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NEWSPAPER

spotlight on
FRANCE
 Follows page 58

VOLUME 100 NO. 48

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

November 26, 1988/\$3.95 (U.S.), \$5 (CAN.)

Special-Interest Vid Still A Special Genre, AVC Told

BY JIM McCULLAUGH

LOS ANGELES The special-interest video market is simmering with opportunity and growth and its participants are in a unique position to script their own rules.

Moreover, that segment of the home video industry has at least a five-year window of entrepreneurial pioneering before "accountants, deal makers, and lawyers" move in to devour it.

That was the main message delivered here by keynote speaker Jim Jimirro, president of J2 Communications, a pioneer in the alternative vid-

Billboard Music Vid Awards Are A Shared Bounty

LOS ANGELES A strikingly diverse collection of artists and labels shared the top prizes at the 10th annual Billboard Music Video Awards presentation during a packed-house closing-night gala sponsored by Fuji Photo Film U.S.A.

The fact that no single label or artist dominated the judging was considered by many industryites on hand an indication that the quality of videoclip productions is continuing to increase at every level.

Video-of-the-year honors went to Atlantic's INXS; the group's "Need (Continued on page 96)

AVC REPORT

eo field, during the second annual American Video Conference Nov. 9-11.

The event—which also incorporated Billboard's Video Music Conference—was presented by the American Film Institute, Billboard, and the Hollywood Reporter and drew applause. (Continued on page 97)

Writers' Soviet Summit Bows New Era

BY KEN TERRY

NEW YORK The recent U.S.-Soviet songwriters' summit in Moscow, which will lead to an album on Epic Records, may also prove to be a turning point in music business relations between the two superpowers.

New Market Review Blames Dearth Of Software DAT Hardware Failing To Catch On

This story was prepared by Mike Hennessey in London, Shig Fujita in Tokyo, and Wolfgang Spahr in West Germany.

LONDON The failure of the Japanese hardware companies and the international record industry to resolve their conflict over the digital

audiotape system has significantly impeded sales of DAT players and recorders.

In the two countries outside the U.S. where the system might be expected to have the biggest impact—Japan and West Germany—sales are well below manufacturers' expectations. Sales are also

very slow in the U.K.

The poor sales of DAT machines can be partly attributed to the decision by major labels to withhold their repertoire from DAT. Because only a trickle of prerecorded DAT software has reached the marketplace, the incentive to invest in the system is limited; in addition, the complex technology of DAT hardware makes price reductions more difficult to achieve than is the case with CD players. Due to these two factors, the cost of DAT recorders remains high and potential buyers are clearly waiting for prices to come down.

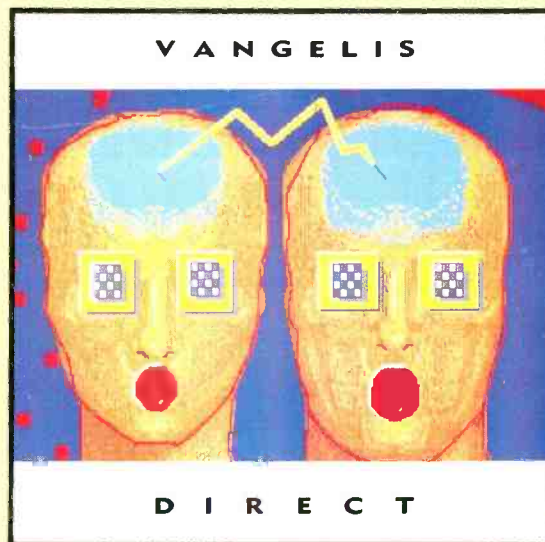
Although DAT recorders have been on the Japanese market since March 1986, only about 200,000 (Continued on page 94)

The meeting between Soviet and American composers and lyricists, the first of its kind, generated so much energy and enthusiasm among the participants that it is likely to lead to further collaborative efforts. According to Don Grierson, senior VP of A&R for Epic/Portrait/CBS Asso-

ciated labels, a contingent of Soviet writers will come to the U.S. next spring. Some of them will reunite with the U.S. writers they met in their country, he says, and a few of those composers indicate they'd be interested in working with the Soviets (Continued on page 91)



The GO-BETWEENS address that touchy topic of passion on 16 LOVERS LANE and come out singing. Continually hailed by critics, this Australian band's new album is a perfect blend of lush acoustics, passionate lyrics and addictive melodies featuring "Was There Anything I Could Do?" and "Streets Of Your Town." An affair of the heart and mind on Capitol Records/Beggars Banquet/Echo Chamber.



Vangelis has never been one for words, but his music has always been able to communicate his musical moods. Now Vangelis breaks new ground with an album that's sure to make a DIRECT impact on the explosive adult market. DIRECT, the debut Arista album from Vangelis. Featuring the lead track, "The Will Of The Wind." On Arista chrome cassettes, records, and compact discs.

More Retail Buyouts Likely To Greet '89

BY GEOFF MAYFIELD

NEW YORK As the curtain rises on the holiday selling season, at least one established music chain will operate under new management. In addition, other changes in the industry's retail landscape could take shape before year's end.

Trans World Music Corp., the second-largest music and video chain in the U.S., has again raised its store count with the acquisition of another regional chain. On Nov. 14, the Albany, N.Y.-based web announced it had reached an agreement to pick up the Boston area's 13 Good Vibrations stores.

Meanwhile, Billboard has con- (Continued on page 94)

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Hit #1 on the Billboard black album chart.

On its way to becoming his third platinum LP following: ROCK ME TONIGHT, his 1985 debut album and JUST LIKE THE FIRST TIME, his 1986 follow-up.



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NICE 'N' SLOW

More first-week ads than any other urban record in R&R history.

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#1 for three weeks on the R&R black singles chart.

Airplay Mover and Hot Shot debut on the Billboard black singles chart.

#1 for three weeks on the Billboard black singles chart.

HEY LOVER

Currently # 1 on the R&R black singles chart.

Currently # 3 on the Billboard black singles chart.

The Success

ROCK ME TONIGHT stays at #1 on the Billboard black album chart for 16 weeks.

JUST LIKE THE FIRST TIME stays at #1 on the Billboard black album chart for 26 weeks; a feat only surpassed by one other artist.

Since 1985, 8 singles have hit #1.

Nominated for the 1988 N. A. A. C. P. Image Award for Best Male Performer.

Nominated for two Grammy Awards.

GET READY FOR FREDDIE'S NEXT #1 SINGLE "YOU AND I GOT A THANG"

The Summer Tour

During the summer, Jackson headlined a series of Budfest concerts, and toured internationally, headlining four sold-out nights at Hammersmith Odeon in London. Freddie was also invited to Japan, where he performed standing-room-only concerts in Tokyo and Osaka.



National Nice 'N' Slow Tour

21-city tour began 11/3 and continues through January, 1989.

Produced by: Barry Eastmond, Gene McFadden and Amir Bayyan for Orpheus Productions and Paul Laurence for Paul Laurence/Orpheus Productions.

Management: Hush Productions Inc. HUSH PRODUCTIONS INC.

Freddie Jackson. Making sure love won't slip away.



MUSIC THAT KNOWS NO LIMITS ON CAPITOL RECORDS.

Billboard CONTENTS

VOLUME 100 NO. 48

NOVEMBER 26, 1988

AVC ROUNDUP

Billboard was right on top of the American Video Conference in L.A.: In addition to front-page stories on Jim Jimirro's keynote speech and the Billboard Music Video Awards, this issue covers the special-interest-video awards (this page), the future of special-interest programming (pages 34, 47), the prospects for music TV (page 59), and Barry Rebo's keynote address on high-definition programming (page 97).

Urban Radio Blasted On Trade Reporting

Trade reporting by urban stations has long been a controversial issue. Radio editor Sean Ross reports that a panel discussion at the recent Young Black Programmers Coalition meet in Houston featured some of the harshest criticism offered yet. **Page 10**

SPOTLIGHT ON FRANCE

Weaned on Anglo-Saxon music, American cinema, and comic strips, France's new generation of singer/songwriters stubbornly retains its originality. Billboard correspondent Philippe Crocq reports from France. **Follows page 58**

'Night Flight' Grounded

"Night Flight," the oldest nationally cablecast music video and pop culture show in the country, has been axed. The USA Network says the final show will air Dec. 30; music video editor Steven Dupler reports there's a very slim chance MTV will pick up the program. **Page 59**

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Jacor Pays For Hoker Joke Memo 'Dirty Trick' Suit Settled Out Of Court

BY SEAN ROSS

NEW YORK One of broadcasting's most unusual lawsuits has been settled out of court. At press time, lawyers for Dallas-based Hoker Broadcasting were ready to drop charges against Cincinnati's Jacor Broadcasting stemming from a "dirty trick" the latter company now admits to playing against the former.

In early October, Hoker sued Jacor for theft of trade secrets, tortious interference, libel, and unfair competition. It also sued Jacor's senior VP of programming Randy Michaels for the first three counts (Billboard, Oct. 29).

The suit stemmed from a bogus format-change memo sent to Hoker's WCRJ Jacksonville, Fla. WCRJ's chief country-format competition is Jacor's cross-town WQIK. That memo was adopted from Hoker's real-life game plan for changing its Cincinnati station, WOFX, from AC to classic rock but was sent to WCRJ in an apparent attempt to convince staffers that WCRJ was changing its format.

Jacor president Frank Wood initially denied that he or Michaels had any participation in the stunt. But in a letter to Hoker dated Oct. 28, Wood admits, "A little sleuthing through our company uncovered evidence that a loyal and typically zealous Jacor employee did, in fact, alter the WOFX

memo and cause it to show up in the possession of some of your Jacksonville employees."

Wood's letter to Hoker and Hoker's right to publicize that letter were part of the legal settlement between the two companies. Hoker's lawyer, James Byrd Jr. of Orlando, Fla.-based Schoene & Byrd, says the agreement prohibits him from discussing the cash terms of the settlement—or whether cash will in fact enter into the settlement.

Byrd says it was Hoker principal Jay Hoker's "honest hope that this lawsuit will send a message to people like Jacor that if you don't play fair, you're going to end up a loser." And WCRJ VP/GM Linda Byrd says, "This is one dirty trick that Jacor will put back in their bag, never to be released again."

But Woods says that his decision to settle the Hoker case was more a matter of expedience than of a *(Continued on page 88)*



Photo Finish. Billboard and the American Film Institute honor Fuji Photo Film U.S.A. Inc. for its sponsorship of the second annual American Video Conference Awards dinner. Pictured, from left, are John Babcock Jr., group publisher, Billboard; James Hindman, deputy director, AFI; Ken Schlager, managing editor, Billboard; Stan Bauer, GM, magnetic products, Fuji; and Terry Lawler, director, television and video services, AFI.

Indies Shine At Special-Interest Awards Warner Is Sole Major-Studio-Backed Winner

LOS ANGELES The wide-ranging landscape of nontheatrical video was well represented here at the second annual American Video Conference Awards gala. At a star-studded banquet hosted by Fuji Photo Film USA, 27 videos covering all facets of the burgeoning special-interest field were honored.

While winners included such notable stars as the Grateful Dead, Shari Lewis, and the comedy team Penn & Teller, most of the tapes selected were created by in-

dependent producers who set out to address a niche in the market. Such programs as "Play The Piano Overnight," "Refinishing Furniture," and "How To Study," topped top honors in their respective categories. The only major-studio-backed supplier to reel in an award was Warner Home Video, which was honored for two titles: "Creating A Winner: The Real Secret Of Successful Marketing" and "Penn And Teller's Cruel Tricks For Dear Friends."

The Fuji-sponsored awards banquet, co-hosted by comic actor Fred Willard and Edie McClurg of TV's "The Hogan Family," featured a

number of celebrity presenters, including Paul Stanley of Kiss, "Weird Al" Yankovic, Bruce Weitz, Gary Coleman, Bruce Jenner, and Shari Lewis & Lamb Chop. In addition to the AVC Awards, Billboard's 10th annual Music Video Awards were presented in 15 categories (see separate story, page 1).

Here is a list of the winners:

- **Adventure:** "Shooting Africa," produced by Londolzi Productions/Questar/Travel Network Productions Inc.

- **Biography and personality:** "Trader," produced by Glyn/Net Inc./Videotakes.

- **Careers, investment, and personal finance:** "Inc. Magazine: Creating A Winner: The Real Secrets Of Successful Marketing," produced by Teletime Productions/Warner Home Video.

- **Children's entertainment:** "The Tailor Of Gloucester," produced by Rabbit Ears Productions/Sony Video Software Co. Inc.

- **Music video (longform):** "Grateful Dead: So Far," produced by Grateful Dead Productions/Arista Records.

- **Physical and mental health:** "AIDS: The Facts Of Life," produced by Snow Stone Productions.

- **Religion and philosophy:** "Joseph Campbell And The Power Of Myth," produced by Apostrophe 5 Productions and Public Affairs Television/Mystic Fire Video/Parabola Magazine.

- **Science and nature:** "Monterey Bay Aquarium," produced by A. Eric Jones Productions Inc./Video Tours Inc. and Kodak Programs Inc. *(Continued on page 96)*

BMG Contributes \$\$ To Bertelsmann Bottom Line

BY WOLFGANG SPAHR

GUTERSLOH, West Germany The Bertelsmann Music Group made a major contribution to the overall success of the Bertelsmann Group, which is reflected in the international media conglomerate's year-end results for 1987-88.

Profits rose sharply to \$206 million, with sales up by 25% to \$6.6 billion. CEO Dr. Mark Woessner points out that \$63 million resulted from an accounting change regarding the treatment of good will but predicts that gross earnings will climb to \$237 million in the current business year.

Woessner describes the takeover of RCA Records as the stabilization of "a broken market" and pays tribute to the two BMG presidents, Monti Lueftner and Michael Dornemann, for building a flourishing business within months of the acquisition.

"This was the most interesting reconstruction of the year," he states. "A gross of \$1.15 billion and profit of \$53 million really do mean something." Woessner attributes the progress to improving company structures, a successful artist and marketing policy, and the worldwide boom in the music market. *(Continued on page 90)*

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Panel Is Battlefield Of A&R Conflict

Execs Angered By Attacks On Expertise

BY DAVE DIMARTINO

LOS ANGELES The quality—or lack thereof—of current A&R executives was the focal point of a heated panel discussion here Nov. 10 as music business insiders and outsiders alike argued the purpose and very definition of A&R by today's standards.

Dubbed "A&R Wars: Is A&R Holding The Record Industry Back?" and co-sponsored by the Los Angeles chapter of the National Academy of Recording Arts and

Sciences and ASCAP, the panel brought seven music business professionals and an audience of more than 600 to the Beverly Garland Hotel in North Hollywood.

Central to the discussion were the merits of Thomas A. White's April 23 Billboard Commentary, "Industry Growth Requires Better A&R," in which the author was highly critical of today's breed of A&R executive.

Echoing his written arguments as a member of the panel, White at times elicited cheers and laughter

from the seemingly sympathetic audience with such declarations as, "If there's any genius in A&R, it's the genius for having convinced one's supervisor you're competent."

Yet White largely stood alone in his attacks against major-label A&R standards—at one point provoking Bennie Medina, VP of A&R at Warner Bros., to pointedly ask him what he does for a living.

"Why don't I send you my résumé later?" White responded. Asked again, White told the audience that he in fact now runs a music-business-affairs practice and is a former CBS Records employee.

(Continued on page 90)



Carter Country. Renowned vocalist Betty Carter relaxes with Bill Cosby during the taping of NBC's "The Cosby Show," in which she makes a guest appearance as a singer and music teacher. Carter's most recent Verve album, "Look What I Got!," went to No. 1 on the jazz albums chart.

'3 Men & Baby' Crowd Vid Stores As Preorder Champ

LOS ANGELES Touchstone Home Video claims its "Three Men And A Baby" is the new preorder rental video champ, racking up 535,000 units.

The title, which hit stores Nov. 15 at a \$89.95 list price, surpassed the previous record holder, "Beverly Hills Cop II" from Paramount Home Video, which clocked in at 500,000 units last spring.

To date, only a handful of \$79.95-\$89.95 A titles have even reached the 350,000-400,000 pla-

teau. Among them: "Rambo III," "Platoon," "Dirty Dancing," "RoboCop," and "Back To The Future."

Despite the fact that the film, which has grossed close to \$170 million at the box office, is expected to have strong rental legs, Touchstone says it's adding a few new marketing wrinkles to stretch its rental life.

In addition to a national advertising campaign, the studio has

(Continued on page 90)

Warehouse Also Moved To Cut Costs

Jem Relocates Offices

BY BRUCE HARING

NEW YORK In a cost-cutting measure, Jem Records will relocate its corporate offices and warehouse facilities later this month from South Plainfield to West New York, N.J.

An independent distributor and home to the Passport, Audion, and PVC labels, Jem filed for Chapter 11 bankruptcy protection last summer. The company has since been reorganizing and downsizing, eliminating approximately 60 positions.

Jem is moving "to a space we can afford," according to Len Fried, director of the corporation. "Unfortunately, the previous management spent too much money. We're coming down to earth." No additional layoffs are anticipated, he says.

Fried says Jem will be invigorated by a recapitalization of from

\$500,000-\$1.5 million within the next 60 days. The money will be obtained from a private source that Fried declines to name.

Fried says Jem will continue to release records on its own labels and distribute other product and will explore expanding into dance music.

"The tendency in the past was to put out a lot of stuff that didn't sell," Fried says. "We have to put out records people will buy. We won't spend \$100,000 anymore on a group that will bring back \$50,000."

The new address for the company is 6600 River Road, West New York, N.J. 07093, 201-868-6400. Jem will no longer accept returns at its South Plainfield address and is asking customers to begin shipping authorized returns to West New York as of Nov. 21. The company expects to complete its move by Dec. 1.

Lloyd Webber Charged With Filching 'Phantom' Tunes

BY PETER JONES

LONDON The High Court here has ruled that Andrew Lloyd Webber must defend charges of plagiarism brought against him by John Brett, an "unknown" composer.

Brett, of Exeter in southwest England, alleges that two of his songs, included on a demo tape he sent for consideration to Elaine Paige, who starred in the Lloyd Webber/Tim Rice hit musical "Evita," have been copied by Lloyd Webber in "The Phantom Of

The Opera."

Counsel for Brett told the High Court that the songs "Farewell Song," and "Sunshine Superman," were both rejected when submitted to Heartache Ltd., a company closely associated with Lloyd Webber's former lyricist partner Rice.

Brett's counsel added that there were "distinct similarities" between Brett's tunes and parts of the "Overture, Act 2" and "Angel Of Music," which both appeared as Lloyd Webber compositions in

(Continued on page 90)

'Faith' Is 1st Album With 6 Top 5 Hits; 'Hysteria' Is Still Def To Leppard Fans

GEORGE MICHAEL's "Kissing A Fool" climbs to No. 5 on the Hot 100, making "Faith" the first album in pop history to generate six top five singles. The old record of five top five hits from one album was established in 1984 by **Michael Jackson's** "Thriller." It has since been equaled by Jackson's follow-up album, "Bad," sister **Janet Jackson's** "Control," and **Madonna's** "True Blue."

"Kissing A Fool," which also jumps to No. 1 on the Hot Adult Contemporary Singles chart, follows "I Want Your Sex," "Faith," "Father Figure," "One More Try," and "Monkey."

The "Faith" album holds at No. 8 on the Top Pop Albums chart.

DEF LEPPARD's "Hysteria" logs its 62nd week in the top 10 on the pop album chart, which makes it one of the five longest-sustaining top 10 albums of the past 25 years.

The longevity champ for the past quarter-century is "The Sound Of Music" soundtrack, which amassed 109 weeks in the top 10 from 1965-68. It's followed by **Bruce Springsteen's** "Born In The U.S.A." with 84 weeks; **Michael Jackson's** "Thriller" with 78 weeks; and the "Dr. Zhivago" soundtrack with 71 weeks.

"Hysteria" first hit the top 10 in August 1987, when albums by **Bon Jovi**, **U2**, **Poison**, and **Kenny G** were riding high. And it's still going strong 15 months later, when follow-up albums by those same acts are high on the charts.

"Armageddon It," the sixth chart single from "Hysteria," leaps to No. 46 in its second week on the Hot 100. It's likely to become the album's fifth top 20 single, following "Animal," "Hysteria," "Pour Some Sugar On Me," and "Love Bites."

ALBUM FACTS: R.E.M.'s "Green" enters the pop album chart at No. 39, which means the group maintains its perfect upward spiral: Each of the Georgia-based band's six studio albums has debuted higher than the one before it. The group's 1987 album, "Document," debuted at No. 46 and went on to crack the top 10. It even yielded a top 10 single, "The One I Love." The new release is R.E.M.'s debut for Warner Bros. after a five-year stint with I.R.S.

"Traveling Wilburys" leaps to No. 12 in its third week on the pop album chart, which is the highest that one of the Wilburys—**Roy Orbison**—has ever traveled. Orbison's previous highest-charting album was a 1962 greatest-hits set that peaked at No. 14. This all-star collaboration is the highest-charting album in nearly a decade for two other participants.

It's **Bob Dylan's** best showing since "Slow Train Coming" in 1979 and **Jeff Lynne's** highest ranking since the "Xanadu" soundtrack in 1980.

Keith Richards' solo debut album, "Talk Is Cheap," dips to No. 26 after apparently peaking last week at No. 24. This tops the No. 41 peak position of **Mick Jagger's** most recent solo album, "Primitive Cool," but lags behind the No. 13 peak of Jagger's 1985 solo debut, "She's The Boss."

Ratt is back on track: The metal band's "Reach For The Sky" leaps from No. 65 to No. 29 in its second week. This nearly matches the peak position of the Los Angeles-based group's last album, "Dancin' Undercover," which stalled at No. 26 in 1986. Ratt made the top 10 in 1984 and '85 with back-to-back albums, "Out Of The Cellar" and "Invasion Of Your Privacy."

Joe Satriani's "Dreaming #11" debuts at No. 75 on the pop album chart. The guitarist's previous release, "Surfing With The Alien," debuted at No. 183 last year and peaked at No. 29 in May 1988.

SINGLE FACTS: **Phil Collins'** "Two Hearts" jumps to No. 35 in its second week on the Hot 100. Collins and **Lamont Dozier** co-wrote and co-produced the hit, which is the second single from the "Buster" soundtrack. Dozier co-wrote (with **Brian** and **Eddie Holland**) Collins' first top 10 hit, a remake of the **Supremes'** classic "You Can't Hurry Love."

Michael Jackson's "Smooth Criminal" jumps to No. 38 on the Hot 100, becoming the seventh top 40 hit from "Bad." Only two other albums—Jackson's "Thriller" and **Bruce Springsteen's** "Born In The U.S.A."—have yielded that many top 40 hits.

Tracie Spencer's "Symptoms Of True Love" inches up to No. 39 on the Hot 100. The 13-year-old is the youngest female singer to land a top 40 pop hit since **Dodie Stevens** soared to No. 3 in 1959 with "Pink Shoe Laces."

WE GET LETTERS: Frank Miller of Addison, Ill., notes that **Duran Duran's** "I Don't Want Your Love," which jumps to No. 7 on the Hot 100, is the fourth top 10 hit in the past six months with a title that begins with the phrase "I don't want" or "I don't wanna." The Duran Duran hit follows **Foreigner's** "I Don't Want To Live Without You," **Elton John's** "I Don't Wanna Go On With You Like That," and **Chicago's** "I Don't Wanna Live Without Your Love."



by Paul Grein

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U.K. Court Decision Impacts On Artist Contracts

THE REDCOATS ARE COMING AGAIN

BY JEFFREY L. GRAUBART

The recent exchange of charges and countercharges by attorneys representing the artists' point of view (Billboard, June 4, Sept. 3) and the record companies' point of view (Billboard, July 23) did little to enlighten or make a positive contribution to our industry for a very simple reason: Both points of view reflect only the hackneyed phrases and positions long held by the practitioners of the art of negotiating record contracts.

A new view has been asserted elsewhere, however, although our industry has given little public acknowledgment to it. The U.K. courts' decision in Zang Tumb Tumm Records Ltd. vs. Johnson (Billboard, Feb. 27), dealing with "standard" recording and publishing agreements, has broken some new ground and may ultimately affect contract negotiations in the U.S.

That case was brought by ZTT and Perfect Songs, entities controlled by producer Trevor Horn and his wife, Jill Sinclair, against Holly Johnson, the former lead singer of Frankie Goes To Hollywood. The goal of the suit was to prevent the singer from providing his recording and songwriting services to anyone except the plaintiffs.

Johnson counterclaimed, maintaining that the recording and publishing agreements were unenforceable restraints of trade. He sought damages for breach of contract and plaintiffs' fiduciary duty to account for royalties.



EXCESSIVE EDITORIAL

Aside from the fund raising, possible friendships, and return for favors referred to, there was another compelling reason for the letters sent to a federal court on Morris Levy's behalf (Billboard, Nov. 12). That is the experience I and others [in the record industry] have had with Levy, who has always honorably fulfilled any business commitment he made. That includes, I believe, paying the guaranteed debt to MCA.

No one has made Morris out to be a saint, but a 10-year prison sentence (rapists and killers have been known to get less) because you conspired to collect a debt by having someone punch a debtor seems excessive. Billboard's overreaching editorial matches that excess.

ALL WET ON PRINCE

An artist should compromise his "musical curiosity" in order to obtain "commercial" success. Apparently, this is the view of Nelson George, who feels Prince has lost touch with what is commercial (Billboard, Oct. 1).

In my view, Prince has never strived for commercial success but

The opinion of the High Court of Justice of England and Wales may be far more intriguing to U.S. readers than anything said by either of the earlier Commentary contributors: "The most important of the grounds of objection to this agreement . . . is that it is . . . [an] unreasonable restraint of trade," the court stated.



'The group may be left unemployed by ZTT, unable to work elsewhere'

Jeffrey L. Graubart is a Los Angeles-based entertainment attorney

After noting that in addition to the two above-named companies, Sinclair and Horn effectively controlled the recording studios where at least half of the recording of the second Frankie album would take place, the court gave the following reasons for its opinion favoring the defendant:

- The parties were not at equal bargaining power in that the record company used its superior bargaining power to exact promises unfairly onerous to the group, which had "no bargaining power."
- "This was a 'take it or leave it'

instead has sought originality in his work. After "Purple Rain" and "Around The World In A Day," George should realize that Prince's first concern is not with record sales.

The "black" album represents Prince at his creative and daring best. He takes the listener through a brief history of black music, incorporating jazz, soul, funk, house, and rap, and provides a glimpse of what we can anticipate in the future. One can speculate that Prince chose not to release the "black" album because he believed people were not ready for it or wouldn't understand it.

When George states "it is a series of funky jokes" and "no masterpiece," he is just confirming Prince's beliefs. As George goes on to criticize "Lovesexy," one must conclude he is unable to understand where Prince is taking his music and his listeners.

Bill Wilson
Teaneck, N.J.

MUSIC MARKETING LIVES

Thanks to Irving Azoff (Billboard, Oct. 15) for articulating opinions that we share but that elicit skepticism from some corporate sponsors: Marketing with music is not dead; we are merely scratching the surface of its potential.

When we present ideas and total strategies, not just signage and logo slapping, we encounter tremendous resistance, with most cor-

tract and the publishing agreement in this regard was in like case. If the group wanted the recording agreement, then it was made quite plain that they would get it only if they were prepared to sign the publishing agreement."

- The right of consultation given to the group in the contract has little

significance because the company had "the decision as to when and where recording shall take place, and that without limit of time." It also had the power to determine the budget, what would be recorded, and who would be the producer.

- If a master is rejected by the company as not "commercially and technically acceptable," the company has no obligation to release it, but at the same time, the group "has no right to terminate; they must just accept the position."
- The duration of the option peri-

porate geniuses touting their sports buys as the best deals.

Our direct approaches to labels are often just as frustrating. Many label execs sing the "we've never done that before" song.

However, since we are in the midst of three corporation-sponsored tours, with three more on the horizon in January, somebody must be paying attention. Keep spreading the word, Mr. Azoff.

Adam M. Sandler
President
Morse Entertainment Group
Beverly Hills, Calif.

COVERS DON'T COUNT

Regarding your story about the Jane's Addiction album cover (Billboard, Sept. 10), I thought the comment by one retailer that it was the "second most repulsive cover" he had ever seen was both funny and hypocritical. If you don't like it, don't stock it!

I'm in the music business, and if the music is good and my customers want it, I'll stock it. I don't care if there's a pile of shit on the cover.

This could be the start of a new chart, listing the most repulsive album covers.

Bob Kramer
Squeeze Box Audio-Video
Crescent City, Calif.

PASSING OF NBC MOURNED

On Oct. 7, an old friend of mine died. To me, the demise of WNBC sadly means the end of an era. I can re-

ods in the contract is too vague. The phrase "one album" is "wholly undefined" and "capable of indefinite extension."

- "The fact that under this agreement [because of the undefined length of the term] the group may be left unemployed by ZTT and unable to work for anyone else, taken by itself, is the really significant and important factor."

- The "leaving member" clause requiring such a member to potentially obligate himself or herself to make, as a solo artist, albums due to be made by the group is "a wholly nonsensical provision."

Although no U.S. court has gone as far as the English High Court of Justice, the direction to a U.S. court wishing guidance is clear. Moreover, the observations of the court are much more illuminating than are the charges and countercharges in the earlier Commentary exchanges about this vitally important area of relations between artists and record companies.

Two years ago, I wrote a Commentary ("When Will The Redcoats Arrive?," Billboard, Dec. 6, 1986) asserting that a revolution in the U.S. music publishing industry was overdue in light of burgeoning U.K. court decisions having to do with songwriter-publisher agreements. Once again, our British cousins have opened a new revolutionary war, this time confronting issues that mandate frank discussion, if not appropriate reform, by the U.S. record industry.

member back to my early teens, listening to Ted Brown, Don Imus, Jim Scott, and a whole lot of other DJs whose voices still echo in my mind.

I continued to listen to WNBC throughout the '70s and '80s and fondly remember each staff and format change that occurred. As drastic as the format changes might have seemed, WNBC still retained a warm place in my heart.

After all these years with WNBC, most recently with Howard Stern, up to the last announcement of the call letters by Alan Combes before the big switch was pulled, WNBC was always a friend.

I hope that the death of the seemingly invincible WNBC is not a sign of what will be forthcoming with AM programming. While AM has generally not retained a large audience share, there is still a lot of potential for up-tempo personality programming, and I hope that the trend toward sports, news, and all-talk on AM will not kill another powerhouse like WNBC.

Tracy E. Carman
Carman Associates
Springfield, Mass.

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.

Trade Reporting Issue Ignites Panel At YBPC Meet

BY SEAN ROSS

HOUSTON Urban radio's trade reporting crisis is worsening. And the

Controversy Over 'Don't Go' Won't Go Away

NEW YORK It's been a year since Marlon Jackson's "Don't Go" went to No. 1 on Radio & Records' urban chart and No. 2 on Billboard's Hot Black Singles chart, but its chart success remains a hot topic in radio and record circles, judging from an exchange at this year's Young Black Programmers Coalition meet.

Critics of the record say its success reflected Capitol's aggressive promotion style more than the record's sales and airplay. But Capitol VP/GM for black promotion Step Johnson says, "Everybody says the record was a fluke, but there are a lot of things people don't know about it."

"'Don't Go' was reported by 100% of the country for six weeks. It was one of the few songs to stay No. 1 for more than a week. We sold over 135,000 albums when it was out. As good as I am at what I do, I can't make a record stay at 100% for six weeks [if it isn't legitimate]."

Johnson believes more people would have taken "Don't Go" seriously if the follow-up, "Baby Tonight," had been a hit. He says he's worried about the effect of the "hype" charge, asking, "Will Marlon get a fair shot next time?"

SEAN ROSS

rhetoric is getting harsher, at least judging by a panel on "The Politics Of Reporting," the highlight of the Young Black Programmers Coalition's 11th annual convention, held here at the Westin Galleria hotel Nov. 11-13.

As it has been in other formats, trade reporting has been a hot topic at urban radio conventions for nearly a year now, especially since major-market stations began renouncing their trade reporting status to avoid facing record company pressure. But this 90-minute panel, moderated by consultant J.C. Floyd, contained some of the harshest charges yet.

"I don't think programmers take the playlist process seriously," said Terri Rossi, manager of Billboard's black charts. "PDs use it as a tool, a weapon, a reward system, not as the report card that it was meant to be. There should be a little dignity in what you do every day. I don't think that exists for many of us. It's not an urban or black problem; it's a radio problem."

EMI VP of R&B promotion Varnell Johnson was even more blunt. "Why do you lie every damn week?" he asked. "You tell one trade something but don't tell the others. That's the bullshit. That's the real problem."

"Most of those running urban stations don't want to say what they're really doing," said Radio & Records' urban radio editor Walt Love. "You're not supposed to tell us what promoters tell you to tell us."

Love was involved in many of the 90-minute session's most heated exchanges with both radio and record people. He was also blunt about the 1987 chart success of Marlon Jackson's Capitol single "Don't Go," saying "Marlon Jackson went to No. 1 [on R&R's urban chart] because radio stations were coerced to do it."

Nobody in the audience or on the panel, including Johnson from Cap-

itol sister label EMI, rose to contradict Love. (Capitol VP/GM Step Johnson didn't arrive at the YBPC until after the panel. See story, this page, for his response.)

While records have always moved quickly up and down urban radio playlists, the chart crisis has been exacerbated in recent years by some stations that have been dropping records from their published lists almost immediately after they peak nationally in order to make room for new record-label priorities.

There are other problems, such as stations reporting a record to one trade but not to others, stations adding a record one week and forgetting to list it the next, and records jumping back and forth in rank on station lists. Some of these problems are due to PD inexperience. Rossi was quick to point out that many PDs have simply never been shown how to assem-

ble a playlist—especially the numbered list that Billboard takes. After the session, YBPC president Terri Avery announced that her organization would start holding workshops next year to teach PDs how to put together a playlist.

Ironically, Avery is PD of KMJQ Houston, one of the handful of major-market stations with conservative playlists that have stopped reporting to the trades. Love told the panel audience that although he preferred to talk to stations personally, on Jan. 1, R&R will begin monitoring station holdouts and publishing their music information "whether you want to report or not." (Billboard announced its plans for computer tracking of reporting stations in June.)

For all the abuse it received, the radio side was relatively meek during the "politics" session. The frequently heard radio charge that trades try to

"dictate" to reporting stations didn't come up here. And not one PD answered Rossi's call for someone to come forth and explain why records go back and forth on certain numbered charts, for example.

The possibility was raised that some radio stations might be reluctant to report their complete playlist because another PD might see it. But panelist Ray Boyd, PD of WVEE "V103" Atlanta, denied that fear of the competition figured into his reporting procedure. If another station cares, Boyd said, there is no way to stop it. And besides, "It takes a lot

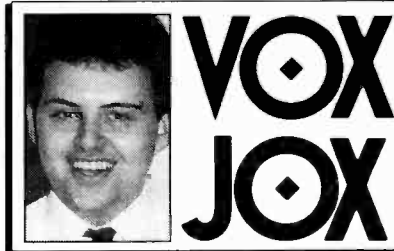
(Continued on page 12)

Jacor/Hoker lawsuit settled . . . see page 5

Ingles, Smith Get Cleveland, Dallas Jobs; CHUM Reorganizes; S.J. Cat Loses Claws

TWO LONG-VACANT ALBUM ROCK PD slots are filled this week. At classic rock WNCX Cleveland, Paul Ingles comes aboard from the APD slot at KZRR Albuquerque, N.M. With new owner Metroplex in place, rumors have been circulating that WNCX will become more current oriented, but Ingles and GM Steve Joos say the station is too successful to change. Meanwhile, Bryan Krysz is now PD of TK's WHTQ Orlando. He had been VP/programming for Lynn Martin Broadcasting, based at WYBB Charleston, S.C.

ELROY R.C. SMITH "made us hire him," says Summit's Mary Catherine Sneed. "He just came in and blew everybody out of their seats." Smith is now PD at KMEZ-FM Dallas, the station that will change calls and go from easy to urban around Dec. 1; he's been PD at urban WILD Boston since 1983. WILD, which recently tightened its playlist and began using the slogan "Power 10-9-0," now needs a new PD. Send packages to GM Kendall Nash.



by Sean Ross

PROGRAMMING: After several years as the market's second-ranked top 40, KATD San Jose, Calif., is segueing to AC under new PD Bob Roque, previously an announcer at urban KSOL San Francisco. Despite Roque's background, GM Joel Schwartz says his station "is not going urban or dance; we're just going to freshen up what we've got." Roque displaces KATD's first PD, Bob Harlow, who can be reached at 408-984-3654.

Major changes at Canada's CHUM Group: Jim Waters, station manager of AC CHUM-AM Toronto, becomes VP/GM for that station and its sister AC/top 40, CHUM-FM. He replaces Duff Roman, now VP/industry relations for the group. FM PD Ross Davies adds OM duties; CHUM-AM still has no PD.

Afternoon driver Ron Morgan is now officially PD of CBS' new oldies FM KLOU St. Louis; he also replaces morning man Chuck Buell. Paul Arka comes from cross-town KSD for afternoons . . . Jeff Skinner, promotion director of current Z-Rock affiliate KDZR Denver, is headed for KADX, the jazz FM that's picking up Z-Rock (and maybe the KDZR calls) in December (Billboard, Nov. 19). He'll be PD/promotions director.

After two days as "Raisin FM," playing only "I Heard It Through The Grapevine," Transtar Format 41 AC WNYJ Albany, N.Y., has become "Cruisin' FM" with Transtar's Oldies Channel. It's the market's second AC-to-oldies conversion in two weeks, but PD Chuck Taylor claims a superior signal to that of WKOL-FM. He's also

looking to add more local staffers. Another Format 41 outlet, KLVV Las Vegas, becomes oldies KUDA under new PD Ted Brown; AC WTRX Flint, Mich., PD Johnny Burke joins for mornings.

Dayton, Ohio, gets two new PDs this week. AC WVUD hires Reed Kittredge, MD of top 40 WKDD Akron, Ohio. And Dave Allen is upped from afternoons and "quasi-APD" to PD at top 40 WYMJ, replacing Mark Spencer, who returns to Toledo, Ohio, for personal reasons . . . Kerry Gray is the new PD at modern WOXY "97X" Cincinnati. He was MD at album WZEW Mobile, Ala. 97X was recently named best rock station by Cincinnati Magazine.

PEOPLE: Larry "the Duck" Dunn joins modern WDRE Long Island, N.Y., for middays, replacing Morgan "Morgasm" Thomas. Dunn was MD and was briefly PD at WLIR, WDRE's predecessor. When new owners took over 92.7 FM, Dunn was one of the jocks who stayed with WLIR owner Elton Spitzer and waited for him to acquire a new FM. After two attempts to relocate WLIR fell through, Dunn took up teaching at St. John's Univ. in New York.

It took two people to replace APD/MD Tracy Johnson at top 40 KCPW Kansas City, Mo. WRQN Toledo PD Dave Elliott has been named APD. WXXX "95XXX" Burlington, Vt., MD/morning driver Dena Yasner joins as MD . . . Tommy Griffiths & Paul Castonovo, recently fired from WHTQ Orlando, Fla., for an on-air wake-up call to actress Shirley Jones, start Monday (21) in mornings at classic rock WGFY Nashville.

Frank Bailey is promoted from weekends to mid-days/production manager at urban WIZF Cincinnati; he previously programmed cross-town WCIN . . . Marc Mitchell moves to afternoons at top 40 WDFX Detroit from mornings at WGFY Albany, N.Y. . . . Kelly Iris joins country WMIL Milwaukee for nights.

Market vet Ray Lincoln joins AC KHLT Little Rock, Ark., for mornings, moving Steve Edwards to p.m. drive. GM Terrell Metheny is acting PD following the departure of Dennis Elliot. Elliot's predecessor John Ramsey, still home recovering from an April car crash, hopes to return to radio in the spring.

NETWORKS: Transtar Format 41 air talent Maureen Matthews has been named PD for Transtar's Niche 29. She had been PD at KNUA Seattle . . . Progressive Mu

(Continued on page 15)

newsline...

DAVID MASZAROS has been named GM at WZGC Atlanta, replacing Paul Nugent, who'll continue to consult owner Cook Inlet Radio Partners. Maszaros was GM at CI's WZLX Boston.

JUDY ELLIS is promoted to station manager at Emmis Broadcasting's WQHT "Hot 97" New York, reporting to VP/GM Stuart Layne. Ellis has been GSM at WQHT since its 1986 launch and was previously with its predecessor WAPP.

DAVE O'DONNELL has been named VP/GM at WBLZ Cincinnati, replacing Peter Edens, who leaves to form his own marketing/advertising agency. O'Donnell was national sales manager.

ALETA CARPENTER has been promoted from station manager to GM at urban KDIA Oakland, Calif. She replaces Robert Miller.

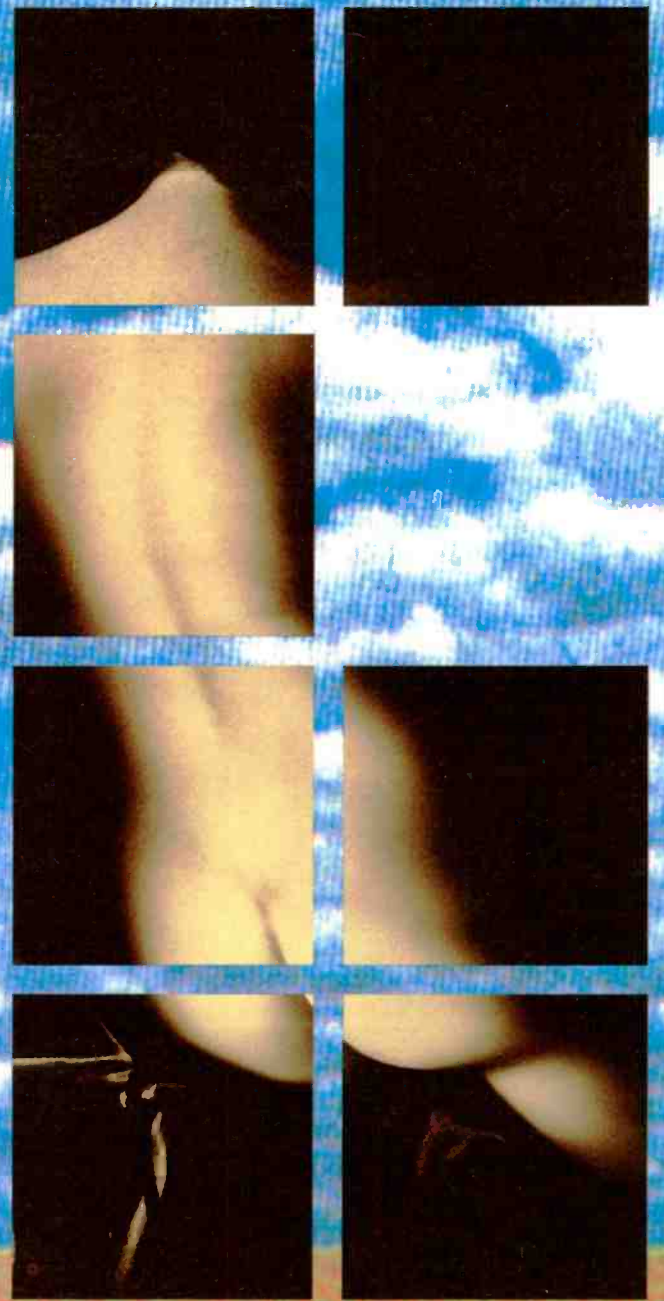
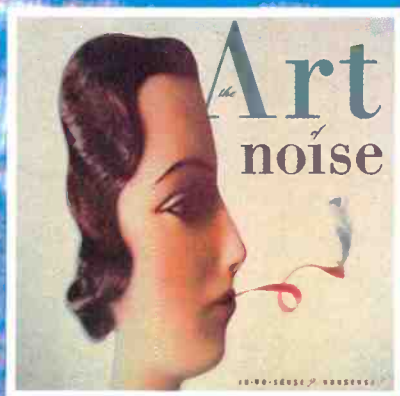
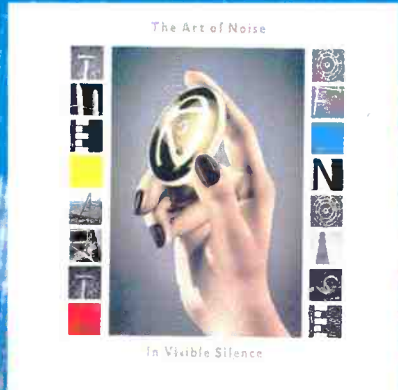
RAY WATSON has been named to the new VP of radio position for Kaye-Smith Enterprises. He'll continue as GM of KXL-AM-FM Portland, Ore., and will also oversee KJRB/KEZE Spokane, Wash.

THOMAS LUCIDON has been named GM of WAMS Wilmington, Del. He comes from Philadelphia advertising agency Chiarra & Associates and assumes duties formerly performed by owner Joe Farley.

KRZY/KRST Albuquerque, N.M., has been sold by Wagontrain Broadcasting to Commonwealth Broadcasting for \$8.1 million.

CRAIG HARPER has rejoined Birch Scarborough Research as senior VP of sales. He had spent the last year as VP/GM of WHOM Portland, Maine.

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Billboard Expands Hot Crossover Panel

NEW YORK Billboard has revised and expanded its Hot Crossover 30 panel using the recently released summer 1988 Arbitrons. The panel now consists of 31 stations, including 10 new reporters indicated below by an asterisk. The crossover chart can be found on page 88.

In an effort to more accurately reflect this growing format, which consists of a blend of top 40, dance, and black/urban music, the crossover panel has been realigned to further emphasize stations playing a significant amount of club/dance

music not widely heard on traditional top 40 or urban stations.

The 18 stations that report exclusively to the crossover chart are at the core of the panel. Among these stations are several that now dominate contemporary radio in such large metropolitan markets as Los Angeles; Miami; Orlando, Fla.; San Francisco; San Jose, Calif.; and El Paso, Texas. The remaining 13 stations are dual Billboard reporters that are predominantly black (indicated by a B) or top 40 (indicated by an H) but emphasize dance music.

Stations are divided into five weighted categories based on their weekly cume audience from 6 a.m.-midnight Mondays through Sundays in the Arbitron total survey area. The categories are as follows: **platinum**, weekly cume of more than 1 million listeners; **gold**, weekly cume of 500,000-999,999; **silver**, 250,000-499,999; **bronze**, 100,000-249,999; and **secondary**, 25,000-99,999.

PLATINUM (2)
KPWR "Power 106" Los Angeles, Calif.
WQHT "Hot 97" New York, N.Y.

GOLD (2)
KMEL San Francisco, Calif.
WHYT "Power 96" Detroit, Mich. (H)*

SILVER (7)
KKLQ "Q106" San Diego, Calif. (H)*
KSPM "FM102" Sacramento, Calif. (H)
WCKZ "Kiss 102" Charlotte, N.C.
WHQT "Hot 105" Miami, Fla.*
WPGC Washington, D.C.
WPOW "Power 96" Miami, Fla. (H)
WZGC "Z93" Atlanta

BRONZE (11)
KBOS "B95" Fresno, Calif.
KGGI "99.1" Riverside, Calif.
KHQT "Hot 97.7" San Jose, Calif.
KITY "Power 93" San Antonio, Texas (H)
KMAI "194" Honolulu, Hawaii (H)
KMGX "Magic 104" Fresno, Calif.
KPRR "Power 102" El Paso, Texas
KTFM San Antonio, Texas (H)
WJHM "102 Jamz" Orlando, Fla. (B)
WKXX "KXXX106" Birmingham, Ala. (H)
WLUM "Hot 102" Milwaukee, Wis.

SECONDARY (9)
KHYS Beaumont/Houston, Texas (B)*
KKMG "Magic 98" Pueblo, Colo.*
KKSS Albuquerque, N.M.
KKXX "Power 105" Bakersfield, Calif.*
KNMQ Albuquerque, N.M. (H)*
KSJQ Modesto, Calif.*
KYNO-AM "Hot 13" Fresno, Calif.*
WWKX "Kicks 106" Providence, R.I. (B)*
WZHT "Hot 105" Montgomery, Ala. (B)*

YBPC 'POLITICS' PANEL (Continued from page 10)

more than just knowing what I'm playing to beat me."

The use of personal sympathy to get a record added was also a topic. When Floyd talked about the excuses he's heard as a PD, Atlantic VP of national promotion/black music division Richard Nash charged his counterparts to "come up with innovative ideas [and not say], 'My job depends on it.' If a promotion person comes at you that way, it just shows their insecurity."

And longtime San Francisco Bay-area indie promoter Jimmy B pointed out that he heard "the same b.s." from PDs. He urged them to "go in and make [station owners] pay you what you're worth. Then you . . . don't have to be begging for free trips."

The rest of this year's sessions were considerably calmer, falling more into the category of workshops, which are what the YBPC is known for. One panel dealt with contracts and job security; another featured representatives of Arbitron and Birch, who discussed their companies' rating services.

The convention drew about 330 registrants, the bulk of them from the record side of the industry; that was fewer than the 400 predicted but enough for a first-ever overflow crowd at the awards dinner, held Nov. 12. Avery and YBPC VP Lynne Haze (PD of KKDA-AM Dallas) were re-elected to their organizational posts on Nov. 13.



Halls Of "Bad Medicine." Former Billboard radio editor Claude Hall, left, discusses the history of hard rock with veteran artist manager Bud Prager as the two prepare for the fourth annual Northeastern Massachusetts Media Symposium. Prager has managed a number of hard rock acts, including Foreigner and Bad Company. Hall is now an assistant communications professor at the State Univ. of New York, Brockport.

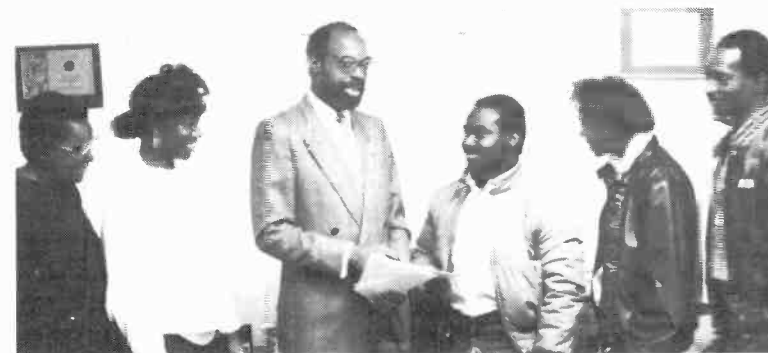


K104's Other Flyjocks. Morning man Tom Joyner isn't the only KKDA-FM "K104" Dallas staffer who has spent a lot of time airborne. From left, K104 night jock Badd Brad, midday talent D.J. Sloan, and promotions director Bobby "Z" prepare for an aerial tour of the Dallas/Fort Worth, Texas metroplex.

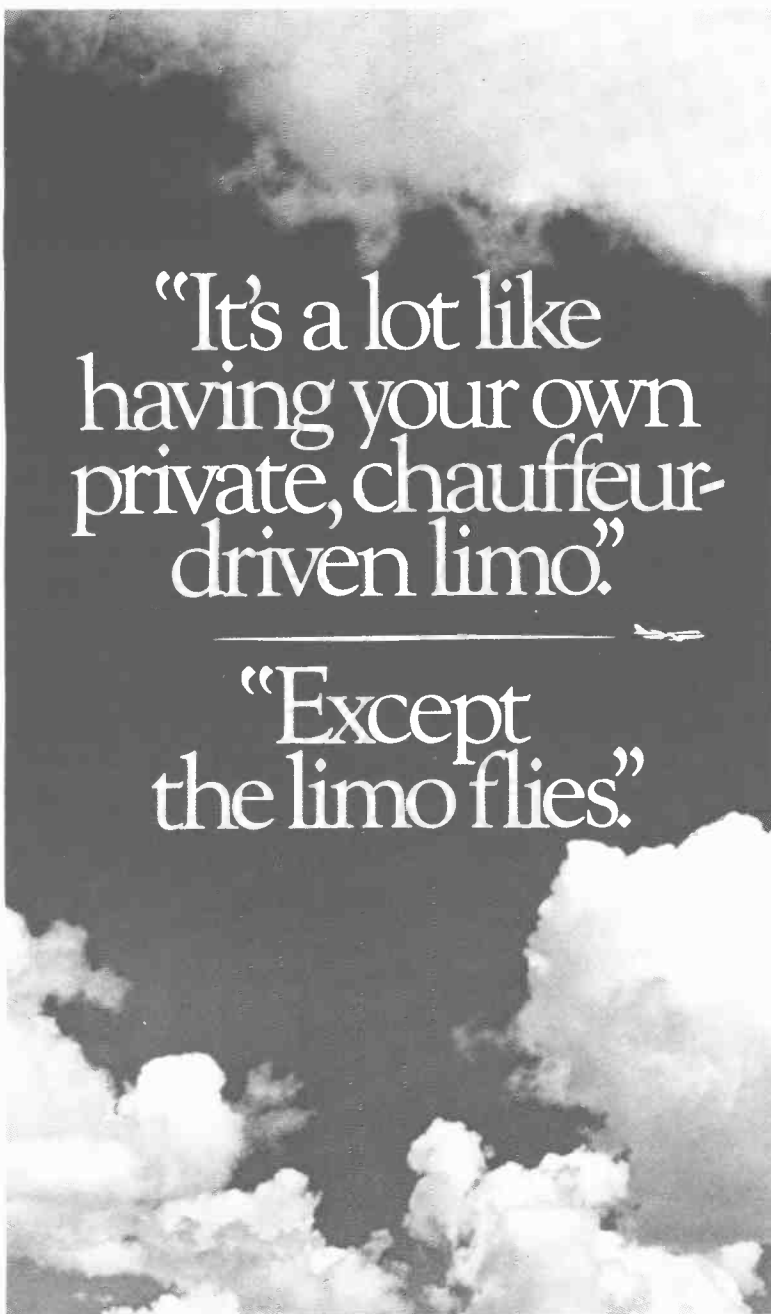


Cheer Me. K.T. Oslin kicks back after performing for 25,000 country music fans at KIKK Houston's eighth annual Fall Concert. From left are KIKK MD Joe Ladd, Oslin, and KIKK's Ron Selden.

