	1	SUCCESS EMI V-56130	SIGUE SIGUE SPUTNIK
46	44	48	4	BABY DOLL WING 871 109-1/POLYGRAM	◆ TONY! TON!! TONE!
47	NEW	1	1	HOW FAR CAN WE GO? TVT 4058	THE GROOVE ROBBERS
48	27	15	12	WALKING AWAY TOMMY BOY TB-919	◆ INFORMATION SOCIETY
49	NEW	1	1	ONE MAN PROFILE PRO-7241	CHANELLE
50	NEW	1	1	SHOTGUN A&M SP-12292	RAHEEM
BREAKOUTS					
1. TESTURE SKINNY PUPPY CAPITOL					
2. GROOVE CHECK THAT PETROL EMOTION VIRGIN					
3. LOVE HANGOVER '89 DIANA ROSS MOTOWN					
4. DON'T TURN YOUR BACK ON LOVE KRISTIN BAILO VENETTA					

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	3	4	5	STRAIGHT UP VIRGIN 0-96594	◆ PAULA ABDUL
2	2	3	9	GOOD LIFE VIRGIN 0-96591	◆ INNER CITY
3	1	1	11	WILD THING DELICIOUS DV1002/ISLAND	◆ TONE LOC
4	4	6	5	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN
5	6	10	6	FINE TIME QWEST 0-21107/WARNER BROS.	◆ NEW ORDER
6	5	7	9	A LITTLE RESPECT SIRE 0-21059/WARNER BROS.	◆ ERASURE
7	8	11	7	RONI MCA 23921	◆ BOBBY BROWN
8	11	14	7	TEDDY'S JAM UPTOWN 23922/MCA	GUY
9	24	41	3	FADING AWAY EPIC 49 08183/E.P.A.	◆ WILL TO POWER
10	17	24	4	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	◆ MILLI VANILLI
11	14	19	5	SINCERELY YOURS ATCO 0-96586/ATLANTIC	SWEET SENSATION (WITH ROMEO J.D.)
12	12	15	6	CAN YOU STAND THE RAIN MCA 23919	◆ NEW EDITION
13	16	20	5	SEDUCTION VENETTA VE-7014	SEDUCTION
14	18	22	5	ALL SHE WANTS IS CAPITOL V-15434	◆ DURAN DURAN
15	7	2	13	DIAL MY HEART MOTOWN MOT-4614	◆ THE BOYS
16	26	27	6	SHE WANTS TO DANCE WITH ME RCA 8839-1-RD	◆ RICK ASTLEY
17	20	21	6	NOTICE ME FEVER 829	SANDEE
18	22	23	6	LOVE IS ON HER MIND CUTTING 872 069-1/POLYGRAM	SA-FIRE
19	10	9	13	HIM OR ME MOTOWN MOT-4619	◆ TODAY
20	25	26	7	RUSSIAN RADIO SYNTHICIDE 71310-0	RED FLAG
21	15	18	7	GET ON THE DANCE FLOOR PROFILE PRO-7239	◆ ROB BASE & D.J. E-Z ROCK
★★★ POWER PICK ★★★					
22	29	46	3	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	TEN CITY
23	9	5	14	IF YOU FEEL IT VENETTA VE-7013	DENISE LOPEZ
24	32	36	5	FIND AN UGLY WOMAN/MIGHTY HARD ROCKER SLEEPING BAG SLX-40143	◆ CASH MONEY & MARVELOUS
25	27	32	5	JACK OF SPADES JIVE 1169-1-JD/RCA	◆ BOOGIE DOWN PRODUCTIONS
26	35	—	2	TWIST AND SHOUT NEXT PLATEAU NP50083	◆ SALT-N-PEPA
27	31	30	5	LEFT TO MY OWN DEVICES EMI V-56121	◆ PET SHOP BOYS
28	19	12	14	I WANNA HAVE SOME FUN JIVE 1155-1-JD/RCA	◆ SAMANTHA FOX
29	13	8	11	WALKING AWAY TOMMY BOY TB-919	◆ INFORMATION SOCIETY
30	21	16	7	CROSS MY HEART WTG 41 07894	◆ EIGHTH WONDER
31	30	31	9	PERFECT GIRL VENETTA VE-7009	BACK TO BACK
32	28	25	17	DOCTORIN' THE TARDIS TVT 4020	THE TIMELORDS
33	33	33	6	RESPECT COOLTEMPO 4V9 43329/CHRYSALIS	ADEVA
34	23	13	14	THE LOVER IN ME MCA 23904	◆ SHEENA EASTON
35	46	—	2	SELF DESTRUCTION JIVE 1178-1-JD/RCA	STOP THE VIOLENCE MOVEMENT
36	40	—	2	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 44 08132	NEW KIDS ON THE BLOCK
37	37	39	4	TURN IT UP/SALSA HOUSE MERCURY 872 187-1/POLYGRAM	◆ RICHIE RICH
38	39	40	4	MAKE MY BODY ROCK BIG BEAT BB-0004	JOMANDA
39	41	47	3	MORE THAN YOU KNOW COLUMBIA 44 08135	◆ MARTIKA
★★★ HOT SHOT DEBUT ★★★					
40	NEW	1	1	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	◆ FINE YOUNG CANNIBALS
41	45	48	3	THE R UNI UNI-8012/MCA	ERIC B. & RAKIM
42	34	28	17	THE GREAT COMMANDMENT ATLANTIC 0-86530	◆ CAMOUFLAGE
43	36	34	9	HEADHUNTER WAX TRAX WAX-053	FRONT 242
44	NEW	1	1	JUST COOLIN' ATLANTIC 0-86459	◆ LEVERT FEATURING HEAVY D
45	48	—	2	NOT GONNA DO IT MOVIN' MR-0004	VICKY MARTIN
46	NEW	1	1	HEAVEN KNOWS VIRGIN 0-96589	WHEN IN ROME
47	43	44	3	CONTROL I'M HERE Geffen 0-21111	◆ NITZER EBB
48	RE-ENTRY	8	8	GANGSTA GANGSTA RUTHLESS PVL-07263/PRIORITY	N.W.A.
49	47	50	3	PUMP IT UP CAPITOL V-15428	M.C. HAMMER
50	49	—	2	I'LL HOUSE YOU IDLERS WAR-022B/WARLOCK	THE JUNGLE BROTHERS
BREAKOUTS					
1. YO NO SE' PAJAMA PARTY 23 WEST					
2. TURN UP THE BASS TYREE D.J. INTERNATIONAL					
3. TURN THIS MUTHA OUT M.C. HAMMER CAPITOL					
4. DON'T TURN YOUR BACK ON LOVE KRISTIN BAILO VENETTA					

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

De La Soul Plays 23 Magic Numbers On Album

THREE IS A MAGIC NUMBER: No fat gold chains, no gold teeth, no Kangols, no bomber jackets—**De La Soul** isn't just like any ol' rap outfit. This will become apparent when you *experience* "3 Feet High And Rising" (Tommy Boy, 212-722-2211), a unique concept album. The 23 songs (some less than one minute long) contained on "3 Feet High..." serve as distinctive and humorous social and political commentaries on the world in which we live today, with beats, rhythms, samples, and rhymes that go beyond innovative in presentation.

The threesome's unconventional look and '60s psychedelic approach haven't quite made the impact one hoped for with their first two singles, "Plug Tunin'" and "Jenifa." Hailing from Long Island, N.Y., **Posdnuos**, **Trugoy The Dove**, and **Tastemaster Mase**, with deft production courtesy **Stetsasonic's Prince Paul**, offer grooves that will satisfy the homeboys and then some. Hopefully, "Ghetto Thang," "Eye Know," "Say No Go," "Me Myself & I," and "Buddy" (featuring **Jungle Brothers** and **Q-Tip**) will be understood in the album's context.

Alternative and college programmers shouldn't hesitate in checking out this collection; there are plenty of possible cuts to pick from. Utilizing a ton o' riffs from such sources as "Multiplication Rock," Hall & Oates, Steely Dan, Funkadelic, Otis Redding, and Barry White, "3 Feet High And Rising" is literally light years ahead of almost any album you'll hear this year or next. Remember, this is the daisy age. Understand it.

HOLD UP, WAIT A MINUTE: Other rap product of interest includes the debut album from West Coast star-of-the-moment **Tone-Loc**, "Loc-ed After Dark" (Delicious Vinyl/Island). Led by the smash single "Wild Thing," the collection will delight those who have taken the rapper's abrasive styling and hard-edged musical approach to heart. Don't miss the title cut, "Funky Cold Medina," "Cheeba Cheeba," and "I Got It Goin' On" . . . On import (soon to

be released here on G-Fine Records) is "Let Me Make Love To You" (Breakout/A&M) by **Prince Lover Dalu**. Hooky, midtempo groove accented by loops of **Love Unlimited Orchestra's** strings and **Gwen Guthrie's** vocals is ripe for clubs and radio . . . Also out: "The Symphony" (Cold Chillin'/WB) by **Marley Marl**, backed with "Wack Itt" featuring **Roxanne Shante**; "High Rollers" (Sire) by **Ice-T**; "Movin' On" (Wild Pitch, 212-687-1817) by **Gang Starr**; "Let The Words Flow" (Wild Pitch) by **Chill Rob G**; "The Crew Is In The House" (Next Plateau, 212-541-7640) by the **Lover Kool Dee & DJ Freeze**; "Stop Jockin' James" (Bum Rush, 718-816-7909) by **Kings Of Swing**; and "I Gotta Good Thing" (Elektra) by **Super Lover Cee & Casanova Rud**.

TURN IT UP: Apparently there's quite a bit of stateside label interest in U.K. duo the **Beloved**. The act's new single, "Your Love Takes Me Higher" (WEA U.K.), is brilliant, especially in the **Adam & Eve** "Angelic" mixes. The quick-paced number captures the essence of a New Order track placed comfortably in a more simple yet thoroughly engaging setting. Some may remember the act from its overlooked import gem, "Forever Dancing." The potential for this act is huge . . . The incessantly hip **Boy George** has returned with "Don't Take My Mind On A Trip" (Virgin) and hasn't missed a beat. Produced and written by **Gene Griffin** and arranged by **Teddy Riley**, the cut pumps an aggressive "new jack swing" R&B beat with a weaving bass that hits the mark . . . Also in the import bins are fab new mixes of "Walk On..." (Three Stripe) by faves **Smith & Mighty** . . . Creating a stir on import, available through Breakout/Vendetta, is **Maurice's** "This Is Acid (A New Dance Craze)." It's all one would expect in an aciiieed record, but the "K&T" mix has become especially popular with its reworking of a Todd Terry favorite. Postproduction and mixes were handled by **Les Adams** . . . **Wendy & Lisa** strike back with "Are You My Baby" (Columbia), a

funky, down-tempo number that retains the duo's Minneapolis stamp with a more commercial approach.

BIG BEATS & LI'L PIECES:



by Bill Coleman

Jody Watley's first single from her forthcoming project is titled "Real Love" and was produced by **Andre Cymone**. Apparently **Eric B. & Rakim** have helped Watley out with a rap on another track from the album . . . The **Cult** is working on a video for "Fire Woman" from the forthcoming project "Sonic Temple" (Beggars Banquet/Sire) due in April. Other Beggars Banquet acts **Peter Murphy** and **Gene Loves Jezebel** are putting finishing touches on new albums due out in the summer . . . The **B-52's** have been trapped in the studio working on a new project with producers **Nile Rodgers** and **Don Was** for Warner Bros. The band has reportedly returned to an acoustic instrumental approach . . . The title track from **Debbie Gibson's** latest album, "Electric Youth," is receiving the **Shep Pettibone** remix treatment . . . To cater to the U.S. market, the release of **Mica Paris'** "So Good" album has been delayed so a few of the cuts can be mixed by **Monte Moir** . . . Expect new product from New York act **Konk** on Island. Also recently signed to Mango/Island is dance hall reggae artist **Shelley Thunder** . . . **Boogie Down Productions'** **KRS-1** is reportedly working with **Sly & Robbie** . . . **Sheena Easton** and **Prince** have reportedly collaborated once again to write the track "Love '89" for **Patti LaBelle's** forthcoming album . . . Expect a 12-inch remix of "Bambooleo" by Elektra act **Gipsy Kings**, as interpreted through **Arthur Baker's** mixing hands. A special 12-inch video mix will be available through Rockamerica (212-475-5791) . . . "Little" **Louie Vega** has completed mixes for **Eighth Wonder's** new single, "Baby Baby" . . . **Nancy Martinez** has been signed to Vendetta . . . **Larry Robinson**, **Gerry Brown**, & **Ed Eckstine** are preparing a remix of **Vanessa Williams'** "Be A Man" at Conway Recording Studios in Los Angeles . . . The **Eurythmics**, **Trouble Funk**, and **Grace Jones** will appear on the Capitol soundtrack to "Rooftops." Most of the album was produced by Eurythmic **Dave Stewart** . . . **Hit-N-Run Records** and **L&A Productions** have opened up new offices in New York to coincide with the label's expansion in both roster and production services. They can be reached at 153 Waverly Place, sixth floor, New York, N.Y. 10014, or by phone at 212-727-9450.

ROCK TO THE BEAT: For the underground and house music troopers, Atlantic has just unleashed an EP by **Funky Worm** of four mixes of "Hustle! (To The

Music)" and two mixes of the new track "The Spell," which follows along a similar musical path . . . "I Can't Hide" (Big Beat, 212-691-8805) is the latest from **Taravhonty**. It's more accessible than "Join Hands"; the singer's forthright delivery over a plodding R&B rhythmic base works and the background vocals kick . . . Easy Street (212-254-7979) has issued new **Mike Cameron** mixes of **Adeva's** "In And Out Of My Life" . . . Also out: "You Don't Love Me" (Select, 212-691-1200) by **Brian Andrus**, and the compilations "Deep House Vol. 1," "Classic Acid Vol. 1," and "Acid II—Sound Of The Underground," from D.J. International (312-559-1845).

FINE TIME: Newcomer **Raiana Page** sparkles on the Latin-tinged pop of "Open Up Your Heart" (Sleeping Bag, 212-724-1440), benefiting from the production and songwriting talents of **Andy**

"**Panda**" **Tripoli**. The five mixes were handled by **Panda** with **Hugo Dwyer** . . . In a similar vein, getting positive response is "Don't Turn Your Back On Love" (Vendetta) a lively pop number by **Kristin Baio**. Mixes were courtesy of producer **Mark Berry**, **Trailblazers**, and **Anthony Sanfilippo**. Also out: "Mismatch" (Warner Bros.) by **Apollonia**; "I Wanna Fock" (Sunshine, 914-472-9360) by **Free-style Express**; "Grazing In The Grass" (EMI) by **cc:Div**; "How Far Can We Go?" (TVT, 212-929-0570) by the **Groove Robbers**; "Without Her" (Invasion, 212-532-1414) by **Romeo Romeo**; and "Miss Your Lovin'" (Earthsong, 305-940-5044) by **Kim Davis**.

Billboard shoots the American Music Awards . . . page 78

DANCE/DISCO 12"
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Listen To The Mission—The Mission	I Got Something—Kidd City
Voice In The House—Hard House	My Summer Story—Jammix
She Say Kuff—Massive Sounds	We're Back—Dynamic Duo
Mind Warp—P. Cowley	Trackin' Down House—Tony V
I Dedicated—Nancy Otero	I Can't Wait For Love—The Bugger
Listen To My Cries—Body + Style	She Has A Way '89—Bobby O Rmx
You're Too Good—Deez + Grant	Turn Up The Bass—Tyree
Sex 4 Daze—Lake Erne	Have In Mind—Celu Javu
Highway Of Love—Johnny O	I Found The Love—Pobi
Ooh I Like It—Left Lane	Touch Me—New Baccarra
Yo Baby—White Knight	Please Stay With Me—Sisley Ferre
Living—Shawn Shegog	You're The One (Remix)—1000 Ohms
Let's Do It—Boogie Bombers	Heaven Must Have Sent You—Samantha Giles
976—Club D	Coincidence—Gazebob
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They Rule. Jive/RCA recording duo the Wee Papa Girls performed for the first time in the U.S. for an excited crowd at New York's Palladium. Jive has just released the act's album, "The Beat, The Rhyme, The Noise." Pictured, from left, are T Y Tim and Total S. (Photo: Chuck Pulin)

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Replacements Poised For Success

'I'll Be You' Might Be The One For Band

BY CHRIS MORRIS

LOS ANGELES Paul Westerberg, the leader of Minneapolis' reigning postpunk rock'n'roll band, the Replacements, concedes that his group's image as raucous, unpredictable bad boys will likely dog it forever.

"Yeah, we're stuck with it until the day we die," Westerberg says with resignation. "The Replacements are drugged-up, drunken has-beens. It wouldn't matter what we did, that's the image we have."

He offers, as a parallel, the image of Keith Richards, for whom the Replacements recently served as an opening act at the Meadowlands in New Jersey: "Like the Stones, Keith being a junkie—he hasn't touched the shit in eight years—he's drinking Perrier, sober as a judge. It doesn't matter."

The band may soon be able to put to rest those decade-old myths about the Replacements. "I'll Be You," the first single from the group's new Sire/Reprise album, "Don't Tell A Soul," has gained quick acceptance at both album rock and modern rock radio, and the label is supporting the album's release with a major promotional push. For the first time, a gold record for the Replacements is not inconceivable.

The morning line from longtime observers in the press is that the band has "matured"—a notion that brings a snort of derision from the always-outspoken Westerberg.

"It's natural," he says. "Of course, the next record we're going to make is not going to be more immature than this one. How can it be? Mature,

'We're afraid of failure more than we are of success.'

it's a euphemism for growing older."

Bassist Tommy Stinson, who helped found the band at the age of 12, adds, "We do what we want, which is basically not looking back and pretending you're still that same little kid that started in 1980."

The Replacements' move toward maturity started unpromisingly last year with abortive recording sessions with producer Tony Berg. Westerberg notes, "He was trying to put a bow on a barnyard dog."

Ultimately, the band chose Matt Wallace, a young engineer/producer who has worked with Sons Of Freedom and Faith No More as a co-producer.

"We'd never met him," says Westerberg. "Actually, [Warner Bros. president] Lenny [Waronker] suggested Matt, because he said he had a good sense of melody [and] was a good engineer, because he realized at that point we wanted to go in and co-produce it with somebody, and that he was a fan of the band, unlike some

other guys."

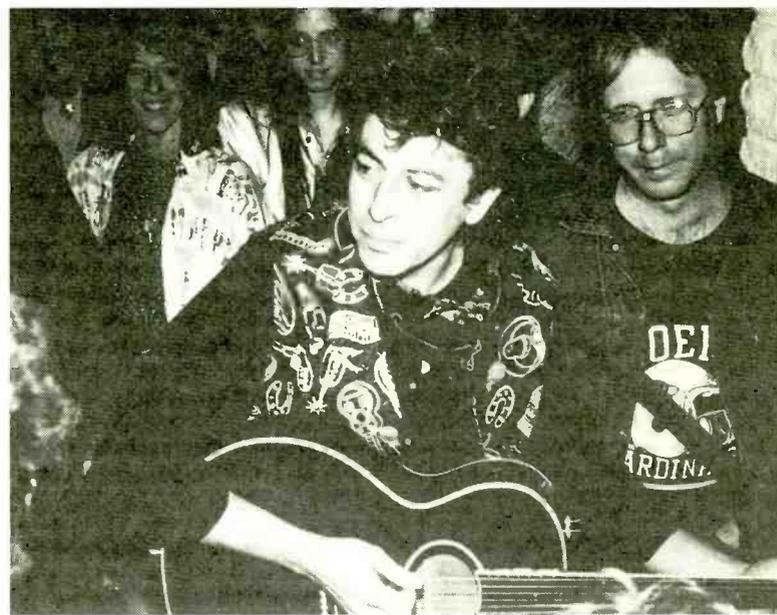
Westerberg notes that the recording of "Don't Tell A Soul" took two months—an unprecedented amount of time for the Replacements to spend in the studio.

"There was no time restraint—you know, 'You have to have all this done next week, you got to do this,'" adds guitarist Slim Dunlap, who replaced original fret man Bob Stinson two years ago. "We had no idea when it was going to come out, if it was going to come out. We just kind of did it."

The work has paid off so far: "I'll Be You" was an immediate add at 100 stations and is a top five Modern Rock Track and top 30 Album Rock Track on Billboard's airplay charts.

Warner has undertaken some aggressive promotional efforts for this hitherto left-field band. For starters,

(Continued on next page)



Lord Of The Pavement. Hightone Records artist Joe Ely performs on the sidewalk in front of the Palomino Jan. 21 in North Hollywood, Calif., after fire marshals cleared the overcrowded club. Ely, who played for only a half hour before the plug was pulled, serenaded his fans with an impromptu acoustic set after the venue refused requests for refunds. (Photo: Robert Matheu)

Split Decisions: Are CD Album Reissues Siphoning Sales From New Artists?

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

THIS WEEK THE BEAT would like to note a trend that, all things considered, may be ominous indeed.

Ten or so years ago, I had a regular habit of visiting record stores the world over and picking up albums and singles by new artists I had never before heard, but thought I might like. Back then, you'll remember, artists like Elvis Costello, Talking Heads, or the Cure were all-new propositions who received scant airplay and who received exposure largely through live performances and whatever consumer press they were likely to garner at the time, which wasn't always much. The point: Very often, I would lay down money for music I had never heard but was curious about.

Through such behavior, this columnist learned to experiment and enjoy albums by such acts as the **Teardrop Explodes**, **Comsat Angels**, **Orange Juice**, and others—some of which America has come to know and love, others which have faded away without notice. Always, however, I was willing to lay my money down, buy whatever looked interesting, and hope for the best. Presumably, many other consumers did likewise.

So what's the problem, then? Precisely this: Within the past year, I have taken most of the money I once used to buy records by new, unknown artists and spent it elsewhere. Where? On CDs.

In the past few months, I have taken dollars once allotted for the purchase of new music by unknown artists and used them to obtain CD versions of albums I already own. In short, within the past few months, my hot purchases were CD versions of classic albums by **Bob Dylan**, the **Steve Miller Band**, **Quicksilver Messenger Service**, the **Pretty Things**, **John Cale**, the **Byrds**, and, for that matter, the **Teardrop Explodes**, **Costello**, and the **Cure**.

Very recently, in fact, I had the option of buying a new, imported LP by New Zealand's **Sneaky Feelings** that I suspected I would like very much—but *hadn't heard*—and instead picked up the CD of **Iggy & the Stooges'** "Raw Power," which I already knew I liked very much indeed.

The bottom line here is not that I suspect I am getting old and gray and want to play it safe; the bottom line here is that I suspect I am not *alone* in this behavior. And The Beat wonders what the long-term ramifi-

cations of such buying behavior will be for young, deserving, and unheard artists who now are ultimately vying with **Elvis Presley**, the **Beatles**, and **Steely Dan** at retail counters.

SHORT TAKES: Speaking of **Iggy Pop**, a strong rumor indicates he may be signing with Virgin Records in a matter of moments... A surprise preview of the first single from the new **Madonna** album—the title track, "Like A Prayer"—was all The Beat needed to state the obvious: The track will be an instant hit, and the presence of the **Andrae Crouch Singers**, which may look odd on paper, only adds to the song's appeal... And speaking of those who have linked with corporate sponsors, people are chuckling over a recent health-

spa advertisement featuring **Glenn Frey**. Before and after shots depict the former **Eagle** as a skinny hippie ("hard rock," says the descriptive caption underneath) and a born-again muscle man ("rock hard," says the new caption). This—while Frey's former partner **Don Henley** stands in as drummer for **Guns N' Roses** on the American Music Awards. Dirty laundry, indeed... **Elvis Costello's** Warner Bros. debut, "Spike," may be his best work since "Imperial Bedroom" and certainly merits many listenings. Prominently featured throughout, incidentally, is the **Dirty Dozen Brass Band**, whose Columbia debut is forthcoming and will feature **Dr. John**, **Branford Marsalis**, and **Dizzy Gillespie**, among others... Guitarist **Gary Lucas**, who made a name for himself as a member of **Captain Beefheart's** last **Magic Band**, has been getting some airplay in New York with "King Strong," a cassette demo track he recently recorded with **Tackhead** drummer **Keith LeBlanc**. Look for him to open for **Soundgarden** at New York's CBGB's March 10.

HIP GATHERING: The Beat hears that the Chicago chapter of the National Academy of Recording Arts and Sciences threw a nifty pre-Grammy party Feb. 1, attended by Grammy winners past and present. Get this guest list: **Gene "Duke Of Earl" Chandler**, **Mavis Staples**, **James Cotton**, **Albertina Walker**, **Adrian Belew**, **Dennis DeYoung**, **Ken Nordine**, **Dave Mason**, and original members of the **Buckinghams**, **American Breed**, **New Colony Six**, and **Shadows Of Night**. The Beat gleefully notes that many of these artists' albums are now available on CD.

Byrne Compilation Boasts Best Of Brazilian Sounds

BY CHRIS MCGOWAN

LOS ANGELES "Many of their songs have great rhythms, are incredibly moving, and have quirky and innovative arrangements," says David Byrne of what first attracted him to the music of such Brazilian artists as Caetano Veloso, Milton Nascimento, and Gilberto Gil.

The Talking Heads leader recently compiled "Brazil Classics I: Beleza Tropical," an album highlighting Brazilian pop music of the '70s and early '80s, a fertile musical period in which a generation influenced by both bossa nova and the Beatles reworked and updated such native idioms as samba, *afoxé* and *forró* with sophistication.

Byrne's Fly/Sire LP features 14 cuts by Nascimento, Veloso, Gil Chico Buarque, Maria Bethânia, Gal Costa, Jorge Ben, and Nazare Pereira. Four additional tunes (including one by Lo Borges) are on the CD and cassette.

"I think, in their own way, these songs are as radical and beautiful as the best English-language pop," says Byrne.

No stranger to crossing musical boundaries, Byrne explored Nigerian Afro-beat and juju on Talking Heads' "Remain In Light" album and incorporated Zairean soukous

and French Antillean zouk in last year's "Naked." But "Brazil Classics I" marks the first time that Byrne has explored a musical interest by releasing a sampler LP.

"I decided to put this album out because I'd been making cassettes of Brazilian music for my friends and I thought, well, that there isn't a good compilation of this stuff out, whereas there are a lot of good Latin music and African music samplers available," Byrne says. "My feeling is that a lot of the Brazilian compilations I'd seen were put together in a way to make them sound more like American music."

"Brazil Classics I" for the most part features un-Americanized "beleza tropical" (tropical beauty), ranging from the upbeat *afoxé* of Gil's "Andar Com Fé" to the beautiful slow samba duet of Bethania and Costa in "Sonho Meu" and the soaring Brazilian-Iberian lyricism of Nascimento's "San Vicente." Only Ben's samba/blues fusions and Borges' English-rock flavored "Equatorial" carry strong influences from the North.

"Even Borges, who was heavily influenced by the Beatles, reworked it in a typically Brazilian way," comments Byrne.

There are no plans for a tour to

(Continued on page 37)

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Global Crosses Pacific To Meet Demand Trip To Japan By Label Execs Forges Closer Ties

BY DAVE DIMARTINO

LOS ANGELES Global Pacific Records is living up to its name and making serious inroads in the Pacific—most notably in Japan.

The Sonoma, Calif.-based label has found a growing Japanese enthusiasm for its music, which, with such artists as Steve Kindler, Jordan DeLaSierra, and David Friesen, typically falls midway between the new age and fusion category.

An eventful November trek to Japan by several label executives and artists was extremely fruitful, says Global Pacific president Howard L. Sapper.

Aside from strengthening the label's relationship with distributor CBS/Sony and Japanese radio station FM Tokyo, the so-called Japanese tour also included an overnight stay with Japanese synthesizer player Kitaro in his home and studio in the Japanese mountains. During that visit, Sapper says, Kitaro and Global Pacific violinist Steve Kindler played together for four hours.

"Out of this, the relationship changed from one where Steve was a member of Kitaro's band to a full collaboration," Sapper says. "Now Steve is working with Kitaro in composing and helping him with his new album. And Kitaro will be involved in Steve's new album." The Kitaro album is set for imminent release by Geffen; Kindler's album, on Global

Pacific, is due in June.

Further illustrating Japanese interest in the label is the visit paid by CBS/Sony executives to Global Pacific's Sonoma headquarters in late December, Sapper says.

In the U.S., Global Pacific enjoyed a pressing and distribution relationship with CBS Records for a year and a half until last July, when it was boosted to associated-label status. Though CBS Records has released 17 Global Pacific albums to date here, CBS/Sony in Japan has actually opted "to go back and take the whole catalog of Global Pacific music that

predates our Global Pacific/CBS relationship," he says.

Most recently, he adds, Kindler and Peja Bell's "Dolphin Smiles" was named album of the year in the new age category by AdLib, the leading Japanese consumer music publication.

Sapper says the label is enjoying a popularity boom in Japan largely due to the fact that "they have a real understanding of the music and where it comes from."

Sapper promises that the label will return to Japan "with a full Global Pacific roster" for concerts in late spring to early summer.

REPLACEMENTS READY FOR SUCCESS

(Continued from preceding page)

the company mounted album release parties for "Don't Tell A Soul" in New York, Los Angeles, and Minneapolis in January.

The performance video for "I'll Be You" found the band enlisting a surprising directorial choice: Doug Friel, who has worked with such metal acts as Def Leppard and Poison. "We wore spandex pants and long hair," Stinson says wryly.

The group will begin a U.S. tour next month. "We're going to play joints," Westerberg says, "probably theaters, more or less, ballrooms. Then I'm sure we'll play gigs around, just for the hell of it."

So for the first time in their 10-year

career, the Replacements appear poised for success—something that many in their large critical following say the band fears.

"It's afraid of us," Westerberg replies tartly. "We're afraid of failure more than we are of success, because we've been a failure and we don't want to remain there. We've seen it, and we know what it's like—it ain't no fun. Success is something we've never really had on a big scale, so it's like anything else you've never done. It's a mystery. I don't know what it's like. But if we never achieve it, and I thought that we never tried to achieve it, I'd feel like we cheated ourselves."

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GALLAGHER	Fox Theatre Detroit, Mich.	Jan. 25-30	\$416,546 \$17.50/\$15.50	24,176 sellout	Brass Ring Prods.
POISON TESLA	Nassau Coliseum Uniondale, N.Y.	Feb. 5	\$297,884 \$18.50/\$17.50	16,520 sellout	Ron Delsener Enterprises
BOW JOVI SKID ROW	Mississippi Coast Coliseum & Convention Center Biloxi	Feb. 1	\$224,613 \$17.50	13,100 sellout	Beaver Prods.
CHICAGO	Fox Theatre Detroit, Mich.	Jan. 31- Feb. 1	\$209,790 \$22.50	9,324 sellout	Brass Ring Prods.
HANK WILLIAMS JR. & THE BAMA BAND STEVE WARINER TANYA TUCKER	Greensboro Coliseum Complex N.C.	Feb. 3	\$208,268 \$17.50	11,901 15,781	Little Wing Prods.
RANDY TRAVIS GEORGE FOX	Copps Coliseum, Hamilton, Ontario	Feb. 3	\$201,500 (\$237,569 Canadian) \$21.50/\$18.50	11,362 12,000	Concert Prods. International Donald K. Donald Prods. Special Moments Promotions
BOW JOVI SKID ROW	LSU Assembly Center Louisiana State Univ. Baton Rouge	Feb. 2	\$199,877 \$17.50	11,772 sellout	Beaver Prods.
POISON TESLA	Greensboro Coliseum Complex N.C.	Jan. 28	\$172,480 \$17.50	10,268 15,781	Cellar Door Prods.
STRYPER JET BOY	Juan Ramon Loubriel San Juan, P.R.	Jan. 14	\$160,819 \$18/\$17	9,237 10,000	Sunshine Promotions
CHICAGO	Holiday Star Theatre Merrillville, Ind.	Feb. 3-4	\$146,425 \$23	6,633 6,800	in-house
ALABAMA THE CHARLIE DANIELS BAND JO-EL SONNIER	Charles M. Murphy Athletic Center Middle Tennessee State Univ. at Murfreesboro	Feb. 3	\$131,530 \$17.50	7,516 12,118	Keith Fowler Promotions
POISON TESLA	Rupp Arena Lexington, Ky.	Jan. 24	\$125,813 \$16.50	7,625 8,276	Sunshine Promotions
RANDY TRAVIS GEORGE FOX	Kingston Memorial Centre Ontario Canada	Feb. 4	\$117,785 (\$138,869 Canadian) \$21.50	6,459 sellout	Concert Prods. International Donald K. Donald Prods. Special Moments Promotions
RANDY TRAVIS GEORGE FOX	Montreal Forum Quebec	Feb. 2	\$116,548 (\$137,923 Canadian) \$21.50	6,415 7,500	Donald K. Donald Prods. Special Moments Promotions
ALABAMA THE CHARLIE DANIELS BAND JO-EL SONNIER	Roberts Municipal Stadium Evansville, Ind.	Feb. 5	\$108,710 \$17.50	6,212 6,553	Keith Fowler Promotions
ALABAMA THE CHARLIE DANIELS BAND JO-EL SONNIER	Coliseum, Jackson Civic Center Tenn.	Feb. 4	\$96,478 \$17.50	5,513 5,653	Keith Fowler Promotions
RATT BRITNY FOX KIX	Redbird Arena, Illinois State Univ. at Normal	Jan. 29	\$95,470 \$16.50	6,193 9,500	Stardate Prods. in-house
GEORGE STRAIT ASLEEP AT THE WHEEL THE WAGGONERS	Coliseum, Amarillo Civic Center Texas	Feb. 1	\$89,445 \$15	5,963 6,827	Varnell Enterprises
RANDY TRAVIS GEORGE FOX	Peterborough Memorial Centre Ontario	Feb. 1	\$88,377 (\$104,727 Canadian) \$21.50	4,871 sellout	Concert Prods. International Donald K. Donald Prods. Special Moments Promotions
THE MAGIC OF DAVID COPPERFIELD	Spartanburg Memorial Auditorium S.C.	Feb. 5	\$84,613 \$18.50/\$15.50	5,133 6,200	Diamond Bullet
CHICAGO	Fox Theatre St. Louis, Mo.	Feb. 5	\$84,122 \$21.50/\$19.50	4,211 4,299	Fox Concerts Steve Litman
THE MAGIC OF DAVID COPPERFIELD	Tampa Bay Performing Arts Center Tampa, Fla.	Jan. 27	\$82,073 \$19.50	4,900 sellout	PACE Concerts
ROBERT CRAY BAND IVAN NEVILLE & THE ROOM	Civic Auditorium Portland, Ore.	Jan. 19-20	\$80,080 \$17.50/\$16.50	4,576 5,000	Double Tee Promotions
HARRY BELAFONTE	Alberta Bair Theatre Billings, Mont.	Jan. 21	\$74,710 \$100/\$75/ \$35/\$25	1,330 1,418	in-house
CHEAP TRICK EDDIE MONEY	Moncton Coliseum Moncton, New Brunswick	Feb. 6	\$69,738 (\$82,095 Canadian) \$19.50	4,210 8,000	Concert Prods. International Donald K. Donald Prods.

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TALENT IN ACTION

DR. JOHN
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DR. JOHN'S COMEBACK proceeded apace here Jan. 20, as the good doctor (aka Mac Rebennack) warmed up for a date at the Inauguration blues ball with an intimate evening of piano prowess.

Although he has been away from a major label for several years, Dr. John has kept busy, filling the time with frequent club work, television commercials, and studio sessions. The circle will be completed with the release of his new album for Warner Bros., "In A Sentimental Mood," which should hit stores in early April.

The show Dr. John presented at this intimate club was for purists. Armed only with a grand piano, the burly Night Tripper eschewed the mystic garb of club dates past, instead offering an evening filled with audience requests and his own particular brand of New Orleans boogie-woogie.

New Orleans favorites presented on this evening included a bouncy tribute to Fats Domino with "Blueberry Hill"; the salacious innuendo of "Such A Night"; and Dr. John's own 1973 top 40 hit, "Right Place, Wrong Time," all delivered in the whiskey-spattered croak that makes the club audience instant conspirators.

Pumping the crowd up with a home-stretch run highlighted by "Iko-Iko" and "Let The Good Times Roll," Dr. John made an unexpected but neat turn into Crescent City tradition, closing the regular show with a classically influenced, minor key intro to "When The Saints Go Marching In." He transformed the honking street-parade staple from a march to a sonata with a few glittering runs up and down the keyboard.

BRUCE HARING

DOUG SAHM
ANGELA STREHLI
The Music Machine
Los Angeles, Calif.

A TOURING ROAD SHOW mounted by the Austin, Texas, nightclub/record label Antone's shook a well-filled house Jan. 27 with a hearty evening of longhorn blues 'n' boogie.

Veteran singer/guitarist Sahn, a national hit maker in the '60s as leader of the Sir Douglas Quintet and a longtime fixture of the Texas music scene, had originally been set to share the stage with accordionist Flaco Jimenez and guitarist Mel Brown. The musicians were laid low by the flu and couldn't make the trip, but Sir Doug's ebullient performance

led many in the crowd to quickly forget the absence of his co-stars.

Sahn focused on the hard-swinging material from his delightful new Antone's album, "Juke Box Music." He applied his drawling, flexible voice to covers of happily unfamiliar R&B obscurities and long-ago hits by such artists as Little Willie John and Guitar Slim and kept the dance floor packed during the first of two sets.

Much of the credit for the show's entertaining punch was due to the backup band, which included such Austin stalwarts as horn men Kaz Kazanoff and Rocky Morales, guitarist Denny Freeman (who doubled on keyboards), and drummer George

Rains (the producer of "Juke Box Music").

This lineup was augmented at a couple of junctures by original Sir Douglas Quintet drummer Johnny Perez, who joined his old band mate for versions of the still-salty Tex-Mex hits "She's About A Mover" and "Mendocino."

Blues singer Strehli is a far more subdued performer than Sahn, but her smooth, throaty voice brought conviction to a set of familiar blues standards, which were fired by typically stinging solos from the ever-undererrated Freeman.

CHRIS MORRIS

BYRNE'S BRAZILIAN COMPILATION

(Continued from page 35)

support the album, although an animated video was made by English illustrator Susan Young for Ben's "Ponta De Lança Africano." "I may also go on TV with Caetano Veloso, who'll be in New York recording an album in February," says Byrne. "I'll do it if we can perform together, but not just to hold up the record and talk about it."

Byrne is mum on the question of whether the next Talking Heads album will have a heavy Brazilian influence: "We're just about to discuss it. I have no idea what direction it will take."

Byrne does say, though, that such Brazilian musicians as Veloso and Nascimento may have had a subtle effect on "Naked." "I was listening to a lot of this stuff when we did it and our whole sound was less aggressive. I think that's a nice way to go, if you're trying to influence the world to be a better place, to get people to feel better. Sometimes a really beautiful-sounding song can make your

point in a way that is more convincing."

In the near future, Byrne hopes to put out two more Brazilian music samplers, the first devoted to samba. "On the samba LP, I'd like to include some of the street stuff from people like Zeca Pagodinho, Neginho da Beija-Flor, and Almir Guineto, as well as more pop people like Clara Nunes and Alcione."

The other upcoming sampler will highlight forró, an accordion-led dance music from northeastern Brazil. "A lot of it sounds like zydeco or even like Bob Marley doing polkas," says Byrne with a laugh. "People will be surprised by it because it doesn't sound at all like what they imagine Brazilian music to be."

Byrne may also contribute to an upcoming album by the Paralamas do Sucesso, a Brazilian band signed to EMI Brazil that mixes reggae, rock, soca, and native forms. "They've asked me to produce a song and we're still talking about it," says Byrne.



Marie Fredriksson and Per Gessle

NEW ON THE CHARTS

Swedish duo Roxette has nabbed the Hot Shot Debut position on the Hot 100 Singles chart with "The Look," a song that is already a hit in the group's home country.

The EMI twosome, composed of Marie Fredriksson and Per Gessle, released its first album, "Pearls Of Passion," in 1986. It was certified platinum in Sweden and spawned two gold singles.

Before meeting, both partners

were involved in other successful music projects. Gessle was lead singer and songwriter for Swedish band Gyllene Tider, and Fredriksson was a solo artist. In Roxette, Fredriksson serves as lead vocalist while Gessle acts as backup vocalist and songwriter.

Roxette's new album, "Look Sharp!," which has produced two gold singles in Sweden, will be released in the U.S. next month.

JIM RICHLIANO



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Music City News Awards Nominees Announced

NASHVILLE Music City News has announced nominees for its 23rd annual awards ceremonies. Winners of the country fan magazine's subscriber-voted honors will be announced during a live TV special from the Grand Ole Opry House here June 5.

The awards divisions and nominees are:

Entertainer--Reba McEntire, Ricky Van Shelton, Statler Brothers, George Strait, Randy Travis, Hank Williams Jr. **Male artist**--Vern Gosdin, Ricky Van Shelton, George Strait, Randy Travis, Dwight Yoakam, Hank Williams Jr.

Female artist--Rosanne Cash, Kathy Mattea, Reba McEntire, K. T. Oslin, Tanya Tucker. **Vocal group**--Alabama, Forester Sisters, Highway 101, Oak Ridge Boys,

Statler Brothers. **Star of tomorrow**--Rodney Crowell, Holly Dunn, Patty Loveless, Keith Whitley, Dwight Yoakam.

Vern Gosdin, Ricky Van Shelton, Statlers nominated in both best-single and best-album categories

Instrumentalist--Chet Atkins, Roy Clark, Charlie Daniels, Ricky Skaggs, Mike Snider. **Vocal duo**--Bellamy Brothers, Everly Brothers, the Judds, the O'Kanes,

Sweethearts Of The Rodeo. **Comedian**--Andy Andrews, Jerry Clower, Shotgun Red, Ray Stevens, Williams & Ree.

Gospel group--Cathedrals, Chuck Wagon Gang, Cumberland Boys, Fox Brothers, the Whites. **TV series**--"Austin City Limits," "Dolly," "Hee Haw," "Nashville Now," "Crook & Chase/This Week In Country Music." **TV special**--"A Country Music Celebration: 30th Anniversary Of The Country Music Association," "Grand Ole Opry Live Special," "Hee Haw Anniversary," "Merle Haggard: Poet Of The Common Man," "USO Celebrity Tour: Lee Greenwood."

Vocal collaboration--Rodney Crowell/Rosanne Cash, Loretta Lynn/Conway Twitty, Ricky Skaggs/Sharon White, Tanya Tucker/Paul Davis/Paul Over-

street, Dwight Yoakam/Buck Owens.

Video--"Eighteen Wheels And A Dozen Roses," Kathy Mattea; "Gonna Take A Lot Of River," Oak Ridge Boys; "I Told You So," Randy Travis; "I'll Leave This World Loving You," Ricky Van Shelton; "Streets Of Bakersfield," Dwight Yoakam/Buck Owens.

Single--"Chiseled In Stone," Vern Gosdin; "Eighteen Wheels And A Dozen Roses," Kathy Mat-

tea; "Gonna Take A Lot Of River," Oak Ridge Boys; "I'll Leave This World Loving You," Ricky Van Shelton; "Let's Get Started If We're Gonna Break My Heart," Statler Brothers.

Album--"Chiseled In Stone," Vern Gosdin; "If You Ain't Lovin' You Ain't Livin'," George Strait; "Loving Proof," Ricky Van Shelton; "Old 8x10," Randy Travis; "The Statlers Greatest Hits," Statler Brothers.

2 Songwriter Workshops Scheduled For Nashville

NASHVILLE ASCAP and The Songwriters Guild of America are scheduled to host several separately sponsored songwriter workshops in the coming weeks.

The guild's workshop, conducted by veteran songwriter Jack Keller, is designed to teach developing writers how to use self-critiquing and rewriting skills to make a good song into a hit song. Participants will also be shown how to demo a song before presenting it to a publisher or record producer.

Sponsored by the Songwriters Guild Foundation, the six-week workshop begins Thursday (16) and is scheduled to run through March 23. The fee is \$80 for guild members and \$125 for nonmembers. Sessions will be held from 6 p.m.-9 p.m. at the Songwriters Guild, 50 Music Square W., Nashville. For additional information, contact 615-329-1782.

ASCAP's ninth Country Songwriter Workshop will begin March 14 at the society's Nashville of-

fices. Led by songwriter Fred Knobloch, the workshop will feature guest panelists from the country industry, including composers, lyricists, publishers, producers, performers, and arrangers.

The workshop, sponsored by the ASCAP Foundation, will meet on six consecutive Tuesdays from 7 p.m.-9 p.m. Admission is free and open to all songwriters, regardless of performing rights society affiliation or nonaffiliation. However, space is limited to 40 participants.

Writers interested in applying for the workshop should send a résumé and cassette tape with two original songs—marked with name, address, and telephone number—to ASCAP Country Workshop, 2 Music Square W., Nashville 37203. The deadline for applications is Feb. 24; accepted songwriters will be notified within 10 days of the deadline.

DEBBIE HOLLEY



Captain Dwight. Dwight Yoakam (above) takes the seat of a fighter plane prior to performing aboard the USS Independence. On stage, Capt. Buzz Needham (left), appropriately attired in a cowboy hat, serves as MC of the CMA-sponsored Country Music Night aboard the giant Navy aircraft carrier. See Nashville Scene, this page. (Photos: Gerry Wood)

Acts Receive Standing Ovations From Navy Audience CMA Stages Shipboard Show In S. Calif.

VICTORY AT SEA: Well, at least it was victory in the bay near San Diego as the Country Music Assn. staged a rip-roaring show for the servicemen aboard the USS Independence docked at North Island. The Jan. 31 sidelight to the CMA's Feb. 1-2 board meeting at the Hotel del Coronado also became a highlight when thousands of Navy personnel sailed into a frenzy as some of country music's brightest new talents performed aboard the massive aircraft carrier.

Before the show, the CMA leaders and artists were treated to a tour of the ship and lunch with some of its officers and crew. Then, joined by a large contingent of Southern California CMA members and the enthusiastic Navy audience, the acts put on a show that drew standing ovations for every artist. **Capt. Buzz Needham** guided the Independence audience toward the proper mindset by taking off his Navy jacket and donning a cowboy hat. He was the MC for the event that featured strong performances by the **McCarter Sisters**, **Michael Johnson**, **Dwight Yoakam**, **Lorrie Morgan**, and **Keith Whitley**.

The McCarters were an absolute delight, a winning mixture of natural country corn, sugar, and beauty. "You make us feel so wanted, so welcome," they told the crowd after a standing ovation, then brought the house (rather, *ship*) down with the finest clog dancing this side of Sevierville, Tenn. Yoakam, appearing *sans* band, staged a powerful acoustic set and was one of the best-received acts of the night. Johnson drew his top response from "Give Me Wings" and his old pop standard "Bluer Than Blue." Morgan scored with the apropos "American Trilogy," and her husband, Whitley, concluded the show with a chronology of his major hits.

The floating honkytonk showcased some of country music's premier talents and did much to further the cause of country music. The entertainers were supercharged with the wild reaction from the service people, while the audience, hungry for any entertainment, and starved for this quality of entertainment, received the show of their lives. All will remember this special night aboard the Independence. It would be difficult to discern whether the stars or the fans got the most out of it. Call it a tie, and call it a terrific night of talent and a tribute to those on both sides of the stage.

GOODBYE TO JETHRO: Jethro Burns, who died Feb. 4 (See Lifelines page 79), will be missed as a musician and as a man by the country music community. Joining

with the late **Homer Haynes**, Burns brought humor and excellent musicianship to the stage. They won a Grammy Award for the 1959 hit "Battle Of Kookamonga," a typical Homer & Jethro wacko takeoff on **Johnny Horton's** "Battle Of New Orleans." The song not only scorched the Billboard country charts, it reached No. 14 on the pop charts. The deadpan duo's first major chart success came in 1949, teaming with **June Carter** on "Baby It's Cold Outside." In 1953 came the No. 2 country smash "That Hound Dog In The Window," and the



by Gerry Wood

kings of corn also stirred country chart action with "Hernando's Hideaway" and "I Want To Hold Your Hand." If "Hee-Haw" now stands as state of the cornpone art, these guys were pre-Haw. They've been nominated for the Country Music Hall of Fame for their accomplishments, which include appearances on the "Beverly Hillbillies" and commercials for Kellogg's Corn Flakes. One of their most enduring works has been an instrumental jazz album, "Playing It Straight." Musicians marveled at Jethro's skill on the mandolin while comedians stood in awe of the duo's sense of timing and flaunting of the absurd. Laugh in peace, Homer and Jethro. We'll see you, one of these days, at the Country Music Hall of Fame.

AIRBORNE ACTS: Airborne Records artist **Stella Parton** has been named honorary chairperson for the local job project of the Assn. For Retarded Citizens. The program provides employment and related services for persons with disabilities. Parton has slated March concerts at three Tennessee locations. Meanwhile, the label is releasing her first single, "I Don't Miss You Like I Used To (I Miss You Even More)." Stella's debut Airborne album features a duet with her sister Dolly... Riding the crest of the arctic cold wave, the **Sanders** have a warm-blooded topic for their current single: "Grandma's Old Wood Stove." The Alaska-born brother and sister singers are participating in "The Sanders Alaska Gold Mine Expedition" promo. The nationwide radio contest will send two listeners and two staffers from the winning radio station to Alaska for a VIP tour with the Sanders as guides. They'll get a chance to work an active gold mine. Hopefully, the winners will wait until summer for the trip.

SIGNINGS: Joining the Bobby Roberts Entertainment roster are **Vicki Bird**, **Russell Smith**, **David Slater**, and **Joni Harms**.

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	4	15	BIG WHEELS IN THE MOONLIGHT K.LEHNING (B.MCDILL, D.SEALS)	DAN SEALS CAPITOL 44267
★ ★ No. 1 ★ ★ 1 week at No. One					
2	3	5	15	I SANG DIXIE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27715/WARNER BROS.
3	5	8	13	I STILL BELIEVE IN YOU P.WORLEY, E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53454/MCA
4	4	6	15	LIFE AS WE KNEW IT A.REYNOLDS (W.CARTER, F.KOLLER)	KATHY MATTEA MERCURY 872 082-7
5	6	9	15	DON'T WASTE IT ON THE BLUES P.WORLEY, E.SEAY, G.BROWN (S.RAMOS, J.VANDIVER)	GENE WATSON WARNER BROS. 7-27692
6	7	10	12	HIGHWAY ROBBERY J.CRUTCHFIELD (GARVIN, JONES, SHAPIRO)	TANYA TUCKER CAPITOL 44271
7	8	12	12	TIL YOU CRY B.BECKETT (R.GILES, S.BOGARD)	EDDY RAVEN RCA 8798-7
8	10	14	13	I WISH I WAS STILL IN YOUR DREAMS J.BOWEN, C.TWITTY, D.HENRY (D.COOK, J.JARVIS)	CONWAY TWITTY MCA 53456
9	12	16	9	DON'T YOU EVER GET TIRED (OF HURTING ME) R.MILSAP, R.GALBRAITH, T.COLLINS (H.COCHRAN)	RONNIE MILSAP RCA 8746-7
10	15	18	7	FROM A JACK TO A KING S.BUCKINGHAM (N.MILLER)	RICKY VAN SHELTON COLUMBIA 38-08529/CBS
11	14	15	11	HONEY I DARE YOU SOUTHERN PACIFIC, J.E.NORMAN (COOK, JENKINS, GIBSON, KARP, MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27691
12	1	2	13	SONG OF THE SOUTH ALABAMA, J.LEO (B.MCDILL)	ALABAMA RCA 8744-7
13	16	17	12	BRIDGES AND WALLS J.BOWEN (R.MURRAH, R.VANWARMER)	THE OAK RIDGE BOYS MCA 53460
14	17	21	12	I FEEL FINE S.BUCKINGHAM (J.LENNON, P.MCCARTNEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-08504/CBS
15	19	22	9	NEW FOOL AT AN OLD GAME J.BOWEN, R.MCINTIRE (S.BOGARD, R.GILES, S.STEPHEN)	REBA MCINTIRE MCA 53473
16	18	19	14	I JUST CALLED TO SAY GOODBYE AGAIN R.BAKER (P.NELSON, B.MCGUIRE)	LARRY BOONE MERCURY 872 046-7
17	20	24	11	COME AS YOU WERE R.CHANCEY (P.CRAFT)	T. GRAHAM BROWN CAPITOL 44273
18	22	27	5	BABY'S GOTTEN GOOD AT GOODBYE J.BOWEN, G.STRAIT (T.MARTIN, T.MARTIN)	GEORGE STRAIT MCA 53486
19	23	25	10	I'M A ONE WOMAN MAN B.SHERILL (T.FRANKS, J.HORTON)	GEORGE JONES EPIC 34-08509/CBS
20	24	26	13	YOU STILL DO B.MONTGOMERY (L.WILSON, C.KELLY)	T.G. SHEPPARD COLUMBIA 38-08119/CBS
21	26	29	10	FROM THE WORD GO S.GIBSON, J.E.NORMAN (C.WATERS, M.GARVIN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27668
22	25	30	9	DOWN THAT ROAD TONIGHT J.LEO (J.HANNA, J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27679
23	9	1	15	WHAT I'D SAY E.GORDY, JR., R.L.SCRUGGS (R.BYRNE, W.ROBINSON)	EARL THOMAS CONLEY RCA 8717-7
24	28	34	5	I'M NO STRANGER TO THE RAIN G.FUNDIS, K.WHITLEY (S.CURTIS, R.HELLARD)	KEITH WHITLEY RCA 8797-7
25	29	32	7	WHO YOU GONNA BLAME IT ON THIS TIME B.MONTGOMERY (H.COCHRAN, V.GOSDIN)	VERN GOSDIN COLUMBIA 38-08528/CBS
26	13	3	17	BURNIN' A HOLE IN MY HEART J.BOWEN, S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53435
27	32	36	11	TRAINWRECK OF EMOTION B.BECKETT (J.VEZNER, A.RHOODY)	LORRIE MORGAN RCA 8638-7
28	31	35	10	HEARTBREAK HILL R.BENNETT, E.HARRIS (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-27635/WARNER BROS.
29	33	38	7	BIG LOVE J.BOWEN, J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53478/MCA
30	34	39	7	OLD COYOTE TOWN D.WILLIAMS, G.FUNDIS (G.NELSON, L.BOONE, P.NELSON)	DON WILLIAMS CAPITOL 44274
31	11	11	16	(IT'S ALWAYS GONNA BE) SOMEDAY H.DUNN, C.WATERS, W.PETERSON (H.DUNN, T.SHAPIRO, C.WATERS)	HOLLY DUNN MTM 72116
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
32	38	63	3	THERE'S A TEAR IN MY BEER H.WILLIAMS, JR., B.BECKETT, J.E.NORMAN (H.WILLIAMS)	HANK WILLIAMS, JR. WARNER/CURB 7-27584/WARNER BROS.
33	35	41	7	WHICH WAY DO I GO (NOW THAT I'M GONE) J.BOWEN, W.JENNINGS (J.MACRAE, S.CLARK)	WAYLON JENNINGS MCA 53476
34	21	7	14	DEEPER THAN THE HOLLER K.LEHNING (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-27689
35	41	47	4	THE CHURCH ON CUMBERLAND ROAD R.HALL, R.BYRNE (B.DIPIERO, J.S.SHERILL, D.ROBBINS)	SHENANDOAH COLUMBIA 38-68550/CBS
36	39	46	4	FAIR SHAKE B.LLOYD, R.FOSTER, R.WILL (G.CLARK, R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 8795-7
37	40	54	3	TELL IT LIKE IT IS N.LARKIN (G.DAVIS, L.DIAMOND)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99242/ATLANTIC
38	42	48	4	THE HEART J.BOWEN, J.STROUD, L.J.DALTON (K.KRISTOFFERSON)	LACY J. DALTON UNIVERSAL 53487/MCA
39	43	49	4	I'LL BE LOVIN' YOU J.BOWEN, L.GREENWOOD (D.SCHLITZ, P.OVERSTREET)	LEE GREENWOOD MCA 53475
40	46	56	3	DON'T TOSS US AWAY T.BROWN (B.MACLEAN)	PATTY LOVELESS MCA 53477
41	44	51	5	TWILIGHT TIME C.NORMAN (B.RAM, M.NEVINS, A.NEVINS)	WILLIE NELSON COLUMBIA 38-08541/CBS
42	55	72	3	YOU GOT IT J.LYNN (J.LYNN, R.ORBISON, T.PETTY)	ROY ORBISON VIRGIN 7-99245
43	59	—	2	HEY BOBBY H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8865-7
44	57	69	3	SHE DESERVES YOU K.LEHNING (K.BAILLIE, M.BONAGURA, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 8796-7
45	51	57	5	STAY NOVEMBER P.WORLEY, E.SEAY (J.S.SHERILL, T.CAIN)	KEVIN WELCH WARNER BROS. 7-27647
46	47	60	5	HIT THE GROUND RUNNIN' B.LOGAN (B.FISCHER, R.GILES)	JOHN CONLEE 16TH AVENUE 70424
47	48	59	5	MORE THAN ENOUGH J.BOWEN, G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53493
48	30	20	16	SINCERELY J.E.NORMAN (H.FUQUA, A.FREED)	THE FORESTER SISTERS WARNER BROS. 7-27686
49	27	13	17	PAINT THE TOWN AND HANG THE MOON TONIGHT J.LEO, M.LEE (J.C.CROWLEY, J.W.ROUTH)	J.C. CROWLEY RCA 8747-7
50	54	62	5	COWBOY HAT IN DALLAS J.STROUD (C.DANIELS, T.DIGREGORIO, T.CRAIN, C.HAYWARD, J.GAVIN)	THE CHARLIE DANIELS BAND EPIC 34-68542/CBS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	63	—	2	SETTING ME UP P.WORLEY, E.SEAY (M.KNOPFLER)	HIGHWAY 101 WARNER BROS. 7-27581
52	37	28	19	HOLD ON (A LITTLE LONGER) J.BOWEN, S.WARINER (S.WARINER, R.HART)	STEVE WARINER MCA 53419
53	61	73	3	MY TRAIN OF THOUGHT T.COLLINS (B.BURCH, M.WOODY)	BARBARA MANDRELL CAPITOL 44276
54	62	70	4	A-11 J.SHAW (H.COCHRAN)	BUCK OWENS CAPITOL 44295
55	66	77	3	ONE IN YOUR HEART ONE ON YOUR MIND W.MASSEY, J.COTTON (M.PHEENEY, J.LEAP)	CHARLY MCCLAIN MERCURY 872 506-7
56	69	80	3	BACK IN THE SWING AGAIN B.MONTGOMERY (A.DELORY, L.JOHNSON, C.WHITSETT)	LINDA DAVIS EPIC 34-68544/CBS
57	56	37	17	SHE REMINDED ME OF YOU L.BUTLER (W.HOLYFIELD, P.MCCANN)	MICKEY GILLEY AIRBORNE 10008
58	36	23	14	YOU BABE K.SUESOV, M.HAGGARD (S.D.SHAFFER)	MERLE HAGGARD EPIC 34-08111/CBS
59	49	40	18	CHANGE OF HEART B.MAHER (N.JUDD)	THE JUDDS RCA/CURB 8715-7/RCA
60	60	43	21	LONG SHOT K.LEHNING (D.SCHLITZ, G.SCRUGGS)	BAILLIE AND THE BOYS RCA 8631-7
61	74	89	3	WALK THAT WAY J.KENNEDY (R.GIRSSOM, S.MUNSEY, JR.)	MEL MCDANIEL CAPITOL 44303
62	45	31	19	SHE'S CRAZY FOR LEAVING T.BROWN, R.CROWELL (R.CROWELL, G.CLARK)	RODNEY CROWELL COLUMBIA 38-08080/CBS
63	79	—	2	EXCEPTION TO THE RULE B.LOGAN (JONES, WATERS, SHAPIRO)	MASON DIXON CAPITOL 44331
64	58	42	18	BORDERLINE W.ALDRIDGE (W.ALDRIDGE)	THE SHOOTERS EPIC 34-08082/CBS
65	80	—	2	GOODBYE LONESOME, HELLO BABY DOLL NOT LISTED (L.EMERSON)	THE LONESOME STRANGERS HIGHTONE 508
66	53	45	10	I DON'T WANT TO MENTION ANY NAMES D.JOHNSON (L.CORDELE, L.PALAS)	BURCH SISTERS MERCURY 872 324-7
67	50	52	6	NEVER TOO OLD TO ROCK 'N' ROLL R.MCDOWELL, RHYTHM KINGS (R.MCDOWELL, J.MEADOR, R.O.YOUNG)	RONNIE MCDOWELL CURB 10521
68	NEW	1	1	MOON PRETTY MOON J.KENNEDY (K.PEID)	THE STATLER BROTHERS MERCURY 872 604-7
69	NEW	1	1	BETTER MAN M.WRIGHT, J.STROUD (C.BLACK, H.NICHOLAS)	CLINT BLACK RCA 8781-7
70	76	81	4	LOVE IN MOTION D.MORGAN (F.J.MYERS, R.GILES)	ROSS LEWIS WOLF DOG 21-5
71	81	—	2	THREADS OF GOLD R.HAFFKINE (D.KING, J.A.SHAMBLIN)	THE MARCY BROS. WARNER BROS. 7-27573
72	52	33	18	ALL THE REASONS WHY P.WORLEY, E.SEAY (P.CARLSON, B.N.CHAPMAN)	HIGHWAY 101 WARNER BROS. 7-27735
73	NEW	1	1	LIKE FATHER LIKE SON T.BROWN, S.SMITH (P.OVERSTREET, D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53498
74	NEW	1	1	LOVE WILL J.STROUD, B.BECKETT (D.PRIMMER, B.GALLIMORE)	THE FORESTER SISTERS WARNER BROS. 7-27575
75	84	—	2	LOWER ON THE HOG J.BOWEN, J.ANDERSON (L.A.DELMORE, L.CORDELE)	JOHN ANDERSON MCA 53485
76	NEW	1	1	NEXT TO YOU N.WILSON (A.ESTES, C.HILL)	TAMMY WYNETTE EPIC 34-68570/CBS
77	86	—	2	ONLY THE STRONG SURVIVE N.LARKIN (J.BUTLER, K.GAMBLE, L.HUFF)	DARRELL HOLT ANOKA 225
78	85	—	2	GRANDMA'S OLD WOOD STOVE S.ROBERTS (S.STONE)	THE SANDERS AIRBORNE 10013
79	67	44	7	TENNESSEE NIGHTS E.PRESTIDGE, J.E.NORMAN (S.HARRINGTON, J.BUCKINGHAM)	CRYSTAL GAYLE WARNER BROS. 7-27682
80	70	67	20	WE MUST BE DOIN' SOMETHIN' RIGHT R.LANDIS (E.RABBITT, R.NIELSEN)	EDDIE RABBITT RCA 8716-7
81	71	64	21	MAMA KNOWS R.HALL, R.BYRNE (T.MENZIES, T.HASELDEN)	SHENANDOAH COLUMBIA 38-08042/CBS
82	88	—	2	9,999,999 TEARS R.BAILEY (R.BAILEY)	TAMMY LUCAS SOUNDS OF AMERICA 005
83	64	55	19	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART J.KENNEDY (H.REID, D.REID, D.REID)	THE STATLER BROTHERS MERCURY 870 681-7
84	89	—	2	SHOOT THE MOON W.MASSEY, J.COTTON (M.ALLEN)	WAYNE MASSEY MERCURY 870 994-7
85	NEW	1	1	NO CHANCE TO DANCE T.COLLINS (DIPIERO, SHERILL, ROBBINS)	JOHNNY RODRIGUEZ CAPITOL 44325
86	65	71	5	(HERE COMES) THAT OLD FAMILIAR FEELING B.REED (B.D.REED)	LISA CHILDRESS TRUE 95
87	68	50	20	BLUE SIDE OF TOWN T.BROWN (H.DEVITO, P.KENNERLEY)	PATTY LOVELESS MCA 53418
88	72	53	19	HOLD ME H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8725-7
89	NEW	1	1	DIFFERENT SITUATIONS V.CLAY (M.ABERNATHY)	MACK ABERNATHY CMI 1988-8
90	NEW	1	1	SCARS B.D.BURNS, C.AMMERMAN, J.LONG (B.D.BURNS)	JOHNNY PAYCHECK DAMASCUS TO THE CROSS 2001
91	91	—	2	WHERE WAS I D.O'BITS, J.L.WALLACE (E.BURTON, T.GRANT)	RAY PACK HAPPY MAN 818
92	NEW	1	1	I DON'T CALL HIM DADDY R.LANDIS (R.NIELSEN)	KENNY ROGERS RCA 8390-7
93	NEW	1	1	LONESTAR LONESOME J.FISHER (S.STONE, J.CUNNINGHAM)	TERRY STAFFORD PLAYER 134
94	NEW	1	1	SOMEWHERE IN CANADA C.FIELDS (P.MONETTE, J.LOSELLE, D.WALSH)	DAVID WALSH CHARTA 215
95	75	75	5	HOMELESS PEOPLE B.BUIE (B.HIGGINS, B.BUIE, S.LIMBO)	BERTIE HIGGINS SOUTHERN TRACKS 2005
96	82	68	22	A TENDER LIE T.DUBOIS, S.HENDRICKS, RESTLESS HEART (R.SHARP)	RESTLESS HEART RCA 8714-7
97	97	86	11	LOOK WHAT WE MADE (WHEN WE MADE LOVE) W.WALDMAN, J.EDWARDS (D.LOGGINS, R.SMITH, M.CHAPMAN)	JONATHAN EDWARDS MCA/CURB 53467/MCA
98	92	—	2	YOU ONLY LOVE ME WHEN I'M LEAVIN' J.ELGIN (D.GOODMAN, D.AUSTIN, P.RAKES)	ELLEN LEE MILLER GOLDEN TRUMPET 103
99	78	58	9	HEY HEART R.L.SCRUGGS (D.DILLON)	DEAN DILLON CAPITOL 44294
100	93	—	2	WHAT'S THE MATTER BABY M.APPEL (J.B.JACOBS, M.APPEL)	MICHAEL SHANE REGAL 1988

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.



the
SANDERS

"Grandma's Old Wood Stove"

ABS-10013

Burning Brightly At These Reporting Stations

NORTHEAST

WOZI
Presque Isle, ME
WCAV
Brockton, MA
KRKT
Albany, NY
WSCP
Pulaski, NY
WHIM
Providence, RI
WCNR
Bloomsburg, PA
WGIY
Gettysburg, PA
WCTY
Norwich, CT
WKHT
Hartford, CT

SOUTHEAST

WFRB
Frostburg, MD
WTRI
Brunswick, MD
WYII
Williamsport, MD
WICO
Salisbury, MD
WDMV
Pocomoke, MD
WMEV
Marion, VA
KRRV
Alexandria, VA
WKCW
Warrenton, VA
WTVR
Richmond, VA
WFLS
Fredricksburg, VA
WGAA
Cedartown, VA
WNRG
Grundy, VA
WKRE
Exmore, VA
WKKW
Clarksburg, WV
WVAR
Richmond, VA
WPNC
Plymouth, NC
WHPY
Clayton, NC

WTIC
Durham, NC
WKCP
Kingston, NC
WWIT
Canton, NC
WLSC
Loris, SC
WJBS
Holly Hill, SC
WRIX
Anderson, SC
WJJC
Commerce, GA
WJAT
Swainsboro, GA
WYXC
Cartersville, GA
WPGA
Perry, GA
WJST
Panama City, FL
WHEW
Ft. Meyers, FL
WMMK
Destin, FL
WPCV
Lakeland, FL
WOKD
Arcadia, FL
WMOP
Ocala, FL
WELE
Ormond Beach, FL
WHPY
Vero Beach, FL

SOUTH

WEYY
Talladega, AL
WAQT
Carrollton, AL
WGAA
Scottsboro, AL
WKAC
Athens, AL
WAAX
Gadsden, AL
WTVY
Dothan, AL
WDDD
Chattanooga, TN
WLAS
Jacksonville, NC

WGSQ
Cookeville, TN
WFWL
Camden, TN
WSDQ
Dunlap, TN
WYCO
Shelbyville, TN
WKWT
Union City, TN
WMUF
Paris, TN
KRLC
Lewiston, TN
WKOM
Columbia, TN
WDLX
Lawrenceburg, TN
WMC
Memphis, TN
WQNZ
Natchez, MS
WBKH
Hattiesburg, MS
WQST
Forest, MS
WGUD
Pascagoula, MS
WGVM
Greenville, MS
WFSR
Harlan, KY
WFMW
Madisonville, KY
WKYA
Central City, KY
KKIX
Fayette, AR
KRLW
Walnut Ridge, AR
KXSA
Dermott, AR
KCLA
Pine Bluff, AR
KJKK
Murfreesboro, AR
KQUS
Hot Springs, AR
WNOE
New Orleans, LA
KWKH
Shreveport, LA
KNDE
Monroe, LA

WFPR
Hammond, LA

MIDWEST

KSO
Des Moines, IA
KBOE
Oskaloosa, IA
KXEL
Waterloo, IA
KVDB
Sioux City, IA
KBMO
Benson, MN
KMHL
Marshall, MN
KBRF
Fergus Falls, MN
WDAF
Kansas City, MO
KJCF
Festus, MO
KTTS
Springfield, MO
KSGM
St. Genevieve, MO
KZNN
Rolla, MO
KWOQ
Poplar Bluff, MO
KWRE
Warrenton, MO
KZMO
California, MO
KRMS
Osage Beach, MO
KOMC
Branson, MO
KFGO
Fargo, ND
KSJB
Jamestown, ND
KZZY
Devils Lake, ND
KJAM
Madison, SD
WNAX
Yankton, SD
KKA
Aberdeen, SD
KQKD
Redford, SD

KOLY
Mobridge, SD
KIMM
Rapid City, SD
KFDD
Wichita, KS
KBUF
Garden City, KS

CENTRAL

KTTS
Springfield, OH
WONW
Defiance, OH
WDSO
Dover, OH
KTDO
Toledo, OH
WPAV
Portsmouth, OH
WLTO
Harbor Springs, MI
WATZ
Alpena, MI
WQTE
Adrian, MI
WTCM
Traverse City, MI
WSDS
Ypsilanti, MI
WYNE
Kimberly, WI
WKTY
LaCrosse, WI
WCCN
Neillsville, WI
WDMW
Dodgeville, WI
WHTL
Whitehall, WI
WCOW
Sparta, WI
WXCE
Amery, WI
WCNB
Comersville, IN
WRAJ
Anna, IL
WSAK
Sullivan, IL
WRBI
Batesville, IN

KRLC
Lewiston, IN
WFML
Vincennes, IN

SOUTHWEST

KIKM
Sherman, TX
KYKX
Longview, TX
KTXU
Paris, TX
KLUR
Wichita Falls, TX
KXAL
Pittsburg, TX
KJNE
Waco, TX
KWZD
Abilene, TX
KMLA
Texarkana, TX
KSFA
Nacogdoches, TX
KRME
Hondo, TX
KFRD
Rosenberg, TX
KDJW
Amarillo, TX
KYVA
Gallup, NM
KATK
Carlsbad, NM
KYKK
Hobbs, NM
KZZX
Alamogordo, NM
KNYN
Santa Fe, NM
KKAJ
Ardmore, OK
KVOO
Tulsa, OK
KSIW
Woodward, OK
KRPT
Anadarko, OK

ROCKY MOUNTAIN

KIZN
Boise, ID

KGCH
Sidney, MT
KPOZ
Havre, MT
KLYQ
Hamilton, MT
KUUY
Cheyenne, WY
KWYO
Sheridan, WY
KPOW
Powell, WY
KIIX
Ft. Collins, CO
KSTC
Sterling, CO
KTAN
Sierra Vista, AZ
KIKC
Kanab, UT

WEST COAST

KROW
Reno, NV
KROP
Brawley, CA
KNBA
Vallejo, CA
KPIG
Watsonville, CA
KTRB
Modesto, CA
KRED
Eureka, CA
KIKF
Orange, CA
KVAS
Astoria, OR
KFLS
Klamath Falls, OR
KPRB
Redmond, OR
KICE
Bend, OR
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KORD
Tri Cities, WA
KJUW
Tacoma, WA
KASH
Anchorage, AK



From the LP "Into Every Life"

AB-0106

Contact Your Local Distributors

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COUNTRY CORNER



by Marie Ratliff

IF EARLY REPORTS prove to be an accurate barometer, "Hey Bobby" (RCA) could be one of K.T. Oslin's fastest movers. It is charted at No. 43 in its second week. "It's one of the best records I'm playing," says MD Deb Spring, KIIQ Reno, Nev. "We added it immediately and the phones started ringing. It's such a mass appeal song. Anybody can relate to it."