Ford Helps KIXY-Axe. KIXY San Angelo, Texas, PD John Raymond, left, presents a guitar autographed by Lita Ford to station winner Jackie Garcia as part of a monthlong Superstar Appreciation promotion.



Wizard Of Cash. WIZF "WIZ102" Cincinnati VP/GM Kernie Anderson, center, is seen with the winners in his station's Thomas More Scholarship Drive. WIZF owner Inter Urban Broadcasting teamed with Thomas More College to award scholarships to seven minority students.



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New British Station Borrows U.S.-Style Oldies/AC Format FM Is Reborn As Greater London Outlet

This story was compiled by Edwin Riddell in London and Sean Ross in New York.

LONDON Radio London, The British Broadcasting Corp.'s local AM-FM combo for the last 18 years, has become Greater London Radio, or GLR, the BBC's first shot at a British version of an oldies-based U.S. AC targeting 25-45-year-olds.

Radio London had run a mixture of talk and urban block programming that managing editor Matthew Bannister—the BBC's equivalent of station manager—called "slightly confusing to listeners." Now it has moved its R&B segments to nights and is looking for a niche between the BBC's national top 40 service, Radio 1, and its MOR-leaning Radio 2.

Bannister's goal is to double Radio London's 3% share of the local market. Commercial top 40 outlet Capitol Radio leads in London with a 13.4% share; Radio 1 is slightly behind. Ban-

nister will be assisted toward that goal by a lack of commercials as well as a massive increase in GLR's amount of commercially recorded music, or needle time, negotiated by the BBC with U.K. copyright bodies.

As with most BBC outlets, GLR is considerably more eclectic than its U.S. counterparts. Bannister says the new station's music will be less hit oriented than that of the two BBC networks and will not be based on charts or label priorities. Besides a strong news commitment, the station will feature blocks of hip-hop, house, classical, jazz, world beat, and country music on weekends as well as urban music four nights a week and Caribbean music on a fifth.

In its previous incarnation, Radio London may have been the closest thing London had to a full-fledged urban outlet outside the realm of the pirate stations—it called itself "Power 94.9" and used the "In a class by itself" slogan associated with urban

WBL New York.

While some local industry observers have grumbled about the BBC's decision to de-emphasize urban programming, Bannister says he hasn't had the expected number of negative comments and that GLR hasn't abandoned R&B programming: "We've just moved it out of the daytime."

In many ways, GLR is the latest chapter in a longstanding BBC tradition of stealing its commercial opposition's clothing. It launched Radio 1 in the late '60s in response to pirate and international competition. Now GLR is hitting the air in advance of the long-promised deregulation of British radio that could give London a handful of new commercial outlets next year. It's also beating by about six weeks Capitol's move to an oldies format on its AM stations, although Bannister emphasizes that his new station "wants to avoid sounding like a museum."

VOX JOX

(Continued from page 10)

sic Network adds KKGR Portland, Ore., to its adult alternative breeze format . . . Westwood One has placed "Casey's Top 40 With Casey Kasem" on five Emmis stations: KPWR Los Angeles, KXXX-FM San Francisco, WLOL Minneapolis, WAVA Washington, D.C., and WENS Indianapolis.

EVENTS: AC WASH Washington's morning team of Jeff Baker & David Burd hit the airwaves on

the morning after George Bush's presidential victory with the song parody "Don't Worry, Stay Healthy." Sample lyrics: "Your No. 2 is Danny Quayle/Take time off if you start to look pale/But don't worry, stay healthy." Meanwhile, WQYK Tampa, Fla.'s Dan Stevens, who did a lot of President Reagan impersonations in the past eight years, wants to do Bush for your station. Call 813-576-2071.

The National Assn. of Broad-

casters is accepting nominations for its Broadcasting Hall of Fame. Candidates must have been active in radio broadcasting for at least 10 years; send nominations to 1771 N St. N.W., Washington D.C. 20036.

CLASSIFIED: Radio Luxembourg's Jessie Brandon (301-604-2178) returns to the U.S. Jan. 1 after failing to land a U.K. work permit . . . Ex-WQCD N.Y. morning man Dick Summers (516-654-0747) is looking for an a.m. slot in AC or talk . . . R&R album rock associate editor Lynn McDonnell (213-422-9636) is relocating to New York and looking for work on the label side.

Assistance in preparing this column was provided by Peter Ludwig and Bill Holland.



Lander Picks Nose Winner. When Geraldo Rivera's nose was broken on national television, KKBQ "93Q" Houston tied in with Rivera's local TV affiliate to solicit the best listener plea for a free nose job. 93Q VP of programming/morning man John Lander is seen here doing his imitation of Rivera.

OUTA' THE BOX

Programmers discuss the week's new releases.

URBAN CONTEMPORARY

"I'm jumping through the roof about this record," says WJLB Detroit MD Dayna Farris about Alexander O'Neal's "Sleigh Ride" (Tabu). "It's a very untraditional Christmas record; it's funkier than 'Fake.' I want to play it now, but we're waiting until after Thanksgiving." Almost as exciting, according to Farris, is "Share My Joy" by Jo Ann Jones (Champion), a dance record that got its start on WJLB's mix show and has since moved into regular rotation based on its phone response. Consistently in the top eight countdown and performing with both teens and adults is New Edition's "Boys To Men" (MCA), an album cut featuring Johnny Gill on lead vocals. For variety, Farris mentions "Midnight Dream" by Robert Irving III (Verve Forecast), which she calls "a very adult record."

TOP 40

WEGX "Eagle 106" Philadelphia PD Charlie Quinn is excited about Steve Winwood's "Holding On" (Virgin), which he says "is a very strong record that is a good change of pace after his previous ballad hit." Eagle 106 is doing a promotion in support of Bill Murray's "Scrooged" and adds Annie Lennox & Al Green's "Put A Little Love In Your Heart" (A&M) this week, along with Def Leppard's "Armageddon It" (Mercury), at No. 21; Bon Jovi's "Born To Be My Baby" (Mercury); Robbie Nevil's "Back On Holiday" (EMI); and Samantha Fox's house-tinged "I Wanna Have Some Fun" (Jive/RCA). Also, to update last week's OTB, it was KLUC Las Vegas MD Jay Taylor, not PD Jerry Dean, who spearheaded the rerelease of Sheriff's "When I'm With You." Taylor says he played the record for Capitol's John Fagot as well as several of the other PDs who added it in its first week.

STUART MEYER

FOR WEEK ENDING NOVEMBER 26, 1988

Billboard

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★ Compiled from a national sample of radio playlists.	
1	2	2	8	KISSING A FOOL COLUMBIA 38-08050	◆ GEORGE MICHAEL 1 week at No. One
2	3	6	9	LOOK AWAY REPRISE 7-27766	◆ CHICAGO
3	5	9	9	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	◆ ANITA BAKER
4	4	8	6	TILL I LOVED YOU COLUMBIA 38-08062	BARBRA STREISAND & DON JOHNSON
5	1	1	13	HOW CAN I FALL? A&M 1224	◆ BREATHE
6	8	13	11	WAITING FOR A STAR TO FALL RCA 8691	◆ BOY MEETS GIRL
7	12	15	5	BABY I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	◆ WILL TO POWER
8	6	3	13	FOREVER YOUNG WARNER BROS. 7-27796	◆ ROD STEWART
9	7	4	10	A WORD IN SPANISH MCA 53408	◆ ELTON JOHN
10	11	11	19	KOKOMO (FROM "COCKTAIL") ELEKTRA 7-69385	◆ THE BEACH BOYS
11	14	16	7	SILHOUETTE ARISTA 1-9751	◆ KENNY G
12	9	5	12	ONE MOMENT IN TIME ARISTA 1-9743	◆ WHITNEY HOUSTON
13	10	7	13	GROOVY KIND OF LOVE ATLANTIC 7-89017	◆ PHIL COLLINS
14	13	10	14	DON'T YOU KNOW WHAT THE NIGHT... VIRGIN 7-99290	◆ STEVE WINWOOD
15	17	19	8	PIECE OF PARADISE WARNER BROS. 7-27779	PM
16	16	18	7	ANY LOVE EPIC 34-08047/E.P.A.	◆ LUTHER VANDROSS
17	18	21	6	TURN BACK THE CLOCK VIRGIN 7-99308	JOHNNY HATES JAZZ
18	27	—	2	TWO HEARTS ATLANTIC 7-88980	◆ PHIL COLLINS
19	20	23	6	SMALL WORLD CHRYSALIS 43306	◆ HUEY LEWIS & THE NEWS
20	21	22	7	CRAZY IN LOVE MCA 53433	KIM CARNES
21	15	12	15	TRUE LOVE MCA 53363	◆ GLENN FREY
22	24	29	4	I REMEMBER HOLDING YOU MCA 53430	◆ BOYS CLUB
23	25	28	5	NO MORE LIES POLYDOR 870 990-7/POLYGRAM	◆ THE MOODY BLUES
24	26	31	3	BEST OF TIMES FULL MOON 7-27712/WARNER BROS.	◆ PETER CETERA
25	32	32	4	★ ★ ★ POWER PICK ★ ★ ★	
				ANOTHER LOVER A&M 1226	◆ GIANT STEPS
26	19	14	9	RED RED WINE A&M 1244	◆ UB40
27	23	17	23	I'LL ALWAYS LOVE YOU ARISTA 1-9700	◆ TAYLOR DAYNE
28	22	25	6	JEALOUS GUY CAPITOL 44230	◆ JOHN LENNON & THE PLASTIC ONO BAND
29	29	35	4	OASIS ATLANTIC 7-8896	ROBERTA FLACK
30	34	36	4	HANDLE WITH CARE WILBURY 7-27732/WARNER BROS.	◆ TRAVELING WILBURYS
31	33	37	3	IF EVER A LOVE THERE WAS ARISTA 1-9766	FOUR TOPS/ARETHA FRANKLIN
32	28	24	19	ONE GOOD WOMAN FULL MOON 7-27824/WARNER BROS.	◆ PETER CETERA
33	46	—	2	NEW DAY FOR YOU EPIC 34-08112/E.P.A.	BASIA
34	30	26	18	IT WOULD TAKE A STRONG STRONG MAN RCA 8663	◆ RICK ASTLEY
35	38	—	2	PUT A LITTLE LOVE IN YOUR HEART A&M 1255	◆ A. LENNOX/A. GREEN
36	41	—	2	BABY CAN I HOLD YOU ELEKTRA 7-69356	TRACY CHAPMAN
37	37	34	18	LOOK OUT ANY WINDOW RCA 8678	◆ BRUCE HORNSBY & THE RANGE
38	35	20	15	LOVING ARMS CRITIQUE 7-99275/ATLANTIC	LIVINGSTON TAYLOR WITH LEAH KUNKEL
39	31	27	16	DON'T WORRY, BE HAPPY EMI 50146	◆ BOBBY MCFERRIN
40	40	48	3	LITTLE LIVES, BIG LOVE CHRYSALIS 43250	◆ ADELE BERTEI
41	44	—	2	ANYTIME MCA 53446	THE JETS
42	36	30	15	WALK AWAY COLUMBIA 38-07983	MICHAEL BOLTON
43	42	42	5	NEVER TEAR US APART ATLANTIC 7-89038	◆ INXS
44	47	—	2	MISSING YOU A&M 1254	◆ CHRIS DE BURGH
45	43	39	5	THE LOCO-MOTION Geffen 7-27752	◆ KYLIE MINOGUE
46	NEW ▶		1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
				IF WE HOLD ON TOGETHER MCA 53448	DIANA ROSS
47	NEW ▶		1	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	◆ FLEETWOOD MAC
48	45	40	27	HOLD ON TO THE NIGHTS EMI 50106	◆ RICHARD MARX
49	NEW ▶		1	AMERICAN DREAM ATLANTIC 7-89003	◆ CROSBY, STILLS, NASH & YOUNG
50	39	33	19	PERFECT WORLD CHRYSALIS 43265	◆ HUEY LEWIS & THE NEWS

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

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	4	16	3	ORANGE CRUSH WARNER BROS. LP CUT	R.E.M. 1 week at No. One
2	2	5	6	HANDLE WITH CARE WILBURY 7-27732/WARNER BROS.	TRAVELING WILBURYS
3	1	1	9	IT'S MONEY THAT MATTERS REPRISE 7-27709	RANDY NEWMAN
4	6	7	6	ANGEL OF HARLEM ISLAND LP CUT/ATLANTIC	U2
5	5	11	3	AMERICAN DREAM ATLANTIC 7-89003	CROSBY, STILLS, NASH & YOUNG
6	9	18	4	NOBODY'S PERFECT ATLANTIC 7-88990	MIKE + THE MECHANICS
7	16	19	5	SOMETHING SO STRONG ISLAND 7-99266/ATLANTIC	JIM CAPALDI
8	14	17	8	BORN TO BE MY BABY MERCURY 872 156-7/POLYGRAM	BON JOVI
9	10	9	8	BIG LEAGUE RCA 8750	TOM COCHRANE & RED RIDER
10	17	22	4	ARMAGEDDON IT MERCURY 870 692-7/POLYGRAM	DEF LEPPARD
11	15	14	9	CONFIDENCE MAN ARISTA LP CUT	THE JEFF HEALEY BAND
12	3	2	9	WALK ON WATER COLUMBIA 38-08060	EDDIE MONEY
13	20	26	6	NOT JUST ANOTHER GIRL POLYDOR 887 814-7/POLYGRAM	IVAN NEVILLE
14	21	25	5	COPPERHEAD ROAD UNI LP CUT/MCA	STEVE EARLE
15	13	13	6	HIPPY HIPPI SHAKE ELEKTRA 7-69366	GEORGIA SATELLITES
16	11	3	7	TAKE IT SO HARD VIRGIN 7-99297	KEITH RICHARDS
17	19	20	6	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
18	8	4	9	DESIRE ISLAND 7-99250/ATLANTIC	U2
19	7	6	8	ROCK & ROLL STRATEGY A&M 1246	THIRTY EIGHT SPECIAL
20	24	23	5	LONG TIME TILL I GET OVER YOU WARNER BROS. LP CUT	LITTLE FEAT
21	28	33	4	LITTLE LIAR BLACKHEART 4-08095/E.P.A.	JOAN JETT AND THE BLACKHEARTS
22	31	44	3	EVERY ROSE HAS ITS THORN ENIGMA 44203/CAPITOL	POISON
★ ★ ★ POWER TRACK ★ ★ ★					
23	38	—	2	WILD THING WARNER BROS. LP CUT	SAM KINISON
24	27	42	4	IF WE NEVER MEET AGAIN COLUMBIA 38-08505	T.CONWELL/YOUNG RUMBLERS
25	29	38	7	WHAT I AM Geffen 7-27696	EDIE BRICKELL & NEW BOHEMIANS
26	35	50	3	I'M AN ADULT NOW CHRYSALIS LP CUT	PURSUIT OF HAPPINESS
27	32	40	4	ONE NIGHT ATLANTIC LP CUT	BAD COMPANY
28	30	47	3	THE CRUSH OF LOVE RELATIVITY LP CUT	JOE SATRIANI
29	25	29	5	PUT ON YOUR DANCING SHOES VIRGIN LP CUT	STEVE WINWOOD
30	18	10	15	FEELS SO GOOD WARNER BROS. LP CUT	VAN HALEN
31	33	34	5	LIKE THE WAY I DO ISLAND LP CUT/ATLANTIC	MELISSA ETHERIDGE
32	26	24	10	EDGE OF A BROKEN HEART EMI 50141	VIXEN
33	12	8	12	SLOW TURNING A&M 1245	JOHN HIATT
★ ★ ★ FLASHMAKER ★ ★ ★					
34	NEW	1	1	CHIP AWAY THE STONE COLUMBIA LP CUT	AEROSMITH
35	NEW	1	1	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	FLEETWOOD MAC
36	36	—	2	WAY COOL JR. ATLANTIC LP CUT	RATT
37	34	31	6	GOD PART II ISLAND LP CUT/ATLANTIC	U2
38	40	—	2	LAST NIGHT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
39	43	—	2	YOU DON'T MOVE ME VIRGIN LP CUT	KEITH RICHARDS
40	44	—	2	LITTLE SHEBA A&M LP CUT	THIRTY EIGHT SPECIAL
41	41	—	2	WELCOME TO THE JUNGLE Geffen 7-27759	GUNS N' ROSES
42	22	15	8	STAND BESIDE ME MCA 53425	KANSAS
43	NEW	1	1	NIGHTTIME FOR... ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
44	50	—	2	I'M SORRY LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS
45	37	39	7	IF LOVE WAS A TRAIN MERCURY LP CUT/POLYGRAM	MICHELLE SHOCKED
46	NEW	1	1	GOT IT MADE ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
47	23	12	8	ROCK BOTTOM EPIC LP CUT/E.P.A.	THE DICKEY BETTS BAND
48	NEW	1	1	ROUGH NIGHT IN JERICHO ARISTA LP CUT	DREAMS SO REAL
49	NEW	1	1	GHOST TOWN EPIC 34-08097/E.P.A.	CHEAP TRICK
50	46	48	3	THE WAY I FEEL ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT

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

Biz Booming For All-Biz Programming Proponents Hope Format Will Help Rejuvenate AM

BY PETER LUDWIG

NEW YORK There are now three services offering or about to offer 24-hour-a-day satellite-syndicated business-and-finance-related programming. Add to that an increasing contingent of similar short-form program suppliers and you have a national rush to produce programming for a format that barely existed two years ago.

To those stations taking the risks, all-business programming is the natural outgrowth of news/talk and the next step in the rejuvenation of AM. WPGC-AM Washington, D.C., began carrying programming from the Colorado Springs, Colo.-based Business Radio Network Oct. 1. GM Ben Hill speaks for many business/financial programmers when he says, "I think AM is going to have to further specialize, and this is a nice way to go for the cream of the news listeners."

Business-news proponents hope that some sort of financial-information-oriented radio will be a major new revenue producer for AM. Yet few expect or even want big 12-plus numbers. "What we're do-

each hour.

BRN is now broadcasting 18 hours a day and plans to go to 24-hour-a-day service Monday (21). Nighttime programming will lean heavily on preproduced shows and live business-related call-ins. BRN's spot inventory varies slightly from market to market, but most affiliates are contracted for a modest four minutes an hour. WPGC, BRN's biggest affiliate to date, is under a one-year contract with BRN. The BRN listen line is 800-321-2468.

Vera Gold and Buzz Schwartz's KMNY went on the air April 15, 1987, and went national in September as Money Radio—"All about money all the time." The service currently has 11 affiliates signed, half of them in the top 50 markets. Exec VP Gold says three stations are taking all 24 available hours per day, with the remainder taking

eight to 13. Money Radio carries a six-minute-per-hour spot load; Gold hopes to have her first two national sponsors by the first quarter of 1989.

Money Radio's programming is skewed toward personal investment financing and the international market. National news is heard only at the top of the hour, with international news getting slots at the top and bottom. Each hour has four market updates, two in-depth interviews, business updates, and business-related features.

Money Radio opens each day with "The Brokers Hour," programmed to preview the opening of the U.S. stock market with a summary of the previous day's European trading. Schwartz's "Investors Club Of The Air" runs from 5-8 p.m. Eastern time on weekdays. A consumer talk show airs Saturdays, and a sports-

(Continued on page 18)

FOR WEEK ENDING NOVEMBER 26, 1988

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	9	—	—	ORANGE CRUSH WARNER BROS. LP CUT	R.E.M. 1 week at No. One
2	4	9	3	CHARLOTTE ANNE ISLAND LP CUT/ATLANTIC	JULIAN COPE
3	1	1	8	DESIRE ISLAND 7-99250/ATLANTIC	U2
4	3	2	8	CAROLYN'S FINGERS 4 A.D. LP CUT/CAPITOL	COCTEAU TWINS
5	2	8	9	THE KILLING JAR Geffen LP CUT	SIOUXSIE AND THE BANSHEES
6	7	4	6	THE GREAT COMMANDMENT ATLANTIC 7-89031	CAMOUFLAGE
7	8	3	10	PUT THIS LOVE TO THE TEST ATLANTIC 7-89027	JON ASTLEY
8	5	5	5	IN YOUR ROOM COLUMBIA 38-08090	BANGLES
9	11	19	4	ANGEL OF HARLEM ISLAND LP CUT/ATLANTIC	U2
10	6	7	7	AWAY A&M LP CUT	THE FEELIES
11	10	11	12	WHAT I AM Geffen 7-27696	EDIE BRICKELL & NEW BOHEMIANS
12	14	24	4	ANA NG BAR NONE LP CUT/RESTLESS	THEY MIGHT BE GAINTS
13	18	25	7	OTHER 99 COLUMBIA 38-08094	BIG AUDIO DYNAMITE
14	26	—	—	I'M AN ADULT NOW CHRYSALIS LP CUT	PURSUIT OF HAPPINESS
15	16	27	4	I SAY NOTHING LONDON LP CUT/POLYGRAM	VOICE OF THE BEEHIVE
16	NEW	1	1	SHE'S GOT A NEW SPELL ELEKTRA LP CUT	BILLY BRAGG
17	17	6	12	PEEK-A-BOO Geffen 7-27760	SIOUXSIE AND THE BANSHEES
18	15	18	11	I'VE GOT A FEELING RYKODISC LP CUT	THE SCREAMING TRIBESMEN
19	13	17	5	I DON'T WANT YOUR LOVE CAPITOL 44237	DURAN DURAN
20	22	16	8	MY BAG CAPITOL 44253	LLOYD COLE AND THE COMMOTIONS
21	12	12	6	I'M SORRY LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS
22	23	—	—	WAY BEHIND ME RCA LP CUT	THE PRIMITIVES
23	29	14	6	WINNING SIDE MCA LP CUT	OINGO BOINGO
24	20	20	5	IF LOVE WAS A TRAIN MERCURY LP CUT/POLYGRAM	MICHELLE SHOCKED
25	27	—	—	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
26	NEW	1	1	A LITTLE RESPECT SIRE LP CUT/REPRISE	ERASURE
27	25	13	12	BACK ON THE BREADLINE I.R.S. LP CUT/MCA	HUNTERS & COLLECTORS
28	NEW	1	1	BE WITH YOU TVT LP CUT	THE JACK RUBIES
29	24	23	11	ANOTHER KIND OF LOVE VIRGIN LP CUT	HUGH CORNWELL
30	NEW	1	1	CRUELLA DEVILLE A&M LP CUT	THE REPLACEMENTS

Billboard, copyright 1988.

FEATURED PROGRAMMING

ing is providing an audience that many high-technology and business-service advertisers need to reach. We're very business-to-business oriented," says BRN VP of marketing Karen Faulkner. Her company, the first to put its programming on satellite, did so in July, after a year of research and planning. Money Radio, based at KMNY Los Angeles, followed in September.

"If anyone expects to sell this on numbers, they're going to fail," says Joe Knowles, VP of marketing for Boston-based Business News Broadcasting. "There's no way to widen the audience for this. You have to sell the qualitative aspects of this listenership—that's the tricky part. [Chances are] if you show a number with this format, you're going to have low rates."

With that said, here's an overview of what is currently being offered:

Among the full-time services, Business Radio Network has the most momentum. It made its debut in July with only two affiliates and limited broadcasting hours, but BRN's Faulkner says it now has 21 affiliates yielding a 20% coverage of the country. It hasn't yet secured national sponsorship.

BRN will be working off three clocks, but its basic weekday clock will consist of six-minute newscasts at the top and bottom of the hour followed by six minutes of stock and commodity reports. Also included will be 60-second headline-news updates; sports, weather, and travel reports; live interviews with high-profile business news makers; and five three-minute business-oriented features



M I D E M

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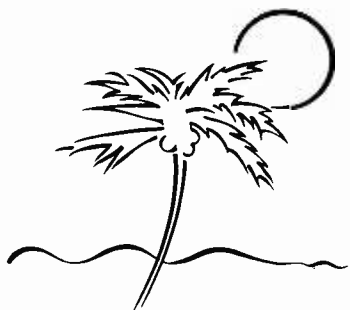
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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Mac Arthur Park**, Donna Summer, CASABLANCA
2. **Double Vision**, Foreigner, ATLANTIC
3. **How Much I Feel**, Ambrosia, WARNER BROS
4. **You Don't Bring Me Flowers**, Barbra Streisand & Neil Diamond, COLUMBIA
5. **You Needed Me**, Anne Murray, CAPITOL
6. **Le Freak**, Chic, ATLANTIC
7. **I Just Wanna Stop**, Gino Vannelli, A&M
8. **I Love The Night Life**, Alicia Bridges, POLYDOR
9. **Time Passages**, Al Stewart, ARISTA
10. **You Never Done It Like That**, Captain & Tenille, A&M

TOP SINGLES—20 Years Ago

1. **Hey Jude**, Beatles, APPLE
2. **Love Child**, Diana Ross & the Supremes, MOTOWN
3. **Those Were The Days**, Mary Hopkin, APPLE
4. **Magic Carpet Ride**, Steppenwolf, DUNHILL
5. **Abraham, Martin, And John**, Dion, LAURIE
6. **White Room**, Cream, ATCO
7. **Hold Me Tight**, Johnny Nash, JAD
8. **Who's Making Love**, Johnnie Taylor, STAX
9. **Little Green Apples**, O.C. Smith, COLUMBIA
10. **Wichita Lineman**, Glen Campbell, CAPITOL

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **Sweet Desire/Old Fashioned Love**, Kendalls, OVATION
2. **I Just Want To Love You**, Eddie Rabbitt, ELEKTRA
3. **On My Knees**, Charlie Rich with Janie Fricke, EPIC
4. **Sleeping Single In A Double Bed**, Barbara Mandrell, ABC
5. **The Gambler**, Kenny Rogers, UNITED ARTISTS
6. **Burgers And Fries**, Charley Pride, RCA
7. **Two Lonely People**, Moe Bandy, COLUMBIA
8. **That's What You Do To Me**, Charly McClain, EPIC
9. **All Of Me**, Willie Nelson, COLUMBIA
10. **Don't You Think This Outlaw Bit's Done Got Out Of Hand/Girl I Can Tell**, Waylon Jennings, RCA

SOUL SINGLES—10 Years Ago

1. **I'm Every Woman**, Chaka Khan, WARNER BROS
2. **Your Sweetness Is My Weakness**, Barry White, 20TH CENTURY
3. **Mary Jane**, Rick James, GORDY
4. **Le Freak**, Chic, ATLANTIC
5. **One Nation Under A Groove**, Funkadelic, WARNER BROS
6. **It Seems To Hang On**, Ashford & Simpson, WARNER BROS
7. **Disco To Go**, Brides Of Funkenstein, ATLANTIC
8. **Mac Arthur Park**, Donna Summer, CASABLANCA
9. **Got To Be Real**, Cheryl Lynn, COLUMBIA
10. **Don't Hold Back**, Chanson, ARIOLA

Nashville's WLAC Rallies To Rout Radon

BY PETER LUDWIG

NEW YORK When the radon scare hit the national media and up to 25% of middle Tennessee homes were considered vulnerable, WLAC-AM-FM Nashville GM Vic Rumore decided "telling people [about the problem] was not enough," so his station decided to give away 1,000 radon-detection kits to listeners.

There were 750 listeners in line by 7 a.m. for WLAC's scheduled 8 a.m. kit giveaway, and after 36 minutes, all 1,000 kits were gone. "As a result,

PROMOTIONS

we've virtually become a clearing-house of information about radon," says WLAC marketing director Carolyn McClain.

Radon is a naturally occurring, colorless, odorless radioactive gas that's been getting national attention because of its suspected connection to lung cancer. The gas seeps out of the soil in different geographic locations around the country and poses no threat in the open. But if it gets trapped in homes and apartments, the concentration can build to dangerous levels.

McClain says WLAC had to research all the companies that manufacture kits and analyze the data, which are two separate functions. The station got kits from as many manufacturers as possible but found out "we didn't understand the directions for many of them, and if you don't follow the instructions correctly you get false results."

She found that most people thought they had to buy the kits, then pay again to have them analyzed. "That's not the case. [But] the public should buy directly from the manufacturer to get the analysis, not from a supermarket or hardware store. We also found out that you need to deal with a company that's certified by the Environmental Protection Agency; lists are available from your state EPA office."

Even though WLAC used a local manufacturer's kits, McClain says, "This was not a sales-driven promotion. It was a marketing promotion and WLAC paid for all 1,000 kits. We bought the kits, bought print advertising to back up the on-air promotion, and bore the cost of printing insertion pieces that reminded listeners to read the instructions carefully."

McClain says WLAC's morning giveaway was the leadoff story on all three major news shows that night. Along with a tent, coffee, and doughnuts for the crowd, says McClain, "We also had officials from the Tennessee Department of Health and Environment and manufacturer representatives there to answer questions. I strongly recommend other stations do the same."

"We wanted to take this out of the realm of hype radio promotions and give it credibility. We wouldn't let the companies who want to fix homes get involved... We try to create news when we can; it's one of our philosophies. This exceeded our expectations."

IDEA MILL: KOME

Listeners of album rocker KOME

San Jose, Calif., were recently irritated by a drippy city-produced water-conservation PSA. When morning men Jeff Blazy and Bob Lilly asked area bands to compose their own 60-second jingles and submit them, KOME PD Ron Nenni received everything from new age to heavy metal spots that he played instead of the original. Although the city's ad agency was irked, the promotion was so successful that the mayor issued a proclamation commending KOME and its listeners.

With Halloween and the presidential election so close together, KOME's recent Kamakazi Pumpkin Patch Poll killed two birds with one stone, so to speak. The station got its hands on a 432-pound prize-winning pumpkin, covered a baseball outfield with George Bush and Michael Dukakis posters, and then let the pumpkin

project the winner—from a helicopter 200 feet above the field.

Nenni says there was pumpkin all the way to home plate. While only 200 listeners showed up to risk being splattered with the seasonal vegetable, the national TV coverage made up for it, even if it was hard to tell what the pumpkin's choice was.

On a serious note, KOME's recent third annual Rock'N'Roll Expo generated more than \$11,000 for Active Contributions To Solutions for the Homeless (ACTS). The volunteer group will use the money to purchase the KOME/ACTS. Mercymobile, a mobile home equipped with a shower, kitchen, and health clinic for the homeless.

The KOME/ACTS plan is similar to the idea put forth last year at the superstar charity benefit at New York's Madison Square Garden,

which was organized by Paul Simon. "It's our first involvement with the homeless," Nenni says. "We were searching for the one cause that's on everybody's mind. This was it."

As national and international charities roll into markets with bigger and bigger corporate sponsorships and marketing strategies, stations are starting to see the need to remain close to local causes as well so listeners can see their donations at work. If ongoing support can be found, Mercymobile could do a lot to spread a positive message through the winter streets.

**BILLBOARD RADIO:
A lot of news,
NOT a lot of gossip**

FEATURED PROGRAMMING

(Continued from page 16)

business talk show is broadcast Sunday mornings.

Business News Broadcasting, which has been pushing back its start-up date, now plans for a Jan. 12 debut. Knowles says BNB has been researching the format for the past two years and wants to be a more narrowly focused all-business service than its competitors. "We've found that if you scramble around for the audience that's already out there, you're doomed to failure. To do this successfully you have to lure back listeners that haven't listened to radio in 15 years."

Knowles says the BNB will operate off a 30-minute clock from bureaus in Boston, New York, and Washington, D.C., but he won't get much more specific than that about programming, spot load, or how BNB will convert the narrow demographic to radio listeners. He does say that BNB will have "no sports and no weather—[just] all business news and financial information."

At this point, BNB is relying on the drawing power and AM reputation of its executive staff: all-news pioneer Fred Walters is VP of programming, Associated Press Broadcasting veteran Jim Hood is VP of operations, and former Newsweek New York Times/Wall Street Journal business editor Louis D'Vorstin is managing editor.

Next week Featured Programming looks at the program suppliers that are betting on shortform services compatible with existing formats.

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.

Nov. 1-30, **Bad Company**, Rock Stars Monthly Special, Radio Today Entertainment, 90 minutes.

Nov. 23-27, **The Waylon Jennings Story**, Country Six Pack, United Stations Thanksgiving Special, three hours.

Nov. 24-27, **Mutual's CMA Winners Circle**, Westwood One Radio Networks Thanksgiving Special, three hours.

Nov. 24-27, **Crossroads: The '70s**, Global Satellite

Network Thanksgiving Special, four hours.

Nov. 24-27, **Led Zeppelin: A Stairway To Heaven**, Westwood One Radio Networks Thanksgiving Special, three hours.

Nov. 24-25, **Hall & Oates**, On The Radio, On The Radio Broadcasting, one hour.

Nov. 25-27, **Rosanne Barr/Samantha Fox**, Party America, Cutler Productions, two hours.

Nov. 25-27, **Guns N' Roses**, Metalshop, MJI Broadcasting, one hour.

Nov. 25-27, **The Bon Jovi Story**, Hot Rocks, United Stations, 90 minutes.

Nov. 25-27, **Michael Martin Murphey**, Country Today, MJI Broadcasting, one hour.

Nov. 25-27, **Burt Bacharach/Christopher Cross**, Cruisin' America With Cousin Brucie, CBS Radio-Radio, three hours.

Nov. 25-27, **Gilda Radner/John Belushi**, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.

Nov. 25-27, **Paul McCartney**, Motor City Beat, United Stations, three hours.

Nov. 25-27, **Whitney Houston**, Star Beat, MJI Broadcasting, one hour.

Nov. 25-27, **Cheryl "Pepsi" Riley/By All Means**, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Nov. 26-27, **the Boys/the Reddings/Cheryl "Pepsi" Riley**, RadioScope, Lee Bailey Communications, one hour.

Nov. 27, **Eton John, Part 1**, King Biscuit Flower Hour, DIR Broadcasting, one hour.



Eddie Bugs Out. In a national promotion for its weekly "Rockline," Global Satellite Network hooked up with Levi's Jeans to give away Eddie Van Halen's customized 1964 Volkswagen Beetle. Ten thousand listeners registered to win the Bug; proceeds from its purchase went to Project Headway, an organization that assists people suffering from brain damage. From left are winners Matt Kennedy and Annette Johnson and Van Halen.

Divas Get Respect With First-Rate Releases

LET NO MAN PUT ASUNDER: The divas are kicking it this week with first-rate releases. Cooltempo/Chrysalis has one of its hottest club offerings this year with Adeva's contemporary interpretation of "Respect," the song made classic by Aretha Franklin. The wailing vocalist surrounds herself in a pumping R&B setting that does for this soul classic what Billie did for "Nobody's Business" a few years back. Included are "rough" mixes by Mike Cameron & Roderick Gooden, as well as a smoother treatment by Paul Simpson... "Not Gonna Do It" (Movin', 201-674-7573) by Vicky Martin is also bound to hit hard. Written and produced by Martin and Marshall Jefferson, this one follows "Useless" in a similar, spacy, progressive R&B/club vein with an aggressive vocal styling by Martin. A number of varied mixes have been provided by Larry Patterson, Bam Bam, and Mike Dunn that are sure to keep feet on the floor and hands in the air. Both of these fierce numbers should be more-than-welcome additions to your programs.

PARTY ON PLASTIC: The girl group of the '80s, Bananarama, offers its "Greatest Hits Collection" (London/PolyGram) for those requiring all of its hits in one succinct package. Everything's here, from "Shy Boy" and "Cruel Summer" to "I Heard A Rumour" and "Venus," in addition to a rerecording of the Supremes' "Nathan Jones." The U.K. package also includes "Rough Justice" and "It Ain't What You Do," the fab track the trio performed in 1982 with Fun Boy Three... The U.K. pop group Eighth Wonder has released its new album, "Fearless" (WTG). With "Cross My Heart" racing up the charts, this stylish and charming foursome can only be hit-bound with the proper single selection. Dance-inflected pop tracks run throughout the package, with stand-out cuts being "Baby Baby," the Pet Shop Boys-penned and co-produced "I'm Not Scared," "Use Me," and—our fave—"Will You Remember." These make up for the other more lifeless numbers. A debut worth looking into... Chaka Khan has returned with the single "It's My Party" (Warner Bros.), a down-tempo,

pop-laced R&B track that has been postproduced and mixed by Keith Cohen & Steve Beltran. Although the song doesn't stretch Khan's talents by any means, after a number of plays its infectious nature does manage to grow on you... "A Little Respect" (Sire), a popular selection from Erasure's album "The Innocents," is now available on 12-inch. The straight club postproduction and mixes by Justin Strauss and the U.K. mix by Mark Saunders (which stays truer to the original version) are recommended... Red Flag has returned with a strong single titled "Russian Radio" (Synthicide, 213-390-9969). Not only is the production crisp on this release, but allowing Information Society's Paul Robb to remix it proves to have been a smart pairing. The "freestyle" dance setting and Europop delivery work well.

BIG BEATS & L'I'L PIECES: Be on the lookout for Neneh Cherry's new offering, "Buffalo Stance" (Circa/Virgin U.K.), available on import. For those unfamiliar with the young Cherry, she evolved from the funky underground punk scene, supplying her distinctive vocal talents to releases by such fab acts as the Slits, Floät Up CP, and Rip Rig & Panic. Cherry was last heard guesting on The The's last project and can be found on the cover of the latest edition of the U.K. publication The Face... Kym Mazelle is in the U.K. working on her forthcoming album with Marshall Jefferson. A duet with Blow Monkeys' leader Dr. Robert is in the works... Bruce Forest is handling the remix of "My One Temptation" by Mica Paris... Tim Gatling, formerly of GUY, has been signed to Tommy Boy as a solo act and is doing production work with label mates Force M.D.'s as well... Aussies Kylie Minogue and Jason Donovan are recording a Christmas duet with Stock Aitken & Waterman, titled "Especially For You," for U.K. release... Shep Pettibone is working on mixes for Will To Power's "Fading Away" and "Do It Again" by Falco... David Essex has recorded a new version of his '70s hit, "Rock On"... Phil Harding & Ian Curnow are mixing the Information Society version of Abba's "Lay All Your Love On Me"... "You May Be Sexy



by Bill Coleman

But You're Not The End Of My World" is the new title to the next single coming from Zette... Rap duo Cookie Crew are in the studio working with Daddy-O from Stetsasonic on a song called "Born This Way (Let's Dance)" from an album with the working title "Feeling Proud"... New material from Arlene, Break Boys, and Fallout will be coming from Midnight Sun productions. They can be reached at 212-391-4021... Marc Almond's forthcoming Capitol album, "The Stars We Are," features a duet with the late Nico, titled "Your Kisses Burn"... Former Chic-sters Raymond Jones and Norma Jean Wright are working on material collectively as State Of Art, due out early next year... Sinead O'Connor's poignant ballad "Just Like U Said It Would Be" is prominently featured in the new Diane Keaton film, "The Good Mother."

SMACK JACK: The Royal Crescent Mob has evolved into a college radio favorite since its auspicious debut in '86. Now the band has returned with the new single, "Happy At Home" (Moving Target/Celluloid, 212-741-8310), which feels like an XTC/Squeeze hybrid. The highlight for clubs, however, is its flip: "Two Sisters," a hardcore funk riff in the old soul tradition of the Godfather or vintage Kool & the Gang—don't miss... "Dark Adapted Eye" (Sire) is the domestic release from cult fave Danielle Dax. Those who miss the early-'80s new wave era of raw and flamboyant rock will delight at Dax's visual and aural appeal. The album is actually a compilation spanning the artist's last three albums, including previous hits "Big Hollow Man" and "Cat-House." Recommended as well are the cuts "White Knuckle Ride," "Yummer Yummer Man," and "Inky Bloaters"... Brit "beatsters" Voice Of The Beehive makes its debut with the album "Let It Bee" (London/PolyGram), which is what intelligent, danceable pop music should be all about. Nicely tailored gems click throughout. Led by the California-bred and U.K.-weened siblings Tracey Bryn and Melissa Brooke, the quintet shine on the cuts "Beat Of Love," "Don't Call Me Baby," "Trust Me," and "I Walk The Earth." Equally engaging is "Everything" (Columbia) by the Bangles. Ace songwriting, production, and performance make it one of the act's best offerings to date. Favorite cuts for alternative rock clubs include "Complicated Girl," "Be With You," "Glitter Years," and the latest single, "In Your Room"... R.E.M. makes its label debut with "Green" (Warner Bros.). The melodic, guitar-etched selections don't stray too far from what the band is best known for. Leadoff cut "Orange Crush" is brilliant, with "Turn You Inside-Out," "Pop Song 89," "Stand," and "World Leader Pretend" easy follow-ups. Also out is the band's "greatest hits" collection, called "Eponymous" (I.R.S.), which features such classics as "Radio Free Europe," "So. Central Rain," and

"The One I Love."

Other albums of interest are "My Nation Underground" (Island) by Julian Cope; "Talk Is Cheap" (Virgin) by Keith Richards; "Tender Prey" (Enigma/Mute, 212-633-1022) by Nick Cave; and "Mainstream" (Capitol), the latest from Lloyd Cole & the Commotions.

THE BEAT—THE RHYME: T-La Rock is back with "Flow With The New Style" (Fresh, 212-724-1440), produced and written with resident beatmeister Todd Terry. Although the title hits in its own right, the flip, "You Got The Time," kicks a lot harder. Subtle bass riff and hook are on the money... Another B side that works better than its A is Sweet Tee's flip to "On The Smooth Tip" (Profile, 212-529-2600), called "As The Beat Goes On." Tee's distinctive style weaves throughout the tasty rhythmic setting. Her new album, "It's Tee Time," also sports the noteworthy cut "Show & Prove," in addition to her past singles... KRS-1's wife, Ms. Melodie, offers a three-song EP headed off by "To Sing All Night" (Jive). Melodie's rhyme style doesn't break any barriers, but the fact that she has some very nice tracks to work with tends to make up for what she lacks... "Wild Thing" (Delicious Vinyl/Island, 213-658-5048) by Tone-Loc is an aggressive rap narrative with rock underpinnings that's ripe for radio. (College and alternative jocks should be programming this!)

TO BE REBORN: Rap releases that effectively borrow old riffs are in abundance this week. Royal Flush uses Foxy's "Get Off" on "Dance Or Die" (Rap-A-Lot, 713-861-6650); Positively Black uses Liquid Liquid/Flash's "Cavern/White Lines" on

"Think Like Ya Enemy" (Trumpet, 201-889-8844); and Sirocalot uses Marvin Gaye's "What's Goin' On" on his self-titled rap on Ray Ray Records (718-297-5686)... Pay particular attention to "Gangsta Gangsta" (Ruthless/Priority, 213-467-0151) by N.W.A.; "Be Down" (Rap-A-Lot) by the Ghetto Boys; and the new remix of Busy Bee's "Express" (Uni/Strong City)... Also out: "Gangster Boogie" (Invasion, 212-532-1414) by Life-N-Def; "Posse All-Star Rap Classics" (Posse, 212-581-5398); "Go To Work" (Wild Pitch, 212-687-1817) by Kool D with Technolo G; "Give 'Em A Sample" (Profile) by Too Kool Posse; "The Classical Two Is Back" (Jive) by Classical Two; "We Can Make You Dance" (Turf-Handler, 305-764-2310) by MC Classy Rick; "Keep The Crowd In Place" (Fever, 212-779-1844) by Level 1; "Ain't Nothin' To It" (Arista) by K-9 Posse; and "Smooth" (Creative Funk, 301-441-2661) by Gangster D.

ACT UP: Musicians, artists, and political activists will take the stage "to oppose the right-wing agenda of Resurgent America"; so says the press release for Resist In Concert/Refuse & Resist, a benefit concert to be held at New York's Palladium Dec. 4. Proceeds will go toward efforts to counter censorship in the arts, defense of abortion clinics, and other organizations that "challenge the current reactionary climate." The festival will begin at 3 p.m. and will feature such acts as Shinehead, MC Lyte, KRS-1, Audio Two, Karen Finley, Sonia Sanchez, Michael Rose, Pato Banton, and Sinead O'Connor. For more information, contact: 212-227-6268 or 212-713-5225.

VIDEO REVIEWS

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

SALT-N-PEPA (Get Up) Everybody Get Up (Next Plateau) (5:21)—Producer: Randy Pearl; Directors: Hurby Luv Bug, Ted Demme.

Clip is an inventive sequel to the girls' last offering, "Shake Your Thang." First-rate choreography coupled with the act's obvious love for the camera works extremely well. Adapting a "Jets vs. Sharks"-type storyline, the clip's quick pacing enhances the song's sinister feel and creates the perfect setting for the girls' magnetic personalities. BILL COLEMAN

SHINEHEAD Chain Gang-Rap (Elektra) (4:11)—Producer: Tina Silvey; Director: Andrew Doucette.

This video actually makes the New York subway system look like a pleasant experience. Reggae rap artist is quite charismatic in the first video single lifted from his "Unity" album, although the song itself is enjoyable enough on its own merits. For anyone unaccustomed to the many faces of mass transit, this won't help, but you'll surely be entertained. STUART MEYER

ERASURE A Little Respect (Sire) (3:30)—Producer: Orbery Powell; Director: Peter Christopherson.

Not to be taken too seriously, this deliberately corny collage shines the light on fascinating lead vocalist Andy Bell as he croons his way through a variety of visual pans. The video takes on a surrealistic flavor as rainlike images quickly fade into one another. JIM RICLIANO

WEE PAPA GIRL RAPPERS Heat It Up (Jive/RCA) (3:27)—Producer: Jeremy Barrett; Director: Gareth Roberts.

U.K. rap siblings should be set at radio and clubs with this infectious single, but its accompanying video fails to capture the vitality and energy of the vinyl. Poor editing and sloppy scene and costume changes seem to take away from the intensity the girls try hard to put forth. A video remix of the 12-inch version utilizing more of the black-and-white footage and sharper editing would work much better. B.C.



So Sweet. Recent I.R.S. signing Candi was spotted on the West Coast celebrating a Canadian Thanksgiving. The Toronto-based quartet is currently represented on the charts with the single "Dancing Under A Latin Moon," which previews the forthcoming eponymously titled album. Standing, from left, are Margaret LoCicero, West Coast promotion; Cary Baker, VP of publicity; Barry Lyons, VP of promotion; Keith Altomare, national director of sales and marketing; and Pat Martine, West Coast promotion director, all for I.R.S. Sitting, from left, are Candy Pannella and Paul Russo of Candi and Mark Matlock, West Coast promotion director for MCA.

POWER PLAYS

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

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

PLATINUM

Z100
New York
O.M.: Steve Kingston

1	The Beach Boys, Kokomo
2	Bon Jovi, Bad Medicine
3	Phil Collins, Groovy Kind Of Love
4	Whitney Houston, One Moment In Time
5	Kylie Minogue, The Loco-Motion
6	Anita Baker, Giving You The Best That I Can
7	Def Leppard, Armageddon II
8	U2, Desire
9	Will To Power, Baby, I Love Your Way/
10	Duran Duran, I Don't Want Your Love
11	George Michael, Kissing A Fool
12	Rod Stewart, Forever Young
13	Bobby Brown, My Prerogative
14	Sa-Fire, Boy, I've Been Told
15	Cheryl "Pepsi" Riley, Thanks For My
16	Guns N' Roses, Welcome To The Jungle
17	UB40, Red Red Wine
18	Tracy Chapman, Baby Can I Hold You
19	Bon Jovi, Bad Medicine
20	Elton John, A Word In Spanish
21	Erasure, Chains Of Love
22	Taylor Dayne, Don't Rush Me
23	Chicago, Look Away
24	Tiffany, All This Time
25	Information Society, What's On Your M
26	Def Leppard, Love Bites
27	UB40, Red Red Wine
28	Phil Collins, I Wanna Have Some Fun
29	Samantha Fox, Smooth Criminal
30	New Kids On The Block, Please Don't G
31	Bon Jovi, Born To Be My Baby
32	Erasure, Chains Of Love
33	Phil Collins, Two Hearts

HOT 97FM
New York
P.D.: Joel Salkowitz

1	Raze, Break 4 Love
2	Anita Baker, Giving You The Best That I
3	The Escape Club, Wild, Wild West
4	When In Rome, The Promise
5	Cheryl "Pepsi" Riley, Thanks For My
6	Erasure, Chains Of Love
7	Bobby Brown, My Prerogative
8	Karyn White, The Way You Love Me
9	Pet Shop Boys, Domino Dancing
10	UB40, Red Red Wine
11	Stevie B, Stop The Love
12	Noel, Out Of Time
13	Kylie Minogue, The Loco-Motion
14	Luther Vandross, Any Love
15	The Latin Rascals, Don't Let Me Be Mi
16	Whitney Houston, One Moment In Time
17	Will To Power, Baby, I Love Your Way/
18	Duran Duran, I Don't Want Your Love
19	Michael Jackson, Smooth Criminal
20	Giant Steps, Another Lover
21	Sweet Sensation, Never Let You Go
22	Inner City, Big Fun
23	Taylor Dayne, Don't Rush Me
24	Yaz, The Only Way Is Up
25	Denise Lopez, If You Feel It
26	Giggles, Hot Spot
27	Sa-Fire, Boy, I've Been Told
28	L'Trimm, Cars With The Boom
29	Robbie Nevil, Back On Holiday
30	Samantha Fox, I Wanna Have Some Fun
31	Information Society, Walking Away
32	New Kids On The Block, Please Don't G
33	Eighth Wonder, Cross My Heart
34	Bobby McFerrin, Don't Worry, Be Happy
35	Was (Not Was), Spy In The House Of L
36	Paula Abdul, Straight Up
37	Johnny O, Fantasy Girl
38	Taylor Dayne, I'll Always Love You
39	Martika, More Than You Know
40	Brenda K. Starr, What You See Is What
41	Rob Base & D.J. 3-E-Ric, Get On The
42	Teiga, Lovin' It
43	Sheena Easton, The Lover In Me
44	Depeche Mode, Strangelove
45	Joey Kid, Broken Promises
46	Sassa, When The Time Is Right

POWER 95
New York
P.D.: Larry Berger

1	The Beach Boys, Kokomo
2	The Escape Club, Wild, Wild West
3	Kylie Minogue, The Loco-Motion
4	Bon Jovi, Bad Medicine
5	Anita Baker, Giving You The Best That I
6	U2, Desire
7	Whitney Houston, One Moment In Time
8	Phil Collins, Groovy Kind Of Love
9	UB40, Red Red Wine
10	Will To Power, Baby, I Love Your Way/
11	Breathe, How Can I Fall?
12	Cheryl "Pepsi" Riley, Thanks For My
13	George Michael, Kissing A Fool
14	Bobby McFerrin, Don't Worry, Be Happy
15	New Kids On The Block, Please Don't G
16	Sa-Fire, Boy, I've Been Told
17	Guns N' Roses, Welcome To The Jungle
18	Raze, Break 4 Love
19	Luther Vandross, Any Love
20	Duran Duran, I Don't Want Your Love
21	Rod Stewart, Forever Young
22	Chicago, Look Away
23	Information Society, What's On Your M
24	Samantha Fox, I Wanna Have Some Fun
25	Boy Meets Girl, Waiting For A Star To
26	Taylor Dayne, Don't Rush Me
27	When In Rome, The Promise
28	Erasure, Chains Of Love
29	Giant Steps, Another Lover
30	Annie Lennox & Al Green, Put A Little
31	Rick Astley, Whenever You Need Somebody
32	Poison, Every Rose Has Its Thorn
33	Michael Jackson, Smooth Criminal
34	Bobby Brown, Don't Be Cruel
35	Phil Collins, Two Hearts

POWER 106FM
Los Angeles
P.D.: Jeff Wyatt

1	Sweet Sensation, Never Let You Go
2	When In Rome, The Promise
3	UB40, Red Red Wine
4	Sa-Fire, Boy, I've Been Told
5	Karyn White, The Way You Love Me
6	Will To Power, Baby, I Love Your Way/
7	Bobby Brown, My Prerogative
8	Kylie Minogue, The Loco-Motion
9	Giant Steps, Another Lover
10	New Kids On The Block, Please Don't G
11	Bobby Brown, My Prerogative
12	L'Trimm, Cars With The Boom
13	Taylor Dayne, I'll Always Love You
14	Denise Lopez, If You Feel It
15	Erasure, Chains Of Love
16	George Michael, Kissing A Fool
17	Al B. Sure!, Off On Your Own (Girl)
18	Denise Lopez, I Can't Wait
19	Whitney Houston, One Moment In Time
20	Anita Baker, Giving You The Best That I
21	Duran Duran, I Don't Want Your Love
22	Kim Wilde, You Came
23	Tracie Spencer, Symptoms Of True Love
24	Pet Shop Boys, Domino Dancing
25	Breathe, How Can I Fall?
26	The Cover Girls, Better Late Than Ne
27	Taylor Dayne, Don't Rush Me
28	Denise Lopez, If You Feel It
29	Was (Not Was), Spy In The House Of L
30	The Jets, Anytime
31	Samantha Fox, I Wanna Have Some Fun
32	Cheryl "Pepsi" Riley, Thanks For My
33	Johnny O, Fantasy Girl
34	Paula Abdul, (It's Just) The Way That
35	Maxi Priest, Wild World
36	Al B. Sure!, Off On Your Own (Girl)
37	Eighth Wonder, Cross My Heart
38	Paula Abdul, Straight Up
39	Noel, Out Of Time
40	Elisa Fiorillo, You Don't Know
41	Michael Jackson, Smooth Criminal
42	Phil Collins, Two Hearts
43	Annie Lennox & Al Green, Put A Little
44	Boy Meets Girl, Waiting For A Star To
45	Ale, I Wanna Know
46	The Boys, Dial My Heart
47	Good Question, Got A New Love
48	The Latin Rascals, Don't Let Me Be Mi
49	Cameo, You Make Me Work

B96
Chicago
P.D.: Buddy Scott

1	The Beach Boys, Kokomo
2	The Escape Club, Wild, Wild West
3	Sa-Fire, Boy, I've Been Told
4	George Michael, Kissing A Fool
5	Will To Power, Baby, I Love Your Way/
6	Anita Baker, Giving You The Best That I
7	Bobby Brown, My Prerogative
8	Chicago, Look Away
9	Kylie Minogue, The Loco-Motion
10	Duran Duran, I Don't Want Your Love
11	Karyn White, The Way You Love Me
12	Was (Not Was), Spy In The House Of L
13	Tracie Spencer, Symptoms Of True Love
14	Michael Jackson, Smooth Criminal
15	Breathe, How Can I Fall?
16	Whitney Houston, One Moment In Time
17	Paula Abdul, (It's Just) The Way That
18	Maxi Priest, Wild World
19	Taylor Dayne, I'll Always Love You
20	Bobby Brown, Don't Be Cruel
21	Barbra Streisand & Don Johnson, Till
22	Taylor Dayne, Don't Rush Me
23	Denise Lopez, If You Feel It
24	Samantha Fox, I Wanna Have Some Fun
25	U2, Desire
26	Latin Rascals, Don't Let Me Be Misund
27	Annie Lennox & Al Green, Put A Little
28	Phil Collins, Groovy Kind Of Love
29	Midnight Star, Don't Rock The Boat
30	Phil Collins, Two Hearts
31	Tom Jones, Kiss
32	New Kids On The Block, You Got It (Th
33	Tracy Chapman, Baby Can I Hold You

POWER 107.1
Los Angeles
P.D.: Jeff Wyatt

1	Sweet Sensation, Never Let You Go
2	When In Rome, The Promise
3	UB40, Red Red Wine
4	Sa-Fire, Boy, I've Been Told
5	Karyn White, The Way You Love Me
6	Will To Power, Baby, I Love Your Way/
7	Bobby Brown, My Prerogative
8	Kylie Minogue, The Loco-Motion
9	Giant Steps, Another Lover
10	New Kids On The Block, Please Don't G
11	Bobby Brown, My Prerogative
12	L'Trimm, Cars With The Boom
13	Taylor Dayne, I'll Always Love You
14	Denise Lopez, If You Feel It
15	Erasure, Chains Of Love
16	George Michael, Kissing A Fool
17	Al B. Sure!, Off On Your Own (Girl)
18	Denise Lopez, I Can't Wait
19	Whitney Houston, One Moment In Time
20	Anita Baker, Giving You The Best That I
21	Duran Duran, I Don't Want Your Love
22	Kim Wilde, You Came
23	Tracie Spencer, Symptoms Of True Love
24	Pet Shop Boys, Domino Dancing
25	Breathe, How Can I Fall?
26	The Cover Girls, Better Late Than Ne
27	Taylor Dayne, Don't Rush Me
28	Denise Lopez, If You Feel It
29	Was (Not Was), Spy In The House Of L
30	The Jets, Anytime
31	Samantha Fox, I Wanna Have Some Fun
32	Cheryl "Pepsi" Riley, Thanks For My
33	Johnny O, Fantasy Girl
34	Paula Abdul, (It's Just) The Way That
35	Maxi Priest, Wild World
36	Al B. Sure!, Off On Your Own (Girl)
37	Eighth Wonder, Cross My Heart
38	Paula Abdul, Straight Up
39	Noel, Out Of Time
40	Elisa Fiorillo, You Don't Know
41	Michael Jackson, Smooth Criminal
42	Phil Collins, Two Hearts
43	Annie Lennox & Al Green, Put A Little
44	Boy Meets Girl, Waiting For A Star To
45	Ale, I Wanna Know
46	The Boys, Dial My Heart
47	Good Question, Got A New Love
48	The Latin Rascals, Don't Let Me Be Mi
49	Cameo, You Make Me Work

KIISFM 102.7
Los Angeles
P.D.: Steve Rivers

1	The Escape Club, Wild, Wild West
2	When In Rome, The Promise
3	L'Trimm, Cars With The Boom
4	Will To Power, Baby, I Love Your Way/
5	Kylie Minogue, The Loco-Motion
6	Breathe, How Can I Fall?
7	The Beach Boys, Kokomo
8	Whitney Houston, One Moment In Time
9	Guns N' Roses, Welcome To The Jungle
10	Phil Collins, Groovy Kind Of Love
11	George Michael, Kissing A Fool
12	Anita Baker, Giving You The Best That I
13	U2, Desire
14	Bon Jovi, Bad Medicine
15	Rod Stewart, Forever Young
16	Bobby Brown, My Prerogative
17	Chicago, Look Away
18	Cheryl "Pepsi" Riley, Thanks For My

POWER 108FM
Boston
P.D.: Sunny Joe White

1	Will To Power, Baby, I Love Your Way/
2	Anita Baker, Giving You The Best That I
3	Bobby Brown, My Prerogative
4	Duran Duran, I Don't Want Your Love
5	Eddie Money, Walk On Water
6	U2, Desire
7	Sheena Easton, The Lover In Me
8	Pet Shop Boys, Domino Dancing
9	Luther Vandross, Any Love
10	Tracy Chapman, Baby Can I Hold You
11	Sa-Fire, Boy, I've Been Told
12	Samantha Fox, I Wanna Have Some Fun
13	Van Halen, Finish What Ya Started
14	Was (Not Was), Spy In The House Of L
15	Chicago, Look Away
16	Ivan Neville, Not Just Another Girl

BOSTON'S WZOU-94.3
Boston
P.D.: Tom Jeffries

1	The Escape Club, Wild, Wild West
2	Bon Jovi, Bad Medicine
3	Chicago, Look Away
4	Huey Lewis & The News, Small World
5	George Michael, Kissing A Fool
6	U2, Desire
7	Will To Power, Baby, I Love Your Way/
8	Eddie Money, Walk On Water
9	When In Rome, The Promise
10	Breathe, How Can I Fall?
11	Tracie Spencer, Symptoms Of True Love
12	Anita Baker, Giving You The Best That I
13	Ivan Neville, Not Just Another Girl
14	Giant Steps, Another Lover
15	Elton John, A Word In Spanish
16	Boy Meets Girl, Waiting For A Star To
17	Bangles, In Your Room
18	Vixen, Edge Of A Broken Heart
19	Barbra Streisand & Don Johnson, Till
20	Cinderella, Don't Know What You Got (
21	The Beach Boys, Kokomo
22	Van Halen, Finish What Ya Started
23	Tiffany, All This Time
24	Pet Shop Boys, Domino Dancing
25	Maxi Priest, Wild World
26	Cheryl "Pepsi" Riley, Thanks For My
27	Poison, Every Rose Has Its Thorn
28	Luther Vandross, Any Love
29	Jon Astley, Put This Love To The Test
30	Taylor Dayne, Don't Rush Me
31	Cheryl "Pepsi" Riley, Thanks For My
32	Joan Jett And The Blackhearts, Little
33	Maxi Priest, Wild World
34	Robert Palmer, Early In The Morning
35	Bobby Brown, My Prerogative
36	Guns N' Roses, Welcome To The Jungle
37	Cheap Trick, Ghost Town
38	Traveling Wilburys, Handle With Care
39	Cheryl "Pepsi" Riley, Thanks For My
40	Robbie Nevil, Back On Holiday
41	Boy Meets Girl, I Remember Holding You
42	Peter Cetera, Best Of Times
43	Annie Lennox & Al Green, Put A Little
44	Basia, New Day For You
45	Guns N' Kids On The Block, You Got It (Th
46	Michelle Shocked, Anchorage

POWER 94.3
Boston
P.D.: Tom Jeffries

1	The Escape Club, Wild, Wild West
2	Bon Jovi, Bad Medicine
3	Chicago, Look Away
4	Huey Lewis & The News, Small World
5	George Michael, Kissing A Fool
6	U2, Desire
7	Will To Power, Baby, I Love Your Way/
8	Eddie Money, Walk On Water
9	When In Rome, The Promise
10	Breathe, How Can I Fall?
11	Tracie Spencer, Symptoms Of True Love
12	Anita Baker, Giving You The Best That I
13	Ivan Neville, Not Just Another Girl
14	Giant Steps, Another Lover
15	Elton John, A Word In Spanish
16	Boy Meets Girl, Waiting For A Star To
17	Bangles, In Your Room
18	Vixen, Edge Of A Broken Heart
19	Barbra Streisand & Don Johnson, Till
20	Cinderella, Don't Know What You Got (
21	The Beach Boys, Kokomo
22	Van Halen, Finish What Ya Started
23	Tiffany, All This Time
24	Pet Shop Boys, Domino Dancing
25	Maxi Priest, Wild World
26	Cheryl "Pepsi" Riley, Thanks For My
27	Poison, Every Rose Has Its Thorn
28	Luther Vandross, Any Love
29	Jon Astley, Put This Love To The Test
30	Taylor Dayne, Don't Rush Me
31	Cheryl "Pepsi" Riley, Thanks For My
32	Joan Jett And The Blackhearts, Little
33	Maxi Priest, Wild World
34	Robert Palmer, Early In The Morning
35	Bobby Brown, My Prerogative
36	Guns N' Roses, Welcome To The Jungle
37	Cheap Trick, Ghost Town
38	Traveling Wilburys, Handle With Care
39	Cheryl "Pepsi" Riley, Thanks For My
40	Robbie Nevil, Back On Holiday
41	Boy Meets Girl, I Remember Holding You
42	Peter Cetera, Best Of Times
43	Annie Lennox & Al Green, Put A Little
44	Basia, New Day For You
45	Guns N' Kids On The Block, You Got It (Th
46	Michelle Shocked, Anchorage

POWER 94.3
Pittsburgh
P.D.: Bill Cahill

1	Bon Jovi, Bad Medicine
2	Breathe, How Can I Fall?
3	Chicago, Look Away
4	Will To Power, Baby, I Love Your Way/
5	The Escape Club, Wild, Wild West
6	Bobby Brown, Don't Be Cruel
7	The Beach Boys, Kokomo
8	George Michael, Kissing A Fool
9	When In Rome, The Promise
10	Kylie Minogue, The Loco-Motion
11	Kim Wilde, You Came
12	U2, Desire
13	Bangles, In Your Room
14	Poison, Every Rose Has Its Thorn
15	Duran Duran, I Don't Want Your Love
16	Eddie Money, Walk On Water
17	D.J. Jazzy Jeff & The Fresh Prince, G
18	Boy Meets Girl, Waiting For A Star To
19	Huey Lewis & The News, Small World
20	Survivor, Don't Stop Believin'
21	Cheap Trick, Ghost Town
22	Barbra Streisand & Don Johnson, Till
23	Guns N' Roses, Welcome To The Jungle
24	Steve Winwood, Don't You Know What Th
25	Bobby Brown, My Prerogative
26	Whitney Houston, One Moment In Time
27	Phil Collins, Two Hearts
28	Taylor Dayne, Don't Rush Me
29	Kenny G, Silhouette
30	Annie Lennox & Al Green, Put A Little
31	Steve Winwood, Holding On
32	Bon Jovi, Born To Be My Baby
33	Anita Baker, Giving You The Best That I
34	Maxi Priest, Wild World

EAGLE 106
Philadelphia
P.D.: Charlie Quinn

1	Bon Jovi, Bad Medicine
2	U2, Desire
3	Duran Duran, I Don't Want Your Love
4	George Michael, Kissing A Fool
5	Cinderella, Don't Know What You Got (
6	Will To Power, Baby, I Love Your Way/
7	Breathe, How Can I Fall?
8	Anita Baker, Giving You The Best That I
9	Chicago, Look Away
10	The Beach Boys, Kokomo
11	Guns N' Roses, Welcome To The Jungle
12	Barbra Streisand & Don Johnson, Till
13	Kylie Minogue, The Loco-Motion
14	Robert Palmer, Early In The Morning
15	Huey Lewis & The News, Small World
16	Boy Meets Girl, Waiting For A Star To

WASH DC 97.7
Washington
P.D.: Lorrin Palagi

1	The Beach Boys, Kokomo
2	Breathe, How Can I Fall?
3	Steve Winwood, Don't You Know What Th
4	George Michael, Kissing A Fool
5	The Escape Club, Wild, Wild West
6	Kylie Minogue, The Loco-Motion
7	Will To Power, Baby, I Love Your Way/
8	Rod Stewart, Forever Young
9	INXS, Never Tear Us Apart
10	Whitney Houston, One Moment In Time
11	Chicago, Look Away
12	Giant Steps, Another Lover
13	Bon Jovi, Bad Medicine
14	Duran Duran, I Don't Want Your Love
15	Glenn Frey, True Love
16	Georgia Satellites, Hippy Hippy Shake
17	Tracie Spencer, Symptoms Of True Love
18	Bobby Brown, Don't Be Cruel
19	Cinderella, Don't Know What You Got (
20	Guns N' Roses, Welcome To The Jungle
21	Cheryl "Pepsi" Riley, Thanks For My
22	Poison, Every Rose Has Its Thorn
23	Stypper, I Believe In You
24	Boy Meets Girl, My Prerogative
25	Phil Collins, Two Hearts
26	Denise Lopez, If You Feel It
27	Taylor Dayne, Don't Rush Me
28	When In Rome, The Promise
29	Karyn White, The Way You Love Me
30	Kenny G, Silhouette

WASH DC 97.7
Washington
P.D.: Mark St. John

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that we were playing standards and they were playing hits. Within the adult standards format, there are several distinct schools of thought about music. One set of stations, typified by KFRC San Francisco, favors only the hit versions of well-known songs. Another will play a fairly wide variety of material from its core artists. The third group, in which WPEN best fits, is more song-driven. Listeners younger than WPEN's target demo will probably recognize most of the songs on the station, if only from watching "Name That Tune" or TV commercials. But they will hear versions of songs that they haven't heard before, such as Ray Price doing "Smile."

ASKED WHAT HIS RECENT promotion means, 35-year radio veteran Dean Tyler says he "just works more hours. And I have to get a bigger office. I've filled up all my filing cabinets; now I'm moving into storage boxes." Tyler may need a separate storage box for his job titles. He has been programming adult standards outlet WPEN Philadelphia since 1981 and has just added OM duties for that station and AC sister WMGK "Magic 103." He's also manager of MOR programming services for Greater Media's two similarly formatted stations in New Brunswick, N.J., and Long Island, N.Y.

Tyler says that in any format he has worked in, his stations have been both "song-driven and artist-driven. I don't disagree with people who want a tight list and not a lot of covers. A lot of what you hear is not in rotation. We do a lot of care and feeding to give our very structured format variety." To that end, Jerry Stevens, a veteran of cross-town WMMR's early progressive days, has the run of the record library for his overnight show. But Tyler also does a lot of music research—something that has to be approached differently in this format than in others. Hooks have to be longer; also, respondents are harder to reach because they're not necessarily home in the early evening.

If Philadelphia got another easy-listening station, or if WEAZ returned to the format "we'd share with them," Tyler says. "We shared with them before. But I think we'd retain a lot of their audience. The product here is good enough and the rapport is strong enough that listeners would try another station and come back. "You've got to be a real radio station if you want to have any real longevity. That's where the credit goes to Greater Media for getting the right people in the right places. "A nostalgia station sounds like it would be dull and boring. We happen to be a full-service MOR station. Some of our music may be by artists who are no longer in the mainstream or who have even died, but we super-serve the 45-plus audience... which has felt disenfranchised in recent years."

Some of that audience was recently disenfranchised by WEAZ when it abdicated its position as Philadelphia's only easy-listening station to go soft AC. In the corresponding four books, WEAZ has gone 7.4-7.6-6.1-5.9; some of those listeners clearly went to WPEN despite the fact that the two stations were actually closer musically than before. "When [longtime WIP announcer] Ken Garland came over here, I realized that an awful lot of the people I was going to thrust him on preferred what we did to what he did. So I thought it would also be a good time to 'young up' the music a little bit. "No sooner had I done that than WEAZ changed and suddenly they were playing two-thirds of our music. The difference was

'You have to be a real radio station'

SEAN ROSS

Table for Hartford 96.1 FM with P.D. Dave Shakes. Includes songs like 'Kylie Minogue, The Loco-Motion' and 'Anita Baker, Giving You The Best That Duran Duran, I Don't Want Your Love'.

Table for San Francisco 101.5 FM with P.D. Keith Naftaly. Includes songs like 'Anita Baker, Giving You The Best That Duran Duran, I Don't Want Your Love'.

Table for Providence 92 PRO-FM with P.D. Mike Osborne. Includes songs like 'U2, Desire' and 'George Michael, Kissing A Fool'.

Table for Detroit FOX 95.1 FM with P.D. Chuck Beck. Includes songs like 'Breathe, How Can I Fall?' and 'Chicago, Look Away'.

Table for Baltimore 101.1 FM with P.D. Chuck Morgan. Includes songs like 'The Beach Boys, Kokomo' and 'Phil Collins, Groovy Kind Of Love'.

Table for Seattle 93.3 FM with P.D. Gary Bryan. Includes songs like 'Kylie Minogue, The Loco-Motion' and 'George Michael, Kissing A Fool'.

Table for Miami 100.7 FM with P.D. Steve Perun. Includes songs like 'Phil Collins, Groovy Kind Of Love' and 'Will To Power, Baby, I Love Your Way'.

Table for Atlanta 93.3 FM with P.D. Steve Perun. Includes songs like 'Cheryl "Pepsi" Riley, Thanks For My Bobby Brown, My Prerogative'.

Table for Dallas 95.5 FM with P.D. Buzz Bennett. Includes songs like 'Cinderella, Don't Know What You Got (Van Halen, Finish What Ya Started)'.

Table for Atlanta 93.3 FM with P.D. Steve Perun. Includes songs like 'Cheryl "Pepsi" Riley, Thanks For My Bobby Brown, My Prerogative'.

Table for Atlanta 93.3 FM with P.D. Steve Perun. Includes songs like 'Cheryl "Pepsi" Riley, Thanks For My Bobby Brown, My Prerogative'.

Luther Vaults To Pop Top 10

BY DAVID NATHAN

LOS ANGELES Luther Vandross' career is like a tale of two countries. In one country, Vandross is one of music's biggest stars. In the other, the Epic artist is the toast of one marketplace, but after six albums he's still building a mass following.

Vandross is a major sensation in the U.K. but is just now tasting major pop success. His current "Any Love" is his first top 10 pop album.

His previous album "Give Me The Reason" went triple platinum in the U.K., selling over 900,000 copies and reaching the second spot on the pop chart. He also sold out London's Wembley Stadium for eight nights last year, only months after selling out eight dates at the city's Hammer-smith Odeon venue.

"There's a good healthy thirst for black music in Britain," says Vandross, "and it's amazing to get that kind of response. When you're on the other side of the world, you hear

about it, but seeing it and experiencing that kind of reaction is something else."

Though Vandross has achieved widespread recognition in the U.K. and sold nearly 2 million copies of his last album domestically, crossover recognition has, until lately, eluded him. Prior to "Any Love," his highest charting pop album had been "Give Me The Reason," at No. 14. Vandross, who is relatively low-key, notes, "As for super hype, it just doesn't go together with my persona. I do look forward to crossing over more and being more prominent on the pop charts, but only as long as I'm retaining my musical integrity."

"I don't know what it takes to cross to bigger pop acceptance, but I am gratified whenever my audiences expand. I do know that the attendance records we've had at places like Madison Square Garden [where Vandross performed five sell-out shows last year and four this year] rivals the response that other acts, who are seemingly bigger crossover acts, have had."

For the album, Vandross continued his longtime musical associations with co-producer Marcus Miller, engineer Ray Bardani, and co-writer Nat Adderly. He also wrote with Hubert Eaves III of "D-Train" fame and David Gamson of Scritti Politti.

"Working for the first time with Hubert and David gave me a good perspective," says Vandross, who says that personal favorites from the set include "I Wonder" ("I'm singing in falsetto on that song"), an updated version of "Second Time Around" (originally cut on one of Vandross' pre-Epic albums with the group Luther for Cotillion in the mid-'70s), and a reworking of "Love Won't Let Me

Wait."

"I feel that the old values that I've used on my previous albums are still in place on this record," says Vandross. "Plus, we have large doses of Cissy Houston singing background vocals and I always love that!"

On the subject of his sell-out tour with Anita Baker, Vandross says he has been "overwhelmed by the response and reaction of the media and fans. The idea of teaming us came up in a conversation and I felt it was a good package; it's a great night out for anybody who wants to be entertained."

Vandross says that before hitting the road this year, "I was a little scared of how I'd stand up to singing four or five nights in a row because I hadn't been out on the road for a while, especially because the audiences always expect you to sound like you just had two months' vacation in Tahiti!"



Soul Mates. Patti LaBelle and Narada Michael Walden take a break from working on LaBelle's next MCA album at Tarpan Studios in San Rafael, Calif.

STV Needs Donations For Anti-Crime, Pro-Literacy Vid Rap Artists Confront Community Issues

RAP ARTISTS, who within the course of one 12-inch record deal with more real-world issues than a slew of singers, are becoming increasingly active in the struggle to curtail teen violence in the black community. Of course, rappers don't have the power to stifle the flow of drugs into big cities or create jobs for young people—the real keys to eradicating inner-city crime—but they are putting their credibility on the line by advocating against the gang activity and drug use that is ending the lives of so many young people before they really start.

One effort, the **Stop The Violence Movement**, has progressed quite a bit since its announcement in this column a few weeks ago. "Self-Destruction," the record that is the backbone of the black-on-black-crime awareness campaign, is nearing completion. The track, produced by **Boogie Down Productions' D-Nice** and

KRS-One in association with **Hank Shocklee**, is composed of raps by BDP's KRS-One, D-Nice, and **Miss Melodie** (Jive/RCA); **Public Enemy's Chuck D** and **Flavor Flav** (Def Jam/Columbia); **M.C. Lyte** (First Priority/Atlantic); **Stetsasonic's Daddy-O**, **Delite**, **Wise**, and **Fruitkwan** (Tommy Boy); **Heavy D** (Uptown/MCA); **Just-Ice** (Sleeping Bag); and **Doug E. Fresh** (Reality).

The 12-inch, being distributed by Jive through RCA, is scheduled for release in mid-January to coincide with **Dr. Martin Luther King Jr.**'s birthday and the publication of the National Urban League's annual "State Of Black America" report. Any funds generated by the record are targeted to go through the NUL to aid programs related to black-on-black crime and literacy.

The biggest challenge facing those involved with the STV Movement, including many rap music industryites, is raising money to make an accompanying video. While Jive is picking up all recording costs and the artists are donating their time, the organizers of this not-for-profit project don't have the money to design a video that will not only promote the record but will be appropriate for use in classrooms and community centers to stimulate discussion among youngsters.

Classic Concepts, the production company behind Public Enemy's ambitious "Night Of The Living Baseheads," among other hip-hop videos, has donated its time, but actual production of this longform video will cost approximately \$50,000. Currently, STV has finan-

cial commitments amounting to about \$20,000. Anyone interested in donating money (which is, of course, tax deductible), to the video should contact Jive's **Ann Carli** at 212-410-4774 or Nelson George at 212-536-5033.

Two artists who for scheduling reasons couldn't make the "Self-Destruction" sessions, Cold Chillin's **Big Daddy Kane** and Sire/Rhyme Syndicate's **Ice-T**, are taking their "stop the violence" message on the road. The two hardcore rappers are hitting 10 cities in 18 days (Detroit, Chicago, New York, Los Angeles, Atlanta, Houston, Milwaukee, Baltimore, St. Louis, and Washington, D.C.), visiting schools and retail outlets where they perform and speak with young people. Kudos to distributor Warner Bros. for funding a tour that mates social concern with commerce.



by Nelson George

SHORT STUFF: Denzil Foster & Thomas McElroy of 2 Tuff-E-Nuff Productions have opened an office in Oakland, Calif. They are currently represented by product by **Tony! Toni! Toné!** and **Channel 2** on Wing/PolyGram, **Lia** on Virgin, **Robert Brookins** on MCA, and **Kathy Mathis** on Tabu... **Freddie Jackson** is on tour from now through January... **Airborne's Bob Bailey** has recorded a cover of "Inner City Blues (Make Me Wanna Holler)"... A musical tribute to **Smokey Robinson** is being held Nov. 30 in Los Angeles to raise funds to combat retinitis pigmentosa... **Levert, L.L.Cool J., the Whispers, and Run-D.M.C.** have all won AMPEX Golden Reel awards... **Pieces Of A Dream**, whose current single is "Rising To The Top," and its label, EMI, will award \$1,000 each to 10 young scholars across the country for the best essay on "What it takes to 'rise to the top' as a minority in America." Winners will be announced on the **Lou Rawls/United Negro College Fund** 24 Trak Records is pushing **Thomas & Taylor's** "(You're My) Angel." Production was handled by the artists along with dance vet **Patrick Adams**. 24 Trak can be contacted at P.O. Box 211, Cambria Heights, N.Y. 11411; 718-767-0349... **Michael Holman**, producer-director of **Run-D.M.C.'s** "Christmas In Hollis" and **Doug E. Fresh's** "All The Way To Heaven" videos, has joined **Marc Henry Johnson's** Cornbread Productions. Contact him at 212-662-7664.

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Billboard POWER PLAYLISTS

FOR WEEK ENDING
 NOVEMBER 26, 1988

Sample Playlists of the Nation's Largest Black Radio Stations

Los Angeles P.D.: Cliff Winston

1	2	Cheryl "Pepsi" Riley, Thanks For My Child
3	1	Ready For The World, My Girl
4	5	Anita Baker, Giving You The Best That I Got
5	6	Cherelle, Everything I Miss At Home
6	7	Vesta, Sweet, Sweet Love
7	8	Freddie Jackson, Hey Lover
8	9	Luther Vandross, Any Love
9	10	Loose Ends, Mr. Bachelor
10	11	Cameo, You Make Me Work
11	12	Brenda Russell, Get Here
12	13	The Boys, Dial My Heart
13	14	Jonathan Butler, There's One Born Every Minute
14	15	By All Means, I'm The One Who Loves You
15	16	Stevie Wonder, My Eyes Don't Cry
16	17	Ziggy Marley & The Melody Makers, Tumbin' Down
17	18	Surface, I Missed
18	19	Sweet Obsession, Gonna Get Over You
19	20	Starpoint, Say You Will
20	21	Gerald Alston, Take Me Where You Want To
21	22	Roberta Flack, Oasis
22	23	Today, Him Or Me
23	24	Pieces Of A Dream, Rising To The Top
24	25	Sheena Easton, The Lover In Me
25	26	George Michael, Kissing A Fool
26	27	Lia, Tell Me It's Not Too Late
27	28	Angela Bofill, I Just Wanna Stop
28	29	Blast Zone, Mary Had A Little Jam
29	30	Rene Moore, All Or Nothing
30	31	Donna Allen, Heaven On Earth
31	32	Jeffrey Osborne, Can't Go Back On A Promise
32	33	Steve Arrington, Lost & Found
33	34	Chaka Khan, It's My Party
34	35	Raze, Break 4 Love
35	36	Evon Geffries & The Stand, Stand And Deliver
36	37	743, Coolies, In Cali
37	38	LeVert, Pull Over
38	39	EX Z'Looke, Can You Read My Lips
39	40	Lenny Williams, Givin' Up On Love
40	41	Four Tops (Duet With Aretha Franklin), If Ever
41	42	Najee, So Hard To Let Go
42	43	Sal-M-Papa, Get Up Everybody (Get Up)
43	44	EX Earth, Wind & Fire, Turn On (The Beat Box)
44	45	EX Giorgio, I Don't Want To Be Alone
45	46	EX Michael Jackson, Smooth Criminal
46	47	EX Tony! Toni! Toné!, Baby Doll
47	48	EX MC Hammer, Pump Me Up
48	49	EX Kenny G, Silhouette
49	50	EX Al Jarreau, So Good
50	51	EX BB&C Winans, Heaven
A	—	New Kids On The Block, You Got It (The Right Stu)
A	—	Bobby Brown, Roni
A	—	Kara (Duet With Shanie Wilson), This Time
A	—	Kevin "Champagne" King, Kisses Don't Lie
A	—	Evelyn "Champagne" King, Kisses Don't Lie
A	—	EX Keith Sweat, Don't Stop Your Love
A	—	EX Split Image, Toss It Up

Chicago P.D.: Sonny Taylor

WGCI 107.5 FM
 AM 1390

1	2	Freddie Jackson, Hey Lover
3	1	Cherelle, Everything I Miss At Home
4	4	Cheryl "Pepsi" Riley, Thanks For My Child
5	5	Tracie Spencer, Hide And Seek
6	7	Sweet Obsession, Gonna Get Over You
7	12	Vesta, Sweet, Sweet Love
8	8	Troop, My Heart
9	9	Surface, I Missed
10	10	Brenda Russell, Get Here
11	15	The Boys, Dial My Heart
12	16	Today, Him Or Me
13	14	The Reddings, Call The Law
14	17	Michael Jackson, Smooth Criminal
15	21	Keith Sweat, Don't Stop Your Love
16	19	Jeffrey Osborne, Can't Go Back On A Promise
17	18	Jonathan Butler, There's One Born Every Minute
18	20	Pieces Of A Dream, Rising To The Top
19	22	Public Enemy, Night Of The Living Baseheads
20	23	Roberta Flack, Oasis
21	29	Five Star, Someone's In Love
22	26	Ziggy Marley & The Melody Makers, Tumbin' Down
23	24	ice-T, I'm Your Pusher
24	25	LaToya Jackson, You're Gonna Get Loved
25	30	Z'Looke, Can You Read My Lips
26	27	By All Means, I'm The One Who Loves You
27	28	Donna Allen, Heaven On Earth
28	31	Najee, So Hard To Let Go
29	32	Starpoint, Say You Will
30	33	Tony! Toni! Toné!, Baby Doll
31	35	Angela Bofill, I Just Wanna Stop
32	36	Gerald Alston, Take Me Where You Want To
33	34	Blast Zone, Mary Had A Little Jam
34	40	Chaka Khan, It's My Party
35	43	Inner City, Big Fun
36	37	Rene Moore, All Or Nothing
37	39	Earth, Wind & Fire, Turn On (The Beat Box)
38	42	Dorian Harewood, Show Me (One More Time)
39	41	Split Image, Toss It Up
40	44	Kara (Duet With Shanie Wilson), This Time
41	45	743, Coolies, In Cali
42	47	Robert Brookins (Duet With Stephanie Mills), Wh
43	46	Ray, Goodman and Brown, Where Did You Get That
44	50	Sheena Easton, The Lover In Me
45	48	The Dazz Band, Open Sesame
46	49	Gerald Albright, Feeling Inside
47	46	BB&C Winans, Heaven
48	51	Walk This Way, One Love
49	53	LeVert, Pull Over
50	54	Lenny Williams, Givin' Up On Love
51	EX	Shock-A-Ra, Love Is Rising
EX	—	Sparkie, So Inspired

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	1
2	1	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	2
3	4	RESCUE ME	AL B. SURE!	13
4	9	HEY LOVER	FREDDIE JACKSON	3
5	8	MY EYES DON'T CRY	STEVIE WONDER	10
6	11	YOU MAKE ME WORK	CAMEO	4
7	7	MY HEART	TROOP	9
8	13	I MISSED	SURFACE	6
9	14	DIAL MY HEART	THE BOYS	5
10	12	GONNA GET OVER YOU	SWEET OBSESSION	8
11	6	ANY LOVE	LUTHER VANDROSS	14
12	19	EVERYTHING I MISS AT HOME	CHERRELLE	7
13	16	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	11
14	3	DON'T ROCK THE BOAT	MIDNIGHT STAR FEAT. ECSTASY OF WHODINI	20
15	17	I'M YOUR PUSHER	ICE-T	19
16	20	THERE'S ONE BORN EVERY MINUTE	JONATHAN BUTLER	12
17	5	MY GIRLY	READY FOR THE WORLD	22
18	21	CALL THE LAW	THE REDDINGS	16
19	25	MR. BACHELOR	LOOSE ENDS	15
20	26	OASIS	ROBERTA FLACK	17
21	15	THE WAY YOU LOVE ME	KARYN WHITE	34
22	28	I WISH U HEAVEN	PRINCE	23
23	29	I'M THE ONE WHO LOVES YOU	BY ALL MEANS	21
24	10	I CAN'T WAIT	DENIECE WILLIAMS	39
25	24	MY PREROGATIVE	BOBBY BROWN	47
26	31	SWEET, SWEET LOVE	VESTA	18
27	35	GET UP EVERYBODY (GET UP)	SALT-N-PEPA	25
28	22	YOU'RE NOT MY KIND OF GIRL	NEW EDITION	45
29	32	BREAK 4 LOVE	RAZE	31
30	37	HIM OR ME	TODAY	24
31	18	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	48
32	—	I JUST WANNA STOP	ANGELA BOFILL	27
33	—	KISSING A FOOL	GEORGE MICHAEL	33
34	—	TALKIN' ALL THAT JAZZ	STETSASONIC	46
35	27	DON'T WORRY, BE HAPPY (FROM "COCKTAIL")	BOBBY MCFERRIN	72
36	—	POSSE' ON BROADWAY	SIR MIX-A-LOT	56
37	23	DANCE LITTLE SISTER	TERENCE TRENT D'ARBY	66
38	—	SAY YOU WILL	STARPOINT	26
39	30	'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE)	GUY	75
40	—	ALL OR NOTHING	RENE MOORE	30

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	1
2	3	HEY LOVER	FREDDIE JACKSON	3
3	7	DIAL MY HEART	THE BOYS	5
4	6	YOU MAKE ME WORK	CAMEO	4
5	1	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	2
6	9	EVERYTHING I MISS AT HOME	CHERRELLE	7
7	10	I MISSED	SURFACE	6
8	4	GONNA GET OVER YOU	SWEET OBSESSION	8
9	14	THERE'S ONE BORN EVERY MINUTE	JONATHAN BUTLER	12
10	15	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	11
11	18	SWEET, SWEET LOVE	VESTA	18
12	19	OASIS	ROBERTA FLACK	17
13	17	MR. BACHELOR	LOOSE ENDS	15
14	13	CALL THE LAW	THE REDDINGS	16
15	11	ANY LOVE	LUTHER VANDROSS	14
16	12	MY HEART	TROOP	9
17	22	HIM OR ME	TODAY	24
18	25	SMOOTH CRIMINAL	MICHAEL JACKSON	28
19	5	MY EYES DON'T CRY	STEVIE WONDER	10
20	21	I'M THE ONE WHO LOVES YOU	BY ALL MEANS	21
21	23	SAY YOU WILL	STARPOINT	26
22	29	THE LOVER IN ME	SHEENA EASTON	29
23	24	I WISH U HEAVEN	PRINCE	23
24	26	I JUST WANNA STOP	ANGELA BOFILL	27
25	27	ALL OR NOTHING	RENE MOORE	30
26	40	PULL OVER	LEVERT	32
27	28	GET HERE	BRENDA RUSSELL	37
28	31	HEAVEN ON EARTH	DONNA ALLEN	36
29	—	CAN YOU READ MY LIPS	Z'LOOKE	41
30	8	RESCUE ME	AL B. SURE!	13
31	37	DON'T STOP YOUR LOVE	KEITH SWEAT	35
32	36	GET UP EVERYBODY (GET UP)	SALT-N-PEPA	25
33	38	CAN'T GO BACK ON A PROMISE	JEFFREY OSBORNE	40
34	32	SOMEONE'S IN LOVE	FIVE STAR	38
35	—	IF EVER A LOVE THERE WAS	FOUR TOPS/ARETHA FRANKLIN	43
36	—	IT'S MY PARTY	CHAKA KHAN	50
37	—	TAKE ME WHERE YOU WANT TO	GERALD ALSTON	49
38	39	I'M YOUR PUSHER	ICE-T	19
39	—	KISSING A FOOL	GEORGE MICHAEL	33
40	—	BABY DOLL	TONY! TONI! TONE!	52

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BLACK SINGLES BY LABEL

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

MCA (9)	10
Uptown (1)	
ATLANTIC (6)	9
Island (2)	
Oceana (1)	
COLUMBIA (8)	9
Def Jam (1)	
WARNER BROS. (5)	8
Paisley Park (1)	
Reprise (1)	
Sire (1)	
EMI (4)	6
Orpheus (2)	
POLYGRAM	6
Wing (3)	
Polydor (2)	
Atlanta Artists (1)	
E.P.A.	5
Epic (3)	
Tabu (1)	
WTG (1)	
MOTOWN	5
RCA (3)	5
Jive (2)	
ARISTA	4
CAPITOL (3)	4
Solar (1)	
ELEKTRA (3)	4
Vintertainment (1)	
VIRGIN	4
A&M	3
PROFILE	2
SELECT	2
SLAM	2
Blip Blop (1)	
Tri-World (1)	
BUSTIN	1
Bentley (1)	
CHRYSALIS	1
FANTASY	1
Reality/Danya (1)	
GEFFEN	1
ICHIBAN	1
Emeric (1)	
JCI	1
Sedona (1)	
K-TEL	1
Crush (1)	
LUKE SKYYWALKER	1
NASTYMIX	1
NEXT PLATEAU	1
SUTRA	1
Plaza (1)	
TOMMY BOY	1

BLACK SINGLES A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
30 ALL OR NOTHING (Rene Moore, ASCAP)	
14 ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)	
52 BABY DOLL (Two Tuff-Enuff, BMI/PolyGram Songs, BMI/Delos 2000, ASCAP/PolyGram, ASCAP)	
82 BIG FUN (Drive On, BMI)	
31 BREAK 4 LOVE (Funky Feet, BMI)	
16 CALL THE LAW (Redlock, BMI/PolyGram Songs, BMI)	
41 CAN YOU READ MY LIPS (Looky Lou/Bright Light, BMI)	
40 CAN'T GO BACK ON A PROMISE (Rockwood, BMI/March 9, ASCAP/Almo, ASCAP/Hardstone, ASCAP) CPP	
76 CARS WITH THE BOOM (Musicworks, BMI/Henstone, BMI)	
96 COOLIN' IN CALI (.357, ASCAP/Power Move, BMI)	
69 CUT THAT ZERO (Entertaining, BMI/Danica, BMI)	
66 DANCE LITTLE SISTER (Virgin Songs, BMI/Young Terence, BMI) CPP	
5 DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	
78 DO ME RIGHT (Bee Germaine, BMI)	
62 DO WAH DIDDY (Pac Jam, BMI)	
20 DON'T ROCK THE BOAT (Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP	
35 DON'T STOP YOUR LOVE (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP)	
72 DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Prob Noble, BMI)	
81 DREAMIN' (Jobete, ASCAP/Depom, ASCAP)	
7 EVERYTHING I MISS AT HOME (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
63 FEELING INSIDE (New Warrior, BMI)	
37 GET HERE (Rutland Road, ASCAP/WB, ASCAP)	
25 GET UP EVERYBODY (GET UP) (Next Plateau, ASCAP/Turn Out Brothers, ASCAP)	
89 GITTIN' FUNKY (Hittage/Turnout Bros, ASCAP)	
42 GIVIN' UP ON LOVE (SBK Blackwood, BMI/WB, ASCAP)	
2 GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eyedot, ASCAP) CPP	
8 GONNA GET OVER YOU (Bush Burnin', ASCAP/La Love Lane, ASCAP)	
87 HEAVEN (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)	
36 HEAVEN ON EARTH (LeoSun, ASCAP)	
3 HEY LOVER (Bush Burnin', ASCAP)	
24 HIM OR ME (Cal-Gene, BMI/Virgin Songs, BMI) CPP	
9 I CAN'T WAIT (Welbeck, ASCAP/Sputnik Adventure, ASCAP/SBK April, ASCAP)	
95 I DON'T WANT 2 BE ALONE (Georgio's, BMI/Stone Diamond, BMI)	
1 JUST WANNA STOP (Ross Vannelli, ASCAP)	

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83 I LIKE IT LIKE THAT (Ensign, BMI/Mykl Jam, BMI/Famous, ASCAP/Drumak, ASCAP)	
6 I MISSED (Colgems-EMI, ASCAP/Deep Faith, ASCAP)	
99 I SURRENDER (One To One, ASCAP)	
79 I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)	
67 I WANT TO BE YOUR LOVER (Bush Burnin', ASCAP/Donesna, ASCAP)	
23 I WISH U HEAVEN (Controversy, ASCAP)	
43 IF EVER A LOVE THERE WAS (Irving, BMI/Pamalybo, BMI/Chappell & Co., ASCAP/Le Mango, ASCAP) CPP	
21 I'M THE ONE WHO LOVES YOU (Island, BMI/Stanton's Gold, BMI/April Joy, BMI/Golden Nugget, BMI)	
19 I'M YOUR PUSHER (Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP/Warner-Tamerlane, BMI)	
80 IN DEBT TO YOU (Two Tuff-Enuff, BMI/PolyGram Songs, BMI)	
91 IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP)	
48 (IT'S JUST) THE WAY THAT YOU LOVE ME (Oliver Leiber, ASCAP/Virgin, ASCAP) CPP	
50 IT'S MY PARTY (Next Flight, BMI/Willesden, BMI)	

71 KISSES DON'T LIE (Music Corp. Of America, BMI/Mercy Kersey, BMI/L'il Mama, BMI)	
33 KISSING A FOOL (Chappell-WA, ASCAP/Morrison Leahy, ASCAP)	
93 LET'S DO IT AGAIN (Warner-Tamerlane, BMI)	
77 LOVE IS THE POWER (Caloco, BMI/Hip Trip, BMI)	
9 A LOVE SUPREME (Not Listed)	
29 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP	
44 MARY HAD A LITTLE JAM (International Broadcast, ASCAP/Cayman, ASCAP)	
15 MR. BACHELOR (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP	
10 MY EYES DON'T CRY (Jobete, ASCAP/Black Bull, ASCAP) CPP	
22 MY GIRLY (MCA, ASCAP/Unicity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Music Corp. Of America, BMI/Texascity, BMI)	
9 MY HEART (Selessongs, ASCAP)	
47 MY PREROGATIVE (Cal-Gene, BMI/Virgin Songs, BMI/Bobby Brown, ASCAP/Unicity, ASCAP) CPP	
65 NIGHT OF THE LIVING BASEHEADS (Def American, BMI)	
100 (NO PARKING IN MY) LOVE ZONE (Songcase, BMI/Hit Boy, BMI)	
17 OASIS (Sunset Burgundy, ASCAP/TuTu, ASCAP/MCA, ASCAP)	
92 ON THE SMOOTH TIP (Protoons, ASCAP/Turn Out Brothers, ASCAP)	
85 ONE MOMENT IN TIME (Albert Hammond, ASCAP/John Bettis, ASCAP)	
90 OPEN SESAME (Kenny Nolan, ASCAP/SBK April, ASCAP/Dazzberry Jam, ASCAP/SBK Blackwood, BMI/Bedazzled, BMI)	
56 POSSE' ON BROADWAY (Lockedup, BMI)	
32 PULL OVER (Tycpe, BMI/Ferrell, BMI/Willesden, BMI)	
13 RESCUE ME (SBK April, ASCAP/Across 110th Street, ASCAP/Willarie, ASCAP)	
59 RESPECT (ADRA, BMI/T-Ski, BMI)	
64 RISING TO THE TOP (Jobur, BMI)	
53 RONI (Kear, BMI/Hip Trip, BMI)	
75 'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE) (Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI) CPP	
86 R-U-LONELY (Jocelyn Brown, BMI)	
26 SAY YOU WILL (Harrindur, BMI/Tortoise Feather, BMI/Pure Delite, BMI/Bird Cage, BMI) CPP	
60 SHOW ME (ONE MORE TIME) (Carver Village, BMI)	
51 SILHOUETTE (Brence, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL	
88 SLEEPLESS WEEKEND (Forgeorge, BMI/It's Smooth/Golden Lady West, BMI/Vicious Beat, BMI)	
28 SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI)	

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 14 REPORTERS	SILVER ADDS 34 REPORTERS	BRONZE/ SECONDARY ADDS 51 REPORTERS	TOTAL ADDS 99 REPORTERS	TOTAL ON
R-U-LONELY JOCELYN BROWN TRI-WORLD	2	12	21	35	40
RONI BOBBY BROWN MCA	4	12	15	31	57
SUPERWOMAN KARYN WHITE WARNER BROS.	3	8	17	28	49
THIS TIME KIARA/SHANICE WILSON ARISTA	3	7	14	24	53
SO GOOD AL JARREAU REPRISE	3	12	8	23	49
DREAMIN' VANESSA WILLIAMS WING	1	6	13	20	36
TURN MY BACK ON YOU SADE EPIC	3	4	13	20	20
TURN ON (THE BEAT BOX) EARTH, WIND & FIRE COLUMBIA	0	6	13	19	72
HEAVEN BEBE & CECE WINANS CAPITOL	0	9	9	18	34
LOVE EDUCATION CA\$HFLOW ATLANTA ARTISTS	1	2	14	17	21

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

SHEET MUSIC AGENTS	
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.	
CLM	Cherry Lane
CPP	Columbia Pictures
HL	Hal Leonard
WBM	Warner Bros.