Says MD Tom Sheldon, KEKB Grand Junction, Colo., "Hey Bobby" is really starting to kick in here. We're already getting unusually good phone response."

"K.T. is such a classy lady," adds PD John Swan, KJNE Waco, Texas, "and the reaction to this one is tremendous. It will be another big hit for her."

"Hey Bobby" is the second single to be pulled out of Oslin's "This Woman" album, which has been in the top five of the Top Country Albums chart 18 out of the 22 weeks since it made its chart debut last September. The album was recently certified by the RIAA as Oslin's second gold package, matching her debut album, "80's Ladies," which is still strong at No. 24 some 19 months after its release.

EASILY THE MOST TALKED-ABOUT single is the Hank Williams Jr./Hank Williams Sr. pairing on "There's A Tear In My Beer" (Warner/Curb), charted at No. 32 in its third week. Listener response is immediate in most cases, with comments running from "exciting" to "phenomenal."

The simultaneous release of the video has further sparked audience reaction. The unusual visual production features a 1952 appearance by Hank Sr. on "The Kate Smith Show" juxtaposed with contemporary footage of Hank Jr. Since Hank Sr. was singing a different song on that show, his lips were replaced on the film with those of a stand-in singing "There's A Tear In My Beer." The finished product is somewhat eerie and definitely amazing.

"IT'S GOING NOWHERE BUT UP," says PD Tim Wall, KKIX Fayetteville, Ark., of Roy Orbison's "You Got It" (Virgin), charted at No. 42. "This is a happening record."

Another mover at KKIX is Highway 101's "Setting Me Up" (Warner Bros.). "This one is a little different for them," says Wall. "It's kind of a surprise sound with some other band members singing with Paulette."

"I'm very impressed with this single," adds MD Jon Conlon, WGKX Memphis, Tenn. "Highway 101 has a nice sound here and it's well produced."

"IT LOOKS LIKE Vern Gosdin has got his second wind," says MD Matt Scurry, WHLZ Manning, S.C. "Who You Gonna Blame It On This Time" (Columbia) is the kind of thing people have been wanting to hear, and he does it so well."

"It has 'hit' written all over it, a very strong entry on our chart," says PD Bob Barnett, WBEE Rochester, N.Y. Gosdin is charted at No. 25.

Barnett is also excited about Foster & Lloyd's "Fair Shake" (RCA). "Early indications point to this being another hit for them," he says. "Fair Shake" is currently at No. 36.

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 29 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 65 REPORTERS	TOTAL ADDS 152 REPORTERS	TOTAL ON
HEY BOBBY K.T. OSLIN RCA	4	13	19	36	88
THERE'S A TEAR IN MY BEER H.WILLIAMS JR. WARNER/CURB	7	15	13	35	131
SETTING ME UP HIGHWAY 101 WARNER BROS	5	11	16	32	81
LIKE FATHER LIKE SON LIONEL CARTWRIGHT MCA	1	7	23	31	31
BETTER MAN CLINT BLACK RCA	3	8	17	28	28
MOON PRETTY MOON STATLER BROTHERS MERCURY	1	5	21	27	32
YOU GOT IT ROY ORBISON VIRGIN	5	10	10	25	80
LOVE WILL FORRESTER SISTERS W.B.	2	5	18	25	26
NEXT TO YOU TAMMY WYNETTE EPIC	0	6	19	25	26
DON'T TOSS US AWAY PATTY LOVELESS MCA	1	11	9	21	103

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

FOR WEEK ENDING FEBRUARY 18, 1989

Billboard POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

WSOC FM 103

Charlotte P.D.: Paul Johnson

- 1 Kathy Mattea, Life As We Knew It
- 2 Dwight Yoakam, I Sang Dixie
- 3 Dan Seals, Big Wheels In The Moonlight
- 4 The Desert Rose Band, I Still Believe In You
- 5 Gene Watson, Don't Waste It On The Blues
- 6 Ricky Van Shelton, From A Jack To A King
- 7 Larry Boone, I Just Called To Say Goodbye Again
- 8 Conway Twitty, I Wish I Was Still In Your Dream
- 9 Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- 10 Reba McEntire, New Fool At An Old Game
- 11 The Oak Ridge Boys, Bridges And Walls
- 12 Vern Gosdin, Who You Gonna Blame It On This Time
- 13 T. Graham Brown, Come As You Were
- 14 George Strait, Baby's Gotten Good At Goodbye
- 15 Keith Whitley, I'm No Stranger To The Rain
- 16 T.G. Sheppard, You Still Do
- 17 The Bellamy Brothers, Big Love
- 18 Lorie Morgan, Trainwreck Of Emotion
- 19 Billy Joe Royal, Tell It Like It Is
- 20 Eddy Raven, 'Til You Cry
- 21 Glen Campbell, More Than Enough
- 22 Lee Greenwood, 'I'll Be Lovin' You
- 23 Tanya Tucker, Highway Robbery
- 24 Michael Martin Murphey, From The Word Go
- 25 Hank Williams, Jr., There's A Tear In My Beer
- 26 Roy Orbison, You Got It
- 27 Southern Pacific, Honey I Dare You
- 28 Susan Ledford, Permanently Lonely
- 29 EX Sweethearts Of The Rodeo, I Feel Fine
- 30 EX Holly Dunn, (It's Always Gonna Be) Someday
- 31 EX Highway 101, Setting Me Up
- 32 EX Baillie And The Boys, She Deserves You
- 33 EX

US 99 FM

10-In-A-Row Country

Chicago P.D.: J.D. Spangler

- 1 Dan Seals, Big Wheels In The Moonlight
- 2 Dwight Yoakam, I Sang Dixie
- 3 Skip Ewing, Burnin' A Hole In My Heart
- 4 Kathy Mattea, Life As We Knew It
- 5 Alabama, Song Of The South
- 6 Ricky Van Shelton, From A Jack To A King
- 7 The Desert Rose Band, I Still Believe In You
- 8 Randy Travis, Deeper Than The Holler
- 9 Tanya Tucker, Highway Robbery
- 10 George Jones, I'm A One Woman Man
- 11 Southern Pacific, Honey I Dare You
- 12 The Oak Ridge Boys, Bridges And Walls
- 13 Earl Thomas Conley, What I'd Say
- 14 Reba McEntire, New Fool At An Old Game
- 15 Patty Loveless, Blue Side Of Town
- 16 Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- 17 George Strait, Baby's Gotten Good At Goodbye
- 18 Larry Boone, I Just Called To Say Goodbye Again
- 19 Shenandoah, Mama Knows
- 20 Lorie Morgan, Trainwreck Of Emotion
- 21 Hank Williams, Jr., There's A Tear In My Beer
- 22
- 23
- 24
- 25
- 26
- 27
- 28

K102

The FM Country

St. Paul P.D.: David Malmberg

- 1 Earl Thomas Conley, What I'd Say
- 2 Alabama, Song Of The South
- 3 Skip Ewing, Burnin' A Hole In My Heart
- 4 Dan Seals, Big Wheels In The Moonlight
- 5 Tanya Tucker, Highway Robbery
- 6 Dwight Yoakam, I Sang Dixie
- 7 Kathy Mattea, Life As We Knew It
- 8 The Desert Rose Band, I Still Believe In You
- 9 Eddy Raven, 'Til You Cry
- 10 The Oak Ridge Boys, Bridges And Walls
- 11 Conway Twitty, I Wish I Was Still In Your Dream
- 12 Southern Pacific, Honey I Dare You
- 13 Sweethearts Of The Rodeo, I Feel Fine
- 14 Randy Travis, Deeper Than The Holler
- 15 Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- 16 J.C. Crowley, Paint The Town And Hang The Moon
- 17 Ricky Van Shelton, From A Jack To A King
- 18 T.G. Sheppard, You Still Do
- 19 The Bellamy Brothers, Big Love
- 20 Larry Boone, I Just Called To Say Goodbye Again
- 21 Reba McEntire, New Fool At An Old Game
- 22 Gene Watson, Don't Waste It On The Blues
- 23 Don Williams, Old Coyote Town
- 24 Wayne Jennings, Which Way Do I Go (Now That I)
- 25 K.T. Oslin, Hey Bobby
- 26 Roy Orbison, You Got It
- 27 George Strait, Baby's Gotten Good At Goodbye
- 28 Nitty Gritty Dirt Band, Down That Road Tonight
- A29 — George Jones, I'm A One Woman Man
- A30 — Mason Dixon, Exception To The Rule
- A31 — Lacy J. Dalton, The Heart
- A — Crosby, Stills, Nash & Young, Got It Made

KSSN 96.1 FM

Little Rock P.D.: Ray Randall

- 1 Earl Thomas Conley, What I'd Say
- 2 Dwight Yoakam, I Sang Dixie
- 3 Alabama, Song Of The South
- 4 Kathy Mattea, Life As We Knew It
- 5 Skip Ewing, Burnin' A Hole In My Heart
- 6 Dan Seals, Big Wheels In The Moonlight
- 7 Tanya Tucker, Highway Robbery
- 8 Eddy Raven, 'Til You Cry
- 9 The Judds, Change Of Heart

- 10 Gene Watson, Don't Waste It On The Blues
- 11 The Desert Rose Band, I Still Believe In You
- 12 Baillie And The Boys, Long Shot
- 13 Larry Boone, I Just Called To Say Goodbye Again
- 14 Holly Dunn, (It's Always Gonna Be) Someday
- 15 Randy Travis, Deeper Than The Holler
- 16 Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- 17 The Forester Sisters, Sincerely
- 18 Conway Twitty, I Wish I Was Still In Your Dream
- 19 Steve Warner, Hold On (A Little Longer)
- 20 Ricky Van Shelton, From A Jack To A King
- 21 J.C. Crowley, Paint The Town And Hang The Moon
- 22 The Oak Ridge Boys, Bridges And Walls
- 23 Southern Pacific, Honey I Dare You
- 24 The Shooters, Borderline
- 25 Reba McEntire, New Fool At An Old Game
- 26 Sweethearts Of The Rodeo, I Feel Fine
- 27 K.T. Oslin, Hold Me
- 28 T. Graham Brown, Come As You Were
- 29 Mickey Gilley, She Reminded Me Of You
- 30 George Jones, I'm A One Woman Man
- 31 George Strait, Baby's Gotten Good At Goodbye
- 32 Lorie Morgan, Trainwreck Of Emotion
- 33 Michael Martin Murphey, From The Word Go
- 34 Keith Whitley, I'm No Stranger To The Rain
- 35 Vern Gosdin, Who You Gonna Blame It On This Time
- 36 T.G. Sheppard, You Still Do
- 37 Hank Williams, Jr., There's A Tear In My Beer
- 38 Nitty Gritty Dirt Band, Down That Road Tonight
- A39 — Don Williams, Old Coyote Town
- A40 — The Bellamy Brothers, Big Love
- EX EX Kevin Welch, Stay November

NASHVILLE 95 WSM FM

Nashville P.D.: Bruce Sherman

- 1 Steve Warner, Hold On (A Little Longer)
- 2 Earl Thomas Conley, What I'd Say
- 3 Dwight Yoakam, I Sang Dixie
- 4 Conway Twitty, I Wish I Was Still In Your Dream
- 5 The Forester Sisters, Sincerely
- 6 Larry Boone, I Just Called To Say Goodbye Again
- 7 Kathy Mattea, Life As We Knew It
- 8 Skip Ewing, Burnin' A Hole In My Heart
- 9 Restless Heart, A Tender Lie
- 10 Dan Seals, Big Wheels In The Moonlight
- 11 George Jones, I'm A One Woman Man
- 12 Eddie Rabbit, We Must Be Doin' Somethin' Right
- 13 Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- 14 Ricky Van Shelton, From A Jack To A King
- 15 Reba McEntire, New Fool At An Old Game
- 16 T. Graham Brown, Come As You Were
- 17 Tanya Tucker, Highway Robbery
- 18 Eddy Raven, 'Til You Cry
- 19 Billy Joe Royal, Tell It Like It Is
- 20 George Strait, Baby's Gotten Good At Goodbye
- 21 The Desert Rose Band, I Still Believe In You
- 22 Lee Greenwood, 'I'll Be Lovin' You
- 23 Gene Watson, Don't Waste It On The Blues
- 24 Roy Orbison, You Got It
- 25 Vern Gosdin, Who You Gonna Blame It On This Time
- 26 Don Williams, Old Coyote Town
- 27 The Oak Ridge Boys, Bridges And Walls
- 28 EX Keith Whitley, I'm No Stranger To The Rain
- 29 K.T. Oslin, Hey Bobby
- 30 EX Shenandoah, The Church On Cumberland Road
- EX EX John Conlee, Hit The Ground Runnin'
- A — Barbara Mandrell, My Train Of Thought
- A — Charley Pride, White Houses

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
82 9, 999, 999 TEARS (Lowery, BMI)	6 HIGHWAY ROBBERY (Cross Keys, ASCAP/Tree, BMI/Jack & Bill, ASCAP/Mc Bec, ASCAP/Terrace, ASCAP) HL/CPP
54 A-11 (Tree, BMI) HL	46 HIT THE GROUND RUNNIN' (EEG, ASCAP)
72 ALL THE REASONS WHY (Warner-Tamerlane, BMI/Sportsman, BMI/Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM	58 HOLD ME (Wooden Wonder, SESAC) HL
18 BABY'S GOTTEN GOOD AT GOODBYE (Co-Heart, BMI/Muy Bueno, BMI)	82 HOLD ON (A LITTLE LONGER) (Steve Wariner, BMI/Irving, BMI) CPP
56 BACK IN THE SWING AGAIN (DeLory/Real Johnson/Tom Collins, BMI)	95 HOMELESS PEOPLE (Songs Of Portugese, ASCAP/Brother Bill's, ASCAP/Lowery, BMI/Eufaula, BMI) CPP
69 BETTER MAN (Howlin'Hits, ASCAP)	11 HONEY I DARE YOU (Midget's Fist, ASCAP/Bob A-Lew, ASCAP/Maypop, BMI/Long Tooth, BMI) WBM
29 BIG LOVE (Bellamy Bros., ASCAP)	92 I DON'T CALL HIM DADDY (Englishtown, BMI)
1 BIG WHEELS IN THE MOONLIGHT (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL	66 I DON'T WANT TO MENTION ANY NAMES (Jack & Bill, ASCAP/Amanda-Lin, ASCAP/Alabama Band, ASCAP) HL/WBM
87 BLUE SIDE OF TOWN (Almo, ASCAP/Little Nemo/Irving, BMI) CPP	14 I FEEL FINE (SBK Blackwood, BMI/ATV, BMI) HL
64 BORDERLINE (Rick Hall, ASCAP)	16 I JUST CALLED TO SAY GOODBYE AGAIN (SBK April, ASCAP/Butler's Bandits, ASCAP/SBK Blackwood, BMI/Larry Butler, BMI) HL
13 BRIDGES AND WALLS (Tom Collins, BMI/Song Pantry, ASCAP/VanWarmer, ASCAP) CPP	2 I SANG DIXIE (Coal Dust West, BMI) WBM
26 BURNIN' A HOLE IN MY HEART (Acuff-Rose, BMI/Milene, ASCAP) CPP	3 I STILL BELIEVE IN YOU (Bar None, BMI/Bug, BMI) HL
59 CHANGE OF HEART (Mike Curb/Kentucky Sweetheart, BMI)	8 I WISH I WAS STILL IN YOUR DREAMS (Tree, BMI/Cross Keys, ASCAP) HL
35 THE CHURCH ON CUMBERLAND ROAD (Little Big Town, BMI/American Made, BMI/Wee B, ASCAP) WBM	39 I'LL BE LOVIN' YOU (MCA, ASCAP/Don Schiltz, ASCAP/Screen Gems-EMI, BMI/Scarlett Moon, BMI) HL/CPP
17 COME AS YOU WERE (Dropkick, BMI/SBK Blackwood, BMI) HL	19 I'M A ONE WOMAN MAN (Cedarwood, BMI) WBM
50 COWBOY HAT IN DALLAS (Miss Hazel, BMI)	24 I'M NO STRANGER TO THE RAIN (Tree, BMI) HL
34 DEEPER THAN THE HOLLER (Scarlett Moon, BMI/Screen Gems-EMI, BMI/Don Schiltz, ASCAP/MCA, ASCAP) HL/CPP/WBM	31 (IT'S ALWAYS GONNA BE) SOMEDAY (Lawyer's Daughter, BMI/Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP
89 DIFFERENT SITUATIONS (Tex-Trek, BMI)	83 LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Staller Brothers, BMI) CPP
40 DON'T TOSS US AWAY (Lomrich Music)	4 LIFE AS WE KNEW IT (Silverline, BMI/Lucrative, BMI/Bug, BMI) WBM
5 DON'T WASTE IT ON THE BLUES (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP) WBM	73 LIKE FATHER LIKE SON (Scarlett Moon, BMI/Don Schiltz, ASCAP)
9 DON'T YOU EVER GET TIRED (OF HURTING ME) (Tree, BMI) HL	93 LONESTAR LONESOME (ATV, BMI)
22 DOWN THAT ROAD TONIGHT (Jeffwho, ASCAP/Bughouse, ASCAP/Mopage, BMI/Warner-Elektra-Asylum, BMI/Moon & Stars, BMI/Screen Gems-EMI, BMI) WBM	60 LONG SHOT (Don Schiltz, ASCAP/Irving, BMI/Almo, ASCAP) HL/CPP
63 EXCEPTION TO THE RULE (Cross Keys, ASCAP/Terrace, ASCAP)	97 LOOK WHAT WE MADE (WHEN WE MADE LOVE) (MCA, ASCAP/Patchwork, ASCAP/Desert Rose, BMI) HL
36 FAIR SHAKE (SBK April, ASCAP/Uncle Artie, ASCAP/Lawyer's Daughter, BMI) HL/CPP	70 LOVE IN MOTION (Morgan Active, ASCAP/You & I, ASCAP/Dejamas, ASCAP) HL/CPP
10 FROM A JACK TO A KING (Dandelion, BMI)	74 LOVE WILL (Jack and Bill, ASCAP/GID Music, ASCAP)
21 FROM THE WORD GO (Tree, BMI) HL	75 LOWER ON THE HOG (Jack & Bill, ASCAP/Foggy Jonz, ASCAP/Amanda-Lin, ASCAP)
65 GOODYBE LONESOME, HELLO BABY DOLL (Opryland, BMI) HL	81 MAMA KNOWS (SBK April, ASCAP/Music City, ASCAP/Millhouse, BMI) HL
78 GRANDMA'S OLD WOOD STOVE (Mach II, ASCAP)	68 MOON PRETTY MOON (Staller Brothers, BMI)
38 THE HEART (SBK Blackwood, BMI/Resaca, BMI) HL	47 MORE THAN ENOUGH (White Oak, ASCAP)
28 HEARTBREAK HILL (Sorghum, ASCAP/Irving, BMI) CPP	53 MY TRAIN OF THOUGHT (Termite, ASCAP/Bughouse, ASCAP/Famous Monsters, BMI)
86 (HERE COMES) THAT OLD FAMILIAR FEELING (Bent Cent, BMI)	67 NEVER TOO OLD TO ROCK 'N' ROLL (Tree, BMI/Strawberry Lane, BMI/Cross Keys, ASCAP/Karen Ann, ASCAP) HL
43 HEY BOBBY (Wooden Wonder, SESAC)	15 NEW FOOL AT AN OLD GAME (Chappell, ASCAP/EEG, ASCAP) HL
99 HEY HEART (Tioga Street Music/Hear No Evil, BMI) HL	

Gatlin Buys Publishing Partnership

NASHVILLE Songwriter and Universal Records artist Larry Gatlin has purchased a partnership in Affiliated Publishers Inc. (Billboard, Dec. 19, 1987) here and will place all his own unrestricted songs in the company's catalog. Long affiliated with Combine Music, Gatlin has sued Combine's purchaser, SBK, for unpaid royalties. SBK was recently bought by Thorn-EMI.

In announcing his move to join Affiliated, Gatlin said at a press conference that SBK owes him \$200,000 and that the company had never gotten any of his songs cut

during the years it owned Combine.

Affiliated's other partners are Tony Harley and songwriters

Gatlin will place his unrestricted songs with API

Johnny Slate and Danny Morrison. In addition to operating its own music publishing divisions, API solicits paid memberships from new songwriters and offers them cri-

tique, demo, and pitching services. Members who get their songs cut receive half the publishing income, in addition to full writer share.

An API press release says the service has secured 15 major cuts in its 18 months of operation.

Gatlin declined to reveal the amount of his investment. He said his chief interest in joining API was to help restore dignity and recognition to songwriters. He criticized the buying and selling of Nashville publishing catalogs that reduced songs and songwriters to "commodities." **EDWARD MORRIS**

Jennings Back In Spotlight For Annual NSAI Showcase

NASHVILLE Waylon Jennings will make his first public appearance since his December heart bypass operation when he performs at the Nashville Songwriters Assn. International showcase at the Vanderbilt Plaza Hotel here Friday (17). The showcase, which will feature writers performing their own songs, is part of the NSAI's eleventh annual

songwriting symposium.

Also included in the talent lineup are Randy Van Warmer, Tim Malchak, Beth Neilsen Chapman, Roger Murrah, Lee Satterfield, Bruce Carroll, and Pam Rose & Mary Ann Kennedy.

Tickets for the showcase are \$10 each and may be purchased from NSAI by calling 615-321-5004.

FOR WEEK ENDING FEBRUARY 18, 1989

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	29	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	15 weeks at No. One OLD 8 X 10
2	3	3	22	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
3	2	2	18	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
4	5	4	26	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
5	4	5	26	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
6	6	6	40	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
7	7	14	13	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
8	12	9	26	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
9	10	11	25	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
10	8	7	32	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
11	13	13	91	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
12	14	15	25	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
13	9	10	18	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
14	11	8	47	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
15	16	12	29	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
16	15	16	23	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
17	17	18	102	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
18	20	20	42	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
19	21	23	65	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
20	23	22	35	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
21	18	17	82	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
22	22	19	18	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
23	19	21	54	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
24	24	24	81	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
25	27	44	3	EMMYLOU HARRIS WARNER BROS. 25776 (8.98)	BLUEBIRD
26	25	25	16	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
27	28	27	73	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
28	35	35	19	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
29	29	29	39	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
30	26	26	36	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
31	30	28	139	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
32	31	30	39	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
33	37	47	18	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
34	33	33	18	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
35	32	32	93	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
36	47	71	96	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEARTLAND
37	34	34	22	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
38	36	36	156	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	42	9	BUCK OWENS CAPITOL 91132 (8.98) (CD)	HOT DOG
40	45	40	19	LEE GREENWOOD MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
41	40	31	28	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
42	41	38	82	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
43	43	46	12	NANCI GRIFFITH MCA 42255 (8.98) (CD)	ONE FAIR SUMMER EVENING
44	42	41	26	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
45	44	39	14	BARBARA MANDRELL CAPITOL 90416 (8.98) (CD)	I'LL BE YOUR JUKEBOX TONIGHT
46	38	37	17	SAWYER BROWN CAPITOL/CURB 90417/CAPITOL (8.98) (CD)	WIDE OPEN
47	57	66	3	NITTY GRITTY DIRT BAND WARNER BROS. 25830 (8.98)	MORE GREAT DIRT: THE BEST OF (VOL. II)
48	NEW ▶		1	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
49	50	43	62	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
50	46	48	19	WAYLON JENNINGS MCA 42222 (8.98) (CD)	FULL CIRCLE
51	49	49	43	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
52	48	50	10	JOHNNY CASH MERCURY 834 778-1 (CD)	WATER FROM THE WELLS OF HOME
53	51	45	40	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
54	54	60	13	MICKEY GILLEY AIRBORNE 0103 (8.98) (CD)	CHASING RAINBOWS
55	56	52	45	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
56	52	53	24	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
57	53	55	37	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
58	60	61	223	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
59	63	59	79	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
60	58	56	18	THE BELLAMY BROTHERS MCA/CURB 42224/MCA (8.98) (CD)	REBELS WITHOUT A CLUE
61	59	58	47	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
62	62	62	33	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
63	61	67	83	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
64	55	54	68	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
65	65	—	150	THE JUDDS ▲ RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
66	73	72	131	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
67	RE-ENTRY		133	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
68	68	—	50	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
69	75	74	168	ALABAMA ▲ ² RCA AHL-1-4939 (8.98) (CD)	ROLL ON
70	67	68	106	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
71	72	57	32	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
72	70	63	6	GARY STEWART HIGHTONE 8014 (8.98) (CD)	BRAND NEW
73	NEW ▶		1	GENE WATSON WARNER BROS. 1-25832 (8.98) (CD)	BACK IN THE FIRE
74	64	51	22	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
75	71	70	108	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS

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.

Erol's Contest Sends Winners To Oscars, Sort Of

BY MELINDA NEWMAN

NEW YORK It may not have the glamour of the Shrine Auditorium, but Erol's Night At The Oscars celebration will have all the comforts of home.

On March 29, the Erol's chain is

sending a lucky winner to the Oscars—Ken and Barbara Oscar of Springfield, Va., that is—for a star-studded, award-filled evening.

Patrons can enter the contest, which started Feb. 10, at all of Erol's 182 outlets by renting specific movies that were either Oscar

winners or nominees. Nonrenters can also enter by filling out a form available in the store.

The mastermind behind the promotion, Erol's VP of marketing and merchandising Ron Castell, says, "The whole idea is to have fun with the contest and tie it to increasing awareness of our catalog of titles. Often the business is just too hits driven. This promotion came out of an idea: How do we get people to focus on other than new movies?"

"In the February issue of our movie magazine to our subscribers we listed between 200 and 300 titles of Academy Award-winning or nominated films," says company spokeswoman Michele Abballe. "When

people rent one or more of these movies, they drop their form in a box to enter the contest." The deadline for entries is March 12, with the drawing taking place March 22.

Erol's, which operates in eight states and the District of Columbia, will fly in the winner from any location, put him or her up in a hotel, and provide limo service to and from the Oscars' house. In addition, the winner will also receive a home entertainment center, a projection television, a lifetime membership to Erol's video, 61 free rental coupons, and an Oscar-winning-movie library.

The first step in the promotion was finding a willing, and appropriately named, family. Abballe went through the membership lists at all of the Erol's stores and checked telephone books for Oscar families in the many markets it covers. She called 10 families before she got her first yes. However, that person's house was too small, so the search went on until she found Ken and Barbara.

"We're anticipating having between 50 and 100 people there, so we needed some space," Abballe said. "Ken and Barbara have an

(Continued on page 47)

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
BIG BUSINESS (PG) Bette Midler, Lily Tomlin Touchstone/\$89.95	2/21/89 (2/28/89)	\$40.1 (1,232)	Ad Mats, Standee, Poster, Counter- card, Banners
THE HERO AND THE TERROR (R) Chuck Norris Media/\$89.95	2/8/89 (2/22/89)	\$5.3 (995)	Poster
IMAGINE: JOHN LENNON (R) Documentary Warner/\$89.95	2/16/89 (3/8/89)	\$3.7 (561)	Standee, Poster, Fact Sheet, Stream- ers
IRON EAGLE II (PG) Louis Gossett Jr. IVE/\$89.95	2/15/89 (3/9/89)	\$9.5 (878)	Poster, Sell Sheet, Ad Mats
MARRIED TO THE MOB (R) Michelle Pfeiffer, Dean Stockwell, Matthew Modine Orion/\$89.98	2/7/89 (2/23/89)	\$21.3 (828)	Poster
SPIKE OF BENSONHURST (R) Ernest Borgnine, Sasha Mitchell Virgin/\$89.95	2/14/89 (3/1/89)	\$0.6231 (114)	Poster, Ad Mats
UNSETTLED LAND (PG) Kelly McGillis, John Shea Nelson/\$79.98	2/7/89 (2/23/89)	NA (NA)	Poster, Release Sheet
THE YEAR MY VOICE BROKE (PG-13) Noah Taylor, Leone Carmen, Ben Mendelsohn IVE/\$89.95	2/15/89 (3/9/89)	\$0.2139 (20)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

BLACK EAGLE Sho Kosugi, Jean Claude Van Damme Imperial/\$89.95 Prebook cutoff: 2/14/89; Street: 2/28/89	SHIRLEY MACLAINE'S INNER WORKOUT Instructional Vestron/\$29.98 Prebook cutoff: 2/15/89; Street: 3/15/89
DOGS OF HELL Earl Owensby, Bill Gribble, Jerry Rushing Video Treasures/\$9.98 Prebook cutoff: none; Street: none	MAYFLOWER MADAM Candice Bergen Vidmark/\$79.95 Prebook cutoff: 2/16/89; Street: 3/8/89
FAT ALBERT EASTER SPECIAL Children Video Treasures/\$9.98 Prebook cutoff: none; Street: none	NOVA: LAND OF THE POLAR BEARS Documentary Vestron/\$29.98 Prebook cutoff: 2/15/89; Street: 3/15/89
THE FIVE OF ME David Birney, Dee Wallace King Bee/\$39.95 Prebook cutoff: 2/15/89; Street: 3/9/89	NOVA: SAVING THE SISTINE CHAPEL Documentary Vestron/\$29.98 Prebook cutoff: 2/15/89; Street: 3/15/89
THE GLORY BOYS Rod Steiger, Anthony Perkins Video Treasures/\$9.98 Prebook cutoff: none; Street: none	NOVA: THE WONDERS OF PLASTIC SURGERY Documentary Vestron/\$29.98 Prebook cutoff: 2/15/89; Street: 3/15/89
HENRY'S CAT: THE BIRTHDAY CAPER Animated Family/\$9.95 Prebook cutoff: 2/15/89; Street: 3/9/89	SHOTGUN Stuart Chapin, Rif Hutton RaeDon/\$69.95 Prebook cutoff: 2/14/89; Street: 2/27/89
I WANNA HOLD YOUR HAND Nancy Allen, Marc McClure, Bobby DiCicco Warner/\$79.95 Prebook cutoff: 2/13/89; Street: 3/7/89	SPORTS CARTOONS Animated Family/\$14.95 Prebook cutoff: 2/15/89; Street: 3/9/89

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.



The Oscars, Barb and Ken, are the gracious hosts for the party being staged in conjunction with the A Night At The Oscars promotion being run by Erol's. The Springfield, Va.-based chain promises that like the real McCoy in Hollywood, its Oscar gala will be a star-studded occasion.

1st Vid Features Takes 2nd Stab After AVA Exit

BY EARL PAIGE

LOS ANGELES First Video Features, a new film supplier here that once promised to offer video stores an exclusive 90-day protected-territory window on feature titles, claims it is "just now taking off," following a collapse of its original plan to launch the program via the American Video Assn.

The 6-month-old firm earlier re-funded \$200,885 to dealers who originally signed on to be partners.

Launched in August at the Video Software Dealers Assn. annual convention in Las Vegas, First Video Features hoped to capitalize on the fame of gossip columnist Rona Barrett, a partner in the venture (Billboard, Aug. 27).

When initial signings of retailers to the program proved disappointing, the AVA decided to exit, according to William Trowbridge, chairman of First Features and husband of Barrett. "On the advice of our legal advisers, we virtually shut down and started up all over again," he says.

The plan originally called for the (Continued on next page)

FOR WEEK ENDING FEBRUARY 18, 1989

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TOP KID VIDEO SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
★★ NO. 1 ★★				
1	1	18	CINDERELLA Walt Disney Home Video 410	1950 26.99
2	2	70	LADY AND THE TRAMP Walt Disney Home Video 582	1955 29.95
3	4	121	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959 29.95
4	8	35	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988 14.95
5	5	177	DUMBO ▲ ♦ Walt Disney Home Video 24	1941 29.95
6	3	74	AN AMERICAN TAIL ◇ Amblin Entertainment/MCA Home Video 80536	1986 29.95
7	7	140	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974 14.95
8	6	140	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951 29.95
9	9	15	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◇ Troubadour Records Ltd./A&M Video VC6179	1988 19.98
10	11	16	TEEN MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978	1988 14.95
11	12	126	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965 14.95
12	15	35	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988 14.95
13	13	89	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987 14.95
14	16	2	DINOSAURS, DINOSAURS, DINOSAURS Twin Tower Video	1988 29.95
15	NEW ▶		TEEN MUTANT NINJA TURTLES: HOT RODDING... Family Home Entertainment 23980	1989 14.95
16	21	13	SING-ALONG, DANCE-ALONG, DO-ALONG Lorimar Home Video 572	1988 14.95
17	18	17	THE THREE CABALLEROS Walt Disney Home Video 411	1945 29.95
18	14	35	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988 14.95
19	25	136	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968 14.95
20	19	26	BUGS BUNNY SUPERSTAR MGM/UA Home Video M201323	1988 19.95
21	22	4	MOTHER GOOSE STORIES Lorimar Home Video 574	1988 14.95
22	17	3	DENVER, THE LAST DINOSAUR World Events Productions, Ltd./Fries Home Video 91660	1988 19.95
23	23	2	TEEN STEAM J2 Communications J20029	1988 19.95
24	NEW ▶		PERSONAL FAVORITES: THE FLINTSTONES Hanna-Barbera Home Video 1137	1988 29.95
25	10	35	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988 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.

FIRST VIDEO FEATURES

(Continued from preceding page)

AVA membership to "get the first crack," says VP of marketing Robert Rosser. "We were encouraged because 200 signed up with cash in the bank by Sept. 20," he says, adding that the problem came when First Features wanted to expand beyond the AVA.

Rosser, a veteran store operator and partner in First Features, originally operated from the AVA's new headquarters in the Phoenix, Ariz., suburb of Chandler, but moved here Jan. 14.

First Features is headquartered in the Rona Barrett Enterprises office on Sunset Boulevard, where Trowbridge also operates Levine/Trowbridge Productions.

John Power, president and founder of the AVA, says his association is in the midst of new expansion and refinement of its services. "It was going to take longer to launch than our members wanted," says Power. "The concept is sound. But now that the AVA is member-owned, our members want to focus on our more basic objectives, our buying programs."

In Georgia, William Patterson, one of seven AVA directors and head of five-store Columbus Tape & Video, says the board is deferring all comments regarding First Features to Power.

Rosser claims 813 individual store owners responded in the first 15 days following circulation of a new plan Jan. 15. Under the plan, dealers forward an \$800 refundable advance deposit, pay a \$35 signing fee, and agree to buy seven copies of each title First Features releases.

Rosser says First Features has signed with accounting firm Laventhol & Horwath to handle processing of the advance deposits, and has signed a duplication and distribution pact with duplication giant Rank Video Services of America.

"We will need about 2,500 dealers signed to put us at the \$2 million point where we can begin acquiring feature films," says Rosser.

Elements of the new program downplay a facet originally emphasized—that of dealers being offered product before any theatrical or other distribution.

"Dealers want product that has some theatrical recognition. Eventually, we could offer certain films to stores prior to theatrical showing," says Rosser.

Now the emphasis is on receiving a title exclusively in a 25,000-population radius for a 90-day period at what Rosser calls "distributor price," or \$57. A promotion piece boasts "direct-to-dealer distribution bypassing the studios and distributors."

Both Rosser and Trowbridge acknowledge that chain stores are "a problem" because of territory assignments. "We are talking with one New Jersey chain, however, that hopes its outlying stores in small cities can sign up," says Rosser. "The response, frankly, is coming from small-town America."

ACTIONMART

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A Big-Ticket Issue for Your Customers!

Billboard Spotlights A Retailer's Guide to MUSIC VIDEO

A Must-Read-&-Keep Reference Spotlight of What's Hot and What's Coming in 1989

- 10 ways to increase music video sell-through in record stores. Quotes from chain & indie buyers and owners.
- What are record/video labels doing to capture record stores? Interviews with videolabel execs.
- Hardware trends -- CD, CD3, CDV/lazerdiscs, video cassettes, VHS, 8mm, DAT. Interviews with hardware execs and retailers.
- A-Z survey of videolabels -- all-time best sellers, current sales champs, new music video for '89.
- Experts speak -- articles from music video programmers & execs on marketing strategies, case studies & success stories.

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ISSUE DATE: April 8 / AD DEADLINE: March 14

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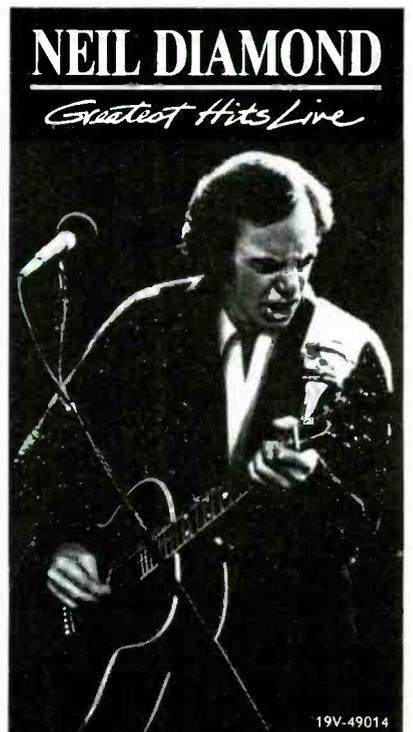
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GREATEST HITS LIVE"**

**AN INTIMATE HOME VIDEO
CONCERT THAT DELIVERS
ALL THE EXCITEMENT
OF HIS SOLD-OUT SHOWS.**

**FEATURING "AMERICA,"
"HEADED FOR THE FUTURE,"
"YOU DON'T BRING ME FLOWERS,"
"HEARTLIGHT," "I AM... I SAID"
AND OTHER CLASSIC SONGS.
PLUS THE NEW VIDEO OF NEIL'S
CURRENT HIT, "THIS TIME."
ON CMV HOME VIDEO
DISTRIBUTED BY CBS RECORDS.**



CMV
ENTERTAINMENT
VHS
hi-fi
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Suggested Retail Price: \$19.98

Order Cutoff: 2/24 In Store: 3/14

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	4	YOUNG GUNS	Morgan Creek Productions Vestron Video 5267	Emilio Estevez Kiefer Sutherland	1988	R
2	2	5	RED HEAT	IVE 66057	A. Schwarzenegger James Belushi	1988	R
3	NEW ▶		DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
4	3	12	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
5	39	2	THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R
6	NEW ▶		THE PRESIDIO	Paramount Pictures Paramount Home Video 31978	Sean Connery Mark Harmon	1988	R
7	6	3	THE GREAT OUTDOORS	Universal City Studios MCA Home Video 80811	Dan Aykroyd John Candy	1988	PG
8	5	7	SHORT CIRCUIT 2	Tri-Star Pictures RCA/Columbia Home Video 6-27008	Fisher Stevens Michael McKean	1988	PG
9	4	10	WILLOW	LucasFilm Ltd. RCA/Columbia Home Video 6-20936	Val Kilmer Joanne Whalley	1988	PG
10	NEW ▶		BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R
11	7	11	COLORS	Orion Pictures Orion Home Video 8720	Robert Duvall Sean Penn	1988	R
12	10	5	THE UNBEARABLE LIGHTNESS OF BEING	Orion Pictures Orion Home Video 8721	Daniel Day-Lewis Juliette Binoche	1988	R
13	9	16	BEEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
14	14	7	LICENSE TO DRIVE	United Artists Pictures, Inc. CBS-Fox Video 4753	Corey Haim Corey Feldman	1988	PG-13
15	13	13	ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R
16	15	7	ARTHUR 2 ON THE ROCKS	Warner Bros. Inc. Warner Home Video 11811	Dudley Moore Liza Minnelli	1988	PG
17	18	6	BLOODSPORT	Cannon Films Inc. Warner Home Video 37062	Jean Claude Van Damme	1988	R
18	17	10	FUNNY FARM	Warner Bros. Inc. Warner Home Video 11809	Chevy Chase Madolyn Smith	1988	PG
19	11	5	MONKEY SHINES	Orion Pictures Orion Home Video 2766	Jason Beghe John Pankow	1988	R
20	12	4	THE BLOB	Tri-Star Pictures RCA/Columbia Home Video 6-27010	Kevin Dillon Shawnee Smith	1988	R
21	8	6	A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER	New Line Cinema Media Home Entertainment M012000	Robert Englund	1988	R
22	16	14	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG
23	29	3	PHANTASM II	Spacegate Corporation MCA Home Video 80839	James Le Gros Reggie Bannister	1988	R
24	21	3	KANSAS	Media Home Entertainment M012018	Matt Dillon Andrew McCarthy	1988	R
25	19	12	BILOXI BLUES	Universal City Studios MCA Home Video 80799	Matthew Broderick Christopher Walken	1988	PG-13
26	NEW ▶		MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR
27	23	7	MIDNIGHT CROSSING	Vestron Pictures Inc. Vestron Video 6028	Faye Dunaway Daniel J. Travanti	1987	R
28	31	7	CASUAL SEX?	Universal City Studios MCA Home Video 80788	Lea Thompson Victoria Jackson	1988	R
29	25	10	OFF LIMITS	CBS-Fox Video 1657	Willem DaFoe Gregory Hines	1987	R
30	20	13	THE SEVENTH SIGN	Tri-Star Pictures RCA/Columbia Home Video 6-27007	Demi Moore Jurgen Prochnow	1988	R
31	26	24	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
32	30	7	THE RESCUE	Touchstone Pictures Touchstone Home Video 869	Kevin Dillon Charles Haid	1988	PG
33	32	13	RETURN TO SNOWY RIVER	Walt Disney Home Video 699	Tom Burlinson Sigrid Thornton	1988	PG
34	22	19	SHOOT TO KILL	Touchstone Pictures Touchstone Home Video 697	Sidney Poitier Tom Berenger	1988	R
35	36	2	THE THIN BLUE LINE	HBO Video 0177	Not Listed	1988	NR
36	38	18	MASQUERADE	CBS-Fox Video 4749	Rob Lowe Meg Tilly	1988	R
37	40	4	VIBES	RCA/Columbia Pictures Home Video 6-25002	Cyndi Lauper Jeff Goldblum	1988	PG
38	24	11	STAND AND DELIVER	Warner Bros. Inc. Warner Home Video 11805	Edward James Olmos Lou Diamond Phillips	1988	PG
39	27	22	BROADCAST NEWS	CBS-Fox Video 1654	William Hurt Albert Brooks	1987	R
40	33	2	HOT TO TROT	Warner Bros. Inc. Warner Home Video 11788	Bob Goldthwait Dabney Coleman	1988	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.

newsline...

THE OREGON/SOUTHWEST WASHINGTON Chapter of the Video Software Dealers Assn. will repeat its yearly mini trade show Feb. 19 at the Montgomery Park in Portland. Called the Third Annual Great Northwest Video Expo, the event will include a screening of the CBS/Fox Video release "Big," a speech on time management by Priority Management president Michael Fortino, seminars, and suppliers' exhibits. The chapter will also collect new and used videotapes, to be donated to the area's childrens hospitals. For more information contact Tom Keenan at 503-224-8499.

EROL'S SAYS IT has statistical proof that its Discovery Series, the promotion designed to plug the video release of movies that were largely overlooked, works. The Springfield, Va.-based web tracked how each Discovery film performed during the first five months of the program, comparing rental totals with those generated by A titles. For example: The box office for last August's "White Of The Eye" only earned .4% of the \$80 million that "Moonstruck" rang up, and yet, at Erol's, the lesser-known movie's rentals, \$171,637, equaled 31.7% of the rentals posted by Cher's blockbuster. Similarly, while the theatrical run of "Lady In White" only posted 3.4% of that earned by "Frantic," in September, Erol's rentals for "Lady ..." equaled 55.8% of the fees paid for "Frantic."

THE FEBRUARY ISSUE of Pay Per View Report, the VSDA newsletter, cites five suppliers that provide an average window of at least 60 days between a movie's video and PPV run: Virgin Vision (90 days), Republic Home Video (90 days), Forum Home Video (90 days), Nelson Entertainment (70 days), and SVS (60 days). International Video Entertainment and Paramount Home Video each average a 45-day window; there is also a 45-day window in most PPV homes on Warner Home Video titles. Orion's window for A titles is 35 days; it's 30 days for Touchstone Video, Vestron Video, New World Video, MGM/UA Home Video, and RCA/Columbia Home Video. CBS/Fox Video and MCA Home Video average 25 days, while HBO Video's protection averages 20 days.

NORTHEAST MANAGEMENT INC. has moved to a new corporate office/warehouse facility in Lincoln, R.I. Northeast, which owns eight of the 28 Major Video stores that are located in Rhode Island and southeastern Massachusetts, previously worked out of three separate offices in nearby Central Falls.

AUTOMATED MOVIE CLUB has signed three distribution deals, bringing the vending machine company's tally of operators to 10. Automated Merchandising Concepts of Florida, a branch of Automated Movie Club's Centerbrook, Conn.-based parent company, will handle the machines in Florida; Hampton Video Concepts has signed on for distribution in New York and Long Island, N.Y.; and Automated Machines of Delaware has pacted for placement in Delaware and northern Maryland. Automated Merchandising Concepts says it has placed 202 of the rental and sales machines to date.

GEOFF MAYFIELD

EROL'S CONTEST WINNERS GO TO OSCARS

(Continued from page 44)

going to set up a heated tent and we'll have six to 10 large screen projections." In addition to the winners, the party will also be attended by Erol's executives, Springfield politicians, and celebrities June Allyson, Donald O'Connor, and James Doohan, who played Scotty in the original "Star Trek" TV series.

Erol's has tied in with the ABC affiliate in Washington, D.C., which will feed back coverage to the Oscars' house from its reporter on the scene in Los Angeles. Another reporter will be stationed at the house and will feed into local breaks from the nationally-televised show.

Erol's also linked up with Springfield radio station WRQX-FM, which is giving away 50 Oscar-winning films. The grand prize, a trip to Barbara and Ken's house, will be awarded to one of the film winners. Second prize is a trip to the actual Oscars ceremony in California. Erol's is tying in movie giveaways with radio stations in other markets.

Castell is confident that getting people to rent deeper than the latest hit will last after the promotion has faded. "I think we can get people involved to where they no longer just ask what's new, but what's good."

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Brian may have inherited more than good looks.



One of his parents carries the Huntington's Disease gene. That means that Brian has a 50/50 chance of getting this fatal disease.

He may not have symptoms until he's thirty, or older. But once Huntington's starts, its course is steadily downhill. During the next 10 to 25 years this disease of the central nervous system will gradually strip him of all mental and physical abilities.

As of today there is no cure.
Please help us find one.

Send your contribution* to

Huntington's Disease Society of America, Inc.
 140 W. 22nd Street, New York, NY 10011
1-800-345-HDSA

*Your contributions are deductible to the full extent of the law.

THIS SPACE CONTRIBUTED BY THE PUBLISHER

Lone Vid Station Thrives Despite Big Competition

BY EDWARD MORRIS

NASHVILLE Danny Hall can look out the front window of the Video Station store he manages here and see his archcompetitor, Blockbuster Video, looming on the hill above him. But while several other stores in the area have been crushed by Blockbuster's competitive weight, Video Station continues to prosper.

Did Blockbuster hurt the 7-year-old operation when it moved in a little more than a year ago? "It

'We've had people who've switched from Blockbuster'

would be a lie if I said no," Hall admits. "They're so close to us, it affected us a little bit. We're not going broke by any means. We're doing very well."

Hall credits the "good clientele" his store has cultivated over the years in the upscale shopping mall where he's located. "We try to work with our customers," he explains. "If someone is late, we try to work with them on the late fee—which I don't think Blockbuster does. We've had some customers who've switched from Blockbuster because of that fact."

Among other more tangible comparisons: Video Station is open from noon-8 p.m. Mondays-Saturdays, and from 1-6 p.m. on Sundays. Blockbuster operates from 10 a.m.-midnight every day.

Video Station's rental rates are \$1.99 on all videos, except for weekends, during which new titles are tagged at \$2.99. Blockbuster's movies rent for \$3 each for two days.

Although Video Station carries a selection of adult movies, it does not advertise the fact. Blockbuster doesn't handle X-rated tapes at all.

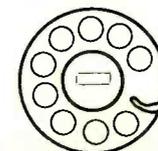
Hall estimates his store has 1,500 titles in stock, all in VHS.

While Video Station does not sell video accessories or snack foods, it does rent hardware. Its VCRs rent for \$9.95 a day and its camcorders for \$39.95-\$49.95 a day.

The one-store operation does virtually no advertising, Hall says, except for occasional spots in local newspapers and shopping circulars.

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20th ANNIVERSARY

Why did I
buy this cover?
Because
Shep said it
was a good
career move!

ALL LIVE

UTHER

ANDROSS



*Happy 20th Anniversary!
Thank you always
for the support.*

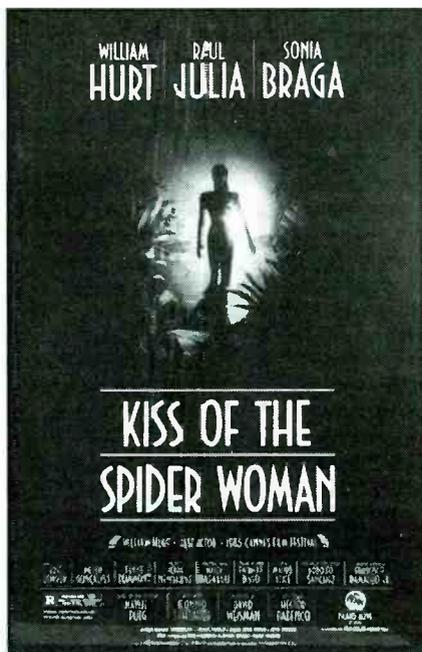
Utter



20th ANNIVERSARY

ALIVE FILMS was probably the furthest thing from their minds when Shep Gordon and Carolyn Pfeiffer first began working together in the early '70s; at first, Carolyn's PR firm represented Alive and Alice Cooper in London, then in 1975, Carolyn joined Alive full-time. Her first project was producing the Emmy Award-winning ABC-TV prime-time special "Welcome To My Nightmare," starring Alice Cooper and Vincent Price. In 1978, Shep and Carolyn formed Enigma, a joint venture with David Puttnam, and produced "The Duellists," which won a Cannes Film Festival Award. By 1980, they were producing films for other companies, including "Roadie" and "Endangered Species," and, in 1983, they formed Island Alive Pictures in partnership with Island's Chris Blackwell.

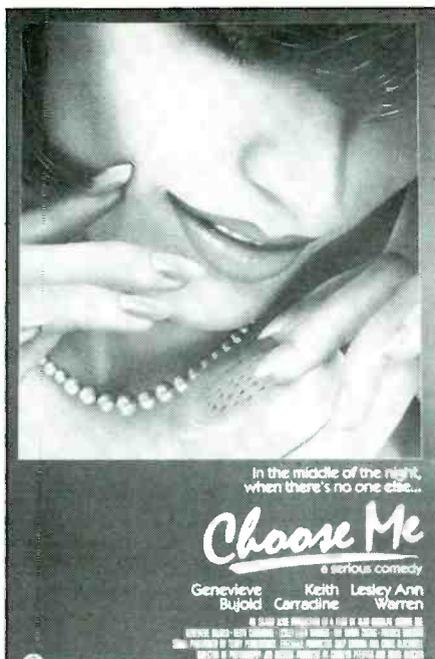
This joint venture, a combination of Pfeiffer's creative abilities and film expertise, Gordon's business acumen and network of relationships, and Blackwell's capital, revolutionized the American film industry by forging the dawn of a new era of independent film production and distribution companies dedicated to low budget productions of high quality projects and distribu-



tion of additional low budget productions and foreign films.

And it worked. "Choose Me," "Stop Making Sense," "Kiss Of The Spider Woman," "Koyaanisqatsi," "El Norte," "The Trip To Bountiful," and "Return Engagement" are among the highlights that this company brought to America's movie screens, earning many awards along the way.

By the end of 1985, Island and Alive had gone their separate ways, and Carolyn and Shep regrouped as Alive Films. In addition to producing and distributing the Alan Rudolph films "Trouble In Mind" and "The Moderns," Sam Shepard's "Far North," and Lindsay Anderson's "Whales Of August," starring Bette Davis and Lillian Gish, Alive also distributed the award-winning films "Marlene" and "Betty Blue," and produced (but gave to Universal to distribute) John Carpenter's "Prince Of Darkness" and "They Live." With



TEDDY AT LIVE AID

One of the most emotional moments of an event full of emotional moments at the historic Live Aid concert in Philadelphia in '85 was Teddy Pendergrass' first live appearance since his 1982 accident. Accompanied by Nikolas Ashford and Valerie Simpson, Teddy's poignant performance brought special meaning to the event.



PETER MAX

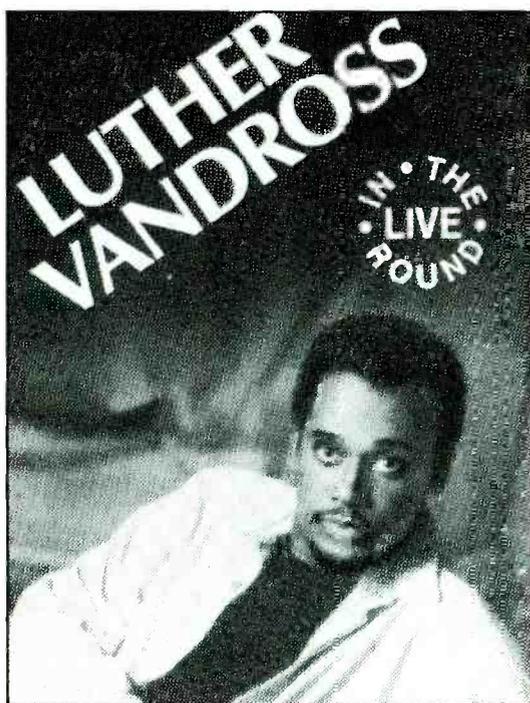
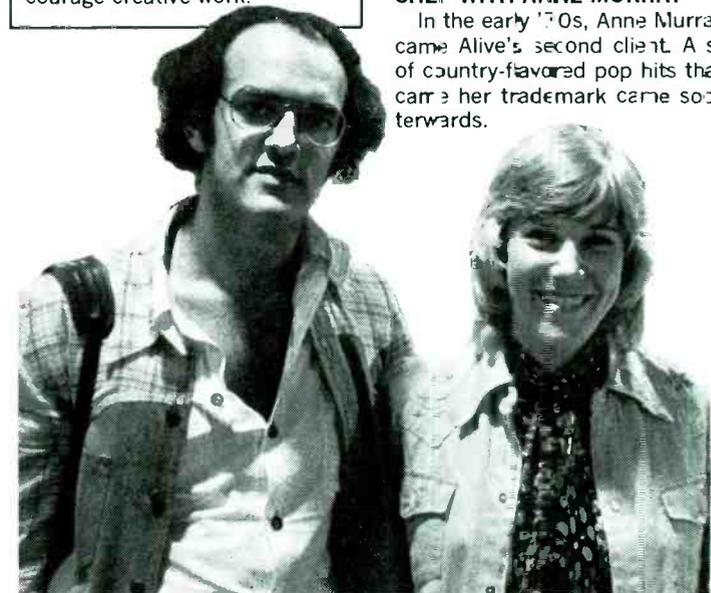
Shep Gordon? A genius, a fantastic creative guy—someone who's on the edge of avant garde and making money! Shep and I have known each other for close to a decade-and-a-half—we met through Bert Padell—and he has tremendous taste. Apart from that obvious good taste, we're good buddies—Shep's one of the guys I have the most laughs with on the phone, whenever we speak. He loves life, he's very aware and he's so well respected. The entire entertainment industry loves him, from the film studios to MTV!

MICHAEL DOUGLAS

Although I have not had the pleasure of making a film with Alive Enterprises, I have admired the quality and courage of all their films to date. I personally enjoy Shep Gordon as a friend, and respect the way he creates an environment to encourage creative work.

SHEP WITH ANNE MURRAY

In the early '70s, Anne Murray became Alive's second client. A string of country-favored pop hits that became her trademark came soon afterwards.



LUTHER VANDROSS

I first met Shep and Daniel through our mutual friend Bert Padell. To this day, I'm grateful to Bert for the introduction. In an effort to introduce me to great management—which they indeed are—he also introduced me to two of my best friends. Careers can be both demanding and rewarding; somehow, Alive, Shep, and Daniel have managed to keep me sane. It's more like family than business; from the beginning, they were always concerned with what I wanted from my career, and then they would take me even beyond that. Every artist deserves the kind of positive guidance, friendship, and love that I receive from Shep, Daniel, and the team at Alive.

TOM POLLACK, Chairman, MCA Motion Picture Group
Shep Gordon is an artist of uncompromising vision.

RICHARD & LAUREN DONNER (film makers)

It was 20 years ago today
When they first heard Alice Cooper play
From Teddy to Luther
There was to be so much more
Who could have dreamed
What lay in store
A Bentley, Maui, gourmet cuisine
The list goes on
But why be obscure?
From the '60s to the '80s
You're two decades stronger
May "Alive" be your banner
For many years longer



STEVE LEVINE, Record Producer

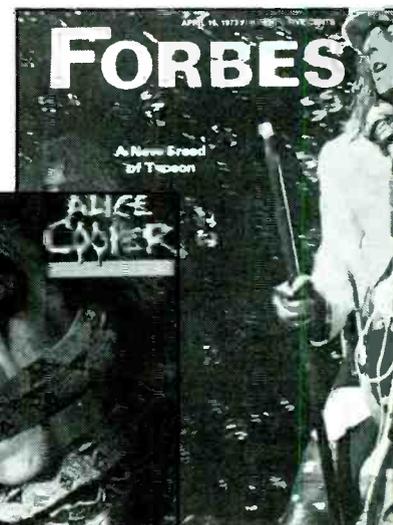
Daniel has more gadgets than me, John has more gray hair than me, and Shep has more time in Hawaii than me. I love Alive!

Best known for producing the Culture Club hits, Steve has just finished producing Westworld for RCA while keeping busy at his own studio in London doing music for Britain's TV Channel Four.

ALICE COOPER: CAPITALIST TOOL

'CONSTRUCTOR'

In 1986, Alice Cooper successfully returned to the rock wars with a vengeance, with his "Constructor" album and "The Nightmare Returns" concert tour.



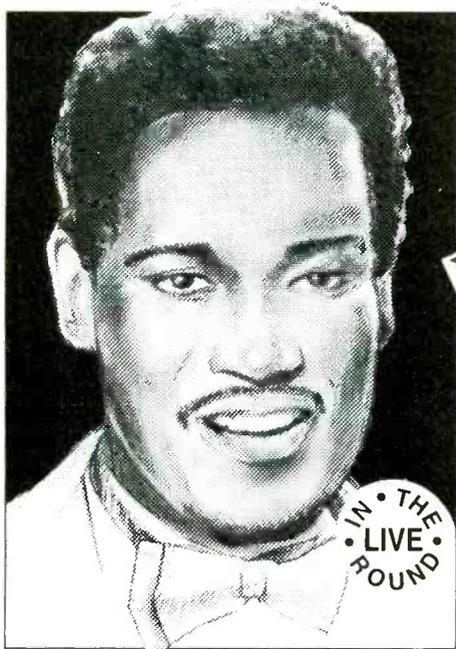


20th ANNIVERSARY

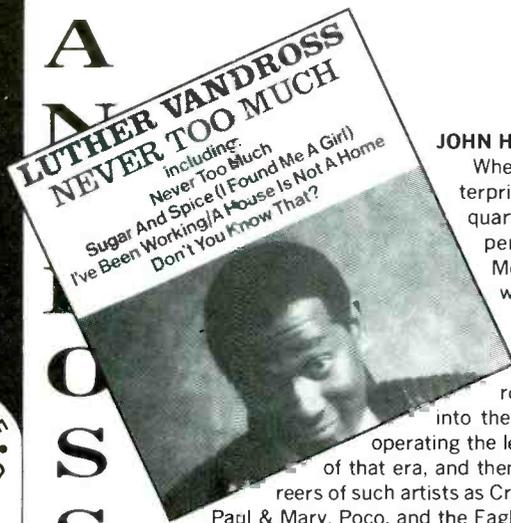
DANIEL MARKUS

I had worked for a major record company (Atlantic) for 10 years when I came to Alive. I thought by then I knew everything. I found out, though, that everything began with my relationship with Shep, and I haven't stopped learning to this day. Congratulations Shep and Alice on 20 years together. It's been an honor to work with you guys, as well as, over the past 11 years, to work with Luther and Teddy and the entire Alive family. But nobody said it would be easy!

LUTHER



VANDROSS



IN CONCERT

JIM WIATT, President, ICM
I've been Shep and Carolyn's agent for a number of years. Shep and Carolyn have the utmost integrity of any people I've dealt with in my experience, on a personal, creative and business level. When we discuss something, I can take it to the bank. And we've been very successful together.

I especially admire how Alive tries to make a deal fair for everyone involved, not a business war. Shep's concept of a deal is that it must be right for all parties. He practices what he preaches—that's the quintessential comment on how he runs both his management and his film business.

The most common comment I've heard about Carolyn is that she's the finest person working in the movie business. I've never heard anyone speak ill of her. Everyone who knows her loves her. She's a joy to work with. And when she and Shep say they'll support the filmmaker and give him complete freedom, they absolutely live up to their word. Shep and Carolyn have given filmmakers a chance to express themselves in a way that they couldn't with the major studios.

I also envy Shep's lifestyle. His level of formality is deciding whether or not to tuck in his Hawaiian shirt for a business meeting!

He has managed to be a very successful manager by making all his time quality time. He's also the best cook I've ever known. For example, he recently had only three days to put a party together at his new house down on Santa Monica beach, for Johnny Clegg. It was Thanksgiving weekend on short notice, but he got over 300 people together, and it was great. Only he could do it. Everyone looks forward to Shep's events.

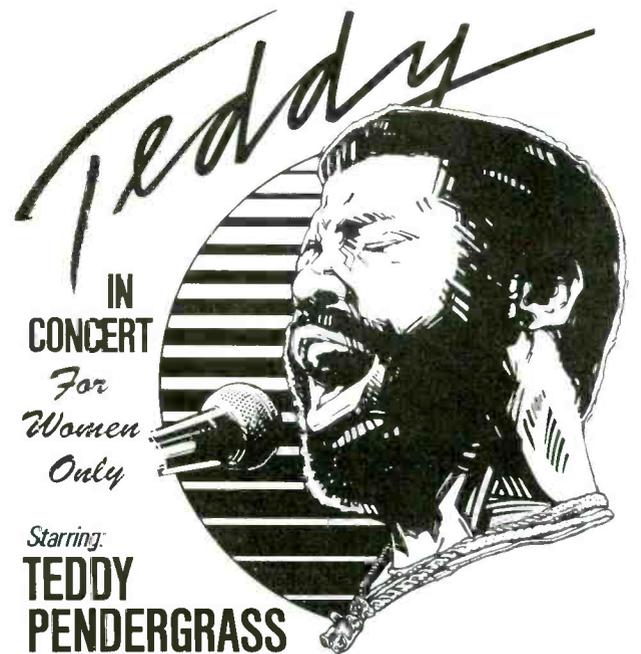
BERNICE & GEORGE ALTSCHUL, Carlos 'N Charlie's

We can never forget you. Without you we would never be where we are today. Success belongs to you, Shep. Happy 20th. All our love.