HOT DANCE MUSIC

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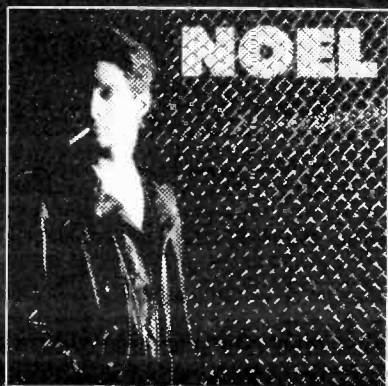
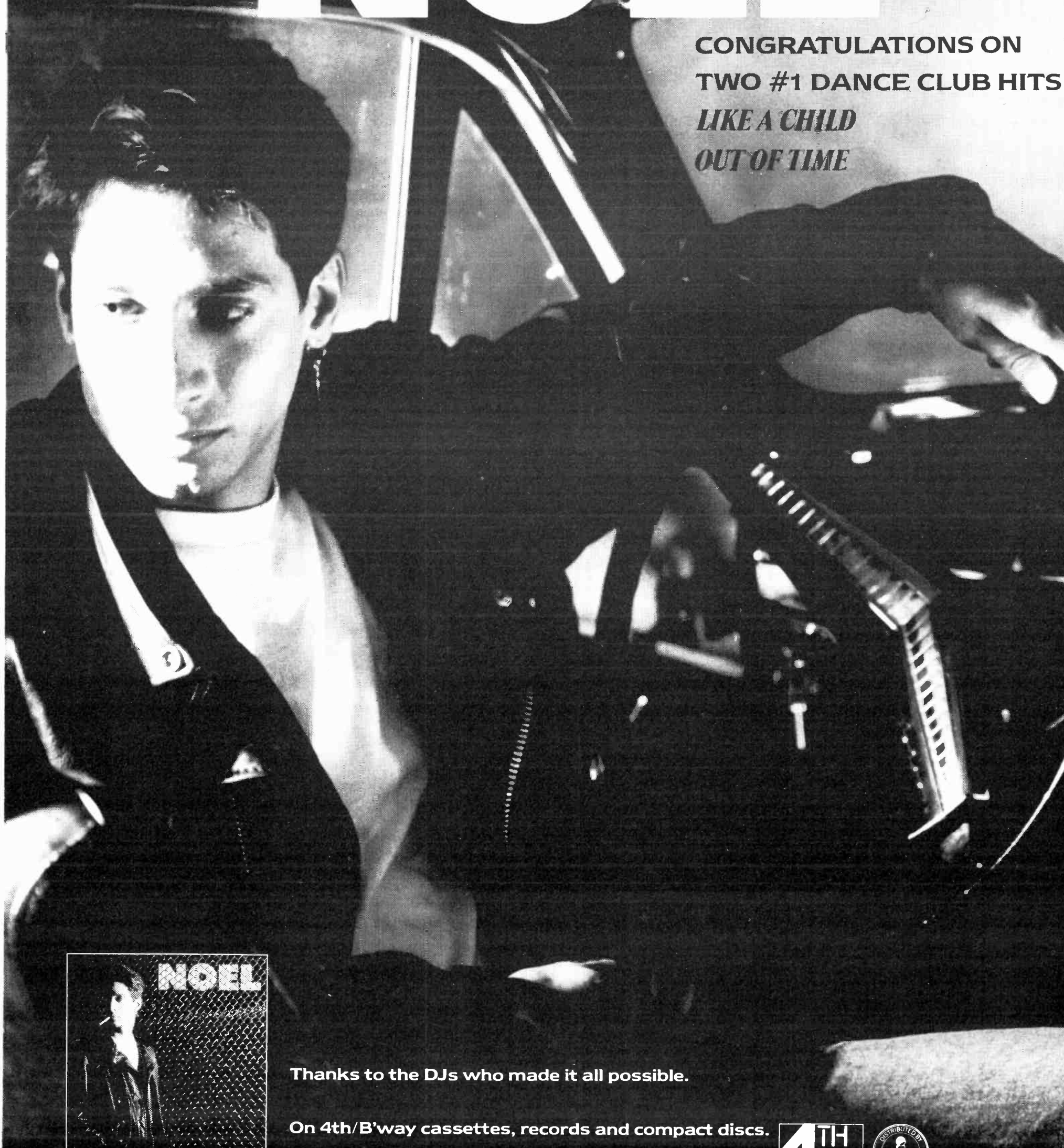
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ NO. 1 ★★					
1	5	5	7	OUT OF TIME 4TH & B'WAY 469/ISLAND	NOEL
2	4	4	7	THE ONLY WAY IS UP ELEKTRA 0-66732	◆ YAZZ AND THE PLASTIC POPULATION
3	1	3	8	JUST WANNA DANCE/WEEKEND FRESH FRE-80125/SLEEPING BAG	THE TODD TERRY PROJECT
4	6	9	5	I DON'T WANT YOUR LOVE CAPITOL V-15417	◆ DURAN DURAN
5	7	8	7	THE WAY YOU LOVE ME WARNER BROS. 0-21025	◆ KARYN WHITE
6	11	21	7	THE GREAT COMMANDMENT ATLANTIC 0-86530	◆ CAMOUFLAGE
7	12	26	4	HUSTLE! (TO THE MUSIC) ATLANTIC 0-86500	THE FUNKY WORM
8	9	11	6	WHEN THE TIME IS RIGHT PROFILE PRO-7216	SASSA
9	2	1	10	BREAK 4 LOVE COLUMBIA 44 07890	RAZE
10	3	2	10	SUPERFLY GUY CAPITOL V-15409	◆ S-EXPRESS
11	17	18	6	SO MANY WAYS (DO IT PROPERLY PART II) VENDETTA VE-7008	THE BRAT PACK
12	15	27	5	DOMINO DANCING EMI V-56116	◆ PET SHOP BOYS
13	13	19	6	COMING BACK FOR MORE CHRYSALIS PROMO	JELLYBEAN FEAT. RICHARD DARBYSHIRE
14	8	7	8	MY PREROGATIVE MCA 23888	◆ BOBBY BROWN
15	22	28	5	LIVE IT UP WARNER BROS. 0-21015	◆ GARDNER COLE
16	21	24	7	THE DIFFERENT STORY WEA (GERMANY) IMPORT	SCHILLING
17	23	32	5	TEARS RUN RINGS CAPITOL V-15418	MARC ALMOND
18	25	33	4	A LOVE SUPREME ISLAND 0-96607	◆ WILL DOWNING
19	20	25	5	YE KE YE KE POLYDOR 887 948-7/POLYGRAM	MORY KANTE
20	26	35	4	SINCE I FELL FOR YOU WARNER BROS. 0-20855	◆ APOLLONIA
21	10	12	8	I OWE YOU NOTHING EPIC 49 07879/E.P.A.	◆ BROS
22	27	36	4	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 0-96614	◆ PAULA ABDUL
23	18	15	7	SEARCHIN' FOR EMI V-56111	C.C. DIVA
24	29	40	4	TOOK MY LOVE AWAY MINIMAL MIN-5/CRIMINAL	ELLIS "D"
★★★ POWER PICK ★★★					
25	34	41	3	DON'T TALK DIRTY TO ME ARISTA ADI-9747	JERMAINE STEWART
26	31	48	3	USELESS CAPITOL V-15406	◆ KYM MAZELLE
27	33	37	4	TALKIN' ALL THAT JAZZ TOMMY BOY TB 918	STETSASONIC
28	36	42	3	TUMBLIN' DOWN VIRGIN 0-96603	◆ ZIGGY MARLEY & THE MELODY MAKERS
29	19	17	6	YOUNG LOVE (REMIX) EPIC 49 07874/E.P.A.	TONY TERRY
30	38	—	2	HEADHUNTER WAX TRAX WAX-053	◆ FRONT 242
31	16	16	8	DOCTORIN' THE TARDIS TVT 4020	THE TIMELORDS
32	30	30	6	DON'T LET ME BE MISUNDERSTOOD/LIFE'S TOO SHORT TIN PAN APPLE/MERCURY 887 893-1/POLYGRAM	LATIN RASCALS
33	37	44	3	INTO YOU A&M SP-12286	GIANT STEPS
34	41	—	2	IM NIN'ALU/GALBI SIRE 0-21001/WARNER BROS.	◆ OFRA HAZA
★★★ HOT SHOT DEBUT ★★★					
35	NEW	1	1	THE LOVER IN ME MCA 23904	◆ SHEENA EASTON
36	40	—	2	DON'T RUSH ME ARISTA ADI-9723	TAYLOR DAYNE
37	14	10	7	DON'T BLAME IT ON THAT GIRL/WAP BAM BOOGIE ATLANTIC 0-86518	◆ MATT BIANCO
38	49	—	2	HEAT IT UP JIVE 1159-1-JD/RCA	◆ WEE PAPA GIRL RAPPERS
39	42	47	3	HANGIN' ON THE BOULEVARD COLUMBIA 44 07886	VOYEUR
40	44	—	2	SECURITY ATLANTIC 0-86485	THE BEAT CLUB
41	NEW	1	1	I WANNA HAVE SOME FUN JIVE 1155-1-JD/RCA	SAMANTHA FOX
42	50	—	2	IF YOU FEEL IT VENDETTA VE-7013	DENISE LOPEZ
43	24	22	14	BOY, I'VE BEEN TOLD CUTTING/MERCURY 870 514-1/POLYGRAM	◆ SA-FIRE
44	47	—	2	MAKE NOISE PROFILE PRO-7217	ONLY IN THE DARK
45	NEW	1	1	LOVE, TRUTH & HONESTY LONDON 886 395-1/POLYGRAM	BANANARAMA
46	NEW	1	1	LET ME LOVE YOU FOR TONIGHT SLEEPING BAG SLX-40141	KARIYA
47	NEW	1	1	YEAH WHATEVER NETTWERK (CANADA) IMPORT	MOEV
48	NEW	1	1	I SURRENDER PLAZA PL-0001-SG	FUNK DELUXE
49	NEW	1	1	TURN IT INTO LOVE CAPITOL V-15416	HAZELL DEAN
50	45	—	2	YOU MAKE ME WORK ATLANTA ARTISTS 870 578-1/POLYGRAM	◆ CAMEO
BREAKOUTS				<ol style="list-style-type: none"> BRIDES OF FRANKENSTEIN O.M.D. A&M SMOOTH CRIMINAL MICHAEL JACKSON EPIC DESIRE (REMIX) U2 ISLAND WALKING AWAY INFORMATION SOCIETY TOMMY BOY 	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	3	9	BREAK 4 LOVE COLUMBIA 44 07890	RAZE
2	4	4	7	THE WAY YOU LOVE ME WARNER BROS. 0-21025	◆ KARYN WHITE
3	2	2	10	MY PREROGATIVE MCA 23888	◆ BOBBY BROWN
4	6	7	8	DON'T ROCK THE BOAT SOLAR V-71166/CAPITOL	◆ MIDNIGHT STAR
5	5	6	10	I WANNA KNOW VENDETTA VE-7003	ALE
6	3	1	10	BIG FUN VIRGIN 0-96610	◆ INNERCITY
7	7	9	7	SPY IN THE HOUSE OF LOVE CHRYSALIS 4V9 43262	◆ WAS (NOT WAS)
8	9	15	5	TUMBLIN' DOWN VIRGIN 0-96603	◆ ZIGGY MARLEY & THE MELODY MAKERS
9	12	14	7	OUT OF TIME 4TH & B'WAY 469/ISLAND	NOEL
10	11	17	8	WILD WILD WEST ATLANTIC 0-86544	◆ THE ESCAPE CLUB
11	13	16	7	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 0-96614	◆ PAULA ABDUL
12	17	24	5	JUST WANNA DANCE/WEEKEND FRESH FRE-80125/SLEEPING BAG	THE TODD TERRY PROJECT
13	15	20	6	MY GIRLY MCA 23865	◆ READY FOR THE WORLD
14	19	30	4	I DON'T WANT YOUR LOVE CAPITOL V-15417	◆ DURAN DURAN
15	16	22	5	YOU'RE NOT MY KIND OF GIRL MCA 23903	◆ NEW EDITION
16	8	5	10	THE LOCO-MOTION Geffen 0-21043	◆ KYLIE MINOGUE
17	14	8	9	I'M YOUR PUSHER/L.G.B.N.A.F. SIRE 0-21026/WARNER BROS.	◆ ICE-T
18	27	33	4	THE ONLY WAY IS UP ELEKTRA 0-66732	◆ YAZZ AND THE PLASTIC POPULATION
19	23	28	5	THE GREAT COMMANDMENT ATLANTIC 0-86530	◆ CAMOUFLAGE
20	26	26	4	DOMINO DANCING EMI V-56116	◆ PET SHOP BOYS
21	21	29	4	SO MANY WAYS (DO IT PROPERLY PART II) VENDETTA VE-7008	THE BRAT PACK
22	31	40	3	YOU MAKE ME WORK ATLANTA ARTISTS 870 587-1/POLYGRAM	◆ CAMEO
23	10	11	8	WAY OUT RUTHLESS 0-99285/ATLANTIC	J.J. FAD
★★★ POWER PICK ★★★					
24	43	—	2	I WANNA HAVE SOME FUN JIVE 1155-1-JD/RCA	SAMANTHA FOX
25	45	—	2	IF YOU FEEL IT VENDETTA VE-7013	DENISE LOPEZ
26	29	31	6	LOVIN' FOOL CUTTING CR-222	TOLGA
27	39	47	3	TALKIN' ALL THAT JAZZ TOMMY BOY TB 918	◆ STETSASONIC
28	18	13	8	STRANGELOVE (REMIX)/NOTHING SIRE 0-21022/WARNER BROS.	◆ DEPECHE MODE
29	35	35	5	DOCTORIN' THE TARDIS TVT 4020	THE TIMELORDS
30	22	21	7	YOU CAME MCA 23884	◆ KIM WILDE
31	41	39	4	THANKS FOR MY CHILD COLUMBIA 44 07871	◆ CHERYL "PEPSII" RILEY
32	37	41	3	POSSE' ON BROADWAY NASTYMIX IGU 76974	SIR MIX-A-LOT
33	20	12	16	BOY, I'VE BEEN TOLD CUTTING/MERCURY 870 514-1/POLYGRAM	◆ SA-FIRE
34	38	45	3	DON'T LET ME BE MISUNDERSTOOD/LIFE'S TOO SHORT TIN PAN APPLE/MERCURY 887 893-1/POLYGRAM	LATIN RASCALS
35	33	42	3	RESCUE ME WARNER BROS. 0-21038	◆ AL B. SURE!
36	40	37	5	SECURITY ATLANTIC 0-86485	THE BEAT CLUB
37	44	—	2	GET UP EVERYBODY NEXT PLATEAU NP50083	◆ SALT-N-PEPA
38	47	—	2	THE LOVER IN ME MCA 23904	◆ SHEENA EASTON
39	34	27	26	IT TAKES TWO PROFILE PRO-7186	◆ ROB BASE & D.J. E-Z ROCK
40	25	10	16	CHAINS OF LOVE SIRE 0-20953/WARNER BROS.	◆ ERASURE
41	42	44	3	TEARS RUN RINGS CAPITOL V-15418	MARC ALMOND
42	28	19	7	DANCE LITTLE SISTER COLUMBIA 44 07887	◆ TERENCE TRENT D'ARBY
43	32	23	20	THE PROMISE VIRGIN 0-96662	◆ WHEN IN ROME
44	36	32	6	(YOU USED TO BE) ROMANTIC VENDETTA VE-7006	◆ SHIRLEY LEWIS
45	24	25	7	SUPERFLY GUY CAPITOL V-15409	◆ S-EXPRESS
46	49	—	2	USELESS CAPITOL V-15406	◆ KYM MAZELLE
47	46	48	3	MR. BACHELOR MCA 23909	◆ LOOSE ENDS
★★★ HOT SHOT DEBUT ★★★					
48	NEW	1	1	DIAL MY HEART MOTOWN MOT-4614	◆ THE BOYS
49	NEW	1	1	HUSTLE! (TO THE MUSIC) ATLANTIC 0-86500	THE FUNKY WORM
50	NEW	1	1	HIM OR ME MOTOWN MOT-4619	TODAY
BREAKOUTS				<ol style="list-style-type: none"> SINCE I FELL FOR YOU APOLLONIA WARNER BROS. GIRLS AIN'T NOTHING.../BRAND NEW FUNK D.J. JAZZY JEFF JIVE BRIDES OF FRANKENSTEIN O.M.D. A&M I SURRENDER FUNK DELUXE PLAZA 	

Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch unless indicated otherwise. Breakouts: Titles with future chart potential, based on club play or sales reported this week.

NOEL

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Management: Vito Bruno/AM PM Management



B'WAY 4009

Vixen Vamps For Debut Disk

BY STEVE GETT

NEW YORK Now that Vixen has hit the road in support of its self-titled EMI debut album, manager Allen Kovac is confident that the all-female hard rock quintet will prove beyond all doubt that it is a "real band."

When the album and its leadoff single, the Richard Marx/Fee Waybill-penned "Edge Of A Broken Heart," hit the streets at the end of the summer, the initial response toward Vixen was "very positive," says Kovac, whose Los Angeles-based Left Bank firm also represents Marx.

"It started out great because we had a real good week before Labor Day at both album rock and top 40 stations," says Kovac.

But, he adds, "All of a sudden, a rumor got out that this wasn't a real band, that it couldn't perform, and that it was basically just a band EMI put together with Left Bank for which [Marx] had written a song... And that's nowhere near the truth."

Vixen's history actually dates back seven years to when the group was founded by guitarist Jan Kuehnemund. (The current lineup also includes lead singer Janet Gardner, drummer Roxy Petrucci, and bassist Share Pederson.)

Kovac connected with Vixen "about two years ago" on the recommendation of Bob Engel from the Variety Artists agency.

"Bob had been booking the band and it had already played all over the U.S. and in Japan, Australia, and Europe," says Kovac. "He had me go to a showcase, and I was just blown away. About two months later, I had EMI see them, and they were blown away, too."

Kovac negotiated a deal for Vixen with Manhattan Records, prior to that label's 1987 merger with EMI-America Records into the company that now bears the EMI logo.

"It's a great company and I have a great relationship with the people there," says Kovac. "From a manager's viewpoint, I was looking at the best way to go, and I knew there would be a space between [Marx's] record and the Vixen album."

Vixen did not rush-record its album, notes Kovac. "We knew the band could play and was going to sound great live, but we wanted to make sure this had hit records," he says. "So we spent about a year and a half getting material together. The girls wrote a bunch of songs; they co-wrote with various people; and then they also found songs they liked."

In addition to the Marx/Waybill tune and others written by the band, "Vixen" boasts songs by Jeff Paris and Jon Butcher. Production was split among Marx, David Cole, Rick Neigher, and Spencer Proffer.

EMI's marketing and promotional drive behind "Vixen" started several

months prior to the album's August release, according to Kovac.

"The ['Edge Of A Broken Heart'] video was made in March or April, and that was used to prepromote the record around the world," he says. "EMI also knew that the band, had a certain base out there because of the touring. They wanted to make sure retail was aware of the band, and it really paid off... We did nearly 200,000 units in the first five weeks."

Vixen, now booked by CAA, is touring here through December; a series of opening dates for Eddie Money began Nov. 10.

"They'll be in Europe with Scorpions from January [3] through mid-February; then they're headlining in Japan for 10 days," says Kovac.

"The word's finally getting out that this band is real," he adds. "And I need to get it out further in the next few weeks so that hopefully we'll go gold by Christmas."



Boy Meets Girl. Elektra artist Billy Bragg, left, and PolyGram's Michelle Shocked joined forces on stage at New York's Beacon Theatre during a recent benefit concert for various local AIDS-research groups.

Fox Sets 'Fun' Album

BY BRUCE HARING

NEW YORK Samantha Fox says that the title of her third Jive/RCA album says it all: "I Wanna Have Some Fun."

"It's all about having a good time—I was smiling when singing every song except the ballads," says Fox. "I'd say it's still as varied as the other two albums, but more dance oriented. The other albums always leaned toward rock, but dance music seems like it's more aggressive this year."

After initially making a name for herself as one of Britain's most successful "Page Three" newspaper topless models, Fox has begun to make significant musical waves, scoring top 10 singles with "Touch Me (I Want Your Body)," "Nothing's

Gonna Stop Me Now," and "Naughty Girls Need Love Too."

Now fully recovered from a bout with throat nodes that hampered her promotion of the last album, Fox is branching out. She displays her songwriting skills for the first time on "I Wanna Have Some Fun," having penned the B sides to the four singles RCA anticipates from the new album.

Fox has also surged full tilt toward becoming an established multimedia star, with a recent appearance on the U.S. TV game show "Win, Lose Or Draw."

"She's really emerging as a personality and celebrity as well as recording artist," says Rick Dobbis, RCA executive VP. "So many celebrities don't have records that stand on their

(Continued on page 32)

Trio Ties Supremes' Record For All-Girl Groups Bananarama Scores 17th Chart Hit

BY CHRIS MORRIS

LOS ANGELES A new greatest-hits package, a new member, and a tour of the U.S. and Europe might be enough for some bands, but Bananarama is looking at even bigger things: The English trio also stands poised to become the most successful all-girl group in history.

The band—Keren Woodward, Sarah Dallin, and Jacqui O'Sullivan—is the most successful U.K. all-girls group in chart history and one of the two most successful in the world: Both Bananarama and the Supremes have 17 straight top 40 hits. Bananarama tied the mark with a cover of the

Supremes' obscure tune "Nathan Jones," No. 30 on this week's U.K. chart.

"Love Truth And Honesty" was our 16th, and [the Supremes] had 17, so we released 'Nathan Jones' as a tribute to them," says Dallin.

The Supremes track, a rerecorded version cut with old friend and new band mate O'Sullivan, is included on the group's new London/PolyGram album, "The Greatest Hits Collection," released Nov. 14. The album contains three songs cut with O'Sullivan, the replacement for original member Siobhan Fahey, who is now married to Eurhythmic's Dave Stewart

(Continued on page 32)

When A Woman Is Best Man For Job

TAKE A QUICK glance through the pages of this week's talent section and you'll notice that almost all of the featured subjects are major-label priority acts—Vixen (EMI), Samantha Fox (RCA), Bananarama and Michelle Shocked (PolyGram), Julia Fordham (Virgin), and Basia and 'Til Tuesday (Epic). With additional stories on newcomer Aleese Simmons (EMI/Orpheus) and the legendary Darlene Love (Columbia), it doesn't take a quantum physicist to observe that the focus is on female artists.

It should be noted that this was by no means intended as any kind of salute to women in rock. Quite simply, it just reflects the encouragingly diverse selection of music from female artists currently being pushed by the labels.

In this often quick-fix, hit-driven industry, it's good to watch such nonmainstream talented newcomers as Basia, Fordham, and Shocked break through onto the scene with label commitment for the long haul—and to see an act like Vixen shrug off stereotype "bimbo rock" tagging.

In addition to those highlighted in this week's section, some of the female artists (or acts fronted by females) being pushed by the majors include Fairground Attraction, Enya, Kylie Minogue, Edie Brickell, Anita Baker, Barbra Streisand, Karyn White, the Bangles, Toni Childs, Siouxsie & the Banshees, Martika, Roberta Flack, Taylor Dayne, and Eighth Wonder.

This tremendous diversity of talent bodes well for the female artists of '90s. As noted a few months ago in this column, 1988 has been a very good year for the emergence of new female artists, a fact that should hit home when Tracy Chapman walks off with the Grammy Award for best new artist. Even Paul Simon's "Graceland" ain't gonna stop that one!

On a final note, however, one can only hope that the '90s will become a better working environment for the nonperforming females of this industry. It's still a very chauvinistic business, in which only a handful of women manage to climb the ranks and really make their mark.

In the record company world alone, there must surely be more opportunities for women than just secretarial/administrative positions or PR posts—and that's not to downgrade the fine job that some women do in the press area. Sure, female execs do exist in other label departments, but check out how few fingers you need to count up the number of women with key jobs in A&R, marketing, or promotion.

This is not just a direct shot at the labels—chauvinism still runs rampant in many areas of the music business. In short, we can all do better.

(And no, this was not a protracted pickup line!)

SHORT TAKES I: Keith Richards hits the road Thursday (24) at Atlanta's Fox Theater for a solo tour that ends with two shows, Dec. 14-15, in Los Angeles... Bon Jovi, Ratt, Kingdom Come, and Britny Fox will ring in the new year with a Dec. 31 show at the new Tokyo Dome. Incidentally, Britny Fox, which is touring here through Nov. 27, is fast approaching gold status with its Columbia debut album... New York's Knitting Factory was packed to the rafters Nov. 8 when the Go-Betweens previewed songs from their upcoming Capitol album, "16 Lovers Lane," during a delightful all-acoustic showcase... Definitely be on the lookout for the Atlantic debut album from Jon Bon Jovi discovery Skid Row, coming in January. Listening to a few cuts at 75 Rock, The Beat was particularly knocked out by the song "Youth Gone

Wild." Skid Row, managed by Doc McGhee's brother Scott, will be opening for Bon Jovi when the New Jersey rockers hit the U.S. concert circuit in January.

NEW MAN: Chrysalis Records' president Mike Bone threw an entertaining "Hey Joe" party at his new downtown New York pad Nov. 10 to welcome Joe Kiener, newly appointed executive VP of the Chrysalis Group/U.S., to the Big Apple. Industryites in attendance included Les Garland, Jerry Jaffe, Butch Stone, and Adele Bertel and her manager, Rick Smith. By the way, it's well worth investigating Bertel's Chrysalis debut album, "Little Lives." Formerly vocalist for the Contortions, she founded the all-girl band the Bloods.

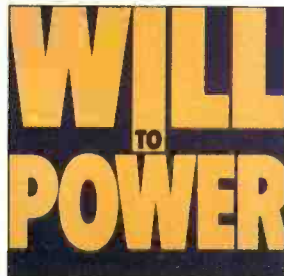
SHORT TAKES II: Whitesnake leader David Coverdale has moved to Lake Tahoe, Nev., where he has not opened a hair mousse factory but is busy writing songs for the band's next Geffen album with guitarist Adrian Vandenberg. The Snakes are due to start recording in January, with the album tentatively set for early summer release... Reprise/Tommy Boy act Information Society is touring through December, with dates booked by the GTI agency... Various Columbia staffers and soap opera star James Depaiva ("One Life To Live") have been spotted at recent New York dates by unsigned pop/rock act Fourth Day, which is helmed by vocalist Robert Greenfield and keyboardist Peter Vitalone... Private Music artist Suzanne Ciani will be joined by artists Paul Horn and Chris Spherris and hundreds of students from local public schools and church choirs Sunday (20) for a Youth For Peace benefit concert at the Philadelphia Academy of Music... NRBQ has inked a deal with Virgin and is recording its label debut album, due out next year.





NEW KIDS ON THE BLOCK

Gold, heading for platinum. Featuring the Top 10 single "Please Don't Go Girl" and the hot new single "The Right Stuff."



WILL TO POWER

One of the big surprises of '88 with "Baby I Love Your Way/Freebird Medley." Single top 10 CHR, headed for #1.



TRACY CHAPMAN

The artist development story of the 80's with over 6 million LPs sold worldwide. Featuring "Fast Car," "Talkin' Bout A Revolution" and the new smash "Baby Can I Hold You."



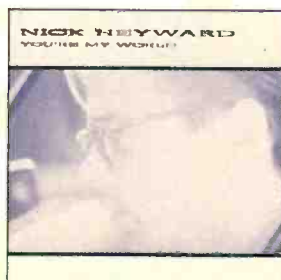
AL B. SURE

The crossover story of the year with over a million and a half LPs sold to date. 3 #1 Black singles. "Nite and Day"—Top 10 CHR single and scoring with another Top 10 hit "Killing Me Softly."



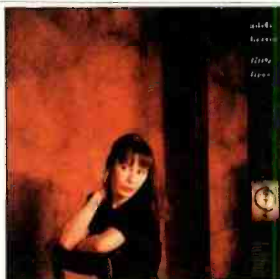
HEAVY D AND THE BOYZ

Heavyweight rap artist approaching Gold. Featuring "Mister Big Stuff," "Overweight Lover In The House," and "Don't You Know."



NICK HEYWARD

Former leader of Haircut 100 scores with major debut album. Just out, debut single "You're My World" exploding at CHR radio.



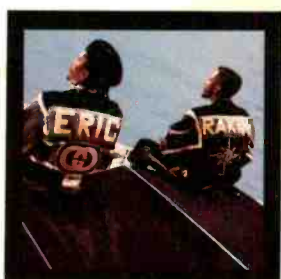
ADELE BERTEI

An A/C smash and now crossing to CHR. Debut album for acclaimed singer/songwriter/poet, featuring "Little Lives, Big Love"



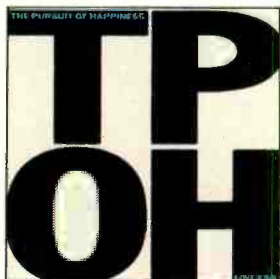
ENYA

"Orinoco Flow" the #1 U.K. single for 3 weeks. LP headed to #1. Exploding throughout Europe—about to explode in the U.S.



ERIC B AND RAKIM

Near platinum rap album sparked with huge hit "Follow the Leader."



THE PURSUIT OF HAPPINESS

"I'm An Adult Now" most added track at AOR radio last 2 weeks. Big buzz on this Toronto based band.



VIXEN

Killer all-girl band tears it up on debut album with over a 1/4 million LPs sold. Debut single "Edge of a Broken Heart" written and produced by Richard Marx.



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TALENT IN ACTION

BASIA

Town Hall, New York

CONSUMERS HAVE obviously taken to Basia in a big way. At this Oct. 22 show, the crowd was pumped up, applauding heartily from the introductory greeting to the first song, "New Day For You," a track off her Epic debut album, "Time And Tide." For her part, the Polish-born pop stylist demonstrated her enormous vocal prowess with personality and verve.

Fronting a tasteful 10-piece back-up unit, led by keyboardist/collaborator Danny White and including two lively female singers, Basia dazzled with her malleable and far-reaching vocal instrument, seemingly at home in everything from sophisticated pop to funk, jazz, and the breezy bossa nova of her idol Astrud Gilberto. As on her album, she varied the program so that the carefree swing of "Miles Away" gave way to a lilting "From Now On," which started with Basia and an acoustic guitar, then progressed into sax and tambourine before flowing into "Promises," a big crowd clap-along.

The recent single, "Time And Tide," had listeners smiling at Ba-

sia's range, then marveling at her remarkable volume control high up. Later, she test-marketed "Best Friends," one of two new songs performed, announcing that it would be included on her next album if response was favorable enough, which it was.

The show closed with a faithful medley tribute to another idol, Aretha Franklin, which appropriately led into the Gilberto paean "As-trud."
JIM BESSMAN

'TIL TUESDAY

The Rathskeller, Boston, Mass.

LOOKING FORWARD and back, this Nov. 13 show—one of two sold-out performances at one of the clubs instrumental in the band's development five years ago—was an encouraging, albeit curious, hometown debut for the latest incarnation of 'Til Tuesday.

The group has always been something of an ambivalent live act. Visually striking band leader Aimee Mann has yet to develop a confident, outreaching stage presence that equals her outstanding vocal prowess, and the band's sets often emphasize the gentler, understated aspects of its music. But the new

lineup does show seeds of growth in both sound and stage presentation.

New rhythm guitarist/vocalist Jon Brion adds a much-needed element of exuberance, while Mann's return to playing bass full time seems to reinforce her position as a band member. Another plus at this show was the inclusion of several playful covers—Elvis Costello's "Girls Talk," the Byrds' "Feel A Whole Lot Better," and a delicate acoustic version of "Walk Away Renee."

Musically, the new lineup—like the old—tended to play on the polite and precise side, which might have worked better in an auditorium setting. New lead guitarist Clayton Scobel could have carved out a little more ground for himself (he spent most of the show rehashing Robert Holmes' old parts), especially during the solos.

Still, songs like "Believed You Were Lucky" and "Why Must I" from the new Epic album "Everything's Different Now" jumped out with the kind of emotional bite and sly hooks 'Til Tuesday will need to win over audiences as an opening act.
DAVID WYKOFF

Virgin Breaks Fordham Via VH-1, Press

BY STEVEN DUPLER

NEW YORK With virtually no radio support but heavy assistance from VH-1 and the music press, Virgin Records is slowly but steadily building a U.S. following for British singer/songwriter Julia Fordham.

"In Julia, we have two of the essential things to create a hit recording artist: talent and consumer interest," says Jeff Ayeroff, the label's managing director. "All that's missing is radio, and that will come. In the meantime, we've gone from 9,000 units to 40,000, without any airplay."

The video for "Happy Ever After," the first single from Fordham's eponymous debut album, is in heavy rotation on VH-1, after spending a month in the high-visibility "Nouveaux Video" slot. The artist herself just completed a six-city U.S. showcase tour, during which she garnered rave reviews.

Virgin will likely bring Fordham back here for more concerts, says Ayeroff.

"We definitely have a long-term game plan on this [album]," he adds. "Julia is used to the way things work in England, where you're either on or

over in the first five minutes. It doesn't work that way here." Ayeroff cites the long periods necessary to break such hit artists as Terence Trent d'Arby and Madonna.

Fordham's soft, compelling sound is characterized by sophisticated melodies, a mix of acoustic and electronic instruments, lyrics primarily concerned with various forms of unrequited love, and smooth, powerful, unusually wide-ranging vocals. It is a type of music that is not readily acceptable to established radio formats, although Virgin's obvious immediate push is to adult contemporary stations.

"While radio may not hear this with their ears, they will hear it from their audience, which has been exposed to her charisma on VH-1," says Ayeroff. "We're softening up radio and building a base, but I think we'll probably get to at least 50,000 units before radio finally comes into the picture."

Born in the south of England, Fordham began her vocal training at age 14. After moving to London in the early '80s, her first serious public exposure came as a singer with Mari Wilson & the Wilsations.

When Fordham left that band in 1982, she hooked up with British musicians Grant Mitchell and Bill Padley. The trio wrote six songs, recording demos in Mitchell's small home studio. Virgin America signed her, and Fordham began recording her current album, working on some of the tracks with noted producer Hugh Padgham.

"Hugh heard my demos, and he was very interested—he ended up producing three of the album tracks and mixing the record as well," says Fordham.

The prolific artist has already written another album's worth of material. "I love the [first] album, and I'm really proud of it," she says. "But I'm working on new things all the time."

NEW ON THE CHARTS

Aleese Simmons has cracked the Hot Black Singles chart with "I Want To Be Your Lover," the lead-off single from her debut Orpheus Records album, "I Want It." This bodes well for the new EMI-distributed label, which is also scoring with its other premier release, Z'Looke's "Can You Read My



ALEESE SIMMONS.

Lips."

Simmons, who hails from California, never considered a singing career until her sister pushed her to enter a local talent contest. Simmons won that competition and was inundated with offers from bands looking for a lead singer. More important, however, she connected with Donald Dee, a well-known figure in rap music.

Dee introduced Simmons to Orpheus/Hush Productions' Beau Huggins, who immediately signed her to the fledgling label.

All of the songs on "I Want It" (except for a cover of Chaka Khan's "Sweet Thing") were either written or co-written by Simmons. Production was handled by Dee.
STUART MEYER

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ALB		BOXSCORE TOP CONCERT GROSSES			
AMUSEMENT BUSINESS®					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PRINCE	Oakland-Alameda Co. Coliseum, Oakland, Calif.	Nov. 10	\$604,935 \$22.50	26,886 sellout	Bill Graham Presents Stageright Prods.
NEW EDITION AL B. SURE! (OCT. 28) BOBBY BROWN	Spectrum, Philadelphia, Pa.	Oct. 28, Nov. 2	\$532,839 \$18.50/\$16.50	30,971 sellout	Al Haymon Enterprises
PRINCE	Civic Arena, Pittsburgh, Pa.	Oct. 28	\$321,446 \$22.50	14,611 sellout	DiCesare-Engler Prods. Stageright Prods.
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Pacific Amphitheatre, Costa Mesa, Calif.	Nov. 12	\$299,027 \$19/\$14.50	18,749 sellout	Nederlander Organization
AC/DC CINDERELLA	Cow Palace, San Francisco, Calif.	Nov. 11	\$296,000 \$18.50	16,000 sellout	Bill Graham Presents
NEW EDITION AL B. SURE! BOBBY BROWN	Civic Arena, Pittsburgh, Pa.	Nov. 9	\$286,969 \$17.50	16,385 sellout	Al Haymon Enterprises Civic Arena Corp.
ROBERT PLANT JOAN JETT & THE BLACKHEARTS	Civic Arena, Pittsburgh, Pa.	Oct. 24	\$260,261 \$17.75	14,882 sellout	DiCesare-Engler Prods.
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Oakland-Alameda Co. Coliseum, Oakland, Calif.	Nov. 13	\$242,675 \$18.50/\$17.50	13,462 14,844	Bill Graham Presents
KENNY ROGERS THE FORESTER SISTERS	Fox Theatre, St. Louis, Mo.	Nov. 12-13	\$222,682 \$26.90/\$20.90/ \$14.90	10,144 12,897	Fox Concerts Steve Litman Prods.
VAN HALEN PRIVATE LIFE	Bradley Center, Milwaukee, Wis.	Oct. 28	\$198,550 \$19	10,924 14,050	Stardate Prods.
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	McNichols Sports Arena, Denver, Colo.	Nov. 9	\$157,356 \$18/\$17/\$16	9,350 10,194	Fey Concert Co.
JIMMY PAGE MASON RUFFNER	Nassau Coliseum, Uniondale, N.Y.	Oct. 28	\$155,484 \$18.50/\$17.50	8,813 10,500	Monarch Entertainment Bureau John Scher Presents Larry Vaughn Presents
JIMMY PAGE MASON RUFFNER	Meadowlands Arena, East Rutherford, N.J.	Oct. 26	\$150,965 \$18.50/\$17.50	9,253 14,000	Monarch Entertainment Bureau John Scher Presents
JIMMY PAGE MASON RUFFNER	Spectrum, Philadelphia, Pa.	Oct. 30	\$148,650 \$17.50/\$15.50	8,854 14,570	Electric Factory Concerts
THE MOODY BLUES P.M.	Fox Theatre, Atlanta, Ga.	Nov. 3-4	\$145,594 \$18.75	8,358 9,356	Concert Promotions/ Southern Promotions
ROBERT PLANT JOAN JETT & THE BLACKHEARTS	Mid-South Coliseum, Memphis, Tenn.	Nov. 9	\$143,296 \$16	8,956 11,999	Mid-South Concerts
RAY CHARLES/LOU RAWLS	Valley Forge Music Fair, Devon, Pa.	Nov. 11-12	\$141,117 \$25	6,490 8,796	Music Fair Prods.
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Univ. Activity Center, Arizona State Univ. Tempe, Ariz.	Nov. 11	\$138,629 \$17.50/\$16	8,255 9,568	Evening Star Prods.
AC/DC CINDERELLA	BSU Pavilion, Boise State Univ. Boise, Idaho	Nov. 9	\$138,024 \$16	8,985 sellout	Beaver Prods.
GEORGE STRAIT KEITH WHITLEY	Myriad Convention Center, Oklahoma City, Okla.	Nov. 4	\$128,800 \$16	8,352 10,000	Varnell Enterprises
JIMMY PAGE MASON RUFFNER	Cumberland Co. Civic Center, Portland, Maine	Nov. 11	\$126,817 \$17.50/\$16.50	7,553 9,500	Frank J. Russo
POISON BRITNY FOX	Bison Sports Arena, Fargo, N.D.	Nov. 6	\$121,800 \$16.50/\$15.50/ \$13.50	8,000 sellout	Stardate Prods.
10,000 MANIACS	Wiltern Theatre, Los Angeles, Calif.	Oct. 31- Nov. 2	\$120,898 \$18.50	6,600 sellout	Bill Graham Presents
ROBERT PLANT JOAN JETT & THE BLACKHEARTS	Hirsch Memorial Coliseum, Shreveport, La.	Nov. 13	\$115,974 \$17	6,977 10,000	Beaver Prods.
FREDDIE JACKSON LOOSE ENDS	Westbury Music Fair, Westbury, N.Y.	Nov. 11	\$111,007 \$22.50	5,724 sellout	Music Fair Prods.

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CONGRATULATIONS



U2

TERRITORY	HIGHEST CHART POSITION TO DATE	LABEL/DISTRIBUTOR
U.K.	1	ISLAND/POLYGRAM
IRELAND	1	ISLAND/CBS
AUSTRALIA	1	ISLAND/FESTIVAL
BELGIUM	1	ISLAND/BMG ARIOLA
CANADA	1	ISLAND/MCA
GERMANY	1	ISLAND/BMG ARIOLA
GREECE	1	ISLAND/VIRGIN
DENMARK	1	ISLAND/SONET
FRANCE	8	ISLAND/BMG ARIOLA
ITALY	1	ISLAND/DISCHI RICORDI
JAPAN	9	ISLAND/POLYSTAR
HOLLAND	1	ISLAND/BMG ARIOLA
NORWAY	2	ISLAND/SONET
SPAIN	1	ISLAND/BMG ARIOLA
FINLAND	1	ISLAND/SONET
AUSTRIA	1	ISLAND/BMG ARIOLA
SWEDEN	2	ISLAND/SONET
SWITZERLAND	1	ISLAND/BMG ARIOLA
ICELAND	1	ISLAND/SKIFAN
NEW ZEALAND	1	ISLAND/FESTIVAL
SOUTH EAST ASIA	1	ISLAND/WEA
USA	1	ISLAND/ATLANTIC

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At Long Last Love Solos

BY JIM BESSMAN

NEW YORK She was the uncredited lead vocalist on some of Phil Spector's great girl-group hits of the '60s; she also sang backup on countless superstar sessions as a member of the Blossoms. But it wasn't until this fall that Darlene Love finally got around to releasing her first-ever album, "Paint Another Picture."

When she was belting out classics like the Crystals' 1962 chart topper, "He's A Rebel," making an album just wasn't in the cards, says Love.

"Phil wasn't interested in albums at that time," notes Love, who sang uncredited lead on other Spector-produced hits by the Crystals and Bob B. Soxx & the Blue Jeans before recording her own Spector-produced singles.

"Motown was making artists; Phil was making records," Love adds. "I can't feel bad about him, though, because I am what I am today because of those records."

Love's roots are acknowledged on her new Columbia album with a mature version of another Crystals 1962 hit, "He's Sure The Boy I Love" (with the lyric "man" substituted for "boy").

However, rather than working under the autocratic control of one person, as she did with Spector, Love recorded "Paint Another Picture" with input from a variety of producers and songwriters.

According to manager Kenny Laguna, who served as a producer/pianist with the Blossoms in the '60s, the goal when working on Love's album was to create something "classy like a Smokey Robinson record—not old [sounding] but not technopop, either."

Toward that end, Robinson producers Peter Bunetta and Rick Chudacoff were enlisted to work on "Paint Another Picture." Other contributors in the studio included Paul Shaffer, Jimmy Iovine, Tom Petty, and Flo & Eddie.

As for marketing the finished product, Laguna says, "We want to break down the priority system and sell this record, not for the money but for respect. In our business, people don't have enough respect for the career of an artist like Darlene, who sang some of the greatest songs ever written and just last year sang on records by U2 and Whitney Houston.

"I'll go after this album for five years if I have to," he adds.

Love has been performing songs from "Paint Another Picture" at live dates, backed by some of the musicians featured on the album. While she still enjoys singing, Love is also keen to pursue her acting career and will soon begin filming the sequel to the box-office smash "Lethal Weapon," reprising her role as the wife of the police detective played by Danny Glover.

BANANARAMA EYES 17TH CHART HIT

(Continued from page 28)

art and is living in Los Angeles.

"It was really important for us to have a friend involved and not just audition," says Woodward. "Jacqui was the only person that we were really going to ask."

The new lineup is contemplating doing a new studio album sometime between March and the summer, but these plans may not include the production team of Stock, Aitken, Waterman, the architects of the group's dance-pop sound since 1986.

While Woodward says that the group appreciates the production team's role in its success, she adds, "I think now they've done so many different people, and I don't think they're particularly selective in who they do. They just seem to do everyone. I think if we stay with them too much longer we'll just get swallowed up."

In terms of a direction for the band on the next album, Woodward says, "I'd like to be a bit more experimental. I love dance music, and I think that's what we're best at making, but I'd rather it wasn't quite so machine-like, maybe."

At the moment, Bananarama is concentrating efforts on preparations for its forthcoming tour, which will bring the group to the U.S. in February; a second swing in the summer will see a return to the U.S. before going through Europe. It will be the group's first road work ever apart from three recent shows in Japan.

"We haven't held off," Woodward says. "We've always wanted to, and several times we've been rehearsed and ready to go, but for one reason or another we haven't quite managed to

get off the ground. We managed ourselves for the first few years, and we just didn't have the organization.

"Once we got the organization and actually had it planned, I had a baby and then Siobhan had a baby, and then she really didn't want to tour after that. Getting Jacqui has meant we can actually get on and do that side of things."

Dallin says of the forthcoming live shows, "It's more along the lines of a Vegas show than a rock show. Like we perform in our videos, it's basically extending that onto the stage and doing a lot more. It's quite routinized and very showy. Liberace would have been proud."

FOX HAS 'FUN' ALBUM

(Continued from page 28)

own. Her album is produced by the best—Stock, Aitken & Waterman, Teddy Riley, Full Force—so you have musical credibility.

"And when you have an artist with a great personality, it adds up to major success. She's extremely hard working and cooperative. In the week she was in New York [for promotional purposes], she had dinner with retail [people], did live interviews on radio, met everybody up here, did a million press interviews. She made me tired."

Aiding Fox's appeal is her extremely sexy image. But, says Dobbis, "It's a natural thing—wholesome, not threatening. She is a very sexy young woman. Throughout the songs that really work for her is a sexual tension, and she communicates it in a nice, sincere, honest way."

Jazz BLUE NOTES



by Jeff Levenson

THERE IS SOMETHING INDELIBLY American about Hoagy Carmichael. It is a quality that resists the studied manipulations of photo opportunities and sound bites; of vaunting recitations, pledges, and allegiance; of fevered flag-waving masquerading as patriotism.

Carmichael's music represents a sentiment that hardly exists anymore, an expression of national pride borne from simple realities—rockin' chairs, lazy rivers, sleepy people. It is music that comforts and reassures, like a patchwork quilt at a fireside.

"The Classic Hoagy Carmichael," a magnificent boxed set from the Indiana Historical Society and the Smithsonian Collection of Recordings, provides a cross section of the composer's work with time-honored performances by a diverse set of artists, including Frankie Trumbauer, Mildred Bailey, the Mills Brothers, Sheila Jordan, Jo Stafford, Art Pepper, Ethel Waters, Artie Shaw, Kate Smith, and Frank Sinatra.

Produced by John Edward Hasse (who authored the smart 64-page enclosure), the set spans 60 years of recording history and includes comparative readings of "Skylark," "Georgia On My Mind," "The Nearness Of You," and "Stardust," the composer's most transcendent melody, presented here six different ways. (A fitting gesture of continuity finds it opening and closing the program: Louis Armstrong's version from 1931 balances against one by Wynton Marsalis waxed 53 years later.)

Carmichael was a stylish interpreter of his own material, and he sings or plays on no less than nine tracks. The most curious offering is an unissued demo of a lone voice and piano titled "Serenade To Gabriel"; it reveals much about the composer. Penned under a shroud of mystery (the annotators aren't sure when or how the song came to be written, although the guess is the mid-'60s), the song follows a narrator wistfully summoning the names of departed musician friends who perform nightly on a heavenly radio station. He invokes Bix Beiderbecke, Bunny Berrigan, Glenn Miller, Fats Waller, and Eddie Lang—"some talented boys I once knew"—and we understand that Carmichael is longing for his old confreres, contemplating the time when he, too, will join the band and play a serenade to Gabriel. It is a private song rendered simply and movingly.

Clearly, Carmichael was unafraid of tapping real emotions, of celebrating his homespun commitment to fundamental things and values. His is an exemplary point of view that underscores the redemptive powers of decency. And since we can no longer count on politicians for that kind of solace or inspiration, let us turn to songwriters. Kick back and dig the riches in this Carmichael box. Then forward it to

the White House.

THE BANDS PLAY ON: GRP jumps aboard the reissue wagon with a CD-only box of three hugely successful titles—"In The Digital Mood" featuring Glenn Miller's big band; "Digital Duke" by Duke Ellington's large ensemble; and "Diane Schuur & The Count Basie Orchestra." Each scored heavily when originally issued. The Miller title was the label's initial release in 1983, and it has endured as a proven seller. The Duke and Schuur albums were both Grammy Award winners in 1987. And Schuur's topped the Billboard jazz charts for 33 straight weeks... Telarc has "The Big Band Parade," a new recording of the era's greatest hits performed by Erich Kunzel & the Cincinnati Pops Big Band Orchestra. Guests include Gerry Mulligan, Dave Brubeck, Eddie Daniels, Ray Brown, and Doc Severinsen... Happy Hour Music, a small label with only nine titles to its credit, has just issued "The Alumni Tribute To Stan Kenton," highlighted by Jack Sheldon, Bob Cooper, Carl Fontana, Shorty Rogers, June Christy, and Lee Konitz. According to the

New boxed set immortalizes songster Hoagy Carmichael

company, Brazilian jazz is up next... Julius Hemphill leads his big band in an eponymous debut on Elektra-Musician. The founding member of the World Saxophone Quartet—long recognized as an inspired and free-thinking altoist, writer, and arranger—enjoys stellar support from Marty Ehrlich, John Stubblefield, Jerome Harris, and J.D. Parran, among others... Trombonist Craig Harris and a 14-piece aggregate are recording big-band treatments of music by James Brown. JMT tells us to expect it in March.

MORE: Drummer Terry Lyne Carrington is an accomplished colorist who can swing the fixtures off a pawnshop. Last summer she drove David Sanborn's touring band with might and muscle, as if she wanted to put to rest those incessant inquiries about how it feels to be a "girl drummer." (Critics ask the dumbest things.) PolyGram, which knows something about young percussionists, having just backed Winard Harper of the Harper Brothers, will issue Carrington's first album as a leader in February. Produced by Robert Irving III, it includes guest shots by Grover Washington Jr., Hiram Bullock, Carlos Santana, and Wayne Shorter.

AND SOME: Shorter is one of the main men on a new collection of CDs titled The Blue Note Years. The series contains best-of material by artists who helped put the label on the map. They include Herbie Hancock, Horace Silver, Lee Morgan, Jimmy Smith, and Dexter Gordon.

FOR WEEK ENDING NOVEMBER 26, 1988

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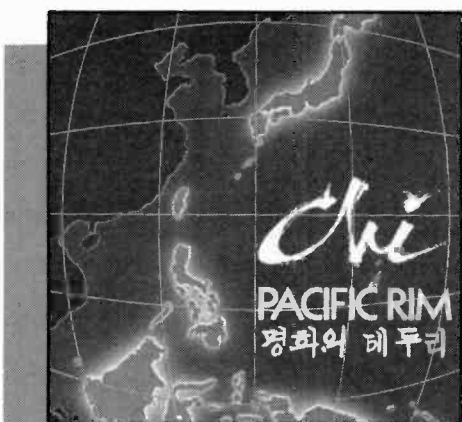
TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	9	★★ NO. 1 ★★ DIANE SCHUUR GRP 9567 (CD)	5 weeks at No. One TALKIN' 'BOUT YOU
2	2	15	GROVER WASHINGTON, JR. COLUMBIA OC 44256 (CD)	THEN AND NOW
3	4	15	ELIANE ELIAS BLUE NOTE 48785/CAPITOL DENON CY-2180 (CD)	CROSS CURRENTS
4	3	19	BETTY CARTER VERVE 835 661/POLYGRAM (CD)	LOOK WHAT I GOT
5	7	5	SOUNDTRACK COLUMBIA 44299 (CD)	BIRD
6	5	9	JACK DEJOHNETTE'S SPECIAL EDITION IMPULSE 8029/MCA (CD)	AUDIO VISUALSCAPES
7	10	3	CHARLIE PARKER VERVE 837 832/POLYGRAM (CD)	BIRD--THE ORIGINAL RECORDINGS OF CHARLIE PARKER
8	9	11	RAY CHARLES & BETTY CARTER DUNHILL 039 (CD)	RAY CHARLES & BETTY CARTER
9	8	11	BOB FLORENCE USA MUSIC GROUP 589/OPTIMISM (CD)	STATE OF THE ART
10	6	19	ORNETTE COLEMAN AND PRIME TIME PORTRAIT FR 44301/E.P.A. (CD)	VIRGIN BEAUTY
11	13	15	AL HIRT PROJAZZ 659/INTERSOUND (CD)	THAT'S A PLENTY
12	11	7	VARIOUS ARTISTS IMPULSE 42122/MCA (CD)	A TRIBUTE TO JOHN COLTRANE
13	NEW ▶		CASSANDRA WILSON JMT 834 419/POLYGRAM (CD)	BLUE SKIES
14	15	3	ERNIE WATTS QUARTET JVC 3309/GRP (CD)	ERNIE WATTS QUARTET
15	NEW ▶		TONY WILLIAMS BLUE NOTE 48494/CAPITOL (CD)	ANGEL STREET

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	5	★★ NO. 1 ★★	3 weeks at No. One
1	1	5	KENNY G ARISTA 8457 (CD)	SILHOUETTE
2	2	31	BOBBY MCFERRIN ▲ EMI 48059 (CD)	SIMPLE PLEASURES
3	5	9	MICHAEL BRECKER IMPULSE 42229/MCA (CD)	DON'T TRY THIS AT HOME
4	3	21	STANLEY CLARKE PORTRAIT FR 40923/E.P.A. (CD)	IF THIS BASS COULD ONLY TALK
5	4	13	BOB JAMES WARNER BROS. 25757 (CD)	IVORY COAST
6	6	19	DAVID SANBORN REPRIS 25715/WARNER BROS. (CD)	CLOSE-UP
7	9	5	LEE RITENOUR GRP 9570 (CD)	FESTIVAL
8	8	7	STANLEY JORDAN EMI 48682 (CD)	FLYING HOME
9	7	41	BASIA ● EPIC 40767/E.P.A. (CD)	TIME AND TIDE
10	12	5	LYLE MAYS GEFEN 24204/WARNER BROS. (CD)	STREET DREAMS
11	11	23	TUCK & PATTI WINDHAM HILL 111 (CD)	TEARS OF JOY
12	21	5	FATTBURGER INTIMA 73334/ENIGMA (CD)	LIVING IN PARADISE
13	10	9	GEORGE BENSON WARNER BROS. 25705 (CD)	TWICE THE LOVE
14	17	7	CARLOS REYES TBA 240 (CD)	THE BEAUTY OF IT ALL
15	16	7	FLIM & THE BB'S DMP 462 (CD)	THE FURTHER ADVENTURES OF FLIM & THE BB'S
16	13	19	NAJEE EMI 90096 (CD)	DAY BY DAY
17	19	3	JIM HORN WARNER BROS. 25728 (CD)	NEON NIGHTS
18	18	5	ALVIN HAYES TBA 238 (CD)	PASSION FLOWER
19	23	3	TOM GRANT GAIA 13-9013 (CD)	MANGO TANGO
20	14	15	PATTI AUSTIN QWEST 25696/WARNER BROS. (CD)	THE REAL ME
21	22	7	JOHN BOLIVAR OPTIMISM 3204 (CD)	BOLIVAR
22	NEW ▶		RODNEY FRANKLIN NOVUS 3038/RCA (CD)	DIAMOND INSIDE OF YOU
23	NEW ▶		TOM SCOTT GRP 9571 (CD)	FLASHPOINT
24	NEW ▶		JORDAN DELASIERRA GLOBAL PACIFIC 40730/COLUMBIA (CD)	VALENTINE ELEVEN
25	NEW ▶		MARK EGAN GRP 9572 (CD)	A TOUCH OF LIGHT

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Special-Interest Prospects: Limited Distributors Seek Mass-Appeal Vids

BY JIM McCULLAUGH

LOS ANGELES Unless it's a proven winner or is propelled by a "compelling reason to purchase," most special-interest videos just won't flow in meaningful numbers toward mainstream video software distribution.



Rather, the more likely retail outlets for original programming will be specialized dealers of varying kinds.

That was the major message producers received at a retail-oriented panel devoted to original programming here at the American Video Conference.

Representatives of two large Southern California record/video chains—Ralph King, VP of Wherehouse Entertainment, and Mitch Perliss, head of purchasing for Music Plus—said their stores are looking for the broadest mass-appeal product possible.

That translates into hits like the Fonda exercise series or topical, timely product like the L.A. Dodgers' or L.A. Lakers' championship sports programs.

Neither exec said the door is completely closed to independent video producers of specialty programming, but both advised that the hurdles at this type of retail target are sizable.

In order to get through the door, said King and Perliss, programming must offer the consumer a compelling reason to buy it, be timely and/or topical, have extraordinary production and packaging components, offer cross-promotional activity, and in virtually all cases, be brought in by an established vendor that Wherehouse or Music Plus already do business with.

"We're not going to deal with a company that has one title. Producers should align themselves with a major distributor," said Perliss.

Steven Ades of Fast Forward, a company that specializes in mass-merchant distribution, said the mass market for special interest has also become "hits driven," but that there are evolving opportunities for independent producers who can target niche mass marketing: A pet tape might be geared toward the pet department of a K mart, or a children's

video might be given added value, as with the Twin Towers video/toy packs for toy mass merchants.

Representing the specialty retail market was Cathy Kouts, buyer for the 28-unit Berkeley, Calif.-based Nature Co. outlets. Carrying 28 active special-interest titles that, she said, sell well at both retail and through a company catalog, the chain is more receptive to independent producers and specialty distributors. She, too, however, demands compelling programming, quality, and packaging.

Also representing the specialty retail contingent was Allan Kessler of the ARK Group, a San Francisco-based distributor of new age, ambient music, and wellness programming. He said any number of retailers, such as gift shops, bookstores, health and fitness stores, and tourist shops, are increasingly looking to video if it meets their individual merchandising and image needs.

While panelists conceded that much special-interest programming was going the route of direct-mail and niche retailing, all agreed, however, that sell-through video in general is on the rise. That should bode well for independent producers of special-interest video, as that slice of the sell-through pie broadens.

As an example, King said that Wherehouse research indicates that 4% of customers said they are buyers of sell-through videos, even though they don't rent any videos. Last year the percentage of customers buying sell-through videos only was zero. In addition, he said, an increasing number of customers—about 35% now—said they both rent and buy.

Panelists also agreed that display and shelf space is increasing for sell-through video. That activity, said panelists, ranges from devoting more store space and facing out product at the mass-market level to more sophisticated displays and even large-screen monitoring at specialty stores.

The video-collecting habit is here to stay, panelists agreed, which is especially positive for specialists.

Kouts says special-interest programming in series or multitape form is spurring collectibility, and "we're encouraging people to collect. The nonvideo retail outlet will be an important outlet for purchasers."

In terms of which special-interest genres are doing the best at retail,

both Wherehouse and Music Plus rank children's, music, instruction, and exercise as their top attractions, while Perliss noted that HBO's Playmate series generates substantial numbers as well.

For mass merchants, said Ades, it's children's, exercise, music, and sports.

At the Nature Co., said Kouts, its "experiential" tapes, such as programming that shows the natural world with quality music elements, followed by how-to's, such as bird identification programs, and documentaries such as the National Geographic series.

Important ways independent producers can better understand the dynamics of special-interest video retailing, said panelists, are to conduct their own field tests of various types of stores to learn more about pricing, display, merchandising techniques, consumer interests, and promotional opportunities.



What Would Dad Say? Josephine Chaplin, daughter of film legend Charlie Chaplin, appears in the forthcoming video release, "The Canterbury Tales." The controversial X-rated movie is one of three films by Italian director Pier Paolo Pasolini scheduled for release by the newly formed home video supplier Water Bearer Films. The New York-based company, which is headed by Irv Stimler, right, also plans to release two other Pasolini titles, "Arabian Nights" and "The Decameron." The three titles are priced at \$79.95 each and are due before the end of the year.

FOR WEEK ENDING NOVEMBER 26, 1988

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	1	11	FAITH	CBS Music Video Enterprises 49000	George Michael	1988	SF	15.98
2	2	17	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
3	4	47	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
4	5	9	OUT OF THE BLUE	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	SF	16.98
5	3	7	AEROSMITH'S 3 X 5	Geffen Home Video 38146	Aerosmith	1988	SF	15.98
6	6	23	MADONNA CIAO ITALIA: LIVE FROM ITALY ▲	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
7	7	9	CARLY SIMON: LIVE FROM MARTHA'S VINEYARD	HBO Video 0129	Carly Simon	1988	C	19.99
8	9	57	ONE NIGHT OF RAPTURE ●	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95
9	8	33	KICK-THAT VIDEO FLICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98
10	15	19	MUMBO JUMBO	Atlantic Records Inc. Atlantic Video 50121-3	Robert Plant	1988	SF	16.98
11	12	3	RIP IT UP LIVE	CBS Music Video Enterprises	Dead or Alive	1988	C	19.98
12	18	5	12 WASTED YEARS	MPI Home Video MP1613	Iron Maiden	1988	D	24.95
13	13	35	THE CURE IN ORANGE ●	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	C	24.95
14	10	11	... NOTHING LIKE THE SUN	A&M Records Inc. A&M Video C61104	Sting	1988	SF	12.98
15	11	17	DAVID BOWIE: THE GLASS SPIDER TOUR	MPI Home Video MP 1526	David Bowie	1987	C	29.95
16	19	9	INTRODUCING THE HARDLINE LIVE!	CBS Music Video Enterprises 49001	Terence Trent D'Arby	1988	C	19.98
17	16	3	THE ALL-STAR REGGAE SESSION	HBO Video 0013	Various Artists	1988	C	19.99
18	17	3	STRANGE	Sire Records Warner Music Video 38147	Depeche Mode	1988	SF	19.98
19	20	21	ELVIS '56	Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	D	19.95
20	14	9	ROY ORBISON AND FRIENDS	HBO Video 0073	Roy Orbison	1987	C	19.99

● 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.

'Three Men And A Baby' Gets Push Touchstone Offers Co-op

BY CHRIS McGOWAN

LOS ANGELES Hoping to entice retailers to stock deeply on its Nov. 15 release of "Three Men And A Baby," Touchstone Home Video is launching the \$89.95 title with what it claims is the first expanded co-op sell-off program of its kind.

Touchstone will provide a 120-day co-op period, advertising materials, and for-sale videocassette stickers to retailers to help them sell off previously viewed copies of the tape.

"It's a risk-free way for them to

take in a healthy inventory up front and satisfy the consumer base with more depth," says Dan Coulter, Touchstone senior product manager. "That way, people looking for the title don't leave the video store unhappy."

"A recent Fairchild study for the Video Software Dealers Assn. showed that on Friday nights there's a 25% walkout in video stores of people who come in looking for a particular video and don't find it and leave. They used to substitute other titles, but they

(Continued on page 51)

newsline...

"A NIGHTMARE ON ELM STREET 4" will feature an ad for the nationally syndicated TV show "A Nightmare On Elm Street—The Series, Freddy's Nightmares." The promotional spots on the videocassette are part of a \$1 million cross-promotion with Lorimar Syndication, which has placed the TV show in 100 markets. The big question: Will retailers bristle at Media Home Entertainment's decision the way they did when RCA/Columbia Pictures Home Video put ads for three NBC-TV shows on "Vice Versa," "Switching Channels," and "School Daze" (Billboard, Oct. 15)? After numerous complaints, RCA/Columbia said dealers could return the tapes for new copies that do not have the ads. Media points out that the video, scheduled for release Dec. 21 at a list price of \$89.95, will be extensively promoted on the TV show. Stay tuned.

MCA HOME VIDEO is also including a unique advertisement on one of its new releases. A 61-second spot hyping Universal Studios' Florida tour will appear at the start of "Casual Sex?" MCA calls the 61-second spot an "exciting minmovie" and says "viewers are treated to a preview of the tour's assortment of live shows..." The new studio operation in Florida is scheduled to open in late 1989. The comedy film will be available beginning Dec. 8 for a list price of \$89.95.

HOME VIDEO DREAMS DO COME TRUE. Walt Disney says "Cinderella," its all-time home video sales champ—second now only to "E.T.—The Extra-Terrestrial"—has passed the 6 million unit mark, reflecting 1.7 million reorders. The reorders, 1 million of which came one week after the title's Oct. 4 street date, are claimed to be a new industry record. The studio's entire 35-title holiday promotion is now said to be at 9.4 million units.

ON THE PPV FRONT, two of the largest pay-per-view entities, Viacom and Home Premiere Television, will become one. The Viewer's Choice network, which is owned by Viacom, will merge with Home Premiere Television Inc., a PPV network that is owned by five of the top cable-TV operators in the U.S. Industry observers assert that the move underscores the PPV industry's inability to make significant inroads into the market place.

AVC Panel Reveals New Profit-Making Vid Packages

BY CHRIS MCGOWAN

LOS ANGELES New video formats and innovations in videocassette packaging point to a bright future for special-interest programming, according to panelists participating in an American Video



Conference session titled "Duplication, Manufacturing, And Packaging For Profit: The One-Stop Approach."

Panelists included Robert B. Pfannkuch, chairman and CEO of Rank Video Services America; Steve Michaelson, president of Steve Michaelson Productions; Jon Schulberg, director of programming at A. Eric Jones Productions Inc.; and moderator Thomas R. DeMaeyer, president and CEO of VCA Teletronics Inc.

Rank Video Services' Pfannkuch argued that new minitelevision/VCR combination units, available in either the VHS-C or 8mm format, should help alternative programming, especially in the video publishing area.

"The cassettes can fit into a briefcase; they're easy to carry and less bulky. Sony is strongly committed to 8mm," said Pfannkuch. "The opportunities are terrific."

Noting that the average home has multiple audiocassette players, including car units, Walkmans, and such, and that some 25 million new

audiocassette players are sold each year in the U.S., Pfannkuch pointed to the great sales potential of compact, portable TV/VCR combination units.

The smaller format should also substantially reduce duplication costs, which at the moment have stabilized in the half-inch VHS format. "Most prices are frozen. Taking out tape is about the only way to make it cheaper," noted Pfannkuch.

Manufacturing in smaller formats and the use of such computer systems as EDI should also help with inventory control. Said Pfannkuch, "What do you do with a product that doesn't sell well? You can't just throw a tape away when its raw materials cost \$2-\$3. How do you make the inventory cost less painful? You need to look at inventory management as a tool."

New ideas in videocassette packaging were discussed by A. Eric Jones' Schulberg, who said that "packaging is important in both the figurative and literal sense."

Schulberg showed one videocassette case that included three to four pages of printed material in the front. "You can put advertising, redemption coupons, surveys; opportunities for response in there," noted Schulberg.

Other packaging ideas shown by Schulberg included decals that go on the box and a box produced by a firm called Video Impact. The latter is meant to carry existing video-

(Continued on page 51)

TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	3	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
2	2	6	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
3	3	44	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
4	4	97	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
5	5	15	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
6	7	7	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	19.95
7	6	58	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
8	14	6	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	29.95
9	9	36	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95
10	11	13	PLATOON	Hemdale Film Corp. Vestron Video 6012	Tom Berenger Charlie Sheen	1986	R	24.98
11	13	86	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
12	17	110	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
13	10	17	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
14	12	21	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
15	15	49	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
16	8	23	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
17	18	10	GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
18	22	95	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
19	16	5	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
20	27	63	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
21	21	88	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
22	19	128	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
23	38	154	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	14.95
24	RE-ENTRY		DISNEY SINGALONG SONGS: VERY MERRY XMAS SONGS	Walt Disney Home Video 412	Animated	1988	NR	14.95
25	36	160	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 069	Jane Fonda	1985	NR	29.98
26	35	3	THE LADY IN WHITE	New Sky Communications Virgin Vision 10060	Lukas Haas Katherine Helmond	1988	PG-13	89.95
27	23	40	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Robert De Niro	1975	R	29.95
28	28	21	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	14.95
29	20	173	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
30	30	118	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
31	34	3	RAFFI IN CONCERT WITH THE RISE AND SHINE BAND ◇	Troubadour Records Ltd. A&M Video VC6179	Raffi	1988	NR	19.98
32	33	58	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
33	32	6	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG	89.95
34	NEW ▶		KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
35	24	2	THE TEN COMMANDMENTS	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	NR	29.95
36	25	106	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
37	40	62	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
38	39	5	RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R	89.95
39	26	23	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95
40	29	21	DISNEY SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	Animated	1988	NR	14.95

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



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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	71	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	2	77	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
3	3	99	AUTOMATIC GOLF ▲ ◇	Video Reel Simitar Entertainment, Inc. VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
4	15	23	WRESTLEMANIA IV ◇	Titan Sports Inc. Coliseum Video WF053	This event, shown in its entirety, includes never-before-seen footage.	39.95
5	5	43	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
6	4	5	MIKE TYSON'S GREATEST HITS	HBO Video 0088	Highlights from the World's Heavyweight champ's best matches.	19.99
7	RE-ENTRY		1986 NY METS: A YEAR TO REMEMBER	Rainbow Home Video	From their hot spring start to those amazing playoffs, it's all here.	19.95
8	10	31	DORF AND THE FIRST GAMES OF MOUNT OLYMPUS	J2 Communications J2-0010	Tim Conway bungles his way through athletic contests of ancient Greece.	29.95
9	8	71	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
10	16	41	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
11	18	45	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19.95
12	11	25	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
13	14	23	FESTIVAL OF FOOTBALL FUNNIES	NFL Films Video Fox Hills Video	Compilation of the NFL's funniest bloopers and blunders.	19.95
14	6	51	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
15	19	29	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
16	7	15	SCIENCE OF PITCHING	Morris Video 208	Former great Wes Stock teaches the fundamentals of pitching.	19.95
17	9	99	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
18	12	7	NFL TV FOLLIES	NFL Films Video Fox Hills Video	Jonathan Winters hosts this newest football follies program.	19.95
19	13	35	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Comprehensive history of the Superbowl champs, the Washington Redskins.	19.95
20	17	3	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
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	—	41	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
2	2	99	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
3	13	21	SPAGO: COOKING WITH WOLFGANG PUCK	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's Famed pizzas & pastas.	25.98
4	8	77	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	19.95
5	10	99	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
6	7	49	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
7	1	85	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
8	4	13	JULIA CHILD: FISH AND EGGS	Random House Home Video	From simple pan-fried fish to custards and souffles.	29.95
9	14	47	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	3	3	READER'S DIGEST VIDEOMANUAL: HOME REPAIR	Random House Home Video	Complete home repair program to deal with the most common repair problems.	29.95
11	11	65	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
12	5	25	FODOR'S GREAT BRITAIN	Random House Home Video	This video is based on the world-famous travel book.	19.95
13	9	3	FODOR'S HAWAII	Random House Home Video	Travel tips on hotels, restaurants, sightseeing, and shopping.	19.95
14	15	11	MICROWAVE COOKING	Best Film & Video Corp.	Pat Hutt hosts this comprehensive course in using the microwave.	29.95
15	6	21	A GUIDE TO GOOD COOKING: SECRETS OF A MASTER CHEF	Videokraft	Chef Jacques Pepin hosts this guide to the basics of cooking.	49.95

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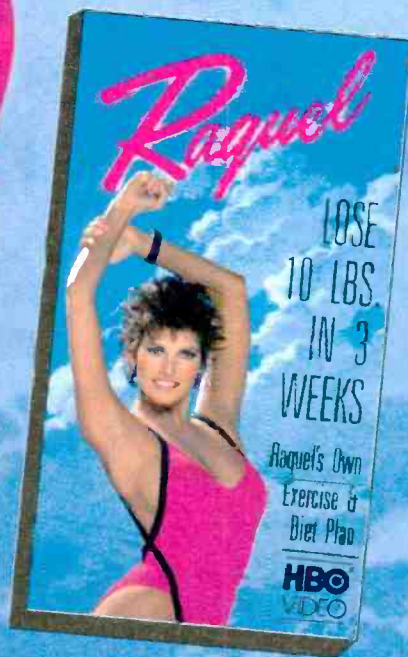
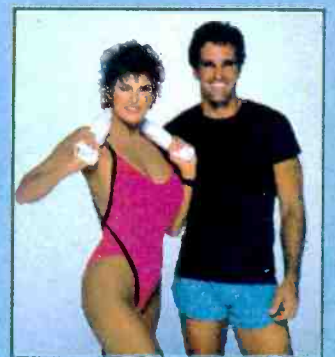
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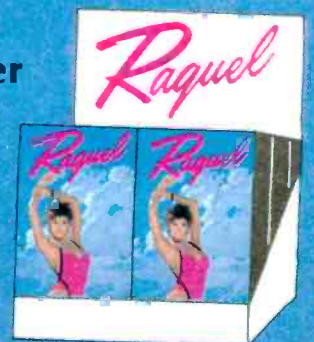
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VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"Let's Learn How To Dance Dirty," Butterfly Video, 60 minutes, \$39.95.

This attempt at instructional dance could have easily been titled "June Cleaver Meets Ricky Ricardo In A Drab Television Studio." In this noncreative setting, dance instructors Kathy Blake and Giancarlo Costa attempt to teach the bump-and-grind dance steps made popular by the box-office smash "Dirty Dancing." There's no doubt the two can dance. However, with their unimaginative costuming, limited video effects, and their sometimes difficult-to-see steps (perhaps mirrors behind dancers would have helped), learning to dance dirty just doesn't seem exciting.

DEBBIE HOLLEY

"Greatest Rock N' Roll Legends—Elvis And The Fab Four," Front Row Video, 30 minutes, \$9.95.

Elvis Presley and the Beatles both exerted profound influences on rock'n'roll. Presley shaped the music of the Beatles, and they in turn set the tone for much of what followed. Unfortunately, this rather superficial examination of their lives and careers fails to draw even that most obvious parallel. More disconcerting, however, is the fact that this program does not contain even a single song by either the "King" or the "Fab Four." (No doubt the producers could not gain permission.)

What it does offer is TV and newsreel footage that traces their rise to stardom in a rather cursory manner. There are also interviews with fans and Howard DeWitt—author of "Jailhouse Rock" and an expert on Presley and the Beatles. Still, with its low price point this

program may strike the right chord with collectors and fans who still worship Presley and the Beatles.

RICHARD T. RYAN

"Golden Greats Of Football," Front Row Video, 45 minutes, \$9.95.

In the mind of many people, football has replaced baseball as "the national pastime," and as a result this retrospective profiling a number of the game's greatest players couldn't be more timely. Here, such legends as Vince Lombardi, Olie Matson, and Jim Brown share the spotlight with more contemporary notables Walter Payton, Lance Alworth, and Joe Namath, and others.

Filled with clips of the players at the peak of their careers, this program's has an obvious shortcoming: its failure to include any down linemen or defensive players. Admittedly, a number of those featured did play both ways, but the emphasis here is clearly on quarterbacks and running backs. Still, with its attractive and rare footage of some of the game's true greats, this program just may strike pay dirt.

R.T.R.

"Hollywood Sex Symbols," Front Row Video, 40 minutes, \$9.95.

Throughout the years, Hollywood has conjured up an endless parade of men and women who were supposed to serve as the epitome of masculinity or femininity. The list of these sex symbols is long and reads very much like a who's who in cinema. Some of the more memorable names included are Mae West, Rudolph Valentino, Clark Gable, Cary Grant, Jayne Mansfield, Robert Redford, and Marilyn Monroe.

A number of these sex symbols were simply products of the media, while others were fortunate individuals who just happened to be in the right film at the right time. Each one has a story, and this entertaining survey makes viewers privy to a number of secrets of the truly "beautiful people."

Shot in black and white and in color, this roundup of leading men and women features so many superstars that it just may become a hit all by itself.

R.T.R.

"Nitetime Fuel And Fire," Main Event Video, 30 minutes, \$9.95.

With their exhaust pipes spewing forth flames and their engines roaring, drag racers and nitro-fueled funny cars are incredibly impressive machines—especially at night. This program attempts to capture all the energy, excitement, and danger of that strange world of car racing where man and machine must become one for that crucial quarter mile.

The production values are generally quite good, although there are occasional technical lapses. However, what really causes this promising program to come screeching to a halt is the lack of a clearly focused narrative. In fact, there are times when the voice-over and on-screen action seem almost at odds with each other.

Although the potential is certainly present, it's difficult to picture this effort in the winner's circle.

R.T.R.

"Space Music/The Making Of Space Music," Don Barrett Productions, 52 minutes, \$19.95.

Highlighted by a great deal of spectacular original footage shot in outer space and on the surface of the moon, this program, as its title indicates, is an attempt to set the efforts of NASA to music. Quite often the effects are pleasant, and occasionally they are quite startling and majestic.

Unfortunately, following the initial segment is a fictionalized account of an American space probe traveling the galaxy in the next century. The blend of computer graphics and still photography is stunning at times, but ultimately one wonders what the point is. The final section is a cursory look at how the program was made. Again, little if any purpose is served by the inclusion of this material.

Conceivably, space buffs and music lovers may find this program appealing, but even that is rather doubtful.

R.T.R.

"Portrait Of An Artist—Andy Warhol," Home Vision, 79 minutes, \$39.95.

Andy Warhol was one of the dominant icons of the pop culture of the '60s and '70s. Instantly recognizable with his shock of white hair, Warhol was a world-renowned artist as well as a journalist, film maker, television host, and self-styled philosopher. This insightful look at Warhol's life—the first since his death in 1987—affords viewers a perspective from which to view the man as well as a number of clear indications regarding the elements that composed Warhol's artistic vision.

The program features interviews with Warhol himself as well as his co-workers, art critics, relatives, and Victor Bockris, the artist's official biographer.

A self-proclaimed guru who exerted a profound influence on and thereby revolutionized contemporary art, Warhol made a lasting impression on our cultural heritage. This program traces both the causes and effects of Warhol the artist and Warhol the revolutionary.

R.T.R.

S.I. Video Mails 2.5 Mil Holiday Catalogs

LOS ANGELES The special-interest-video realm will receive a sell-through boost from S.I. Video's recent mailing of its pre-Christmas catalog to 2.5 million homes, its largest-ever drop, according to president Dwight R. Hilson, who recently replaced Patricia M. Leonard at the firm's helm.

The latest catalog features 567 special-interest-video titles, 250 of which are first-time offerings. The catalog's expanded format includes 48 slick, full-color pages, eight more pages than any previous issue.

The current issue is more male-oriented than past issues, with the addition of such first-time titles as "Attracting Today's Women," "Dinosaurs, Dinosaurs, Dinosaurs!," "Armed Forces Workout," "The Red Baron," "1988 Masters Tournament," and "Wild Rides Of Rodeo."

However, although additional space has been given to such subjects as aviation, space, business, history, and sports, the new S.I. Video catalog continues to offer a large selection of art, cooking, dance, education, and health titles.

AVC PANEL ADDRESSES PROFIT-MAKING VID PACKAGES

(Continued from page 47)

cassettes and includes advertising on the back cover. The firm providing the box advertising pays the retailer to use it.

Also mentioned was an upcoming Coca-Cola kiosk that is about to be test marketed. The kiosk holds soft drinks, snack candies, and trailer tapes. Consumers renting one video in a participating store can then take a trailer tape home. The 10-minute videos have 800 numbers at the end for consumers to call if they should decide to purchase the full-length version. The consumer gives the operator a code number on the box and the retailer gets a commission from the sale.

Schulberg also discussed packages that convey a sense of collectibility and value to the consumer, such as the \$149 "The Master Key To Success," which puts together two videotapes, four audiocassettes, and printed material. "It is great to promote product with video as a component," said Schulberg.

Michaelson emphasized the importance of packaging with a specific target audience in mind, saying, "Narrowcasting is a viable proposition now." Executives who will pay \$3,000 for a weeklong course can be approached to pay \$500-\$600 for that same course on videotape.

"You must clearly define if it's a consumer or target market, if it's short-term or long-term," said Michaelson. "People must become more realistic at every level than they have been for the last four to five years."

"It is difficult to win in special-interest video in the consumer mar-

ketplace. Things have changed so much, you need high marketing dollars and distribution clout. You need to sell a huge number of units to break even. These days, most of my programs are, instead, target marketed."

Concluded Schulberg, "I believe the whole industry is in its adolescence. There's a lot of trial and error going on. But we're bullish about the future."



Someone Call A Cop. Daniel J. Travanti, best known as Capt. Furillo in the acclaimed television series "Hill Street Blues," stars with Faye Dunaway in the new Vestron Video release "Midnight Crossing." A Caribbean voyage turns into a deadly treasure hunt in this suspense thriller, scheduled for release Dec. 14 at a list price of \$89.98.

TOUCHSTONE OFFERS RETAILERS CO-OP DEAL

(Continued from page 34)

don't anymore.

"We want to help retailers avoid that walkout and be more profitable. Instead of selling used tapes to brokers, they can sell them directly to the consumers. There will be co-op advertising both to announce the arrival of the title and to promote selling off used copies."

Coulter also feels that the program will help retailers develop their sell-through business. "It gets consumers at a very low price into the ownership category. And once a consumer has bought their first videocassette, they tend to become enchanted by the idea of owning videos. They do not buy and then leave the marketplace."

Touchstone decided to introduce an expanded co-op sell-off program

in part because of an anticipated heavy demand for "Three Men And A Baby" in both the rental and sell-through areas. "We tossed and turned over whether to bring it out at a rental or sell-through price," says Coulter. "We knew it would do great at rental, but there was also a strong intent to purchase. So, this is a way to satisfy everyone."

"Three Men And A Baby," which grossed over \$167 million at the box office, is a comedy about three bachelors (Tom Selleck, Steve Guttenberg, and Ted Danson) who struggle to bring up a baby by themselves. It is based on the popular French film "Three Men And A Cradle" ("Trois Hommes Et Un Couffin").

**A MUST EVERY WEEK FOR
VOLUME VIDEO BUYERS!**

State Gov. Presses For More Film/TV Projects Tennessee Heads For Hollywood



Cash Stop. Paige Sober, left, senior director of writer/publisher relations, BMI, and BMI writer John Stewart celebrate the success of "Runaway Train" with Rosanne Cash backstage during her last tour stop in the Los Angeles area. The tune, written by Stewart, recently hit the No. 1 spot on the country singles chart.

BY GERRY WOOD

NASHVILLE In efforts to expand Tennessee's growing film, entertainment, and music businesses, Tennessee Gov. Ned McWherter journeyed to Los Angeles on a promotional trip Nov. 14-17.

The state's chief executive schedule included meetings with producers and studio heads from the L.A. entertainment industry to outline the advantages of bringing film, TV, and commercial productions to Tennessee. Proclaiming that Tennessee is the "state of the arts," McWherter also claimed that Tennessee, a right-

to-work state, offers quality programming at a fraction of the costs that similar projects would incur in California, New York, or Florida.

McWherter praised Tennessee's talent, technicians, crews, and locations and also highlighted the state's music industry (and its capitals of Nashville and Memphis) and advanced, state-of-the-art studios.

Events slated for the ambitious trip included a reception for industry leaders at the Regency Club and a Tennessee-style barbecue Nov. 17 at Universal Studios for former Tennesseans now living in Los Angeles and working in its entertainment industry. Among the governor's scheduled appointments were meetings with Irving Azoff, president of MCA Music Entertainment Group; writer/director Ron Shelton ("Bull Durham"); Jim Wiatt of International Creative Management; Ned Tanen, president of Motion Pictures Group for Paramount Pictures; producers David Wolper and Bernie Sofranski ("Roots: Kunta Kinte's Gift"); and Los Angeles advertising executives.

The McWherter trip represents the most intensive high-level government push for the film/TV/commercial/music industries in Tennessee's history. The state is ranked sixth in the nation in film and music production revenues.

During the past year, all or part of nine feature films were shot in Tennessee, including the latest release, "Ernest Saves Christmas," a Touchstone/Walt Disney movie starring Jim Varney, who gained fame playing his Ernest P. Worrell character, which was conceived by Nashville's Carden & Cherry advertising agency. Other films include "The Winter People," produced by Nelson Entertainment; "Big Business," a Touchstone/Disney production; "Heart Of Dixie" from Orion Pictures; "Tennessee Waltz" by Condor Films of Switzerland; and "Tuesday Night In Memphis," written and directed by Jim

Jarmusch for Mystery Train Productions.

The newest feature film to go into production in Tennessee is now being shot in Memphis. Dennis Quaid's "Great Balls Of Fire," directed by Jim McBride, tells the story of rock-turned-country-music legend Jerry Lee Lewis, who exploded to stardom on Sam Phillips' Sun Records label in Memphis. The city's historic claim to the picture was no guarantee it would be shot there, according to Tennessee officials. "We considered other states and cities," commented producer Adam Fields, "but the cooperation we received from both the Tennessee Film, Entertainment, and Music Commission and the Memphis and Shelby County Film, Tape, and Music Commission—and city, county, and state government—convinced us to 'take the picture home.'"

TV films from Tennessee were "Goodbye, Miss 4th Of July," a Finnegan/Pinchuk production for the Disney Channel, and "Roots: Kunta Kinte's Gift," a Warner Television production based on the writings of Tennessee's Alex Haley. Other Volunteer State activity included 13 episodes of "Hey, Vern, It's Ernest!," a CBS Saturday morning series starring Varney; two segments of Robert Altman's series "Tanner '88," produced for HBO; and "Cinemax Sessions: Country Music—A New Tradition," produced by Grammy Award winner Anthony Eaton—all shot in Nashville.

McWherter's trip to California signifies an intensification of the state's efforts to take advantage of its natural and creative assets and central geographic location in becoming a major player on the motion picture stage. Should the efforts succeed, the next step would most likely be convincing investors to construct a Hollywood-quality sound stage in Tennessee.

Career Learning Series To Give Hopefuls Survival Skills Songwriters Study The Ropes From Pros

SONGWRITER SURVIVAL GUIDE: That's what some Nashville entrepreneurs are hoping their Music Career Learning Series will become.

Thousands of would-be writers and singers pour into Nashville every year, hoping to be the next Kris Kristofferson or Dolly Parton. Back in the days when Kristofferson and Parton hit town, it was easy for an unknown talent to walk through the doors of a publishing or record company and get an appointment with an executive. Now, most Nashville publishers post signs saying, "No unsolicited material accepted."

The flood of folks with tape in hand and heart in throat has overwhelmed the informational services of the Nashville Songwriters Assn. International, recording academy NARAS, BMI, ASCAP, SESAC, The Country

Music Assn., and other organizations. Nashville, once a creative city with an open heart, is now a sizzling, successful, corporate city with closed doors.

Enter some Nashville music-biz pros who have come up with a series of informal, information-packed meetings in one of the legendary old houses near Music Row. They're making it possible for these fledgling talents to get together with publishers, writers, and other music vets for question-and-answer sessions. They don't plan to teach songwriting, but they promise to show new writers how to break into a songwriting career.

The series kicks off with "Career Songwriting 101." Four two-hour sessions (Nov. 29, Dec. 1, 6, and 8) will be held at 811 18th Ave. South, at a cost of \$40 per person. Groups will be no larger than 25 people. Fielding the how-to questions will be four professionals: Senior U.S. District Court Judge C.G. Neese, who hears copyright infringement cases and was involved in the music business earlier in his career, will discuss copyright law. Pat Halper, general professional manager of Hayes Street Music (owned by hit writer Don Schlitz), will discuss staff writing and income opportunities. She previously pitched songs for the Oak Ridge Boys and MCA Music and has been an editorial staffer for Billboard in Nashville and New York. John Jarrard, a staff writer for the Warner/Chappell Publishing Group who has penned five No. 1 country hits, will offer a songwriter's view of motivation and self-discipline in the pro ranks. Chuck Neese, owner of The New Company publishing firm, will lead discussions on acquiring a professional attitude (he's Nashville's best expert on this subject, having spent more than a decade acquiring one). His stints include working with Alabama's publishing companies, Jack Clement's

publishing firms, and a Southeastern editorship at Record World magazine.

"We found a void and we're filling it," says Chuck Neese, son of the aforementioned judge and husband of Sandy Neese, the former MTM Records publicity chief who is now fanning the propaganda flames for Mercury/PolyGram. Other subjects will be pursued as the learning series grows and expands, and top industry experts will be tapped to lend their firsthand knowledge and tips to struggling newcomers. If it works, the program will aid some of the novices and take some of the burden off of record companies and publishers that must reluctantly turn away hundreds of starry-eyed, tape-wielding tunesmiths and "thumbslingers" seeking the critical audience they feel will launch



by Gerry Wood

their career. It would be easier for these souls to gain an audience with Pope John Paul II or VP elect Dan Quayle than with Buddy Killen of Tree or Jimmy Gilmer of SBK. Brochures promoting the series are being distributed to Nashville music business firms and organizations.

Perhaps some of the creators who have arrived in their nirvana of Nashville will discover it's best to get and keep a day gig. Others might conclude it's best to go back home. And, just maybe, there will be another Kristofferson or Dolly Parton who—finding ways to go around, above, over, or under the closed doors—will manage to nurture that spark of creativity into the flame of superstardom. That would make this program a success for those who work in this business and those who desperately want to become a part of it.

For information on the Music Career Learning Series, contact Chuck or Sandy Neese, days: 615-320-5425; evenings: 615-799-2108.

FLYING HIGH: Eddy Raven received an onstage surprise during a recent performance at the Red River Revel in Shreveport, La. The Governor's Award was presented to Raven on behalf of Gov. Buddy Roemer by Maggie Warwick of the Louisiana Music Commission. The honor cited the RCA Victor artist for his "outstanding performance worldwide in the field of music and entertainment." ... The 16th Avenue Records group Canyon has retained Jolene Mercer of Mercer & Associates Public Relations as publicist and added Lisa Urbanek to the Canyon organization as fan club president.

SIGNINGS: Bill Taylor to Comstock Records.

**Nashville
Scene**

Billboard POWER PLAYLISTS

FOR WEEK ENDING
NOVEMBER 26, 1988

Sample Playlists of the Nation's Largest Country Radio Stations

WQYK 99		P.D.: Jay Miller	
1	Ricky Van Shelton, I'll Leave This World Loving	1	Gene Watson, Don't Waste It On The Blues
2	Nitty Gritty Dirt Band, I've Been Lookin'	2	Ricky Van Shelton, I'll Leave This World Loving
3	Reba McEntire, I Know How He Feels	3	Sweethearts Of The Rodeo, Blue To The Bone
4	George Strait, If You Ain't Lovin' (You Ain't L	4	Southern Pacific, New Shade Of Blue
5	Vern Gosdin, Chiseled In Stone	5	Reba McEntire, I Know How He Feels
6	Barbara Mandrell, I Wish That I Could Fall In L	6	Vern Gosdin, Chiseled In Stone
7	Restless Heart, A Tender Lie	7	Barbara Mandrell, I Wish That I Could Fall In L
8	Keith Whitley, When You Say Nothing At All	8	Willie Nelson, Spanish Eyes
9	The Bellamy Brothers, Rebels Without A Clue	9	George Strait, If You Ain't Lovin' (You Ain't L
10	Paul Overstreet, Love Helps Those	10	The Oak Ridge Boys, Gonna Take A Lot Of River
11	Shenandoah, Mama Knows	11	The Desert Rose Band, Summer Wind
12	Willie Nelson, Spanish Eyes	12	Rosanne Cash, Runaway Train
13	K.T. Oslin, Hold Me	13	Nitty Gritty Dirt Band, I've Been Lookin'
14	The Judds, Change Of Heart	14	Keith Whitley, When You Say Nothing At All
15	Baillie And The Boys, Long Shot	15	Don Williams, Desperately
16	Patty Loveless, Blue Side Of Town	16	Foster And Lloyd, What Do You Want From Me This
17	Eddie Rabbitt, We Must Be Doin' Somethin' Right	17	The Bellamy Brothers, Rebels Without A Clue
18	Mae Bandy, I Just Can't Say No To You	18	Billy Joe Royal, It Keeps Right On Hurtin'
19	Rodney Crowell, She's Crazy For Leaving	19	Shenandoah, Mama Knows
20	The McCarters, I Give You Music	20	Tanya Tucker, Strong Enough To Bend
21	Sawyer Warner, My Baby's Gone	21	Eddie Rabbitt, We Must Be Doin' Somethin' Right
22	Steve Wariner, Hold On (A Little Longer)	22	Earl Thomas Conley With Emmylou Harris, We Bel
23	The Statler Brothers, Let's Get Started If We'r	23	Eddy Raven, Joe Knows How To Live
24	Hank Williams, Jr., Early In The Morning And La	24	Restless Heart, A Tender Lie
25	The Shooters, Borderline	25	Paul Overstreet, Love Helps Those
26	Ricky Skaggs, Old Kind Of Love	26	Johnny Cash With Hank Williams, Jr., That Old W
27	Dan Seals, Big Wheels In The Moonlight	27	The Statler Brothers, Am I Crazy?
28	Highway 101, All The Reasons Why	28	K.T. Oslin, Hold Me
29	Tom Wopat, Not Enough Love	29	The Charlie Daniels Band, Boogie Woogie Fiddle
30	Tim McChalk, Not A Night Goes By	30	Exile, It's You Again
31	Randy Travis, Deeper Than The Holler	31	The Judds, Change Of Heart
32	Johnny Cash With Hank Williams, Jr., That Old W	32	Rodney Crowell, She's Crazy For Leaving
33	Skip Ewing, Burnin' A Hole In My Heart	33	Randy Travis, Deeper Than The Holler
34	Mickey Gilley, She Reminded Me Of You	34	Baillie And The Boys, Long Shot
35	Jo-Ei Sonner, Rainin' In My Heart	35	Highway 101, All The Reasons Why
A36	Glen Campbell, Light Years	EX	Patty Loveless, Blue Side Of Town
A37	Earl Thomas Conley, What I'd Say	A	The Statler Brothers, Let's Get Started If We'r
A38	Dwight Yoakam, I Sang Dixie		
A39	The Forester Sisters, Sincerely		
A40	Schuyler, Knobloch And Bickhardt, Rigamarole		

5th Annual Festival To Include Stage Show, Art Fair, Dinner A Country Christmas Returns To Nashville

NASHVILLE December brings the fifth annual 24-day winter festival, A Country Christmas, to the Opryland Hotel. Festivities will include storytelling, caroling, a musical stage show, international din-

ners, and an art, crafts, and antiques fair. The celebration will run Dec. 2-25 (including Christmas Day).

Storytelling sessions will be held on Sundays from 2:30 to 3:30 p.m.

and will feature a variety of country music entertainers. Admission is free.

The centerpiece of the festival, "A Down Home Country Christmas Musical Celebration," will take place in the Presidential Ballroom. Starring 14 singer/dancers and a 12-piece orchestra, the stage show will be produced by Opryland Talent Inc., Opryland's production company. Performances will include elaborate holiday banquets. Tickets are \$29.50 for adults and \$23.50 for children 12 and under. The art, crafts, and antiques fair is scheduled for the Ryman Exhibit Hall and will feature more than 100 participants from around the nation.

The hotel is offering a three-day, two-night Country Christmas vacation package for \$269 per couple. The package includes a visit to the art, crafts, and antiques fair, admission to The Nashville Network's "Nashville Now" show or the Grand Ole Opry, reserved tickets to the holiday dinner-show, and a sightseeing tour of Nashville. For additional information, call 615-883-2211.

DEBBIE HOLLEY



Reba's Starstruck. Trey Turner, formerly of Keith Fowler Promotions, and Mike Allen, formerly of North American Tours, have joined Reba McEntire's newly formed Starstruck Talent, a division of Reba's Business Inc. set to handle her personal appearances. Pictured are, from left, Allen; Narvel Blackstock, McEntire's manager; McEntire; and Turner.

Marty Robbins Drifts Again—On Video

NASHVILLE Marty Robbins Enterprises here has released three more video collections of the late performer's short-lived TV series, "The Drifter."

Filmed in black and white for the 1965-66 season and shown only regionally, the series features Robbins in the title role and places him in situations in which he and his guest stars do little more than talk and sing.

Each video contains three half-

hour shows. Volume I, released several months ago on a test basis, features performances by Grandpa Jones and Tex Ritter. Guest artists on the subsequent three volumes are Archie Campbell, Bobby Sykes, Jerry Byrd, Buddy Mize, and the Osborne Brothers.

Marty Robbins Enterprises is selling the series only by direct mail for \$24.95 per volume, plus \$3 for postage and handling. It is available in both VHS and Beta.

POSITION ANNOUNCEMENT

The Recording Industry Management Department at Middle Tennessee State University is seeking candidates for a tenure-track faculty appointment to teach courses in either recording/music synthesis/production or the business aspects of the music industry. Candidates must possess at least a master's degree in a related field such as communications, music, business, or law. Teaching experience and terminal degree (Ph.D. or J.D.) are preferred. Industry experience is required. The program at Middle Tennessee State is one of the largest and most successful in the nation with over 450 majors, six full-time faculty, and two studios—one digital and one analog—on campus. This position is for instructor or assistant professor with salary and rank dependent upon experience and qualifications. Submit vita, cover letter, three letters of recommendation, and college transcripts to Dr. Geoffrey Hull, Chairman, Recording Industry Management Department, Box 21, Middle Tennessee State University, Murfreesboro, TN 37132. Application deadline is December 15, 1988. Late applications may be considered until the position is filled. Women and minorities are encouraged to apply. MTSU is an affirmative action equal opportunity employer.

MTSU

**U.K. court sheds light
on contract issue
... see page 9**

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The Cowpie Song

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—RYAN DOBRY, WTCM, TRAVERSE CITY

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—JOHN JANKOWSKI, RADIO DOCTORS, MILWAUKEE

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—TONY WAITEKUS, WCIL, CARBONDALE

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—DUFF DAMOS, 95.5 WIFC, WAUSAU

"I think we've created a monster with Rusty Chevrolet."

—JEFF COLLINS, KLXX, BISMARCK

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				Compiled from a national sample of radio playlists.	
1	1	3	12	★ ★ No. 1 ★ ★ I'LL LEAVE THIS WORLD LOVING YOU S.BUCKINGHAM (W.KEMP)	RICKY VAN SHELTON COLUMBIA 38-0802/CBS
2	3	4	13	I'VE BEEN LOOKIN' J.LEO (J.IBBOTSON, J.HANNA)	NITTY GRITTY DIRT BAND WARNER BROS. 7-22750
3	4	5	12	I KNOW HOW HE FEELS J.BOWEN, R.MCENTIRE (R.BOWLES, W.ROBINSON)	REBA MCENTIRE MCA 53402
4	5	6	11	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') J.BOWEN, G.STRAIT (T.COLLINS)	GEORGE STRAIT MCA 53400
5	6	7	15	I WISH THAT I COULD FALL IN LOVE TODAY T.COLLINS, F.FOSTER (H.HOWARD)	BARBARA MANDRELL CAPITOL 44220
6	7	8	14	CHISELED IN STONE B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-08003/CBS
7	8	11	10	A TENDER LIE T.DUBOIS, S.HENDRICKS, RESTLESS HEART (R.SHARP)	RESTLESS HEART RCA 8714-7
8	9	12	11	WHEN YOU SAY NOTHING AT ALL G.FUNDIS, K.WHITLEY (P.OVERSTREET, D.SCHLITZ)	KEITH WHITLEY RCA 8637-7
9	11	13	13	REBELS WITHOUT A CLUE J.BOWEN, J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53399/MCA
10	13	19	10	LOVE HELPS THOSE J.STROUD (P.OVERSTREET)	PAUL OVERSTREET MTM 72113
11	15	22	7	HOLD ME H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8725-7
12	16	21	9	MAMA KNOWS R.HALL, R.BYRNE (T.MENZIES, T.HASELDEN)	SHENANDOAH COLUMBIA 38-08042/CBS
13	14	20	11	SPANISH EYES C.MOMAN (B.KAEMPFFERT, C.SINGLETON, E.SNYDER)	WILLIE NELSON COLUMBIA 38-08066/CBS
14	19	24	6	CHANGE OF HEART B.MAHER (N.JUDD)	THE JUDDS RCA/CURB 8715-7/RCA
15	17	23	8	WE MUST BE DOIN' SOMETHIN' RIGHT R.LANDIS (E.RABBITT, R.NIELSEN)	EDDIE RABBITT RCA 8716-7
16	2	2	17	NEW SHADE OF BLUE SOUTHERN PACIFIC, J.E.NORMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-27790
17	20	29	7	SHE'S CRAZY FOR LEAVING T.BROWN, R.CROWELL (R.CROWELL, G.CLARK)	RODNEY CROWELL COLUMBIA 38-08080/CBS
18	21	25	9	LONG SHOT K.LEHNING (D.SCHLITZ, G.SCRUGGS)	BAILLIE AND THE BOYS RCA 8631-7
19	22	30	9	MY BABY'S GONE R.CHANCEY (D.LINDE)	SAWYER BROWN CAPITOL/CURB 44218/CAPITOL
20	23	32	8	BLUE SIDE OF TOWN T.BROWN (H.DEVITO, P.KENNERLEY)	PATTY LOVELESS MCA 53418
21	24	31	12	I JUST CAN'T SAY NO TO YOU J.KENNEDY (P.MCGEE, S.A.GIBSON)	MOE BANDY CURB 10513
22	10	9	14	THAT'S THAT B.MAHER (H.PRESTWOOD)	MICHAEL JOHNSON RCA 8650-7
23	25	33	10	THAT OLD WHEEL J.CLEMENT (J.PIERCE)	JOHNNY CASH WITH HANK WILLIAMS, JR. MERCURY 870 688-7
24	27	34	6	ALL THE REASONS WHY P.WORLEY, E.SEAY (P.CARLSON, B.N.CHAPMAN)	HIGHWAY 101 WARNER BROS. 7-27735
25	12	1	16	RUNAWAY TRAIN R.CROWELL (J.STEWART)	ROSANNE CASH COLUMBIA 38-07988/CBS
26	29	35	7	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART J.KENNEDY (H.REID, D.REID, D.REID)	THE STALTER BROTHERS MERCURY 870 681-7
27	32	39	7	HOLD ON (A LITTLE LONGER) J.BOWEN, S.WARINER (S.WARINER, R.HART)	STEVE WARINER MCA 53419
28	42	—	2	★ ★ ★ Power Pick/Airplay ★ ★ ★ DEEPER THAN THE HOLLER K.LEHNING (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-27689
29	35	38	8	I GIVE YOU MUSIC P.WORLEY, E.SEAY (D.ADKINS)	THE MCCARTERS WARNER BROS. 7-27721
30	18	10	16	DESPERATELY D.WILLIAMS, G.FUNDIS (J.O'HARA, K.WELCH)	DON WILLIAMS CAPITOL 44216
31	36	44	4	EARLY IN THE MORNING AND LATE AT NIGHT B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (T.SEALS, F.J.MEYERS)	HANK WILLIAMS, JR. WARNER/CURB 7-27722/WARNER BROS.
32	41	47	5	BURNIN' A HOLE IN MY HEART J.BOWEN, S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53435
33	38	42	7	OLD KIND OF LOVE R.SKAGGS (P.OVERSTREET)	RICKY SKAGGS EPIC 34-08063/CBS
34	44	54	3	WHAT I'D SAY E.GORDY, JR., R.L.SCRUGGS (R.BYRNE, W.ROBINSON)	EARL THOMAS CONLEY RCA 8717-7
35	39	43	9	LIGHT YEARS J.BOWEN, G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53426
36	40	45	8	NOT ENOUGH LOVE J.CRUTCHFIELD (C.FARREN, F.KNOBLOCH)	TOM WOPAT CAPITOL 44243
37	48	61	3	BIG WHEELS IN THE MOONLIGHT K.LEHNING (B.MCDILL, D.SEALS)	DAN SEALS CAPITOL 44267
38	43	48	6	BORDERLINE W.ALDRIDGE (W.ALDRIDGE)	THE SHOOTERS EPIC 34-08082/CBS
39	49	59	3	LIFE AS WE KNEW IT A.REYNOLDS (W.CARTER, F.KOLLER)	KATHY MATTEA MERCURY 872 082-7
40	51	67	3	I SANG DIXIE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27715/WARNER BROS.
41	28	14	18	DARLENE R.CHANCEY (GEIGER, MULLIS, RECTOR)	T. GRAHAM BROWN CAPITOL 44205
42	26	16	17	WHAT DO YOU WANT FROM ME THIS TIME B.LLOYD, R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 8633-7
43	45	46	9	NOT A NIGHT GOES BY J.RUTENSCHEIDER, T.MALCHAK (S.DIAMOND, J.WEATHERLY)	TIM MALCHAK ALPINE 009
44	47	50	7	YOU MIGHT WANT TO USE ME AGAIN T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44245
45	53	58	4	SINCERELY J.E.NORMAN (H.FUQUA, A.FREED)	THE FORESTER SISTERS WARNER BROS. 7-27686
46	52	56	4	(IT'S ALWAYS GONNA BE) SOMEDAY H.DUNN, C.WATERS, W.PETERSON (H.DUNN, T.SHAPIRO, C.WATERS)	HOLLY DUNN MTM 72116
47	30	18	17	BLUE TO THE BONE S.BUCKINGHAM (M.GARVIN, B.JONES)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07985/CBS
48	33	27	13	IT'S YOU AGAIN E.SCHEINER (S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-08020/CBS
49	50	52	7	WHERE WAS I J.BRADLEY (S.CLARK, R.PEOPLES)	CHARLEY PRIDE 16TH AVENUE 70420

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	NEW		1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ SONG OF THE SOUTH ALABAMA, J.LEO (B.MCDILL)	ALABAMA RCA 8744-7
51	34	15	18	SUMMER WIND P.WORLEY, E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53354/MCA
52	54	55	5	PAINT THE TOWN AND HANG THE MOON TONIGHT J.LEO, L.M.LEE (J.C.CROWLEY, J.W.ROUTH)	J.C. CROWLEY RCA 8747-7
53	31	17	15	BOOGIE WOOGIE FIDDLE COUNTRY BLUES J.STROUD (C.DANIELS, T.DIGREGARIO, T.CRAIN, C.HAYWARD, J.GAVIN)	THE CHARLIE DANIELS BAND EPIC 34-08002/CBS
54	37	28	18	GONNA TAKE A LOT OF RIVER J.BOWEN (J.KURHAJETZ, M.HENLEY)	THE OAK RIDGE BOYS MCA 53381
55	59	62	6	RIGAMAROLE J.STROUD (F.KNOBLOCH, D.TYLER)	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72115
56	60	63	5	SHE REMINDED ME OF YOU L.BUTLER (W.HOLYFIELD, P.MCCANN)	MICKY GILLEY AIRBORNE 10008
57	66	82	3	DON'T WASTE IT ON THE BLUES P.WORLEY, E.SEAY, G.BROWN (S.RAMOS, J.VANDIVER)	GENE WATSON WARNER BROS. 7-27692
58	55	26	14	IT KEEPS RIGHT ON HURTIN' N.LARKIN (J.TILLOTSON)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99295/ATLANTIC
59	64	74	5	ALL THE GOOD ONES ARE TAKEN B.MONTGOMERY (M.T.BARNES, R.HARDISON)	LINDA DAVIS EPIC 34-08057/CBS
60	72	—	2	RAININ' IN MY HEART B.HALVERSON, R.BENNETT (J.WEST, J.MOORE)	JO-EL SONNIER RCA 8726-7
61	56	36	20	STRONG ENOUGH TO BEND J.CRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ)	TANYA TUCKER CAPITOL 44188
62	70	75	4	WHEN KAREN COMES AROUND B.LOGAN (BLACKWELL, B.FISCHER, LEE, ORRALL)	MASON DIXON CAPITOL 44249
63	46	49	6	HOT DOG B.OWENS, J.SHAW (B.OWENS, D.DEDMOND)	BUCK OWENS CAPITOL 44248
64	79	—	2	YOU BABE K.SUSOV, M.HAGGARD (S.D.SHAFFER)	MERLE HAGGARD EPIC 34-08111/CBS
65	74	—	2	I JUST CALLED TO SAY GOODBYE AGAIN R.BAKER (P.NELSON, B.MCGUIRE)	LARRY BOONE MERCURY 872 046-7
66	80	85	3	DOWN THE ROAD W.MASSEY, J.COTTON (K.BLAZY, J.HENLY, J.R.ROPER)	CHARLY MCCLAIN MERCURY 872 036-7
67	76	80	3	TONIGHT IN AMERICA P.ALBRIGHT, M.ROBINSON, D.L.JONES (D.L.JONES, J.EVERETT)	DAVID LYNN JONES MERCURY 872 054-7
68	65	69	5	HOT ROD LINCOLN R.BENSON (C.RYAN, W.S.STEVENSON)	ASLEEP AT THE WHEEL EPIC 34-08087/CBS
69	58	40	17	SATURDAY NIGHT SPECIAL J.BOWEN, C.TWITTY, D.HENRY (D.BLACKWELL, L.BASTIAN)	CONWAY TWITTY MCA 53373
70	NEW		1	I STILL BELIEVE IN YOU P.WORLEY, E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53454/MCA
71	81	94	3	ROCKY ROAD K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-08099/CBS
72	71	77	5	I'M ONLY LONELY FOR YOU N.LARKIN (D.KEESE, R.ROSS)	PAL RAKES ATLANTIC AMERICA 7-99276/ATLANTIC
73	67	51	15	YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' J.BOWEN, L.GREENWOOD (L.GREENWOOD)	LEE GREENWOOD MCA 53386
74	NEW		1	SLOW PASSIN' TIME K.LEHNING (BLACK, BOURKE, ROCCO)	ANNE MURRAY CAPITOL 44272
75	NEW		1	I WISH I WAS STILL IN YOUR DREAMS J.BOWEN, C.TWITTY, D.HENRY (D.COOK, J.JARVIS)	CONWAY TWITTY MCA 53456
76	82	91	3	(TURN ME LOOSE AND) LET ME SWING NOT LISTED (R.PENNINGTON)	THE SWING SHIFT BAND STEP ONE 392
77	84	96	3	SCENE OF THE CRIME S.BUCKINGHAM (D.SCHLITZ, L.YATES, S.BUCKINGHAM)	LORI YATES COLUMBIA 38-08055/CBS
78	61	41	12	PILGRIMS ON THE WAY (MATTHEW'S SONG) S.GIBSON, J.E.NORMAN (M.HUMMON)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27810
79	57	37	14	NOBODY'S ANGEL E.PRESTIDGE, J.E.NORMAN (K.BROOKS, R.SHARP)	CRYSTAL GAYLE WARNER BROS. 7-27811
80	95	—	2	YOU'RE GONNA MAKE HER MINE T.BROWN, S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53444
81	89	97	3	I'M GOIN' NOWHERE C.MITCHELL (C.G.MITCHELL)	CHARLIE MITCHELL SOUNDWAVES 4810/NSD
82	78	70	23	I DON'T HAVE FAR TO FALL J.BOWEN, S.EWING (S.EWING, D.SAMPSON)	SKIP EWING MCA 53353
83	86	95	4	LOVE'S SLIPPIN' UP ON ME R.MCMAKIN (B.MCDILL)	LYNNE TYNDALL EVERGREEN 1079
84	NEW		1	BEFORE YOU CHEAT ON ME ONCE N.LARKIN (D.GOODMAN, P.RAKES, N.LARKIN, M.L.LARKIN)	ROBIN LEE ATLANTIC AMERICA 7-99264/ATLANTIC
85	87	98	3	I WON'T BE SEEING HER NO MORE E.KILROY (D.DILLON, H.COCHRAN)	TOUCH OF COUNTRY OL 127
86	75	60	11	I GO TO PIECES R.L.SCRUGGS (D.SHANNON)	DEAN DILLON CAPITOL 44239
87	63	66	6	WE WERE MEANT TO BE LOVERS R.L.SCRUGGS (B.F.NEARLY, J.PHOTOGLIO)	DAVID SLATER CAPITOL 44257
88	NEW		1	LET IT BURN H.SHEDD (T.HASELDEN, T.MENZIES)	JEFF CHANCE CURB 10516
89	68	73	4	DOWN IN THE ORANGE GROVE J.BOWEN, J.ANDERSON (J.D.ANDERSON, H.MCCULLOUGH, L.A.DELMORE)	JOHN ANDERSON MCA 53441
90	NEW		1	LOVE IS ON THE LINE T.BRASFIELD (S.COOPER)	CANYON 16TH AVENUE 70423
91	69	68	5	CRAZY IN LOVE J.BOWEN, K.CARNES (E.STEVENS, R.MCCORMICK)	KIM CARNES MCA 17669
92	62	64	6	HENRIETTA J.KENNEDY (GRISSOM, KENNEDY, FAGAN)	MEL MCDANIEL CAPITOL 44244
93	NEW		1	GONE BUT NOT FORGOTTEN A.ROBERTS, C.BLACK, B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	CEE CEE CHAPMAN & SANTA FE CURB 10518
94	NEW		1	YOU STILL DO B.MONTGOMERY (L.WILSON, C.KELLY)	T.G. SHEPPARD COLUMBIA 39-08119/CBS
95	77	53	8	ARE THERE ANY MORE LIKE YOU R.BENNETT (B.HOBBS)	BECKY HOBBS MTM 72114
96	NEW		1	THIS OLD WORLD AIN'T THE SAME M.BORCHETTA (J.GOLDEN)	JEFF GOLDEN MGA 57-3027
97	NEW		1	TAKE IT SLOW WITH ME COCHISE PROD., T.GREENE (T.GREENE)	TOMMY & DONNA OAK 1067
98	91	79	23	LETTER HOME W.WALDMAN (W.WALDMAN)	THE FORESTER SISTERS WARNER BROS. 7-27839
99	NEW		1	FEARLESS HEART B.CARR (S.EARLE)	THE BEARDS BEARDO 002
100	NEW		1	AMERICAN MAN D.BURGESS (B.BRADDOCK, D.HENRY)	FRANK BURGESS TRUE 94

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

COUNTRY CORNER



by Marie Ratliff

KATHY MATTEA, fresh from winning the Country Music Assn. single-of-the-year award for "Eighteen Wheels And A Dozen Roses" last month, is drawing much support for the just-released "Life As We Knew It" (Mercury). Says PD Les Acree, WTQR Winston-Salem, N.C., "It has highly relatable lyrics; it'll be another Mattea hit."

Adds PD Rick Stevens, KRRV Alexandria, La., "It's a great song, and already we're picking up a lot of reaction." Mattea is charted at No. 39.

Stevens points out another hot prospect: **Larry Boone's** "I Just Called To Say Goodbye Again," also on Mercury. "Boone has a killer with this one," he says. "It's such a tremendous song." It's No. 65 in its second week on the chart.

"ALABAMA has great Southern appeal with this one, and it should put them at the top again," says PD Glen Garrett, WCOS Columbia, S.C., of "Song Of the South" (RCA).

"It's a smash," adds MD **Tim Roberts**, WPCM Burlington, N.C. "It's like old times, with a great up-tempo, feel-good sound that's a lot different from their last album." The record bows at No. 50.

"ONE OF OUR HOTTEST request items," says Roberts, "is **Mickey Gilley's** 'She Reminds Me Of You' [Airborne]. My compliments to the label for the production; it makes a superstar sound like a superstar."