JOHN HARTMANN

When John Hartmann joined Alive Enterprises in 1985, he brought nearly a quarter century of experience and expertise with him. From the William Morris mailroom, including service with Colonel Tom Parker, John became a Morris agent during the boom years of the British Invasion and the West Coast folk-rock explosion. John then moved into the Sunset Strip nightclub business, operating the legendary Kaleidoscope at the peak of that era, and then into management guiding the careers of such artists as Crosby, Stills & Nash, America, Peter, Paul & Mary, Poco, and the Eagles, among many others.

One of John's specialties at Alive is handling record producer clients, and another is soundtrack planning for Alive Films.



IN
CONCERT
For
Women
Only

Starring:
**TEDDY
PENDERGRASS**

With Special Guest Star:



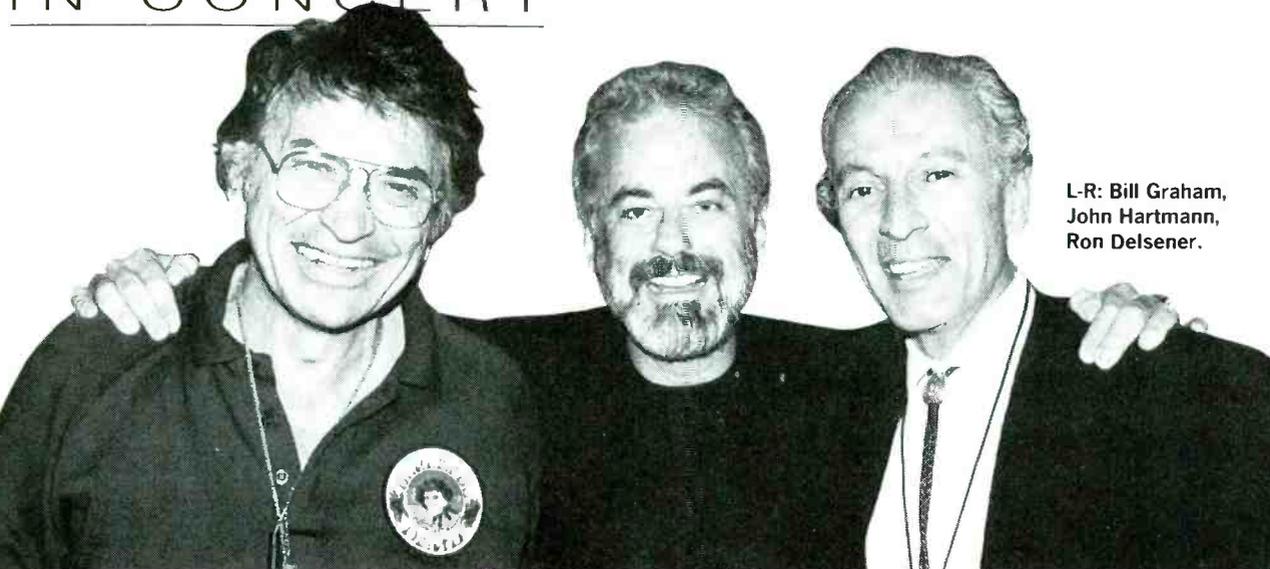
JOE GANNON, Producer & Lighting Designer of Concert Tours and now Proprietor, Halii Maile General Store, Maui

Shep Gordon: the world's greatest pilot who has flown by the seat of his pants, taking us always to a safe landing.



AXL AND ALICE

For the soundtrack of the Penelope Spheeris' film "Decline Of Western Civilization, Part II," Alice and Kane enlisted Axl, Izzy and Slash (of Guns N' Roses) to re-record "Under My Wheels," and at the Long Beach Arena, they joined Alice and his band onstage to perform it live.



L-R: Bill Graham, John Hartmann, Ron Delsener.

RON DELSENER, Concert Promoter

I go back with Alive to Alice Cooper at Town Hall in New York City; he had his snake and a bunch of feathers. Well, the feathers got stuck in the air conditioning system and they went all over the place, in the seats, everywhere. The Town Hall people were furious and charged Shep hundreds of dollars in extra cleaning fees. He paid it (reluctantly). A few days later there was a classical concert there and, as the pianist played, feathers were still coming out of the air conditioning, blowing all over the stage! Shep got a kick out of that. Shep is the type of guy who knows how to smile in the face of

adversity and also how to live life to its fullest, and for that you have to be born with a certain karma. He's the least managerial manager I've ever met, and through a sort of minimalism he gets the most out of his artists. He shows respect for them and he's not all over them every day. He's secure in his position that he won't lose them.

He attracts people, with his good disposition and his inner calm, that are on the same wavelength that he is. The clients that Alive's had through the years have reflected his taste. He shows you that you don't have to scream and pound on a table to make it look like you're working. Shep does a lot but you don't realize it.

It's great to be...

ALIVE

Congratulations,

*Jeff, Dennis, Barbara
& everyone at*

Stageright  Productions INC.



20th ANNIVERSARY

CAROLYN PFEIFFER, Co-Chairman, Alive Films

I first met Shep Gordon when I ran a public relations firm in London. Shep was breaking Alice Cooper in Europe and he was to appear in concert there.



Shep came up with the outrageous idea of having a flat-bed truck break down and block Piccadilly Circus in all directions, with a huge double-faced billboard photo of Alice, naked with a boa constrictor covering his "private parts," displayed on both sides of the truck—the object was to make the evening news and all the morning papers. The problem was finding a driver who would be willing to go to jail. We found a young man who needed money because he and his wife had just had a baby—we paid him handsomely and his truck "broke down" three times! By the third time, all the press were there as well as the police. The driver was taken to jail, Alice made the news and the show sold out. Shep sent flowers to every secretary at the record company, and that was the beginning of our working relationship. I thought he was great then, and I think he's even better now.



promises! Serious love and thanks to Shep, Alice, and everyone at Alive.

Cowriter and featured lead guitarist on the last two Alice Cooper albums and concert tours, Kane somehow found the time to record an album with his own band, released as "Kane Roberts" in 1987. Currently working on a second album, with bassist Steve Steele and drummer Victor Ruzzo, which will be released in 1989 under the Criminal Justice name, this band's unique physical appearance and lifestyle says it all—muscular hard rock is an understatement.

KANE ROBERTS

It all comes back to me now ... an insane rock idol, Alice Cooper ... a mad woman-hungry genius manager, Shep Gordon ... a crazed wild-eyed producer, Bob Ezrin ... they called me up and promised to change my life. They introduced me to an equally intense bunch of misfits: Daniel Markus, Ed Gerrard, Toby Mamis, John Hartmann, Joe Gannon, Jonny Podell, Julie Bolder and John Foreman. Now I'm an insane, mad, woman-hungry, crazed, wild-eyed misfit too! They did change my life—at least they keep their



REGGIE & VINCENT CALLOWAY (The Calloways)

The thing we like about Alive is that everyone looks at us as people and not just a product. Shep and Daniel are always on top of different aspects of our lives that are very important, like family, health, long-term career, and more.

Formerly leaders of Midnight Star, the Calloways spent most of 1987 and 1988 at the top of the charts as writer/producers for other artists: Natalie Cole ("Jump Start"), Gladys Knight ("Love Overboard"), Levert ("Casanova"), and Teddy Pendergrass ("Joy"), making them one of the hottest writer/producer teams in the business. Which came as no surprise to those who knew their writing and producing abilities from the hits they'd written and/or produced for Midnight Star, Klymaxx, and the Whispers.

Having recently completed their production of a group they discovered, Sharp (for Elektra/Asylum), Reggie and Vincent are working on their own album as artists, to be released under the name the Calloways in '89.

LUTHER VANDROSS

GIVE ME THE REASON

including:
Give Me The Reason
I Really Didn't Mean It
Anyone Who Had A Heart/Stop To Love

Epic



PRESTON RIDGE & ALIVE'S N.Y. OFFICE

Alive's New York office is manned by Preston Ridge in the legendary original GM building where so many music business companies are located, including MTV and VH1. Preston serves as Alive's day-to-day contact with the New York entertainment industry, and works closely with all of Alive's clients as well as Alive Enterprises and Alive Films executives when they're in N.Y.

ALAN GRUBMAN, Grubman, Indursky & Schindler

When you think of the great managers in the history of the modern record business, Shep Gordon is definitely in the top five. For me, he ranks even higher as a friend.

BERT PADELL, Padell, Nadell, Fine, Weinberger & Co.

Alive keeps you alive with energy, love, harmony, and spirit. The best is too small for them. Love from everyone here.



THE ORIGINAL ALICE COOPER BAND

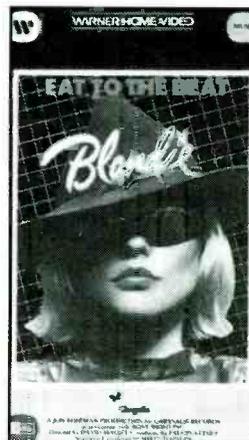
MICHAEL BRUCE: The thing I appreciated most about Shep was that he was always more of a big brother than a manager. He took the Alice Cooper band under his wing, looked after us, and encouraged us to take chances that paid off. He always got everything for the band that he could, against incredible odds.

DENNIS DUNAWAY: The most amazing thing to me about Alive's 20th Anniversary is that, even with all the success, I know there's still a "long way to go."

NEAL SMITH: Shep always knew what to do, back when nobody else could! make any sense out of the Alice Cooper band. Shep truly had an equal hand in every aspect of our success. He was as creative in management as the Alice Cooper band was onstage—in fact, Shep was really the sixth member of the original Alice Cooper band. Alive Enterprises and Alice Cooper was the perfect marriage between art and business.

GLEN BUXTON: The cool thing about Shep is that he always treated us like STARS from day one, even though we were still making \$5 a day. He said if you want someone to

be a star, you treat them like a star. Shep created an environment to cushion us from reality. Through his guidance, we worked very hard and truly earned the title "Billion Dollar Babies."

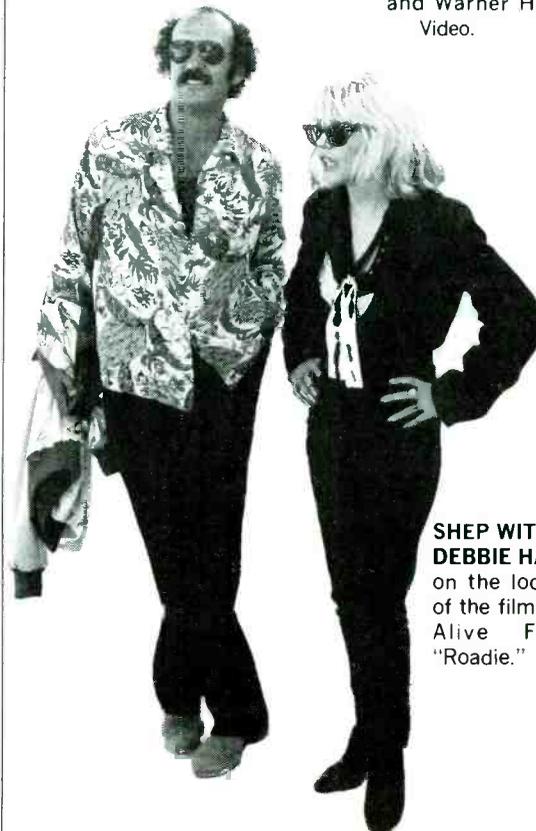


EAT TO THE BEAT

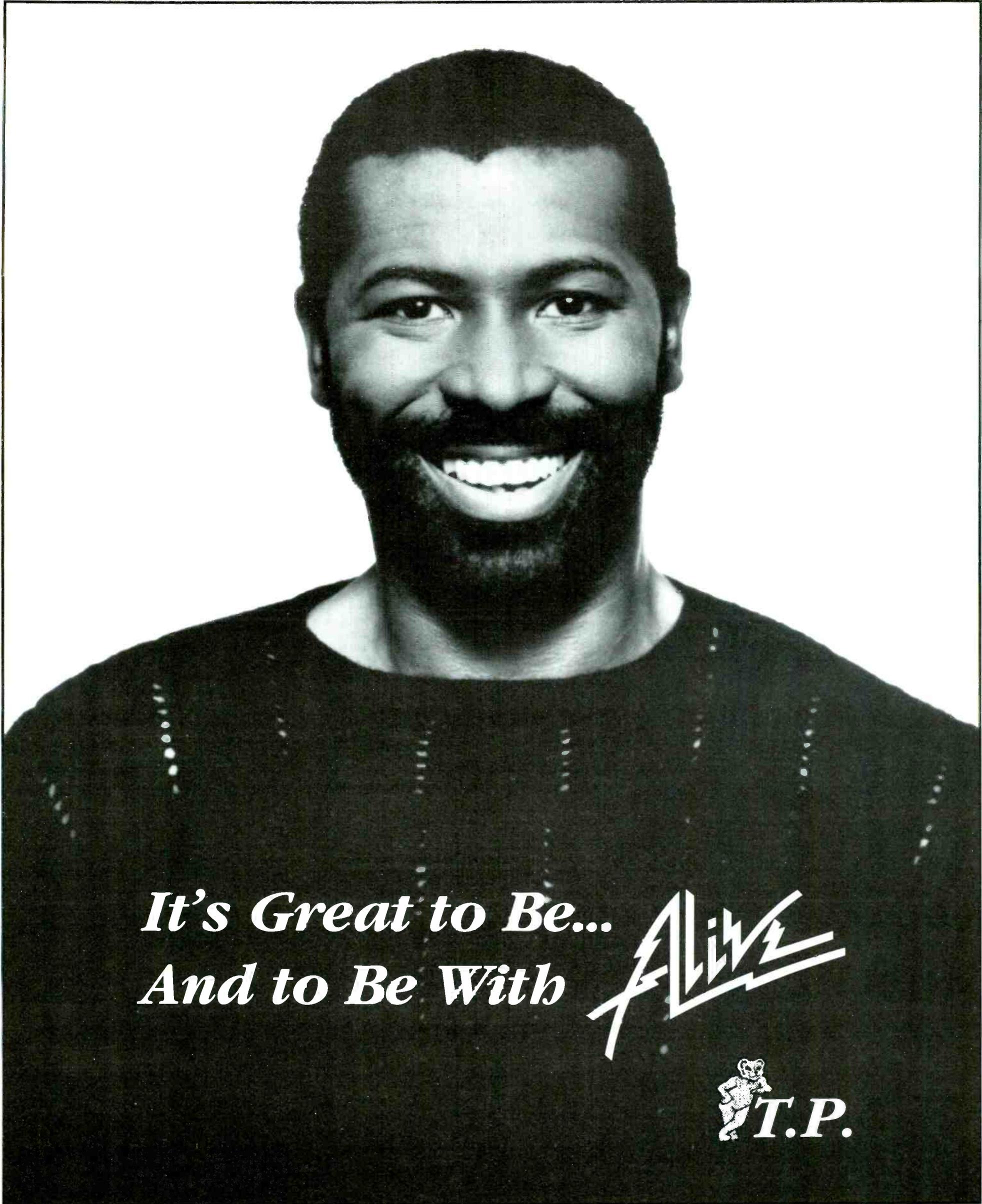
Blondie's "Eat To The Beat" album release was accompanied by the first-time-ever simultaneous release of a longform music video album, containing concept videos of each song on the LP. In 1974, music video was still in its infancy, and this innovative approach,

taking full advantage of both Blondie's then-current popularity and Debbie Harry's special rapport with the camera, presaged what has become a major part of the home video business, winning awards and virtually creating a new genre of video product. The "Eat To The Beat" video release was the result of a combined effort of Alive Video,

Blondie's label, Chrysalis, and Warner Home Video.



SHEP WITH DEBBIE HARRY on the location of the filming of Alive Films' "Roadie."



*It's Great to Be...
And to Be With* **ALIVE**



LUTHER VANDROSS

One of the world's most talented, most popular, and most successful male vocalists, with six consecutive platinum albums to his credit, Luther Vandross is, in 1989, one of the dominant stars of his era. As a concert performer, he is spell-binding; as a concert attraction, he is a guaranteed sell-out.

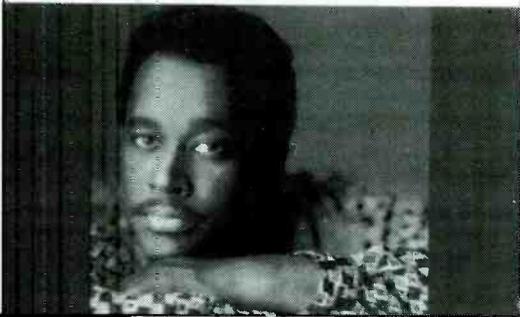
From behind the scenes—writing for, arranging for, singing backgrounds for, and/or producing hits for artists such as Aretha Franklin, Diana Ross, Dionne Warwick, Bette Midler, Barbra Streisand, Donna Summer, Teddy Pendergrass, Gregory Hines, and David Bowie—Luther has emerged in the '80s to achieve superstar status.

LUTHER VANDROSS

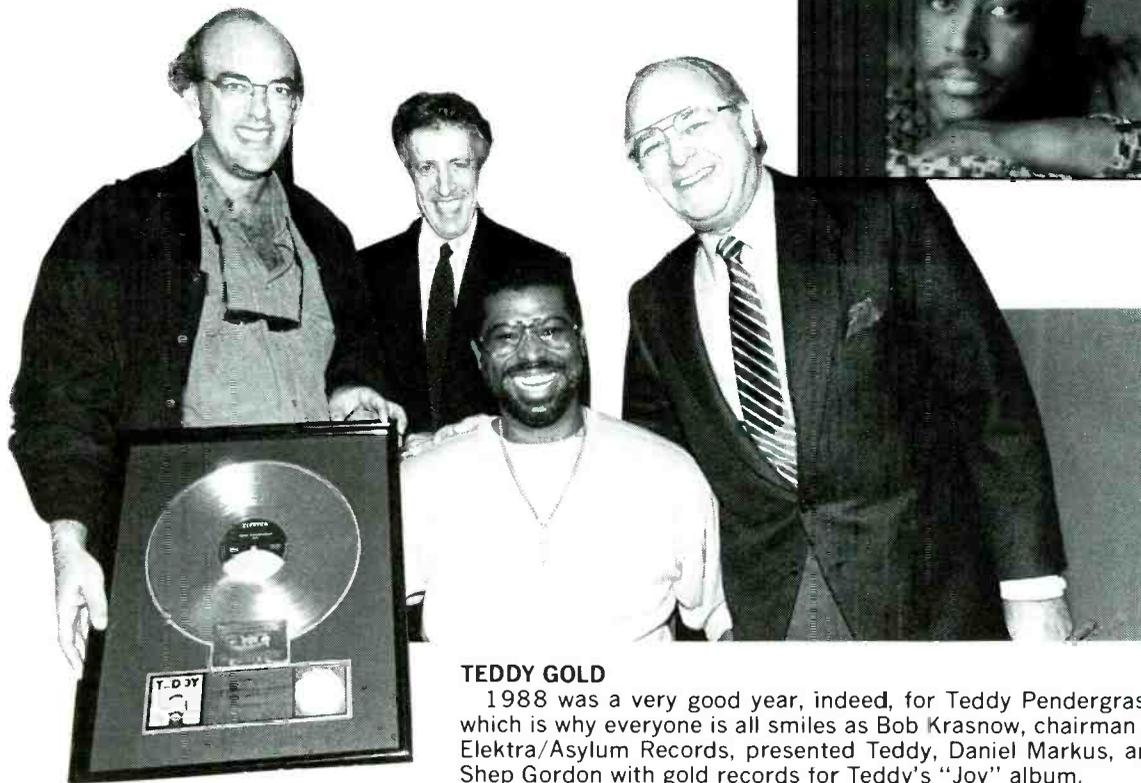
ANY LOVE

Epic

including:
Any Love/She Won't Talk To Me
The Second Time Around
Are You Gonna Love Me



20th ANNIVERSARY



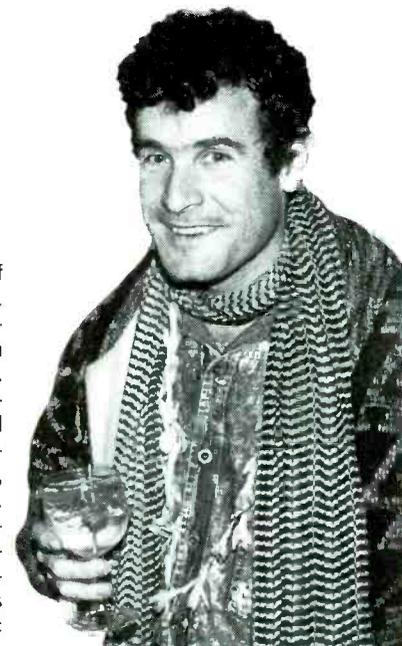
TEDDY GOLD

1988 was a very good year, indeed, for Teddy Pendergrass, which is why everyone is all smiles as Bob Krasnow, chairman of Elektra/Asylum Records, presented Teddy, Daniel Markus, and Shep Gordon with gold records for Teddy's "Joy" album.

JOHNNY CLEGG & SAVUKA

*No trails of blood
Spirit is the Journey*

One of the hottest "new" artists of 1988 is hardly a new artist at all. Johnny Clegg's original group, Juluka, was the first to break down South Africa's musical racial barriers. Johnny's unique ability as a white African musical artist who sings and dances in the Zulu tradition, performing with and for black South Africans, made a statement as powerful as any. After several successful years, Johnny formed Savuka, the next step forward, and they have achieved widespread international success that has brought Johnny's message and music to millions, worldwide. As their popularity has grown beyond Africa, Johnny Clegg & Savuka have sold millions of records and played to overflow crowds all across Europe, having recently completed several criss-crossings of North America, appearing with Steve Winwood, George Michael, and Robert Palmer. Savuka also performed in the African concerts on the 1988 Amnesty International Tour, with Bruce Springsteen and Peter Gabriel.



TOBY MAMIS

Though I first came in contact with Alive when Alice first played Max's Kansas City in New York in 1970, and became friendly with Shep, Joe, and Alice that far back, the first thing that comes to mind is the now-legendary bus trip to Roosevelt Stadium in New Jersey from midtown Manhattan—full of press, radio, retail, and some people of more questionable character. It was incredible. I'd never seen anything like it. Food, drink, toys, games—everything imaginable—like a rock spectacle done Roman Orgy style. It left an indelible mark in my memory and, though I toured with Alice and Shep in '75 on the "Nightmare" tour, and though I've been here nearly three years now, that night of the unbelievable bus ride to New Jersey is still my strongest mental image. If I'd only known back then that all these years later I'd be involved in putting this 'spotlight' together, I'd have taken better notes!



DANIEL MARKUS

Daniel joined Alive in 1978 to work with Shep managing the solo career of Teddy Pendergrass, which had been launched following Teddy's departure as lead singer of Harold Melvin & The Blue Notes. Daniel started in record promotion in Chicago in the mid-'60s, and then spent 10 years with Atlantic Records doing national promotion and artists relations, working closely with many of Atlantic's top artists of that era, including Led Zeppelin and the Rolling Stones.

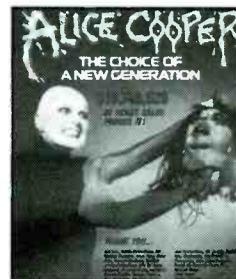
Daniel's vast knowledge of the radio world and the record companies and his network of contacts has been invaluable to Alive, in the guidance of Teddy's solo career through the heights of success and the depths of tragedy and back again to the heights of success, and his navigation of Luther Vandross to superstardom, and in his day-to-day overseeing of all of Alive's management activities.

ALICE AND CELEBRITIES

Through the years, Alice Cooper has found himself in so many unusual situations with so many different people that it would be impossible to show them all, but here are just a few: From the motion picture "Sextette," with Mae West, Keith Moon and Ringo Starr; at a party for Johnny Clegg, with Jackson Browne and Clegg; with Helen Hayes in the TV program "The Snoop Sisters"; with Pele; with his "Nightmare" co-star Vincent Price; with pals Jack Benny and George Burns; with Burns again on the "Tonight Show with Johnny Carson," Redd Foxx, and the Smothers Brothers; with Salvador Dali, whose holographic sculpture "Alice Cooper's Brain" made headlines in the early '70s; with good friend Groucho Marx; with Peter Sellers; and with Jon Bon Jovi, Desmond Child, and Luther Vandross.

PETER DEKOM, Attorney, Bloom & Dekom

When I first met Shep Gordon and Carolyn Pfeiffer, I thought they were wonderful human beings. Amazingly, years later, they still are.

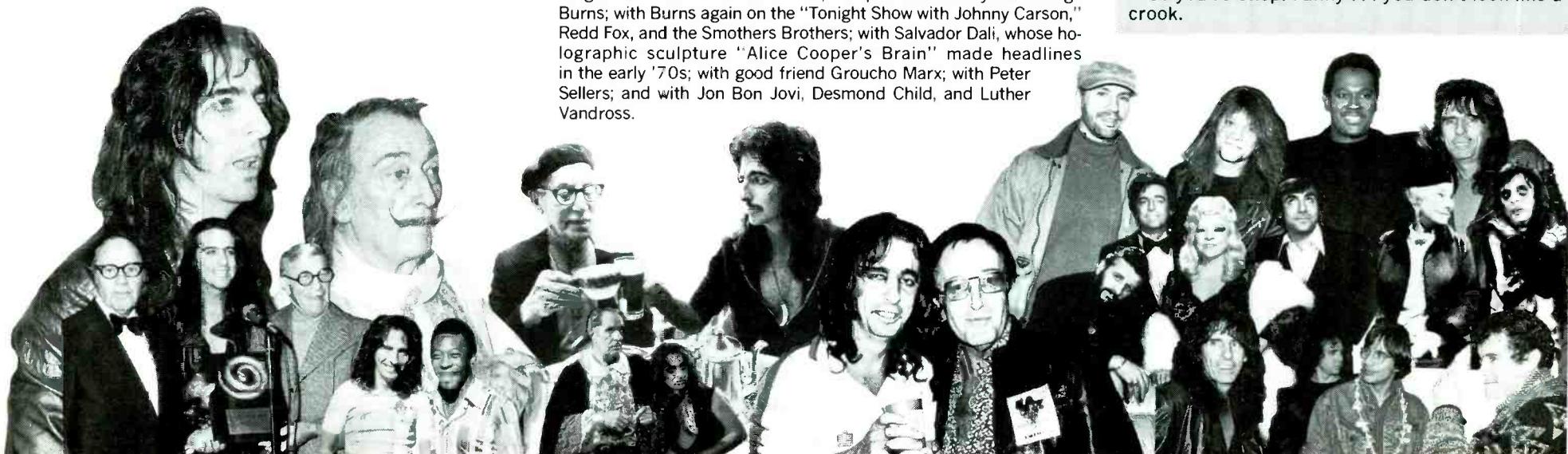


BRIAN NELSON, Assistant to Alice Cooper

Long before I had even met Shep and Alice, I considered myself to be Alice Cooper's biggest fan and followed Shep's work with great interest. It's been great being able to use my "fan enthusiasm" to work with Alive during the past eight years.

GROUCHO MARX

So you're Shep. Funny . . . you don't look like a crook.





IT'S GREAT TO BE ALIVE!
CBS Records first came Alive
with Luther Vandross.
Now with the addition of
Alice Cooper, we're feeling
positively immortal!
It's proof that great and
lasting relationships
in the music business
are Alive and well.

CONGRATULATIONS ALIVE ENTERPRISES
ON YOUR 20TH ANNIVERSARY
FROM ALL YOUR FRIENDS
AT CBS RECORDS.

© 1999 CBS Records Inc.



On May 19, 1988, at the request of Senator Tom Harkin of Iowa, Teddy Pendergrass appeared before the Senate Subcommittee on the Handicapped. Accompanied by Alive's John Hartmann, Teddy delivered an inspiring and eloquent speech urging the committee to support Harkin's proposed legislation regarding technology-related assistance for persons with disabilities. U.S. Senate bill #S.2561 was signed into public law by President Ronald Reagan on Aug. 19, 1988.

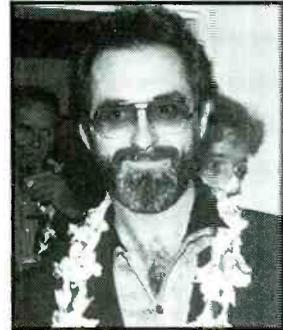
JOHN HARTMANN

I first met Shep Gordon 20 years ago. We were puppies in the management game and I used to see him at all the local gigs. He had a warm hand and a smile that always said hello. Of course no one knew then what a brilliant career lay ahead for him. I remember only that when you ran into Shep he made you feel special.

Since I joined the Alive family almost four years ago, I've had a chance to work closely with Shep, Carolyn and Daniel. I've observed the way they are with everyone who crosses their path, both the great and the small. I noted something. They greet one and all with a warm hand and a smile. They make everyone feel special.

ED GERRARD

Ed joined Alive in 1985, and has quickly moved up the ranks in the management office, getting involved early in Alive's representation of record producers and contributing significantly to career moves made by many Alive clients, as well as bringing in Jim Faraci and Howard Benson.



Able to jump into any project head first, Ed has found himself in the middle of a Luther Vandross tour, a Criminal Justice recording session, a week of Teddy Pendergrass interviews, and a party for Johnny Clegg & Savuka all at the same time, and managed to get right to the heart of the action and get things done.

RON SILVER, Actor

Shep and I were in the Sigma Alpha Mu fraternity together at the Univ. of Buffalo and he's the same type of guy now as he was then. Shep always had something going and he was a lot of fun to be around. He made things happen and was an active, imaginative, very clever guy. Then, as now, he never seemed to try to take credit for what he accomplished. Rather, his attitude was, "Isn't this great what happened? How can I share it?" He revelled in his good fortune and his friends.

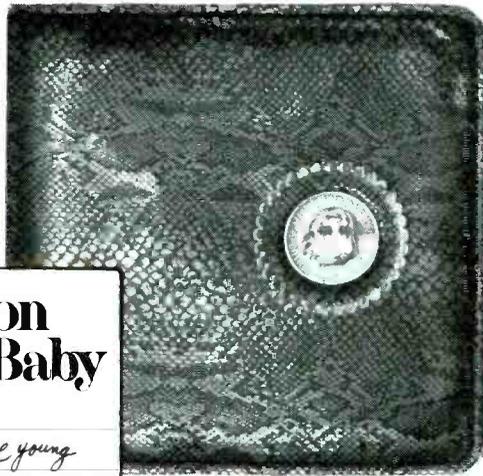
And he still has strong ties to his old school buddies. He's never forgotten who his friends were. He's the type of guy that you could show up on his doorstep one day in Hawaii or wherever and say you need to stay over, and then you'd stay over. He's a good friend and I think he'll always be there for me and I'll be there for him.

To sum up Shep in a few words: loyalty, generosity, inventiveness, and a great sense of fun.



Billion Dollar Baby

A provocative young journalist chronicles his adventures on tour as a performing member of the Alice Cooper Rock and Roll Band
by Bob Greene



BOB GREENE,

Syndicated Newspaper Columnist

I've had a lot of interesting experiences in my life, but I don't think anything will ever be as bizarre and fascinating as the time I spent as a performing member of the Alice Cooper band to research my book "Billion Dollar Baby." I give a lot of credit to Shep Gordon and Alive Enterprises for allowing a journalist to have total access to a big name, big money rock'n'roll tour, and to place no restrictions on the reporting. I know there were parts of the book that Shep and Alice would just as soon have not seen in print, but they seemed to understand that a reporter can only do his job when he is operating totally independently. I doubt that any major band would allow anything like this today—and although I haven't kept in close touch with Shep, I'll always remember his willingness to let a book be written over which he had absolutely no control. It was pretty gutsy of him.



BURTON CUMMINGS DREAM OF A CHILD ...songs of a man

Produced by Burton Cummings
Management by Alive Enterprises
On Pacific Records & Tapes

BURTON CUMMINGS

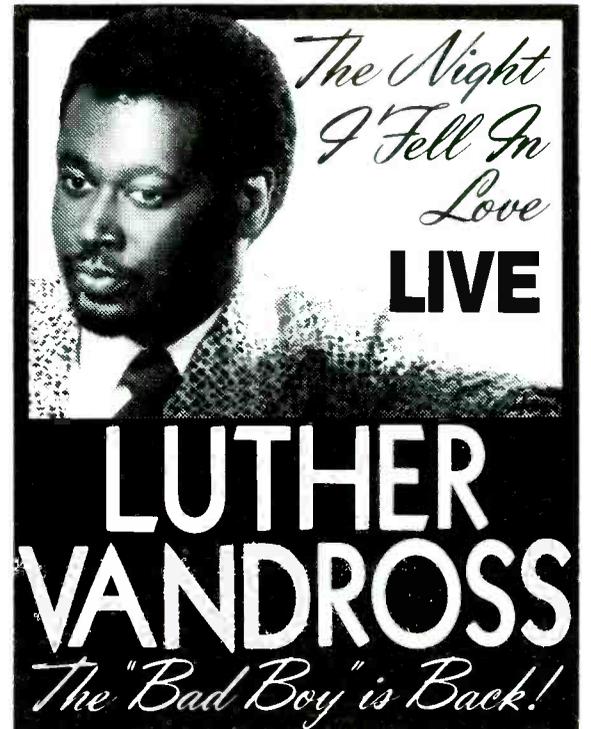
After leaving the Guess Who, Burton Cummings had several successful solo records in the mid-'70s, highlighted by the hit single "Stand Tall," during which time he was represented by Alive Enterprises.



20th ANNIVERSARY

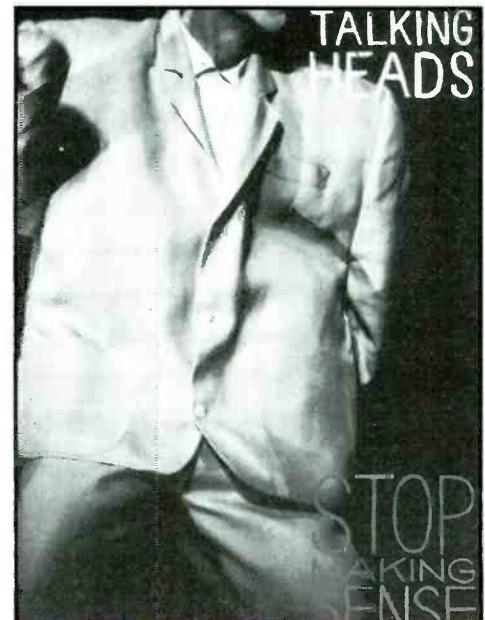
CAROLE BAYER SAGER

If I had listened to you, Shep, I probably would have been bigger than Madonna, and could have avoided buying a full-page ad in this tribute!



JOHN FOREMAN

When Alive needed a master tape delivered to Burbank, a check picked up in Encino, 200 concert tickets collected in downtown L.A., a flight met at LAX with valuable packages, and paperwork brought to someone's house in the Palisades, somehow John Foreman manages to get it all done and still be back in the office after lunch, ready for more. As expeditor extraordinaire and pinch-hitter in the office, everyone at Alive—executives and clients alike—have come to rely on John Foreman.



Among Island Alive Pictures' most popular releases was Talking Heads' "Stop Making Sense."

INTERNATIONAL CREATIVE MANAGEMENT
IS PLEASED TO CONGRATULATE

SHEP GORDON
&
ALIVE ENTERPRISES

ON THEIR 20TH ANNIVERSARY.

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NEW YORK ■ LOS ANGELES ■ LONDON ■ PARIS ■ ROME ■ MADRID

TALENT AND LITERARY AGENCY



20th ANNIVERSARY

TEDDY PENDERGRASS

A true legend. As lead singer of Harold Melvin & the Bluenotes, and now as a solo artist, Teddy has, for over 15 years, been one of the world's most successful black male singers, not to mention one of the world's most pre-eminent sex symbols. He has recorded and released three hit albums since his tragic accident in 1982.

In addition to promotional video work and television interviews, Teddy made a highly emotional live appearance at Live Aid in his hometown, Philadelphia. Every day, as Teddy pursues his career, he makes a powerful statement about life.

TEDDY PENDERGRASS

Includes
2 A.M. Love Is The Power
This Is The Last Time



L-R: Robert Palmer, Cyndi Lauper, ET.

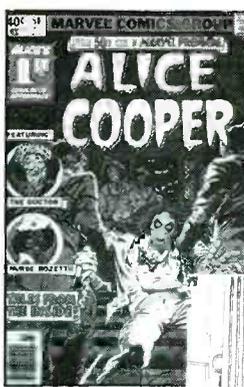
ERIC "ET" THORNGREN, Record Producer

Shep Gordon and the Alive family are a growing concern with a full grown concern. They always make you feel that your business is top priority.

One of the most in-demand producers and record mixers in the world, ET's recent projects list would be far too numerous to list here, but among the names he can drop are Robert Palmer, Lou Gramm, Cyndi Lauper, Debbie Harry, Squeeze, Eurythmics, Talking Heads, and Public Image Ltd.

ALICE COOPER

Ever since Joe Greenberg, Shep and I started out, Alive picked up people from all over the world that were as eccentric as us. Alive attracted people like Daniel Markus, who has more gadgets than James Bond ever dreamed of, and all of them in miniature. Carolyn Pfeiffer was instrumental in our press and our video activities, and was brought into the picture whenever we needed to show a lot of class. Shep brought Bob Emmer into Alive when we needed someone with a law degree. Toby Mamis knows everybody in every

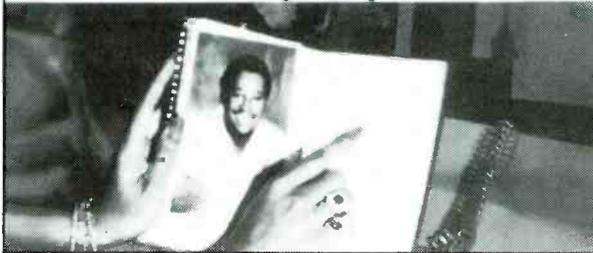


aspect of the business everywhere on earth—and their phone numbers. Joe Gannon was great for helping design the staging and the lighting of our shows; his expertise dates back to the days when he taught Shakespeare and Thomas Edison everything they know!

But, seriously, so many people in this business often tell me that Shep and Alive have been an inspiration and a role model for their own careers in the music business, in much the same way that so many rock bands tell me how much I've influenced them through the years.

One other thing. Shep and I have been together for 20 years now, and we don't have a contract. If we ever had one, we lost it years ago.

LUTHER VANDROSS
BUSY BODY
including:
I'll Let You Slide
How Many Times Can We Say Goodbye
Superstar—Until You Come Back To Me
(That's What I'm Gonna Do)
Busy Body



DAVID GEFFEN, The David Geffen Company

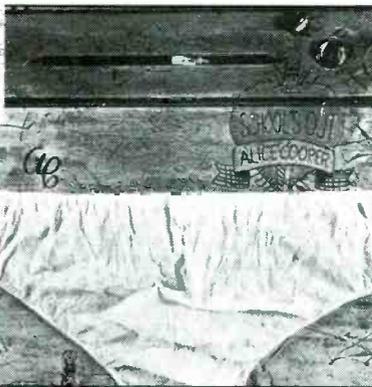
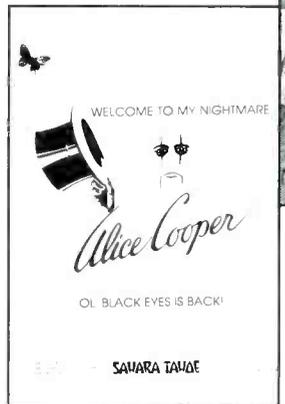
Shep's a great friend, a great manager, and a great host.



CAROLYN PFEIFFER

Alive Films' Co-chairman, Carolyn left North Carolina at age 20 for Europe, where she worked as a script translator and then assistant to actress Claudia Cardinale, later working with Federico Fellini, Francois Truffaut, Franco Zeffirelli, Luchino Visconti, Blake Edwards, Alain Delon, and Omar Sharif before opening her own PR firm in London in 1966. Representing clients including Barbra Streisand, Robert Redford, Liza Minnelli, Steve McQueen, Apple, and Paul McCartney, Carolyn met Shep Gordon in the early '70s.

By 1975, Carolyn had joined Alive full-time, and her first project was producing the Emmy award-winning "The Nightmare," featuring Alice Cooper and Vincent Price. From there, Carolyn moved Alive into feature production, forging alliances with film makers David Puttnam and Alan Rudolph, eventually leading to the 1983 launch of Island Alive Films, followed in 1985 by Alive Films, where Carolyn oversees the production and release of a variety of critically acclaimed films by such major film makers as Rudolph, Sam Shepard, Wes Craven, John Carpenter, Greg Nava, and Lindsay Anderson.



ALICE IN TAHOE

O! Black Eyes Is Back! screamed the headlines as Alice Cooper became the first rock star to take his full-scale arena-sized tour into a casino showroom. Tahoe has never been the same since.

JERRY MOSS,

Chairman of the Board, A&M Records

To quote a friend, Shep is simply one of those guys who is great and getting better all the time.



JULIE BOLDER

Julie Bolder likes to say she manages the managers. And the managers agree. Fielding a wide array of phone calls, faxes, correspondence, tapes, records, visitors, and just about everything else that can and does happen in the music business, Julie somehow manages to keep everybody and everything on track. Julie is responsible for coordinating the travel and appointment schedules of Alive's clients and managers, and making sure that everything and everyone interconnects. Prior to joining Alive,

Julie worked in the publicity departments at both Geffen and Elektra Records.



LISA FISHER

To Alive, my second home—thank you for the love, the faith, and the insight.

Discovered singing backup vocals on tour with Luther Vandross, Lisa Fisher has signed a solo recording deal with Elektra/Asylum, and is currently working on her debut album. Lisa was also featured as a vocalist on Mick Jagger's Japanese solo tour.

JOE GREENBERG: Alive Enterprises was a movie from the beginning—The Three Stooges meet The Bad News Bears. Shep's favorite line in those days was "don't you get the feeling you're living in some sort of cartoon?" Shep was 20 years ahead of Roger Rabbit; in fact, Shep was the Roger Rabbit of the '70s!

One turning point for Alive was getting Alice Cooper onto the Newport Beach Rock Festival, which at the time would have been their biggest crowd. The promoter wanted nothing to do with the band, so Shep bought an ancient hearse for \$700 and used it as a limo to drive the band to the stage entrance. When security stopped us to ask who we were, someone answered "The Joseph Cotton Blues Band." The band was whisked onstage where they performed for 30 minutes in front of 50,000 people before anyone realized they weren't the "Joseph Cotton Blues Band!"

From that point on, they probably had more faith in their management than they had in themselves. That kind of relationship rarely exists, but Alice and Alive were, still are, a perfect match.

To: Shep, Dan, Toby, John, Ed & Julie
CONGRATULATIONS

ON YOUR
FIRST 20 YEARS
OF SUCCESS!

Let's Keep it

ALIVE

From

WINTERLAND
PRODUCTIONS



20th ANNIVERSARY

ABC-TV IN CONCERT

When Don Kirshner planned the launch of his "In Concert" series for ABC Television, who better than Alice Cooper to call? This was the premiere of the pioneering concert performance series, November 1972.

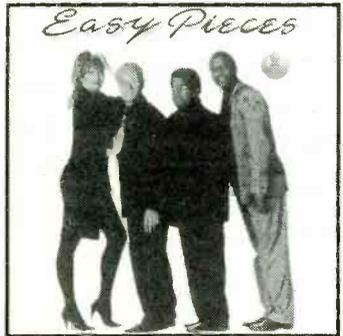


IRVING AZOFF

Shep has invented new depths in trying to influence important people. Can you imagine being a dating service for Alan Grubman?

PAT KINGSLEY, PMK Public Relations

Shep Gordon and Carolyn Pfeiffer are two of the most honest, reliable, and decent people with whom we've had the pleasure to work. Best wishes and congratulations to you on your 20th anniversary.



EASY PIECES

Fronted by singer Hamish Stuart (of Average White Band fame), Easy Pieces recently released their debut album on A&M. Meanwhile, Hamish, whom you may have seen in his Scottish kilt onstage at the Atlantic Records 40th birthday party with a briefly re-united AWB, spent most of 1988 in

the U.K. recording with Paul McCartney.

HAMISH STUART

I first met Daniel Markus in 1976 when he was part of the Atlantic Records team that brought Average White Band to prominence. When Daniel joined Alive to go into management, we kept in touch. Since joining the Alive family four years ago, I've felt completely at home. Thanks to Shep, Daniel, John Hartmann, and everyone at Alive. Here's to Malibu!

JOE SMITH, President & CEO, Capitol-EMI Music, Inc.

I've seen Shep Gordon and Alive Enterprises through good and bad days over the years. From our Alice Cooper beginnings to his prominence in film as well as management now, he remains the same—a street-smart, ultra-hip personality who can make you a fortune if you'll convince yourself that he's not robbing you blind. I love the guy and all the flash and originality he represents. Oh that there were more like him.

LUTHER VANDROSS THE NIGHT I FELL IN LOVE

including:

'Til My Baby Comes Home/It's Over Now
The Night I Fell In Love
If Only For One Night/Creepin'



GEORGE GREIF, Chief of Protocol, Alive Films

Shep Gordon is a man for whom First Class is not good enough!

TEDDY PENDERGRASS LOVE LANGUAGE



Includes Hold Me
In My Time
You're My Choice Tonight

TEDDY PENDERGRASS

My association with Alive, Shep and Daniel goes back 11 years, and pretty much ever since then they've been directly responsible for guiding my career. I'm very grateful to them because they've always been right in my corner and they're an excellent management company to work with. There have been so many highlights during our work together—it's been a good marriage of my ideas and their ideas, together. Do I have any funny stories of our years together? Well, anything funny can't possibly be put into print! I send my congratulations—let's go for another 20 more!



MICK CATER, Jumpchoice Ltd.

Having promoted all the Alive tours in Europe now for almost a decade, I feel more like a distant cousin than just a business associate. We share two very important ideals about our work—that it should be profitable and also enjoyable!



L-R:
Tracii
Guns, Jim
Faraci, Axl Rose.

JIM FARACI, Record Producer

Thanks to Ed and John and everyone at Alive for keeping me out of trouble. Let's continue to rock and roll!

After co-producing the multi-platinum Poison debut album (not to mention co-writing the title song, "Look What The Cat Dragged In"), Jim then produced the gold L.A. Guns debut album. Having cut his teeth engineering the early Ratt albums and recording the live pre-Geffen Guns N' Roses EP, Jim has quickly become one of the hottest young hard rock record producers.

MIKE DONOVAN

Mike Donovan is Shep Gordon's assistant. That says it all. Just about anything can happen during any day in Shep's life, and just about anybody can call at any time. Keeping track of Shep's obligations and appointments, not to mention his whereabouts, and ensuring that his schedule, day in and day out, runs smoothly and without distraction, Mike's in-flappability and resourcefulness are a constant source of amazement. A global traveler, Mike brings another element of worldliness to Alive.

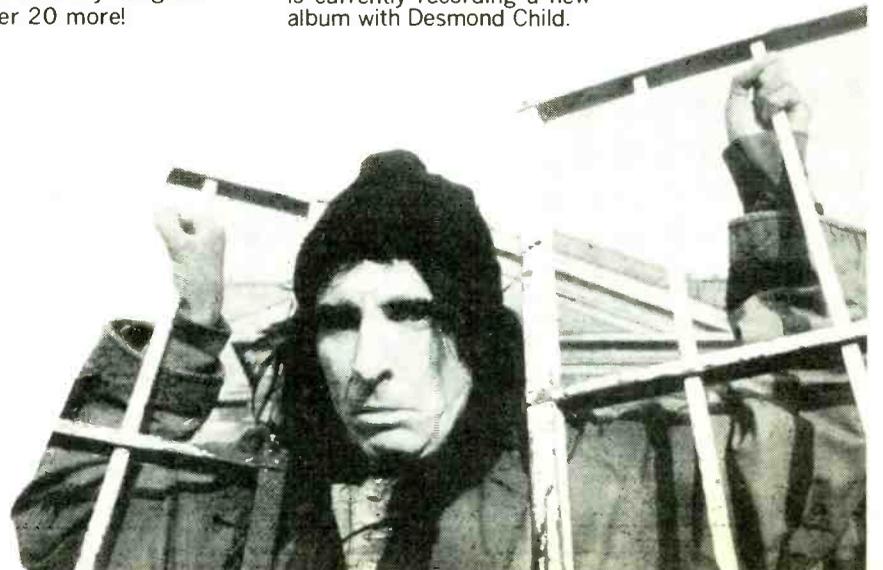
JUDD NELSON

Shep is incredibly kind, really warm, and very much unlike the powerful executive type—he behaves in a really humble way, which is much more a mark of intelligence than those who browbeat their way around in this business. Not only that, but Shep's also one of the greatest chefs I've ever met!

ALICE COOPER

The original, and still the greatest. The king of shock rock, Alice Cooper has re-asserted his masterful supremacy of the hard rock world with his last two concert tours featuring his typically massive stage show where anything can happen, and usually does.

Alive's first client, Alice Cooper re-wrote the book when it came to concert touring by being the first major rock act to make his concerts into complete theatrical experiences, and he continues to re-write that book with every new tour. His hit records have always become instant anthems, and he spent most of the '70s breaking down barriers previously thought to be impenetrable to rock'n'rollers. His most recent albums and tours have found him easily maintaining his position as the shock rock king, and he is currently recording a new album with Desmond Child.



1969 • 1989

Alive
(and Well)

Shep,

*Looking forward to the next
20 years with you and Alice.*

*From all of
us at VARIETY,*

*Jonny Podell
Bob Engel
Rod Essig
Trip Brown
Lloyd St. Martin
Allison Hamamura
Brett Steinberg
Sol Saffian*

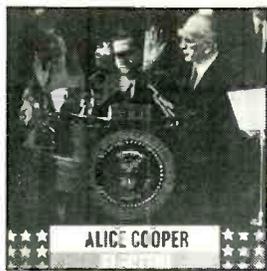
VARIETY ARTISTS INT'L INC.

2980 Beverly Glen Circle, Suite 302, Los Angeles, CA 90077
Tel. 213-475-9900 • FAX 213-475-9044

400 Madison Avenue #1509, New York, NY 10017
Tel. 212-750-8640 • FAX 212-980-7659



20th ANNIVERSARY



ELECTED

Virtually the first concept video for a song, consisting of a story line and not relying on performance footage or the artist lip syncing the lyrics, the promo video for "Elected" was filmed in '72, years before MTV was even a concept.



ALIVE PARTIES

One thing is for sure—if you survive and prosper in the entertainment business for 20 years, you will probably host a lot of parties, and Alive has been prolific and successful. From the legendary Alice Cooper Coming Out Party in L.A.'s historic Ambassador Hotel back in 1971 (Shep convinced hotel management that Alice Cooper was a Pasadena debutante; the party, celebrating the release of Alice's "Love It To Death" album, drew a diverse crowd, ranging from record executives like Mo Ostin to Hollywood celebrities like the GTO's and Richard Chamberlain) to a Thanksgiving party with Anne Murray at the Troubadour Club in West Hollywood (attended by, among others, Harry Nilsson, Alice Cooper, Micky Dolenz, and John Lennon) to a rock'n'roll style celebration of America's bi-centennial at the Hollywood Palladium with Alice Cooper and friends in 1976, to a Hawaiian luau on Santa Monica beach welcoming South African musicians Johnny Clegg & Savuka to Los Angeles, to a star-studded Spago party honoring Luther Vandross, one thing is for sure—Alive can party with the best of 'em!

BOB EMMER, Executive VP of Legal & Business Affairs, Rhino Records

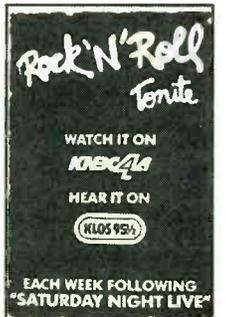
I'd just become arts editor at the USC paper, and Alice Cooper's Coming Out Party at the Ambassador Hotel was the first "press party" I'd ever attended. This was 1971, and it blew my mind. I remember saying I'd love to someday work with whoever thought this one up. Little did I know that four years later I'd be doing publicity for Atlantic Records when they released Alice's "Welcome To My Nightmare" album. I'd kept in touch with Shep, and while I was going to law school at night, he told me Alive could use someone with a law degree in the office if I was interested.

I jumped at the chance, and spent most of 1977 through 1982 at Alive, and was involved with Alice, with Blondie, and with the production of "Rock N' Roll Tonight," which, as a rock TV show, went one step beyond what existed at that time.



We had INXS, Culture Club, Quiet Riot, among others, long before they achieved widespread success, and on NBC!

And Alive produced the earliest series of live concert programming for MTV, including concerts by Journey, Foghat, Dave Mason, Blue Oyster Cult and others. We also syndicated those concerts on broadcast TV and sold them through home video, including laserdisk. Alive has always been on the cutting edge of new technology and new means of communication—the sound quality of our TV productions was way ahead of anyone else's at the time. That, and the integrity of Alive made it easy for managers to have a competitor produce their artists' video concerts.



DIRECT LUTHER

After duetting on "There's Nothing Better Than Love," Luther produced Gregory Hines' album in 1988.



JEFF FRASCO: We've had a great relationship together: I first started working with Alive when they began managing Luther Vandross, and they've helped make him a superstar. Shep, Daniel and the Alive crew are the best—but just don't let Daniel pick the restaurants on the road! But seriously, I wish Alive another 20 years.

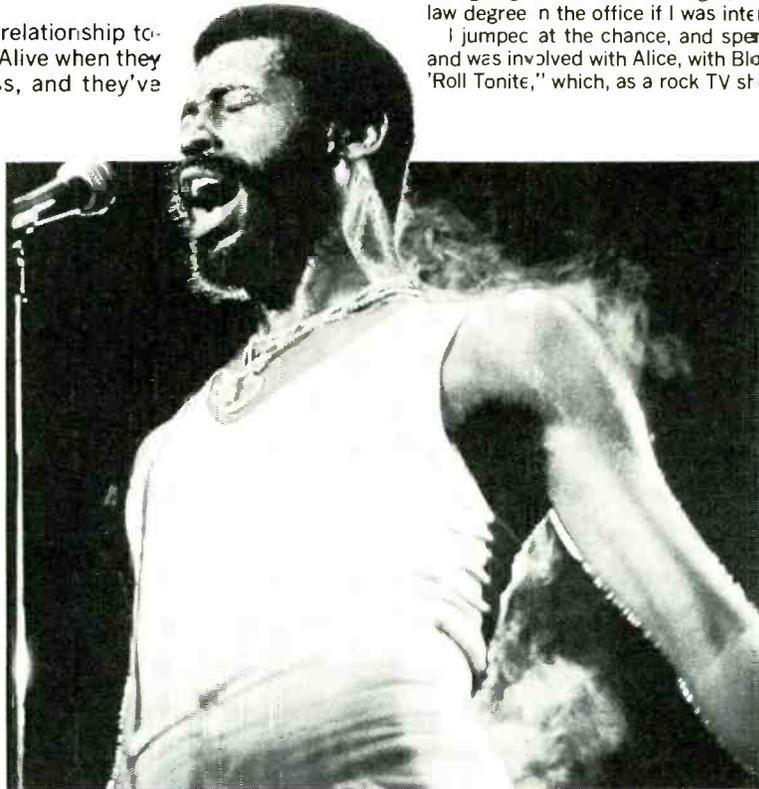
JON PODELL, Booking agent for Alice Cooper
Shep always had vision, and that was the thing that separated him from other managers. When I first met Shep, Alice Cooper was generally looked upon as the most outrageous and untalented artist around. Shep saw a show that Alice did where everybody walked out. There wasn't a lack of response, there was a very extreme response—contempt. Basically Shep felt that the negative energy involved with hating Alice could be turned around into loving Alice. And he saw right from the beginning that Alice Cooper was ahead of his time in relation to theatrics, staging, set design, and the role of video in rock'n'roll. And Shep was right. From Alice came KISS, Ozzy, and all the other acts that have so greatly involved theatrics in their presentation. Shep's vision was right, and that makes him special.

In addition, Shep has great integrity, honesty and loyalty, and I think that's what makes Alive so very respected in the music business. He's an agent's dream. And that has continued for 20 years now at Alive. That feeling of treating people right is woven into the fabric of Alive. People working at Alive carry on that tradition of treating people with respect and doing the right thing. This year marks my 20th anniversary of doing business with Alive. It's always been a pleasure, and I hope to do business with Alive for another 20 years.



JERRY REUSS, former member, Big Blue Wrecking Crew, currently professional baseball pitcher
After Shep heard us sing, he told us not to quit our night jobs... and he was right! Congratulations.

MACEY LIPMAN
I've known Shep almost 20 years and find him to be one of the rare gentlemen in our crazy industry, a man of his word—a unique quality. You can absolutely depend on what he says being the gospel. He's a talented, innovative man who's willing to take chances, to take risks, and he has proven that to us time and again in our relationship. He's also a great cook and makes the best pepper soup in the world—I think it's on the menu at the St. James Club. And, he's just a great guy.



Alice Cooper mined gold in Canada in 1987 with "Constrictor" and again in 1988 with "Raise Your Fist & Yell"; above, MCA Canada executives present gold awards to, from left, Ken Mary, Toby Mamis, Steve Steele, Jonny Dime, Paul Taylor, Kane Roberts, and Alice.

RICHARD PERRY: When Alive takes on a project, you can always count on it to be unique, with a tremendous level of excitement and theatricality. What makes it an added plus is working with Shep as a person and his wonderful sense of "le joie de vivre."

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SWEET SMELL
OF SUCCESS IS
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THE EYES OF
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**Thanks for making us
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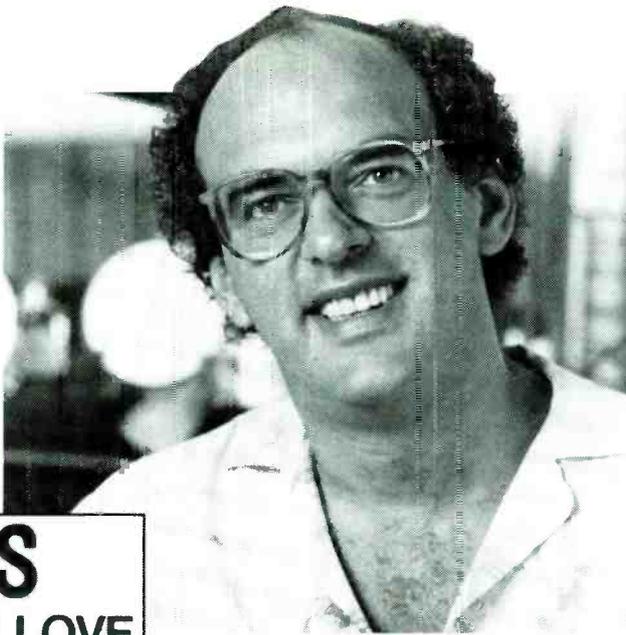
Love and best wishes



PADELL NADELL FINE WEINBERGER & CO.



20th ANNIVERSARY



SHEP GORDON

Inasmuch as the history of Alive Enterprises is also the history of Shep Gordon, this entire Spotlight on Alive's 20th Anniversary is part and parcel of Shep's biography. But, in case you didn't know, Shep Gordon, a New Yorker (graduate of Buffalo) whose primary residence is Maui, maintains offices in New York and Los Angeles. He founded Alive in 1969 with original partner Joe Greenberg and took on management of then-unknown Alice Cooper. After guiding Alice to worldwide mega-success in the early '70s, Alive expanded, representing, among others, Anne Murray, Ben Vereen, Raquel Welch, Blondie, Groucho Marx, Deniece Williams, Luther Vandross, Teddy Pendergrass, and Burton Cummings. Shep broadened Alive's base by moving into video (both home video, Blondie's "Eat To The Beat," and television, Alice Cooper's "The Nightmare" and the NBC series "Rock'N'Roll Tonite") and film, founding Island Alive Pictures and then Alive Films with partner Carolyn Pfeiffer.

Known among his friends and associates as an excellent chef who appreciates fine wines, Shep has been involved in the launching of Carlos 'N Charlie's Restaurant on the Sunset Strip in Hollywood and, more recently the Halii Maile General Store and Restaurant on Maui. Equally at home on a concert tour, a film soundstage, or in a gourmet kitchen, Shep Gordon is universally recognized as a successful craftsman, to whom the business deal is an art, a thing of beauty for all to admire and share in the benefits of.

ED GERRARD

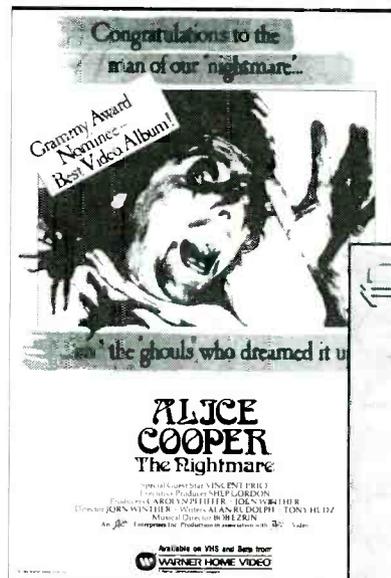
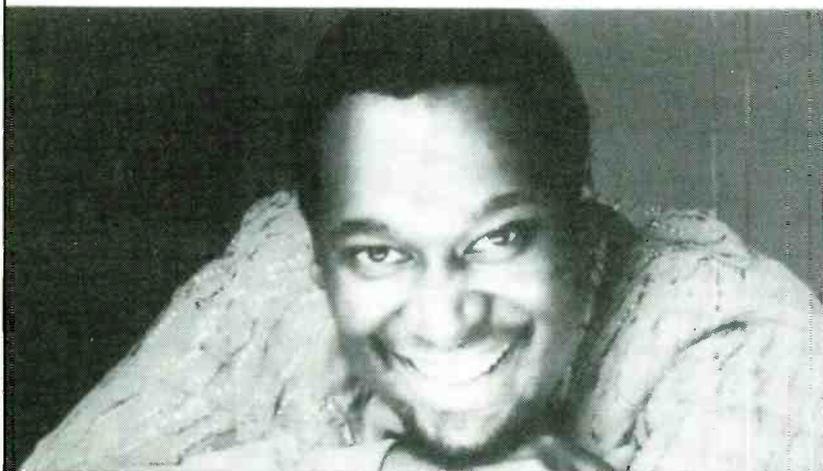
Though I've been with Alive for only the past four years, I've felt the tradition that is rich not only with success but also genuine integrity. To all our clients—thanks for letting me be a part of music history. To Johnnie H., Toby "Famous" Mamis, Ms. Jule, and Johnny F.—thanks for the help and support. Daniel—thanks for setting the best example with the best class. And finally Shep—thanks for believing in me and being there with the best advice. But most of all thanks for showing me how to do it right. Let's make 50!

LUTHER VANDROSS

FOREVER, FOR ALWAYS, FOR LOVE

including:

Bad Boy/Having A Party
You're The Sweetest One
Since I Lost My Baby/Better Love
She Loves Me Back



NIGHTMARE TV SPECIAL

In 1975, Alive produced the very first full-length TV show consisting of conceptual performances of each song on a new album, "Welcome To My Nightmare" by Alice Cooper. This was, in fact, the first-ever video album. "The Nightmare," which co-starred Vincent Price, won an Emmy, and blazed a trail that has been followed by countless other major stars since then.

JEFF SHARP, Stageright Productions

I guess it was Charleston, S.C., in '78 with Teddy Pendergrass when they wouldn't take my check and made me count every ticket stub right in front of them. That's when I first encountered this gang known as Alive. Although some of the names and faces have changed over the years, some have played significant roles in the development of Stageright Productions.

About Shep—like him, right to the bottom line—THE BEST!

Although he remains an enigma to most, I feel that Daniel Markus is one of the most sensitive people I knew—firmly decisive, yet always attentive to his clients' needs. One of the truest renaissance men in the business.

And how about those clients—Luther Vandross: simply the best writer, producer and vocalist in the world; Alice Cooper: co-inventor of the "business"; and I wouldn't mind having those Calloways write a No. 1 for me!

TEDDY PENDERGRASS

WORKIN' IT BACK



Includes: Love 4/2
Closer
Never Felt Like Dancin'

BOB KRASNOW, Chairman, Elektra/Asylum Records

Shep Gordon is a manager in the truest sense of the word. He actually contributes to the success of the talent that he works with. I always look forward to working with Alive on a project because I know that Shep's contribution will always be witty, unique and substantial.

JIM FIFIELD, President & CEO, EMI Music

Shep Gordon and Alive Enterprises have a great talent for doing things with style. Shep's a savvy businessman whose word is gold, and a hell of a good friend.

JERRY WEXLER

Shep Gordon is one of my great friends, both in and outside of the business. Looking back, I'd say Alice Cooper was a miracle of alchemy. And now that Shep's gotten the wherewithal, I'd say he's got to be unstoppable—in films (with Carolyn Pfeiffer as the "secret weapon")—and in everything else he does.

L-R: Shep, Jerry Wexler, Jerry Greenberg, Alice, Ahmet Ertegun, Earl McGrath.

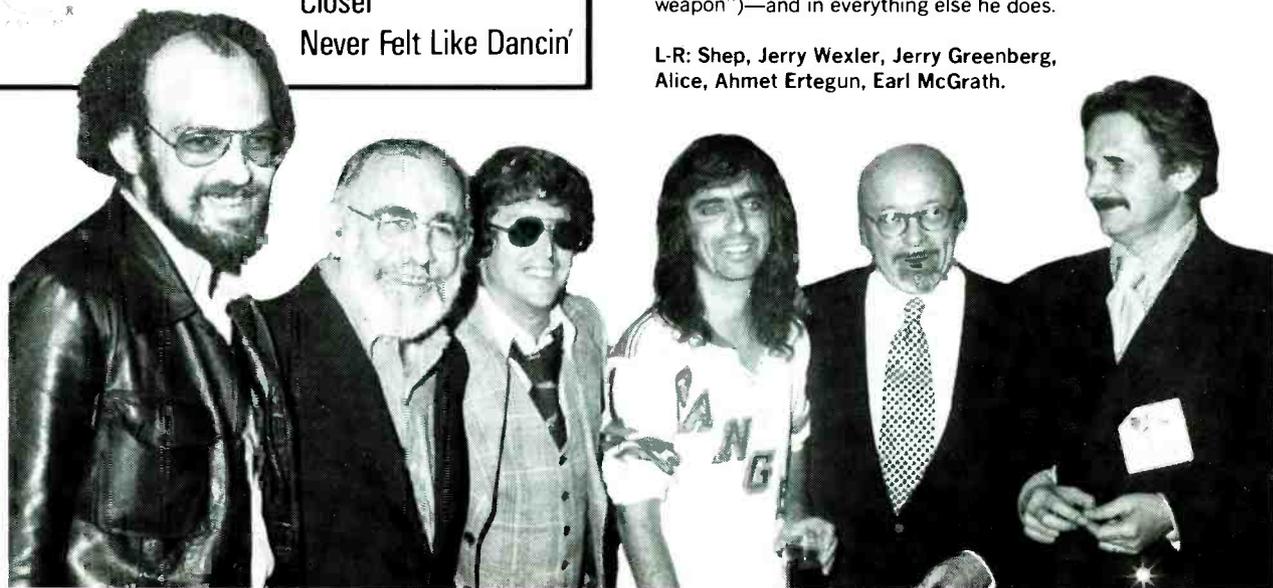


HOWARD BENSON, Record Producer

When Jim Faraci told me about his management, I thought it was too good to be true. Responsive, clear thinking, responsible? Then I met Ed Gerrard and everyone at Alive. Working

with Shep, Ed, and the folks from Alive, you realize what an incredible job a full-service management company like Alive can do. Let's celebrate the turn of the century together. Now, Ed, can you get me Elvis? I want to do his comeback record, and you promised!

Howard has moved from producing critically-acclaimed albums for independent labels by artists including TSOL and the Wild Seeds to producing what surely will be both critically-acclaimed and commercially successful records for major label distribution, including Epic's Slammin' Watusi's and MCA/Mechanic's Bang Tango.



"ALIVE"-Happy 20th,
Shep...

It couldn't happen to a nicer guy.
Thank you for fifteen great years.

Your friend,



Congratulations

SHEP GORDON

ON 20 INCREDIBLE YEARS!

You're the Best!!

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The first 20
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& Jam

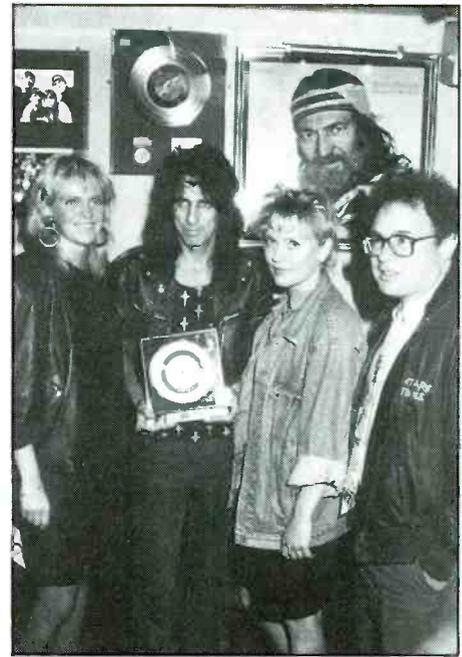
ALIVE

JAM

Evening Star



20th ANNIVERSARY



ALICE IN SWEDEN

In 1988, MCA and WEA Sweden presented Alice and Toby Mami with a gold award for "He's Back" at the Hard Rock Cafe in Stockholm.

In the world of entertainment
it's great to be...



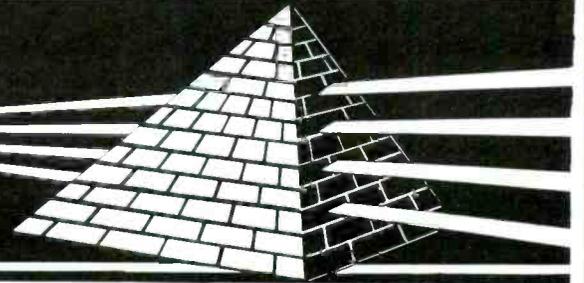
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OUR CONGRATULATIONS TO SHEP & DANIEL
AND THE ALIVE FAMILY.



ALICE AIRBORNE

This photo of the inside of Alice's "Welcome To My Nightmare" charter jet shows Shep sitting and talking with Candice Bergen. Across the aisle from them is Alice's long-time musical collaborator Dick Wagner with Matt Leach, an original Alice crew member. Behind Alice is another long-time Alice crew man, Ron Volz, talking with Toby Mamis. In the three aisle seats directly behind Ms. Bergen are drummer Whitey Glan, guitarist Steve Hunter, and keyboard player Joey Chirowski.



CHEF SHEP

One of the joys of Shep's life is cooking. Here he tends to the grill at the Hawaiian luau he hosted for Johnny Clegg & Savuka at his Santa Monica beach house in 1988, attended by film stars including Rob Lowe and C. Thomas Howell seen here with Clegg.

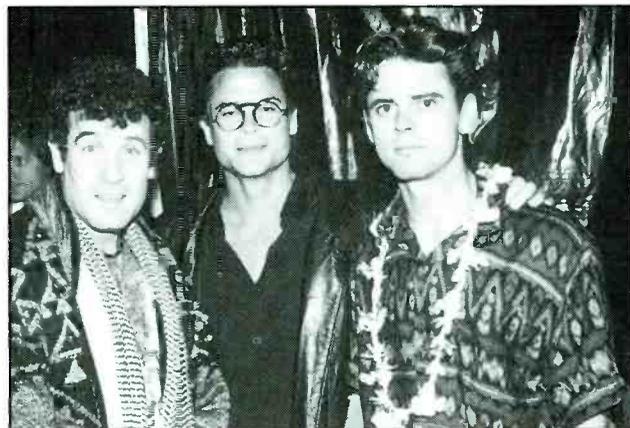
Congratulations To Shep Gordon

ALIVE & Cookin' After 20 Years

M L M
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CHEZ SHEP

Congratulations!

To Shep Gordon, Danny Marcus, and Alive Enterprises on your 20th Anniversary!

We have enjoyed working with you, Luther Vandross, and Teddy Pendergrass over the years.

Bill Washington and Alysia Y. Taylor

DIMENSIONS UNLIMITED
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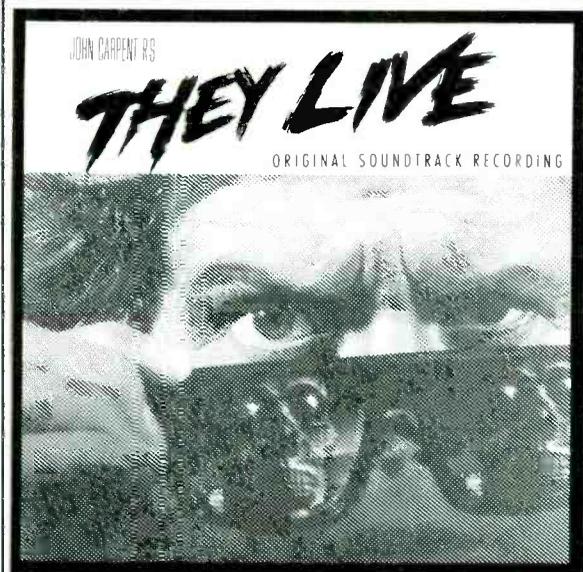
Congratulations to **ALIVE**
on your 20th Anniversary

From Carol Kirkendall
Darryll Brooks and everyone at
G Street Express, Inc.

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Congratulates
SHEP, TOBY
and
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On
20 Years
Of Great Work!

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20th ANNIVERSARY



HERE COME THE CALLOWAYS

Of course Vincent and Reggie Calloway are smiling—a non-stop string of hits they wrote and produced for Levert, Natalie Cole, Gladys Knight, and Teddy Pendergrass kept them laughing all the way to No. 1 four times in 1987-1988. Their debut "Calloways" album in 1989 will probably keep their spirits soaring well into the '90s.

Congratulations!



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at Rhino!**

***Ho'o Mai Ka'i
John and Leslie Frankenheimer
and friends***



20th ANNIVERSARY

DENZYL FEIGELSON

When Johnny Clegg & Savuka joined Alive late in 1988, so did Denzyl Feigelson, although his involvement with Alive will be far broader than just Savuka activities. As their road/tour manager, Denzyl worked



closely with Johnny's producer Hilton Rosenthal in establishing a major presence for Savuka worldwide, including a strong base in the U.S. After beginning his career as a musician, Denzyl worked in A&R before moving into management and concert & tour production. In addition to concert production and his work with Johnny Clegg, Denzyl has toured with Paul Simon's "Graceland" tour, Ladysmith Black Mambazo, Hugh Masekela, and Miriam Makeba, among others.

It's great to be **ALIVE!**

Congratulations

Bill Young Productions, Inc. • (713) 783-3422 • FAX (713) 953-0520

SHEP & DANIEL

I tried to find the appropriate words,
but in the end, nobody put it better
than the Bee Gees.....

ah

ah

ah

ah



Congratulations & thanks
for the last 20 years

Mick Cater

To Shep & Alice

Toby Mamis

Jonny Podell

*Who we've known
since the beginning
of their careers.*

To Luther

Danny Markus

Elijah Reeder

Taft Richards

*Who we've known
since the beginning
of ours.*



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740 N. Fairfax (1/2 Block above Melrose)

Shep,
 You're so easy-going
 it's like you live on Maui.
 Congratulations
 on 20 years of stayin' Alive!

Your friends
 at the
 Universal Amphitheatre,
 Larry Vallon,
 Jay Marciano & Missy Worth



20th ANNIVERSARY

NEAL MARSHALL, Producer/Writer

Shep and I were partners, both in "Rock'N'Roll Tonite," which was a nationally syndicated stereo-simulcast rock concert show, and also in the first rock concert shows aired on MTV. A major reason why these shows succeeded, particularly on an artistic level, was the confidence that bands and their managers had in the way they would be treated. Because of Alive and Shep's involvement, we were able to approach artists who might not have otherwise appeared on television. The shows were nominated for several prestigious awards, and Shep's creativity had a great deal to do with that. It was a pleasure being his partner, and I look forward to working with him again—anytime.

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Trying to trace 20 years of history required the contributions of many sources and, especially, photographers, without whom this special would have been virtually impossible. Thanks for the photos: Bob Gruen, Richard Creamer, Neal Preston, Neil Zlozower, Ebony Magazine, Ken Regan, Henry Diltz, Brad Elterman, Janet Macoska, Lester Cohen, Jeffrey Mayer, Michael Cheers, Jet Magazine, Christer Juréhn, Tom Farrington, Jonathan Exley, Claudia Thompson—even if we ended up not using the photos, we appreciate the offer!

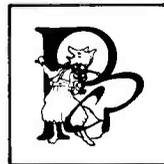
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Shep, you're
 not just
 something
 different,
 you're
 something
 else.

Bernie
Joy Altschul

Congratulations To
ALIVE
 May the next 20 be even bigger and better.
 From your friends at
GRUBMAN INDURSKY & SCHINDLER, P.C.

Here's to
The Next 20 Years
Reggie & Vincent

The
Calloways

Thanks

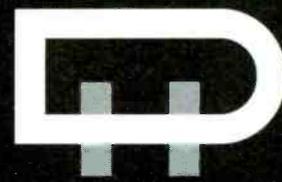
*Shep, Daniel, John and
the entire Alive family.*

There's no place like home.

E.T. Thorngren

**To be
Good
is not
Enough
When
You
Dream
of being
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*Thanks for letting
us help you make
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C O N G R A T U L A T I O N S

LOOKING TO PLAY
A LARGER PART
IN THE NEXT 20 YEARS

CAPITOL/EMI



Welch Vid Offers Public A New Exercise Option

BY JAMI BERNARD

NEW YORK To hear Raquel Welch talk about being "on the wagon" and "off the wagon" when referring to her exercise routine, it's easy to believe that after two fitness videos, the actress has become something of a workout-aholic. As she introduces her third fitness video, Welch admits that when the spirit is willing but the flesh is weak, she "falls off the wagon." And that's when she calls David.

David White is Welch's "personal trainer," that new fad in fitness, the human health spa who makes house calls and holds down your legs for the sit-ups and orders you to do another set of leg lifts when you're blue in the face. People pay top dollar for an hour of this professional prodding. But for \$19.99, you can watch White put Welch through her paces in the new HBO video release, "Raquel: Lose 10 Pounds In Three Weeks."

"One of the reasons I thought it was nice to have my own fitness trainer in the video with me is to take myself off that pedestal of being Miss Perfect, who all the time is on top of things and leading the class," said Welch in a telephone interview from Los Angeles, where she lives half the time (her main base is in New York). "When I'm working with David, he's pushing me, and lots of times I have trouble keeping up, just like anybody. I wanted to sort of debunk the myth that those of us who teach fitness videos out there are pre-

tending to be some kind of perfection. We aren't. We're like everybody else; we really have to work hard at it. And some days, we're under par and can't keep up."

In fact, Welch does her share of huffing and puffing in the new fitness video, her third. (She has a contract with HBO for two more over the next two years.) Although extremely limber from her years studying yoga, she admits that brisk aerobic activity "is not my forte."

This video incorporates yoga into a cross-training program, using handheld weights, exercycles, light aerobics, and calisthenics. The program is divided into two 45-minute workouts, one for the upper body, one for the lower, to be alternated daily.

"This is basically designed to help people lose weight," she says, noting that HBO's marketing research revealed the seemingly obvious: "That the principle reason people buy exercise videos is to lose weight or keep their weight under control. I know I'm perpetually watching my weight."

Welch and her husband of nine years, Andre Weinfeld, had split up even before finishing work on "Lose 10 Pounds . . .," but she says the split is amicable and that Weinfeld will continue to produce and direct her videos through their 50-50 business partnership in Total Video Inc., which produces the fitness tapes. "My husband doesn't work out," she admits with a laugh. "He works out by

smoking Gitanes cigarettes—he's a Frenchman—and by drinking a lot of coffee. He says it's in the chromosomes."

In editing "Lose 10 Pounds . . .," Weinfeld chose to include some of the ad-lib banter between Welch and her fitness trainer, including a segment in which White reminds Welch to "feel the burn," and Welch responds in mock indignation, "You are in the wrong exercise video!"

But Welch has nothing but kind words for that other "fitness diva," Jane Fonda.

"When Jane came out as the first one off the mat and had this huge success with the aerobics, everyone went hip hooray, it was a big revolution," says Welch. "Then we suddenly found out that a lot of high-impact was not good for the body. And I think that may have accounted for when my video came out and offered a yoga-based method, there was a place in the market for people who wanted alternatives for getting in

(Continued on page 53)



Raquel Welch poses with Curt Viebrantz, the president of HBO Video, during a party to announce the release of "Raquel: Lose 10 Lbs. In 3 Weeks." "I wanted to debunk the myth that those of us who teach fitness videos are pretending to be some kind of perfection," says the actress. The video is available from HBO for a list price of \$19.99.

FOR WEEK ENDING FEBRUARY 18, 1989

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	3	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98
2	3	29	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
3	2	23	FAITH	CBS Music Video Enterprises 49000	George Michael	1988	SF	15.98
4	NEW ▶		BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	LF	24.98
5	4	59	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
6	5	57	SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
7	6	17	ROY ORBISON AND FRIENDS	HBO Video 0073	Roy Orbison	1987	C	19.99
8	10	35	MADONNA CIAO ITALIA: LIVE FROM ITALY ▲	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
9	9	21	OUT OF THE BLUE	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	SF	16.98
10	17	5	WICKED VIDEOS	CBS Music Video Enterprises 49008	Ozzy Osbourne	1988	SF	14.98
11	8	45	KICK-THAT VIDEO FLICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98
12	7	19	AEROSMITH'S 3 X 5	Geffen Home Video 38146	Aerosmith	1988	SF	15.98
13	14	17	12 WASTED YEARS ●	MPI Home Video MP1613	Iron Maiden	1988	D	24.95
14	11	9	GENESIS-VIDEOS VOLUME ONE	Atlantic Records Inc. Atlantic Video 50129-3	Genesis	1988	LF	16.98
15	18	87	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
16	15	135	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
17	13	69	ONE NIGHT OF RAPTURE ●	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95
18	16	29	ERIC CLAPTON AND FRIENDS	Radio Vision Vestron Musicvideo 1210	Eric Clapton Phil Collins	1986	C	19.98
19	12	21	CARLY SIMON: LIVE FROM MARTHA'S VINEYARD	HBO Video 0129	Carly Simon	1988	C	19.99
20	19	25	PINK FLOYD AT POMPEII	Vestron Musicvideo 1008	Pink Floyd	1986	C	19.95

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

VIDEO PEOPLE

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

Don Rosenberg is named president Trans World Entertainment. Previously he was sales director for CBS/Fox Home Video. He will be based in Los Angeles.



W. Patrick Campbell is named president of RCA/Columbia Pictures Worldwide Home Video, heading the domestic and international video operations. Previously he was president of RCA/Columbia International Video.

Frederick T. Jaworski is promoted to senior VP of CBS/Fox International. Most recently, he was VP of business development.

Carol Thompson is promoted to director of programming at International Video Entertainment. Thompson, who joined IVE one year ago as manager of programming, had been manager of administration at Nelson Entertainment.

Joe Swaynie is appointed manager of direct response for KVC Home Video, Indianapolis. He had been with The Benjamin Literary and Medical Society as their circulation manager for The Saturday Evening Post, Country Gentleman and Stork magazines.

Virgin Vision makes the following announcements: Vickie Barber becomes director of sales, Ray Sohl is upped to national accounts manager and Hedy Hillmer assumes the newly created post of marketing services manager.

Edward D. Capelle is named VP of marketing and distribution for Cinema Group

Richard Appleby joins Allied Film & Video as a sales representative for the Detroit division.

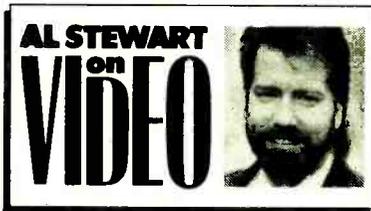
Josh Davidson is named account executive at HWH Enterprises. His accounts at the public relations firm will include HBO Video.

Vestron Set To Tee Off Two New Palmer Titles

Arnold Palmer stands under a blazing Florida sun and talks about the importance of practicing your golf stroke. Three cameras record the action while some 30 gaffers, gofers, and assorted technicians stand in silence—until a noisy plane soars overhead and the moment is destroyed. Director Terry Jastrow yells "Cut!" as Palmer mumbles an expletive and shakes his club at the uninvited guest. "It's Lee, Arnie—it has to be Lee," jokes Jastrow, invoking the image of a jealous Lee Trevino taking to the skies to sabotage Palmer's new golf video. With that, it's time to once again "take it from the top."

Welcome to the making of the Vestron series "Play Great Golf." A visit to the set in central Florida finds a relaxed, smiling Palmer. His shirt is damp, his brow is glistening,

but his patience is as long as his tee shot. For three days, Palmer, Jastrow, and crew have braved the heat to tape



the next two entries in the "Arnold Palmer: Play Great Golf" series, "Volume 3: The Scoring Zone" and "Volume 4: Practice Like A Pro."

"There are dozens and dozens of golf videos," says Jeff Peisch, Vestron's VP of nontheatrical programming and executive producer of the tapes. "Our feeling with all of our nontheatrical titles is to go for pre-promotability—names, organizations that have a good awareness factor. To many people, Arnold Palmer is golf."

So even while it will cost Vestron about a half-million dollars to produce the two new Palmer tapes, it's "well worth it," says Peisch, who notes that "Arnold Palmer doesn't come cheap."

No, he does not come cheap—not for Vestron and not for consumers, who pay \$39.95 for each hourlong volume. But the results are considerable. Even in the face of those "dozens and dozens" of videos and a relatively high sell-through price point, the first two titles ("Volume 1: Mastering The Fundamentals" and "Volume 2: Course Strategy") sold a total of 100,000 units.

Of course, with his status as a bona fide legend and his warm, folksy delivery, Palmer is the drawing card. But there's more to this success story, and much of it was in evidence during the recent shoot. Jastrow, it turns out, is the Cecil B. DeMille of golf. The Emmy Award winner has directed coverage of the U.S. Open and the British Open, as well as the CBS/Fox title "Chi-Chi's Bag Of Tricks."

At the Florida shoot, Jastrow insisted on getting shots of the ball landing. This involved hoisting a camera on a forklift and having an eagle-eyed cameraman spot and film a soaring golf ball from 300 yards away. "You won't see this

type of receive shot on many videos—it's too much trouble," said Jastrow during a break. Then there is sophisticated lighting that eradicates shadows, as well as a sound system that includes a wireless transmitter in Palmer's pocket.

All told, the three-day shoot at Palmer's Isleworth Country Club in Bay Hill, Fla., resulted in some 25 hours of video that will be boiled down to two 60-minute tapes slated to ship in April. As always, the competition will be stiff, but Vestron figures you have to spend it to make it. Their theory: Get the top people in a given field and make a polished product and then market it aggressively. "It's damn hard work," said Palmer, as he mopped his brow after several hours of shooting in the sun.

It will certainly be interesting to see if all this "damn hard work" translates into shelf space for the forthcoming Palmer tapes. If it doesn't, this eyewitness can attest that it won't be for lack of trying.

THEY SPRUCED UP "Gone With The Wind" and recently debuted the restored version at New York's Radio City Music Hall to a packed house. Still, what will this new buzz word—"restored version"—mean to home video? Will suppliers try and market restored versions the way they do videos with scenes not in the theatrical version? If that becomes the case, remember that the standard VCR picture is really not all that sharp. So maybe these restored versions will finally stir real interest in laserdiscs and Super-VHS—two formats that render great picture quality. If consumers finally become more cognizant of a video's picture quality, maybe laser and S-VHS will finally get the recognition they deserve.

SVS (formerly Sony Video Software) has an imaginative promo. Three catalog titles featuring John Lennon—"John Lennon Imagine," "John Lennon Live In New York City," and "The Beatles Live"—are being offered in a package priced at \$29.95. The campaign, of course, ties into Warner's March 8 release of "Imagine John Lennon." The SVS discount package, which represents a \$54.85 retail value, will be available only until March 31.

TIM FRY, the former president and CEO of Congress Video, is putting together the session and workshop schedule for the New York Home Video Show (March 28-30), and the results so far are impressive. A full slate of topics too numerous to list but too important to miss are on tap. I'll have more in the weeks to follow; in the meantime, call 800-248-5474 for more information.

FOR WEEK ENDING FEBRUARY 18, 1989

Billboard®

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TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	2	4	MOONWALKER	★ ★ NO. 1 ★ ★ Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
2	1	15	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
3	3	18	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
4	6	3	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
5	4	56	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
6	5	109	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
7	9	122	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◇	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
8	11	13	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
9	10	70	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
10	20	17	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
11	7	48	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95
12	22	98	THE WIZARD OF OZ ▲ ◇	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
13	23	7	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
14	19	10	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
15	14	185	THE SOUND OF MUSIC ▲ ◇	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
16	8	19	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
17	17	4	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	Raquel Welch	1988	NR	19.99
18	29	33	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
19	12	29	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
20	13	61	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
21	28	27	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
22	18	14	THE TEN COMMANDMENTS	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	NR	29.95
23	35	3	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Angela Lansbury	1988	NR	29.95
24	32	100	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
25	25	167	JANE FONDA'S NEW WORKOUT ▲ ◇	Lorimar/LightYear Ent. Warner Home Video 069	Jane Fonda	1985	NR	29.98
26	31	118	SLEEPING BEAUTY ◇	Walt Disney Home Video 476	Animated	1959	G	29.95
27	33	25	PLATOON	Hemdale Film Corp. Vestron Video 6012	Tom Berenger Charlie Sheen	1986	R	24.98
28	NEW ▶		BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
29	30	10	VIDEO CENTERFOLD-35TH ANNIVERSARY PLAYMATE	HBO Video 0511	Fawna MacLaren	1988	NR	19.99
30	21	107	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
31	27	75	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
32	15	22	GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
33	36	132	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	14.95
34	16	18	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	29.95
35	24	52	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Robert De Niro	1975	R	29.95
36	34	35	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
37	39	140	MARY POPPINS ● ◇	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
38	37	160	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	14.95
39	40	42	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
40	38	2	SHADOW OF A DOUBT	Universal City Studios MCA Home Video 80112	Joseph Cotton Teresa Wright	1942	NR	29.95

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

From KVC Home Video . . .

HAIR-RAISING SELLERS

If you thought things were HAIRY in sell-through last year, just wait! KVC Home Video begins the 1989 calendar of releases with a March kickoff sure to make everyone HOWL! Teen Wolf, Teen Wolf Too, Hey There, It's Yogi Bear and Starchaser™: The Legend of Orin are now available at a suggested retail of \$14.95!

Ask your distributor about these BIG HAIRY DEALS, or call us direct at KVC Home Video, 1-800-582-2000. We'll tell you, as YOGI would say, how to make a smarrrrter than average deal!

In the coming months, make sure to watch for these KVC Home Video titles: Extremities, The Men's Club, Garbage Pail Kids and Stoogemania.

MARCH RELEASES

TEEN WOLF

#3460 92 min. \$14.95

TEEN WOLF TOO

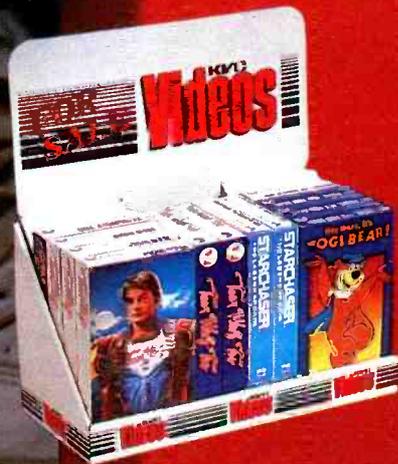
#3479 96 min. \$14.95

STARCHASER™: THE LEGEND OF ORIN

#3487 107 min. \$14.95

HEY THERE, IT'S YOGI BEAR

#3630 89 min. \$14.95



Countertop Display

3 each of March titles

#0120

PREBOOK DATE: 3/1/89

STREET DATE: 3/15/89

KVC HOME VIDEO

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
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Compiled from a national sample of retail store sales reports.

RECREATIONAL SPORTS™

★★ NO. 1 ★★						
1	2	83	DORF ON GOLF ♦	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
2	1	11	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver hosts more compilations of sports' most memorable goofs.	14.99
3	15	7	SPORTS ILLUSTRATED-GET THE FEELING POWER	NFL Films Video HBO Video 0092	Highlights from the greatest moments in sports accentuating power.	14.99
4	5	19	NFL TV FOLLIES	NFL Films Video Fox Hills Video	Jonathan Winters hosts this newest football follies program.	19.95
5	6	53	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
6	3	111	AUTOMATIC GOLF ▲ ◇	Video Reel Simitar Entertainment, Inc. VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
7	11	55	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
8	10	57	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19.95
9	9	41	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1	Paramount Home Video 12623	Pro Lee Trevino reveals the golfing techniques that made him famous.	19.95
10	12	111	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
11	7	5	THE OFFICIAL 1988 WORLD SERIES VIDEO	CBS-Fox Video 2199	Includes all the excitement of the showdown between L.A. & Oakland.	19.98
12	RE-ENTRY		WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video 103	A definitive guide to the art of skiing.	24.95
13	8	83	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
14	17	37	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
15	4	89	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
16	14	13	SPORTS ILLUSTRATED-GET THE FEELING: SPEED	NFL Films Video HBO Video 0091	Highlights of some of the fastest moments in sport's history.	14.99
17	19	17	MIKE TYSON'S GREATEST HITS	HBO Video 0088	Highlights from the World's Heavyweight champ's best matches.	19.99
18	13	35	WRESTLEMANIA IV ◇	Titan Sports Inc. Coliseum Video WF053	This event, shown in its entirety, includes never-before-seen footage.	39.95
19	20	63	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
20	NEW▶		SECOND ANNUAL SURVIVOR SERIES	Titan Sports Inc. Coliseum Video WF061	Exciting coverage of the 1988 Survivor Series featuring the best of the WWF.	39.95

HOBBIES AND CRAFTS™

★★ NO. 1 ★★						
1	2	15	FODOR'S HAWAII	Random House Home Video	Travel tips on hotels, restaurants, sightseeing, and shopping.	19.95
2	12	97	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
3	3	33	SPAGO: COOKING WITH WOLFGANG PUCK	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's Famed pizzas & pastas.	29.98
4	4	89	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	19.95
5	6	111	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
6	11	15	READER'S DIGEST VIDEOMANUAL: HOME REPAIR	Random House Home Video	Complete home repair program to deal with the most common repair problems.	29.95
7	7	111	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
8	14	61	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
9	5	59	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
10	1	53	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
11	15	9	DO-IT-YOURSELF: PLUMBING AND ELECTRICAL	D.I.Y. Video Corp.	Includes installation of bathroom and light fixtures.	19.95
12	NEW▶		THE GRAND CANYON	Norman Bergerer Prod.	Go on the most breathtaking aerial journey of the Grand Canyon ever.	49.95
13	10	77	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
14	8	37	FODOR'S GREAT BRITAIN	Random House Home Video	This video is based on the world-famous travel book.	19.95
15	9	15	THE SHORT-ORDER GOURMET	Polaris Communication	Cooking essentials are taught for the time-pressed professionals.	19.95

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

Vid Treasures Adds Titles Vestron Deal Includes 'Class'

NEW YORK The trend toward sublicensing feature films to companies that serve the mass market continues as Video Treasures signs a deal with Vestron Video for nine titles.

The films in the package, which includes the Richard Gere film "Breathless" and "Class" starring Jacqueline Bisset, will be offered at retail for a list price of \$9.98 each. The financial terms of the deal were not disclosed.

"This nine-picture arrangement with Vestron adds major titles to our catalog of more than 100 licensed home videos," says George Port, executive VP and chief operating officer of Video Treasures. "It's seldom that consumers have the opportunity to buy hit tapes such as 'Breathless' for \$9.98. We anticipate that all these tapes will be bestsellers for our customers."

The other titles in the acquisition

are "Harry And Son" with Paul Newman and Robbie Benson, "The Hotel New Hampshire" with Jodie Foster and Rob Lowe, "Yellowbeard" with John Cleese and Marty Feldman, "Don't Go Into The Woods," "Lone Wolf McQuade" with Chuck Norris, "Rodan," and "Under Fire" with Nick Nolte and Gene Hackman.

In the past, Video Treasures has had similar arrangements with Media Home Entertainment, Prism Entertainment, and several other suppliers. Also, RCA/Columbia has licensed a number of its titles, including "Close Encounters Of The Third Kind," to Good Times Home Video.

While many of the titles involved in such deals originally had suggested price points of up to \$89.95, the mass merchants suppliers generally offer them at a list price of under \$15. **AL STEWART**

Hi-Tops To Produce Children's TV Shows

NEW YORK Media Home Entertainment's kid vid division, Hi-Tops Video, will begin to produce and finance children's entertainment for network, cable, and syndicated television, the company announced.

Media says the move to increase the role of Hi-Tops in the children's market stems from the division's successful track record.

"Our winning formula—producing original programs as well as acquiring product—has been unique from the onset," says Nancy Steingard, VP of production

and acquisitions. "While we will continue producing Hi-Tops home videos, we now are exploring other original programming opportunities outside the video realm."

Media maintains that, based on sales and revenues, Hi-Tops is second only to Walt Disney in the children's video market. In the past, the company has enjoyed success with programs that feature such widely known characters as Pee-wee Herman, Charlie Brown, and Teddy Ruxpin, the talking teddy bear.

VIDEO REVIEWS

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

"Duke Ellington's Sophisticated Ladies," J2 Communications, 108 minutes, \$59.95.

This is a simply marvelous home video reprise of the Broadway hit that played a total of 767 performances beginning in 1981. It's been transferred to tape, in a special studio recording produced by the Black Tie Network, with great care in both audio and video terms. Most welcome is the involvement of original cast members such as Phyllis Hyman, Gregg Burge, Hinton Battle, Terri Klausner, and the orchestra under the direction of Ellington's son, Mercer. In addition, a non-cast asset is Paula Kelly, on hand as a "special guest." Of course, the big draw is the songs of Duke Ellington, 34 of which make their joyous and sentimental journey within a Cotton Club-like setting. While video

isn't always necessary to enhance the pleasure of hearing great songs, "Sophisticated Ladies" is an eye-fel of pleasure, too. **IRV LICHTMAN**

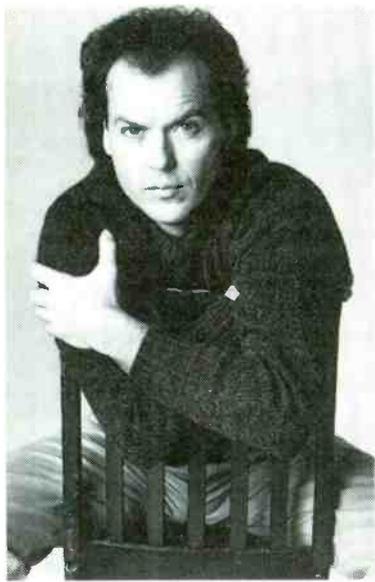
"The Mondo Beyondo Show," HBO Video, 60 minutes, \$39.99.

In a unique, new age twist on public-access cable TV, Bette Midler stars as the zany, foreign-accented hostess Mondo Beyondo, whose forte is finding unusual talents and playing their clips on her hourlong variety show. Among the acts showcased here are percussionists Yes/No People, dancers La La La Human Steps, and performance artists Paul Zaloom, Bill Irwin (Bobby McFerrin's goofy sidekick in the "Don't Worry, Be Happy" video), and Pat Oleszczu.

The program, first aired as an HBO special, is often entertaining and original, but a couple of the bits—Midler's portrayal of an elderly songstress and a bathroom scene featuring the Kipper Kids wearing G-strings, balloon tires, and white-face—are weird and tedious. But fans of Midler and of modern performance art will truly enjoy this program. Expect steady movement at sell-through. **J.C. McADAMS**

"Olympic Water Sports 1988 Seoul," Wood Knapp Video, 45 minutes, \$19.95.

(Continued on page 54)



Keaton Is Clean And Sober. Michael Keaton stars as a man in the throes of drug abuse in the critically acclaimed film "Clean And Sober." Warner Home Video is offering the video release for a list price of \$89.95.

WELCH FITNESS VIDEO

(Continued from page 49)

wanted alternatives for getting in shape. Now we've found that neither one extreme nor the other is the total answer."

Welch believes that instead of "OD-ing on fitness tapes," people now amass fitness-tape libraries so they can vary their workouts. She admits that she was never able to do Fonda's original workout tape, "but we have met at a number of social functions, and she confesses she can't do mine either. So we're sort of agreed we're not really in competition, just opposite sides of the same coin."

In addition to the concept of cross-training, Welch says her video is unique because it recognizes the trend toward having home fitness equipment. Her aerobics routine can be adapted for stationary cycling, jumping rope, climbing-stairs, or jogging in place. The video also comes with a three-week diet chart.

"When I exercise regularly, it gives me at least two to three hours more of top energy," says Welch, who at age 48 has had more than 35 film roles, from the sublime ("Right To Die," a TV movie about a woman suffering from a degenerative disease) to the ridiculous ("One Million Years B.C."). "I need exercise as an independent woman in business. I need it for my 5 o'clock in the morning makeup calls, for my 14- and 16-hour days. It's like insurance—I buy energy time."

And, in case anyone is wondering, Welch is currently on the wagon, to use her terminology. "I'm on a roll, I'm on top of it," she says. "I think it's very helpful when you fall off the wagon to have somebody help put you back on. It's very difficult to motivate yourself—that's why it's nice to have a video."

**Hank Williams Jr.
readies concert
footage, music clips
for home release
... see page 66**

The Scandal that Rocked a Nation.



EIGHT MEN OUT

It was 1919, a year eight men,
for \$80,000, would break all the rules...
and the hearts of every kid in America.

Starring box-office favorites **Charlie Sheen** ("Platoon," "Wall Street")
D. B. Sweeney ("Gardens of Stone") and **Christopher Lloyd** ("Taxi," "Back To The Future")

A SANFORD/PILLSBURY PRODUCTION "EIGHT MEN OUT" JOHN CUSACK CLIFTON JAMES
MICHAEL LERNER CHRISTOPHER LLOYD CHARLIE SHEEN DAVID STRATHAIRD D. B. SWEENEY

MUSIC BY MASON DARING EDITOR JOHN TINTORI PRODUCTION DESIGNER NORA CHAVOOSHIAN DIRECTOR OF PHOTOGRAPHY ROBERT RICHARDSON
EXECUTIVE PRODUCERS BARBARA BOYLE AND JERRY OFFSAY CO-PRODUCER PEGGY RAJSKI PRODUCED BY SARAH PILLSBURY AND MIDGE SANFORD

ORION
HOME VIDEO

PG PARENTAL GUIDANCE SUGGESTED
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ORDER CUT OFF DATE: APRIL 11 STREET DATE: APRIL 27

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mac and me

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VIDEO REVIEWS

(Continued from page 52)

Host Dick Enberg helps viewers relive some of the most exciting moments from the recent Summer Olympics. If anyone somehow managed to miss seeing Greg Louganis' disastrous dive in which he accidentally struck his head on the springboard, it's here—along with his absolutely amazing comeback. Also captured are the three gold medal efforts by Janet Evans; the seven medals—four gold—won by Matt Biondi, who is sometimes called the "California condor"; and the performances of Michael Gross, Kristin Otto, and Kelly McCormick. In addition to swimming and diving meets, there are water polo and synchronized swimming.

There were so many thrilling moments in the pools at the recent games that this program is certain to please swimming buffs and Olympics fans. Although the emphasis is on the efforts of the Americans, their foreign counterparts have not been ignored.

RICHARD T. RYAN

"Olympic Volleyball 1988 Seoul," Wood Knapp Video, 45 minutes, \$19.95.

After capturing the gold medal at the 1984 Summer Olympics in Los Angeles, the U.S. men's volleyball team traveled to Seoul, South Korea, looking to repeat. With gutsy performances by Jeff Stork, Karch Kiraly, and Steve Timmons, it was able to upset the highly regarded Soviet squad and capture its second Olympic gold medal in a row. En route to the finals, however, the team flirted with disaster on a number of occasions—all of which are preserved here.

The U.S. women's team also provided a number of exciting moments, despite its failure to capture a medal. The showdown between the U.S. women and the Peruvian spikers—which the U.S. lost—is included in this program, as is the medal match between that same Peruvian squad and the U.S.S.R.'s women's team.

Considering the increased popularity of volleyball and the Cinderella story of the men's team, this program may prove to be an ace. R.T.R.

"Olympic Gymnastics 1988 Seoul," 45 minutes, \$19.95.

Ever since the diminutive Olga Korbut burst dramatically upon the scene in 1972, gymnastics has evolved into one of the glamour sports of the Olympics. Although the U.S. teams did not fare particularly well at the recent Summer Games, there were a number of truly exceptional performances turned in by athletes from other countries—especially the Soviet Union.

Viewers will delight in the fierce head-to-head competition between Romania's Daniela Silivas and the U.S.S.R.'s Elena Shoushounova as they battle for the all-around title. There is also a great deal of spectacular footage of the Russian men's team, who made a clean sweep of the medals for the all-around competition.

Lovers of the sport will enjoy Dick Enberg's intelligent narration as well as the program's overall technical achievement. R.T.R.

Title Wave Surges Ahead In Tight Minn. Market

BY MOIRA McCORMICK

CHICAGO Two and a half years after it swept into the Minneapolis-St. Paul market with one combo superstore, Title Wave is on its way to becoming a major independent chain there.

Three stores are currently in operation, three more are slated to open this year, and "three to four more will open each successive year until we've reached our goal of 20 stores," says Lou Kennedy, presi-

dent and co-owner.

"We've laid out the market by demographics," he says, "and 20 stores will give us a strong position here."

The 7,500-square-foot flagship Title Wave opened in suburban Crystal in July 1986. It was followed by a 10,200-square-foot location in Roseville (a St. Paul suburb) in November 1987, and a 9,500-square-foot store near Lake Calhoun in Minneapolis proper in July 1988.

Title Wave has been able to hold

its own among the area's thick competition—"We've exceeded our goals every year we've been open," says Kennedy—due to extensive inventory and, more importantly, specialized service. "We don't open a store with less than 15,000 video [pieces] and 50,000 music pieces," says Kennedy. "Our store at Calhoun Village carries 18,000 video pieces."

Primary competition comes from two national chains that are headquartered in the Twin Cities, The Musicland Group and Target, from local webs Adventures in Video and Bigelow Video, and from Great American Music, which is a logo of Albany, N.Y.-based Trans World Music Corp.

According to Kennedy, national chains have not posed a problem for Title Wave so far. "Blockbuster is not a factor here, with only three or four stores," according to Kennedy. "One opened close to our flagship store in Crystal, and that store runs up to 30% increases." And the mar-

ket might become even more crowded. "We hear Sound Warehouse is contemplating coming in," says Kennedy.

In the meantime, Title Wave continues to expand. New locations include a store in the Highland Village shopping center in St. Paul (8,400 square feet), one in the Southtown shopping center in Bloomington (8,400 square feet), and one in the Southdale Square center in Edina (10,000 square feet), located across the street from Southdale Center, the Twin Cities' largest shopping center.

"We're negotiating on a 12,000-square-foot site in St. Paul for 1990, and on three other sites as well," says Kennedy.

All Title Wave outlets feature the same dramatic red-and-black, neon-accented decor. Starting with the Roseville location, Title Waves have been built with a black, neon-lit "tunnel" for a store entrance. Kennedy, who previously spent 15 years with Target (he was in charge of electronic products, records, and tapes there) and five months as senior VP of marketing and purchasing for Torrance, Calif.-based Wherehouse Entertainment, says he "learned how to operate a chain in a chain environment—developing consistency in every store. It's good for the customer to know exactly what to expect."

Video rentals at Title Wave fea-

ture three-tiered pricing: \$1 for children's titles, \$2 for catalog, and \$3 for new releases and adult titles. "This means that 95% of our stock rents for \$2 or under," says Kennedy.

Title Wave's rental video stock goes deep on hot A titles, averaging 75-150 copies, and at times going much higher. "We had as many as 500 'E.T.' copies per store," says Kennedy, "and 400 of 'Top Gun.'"

Excess copies are sold to customers after 30 days. "We also sell a portion to distributors of previously viewed tapes," says Kennedy, "and hold a portion for our new stores."

The chain will presell such occasional titles, as "E.T." "Our three stores sold 7,000 'E.T.'s between them," says Kennedy. Sell-through videos in the store are priced at 10% of suggested retail and are pushed via in-store displays in special traffic aisles.

Kennedy credits much of TitleWave's success to its aggressive advertising campaign, which comprises radio ads and printed circulars mailed six times a year to the chain's customer base of 250,000. "Last year we spent half a million dollars on advertising," says Kennedy. "This year, with three more stores, we'll spend nearly \$1 million."

Special marketing of certain titles
(Continued on page 59)

3,000 Retailers Got Debut Newsletter MTV Spreads The News

BY MELINDA NEWMAN

NEW YORK MTV Networks has launched In The Bin, a newsletter designed to strengthen the ties between its cable networks, MTV and VH-1, and the retail community.

"There hasn't been a written piece of communication from us in a long time, and we're just trying to open a dialogue," says Pete Danielsen, manager of national promotion and record retailing for MTV and VH-1.

Retailers may remember the bi-annual newsletter's forefather, Direct Hits. Published for a year in 1987, the poster focused more on style than substance.

"But that broke ground for us in terms of communicating effectively," Danielsen says. "And we found that when we wanted to recap what we did in 1988, we wanted to do so in a more serious, informative manner. The channels have grown up. This is also the first time that MTV and VH-1 have communicated together."

The first issue of In The Bin—sent to 3,000 members of the record retailing industry—was mailed the first week of February and includes short stories on MTV's different programs and promotions as well as tales of tunes and bands the two cable stations have helped break.

In addition to reporting what the networks have done over the past six months, the publication will also be used to highlight upcoming promotions and detail how the retailers can participate, for example with concert tours being presented by the networks (Billboard, Feb. 4).

In The Bin will also help promote a repeat of last year's Moon Man/Video Music Awards in-store promotion. Last year, listeners could vote in the viewer's choice category through entry forms placed in their local participating record stores. To order the display, retailers returned a form found in the National Assn. of Recording Merchandisers newsletter.

"We'll use In The Bin to augment the NARM newsletter for this year's promotion," Danielsen says. "The Video Music Awards is such a big thing it makes sense to go through NARM. They were very instrumental in helping us put together the mailing list for this newsletter."

The newsletter, which is produced in-house, will continue to be free of advertising. "We don't want it to be a sponsored vehicle. The place for the advertisers is to tie in with the promotion itself, like Pepsi did with the Moon Man Video Awards promotion," Danielsen says.

Trans World Sales Up 46% In Fiscal '88

NEW YORK Trans World Music Corp., the second largest record retail chain in the U.S., reported that sales for the fiscal year ended Jan. 28 surged 46% to \$268 million from \$183 million in the prior year. In the fourth quarter, Trans World's sales jumped 43% to \$103 million from \$72 million in the same period of the previous year.

Comparable-store sales for the chain increased 5% for the fiscal year and 6% for the quarter.

Transworld opened 137 stores and closed two outlets during fiscal 1988. Openings included the acquisition of 14 Good Vibrations stores in the Boston market and 55 Crazy Eddie and Times Square units operating under license agreements in the New York metropolitan area.

A third license agreement has been reached with the Montgomery Ward department store chain, according to Jim Williamson, Trans World VP of finance. "We are expanding licensing operations into several Montgomery Ward stores," he says. "Two are on the opening schedule and some others are under review."

Montgomery Ward has been testing CDs and audiocassettes in most of its 323 locations since October (Billboard, Nov. 19). In other markets, Montgomery Ward departments are being run by Owensboro, Ky.-based wholesale and retail operation Wax-Works/VideoWorks and by Chicago-based chain Rose Records.

Based in Albany, N.Y., Trans World operates 437 stores in 31 Eastern and Midwestern states. Most of its full-line mall outlets are called Record Town, while specialty mall stores go under the Tape World rubric. The chain has at least 22 logos; among them are the names Coconuts, Great American Music, and Peaches (in Indiana, Illinois, and Ohio only).

KEN TERRY



Red Heads. Tom Cochrane & Red Rider band members Cochrane and Ken Greer, trying to score a win with the group's RCA album "Victory Day," made a stop at Tower Records' Greenwich Village, N.Y., store. From left are Tower assistant manager Howard Cespedes, Cochrane, Greer, and Ron Stricker, RCA eastern marketing manager.

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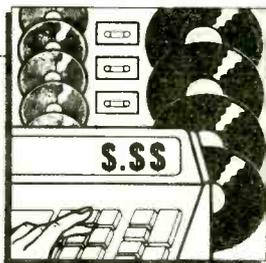
Your Name _____

Address _____

City _____ State _____ Zip _____

Your Phone Number (____) _____

RETAIL TRACK



by Earl Paige

CD STORES SOUND OFF: It may be increasingly competitive for CD specialist stores out there, but there are plenty of them "letting you know we're out here," says Chris Schlacter, operating **Mainly Disc** in Syracuse, N.Y., for the past year and a half. "We've survived with a **Record Theater** right down the street," boasts Schlacter. . . Similarly, partners **Robert Settler** and **Ron Masciandaro** are into their third year in intensely competitive New York. Their **Central Compact Disc** "is right across from a **Crazy Eddie Movies & Records**" in White Plains. . . Meanwhile, out in San Francisco near Golden Gate Park, **City Discs** is taking off after bowing last Thanksgiving, says owner **Chris Kimball**. "We grossed \$36,000 in December," says the ex-manager of a **Wherehouse**. . . And in Austin, Texas, **Chuck Lokey** is only two months into operating **CD City & Video**, a diversified approach he dreamed up while in Dallas for three years battling **Blockbuster** with a single store **Movideo**.

BOARD ROOM: Minneapolis-based **Musicland Group**, reflecting its enormous growth with 682 stores in 47 states, is beefing up its board of directors, according to **Jack Eugster**, chairman/CEO. Two new directors bringing the board to a total of seven are **Kenneth Gorman**, managing director of **Apollo Partners Ltd.**, a New York private investment firm, and **Michael Wright**, chairman and president/CEO of **Super Valu Stores** of Minneapolis. "Kenneth gives us someone from the media side," says Eugster, referring to Apollo's involvement in acquisitions of media firms. Before forming Apollo with two other managing directors in 1987, Gorman was at

Viacom for 16 years and headed network group. Of **Super Valu**, which **Wright** joined in 1977 as senior VP, **Eugster** says it is a food distribution company grossing around \$10 billion annually; it essentially racks grocery outlets. "Mike is also chairman of the Federal Reserve Bank here," adds **Eugster**.

STRAW VOTE: When rumors heated up during the fall that **Morris Levy** planned to sell his 79-store **Strawberries Records & Tapes** chain, there was speculation that the web's recent growth might actually complicate the sale. At the end of the summer, chain headquarters moved from Framingham, Mass., to a new plant four times larger in nearby Milford, Mass. That investment would probably have been a sticking point if another chain had moved in to land **Strawberries**, because the buying party would already have its own warehouse facilities.

But since Los Angeles-based **LIVE Entertainment** does not already own a retail entity, and since **LIVE** plans to keep **Strawberries'** buying separate from that done by its rack subsidiary **Lieberman Enterprises** in Minneapolis, **LIVE** chairman **Jose Menendez** saw the new distribution facility as an asset: "I think that's a precursor for store expansion. Without the new warehouse, one could not take that company from 79-80 stores to 150 or 200. What you have is the infrastructure already there that enables the company to expand rapidly."

The larger facility accommodates other **Menendez** goals—to broaden the video inventory, to open more video rental departments, and to add computer software to **Strawberries'** mix. **Menendez** terms computer software, which has not been received as warmly by East Coast music merchandisers as it has by West Coast webs, as a product category that is "bubbling under, but ultimately it will be a big business."

Menendez says **LIVE** is serious about its commitment to retailing. Though he won't name the companies **LIVE** has formally pursued, he does say, "We have reviewed every retail transaction that's taken place over the last

(Continued on page 58)

FOR WEEK ENDING FEBRUARY 18, 1989

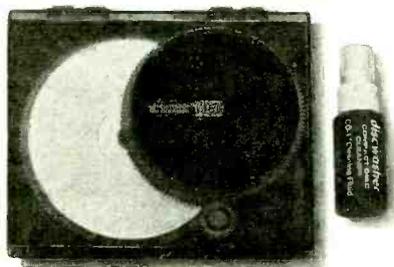
Billboard

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★	
1	1	1	15	TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
2	2	2	14	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS	GEFFEN 2-24192
3	13	—	2	DEBBIE GIBSON ELECTRIC YOUTH	ATLANTIC 2-81932
4	NEW ▶		1	ROY ORBISON MYSTERY GIRL	VIRGIN 2-91058
5	7	9	13	R.E.M. GREEN	WARNER BROS. 2-25795
6	6	4	4	RUSH A SHOW OF HANDS	MERCURY 836 346-2/POLYGRAM
7	12	10	50	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
8	22	—	2	NEW ORDER TECHNIQUE	QWEST 2-25845/WARNER BROS.
9	11	7	18	KENNY G SILHOUETTE	ARISTA ARCD 8457
10	3	3	17	U2 RATTLE AND HUM	ISLAND 2-91003/ATLANTIC
11	5	5	11	FLEETWOOD MAC GREATEST HITS	WARNER BROS. 2-25801
12	10	12	19	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
13	4	6	16	ANITA BAKER GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827
14	8	11	11	JOURNEY JOURNEY'S GREATEST HITS	COLUMBIA CK 44493
15	NEW ▶		1	BOB DYLAN & THE GRATEFUL DEAD DYLAN & THE DEAD	COLUMBIA CK 45056
16	14	15	20	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
17	9	8	11	PINK FLOYD DELICATE SOUND OF THUNDER	COLUMBIA C2K 44484
18	20	20	4	LOU REED NEW YORK	SIRE 2-25829/WARNER BROS.
19	23	19	13	THE JIMI HENDRIX EXPERIENCE RADIO ONE	RYKODISC RACD-0078
20	28	—	2	COWBOY JUNKIES THE TRINITY SESSION	RCA 8568-2-R
21	15	17	19	POISON OPEN UP AND SAY . . . AHH!	ENIGMA C2-48493/CAPITOL
22	19	13	10	GUNS N' ROSES G N' R LIES	GEFFEN 2-24198
23	21	21	3	ENYA WATERMARK	GEFFEN 2-24233
24	24	—	2	LIVING COLOUR VIVID	EPIC EK 44099/E.P.A.
25	25	26	3	RICK ASTLEY HOLD ME IN YOUR ARMS	RCA 8589-2-R
26	16	14	76	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
27	NEW ▶		1	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
28	26	24	21	BASIA TIME AND TIDE	EPIC EK 40767/E.P.A.
29	17	16	41	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
30	18	18	12	CROSBY, STILLS, NASH & YOUNG AMERICAN DREAM	ATLANTIC 2-81888

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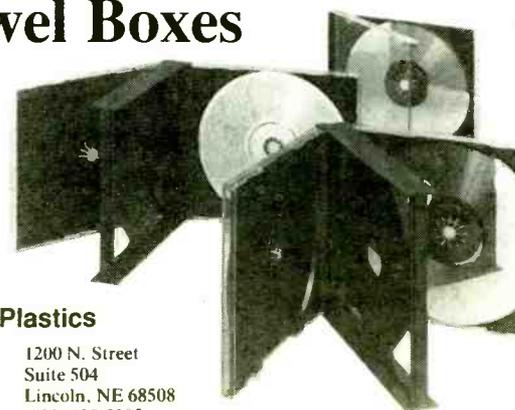
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Ute Lemper sings Kurt Weill.



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Bar/None Puts 'Lincoln' On The Map Indie-Label Pair Turn Out To Be Giants At Retail

BY BRUCE HARING

YOU KNOW THE adage about laughing all the way to the bank? Glenn Morrow and Tom Prendergast of Bar/None Records in Hoboken, N.J., are doing just that.

Sales have passed the 100,000 units mark for "Lincoln," the zany new release from the label's **They Might Be Giants**, the second such milestone for a band Morrow says was shunned by every major and independent label before coming to Bar/None.

The album has also cracked the top 100 barrier on the Billboard Top Pop Albums chart, not bad for a label started by a couple of self-professed "hippies."

"When we put out the first record, we were completely naive," Morrow admits. "Tom owns Pier Platters in Hoboken, one of the best indie record stores in the country, and I had experience as a rock critic and musician in New York. From that base, we started it."

The sudden success of **They Might Be Giants'** self-titled first album propelled the fledgling label from a kitchen-table operation to a viable business.

"When the record broke in January of '88, we were literally selling records off the back of my truck," Morrow says. "I would load my Scout and drive out to **Important Records** and demand a dollar so we could afford to press more."

Such guerilla-marketing techniques as the band's Dial-A-Song line (718-387-6962) and nailing flexi-disks to telephone poles soon had the debut album snowballing to the tune of 120,000 units sold.

Now, with **They Might Be Giants** firmly established as a major inde-

pendent act, the label plans to turn its attention to developing a larger roster, based on "good and strong" songwriting, characteristics that



first drew Morrow and Prendergast to **They Might Be Giants**.

How well is the young label doing? Perhaps its new offices provide a clue.

"We're kind of in the black, but we pump most of the money back into the company," Morrow says. "We did rent a space with a vault, though, and we're hoping we get to use that."

SEEDS AND SPROUTS: 3C/Laurie Records will soon issue the first recording by **Kassie Wesley**, of "The Guiding Light." Wesley is expected to perform her single on the show at some point. For more information, contact 301-686-2486 . . . **Rykodisc** has released three more **Frank Zappa** catalog items on CD and plans to issue more later this year. Recently released gems from the Zappa vault are 1967's "Absolutely Free," which features the classic "Plastic People"; 1972's "Waka Jawaka," a mostly instrumental release; and 1974's "One Size Fits All," which features performances by **George Duke**, **Tom Fowler**, and **Johnny "Guitar" Watson**.

NEW ARRIVALS: The **Sneetches**, "Lights Out," first domestic album from San Francisco pop band on **Alias Records**, 374 Brannan St., San Francisco, Calif. 94107 . . . **Too**

Much Joy, "Son Of Sam I Am," second album from New York band on **Alias . . . David Della Rossa**, "Nothin' But Trouble," straight-ahead rock from solo guitarist/songwriter on **Three Cherries Records**, P.O. Box 775, Village Station, New York, N.Y. 10014 . . . **Santo**, "Self Respect," street-savvy sounds on **Source Unlimited Records**, 331 East 9th St., New York, N.Y. 10003 . . . **Pablo**, "Dame Chocho," adults-only ditties on **Tuff City Records**, Suite 1203, 161 W. 54th St., New York, N.Y. 10019 . . . **The 45 King**, "Master Of The Game," 40 minutes of breaks, raps, samples, and scratches from DJ Mark The 45 King on **Tuff City . . . Blackbird**, self-titled album from brothers **Chip and Tony Kinman** on **Iloki Records**, P.O. Box 49593, Los Angeles, Calif. 90049.

RETAIL TRACK

(Continued from page 56)

year and a half. In some cases we choose to participate in the particular bidding; in others we choose not to participate." In any case, Menendez says not to be surprised if LIVE buys more store packages within the next year or two.

"CALIFORNIA MODELS" DOES not refer to a remake of the **Beach Boys** hit but is actually a term LIVE's Menendez employs to conceptualize "an everything-under-one-roof" style of home entertainment software retailing that he sees mainly on the West Coast. "California was always a trend-setter, and it's the same in software retailing. It evolved beyond music, or stores of the past, to video rental and sell-through, computer software, entertainment centers, everything but books," and even here Menendez notes that **Tower Records/Tower Video** has bookstores and **Hastings** has been integrating full-line books with audio and video.

CARRY ON: In June, when **Mickey Granberg** resigns as executive VP of NARM and the **Video Software Dealers Assn.**, she'll remain active in two roles. Granberg will be retained as a consultant, and she's also going to pursue one of her longtime passions—providing educational opportunities as executive VP of both trade groups' scholarship foundations. Along with maintaining and expanding the scholarships already being offered by various members, Granberg hopes to establish internship opportunities for students at companies that belong to NARM and/or VSDA.

GOIN' SOUTH: The next **Camelot Music** convention is slated for late September in St. Petersburg, Fla., the first time the chain has held its retreat in the state that hosts more than 30 of its stores. The North Canton, Ohio-based chain had been weighing whether to head to Florida or return to its home state. Last year's meet was in Nashville, and the one the year before, in Chicago.

Earl Paige is the conductor on the *Retail Track*. You can reach him at 213-273-7040.



Crossing McGuffey Lane. Members of McGuffey Lane appeared at one of Camelot Music's superstores in Columbus, Ohio, to promote their double concert album, "Live On High Street." Domino's Pizza provided the food. Pictured, front row from left, are Dave Robins and John Schwab of McGuffey Lane; Tina Guegold, regional marketing coordinator for Domino's Pizza; and Mike Tully, Camelot music buyer. In the back row, from left, are McGuffey Lane members Terry Efav, Casey McKeown, Steve Reis, and Dave Rangeler; and Tom Richards, Camelot music manager.

ALBUM RELEASES

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

POP/ROCK

STEVIE B

In My Eyes

♣ LP Lefrak-Moelis LMRLP5531/NA
CA LMRCAS531/NA

ERIC BURDON

Wicked Man

♣ LP Crescendo GNPS-2194/NA
CA GNPS-2194/NA

DARK ANGEL

Leave Scars

LP Relativity 88561-8264/\$8.98
CA 88561-8264/\$8.98

ENYA

Watermark

♣ LP Geffen GHS 24233/\$9.98
CA M5G 24233/\$9.98

HANOI ROCKS

Two Steps From The Move

♣ CD Epic EK-39614/NA

HEATWAVE

Too Hot To Handle

♣ CD Epic EK-34761/NA

ISLEY BROTHERS

Go For Your Guns

♣ CD T-Neck ZK-34432/NA

ISLEY BROTHERS

Heat Is On

♣ CD T-Neck ZK-33536

METAL CHURCH

Blessing In Disguise

♣ LP Elektra 60817-1/NA
CA 60817-4/NA

MIAMI SOUND MACHINE

Eyes Of Innocence

♣ CD Epic EK-39622/NA

GARY MOORE

Corridors Of Power

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TITLE WAVE SURGES

(Continued from page 55)

has brought Title Wave much attention, according to Kennedy. "For 'E.T.' " he details, "we did a number of things. We had three life-size E.T. figures made up and gave them away in drawings. Our circular had a free fold-out poster of E.T. inside, and we handed out posters at the store. We gave away 10 copies of 'E.T.' to 10 children's hospitals. We were selling the movies for \$17.99, \$12.99 with the rebate. We had the local media covering us the day 'E.T.' came out."

In general, Title Wave structures its broadcast ads around such events as grand openings, store anniversaries, and Christmas. "As we open more stores, we'll expand our

'We've laid out the market by demographics, and 20 stores will give us a strong position here.'

broadcast ads and run them on a more regular basis," says Kennedy. Title Wave is "looking at" the possibility of television advertising, he says, but until the entire Twin Cities market is covered with stores, the chain has no plans to advertise regularly in newspapers.

"Mailing to our customers is the most effective method," Kennedy opines, "though we do do some zone advertising in the papers."

Title Wave stores carry all music configurations, including LPs—"We're still doing 13%-14% of our music sales in LPs," Kennedy says. Compact disks account for 35%, and the balance is cassettes, Kennedy adds. "CD-3 is picking up, and cassette singles are doing well for us, though they're still doing less business than vinyl 45s."

All merchandise is displayed open-floor, protected variously by Sensormatic and 3M electronic surveillance systems. "We're shortly deciding which of the two systems to go with," says Kennedy.

Title Wave sells music at list price except for hits, which are \$5.99-\$6.99 for LPs and cassettes; \$9.99, \$10.99, and \$11.99 for CDs; \$1.99 for singles; \$2.49 for cassette singles; and \$3.99-\$5.49 for CD-3s.

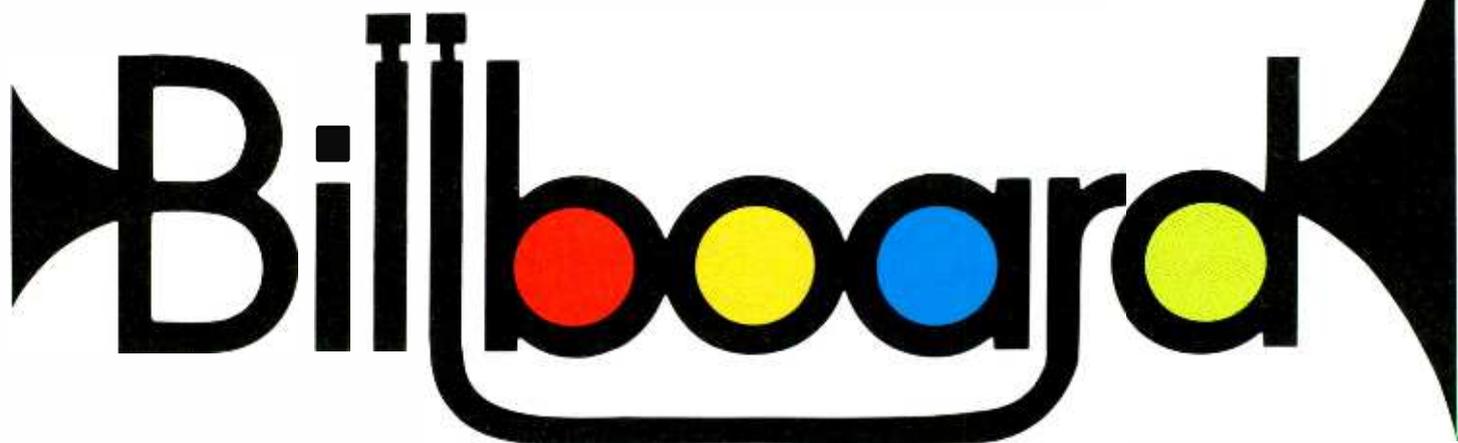
"We view ourselves as a software entertainment superstore," says Kennedy, "and we carry 16 linear feet of Nintendo software."

The chain also does a healthy business in T-shirts, which have their own buyer. "Each store features a T-shirt department," says Kennedy, "with not just rock but novelty shirts—we made our own 'Don't Worry, Be Happy' shirts, which are a big item."

The stores also carry blank tape and other standard accessories. To accommodate a large inventory and big clientele, each store has 10 computerized checkout registers.

Since Title Wave opened, its offices have moved from the flagship store to a 500 square-foot space in a building near Plymouth. "There's room to expand there, too," says Kennedy.

A Billboard Spotlight



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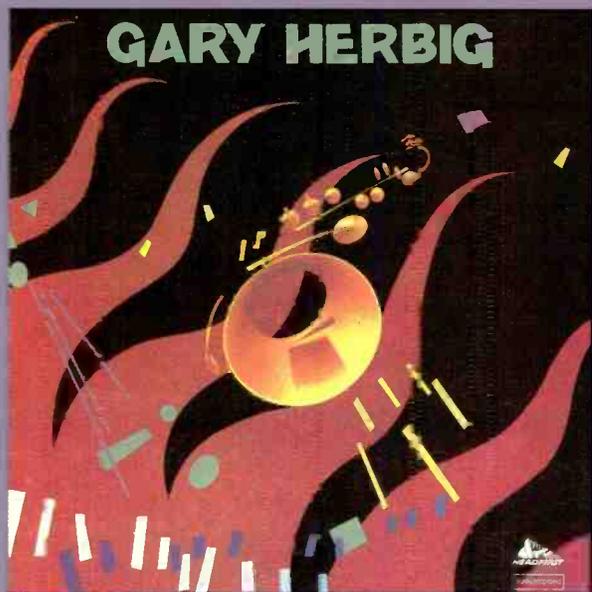
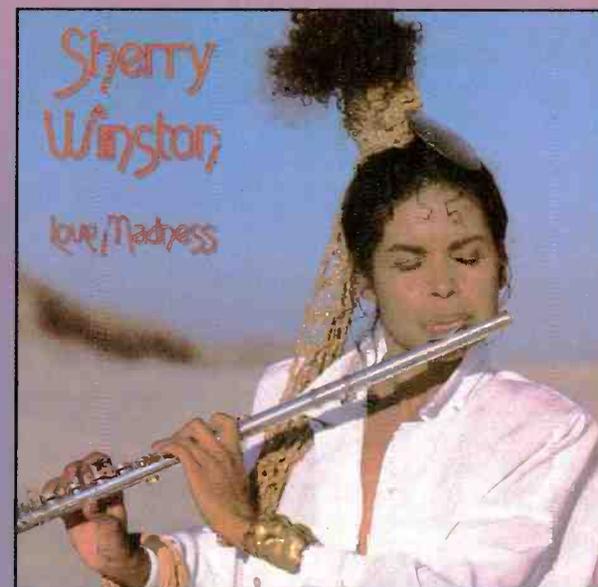
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Spreading In All Directions

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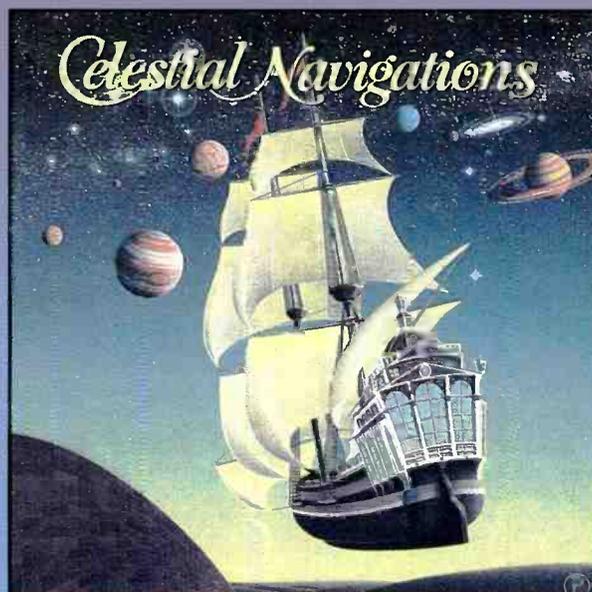
The favorite saxophonist of the superstars is on the charts with his own debut album, featuring his friends **Don Grusin**, **Bill Champlin**, **Harvey Mason** and more of L.A.'s finest.

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Jazz BLUE NOTES



by Jeff Levenson

ONE DOESN'T LISTEN to pianist Cecil Taylor as much as one experiences him. He is the kind of musical personality who commands attention, a controversial figure who, 30 years after he first came to the jazz world's attention, continues to exact fervent responses from followers.

Taylor is a complicated artist, schooled in the disciplines of theater, dance, poetry, and metaphysics. Yet while endeavoring to integrate those concerns into a stylized music, he has flirted in recent years with self-parody, walking dangerously close to the edge of caricature and obscuring the vitality of his once revolutionary concepts. His need to play himself—to be Cecil with all the pretensions and manners of his artist's persona—is so compelling that in performance both the man and the music take turns basking in the limelight. One's attention shifts between the two.

That fact is hardly an indictment of what he does or the power of his message. Taylor sits at the piano and attacks it; he raises from it sounds that cover the entire reach of the keyboard, percussively clustering notes so they configure roiling, cascading waves of sound. He uses fingers, knuckles, forearms, and elbows (and would other body parts, too, I'm sure, if he could deploy them) to create an overall sonic construction that values form perhaps more than content.