MD **Dan Baker**, KLUR Wichita Falls, Texas, comments on Gilley's unusual strength at his station. "Even our midday jock, who doesn't even like country music, loves this one." The record moves to No. 56.

"THIS ONE REALLY SURPRISED ME," says MD **Bob Yarborough**, WSM Nashville, of "That Old Wheel" by **Johnny Cash** with **Hank Williams Jr.** (Mercury). "It's our hottest requested song."

MD **Tom Carr**, WMIL Milwaukee, is also surprised at the strength of the Cash record, charted at No. 23. "We're getting good phones on it and a lot of street reaction. I'm happy to see him making a strong comeback."

A NEW FACE: **Lionel Cartwright's** first MCA single, "You're Gonna Make Her Mine," is getting good initial reaction. "It's really hip," says MD **Mark Burns**, WCAV Brockton, Mass. "Our listeners call in and say, 'Wow, who's that?'" MD **Dorrie Hummel**, KTTS Springfield, Mo., adds, "I'm really impressed with this guy; he's already pulling phones."

FOR WEEK ENDING NOVEMBER 26, 1988

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	I'LL LEAVE THIS WORLD LOVING YOU	RICKY VAN SHELTON	1
2	3	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')	GEORGE STRAIT	4
3	4	I KNOW HOW HE FEELS	REBA MCENTIRE	3
4	7	CHISELED IN STONE	VERN GOSDIN	6
5	9	A TENDER LIE	RESTLESS HEART	7
6	8	I'VE BEEN LOOKIN'	NITTY GRITTY DIRT BAND	2
7	10	SPANISH EYES	WILLIE NELSON	13
8	6	BOOGIE WOOGIE FIDDLE COUNTRY BLUES	CHARLIE DANIELS	53
9	5	RUNAWAY TRAIN	ROSANNE CASH	25
10	16	LOVE HELPS THOSE	PAUL OVERSTREET	10
11	14	REBELS WITHOUT A CLUE	THE BELLAMY BROTHERS	9
12	18	WHEN YOU SAY NOTHING AT ALL	KEITH WHITLEY	8
13	15	MAMA KNOWS	SHENANDOAH	12
14	20	I WISH THAT I COULD FALL IN LOVE TODAY	BARBARA MANDRELL	5
15	22	HOLD ME	K.T. OSLIN	11
16	21	SHE'S CRAZY FOR LEAVING	RODNEY CROWELL	17
17	11	NEW SHADE OF BLUE	SOUTHERN PACIFIC	16
18	23	CHANGE OF HEART	THE JUDDS	14
19	1	IT KEEPS RIGHT ON HURTIN'	BILLY JOE ROYAL	58
20	12	DARLENE	T. GRAHAM BROWN	41
21	27	WE MUST BE DOIN' SOMETHIN' RIGHT	EDDIE RABBITT	15
22	13	GONNA TAKE A LOT OF RIVER	THE OAK RIDGE BOYS	54
23	30	THAT'S THAT	MICHAEL JOHNSON	22
24	25	LONG SHOT	BAILLIE AND THE BOYS	18
25	—	THAT OLD WHEEL	JOHNNY CASH WITH HANK WILLIAMS, JR.	23
26	26	BLUE SIDE OF TOWN	PATTY LOVELESS	20
27	—	ALL THE REASONS WHY	HIGHWAY 101	24
28	—	MY BABY'S GONE	SAWYER BROWN	19
29	—	OLD KIND OF LOVE	RICKY SKAGGS	33
30	19	WHAT DO YOU WANT FROM ME THIS TIME	FOSTER AND LLOYD	42

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COUNTRY SINGLES BY LABEL

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

CBS	17
Columbia (10)	
Epic (7)	
MCA (14)	17
MCA/Curb (3)	
CAPITOL (13)	14
Capitol/Curb (1)	
RCA (11)	12
RCA/Curb (1)	
WARNER BROS. (10)	12
Reprise (1)	
Warner/Curb (1)	
MERCURY	6
MTM	4
ATLANTIC	3
Atlantic America (3)	
CURB	3
16TH AVENUE	2
AIRBORNE	1
ALPINE	1
BEARDO	1
EVERGREEN	1
MGA	1
NSD	1
Soundwaves (1)	
OL	1
OAK	1
STEP ONE	1
TRUE	1

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

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

59	ALL THE GOOD ONES ARE TAKEN (WB, ASCAP/Two Sons, ASCAP/Hatcher Lane, ASCAP) WBM
24	ALL THE REASONS WHY (Warner-Tamerlane, BMI/Sportsman, BMI/Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM
100	AMERICAN MAN (Tree, BMI/Cross Keys, ASCAP)
95	ARE THERE ANY MORE LIKE YOU (Lawyer's Daughter, BMI/Beckaroo, BMI) CPP
84	BEFORE YOU CHEAT ON ME ONCE (Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP)
37	BIG WHEELS IN THE MOONLIGHT (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL
20	BLUE SIDE OF TOWN (Almo, ASCAP/Little Nemo/Irving, BMI) CPP
47	BLUE TO THE BONE (Cross Keys, ASCAP/Jack & Bill, ASCAP/Mc Bec, ASCAP) HL
53	BOOGIE WOOGIE FIDDLE COUNTRY BLUES (Miss Hazel, BMI) WBM
38	BORDERLINE (Rick Hall, ASCAP)
32	BURNIN' A HOLE IN MY HEART (Acuff-Rose, BMI/Milene, ASCAP) CPP
14	CHANGE OF HEART (Caseyem, BMI/Kentucky Sweetheart, BMI)
6	CHISELED IN STONE (Hookem, ASCAP/Hidden Lake, BMI) CPP
91	CRAZY IN LOVE (Deb Dave, BMI/Briarpatch, BMI) CPP
41	DARLENE (Acuff-Rose, BMI/Milene, ASCAP/It's On Hold, ASCAP) CPP
28	DEEPER THAN THE HOLLER (Scarlet Moon, BMI/Screen Gems-EMI, BMI/Don Schlitz, ASCAP/MCA, ASCAP)
30	DESPERATELY (Cross Keys, ASCAP) HL
57	DON'T WASTE IT ON THE BLUES (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP)
89	DOWN IN THE ORANGE GROVE (Rural Hip, ASCAP/Jack & Bill, ASCAP/Foggy Jonz, ASCAP) HL
66	DOWN THE ROAD (Southern Grand Alliance, ASCAP/AMR, ASCAP)
31	EARLY IN THE MORNING AND LATE AT NIGHT (WB, ASCAP/Two Sons, ASCAP/Morganactive, ASCAP/You & I, ASCAP) CPP/WBM
99	FEARLESS HEART (Gold Line, ASCAP)
93	GONE BUT NOT FORGOTTEN (Bobby Fischer, ASCAP/Serenity Manor, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP)
54	GONNA TAKE A LOT OF RIVER (Reynsong, BMI/Wrensong, ASCAP)
92	HENRIETTA (Eight-O-Five, ASCAP/Millhouse, BMI/Of

11	HOLD ME (Wooden Wonder, SESAC) HL
27	HOLD ON (A LITTLE LONGER) (Steve Wariner, BMI/Irving, BMI)
63	HOT DOG (Tree, BMI) HL
68	HOT ROD LINCOLN (Acuff-Rose, BMI) CPP
82	I DON'T HAVE FAR TO FALL (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP
29	I GIVE YOU MUSIC (Sweet Tater Tunes, ASCAP)
86	I GO TO PIECES (Molehole, BMI/Bug, BMI/Rightsong,

BMI) HL	
65	I JUST CALLED TO SAY GOODBYE AGAIN (SBK April, ASCAP/Butler's Bandits, ASCAP/SBK Blackwood, BMI/Larry Butler, BMI)
21	I JUST CAN'T SAY NO TO YOU (Dawn Breaker, BMI) HL
3	I KNOW HOW HE FEELS (Maypop, BMI/Alabama Band, ASCAP) WBM
40	I SANG DIXIE (Coal Dust West, BMI) WBM
70	I STILL BELIEVE IN YOU (Bar None, BMI/Bug, BMI)

75	I WISH I WAS STILL IN YOUR DREAMS (Tree, BMI/Cross Keys, ASCAP)
5	I WISH THAT I COULD FALL IN LOVE TODAY (Beechwood, BMI) WBM
85	I WON'T BE SEEING HER NO MORE (Tree, BMI/SBK Blackwood, BMI/Larry Butler, BMI) HL
4	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (Beechwood, BMI) WBM
1	I'LL LEAVE THIS WORLD LOVING YOU (Tree, BMI) HL
81	I'M GOIN' NOWHERE (Gold Horizon, BMI)
72	I'M ONLY LONELY FOR YOU (Acuff-Rose, BMI/Arista Music) CPP
58	IT KEEPS RIGHT ON HURTIN' (Ridge, BMI)
46	(IT'S ALWAYS GONNA BE) SOMEDAY (Lawyer's Daughter, BMI/Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP
48	IT'S YOU AGAIN (Tree, BMI/Pacific Island, BMI) HL/WBM
2	I'VE BEEN LOOKIN' (Unami, ASCAP/Jeffwho, ASCAP/Bughouse, ASCAP) CPP
88	LET IT BURN (Millhouse, BMI/SBK Combine, ASCAP)
26	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Stallier Brothers, BMI) CPP
98	LETTER HOME (Moon & Stars, BMI/Screen Gems-EMI, BMI) WBM
39	LIFE AS WE KNEW IT (Silverline, BMI/Lucrative, BMI/Bug, BMI) WBM
35	LIGHT YEARS (White Oak, ASCAP)
18	LONG SHOT (Don Schlitz, ASCAP/Irving, BMI/Almo, ASCAP) HL/CPP
10	LOVE HELPS THOSE (Scarlet Moon, BMI)
90	LOVE IS ON THE LINE (Milene, ASCAP)
83	LOVE'S SLIPPIN' UP ON ME (Jack & Bill, ASCAP) HL
12	MAMA KNOWS (SBK April, ASCAP/Music City, ASCAP/Millhouse, BMI) HL
19	MY BABY'S GONE (SBK Blackwood, BMI/Dennis Linde, BMI) HL
16	NEW SHADE OF BLUE (Long Tooth, BMI/Endless Frogs, ASCAP)
79	NOBODY'S ANGEL (Warner-Tamerlane, BMI/Babbling Brook, BMI/Rumble Seat, BMI) WBM
43	NOT A NIGHT GOES BY (MCA, ASCAP/Diamond House, ASCAP/Bright Sky, ASCAP) HL
36	NOT ENOUGH LOVE (MCA, ASCAP/Farren Square, ASCAP/Colgems-EMI, ASCAP/A Little More Music, ASCAP) HL/WBM
33	OLD KIND OF LOVE (Scarlet Moon, BMI) WBM
52	PAINT THE TOWN AND HANG THE MOON TONIGHT (Crowman, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP) WBM
78	PILGRIMS ON THE WAY (MATTHEW'S SONG) (Many Hats, ASCAP)

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 29 REPORTERS	SILVER ADDS 60 REPORTERS	BRONZE/ SECONDARY ADDS 65 REPORTERS	TOTAL ADDS 154 REPORTERS	TOTAL ON
SONG OF THE SOUTH					
ALABAMA RCA	13	32	30	75	76
DEEPER THAN THE HOLLER					
RANDY TRAVIS WARNER BROS.	8	17	19	44	142
WHAT I'D SAY					
EARL THOMAS CONLEY RCA	5	15	13	33	126
I STILL BELIEVE IN YOU					
DESERT ROSE BAND MCA/CURB	2	13	16	31	31
RAININ' IN MY HEART					
JO-EL SONNIER RCA	0	6	20	26	54
BIG WHEELS IN THE . . .					
DAN SEALS CAPITOL	4	10	11	25	108
LIFE AS WE KNEW IT					
KATHY MATTEA MERCURY	4	6	15	25	107
YOU BABE					
MERLE HAGGARD EPIC	2	5	18	25	49
I WISH I WAS STILL . . .					
CONWAY TWITTY MCA	1	9	15	25	27
I SANG DIXIE					
DWIGHT YOAKAM REPRISE	4	5	14	23	99

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.

60	RAININ' IN MY HEART (Excelliorc, BMI)
9	REBELS WITHOUT A CLUE (Bellamy Bros., ASCAP)
55	RIGAMAROLE (Colgems-EMI, ASCAP/A Little More Music, ASCAP/Mota, ASCAP/Back Nine, ASCAP) WBM
71	ROCKY ROAD (Cross Keys, ASCAP) HL
25	RUNAWAY TRAIN (Bugle, BMI/Bug, BMI) HL
69	SATURDAY NIGHT SPECIAL (Jobete, ASCAP/Major Bob, BMI) CPP
77	SCENE OF THE CRIME (Don Schlitz, ASCAP/Laly, BMI/Warner-Tamerlane, BMI/Danny Dog, BMI/Almo, ASCAP) HL/WBM
56	SHE REMINDED ME OF YOU (SBK April, ASCAP/Ideas Of March, ASCAP/New and Used, ASCAP) HL
17	SHE'S CRAZY FOR LEAVING (Granite, ASCAP/Coolwell, ASCAP/Chappell & Co., ASCAP) HL
45	SINCERELY (Liason, BMI/Irving, BMI) HL/CPP
74	SLOW PASSIN' TIME (Chappell & Co., ASCAP/Serenity Manor, ASCAP/R.M.B., ASCAP/Bibo, ASCAP/Robin Hill, ASCAP)
50	SONG OF THE SOUTH (Jack & Bill, ASCAP)
13	SPANISH EYES (Screen Gems-EMI, BMI) WBM
61	STRONG ENOUGH TO BEND (Uncle Artie, ASCAP/Don Schlitz, ASCAP/MCA, ASCAP) HL/CPP
51	SUMMER WIND (Bar None, BMI/Bug, BMI)
97	TAKE IT SLOW WITH ME (Calente, ASCAP/Tomy-Don, ASCAP)
7	A TENDER LIE (With Any Luck, BMI)
23	THAT OLD WHEEL (Do-Tel, ASCAP)
22	THAT'S THAT (Lawyer's Daughter, BMI) CPP
96	THIS OLD WORLD AIN'T THE SAME (Go-Betta, ASCAP/Country Trax, ASCAP)
67	TONIGHT IN AMERICA (Mighty Nice, BMI/Hat Band, BMI)
76	(TURN ME LOOSE AND) LET ME SWING (Almarie, BMI)
15	WE MUST BE DOIN' SOMETHIN' RIGHT (Eddie Rabbitt, BMI/Englishtown, BMI)
87	WE WERE MEANT TO BE LOVERS (WB, ASCAP/Warner-Tamerlane, BMI) WBM
42	WHAT DO YOU WANT FROM ME THIS TIME (Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP
34	WHAT I'D SAY (Rick Hall, ASCAP/Alabama Band, ASCAP) WBM
62	WHEN KAREN COMES AROUND (Jobete, ASCAP/Bobby Fischer, ASCAP/Twin Compulsions, ASCAP/Zomba, ASCAP) CPP
8	WHEN YOU SAY NOTHING AT ALL (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM
49	WHERE WAS I (Intersong, ASCAP/Hide-A-Bone, ASCAP/Chappell, ASCAP) HL
64	YOU BABE (Acuff-Rose, BMI)
73	YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' (Duchess, ASCAP/Hall-Clement, BMI) HL
44	YOU MIGHT WANT TO USE ME AGAIN (Tom Collins, BMI/Collins Court, ASCAP) CPP
94	YOU STILL DO (Zomba, ASCAP/Makin' Song, ASCAP)
80	YOU'RE GONNA MAKE HER MINE (Silverline, BMI)



High Time For HighTone. Friends gather at a Nashville album preview party for Gary Stewart's HighTone album, "Brand New." Pictured are, from left, HighTone's Larry Sloven and Bruce Bromberg, Tanya Tucker, Stewart, and Roy Dea, Stewart's producer.

Program To Showcase Artists From Abroad CMA Takes Int'l Show Entries

NASHVILLE The Country Music Assn. is accepting applications for its 1989 International Show, to be held in conjunction with the 18th annual International Country Music Fan Fair here.

The program showcases performers from around the world at one of Nashville's largest events. Artists living outside the U.S. who have had a country album commercially released within the past 24 months are eligible. Applicants must send a press kit (biography

and photographs), a copy of the country album release, the name of the country the artist is representing, and the name, address, and telephone/telex number of the artist, manager, and record label to International Show Selection Committee, Country Music Assn., P.O. Box 22299, Nashville, Tenn. 37202, U.S.

The show will be scheduled for between June 5 and 11. The deadline for entries is Dec. 30.

DEBBIE HOLLEY

FOR WEEK ENDING NOVEMBER 26, 1988

Billboard TOP COUNTRY ALBUMS™

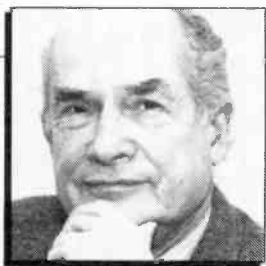
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
①	1	1	6	RICKY VAN SHELTON COLUMBIA 44221/CBS (CD) 4 weeks at No. One	LOVING PROOF
2	2	2	17	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
③	3	4	10	K.T. OSLIN RCA 8369 (8.98) (CD)	THIS WOMAN
4	4	3	14	DWIGHT YOAKAM REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
5	5	7	28	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
6	7	6	20	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
7	6	5	14	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
8	8	8	14	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
⑨	11	12	6	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
10	9	9	11	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
11	10	10	35	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
12	12	13	13	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
13	14	14	70	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
14	13	15	13	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
15	15	11	17	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
16	16	18	79	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
⑰	19	19	42	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
18	18	16	90	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
19	17	17	30	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
20	20	21	6	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
21	21	20	53	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
22	22	23	69	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
23	23	22	56	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
24	24	24	27	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
25	26	29	10	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
⑳	31	33	4	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
27	25	25	24	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
28	27	27	10	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
29	32	30	127	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
30	30	28	61	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
31	29	31	7	LEE GREENWOOD MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
32	28	26	28	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
33	33	35	6	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
34	35	32	23	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
35	34	34	70	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
⑳	42	37	7	WAYLON JENNINGS MCA 42222 (8.98) (CD)	FULL CIRCLE
37	37	36	20	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
⑳	44	46	27	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	41	14	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
40	38	39	17	HOLLY DUNN MTM 71070 (8.98) (CD)	ACROSS THE RIO GRANDE
41	41	42	81	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
④②	50	—	2	BARBARA MANDRELL CAPITOL 90416 (8.98) (CD)	I'LL BE YOUR JUKEBOX TONIGHT
43	40	40	7	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
44	36	38	16	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
45	45	45	6	THE BELLAMY BROTHERS MCA/CURB 42224/MCA (8.98) (CD)	REBELS WITHOUT A CLUE
46	43	43	24	BECKY HOBBS MTM D1 71067 (8.98) (CD)	ALL KEYPED UP
④⑦	NEW ▶	—	1	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
48	47	47	144	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
49	49	50	12	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
⑤⑩	56	61	5	SAWYER BROWN CAPITOL/CURB 90417/CAPITOL (8.98) (CD)	WIDE OPEN
51	46	44	33	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
52	51	52	33	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
53	53	60	211	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
54	52	51	8	WAGONEERS A&M 5200/RCA (8.98) (CD)	STOUT & HIGH
55	48	48	13	NITTY GRITTY DIRT BAND WARNER BROS. 25722 (8.98) (CD)	WORKIN' BAND
56	55	54	20	THE MCCARTERS WARNER BROS. 25737 (8.98) (CD)	THE GIFT
57	57	74	71	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
58	61	56	14	RAY STEVENS MCA 42172 (8.98)	I NEVER MADE A RECORD I DIDN'T LIKE
59	62	66	18	MEL MCDANIEL CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'
60	54	53	43	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
61	59	55	35	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
62	58	70	50	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
63	67	63	67	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
⑥④	NEW ▶	—	1	MICKEY GILLEY AIRBORNE 0103 (8.98)	CHASING RAINBOWS
65	64	59	7	JOHN ANDERSON MCA 42218 (8.98) (CD)	10
66	69	69	54	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
67	63	72	94	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
⑥⑧	RE-ENTRY	—	—	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
69	65	57	35	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
70	71	71	9	JANIE FRICKIE COLUMBIA 44143/CBS (CD)	SADDLE THE WIND
71	75	73	103	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
72	72	58	5	GLEN CAMPBELL MCA 42210 (8.98) (CD)	LIGHT YEARS
73	70	67	21	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
74	68	68	5	CONWAY & LORETTA MCA 42216 (8.98) (CD)	MAKING BELIEVE
75	66	—	77	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE

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

Classical KEEPING SCORE



by Is Horowitz

DEUTSCHE GRAMMOPHON'S U.S. recording activities have grown to the point where a dedicated A&R presence with authority for artistic and budgetary decisions is considered essential. According to some, that point was reached sometime ago.

Now the label has decided to create such an entity and will soon officially name **Alison Ames** to head it up. The search for her replacement as VP of DG in the States is already under way; restructuring may be little more than weeks away.

Much of DG's executive A&R function here, of course, has already been in the experienced hands of Ames. But that was partly at the expense of full attention to the administration of a large and demanding marketing effort.

DG's recording cycle of the Wagner "Ring" in New York with **James Levine** and the Metropolitan Opera forces, which awaits just the taping of "Götterdämmerung" for completion, is only the most conspicuous of the label's continuing U.S. projects. But other recordings with Levine and the Metopera are under discussion, confirms Ames, who also points to continuing commitments with the New York Philharmonic under both **Leonard Bernstein** and **Giuseppe Sinopoli**, the Boston Symphony under **Seiji Ozawa**, and with Levine and the Chicago Symphony at Ravinia, Ill. Add to these the heavy schedules of the Orpheus Chamber Orchestra and the Emerson String Quartet in addition to solo artists based here, and the A&R plate is piled high indeed.

Ames, incidentally, will serve as executive producer for all Bernstein recordings, abroad as well as in the U.S., replacing **Hanno Rinke**, who has been promoted to a higher post within the DG hierarchy.

Ames will staff her new department shortly. **Thomas Frost**, who will add the Emerson Quartet to artists whose recordings he produces for DG (he produces all the **Vladimir Horowitz** recordings), will continue as a DG consultant on U.S. recordings.

IN SYNC LABORATORIES/CONNOISSEUR Society has eased back into original recording after a long hiatus that saw its "new" cassettes devoted largely to reprocessed historical recordings. The company currently issues only cassettes. Some of its product has been released on CD by its Japanese licensee, Philips.

Shipping this week is Connoisseur's second recording by the **David Bradshaw-Cosmo Bruno** piano duo, a Debussy-Ravel program. But **Alan Silver**, Connoisseur president, says the label plans a series of Liszt recordings by the team that may comprise up to 10 albums. Other new recordings include a set of the Bach Sonatas for violin and harpsichord with **Ruth Waterman** and

Deutsche Grammophon's U.S. A&R plate is piled high

Morey Ritt, the latter on piano rather than harpsichord. Before the month is out, Silver will record pianist **David Buechner** in works by Busoni and Stravinsky.

In an example of conjugal collaboration, Silver's wife, **Patricia**, now serves as engineer on new Connoisseur sessions. Most Connoisseur sessions are held in halls in Southport, Conn., and Tarrytown, N.Y. The current catalog count is 120 items.

"Serenade," a musical entertainment conceived by Leonard Bernstein to benefit AIDS research and treatment, will be held at Carnegie Hall Dec. 1. Those scheduled to perform, in addition to Bernstein, include **Placido Domingo**, **James Levine**, **Isaac Stern**, and the Orchestra of St. Luke's... **Larry Kraman**, head of Newport Classic, has just recorded pianist **Michael Boriskin** in works by Poulenc, Hindemith, and Janacek. Members of the Bronx Arts Ensemble are conducted by **Michael Bartos**.

Gospel LECTERN



by Bob Darden

THIS HAS BEEN the best year for Christmas albums I can remember. We've already talked about the superior projects from **Larnelle Harris** and **Odetta**, but there are several more of equally high caliber. One such release is "The Wonder Of Christmas" by the **Daughters Of St. Paul**, produced by **Kurt Kaiser**.

Kaiser, the noted **Word Records** composer/pianist/producer, first became acquainted with the order based in Jamaica Plain, Mass., through recording artist **Dana**. The sisters have a recording studio, printing press, and TV studio at the convent as part of their call to evangelize the world through the media.

"When they talked to me about producing them, the Word management graciously allowed me to work on a sympathetic project like this one," Kaiser says. "The first album we did together was a collection of hymns titled 'Handmaidens Of The Lord.' 'The Wonder Of Christmas' is the second project, and we're talking about doing a third of 'Jesus music.'"

"The Wonder Of Christmas" is a delight. The sisters—none of whom are professional singers—have remarkably pure, unaffected voices. Kaiser and co-arranger **Bill Pursell** wisely eschewed the stock Christmas arrangements in favor of light, delicate orchestrations featuring oboes, flutes, bassoons, and cellos. Highlights include "Carol Of The Bells," "Once In Royal David's City," and "In The Bleak Midwinter."

"It was a total pleasure to work with them; everyone was so sweet," Kaiser says. "None of them are full-time singers; all have responsibilities at the convent. The sisters do all sing a great deal in their services, so they are quite musical."

The album is available at many Catholic book stores

or through the **Krystal Records** office, 50 St. Paul's Ave., Boston, Mass., 02130.

"We went over reams of music before narrowing it down," Kaiser says. "We used New England musicians exclusively, and our strategy was to do a variety of music from the fourth century on. 'Hush, The Baby's Sleeping' is one they wrote. They do a lot of songwriting."

"One of the nice things about recording on the premises is that one time after we'd dismissed the sisters, we noticed a pronounced electronic 'tick' on the playback. No problem. **Sister Salvatore** simply got on the intercom, and there they all were, two minutes later!"

"I'd love to see the sisters get a chance to perform on 'The Today Show' or Johnny Carson. Whatever happens, it was so much fun for me to work with such wonderful people. It makes Christmas all the more special."

ANOTHER FIRST-RATE CHRISTMAS album: Spar-

'The Wonder Of Christmas': a yule disk you'll remember

row's "Christmas." Most of the label's main artists offer heartfelt, sometimes startling versions of classic carols and songs with joyous results. **BeBe & CeCe Winans** deliver a jazzy, smoky, sexy version of "Silent Night." **White Heart** turns "Little Drummer Boy" into a towering, anthemic tour de force. **Michael Card's** "What Child Is This" is lovely and moving. **Deniece Williams** reinterprets "Do You Hear What I Hear" with the help of the soulful **Roby Duke**.

Side two isn't as strong, although I love **Margaret Becker's** synthesizer-driven "O Come, O Come Emmanuel." **Steve Camp** ("O Holy Night") and **Steven Curtis Chapman** ("Away In A Manger") turn their carols into tasty folk-rock songs. Also nice is **Tim Miner's** "The First Noel."

But the highlight is **Steve Taylor's** Mexican conjunto version of "Winter Wonderland"—complete with *guitarrone*, *viguella*, trumpets, accordion, and Spanish-language verse! Wonderful!

FOR WEEK ENDING NOVEMBER 26, 1988

Billboard

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TOP CLASSICAL ALBUMS™

THIS WEEK			2 WKS. AGO		WKS. ON CHART		TITLE		ARTIST	
							LABEL & NUMBER/DISTRIBUTING LABEL			
							★ ★ NO. 1 ★ ★		5 weeks at No. One	
1	1	23					THE MOVIES GO TO THE OPERA ANGEL CD-M-69596 (CD)		VARIOUS ARTISTS	
2	2	21					WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154 (CD)		BERLIN PHILHARMONIC (MAAZEL)	
3	7	3					PAVAROTTI AT CARNEGIE HALL LONDON 421-526/POLYGRAM (CD)		LUCIANO PAVAROTTI	
4	3	37					BAROQUE MUSIC FOR TRUMPETS CBS MK-42478 (CD)		WYNTON MARSALIS	
5	4	7					PORTRAIT OF WYNTON MARSALIS CBS MK-44726 (CD)		WYNTON MARSALIS	
6	5	7					BEETHOVEN: SYMPHONIES 1 & 6 ANGEL CDC-49746 (CD)		LONDON CLASSICAL PLAYERS (NORRINGTON)	
7	6	37					MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC-49276 (CD)		NADJA SALERNO-SONNENBERG	
8	12	3					WINTER WAS HARD NONESUCH 79181 (CD)		THE KRONOS QUARTET	
9	8	11					MAHLER: SYMPHONY NO. 2 DG 423-395 (CD)		NEW YORK PHILHARMONIC (BERNSTEIN)	
10	9	107					HOROWITZ IN MOSCOW DG 419-499 (CD)		VLADIMIR HOROWITZ	
11	10	29					BRAHMS: DOUBLE CONCERTO CBS MK-42387 (CD)		ISAAC STERN, YO-YO MA	
12	23	3					LUCIANO PAVAROTTI IN CONCERT CBS MK-44816 (CD)		LUCIANO PAVAROTTI	
13	13	9					MAHLER: SYMPHONY NO. 5 DG 423-608 (CD)		VIENNA PHILHARMONIC (BERNSTEIN)	
14	14	11					BERNSTEIN: MASS CBS M2K-44593 (CD)		LEONARD BERNSTEIN	
15	11	51					HOROWITZ PLAYS MOZART DG 423-287 (CD)		VLADIMIR HOROWITZ	
16	NEW						BRITTEN: PAUL BUNYAN VIRGIN VCD-90710 (CD)		PLYMOUTH MUSIC SERIES (BRUNELLE)	
17	21	17					NIELSEN: SYMPHONIES 4 & 5 LONDON 421-524/POLYGRAM (CD)		SAN FRANCISCO SYMPHONY (BLOMSTEDT)	
18	18	3					LOVE SONGS DELOS CD-3029 (CD)		ARLEEN AUGER	
19	17	9					TCHAIKOVSKY: 1812 OVERTURE PRO ARTE CDD-409 (CD)		DALLAS SYMPHONY (MATA)	
20	NEW						THE PEARLFISHERS RCA 7799-RG (CD)		JUSSI BJOERLING	
21	19	53					BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD)		LONDON CLASSICAL PLAYERS (NORRINGTON)	
22	22	25					BEETHOVEN: SYMPHONY NO. 6 NIMBUS NI-5099 (CD)		HANOVER BAND	
23	20	13					TELARC SAMPLER 5 TELARC CD-80005 (CD)		VARIOUS ARTISTS	
24	NEW						WEILL: THE SEVEN DEADLY SINS CBS MK-44529 (CD)		MIGENES, LONDON SYMPHONY (THOMAS)	
25	15	19					SCHUMANN: CELLO CONCERTO CBS MK-42663 (CD)		YO-YO MA	

TOP CROSSOVER ALBUMS™

THIS WEEK			2 WKS. AGO		WKS. ON CHART		TITLE		ARTIST	
							LABEL & NUMBER/DISTRIBUTING LABEL			
							★ ★ NO. 1 ★ ★		5 weeks at No. One	
1	1	7					SHOW BOAT ANGEL A2-4910B (CD)		VON STADE, HADLEY, STRATAS (MCGLINN)	
2	2	11					THE SOUND OF MUSIC TELARC CD-80162 (CD)		VON STADE, CINCINNATI POPS (KUNZEL)	
3	4	7					DIGITAL JUKEBOX PHILIPS 422-064 (CD)		BOSTON POPS (WILLIAMS)	
4	3	17					JAMES GALWAY'S GREATEST HITS RCA 7778-RC (CD)		JAMES GALWAY	
5	5	15					THE BERNSTEIN SONGBOOK CBS MK-44760 (CD)		VARIOUS ARTISTS	
6	6	9					BERNSTEIN 70 DG 427-042 (CD)		LEONARD BERNSTEIN	
7	8	5					SOUSA: MARCHES NIMBUS NI-5129 (CD)		THE WALLACE COLLECTION	
8	7	39					BEETHOVEN OR BUST TELARC CD-80153 (CD)		DON DORSEY	
9	10	53					BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD)		BOSTON POPS (WILLIAMS)	
10	13	3					PROKOFIEV: PETER & THE WOLF CBS MK-44567 (CD)		"WEIRD AL" YANKOVIC, WENDY CARLOS	
11	9	21					THE SCARLATTI DIALOGUES CBS MK-44519 (CD)		BOB JAMES	
12	11	9					FROM LONDON WITH LOVE PRO ARTE CDD-407 (CD)		LONDON SYMPHONY (CACAVAS)	
13	12	5					FRAGMENTS OF A DREAM CBS MK-44574 (CD)		JOHN WILLIAMS, PACO PENA	
14	15	13					THE BEATLES CONNECTION ANGEL CDC-49556 (CD)		THE KING'S SINGERS	
15	NEW						ROMANZAS DE ZARZUELAS ANGEL CDC-49148 (CD)		PLACIDO DOMINGO	

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

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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
★ ★ NO. 1 ★ ★					
1	1	2	8	ROBERTO CARLOS CBS	◆ SI EL AMOR SE VA 2 weeks at No. One
2	2	1	13	ANGELA CARRASCO EMI	◆ BOCA ROSA
3	3	4	7	ROCIO DURCAL ARIOLA	COMO TU MUJER
4	4	3	12	YOLANDITA MONGE CBS	◆ ESTE AMOR QUE HAY QUE CALLAR
5	5	7	17	E. GORME Y R. CARLOS CBS	SENTADO A LA VERA DEL CAMINO
6	7	5	16	EMMANUEL RCA	◆ QUE SERA
7	6	6	21	FRANCO PEERLESS	MARIA
8	18	19	7	ALBERTO VASQUEZ/JOAN SEBASTIAN MUSART	MARACAS
9	10	9	16	ISABEL PANTOJA RCA	◆ HAZME TUYA UNA VEZ MAS
10	9	12	10	BRAULIO CBS	UNA MUJER COMO TU
11	8	8	13	VERONICA CASTRO PROFONO	MALA NOCHE NO
12	12	16	9	LUPITA D'ALESSIO CBS	EL QUE JUEGA CON FUEGO
13	15	13	26	LUCIA MENDEZ ARIOLA	◆ ES UN ALMA EN PENA
14	14	17	8	GILBERTO SANTAROSA COMBO	TU
15	13	15	11	MAX TORRES EMI	CARA DURA
16	37	22	5	OSCAR D'LEON TH-RODVEN	QUE SE SIENTA
17	34	—	2	JOHNNY VENTURA CBS	LA RESACA
18	11	11	16	RAPHAEL CBS	◆ SIEMPRE ESTAS DICRIENDO QUE TE VAS
19	25	23	4	LUIS ENRIQUE CBS	COMPRENDELO
20	16	10	20	MARISELA MCA	YA NO
21	20	18	15	YURI EMI	◆ CUANDO BAJA LA MAREA
22	19	26	7	LOS CAMINANTES LUNA	ENTRE MAS LEJOS ME VAYA
23	23	37	5	LUCERITO MUSART	NO ME HABLEN DE EL
24	17	28	3	BONNY CEPEDA COMBO	AMANTE MIA
25	21	14	7	CHARYTIN SHAR	◆ ESE HOMBRE
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
26	NEW ▶	1		EYDIE GORME CBS	DE CORAZON A CORAZON
27	NEW ▶	1		CONJUNTO CHANEY HIT MAKERS	ESTO ES AMOR
28	30	21	16	MIJARES EMI	◆ SOLDADO DE AMOR
29	NEW ▶	1		LOS YONICS LASER	TU PRESA FACIL
★ ★ ★ POWER PICK ★ ★ ★					
30	40	38	3	JORGE MUNIZ RCA	PEGADO AL TELEFONO
31	29	34	17	RICARDO MONTANER TH-RODVEN	◆ TAN ENAMORADOS
32	28	30	3	EL GRAN COMBO COMBO	POTRO AMARRADO
33	NEW ▶	1		ISABEL PANTOJA RCA	ASI FUE
34	36	35	28	RAPHAEL CBS	◆ TOCO MADERA
35	31	31	3	LOS JOAO MUSART	POR RETENERTE
36	27	32	6	LOS BRIOS FONOVISA	PORQUE ESTAS ENAMORADA
37	38	33	4	LA PATRULLA 15 TTH	SOLO SE QUE FUE EN MARZO
38	22	20	15	LUIS ENRIQUE CBS	◆ TU NO LE AMAS LE TEMES
39	RE-ENTRY			JOSE FELICIANO EMI	NO TE ARREPENTIRAS
40	NEW ▶	1		RUBEN BLADES ELEKTRA	JUANA MAYO

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Latin Notas



by Carlos Agudelo

ROCK IN SPANISH: Latin America's indigenous version of a music created in the U.S. more than three decades ago is the dominant trend among youngsters in Colombia, a country of 25 million people that illustrates the current situation in most of Central and South America. According to a recent study by Caracol Radio, one of the country's biggest broadcast chains, 70% of the 12-20-year-olds of all social classes consider Spanish-language rock their favorite music. In Medellín, a city of 3 million people, there are more than 50 active rock bands.

Part of the success of Spanish-language rock in Colombia has been the willingness of FM stations to play it. At least four stations in Bogotá, two in Medellín, and scores of others throughout the country are giving airplay to national and international groups, sometimes mixing their music with tropical-genre songs and/or pop ballads. Several tunes by such groups as Soda Estereo from Argentina and Los Prisioneros from Chile have made it to the top of the playlists of highly rated stations. Regional TV channels are also showing more programs dedicated to Spanish-language rock, as are cable and other pay-TV services.

One of the highlights of this development in Colombia's Spanish-language rock scene came Sept. 7, when 70,000 spectators gathered at the Bogotá soccer stadium El Campín for a 14-hour concert featuring several of the national and international acts that have made their mark in the youth market, including Los Prisioneros, Miguel Matoos from Argentina, Los Toreros Muertos from Spain, Compañía Ilimitada and Pasaporte from Colombia, pop-rock singers Franco De Vita and Giordano from Venezuela, and the Mexican group Timbiriche.

According to Jaime Hernández, head of EMI,

which in Colombia operates as a separate division within CBS, his company began working this type of product two years ago. "Since then we have met all our expectations," he says. Hernández says another monster concert is planned for February. CBS recently put out a compilation record co-sponsored by Coca-Cola; plans call for the album to receive unprecedented promotion throughout the country. A tour by Los Prisioneros and the Spanish band Hombres G is about to start. It will include performances in bullfighting rings that seat up to 20,000 people in at least four cities. The Hombres G tour coincides with the showing of their movie "Sufre Mamón."

THE FIRST STAGE of the return of Angela Carrasco, who has a new image and a new record, culminated with the Dominican singer's performance

In Colombia, Latin American rock's the rage

at Colombia's National Beauty Pageant Nov. 13. Carrasco's promotional tour, which began June 14 in México, took her to Spain, Chile, Argentina, Venezuela, the U.S., Puerto Rico, and Guatemala. She has shed her conventional image for a more modern, sensual, and dynamic look and repertoire, and the change seems to be working: Her song "Boca Rosa" has soared to first place on charts in several Latin American countries. The tune has been on the playlists of top Colombian radio stations for four months and was No. 1 on Billboard's Hot Latin Tracks chart. The comeback is not over, however. Another extensive Latin American tour will start before the end of the year, this time with live performances. In Colombia, Carrasco will perform in 10 cities during a monthlong tour in April. She is also set to sing for the first time in the prestigious Alton De Chavón amphitheater in the Dominican Republic, where she will present her new image to the people of her native country.

Colombia's Music Industry Is Thriving But Economic Instability May Change Outlook

BY CARLOS AGUDELO

CARTAGENA, Colombia After a long period of recession, this country's recording industry seems to be on the upswing. The recovery, which started two years ago, according to several industry executives, has been bolstered by steady sales of tropical music, particularly the *vallenato* genre, a rhythm of the northern Caribbean, as well as such new trends as the Spanish-language rock wave (see Latin Notas, above).

With an inflation rate of 25% and a relatively good economic situation compared with other Latin American countries, the recording industry has been able to avoid the big increases that have affected much of the sales in such markets as Mexico. The current price of a newly released album in Colombia is \$1,600 pesos, or about U.S. \$5.20.

According to Fernando López, national promotion coordinator for CBS, *vallenato* albums by a top-rated group, such as Diomedes Diaz, can sell more than 100,000 units. Pop ballads have also maintained or at times increased their sales thanks to the international activity of such labels as CBS itself, EMI and BMG.

The current situation is exemplified by the large number of foreign groups and artists touring the country—almost 20 in the month of November alone. They include José Luis Perales, Emmanuel, Yuri, Angela

Carrasco, Manuel Mijares, Benny Sadel, Paco de Lucia, Hombres G, Los Prisioneros, Soda Estereo, Air Supply, Wilfrido Vargas, Johnny Ventura, and Eddie Santiago.

"There is a willingness to spend more money in shows," says Ricardo Leyva, one of the country's top concert promoters. He also credits the country's continuing ability to attract international artists for the worldwide perception of the market as sound, despite well-known problems of public disturbances and violence here attributed to drugs and guerrilla warfare.

Still, the industry has to cope with the same basic problem that has affected the business throughout the continent, namely piracy and counterfeiting of records. López calculates about 40% of the country's market is lost due to piracy and bootlegging despite strong efforts by Asincol, the trade association that comprises the nation's top 14 companies, to combat counterfeiting and piracy. "There has been a great deal of equipment and product confiscated," he says. "But almost as soon as somebody is caught, somebody else starts."

Luis Miguel Vargas, promotion manager for EMI, distributed in the country by CBS, says about 50% of the music played on Bogotá's FM radio stations is tropical, including Colombian *vallenato*, salsa, and merengue. About 30% corresponds to pop ballads, while English-language mu-

sic occupies 20% of airplay time. The situation in the rest of the country is roughly the same, with some areas, such as the North Coast, more likely to play tropical music. Despite the progress made in recent years, the country's industry has yet to adapt to the technology that has helped sell albums in developed countries. Few of the indigenous acts, for example, have videoclips available for promotional use, despite the fact that clips have great acceptance at TV stations. Most of the programs based on videos are shown on national networks and on a number of regional systems besides cable.

Also, CDs that are imported into the country are subject to taxes and bureaucratic snags. Most of them, according to Jaime Hernandez, head of the EMI division within CBS, come as contraband. "Asincol is currently working on a feasibility study to try to assess the possibilities of building a manufacturing plant of CDs for the Andean Group market [Venezuela, Colombia, Ecuador, Peru, and Bolivia]," Hernandez says. Hopefully for the industry, the recovery will last long enough to get it up to date with new technological developments in such countries as the U.S. The unpredictability of the economic situation, however, hangs over the industry like a sword of Damocles, adding uncertainty to the market.

FRANCE

Revived Industry Seeks Further VAT Cuts to Help Sustain Recovery Through the '90s

By PHILIPPE CROCQ

After having been, for many years, the subject of promises by politicians during election campaigns, the reduction of Value Added Tax on records and prerecorded cassettes was finally implemented by Jacques Chirac, the French prime minister, and his culture minister Francois Leotard, at the end of 1987.

If this long-awaited decision was prompted by a most creditable concern to see the soundcarrier finally considered at top level to be a cultural product, and rated at 7% like the cinema and books, instead of being penalized by being grouped with 33% VAT "luxury" products such as perfume, alcohol and tobacco, there was also a less noble and more urgent consideration.

And that was to take a first step toward harmonization of European VAT in the progress toward the "one-market" concept for Europe planned for 1992. France had been second only to Denmark in terms of the high level of tax imposed on soundcarriers.

The tax was cut from 33% to 18% and immediately provided a shot in the arm for the record business, particularly since the cut came at the busiest sales time of the year, the pre-Christmas build-up.

Stimulated by a publicity and information campaign, costing more than \$10 million, about the Value Added Tax reduction, using press, radio, television and posters, the promotional push organized by the BLIM (Bureau de Liaison Interprofessionnel de la Musique, the French record market at last began to enjoy a revival.

The prolonged period of stagnation seemed to be over. At least one of the economic restraints which had shackled its potential had gone.

The sales figures as supplied by industry organization SNEP, the national IFPI group, were up 16.7% on the previous December, and the revival continued way into January and February this year, both up 29%. The upturn in marketplace action boosted industry confidence and transformed long-running pessimism into a feeling that at long last good times were starting to roll.

The compact disk and the prerecorded cassette became the leading soundcarriers of the French industry. In the first two months of 1988, the CD enjoyed an increase in sales of 85% in financial terms. The figure for January and February totalled \$31.34 million, taking an exchange rate of 6.40 francs against the U.S. dollar. In 1987 the total was \$16.9 million.

And musicassette sales action was up 39.5% in the same period as against 1987: from \$13.8 million last year to \$19.2 million.

The welcome revival of the French record business was certainly further boosted by a concurrent reduction of between 15% and 35% in the prices of music-playing equipment, thanks to a flood of low-price imported hardware from South Korea which had the effect of depressing prices on all equipment.

(Continued on page F-9)

FROM TOP LEFT: MORY KANTE, LIANE FOLEY, FLORENT PAGNY, JEAN-JACQUES GOLDMAN.

PHOTO BY DANIEL AUBREY

Upturn in Market Boosts Artist Signings, Studio Activity and Overseas Earnings

By PHILIPPE CROCQ

A logical extension of the considerable consolidation registered in the French music business in the past year has been a marked upturn in studio time and bookings. The lure of renewed profitability has prompted record companies to get back to a hectic roster of recording schedules. The more recent prospects of bigger foreign sales for domestic artists has also fueled the action.

For while closely guarding their quintessential Gallicism, French music writers, performers and producers have injected an element of the way of life here as the 1990s come into view.

As one commentator puts it: "We're halfway between Coke and hamburgers on one side and pate de foie gras with a fine Burgundy wine on the other."

The new generation of French singer-songwriters was led by Jean-Jacques Goldman on CBS, Renaud (Virgin) and Michel Berger (Apace-WEA). Weaned on Anglo-Saxon music, and American cinema and comic strips, they nevertheless stubbornly retain their own originality.

In their footsteps and heralding the next decade are artists like Desireless (CBS), Indochine, now with BMG, and Polydor's Vanessa Paradis. Their priority, though, as with others striving to emulate their success, is to convert chart-busting singles into big album sales.

This theme is developed by Jean-Loup Tournier who, as managing director of authors' and composers' society SACEM, can be deemed the eminence grise of the French music scene. He says: "The French song is now in far better shape. Never has the public been offered such a wide choice, from mass audience pop to material aimed at specialist sectors of the market. We're witnessing a major renewal of creativity in France."

And these new "creators" are far less reticent than those of the past when it comes to asserting their influence, says Jean Mareska, marketing director at Pianola. "No longer are they seeking their inspiration only from U.S. or U.K. trends but nowadays turn to black music, South American, Spanish, African, and West Indian sources."

The result is a significant upsurge in exports of French domestic product, notably in Europe. Desireless has topped the charts in West Germany, Spain and Austria, with more than a million singles sold, and Vanessa Paradis has broken through decisively in the U.K. and Germany.

Barclay artist Caroline Loeb has scored in Italy and Spain; France Gall (Apache-WEA) in Germany; Indochine in Scandinavia and Latin America. A good 20 French titles now figure prominently in the European top 100 singles charts, backed by use of television and video clips as vital promotional tools.

What has emerged is that many big-selling French artists have forced their own personalities through rather than copying older or foreign acts. That's the viewpoint of Fabrice Nataf, head of domestic A&R at Virgin, and he cites his company's roster acts Rita Matsuko, Graziella de Michele and Etienne Daho as examples, adding the "evergreen" Phonogram artist Serge Gainsbourg to the list. "Their influence is original, and has no equivalent abroad," he says.

The foreign influence has, perhaps, turned more toward the production side. Rita Matsuko's new album "Marc et Robert" was produced by Tony Visconti, U.K. producer who worked with David Bowie and T.Rex) and mixed by Jesse Johnson. Many of the titles are in English.

Etienne Daho's album "Pour Nos Vies Martiennes" was produced by Ben Rogan, who has worked with Sade. Says Nataf: "This all goes to show that the new French 'wave' is certainly not rejected overseas and that French producers don't mind crossing the English Channel or the Atlantic to find that little extra something on the technical side that may be missing in France."

Nataf is working to promote some of Virgin's newer artists along the same road. Liane Foley's single "Ca Va, Ca Vient" was particularly successful in Germany, Belgium and Holland, while Virgin expects widespread acceptance for Graziella de Michele's latest album.

Nataf says that to sustain the momentum, French music has to be given proper support at home. Writers and performers should make the effort to appear at such events as the Salon de Musique, the Printemps de Bourges Festival, the Salon du Disque and the French Song Week—all very important among many increasingly popular showcase events.

In television, the live "presence" of leading French artists is already on the increase: in shows such as "The Music Vic-

tories," "The Hit Parade Of The Century," and "Exporting French Songs" at the Montreux Television Festival. They give French artists the chance to be appreciated abroad as well as being transmitted live on at least four French TV channels, and networks in Canada and other French-speaking European territories.

State-run, commercial and FM radios, plus the six domestic TV stations, have contributed immensely to the rise in popularity of local acts. Some FM stations now devote 40% of air time to French-language songs, as against just 25% only two years ago.

Among the larger radio networks, RTL (Luxembourg) gives as much as 60% of air time. Other positive factors have been the granting of three new TV licenses in the past few years, especially to the largely music channel M6, and an overall greater range of pop music programs.

For its part, SACEM has devoted considerable effort to exporting French language material using the bait of prizes and bonuses, plus organizing meetings on the future of the French music industry and setting up joint action with the foreign and culture ministries.

SACEM now has reciprocal arrangements with more than 70 authors' and composers' societies around the world and, in 1987, French compositions earned nearly \$40 million in royalties from copyright abroad.

Christophe Magny, GM of Chrysalis France, puts much of the French music revival down to French artists travelling more widely abroad and mixing with British and American visiting acts in France. "The situation helps artists over technique qualities. Foreign labels like Chrysalis want to sign French artists likely to show promise abroad," he says.

Philippe Constantin, president of Barclay Records, says that even if exportable French productions can still be counted "on the fingers of one hand," the product strength lies in its diversity. He recalls the Italian style of past years, "where all records had the same sound, and all singers the same gravelly voices."

Barclay has set up a new label, Nord-Sud (North-South), headed by Catherine Birambeau, with the aim of discovering and promoting new artists in France and abroad. Financially independent of Barclay Records, Nord-Sud has already signed one French group, Maria, and one in Switzerland, Touch d'Arable.

Constantin firmly believes that in France, as in other Latin countries, there's a strong urge to express individual identity and a real desire to break away from the Anglo-Saxon influence which "for many years has transformed French artists into pale copies of the originals."

CBS Records France president Henri de Bodinat lines himself up with the optimists. "France is on line for becoming the European capital for new productions, replacing even London, which is dying in icy conformism," he says.

There certainly is intense creative action in today's France, independent of Anglo-Saxon style. Foreign artists, too, are settling in the country, one being Terence Trent d'Arby. "Others come to France to record, which is praise indeed for our studios," says de Bodinat.

He goes on: "However, French acts must tighten up on their stage shows, their live performances. Once that is achieved, then our optimism will become hard fact."

And the CBS France chief adds that France also had to strengthen its position in the European album market. CBS act Desireless headed European charts with the debut single "Voyage Voyage," and should achieve similar success with the new album, which includes the hit title "John."

CBS, like Barclay, has its own specialized label for developing long-term careers for new French and overseas artists. Says de Bodinat: "As in the past, this is the most important aspect of our national business, and the most difficult. So we've set up the Squatt label and are giving it every chance to assure its success."

Jean-Paul Commin, WEA international manager, says he's neither optimistic nor pessimistic about the future, adding: "We're just paying careful attention and investing in talent. The current strong position of the market gives us the chance to realize our ambitions, and the artistic policy led by our president, Luigi Theo Calabrese Calabrese, is bearing fruit, with a spectacular development of local repertoire."

He says the European WEA office, based in London and headed by Steven Shrimpton, is an "essential relay" for

(Continued on page F-11)

Graciella de Michele



Etienne Da Ho



Christine Lidon

Pijon




Yargo



Alpha Blondy





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Satellite Era Transforms Broadcast Media as Radio/TV Bonanza Settles

By MICHAEL WAY

Since the explosion of FM radio in 1980, the arrival of privately-run television four years later—and now the advent of France's own satellite—broadcasting here has been described as a "jungle," although not quite matching the extremes of the Italian broadcast "experience."

Yet behind the facade, it's more than clear that the break-neck transformation from staid, state-run radio and TV to the present plethora of choice in home entertainment is settling down very nicely, merci.

There are now some 1,400 FM radio stations in France, nearly 70 in the Paris region alone. There are three main established commercial radio networks (RTL, Europe-1 and Radio Monte Carlo) alongside the state-operated Radio France.

And there are six TV channels: newly-privatized TF-1; state-run Antenne-2 and France Regions 3; and more, recently, Canal Plus pay-TV, (one of the biggest in the world), La Cinq (France's first private TV network), and Metropole-6 (the music-orientated channel).

Then, out in space, the TDF-1 satellite has four television channels.

Cable, though, has been slow to develop, with only 100,000 connections as the public considers its verdict on the programming on offer.

All of which has left the reviving French music industry in a happier mood than for many years. The blank tape levy and reduction in Value Added Tax apart, record companies can now advertise their wares on the broadcast media for the first time and have, as never before, a bewildering choice of airtime for their products.

Guy de Luz is head of EMI in France and president of the record industry association SNEP, and he shares the general mood of optimism. While record companies are still restructuring to take in all the opportunities to promote product, de Luz describes the introduction of TV advertising for records as "capital" and says the measure is already being reflected in sales.

But it takes more than this to make the French record executive happy and de Luz was quick to point up the issues still irking the industry. Principally, there's the continuing argument between broadcasters and record companies over reaching an agreement on needle time, even though the neighboring rights principle was made obligatory in France's "pathfinding" Audiovisual Law of 1987.

While many broadcasters are agreed, de Luz says money remains the big issue. And here the FM stations, even some of the bigger ones, are digging in their heels. This compares with the 5% receipts of license deal reached on authors and composers rights between their society SACEM and the radio stations, a deal which apparently has satisfied both sides.

Issue number two also concerns the FM stations, which EMI's de Luz wants some prohibited from continuing the practice of suggesting to listeners that "for the next album, you might like to turn on your tape recorders." However, this incitement to illegal home-buying now seems to be dying out.

And thirdly, a key issue concerns the promised music-only TV channel, also as promised in the Audiovisual Law some years back.

De Luz does not see the TV channel Metropole 6 as a solution, even though the videoclip-dominated station does devote 40% of airtime to music. De Luz says a solution is a long way off, but believes that the music channel will be privately run, rather than through the state.

What the record companies really want is TV airtime for as many of their new acts as possible, for despite the extent of private and public broadcasting, they're still far from happy in this aspect.

RTL (the French station of Radio Luxembourg) is one of the few to devote a whole weekly program, "The Year 2000," to new talent, while the "Top 50" show, aired jointly by Europe-1 radio and Canal Plus-TV daily, does



At signing of a licensing agreement between group Soldat Louis on Squatt/CBS and PeerMusic France, from left: Jean Claude Gastineau, deputy MD CBS France; René Boyer, MD PeerMusic France; Henri De Bodinat, president CBS France; and Philippe Bonnafant, Squatt A&R mgr.



Sharing a-ha gold, from left: Mo Ostir, chairman of the board, Warner Eros Records; Gérard Le Fondou, sales manager; and Jean-Paul Commin, international manager, Warner Bros.

involve many new acts.

But Yvonne le Brun, the new light-music chief at Europe-1 radio argues against whole shows given over to new French talent. "It risks devaluing them. They get far more flattering exposure if slotted in with established performers," she says.

Unlike the FM radio stations with their surround stereo of mostly U.S. and U.K. music, national networks like Europe-1, RTL, Monte Carlo and France Inter now have commitments to airing French product. Though it is not always in peak listening hours, it is still a great boost to new artists and their record companies.

And these big networks are committed, as Le Brun points out, to entertaining all age groups, and not just the young people who moved across to FM radio. To please the older sections of the public, Europe-1 now has its own FM station, Euro-2, to play the "goldies and oldies," still so popular in France. And the extent of the nostalgia popularity wave is shown by the high score in the latest audience figures achieved by an independent FM station Nostalgie, which with 4.1% is fifth in the list of non-state-run radios.

Where radio stations are gaining higher profile is in the setting up of joint broadcasts with television companies. Apart from the "Top 50" show mentioned earlier, the biggest FM radio in France, NRJ, recently linked up with the Antenne-2 TV channel to produce a concert by Prince, with all the benefits of stereo sound.

NRJ, now eight years old, and with a 9.9% listener rating, has already spread to four Swiss cities, and into Belgium, and is planning to go public next year.

Managing director Max Guazzini believes such links with TV companies are a major step forward for FM. NRJ, too, has its more French music-orientated sister channel, Cherie-FM, and without advertising. Guazzini feels that while FM radios now claim 33.9% of all French listeners, many of

them are young and had not been into radio before. "So we didn't take too much of the audience from the big commercial networks," he says.

Sky Rock is another FM leader, with a 1 million-strong audience in 60 French cities. Sky Rock plays 14 disks an hour, and head of music Laurent Bouneau says the FM format is now leading in the under-30 age group. Sky Rock, too, links up with the TF-1 television station to broadcast jointly the popular "Jacky Show," and with M6 for "The Plus 92" music program.

Like most of the top FM stations, Sky Rock relays its programs around the provinces via the Telecom I B communications satellite.

The main problem for the FM stations, deemed "pirates" when they mushroomed on the French broadcasting scene early in the decade, is that because of top-heavy bureaucracy, the large majority of them are still not licensed.

With its strict technical, financial and program-content criteria, French broadcasting's supervisory body, the CNCL, is a long way from completing the job, having only covered the Paris region thus far. While some FM stations have gone bankrupt over the years, others have been closed down by the CNCL clearly for not having met its high standards.

There are no such problems for French television since the government privatized the first TV channel TF-1, selling it to the industrialist Francis Bouyges in April, 1987, leaving France with just two state-run channels. With the Metropole 6 channel leading the way in music content, the battle for viewers is now intense, especially between TF-1 and Antenne-2.

The latter boasts the long-running variety show "Champs Elysees," in which presenter Michel Drucker attracts some of the leading French and international acts. TF-1 competes with Patrick Sebastien in "Avis de Recherche" and the saucy "Coco Paradis," headed by comedian Stephane Collaro.

At Canal Plus, second only in the world pay-TV league to Box Office in the U.S., senior executive Pierre Lesclure has chosen the option of promoting its own public concerts, co-produced with radio stations.

Particularly successful was the relay of the "25 Years Of Atlantic Records" show and upcoming are a look-back at the 100 best singles of the past 25 years, in collaboration with Rolling Stone magazine, and perhaps the Amnesty International Concert.

So if "jungle" there be in French radio and television, some highly-professional French broadcasters, dynamic and innovative, are emerging to challenge as "King."

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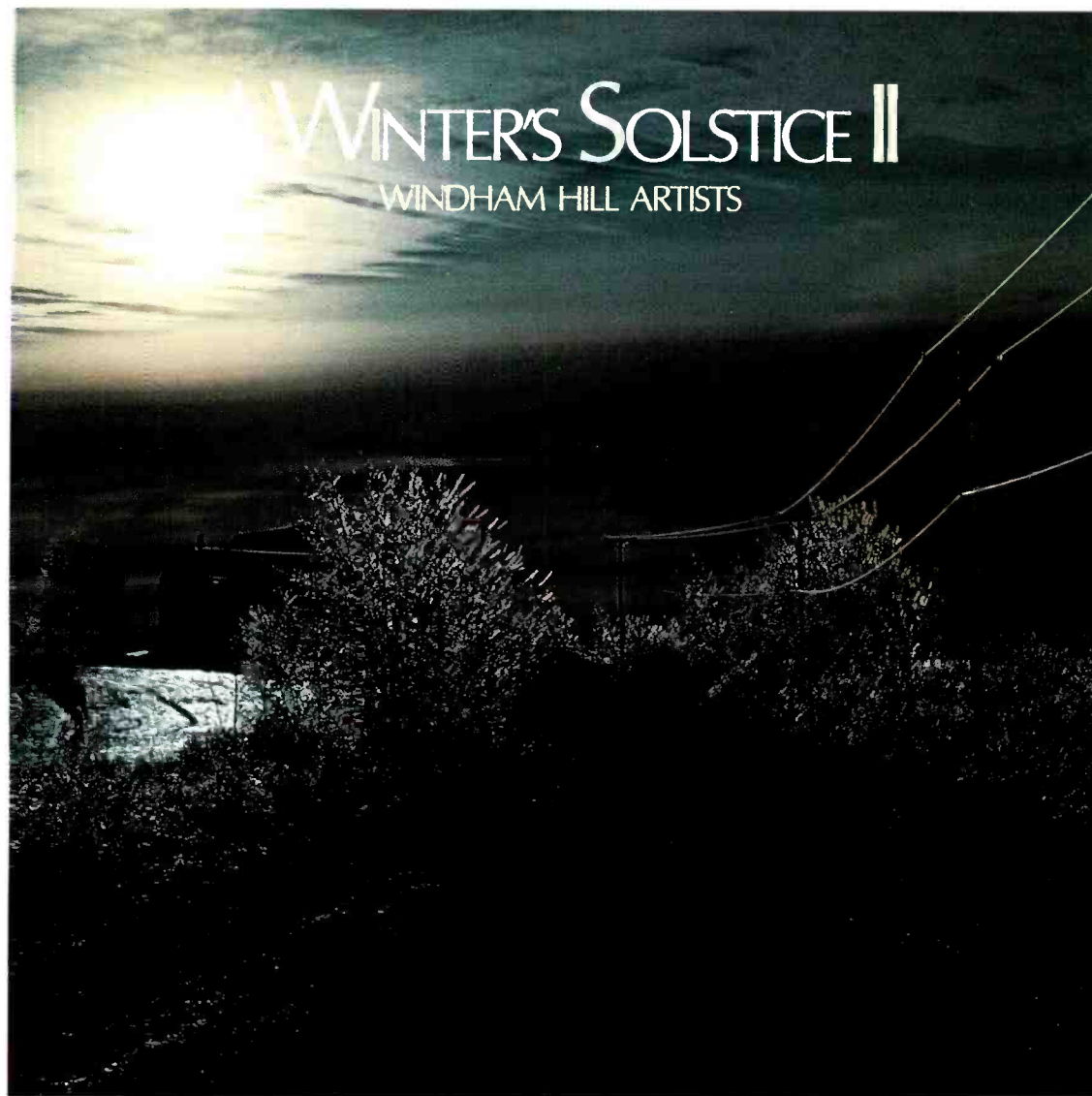
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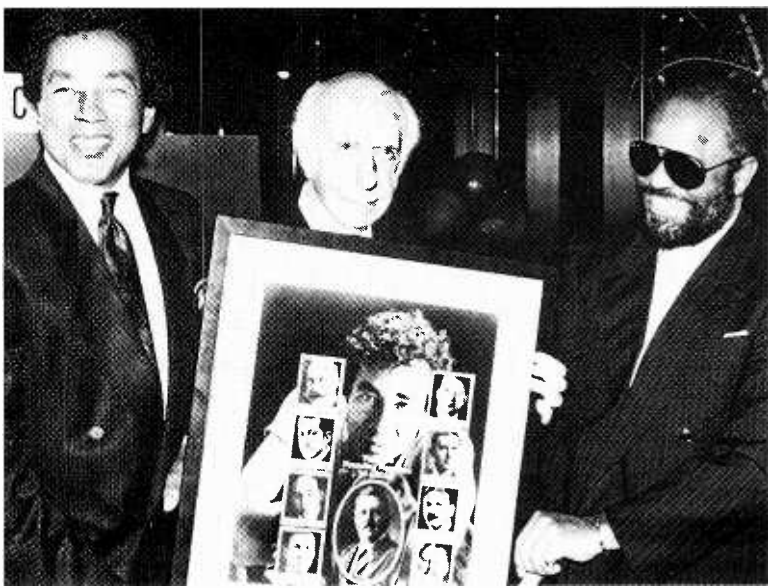


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Founders Day. Motown Records artist Smokey Robinson is presented with the ASCAP Founders Award in a special ceremony at Chasen's restaurant in Los Angeles. Shown, from left, are Robinson; Morton Gould, president, ASCAP; and Berry Gordy, founder, Motown Records.

EXECUTIVE TURNTABLE

BILLBOARD. David Nelson is named national advertising director, video/pro sound, in the New York office. He was an independent television producer and broadcaster.

RECORD COMPANIES. Bruce Dickinson is appointed VP, A&R, East Coast, for MCA Records in New York. He was director, A&R, for EMI Records.

RCA Records in New York promotes Hugh Surratt to director, national album promotion, and John Sigler to manager, national album promotion. RCA appoints Bruce Flohr national college promotion representative. Surratt was manager of national promotion, West Coast, for the label; Sigler was an alternative and college promotion representative for the label; and Flohr was music director at KCPR radio in San Luis Obispo, Calif. RCA in Nashville promotes Cathy Monroe to manager, marketing services. She was a marketing administrator for the label.

Shelley Selover is appointed director, national press and public information, by Columbia Records in Los Angeles. She was director, press and public information, for the label.

Motown Records in Los Angeles appoints Sandy Jones director, artist development/publicity. She was associate director, R&B artist develop-



NELSON



SURRATT



SELOVER



JONES

ment/publicity, for Arista Records.

PolyGram Records in New York names Suzanne MacNary national director, East Coast communications, and Harry Weinger, manager of editorial services. They were, respectively, a director of publicity for Susan Blond Inc. and a staff writer for the label. PolyGram in Los Angeles names Sue Sawyer national director of communications, West Coast. She was director of communications, West Coast, for the label. PolyGram Records in Nashville names Sandy Neese director of communications, Nashville. She was director of publicity, for the MTM Music Group.

Larry Silver is promoted to controller by Elektra Records in New York. He was director of finance for the label.

Capitol Records in Los Angeles makes the following appointments: Dwayne Alexander, manager, national club promotion, West Coast; Tasha Mack, local promotion manager, Phoenix, Ariz., and San Diego; Debbie Campisi, local promotion manager, Kansas City, Mo., and St. Louis; Chuck Swaney, local promotion manager, Detroit; Bobby Bland, local promotion manager, Minneapolis; Phil Fox, local promotion manager, Cincinnati; Jeffrey Blalock, local promotion manager, Houston; Rachel Matthews, manager, A&R; and Brenda Grant, manager, administration and business affairs. Alexander was national secondary promotion manager, black music; Mack was national secondary promotion manager; and Campisi was national secondary promotion manager, all for the label. Swaney was territory manager for CEMA in Detroit and Bland was special accounts manager for CEMA in Boston. Fox was Houston local promotion manager; Blalock was Nashville local promotion manager; Matthews was an A&R representative; and Grant was senior staff assistant, all for the label.

Arista Records in New York appoints Brad Misell international production manager. He was in international production for Atlantic Records. Arista Records in Los Angeles appoints Cynthia Johnson West Coast district manager, R&B promotion, and Dean Porter local marketing manager. They were, respectively, Los Angeles local promotion manager for MCA Records and a part-time member of the Arista sales team.

INSIDE TRACK



Edited by Irv Lichtman

A GIANT DEAL may result from continuing talks between EMI and SBK Entertainment World. But the question remains, Who is doing the shopping? SBK, the music publishing/production entity that evolved from the sale of CBS' music publishing interests for \$125 million in 1986, has reportedly been interested in acquiring EMI's U.S. music interests, but the word now is that if there is any deal in the works, it leans toward an acquisition of SBK by EMI. But admittedly, that's a state-of-flux perspective.

GOVERNMENT PROSECUTORS have requested a new bail hearing for Roulette Records president Morris Levy, to be held Monday (21) at U.S. District Court in Camden, N.J. Levy, facing two concurrent 10-year jail terms for his conviction on federal conspiracy-to-extort charges, remains free on a \$4 million cash/property secured bail. Assistant U.S. Attorney Bruce Repetto asked the court at Levy's Oct. 28 sentencing to set a \$10 million bail, citing published reports that Levy intends to move to Australia and liquidate his businesses. Levy also owns the New England-based Strawberries retail chain and recently sold his Big Seven music publishing company.

SWITCHING INITIALS: Jeff Jones is leaving his post as director of product development at Columbia Records in New York to join MCA Records as VP of marketing, East Coast. Jones spent 12 years in the CBS Records division.

A DECISION is expected within the next few weeks on the U.S. Department of Labor's suit against the American Federation of Musicians over the latter's controversial 1987 presidential election. Oral arguments before U.S. District Judge Robert Ward concluded Nov. 10 in New York. The suit, filed March 11, contends the AFM violated the Labor-Management Reporting & Disclosure Act during its 1987 election, which saw current AFM head Marty Emerson defeat longtime chief Victor Fuentelba by a vote of 708-650. The AFM balked at a rerun of the balloting after a disagreement with the Labor Department over election ground rules (Billboard, March 12).

WHAT RHYMES WITH 'PLAY'?: The Recording Industry Assn. of America has a slogan it hopes the trade will use to encourage back-announcing of artists and song titles on radio. The slogan is, "When you play it, say it." RIAA member companies are getting these words, encased in a circle logo, for use in trade and tip-sheet ads.

REAL GOOD JIVE STORY: Jive Records VP of marketing and operations Barry Weiss says platinum certification of the Kool Moe Dee "How Ya Like Me Now" album Nov. 14 gave the label a record-making three platinum rap acts. The others are Whodini, for "Escape," and D.J. Jazzy Jeff & the Fresh Prince, for "He's The D.J., I'm The Rapper," a double-platinum success.

A LITTLE SOUTHERN EXPOSURE: Long Island City, N.Y.-based Encore Distributing, already covering the Big Apple area and New England, is now covering the Philadelphia environs, reports company chief Nick Campanella, with Holly Patrick and Jerry Schragger handling promotion and sales marketing, respectively.

JOINT VENTURE: Dunhill Compact Classics and (Continued on page 96)

WB Adds AIDS Flier To Kinison Album

BY CHRIS MORRIS

LOS ANGELES Warner Bros. Records will include an information sheet about AIDS in future pressings of comedian Sam Kinison's album "Have You Seen Me Lately?"

The decision to include the fact sheet followed a Nov. 7 summit meeting among top Warner executives, attorney Gloria Allred, record producer Randy Morrison, and representatives of six gay, lesbian, and AIDS activist groups.

While Kinison's album is so far the only record that will include the leaflet, Warner says it will approach other artists to see if they are interested in including the information in their own albums. The label will also make the written copy for the sheet available to other interested record companies for adaptation.

Kinison's record, which is apparently the first major-label release to include information on the deadly disease, was an object of controversy before its Nov. 8 release.

The brash comic's album contains a lengthy, verbally explicit routine dealing with AIDS in which Kinison mocks the preventive use of condoms and suggests that the disease was spread into the community via homosexual intercourse with monkeys.

In addition to a parental advisory that it contains explicit language, "Have You Seen Me Lately" is stickered with a statement disassociating Warner Bros. from Kinison's opinions.

Warner publicity VP Bob Merlis, who spoke to Billboard via a conference call with Allred, said that various groups and individuals—including some of those present at the Nov.

7 meeting—had complained to the label about Kinison's AIDS routine prior to the meeting.

"Some of these people and some unaffiliated citizens" lodged objections, Merlis said.

L.A.-based activist lawyer Allred, who has represented AIDS victims in several legal actions related to the disease, arranged the meeting at the behest of Morrison, who produced the AIDS-related Cruise Control single "No Condom No Sex," released by the Warner-distributed Sire label earlier this year.

The Nov. 7 meeting included Allred; Morrison; Warner chairman Mo Ostin; Warner president Lenny Waronker; and representatives of AIDS Project Los Angeles, the Gay and Lesbian Community Services Center, the Black Gay and Lesbian Leadership Forum, People With AIDS Action Coalition, AIDS Coalition To Unleash Power, and AIDS Hospice Foundation.

"I suggested [the information sheet] as a possible way to educate the public, and Warner Bros. agreed to implement it with this first record," Allred said.

While the first 75,000 copies of the Kinison album, shipped earlier this month, do not include the information, future shipments will incorporate a blow-in sheet.

"AIDS (Acquired Immune Deficiency Syndrome) is an equal opportunity disease," the sheet reads in part. "It affects men, women, and children regardless of race, age, or sexual orientation... To date, there is no conclusive data to explain how AIDS got started or where AIDS came from. People with AIDS—regardless of their sexual orientation—

deserve compassion and support, not violence and bigotry."

Following information about how the disease is spread, an endorsement of the use of condoms, and a toll-free AIDS hot-line number, the copy concludes, "AIDS IS NO PARTY!"

A joint statement signed by the participants in the Nov. 7 meeting—but not by Kinison or Front Line Management, his management representative—says, "It was agreed that this information should be distributed with albums that are targeted toward a sexually active and youthful audience which can be reached with the appropriate information; the Kinison album is such an album."

"I think what Warner Bros. has agreed to do is much bigger than the Sam Kinison album," Allred said. "It's not about Sam Kinison; it's about educating the public about AIDS... It's a place to start."

"We decided to get [the information sheet] into other records ultimately," said Merlis, who added that in the future, the material may be integrated into album-sleeve art with artists' consent.

Concerning the sheet's inclusion in the Kinison album, Merlis said that the comic "had to be approached... His management had to give his consent."

While a written statement from Kinison, currently on tour, does not address the insertion of the AIDS flier in his album, it does deal with the furor surrounding the record.

"People don't come to my shows or buy my records expecting to hear medically correct jokes," he says. "These are not political statements. It's Archie Bunker comedy for the '90s. It's reckless and irresponsible."

SPECIAL-INTEREST VIDEO STILL A SPECIAL GENRE

(Continued from page 1)

proximately 400 attendees.

In sketching a successful framework for the original-video sell-through industry, Jimirro underlined a number of key questions and challenges facing the industry.

Many of those topics were subsequently aired in more detail during 10 panels over the two days of the AVC. (See additional coverage, this issue).

It's believed now that special-interest sell-through video accounts for 5%-10% of unit volume in the home video industry and at least 5% of dollar volume. A recent Fairfield Group research study places 1988 unit sales of this category at 40 million units, which generated revenues close to \$730 million. That, says Fairfield, is a 22% hike over the previous year for the category.

One prime issue facing original video, Jimirro pointed out, is the increasing tension between programming concepts and present distribution realities.

"We have far better ideas than ways to get them to market," he said. As examples, he mentioned the 107 original videos nominated for AVC Awards, many of them serious and highly specialized. Realistically, he said, a "substantial percentage of those programs will not emerge as economically viable products in the marketplace. Consumers in Portland, Maine, and Bismarck, N.D., won't be aware of them. That's the gap that has to be closed."

As a result, Jimirro said, alternative distribution such as direct marketing and nontraditional home video retailing will play an increasingly larger role. Therein, he added, lies the challenge for independent producers to create their own marketing infrastructure and to develop new techniques to reach potential purchasers from a base of 50 million-60 million VCR homes who "might want" the product.

Direct marketing, he forecast, one component of original-video distribution, will account for as much as 25% of alternative-video revenue within a few years.

It was the lack of any developed alternative distribution avenues, observed Jimirro, that ultimately led to a \$31 million quarter loss for "ahead of its time" Lorimar Home Video, even though that company offered "high-quality product."

While mainstream video retailers and mass merchants have had their appetites whetted by breakthrough product such as the Jane Fonda exercise series, added Jimirro, few other specialized original products can go that route anymore, since modern-day programming and distribution imperatives have made the "race for shelf space" take on new dimensions.

The big successes in the mass market, he said, have come mainly from original videos whose approach parallels the least common denominator entertainment model of network television.

The majority of the American people, he said, regard television as an entertainment medium and are not likely to change the way they interact with it.

More and more, he said, producers who want to break through should be creating a major entertainment component in special-interest programs that contain an "educational and enrichment overlay."

J2's big seller "Dorf On Golf," Jimirro acknowledged, is "30 minutes of comedy," while another big J2 seller, the chef Paul Prudhomme cooking series, has a good deal of entertainment on screen, while the actual recipes are in accompanying pamphlets.

Mass merchants, said Jimirro, "have exactly the same imperatives CBS held 15 years ago. K mart wants exactly the same thing"—a maximum return on square footage.

Also impeding independent producers who are making more serious product, he said, is continuing consolidation in the mainstream home video business. The distribution community is "caring less and less about what we are doing." That too, he said, is forcing more and more alternative distribution.

Recognizing this, however, is half the battle, added Jimirro. Independent producers must also realize, he warned, that they should make product people want—based upon extrinsic research—not product producers think people want.

For the near term, said Jimirro, bigger original-video programming successes will also continue to be linked with celebrities. Since budgets are limited, he said, that's the most "cost-effective way to promote product." As an example of that, he said that when J2's "Dorf On Golf" was first released, sales of 15,000 units came directly in the wake of star Tim Conway's appearance on "Good Morning, America."

Another component for success, he added, will be creating as many innovative and opportunistic cross-promotional events as possible.

As an example there, Jimirro pointed to J2's just-released "Teen Steam," starring teenage heartthrob Alyssa Milano.

J2, he said, will tie in with AMC Theatres in five markets with a cross-couponing campaign that will offer consumers videocassette and movie-ticket discounts. Beyond that, J2 is licensing and cross-promoting with teen-products companies in an effort to build an "industry" around an original video.

Pricing has also bottomed out in original video, added Jimirro, noting that there's still "plenty of life left" in \$29.95 product, even though \$9.95, \$14.95, and \$19.95 have become standard on many alternative titles. The key here, said Jimirro, is the value-added concept, wherein additional quality footage and premiums can justify higher price points.

He also warned that independent producers can no longer slap together any kind of special-interest tape and expect it to sell. The "dumping ground" days are over, he said. "I am embarrassed and appalled at some of the product that's offered to J2. ... [It would] never get on network tele-

vision. Why would anyone think people would pay \$19 for that when they wouldn't even watch it for free?"

One question still unclear for original video producers as the marketing infrastructure does crystallize, said Jimirro, is just "how high is up?"

"Dorf On Golf" has racked up 180,000 unit sales to date. Yet, said Jimirro, there are 17 million VCR families in the U.S. with golf interests. That translates into 16,820,000 potential homes that have not bought the title.

He also mentioned the company's Joan Lunden-hosted newborn-baby tape, noting that there are 1.5 million babies born in the U.S. every year. Selling 75,000 annually would be a very satisfying achievement, he said.

But reaching those homes and sales numbers, he noted, presents as much of a challenge to J2 as a more modest mark might for a fledgling alternative video producer trying to reach his or her own particular audience.

CONVENTION CAPSULES

JIM JIMIRRO'S keynote speech was enough to keep the early-morning crowd wide awake. Jimirro sounded like a coach giving his team a half-time pep talk; some in the audience even compared him to a preacher urging his flock to repent. "I was waiting for him to ask suppliers to bring their videos to the stage so he could annoy them," joked one veteran industry wag.



POWER LUNCH: With an eye toward wooing video makers, **Fuji Photo Film U.S.A.** hosted a lunch for some 300 attendees and treated the gathering to an unforgettable stand-up routine from comedian **George Carlin**. "I like Fuji," said Carlin, "They let me say words that are repressed in our society." True to form, Carlin's monologue was generously seasoned with words you won't hear on the Fuji commercials in which he appears.

SCRAMBLED EGGS AND HOW-TO TAPES: Breakfast sessions at conferences are notorious for being sparsely attended, so the AVC show organizer came up with a novel idea. Each table was designated for a specific topic of discussion, such as how-to tapes or travel videos. As a result, the 90-minute breakfast session saw almost every table completely filled with suppliers.

TEASING THE NAYSAYERS: During his keynote address, **Barry Rebo**, president of **Rebo High Definition Studios** and a staunch advocate of high-definition TV, poked fun at the people who have a standard answer to why they think HDTV is not plausible for home video: "If anyone asks you about HDTV, say that it will take five

years and cost \$500 million. You can all get jobs as consultants."

YOUR BIAS IS SHOWING: During the panel discussion "Sports Video: The Industry's New National Pastime," moderator **Al Stewart**, **Billboard's** home video editor, asked **Ken Ross**, director of nontheatrical programming for **CBS/Fox Home Video**, if his company's World Series tape would sell better if "a quality team like the Mets were in the Series instead of it being a California tournament." The native New Yorker's question drew moans from the L.A. crowd.

BOGUS PRICES: There was some interesting talk about pricing in the session titled "Sell Through—The Retailers Point Of View." **Ralph King**, VP of marketing for **Wherehouse**, said that customers are accustomed to the \$9.95, \$14.95, and \$19.95 price points and warned against such "bogus price points" as \$12.95 and \$17.95. **Mitch Perliss**, director of purchasing for the **Music Plus** chain, added: "Every title has its price. We finally reduced 'Ishtar' to \$4.95 and people even bought that."

IN THE PINK: Many people still can't pronounce it, while others have no clue what it is. But "Callanetics," **Callan Pinckney's** highly focused small-muscle exercise tape, has broken the 700,000-unit plateau, according to **Suzie Peterson**, VP of **MCA Home Video**. Moreover, the studio's just-shipped "Super Callanetics" tape is over the 100,000 mark.

Compiled by **Al Stewart**, **Ken Schlager**, and **Jim McCullaugh**.

Keynoter Lauds HDTV

LOS ANGELES Although the U.S. electronics industry is far behind its Japanese and European counterparts in the manufacture of high-definition video systems, the emergence of the new high-resolution television technology should prove extremely beneficial to those U.S. production companies that get in on the ground floor.

So said **Barry Rebo**, founder and president of the New York-based high-definition production company that bears his name, in his Nov. 10 keynote address at the American Video Conference at the Bel Age hotel here.

Rebo noted that although delivery systems for high-definition programming are still years away from implementation, many commercials, music videos, and even full-length features and made-for-TV miniseries are already being shot with high-definition production gear.

The resulting product must then be down-converted in order to make it compatible with various international broadcast standards. But eventually, he said, this process will not be necessary once high-definition transmission systems are in place.

In addition, said Rebo, Japanese firms will likely begin importing HDTV to the U.S. within the next two to three years, and he urged the assembled video producers to be the first to get a jump on providing software for that new market segment.

The advantage of HDTV, said Rebo, is not only its extremely high resolution and excellent picture quality (1,125 lines of resolution vs. 525 for the current U.S. broadcast standard), but also its use of a wide-screen format, a feature that should be of particular benefit to music video producers.

Rebo closed with an eloquent description of a future in which the industry will feel that HDTV is as logical and essential a leap in video and TV technology as color was from black and white. **STEVEN DUPLER**

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Creed Taylor Sues CBS For Conspiracy

Ex-CTI Head Claims Major Plotted To Quash Label

BY BRUCE HARING

NEW YORK Creed Taylor, founder of the influential CTI jazz label, is suing CBS Records and its affiliates over what he describes as a plot to take over CTI and its assets.

A key to the alleged plot is monies generated from sales of CDs from CTI's master tape catalog, now under CBS control as part of a court-ordered settlement of a debt CTI owes CBS.

Taylor claims CBS and its affiliates are exploiting the tapes beyond the debt his company owes, thereby violating the court-ordered settlement and unlawfully enriching CBS.

The CTI masters library includes approximately 130 albums, according to Taylor. Featured artists include George Benson, Grover Washington Jr., Hank Crawford, Freddie Hubbard, Art Farmer, Ray Barretto, Jim Hall, Chet Baker, and Hubert Laws.

The suit, filed in U.S. District Court here Oct. 28 under provisions of the Racketeer Influenced and Corrupt Organizations Act, alleges CBS Inc., CBS Records, Columbia Record Productions, and Epic Records engaged in "multiple schemes to obtain complete economic control over CTI."

"We're alleging that over the last 10 years, CBS and its affiliates engaged in a scheme to systematically destroy CTI as an independent label, take over its assets, and use them for their own purposes," says Michael Quiat, attorney for CTI. The suit also alleges CBS is painting Taylor "as a has-been and no longer a viable entity in the music industry," according to Quiat.

A damage amount in the suit has not been determined, pending review of the CBS files on CD royal-

ties, Quiat says.

"It's a meritless lawsuit," says Gail Edwin, CBS litigation counsel. "CBS protected its interests according to the rights it had. Mr. Taylor owed CBS \$600,000, owes a warehouse \$50,000, and two other people had liens on the masters. The market value on the masters was nowhere near an amount that he could have ever seen a dime from them

'CBS engaged in a scheme to systematically destroy CTI as an independent label'

[after satisfying his debt to CBS]."

Steven Reinhardt, an attorney with the New York law firm of Parker, Chapin, Flattau, & Klimpl, heads the CBS defense. He declined to comment and deferred to Edwin.

The complicated web of financial marriages between CTI and CBS dates back to early 1980. CTI, emerging from a bankruptcy reorganization, entered into a distributorship agreement with CBS that called for the music giant to manufacture and distribute CTI record albums and other configurations.

At the same time, CBS obtained possession of CTI's master tape catalog, described in Taylor's court papers as the original master recordings of most of the major jazz artists who were under exclusive agreements with CTI.

But CTI's cash flow problems—which according to the suit stemmed from CBS' deficiency in manufacturing and distributing a sufficient quantity of CTI product—led to yet another agreement

between the parties.

In June 1981, CTI was allowed to repurchase the masters with \$400,000 in notes payable to CBS.

CTI made partial payment on that debt but was unable to keep up its financial obligations within the time frame specified, say Taylor's court papers.

In February 1985, a New York state Supreme Court judge allowed CBS to sell the CTI masters catalog to collect its debt but ordered CBS to give CTI any funds collected above that amount.

However, Taylor's court papers contend, CBS opted not to sell the catalog after notifying CTI of the date and time of the sale. The company began worldwide distribution of the CTI catalog on CD, generating funds far in excess of the amount owed by CTI, according to the suit.

"CD royalties are skyrocketing," Taylor told Billboard. "I don't think this would have gone so far had the CD explosion not been what it became."

No court date has been set on the matter, but hearings are expected to commence in early December, Quiat says.

AVC SPECIAL-INTEREST AWARDS

(Continued from page 5)

• **Sports entertainment:** "The 500 Home Run Club," produced by Cabin Fever Entertainment.

• **Home improvement:** "Refinishing Furniture With Bob Flexner," produced by the Taunton Press.

• **Made-for-home feature-length fiction (over 60 minutes):** "Murder Rap," produced by Resolution Films, Image Films/United Entertainment Inc.

• **Made-for-home short fiction (under 60 minutes):** "Soldier Jack," produced by Davenport Films.

• **Music instruction:** "Play The Piano Overnight," produced by Xebec Productions.

• **Music performance:** "Follies Concert," produced by EMK Productions/Fries Home Video.

• **Documentary:** "The Miracle Of Intervale Avenue," produced by Audiostar Ltd./Ergo Media Inc.

• **Education:** "How To Study," produced by Creative Street Inc./World Book Inc.

• **Exercise and fitness:** "The Firm Aerobic Workout With Weights, Volume 2," produced by Meridian Films Inc.

• **Fine arts:** "Painting With Light," produced by Griffin Productions/Pacific Arts Video.

• **Games and magic:** "Lamb Chop's Sing-along, Play-along," produced by Shari Lewis Enterprises

Inc. and Norman Martin Enterprises Inc./Fries Home Video.

• **Children's instruction:** "The Alphabet Game," produced by Children's Television Workshop/Random House.

• **Comedy:** "Penn And Teller's Cruel Tricks For Dear Friends," produced by Mofu Video Corp./Warner Home Video Inc.

• **Cooking, food, and wine:** "Great Chefs—Great Bar-B-Q," produced by Great Chefs Television Productions/John Shoup.

• **Crafts, hobbies, and home arts:** "Automotive Tune-up Guide," produced by Above The Line Productions/Associated Video Publishers.

• **Dance instruction:** "Tremaine: Dance Experience Volume VI," produced by Kevin Carlisle and Associates/Joe Tremaine-Tremaine Dance Conventions Inc.

• **Sports instruction:** "Slo-Pitch Softball: Ray DeMarinis Reflex Hitting System," produced by Westcom Productions/ESPN Home Video.

• **Travel:** "Touring Australia," produced by Encounter Productions Inc./Questar/Travel Network Productions Inc.

• **Video art:** "State Of The Art Computer Animation," produced by Odyssey Visual Design/Pacific Arts Studio.

INSIDE TRACK

(Continued from page 98)

Shelter Entertainment are coming together to expand each other's horizons in international marketing of recording, film, TV, and home video programming. DCC is headed by Marshall Blonstein, and Shelter is a production house/record label/publisher operated by music industry vet Ian Ralfini in New York.

DUAL-DECK CONTROVERSY CONT: Go-Video, the Scottsdale, Ariz.-based manufacturer trying to market a dual-well VCR, has settled its case against two hardware suppliers that have refused to sell the company parts for its VCR-2. Hitachi and Goldstar have agreed to pay an undisclosed cash settlement to Go-Video to settle an antitrust suit that charges the two companies with conspiracy to keep the dual-well VCR off the market. Go-Video still has suits pending against nine other firms that have declined to supply parts. The VCR-2, which is designed to copy a prerecorded tape at the push of a button, has been assailed by critics who argue that the machine will help facilitate the illegal duplication of copyright material. Go-Video officials point out that the machine cannot override copy protection systems like Macrovision.

OFF THE MARKET: Chris Blackwell has taken his music publishing firm, Island Music, off the market after many oft-rumored bids from other publishers. In fact, he's inked a new long-term deal with Lionel Conway, who has headed the company for the past 19 years. Conway has added Miami Sound Machine producers Joe Galdo, Rafael Vigil, and Laurence Dermer to his staff and is planning to add more staffers and open offices in Germany, Italy, and Australia to augment Island's existing presence in Los Angeles, New York, London, Amsterdam, and Paris.

A DEAL HAS BEEN STRUCK that provides U.S. distribution of the U.K.-based Carlin Recorded Music Library through New York-based TRF Production Music Libraries. TRF, which also represents similar background music libraries at Chappell, Bosworth, Tele Music, Montparnasse, TRF Alpha, and Music Scene, starts its association with Carlin immediately with a set of CDs, with 50 more now in production. Carlin Music's Freddy and Johnny Bienstock started the Carlin affiliate after the sale of Chappell Music to Warner Bros. The Bienstocks held key posts at Chappell.

A NEW YORK COURT will decide whether a band that stops actively recording and touring runs the risk of losing the rights to its name. A suit initiated by the original members of the Shangri-Las (best known for "Leader

Of The Pack") charges that a new group billing itself under that name is infringing on a trademark. Defendants include the Fox Entertainment Corp. and its president, Richard Fox, the Mars Talent Agency, and the three new Shangri-Las. The defense contends the original group abandoned its rights to the name.

MAJOR CONFUSION: It's happened before and it's happening again. Some smaller dealers who have read about the snafus holding up Blockbuster Video's merger with Major Video are confusing the Las Vegas-based Major chain with Indianapolis-based distributor Major Video Concepts. The identity crisis has led some retailers in Alabama, who are upset that Blockbuster is setting up shop in their state, to cancel their orders with the distributor. Major Video Concepts prexy Walt Wiseman says the confusion occurred earlier when a Major Video franchisee intended to open stores in Indiana. There is no relationship between the two Majors; further, Wiseman says the Major chain is enjoined by law from using the name in states where the distributor does business.

RADIO ELECTION STORIES are trickling in from all over the country now. There's KIIS-AM-FM Los Angeles morning man Rick Dees, who did his own pre-election "Harris poll" by calling people named Harris. (There was also a station that put a staffer on the street with one box of donuts labeled Bush and one labeled Dukakis. The Bush doughnuts went faster.) WCSX Detroit took its listeners to the polls in a Rolls-Royce limo. Several San Francisco stations did shtick around the prankster who changed the sign on Bush Street to Dukakis Street. And in Nashville, WLAC-FM morning man Phil Valentine celebrated by winning his own election in the race sponsored by The Tennessean for top local DJ.

National Assn. of Broadcasters joint board chairman Wallace Jorgenson retired as president of Jefferson-Pilot Communications when he turned 65 Nov. 1. Now he'll be executive VP at Tampa, Fla.-based Hubbard Broadcasting.

FORMIDABLE FIRST: Arista Records president Clive Davis was honored Nov. 13 by the Black Music Assn. with its first Humanitarian Award. The event, at Philadelphia's Shubert Theatre, included performances by the O'Jays and the Temptations. Celebrities in attendance included Teddy Pendergrass, Leon Huff, Evelyn "Champagne" King, Mtume, and Levert.

BILLBOARD MUSIC VIDEO AWARDS

(Continued from page 1)

You Tonight/Mediate" clip also claimed the prize for best editing. The best-male-video award went to EMI's Bobby McFerrin, while Elektra debut artist Tracy Chapman took the prize for best female video. Columbia's Midnight Oil took best-group-video and best-overall-performance honors.

Named best new artist were Gefen's Guns N' Roses, who have sold more than 6 million copies of their label debut. The best-concept-video prize went to Warner Bros. artist George Harrison for "When We Was Fab."

Close to 400 guests attended the Nov. 11 black-tie awards reception at the Bel Age hotel here. The event also incorporated the presentation of the second annual American Video Conference Awards for special-interest home video product (see story, page 5). The hosts for the evening were actors Fred Willard and Edie McClurg; the presenters included music artists Paul Stanley, Nia Peeples, "Weird Al" Yankovic, and David Foster and home video celebrities Shari Lewis, Kathy Smith, Gary Coleman, and Bruce Jenner.

The complete list of Music Video Award winners follows:

• **Video of the year:** INXS, "Need You Tonight/Mediate."

• **Best male video:** Bobby McFerrin, "Don't Worry, Be Happy."

• **Best female video:** Tracy Chapman, "Fast Car."

• **Best group video:** Midnight Oil, "Beds Are Burning."

• **Best concept video:** George Harrison, "When We Was Fab."

• **Best stage performance:** Def Leppard, "Pour Some Sugar On Me."

• **Best overall performance:** Midnight Oil, "Beds Are Burning."

• **Best new artist:** Guns N' Roses, "Sweet Child O' Mine."

• **Best direction:** Storm Thorgerson for Pink Floyd's "Learning To Fly."

• **Best editing:** Richard Lowenstein for INXS' "Need You Tonight/Mediate."

• **Best choreography:** Barry Lather for Sting's "We'll Be Together."

• **Best special effects:** Escape Club, "Wild, Wild West," directed by Nicholas Brandt.

• **Best cinematography:** Mark Plummer for Steve Winwood's "Roll With It."

• **Most experimental:** 10,000 Maniacs, "Like The Weather," directed by Adrian Edmondson.

• **Best art direction:** Clive Crotty and Nick Edwards for 10,000 Maniacs' "Like The Weather."

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	110	101	63	10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
(111)	116	122	3	PAUL SIMON WARNER BROS. 25789 (12.98) (CD)	NEGOTIATIONS AND LOVE SONGS (1971-1986)
(112)	162	—	2	MIKE + THE MECHANICS ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
113	113	120	4	JONATHAN BUTLER JIVE 1136-1-J/RCA (8.98) (CD)	MORE THAN FRIENDS
114	114	126	4	KANSAS MCA 6254 (8.98) (CD)	IN THE SPIRIT OF THINGS
115	100	97	32	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
116	106	98	19	PUBLIC ENEMY ● DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
117	104	86	24	THE SUGARCUBES ELEKTRA 60801 (9.98) (CD)	LIFE'S TOO GOOD
(118)	123	125	8	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
(119)	120	130	5	BULLETBOYS WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
(120)	126	129	137	ANITA BAKER ▲4 ELEKTRA 60444 (8.98) (CD)	RAPTURE
121	109	109	7	COCTEAU TWINS CAPITOL C1-90892 (9.98) (CD)	BLUE BELL KNOLL
122	102	108	54	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
(123)	138	132	6	SIR MIX-A-LOT NASTY MIX 70123 (8.98)	SWASS
(124)	129	157	13	LIVING COLOUR EPIC BFE 44099/E.P.A. (CD)	VIVID
(125)	198	—	2	'TIL TUESDAY EPIC OE 44041/E.P.A. (CD)	EVERYTHING'S DIFFERENT NOW
(126)	137	137	6	NOEL 4TH & B'WAY 4009 (8.98) (CD)	NOEL
(127)	131	158	3	VARIOUS ARTISTS A&M SP 3918 (9.98) (CD)	STAY AWAKE
128	115	106	14	THE JUDDS ● RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
129	121	135	11	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
130	112	81	6	NIGHT RANGER CAMEL 6238/MCA (8.98) (CD)	MAN IN MOTION
(131)	NEW ▶	1	1	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
132	132	151	4	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
(133)	152	147	87	U2 ▲5 ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
134	134	156	3	CHERYL "PEPSII" RILEY COLUMBIA FC 44409 (CD)	ME, MYSELF AND I
135	117	117	31	HURRICANE ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
136	124	114	13	TOMMY CONWELL AND THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD)	RUMBLE
(137)	169	—	2	QUIET RIOT PASHA OZ 40981/E.P.A. (CD)	QUIET RIOT
138	122	116	10	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING
139	118	123	15	PETER CETERA FULL MOON 25704/WARNER BROS. (9.98) (CD)	ONE MORE STORY
(140)	150	155	62	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
(141)	NEW ▶	1	1	SAMANTHA FOX JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
142	119	118	9	SUICIDAL TENDENCIES EPIC FE 44288/E.P.A. (CD)	HOW WILL I LAUGH TOMORROW ...
(143)	177	182	3	JETBOY MCA 42235 (8.98) (CD)	FEEL THE SHAKE
(144)	154	163	19	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
(145)	153	179	3	IVAN NEVILLE POLYDOR 834 896 1/POLYGRAM (CD)	IF MY ANCESTORS COULD SEE ME NOW
146	128	134	5	LEVEL 42 POLYDOR 837 247 1/POLYGRAM (CD)	STARING AT THE SUN
(147)	NEW ▶	1	1	SAM KINISON WARNER BROS. 25748 (9.98) (CD)	HAVE YOU SEEN ME LATELY?
148	140	143	8	THE CALIFORNIA RAISINS PRIORITY 9755 (8.98) (CD)	SWEET, DELICIOUS & MARVELOUS
149	149	152	14	TRACIE SPENCER CAPITOL C1-48186 (8.98) (CD)	TRACIE SPENCER
150	144	141	20	STRYPYER ● ENIGMA 73317 (9.98) (CD)	IN GOD WE TRUST
(151)	196	—	2	CHERRELLE TABU OZ 44148/E.P.A. (CD)	AFFAIR
152	147	150	52	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
153	127	121	8	STEVE MILLER CAPITOL C1-48303 (8.98) (CD)	BORN 2B BLUE
(154)	155	148	75	WHITNEY HOUSTON ▲6 ARISTA AL 8405 (9.98) (CD)	WHITNEY
155	125	115	63	AEROSMITH ▲2 GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	157	165	106	DEF LEPPARD ▲7 MERCURY 810 308 1/POLYGRAM (CD)	PYROMANIA
157	130	138	26	2 LIVE CREW LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
158	141	127	26	RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
(159)	RE-ENTRY			MANNHEIM STEAMROLLER ▲ AMERICAN GRAMMAPHONE AG 1984 (11.98) (CD)	MANNHEIM STEAMROLLER CHRISTMAS
160	160	166	5	BIG COUNTRY REPRIS 25787 (8.98) (CD)	PEACE IN OUR TIME
161	136	128	14	JEFFREY OSBORNE A&M SP 5205 (8.98) (CD)	ONE LOVE--ONE DREAM
(162)	NEW ▶	1	1	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
163	146	139	7	STANLEY JORDAN EMI 48682 (9.98) (CD)	FLYING HOME
164	164	175	4	MINISTRY SIRE 25799/WARNER BROS. (8.98) (CD)	THE LAND OF RAPE AND HONEY
165	142	131	21	EPMD ● FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
166	135	136	8	DANZIG DEF AMERICAN 24208/GEFFEN (8.98) (CD)	DANZIG
(167)	NEW ▶	1	1	SURFACE COLUMBIA FC 44284 (CD)	2ND WAVE
168	139	124	16	ERIC B. & RAKIM ● UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
(169)	171	171	3	SOUNDTRACK COLUMBIA SC 44299 (CD)	BIRD
(170)	176	193	3	DIANE SCHUUR GRP GR 9567/MCA (8.98) (CD)	TALKIN' 'BOUT YOU
171	173	—	32	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
(172)	194	196	3	TOM COCHRANE & RED RIDER RCA 8532-1-R (8.98) (CD)	VICTORY DAY
(173)	182	—	2	THE FEELIES A&M SP 5214 (8.98) (CD)	ONLY LIFE
(174)	NEW ▶	1	1	ROBBIE NEVIL EMI 48359 (9.98) (CD)	A PLACE LIKE THIS
(175)	178	161	58	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
176	165	149	79	RANDY TRAVIS ▲3 WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
177	156	153	27	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
178	148	170	21	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
179	179	183	4	LOS LOBOS SLASH 25790/WARNER BROS. (9.98) (CD)	LA PISTOLA Y EL CORAZON
180	145	142	5	SANTANA COLUMBIA C3X 44344 (CD)	VIVA SANTANA
(181)	195	168	17	SLAYER DEF JAM GHS 24203/GEFFEN (8.98) (CD)	SOUTH OF HEAVEN
(182)	184	192	4	RICHARD THOMPSON CAPITOL C1-48845 (8.98) (CD)	AMNESIA
183	151	113	10	GEORGE BENSON WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
184	166	146	20	DAVID SANBORN REPRIS 25715 (9.98) (CD)	CLOSE-UP
(185)	187	194	3	GIANT STEPS A&M SP 5190 (8.98) (CD)	THE BOOK OF PRIDE
(186)	186	—	2	HOUSE OF LORDS RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
(187)	192	197	3	THE DICKEY BETTS BAND EPIC FE 44289/E.P.A. (CD)	PATTERN DISRUPTIVE
188	159	144	19	STEVIE B LMR LP 5500 (8.98) (CD)	PARTY YOUR BODY
189	158	154	21	FAT BOYS ● TIN PAN APPLE 835 809 1/POLYGRAM (CD)	COMING BACK HARD AGAIN
(190)	193	—	3	SHINEHEAD ELEKTRA 60802 (9.98) (CD)	UNITY
191	191	—	2	ROMEO'S DAUGHTER JIVE 1135-1-J/RCA (8.98) (CD)	ROMEO'S DAUGHTER
(192)	NEW ▶	1	1	DENISE LOPEZ A&M SP 5226 (8.98) (CD)	TRUTH IN DISGUISE
(193)	NEW ▶	1	1	BOYS CLUB MCA 42242 (8.98) (CD)	BOYS CLUB
(194)	197	178	21	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY
195	180	188	4	DAVID LANZ NARADA LOTUS 60121/MCA (8.98) (CD)	CRISTOFORI'S DREAM
(196)	200	185	59	BOB MARLEY AND THE WAILERS ▲ ISLAND 90169/ATLANTIC (8.98) (CD)	LEGEND
197	167	167	5	THE ALARM I.R.S. 39108/MCA (6.98)	ELECTRIC FOLKLORE LIVE
(198)	NEW ▶	1	1	DREAMS SO REAL ARISTA AL 8427 (8.98) (CD)	ROUGH NIGHT IN JERICO
199	161	140	19	CROWDED HOUSE CAPITOL C1-48763 (9.98) (CD)	TEMPLE OF LOW MEN
200	133	111	15	DWIGHT YOAKAM REPRIS 25749 (8.98) (CD)	BUENOS NOCHES FROM A LONELY ROOM

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 110	The California Raisins 148	Steve Earle 69	INXS 16	Bob Marley And The Wailers 196	Robert Palmer 34	Paul Simon 111	Randy Travis 176.97
2 Live Crew 157	Cameo 56	Erasure 86	J.J. Fad 88	Ziggy Marley/Melody Makers 115	Pet Shop Boys 35	Siouxie and The Banshees 70	U2 133.1
Paula Abdul 144	Peter Cetera 139	Eric B. & Rakim 168	Freddie Jackson 100	Richard Marx 99	Robert Plant 109	Sir Mix-A-Lot 123	UB40 22.68
Aerosmith 155	Tracy Chapman 19	The Escape Club 27	Michael Jackson 60	Bobby McFerrin 18	Poison 14	Slayer 181	Van Halen 21
The Alarm 197	Cheap Trick 38	Gloria Estefan/Miami Sound 89	Jane's Addiction 129	Metallica 20	Public Enemy 116	SOUNDTRACKS	Bird 169
Anthrax 50	Cherrelle 151	Melissa Etheridge 81	Jetboy 143	George Michael 8	Quiet Riot 137	Buster 83	Buster 83
Rick Astley 66	Chicago 53	Europe 49	Joan Jet And The Blackhearts 30	Midnight Oil 71	R.E.M. 64.39	Cocktail 5	Dirty Dancing 40
Bad Company 58	Toni Childs 102	Fat Boys 189	Elton John 54	Midnight Star 96	Ratt 29	imagine: John Lennon 32	More Dirty Dancing 93
Anita Baker 2,120	Cinderella 11	The Robert Cray Band 79	Stanley Jordan 163	Mike + The Mechanics 112	Ready For The World 94	Tracie Spencer 149	Stevie B 188
Bangles 48	Tom Cochrane & Red Rider 172	Crowded House 199	The Juds 128	Steve Miller 153	Cheryl "Pepsi" Riley 134	Rod Stewart 28	Barbra Streisand 13
Rob Base & D.J. E-Z Rock 31	Cocteau Twins 121	Debbie Gibson 67	Kansas 114	Kyle Minogue 59	Romeo's Daughter 191	Run-D.M.C. 158	Stryper 150
Basia 36	T.Conwell/Young Rumlbers 136	Guns N' Roses 3	Sam Kinison 147	Najee 194	Sa-Fire 118	Sade 63	The Sugarcubes 117
Pat Benatar 107	The Robert Cray Band 79	Guy 76	Kix 65	Ivan Neville 145	Salt-N-Pepa 87	David Sanborn 184	Suicidal Tendencies 142
George Benson 183	Crowded House 199	The Jeff Healey Band 77	L'Trimm 132	Robbie Nevil 174	Stevie Nicks 180	Santana 180	Al B. Sure! 37
The Dickey Betts Band 187	Terence Trent D'Arby 95	Helloween 108	David Lanz 195	New Edition 17	Joe Satriani 75.122	Diane Schuur 170	Ricky Van Shelton 85
Big Country 160	DJ Jazzy Jeff 42.104	John Hiatt 138	LeVert 131	New Kids On The Block 52	Shinehead 190	Scorpions 101	Traveling Wilburys 12
Bon Jovi 4	Danzig 166	Hothouse Flowers 106	Def Leppard 6.156	Randy Newman 84	Michelle Shocked 78	Jeffrey Osborne 161	Ozzy Osbourne 15
Boy Meets Girl 74	Taylor Dayne 25	House Of Lords 186	Depeche Mode 175	Night Ranger 130	Original London Cast 152	Jeffrey Osborne 161	Ozzy Osbourne 15
Boys Club 193	Def Leppard 6.156	Whitney Houston 154	Depeche Mode 175	Noel 126	Jeffrey Osborne 161	Jeffrey Osborne 161	Ozzy Osbourne 15
The Boys 162	Dire Straits 62	Hurricane 135	Depeche Mode 175	Oingo Boingo 103	Jeffrey Osborne 161	Jeffrey Osborne 161	Ozzy Osbourne 15
Breathe 41	Dreams So Real 198	Ice-T 43	Depeche Mode 175	Original London Cast 152	Jeffrey Osborne 161	Jeffrey Osborne 161	Ozzy Osbourne 15
Edie Brickell & New Bohemians 44	Duran Duran 24	Information Society 33	Depeche Mode 175	Jeffrey Osborne 161	Jeffrey Osborne 161	Jeffrey Osborne 161	Ozzy Osbourne 15
Britny Fox 47	EPMD 165		Depeche Mode 175	Jeffrey Osborne 161	Jeffrey Osborne 161	Jeffrey Osborne 161	Ozzy Osbourne 15
Bobby Brown 7			Depeche Mode 175	Jeffrey Osborne 161	Jeffrey Osborne 161	Jeffrey Osborne 161	Ozzy Osbourne 15
Bulletboys 119			Depeche Mode 175	Jeffrey Osborne 161	Jeffrey Osborne 161	Jeffrey Osborne 161	Ozzy Osbourne 15
Jonathan Butler 113			Depeche Mode 175	Jeffrey Osborne 161	Jeffrey Osborne 161	Jeffrey Osborne 161	Ozzy Osbourne 15

Rock Chronicler Marcia Vance Dies

NEW YORK Marcia Vance, a music executive and a well-known collector and chronicler of the early days of rock'n'roll recordings, died here of cancer Nov. 8 at the age of 48.