In some ways, the movement and contours of his compositions parallel those of new age music. Both can have a narcotizing effect on listeners, rendering them dazed and emotionally captive. But while new age serves as a kind of embryonic fluid providing enveloping sublimity, Taylor's music is a cold shower in the morning. It is challenging and highly participatory and one must choose to be engaged, must accept the invitation to wrestle with the mayhem. New age music may massage the brain,

but Taylor's music pummels it. Both, oddly, have been known to soothe the soul.

Although the pianist is currently talking with A&M about waxing new music, on the whole he has had better success with European labels; they have done the lion's share in chronicling his career. England's Leo Records has just issued "Live In Vienna," a 1987 performance by the Cecil Taylor Unit—reed man Carlos Ward, bassist William Parker, violinist Leroy Jenkins, and drummer Thurman Barker—available from New Music Distribution Service. And Germany's FMP Records has two titles set for release spotlighting Taylor in duets with drummers—Gunter Sommer is one of the featured percussionists; Paul Lovens is the other. The distribution deals are not yet set.

HELP IS ON THE WAY: Mobile Fidelity, which has taken the lead in recording and presenting a host of So-

Taylor's sonic construction values form over content

viet jazz artists, has committed all 1989 profits from its special Melodia Russian music series to the Armenian Relief Society; the decision comes in response to that area's devastating earthquake. Coincident with this pledge, the label has issued "Sphinx," a compilation of tracks from Allegro, a leading jazz ensemble in the U.S.S.R.

STUFF: Saxophonist/composer Benny Golson has just finished recording new interpretations of Mozart's Brandenburg Concertos, highlighted by the use of brass passages instead of strings. Fellow jazz associates on the project include flugelhornist Art Farmer, pianist Mulgrew Miller, bassist Rufus Reid, drummer Marvin "Smitty" Smith, and trumpeters Jon Faddis and Lew Soloff. Alfa Records International will issue the project... Herb Alpert, the A in A&M, has established a jazz endowment fund in conjunction with the National Assn. of Jazz Educators. The idea is to encourage and promote the study of jazz and reward excellence in performance and education.

Gospel LECTERN



by Bob Darden

This is the second half of an interview with Sparrow recording artist Michael Card, whose current release is "Present Reality."

MICHAEL CARD is known both for his introspective, challenging lyrics and his sweet folk-based music. He says the lyrics for some songs are crafted quickly, while others take as long as two years to perfect. And if they don't sound "preachy," it is because Card avoids certain religious buzz words like the plague.

Musically, Card owes much to his ever-present collaborator and cellist, John Catchings. "John has accompanied me from the very first album," Card says. "And he's been with me on virtually every tour since—usually just the two of us. He legitimizes me, especially on stage. I write the melodies, he improvises the parts."

Because of the strong teaching message found in his songs, the slight, soft-spoken Card believes that he has been called to talk to the church—not to serve as a traveling musical evangelist.

"I realize 'feeding the sheep' is not as glamorous as evangelism," he says. "But I think it's pretty obvious that this is what I'm best suited for. From my travels, I think that American Christians may be the worst-fed Christians in the world. Oh, there's a plethora of books, tapes, television shows, and speakers available. We're just not well-rounded in the reading of the Word."

Card says he's currently thinking about an Old Testament trilogy. He foresees song cycles on the law, the prophets, and the writings for this proposed trilogy.

"Right now the songs sound more classically oriented

in my head than folk oriented," he says. "I'm certainly not informed enough to attempt to emulate original Jewish music. So far in my career, the lyrics have always dictated the music anyway."

Card has another secret weapon: the legendary Norbert Putnam, who is perhaps best known as Dan Fogelberg's producer. "Norbert has the ability to do anything," Card says. "I give him eggs and flour and he gives me a cake back. He's been the major musical force that's shaped me the past four years."

GEORGE CRAIG, CEO of Harper & Row, recently visited the Nashville-based Benson Co. to address employees on their future. Harper & Row merged with Benson's parent, Zondervan, in late November. There had been some concern at the label that Rupert Murdoch, the major shareholder of Harper & Row, would attempt to influence Benson's evangelical direction. But

Sparrow's Card feels his goal is to 'feed the sheep'

Craig says Murdoch's policy is to protect editorial autonomy.

"I am now convinced that Zondervan doesn't need Harper & Row to manage its business. What Zondervan needs is someone to take the load of debt off the back of the executives to set them free to manage their own business. I believe that you've got an extremely capable executive group. I am not intending to spend my time running Zondervan," says Craig.

Harper & Row has, in the past year, become a major player in Christian publishing, signing some top writers. Jarrell McCracken, former head of Word, has been extremely active in acquisition and development for Harper & Row's religious book division.

Zondervan is the parent company of the Zondervan Family Bookstores, one of the largest Christian book and record store chains in the country.

FOR WEEK ENDING FEBRUARY 18, 1989

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TOP JAZZ ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	21	DIANE SCHUUR GRP 9567 (CD)	★★ NO. 1 ★★ 17 weeks at No. One TALKIN' 'BOUT YOU
2	2	15	CHARLIE PARKER VERVE 837 176/POLYGRAM (CD)	BIRD--THE ORIGINAL RECORDINGS OF CHARLIE PARKER
3	4	9	MICHEL CAMILO PORTRAIT 44482/E.P.A. (CD)	MICHEL CAMILO
4	6	13	CASSANDRA WILSON JMT 834 419/POLYGRAM (CD)	BLUE SKIES
5	3	17	SOUNDTRACK COLUMBIA 44299 (CD)	BIRD
6	5	31	BETTY CARTER VERVE 835 661/POLYGRAM (CD)	LOOK WHAT I GOT
7	7	9	CHARLIE PARKER SAVOY JAZZ 1208 (CD)	ORIGINAL BIRD: THE BEST OF BIRD ON SAVOY
8	9	7	LENA HORNE THREE CHERRIES 44411 (CD)	THE MEN IN MY LIFE
9	10	11	GARY BURTON GRP 9569 (CD)	TIMES LIKE THESE
10	8	27	GROVER WASHINGTON, JR. COLUMBIA OC 44256 (CD)	THEN AND NOW
11	13	3	MILES DAVIS COLUMBIA 45000 (CD)	THE COLUMBIA YEARS 1955-1985
12	NEW ▶		HARRY CONNICK, JR. COLUMBIA 44369 (CD)	20
13	14	3	JIMMY MCGRUFF MILESTONE M-9163/FANTASY (CD)	BLUE TO THE BONE
14	12	13	TONY WILLIAMS BLUE NOTE 48494/CAPITOL (CD)	ANGEL STREET
15	15	3	ETTA JONES MUSE 5351 (CD)	I'LL BE SEEING YOU

TOP CONTEMPORARY JAZZ ALBUMS™

			★★ NO. 1 ★★	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	11	AL JARREAU REPRIS 25778/WARNER BROS. (CD)	5 weeks at No. One HEART'S HORIZON
2	2	17	KENNY G ▲ ARISTA 8457 (CD)	SILHOUETTE
3	3	17	LEE RITENOUR GRP 9570 (CD)	FESTIVAL
4	4	43	BOBBY MCFERRIN ▲ EMI 48059 (CD)	SIMPLE PLEASURES
5	5	31	DAVID SANBORN REPRIS 25715/WARNER BROS. (CD)	CLOSE-UP
6	7	53	BASIA ● EPIC 40767/E.P.A. (CD)	TIME AND TIDE
7	6	19	STANLEY JORDAN EMI 48682 (CD)	FLYING HOME
8	10	13	TOM SCOTT GRP 9571 (CD)	FLASHPOINT
9	14	5	GIPSY KINGS ELEKTRA 60845 (CD)	GIPSY KINGS
10	9	15	TOM GRANT GAIA 13-9013 (CD)	MANGO TANGO
11	NEW ▶		DAVE GRUSIN GRP 9579 (CD)	DAVE GRUSIN COLLECTION
12	8	21	MICHAEL BRECKER IMPULSE 42229/MCA (CD)	DON'T TRY THIS AT HOME
13	13	9	WISHFUL THINKING SOUNDWINGS 2109 (CD)	WAY DOWN WEST
14	11	17	FATBURGER INTIMA 73334/ENIGMA (CD)	LIVING IN PARADISE
15	12	9	GERALD ALBRIGHT ATLANTIC 81919 (CD)	BERMUDA NIGHTS
16	17	5	SADAO WATANABE ELEKTRA 60816 (CD)	ELIS
17	24	3	GARY HERBIG HEAD FIRST 723-1/K-TEL (CD)	GARY HERBIG
18	21	11	JORDAN DELASIERRA GLOBAL PACIFIC 40730/COLUMBIA (CD)	VALENTINE ELEVEN
19	22	3	BRANDON FIELDS NOVA 8811 (CD)	THE TRAVELLER
20	16	17	LYLE MAYS GEFFEN 24204/WARNER BROS. (CD)	STREET DREAMS
21	NEW ▶		KIM PENSYL OPTIMISM 3210 (CD)	PENSYL SKETCHES #1
22	20	35	TUCK & PATTI WINDHAM HILL 1111 (CD)	TEARS OF JOY
23	18	33	STANLEY CLARKE PORTRAIT FR 40923/E.P.A. (CD)	IF THIS BASS COULD ONLY TALK
24	NEW ▶		JONATHAN BUTLER JIVE 1136/RCA (CD)	MORE THAN FRIENDS
25	25	13	RODNEY FRANKLIN NOVUS 3038/RCA (CD)	DIAMOND INSIDE OF YOU

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Classical KEEPING SCORE



by Is Horowitz

ROYAL FLUSH: The licensing deal between MCA Records, which pruned its classical operation late last year, and the Royal Philharmonic Orchestra appears to be down the drain. Although the agreement still has some months to run in its initial term, it's unlikely that the pact will be renewed or that product beyond current release commitments will reach the market under MCA auspices.

In fact, execs traveling with the RPO on its U.S. tour this month are taking the opportunity to sound out other possibilities for domestic representation.

What's at stake here are not recordings that labels engage the orchestra to make, but a license to release recordings produced by the RPO itself. The British orchestra, operated as a cooperative, is the only major symphonic ensemble that actually produces its own commercial recordings on a regular basis.

Ian Maclay, managing director of the RPO, says there have been preliminary discussions with a number of companies, and that other talks are being scheduled. He says two possibilities are being explored—working with an importer/marketer (such as Harmonia Mundi USA, for instance) or with an established label under a licensing arrangement.

Whatever new formula is arrived at, it is expected that the nine titles already released here under the MCA/RPO logo will find their way to a new home base once a sell-off period runs its course.

Meanwhile, the RPO is continuing its in-house recording program at the rate of about eight projects a year, even as it remains an important source of orchestral recordings for other labels.

The conductors it works with on a regular basis, other

than its music director **Vladimir Ashkenazy**, include **Andre Previn**, **Sir Yehudi Menuhin**, and **Yuri Temirkanov**. Among new recording projects the RPO has booked for its own label according to Maclay, are a "War Requiem" and a Delius program conducted by Previn; Handel choral works led by Menuhin, supplementing two Handel orchestral albums already completed; and a Sibelius symphony cycle with Temirkanov, due to begin next autumn.

Other RPO recording commitments include completion of a Shostakovich symphony cycle with Ashkenazy for London Records (Nos. 1, 4, 5, 6, and 9 have already been recorded); two more albums in the Previn Brahms cycle for Telarc; completion of the Beethoven symphony cycle for BMG Classics, also with Previn; and a Tchaikovsky symphony and ballet series with Temirkanov for BMG.

Maclay calls special attention to an RPO release next month honoring cellist **Paul Tortelier** on the occasion

MCA/RPO Licensing Deal Unlikely To Be Renewed

of his 75th birthday. He is heard in the Elgar Cello Concerto and the Tchaikovsky "Rococo" Variations, with **Sir Charles Groves** conducting.

TUNING UP: While the most recent mediation efforts between the Baltimore Symphony Orchestra and its musicians have failed, the dispute has now been placed in the hands of Maryland Governor **William Donald Schaefer**, and there is revived optimism that the long-running strike will soon end. In addition to rescheduling the aborted Brahms sessions for Telarc (Keeping Score, Feb. 11) in anticipation of an agreement, it's now expected that **Christopher Rouse's** "Phantasmata" will be recorded in March, completing the album of music by the orchestra's composer-in-residence for Nonesuch. His Symphony No. 1 was recorded last spring. Music director **David Zinman** will have returned from guest-conducting choes in time to conduct these recordings.

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CONDUCTING BUSINESS



MK 37298

EVERYONE knows champagne goes with absolutely everything, but set it off with Kiri Te Kanawa, and you just might uncork a whole new musical trend. So Tott's, a California champagne brand, discovered this past Christmas when they ran a commercial underscored by Miss Te Kanawa's recording of Puccini's *O Mio Babbino Caro* (*Verdi And Puccini Arias*). Almost immediately, phone

O Mio Bubbly Caro: Kiri Becomes The Toast Of A New Market.

lines were jammed with callers asking Tott's to name that tune.

In the weeks that followed, classical music departments around the country sold out of the recording as thousands of customers bought what was probably their first opera recording.

CBS Masterworks is currently running a consumer ad headlined "The Secret Is Out" telling customers where to find the aria. The ad breaks just as the Tott's commercial begins its second four-week flight February 27.

How did the champagne fare at the liquor store? Alas, Mumm's the word.

CBS MASTERWORKS TOP 10

THIS WEEK	CBS MASTERWORKS 1988 GRAMMY NOMINEES:	AWARD
1	Isaac Stern DUTILLEUX: L'Arbre Des Songes MK 42449 BEST CLASSICAL PERFORMANCE— INSTRUMENTAL SOLOIST WITH ORCHESTRA	
2	Isaac Stern & Yo-Yo Ma BRAHMS: Double Concerto MK 42387 BEST CLASSICAL PERFORMANCE— INSTRUMENTAL SOLOIST WITH ORCHESTRA	
3	Wynton Marsalis Baroque Music For Trumpets MK 42478 BEST CLASSICAL PERFORMANCE— INSTRUMENTAL SOLOIST WITH ORCHESTRA	
4	Murray Perahia & Sir Georg Solti BARTOK: Sonata For Two Pianos & Percussion/ BRAHMS: Variations On Theme By J. Haydn For Two Pianos MK 42625 BEST CHAMBER MUSIC PERFORMANCE	
5	Luciano Pavarotti Luciano Pavarotti In Concert MK 44816 BEST CLASSICAL VOCAL SOLOIST PERFORMANCE	
6	Steven Epstein CLASSICAL PRODUCER OF THE YEAR	
7	GEORGE & IRA GERSHWIN: Of Thee I Sing/Let 'Em Eat Cake Maureen McGovern, Larry Kert, Jack Gilford, Michael Tilson Thomas, Orchestra Of St. Luke's MK 42522 BEST MUSICAL CAST SHOW ALBUM	
8	"Weird Al" Yankovic & Wendy Carlos Peter And The Wolf/Carnival Of Animals MK 44567 BEST RECORDING FOR CHILDREN	

HOT CONTENDERS FOR 1989:

9	Murray Perahia GRIEG & SCHUMANN: PIANO CONCERTOS MK 44899
10	Yo-Yo Ma BARBER: Cello Concerto/BRITTEN: Symphony For Cello & Orchestra MK 44900

On CBS Masterworks Cassettes and Compact Discs.



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FOR WEEK ENDING FEBRUARY 18, 1989

Billboard®

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	35	★★ NO. 1 ★★ THE MOVIES GO TO THE OPERA ANGEL CDM-69596 24 weeks at No. One VARIOUS ARTISTS	
2	2	15	PAVAROTTI AT CARNEGIE HALL LONDON 421-526/POLYGRAM	LUCIANO PAVAROTTI
3	3	33	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154 BERLIN PHILHARMONIC (MAAZEL)	
4	24	43	VERDI & PUCCINI: ARIAS CBS MK 37298	KIRI TE KANAWA
5	4	19	PORTRAIT OF WYNTON MARSALIS CBS MK-44726	WYNTON MARSALIS
6	5	19	BEETHOVEN: SYMPHONIES 1 & 6 ANGEL CDC-49746 LONDON CLASSICAL PLAYERS (NORRINGTON)	
7	7	9	SCHUBERT: LIEDER DG 419-237	KATHLEEN BATTLE
8	6	49	BAROQUE MUSIC FOR TRUMPETS CBS MK-42478	WYNTON MARSALIS
9	13	5	BACH: SONATAS & PARTITAS ANGEL CDCB-49483	ITZHAK PERLMAN
10	8	119	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
11	9	15	WINTER WAS HARD NONESUCH 79181	THE KRONOS QUARTET
12	12	11	MAHLER: SYMPHONY NO. 2 MCA MCAD2-11011 LONDON SYMPHONY (KAPLAN)	
13	11	15	LUCIANO PAVAROTTI IN CONCERT CBS MK-44816	LUCIANO PAVAROTTI
14	15	63	HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ
15	17	5	BRAHMS/FRANCK: SONATAS ANGEL CDC-49410 NADJA SALERNO-SONNENBERG	
16	19	3	PUCCINI: HEROINES CBS MK-39097	KIRI TE KANAWA
17	10	9	WAGNER: DIE WALKURE DG 423-389 BEHRENS, NORMAN, LUDWIG, LAKES (LEVINE)	
18	16	9	THE MOZART ALBUM CBS MK-44545	CANADIAN BRASS
19	25	3	RACHMANINOFF: PIANO CONCERTO NO. 2 RCA 7982-RC	EVGENY KISSIN
20	23	11	BEETHOVEN: SYMPHONY NO. 9 NIMBUS NI-5134	HANOVER BAND
21	18	9	THE BAROQUE GUITAR MCA MCAD-42070	ANDRES SEGOVIA
22	20	11	PART: PASSIO ECM 837-109	HILLIARD ENSEMBLE
23	21	5	SYMPHONIC SPECTACULAR TELARC CD-80170	CINCINNATI POPS (KUNZEL)
24	14	23	MAHLER: SYMPHONY NO. 2 DG 423-395 NEW YORK PHILHARMONIC (BERNSTEIN)	
25	RE-ENTRY		BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 LONDON CLASSICAL PLAYERS (NORRINGTON)	

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	19	★★ NO. 1 ★★ SHOW BOAT ANGEL A2-49108 17 weeks at No. One VON STADE, HADLEY, STRATAS (MCGLINN)	
2	2	23	THE SOUND OF MUSIC TELARC CD-80162 VON STADE, CINCINNATI POPS (KUNZEL)	
3	3	19	DIGITAL JUKEBOX PHILIPS 422-064	BOSTON POPS (WILLIAMS)
4	4	29	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
5	5	11	BIG BAND HIT PARADE TELARC CD-80177	CINCINNATI POPS (KUNZEL)
6	6	27	THE BERNSTEIN SONGBOOK CBS MK-44760	VARIOUS ARTISTS
7	8	13	ROMANZAS DE ZARZUELAS ANGEL CDC-49148	PLACIDO DOMINGO
8	10	3	RAMIREZ: MISA CRIOLLA PHILIPS 420-955	JOSE CARRERAS
9	7	17	SOUSA: MARCHES NIMBUS NI-5129	THE WALLACE COLLECTION
10	9	15	PROKOFIEV: PETER & THE WOLF CBS MK-44567 "WEIRD AL" YANKOVIC, WENDY CARLOS	
11	12	65	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 BOSTON POPS (WILLIAMS)	
12	13	11	FRAGMENTS OF A DREAM CBS MK-44574	JOHN WILLIAMS, PACO PENA
13	NEW▶		20TH ANNIVERSARY COLLECTION ANGEL CDM-69375	THE KING'S SINGERS
14	NEW▶		EMPIRE BRASS PLAYS BERSTEIN & GERSHWIN TELARC CD-80159	THE EMPIRE BRASS
15	11	21	BERNSTEIN 70 DG 427-042	LEONARD BERNSTEIN

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

EIA Presents Plan To Boost HDTV In World Market

BY STEVEN DUPLER

NEW YORK A seven-point plan to help U.S. hi-tech electronics manufacturers effectively compete with their international counterparts in the coming decade has been presented at the request of the House Telecommunications and Finance Subcommittee by the Electronic Industries Assn.

The key area addressed by the report is high-definition television, but the EIA says its policy proposals would aid U.S. growth in other new technologies as well. The report was prepared by the EIA's Advanced Television Committee—composed of representatives from most major U.S. firms involved in

'HDTV alone is not the answer'

the manufacture of television studio, viewing, and transmission equipment—in cooperation with academicians from the Berkeley Univ. Roundtable on the International Economy.

The seven initiatives the EIA plan recommends to Congress urge:

- Reduction of U.S. dependence on foreign capital by cutting the deficit and increasing the national savings rate.
- Shifting of federal spending to educational and worker training programs with emphasis on commercial sciences and technology.
- Stimulating U.S. manufacturing investment by changing the tax laws.
- Making the research and de-

velopment tax credit permanent.

- Funding of public and private consortia to develop generic technology.

- Relaxing antitrust restrictions on cooperative research and development activities to allow joint production.

- Pressing for greater access to foreign markets.

According to Sidney Topol, chairman of Scientific Atlanta and head of the EIA's ATV committee, "U.S. competitiveness must be concerned with economic performance of the nation and its industries as a whole. HDTV alone is

not the answer to U.S. competitiveness problems, but specific actions can be taken to allow the U.S. to benefit from HDTV."

Thus, in addition to the general policy recommendations, the committee's report also includes three proposals specific to HDTV. These are:

- Federal policies should promote, not impede, the expeditious adoption of transmission standards.

- Any public funds for the development of HDTV should be focused on generic technological products which will benefit a large

number of industries.

- The government should obtain involvement of companies with technological know-how. Any consortia must draw on the best technological resources available, and may include as appropriate U.S.-based foreign-owned multinational companies.

The report was filed at the request of Rep. Edward Markey, D-Mass., chairman of the House Telecommunications and Finance Subcommittee, as part of an ongoing effort to study the potential effect of HDTV on U.S. industrial competitiveness.

AUDIO TRACK

NEW YORK

DEE DEE KING RECENTLY completed his solo album for Sire Records at Chung King Recording with Daniel Rey producing. Greg Gordon was at the board. The Gutterboys completed a project for Geffen with Rey producing. Gordon engineered, assisted by Doug Larsen.

Producers Michael McDonald and Steve Dwire worked on overdubs for Pat King's current project at Baby Monster.

At Sound Design/MPC Productions, Kenny Krytell and Louis Caceres produced new tracks for Julia Santana. Mike Costanzo was at the board. Lavaba Mallison and Radcliff Isaacs completed tracks for Kool Moe Dee's single "Let's Dance" on CBS. The tune was featured in the Paramount Pictures film "Scrooged." Producer David Morales mixed tracks with Costanzo on Taravhonty for Big Beat Records.

Tuta Aquino was in at Prime Cuts working on edits for Holly Johnson's "Americanos" (Uni Records) and CC Diva's "Grazing In The Grass" (EMI Records). Dave Ogrin was in editing "I Sweat" for Kool & the Gang, and Junior Vasquez edited Yellow's "All Tied Up."

The Jamaica Boys were in at Sound On Sound Recording working on a second album for Warner Bros. The band features producer/musician Marcus Miller, Lenny White, Mark Stevens, and Bernard Wright. Ray Bardani co-produced and engineered the project. Peter Beckerman assisted.

House Of Usher was in at Acme Studio working on an album project. Forthcoming material includes "Someone Else's Clothes," "You're Only Spinnin'," and "Eternity." Peter Denenberg engineered. Mark Sidgwick produced.

Rob Stevens of One Stone Productions worked on digital transfers and restorations of the John Lennon catalog for EMI at Evergreen Recording. Bill Rankin assisted.

Composer/arranger Michael Karp and guitarist Chuck Loeb collaborated at 39th Street on a jazz album

project. Clifford Carter, Anthony Jackson, and Danny Gottlieb are featured performers. Dennis Wall ran the board, assisted by Michael Groarke.

Club Iguana was in at Water Music recording an EP with engineer/producer Robert Miller.

Don Was, Jon Lind, and Phil Galdston recorded tracks by the Temptations at Sigma Sound for the new John Candy film "Who's Harry Crumb?" Stephen Benben ran the board.

LOS ANGELES

WAS, LIND, & GALDSTON also recorded additional tracks at Encore for the same Candy film. Baray Perkins engineered.

GRP artist David Benoit was in at Aire L.A. with Don Grusin producing. Don Murray was seated at the desk with Gregg Barrett assisting.

Al Jarreau's "All Of My Love" was remixed by producers Steve Beltran and Taavi Mote at Larrabee. Mote engineered, assisted by Andy Batwinas. Johnny Kemp's "Birthday Suit" was remixed by Keith Cohen. Rhett Lawrence produced the tune, which will appear on a CBS soundtrack and in the Tri Star Pictures film "Sing." Jeff Lorber worked on overdubs for the song, and engineer Cohen was assisted by Peter Arata. Cohen remixed several tunes off Paula Abdul's Virgin album with assistance from Arata.

Nikki was in at Skip Saylor Recording working on mixes and production of his debut Geffen album with Phil Bonanno. Brian Malouf was at the board, assisted by Pat MacDougall. Christopher Williams was in mixing his next album with producer Dennis Matkosky. Tommy Vicari engineered, assisted by MacDougall. Kim Bono, Jan King, Susan Ball, and Tami East, who form the all-girl band Puss 'N' Boots, were in tracking tunes. Steve Hunter produced with Joseph Shay at the board. Jane Child was in with engineer Dave Jerden mixing tracks for her debut Warner Bros. album. Chris Puram assisted.

Danny Wilde was in at Mama
(Continued on next page)

NEW PRODUCTS & SERVICES

MONITOR MADNESS: Tannoy, the award-winning British loudspeaker specialist, has unveiled a new small-but-powerful professional monitor speaker, the SGM-15B. The unit houses a 15-inch K-3809 dual concentric driver in a cabinet measuring just 26 1/2-inches high by 19 3/4-inches wide by 18 1/2-inches deep. Frequency response is 40 hertz to 20 kilohertz, plus or minus 4 decibels. For more information, call 519-745-1158.

NO MORE CASTING COUCH: Well, not if a new company called Seven Ventures Inc. has its way. The firm has licensed a proprietary high-speed laserdisk technology developed by Arthur Clausen Jr. and Michael John Sibley, and plans to use the recording system to market a new laserdisk casting service to advertising and modeling agencies, as well as to casting departments of film and TV companies.

As envisioned by Seven Ventures, the laserdisk will hold 108,000 pictures and résumés and will play videos with stereo sound. Accompanying hardware will also provide color printouts of still pictures. Both the laserdisk machines and the printers will be marketed via Reflections USA Inc., a wholly-owned subsidiary of Seven Ventures.

Seven Ventures is a diversified, publicly traded entertainment industry firm, specializing in mergers, acquisitions, and venture capital. Since late last year, the company has been involved in a joint venture with Original Artists, which manages Bobby McFerrin. For information, call 212-873-7000.



SUCCESS DOWN UNDER: Ampex Corp.'s Magnetic Tape Division says its first year of sales operations in New Zealand has been extremely fruitful. According to the Redwood City, Calif.-based company, its Auckland office is the only sales facility in New Zealand devoted to pro audio and video products. Its major customer is Television New Zealand, the country's two-station TV network. Other clients include Perspective Video and Vidcom Ltd., two large postpro-

Soundcraft's new MIDI computer is an optional module for the company's Series 6000 recording consoles. The device provides a versatile mute control system with a RAM memory that can store 100 patches of complete mute settings.

duction houses.

Ampex now has more than 30 sales and service organizations around the world, from which the company derives about 50% of its annual revenues.

REGISTER NOW: N.Y.'s Center For Electronic Music, which offers classes in computer and electronic music, has a new schedule of courses. For information and fees, contact CEM at 212-686-1755.



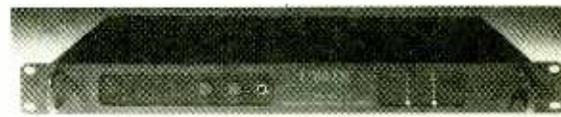
Tannoy's SGM-15B is a small yet powerful monitor system for recording, postproduction, or broadcast applications.

NEW STUFF FROM Soundcraft includes a new MIDI computer, which was recently shown as an add-on module for the company's Series 6000 recording consoles. The computer's non volatile RAM memory can store 100 mute patch settings for up to eight songs. Each patch and song can be individually named using the computer's alphanumeric keypad. The module also contains a supertwist backlit LCD. Also new are upgrades to Soundcraft's Twister console automation system. The upgrades are in the form of the SA software package, based upon Twister external VCA packs that can be fitted to a number of different consoles. Contact Soundcraft at 818-893-8411.

INDUSTRY PLUG: Bruce Jones, sound engineer for Robert Palmer, is swearing by Electro-Voice N/DYM microphones for a variety of stage applications. Jones says he is especially partial to the N.D 757 for vocals, percussion, and snare. Contact E-V at 616-695-6831.

POWERFUL PACKAGE: Carver Professional's new PM-100 magnetic field power amplifier is a single-rack-space unit designed to handle stage and sound reinforcement work as well as recording applications. The unit features proprietary clipping elimination circuitry, a high efficiency linear tracking output stage, series/parallel mono capability, barrier strip front inputs, front panel metering, and a stereo headphone jack. Available this April, the PM-100's also comes with a three-year warranty. Suggested retail price will be \$629. Contact Carver at 206-775-1202.

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.



Carver's new PM-100 professional amplifier features 110 watts per channel into an 8-ohm load for a suggested retail price of \$629. The lightweight, streamlined unit won't be available until April.

AUDIO TRACK

(Continued from preceding page)

Joe's working on the follow-up to his "Any Man's Hunger" album. Peter Coleman produced and engineered. The project is due in the spring.

World Trade was in at Goodnight L.A. recording debut tracks for Mercury Records. Keith Olsen produced with Tom Fletcher at the board.

Mark Jordan worked on his second RCA release at Ocean Way Recording. Kim Bullard is producing the follow-up to Jordan's "Talking Through Pictures" album. Mr. Mister was in working on tracks with producer/engineer Paul Devilliers. The group was joined by new member/guitarist Buzz Feiten.

NASHVILLE

SPEED METAL BAND Intruder, featuring John Pieroni on drums, Arthur Vinett on guitar, Greg Messick on guitar, James Hamilton on vocals, and Todd Nelson on bass, was in at Treasure Isle mixing a debut album project for Metal Blade Records. Tom Harding and Intruder produced. Harding engineered and mixed, with additional engineering by Brad Jones.

Johnny Lee was in at Air Studios with producers Mick Lloyd and Mike Daniel putting down tracks for his new album project.

Tim Malchek was in at Sound Stage putting down tracks with producer James Stroud. Ron Treat and Bob Bullock ran the board, assisted by Julian King.

OTHER CITIES

HOLIDAY OF HANDS WAS in mixing at Different Fur, San Francisco, with producer Corrado Rustici. Gordon Lyon ran the board, assisted by Mary Ann Zahorsky.

Geffen act Silk X Leather completed a 12-inch with Joe "The Butcher" Nicolo at the board and producing at Studio 4, Philadelphia. Doug Markley finished production on a CD/tape project for Visual Musik titled "Philly Fillet." Phil Nicolo ran the board.

Joan Morrison was in at Reflection Studio in Charlotte, N.C., recording and mixing four songs with producer Steve Bass. Mark Williams was at the desk on this Elite Records release. Debbie Eastburn was in with band mate Russ McKissic re-mixing three tracks for an album project. Williams ran the board.

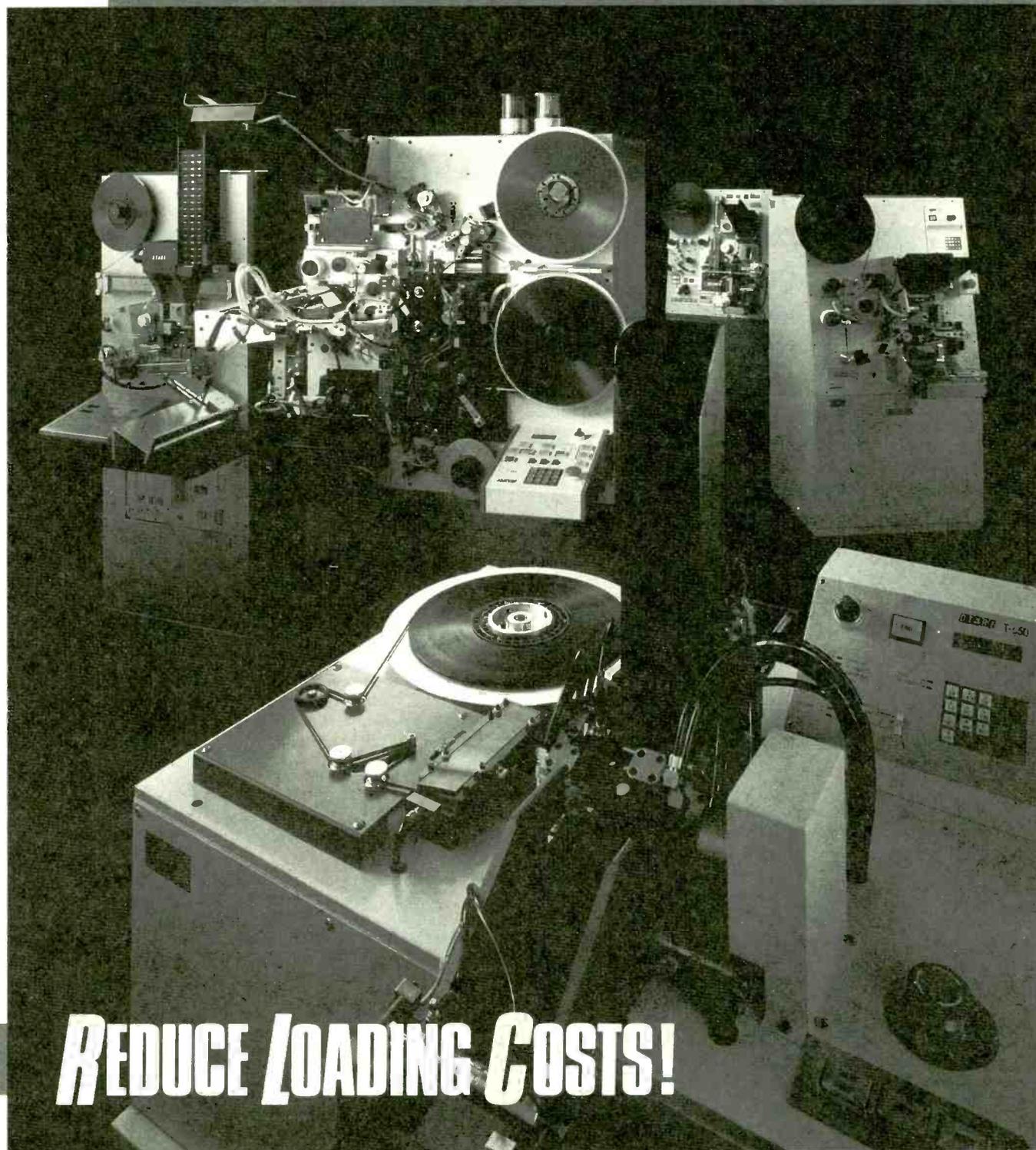
Life After Elvis was in at Iris Sound in Royersford, Pa., completing a six-song project, titled "Beyond Edukation" (scheduled for March release). Kenny Homer engineered, while David Ivory and the group handled production.

Jerry Harrison of Talking Heads was in at Royal Recorders, Lake Geneva, Wis., working on his second solo project for Warner Bros. Jay Mark ran the board, assisted by Dave Kent.

At Hayes Recording in Tampa, Fla., Scott Duncan produced the "Contemporary Salon" project for the Visual Musik label. John Uhrig ran the board.

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

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OTARI

Hank Sr. & Jr. Do 'Miracle' Duet Technology Pairs Images Of Father, Son

BY JIM BESSMAN

NEW YORK Just as the story behind Hank Williams Jr.'s new single is about a miracle of sorts, so is the song's new Ethan Russell-directed video.

The single—from the new Warner Bros. album "Hank Williams Jr.'s Greatest Hits—Vol. 3"—uses modern studio technology to bind Williams' voice to that of his legendary father, Hank Williams Sr., as it exists on a recently discovered acetate demo recorded by Williams Sr. just before his death on New Year's Day, 1953.

The video, conceptualized by Williams Jr., also magically enables father and son to appear together.

According to clip director Russell (Randy Travis, Emmylou Harris), "Hank left a message on my answering machine saying, 'Ethan, here's my idea: I fall asleep and dream that I'm singing with my father. The ball's in your court.' So I wrote it kind of like 'Close Encounters Of The Family Kind.'"

The video was shot at the Tennessee Performing Arts Center in Nashville. During a thunderstorm, Hank Jr. can be seen—in full color—singing the song on a set resembling an old recording studio. A lightning bolt suddenly illuminates a ghostly silhouette outside the studio's frosty-windowed door, through which Hank Sr.'s singing can be heard.

Hank Jr., 39, opens the door and sees his father as a young man (he died at age 29, when his son was just three). Grinning widely, Hank Jr. enters the black-and-white room to finish the song alongside Hank Sr. and his band, the Drift-

ing Cowboys. It is a slick trick of video sleight-of-hand that is both very effective and extremely moving.

According to Russell, the "relatively tricky" project involved merging performance footage of Hank Sr. with shots of Hank Jr. The work required action shots of Hank Jr. shot against a blue screen and numerous postproduc-

'I'm introducing Daddy to another generation, and not as a little boy doing his songs at the microphone'

tion effects, including blue screen compositing with the Quantel "Harry" digital effects computer, rotoscoping, and computerized editing.

Central to the concept was circa 1952 kinescope footage of Hank Sr. singing "Hey Good Lookin'" on "The Kate Smith Show." The footage was slowed down so that his guitar strums matched the tempo of "There's A Tear In My Beer."

Dennis Stone, an actor who had studied the footage closely for three days, was then filmed singing the song with a group wearing exact period costumes to match the back-view inserts of Hank Sr. and his band taken from the kinescope reels.

The footage focusing on Stone's lips was electronically transferred onto that of Hank Sr.'s singing,

creating the illusion of the elder Williams singing the new duet.

"The original footage [of Hank Sr.] had only five cuts and three angles," says Russell. "Since we had the ability to place the new lips digitally on Hank Sr.'s face but couldn't really move on a three-dimensional axis, we shot Stone from each angle to get each original camera position covered.

"During the shoot, we used a soft-edged dissolve between the Hank Sr. footage and the camera image of the actor's lips to position the lips onto Hank Sr.'s jaw. Then, in post, we used 'Harry' to make the frame-by-frame digital transfer."

Noting that there are 30 frames of video per one-second of real time, Russell says that each frame involved three main actions: matting the actor's lips; selecting a frame of Hank Sr.; and "pasting" the lips onto it. So, he says, a total of 4,140 compositing actions were needed in reconstructing the 46 seconds during which Hank Sr. is seen in full frontal view.

Because of the seamless execution, the artificial technique is only ascertainable at a very few points in the clip. In fact, the reality factor is so high on the video that Hank Jr. says he got "chills up his spine" watching the part of the video where his father's silhouette appears on the studio door.

"Of course, most people don't know that I recorded similar 'duets' with my father for MGM when I was a little boy," says Hank Jr. "That's why this video is so special to me: I'm introducing Daddy to another generation, and not as a little boy doing his songs at the microphone like I did when I was starting out. And it's not a little boy and his dad either—this time, it's two rockabilly singers together, singing a new song."

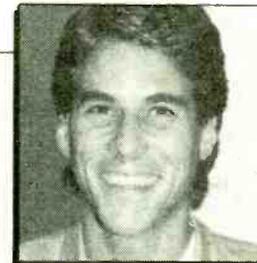
Williams Jr. says that the kinescope footage of his father also helps bring out "his energy level on-stage, which is something I've been talking about for years.

"A lot of people talk about him like he was some sort of backwoods hillbilly, which is a lot of bunk. He didn't just stand there, and you can see those knees of his shaking nonstop. In fact, they called him 'Bones' back then, and he had 'em rattling on this one."

Williams is incorporating the duet segment of the new video into his current stage show. He also reports that a collection of his videos—along with live concert footage and additional material filmed at his Tennessee farm and Montana ranch—is being readied for home video release. Among his acclaimed clips are "All My Rowdy Friends Are Coming Over Tonight" and "My Name Is Bocephus," which earned him the 1985 and 1987 Country Music Assn. video-of-the-year awards, respectively.

Production credits for "There's A Tear In My Beer" include Joanne Gardner and Russell, producers; Bill Pope, cameraman; and Helena Packer, digital effects.

THE EYE



by Steven Dupler

AND THE BACKBEAT GOES ON: Backbeat Productions' local cable music program, "The John Hammond Show," has just begun its sixth year of telecasting on public access cable and other TV outlets around the country and the world. In a programming universe that has contracted greatly since the show's first airing, this is no mean feat.

According to Hammond, his program now airs on Manhattan Cable's channel C-16, Friday nights at 7:30 p.m. and 1:30 a.m., as well as on cable and broadcast systems in Boston; San Francisco; Marin County, Calif.; London; Auckland, New Zealand; and Tokyo.

One thing Hammond's programming cannot be called is typical. Last week the show began a series covering the career of Al "Jazzbo" Collins, the legendary radio DJ. Other guests on last week's show included bassist John Entwistle, guitarist Les Paul, and U.K.-based blues band Duke. In a unique programming twist, Entwistle was filmed for a feature called "Impromptu Video Movie," playing live with guitarist Joe Berger and drummer Zak Starkey (son of Ringo.)

ONE SMALL STEP: The Music Video Assn. says it may have helped convince the Country Music Assn. to reinstate the country-video-of-the-year award, abolished in 1988.

The CMA had presented the award in 1986 and 1987 before dropping it "for no apparent reason," according to an MVA representative. Several weeks ago, Rowe International's Michael Reinert met with the CMA on behalf of the MVA and showed its board of directors the results of an MVA vote on the award. A short time later, at the CMA's board of directors meeting, the video award was reinstated.

CONGRATS TO Ute Leonhardt, who recently joined Propaganda Films as head of postproduction. She now supervises all post work on the company's numerous music video, feature film, commercial, and television projects.

WE REALLY HAVE to mention the rather unusual promo campaign MCA's video department cooked up a couple of weeks ago for Dennis DeYoung's single, "Boomchild." Before receiving the clip in the mail, we—and we assume many others—were bombarded with '50s and '60s memorabilia, including period baseball cards, postcards of Marilyn Monroe and John F. Kennedy, a Viewmaster, a toy '56 T-Bird . . . you get the drift.

These goods arrived bearing no return address, different postmarks, and were accompanied by the mysterious inscription, "What do these things have in common?" The answer, of course, is that they're all featured in the dazzling video graphics display in the clip itself. Frankly, we found all this weird mail a little disconcerting at first—was this some sort of message from an old girlfriend with a "Fatal Attraction" complex? But fun is fun, even if the cute promo scheme and the well-made video are—in our opinion—more effective than the song itself, which is just ho-hum.

ALL FOR ONE: An interesting collaborative project has just hit retail: "Power Players," an 11-track album featuring cuts from award-winning artists, which was compiled jointly by Black Entertainment Television, MTV, and VH-1, and is being distributed by EMI. The project marks the first time all three networks have joined forces in such a fashion, and net proceeds from the album are being donated to the cancer control programs of the AMC Cancer Research Center.

Featured artists on the album include Robbie Nevil, Robert Palmer, Cutting Crew, Natalie Cole, Richard Marx, Earth Wind & Fire, the Jets, Stevie Wonder, Expose, Jody Watley, and L.L. Cool J. The album's liner notes carry warnings and preventive tips about various types of cancer, and also feature instructions for monthly breast self-examinations for women. All three networks are carrying public service announcements that focus on the joint effort and urge viewers to learn more about fighting cancer.

MORE CONGRATS: Marshall Cohen, a member of the original team that founded MTV back in 1981, has been promoted from senior VP to executive VP. Furs, vintage champagne, exotic European sports cars, and other congratulatory gifts may be sent to Cohen at his—we now assume palatial—office.



KIX Are For Kids. Atlantic metal act KIX recently hosted MTV's "Headbanger's Ball" and premiered their newest clip, for "Blow My Fuse," the single from the group's album of the same name. Shown during the show's taping, top row from left, are Freefall Management's Joe Gerber; KIX's Brian "Damage" Forsythe and Steve Whiteman; and MTV VJ Adam Curry. Bottom row, from left, are MTV director of on-air talent Steve Leeds; Atlantic promotion assistants Melissa Corrales and Lea Pisacane; and Atlantic video promotion manager Linda Ferrando.

Billboard THE CLIP LIST

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

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Black Entertainment Television 14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304</p>
ADDS	ADDS	ADDS
Anthrax, Anti-Social John Butcher, Send Me Somebody Steve Earle, Back To The Wall Enya, Orinoco Flow (Sail Away) Georgia Satellites, Sheila Voice Of The Beehive, Don't Call Me Baby Warrant, Down Boys	Peter Noone, I'm Into Something Good Bette Midler, Wind Beneath My Wings Simply Red, It's Only Love Karyn White, Superwoman	Jonathan Butler, More Than Friends Wendy & Lisa, Are You My Baby Christopher Max, More Than Physical Kenny G/Smokey Robinson, We've Saved The Best Simply Red, It's Only Love
BUZZ BIN	NOUVEAUX	
Cowboy Junkies, Sweet Jane Lou Reed, Dirty Blvd. Replacements, I'll Be You	Tanita Tikarim, Twist In My Sobriety	
HIP CLIP	POWER	HEAVY
The Pasadenas, Tribute (Right On)	Paula Abdul, Straight Up Taylor Dayne, Don't Rush Me Michael Jackson, Leave Me Alone Mike & The Mechanics, The Living Years Roy Orbison, You Got It Steve Winwood, Holding On	Vanessa Williams, Dreamin' Kiara w/Shanice Wilson, This Time Luther Vandross, She Won't Talk To Me Al Jarreau, So Good Paula Abdul, Straight Up Cameo, Skin I'm In Bebe & Cece Winans, Heaven New Edition, Can You Stand The Rain Tone Loc, Wild Thing Midnight Starr, Snake In The Grass LaVert, Just Coolin' Michael Jackson, Leave Me Alone
SNEAK PREVIEW	HEAVY	MEDIUM
Def Leppard, Rocket Poison, Your Mama Don't Dance	Breathe, Don't Tell Me Lies Edie Brickell & New Bohemians, What I Am Chicago, You're Not Alone Enya, Orinoco Flow (Sail Away) Kenny G/Smokey Robinson, We've Saved The Best Debbie Gibson, Lost In Your Eyes Carly Simon, Let The River Run The Traveling Wilburys, End Of The Line Was (Not Was), Walk The Dinosaur	Freddie Jackson, You And I Got A Thang George Benson, Twice The Love The Boys, Lucky Charm Salt-N-Pepa, Twist And Shout Ashford And Simpson, I'll Be There For You Cheryl "Pepsi" Riley, Me, Myself And I James J.T. Taylor/Regina Belle, All I Want Is Forever Kid 'N Play, Rollin' With Kid 'N Play Milli Vanilli, Girl You Know It's True New Kids On The Block, You Got It (The Right Stuff) Rob Base/DJ EZ Rock, Get On The Dance Floor Was (Not Was), Walk The Dinosaur M.C. Hammer, Turn This Motha Out
HEAVY	MEDIUM	MEDIUM
Paula Abdul, Straight Up Bon Jovi, Born To Be My Baby Edie Brickell & New Bohemians, What I Am The Escape Club, Shake For The Sheik Fine Young Cannibals, She Drives Me Crazy Samantha Fox, I Wanna Have Some Fun Guns N' Roses, Paradise City Information Society, Walking Away Living Colour, Cult Of Personality Mike & The Mechanics, The Living Years Eddie Gibson, The Love In Your Eyes Roy Orbison, You Got It R.E.M., Stand Rod Stewart, My Heart Can't Tell Me No Tone Loc, Wild Thing The Traveling Wilburys, End Of The Line U2, Angel Of Harlem Was (Not Was), Walk The Dinosaur White Lion, When The Children Cry Winger, Seventeen Jenny Morris, You're Gonna Get Hurt	Bangles, Eternal Flame Neil Diamond, This Time Sheena Easton, The Lover In Me Al Jarreau, So Good Love N' Money, Hallelujah Man The Pasadenas, Tribute (Right On) Luther Vandross, She Won't Talk To Me Vanessa Williams, Dreamin'	
ACTIVE	RECORDS GUIDE	
Rick Astley, She Wants To Dance With Me Bangles, Eternal Flame Bullet Boys, For The Love Of Money Cinderella, The Last Mile Dead Milkmen, Punk Rock Girl Duran Duran, All She Wants Is Erasure, A Little Respect Debbie Gibson, Lost In Your Eyes Metallica, One Milli Vanilli, Girl You Know It's True Charlie Sexton, Don't Look Back Tesla, Heaven's Trail (No Way Out) Vixen, Cryin'	Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	
MEDIUM	CURRENT	ADDS
Camouflage, The Great Commandment Julian Cope, 5 O'Clock World Def Jeff, Give It Here Dokken, Walk Away Sheena Easton, The Lover In Me Europe, Let The Good Times Rock The Fixx, Driven Out Huey Lewis & The News, Give Me The Keys Crystal Gayle, Nobody's Angel The Jeff Healey Band, See The Light Ivan Neville, Falling Out Of Love New Kids On The Block, You Got It (The Right Stuff) Inner City, Good Life Mickey Thomas, Sing	Rhythm Corps, Common Ground New Order, Fine Time Paula Abdul, Straight Up Nitzer Ebb, Contol I'm Here Sam Brown, Stop Inner City, Good Life Shooting Party, Safe In The Arms Of Love Debbie Gibson, Lost In Your Eyes Rod Stewart, My Heart Can't Tell Me No Karyn White, Superwoman Judson Spence, Love Dies In Slow Motion Michael Jackson, Leave Me Alone Tiffany, All This Time Ivan Neville, Not Just Another Girl Keith Richards, Take It So Hard INXS, Need You Tonight Hothouse Flowers, Don't Go Britny Fox, Save The Week Britny Fox, Long Way To Love Britny Fox, Girlschool Ziggy Marley & The Melody Makers, Tumbiin' Down Dead Milkmen, Punk Rock Girl	Roy Orbison, You Got It The Traveling Wilburys, End Of The Line Glenn Frey, Living Right The Boys, Lucky Charm Christopher Max, More Than Physical Kenny G/Smokey Robinson, We've Saved The Best The Pasadenas, Tribute (Right On)
BREAKOUTS	W/TH TRACKS	POWER
Marc Almond, Tears Run Rings Breathe, Don't Tell Me Lies Paul Dean, Sword And Stone Kix, Blow My Fuse Kylie Minogue, It's No Secret Pet Shop Boys, Left To My Own Devices The Saints, Grain Of Sand Skid Row, Youth Gone Wild Midge Ure, Dear God		Tone Loc, Wild Thing Paula Abdul, Straight Up Edie Brickell & New Bohemians, What I Am New Kids On The Block, You Got It (The Right Stuff) White Lion, When The Children Cry U2, Angel Of Harlem Debbie Gibson, Lost In Your Eyes The Boys, Dial My Heart Karyn White, The Way You Love Me Sheena Easton, The Lover In Me Bobby Brown, My Prerogative
TNN	CMT	HEAVY
The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214	14 hours weekly 6311 Romaine St., Los Angeles, CA 90038	Patty Loveless, Don't Toss Us Away T. Graham Brown, Come As You Were Dan Seals, They Rage On Alabama, Song Of The South Lorrie Morgan, Trainwreck Of Emotion Rodney Crowell, After All This Time Keith Whitley, I'm No Stranger To The Rain George Strait, Baby's Gotten Good At Goodbye Sawyer Brown, My Baby's Gone Restless Heart, Why Does It Have To Be Me Shenandoah, The Church On Cumberland Road The Wagoners, Help Me Get Over You Tammy Wynette, Next To You Billy Joe Royal, Tell It Like It Is Hank Williams Jr. & Sr., There's A Tear In My Beer K.T. Oslin, Hold Me Ricky Van Shelton, Somebody Lied Baillie & The Boys, Long Shot
CURRENT	ADDS	
Hank Williams Jr. & Sr., There's A Tear In My Beer Tanya Tucker, Strong Enough To Bend Dwight Yoakam & Buck Owens, Streets Of Bakersfield Transvision Vamp, I Want Your Love T. Graham Brown, Come As You Were Alabama, Song Of The South The Judds, Give A Little Love Ross Lewis, Love In Motion Sawyer Brown, My Baby's Gone Ricky Van Shelton, Somebody Lied Steve Earle, Copperhead Road Lorrie Morgan, Trainwreck Of Emotion Mel McDaniel, Real Good Feel Good Song Charley Pride, Where Was I The Gattin Bros., Alive And Well The Oak Ridge Boys, Gonna Take A Lot Of River Lang/Lee/Wells/Lynn, Honky Tonk Angels Medley Randy Travis, I Told You So Steve Wariner, I Should Be With You Crystal Gayle, Nobody's Angel	Carly Simon, Let The River Run Skid Row, Youth Gone Wild Ten City, That's The Way Love Is Etta James/James Stewart, Avenue D Terri Nunn/Paul Carrack, Romance Warrant, Down Boys Will To Power, Fading Away Atension, Let Me Push It To Ya' Def Jeff, Give It Here Lou Reed, Dirty Blvd. The Traveling Wilburys, End Of The Line	Continuous programming 704 18th Ave. South, Nashville, TN 37203
HEAVY	HEAVY	
Debbie Gibson, Lost In Your Eyes Mike & The Mechanics, The Living Years Martika, More Than You Know Duran Duran, All She Wants Is Edie Brickell & New Bohemians, What I Am Tone Loc, Wild Thing Michael Jackson, Leave Me Alone Sheena Easton, The Lover In Me The Boys, Dial My Heart Bon Jovi, Born To Be My Baby Rick Astley, She Wants To Dance With Me Paula Abdul, Straight Up Erasure, A Little Respect Information Society, Walking Away		

MUSIC VIDEO

Kids Finger Favorites in Nickelodeon Poll

NEW YORK If the Grammy nominees were decided by kids aged 15 and younger, the results might look something like those of the second annual Nickelodeon Kid's Choice polls.

The nominations, based on interviews with more than 500 youngsters in 10 cities across the U.S., include television, film, and sports stars, in addition to musical artists.

Here is a list of what kids say makes up the cream of the current musical crop:

- Best male musician/group:

D.J. Jazzy Jeff & the Fresh Prince, the Fat Boys, Bon Jovi.

- Best female musician/group: Whitney Houston, Salt-N-Pepa, Debbie Gibson.

- Favorite song: Bobby McFerrin, "Don't Worry, Be Happy"; Beach Boys, "Kokomo"; D.J. Jazzy Jeff & the Fresh Prince, "Parents Just Don't Understand."

The winners will be chosen via another nationwide poll and the results will be aired on Nickelodeon in June in a one-hour special sponsored by General Foods and Nabisco.

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- LAIBACH Across The Universe
- THRILL KILL KULT What The Devil Does

- NICK CAVE The Mercy Seat
- KING BLANK Uptight
- RED LORRY, YELLOW LORRY Only Dreaming
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VIDEO TRACK

LOS ANGELES

LIMELIGHT PRODUCTIONS gives metal a psychedelic twist in the new **Dokken** video, "Walk Away." **Jean Pellerin** directed and **Maurice DePas** produced the clip, which comes from the **Elektra** album, "Beast From The East." The crew shot footage in a Topanga Canyon mansion once famous for its acid-soaked parties in the '60s.

Anita Baker's "Just Because" is now a video, filmed by the team at **AWGO**. **Renato Diuegesepppe** shot Baker's performance at **SIR Stage** using 35mm film and videotape. **Phil Rose** produced and **Toby Courlander** was executive producer. The clip comes from Baker's platinum **Elektra** album, "Giving You The Best That I Got."

Jane Simpson and **Tina Silvey** teamed up to direct and produce two videos for **I.R.S.** rockers **Concrete Blonde**, "Happy Birthday" and "Love Is A Bullet" for **Silvey/Co.**

NEW YORK

KID 'N PLAY RAPPED their way into **Andrew Jackson High School** in **Queens** to shoot "Rollin' With Kid 'N Play," the new video

from their "2 Hype" album on **Select Records**. The clip features cameos by actual **Jackson High** students, as well as an appearance by fellow rappers **Salt-N-Pepa**. **Chica Bruce** produced the clip for **Mark Weinstein**, and **Joe DeSalvo** was the cinematographer. **Hurby "Luv Bug" Azor** and **Ted Demme** directed.

"Luv Bug," **Kid 'N Play**, and **Salt** (minus **Pepa**) hooked up next with **Atlantic** recording artist **Kwame** to shoot his new clip, "The Man We All Know And Love." The highly stylized concept piece was shot in **New York's** new club, the **Red Zone**, and was directed by **Luv Bug** and **Kim Watson**. **Paris Barclay** was executive producer and **Martha Hodge** produced for **Black And White Television**. Several other rappers made cameo appearances.

OTHER CITIES

FAIRGROUND ATTRACTION HAS wrapped "Clare," a **New Orleans-based** clip from its **RCA** album, "The First Of A Million Kisses." **Philip Richardson** directed and **Adam Rodgers** was director of photography. **Craig Fanning** and **Fiz Oliver** produced for **Aubrey**

Powell Productions in association with **Mark Freedman Productions**.

Supermodel **Monika Schnarre** appears in the new **Brighton Rocks** video, "One More Try," the first single from the band's **WEA/Canada** album, "Take A Deep Breath." In a bit of a role reversal, the clip features **Schnarre** shooting photos of the band. **Harry Lake** and **Stephen Prendergast** directed the clip in **Toronto**.

Billy Joe Royal hit the streets of **Nashville** to "Tell It Like It Is," his new clip from "The Royal Treatment" album on **Atlantic America**. **Scene Three's** **John Lloyd Miller** directed the quasi-documentary video, and **Kitty Moon** produced.

Miller also directed **T. Graham Brown's** "Come As You Were," the title track from **Brown's** album on **Capitol Records**. **Marc W. Ball** produced for **Scene Three**.

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

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to **Billboard, New Video-clips, 1515 Broadway, New York, N.Y. 10036.**

DONNA ALLEN
Joy And Pain
Heaven On Earth/Oceana/Atlantic

Peter Nydrle/Peter Nydrle Productions
Peter Nydrle

AVERAGE WHITE BAND
Spirit Of Love
Aftershock/Track
Joe Stillerman, Jon Small/Picture Vision
Joe Stillerman

DEF LEPPARD
Rocket
Hysteria/Mercury
Friend Michael Wells
Nigel Dick

DENNIS DeYOUNG
Boomchild
Boomchild/MCA
Made In The Shade
Nigel Abbott

DOKKEN
Walkaway
Beast From The East/Elektra
Maurice Depas/Limelight
Jean Pellerin

FINE YOUNG CANNIBALS
She Drives Me Crazy
The Raw And The Cooked/I.R.S.
Promo Palace
Phillippe Decoutille

GLENN FREY
Livin' Right
Soul Searchin'/MCA
Charlie Wessler
Ed Decter

MARTIKA
More Than You Know
Martika/Columbia
Antony Payne/The A&R Group Inc.
Jeffrey Hornaday

MASTERS OF REALITY
Blue Garden
Masters Of Reality/Def American
Diane Laverdi, Catherine Smith/Limelight
Jean Pellerin

DUGAN McNEIL
Walls Came Down
In The Velvet Night/Wing
Louise Feldman/Flash Frame
Claude Borenzweig

BILLY JOE ROYAL
Tell It Like It Is
Tell It Like It Is/Atlantic America
Kitty Moon/Scene Three Inc.
John Lloyd Miller

CHARLIE SEXTON
Don't Look Back
Charlie Sexton/MCA
Francie Moore, Tamara Friedman/Limelight
Mick Haggerty

SKID ROW
Youth Gone Wild
Skid Row/Atlantic
Curt Marvis, Joe Plewa/The Company
Wayne Isham, Jean Pellerin

TEN CITY
That's The Way Love Is
Foundation/Atlantic
Mahdi Norowzian/Pankino Productions
Martin Jones

TRAVELING WILBURYS
End Of The Line
Volume One/Wilbury/Warner Bros.
Jane Rardon/Limelight
Willy Smax

WONDER STUFF
Give, Give, Give, Me More, More, More
The Eight Legged Groove Machine/Polydor
The Unit
Matt Lipsey



Video Latino. **RMM Records** hosted a preview party at the **Palladium** in **New York** recently to screen its two latest videos, "Sueño Contigo" by **Jose Alberto** and "Si Tu No Estas" by the **New York Band**. Seated, from left, are **Iris Rodriguez** of the **New York Band**; **Sammy Vargas** of **RMM**; **Jose Alberto**; and **Ralph Mercado**, president of the label. Standing, from left, are **Johnny Canteras** of the **New York Band**; **RMM** artist **Jose Octavio**; **RMM** artist **Angelito Villalona**; **Alexandra Tavares** of the **New York Band**; **RMM** artist **Juan Perez**; and **New York Band** member **Cheryto Jimenez**.

UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

ASCAP 75TH ANNIVERSARY Mar 25 • ASCAP Now Feb 28
• History
• International
• ASCAP Foundation
• Talent

TOP CONCERTS & VENUES Apr 1 • Business Now Mar 7
• Corporate Promotion
• Top Venues
• Talent
• Summer Tours

MUSIC VIDEO Apr 8 • Longform Mar 14
• Labels
• Product Survey
• Retail Guide
• Marketing Forum

THE WORLD OF INTERNATIONAL TALENT & TOURING Apr 15 • Touring '89 Mar 21
• Management
• Booking & Promoting
• Venues
• Merchandising

WHY THEY ARE SPECIAL:

- **ASCAP 75th ANNIVERSARY** special surveys the songwriter in 1989, from both creative and business standpoints. Up-and-coming ASCAP members in all genres bring the future into fast focus; new markets are creating new licensing opportunities; ASCAP superstars trace their roots to their heroes; while the ASCAP Foundation helps deliver music via special programs to where it's needed most.
- **TOP CONCERTS AND VENUES** showcases musicdom's main stops on the road to live success, along with the network of professionals that are setting the stage for a lively '89 in arenas, halls and clubs. This is the one issue that connects the dots on the tour map by linking the agents, promoters, venue owners/operators, talent, and support services that bring each date to life.
- **MUSIC VIDEO** spotlights the surge of longform video at record retail, offering a retailer's guide to merchandising this rapidly accelerating sell-through market. With record and combo stores blazing the way, both music and videolabels are rallying to capture the momentum at retail as the door widens to make way for superstar product sure to make music video the next hotcake on the frontburner of the music and video business.
- **INTERNATIONAL TALENT AND TOURING** has been expanded from a European-oriented spotlight to cover all aspects of talent on tour in major world territories. The issue is a comprehensive anatomy of contemporary touring strategy and technology—all the elements that combine to put an artist successfully on the road today—and follows the global tour all the way from inception to final encore, the impact on record sales.
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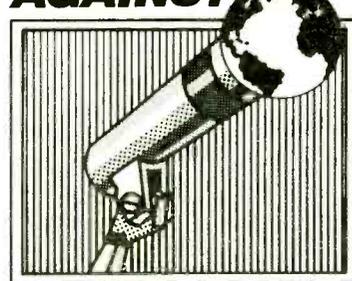
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Sky TV Launches 4 U.K. Channels

Brits Rush To Order Satellite Receivers

BY NIGEL HUNTER

LONDON The Sky Television satellite network made its debut without technical problems Feb. 5, and was hailed by its owner, Rupert Murdoch, as the start of Britain's broadcasting revolution and the end of the BBC/ITV duopoly.

But the launch of the four channels was muted by the scarcity of receiving dishes and decoders. Sky claims, however, that 7,000 people in the U.K. have bought satellite-dish licenses for \$17.50, a charge that will be abolished Feb. 27, and that an additional 60,000 can receive all four channels via modern cable TV.

Murdoch acknowledges the shortage of receiving hardware, but says that deposits have been paid for 100,000 dishes in main-street stores throughout the U.K. He points out that far fewer people saw the BBC's first transmissions in 1939 when there were only 200 sets available.

Sky executive chairman Andrew Neil says that customers placing orders for satellite dishes this week would have to wait for at least four weeks before they could be delivered and installed. The average dish price is \$300, with an additional monthly rental cost of \$20 for the decoder.

The four channels launched are Sky News, Europe's first 24-hour news station; Sky Channel, the entertainment station; Eurosport, a joint venture between Murdoch's News International newspaper giant and members of the European Broadcasting Union, including the BBC; and Sky Movies, Britain's first direct-to-home film channel.

Sky operates through the Astra satellite; the four-channel venture was put together within the space of eight months. Two other channels, Sky Arts and the Disney Channel, will be added later this year.

Initially all channels will be free to home dish owners, but beginning this summer the movie and Disney services will cost \$21 per month. Murdoch says Sky News and Eurosport may also be put on a subscription basis after two years if they fail to attract sufficient advertising revenue.

Neil reveals that plans to repeat classic U.K. programs like "Upstairs, Downstairs" on Sky have been largely defeated because of restrictive trade union practices that would make them prohibitively expensive to rescreen.

Murdoch's original intention to make the Sky Movies channel free for two years had to be discarded when Hollywood, Calif., studios refused to sell him movies under that arrangement because they would be targeted at a wide and unquantifiable audience.

Protests surrounding the Sky Television launch have come from the Council for the Protection of Rural England and the Labour Party, the main opposition to Margaret Thatcher's Conservative government.

The CPRE says that a wonderful opportunity for technology to demonstrate its respect for the environment was squandered with the start of satellite TV. A forest of metal dishes, wholly inappropriate to their surroundings, are now springing up around Britain, looking even uglier than their TV aerial predecessors.

Bryan Gould, Labour spokesman on industry, has written to Lord Young, the trade and industry secretary, asking him to refer Murdoch's media interests to the Monopolies & Mergers Commission.

Gould points out that Murdoch News International owns five U.K. national newspapers and will now control six satellite TV channels. He adds that Murdoch's newspapers are giving Sky Television an uncompetitive advantage by extensive free publicity, while its rival, British Satellite Broadcasting, has to operate under stringent public service obligations.



Taking His Cut. Jack Barrie, managing director of London's Marquee Club, slices into a cake celebrating the venue's 30th anniversary and the release of Polydor's commemorative album, "The Marquee—30 Legendary Years." Pictured, from left, are John Walters, Radio 1, BBC; Barrie; and James Smith and Simon White, Riva/Marquee.

War Between Radio Pirates, British Government Rages Fierce

LONDON Pirate radio operators are going to extreme lengths to combat detection by the government's radio investigators. A station raided recently had installed a surveillance camera to warn of any such raids. But the inspectors jammed the camera and confiscated Powerhouse Radio equipment. Up to 25 pirate stations are on the air again in London alone, despite sweeping measures announced by the government, including a five-year ban on holding a legal license and hefty fines against advertisers.

EDWIN RIDDELL

Madonna: Choice Of Malaysia Generation

SINGAPORE Plans for a possible Madonna concert in Malaysia are being touted in the print media here as a boost to the 1990 "Visit Malaysia Year" campaign. There are indications that the ministry of culture and tourism, together with Pepsi-Cola and a major newspaper, will sponsor the event. Marketing of Madonna's, "Like A Prayer" has been put in motion by Pepsi. The company's Southeast Asia strategy includes the TV commercial on which the first single will debut.

CHRISTIE LEO

WB/WEA Finland Becoming Independent

HELSINKI, Finland The Warner Bros./WEA music operation in Finland becomes an independent company beginning July 1. Marita Kasalain, formerly with K-tel International (Finland), will be managing director. Fazer/Finnlevy will handle WB/WEA catalog and distribution until June 30.

KARI HELOPALTIO

Australian Industry Directory Published

SYDNEY, Australia The second edition of the Australia Music Industry Directory has been published, with more than 1,000 listings of companies and individuals in the music business "down under." It is produced by the Immedia organization and covers all categories within the Australian music business, plus media contacts worldwide. At MIDEM, 2,000 copies were distributed free, and an additional 1,000 will be available at the International Music and Media Conference in Amsterdam in April.

GLENN A. BAKER

PRS Funds John Lennon Award In U.K.

LONDON The Performing Right Society is providing funds of up to

\$10,500 for the winner of its John Lennon Award, set up to honor the memory of the star gunned down in New York nine years ago. The prize goes to a songwriter of outstanding promise to undertake a course of specialized study for at least one year, be it in composition, production, or advanced audio/visual technology.

PETER JONES

Finnish Companies Start Record Label

HELSINKI Audiovox, Finland's biggest importer of audio/video

software, and sister hardware company Studiovox are the main forces behind the new record company Audiovox Records here. Initial signings include former M&T-Tuotanto acts, including the chart duo Matti & Teppo, plus acts from the Megamania and Veikko Samuli artist rosters. The label, tagged AXR, is banking on local talent, according to managing director Markku Weyner. Handling most of its own distribution, it will also link with rackjobber Levypiste and Fazer Music Club.

KARI HELOPALTIO

French Music Publishing Firm Started

PARIS Three partners—Paul Banes, an Englishman who has lived in

France 18 years and used to be the head of Panache publishing; Peter Murray, a Scotsman who runs Off The Track Records in Paris; and Evros Stakis, managing director of the Strada publishing/management firm in London—have formed a new music publishing firm, Strada-Varia. It will offer a broad-based repertoire and will not be just a pub-

Meet Will Address Effects On Industry Focus Is On Single Market

LONDON The implications for the international record industry of the one-market concept for the European Community will be the subject of a special one-day conference organized by the International Federation of Phonogram & Videogram Producers (IFPI), to be held at the Sheraton Hotel in Brussels, Belgium, March 8.

The conference, titled "The Road To 1992," will be officially inaugurated by the Belgian prime minister, Wilfried Maertens.

Announcing the event, Ian Thomas, director general and CEO of the IFPI, said that the program for completion of the single European market presents important opportunities and challenges for record companies.

"The conference will offer an opportunity for record industry managers, executives, and personnel to develop a strategy to meet the demands of the changing marketplace and to get on the right track for 1992," he

said.

Topics to be discussed include competition and merger policies, territorial licensing in the European Economic Community, company law and intellectual property, value-added tax, transportation and customs procedure, pan-European retailing, the EEC Green Paper on copyright and the new technology, and the single market and its effect on musical culture.

The conference, which will run from 9.30 a.m.-7.30 p.m. with a 90-minute break for lunch, will be chaired by IFPI president Nesuhi Ertegün.

Speakers include Manfred Kuehn, senior vice president of BMG Munich; Ian Thomas; and a number of experts from the European Commission.

Admission fee for the conference, which will be followed by a press conference, is 3,000 Belgian francs (about \$80).

Poland Sets Sopot Fest

BY PETER JONES

LONDON The winner of this year's Sopot International Music Festival in Poland stands a "realistic chance" of selling at least 1 million records in the Soviet Union, along with a tour of all the major cities there.

The Sopot event is widely seen as Eastern Europe's premier musical gala and celebrates its 26th anniversary this summer.

This year it operates under a new president, Wojciech Korzeniewski, who runs UP International Ltd., a privately owned company that has offices in London, Warsaw, and Sopot itself.

Korzeniewski says Sopot, a holiday resort on Poland's Baltic coast, has been caught up in the "warm, welcoming winds of *glasnost* and *perestroika*." This year, we're offering Western artists an unprecedented opportunity to break into the massive and burgeoning market of the Eastern bloc.

He adds: "This year's festival promises to be the biggest spectacle of its kind ever staged in Eastern Europe, and will be watched by an audience of about 300 million television

viewers in Poland, the Soviet Union, and the Intervention network on each of its four nights.

"The deal with Melodia, the Soviet state record company, is for a guaranteed distribution of 1 million records in Russia for the winner of the international part of the competition, along with a tour of all the major cities.

"The fact that my privately owned company has now taken over the Sopot Festival underlines the changes taking place in Eastern Europe and the prospects opening up fast for Western artists to benefit from this enormous marketplace."

He notes that Xavier Roy, joint managing director of the Paris-based MIDEM Organization that stages the annual international music mart in Cannes, France, is the honorary patron of Sopot this year.

Sopot has played host to more than 1,500 artists during its history, including Charles Aznavour, Shirley Bassey, Johnny Cash, and Boney M.

This year the event runs Aug. 16-19. Artists selected to take part in the international competition section of the event will have all their expenses paid by the organizers.

Indian Music Industry, IFPI Plan Anti-Piracy Bureau

BY JERRY D'SOUZA

NEW DELHI, India The International Federation of Phonogram and Videogram Producers (IFPI) is thinking of setting up a special secretariat in this city and also making a sizable grant to the Indian Phonographic Industry to help the trade group here in its anti-piracy fight.

The news came from Nic Garnett, IFPI regional director Asia/Pacific, who attended a special general meeting of IPI where the main controversy was how best to counter the menace of pirate operations in India.

The grant, likely to be about \$210,000, follows one of \$70,000 made earlier.

Garnett indicated that, following successes in Singapore and Indonesia, the IFPI now plans to concentrate on India as one of "the biggest dens of piracy where concentrated action is required."

Member companies of the Indian IFPI branch are well aware of the need for such action. Says Anil Chopra of CBS: "What the IFPI is willing to do for us, we're only too willing to do for ourselves."

A first step would be to have an IFPI secretariat in New Delhi to work closely with IFPI's London-based headquarters and also link with the Indian government, whose anti-piracy legislation has thus far been confined to paperwork rather than firm action. The secretariat would be augmented by four regional

offices to coordinate activities.

The IPI is planning to raise an additional \$200,000 to boost the campaign to stamp out piracy here. Each of the 25 member companies will be allocated a cash quota. Suggestions have been made that artists should be asked to donate 1% of their royalties to the anti-piracy fund and that the ministry of human resources and development should also be asked to contribute to that fund.

The IPI is looking at 1989 as the "year of action." In a bid to increase its membership, the national trade group has dispensed with the long-standing admission level of 20 LP releases as a minimum requirement.

This has opened the IPI's doors to several companies that have manufactured only prerecorded cassettes.

Says IPI secretary S. Shidore: "Our members have been instructed to ensure fair trade practice. They must conform to the laws of the land, including copyright and trademark legislation. We've now made them sign affidavits to confirm that point. This should cut out companies [that] have been indulging in both legitimate and pirate practices."

In another anti-piracy development, there are bilateral agreements in the offing between the IPI and various Middle Eastern countries that have long been prime areas for the unauthorized duplication of Indian music. Saudi Arabia is expected to be the first country in this region to recognize Indian copyright law.

Sales At 72 Former Virgin Outlets Tripled Our Price Leads Smith's Gains

LONDON The jewel in the crown of the interim results announced by W.H. Smith, the U.K. retail chain, for the half-year to Dec. 3, is its Our Price music division of 272 stores.

Our Price sales climbed by 15%, largely due to the popularity of the compact disk, and the stores sold two LPs or cassettes per second during the last six months of last year.

Included in the effort were the 72 outlets Our Price acquired from Virgin last year, whose sales trebled within two months of purchase.

Overall, Smith gained 39%, to \$73 million. Sir Simon Hornby, Smith chairman, cites computerized tills as

a major factor in the chain's ability to deal rapidly with customer demand.

The chain's retail profits rose by two-thirds, offsetting lower profits in the newspaper distribution sector and losses in television, caused by the purchase of programs for its cable channels.

The chain is buying 19 record stores in Philadelphia as an initial move in exporting the Our Price sales concept to the U.S. It has also increased its presence at Chicago's O'Hare Airport to 22 book, magazine, and newsstand points in the world's busiest air terminal.

Clark Triumphs On Trip Back To U.S.S.R.

BY VADIM YURCHENKOV

LENINGRAD, U.S.S.R. Roy Clark recently repeated his concert triumph of 1976 in the U.S.S.R. with a series of dates in this city and in Moscow, sponsored and subsidized by fellow Americans.

Jim Halsey, Clark's longtime personal manager and agent, told Billboard that the latest tour had been supported by thousands of Americans. Through their generosity, \$200,000 had been raised to fund the tour, which was a nonprofit venture. The Soviet Goskoncert state agency paid for accommodation in Leningrad and Moscow and the return air fares.

Goskoncert's organization of the

tour was less than perfect. There was no discernible promotion effort and only modest advertising, which led to many vacant seats. These facts were mentioned in the review carried by the national daily newspaper Pravda, in which reporter N. Vishnevsky criticized the role of Goskoncert and the Ministry of Culture.

Clark played Leningrad's Oktybrski concert hall, the best facility of its kind in the city. During his first show, fans invaded the stage in rock concert fashion, but subsequent performances took place in a normal atmosphere before friendly and highly appreciative audiences who applauded Clark's talent and professionalism.

Blue Rodeo Lassos Top Juno Noms Canadian Awards To Air Via TV, Radio

BY KIRK LaPOINTE

OTTAWA Blue Rodeo, the country-rock outfit many compare to compatriots The Band, dominates the nominations for the 18th annual Juno music awards, with six chances at a trophy it hadn't qualified for until now.

The acclaimed Toronto-based quintet, whose debut album gradually caught fire in Canada and got the group big praise but little success in the U.S., is up for entertainer of the year, best group, best album ("Outskirts," its debut), best single ("Try"), best composer (principals Greg Keelor and Jim Cuddy), and best video ("Try").

"Outskirts" was actually released in 1987 (the group has a follow-up in the stores in March), but because the Canadian Academy of Recording Arts and Sciences opted to switch the ceremonies from a late-year to an early-year date, no Junos were handed out in 1988.

As a result, this year's ceremonies, to be held March 12 at the O'Keefe Centre in Toronto, will see a fair amount of ground covered.

Here's a list of the prominent multiple nominees this time:

- Glass Tiger, up for entertainer, group, album ("Diamond Sun"), and single ("Diamond Sun," whose producer and co-composer, Jim Vallance, is up for Junos in those categories and whose engineer, Paul Northfield, is also nominated).

- Robbie Robertson, up for entertainer, album ("Robbie Robertson"), and male vocalist, and is co-nominated with Daniel Lanois for production on the album. Robertson's former group, The Band, was nominated for the Hall of Fame.

- Rita MacNeil, Canada's adult contemporary smash, nominated for album ("Reasons To Believe"), female vocalist, female country vocalist, and composer.

- k.d. lang, up for entertainer, female vocalist, and country female vocalist honors.

As always with the Junos, there seem to be some gaps in the nominating process that have led to inconsistencies.

Robertson, for example, is contending for best album and male vocalist honors but isn't nominated as a composer, though most agree his release was the best from a Canadian in some time. (On the other hand, some argue that Robertson's longtime Los Angeles residency should disqualify him from the running for a Canadian award.)

Luba's "When A Man Loves A Woman" is nominated for best single, but because she hasn't had an album out in the last year or so, she can't defend her three consecutive Junos as female vocalist of the year.

And perennial Juno sweeper Bryan Adams isn't up for any Junos except entertainer of the year because he hasn't released any new material in the last year.

Quebec comedian Andre-Philippe Gagnon, who dazzled "Tonight Show" viewers a couple of years ago by impersonating practically the entire cast of "We Are The World," will be this year's host. Performances are

scheduled by Crowded House, Glass Tiger, lang, MacNeil, new guitar whiz-kids Colin James and Jeff Healey, and Tom Cochrane & Red Rider. The two-hour program will be televised nationally on the Canadian Broadcasting Corp. with a simultaneous radio link for the first time in the show's history.

Retailer Sam "The Record Man" Sniderman will be given the Walt Grealis Achievement Award. Sniderman celebrated 50 years in the business last year.

The nominees:

Canadian Entertainer: Bryan Adams, Barney Bentall & the Legendary Hearts, Blue Rodeo, Tom Cochrane & Red Rider, Bruce Cockburn, Leonard Cohen, Glass Tiger, Colin James, k.d. lang, Robbie Robertson (public voting decides this award).

International Entertainer: Crowded House, INXS, Michael Jackson, George Michael, U2.

International Album: "Bad," Michael Jackson; the "Cocktail" soundtrack; the "Dirty Dancing" soundtrack; "Faith," George Michael; "Hysteria," Def Leppard.

International Single: "Faith," George Michael; "A Groovy Kind Of Love," Phil Collins; "I Think We're Alone Now," Tiffany; "The Loco-Motion," Kylie Minogue; "Pump Up The Volume," M/A/R/R/S.

(Canadian) Album: "Diamond Sun," Glass Tiger; "Outskirts," Blue Rodeo; "Racing After Midnight," Honeymoon Suite; "Reason To Believe," Rita MacNeil; "Robbie Robertson."

Single: "Diamond Sun," Glass Tiger; "Hands Up," Sway; "Pop Goes The World," Men Without Hats; "Try," Blue Rodeo; "When A Man Loves A Woman," Luba.

Female Vocalist: Johanne Blouin, Celine Dion, k.d. lang, Rita MacNeil, Anne Murray.

Male Vocalist: Bruce Cockburn, Leonard Cohen, Robbie Robertson, David Wilcox, Neil Young.

Group: Blue Rodeo, Glass Tiger, Honeymoon Suite, Rush, Tom Cochrane & Red Rider.

Country Female Vocalist: Carroll Baker, Sherry Kean, k.d. lang, Anne Murray, Michelle Wright.

Country Male Vocalist: George Fox, Murray McLauchlan, Matt Minglewood, Patrick Norman, Ian Tyson.

Instrumental Artist: Canadian Brass, David Foster, Manteca, Frank Mills, Zamfir.

Most Promising Female Vocalist: Candi, Jannetta, Sass Jordan, Lisa Logheed, Michelle Wright.

Most Promising Male Vocalist: Art Bergmann, Michael Breen, Andrew Cash, Jeff Healey, Colin James.

Most Promising Group: 54.40, Barney Bentall & the Legendary Hearts, The Jitters, the Northern Pikes, The Pursuit Of Happiness.

Composer: Tom Cochrane, Jim Cuddy/Greg Keelor, David Foster, Rita MacNeil, Jim Vallance.

Producer: Bruce Fairbairn (for "The Movie" by Aerosmith and "Stick To Your Guns" by Bon Jovi); David Foster (for "Winter Games"); Jonathan Goldsmith & Kerry Crawford (for "Showdown At Big Sky"

and "Somewhere Down The Crazy River" by Robertson); Jim Vallance (for "Diamond Sun" by Glass Tiger).

Recording Engineer: Mike Fraser (for "Calling America" and "Different Drummer" by Tom Cochrane & Red Rider); Pat Glover (for "Paradiso" by Skywalker); Noel Golden & Ed Stone (for "Never Say Never" by Triumph and "Dance Desire" by Hay-wire); Paul Northfield (for "Diamond Sun" and "I'm Still Searching" by Glass Tiger); Bob Rock (for "Bad Medicine" by Bon Jovi).

Video: Ron Berti/the Northern Pikes (for "Wait For Me"); Michael Buckley/Blue Rodeo (for "Try"); James O'Mara & Kate Ryan/Art Bergmann (for "Our Little Secret"); Donald Robertson/Jane Siberry (for "Ingrid & The Footman"); Jean Marc Pasapia/The Box (for "Ordinary People").

Children's Album: "Mr. Bach Comes To Call," Susan Hammond; "Diamonds And Dragons," Charlotte Diamond; "Fred Penner's Place," Fred Penner; "Le Loup du Nord," Matt Maxwell; "Lullaby Berceuse," Connie Kaldor & Carmen Campagne; "The Orchestra," Toronto Philharmonia Orchestra; "Qu'il Y Ait Toujours Le Soleil," Charlotte Diamond.

Classical Album (Solo or Chamber Ensemble): "Beethoven: Music For Cello & Piano," Desmond Hobbins/Andrew Tunis; "Chopin: Piano Works," Jon Kimura Parker; "Masters Of The German Baroque," Tafelmusik Baroque Soloists; "Mozart: Piano Pieces," Jane Coop; "Schubert: Arpeggione Sonata," Ofra Harnoy; "Wagner/Francaix/Dvorak," Canadian Chamber Ensemble/Raffi Armenian.

Classical Album (Large ensemble or soloist with large ensemble accompaniment): "Bartok: Concerto For Orchestra; Music For Strings, Percussion And Celesta," Montreal Symphony Orchestra/Charles Dutoit; "Mussorgsky: Pictures At An Exhibition; Night On Bare Mountain," Montreal Symphony Orchestra/Charles Dutoit; "Berlioz: Harold In Italy; Rob Roy & Corsaire Overtures," Montreal Symphony Orchestra/Charles Dutoit; "Faure: Requiem," Montreal Symphony Orchestra/Charles Dutoit; "Handel: Messiah," Toronto Symphony Orchestra, Toronto Mendelssohn Choir, Andrew Davis.

Classical Composition: "Concerto for Harpsichord and Eight Wind Instruments (Masquerade)," R. Murray Schafer; "River Of Fire," Brian Cerney; "Siddhartha (Orchestre Metropolitan)," Claude Vivier; "Songs Of Paradise," Alexina Louie; "Symphony No. 3," Jacques Huet.

Jazz Album: "Jean Beaudet Quartet," Jean Beaudet Quartet; "Beyond Benghazi," Paul Cram Quartet; "Contredanse," Karen Young & Michel Donato; "In Dew Time," Jane Bunnett; "Looking Up" The Hugh Fraser Quintet.

Best R&B/Soul Recording: "Angel," Errol Starr; "Crying For Love," Lorraine Scott; "Dancing Under A Latin Moon," Candi; "Private Property," Liberty Silver; "Secret Love," Debbie Johnson & Demo Cates.

Best Reggae/Calypso Record-
(Continued on page 79)

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 02/07/89

This Week	Last Week	SINGLES
1	1	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND FEATURING GENE PITNEY PARLOPHONE
2	2	THE LIVING YEARS MIKE & THE MECHANICS WEA
3	3	YOU GOT IT ROY ORBISON VIRGIN
4	5	LOVE TRAIN HOLLY JOHNSON MCA
5	4	CUDDLY TOY ROACHFORD CBS
6	NEW	LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS MORRISSEY HMV/EMI
7	10	WAIT ROBERT HOWARD & KYM MAZELLE RCA
8	8	THAT'S THE WAY LOVE IS TEN CITY ATLANTIC
9	18	MY PREROGATIVE BOBBY BROWN MCA
10	6	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
11	27	FINE TIME YAZZ BIG LIFE
12	24	LOVE CHANGES EVERYTHING MICHAEL BALL REALLY USEFUL/POLYDOR
13	22	IT'S ONLY LOVE SIMPLY RED ELEKTRA
14	13	BIG AREA THEN JERICHO LONDON
15	23	THE LOVER IN ME SHEENA EASTON MCA
16	7	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
17	9	CRACKERS INTERNATIONAL EP ERASURE MUTE
18	17	RESPECT ADEVA COOLTEMPO/CHRYSALIS
19	11	BABY I LOVE YOUR WAY/FREEBIRD WILL TO POWER EPIC
20	29	I ONLY WANNA BE WITH YOU SAMANTHA FOX JIVE
21	14	BE MY TWIN BROTHER BEYOND PARLOPHONE
22	16	BABY DON'T FORGET MY NUMBER MILLI VANILLI COOLTEMPO/CHRYSALIS
23	31	LOOKING FOR LINDA HUE & CRY CIRCA/VIRGIN
24	12	BUFFALO STANCE NENEH CHERRY CIRCA/VIRGIN
25	21	WHERE IS THE LOVE MICA PARIS & WILL DOWNING 4TH & B'WAY/ISLAND
26	NEW	HOLD ME IN YOUR ARMS RICK ASTLEY RCA
27	15	WAITING FOR A STAR TO FALL BOY MEETS GIRL RCA
28	28	BREAK 4 LOVE RAZE CHAMPION
29	20	GET ON THE DANCE FLOOR ROB BASE & DJ E-Z ROCK SUPREME
30	19	GOOD LIFE INNER CITY 10/VIRGIN
31	NEW	ROCKET DEF LEPPARD BLUDGEON RIFFOLA/PHONOGRAM
32	NEW	I DON'T WANT A LOVER TEXAS MERCURY/PHONOGRAM
33	NEW	EVERY ROSE HAS ITS THORN POISON ENIGMA/CAPITOL
34	36	SHE WON'T TALK TO ME LUTHER VANDROSS EPIC
35	26	I LIVE FOR YOUR LOVE NATALIE COLE EMI/MANHATTAN
36	38	LOST IN YOUR EYES DEBBIE GIBSON ATLANTIC
37	NEW	STOP SAM BROWN A&M
38	25	TRACIE LEVEL 42 POLYDOR
39	39	PEACE IN OUR TIME BIG COUNTRY MERCURY/PHONOGRAM
40	37	I CAN DO THIS MONIE LOVE COOLTEMPO/CHRYSALIS
		ALBUMS
1	NEW	NEW ORDER TECHNIQUE FACTORY
2	NEW	ROY ORBISON MYSTERY GIRL VIRGIN
3	1	ROY ORBISON THE LEGENDARY ROY ORBISON TELSTAR
4	2	MIKE & THE MECHANICS THE LIVING YEARS WEA
5	4	TANITA TIKARAM ANCIENT HEART WEA
6	3	ERASURE THE INNOCENTS MUTE
7	6	ENYA WATERMARK WEA
8	NEW	DEBBIE GIBSON ELECTRIC YOUTH ATLANTIC
9	5	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
10	7	FLEETWOOD MAC GREATEST HITS WARNER BROS.
11	10	DIANA ROSS & THE SUPREMES LOVE SUPREME MOTOWN
12	8	KIM WILDE CLOSE MCA
13	9	INXS KICK MERCURY/PHONOGRAM
14	19	YAZZ WANTED BIG LIFE
15	11	KYLIE MINOGUE KYLIE PWL
16	13	MICHAEL JACKSON BAD EPIC
17	30	HUE & CRY REMOTE CIRCA/VIRGIN
18	NEW	ROACHFORD ROACHFORD CBS
19	12	BRYAN FERRY/ROXY MUSIC THE ULTIMATE COLLECTION EG/VIRGIN
20	15	DIRE STRAITS MONEY FOR NOTHING VERTIGO/PHONOGRAM
21	16	BROTHER BEYOND GET EVEN PARLOPHONE
22	14	LOU REED NEW YORK SIRE/WARNER BROS.
23	NEW	GARY MOORE AFTER THE WAR VIRGIN
24	20	CHRIS DE BURGH FLYING COLOURS A&M
25	22	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
26	17	BANANARAMA THE GREATEST HITS COLLECTION LONDON
27	26	THE WATERBOYS FISHERMAN'S BLUES ENSIGN/CHRYSALIS
28	35	RICK ASTLEY HOLD ME IN YOUR ARMS RCA
29	18	THE TRAVELING WILBURYS THE TRAVELING WILBURYS WILBURY/WARNER BROS.
30	21	CLIFF RICHARD PRIVATE COLLECTION EMI
31	31	MICA PARIS SO GOOD 4TH & B'WAY
32	25	ALEXANDER O'NEAL HEARSAY TABU
33	28	U2 RATTLE AND HUM ISLAND
34	NEW	TESLA THE GREAT RADIO CONTROVERSY GEFEN
35	32	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
36	34	BROS PUSH CBS
37	24	HUMAN LEAGUE GREATEST HITS VIRGIN
38	27	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
39	33	DEACON BLUE RAIN TOWN CBS 40
23	RUSH	A SHOW OF HANDS VERTIGO/PHONOGRAM

CANADA (Courtesy The Record) As of 2/13/89

		SINGLES
1	2	TWO HEARTS PHIL COLLINS ATLANTIC/WEA
2	1	WAITING FOR A STAR TO FALL BOY MEETS GIRL RCA/BMG
3	5	MY PREROGATIVE BOBBY BROWN MCA/MCA
4	4	EVERY ROSE HAS ITS THORN POISON ENIGMA/CAPITOL
5	3	BABY I LOVE YOUR WAY/FREEBIRD WILL TO POWER EPIC/CBS
6	11	WILD WORLD MAXI PRIEST VIRGIN/A&M
7	8	HANDLE WITH CARE TRAVELING WILBURYS WILBURY/WEA
8	6	UNDER YOUR SPELL CANDI I.R.S./MCA
9	7	PUT A LITTLE LOVE IN YOUR HEART ANNIE LENNOX & AL GREEN A&M/A&M
10	12	ARMAGEDDON IT DEF LEPPARD VERTIGO/POLYGRAM
11	9	AMERICAN DREAM CROSBY, STILLS, NASH & YOUNG ATLANTIC/WEA
12	NEW	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG
13	15	BORN TO BE MY BABY BON JOVI MERCURY/POLYGRAM
14	10	THE LOCO-MOTION KYLIE MINOGUE GEFEN/WEA
15	20	I WANNA HAVE SOME FUN SAMANTHA FOX RCA/BMG
16	17	ALL THIS TIME TIFFANY MCA/MCA
17	16	ANGEL OF HARLEM U2 ISLAND/MCA
18	14	WILD WILD WEST ESCAPE CLUB ATLANTIC/WEA
19	NEW	COPPERHEAD ROAD STEVE EARLE UNI/MCA
20	13	KOKOMO BEACH BOYS ELEKTRA/WEA
		ALBUMS
1	1	THE TRAVELING WILBURYS VOLUME ONE WILBURY/WEA
2	4	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
3	2	VARIOUS ARTISTS COCKTAIL SOUNDTRACK ELEKTRA/WEA
4	3	U2 RATTLE AND HUM ISLAND/MCA
5	6	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN/WEA
6	8	STEVE EARLE COPPERHEAD ROAD UNI/MCA
7	5	BON JOVI NEW JERSEY MERCURY/POLYGRAM
8	20	RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
9	18	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBER BANDS AT THE STARS GEFEN/WEA
10	NEW	BOBBY BROWN DON'T BE CRUEL MCA/MCA
11	9	TOM COCHRANE & RED RIDER VICTORY DAY CAPITOL/CAPITOL
12	10	CROSBY, STILLS, NASH & YOUNG AMERICAN DREAM ATLANTIC/WEA
13	13	GEORGE MICHAEL FAITH COLUMBIA/CBS
14	15	PET SHOP BOYS INTROSPECTIVE EMI/CAPITOL
15	7	INXS KICK ATLANTIC/WEA
16	NEW	POISON OPEN UP AND SAY AHH ENIGMA/CAPITOL
17	NEW	ENYA WATERMARK WEA/WEA
18	11	PINK FLOYD DELICATE SOUND OF THUNDER COLUMBIA/CBS
19	12	MELISSA ETHERIDGE MELISSA ETHERIDGE ISLAND/MCA
20	NEW	GUNS N' ROSES GN'R LIVE GEFEN/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 2/07/89

		SINGLES
1	1	THE FIRST TIME ROBIN BECK METRONOME
2	2	TWIST IN MY SOBRIETY TANITA TIKARAM WEA
3	3	ROOM WITH A VIEW TONY CAREY METRONOME
4	5	GOOD LIFE INNER CITY VIRGIN
5	NEW	BUFFALO STANCE NENEH CHERRY VIRGIN
6	4	BRING ME EDELWEISS EDELWEISS GIG
7	12	JACK TO THE SOUND OF THE UNDERGROUND HITHOUSE CBS
8	8	KOKOMO BEACH BOYS ELEKTRA
9	NEW	WE'LL BE TOGETHER SANDRA VIRGIN
10	13	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
11	6	ORINOCO FLOW ENYA WEA
12	NEW	CINDERELLA GEOFFREY WILLIAMS POLYDOR
13	19	DER EIERMANN KLAUS & KLAUS TELDEC
14	7	DON'T WORRY, BE HAPPY BOBBY MCFERRIN MANHATTAN
15	11	BABY DON'T FORGET MY NUMBER MILLI VANILLI HANSA
16	10	TWO HEARTS PHIL COLLINS WEA
17	9	BIG FUN INNER CITY/KEVIN SAUNDERSON VIRGIN
18	14	STOP SAM BROWN A&M/DGG
19	15	TAKE ME TO YOUR HEART RICK ASTLEY RCA
20	20	PUT A LITTLE LOVE IN YOUR HEART ANNIE LENNOX & AL GREEN A&M/POLYDOR
		ALBUMS
1	1	TANITA TIKARAM ANCIENT HEART WEA
2	2	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
3	3	RICK ASTLEY HOLD ME IN YOUR ARMS RCA
4	5	SOUNDTRACK BUSTER WEA
5	7	CHRIS DE BURGH FLYING COLOURS A&M/DGG
6	4	DIRE STRAITS MONEY FOR NOTHING POLYSTAR
7	8	ENYA WATERMARK WEA
8	6	DIE ARTZE NACH UNS DIE SINTFLUT—LIVE CBS
9	10	DIE TOTEN HOSEN EIN KLEINES BISCHEN HORRORSCHAU VIRGIN
10	9	FLEETWOOD MAC GREATEST HITS WARNER BROS.
11	11	U2 RATTLE AND HUM ISLAND
12	13	MICHAEL JACKSON BAD EPIC
13	12	PINK FLOYD DELICATE SOUND OF THUNDER EMI
14	NEW	ZAZABADAK A LA CARTE COCONUT
15	20	ORIGINAL NAABTAL DUO PATRONA BAVARIAE ARIOLA
16	16	SAM BROWN SAM BROWN A&M/POLYDOR
17	15	HERBERT GROENEMEYER OE EMI
18	NEW	TRAVELING WILBURYS TRAVELING WILBURYS WILBURY/WEA
19	19	THE PASADENAS TO WHOM IT MAY CONCERN CBS
20	18	PET SHOP BOYS INTROSPECTIVE PARLOPHONE

ITALY (Courtesy Musica & Dischi) As of 2/07/89

		SINGLES
1	NEW	051/22.25.25 FABIO CONCATO POLYGRAM
2	1	C'E DA SPOSTARE UNA MACCHINA FRANCESCO SALVI FIVE RECORDS
3	12	SEX; NO DRUGS; ROCK & ROLL JOVANOTTI YO PRODUCTIONS/IBIZA
4	NEW	IT'S ONLY LOVE SIMPLY RED WEA
5	2	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN/WEA
6	8	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG
7	6	FACCIA DA PIRLA CHARLIE ODEON
8	7	ANGEL OF HARLEM U2 ISLAND
9	4	ALL SHE WANTS IS DURAN DURAN EMI
10	9	TAKE ME TO YOUR HEART RICK ASTLEY RCA/BMG
11	5	WELCOME GINO LATINO IBIZA/CBS
12	10	YEKE YEKE MORY KANTE BARCLAY
13	3	EQUILA FESTA JOVANOTTI YO PRODUCTIONS/IBIZA
14	NEW	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
15	19	SUSI SCUSA CHARLIE ODEON
16	11	I WANNA BE YOUR WIFE SPAGNA CBS
17	NEW	EMILIO LA REDAZIONE DI EMILIO FIVE RECORDS/CGD
18	NEW	ALLELUJA MAN LOVE & MONEY POLYGRAM
19	NEW	IT'S MY PARTY CHAKA KHAN WARNER BROS.
20	NEW	YOU CAME KIM WILDE MCA

MUSIC & MEDIA PAN-EUROPEAN CHARTS 2/07/89

		HOT 100 SINGLES
1	1	THE FIRST TIME ROBIN BECK MERCURY
2	3	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND EMI
3	10	YOU GOT IT ROY ORBISON VIRGIN
4	15	BUFFALO STANCE NENEH CHERRY CIRCA
5	11	SMOOTH CRIMINAL MICHAEL JACKSON EPIC
6	2	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
7	5	HIGH DAVID HALLYDAY SCOTTI BROS/PHONOGRAM
8	6	GOOD LIFE INNER CITY 10 RECORDS
9	8	THE LIVING YEARS MIKE & THE MECHANICS WEA
10	4	BRING ME EDELWEISS EDELWEISS GIG/WEA
11	7	TWIST IN MY SOBRIETY TANITA TIKARAM WEA
12	9	LA VIE LA NUIT DEBUT DE SOIREE CBS
13	12	JOUR DE NEIGE ELSA ARIOLA/BMG
14	NEW	CUDDLY TOY ROACHFORD CBS
15	16	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
16	19	TEARDROPS WOMACK & WOMACK FOURTH & B'WAY
17	17	ROOM WITH A VIEW TONY CAREY METRONOME
18	13	ORINOCO FLOW ENYA WEA
19	NEW	JACK TO THE SOUND OF THE UNDERGROUND HITHOUSE ARS
20	NEW	LOVE TRAIN HOLLY JOHNSON MCA
		HOT 100 ALBUMS
1	1	DIRE STRAITS MONEY FOR NOTHING VERTIGO
2	3	TANITA TIKARAM ANCIENT HEART WEA
3	2	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
4	6	ENYA WATERMARK WEA
5	4	U2 RATTLE AND HUM ISLAND
6	7	RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
7	8	SOUNDTRACK BUSTER VIRGIN/WEA
8	9	PINK FLOYD DELICATE SOUND OF THUNDER EMI
9	5	FLEETWOOD MAC GREATEST HITS WARNER BROS.
10	10	MICHAEL JACKSON BAD EPIC
11	11	ROY ORBISON THE LEGENDARY ROY ORBISON TELSTAR
12	13	THE TRAVELING WILBURYS TRAVELING WILBURYS VOL.1 WILBURY RECORD CO.
13	15	CHRIS DE BURGH FLYING COLOURS A&M
14	14	MYLENE FARMER AINSI SOIT-JE POLYDOR
15	16	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
16	NEW	KIM WILDE CLOSE MCA
17	20	MIKE & THE MECHANICS LIVING YEARS WEA
18	18	MICHEL SARDOU LA MEME EAU QUI COULE TREMA
19	12	ERASURE THE INNOCENTS MUTE
20	17	PET SHOP BOYS INTROSPECTIVE PARLOPHONE

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 2/05/89

		SINGLES
1	1	KOKOMO THE BEACH BOYS WEA
2	3	TEARDROPS WOMACK & WOMACK FES
3	2	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN FESTIVAL
4	7	I'M GONNA BE (500 MILES) THE PROCLAIMERS FESTIVAL
5	6	ROCK & ROLL MUSIC MENTAL AS ANYTHING CBS
6	5	IF I COULD 1927 WEA
7	4	HANDLE WITH CARE TRAVELLING WILBURYS WEA
8	18	YOU GOT IT ROY ORBISON VIRGIN/EMI
9	NEW	TUCKER'S DAUGHTER IAN MOSS FESTIVAL
10	9	SHE MAKES MY DAY ROBERT PALMER EMI
11	10	I WANT YOUR LOVE TRANSVISION VAMP WEA
12	20	ORINOCO FLOW ENYA WEA
13	8	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION CBS
14	17	KISS THE ART OF NOISE FEATURING TOM JONES POL
15	11	PUT A LITTLE LOVE IN YOUR HEART ANNIE LENNOX & AL GREEN FES
16	16	TWO HEARTS PHIL COLLINS WEA
17	14	A GROOVY KIND OF LOVE PHIL COLLINS WEA
18	19	EVERY ROSE HAS ITS THORN POISON CBS
19	13	DON'T WORRY, BE HAPPY BOBBY MCFERRIN MANHATTAN
20	12	BRING ME SOME WATER MELISSA ETHERIDGE FESTIVAL
		ALBUMS
1	1	SOUNDTRACK COCKTAIL WEA
2	2	TRAVELING WILBURYS VOLUME ONE WEA
3	6	1927 ISH WEA
4	4	JIMMY BARNES BARNESTORMING FESTIVAL
5	3	FLEETWOOD MAC GREATEST HITS WEA
6	5	MELISSA ETHERIDGE MELISSA ETHERIDGE FESTIVAL
7	7	ROBERT PALMER HEAVY NOVA EMI
8	9	SOUNDTRACK YOUNG EINSTEIN FES
9	10	U2 RATTLE AND HUM FES
10	14	DIRE STRAITS MONEY FOR NOTHING POLYGRAM
11	11	POISON OPEN UP AND SAY AHH! CBS
12	8	VARIOUS SUMMER '89 BMG/RCA
13	16	ENYA WATERMARK WEA
14	13	PINK FLOYD DELICATE SOUND OF THUNDER CBS
15	12	VARIOUS 1989 BE HAPPY FES
16	20	WOMACK & WOMACK CONSCIENCE FESTIVAL
17	15	GUNS N' ROSES APPETITE FOR DESTRUCTION WEA
18	NEW	THE PROCLAIMERS SUNSHINE ON LEITH FESTIVAL
19	17	TONI CHILDS UNION FESTIVAL
20	NEW	TRACY CHAPMAN TRACY CHAPMAN WEA

FRANCE (Courtesy of Europe 1) As of 2/07/89

		SINGLES
1	1	HIGH DAVID HALLYDAY PHONOGRAM
2	4	LA VIE LA NUIT DEBUT DE SOIREE CBS
3	2	JOUR DE NEIGE ELSA ARIOLA/BMG
4	8	SMOOTH CRIMINAL MICHAEL JACKSON CBS
5	9	TEARDROPS WOMACK & WOMACK BMG
6	3	POURVU QU'ELLES SOIENT DOUCES MYLENE FARMER POLYDOR
7	16	MON MEC A MOI PATRICIA KAAS POL
8	6	LA MEME EAU QUI COULE MICHEL SARDOU TREMA
9	14	DU RHUM, DES FEMMES SOLD



Into The Woods. Alto saxophone legend Phil Woods meets with musicians and publishing executives after his appearance at New York's Blue Note. Shown, from left, are Woods; Manny Albam, composer/arranger; Paquito D'Rivera, saxophonist/composer; Jean Banks, BMI; and Burt Korall, BMI.



Ivan Watching You. Polydor artist Ivan Neville meets with label executives after a New York area appearance. Pictured, from left, are Jim Caparro, senior VP, sales & branch distribution; Jim Urie, senior VP, marketing; Dane Venable, product manager; Neville; Dick Wingate, senior VP, A&R; Lorie Harbough, director, A&R; and Margaret-Ann, northeast regional promotion manager, Polydor.



Sherry Cooking. Jazz flutist Sherry Winston meets with New York radio executives at the yacht party for her "Love Madness" album on Headfirst Records. Pictured, from left, are Hal Jackson, chairman, WBLS; Winston; and Ken Webb, WBLS New York.



Wild About Harry. Columbia artist Harry Connick Jr. meets with label executives and label mate Tony Bennett at the pre-opening night gala for his engagement at the Oak Room of New York's Algonquin Hotel. Shown, from left, are Bob Sherwood, senior VP, marketing, Columbia; Connick; Bennett; and Mickey Eichner, senior VP, A&R, Columbia.



Meet Them In St. Louis. Violinist Robert McDuffie, left, and conductor Leonard Slatkin prepare for the upcoming Angel recording of Schuman's Violin Concerto and Leonard Bernstein's Serenade with the St. Louis Symphony.



Sharpest Harpist. GRP artist Deborah Henson-Conant meets with label associates at Boston's Charles Hotel to celebrate the release of her jazz harp album "On The Rise" on GRP Records. Shown, from left, are Michael Bloom, director of publicity; Gary Burton, GRP artist; Henson-Conant; and Mark Wexler, VP, marketing and operations.



Extravagant. ASCAP hosted a lunch for the out-of-town guests of the Nashville Entertainment Association's Extravaganza. Shown, from left, are Jonathan Love, ASCAP; Michael Todesco, Zomba Music; John Briggs, ASCAP; Rob Gordon, EMI; Josh Deutch, Capitol Records; and Michael Galleli, Atlantic Records.

LETTERS TO THE EDITOR

(Continued from page 9)

part of that natural process. Still, an average of 20 disks, purchased in a relatively short period of time, is not necessarily a small quantity.

If the price of CDs were to inhibit further penetration of the system, then prices would of course have to be reduced; but there is no evidence whatsoever that this is the case.

I cannot understand why some people apparently want an even faster development of CD; should it really grow out of joint? It is clear that consumers have warmly embraced the CD, that they appreciate its better and lasting quality, and that they are prepared to pay the higher price.

Excess capacity in the world's CD manufacturing plants is a completely different issue, and the music business should never allow excess technical facilities to be the major determinant for the price of music.

In my view, the recent summary of the CD manufacturing situation in *Billboard* (Dec. 5) was clear and correct, and it did not exclude the cause of the problem. It carefully explained "how the industry overbuilt its capacity so much," at the same time confirming that "there is no doubt that the CD market is growing very fast."

The record industry is indeed establishing a genuine mass market for CD, and in the course of time the price is determined by a complex set of market mechanisms, in which proper timing remains vital. Indeed, the record industry has recovered from a very difficult period (1979-1985), but what is wrong with that? If the record industry had not had the courage to set realistic prices for CD, thereby remedying the

price erosion for music that had gone far too deep to allow for reasonable profit margins, it is doubtful whether the recovery of the whole music business could have been achieved.

I hope that the music industry will continue to understand this. The CD simply is a better product and so justifies a higher price. And, although we continue to believe that the long-term growth of CD sales is basically predictable, it has grown beyond anyone's expectations. What is there to be ashamed of?

Ton Van Engelen
Market Research And Planning
PolyGram International
Baarn, Holland

SOVIETS AWARE OF BEATLES

While it is true that much of Western pop music is distributed around the Soviet Union only via underground tape exchange, Michael Brettler is incorrect when he asserts in his Nov. 19 Commentary that "the Beatles records were never released by Melodia and could have percolated through the U.S.S.R. only via unofficial recordings."

Starting as far back as 1974—a decade before *perestroika*—Melodia issued a series of six 45 rpm EP albums of Beatles recordings and also at least twice included a Beatles recording on a compilation album. Early in 1986, Melodia also issued two full LPs of the Beatles.

The post-Beatles solo efforts have not been ignored, either. Melodia has issued two singles, two EPs, and an LP by John Lennon; Ringo Starr has had one Melodia single;

and Paul McCartney, with and without Wings, has had four singles, an EP, and an LP on Melodia.

I also question whether the concert series Brettler attended last fall was really "the first officially sponsored Soviet pop/rock festival." The Soviet Union has had a long tradition of jazz festivals—nearly 20 are held annually in different cities—and Melodia has been issuing multidisk sets from many of them for over 20 years.

It appears that Soviet rock festivals have been emerging for the past two years. In 1986, Melodia issued two LPs from a rock festival called Panorama 86 which was held at the Central Tourist House Concert Hall. Albums were also released of two competitive rock song festivals that were televised from the Soviet city of Jurmala in 1986 and 1987, and Melodia recordings of performances sponsored by the Leningrad Rock Club were issued last year.

Quite possibly, what Brettler attended in Moscow was the first rock festival sponsored by a particular official organization, but not the first officially sponsored rock festival to be held in the U.S.S.R.

Michael Biel, Ph.D.
Immediate Past President
Assn. For Recorded Sound Collections
Morehead, Ky.

JOHNNY'S DRAW VARIES

Having recently read the article "European Opportunities Knockin' On Country's Door" (*Billboard*, Dec. 17), I wish to congratulate *Billboard* and Debbie Holley for a story that was informative, insightful,

and well-written.

However, on behalf of my client, Johnny Russell, I would like to express my objection to the reference to Johnny as a "small draw" in the U.S. This is simply not true. As all of us in the entertainment business know, the drawing power of an act is subject to a multiplicity of market factors. Like all acts, Johnny's drawing power varies from region to region.

I realize that this article is a very positive one and that no harm was intended. Nonetheless, I would be remiss in my duties if I did not address a situation that portrays my client unfairly and inaccurately.

Andy Barton
Nashville, Tenn.

NEW TRADE SHOW

I was more than surprised to find that Geoff Mayfield's creditable summary of 1988 video retailing events (*Billboard*, Dec. 24) excluded mention of the East Coast Video Show in Atlantic City in October.

This first-time trade show attracted more than 4,000 delegates and 130 exhibitors from all over the country. In October 1989, an estimated 7,000—mostly video retailers—are expected to attend the Atlantic City Convention Center, N.J., for the second ECVS.

Colin Medlock
East Coast Video Show
Brooklyn, N.Y.

PAY-PER-VIEW SNAFU

I would greatly appreciate it if you would clarify in the next issue of *Billboard* your story headlined "No

Window," in your Jan. 21 edition.

Warner Bros. is experimenting with the day-and-date pay-per-view release with The New York Times' state-of-the-art two-way impulse system, NYT Cable. This small regional system serves approximately 65,000 pay-per-view subscribers. Warner Bros.' film "Arthur 2: On The Rocks" was available to NYT Cable the same date as the home video release; however, it was available to another 6 million pay-per-view homes on Jan. 11—more than four weeks after its home video release.

In discussing the home video/pay-per-view window, it is always important to distinguish a local availability to 65,000 homes vs. a national availability to 6 million-plus homes.

Eric Frankel
VP, marketing
Warner Bros. Domestic Pay-TV, Animation & Network Features
New York, N.Y.

Retail editor Geoff Mayfield replies: Billboard did not report the extent of the movie's initial PPV audience. The newsline item merely reported that the Video Software Dealers Assn. had cited a market situation in which the "Arthur 2" video was given no protection from PPV.

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

THE WAVE

(Continued from page 10)

example, WQCD), a vocal-dominated playlist (WNUA), and a heavier slant toward new age (KTWV). His station, he says, falls in the middle.

"One of the beauties of this format, if done correctly, is the extraordinary range of music you can fit under this umbrella," says Feinstein. "We spend a lot of time balancing the genres we draw upon. We are always striving to avoid homogenization, which is the soft white underbelly of this format."

KTWV's Sebastian admits the texture of his station makes many people view it as an adult contemporary outlet, but he feels his version of the Wave embraces the adventurous spirit of album-rock radio.

"Progressive, or new age, music is a key factor in our success," Sebastian says. "Since I've arrived I've lessened our jazz product and added 1,400 cuts that the station had never played before, and most of them are progressive cuts. I think it's very listenable for the masses, and evokes more of a response from the audience."

"Our only positioner is that KTWV is Southern California's unique radio station. That's what my audience and I are looking for in music—something unique."

WNUA PD Bob O'Connor has reversed his station's instrumental/vocal mix. WNUA, which gained a full 12-plus share last year, now plays seven to eight vocals per hour and four to five instrumentals. WNUA still runs Frank Forest's spacey "Musical Starstreams," but

also plays an hour of reggae on Saturday nights.

"Even though we had a good cume," O'Connor says, "we had a worrisome TSL, and it's obvious this is a TSL format. We also conceded Chicago is a huge morning market, so we would do some serious dayparting and go after listening in the office. Since we've made the switch, we've nearly doubled our TSL to 10 hours. A station like this may not crack a five share for another five years, but strong TSL is a healthy attraction for agencies."

Most AA stations, though, still rely on contemporary jazz as the dominant element of their music mix. KQPT PD Alan Mason says his station plays 75% contemporary jazz product. Mark Hill, PD of Santa Cruz, Calif.'s once-spacey KLRS has backed off new age in favor of jazz. "We've become far more dynamic, and we've already seen our cume increase by 10,000," he says.

WQCD MD Russ Davis says what little new age product his station plays rarely strays outside evening dayparts. "We're used to a faster pace of life here, and jazz captures the feel of the city. But I like what I see of new age artists making albums with more of an ensemble approach and more diversity in their music. We're looking for music with sophistication, something people can resonate to."

Three early Wave satellite affiliates—KNUA Seattle, KOAI Dallas, and WXDJ Miami—now use the

Wave logo and some research, but handle programming locally.

"It's difficult for a satellite service to fully address the needs of a market with such an unusual ethnic mix as we have here in south Florida," says WXDJ PD Terry Hickman. "Everybody has a different mix. We play artists like Tito Puente or a local artist like Roberto Perera who have strong Hispanic appeal, plus Luther Vandross and Diana Ross who have black as well as nonethnic appeal. The Gipsy Kings

are popular here, but we never play anything so hardcore that it'll blow out our nonethnic base.

WXDJ had some harsh words for SMN's version of the Wave when it went local last fall, but network OM Lee Roy Hansen says, "Sometimes, because of our size, we take longer than affiliates may like to respond to their local needs, but we do respond. Adding DJs and cutting back our breaks from four per hour to three has helped improve our TSL by 25%."

Nos. Up, Notably KQPT Sacramento Fall Arbs For Alternatives

NEW YORK Arbitron doesn't allow the demographic breakouts that adult alternative stations say show their true strength to be published. But it's significant for a demographics format that stations like KQPT Sacramento, Calif., finally have boxcar 12-plus-overall numbers to show off, and that most were up at least slightly this time around. This is the Fall '88 adult alternative scorecard for the top 50 markets:

KBLX San Francisco, 2.5-2.9
KCWV Kansas City, Mo., 1.8-1.9
KDAB Salt Lake City, 1.8-2.1
KGRX Phoenix, 1.4-1.0
KHIH Denver, 1.8-3.2
KIFM San Diego, 4.7-2.9

KINK Portland, Ore. 7.2-7.1
KKSF San Francisco, 2.2-2.7
KLRS San Jose, Calif., 1.2-1.1
KLTH St. Louis, 1.0-8
KNUA Seattle, 2.7-2.7
KOAI Dallas, 2.3-2.6
KQPT Sacramento, Calif., 4.3-7.0
KSWV San Diego, 1.5-1.6
KTCZ Minneapolis, 4.0-4.2
KTWV Los Angeles, 3.0-3.3
WBZN Milwaukee, 1.3-2.2
WHVE Tampa, Fla., 1.6-1.4
WLOQ Orlando, Fla., 3.3-2.2
WNUA Chicago, 2.1-2.5
WNWV Cleveland, 2.6-3.1
WQCD New York, 1.0-1.8
WTWV Chicago 4.-3
WVAE Detroit, 1.1-1.3
WXDJ Miami, 1.7-2.4

American Music Awards

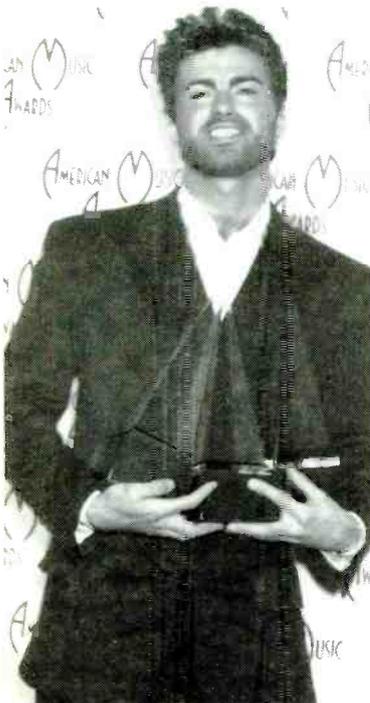
The 16th annual American Music Awards show, honoring artists in rock/pop, soul/R&B, country, hard rock/metal, and rap, was held at Los Angeles' Shrine Auditorium Jan. 30. (Photos: Atila Csupo)



Public Enemy's Flavor Flav, center, shares a light moment with the award winners for favorite rap album and group, D.J. Jazzy Jeff, left, & the Fresh Prince.



Perennial winner Whitney Houston takes home awards as the favorite pop/rock female artist and favorite soul/R&B female artist.



George Michael receives awards for both favorite pop/rock and favorite soul/R&B male artist, as well as favorite soul/R&B album.



Willie Nelson receives the annual award of merit.



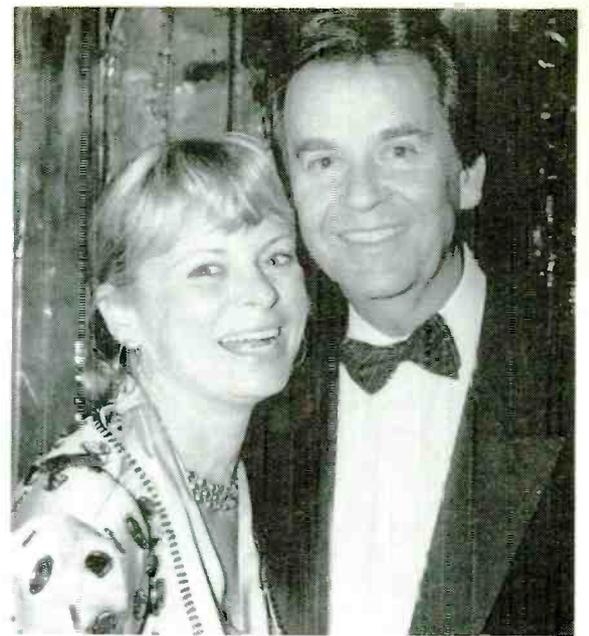
Al B. Sure! displays his award for favorite new soul/R&B artist.



Gladys Knight accepts the award for favorite soul/R&B group, on behalf of the Pips.



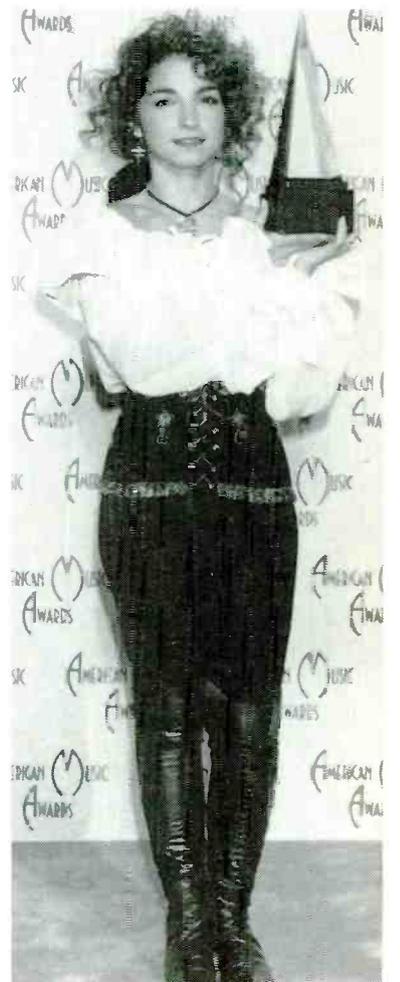
Michael Jackson, left, is presented with his special award of achievement from Eddie Murphy.



Dick Clark, producer of the American Music Awards show, is pictured with his wife, Kari.



Randy Travis tries to get a grip on his three awards for favorite country album, single, and male artist.



Gloria Estefan receives the award for favorite pop/rock group, on behalf of Miami Sound Machine.



Members of Alabama accept their award for favorite country group.



Awards show co-host Rod Stewart relaxes after the broadcast.



Awards ceremony co-host Debbie Gibson, right, is joined by her sister Karen.

LIFELINES



Scholarship Salute. Publishing and music industry professionals honor the winners of the Abe Olman Scholarship, sponsored by the Songwriters Hall Of Fame. Shown, from left, are Todd Borom, ASCAP; Lee Borom, ASCAP; Sammy Cahn, president, Songwriters Hall Of Fame; Bonnie Bourne, Bourne Music Interests; Juliana Nash, BMI; Jeffrey Bernstein, ASCAP; and Jimmy Furino, Songwriters Guild Of America.

BIRTHS

Girl, Hermine Fay, to **Bob and Lisa Bloom**, Dec. 24 in New York. He is a sales account executive for Philips and DuPont Optical, a CD manufacturer. She is a choreographer there.

Girl, Kayla Nicole, to **Alan and Marsha Berry**, Jan. 5 in San Diego. He is a retail manager for Wherehouse Records in Encinitas, Calif., and a Billboard reporter.

Girl, Austin Charlotte, to **Charlie and Danica Minor**, Jan. 28 in Los Angeles. He is VP of promotion at A&M Records. She is an actress.

DEATHS

Russ Gary (Joseph Bosco), 69, of

a heart attack, Jan. 1 in San Diego, Calif. He was a personal manager, orchestra leader, and promoter. Gary began his career in music as a singer for a New York radio show in 1932, later becoming a singer and lead guitar player with the Nat Broosalof Society Band. In 1941, after playing with several bands, he recorded "P.S. I Love You" and "The Things We Did Last Summer." Following his stay in the Army, Gary worked in a variety of nightclubs and on a number of radio programs. He formed his own Big Band in 1948 and in 1959 moved to Japan as conductor for the original Inkspots. While in Japan, he formed an all-Japanese jazz band, which worked with such greats as the Mills Brothers, Nat King Cole, Tony Martin, and Louis Armstrong. In 1970, he settled in Las Vegas to form Fuji Productions, a management and booking agency. With this company he worked with Glenn Yarbrough & the Limelites, the Kingston Trio, and the Four Freshmen. In 1983, he formed another big band to serve as house band for the Sands Hotel Copa Room. He is survived by his wife, Nikki, who will continue management operations.

"Big Nick" Charles, 35, of undetermined causes, Jan. 3 in Rexdale, Ontario. Charles was a DJ who spent 10 years as a fill-in at CFNY. In the '70s, he was a limo driver for Toronto Limousine whenever rock stars came through Toronto. He worked with such acts as Rod Stewart, the Stones, Elton John, Bette Midler, Rick Springfield, the Bee Gees, and Billy Joel. Charles was found dead in his apartment; an autopsy failed to reveal the cause of his death. He is survived by his mother and two sisters.

Lee Stevens, 58, of lymphoma Feb. 2 in Los Angeles. He had been president and CEO of the William Morris Agency since 1984. His 36-year career with Morris began in the mailroom; he soon became secretary to Nat Leftkowitz, a future Morris president, while attending N.Y.U. Law School at night. After graduation, he worked for five years in the agency's business affairs department and was named executive assistant to Leftkowitz in 1962. In 1980, he became chief operating officer of the agency's New York office, attaining the position of executive VP and joining Morris' board of directors. Stevens was instrumental in forming the agency's Nashville office in 1973. In addition to his administrative duties, he represented Barbara Walters, Walter Matthau, Jack Lemmon, Peter Jennings, Angela Lansbury and others. He is survived by his wife and three daughters.

Lionel Newman, 73, of a heart attack, Feb. 3 in Los Angeles. A composer/conductor who earned an Academy Award with Lenny Hayton for his musical adaptation of the Jerry Herman score for 1969's "Hello, Dolly!" Newman earned 10 other Oscar nominations for scoring and conducting. Newman, a native of New Haven, Conn., became a rehearsal pianist for 20th

Century Fox in 1943. He spent 40 years with the studio. In 1987, he joined MGM to oversee film and television music.

Newman, an uncle of pop artist Randy Newman, is survived by his wife, Beverly, and three daughters.

Jethro Burns, 69, of cancer, Feb. 4 in Evanston, Ill. He was partner in the mandolin-playing country music team, Homer & Jethro. Their humor and talent won them a Grammy Award in 1959 for best performance on "The Battle Of Kookamonga." Burns is survived by his wife, a son, a daughter, and two grandchildren (see Nashville Scene, page 39).

Joseph G. Raposo, 51, of complications from lymphoma, Feb. 5 in Bronxville, N.Y. Raposo was the long-time music director of "Sesame Street" and is credited by Children's Television Workshop for creating "the 'Sesame Street' sound." His accomplishments in music are extensive and widely respected. Raposo is survived by his wife, Pat Collins, arts-and-entertainment editor of television station WWOR, and four children (see story, page 6).

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

JUNO NOMINATIONS

(Continued from page 74)

ing: "Condition Critical," Lillian Allen; "Give Peace A Chance," Errol Blackwood; "I Like Calypso," Elsworth James; "Shedrock," Chester Miller; "War On Drugs," Devon Haughton.

Best Roots/Traditional Album: "Bop 'Til I Drop," Downchild; "King Biscuit Voy aka Richard Newell," King Biscuit Boy; "Labour Day," Spirit Of The West; "The Return Of The Formily Brothers," The Amos Garrett, Doug Sahm, Gene Taylor Band; "Swinging On A Star," Murray McLauchlan.

Album Design: Thomas Balint ("Vertigo Tango," Spoons); J. Don Blair ("Celebration," various artists); Taras Chronowol ("Beyond Benghazi," Paul Cram Orchestra); James O'Mara ("Walking Through Walls," Body Electric); Hugh Syme ("Levity" Ian Thomas).

FOR THE RECORD

An incorrect date for the worldwide airing of Madonna's Pepsi commercial was given in Billboard's Feb. 11 issue. The Pepsi commercial featuring the single "Like A Prayer" will air March 2; it will be serviced to radio in the days after that and will arrive at retail March 7.

In the contents listed in the Feb. 11 issue of Billboard, Crosby, Stills, Nash & Young's latest album was misidentified. Their current album is "American Dream."

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.

FEBRUARY

Feb. 13-17, Video Expo San Francisco, San

Francisco Civic Auditorium. Ellen Greenfield, 914-328-9157 or 800-248-KIPI.

Feb. 15-17, 1989 International New Age Music Conference, Roosevelt Hotel, Hollywood, Calif. 213-935-7774.

Feb. 16, Songwriters Guild Of America Song Critique, SGA office, Hollywood, Calif. B. Aaron Meza, 213-462-1108.

Feb. 16-18, Gavin Seminar, Westin St. Fran-

cis Hotel, San Francisco. 415-495-1990.

Feb. 17-19, Nashville Songwriter Assn. International 11th Annual Songwriting Symposium, Vanderbilt Plaza Hotel, Nashville. Mary Frances Wright, 615-321-5004.

Feb. 17-19, New York/New England Beatles Convention, Marriott Hotel, Trumbull, Conn. Charles F. Rosenay, 203-865-8131.

Feb. 18-23, National Assn. For Campus Activities National Convention, Opryland Hotel, Nashville. Heidi Mohn, 803-782-7121.

Feb. 21-25, Winter Music Conference IV, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-3888.

Feb. 22, 31st Annual Grammy Awards, Shrine Auditorium, Los Angeles. Mac Newberry, 213-936-7900.

MARCH

March 1-4, Country Radio Seminar, Opryland Hotel, Nashville. Frank Mull or Tricia Dubuque, 615-327-4487.

March 3-7, 1989 NARM Convention, Marriott Hotel, New Orleans. 609-596-2221.

March 8-11, International Tape/Disc Assn. 19th Annual Seminar, PGA Sheraton Resort, Palm Beach Gardens, Fla. Charles Van Horn, 212-643-0620.

March 11-12, The Record's Music Industry Conference, Royal York Hotel, Toronto, Ontario. 416-533-9417.

March 12, The 1989 Juno Awards, O'Keefe Centre, Toronto, Ontario. 416-485-3135.

March 12, New Jersey Record Collectors Show/Convention, Coachman Inn, Cranford, N.J. 609-443-5405.

March 23, National Assn. Of Black Owned Broadcasters Fifth Annual Communications Awards Dinner, Sheraton Washington Hotel, Washington, D.C. Edward McCarthy, 215-546-3838 or James L. Winston, 202-463-8970.

March 28-30, Fourth Annual New York Home Video Show, Jacob K. Javits Convention Center, New York. 800-248-KIPI or 914-328-9157.

APRIL

April 1, Fourth Annual Baltimore/Washington/Virginia Music Business Forum, Vista International Hotel, Washington, D.C. 301-937-6161 or 301-937-6590.

April 1, Tamika Reggae Awards, Beacon Theatre, New York. Clinton Lindsay, 212-645-7330.

April 8, Fourth Annual New York Music Awards, Beacon Theatre, New York. Marilyn Lash, 212-265-2238.

April 29, The Garden State Music Seminar, Hyatt Regency, New Brunswick, N.J. 201-785-0015.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 1/31	Close 2/6	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	187.2	174 1/2	173 3/4	-1 3/4
Cannon Group	69.7	4 3/4	4 3/4	+3/4
Capital Cities Communications	131.8	365	376 1/2	+11 1/2
Carolco Pictures	84.1	7 1/4	7 1/4	-1/4
Coca-Cola	3351.1	46 3/4	47 1/2	+1 1/4
Columbia Pictures	3342.2	13 3/4	14 1/4	+1 1/4
Walt Disney	1503.8	75	73 3/4	-1 3/4
Eastman Kodak	4471.2	48 1/2	47 1/2	-1
Gulf & Western	1756	42 1/2	41 3/4	-3/4
Handleman	632.2	23 3/4	24	+1/4
MCA Inc.	1236	47 1/2	47 1/4	-1/4
MGM/UA	81.8	14 1/4	14 1/4	+1/4
Orion Pictures Corp.	59.7	15	14 1/2	-1/2
Sony Corp.	430.7	56 3/4	55 3/4	-1
TDK	27	70 1/4	69 3/4	-1
Vestron Inc.	241.1	3 3/4	4 1/4	+3/4
Warner Communications Inc.	4064.3	40 3/4	42	+1 1/4
Westinghouse	1989	55 1/2	56	+1/2
AMERICAN STOCK EXCHANGE				
Commtron	16.5	4 1/2	4 3/4	+1/4
Electrosound Group Inc.	5.1	2	2	.....
Nelson Holdings Int'l	36.5	1/2	1/2	.....
New World Pictures	120.2	2 1/4	3	+1/4
Price Communications	122.5	8	7 3/4	-1/4
Prism Entertainment	.4	3 3/4	3 3/4	.....
Unitel Video	4.5	12 1/4	12 3/4	+1/4
February 6				
Company	Open	Close	Change	
OVER THE COUNTER				
Acclaim Entertainment	3 3/4	3 3/4	.....
Blockbuster Entertainment	24 1/4	24 1/4	-3/4	
Certron Corp.	1 1/4	1 1/4	.....
Dick Clark Productions	4	3 3/4	-1/4	
LIN Broadcasting	83 3/4	84 1/4	+1/4	
LIVE Entertainment	20	20	.....
Malrite Communications Group	10 1/4	10 1/4	.....
Recoton Corp.	5 1/2	5 1/2	.....
Reeves Communications	5 3/4	5 3/4	-1/4	
Satellite Music Network, Inc.	5 1/4	5 1/4	+1/4	
Scripps Howard Broadcasting	66	66	.....
Shorewood Packaging	18	17 1/2	-1/2	
Sound Warehouse	24 3/4	24 3/4	.....
Specs Music	7 1/4	7 1/4	.....
Starstream Communications Group, Inc.	1 1/2	1 1/2	.....
Trans World Music	27	27 1/2	+1/2	
Video Jukebox Network	4 1/4	4 1/4	.....
Wall To Wall Sound And Video	3 3/4	3 3/4	.....
Westwood One	8 3/4	8 3/4	-1/2	
February 6				
Company	Open	Close	Change	
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	127	128	+1	
Pickwick	232	234	+2	
Really Useful Group	575	602	+27	
Thorn EMI	719	723	+4	

POP

PICKS

ELVIS COSTELLO

Spike
PRODUCERS: Elvis Costello, Kevin Killen & T Bone Burnett
Warner Bros. 25848

Costello makes a label jump with his first album in two years. Result was worth the wait: Typically tuneful, stingingly intelligent set, cut without the Attractions but with a host of guests (Paul McCartney, Chrissie Hynde, the Dirty Dozen Brass Band, etc.), combines the best sonic and lyrical elements of "Imperial Bedroom" and "King Of America." "Veronica," a Costello-McCartney collaboration, is a splendid and chart-worthy lead-in to this rewarding package.

RECOMMENDED

THE ROYAL COURT OF CHINA

Geared And Primed
PRODUCER: Vic Maile
A&M 5234

Bashin' Nashville cats get superior production service from Maile (the Godfathers, Screaming Blue Messiahs) in emphatic second stanza. Quartet's bold guitar-oriented sound and well-honed lyrics are framed to best effect in rugged rocker "Half The Truth," which wouldn't be out of place on either album rock or modern rock radio.

BRUCE COCKBURN

Big Circumstance
PRODUCER: Jon Goldsmith
Gold Castle 71320

Canadian folk-rocker writes political/topical material like nobody else; metaphorical richness of his songs handsomely clothes his often-pointed messages. This time around, he appears to have a radio-ready number in "If A Tree Falls," an environmentally themed piece with a stick-in-your-head chorus. Cockburn is set to win a larger audience.

DUGAN McNEILL

In The Velvet Night
PRODUCERS: Owen Davies; Dugan McNeill, Tom Tucker
Wing/PolyGram 834921

Intricate imagery and compelling, often brooding sounds complement McNeill's impassioned Bono-esque vocals. Minneapolis artist's accessible major-label debut includes tunes from his 1988 indie EP. Best bets: "Walls Come Down," "I Will Be There" and "Isrealtown."

SHOW OF HANDS

PRODUCER: David Kershenbaum
I.R.S. 42254

L.A.-based, folk-oriented trio may appeal to the same audience for low-key, high-IQ pop that Tracy Chapman tapped; it's certainly no coincidence that Chapman's producer, Kershenbaum, did the honors here. "Real Love" is lyrically the standout track among a musically alluring batch of songs.

PIERCE TURNER

The Sky And The Ground
PRODUCERS: Simon Boswell & Pierce Turner
Beggars Banquet/RCA 9636

Although a New York resident for the past decade, Turner retains a marvelous Gaelic sensibility on his second album. Haunting and melodic without brooding, the tunes and lyrics—often shrouded in religious imagery—create a swirling cycle of songs that should garner him a big following in college and alternative circles.

SIREN

All Is Forgiven
PRODUCERS: Mike Howlett, Robert Haas, Kristin Massey
Mercury 836776

Female-fronted, Chicago quartet has a hard-rock Motels feel without any of

the mystery Martha Davis inspired. Though lead singer Massey's vocals are often to the point of straining, she sounds fine on "All Is Forgiven" and "Master Of The Land."

CHOIRBOYS

Big Bad Noise
PRODUCERS: Peter Blyton, Brian McGee & Choirboys
WTG 45112

Australian quartet arrives minus the off-center quirks that make Down Under rock so engaging; in fact, machine-tooled, hook-laden songs here sound tailor-made for U.S. marketplace, where they could enjoy success given proper radio support. "Struggle Town" and "Boys Will Be Boys" are typical of the group's straight-shooting approach.

LOVE AND MONEY

Strange Kind Of Love
PRODUCER: Gary Katz
Mercury 836 498

Simply Red meets Steely Dan or a funkier Danny Wilson—that's likely to be the immediate impression of this soulful U.K. pop band, which arrives complete with the unmistakable production sound of former Dan boardmeister Katz. Dark-themed tunes play better as a suite than as individual tracks, although title cut or "Jocelyn Square" could lead this one out.

TOMMY KEENE

Based On Happy Times
PRODUCERS: Joe Hardy, John Hampton & Tommy Keene
Geffen 24221

A perennial believer in the potency of power pop, Keene delivers another well-crafted set of melodious numbers. "Nothing Can Change You" leaps out from a pack of equally tasteful songs; maybe it could be the one to take this persistent chart also-ran up the ladder.

LITTLE AMERICA

Fairgrounds
PRODUCER: Paul Sabu
Geffen GHS 24200

Still searching for statehood on the charts, rocking quartet forges into new frontiers on second album by enlisting the services of savvy metal-oriented producer Sabu. While songs like "Where Were You" and "Never Be Alone" prove band can write appealing material, one-dimensional lyrics may hold them back from their manifest destiny.

WAYNE TOUPS & ZYOCAJUN

Blast From The Bayou
PRODUCER: Bob Johnston
Mercury 836518

Toups' hybrid of Cajun/zydeco/country/pop probably doesn't appeal to Cajun purists, but his easygoing style is refreshing as a cool breeze blowing off Lake Pontchartrain. Toups' voice is in fine form on Van Morrison's "Tupelo Honey," as is his accordion on "Zydecajun Train" and the good-timing "Two Step Mamou."

HUGO LARGO

Mettle
PRODUCERS: Hahn Rowe & Hugo Largo
Opal 9 25847

Impossible-to-categorize New York band spins a hypnotic sound on first real full-length album (augmented EP was issued last year). Two basses, violinist Rowe, and vocalist Mimi Goese turn in another set of highly stylized and ethereal music, aimed directly at the alternative/modern rock marketplace. An acquired taste, perhaps, but special nonetheless.

CICCONE YOUTH

The Whitey Album
PRODUCERS: Ciccone Youth
Enigma/Blast First 75402

First full-length album from ad hoc band featuring Sonic Youth's Thurston Moore and Kim Gordon and FIREHOSE's Mike Watt is a frankly goofy sortie through rap, noise-rock, and dance-funk parody. Alternatives hip to the gag will have ears for

NEW AND NOTEWORTHY

TONE-LOC

Loc-After Dark
PRODUCERS: Matt Dike & Michael Ross
Delicious Vinyl/Island 3000

Making a major dent in the East-Coast-dominated rap market, L.A. label and artist debut is chock-full of radio-ready rap tunes. As if the stupendous success of "Wild Thing" weren't enough, there's plenty more here to draw on, including "I Got It Goin' On" and "Funky Cold Medina."

TYRONE BERKELEY

To Touch You
PRODUCER: Robin Millar
Scarlett/Columbia 44296

British singer/songwriter makes foray into market with consistently strong debut. Berkeley provides catchy pop rock songs with thoughtful, vital lyrics. Such friends as Colin Hay of Men At Work and Pretenders guitarist Robbie McIntosh also chip in when necessary. With proper label push, Berkeley could be very, very big.

Madonna spoof "Into The Groovey" and demolition of "Addicted To Love."

HE SAID

Take Care
PRODUCERS: John Fryer & Graham Lewis
Enigma/Mute 75400

Wire's Lewis embarks on one of the band's typical offshoot projects, a mixture of grinding, nerves-on-edge synthesis and cryptic lyrical content. Alternative buyers should be alerted that the album, like the Fall's recent "I Am Kurious Oranj," contains tracks commissioned by Michael Clarke's progressive dance company.

THE BAMBI SLAM

PRODUCER: Roy Recorco
Warner Bros. 25852

Writer/producer/arranger/performer Recorco plays most of the music on this gripping Warner debut, which follows last year's promising indie release. Thick sound, wailing guitars, and dire tempos will certainly appeal to staunch fans of such Brit-gloomsters as The Jesus & Mary Chain and Joy Division.

MASS

Voices In The Night
PRODUCER: Michael Sweet
Enigma 73345

The Stryper connection, in the person of producer Sweet, won't hurt this package of inspirational hard rock among the faithful flock. But quartet's music is singularly lacking in the melodic hooks and instrumental vigor that have put Stryper over the top, so similar commercial returns look to be, at best, up the pike a piece.

DOUG SAHM

Juke Box Music
PRODUCER: George Rains
Antone's ANTO008

Superbly entertaining return by Sir Doug finds the veteran Tex-Mex rock'n'roller pumping his "honkey blues"—swinging big-band R&B/rock—once more. Stellar group of Austin, Texas, musicians makes this a natural party-time favorite. Specialty retailers, take note. Contact: 512-322-0617.

MIRACLE LEGION

Me & Mr. Ray
PRODUCERS: Mark Mulcahy, Raymond Neal
Rough Trade US 57

Legionnaires Mulcahy and Neal write, perform, and produce an acoustic set that's highly enjoyable if not miraculous, etched with harmonicas and soaring, strumming guitars. Standout tracks include the rousing

"Ladies From Town," the hypnotic "And Then," the bright "Even Better," and the rhapsodic waltz-time "Old New."

CORONER

Punishment For Decadence
PRODUCER: Guy Bigmead
Noise International FW44269

Not particularly well-produced speed metal doesn't explore any new ground, but fans of genre will probably favor "Arc-Lite" and the fuzzy "Skeleton On Your Shoulder." Contact: 212-334-9268.

BAD LEE WHITE

What Goes Around
PRODUCER: Bill Grabowski
A Street Records ACD 8810

Guitar-based, New York quintet shows off interesting musical ability, catchy lyrics, and sprightly tunes on seven-song outing. Actually, release includes two mixes of three of the four songs. College outlets should give EP a taste, especially "Boomerang." Contact: Suite 9W, 701 Seventh Ave., New York, N.Y. 10036.

VARIOUS ARTISTS

Antipop: New York Underground Mix
PRODUCER: Chris Rael
Fang 003

This compilation features three tracks from each of four "underground" New York club bands, featuring the musical jokery of Life In A Blender, the mutant metal/free pop of Plugbunnies Inc., the inexplicable catchiness of Church Of Betty, and the odd, innovative rock of The Mommyheads. One hopes alternative radio is up to their challenge. Contact: 718-338-9546.

BLACK

RECOMMENDED

STEVIE B

In My Eyes
PRODUCER: Stevie B
LMR 5531

Following the success of last year's urban hit, "Spring Love," singer returns with infectious dance tunes and pleasant ballads. Unfortunately, music has a distinctly sterile, electronic feel, but Stevie B's vocals rise above it on such tracks as "I Wanna Be The One" and "In My Eyes."

JAZZ

RECOMMENDED

GARRY DIAL & DICK OATTS

Dial & Oatts
PRODUCERS: Garry Dial, Dick Oatts & Tom Jung
DMP 465

Jazz aficionados have been buzzing about this since prerelease copies emerged in December. Flim & the BB's reed man Oatts and pianist Dial build daring and provocative music over a 30-piece string section that plays elegantly but never syrupy; a modern-day counterpart to Stan Getz's "Focus" and Bill Evans' "Symbiosis."

DEBORAH HENSON-CONANT

On The Rise
PRODUCER: Mark Egan
GRP 9578

Since both play harp, some will compare Henson-Conant to Andreas Vollenwieder, but her music owes more to fusion and pop sensibilities than to new age. Still, Vollenwieder proved the instrument can command a larger following than anyone ever suspected, which bodes well for this cheerful debut.

ROSS TRAUT/STEVE RODDY

The Great Lawn
PRODUCERS: Ross Traut & Steve Roddy
Columbia 44472

Guitarist Traut (Paul Bley, Jaco Pastorius) and string bassist Steve Roddy (Pat Metheny Group) team up on record for the first time for a walk on the new age side with a collection of cover songs as well as their own compositions.

PASSPORT

Talk Back
PRODUCER: Klaus Doldinger
Atlantic Jazz 81937

German saxophonist/keyboardist Doldinger's veteran unit may vary in personnel, but band's fusion-derived sound is consistently satisfying. Latest set, featuring such notable sidemen as Brian Auger, Alphonse Mouzon, and longtime partner Jochem Schmidt, will be welcomed by band's cult following.

COUNTRY

RECOMMENDED

WAYLON JENNINGS

The Early Years
PRODUCER: Chet Atkins
RCA 9561-1-R

A compelling collection of previously released tunes from Jennings' pre-outlaw days, including "Time To Bum Again," "Brown Eyed Handsome Man," "Mental Revenge," "Yours Love."

BILLY JOE ROYAL

Greatest Hits
PRODUCER: Not listed
Columbia FC 45063

Long-ago rockers from the currently cool country boy, including "Down In The Boondocks," "I Knew You When," "Cherry Hill Park," "Save The Last Dance For Me."

CLASSICAL

RECOMMENDED

CLASSIC MARCHES

Saint Louis Symphony Orchestra, Slatkin
RCA 7716

Probably too hyper for sustained audition by all but the most avid quick-step aficionado, this is nevertheless a program that will provide the sometime listener with a welcome charge. There are 17 marches in all, by composers ranging from Berlioz to Sousa, all briskly led and impressively recorded. Plugged, with arguable justification, as a sound spectacular.

SCHUBERT: PIANO SONATA IN A, D.959; 16 GERMAN DANCES

Alfred Brendel, Piano
Philips 422 229

This and a companion CD with Sonatas Nos. 14 & 17 launch a new Schubert cycle by Brendel, who has helped prepare a large audience for the enterprise with a number of warmly received all-Schubert recitals. Lucid playing that appeals to heart and mind. A set that will win and hold favor with many.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

POP

PICKS

ROXETTE *The Look* (3:56)
 PRODUCER: Clarence Otterman
 WRITER: Gessie
 PUBLISHER: Jimmy Fun
EMI B-50190 (c/o Capitol)

Swedish duo exploded onto the chart last week with this easy-paced pop track that incorporates an eager rock edge and funky rhythm underpinnings. Already a smash in some markets, this one is too catchy for words.

RECOMMENDED

ANIMOTION *Room To Move* (6:50)
 PRODUCERS: Steve Berri, Tony Peluso
 WRITERS: S. Qimie, R. Fisher, D. Morgan
 PUBLISHERS: Rare Blue/Almo/Little Shop Of Morgansons/Copyright Management, ASCAP/BMI
 MIXERS: Keith Cohen, Jeff Lorber, Steve Beltran
Polydor 871 418-1 (c/o PolyGram) (12-inch version also available. **Polydor 871 519-1**)

Radio-ready, appealingly catchy dance/pop lifted from the "My Stepmother Is An Alien" soundtrack is rather inviting.

MAXI PRIEST *Goodbye To Love* (3:55)
 PRODUCERS: Willie Lindo, Sly Dunbar, Robbie Shakespeare
 WRITER: G. Jones
 PUBLISHER: Copyright Control
Virgin 7-99235 (c/o Atlantic)

Follow-up to "Wild World" is an equally engaging ballad of considerable merit.

LITTLE FEAT *One Clear Moment* (4:00)
 PRODUCERS: George Massenburg, Bill Payne
 WRITERS: Fuller, Barrere, Payne
 PUBLISHERS: Little Feat/Feat, ASCAP
Warner Bros. 7-27684

Developing album rock hit has the potential to lift some ears and spirits at pop as well. Midtempo rock track shines from "Let It Roll."

PAUL CARRACK & TERRI NUNN *Romance (Love Theme From "Sing")* (4:28)
 PRODUCER: Patrick Leonard, Hawk Wolinski
 WRITERS: P. Leonard, D. Pitchford
 PUBLISHER: TSP, ASCAP/Triple Star, BMI
Columbia 38-68580

Spacious production and performance on this pop number has a similar feel to another soundtrack duet, "I've Had The Time Of My Life."

MELISSA ETHERIDGE *Similar Features* (3:55)
 PRODUCERS: Craig Krampf, Kevin McCormick, Melissa Etheridge, Niko Bolas
 WRITER: Melissa Etheridge
 PUBLISHER: MLE/Almo, ASCAP
Island 7-99251 (c/o Atlantic)

Grammy nominee rereleases her first single after the album rock success of "Bring Me Some Water." This overlooked gem may now receive deserved attention.

RANDY NEWMAN *Falling In Love* (3:00)
 PRODUCER: Jeff Lynne
 WRITER: Randy Newman
 PUBLISHER: Twice As Nice, ASCAP
Reprise 7-27586 (c/o Warner Bros.)

Splendid unaffected pop from the inimitable Newman.

XTC *The Mayor Of Simpleton* (3:56)
 PRODUCER: Paul Fox
 WRITER: Andy Partridge
 PUBLISHER: Virgin, BMI
Geffen 0-21160 (c/o Warner Bros.) (12-inch single)

Simply one of the best bands around. From "Oranges & Lemons," this brilliant pop tune is familiar yet still refreshing. Beaming melodies and arrangements shouldn't go undiscovered. Includes three non-album cuts.

2 LIVE CREW *Yakety Yak* (3:10)
 PRODUCER: Luke Skywalker
 WRITERS: J. Leiber, M. Stoller
 PUBLISHERS: Jerry Leiber/Mike Stoller/Chappell & Co., ASCAP
WTG 31-68492 (c/o CBS)

Whimsical and humorous rap reinterpretation lifted from the "Twins" soundtrack.

ROBERT CRAY *Acting This Way* (3:56)
 PRODUCERS: Bruce Bromberg, Dennis Walker
 WRITERS: P. Boe, R. Cousins

PUBLISHER: Robert Cray, BMI
Mercury 872 208-7 (c/o PolyGram)

Blues-tinged rocker from "Don't Be Afraid Of The Dark."

BLACK

PICKS

BOY GEORGE *Don't Take My Mind On A Trip* (3:55)
 PRODUCER: Gene Griffin
 WRITER: Griffin
 PUBLISHERS: Cal-Gene/Virgin, BMI
Virgin 7-99272 (c/o Atlantic) (12-inch version also available. **Virgin 0-96577**)

Hot track of the week has massive potential. George jumps on the "new jack swing" bandwagon and kicks out a sinister groove that pumps. Vocal radiates.

BLUE MAGIC *Romeo & Juliet* (4:53)
 PRODUCERS: Vincent Bell, Alvin Moody
 WRITERS: V.F. Bell, G. Dukes, H.A. Adderly
 PUBLISHERS: Add More/Def Jam, ASCAP
 MIXERS: Hank Shocklee, Eric Sadler
Def Jam 38-68566 (c/o CBS) (12-inch version also available. **Def Jam 44-68197**)

Venerable vocal outfit is back on track with a contemporary R&B/dance number that doesn't miss a beat. Now we know where Full Force got its vocal inspiration from.

GERALD ALSTON *You Laid Your Love On Me* (4:20)
 PRODUCERS: Stan Sheppard, Jimmy Varner
 WRITERS: Gerald Alston, Stan Sheppard, James Varner
 PUBLISHERS: SMB/Island/Stanton's Gold/April Joy, BMI
 MIXER: Timmy Regisford
Motown MOT-1957 (12-inch version also available. **Motown MOT-4628**)

Second single from Alston's excellent solo project. Midtempo R&B track is tastefully produced and executed.

WENDY & LISA *Are You My Baby* (4:00)
 PRODUCERS: Wendy & Lisa, Steve Beltran, Susan Rogers
 WRITERS: W. Melvoin, L. Coleman
 PUBLISHER: Girl Brothers, ASCAP
 MIXERS: Wendy & Lisa, Steve Beltran, Susan Rogers
Columbia 38-68557 (12-inch version also available. **Columbia 44-68205**)

Distinctively Minneapolis but inarguably funky to the core. Underappreciated duo should get their just desserts with this taster from the forthcoming "Fruit At The Bottom."

PAUL LAURENCE *Make My Baby Happy* (4:10)
 PRODUCER: Paul Laurence
 WRITER: Paul Laurence
 PUBLISHER: Bush Burnin', ASCAP
Capitol B-44299 (12-inch version also available. **Capitol V-15442**)

Producer/songwriter whose working papers include stints for Melisa Morgan, Freddie Jackson, and Melba Moore returns solo with a lazy R&B funk edge.

ANGELA BOFILL *Love Is In Your Eyes* (4:14)
 PRODUCER: Vincent Brantley
 WRITERS: T. Takayanagi, D. Davis
 PUBLISHERS: Glen Davis
 International/Yujin/Spectrum VII, BMI/ASCAP
Capitol B-44298 (12-inch version also available. **Capitol V-15441**)

Elegant and somewhat airy ballad from the songstress. Jazz and adult contemporary outlets should discover this easily programmable delight.

JACKIE JACKSON *Stay* (3:57)
 PRODUCERS: Robert Brookins, Jackie Jackson
 WRITERS: R. Brookins, J. Jackson, D. Quander
 PUBLISHERS: Sac-Boy/MCA/DQ/WB, ASCAP/Siggy, BMI
 MIXERS: Robert Brookins, Jeff Lorenzen
Polydor 871 548-7 (c/o PolyGram) (12-inch version also available. **Polydor 871 549-1**)

Polished production, hook, and vocal performance on this commercial R&B/dance number could add up to a winner for the eldest of the Jackson brethren.

LOOSE ENDS *Life* (6:30)
 PRODUCERS: Steve Nichol, Carl McIntosh
 WRITERS: McIntosh, Eugene, Nichol
 PUBLISHERS: Virgin/MCA/Brampton, ASCAP
 MIXER: Timmy Regisford
MCA 53503 (12-inch version also available. **MCA 23930**)

NEW AND NOTEWORTHY

PASADENAS *Tribute (Right On)* (4:20)
 PRODUCER: Pete Wingfield
 WRITER: Pasadenas, Pete Wingfield
 PUBLISHER: CRGI, BMI
 MIXER: Jellybean
Columbia 38-68575 (12-inch version also available. **Columbia 44-68203**)

U.K. rage of late has been this five-piece vocal outfit who, on its Stateside debut, dip into that good 'ol bag-o-soul for inspiration and dedication. With a classic '50s look and a late '60s-early '70s musical vision and contemporary approach, the outfit has already shown early signs of becoming a multiformat fave. Video outlets have already clamored for the accompanying clip, which completes the promising picture showcasing the quintet's knack for full-throttle entertainment.

A contagiously salient bass line, lazy rhythm, and the act's penchant for memorable vocal hooks serves as the follow-up to "Mr. Bachelor."

LIA *True Obsession* (3:42)
 PRODUCERS: Deniz Foster, Thomas McElroy
 WRITERS: Deniz Foster, Thomas McElroy, Lia
 PUBLISHERS: Two Tuf-E-Nuff, BMI/Kash, ASCAP
 MIXERS: Greg Royal, Curtis Harmon, Timmy Regisford
Virgin 7-99243 (c/o Atlantic) (12-inch version also available. **Virgin 0-96579**)

Aggressive R&B techno number with an evil rhythm track. Sultry vocal at times seems out of place.

ALEXANDER O'NEAL *(What Can I Say) To Make You Love Me* (3:30)
 PRODUCER: Jimmy Jam, Terry Lewis
 WRITERS: J. Harris III, T. Lewis
 PUBLISHERS: Flyte Type/Avant Garde, ASCAP
 MIXERS: Steve Cohen, Steve Beltran
Tabu Z54-68562 (c/o CBS)

Fave cut from the "Hearsay" project receives new life via a remix that stays rather true to the original and is featured on the O'Neal remix album, "All Mixed Up."

PHILIP MICHAEL THOMAS *Somebody* (3:57)
 PRODUCERS: Earl E. Toon, Jr., Amir Bayyan
 WRITERS: Amir Bayyan, Earl E. Toon, Jr.
 PUBLISHERS: Amirful, ASCAP/Grandma Rosalee, BMI
 MIXER: Larry Patterson
Atlantic 7-99237

New remix of this track from Thomas' latest project has the potential to put him in the running, masking an Al B. Sure-ish musical approach a la "Rescue Me."

SHERYL LEE RALPH WITH CEDELLA MARLEY & SHARON MARLEY *PRENDERGRASP I'm Hurting Inside* (4:43)
 PRODUCER: Tyrone Downie
 WRITER: B. Marley
 PUBLISHER: Cayman, ASCAP
A&M SP-17693 (12-inch single)

Ralph teams up with two of The Melody Makers for a warm, engaging reggae number with bite. From the soundtrack to "The Mighty Quinn."

GEORGE DUKE *Guilty* (3:45)
 PRODUCER: George Duke
 WRITER: George Duke
 PUBLISHERS: Mycense, ASCAP
Elektra 7-69315

The Duke returns with a lively but unchallenging R&B number from the "Night After Night" collection.

SHINEHEAD *Gimme No Crack* (3:34)
 PRODUCER: Claude Evans
 WRITERS: Edmund Carl Aiken Jr.
 PUBLISHER: African Love, ASCAP
 MIXERS: Jam Master Jay, Davy D
Elektra 7-69315 (12-inch version also available. **Elektra 0-66712**)

Galloping dance hall riddim sits well with Shinehead's "just say no" message and a hip new mix.

COUNTRY

PICKS

JUDDS *Young Love* (4:20)
 PRODUCER: Brent Maher
 WRITERS: Paul Kennerley, Kent Robbins
 PUBLISHERS: Irving/Colter Bay, BMI
RCA/Curb 8820-7-R

Not to be confused with the Sonny James classic of the same title, this is the story of new love, strong love, and true love. Wynonna's voice caresses each and every loving lyric.

RESTLESS HEART *Big Dreams In A Small Town* (3:33)
 PRODUCERS: Tim DuBois, Scott Hendricks, Restless Heart
 WRITERS: Dave Robbins, Van Stephenson, Tim DuBois
 PUBLISHERS: WB/Uncle Beave, ASCAP/Warner-Tamerlane/Bunch of Guys, BMI
RCA 8816-7-R

Production is on the predictable-pop end of the spectrum. A medium-tempo number boasting full-bodied vocals.

LYLE LOVETT *Stand By Your Man* (2:44)
 PRODUCERS: Tony Brown, Billy Williams, Lyle Lovett
 WRITERS: Billy Sherrill, Tammy Wynette
 PUBLISHER: AI Gallico, BMI
MCA/Curb 53611

Lovett will discover whether country radio and country fans have a sense of humor, or at least a sense of detachment. "Sometimes it's hard to be a woman/giving all your love to just one man," he croons. Lovett's bizarre world view will be perceived as hilarious by some, horrendous by others, and interesting by all.

SKIP EWING *The Gospel According To Luke* (3:41)
 PRODUCERS: Jimmy Bowen, Skip Ewing
 WRITERS: Skip Ewing, Don Sampson
 PUBLISHERS: Acuff-Rose/Golden Reed, BMI/ASCAP
MCA 53481

Ewing's full-bodied vocals add the proper sense of dignity to this tale of a street preacher who practices the gospel he espouses. Siney guitar riffs and slow, stately pacing.

STEVE WARINER *Where Did I Go Wrong* (3:31)
 PRODUCERS: Jimmy Bowen, Steve Wariner
 WRITER: Steve Wariner
 PUBLISHER: Steve Wariner, BMI
MCA 53504

Outfitted in Wariner's delicately projected but perfectly presented vocals, this self-penned tune is hooky and melodic.

MOE BANDY *Many Mansions* (2:51)
 PRODUCER: Jerry Kennedy
 WRITERS: A. Randall, M.D. Sanders, A. Etheridge
 PUBLISHERS: Mid-Summers/AMR/EEG/Whitehead, ASCAP
Curb 001-DJ

Possibly the first country tune to use an Emily Dickinson quotation for its first line, this gentle, midtempo essay conjures up a time when the homeless will inhabit divine mansions.

RECOMMENDED

WHITES *Doing It By The Book* (2:53)
 PRODUCERS: Ricky Skaggs, the Whites
 WRITERS: Bruce Carroll, Phil Barnhart
 PUBLISHER: Word, ASCAP
New Canaan 689357

Another noble-daddy song, but one that is elevated from pure sentiment by Skaggs' tight, spare production, a great hook line, and the Whites' own exquisite harmonies.

SUZY BOGUSS *Somebody Between* (3:29)
 PRODUCER: Wendy Waldman
 WRITER: Merle Haggard
 PUBLISHER: Tree, BMI
Capitol B-44270

This is one of the prettiest and most emotionally profound songs in country music, made all the more so here by Bogguss' pained, imploring delivery. It should be her breakthrough effort.

JEFF GOLDEN *That New Song (They're Playin')* (2:50)
 PRODUCER: Mike Borchetta
 WRITER: J. L. Golden
 PUBLISHERS: Country Trax/Go Beta, ASCAP

Soundwaves SW-4816

A jukebox natural—given its easy-to-identify-with lyrics and its sing-along, dance-along appeal. Contact: 1-800-251-1576

BLANE FALL *Crazy In Love* (2:46)
 PRODUCER: Rick Lagneau
 WRITER: Rick Lagneau
 PUBLISHER: Whiting, BMI
Pelican State 100

Fall has just the right vocal elements to sing country music. Production offers unique, well-blended instrumentation. Contact: 318-981-7973.

SUSAN LEDFORD *Permanently Lonely* (2:52)
 PRODUCERS: Jeff Cook, Costo Davis, Brent Rowan
 WRITER: Willie Nelson
 PUBLISHER: Tree, BMI
Project One PO-102488

Ledford sounds vaguely like Tammy Wynette as she renders this mild malediction. Label based in Fort Payne, Ala.

PAM CRAMER *(I've Got) Too Much To Remember To Forget* (2:33)
 PRODUCERS: David Chamberlain, Tommy Martin
 WRITERS: David Chamberlain, Peggy Lamb, Mark Sherrill
 PUBLISHERS: Milene/Acuff-Rose, ASCAP/BMI
Crown CR-0003

Cramer has an appealing cry-in-the-voice delivery that is echoed nicely by the steel-guitar riffs. Contact: 901-272-0055

DANCE

RECOMMENDED

CHANELLE *One Man* (7:48)
 PRODUCERS: D. Shaw, K. Hedge, C. Herbert, J. Milan
 WRITERS: C. Clark, C. Munford, D. Shaw
 PUBLISHERS: Protoons/Greyhouse/Munford/Madlip, ASCAP
 MIXERS: Frankie Knuckles, David Morales
Profile PRO-7241 (12-inch single)

Singer's finest effort to date should evolve as an anthem for clubgoing females and then some. R&B/dance number in the Blaze and Phase II mold could also prove to be a sleeper at radio. Contact: 212-529-2600.

MAURICE *This Is Acid (A New Dance Craze)* (6:24)
 PRODUCER: M. Joshua
 WRITER: M. Joshua
 PUBLISHER: Sanlar, BMI
 MIXER: Les Adams
Breakout/Vendetta VE-7016 (c/o A&M) (12-inch single)

Very hot on import, the title says it all.

OLGA *It Happens Every Time* (6:18)

PRODUCER: Lewis A. Martine
 WRITER: Tony Martin
 PUBLISHER: And More, BMI
 MIXERS: L.A. Martine, Rick "Billy Bob" Alonzo
AME 1206 (12-inch single)
 Miami-based songstress offers a familiar-sounding Latin-tinged pop number that pumps a tasty hook. Contact: 305-255-8684.

CASANOVA'S REVENGE *Let's Work* (5:46)
 PRODUCER: Charley Casanova
 WRITER: C. Casanova
 PUBLISHERS: Castle Hill/Carrona, ASCAP
 MIXER: Charley Casanova
Invasion PAL-7248 (12-inch single)

The now-classic Todd Terry stamp meets LMR's "Work It To The Bone" with a hint of acid for what's bound to satisfy underground clubgoers. Contact: 212-532-1414.

PICKS: New releases with the greatest chart potential.

RECOMMENDED: Records with potential for significant chart action.

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COLD WEATHER HEATS UP VIDEO RENTALS

(Continued from page 1)

demic of dreaded cabin fever. "The colder it gets, the better our rentals get," remarks Gary Voecks, manager of a Video Kingdom outlet in Grand Island, Neb. "We're like a grocery store—when the cold weather hits, everyone runs in and stocks up." Grand Island has escaped major snowfalls, but not the plummeting mercury. On Feb. 7, Voecks bragged, "We're having a warm spell today—it's up to 20 degrees."

Voecks says there has been a small drop in sales activity that is more than offset by the rental upswing with customers choosing at least two and sometimes as many as eight titles to rent. Feared by most retailers, inclement weather works to the video stores' advantage, claims Voecks: "The minute the weather gets to where the kids and parents have to stay indoors, they have to rely on the rental movies as opposed to what sitcom might be on."

Lisa Parker, VP of Video Warehouse Inc., Oklahoma City, reports a "tremendous upsurge in business" for the firm's nine video stores and their affiliates in the Southwest. The average boost is 25%, with some stores reporting 30%. "Around this part of the country," says Parker, "they're not used to the cold for extended periods of time. People don't want to go out for entertainment—they want to stay in."

In the chilled climate of Joplin, Mo., Richard Hyman of Crown Video cites rental surges of up to 30% when bad weather hits. "Not only does this increase rentals," comments Hyman, "it increases the units rented by one to two per person." Crown's four-to-six-unit-per-customer rental average snowballs up to eight to 10 for some cold-weather videophiles.

The recent cold blast has triggered even more dramatic rental boosts because it follows on the heels of previous springlike temperatures that have been blown to Mexico by the polar jet. Unusual freezing temperatures in the San Francisco/Oakland, Calif., area are warming the hearts of the video retailers. Explaining why rentals increased, Shane Yagi, assistant manager of a Video City location in Oakland, says, "Over the weekend, most of the people go out and have fun. But it's too cold, so they pick up a movie and stay at home."

Sheila Woodson of a Sounds Easy Int'l store in Provo, Utah, has gained an idea of priorities from one of her customers: "Once you leave the house to go to the grocery store, why not stop by a video store?" Woodson asked the woman, "Hey, it's cold—why are you out here?" Answered the customer, "I'm out to get milk, so I'm going to get my videos for the family." Sounds Easy reports an average of three to five rentals per visit, but reveals that recent per-night rentals have jumped to as many as 10. Woodson asked a customer renting 10 movies, "Do you know that these are due back tomorrow?" The answer: "Yeah, I do."

At Video 54 in Lancaster, Pa., the weather nudged rentals up an average of 20% over normal, says manager Mike Troupe. Noting that conditions brought in more customers—as well as customers who rented more videos than usual—Troupe estimates that the average transaction during the cold snap has been four to six units each. Sell-through, he added, has not been affected by the chill.

"The cold's had a major effect on our business," says Roy James, own-

er of Beyond Video, Staunton, Va. "In fact, the past weekend has been the biggest we've had in six months." The average number of rentals per customer during the cold spell, he notes, has been 3.7.

Beyond Video's A titles have been "doing what they should," James explains, but adds that the store's "discovery" program has also made B titles rental-active. The store has also enjoyed a surge of activity in Nintendo video game rentals. By James' account, the game rentals are his fourth-largest source of revenue, following adventure, comedy, and drama videos, in that order.

Mary DeBenedetti, who manages two of the three Video Today outlets in Holland, Mich., confirms that the effect of the weather has been "excellent" on her rentals. She pegs the increase at about 12% since the cold moved into her area on Feb. 5. The rental average during this period has been 1.8 per transaction, she says.

"We live for bad weather," claims Allan Caplan, founder and chairman of Applause Video, which has 20 stores in Omaha, Neb., 23 in Kansas

City, and 11 other outlets in Nebraska, Connecticut, and Pennsylvania. "I'm not proud. Give me pestilence, rain, snow, or sub-zero temperatures and I'm just ecstatic." In the Omaha stores, Caplan has noted that customers are renting up to three times as many titles as normal. "The last two weeks have been spectacular due to the weather," he says, buoyed by increases in the 25%-28% range. On Feb. 4, the Omaha stores enjoyed a day that came within 10% of matching New Year's Eve's rental rate, the busiest day of the year. Caplan believes those renting eight and nine titles at one time are getting some to keep the children happy, "a couple R-rated for mom and dad when the kids go to sleep," and some family action movies. It has also been a box-office bonanza for Nintendo games. "We have 150-160 in each store, and every one we had was out on rent."

Even temperate Southern California was stung by the cold weather wave, which resulted in "one hell of a weekend," according to Mitch Perliss, director of purchasing for the 50-unit Music Plus Video chain. January

has been a little flat, he says, but volume was up significantly not only on Feb. 4, but also on the following day, a fluke he attributes to the cold.

And in the state that gave the U.S. this weather mess, Alaska, rentals went up. Wind chill factors of up to (down to?) 100 degrees below zero kept most customers at home during the week, but they emerged in droves on the weekend. Tom Elias, owner of the appropriately named Arctic Video chain, with two stores in Anchorage and 41 outlets "out in the bush," reports a "tremendous increase" over the weekend. The surge began at 4 p.m., and "we rented like crazy until 6 p.m. and then it died." Rentals were up 20%-25%, and instead of renting one or two titles, customers anchored down in Anchorage with six (the maximum allowed per day). The sell-through market was "terrible," according to Elias, who says "everybody was too worried about freezing cars and freezing pipes."

Creekside Video's Richard Cooley estimates that the Anchorage store's rental business climbed 25%, with per-customer rentals up to four.

And what are the hottest titles for these coldest of nights? "The Presidio," "Bull Durham," "The Dead Pool," "Young Guns," and "Die Hard" are the favorites in reducing the complications of cabin fever. Creekside Video has had 40 copies of "Young Guns" for a month and still can't keep one in the store. Arctic Video offers 15 units each of "The Presidio," "Bull Durham," "Die Hard," and "The Dead Pool" in each store and still has five to six reserve-list pages of customers waiting for them. Other titles cited include "The Princess Bride," "Bloodsport," "The Unbearable Lightness Of Being," "Phantasm II," "The Blob," "Monkey Shines," "Three Men And A Baby," "Above The Law," "Moonstruck," and "Planes, Trains And Automobiles." Video Today in Holland, Mich., notes that the two last-mentioned titles are "completely rented out by 2 p.m. on any given day."

Assistance in preparing this story was provided by Ed Morris in Nashville and Jim McCullough in Los Angeles.

DAVIS SALES ARE MILES AHEAD OF OTHER BOXED JAZZ SETS

(Continued from page 4)

Buyers also say that the nature of this box, which includes cuts from albums no longer in print, sets it apart from other recent anthologies. Davis' sound evolved dramatically during the 30 years he spent on Columbia. While many boxed sets focus on a specific portion of a musician's career, the new Davis set offers a sampler of the different styles that the trumpeter embraced and developed during his three-decade tenure on that label. "It's a history of modern jazz for the last 30 years," says Steve Berkowitz, a Columbia marketing director.

The fact that the set groups tracks according to style is seen as "a good selling point" by Randy Morris, a buyer for 147-store The Record Bar, who adds that the box is selling on par with the chain's better-selling single-unit jazz albums.

By contrast, several recent boxed sets—including PolyGram's fourth-quarter release, "Bird: The Complete Charlie Parker On Verve," and Fantasy's label anthologies on Davis (Prestige), Bill Evans (Riverside), and Thelonius Monk (Riverside)—comprise the artist's entire recording activity for that particular label, including previously unreleased material. In some cases, that means that several alternate takes of a given song are included. Retailers say the comprehensive boxes appeal to jazz die-hards, but Columbia's best-of approach—which on the Davis set substitutes some alternate takes for ones released on earlier albums but does not present more than one version of any song—is more accessible to more casual fans.

Also key to the new Davis box, according to Morris, is the album's visual presentation. The consumer in the store can see the set's contents and its all-star supporting cast at a glance without having to open a set. "They did an excellent job of letting the package sell itself," says Morris. (Some of the other anthologies mentioned above have utilized the same packaging approach.)

The approach taken by Columbia and album producer Jeff Rosen makes the new Davis set a different

sort of animal—one that chains can widely distribute to their stores. The Record Bar, 72-store Roslyn, N.Y.-based Record World, and 29-store Detroit-based Harmony House are among those that stocked the box chainwide. By comparison, those chains shipped the Parker Verve box only to stores that do strong jazz business.

The comprehensive jazz boxes—which usually sell for more than \$100—are not intended to be mass-market items. Producer Orrin Keepnews, who received two 1988 Grammys for "Thelonius Monk: The Complete Riverside Recordings," thinks Columbia's Davis box serves a different purpose than the Fantasy sets, which he defines as "serious projects" that have a "well-defined and limited audience." In fact, when he collected one of his Grammys last year, Keepnews, with tongue in cheek, thanked the academy for honoring a project that was "virtually impossible to sell."

Columbia's Berkowitz acknowledges that the new Davis set was produced with less serious collectors in mind but thinks the inclusion of tracks from out-of-print titles and of alternate takes appeals to jazz buffs. Cost was also a key consideration: Berkowitz says the label intended stores to price the LP and cassette versions for less than \$30 and the CD set for less than \$40, although most chains surveyed by Billboard were charging higher prices.

Berkowitz and Kent Richmond, jazz buyer for Rose Records' flagship store in Chicago, say that serious fans are using the box to get remastered versions of desired Davis tracks without rebuying each of the albums that they already own on LP. But Gary Lazof, owner of 3rd Street Jazz & Rock in Philadelphia, does not think the new box will appeal to aficionados. "People who come here already have that stuff. It just doesn't make an attractive set for a person who owns a lot of Miles."

Better sellers for Lazof include the Parker set on Verve, which he calls "the box hit of December," and the pricey sets from mail-order house

Mosaic. The Philadelphia dealer, who says he did far more business with Davis' Prestige set, would have preferred to see Columbia follow Fantasy's footsteps, releasing all of Davis' work for the label—perhaps on separate volumes that would divide his acoustic and electric work.

Although Columbia's cream-of-the-crop approach has made its Davis box more appealing to large chains, Kirk Roberts, sales manager for Fantasy, will continue following the comprehensive route. "The jazz buyer wants

that original form," says Roberts.

Roberts adds that future Fantasy boxes—including ones by Art Pepper, Charles Mingus, and another by Evans—will be issued on CD only, rather than on LP. Similarly, most retailers say the CD has been the strongest-selling configuration for Columbia's Davis box, followed by the LP, with cassette earning the smallest sales.

Assistance in preparing this story was provided by Jeff Levenson.

MCA JOINS RECORD STORES IN BATTLE FOR SONG IDS

(Continued from page 3)

Music Vision stores, all 15 Streetside units (including some in Kansas City), 12 Musicland outlets, three Sound Warehouse stores, and 12 independent retailers and one-stops. The six area Camelot Music stores, while supporting the petition drive, could not participate because of prior commitments to registration-type promotions with various record labels.

The petitions are being displayed in high-traffic areas, with easel-backed cards drawing attention to them.

After they are collected, Randy Davis, VP of Streetside, will present the petitions to radio stations in the St. Louis area and will try to persuade them to start or increase back-announcing.

A similar effort by Rosenbaum already has paid off: WYZZ "Z95" Chicago has agreed to front or back-announce all new songs added for at least the first six weeks they are played (Billboard, Feb. 11). Impressed with the results of the Chicago campaign, the National Assn. of Recording Merchandisers has announced it will start a national back-announcing campaign following its upcoming convention in New Orleans.

Davis says the majority of St. Louis-area stations do not back-announce. Even urban stations tend to leave out the names of songs, although they program many more new records than most rock stations do.

The afternoon drive personality at WKQB, a leading St. Louis top 40 outlet, back-announces new records for the first three weeks, says Davis, but "the general feeling among us at retail is that four to six weeks is closer to home."

Smith says the St. Louis back-announcing campaign was initiated by the top echelon of his company. Richard Palmese, MCA Records executive VP/GM, and John Burns, executive VP of MCA Distribution and Manufacturing, approached him with the idea after they attended last fall's meeting of the NARM retailer advisory committee, at which back-announcing was extensively discussed.

Also present at that meeting were Rosenbaum and J.D. Mandelker, president of Streetside. While Smith does not know why MCA chose St. Louis as the site for kicking off its back-announcing campaign, he says that "Mandelker was involved and receptive." Davis notes that Streetside introduced petitions in its stores two weeks before the other chains did.

Assuming that the St. Louis drive succeeds, Palmese says, "it's my intention to expand it to other markets, letting the retailers be the catalyst with the radio stations." If NARM and the other record labels follow through with a nationwide campaign, he adds, "We'll just get in line." But if they don't, he declares, "We'll take a leadership role, because we feel that strongly about it."

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

PAULA ABDUL CONTINUES "STRAIGHT UP" (Virgin) at No. 1, as her single is still gaining points. "Wild Thing" by **Tone Loc** (Delicious Vinyl), bulletted at No. 2, is No. 1 in sales points but is still far behind in radio points. "Wild" has a chance to hit No. 1 next week if it can hold off the surging "Lost In Your Eyes" by **Debbie Gibson** (Atlantic), which is the biggest gainer on the chart in both sales and airplay points, zooming from No. 12 to No. 4. The amazing sales strength of "Wild Thing" is demonstrated by the fact that the single is now double platinum (sales of 2 million units, with 12-inch vinyl and maxicassettes counted double)—while no other title in the top 30 is even certified gold (500,000 units).

"THE LOOK" BY ROXETTE (EMI) adds the Power Pick/Airplay and most-added-at-radio honors to last week's Hot Shot Debut award. The new Swedish duo now has an 89% chance of reaching the top five and a 58% chance of hitting No. 1 with its first U.S. single. The record is already No. 1 at KDWB-FM Minneapolis, No. 3 at WKTI Milwaukee, and top 10 at WSSX Charleston, S.C. (20-8), and KEGL Dallas (13-10). "Eternal Flame" by the **Bangles** (Columbia) is the runner-up for the Power Pick/Airplay, after winning it last week. The early jumps for the single are outstanding, including 29-15 at KUBE Seattle, 6-4 at WZOU Boston, 28-19 at 93Q Houston, and 18-10 at KLUC Las Vegas.

THERE ARE SEVEN NEW entries, led by **Poison's** "Your Mama Don't Dance" (Capitol), a cover of the Loggins/Messina classic, which comes on at No. 56. The most interesting story concerns the second-highest debut, "One" by **Metallica** (Elektra), at No. 76. The California metal band scores the first Hot 100 single of its career, although it has had five big-selling albums on Elektra. The first four albums had no commercially released singles, and this single does not enter in the normal pattern. While all charted singles in the last several years have entered by accumulating significant radio points with sales points following later, "One" qualifies to enter the Hot 100 more than 90% of its points from sales. It is only on six radio playlists from the pop panel of 237 stations (it jumps 31-19 at OK95 Tri-Cities, Wash.). Without significant radio activity, "One" has sold more than 100,000 units, the label says. This "underground" sales activity from a combination of live performances and MTV play has snowballed to cause an impressive chart debut. "Overground" top 40 radio stations should take note.

QUICK CUTS: Also making its chart bow is Scottish band **Love And Money**, entering at No. 93 with "Halleluia Man" (Mercury). . . A jam in the 40s and 50s holds back three records. "Cryin'" by **Vixen** (EMI) has 20 radio adds but moves only three places to No. 46; "She Won't Talk To Me" by **Luther Vandross** (Epic) has 17 adds and early top 10 reports from Z93 El Paso, Texas, and Power 96 Detroit but only moves four positions to No. 50; and **Van Halen's** "Feels So Good" (Warner Bros.) takes a misleadingly small move of one place to No. 51. "Feels" has 19 adds and six top 10 reports, including 2-1 at KXXR Kansas City.

HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 55 REPORTERS	BRONZE/ SECONDARY ADDS 163 REPORTERS	TOTAL ADDS 237 REPORTERS	TOTAL ON
THE LOOK ROXETTE EMI	4	13	60	77	180
YOUR MAMA DON'T DANCE POISON CAPITOL	4	21	49	74	85
ETERNAL FLAME BANGLES COLUMBIA	4	10	26	40	195
SUPERWOMAN KARYN WHITE WARNER BROS.	7	12	17	36	75
MORE THAN YOU KNOW MARTIKA COLUMBIA	0	5	29	34	153
ROOM TO MOVE ANIMATION POLYDOR	2	10	22	34	34
WALK THE DINOSAUR WAS (NOT WAS) CHRYSALIS	3	9	17	29	171
SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS I.R.S.	2	6	21	29	100
STAND R.E.M. WARNER BROS.	2	6	20	28	120
SECOND CHANCE THIRTY EIGHT SPECIAL A&M	0	6	18	24	67

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.

MAKE "SEVENTEEN" YOUR LUCKY NUMBER!



Their first single ("Madalaine") and non-stop touring sent Winger soaring past Gold. So is it any wonder that their brand-new single, "Seventeen," has just become radio's new lucky number? The smash video's already receiving Top 5 Requests at MTV, album radio has fallen in love with the song and at retail, "Seventeen" is helping the album go like sixty-five. Grab this perfect slice of rock 'n' roll romance and watch Winger's luck rub off on you!

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(81867)

Produced by Beau Hill

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CBS/FOX SETS SPORTS SPONSORSHIP

(Continued from page 4)

has been periodically releasing.

The company also has a push going for "Dazzling Dunks And Basketball Bloopers," which debuts at \$14.98 in April at retail but is currently the object of a premium promotion by Sports Illustrated in a subscription drive. Ross thinks the total combined sales effort could be as high as half a million units.

Why has sports video taken off as a major nontheatrical category?

"Ability to have continuity and consistent product flow," says Ross. "Other types of nontheatrical tapes have been one-off based and too disjointed. We're also dealing with the presold-commodity factor. The videos are not presold, but Kareem and Jordan are. That's half the battle. People are also used to watching sports on the television screen. That's been

both a blessing and a curse, in that consumers were used to getting sports programming on television free. But that's offset by coming up with unique footage and quality programming such as the athlete biography. We think we solved the programming puzzle."

The company has also solved the distribution puzzle, believes Ross, since CBS/Fox was at the vanguard of sports video marketing.

"We've developed sporting goods as an important outlet now," he says. "We've tested premiums, regional marketing, and tie-ins and other alternative avenues. We are in a position now where we have a catalog, new titles, and ongoing promotions. It's become an extremely viable genre in the business."

JOE RAPOSO

(Continued from page 6)

"MAD" show, and conducted for Richard Rodgers at the Music Theatre at Lincoln Center.

He wrote for a number of performers, including Harold Arlen, Jerome Robbins, Fred Astaire, Barbra Streisand, Ray Charles, Frank Sinatra, Woody Allen, Linda Lavin, Ethel Merman, and David Merrick. In addition, he wrote the score for "Raggedy Ann," a musical selected by the U.S. Department of State and the Soviet Union to open in Moscow. He recently completed a musical stage version of "It's A Wonderful Life."

In 1987, he became chairman of Music Publishing International Inc.

in New York, a company formed to represent music publishers and to develop new music properties for the family entertainment market.

Raposo was a board member of the Third Street Music School, on the Overseer's Visiting Committee to the Music Department at Harvard, and has received honorary doctorates from Southern Methodist Univ., Hope College, and Mount St. Mary's College. He is survived by his wife, Pat Collins, who is arts-and-entertainment editor of television station WWOR; three sons; and a daughter.

DEBBIE HOLLEY

FOR WEEK ENDING FEBRUARY 18, 1989

Billboard Hot 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	WILD THING	TONÉ LOC	2	1	1	STRAIGHT UP	PAULA ABDUL	1
2	1	STRAIGHT UP	PAULA ABDUL	1	2	4	BORN TO BE MY BABY	BON JOVI	3
3	4	BORN TO BE MY BABY	BON JOVI	3	3	3	WILD THING	TONÉ LOC	2
4	5	I WANNA HAVE SOME FUN	SAMANTHA FOX	12	4	2	WHEN I'M WITH YOU	SHERIFF	6
5	8	THE LOVER IN ME	SHEENA EASTON	5	5	10	LOST IN YOUR EYES	DEBBIE GIBSON	4
6	10	WHAT I AM	EDIE BRICKELL & NEW BOHEMIANS	8	6	8	THE LOVER IN ME	SHEENA EASTON	5
7	9	SHE WANTS TO DANCE WITH ME	RICK ASTLEY	7	7	6	SHE WANTS TO DANCE WITH ME	RICK ASTLEY	7
8	13	LOST IN YOUR EYES	DEBBIE GIBSON	4	8	7	WALKING AWAY	INFORMATION SOCIETY	9
9	12	SURRENDER TO ME	ANN WILSON & ROBIN ZANDER	11	9	12	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	10
10	3	WHEN I'M WITH YOU	SHERIFF	6	10	16	THE LIVING YEARS	MIKE + THE MECHANICS	16
11	15	WALKING AWAY	INFORMATION SOCIETY	9	11	5	WHEN THE CHILDREN CRY	WHITE LION	13
12	16	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	10	12	15	WHAT I AM	EDIE BRICKELL & NEW BOHEMIANS	8
13	14	DIAL MY HEART	THE BOYS	15	13	20	SURRENDER TO ME	ANN WILSON & ROBIN ZANDER	11
14	11	ANGEL OF HARLEM	U2	14	14	24	PARADISE CITY	GUNS N' ROSES	19
15	6	WHEN THE CHILDREN CRY	WHITE LION	13	15	14	ANGEL OF HARLEM	U2	14
16	20	A LITTLE RESPECT	ERASURE	18	16	25	RONI	BOBBY BROWN	17
17	22	RONI	BOBBY BROWN	17	17	19	DIAL MY HEART	THE BOYS	15
18	21	ALL SHE WANTS IS	DURAN DURAN	22	18	22	A LITTLE RESPECT	ERASURE	18
19	7	ALL THIS TIME	TIFFANY	20	19	26	MY HEART CAN'T TELL YOU NO	ROD STEWART	21
20	27	PARADISE CITY	GUNS N' ROSES	19	20	9	THE WAY YOU LOVE ME	KARYN WHITE	25
21	28	THE LIVING YEARS	MIKE + THE MECHANICS	16	21	11	ALL THIS TIME	TIFFANY	20
22	25	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	23	22	27	DON'T TELL ME LIES	BREATHE	24
23	30	MY HEART CAN'T TELL YOU NO	ROD STEWART	21	23	28	YOU'RE NOT ALONE	CHICAGO	28
24	32	DON'T TELL ME LIES	BREATHE	24	24	17	I WANNA HAVE SOME FUN	SAMANTHA FOX	12
25	17	THE WAY YOU LOVE ME	KARYN WHITE	25	25	33	JUST BECAUSE	ANITA BAKER	30
26	19	DON'T RUSH ME	TAYLOR DAYNE	29	26	32	I BEG YOUR PARDON	KON KAN	26
27	36	DREAMIN'	VANESSA WILLIAMS	31	27	35	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	23
28	34	I BEG YOUR PARDON	KON KAN	26	28	13	ARMAGEDDON IT	DEF LEPPARD	27
29	24	SHAKE FOR THE SHEIK	THE ESCAPE CLUB	37	29	30	ALL SHE WANTS IS	DURAN DURAN	22
30	18	ARMAGEDDON IT	DEF LEPPARD	27	30	39	ETERNAL FLAME	BANGLES	34
31	29	MY PREROGATIVE	BOBBY BROWN	38	31	18	DON'T RUSH ME	TAYLOR DAYNE	29
32	—	JUST BECAUSE	ANITA BAKER	30	32	34	THE LOVE IN YOUR EYES	EDDIE MONEY	32
33	31	EVERY ROSE HAS ITS THORN	POISON	42	33	36	DREAMIN'	VANESSA WILLIAMS	31
34	—	YOU GOT IT	ROY ORBISON	40	34	21	TWO HEARTS	PHIL COLLINS	33
35	35	IT'S NO SECRET	KYLIE MINOGUE	45	35	23	HOLDING ON	STEVE WINWOOD	35
36	23	TWO HEARTS	PHIL COLLINS	33	36	—	THE LOOK	ROXETTE	41
37	—	YOU'RE NOT ALONE	CHICAGO	28	37	40	WALK THE DINOSAUR	WAS (NOT WAS)	36
38	26	HOLDING ON	STEVE WINWOOD	35	38	—	MORE THAN YOU KNOW	MARTIKA	39
39	—	WALK THE DINOSAUR	WAS (NOT WAS)	36	39	—	STAND	R.E.M.	43
40	—	GIVE ME THE KEYS	HUEY LEWIS & THE NEWS	47	40	—	YOU GOT IT	ROY ORBISON	40

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
59 24/7 (Onid, BMI)	84 I WANNA BE LOVED (Greg Guffria, ASCAP/Airflug, BMI)
81 ACROSS THE MILES (Easy Action, BMI/Baruck-Consolo, BMI/Rude, ASCAP/Warner-Tamerlane, BMI) WBM	96 I WANNA BE THE ONE (Saja, BMI/Mya-T, BMI)
22 ALL SHE WANTS IS (Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM	12 I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)
20 ALL THIS TIME (George Tobin, BMI) HL	65 IF WE NEVER MEET AGAIN (Jutters, BMI/Music Corp. Of America, BMI) HL
14 ANGEL OF HARLEM (U2, ASCAP/Chappell, ASCAP) HL	85 IMAGINE (SBK Blackwood/Lenono, BMI) HL
27 ARMAGEDDON IT (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	79 IN YOUR ROOM (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM
82 AS LONG AS YOU FOLLOW (Fleetwood Mac, BMI) WBM	61 INTO YOU (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM
91 BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Almo, ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Hustler's, ASCAP) HL/CPP	45 IT'S NO SECRET (All Boys USA, BMI) CPP
3 BORN TO BE MY BABY (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	30 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/Avid One, ASCAP/L'il Mama, BMI/Music Corp. Of America, BMI) HL
57 BRING DOWN THE MOON (Irving, BMI/Boy Meets Girl, BMI) CPP	70 KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) (Wall Disney, ASCAP/Honest John ASCAP/Clair Audient, ASCAP/Dawin, BMI) HL
68 CAN YOU STAND THE RAIN (Fiyte Tyme, ASCAP) WBM	44 THE LAST MILE (Eve Songs, ASCAP/Chappell, ASCAP) HL
78 CROSS MY HEART (Ensign, BMI) CPP	53 LITTLE LIAR (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/CPP
46 CRYIN' (Trippland, BMI/Leibrphone Musikverlag, ASCAP/PolyGram Songs, BMI) WBM	18 A LITTLE RESPECT (Sonet, PRS/Emite, ASCAP) MSC
15 DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	16 THE LIVING YEARS (Michael Rutherford, BMI/R&BA, BMI/Hidden Pun, BMI/Hit & Run Music) WBM
75 DOCTORIN' THE TARDIS (Chappell Music/MCA Music/WB Music/EG Music) HL/WBM	89 THE LOCO-MOTION (Screen Gems-EMI, BMI) WBM
29 DON'T RUSH ME (Almo, ASCAP) CPP	41 THE LOOK (Jimmy Fun, BMI)
24 DON'T TELL ME LIES (Virgin, ASCAP) CPP	63 LOOK AWAY (Realsongs, ASCAP) WBM
31 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	4 LOST IN YOUR EYES (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
69 END OF THE LINE (Zero Productions, BMI/SBK April, ASCAP/Special Rider, ASCAP/Gone Gator, ASCAP/Ganga, BMI) HL/CPP	32 THE LOVE IN YOUR EYES (Ardavan, ASCAP/AG, ASCAP/Chappell, ASCAP/Dubin, ASCAP/Full Keel) HL
34 ETERNAL FLAME (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM	5 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP
42 EVERY ROSE HAS ITS THORN (Sweet Cyanide, BMI/Willesden, BMI)	39 MORE THAN YOU KNOW (Famous, ASCAP/Tika Tunes, ASCAP/Marvin Morrow/Ensign, BMI) CPP
71 FADING AWAY (SBK Blackwood, BMI/Bob Rosenberg, BMI)	21 MY HEART CAN'T TELL YOU NO (Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP
51 FEELS SO GOOD (Yessup, ASCAP) CLM	38 MY PREROGATIVE (Cal-Gene, BMI/Bobby Brown, ASCAP/Unicity, ASCAP/Virgin Songs, BMI) HL/CPP
23 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI) HL	92 NEVER HAD A LOT TO LOSE (Consenting Adult, BMI)
47 GIVE ME THE KEYS (AND I'LL DRIVE YOU CRAZY) (Hulex, ASCAP) CLM	99 NEW DAY FOR YOU (Carnevon, BMI/Almo, ASCAP/Virgin Songs, BMI) CPP
86 GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eydot, ASCAP) CPP	76 ONE (Creeping Death, ASCAP)
73 GOT IT MADE (Goldhill, BMI) WBM	54 ORINOCO FLOW (SAIL AWAY) (SBK Songs/SBK Blackwood, BMI) HL
60 THE GREAT COMMANDMENT (Blue Box)	19 PARADISE CITY (Guns N' Roses, ASCAP) CLM
98 GROOVY KIND OF LOVE (Screen Gems-EMI, BMI) WBM	87 THE PROMISE (Virgin Songs, BMI) CPP
93 HALLELUJAH MAN (SBK Songs/SBK Blackwood, BMI)	72 PUT A LITTLE LOVE IN YOUR HEART (SBK Unart, BMI) CPP
95 HEAVEN KNOWS (Virgin Songs, BMI)	17 RONI (Kear, BMI/Hip Trip, BMI) CPP
35 HOLDING ON (F.S.Limited, PRS/Warner-Tamerlane, BMI/Wilim' David, BMI/Blue Sky Rider, BMI) WBM	88 ROOM TO MOVE (Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI)
26 I BEG YOUR PARDON (Beun Music/Lowery, BMI) CPP	62 SECOND CHANCE (Rocknocker, ASCAP/SBK Blackwood, BMI/Cal Curtis, BMI/Too Tall, BMI) HL
52 I REMEMBER HOLDING YOU (Joe Pasquale, ASCAP) HL	37 SHAKE FOR THE SHEIK (EMI, ASCAP) WBM
	49 SHE DRIVES ME CRAZY (Virgin, ASCAP) CPP
	7 SHE WANTS TO DANCE WITH ME (All Boys USA, BMI) CPP
	50 SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI) HL
	83 A SHOULDER TO CRY ON (Page Three, ASCAP/Warner-Tamerlane, BMI/Doraffo, BMI) WBM
	100 SILHOUETTE (Breneer, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL
	66 SINCERELY YOURS (Shaman Drum, BMI)
	80 SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI) WBM
	43 STAND (Night Garden, BMI/Unichappell, BMI) HL
	1 STRAIGHT UP (Virgin, ASCAP/Wolf, ASCAP) CPP
	48 SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
	11 SURRENDER TO ME (FROM "TEQUILA SUNRISE") (Rockwood, BMI/Security Hogg, ASCAP/United Artists, ASCAP/SBK April, ASCAP/United Lion, BMI/SBK Blackwood, BMI) HL/CLM
	67 TEARS RUN RINGS (Arto, ASCAP)
	77 TELL HER (Screen Gems-EMI, BMI) WBM
	58 THINKING OF YOU (Cutting, ASCAP)
	33 TWO HEARTS (Phil Collins, BMI/Hidden Pun, BMI/Beau Di O Do, BMI/Warner-Tamerlane, BMI) WBM
	64 WAITING FOR A STAR TO FALL (Irving, BMI/Boy Meets Girl, BMI) CPP
	97 WALK ON WATER (Geffen, ASCAP/Thornwall, ASCAP) WBM
	36 WALK THE DINOSAUR (MCA, ASCAP/Semper Fi Music & Monkey..., ASCAP) HL
	9 WALKING AWAY (T-Boy, ASCAP/INSCO, ASCAP)
	94 WAY COOL JR. (Ralt Music, BMI/Time Coast, BMI/Rightson, BMI/Small Hope, BMI) HL
	25 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
	55 WE'VE SAVED THE BEST FOR LAST (Pardini, ASCAP/Geffen, ASCAP/Matkosky/Chappell & Co., ASCAP/French Stuff) HL
	8 WHAT I AM (Geffen, ASCAP/Strangemind Productions, ASCAP/Enlightened Kitty, ASCAP/Winthrow, ASCAP/Edie Brickell, ASCAP) WBM
	6 WHEN I'M WITH YOU (Bananaree, BMI) HL
	13 WHEN THE CHILDREN CRY (Vavoom, ASCAP) WBM
	2 WILD THING (Varry White, ASCAP)
	90 WILD, WILD WEST (EMI, BMI) WBM
	74 WILD WORLD (Safara, ASCAP/Westbury, ASCAP) MSC
	40 YOU GOT IT (SBK April, ASCAP/Orbisonsongs, ASCAP/Gone Gator, ASCAP) HL
	10 YOU GOT IT (THE RIGHT STUFF) (Maurice Starr, ASCAP/SBK April, ASCAP) HL
	56 YOUR MAMA DON'T DANCE (Jasperilla, ASCAP/MCA, ASCAP)
	28 YOU'RE NOT ALONE (Virgin, ASCAP/Trinifold, ASCAP) CPP

RETAILERS REACH FOR LATIN MARKET

(Continued from page 1)

guage product in an increasing number of their stores.

Chuck Lee, the main Latin music buyer for the 225-unit Wherehouse, says the Los Angeles-based company is committed to Spanish-language product. "We started experimenting with 20 stores, then increased it to 38, and we have 82 now in such areas as Los Angeles, San Diego, Tucson [Ariz.], and northern California."

Similarly, 40 Southwestern stores of the 121-unit, Dallas-based Sound Warehouse chain will soon begin to carry Latin music, primarily from BMG and distributed labels, according to Maximo Aguirre, director of BMG's Latin music division.

Johnny Zaragoza, a Dallas-based sales executive for Handleman Co., says approximately 150 Handleman accounts carry Latin product, sales of which amount to about 15% of his company's business in Texas. In the last two and a half years, such accounts as K mart (which has 105 stores in Texas alone) have become more aware of the potential of the Latin customer.

"They have geared their departments to merchandising by using colored signs to identify different categories of Latin music, by doing such promotions as sales and rebates, and by increasing the space allocated to Latin product," Zaragoza says.

Nor is the phenomenon confined to the Southwest and Far West. The 670-unit Musicland Group now sells Latin product in nearly all of its stores across the country, according to Kathy Dossdall, a national buyer for the Minneapolis-based chain.

While some stores carry only crossover items by the likes of Julio Iglesias, Linda Ronstadt, and the Gipsy Kings, she says, many others have full-fledged Latin departments.

Although Dossdall cannot say what percentage of Musicland's sales come from Latin product, she says, "It's a fast-growing percentage." She cites two reasons for the phenomenon: the impact of Spanish-language records by Iglesias and Ronstadt, as well as by rock stars Sting and David Lee Roth, and the increasing availability of Latin product, especially from CBS and BMG.

"The major labels dealing with this product have picked up more of the smaller [Latin] labels," she explains, "which has made it easier to pick up on the regional hits."

Another reason for U.S. retailers' new interest in Latin product is the steep decline in Mexican parallel imports stemming from the rise in prices of records produced in Mexico. "For the Latin industry, it's like getting on its feet again after the gloomy years of the Mexican parallel imports," notes Aguirre. "However, right now Latin music is reaching only 20% of its potential market. We

just have to put the records where the people are."

Reinforcing Aguirre's point about the distance the market has to go, the Recording Industry Assn. of America recently reported that Latin consumers accounted for only 3% of the U.S. record market in 1987. But there are 25 million Hispanic-Americans—10% of the population—and their buying power is increasing.

Aguirre thinks the trend toward greater visibility of Latin product in major retail webs will continue. "I believe distribution of Latin music is going to grow faster [than it has]," he says. He calculates that this year 30%-40% more product will be entering the market via chain stores.

BMG's experiment started seven months ago, when Wherehouse began to carry Latin music, mainly from BMG and the labels it distributes, EMI and Globo. The initial push was supported by an advertising campaign in television, radio, and print media, posters, and numerous in-store presentations by recording artists. Now the chain is selling, besides product from BMG, Latin music from Discos CBS and TH-Rodven Music, among others.

Despite BMG's support, Lee says Wherehouse still needs to do more promotion, especially in other areas of California, and to create a better identity for its Latin records. "We have a good selection, but we have to make sure the communities know we are carrying the product," he says. Part of this task, he adds, is having in-store presentations, such as a recent one in Fresno, Calif., with singer Rocío Dureal.

Besides selling Latin music, Lee says, Wherehouse also hopes to attract the new Latin consumer to such other lines as computer software, accessories, blank tapes, and rentals of movie videos (many of which are available in Spanish).

"American accounts are certainly much more receptive [to Latin records] now than they were a year ago," says Adriana Iglesias, East Coast sales and promotions manager for WEA Latina. "They have learned a lot in the last year. Now they know how to buy and they do it regularly."

In her company's case, notes Iglesias, the receptivity is partly related to the fact that much of WEA's product is of the crossover type. WEA Latina has rock groups that sing in

Spanish, as well as pop crooner Miguel Bose; Bermudez Triangle, which is beginning to break into the dance charts; and Brazilian jazz acts. Recent crossover successes by such acts as Gloria Estefan & Miami Sound Machine, Los Lobos, Ronstadt, the Gipsy Kings, and Iglesias have called attention to the potential of the market. "Any new crossover hit creates an immediate reaction in sales," Aguirre says.

A similar opinion is voiced by Gustavo Bello, VP of Miami, Fla.-based wholesaler Jerry Bassin Inc. "The demand for Latin music has grown enormously," he says. "We are opening new accounts all the time and selling Latin music in areas where traditionally that product was not available." The growing markets include such European countries as the U.K. and West Germany.

Another Latin company getting on the bandwagon is Miami's TH-Rodven, the dominant force in the thriving salsa market, which has begun to sell its salsa line throughout the Wherehouse chain in California.

Assistance in preparing this story was provided by Ken Terry.

FOR WEEK ENDING FEBRUARY 18, 1989

HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	11	WILD THING DELICIOUS VINYL 102	PAULA ABDUL TONE LOC 5 weeks at No. One
2	2	2	11	STRAIGHT UP VIRGIN 7-99256	PAULA ABDUL
3	5	8	6	GIRL YOU KNOW IT'S TRUE ARISTA 1-9781	MILLI VANILLI
4	3	5	10	RONI MCA 53463	BOBBY BROWN
5	9	12	4	LOST IN YOUR EYES ATLANTIC 7-88970	DEBBIE GIBSON
6	6	4	12	THE LOVER IN ME MCA 53416	SHEENA EASTON
7	10	9	9	SUPERWOMAN WARNER BROS. 7-27773	KARYN WHITE
8	4	3	14	DIAL MY HEART MOTOWN 53301	THE BOYS
9	8	7	12	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 38-08092	NEW KIDS ON THE BLOCK
10	11	10	9	WALKING AWAY TOMMY BOY 7-27736/REPRISE	INFORMATION SOCIETY
11	12	13	6	CAN YOU STAND THE RAIN MCA 53464	NEW EDITION
12	13	16	5	JUST BECAUSE ELEKTRA 7-69327	ANITA BAKER
13	14	14	5	DREAMIN' WING 871 078-7/POLYGRAM	VANESSA WILLIAMS
14	7	6	13	I WANNA HAVE SOME FUN JIVE 1154/RCA	SAMANTHA FOX
15	15	18	6	I BEG YOUR PARDON ATLANTIC 7-88969	KON KAN
16	17	26	3	SINCERELY YOURS ATCO 7-99246	SWEET SENSATION (WITH ROMEO J.D.)
17	18	22	6	SHE WANTS TO DANCE WITH ME RCA 8838	RICK ASTLEY
18	19	23	6	SHE WON'T TALK TO ME EPIC 34-08513/E.P.A.	LUTHER VANDROSS
19	29	—	2	24/7 4TH & B'WAY 7471/ISLAND	DINO
20	24	29	3	FADING AWAY EPIC 34-68543/E.P.A.	WILL TO POWER
21	20	20	6	MORE THAN YOU KNOW COLUMBIA 38-08103	MARTIKA
22	23	27	3	A LITTLE RESPECT SIRE 7-27738/REPRISE	ERASURE
23	NEW	1	1	TEENAGE LOVE DEF JAM 38-08105/COLUMBIA	SLICK RICK
24	21	21	11	CROSS MY HEART WTG 31-08036	EIGHTH WONDER
25	NEW	1	1	THINKING OF YOU CUTTING 872 502-7/POLYGRAM	SA-FIRE
26	22	19	21	MY PREROGATIVE MCA 53383	BOBBY BROWN
27	NEW	1	1	THIS TIME ARISTA 1-9772	KIARA (DUET WITH SHANICE WILSON)
28	30	25	4	GET ON THE DANCE FLOOR PROFILE 7239	ROB BASE & D.J. E-Z ROCK
29	16	11	13	DON'T RUSH ME ARISTA 1-9722	TAYLOR DAYNE
30	NEW	1	1	WALK THE DINOSAUR CHRYSLIS 43331	WAS (NOT WAS)

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

Billboard POWER PLAYLISTS

FOR WEEK ENDING FEBRUARY 18, 1989

Sample Playlists of the Nation's Largest Crossover Radio Stations

HOT 97FM

New York P.D.: Joel Salkowitz

1	1	Paula Abdul, Straight Up
2	4	Information Society, Walking Away
3	3	Sheena Easton, The Lover In Me
4	5	Debbie Gibson, Lost In Your Eyes
5	6	SA-FIRE, Love Is On Her Mind
6	7	New Kids On The Block, You Got It (Th
7	2	Samantha Fox, I Wanna Have Some Fun
8	11	Tone Loc, Wild Thing
9	12	Bobby Brown, Roni
10	10	Rick Astley, She Wants To Dance With
11	13	Kon Kan, I Beg Your Pardon
12	9	Sweet Sensation (With Romeo J.D.), Si
13	15	Rob Base & D.J. E-Z Rock, Get On The
14	14	The Time Lords, Doctorin' The Tardis
15	18	Will To Power, Fading Away
16	16	Phil Collins, Two Hearts
17	7	The Boys, Dial My Heart
18	20	Milli Vanilli, Girl You Know It's Tru
19	22	Erasure, A Little Respect
20	24	The Jungle Brothers, I'll House You
21	9	Taylor Dayne, Don't Rush Me
22	16	Luther Vandross, She Won't Talk To Me
23	30	Was (Not Was), Walk The Dinosaur
24	17	Karyn White, Superwoman
25	23	Stevie B, I Wanna Be The One
26	29	Anita Baker, Just Because
27	21	Bobby Brown, My Prerogative
28	21	Adina, Respect
29	23	Dennis Lopez, If You Feel It
30	33	Corina, Give Me Back My Heart
31	25	Eighth Wonder, Cross My Heart
32	34	Sandee, Notice Me
33	38	Karyn White, Superwoman
34	40	Inner City, Good Life
35	EX	Dino, 24/7
36	27	Michael Jackson, Smooth Criminal
37	37	Salt-N-Pepa, Twist And Shout
38	EX	Fine Young Cannibals, She Drives Me C
39	EX	Samantha Fox, I Only Wanna Be With Yo
40	EX	Kristin Bae, Don't Turn Your Back On
41	EX	Raiana Paige, Open Your Heart
42	EX	Ten City, That's The Way Love Is
43	EX	Debbie Gibson, Electric Youth
44	EX	Pet Shop Boys, Left To My Own Devices

Power 106FM

Los Angeles P.D.: Jeff Wyatt

1	1	Tone Loc, Wild Thing
2	2	Paula Abdul, Straight Up
3	6	The Boys, Dial My Heart
4	4	Sheena Easton, The Lover In Me
5	3	Bobby Brown, My Prerogative
6	5	Johnny O, Fantasy Girl
7	8	Cynthia, Change On Me
8	16	Debbie Gibson, Lost In Your Eyes
9	17	Milli Vanilli, Girl You Know It's Tru
10	13	Samantha Fox, I Wanna Have Some Fun
11	12	Information Society, Walking Away
12	14	Bobby Brown, Roni
13	15	Kon Kan, I Beg Your Pardon
14	17	Martika, More Than You Know
15	11	Boyz Club, I Remember Holding You
16	10	Eighth Wonder, Cross My Heart
17	24	Sweet Sensation (With Romeo J.D.), Si
18	9	Phil Collins, Two Hearts
19	18	Ale, I Wanna Know
20	23	Tiffany, All This Time
21	23	Rick Astley, She Wants To Dance With
22	28	Anita Baker, Just Because
23	25	Erasure, A Little Respect
24	26	Kyle Minogue, It's No Secret
25	27	Marc Almond, Tears Run Kings
26	19	New Kids On The Block, You Got It (Th
27	29	Duran Duran, All She Wants Is
28	31	Gina Go-Go, I Can't Face The Fact
29	32	Karyn White, Superwoman
30	35	Dino, 24/7
31	34	Fine Young Cannibals, She Drives Me C
32	36	Kristin Bae, Don't Turn Your Back On
33	30	Michael Jackson, Smooth Criminal
34	37	Will To Power, Fading Away

KMEL 106FM

San Francisco P.D.: Keith Naftaly

A35	—	Z'Looke, Can U Read My Lips
A	—	Stevie B, I Wanna Be The One
EX	EX	Marcus Lewis, The Club
EX	EX	Was (Not Was), Walk The Dinosaur
1	2	New Edition, Can You Stand The Rain
2	3	Milli Vanilli, Girl You Know It's Tru
3	6	Debbie Gibson, Lost In Your Eyes
4	4	Sandee, Notice Me
5	5	Cynthia, Change On Me
6	1	Bobby Brown, Roni
7	8	Karyn White, Superwoman
8	9	Vanessa Williams, Dreamin'
9	12	Dino, 24/7
10	17	Sweet Sensation (With Romeo J.D.), Si
11	14	Rob Base & D.J. E-Z Rock, Get On The
12	15	Inner City, Good Life
13	13	Martika, More Than You Know
14	16	Luther Vandross, She Won't Talk To Me
15	20	Will To Power, Fading Away
16	19	Back To Back, Perfect Girl
17	21	SA-FIRE, Thinking Of You
18	7	New Kids On The Block, You Got It (Th
19	23	Anita Baker, Just Because
20	24	Tommy Page, A Shoulder To Cry On
21	29	Stevie B, I Wanna Be The One
22	25	Gina Go-Go, I Can't Face The Fact
23	26	Fine Young Cannibals, She Drives Me C
24	28	Kristin Bae, Don't Turn Your Back On
25	18	Camouflage, The Great Commandment
26	30	Tone Loc, Funky Cold Medina
27	EX	Shirley Murdock, I Still Love You
28	11	The Boys, My Heart
29	EX	Slick Rick, Teenage Love
30	EX	Kiara (Duet With Shanice Wilson), Thi
31	EX	James "J.T." Taylor & Regina Belle, A
32	EX	Giant Steps, Into You
33	EX	Kenny G, We've Saved The Best For Las
34	EX	M.C. Hammer, Pump It Up
35	EX	Bangles, Eternal Flame

WPGC

Washington P.D.: Bob Mitchell

1	1	Karyn White, Superwoman
2	2	Tone Loc, Wild Thing
3	4	New Edition, Can You Stand The Rain
4	7	Kiara (Duet With Shanice Wilson), Thi
5	8	Paula Abdul, Straight Up
6	6	Samantha Fox, I Wanna Have Some Fun
7	EX	Vanessa Williams, Dreamin'
8	14	Slick Rick, Teenage Love
9	10	Keith Sweat, Don't Stop Your Love
10	3	Kenny G, Silhouette
11	13	Anita Baker, Just Because
12	12	Luther Vandross, She Won't Talk To Me
13	EX	Bobby Brown, Roni
14	16	Taylor Dayne, Don't Rush Me
15	15	Today, Him Or Me
16	18	Milli Vanilli, Girl You Know It's Tru
17	20	Guy, Teddy's Jam
18	21	Michael Jackson, Leave Me Alone
19	24	Tracie Spencer, Imagine
20	27	The Boys, Lucky Charm
21	28	New Kids On The Block, You Got It (Th
22	25	Will To Power, Fading Away
23	23	Z'Looke, Can U Read My Lips
24	26	James "J.T." Taylor & Regina Belle, A
25	EX	Al Jarreau, So Good
26	EX	LeVert, Just Coolin'
27	30	Sweet Sensation (With Romeo J.D.), Si
28	29	Inner City, Good Life
29	EX	Dino, 24/7
30	EX	Information Society, Walking Away
31	EX	2 Live Crew, Yakety Yak
32	EX	Johnny Kemp, Birthday Suit
33	EX	Giant Steps, Into You
34	EX	Simply Red, It's Only Love
35	EX	Was (Not Was), Walk The Dinosaur
36	EX	SA-FIRE, Thinking Of You
37	EX	Salt-N-Pepa, Twist And Shout
38	EX	Kenny G, We've Saved The Best For Las
39	EX	Cameo, Skin I'm In

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	2	1	31	BOBBY BROWN ▲ ² MCA 42185 (8.98) (CD) 4 weeks at No. One	DON'T BE CRUEL
2	1	2	78	GUNS N' ROSES ▲ ⁷ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
3	3	3	15	TRAVELING WILBURYS ▲ WILBURY 25796 /WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
4	6	9	22	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
5	4	5	10	GUNS N' ROSES GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
6	7	7	79	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
7	8	6	20	BON JOVI ▲ ⁴ MERCURY 836 345 1 /POLYGRAM (CD)	NEW JERSEY
8	9	8	16	ANITA BAKER ▲ ² ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
9	5	4	40	POISON ▲ ⁴ ENIGMA C1-48493 /CAPITOL (9.98) (CD)	OPEN UP AND SAY ... AHH!
10	10	12	12	JOURNEY ▲ COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
11	42	—	2	DEBBIE GIBSON ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
12	13	14	13	R.E.M. ● WARNER BROS. 25795 (9.98) (CD)	GREEN
13	16	28	31	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
14	12	11	18	KENNY G ▲ ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
15	11	10	17	U2 ▲ ³ ISLAND 91003 /ATLANTIC (14.98) (CD)	RATTLE AND HUM
16	14	15	11	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
17	15	13	28	SOUNDTRACK ▲ ⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
18	17	17	11	TIFFANY ▲ MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
19	30	37	4	RICK ASTLEY RCA 8589-1-R (9.98) (CD)	HOLD ME IN YOUR ARMS
20	20	24	74	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
21	22	23	4	RUSH MERCURY 836 346-1 /POLYGRAM (CD)	A SHOW OF HANDS
22	21	25	23	WINGER ● ATLANTIC 81867 (8.98) (CD)	WINGER
23	26	33	19	KARYN WHITE ● WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
24	18	16	11	PINK FLOYD ▲ COLUMBIA PC2 44484 (CD)	DELICATE SOUND OF THUNDER
25	29	34	25	LIVING COLOUR EPIC BFE 44099 /E.P.A. (CD)	VIVID
26	19	18	43	TRACY CHAPMAN ▲ ² ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
27	24	26	56	TAYLOR DAYNE ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
28	27	20	66	GEORGE MICHAEL ▲ ⁶ COLUMBIA OC 40867 (CD)	FAITH
29	36	45	26	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
30	23	19	12	CROSBY, STILLS, NASH & YOUNG ▲ ATLANTIC 81888 (9.98) (CD)	AMERICAN DREAM
31	31	29	31	CINDERELLA ▲ ² MERCURY 834 612 1 /POLYGRAM (CD)	LONG COLD WINTER
32	28	27	14	RATT ● ATLANTIC 81929 (9.98) (CD)	REACH FOR THE SKY
33	33	36	13	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
34	34	38	17	BULLETBOYS WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
35	32	31	33	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
36	25	21	12	KISS MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
37	38	47	13	SAMANTHA FOX JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
38	35	22	15	BARBRA STREISAND ▲ COLUMBIA 40880 (CD)	TILL I LOVED YOU
39	51	56	38	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
40	45	43	22	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
41	107	—	2	NEW ORDER QWEST 25845 /WARNER BROS. (9.98) (CD)	TECHNIQUE
42	57	68	14	MIKE + THE MECHANICS ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
43	40	40	16	DURAN DURAN ● CAPITOL C1-90958 (9.98) (CD)	BIG THING
44	49	52	12	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
45	68	95	5	SOUNDTRACK ATLANTIC 81933 (9.98) (CD)	BEACHES
46	46	44	16	BANGLES ● COLUMBIA OC 44056 (CD)	EVERYTHING
47	37	30	67	INXS ▲ ³ ATLANTIC 81796 (9.98) (CD)	KICK
48	43	32	18	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
49	39	35	36	VAN HALEN ▲ ³ WARNER BROS. 25732 (9.98) (CD)	OU812
50	44	42	13	JOE SATRIANI RELATIVITY 8265 /IMPORTANT (6.98) (CD)	DREAMING # 11
51	41	41	39	JOAN JETT AND THE BLACKHEARTS ● CBS ASSOCIATED FZ 44146 /E.P.A. (CD)	UP YOUR ALLEY
52	48	54	53	BASIA ● EPIC BFE 40767 /E.P.A. (CD)	TIME AND TIDE
53	67	100	3	ENYA GEFEN 24233 (9.98) (CD)	WATERMARK
54	58	59	30	GUY ● UPTOWN 42176/MCA (8.98) (CD)	GUY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	NEW	▶	1	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
56	53	49	20	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
57	55	50	74	MICHAEL JACKSON ▲ ⁶ EPIC OE 40600/E.P.A. (CD)	BAD
58	70	84	4	COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
59	52	58	36	ERASURE ● SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
60	60	61	7	SHERIFF CAPITOL C1-91216 (6.98) (CD)	SHERIFF
61	50	53	38	BREATHE ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
62	62	63	11	EAZY-E RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
63	47	39	33	STEVE WINWOOD ▲ ² VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
64	61	62	15	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
65	65	66	21	VIXEN EMI 46991 (9.98) (CD)	VIXEN
66	54	51	33	CHICAGO ▲ REPRISE 25714 (9.98) (CD)	19
67	56	46	7	NEIL DIAMOND COLUMBIA OC 45025 (CD)	THE BEST YEARS OF OUR LIVES
68	73	79	4	LOU REED SIRE 25829/WARNER BROS. (9.98) (CD)	NEW YORK
69	NEW	▶	1	TONE LOC DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
70	69	64	36	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
71	72	81	10	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
72	66	60	27	INFORMATION SOCIETY ● TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
73	64	55	18	BOY MEETS GIRL RCA 8414-1-R (8.98) (CD)	REEL LIFE
74	74	74	19	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
75	59	48	26	THE ESCAPE CLUB ● ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
76	76	83	11	THE WATERBOYS CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
77	77	86	12	M.C. HAMMER CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
78	63	57	18	OZZY OSBOURNE ● CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
79	79	99	14	HOUSE OF LORDS RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
80	NEW	▶	1	BOB DYLAN & THE GRATEFUL DEAD COLUMBIA OC 45056 (CD)	DYLAN & THE DEAD
81	71	65	24	KYLIE MINOGUE GEFEN GHS 24195 (8.98) (CD)	KYLIE
82	83	89	19	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
83	NEW	▶	1	TESLA GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
84	90	113	5	SLICK RICK DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
85	81	75	12	AL JARREAU REPRISE 25778 (9.98) (CD)	HEART'S HORIZON
86	86	97	6	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
87	91	123	33	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
88	75	67	75	SOUNDTRACK ▲ ¹⁰ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
89	78	80	16	PET SHOP BOYS ● EMI 90868 (9.98) (CD)	INTROSPECTIVE
90	80	77	31	BRITNY FOX ● COLUMBIA BFC 44140 (CD)	BRITNY FOX
91	153	—	2	SKID ROW ATLANTIC 81936 (9.98) (CD)	SKID ROW
92	94	104	9	THEY MIGHT BE GIANTS BAR/NONE 72600/RESTLESS (8.98) (CD)	LINCOLN
93	105	129	3	VIOLENT FEMMES SLASH 25819/WARNER BROS. (9.98) (CD)	3
94	89	82	66	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
95	102	102	7	ROY ORBISON VIRGIN 90604 (12.98) (CD)	IN DREAMS
96	82	78	12	DOKKEN ● ELEKTRA 60823 (13.98) (CD)	BEAST FROM THE EAST
97	88	73	23	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
98	85	71	41	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
99	95	87	18	EDDIE MONEY COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
100	100	116	6	CAMOUFLAGE ATLANTIC 81886 (8.98) (CD)	VOICES & IMAGES
101	112	112	5	SOUNDTRACK CAPITOL C1-91185 (9.98) (CD)	TEQUILA SUNRISE
102	92	88	59	KEITH SWEAT ▲ ² VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
103	84	69	32	ROBERT PALMER ▲ EMI 48057 (9.98) (CD)	HEAVY NOVA
104	93	98	10	THE PURSUIT OF HAPPINESS CHRYSALIS BEV 41675 (CD)	LOVE JUNK
105	109	111	23	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
106	96	92	20	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
107	98	90	18	SIR MIX-A-LOT NASTYMIX 70123 (8.98) (CD)	SWASS
108	127	—	2	THE FIXX RCA 8566-1-R (8.98) (CD)	CALM ANIMALS
109	87	72	19	SOUNDTRACK ● ATLANTIC 81905 (9.98) (CD)	BUSTER

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.

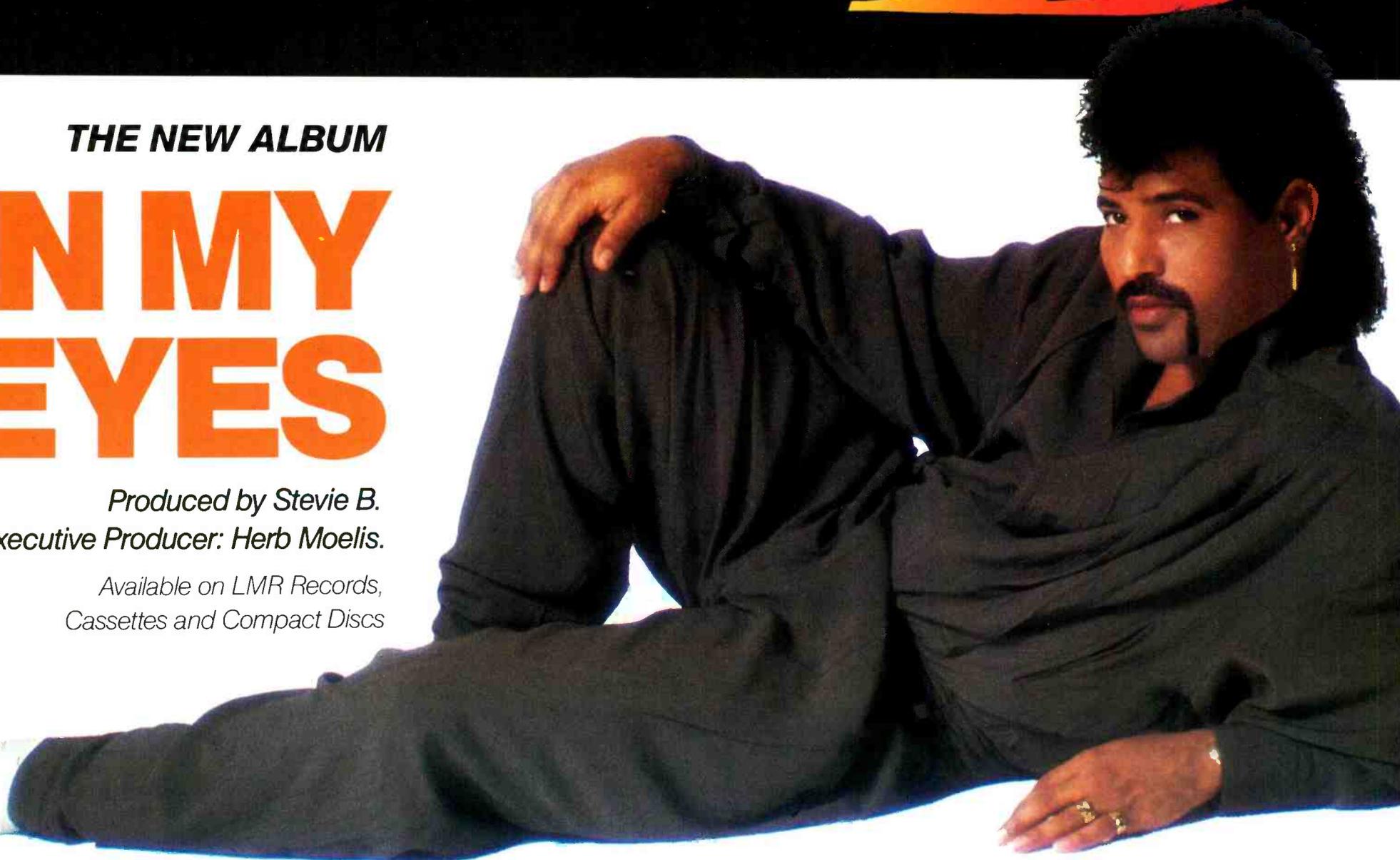
STEVIE B

THE NEW ALBUM

IN MY EYES

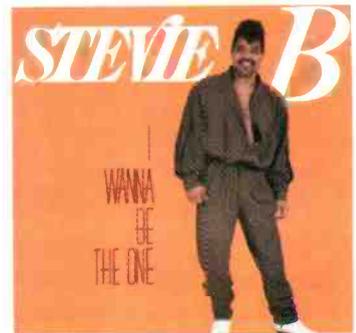
*Produced by Stevie B.
Executive Producer: Herb Moelis.*

*Available on LMR Records,
Cassettes and Compact Discs*



THE NEW SINGLE

"I WANNA BE THE ONE"



*Available on LMR Records,
Maxi-Single and Cassingle*

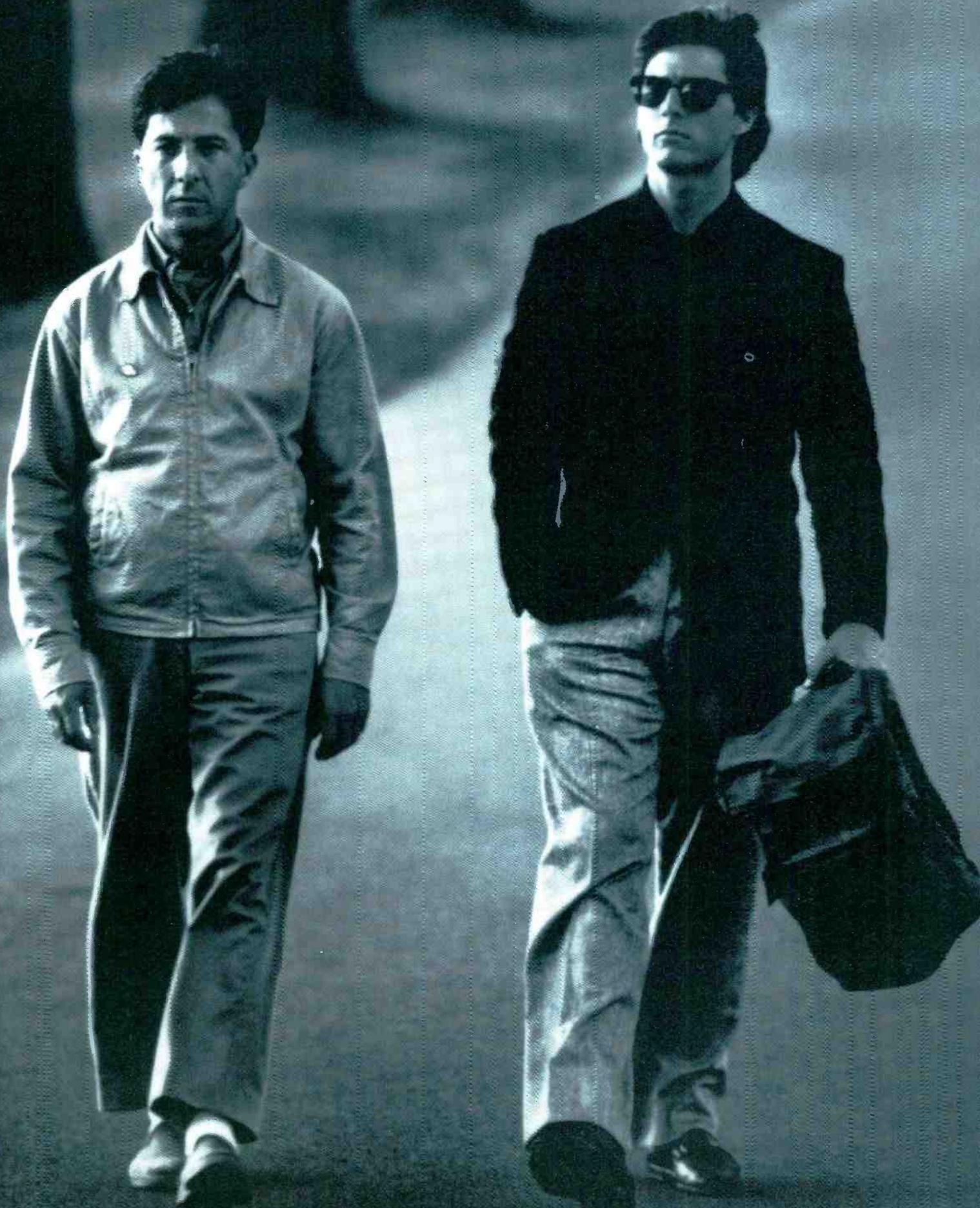


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Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	114	121	7	ROY ORBISON RHINO 71493 (14.98) (CD)	FOR THE LONELY: AN ANTHOLOGY, 1956-1965
(111)	NEW		1	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
(112)	124	114	13	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
113	104	105	10	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
(114)	130	133	39	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
115	97	94	77	DEBBIE GIBSON Δ^3 ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
116	101	91	10	THE ART OF NOISE CHINA 837 367 1/POLYGRAM (CD)	THE BEST OF THE ART OF NOISE
117	117	93	13	BOYS CLUB MCA 42242 (8.98) (CD)	BOYS CLUB
(118)	120	120	35	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
119	121	107	44	D.J. JAZZY JEFF & THE FRESH PRINCE Δ^2 JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
120	110	117	26	THE JUDDS \bullet RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
121	113	106	30	RANDY TRAVIS Δ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
122	122	96	18	KEITH RICHARDS VIRGIN 90973 (9.98) (CD)	TALK IS CHEAP
123	106	110	38	SADE Δ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
124	126	85	13	D.J. JAZZY JEFF & THE FRESH PRINCE \bullet JIVE 1026-1-J/RCA (8.98) (CD)	ROCK THE HOUSE
125	115	115	24	WILL TO POWER EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
126	99	70	13	SAM KINISON WARNER BROS. 25748 (9.98) (CD)	HAVE YOU SEEN ME LATELY?
127	111	101	19	WHEN IN ROME VIRGIN 90994 (8.98) (CD)	WHEN IN ROME
128	103	76	42	CHEAP TRICK Δ EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
129	129	132	5	KING TEE CAPITOL C1-90544 (8.98) (CD)	ACT A FOOL
130	118	118	12	JULIA FORDHAM VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
131	131	147	5	OFRA HAZA SIRE 25816/WARNER BROS. (8.98) (CD)	SHADAY
132	116	103	44	BOBBY MCFERRIN Δ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
133	119	119	12	THE JIMI HENDRIX EXPERIENCE RYKODISC RALP 0078 (13.98) (CD)	RADIO ONE
134	125	122	21	ICE-T \bullet SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
(135)	NEW		1	CHARLIE SEXTON MCA 6280 (9.98) (CD)	CHARLIE SEXTON
136	136	146	22	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING
137	137	161	5	FAIRGROUND ATTRACTION RCA 8596-1-R (8.98) (CD)	THE FIRST OF A MILLION KISSES
138	123	108	23	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
(139)	147	138	88	GLORIA ESTEFAN & MIAMI SOUND MACHINE Δ^2 EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
140	135	137	63	ORIGINAL LONDON CAST \bullet POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
141	141	153	4	FEMME FATALE MCA 42155 (8.98) (CD)	FEMME FATALE
(142)	NEW		1	ALABAMA RCA 8587-1-R (9.98) (CD)	SOUTHERN STAR
(143)	165	—	2	MIDGE URE CHRYSALIS FV 41649 (CD)	ANSWERS TO NOTHING
(144)	145	167	4	MARC ALMOND CAPITOL C1-91042 (8.98) (CD)	THE STARS WE ARE
145	134	144	26	THE ROBERT CRAY BAND \bullet HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
(146)	148	124	17	RICKY VAN SHELTON \bullet COLUMBIA FC 44221 (CD)	LOVING PROOF
147	128	128	25	TOMMY CONWELL AND THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD)	RUMBLE
148	108	109	12	MAXI PRIEST VIRGIN 90957 (8.98) (CD)	MAXI PRIEST
149	133	125	15	IVAN NEVILLE POLYDOR 834 896 1/POLYGRAM (CD)	IF MY ANCESTORS COULD SEE ME NOW
(150)	NEW		1	THE REPLACEMENTS SIRE 25831/REPRISE (9.98) (CD)	DON'T TELL A SOUL
(151)	NEW		1	JON BUTCHER CAPITOL C 1-90238 (9.98) (CD)	PICTURES FROM THE FRONT
(152)	154	149	149	ANITA BAKER Δ^4 ELEKTRA 60444 (8.98) (CD)	RAPTURE
153	144	131	31	PUBLIC ENEMY \bullet DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
(154)	160	—	1	OINGO BOINGO THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET A&M SP 5217 (8.98) (CD)	
155	156	158	11	JULIAN COPE ISLAND 91025/ATLANTIC (9.98) (CD)	MY NATION UNDERGROUND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	139	126	22	K.T. OSLIN \bullet RCA 8369-1-R (8.98) (CD)	THIS WOMAN
157	132	135	20	ANTHRAX MEGAFORCE/ISLAND 91004/ATLANTIC (9.95) (CD)	STATE OF EUPHORIA
158	158	181	5	LEE RITENOUR GRP GR 9570 (9.98) (CD)	FESTIVAL
159	150	156	12	DREAMS SO REAL ARISTA AL 8555 (8.98) (CD)	ROUGH NIGHT IN JERICHO
160	140	164	20	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
(161)	196	—	2	TANITA TIKARAM REPRISE 25839 (8.98) (CD)	ANCIENT HEART
162	162	162	5	SOUNDTRACK WTG SP 45036/E.P.A. (CD)	TWINS
(163)	166	184	3	MARTIKA COLUMBIA FC 44290 (CD)	MARTIKA
164	164	182	38	2 LIVE CREW \bullet LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
165	142	142	27	HUEY LEWIS & THE NEWS Δ CHRYSALIS OV 41622 (CD)	SMALL WORLD
166	138	134	13	ROBBIE NEVIL EMI 48359 (9.98) (CD)	A PLACE LIKE THIS
167	143	130	28	SALT-N-PEPA \bullet NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
168	155	157	26	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
(169)	187	194	91	RANDY TRAVIS Δ^3 WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
170	152	139	49	SOUNDTRACK Δ^3 RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
171	163	165	99	U2 Δ^5 ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
172	171	163	18	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
173	161	136	15	CAMEO \bullet ATLANTA ARTISTS 836 002 1/POLYGRAM (CD)	MACHISMO
(174)	185	169	14	'TIL TUESDAY EPIC OE 44041/E.P.A. (CD)	EVERYTHING'S DIFFERENT NOW
175	151	141	19	RANDY NEWMAN REPRISE 25773 (8.98) (CD)	LAND OF DREAMS
176	146	150	10	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
177	167	145	63	UB40 Δ A&M SP 4980 (8.98) (CD)	LABOUR OF LOVE
178	157	140	27	LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
179	182	178	16	JONATHAN BUTLER JIVE 1136-1-J/RCA (8.98) (CD)	MORE THAN FRIENDS
(180)	NEW		1	DAVID CROSBY A&M SP 5232 (8.98) (CD)	OH YES I CAN
181	189	171	10	BULGARIAN STATE RADIO & T.V. FEMALE CHOIR NONESUCH/EXPLORER 79165/ELEKTRA (9.98) (CD)	MYSTERY OF BULGARIAN VOICES
182	174	174	5	CANDLEMASS METAL BLADE 73340/ENIGMA (8.98) (CD)	ANCIENT DREAMS
(183)	190	190	8	THE DEAD MILKMEN FEVER 73351/ENIGMA (8.98) (CD)	BEELZEBUBBA
184	149	127	57	RICK ASTLEY Δ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
185	159	168	6	ROBERTA FLACK ATLANTIC 81916 (9.98) (CD)	OASIS
186	184	155	27	UB40 A&M SP 5213 (8.98) (CD)	UB40
187	178	143	18	SOUNDTRACK \bullet CAPITOL C1-90803 (14.98) (CD)	IMAGINE: JOHN LENNON
188	188	196	16	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
189	170	152	11	AEROSMITH COLUMBIA FC 44487 (CD)	GEMS
190	169	159	15	VARIOUS ARTISTS A&M SP 3918 (9.98) (CD)	STAY AWAKE
191	173	170	7	SOUNDTRACK WALT DISNEY 64101 (8.98) (CD)	OLIVER & COMPANY
192	175	166	14	CHERRELLE TABU OZ 44148/E.P.A. (CD)	AFFAIR
193	193	188	28	FREDDIE JACKSON \bullet CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
194	179	148	15	DIRE STRAITS WARNER BROS. 25794 (9.98) (CD)	MONEY FOR NOTHING
195	177	179	115	DEF LEPPARD Δ^7 MERCURY 810 308 1/POLYGRAM (CD)	PYROMANIA
196	186	175	18	R.E.M. I.R.S. 6262/MCA (9.98) (CD)	EPONYMOUS
197	168	151	54	MIDNIGHT OIL Δ COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
198	180	176	42	SCORPIONS Δ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
199	176	160	75	10,000 MANIACS \bullet ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
200	197	189	11	JUDSON SPENCE ATLANTIC 81902 (9.98) (CD)	JUDSON SPENCE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|----------------------------------|--|----------------------------------|----------------------------------|--------------------------|------------------------------|--------------------------|---------------------|
| 10,000 Maniacs 199 | Cameo 173 | Bob Dylan & The Grateful Dead 80 | The Jimi Hendrix Experience 133 | Living Colour 25 | Poison 9 | Cocktail 17 | Midge Ure 143 |
| 2 Live Crew 164 | Camouflage 100 | Steve Earle 64 | John Hiatt 136 | Lyle Lovett 111 | Maxi Priest 148 | Dirty Dancing 88 | Van Halen 49 |
| Paula Abdul 13 | Candlemass 182 | Sheena Easton 44 | Hothouse Flowers 168 | Martika 163 | Public Enemy 153 | Imagine: John Lennon 187 | Luther Vandross 48 |
| Aerosmith 189 | Tracy Chapman 26 | Eazy-E 62 | House Of Lords 79 | Bobby McFerrin 132 | The Pursuit Of Happiness 104 | More Dirty Dancing 170 | VARIOUS ARTISTS |
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| Marc Almond 144 | Cheap Trick 128 | Erasme 59 | Information Society 72 | George Michael 28 | Ratt 32 | Tequila Sunrise 101 | Violent Femmes 93 |
| Anthrax 157 | Cherrelle 192 | The Escape Club 75 | INXS 47 | Midnight Oil 197 | Lou Reed 68 | Twins 162 | Vixen 65 |
| The Art Of Noise 116 | Chicago 66 | Gloria Estefan/Miami Sound 139 | Freddie Jackson 193 | Mike + The Mechanics 42 | The Replacements 150 | Judson Spence 200 | Was (Not Was) 82 |
| Rick Astley 19, 184 | Cinderella 31 | Melissa Etheridge 70 | Michael Jackson 57 | Kylie Minogue 81 | Keith Richards 122 | Rod Stewart 39 | The Waterboys 76 |
| Bad Company 138 | T.Conwell/Young Rumlbers 147 | Fairground Attraction 137 | Jane's Addiction 105 | Eddie Money 99 | Lee Ritenour 158 | Barbra Streisand 38 | When In Rome 127 |
| Anita Baker 8, 152 | Julian Cope 155 | Femme Fatale 141 | Al Jarreau 85 | Ivan Neville 149 | Rush 21 | Al B. Sure! 98 | Karyn White 23 |
| Bangles 46 | Cowboy Junkies 58 | The Fixx 108 | Joan Jett And The Blackhearts 51 | Robbie Nevil 166 | Sa-Fire 160 | Keith Sweat 102 | White Lion 20 |
| Rob Base & D.J. E-Z Rock 56 | The Robert Cray Band 145 | Robertia Flack 185 | Journey 10 | New Edition 35 | Sade 123 | Tesla 83 | Will To Power 125 |
| Basia 52 | Crosby, Stills, Nash & Young 30 | Fleetwood Mac 16 | The Judds 120 | New Kids On The Block 29 | Salt-N-Pepa 167 | They Might Be Giants 92 | Vanessa Williams 87 |
| Bon Jovi 7 | David Crosby 180 | Julia Fordham 130 | Chaka Khan 176 | New Order 41 | Joe Satriani 50, 94 | Thirty Eight Special 172 | Winger 22 |
| Boy Meets Girl 73 | D.J. Jazzy Jeff/ Fresh Prince 119, 124 | Samantha Fox 37 | Kid 'N Play 113 | Randy Newman 175 | Scorpions 198 | Tiffany 18 | Steve Winwood 63 |
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| Breathe 61 | Def Leopard 6, 195 | Gipsy Kings 71 | Jane's Addiction 105 | Original London Cast 140 | Sheriff 60 | Today 86 | |
| Edie Brickell & New Bohemians 4 | Neil Diamond 67 | Guns N' Roses 2, 5 | Al Jarreau 85 | Ozzy Osbourne 78 | Michelle Shocked 97 | Tone Loc 69 | |
| Britny Fox 90 | Dire Straits 194 | Guy 54 | Joan Jett And The Blackhearts 51 | K.T. Oslin 156 | Sir Mix-A-Lot 107 | Tony! Toni! Tone! 114 | |
| Bobby Brown 1 | Dokken 96 | M.C. Hammer 77 | Journey 10 | Robert Palmer 103 | Skid Row 91 | Traveling Wilburys 3 | |
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| Jonathan Butler 179 | | | King Tee 129 | | Buster 109 | | |

PROBLEM SOLVING GRADUAL

(Continued from page 3)

eliminating any necessity to amend the U.S. Copyright Act in that regard.

The NMPA notes that for the third consecutive year, The Coalition Against Source Licensing, of which it is an active member, had defeated source-licensing bills supported by the broadcasting industry introduced in Congress. The report adds that the NMPA places "great importance" on preventing mandatory source licensing legislation, which would result in "an enormous loss of earnings to songwriters and copyright owners and administrators" by enabling performing rights to be acquired on a buyout basis, cutting the songwriter and copyright owner out of participation regardless of the future income the program produces.

On the home taping issue, the NMPA is encouraged by its recent meetings in Japan with foreign electronics manufacturers regarding the possibility of reaching a solution to the problem. It notes that "technological approach" home taping bills introduced during the last congressional session died in committee, and believes that a royalty solution is preferable to a technical one.

On the international scene, the NMPA met with officials from the European Economic Community, the Scandinavian nations, Japan, Australia, New Zealand, and Canada in Washington, D.C., to explore the possibility of including intellectual-property standards under the framework of the upcoming international General Agreement on Tariffs and Trade negotiations.

The NMPA "strongly supports" the U.S. position that advocates adoption in the next GATT round of trade talks in 1989 of consistent international standards for intellectual property, including Berne-compatible copyright protections, border and internal enforcement mechanisms, and a dispute settlement procedure.

The association submitted extensive comments on the European Community Commission green paper on intellectual-property laws to the Brussels Commission. It welcomes the paper's recommendations on anti-piracy, record rental, and GATT participation, but regrets its attitude on home taping and the implication that only a technological solution to digital home taping is necessary.

As part of its increasing international role, the NMPA has consulted with the U.K. Mechanical Copyright Protection Society on matters relat-

ing to the new U.K. Copyright Act and mechanical licensing in view of the abolition of the statutory compulsory license under that law.

The same act has proved a disappointment to the Music Publishers Assn. of the U.K. The MPA report asserts that agreement must be reached on how recordings will be licensed following the abolition of the statutory rule so that the financial and commercial interests of music copyright owners are given maximum protection.

The MPA also deplors the absence of a levy on blank tapes for private recording and of rental rights for music copyright owners "who are now expected to negotiate with the record producers to obtain a portion of any income they receive." The association is making presentations to the ECC on its green paper through its membership in the Music Copyright Reform Group, and these will include a plea to extend the period of copyright protection after the death of the author to 70 from the present 50 years.

The MPA is concerned about the appearance of controlled-composition clauses in contracts. It says this practice—already well known in the U.S.—whereby a record company that has already signed an artist who writes his own material insists in their contract that the rate of mechanical royalties paid to his publisher on his works will be less than normal will have to be resisted. "It seems sensible that some kind of central control will be necessary in the future, and this danger has already been recognized by the MPA council and the MCPS board."

Canada has also abolished its compulsory license, but after eight months of negotiations with the Canadian Record Industry Assn., the Canadian Music Publishers Assn. is not optimistic that an agreement can be reached collectively between copyright owners and users. The CMPA sees the controlled-composition provision as the main stumbling block to such an agreement.

It comments that the multinational record companies want to control the rates and all the terms for compositions written or co-written by the artists they sign and at the same time have a guaranteed uniform rate granted by all noncontrolled copyrights. It sees the issue as "very crucial" for music publishing's future in any country where rates are negotiated.

The lack of agreement has resulted in "thousands of sound carriers being manufactured and sold without a license since the record companies refuse to sign the licenses at the rates and terms requested by the individual copyright owner," declares the CMPA.

The Canadian group remarks that it will be a year at least before the copyright provisions of the recent free-trade agreement between Canada and the U.S. come into force. The definition of "broadcasting" will be revised to include all transmissions by cable, paving the way to copyright liability on the cable industry. The rates will be subject to review by the new Copyright Board.

The Deutscher Musikverleger-Verband of West Germany notes important changes during the second half of 1988 regarding negotiations between copyright societies and the record industry, with the majority of the European copyright societies now "under the BIEM roof." The DMV and the German record companies recently held the first of what will be regular meetings to foster better understanding and cooperation.

The UNIM music publishers organization in the Netherlands made two attempts to establish a public rental right for sound recordings, one using

as its base the doctrine of unfair competition and the other the exhaustion of right, but the Dutch courts rejected both proposals. Photocopying of printed music is a continuing problem requiring constant attention.

UNIM regards as "a point of great importance" the need to establish a central European office where the interests of music publishers can be defended on an international basis.

The Union Royale Belge des Editeurs de Musique notes a long-overdue revision of the Belgian Copyright Law of 1886. It will give protection for 70 years after death and introduce a blank-tape levy, half of which will be devoted to cultural purposes, but Belgium has still not ratified the Berne Convention, the Geneva Convention, and the Brussels Convention.

The URBEM regrets the lack of influence and presence at Brussels of European publishers. It welcomes the debut later this year of an independent TV station in the Flemish part of Belgium, which will be beneficial in both advertising and promotion for local product.

The Musiikkikustantajat Ry of Finland reports continuing progress by its copyright committee, which is formulating new legislation to improve neighboring rights and copyright protection for computer programs

and extend the period of protection for record producers and performing artists to 50 years. It is also addressing the question of rental, and the Finnish government is expected to introduce a bill this year based on the committee's recommendations.

The Music Publishers Assn. of Japan also notes copyright reform and revision in that country. The association, in conjunction with JASRAC, the copyright organization, and audio and video software associations, gained a provision that mere possession, not necessarily display, of pirated software with intention to sell will constitute a copyright infringement. This will make control of software piracy easier.

The MPAJ notes that DAT equipment sales have been impeded by the lack of software available because of the hardware manufacturers' failure to reach agreement with right owners on measures to alleviate the home taping situation. It regards the Tandy Corp. of America's announcement last April of the development of a recordable/erasable compatible disk system as "a shocking piece of news" that would have a significant impact on the prosperity of those engaged in the music industry when it reaches the market in 1990.

PICKWICK ENT. TO BOW AUDIO, VID LOGOS

(Continued from page 4)

Of the hundreds of masters reacquired by Leslie from Primerica (previously American Can, which bought Pickwick in 1977) none have ever been released on either compact disk or cassette. Midpriced to sell for less than \$10 in CD or cassette form are a number of MOR acts—on either the Jazz Concepts or American Musical Treasures logo. These include albums featuring performances by Eddie Condon, Erroll Garner, Les Brown, Jerry Gray, the Pied Pipers, the Jimmy Dorsey Orchestra, the Ink Spots, Kate Smith, Lena Horne, Mel Torme, Connie Boswell, Billy Daniels, Woody Herman, and the Melachrino Strings, among others.

As for the Moss Music Group, Hyman says that in addition to new recording projects, the label will offer

new packaging on its Vox and Turnabout lines, to be designed by John Berg. Introducing a new Vox Imperial line is "From London To Broadway," a collection of show tunes conducted by David Amram with Fred Hirsch on piano.

Hyman thinks classical product has "[greatly] undervalued sales opportunities. As the population gets older, the opportunities get bigger and bigger." He also holds that new age music is a "stepping stone to classical music. It is, in fact, a classical primer."

For Diamond Entertainment's home video releases, Hyman promises a number of action-adventure features and a sell-through line of \$19.95 and \$29.95 titles. One of the first A titles is "Tiger Shark," star-

ring Mike Stone, John Quade, and Pamela Bryant. The order date for the \$79.95 list title is Wednesday (15) and the street date is March 8. Another entry, with a \$29.95 list, is "Pola Time—U.S.A.," a 60-minute musical variety production by two-time Grammy Award winner Jimmy Sturr.

To Hyman, the need to develop new recording attractions stems from a lesson he learned at MGM/UA Home Video. "We had a tremendous catalog, but it's amazing how quickly we ran through it."

Hyman, on hand at the recent MI-DEM meet in Cannes, France, has set up European distribution of Pickwick audio product through Holland's Dureco. Believing that independents will be beneficiaries of the 1992 single market European economy, Hyman says Pickwick may be an independent that becomes a major distributor of independents.

ADE BUYS GTI FROM FOUNDER

(Continued from page 6)

agency since his legal problems began and paves the way for future growth. "There are a number of attractions that might have been afraid to come here because of the controversy," Ade says. "We'll overcome that."

Long regarded as one of the premier black-talent booking agencies, GTI has striven to sign white artists in recent years and has added such acts as Tiffany, Taylor Dayne, and Information Society.

Ade aims to build the company from its current yearly revenues of \$35 million to a \$100 million company within five years. He plans to meet the challenge not only by diversifying his roster and signing established artists, but by "growing with our attractions. We had a long road with them over the years and some of them will be superstars."

One current superstar, Luther Vandross, left GTI when four of its agents departed in December to form

Pyramid Entertainment Group (Billboard, Jan. 21). Also gone are Kool & the Gang and an undetermined number of other acts. "We lost a couple of attractions as well as the expense of a couple of high-salary people," Ade says. According to various estimates, the agency still has 100-150 acts.

At the time Walters was indicted, the agency claimed more than 200 attractions.

Among the acts on the Famous roster are D.J. Jazzy Jeff & the Fresh Prince, Cameo, Patti LaBelle, Tone-Loc, Kool Moe Dee, and Brenda K. Starr.

Ade has appointed Richard Walter to head up the international division and John Ade as the head of the pop/dance department. Bruce Nichols remains head of the jazz/Third World division and Mark Hyman continues to helm the pop/rock area. Among the agents are Stacey Sussman, Joe Gandhi, and Lee Stulman. All have been with the agency for years.



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1989 TO TEST METTLE OF PPV MUSIC EVENTS

(Continued from page 1)

of acquisitions for MTV and VH-1, says the station "has offers out to two unique events that we're trying to put together and are in discussions with two other situations that may come to fruition."

The first MTV-sponsored tour, dubbed the Headbanger's Ball and featuring Island Records' Anthrax, RCA's Helloween, and Combat Records' Exodus, is not part of the channel's plans at the moment, "but that's not to say it wouldn't happen," McLean says.

McLean says MTV will make a success of PPV events because it has the ability to get the word out on the streets about the shows.

"Because the PPV network is a loose organization of cable operators, there hasn't been a promotional vehicle to get the word out. MTV is perfectly positioned to reach people who are predisposed to music video."

McLean says the Viacom empire that embraces Showtime, Showtime Events Television, MTV, and Viewer's Choice used its planning for the projected airing of the Amnesty International tour last year—a deal that ultimately failed—as the basis for handling new PPV ventures this year.

May will mark the first MTV PPV venture, a milestone that the industry will be watching closely.

"Two concerts will make a major impact," predicts Scott Kurnit, president of Showtime Events Television. "We'll see a couple little ones and a couple of big ones. The little ones will be experimental, from a talent that

[won't] demand big guarantees."

Kurnit adds, "My general view of pay-per-view is that it will come on the end of a tour. MTV will build the heat on something, with the final payoff on pay-per-view."

Bruce Karpus, senior VP of Reiss Media Productions, the corporation behind Request Television, points to MTV's May date as a litmus test of PPV's concert potential, but declines to reveal what the event is. "For that genre of music, [the May event] will be a good test case, because it has a lot of the right elements," he says. Karpus predicts that four or five PPV music events are likely to air within the next seven months.

An executive with record company ties who asks not to be named says the summer's potential PPV acts are easy to determine.

"Open up the Billboard charts and look at the artists who are multiplatinum; that's what we're talking about," he says.

PPV television's potentially biggest music event to date, a taped concert performance by Frank Sinatra, Liza Minnelli, and Sammy Davis Jr., took place Feb. 10. Billed as "The Ultimate Event" by Showtime Events Television, the show was carried by virtually every PPV company in the U.S., according to Showtime, offering a potential market of 10 million homes.

However, industry observers say that the "Ultimate Event" does not provide the ultimate test of PPV's concert capabilities, mainly because the stars of the show tend to attract

an older demographic, a profile that will not be the target audience for this year's other PPV concerts.

Regarding the Sinatra/Minnelli/Davis event, a source says, "That may convince you that Frank isn't a great PPV event, but it won't influence you about the major pop superstars."

Other potential candidates for PPV treatment this year, suggested by PPV observers and record industry personnel, include Madonna, a tribute to the original Woodstock festival, and the rumored reunions of the Rolling Stones or the Who.

PPV concert events have lagged for several reasons, according to industry observers. The chief obstacle has been the limited number of homes with PPV capability, but problems with sound, huge artist guarantees, and the sure-fire box office appeal of such PPV standardbearers as wrestling, boxing, and hit movies have all slowed music's PPV participation.

Previous PPV concert events include performances by the Who and the Rolling Stones in the early '80s, the Dirty Dancing tour, and a Grateful Dead concert performance on New Year's Eve two years ago. Although some of the events made money, PPV observers are divided on how well they did.

Eric Frankel, VP of marketing at Warner Bros. Inc., says PPV's cautious concert penetration can only get a kick in the pants if cable operators "get behind the events and market them to the point where we can re-

coup our investment."

But Frankel adds: "Before too long, concerts will make a lot of sense. We will have 50 million homes wired, and a half-percent buy rate means 250,000 buys at \$20 a ticket. That would mean [roughly] \$2.5 million for a not-very-popular event—and \$25 million for a popular event."

Superstars aren't the only entertainers who stand to benefit if music becomes a regular PPV attraction. John Scher, the concert promoter and head of New Jersey's Monarch Entertainment, sees the future of PPV concerts as "quality narrowcasting." Scher, who negotiated the Grateful Dead PPV show, consults regularly with Showtime's Viewer's Choice.

"You can have a big heavy metal show that you couldn't put on Showtime or HBO because you don't have the problem of a constituency," Scher says. "If HBO puts the metal show on at midnight, some little old lady in Peoria would say, 'What is this crap?'"

Scher says Monarch is working on some large and small PPV concert deals at the moment and believes the events won't impact on his live concert business.

"There seems to be a raging debate within the music industry as to whether PPV helps or hurts potential live shows," Scher says. "I disagree. PPV, as it gets into more homes, will bring talent to the homes of people who wouldn't be able to see it live because that attraction won't come to their town, or because that person—especially the yuppie generation—wants to stay home."

Michael Omansky, VP of marketing management at RCA Records, pegs the slow growth of PPV concerts on a lack of understanding, but sees their emergence as "an eventuality."

"We do a lot of deals with package goods companies," Omansky says. "You have to think about what will work for them and us. You need that type of mentality at PPV. I hear of contacts and attempts, but you need to combine that with the vision of how to use it."

Omansky says any PPV concert explosion will probably change the live event scene, but nothing will replace the live tour.

"Just because we have Wrestlemania doesn't mean they don't do live shows at Madison Square Garden," he says. "PPV will give groups an opportunity to make more money and have an instant impact." However, lingering doubts about the potential audience and concerns about sound quality have led Omansky to hold back on committing to any PPV projects.

NARAS CONSIDERS GOING GLOBAL

(Continued from page 6)

ord companies have major input in those awards, he notes, NARAS members eligible to nominate and vote for Grammy winners are all from the creative community. "It's a peer award," he states.

He also stresses that "having an awards show is only 10% of what an academy can do." In this country, he says, NARAS has sponsored student training and grant programs, among other things, and has taken stands on important industry issues. It also is the only organization representing all kinds of musicians, ranging from rock and pop to R&B and country.

"There are a lot of things an academy does for the music community and the music culture," he says, adding "we've gotten encouraging signs from industry leaders in other parts of the world" that they see a need for similar organizations in their territories.

The NARAS president notes that the proposed Japanese academy might represent the music industries of other Pacific Rim countries as well, such as Korea, Taiwan, Singapore, and Hong Kong. In Europe, he says, "we have to study how much cross-pollination there is musically between Germany, Italy, France, and the U.K."

Greene stresses that NARAS may decide not to proceed with its international plans after the feasibility studies are completed. He notes that NARAS needs to find the right people to work with abroad, that the voting procedures of the proposed spin-off academies must be acceptable to NARAS, and that it must be possible to recruit enough members in each of the foreign areas to make separate awards shows feasible. Pointing out

that NARAS has about 7,000 members, Greene says, "You can't have 20 members in a room deciding on the awards."

NARAS has one other criterion: The spinoff academies would have to be free of influence from corporate sponsors, which currently dominate several other awards shows, such as the Yamaha World Song Festival. Many advertisers sponsor the Grammy Awards telecast, of course, but Greene states, "There's no interaction between the sponsors of the Grammy show and our awards process."

While he freely concedes that an in-

ternational Grammy Awards would financially benefit NARAS, he declares, "We're a nonprofit organization, and any money we make is plowed back into educational campaigns."

NARAS has longstanding relationships with other countries, including the international broadcasts of the Grammy Awards show, which began a decade ago and now reach 1 billion people worldwide, according to Greene. Recently, NARAS announced a cross-cultural project with Gostelradio, the Soviet Union's radio-TV agency.

DIR PLANS NEW MUSIC TV SHOWS

(Continued from page 6)

draw numbers. That hasn't worked. They also haven't paid enough attention to the quality of the production—especially the audio quality—and to production elements that mean a lot to the artist and the knowledgeable music fan."

For example, he says, "It's important to me that during a guitar solo, I want to have a closeup shot of the guitar player's hands, not the keyboard player or the drummer. It's amazing how many people don't pay attention to things like that."

What's more, adds Meyrowitz, music concerts do not receive enough regular broadcast time on television. "They mostly get cable specials, which are shown 20 or 30 times, until you're sick of them. What would work better would be a really well done, regular weekly concert-based series. And it should feature up-and-coming bands, not just big stars."

DIR Television is discussing projects with both cable and broadcast companies. "Our game plan is that a channel is a channel," says Meyrowitz. "Cable and broadcast are just terms within the industry, they don't really mean much to the viewer. To him, a channel is just a channel, and if it's showing something he wants to see, he'll watch it."

Meyrowitz says that TV is "only just now beginning to discover what radio found out years ago: To be successful, you have to narrowcast—very specifically target your audience, and program to that audience."

To let that audience know about its shows in advance, Meyrowitz notes that a significant portion of each show's budget will be set aside for radio promotion. "We reach 5 million people a week with 'The King Biscuit Flower [Hour],' and that's a very big, concert-oriented audience," he says.

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Place That Face! Winner: No Mystery Anymore

NEW YORK Ceci Cano, artist relations assistant for Warner Bros. Records, is the winner of Billboard's first Place That Face! contest. Cano was one of six contest players who correctly identified all 20 of the mystery executives whose pictures were published in the Jan. 7 issue of Billboard. A total of 156 entries were received.

Cano was presented with the grand prize—a new Denon DCD-610 remote control CD player—after her name was drawn from among the finalists by Frances Preston, president and CEO of BMI. Preston, of course, was one of our 20 mystery execs. For those of you who are still scratching your heads over this contest, here are the others:

1. Tom Noonan, Billboard;
2. Marc Nathan, Atlantic Records;
3. Dick Asher, PolyGram;
4. Ernie Singleton, Warner Bros.;
5. Bruce Lundvall, Blue Note/Capitol;
6. Mo Ostin, Warner Bros.;
7. Rick Blackburn, Venture Entertainment;
8. Joe Smith, Capitol-EMI Music;
9. Bob Buziak, RCA Records;
10. Sal Licata, EMI;
11. Tommy Mottola, Columbia Records;
12. Preston;
13. Al Teller, MCA;
14. Bob Merlis, Warner Bros.;
15. Margo Knesz, Atlantic Records;
16. Dr. George Butler, Columbia;
17. Russ Solomon, Tower Records;
18. Rick Dobbis, RCA;
19. Walter Yetnikoff, CBS Records;
20. Irwin Robinson, EMI Music Publishing Worldwide.

To all who entered the contest, we say: Thanks! We are already rustling up more pictures for round two of Place That Face! In fact, we would



At top, Place That Face! winner Ceci Cano receives her Denon DCD player from Billboard L.A. bureau chief Dave DiMartino, left, and Tom Noonan, Billboard's associate publisher, research & development. And above, Frances Preston of BMI picks the winning entry as Billboard deputy editor Irv Lichtman looks on. (Photos: Attila Csupo, Chuck Pulin)

welcome contributions from anyone with old photos of currently active executives. (Send photos to Ken Schlager, Billboard, 1515 Broadway, New York, N.Y. 10036. We'll do our best to return them.)

As a final note, we'd like to acknowledge the contest player whose guesses included Frankie Avalon for Tommy Mottola; Buddy Holly for Irwin Robinson; Connie Francis for Frances Preston; Mr. Whipple for Russ Solomon; and Keith Moon for Rick Dobbis. Better luck next time!

Melodia Denies Malik Ties Says Tale Of Deal Is 'Only Words'

MOSCOW Melodia, the Soviet state record company, has issued an official statement to the effect that Ed Malik, of Marina del Ray, Calif., is not authorized to represent the Melodia company in any way.

Valeri Sukhorado, director general of Melodia, says that statements made by Malik in editorial and advertising copy in Billboard's Dec. 10 issue, in which he purported to have concluded a multimillion dollar joint-venture agreement

with Melodia, are "just a matter of words, because they have not been confirmed by any trading or economic calculations."

He adds: "We are examining the many proposals we had at MIDEM in the South of France a few weeks ago for representation in various territories and will make our decisions at a later date."

"Ed Malik visited Melodia last year and had talks with us, but no agreements were made."

INSIDE TRACK



Edited by Irv Lichtman

BLOCKBUSTER MOVE: At press time, Billboard learned that Erol's VP of marketing Ron Castell would leave the chain Feb. 10 to assume a senior VP slot with Blockbuster Video.

IT WAS A VERY, VERY GOOD YEAR: Records and music publishing at Warner Communications Inc. hit \$2.04 billion in revenues in 1988, an increase over the \$1.5 billion of the year before. Profits zoomed to \$319 million from \$213.9 million. The unit's fourth quarter didn't hurt, with profits of \$98.2 million, vs. \$65.5 million, and \$625.6 million in revenues, vs. \$487.8 million in 1987.

NOT FOR SALE: At press time, the parish council of Iberia, La., was expected to pass an ordinance limiting the sale and display of recordings deemed obscene under state statutes, including works by Guns N' Roses, Ice-T, and 2 Live Crew. The new law follows a similar ordinance passed by the New Iberia city council in January (Billboard, Feb. 4). Paul Voorhies, a citizen who pushed both governing bodies for the new laws, is expected to carry his fight to the state legislature.

LOOK FOR NEIL PORTNOW to open a West Coast unit for Zomba Enterprises, serving as VP of West Coast operations in all matters concerning the multifaceted company, including management, music publishing, and administration of its Jive label.

LEGACY BROADCASTING has promoted WMMR Philadelphia PD Ted Utz to regional director of programming. He'll now have additional jurisdiction over the chain's WLLZ Detroit.

ETD, formerly East Texas Distributing, has started a prerecorded-music-distribution unit under industry vet Arnie Orleans, who serves as VP of the division. ETD, headquartered in Houston, distributes home video, books, and magazines in 12 markets. Orleans will be based in Los Angeles.

MY ROCK HEROES: In a twist on baseball's fantasy camps, a San Francisco entrepreneur plans to open the first Rock'N'Roll Fantasy Camp. For one week this August, celebrity rockers will coach wanna-be's in the fine art of studio performance, all culminating in a recording session and concert performance. The fee is \$3,400, exclusive of meals. Details will be announced at a San Francisco press conference Monday (13).

HOPING FOR A WELL-DONE ROAST: Sunny Joe White, PD at WXKS-FM Boston, will be the victim at the second annual T.J. Martell Roast April 14 at a yet-to-be-announced New York location. The MC will be last year's roastee, Kid Leo of CBS Records. The roast is set to take place before the annual T.J. Martell Foundation For Leukemia and AIDS Research Dinner, which this year honors WEA Distributing's Henry Droz. For more info on the roast, call Gene Smith at Billboard: 212-536-5002.

GILBERT'S ALICE: Every year or so, friends of Telarc Records national sales manager Gilbert Hetherwick receive a cassette containing some new musical endeavor. His latest is a song cycle, "Alice," based on "Alice In Wonderland," in which he sings and plays all the instruments. OK, so it's not on Telarc's release schedule, but it's a charmer nonetheless.

CONTINUING ITS ORIGINAL-CAST-recordings binge, RCA Victor is taping the cast album of the currently previewing "Jerome Robbins' Broadway," a salute to the choreographer featuring music from 20 hit shows he has been associated with, including "The King And I," "West Side Story," and "Peter Pan." Sessions were set to start Feb. 11 under Jay David Saks' direction. The release date is in April. The show itself is scheduled to premiere Feb. 26. Over the last few years, the label has put out casters for "Anything Goes," "Into The Woods," "Chess," "Sarafina!," and "Legs Diamond."

BMG DECLINES COMMENT on rumors it is interest-

ed in buying Chrysalis, and Chrysalis president Chris Wright was unavailable for comment at press time. If David Geffen really is angling to take over the company, despite his protestations (Billboard, Feb. 11), BMG could be viewed as a white knight of sorts.

ARISTA NASHVILLE? Arista Records is looking into opening a Nashville office and has already been interviewing locals to head the operation. Among those being screened is Tim DuBois, producer and former manager of Restless Heart.

SUPER SALES: NFL Films Video is pleased with the initial response to the "instant" video yearbooks on Fox Hills Video that were produced for this year's Super Bowl teams. Both tapes were brought to market within a dozen days of the game. Initial orders for the San Francisco 49ers' tape topped 40,000 units, which is good for a market of its size but still behind the pace set by the vid program for the 1985 Chicago Bears, who still hold the league's video sales record. Meanwhile, the Cincinnati Bengals' tape has already shipped more than 10,000 units, far ahead of the pace set by videos for the losing teams in the last three years—the Denver Broncos for the last two and the New England Patriots in the prior year. Each of those teams lost by lopsided scores. NFL Films says this year's tighter score and the Bengals' comeback from a losing campaign in 1987 account for the better numbers.

HITTING THE 100,000-PEOPLE MARK: On Feb. 4, New Edition became the 33rd act to receive Madison Square Garden's prestigious Gold Ticket award, presented for attracting more than 100,000 people to concerts at the New York venue. The MCA quintet has played the Garden six times since June 1986, including four stops on its current Heart Break tour.

CALL TO ARMS: Willis Edwards, president of the Beverly Hills/Hollywood, Calif., chapter of the National Assn. for the Advancement of Colored People, recently called upon the entertainment industry to come to the aid of James Brown. In a prepared statement, Edwards rebuked those who would criticize or make fun of Brown, who is currently in a South Carolina prison, serving a six-year term stemming from a high-speed, two-state car chase with law enforcement officers. The NAACP officer applauded the efforts of Stevie Wonder and KJLH Los Angeles on behalf of the Godfather Of Soul, and suggested that Brown should be placed on probation and sent to a drug rehabilitation center.

EXPECT ED MICONE, currently VP at International Creative Management, to soon be officially named VP/senior producer at the entertainment division for Radio City Music Hall Productions. Starting March 6, Micone, who replaces Mark Felton, who died suddenly on Christmas Eve, will oversee booking for all shows presented or produced by RCMHP and help exec VP/exec producer Scott Sanders sign more acts to the management division.

CHANGING OF THE GUARD: Norman Brokaw has been named president and CEO of the William Morris Agency, following the death Feb. 2 of Lee Stevens, who had formerly held that position (see Lifelines, page 79). Brokaw previously was co-chairman of the board. Others to receive new titles in the wake of Steven's demise are Lou Weiss, who was upped from co-chairman to chairman of the 90-year-old agency; Roger Davis, executive VP, who has been named chairman of the board's executive committee; and Walter Zifkin, executive VP, who now adds the moniker of chief operating officer.

DECISION AWAITED: Trio Music principals Jerry Leiber & Mike Stoller are awaiting a decision on their dismissal motion, heard Feb. 3, of a suit brought by Phil Spector's Mother Bertha Music (Billboard, Dec. 24). According to Stoller's affidavit, California-based Mother Bertha was created two days prior to Spector's filing the suit in order to create federal rather than state jurisdiction. Therefore, the Mother Bertha named as plaintiff in Spector's suit is not the same signatory—a New York-based Mother Bertha—to the 1972 agreement on which Spector's action is based. Spector's lawyers say he established a California trust in 1970 and that the name in the 1972 agreement is simply a misnomer.

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