Most recently, Vance was the owner of the Sound Ambient record label and Ambient Sound publishing company. She also worked for an attorney who helped veteran performers collect royalties from labels that sold their recordings.

Years ago, Vance was the publisher and editor of Yesterdays Memories and Bim Bam Boom,

magazines devoted to the doo-wop sound.

As a music publishing executive, Vance worked in the New York office of Dick James Music and moved with the company when it relocated to Nashville. The company was sold earlier this year to PolyGram.

"Many people in the music industry knew Marcia as one of the most knowledgeable and respected record collectors in the business," says her son, Cary Vance, who is dance promotion manager of Virgin Records. "Not only did she own what seemed to be every

doo-wop record ever pressed, she could, if asked, tell you the artist, the publisher, label, and year on just about any record old or new. She was a talking encyclopedia."

Vance was often called upon by oldies promoters to locate artists; many times she also supplied vintage photos and videos to publications and TV shows without asking for payment.

Vance is survived by her parents, her son, a daughter who works at Sloan Kettering Memorial Hospital in New York, and a second daughter, who is attending college.

MORE RETAIL BUYOUTS LIKELY TO GREET '89

(Continued from page 1)

firmed that 92-store Pittsburgh-based National Record Mart is conducting earnest discussions with 29-store Washington, D.C.-based Waxie Maxie's. And activity at Dallas-based superstore web Sound Warehouse indicates that the publicly traded company is still being pursued by more than one party (Billboard, Oct. 29).

The action in New England may not be over yet, either. Rumors regarding a sale of the Milford, Mass.-based Strawberries Records & Tapes have been ripe for more than two years. The recent sentencing of Strawberries owner Morris Levy for conspiracy to extort has fueled speculation that the 78-store web will be actively shopped.

Levy told Billboard two years ago that he would like to sell off all of his industry interests (Billboard, Dec. 20, 1986). Rumors suggest he would now let go of the chain for \$50 million.

Terms of Trans World's deal with Canton, Mass.-based Good Vibrations, expected to close on Monday (21), were not disclosed. The buy includes a 14th store in Falmouth, Mass., which had not yet opened at press time.

Lee Berkowitz, president of Good Vibrations, told Billboard that the chain had not been on the block for long. Indeed, he attended the National Assn. of Recording Merchandisers' Sept. 29-Oct. 1 Retailers Conference in San Diego, which would indicate that he had not anticipated selling at that recent date. Trans World VP of finance Jim Williamson confirms that negotiations were concluded in a "relatively quick time frame."

In the first three quarters of its fiscal year, which ends Jan. 28, Trans World upped its store tally from 302 to 401 outlets. Management predicts the company will have more than 435

locations by the close of the fiscal year. According to Williamson, the web is currently opening stores at the rate of one every day and a half.

Volatile movement by Sound Warehouse's over-the-counter stock suggests that the web is still being wooed by more than one party.

On Nov. 11, a day that saw the Dow Jones Industrial Average drop by 48 points, the value of Sound Warehouse's shares reached \$22 and closed the day at \$20³/₄, one of the highest peaks in that stock's history. A similar boost on Oct. 19 led the 115-store chain to announce that it had received unsolicited interest from more than one suitor.

At its Nov. 3 annual meeting, the board disclosed that it had retained First Boston, a major brokerage house, to assist in evaluating offers. The firm is said to be assembling a book on Sound Warehouse and its performance.

At least one of the chain's competitors thinks First Boston's presence suggests that Sound Warehouse president Terry Worrell and his shareholders are interested in seeing how much the chain will net. One market player says that current bids could fetch Worrell alone as much as \$30 million.

Earlier speculation by Wall Street analysts pointed to publicly held Trans World as one of those players. But despite Trans World's active expansion pursuits, market watchers now doubt that it has its eyes on Sound Warehouse.

A sentence in Trans World's carefully worded announcement of the Good Vibrations deal seems to discount its own role in the Sound Warehouse sweepstakes: "The company continues to pursue a strategy of expansion which includes the opening of new stores and the acquisition of small chains that can be served with existing facilities."

Craig Bibb, a senior analyst for Prudential Bache, points out that a takeover of Sound Warehouse and its large-inventory stores falls beyond those parameters and says he reads the wording of the Trans World's strategy as a "signal from management that they do not intend to pursue Sound Warehouse."

Bibb adds: "The presence of several parties suggests that [Sound Warehouse] would sell at \$25 or more per share. At \$20, Trans World might be interested, but at \$25, the dilution [of their own shares' value] would be too much for them."

On the other hand, analysts think that Shamrock Holdings, the Los An-

geles investment firm that bought a controlling interest in Show Industries and its Music Plus chain earlier this year, and Adler & Shaykin, the New York leverage firm that took Wherehouse Entertainment off the stock market, are likely Sound Warehouse bidders.

Wherehouse and Music Plus are both based in Los Angeles; both webs' stores are located entirely in the West. Both chains' parent companies have publicly expressed interest in spreading their music retail operations eastward, a move that could be accomplished by acquiring Sound Warehouse.

Analysts think a Wherehouse/Sound Warehouse marriage would be a good fit, since both chains concentrate on operating large audio/video combo stores.

Shamrock is currently trying to take over Polaroid, but speculators doubt that the move on the camera/film company precludes Roy Disney's investment firm from making a bid for Sound Warehouse. "Compared to Polaroid, Sound Warehouse would be walking-around money for Shamrock," says one music retailer.

NRM declined comment on its discussions with Waxie Maxie's, but David Blaine, Waxie VP/GM, says "negotiations are continuing" between the two companies.

With regard to his own status at Waxie Maxie's, Blaine, who has been touted as a likely candidate for a senior position at Philadelphia-based Wall To Wall Sound & Video, says he is "continuing to negotiate with [NRM] in good faith." Industry sources say that NRM management is eager for Blaine to stay on if it indeed does land Waxie Maxie's.

Waxie Maxie's is publicly traded through pink slips, but the family of chain founder Max Silverman holds a large majority of the company's stock. Silverman's son, Mark, now runs the company.

Some industryites have suggested that NRM might bring its new NRM Plus logo to the Waxie stores if the deal goes down, but Blaine says he doubts that NRM would want to let go of the Waxie Maxie's name, which has a 50-year history in Washington.

Although sources close to Levy say his chain is for sale, Strawberries is not acting like a chain on the block. The company recently relocated its headquarters from Framingham, Mass., to a site four times larger in nearby Milford, Mass. (Billboard, Sept. 3); its 78-unit count includes five stores that opened in November.

DAT HARDWARE FAILING TO CATCH ON

(Continued from page 1)

units have been sold. Akira Tachikawa, deputy manager of the electronic engineering and planning group of the Electronic Industries Assn. of Japan, says that although hardware manufacturers have not released figures, it is clear that sales have been seriously inhibited by the lack of prerecorded software.

Half a dozen hardware manufacturers, including Sony, Pioneer, Matsushita, and JVC, displayed new DAT models at the Japanese Audio Fair in October. But with list prices running from \$1,211-\$1,628, there is no rush to buy.

According to Tachikawa, the buyers of DAT machines to date have for the most part been dedicated hi-fi enthusiasts. The less exacting consumers, remembering that CD player prices started at \$2,000 and dropped to as little as \$480 for deck models and \$317 for portable units within three years, are waiting for an appreciable drop in prices. Indications are that they may have a long wait.

Sony has sold a considerable number of professional DAT units to television and FM radio stations, and other hardware makers are moving into the professional market—but again, no figures are available.

What prerecorded DAT software is available in Japan comes mostly from West Germany and the U.S., but the repertoire is very limited, consisting mostly of classical and jazz titles.

In West Germany, there is an industry consensus that as long as the cost of DAT machines remains high and the availability of software is minimal, the market for the DAT system will stay small.

It is estimated that only 3,000 players have been sold in West Germany. There are about a dozen different DAT models available to consumers, but retail prices run from \$2,222, and prerecorded DAT cassettes are selling for \$22 each.

Dr. Winfried Ammel, managing director of Delta Neu Beuern, whose Capriccio label has been releasing prerecorded DAT software, admits he is disappointed with sales figures.

"There has been very modest sales growth. We certainly expected a quicker breakthrough for the DAT system," he says.

Ammel estimates that currently only 150 German dealers are offering prerecorded DAT cassettes.

Kurt Weil, European representative of the GRP label, based in Zurich, Switzerland, is also less than delighted with DAT software sales.

"We just got the biggest order ever from our distributor in Italy—200 pieces of our jazz compilation album 'New Magic'—but even including that order, total sales since we started with DAT software in Europe a year ago are around 1,500."

That figure, adds Weil, is shared among the territories of Italy, Britain, Holland, Sweden, Denmark, and France. "We have sold nothing in Switzerland and Germany," he says.

One of the difficulties that DAT software companies face is that distributors see the configuration as representing infinitesimal turnover and prefer to concentrate on having their dealers sell sound car-

riers with wider consumer appeal.

Another West German prerecorded DAT software firm is WBS Akustik in Stephanshausen, whose DMP label releases DAT cassettes that sell for \$36. So far, WBS has only 10 dealers selling its DAT product, and managing director Werner Barsen estimates that DAT will take at least another five years to establish a foothold in the market.

Wholesale Music Distributor of Hamburg, West Germany, has a dozen DAT titles on the market, but MD Reiner Jonas describes sales as "disappointing." The same response comes from Wolfgang G. Winkel of Polyband, Munich, West Germany, whose prerecorded DAT cassettes have a dealer price of \$10 and retail at \$14. Polyband principally releases classical repertoire and sells blank cassettes to dealers for \$7.20.

Koch Records has a growing DAT catalog that includes not only classical music but also instrumental repertoire by such artists as Ricky King, Roy Etzel, and the Spotnicks.

Koch's marketing director, Gottfried Fuerstenfelder, says: "If the hardware becomes cheaper, DAT could be a real alternative to CD."

Meanwhile, West German composers and music publishers are pressing the government to impose a levy on blank DATs of 26 cents an hour, three times the rate used for the standard cassette.

In the U.K., only a handful of dealers, including HMV and Tower Records in London, are stocking prerecorded DAT software. Fewer than 1,000 players have been sold, and retail prices for software are high. GRP tapes, for example, sell at \$45 a piece.

Graham Griffiths, director of distribution company New Note, admits that sales are minimal. The most successful GRP title has sold 25 units.

"I really can't see the DAT system taking off here, even when more software becomes available," he adds. "For one thing, it is not a particularly attractive piece of merchandise. For another, I believe the main interest in DAT will be for making high-quality copies of existing recordings on LP or CD."

More bullish about DAT's prospects is Alan Erasmus, director of Manchester, England-based Factory Records. He estimates that penetration of hardware in the U.K. is near 2,000, and he says the price of software can come down to the same level as that of CDs once more hardware is sold.

Factory has three DAT titles in its catalog, and Erasmus claims that sales of the semiclassical "Guitars And Other Machines" by Durutti Column, home and export, are about 500 units.

The company is releasing a double DAT of the group New Order that will sell for \$54, and Erasmus says that in the future all the company's releases will have DAT versions.

"By the end of next year, we should have a catalog of 12-20 items on DAT. I believe the major record companies are keeping their heads in the sand over DAT. I think it is a fantastic system, and we definitely see it taking off in the future."



From The Artist

Whose Debut Album,

Sold 5,000,000 Copies

Tiffany

Hold An Old Friend's Hand

The New Album Shipping Platinum

Featuring The Smash Hit Single

"All This Time" (MCA-63371)

Album Release Date

November 21, 1988

Produced by George E. Torin

Management: George E. Torin

Say It When You Play It!

MCA RECORDS
© 1988 MCA RECORDS, INC.

POP

PICKS

KISS
Smashes, Thrashes & Hits
PRODUCERS: Various
Mercury 836 427-1

Single-album set isn't the first collection of Kiss chart makers, but the band has upped the ante with the inclusion of new single "Let's Put The X In Sex," the similarly lubricious "(You Make Me) Rock Hard," and new version of "Beth" with Eric Carr on vocals. Should make it with the metal punters.

AL JARREAU
Heart's Horizon
PRODUCERS: George Duke, Jay Graydon, Philippe Saisse
Reprise 25778

Flexivoiced singer returns with another cool and amiable package that includes lots of expensive sidemen, including Bobby McFerrin on the nice duet "Yo' Jeans," surely destined for TV-ad immortality. "So Good," "All Of My Love," and soundtrack tune "Killer Love" round out a list of numbers worthy of top 40/AC exposure.

RECOMMENDED

THE WATERBOYS
Fisherman's Blues
PRODUCERS: John Dunford, Mike Scott
Chrysalis 41589

Label debut is their first release in three years, in which time they've become a folkier unit with the addition of violins, mandolins, and an occasional bouzouki (the album even ends with a "This Land Is Your Land" sing-along). Outstanding tracks include the dramatic "World Party," the country-tinged "Has Anybody Here Seen Hank?" (an ode to guess who?), and lovely acoustic tunes "When Will We Be Married?" and "When Ye Go Away."

THE WHO
Who's Better, Who's Best
PRODUCERS: Various
MCA 2 8031

While we all patiently await the rumored new release from the band to herald its 25th anniversary, this double set of 18 classic Who tunes will help bide the time. Covers same ground as some previous Who collections but also includes more recent hits, such as "You Better, You Bet" and "Squeezebox."

JOURNEY
Greatest Hits
PRODUCERS: Various
CBS 44493

A veritable bonanza for Journey fans, this collection comprises 15 solid tracks chronicling the Steve Perry years of the Bay-area group, with cuts from six albums and two soundtrack compilations. Some copies from the first pressing went out with the song lyrics sans titles on the dust sleeve; they could become collector's items.

NICK HEYWARD
I Love You Avenue
PRODUCERS: Nick Heyward, Graham Sacher
Reprise 25758

Ex-lead singer for Haircut 100 trots on with solo work that labors in light, rhythmic pop vein similar to that of his old band's style. Dance-conscious "You're My World" stands the best shot at chart success, but "Lie With You" and "My Kind Of Wonderful" are also breezy enough to hit.

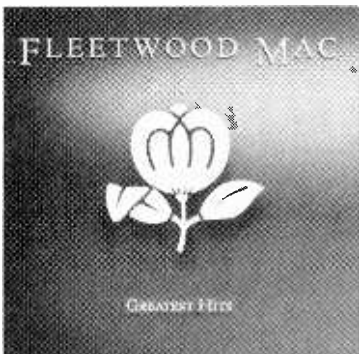
JOHN PRINE
Live
PRODUCERS: Various
Oh Boy OBR 005
Great singer/songwriter's third effort for his own label is a double-album

SPOTLIGHT



TIFFANY
Hold The Hand Of An Old Friend
PRODUCER: George Tobin
MCA 6267

Mall queen Tiffany, whose debut album sold 4 million copies, tries to prove that she's more than a flash in the pan. This time there are no covers of proven hits to fall back on, just 10 new tunes plus an instrumental thrown in for some inexplicable artistic reason. Best songs are the dance-flavored "Drop That Bomb" and "Radio Romance," which bears a strong resemblance to '70s disco à la Gloria Gaynor. Hitbound: the first single, "All This Time," and "Hearts Never Lie," a duet with Chris Farren.



FLEETWOOD MAC
Greatest Hits
PRODUCERS: Various
Warner Bros. 25801

At long last, a best-of retrospective that covers the band from "Fleetwood Mac" through "Tango In The Night." Plus there are two new cuts for Lindsey Buckingham's replacements, Billy Burnette and Rick Vito, to show their stuff: "As Long As You Follow" and "No Questions Asked."



DOKKEN
Beast From The East
PRODUCERS: Dokken & Angelo Arcuri
Elektra 9 60823-1

Metallurgists hit a platinum vein the last time out, which bodes well for this two-LP, 85-minute live set. Seasonal timing won't hurt at the turnstiles; neither will the inclusion of a polished new studio cut, the power ballad "Walk Away" (not the James Gang tune), which should hammer a hole at album rock locales.

concert set drawn mostly from shows at California's Coach House but also incorporating older material featuring Bonnie Raitt and the late Steve Goodman. Superb material, gritty performances, and fine on-stage storytelling add up to winning package. Contact: 213-385-0882.

RAY CHARLES
Just Between Us
PRODUCERS: Various
Columbia FC 40703

Unlike most of Brother Ray's work in recent years, his latest, coming after a long siege of country-funk album making, flexes R&B muscles. Best cuts: "Nothing Like A Hundred Miles," with B.B. King on guitar, and handsome duet "I Wish I'd Never Loved You At All" with Gladys Knight.

HELLOWEEN
Keeper Of The Seven Keys Part II
Producers: Tommy Newton, Tommy Hansen
Noise International 8529-1-R

Second album from German metal heads is already gold in Deutschland and moved 130,000 copies out of the box in the U.S. during first weeks. Although the title updates that of the first album, no recurrent theme is present—just more of same grandiose art-metal. Album owes a large debt to Rush.

BLACK

PICKS

CHERRELLE
Affair
PRODUCERS: Jimmy Jam, Terry Lewis, Cherrelle, Randy Ran, Steve Hodge
Tabu 02-44148 (c/o CBS)

On her third album, the resident songstress in the Jam & Lewis camp shines brighter than ever. On the whole, the album package contains a host of possible single choices, which wasn't the case with past efforts. The lovely ballad "Everything I Need At Home" is already zooming up the singles chart, and "Keep It Inside," a duet with Alexander O'Neal, is bound to click at radio. The up-tempo title track, the funky "Pick Me Up," and the exquisite ballad "Crazy (For Loving You)" are also winners.

GEORGIO
PRODUCER: Georgio
Motown MOT-6263

Freaky, funky swinger offers more than a slice of Prince, but not enough of Georgio beyond the two-song limit. Mid-tempo ballad "I Don't Want 2 Be Alone" should make chart friends, but it's the undercurrent of tricky, tasty, quirky arrangements, not the vacuous vocals, that lifts Georgio onto higher ground. "Car Freak" and "I Want 2 Dance" may tickle the chart fringes.

GERALD ALSTON
PRODUCERS: Stan Sheppard, James Varner
Motown MOT-6265

Former mellow, manly voice of chart veterans the Manhattans hits solo stride on soaring single "Take Me Where You Want To" and Eagles' "I Can't Tell You Why." Gerald Albright, Paul Jackson Jr., and By All Means help this friendly, familiar chart crooner shape a new beginning.

RECOMMENDED

BILLY ALWAYS
Watch Out
PRODUCERS: Charlie Singleton, Darryl Duncan, Willie Mitchell, Eric Morgeson
Epic FE-44332 (c/o CBS)

Vocalist outshines his material on his major-label debut. If song selection were less calculated and more inspired, the album as a whole would stand up after the initial listen. Besides the leadoff track, "Back On

NEW AND NOTEWORTHY

EIGHTH WONDER
Fearless
PRODUCERS: Various
WTG 44390

Debut album for new CBS label will certainly get big push. Led by siblings Patsy and Jamie Kensit, British synth group relies on top songwriters Bernie Taupin, Holly Knight, and Franne Gold to pen pop material. Plus, the Pet Shop Boys drop by to write and produce "I'm Not Scared." Should find a welcome home on radio and in clubs. Top picks are leadoff single, "Cross My Heart"; "Use Me"; "When The Phone Stops Ringing"; and the Madonna-like "Baby, Baby."

VARIOUS ARTISTS
Ragged But Right: Great Country String Bands Of The 1930's

SERIES PRODUCER: Billy Altman
RCA Heritage Series 8416-2-R
No museum pieces these. Cleaned up sonically and transferred to CD, the 18 songs here leap from the speakers like fresh hounds on a chase. Many of the tunes are folklore familiar, but the vocal and instrumental energy invested in them makes them sparkle. An artistic treat and a cultural treasure.

VARIOUS ARTISTS
Are You From Dixie? Great Country Brother Teams Of The 1930's
SERIES PRODUCER: Billy Altman
RCA Heritage Series 8417-2-R

In both sound and thematic repertoire, this 18-song collection demonstrates where country music's new traditionalists are coming from. Featured are the Brothers Allen, Delmore, Dixon, Monroe, Bolick (The Blue Sky Boys), and Attlesey (The Lone Star Cowboys). The uncannily tight vocal harmonies should delight today's fans of the Judds, Gatlins, Foresters, McCarters, and others.

Track, "Where You Touch Me," "A Little Misunderstanding," and "Emergency Love" are definitely worth single exposure.

SWEET TEE
It's Tee Time
PRODUCERS: Hurby Luv Bug, Invincibles, Toi Jackson
Profile PRO-1269

Ace female rapper finally delivers her debut album; the result almost serves as a greatest-hits collection from her 12-inch single releases. Included are the classics "It's My Beat," "It's Like That Y'all," and "I Got Da Feelin'." As for new tracks, Tee's distinctive delivery and first-rate production are a given on the cuts "Show & Prove," "As The Beat Goes On," and the "Push It"-styled "Work Out." Contact: 212-529-2600.

TODAY
PRODUCERS: Teddy Riley, Gene Griffin, Bernard Bell
Motown MOT-6261

Hot production team captures fresh, street-level sound of Today's youth movement with mellow pop/R&B of top 20-bound "Him Or Me." Worthy follow-ups from consistent debut include "Take It Off," "Take Your Time," and "Girl I Got My Eyes On You."

DESIREE COLEMAN
Desiree
PRODUCERS: Craig T. Cooper, Howard Rice, Nick Johnson, others
Motown MOT-6262

Young pop-soul thrush with adult pipes flashes sure, seamless style that hits the chart mark on "Romance" and "Not That Kind of Girl." Vocal talents suggest best is yet to come.

LA TOYA JACKSON
La Toya
PRODUCERS: Various
RCA 8502-1-R

After long standing in the shadow of her more famous siblings, the other distaff Jackson makes her move, with smart production assists by Full Force and Stock, Aitken & Waterman, among others. However, high-priced talent at work here may not be enough to overcome Jackson's merely OK piping on such numbers as "You're Gonna Get Rocked!" and "Just Say No."

JAZZ

PICKS

KEITH JARRETT
Dark Intervals
PRODUCER: Manfred Eicher
ECM 837 342-1

Recorded live in Tokyo in April '87, album features pianist Jarrett alone in his "Facing You"/"Solo Concerts" mode—meaning, ultimately, his most commercial. Highlight: Jarrett's habit of vocalizing as he plays—a longtime irritant to some fans—has now all but vanished. Steady fan base will appreciate.

NEW AGE

PICKS

YANNI
Chameleon Days
PRODUCERS: Peter Baumann, Yanni
Private 2043

The rock rhythms and lively tunes of one of new age's strongest melody writers may move him closer to the pop arena—like his label mate and co-producer. The typically rhapsodic and romantic themes of "Swept Away" and "The Rain Must Fall" and the neoclassical influence of "Reflections Of Passion" are balanced by the pop back beats of "Days Of Summer" and "Walkabout."

CLASSICAL

RECOMMENDED

BARTOK: CONCERTO FOR ORCHESTRA; MUSIC FOR STRINGS, PERCUSSION & CELESTA
Montreal Symphony Orchestra, Dutoit
London 421 443

Most impressive here is the orchestral weight captured by the London recording crew without any sacrifice of inner clarity. This is particularly effective in the second work, where the string forces are separated, stage left and right. Sound aside, the performances are exciting and idiomatic. An important release.

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 Drew Wheeler, 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.

Blockbuster, Major Merger Nearing Five Texas Franchisees Drop Suits

BY MARK MEHLER

NEW YORK Blockbuster Entertainment Corp. and Major Video Corp., the video retail firms, have removed nearly all of the remaining obstacles to their proposed merger.

The companies said Nov. 11 that five of the six plaintiffs in a Texas lawsuit seeking to enjoin the merger have settled and that plaintiffs in a similar franchisee suit in Rhode Island have also agreed to settle. Terms of those settlements were not disclosed.

A Blockbuster spokesman said, "Although one of the plaintiffs in the Texas case has not yet settled, we don't foresee any problem [in

reaching an out-of-court agreement with the remaining franchisees], and we are confident enough to begin proceeding as though the Texas suit were settled."

Pending suit by 2 Fla. stores doesn't block agreement

A suit by two former Major Video franchisees in Florida is still pending, but that suit asks only damages and does not seek to block the merger. The Blockbuster spokesman, noting that the two Florida plaintiffs had been disen-

franchised by Major only 10 days after they filed the suit Aug. 19, suggested that "their claim of being damaged by the merger does not seem to have any validity."

In a related development, Blockbuster and Major revised the terms of the proposed transaction, effectively lowering the price to Blockbuster. The new terms call for 1.265 shares of Major Video to be exchanged for each newly issued share of Blockbuster. The previous agreement called for 1.125 shares of Major to be exchanged for each Blockbuster share.

Under the new agreement, Blockbuster will pay about 4.3 million of its shares for Major's 5.4 million outstanding shares, compared with 4.8 million Blockbuster shares under the previous pact.

At the Nov. 14 Blockbuster closing price of \$19.88, the merger would cost the Fort Lauderdale, Fla., retailer \$85.5 million, vs. \$95.4 million under the old accord.

The Blockbuster spokesman said the lower price reflects the fact that the deal "has dragged on for so long," but he declined to elaborate on the reasons for the revised proposal.

Gary Jacobson, who follows Blockbuster for Kidder, Peabody in New York, says the deal is now "95% certain." As a result of the litigation settlements and the new merger agreement, Jacobson has upped his estimate of Blockbuster's 1989 earnings from \$1.15 to \$1.25 a share.

The merger, which would create the nation's largest video-rental operation in terms of dollar volume (Billboard, May 7), still requires the approval of Major Video shareholders.

3rd-Quarter Income Climbs At Osborn Corp.

NEW YORK Osborn Communications Corp., a diversified media and entertainment firm that operates 18 radio stations, reports sharp hikes in net income and revenue for the third quarter and nine months ended Sept. 30.

Net income in the quarter was \$9.4 million, or \$1.83 a share, compared with a net loss of \$606,000, or 12 cents a share, in last year's period.

Net revenues were \$6.6 million, up from \$6 million last year.

For the nine months, net income was \$8 million, or \$1.56 a share, on revenues of \$16.8 million. In the previous year's period, Osborn lost \$1.8 million, or 42 cents a share, on revenues of \$12.3 million.

Frank Osborn, president and CEO, said the third-quarter results were highlighted by a nonrecurring \$10 million after-tax gain from the sale of WMHE-FM and the Muzak franchise in Toledo, Ohio.

Profits Posted For Quarter, 9 Months Lieberman Turns It Around

NEW YORK Lieberman Enterprises Inc., the audio, video, and computer software distributor, has reported a sharp turnaround in net income in the third quarter and the nine months ended Sept. 30.

Net income from continuing operations attributable to common stock for the recently concluded three months was \$4.6 million, or 80 cents a share on a fully diluted basis. Pro forma results in the comparable 1987 quarter—Lieberman acquired International Video Entertainment Inc. in early February—were a loss of \$897,000, or 20 cents a share.

This year's net-income figure includes a net gain of \$3.03 million, or 47 cents a share, from the sale of Lieberman's videocassette-duplication operation.

Revenues on a pro forma basis were up from \$71.6 million last year to \$76.3 million.

On a pro forma basis, for the nine months, Lieberman posted net income of \$5 million, or \$1.05 a share fully diluted, compared with a loss of \$4.6 million, or \$1.03 a share, in 1987.

On a pro forma basis, revenues

for the nine months were \$224 million, compared with \$184.8 million in 1987.

Jose Menendez, co-chairman of Lieberman, says strong fourth-quarter results are anticipated, given the strength of IVE's year-end release schedule and the traditional importance of the Christmas selling season.

Keith Benjamin, who tracks the company for Silberberg, Rosenthal in New York, looks for Lieberman to earn \$2.20 on a fully-diluted basis in 1988, excluding the gain from the sale of the videocassette duplication business to Rank.

Benjamin says the release of the home video versions of "Rambo III" and "Red Heat"—the latter is scheduled for release the week after Christmas—will together account for about 75 cents a share of fully diluted earnings.

Third-quarter earnings of 33 cents a share from ongoing businesses were a little better than anticipated, Benjamin adds.

Lieberman stock closed at \$21 in over-the-counter trading Nov. 14, just off its 52-week high of \$21.25.

Income, Revenue Up Sharply At Satellite Music Network

NEW YORK Satellite Music Network Inc. reports sharp hikes in net income and revenue for the quarter and nine-month periods ended Sept. 30.

The nationwide supplier of 24-hour-a-day radio programming posted quarterly net income of \$363,321, or 4 cents a share, compared with a \$167,578 net loss in last year's three-month period.

Revenues in the quarter were \$4.8 million, up from \$3.8 million a year earlier.

For the nine months, SMN reports net income of \$951,718, or 11 cents a share, compared with a \$655,737 net loss in the 1987 peri-

od. Nine-month revenues were \$14.1 million, compared with \$11 million last year.

The company says the third-quarter results are a continuation of the turnaround resulting from last November's sales representative agreement with ABC Radio Network (Billboard, Aug. 20).

"While overall network advertising appears to be down," says SMN executive VP David Hubschman, "our bookings are up significantly over 1987, and our outlook for the fourth quarter is for a similar increase in revenue."

Recoton Racks Up In 3rd Wider Line Nets \$9.6 Mil In Sales

NEW YORK Recoton Corp., a supplier of consumer electronics accessories for videocassette recorders, audio equipment, and personal computers, has posted higher net income and sales in the third quarter ended Sept. 30.

Net income in the three months was \$168,000, or 8 cents a share, versus a loss of \$261,000, or 10 cents a share, in the comparable 1987 period.

Net sales in the quarter rose 23% to a record \$9.6 million, compared with \$7.8 million in last year's period.

For the nine months, Recoton's net income was \$409,000, or 19

cents a share, compared with a net loss of \$494,000, or 19 cents a share, in the 1987 period. Net sales in the current nine-month period were \$25.8 million, a 23% increase over \$20.9 million last year.

Robert Borchardt, president of the Long Island City, N.Y.-based company, attributes the improved performance to a broadening of the product line. Earlier this year, the company introduced a line of over 50 home office accessories.

Sales of blank video- and audio-tape and most other traditional consumer accessories were also up strongly in the quarter, he said.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 11/8	Close 11/14	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	302.2	175 3/4	170	-5 1/4
Cannon Group	59.5	4 1/4	4 1/4	+ 1/4
Capital Cities Communications	167.1	36 3/4	35 0	-1 3/4
Coca-Cola	2561.7	42 1/2	41 1/4	- 1/4
Walt Disney	1527.4	63	61 1/4	-1 1/4
Eastman Kodak	3750.9	45 1/4	44	-1 1/4
Gulf & Western	1122.3	39 1/4	38	-1 1/4
Handleman	199.5	34 1/4	21 1/4	.....
MCA Inc.	1327	47 1/4	45 1/4	-1 1/2
MGM/UA	314.2	11 1/2	12 1/4	+1 1/4
Orion Pictures Corp.	109.8	14 1/4	14	- 1/4
Sony Corp.	183.9	46	47	+ 1
TDK	17.2	60	62 1/2	+2 1/2
Vestron Inc.	45.9	4	4	.....
Warner Communications Inc.	1760.2	34 1/4	33 1/4	-1 1/4
Westinghouse	1381.9	52	49 1/2	-2 1/2

Company	November 14 Open	Close	Change
AMERICAN STOCK EXCHANGE			
Commtron	12.5	4 1/4	.....
Electrosound Group Inc.	2.1	3 1/2	.....
Lorimar/Teletel	504.5	11 1/4	- 1/2
Nelson Holdings Int'l	114.9	1 1/4	.....
New World Pictures	137.5	3 1/4	- 1/4
Price Communications	242.9	6 1/2	- 1/2
Prism Entertainment	5.1	3 1/4	- 1/4
Turner Broadcasting System	.....	.....	.....
Unitel Video	18.6	12 1/4	11 1/2

Company	November 14 Open	Close	Change
OVER THE COUNTER			
Acclaim Entertainment	3	3	.....
Blockbuster Entertainment	19 1/4	19 1/4	+ 1/4
Certron Corp.	1 1/4	1 1/4	.....
Dick Clark Productions	4 1/4	4	- 1/4
Infinity Broadcasting	.....	.....	.....
LIN Broadcasting	58 1/4	57 3/4	-1 1/4
Lieberman Enterprises	20 1/2	21	+ 1/2
Major Video	14	13 1/2	- 1/2
Malrite Communications Group	10 1/4	10 1/4	.....
Recoton Corp.	5 1/4	5 1/4	.....
Reeves Communications	5 1/4	5 1/4	- 1/4
Satellite Music Network, Inc.	3 1/4	3 1/4	.....
Scripps Howard Broadcasting	79 1/2	79 1/2	.....
Shorewood Packaging	15	15	.....
Sound Warehouse	20 1/4	19 1/4	- 1/2
Specs Music	7 1/2	7 1/2	.....
Starstream Communications Group, Inc.	2 1/4	2 1/4	.....
Trans World Music	22 1/4	23 1/4	+ 1/4
Video Jukebox Network	4 1/4	4 1/4	.....
Wall To Wall Sound And Video	4	4	.....
Westwood One	9	8 1/4	- 1/4

Company	Open 11/7	Close 11/14	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	106	101	-5
Pickwick	235	234	-1
Really Useful Group	525	518	-7
Thorn EMI	658	650	-8
Virgin	135	135 1/2	+ 1/2

NEWSMAKERS

AES Engineers Success Sound Pros Meet In L.A., Nov. 3-6



The Lovely & Talented DI-An. Lon E. LeMaster, of Trident Audio USA, left, and Wayne Freeman, of Trident Audio Developments Ltd., pose in front of the firm's new Di-An console.



Electro Trio. Taking a break at the company booth, from left, are Sound's president, Bob Barone, Electro Bob Fonda, field service engineer, and Mark Nevejans, VP of sales & marketing.



Alan Gets Logical. Alan Parsons, director of U.K.-based The Grange studios as well as a noted recording artist and producer, sits at a Solid State Logic console on display at the convention.



In Control. Ken Lopez, VP of sales for JBL Professional Products, right, displays the newest entry to the JBL Control Monitor series with JBL media coordinator Bill Threlkeld, left, and JBL VP of marketing Mark Gander, center.



Dolbytes. Dolby Laboratories Inc. director of technical marketing William Mead and Nancy Byers, Dolby studio applications manager/marketing department, show off the firm's product lines.



Digital Mania. New England Digital president Brad Naples, right, and director of marketing Mark Terry, left, show off the company's new Direct-To-Disk postproduction machine.



Tape Heads. Warren K. Simmons, senior product manager of Ampex professional audiotape products/magnetic tape division, left, and Steve Smith, Ampex product manager, stand by the new Mitsubishi X-880 digital multitrack used at the Ampex booth for tape demonstrations.



Blank Tape. Juergen Blank, BASF VP of audio/video marketing and sales, left, and Terence O'Kelly, BASF national sales manager of audio/video duplicator products, stand by the BASF display at the AES convention.



Analog Master. Bryan Lanser, new product development engineer at Otari Corp., relaxes after showing off the firm's new MTR-100A microprocessor-controlled analog multitrack.



Chairman At The Board. Panasonic's Steve Woolley, national sales/marketing manager for the professional audio department of the company's audio/video systems group, sits at the controls of the Ramsa WR-8428.



King Of The Hill. Cary Fischer, Sony's national sales manager for the professional audio division, left, and Chris Stone, president of Record Plant recording studios, admire the new Sony 3348 multitrack digital recorder on display at the company's booth at the AES convention.



DASH From TEAC. David Oren, a member of the product planning team at TASCAM, the TEAC professional division, stands by the new DA-800/24 DASH format digital recorder.



More Multitrack. Bruno Hochstrasser, president of Studer Revox America Inc., with the new A827 24-track recorder, introduced at the AES.

Record Companies Use CDs To Push Malaysian Artists

BY YAP S. MING

KUALA LUMPUR, Malaysia The CD is being used as a marketing tool to promote local talent here.

First out of the blocks was CBS Records with a CD release of local signing Fairuz Hussein. EMI Malaysia plans to follow with its own CD release.

Says Rick Loh, CBS Records managing director: "We were sure that Hussein's debut release warranted a CD treatment because of the excellent production quality. Local artists dominate cassette sales in this market, and it's time we gave them recognition by broadening their opportunities."

Hussein's CD release, available in limited editions in Malaysia, was manufactured by CBS/Sony in Japan.

"This marks an auspicious moment for the local record industry," says Loh. We're hopeful it will enhance the growth of the CD market among local consumers and also en-

courage audiophiles to support local artists."

Hussein's recording has also been released in Singapore and Indonesia, where it is marketed by Team Records.

Sheila Majid, an EMI Malaysia signing, has been offered a deal by EMI-Toshiba of Japan to record one of her Malay hits in English for release as a CD single in Japan.

The recording would be Majid's hit single "Sinaran"; other releases are likely but would depend on the sales progress of "Sinaran" in Japan. EMI Malaysia has confirmed that several songs from Majid's two albums are currently being arranged and remixed for CD.

Last year, Majid received the BASF award from the West German tape manufacturers for cassette sales exceeding 100,000 units in Indonesia. EMI Malaysia plans to issue a CD version of Majid's current release, "Warna," before Christmas.

U.S., U.S.S.R. To See Night Of Guitars U.K. Show Airs Via Satellite

LONDON I.R.S., the record label run by Miles Copeland, and the Great Television Co., headed by Ernest Samuel, are presenting a Night Of The Guitars concert Nov. 26 at London's Hammersmith Odeon, for live satellite broadcast to many parts of the world.

Already confirmed to take the show are the Soviet Union, the U.S. (through MTV), and MTV Europe, which will be screening an edited version of the concert later.

"We're confident this will turn into a genuine worldwide rock'n'roll event," says Samuel.

The concert is the climax of the Night Of The Guitars tour, which starts a week earlier in Bristol, England, with the I.R.S. subsidiary label No Speak releasing its second series featuring the artists involved. These include Steve Howe (from Yes and Asia), Alvin Lee, Peter Haycock and Robbie Krieger (the Doors), Leslie West, Steve Hunter, and Randy California, who was a protégé of the late Jimi Hendrix.

No Speak is so called because of its policy of letting the guitars wail with no vocal interruptions.

Japanese Acts Halt Pirate Posters Unofficial Items Seized At 3 Stores

TOKYO Following complaints from seven leading local singers and bands, Tokyo District Court officials raided five locations in the capital and two in Fukuoka, in southern Japan, and confiscated pirated calendars, posters, and photographs of the acts. The material seized filled 440 large cardboard boxes.

It's the first time that artists have united in Japan to obtain a court injunction to prevent the manufacture and sale of unauthorized material. Previously, individual stars had reg-

istered formal complaints. Among the plaintiffs in this case are the popular groups Hikaru Genji, Shonentai, and Otokogumi.

Court officials raided Famil, a company allegedly producing the pirated product, and its three stores, including Studio 101. The latter is very popular with students visiting Tokyo.

The calendars carry unauthorized pictures of popular singers and bands taken by amateur cameramen, often students, who sell them to the pirate manufacturers.

Sparta To Launch Prestige Logo In Feb.

LONDON A new record label called Prestige will be launched in February as part of the Sparta Florida Music Group. Sparta chief Hal Shaper is currently finalizing negotiations with a major record company for pressing and distribution facilities.

Shaper says approximately 50 albums will be released between February and midsummer. There will be

classical product as well as albums featuring Jack Jones, Julie Andrews, Lena Horne, Bobby Goldsboro, Bob Florence, and Marian Montgomery, among others.

Noted movie-score composers Michel Legrand and Francis Lai will each have an 18-track album among the releases.

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HITS of the WORLD

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CANADA (Courtesy The Record) As of 11/14/88

SINGLES	
1	2 GROOVY KIND OF LOVE PHIL COLLINS ATLANTIC/WEA
2	4 DESIRE U2 ISLAND/MCA
3	3 LOVE BITES DEF LEPPARD BLUDGEON RIFFOLA/VERTIGO/POLYGRAM
4	1 DON'T WORRY, BE HAPPY BOBBY McFERRIN EMI/CAPITOL
5	6 KOKOMO BEACH BOYS ELEKTRA/WEA
6	13 THE LOCO-MOTION KYLIE MINOGUE GEFLEN/WEA
7	12 BAD MEDICINE BON JOVI MERCURY/POLYGRAM
8	8 TRUE LOVE GLENN FREY MCA/MCA
9	5 SWEET CHILD O' MINE GUNS N' ROSES GEFLEN/WEA
10	7 FOREVER YOUNG ROD STEWART WARNER BROS./WEA
11	NEW ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG
12	9 BETTER BE HOME SOON CROWDED HOUSE CAPITOL/CAPITOL
13	11 DON'T BE CRUEL CHEAP TRICK EPIC/CBS
14	16 DON'T YOU KNOW WHAT THE NIGHT CAN DO STEVE WINWOOD VIRGIN/A&M
15	20 WHAT'S ON YOUR MIND INFORMATION SOCIETY TOMMY BOY/REPRISE/WEA
16	17 DANCING UNDER A LATIN MOON CANDI I.R.S./MCA
17	19 WILD, WILD WEST THE ESCAPE CLUB ATLANTIC/WEA
18	10 IT WOULD TAKE A STRONG STRONG MAN RICK ASTLEY RCA/BMG
19	15 VOODOO THING COLIN JAMES VIRGIN/A&M
20	14 SIMPLY IRRESISTIBLE ROBERT PALMER EMI/CAPITOL

ALBUMS	
1	1 U2 RATTLE AND HUM VERTIGO/POLYGRAM
2	3 DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
3	2 VARIOUS ARTISTS COCKTAIL SOUNDTRACK ELEKTRA/WEA
4	4 BON JOVI NEW JERSEY MERCURY/POLYGRAM
5	5 GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN/WEA
6	7 INXS KICK ATLANTIC/WEA
7	6 TRACY CHAPMAN TRACY CHAPMAN ELEKTRA ASYLUM/WEA
8	8 ROD STEWART OUT OF ORDER WARNER BROS./WEA
9	11 COLIN JAMES VIRGIN/A&M
10	10 MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
11	9 BOBBY McFERRIN SIMPLE PLEASURES EMI/CAPITOL
12	13 TOM COCHRANE & RED RIDER VICTORY DAY CAPITOL/CAPITOL
13	14 MELISSA ETHERIDGE MELISSA ETHERIDGE ISLAND/MCA
14	17 GEORGE MICHAEL FAITH COLUMBIA/CBS
15	NEW OZZY OSBOURNE NO REST FOR THE WICKED COLUMBIA/CBS
16	NEW VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
17	19 STEVE EARLE COPPERHEAD ROAD UNI/MCA
18	NEW KYLIE MINOGUE KYLIE—THE ALBUM GEFLEN/WEA
19	NEW TRAVELING WILBURYS VOLUME ONE WILBURY/WEA
20	12 RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG

WEST GERMANY (Courtesy Der Musikmarkt) As of 11/7/88

SINGLES	
1	1 DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
2	2 TEARDROPS WOMACK & WOMACK ISLAND
3	4 A GROOVY KIND OF LOVE PHIL COLLINS WEA
4	3 ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA
5	5 DOMINO DANCING PET SHOP BOYS PARLOPHONE
6	10 UNDER MY SKIN BLUE SYSTEM HANSA
7	7 SECRET LAND SANDRA VIRGIN
8	14 DON'T TALK DIRTY TO ME JERMAINE STEWART VIRGIN
9	6 HAND IN HAND KOREANA POLYDOR/DGG
10	8 MACHO MACHO RAINHARD FENDRICH ARIOLA
11	11 DESIRE U2 ISLAND
12	18 NEVER TRUST A STRANGER KIM WILDE MCA
13	12 GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA
14	9 GO FOR GOLD THE WINNERS CBS
15	NEW BACK SEAT OF YOUR CADILLAC C.C. CATCH HANSA
16	13 SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA
17	19 A WORLD WITHOUT YOU (MICHELLE) BAD BOYS BLUE COCONUT
18	16 JUST FOR YOU MIXED EMOTIONS ELECTROLA
19	17 STOP YOUR FUSSIN' TONI CHILDS A&M/DGG
20	NEW DER BLONDE HANS HANNES KROEGER HANSA

ALBUMS	
1	1 U2 RATTLE AND HUM ISLAND
2	2 CHRIS DE BURGH FLYING COLOURS A&M/DGG
3	4 PET SHOP BOYS INTROSPECTIVE PARLOPHONE
4	3 JENNIFER RUSH PASSION CBS
5	5 BAP DA CAPO EMI
6	NEW DIRE STRAITS MONEY FOR NOTHING POLYSTAR
7	6 TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
8	9 WOMACK & WOMACK CONSCIENCE ISLAND
9	NEW CHRIS REA NEW LIGHT THROUGH OLD WINDOWS MAGNET
10	8 HERBERT GROENEMEYER OE EMI
11	7 MIXED EMOTIONS JUST FOR YOU ELECTROLA
12	11 BON JOVI NEW JERSEY VERTIGO/POLYGRAM
13	10 EROS RAMAZZOTTI MUSICA E' DDD
14	12 MICHAEL JACKSON BAD EPIC
15	NEW ORIGINAL NAABTAL DUO PATRONA BAVARIAE ARIOLA
16	14 SOUNDTRACK BUSTER WEA
17	13 ENGELBERT IN LIEBE—ENGELBERT WHITE
18	NEW DIE TOTEN HOSEN EIN KLEINES BISCHEN HORROSCHAU VIRGIN
19	16 JOHN FARNHAM AGE OF REASON RCA
20	15 LEVEL 42 STARING AT THE SUN POLYDOR/DGG

JAPAN (Courtesy Music Labo) As of 11/14/88

SINGLES	
1	NEW I MISSED THE SHOCK AKINA NAKAMORI WARNER/PIONEER/MC CABIN
2	NEW MELODY YUI ASAKA HUMMING BIRD/NICHION/ROPPONGI/ONGAKU
3	1 TONBO TSUYOSHI NAGABUCHI TOSHIBA/EMI/NICHION/YAMAHA/YUI
4	3 SUNAONI I'M SORRY THE CHECKERS PONY/CANYON/THREE STAR/YAMAHA
5	5 TSURUGI NO MAI HIKARU GENJI PONY/CANYON/FUJI/PACIFIC/JOHNNYS
6	2 KAITO RUBY KYOKO KOIZUMI VICTOR/BARNING
7	4 SAIGO NO IWAKA HIDEAKI TOKUNAGA APOLLON/JCM
8	6 AKIKARAMO SOBANIITE YOKO MINAMINO CBS/SONY/S ONE/FUJI/PACIFIC
9	7 KIMI NO YOWASA MISATO WATANABE EPIC/SONY/NICHION/THUNDER
10	8 JUST ONE MORE KISS BUCK-TICK VICTOR

ALBUMS	
1	1 TATSURO YAMASHITA BOKUNO NAKANO SHONEN MOON
2	2 TOSHINOBU KUBOTA SUCH A FUNKY THANG CBS/SONY
3	NEW BAKUFU-SLUMP HIGHLANDER CBS/SONY
4	NEW MASAHIKO KONDO JAPAN CBS/SONY
5	3 BEAT BOYS BEAT BOYS TO-JYO PONY/CANYON
6	4 MIHO NAKAYAMA MAKIN' DANCIN' KING
7	6 KOME KOME CLUB GO FUNK CBS/SONY
8	10 BON JOVI NEW JERSEY PHONOGRAM
9	NEW U2 RATTLE AND HUM POLYSTAR
10	5 TOMOYASU HOTEL GUITARHYTHM TOSHIBA/EMI

MUSIC & MEDIA PAN-EUROPEAN CHARTS 11/19/88

HOT 100 SINGLES	
1	2 GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/ARIOLA/BMG
2	3 DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
3	5 A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN
4	4 TEARDROPS WOMACK & WOMACK 4TH & B'WAY
5	1 ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG
6	7 ORINOCO FLOW ENYA WEA
7	13 STAND UP FOR YOUR LOVE RIGHTS YAZZ BIG LIFE
8	10 JE NE SAIS PAS POURQUOI KYLIE MINOGUE PWL
9	9 AMOR DE MIS AMORES PACCO AVREP/POLYGRAM
10	6 DESIRE U2 ISLAND
11	8 DOMINO DANCING PET SHOP BOYS PARLOPHONE
12	14 I MASCHI GIANNA NANNINI POLYDOR
13	NEW POURVU QU'ELLES SOIENT DOUCES MYLENE FARMER POLYDOR
14	12 THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE
15	11 HAND IN HAND KOREANA POLYDOR
16	16 THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
17	NEW NEVER TRUST A STRANGER KIM WILDE MCA
18	19 YOU CAME KIM WILDE MCA
19	15 SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG
20	NEW THE FIRST TIME ROBIN BECK MERCURY

HOT 100 ALBUMS	
1	1 U2 RATTLE AND HUM ISLAND
2	3 DIRE STRAITS MONEY FOR NOTHING VERTIGO
3	2 TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
4	4 PET SHOP BOYS INTROSPECTIVE PARLOPHONE
5	5 CHRIS DE BURGH FLYING COLOURS A&M
6	8 KYLIE MINOGUE KYLIE—THE ALBUM PWL
7	16 CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
8	9 JACQUES BREL 15 ANS D'AMOUR BARCLAY
9	7 JEAN MICHEL JARRE REVOLUTIONS DREYFUS/POLYDOR
10	6 BON JOVI NEW JERSEY VERTIGO
11	12 WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND
12	10 MICHAEL JACKSON BAD EPIC
13	11 JENNIFER RUSH PASSION CBS
14	14 STING ... NOTHING LIKE THE SUN A&M
15	NEW HUMAN LEAGUE GREATEST HITS VIRGIN
16	15 SOUNDTRACK BUSTER VIRGIN/WEA
17	18 SOUNDTRACK LE GRAND BLEU VIRGIN
18	20 BANANARAMA THE GREATEST HITS COLLECTION LONDON
19	19 BAP DA CAPO EMI
20	17 T'PAU RAGE SIREN

AUSTRALIA (Courtesy Australian Record Industry Association) As of 11/20/88

SINGLES	
1	1 DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
2	2 A GROOVY KIND OF LOVE PHIL COLLINS WEA
3	3 DESIRE U2 FESTIVAL
4	4 NOTHING CAN DIVIDE US JASON DONOVAN FESTIVAL
5	5 THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION CBS
6	NEW WHEN A MAN LOVES A WOMAN JIMMY BARNES FES
7	7 WILD, WILD WEST THE ESCAPE CLUB WEA
8	6 BAD MEDICINE BON JOVI POLYGRAM
9	12 I WANT YOUR LOVE TRANSVISION VAMP WEA
10	8 SO EXCELLENT I GO I GO KYLIE MOLE CBS
11	9 TWO STRONG HEARTS JOHN FARNHAM BMG/RCA
12	10 SIMPLY IRRESISTIBLE ROBERT PALMER EMI
13	13 PUSH IT SALT-N-PEPA POLYGRAM
14	11 ALL FIRED UP PAT BENATAR FESTIVAL
15	19 SWEET CHILD O' MINE GUNS N' ROSES WEA
16	17 AS THE DAYS GO BY DARYL BRAITHWAITE CBS
17	20 STOP YOUR FUSSIN' TONI CHILDS FESTIVAL
18	14 I QUIT BROS CBS
19	NEW TOUCH NOISEWORKS CBS
20	15 SHE WANTS TO DANCE WITH ME RICK ASTLEY BMG/RCA

ALBUMS	
1	1 U2 RATTLE AND HUM FESTIVAL
2	2 INXS KICK WEA
3	3 BON JOVI NEW JERSEY POLYGRAM
4	4 DIRE STRAITS MONEY FOR NOTHING POLYGRAM
5	5 JOHN FARNHAM AGE OF REASON BMG/RCA
6	7 TRACY CHAPMAN TRACY CHAPMAN WEA
7	6 VARIOUS 88 THE WINNERS WEA
8	12 POISON OPEN UP AND SAY AH! CBS
9	9 THE COMEDY COMPANY THE COMEDY COMPANY ALBUM CBS
10	17 MELISSA ETHERIDGE MELISSA ETHERIDGE FESTIVAL
11	13 BROS PUSH CBS
12	11 GUNS N' ROSES APPETITE FOR DESTRUCTION WEA
13	10 CROWDED HOUSE TEMPLE OF LOW MEN EMI
14	20 JOE SATRIANI SURFING WITH THE ALIEN CBS
15	15 KEITH RICHARDS TALK IS CHEAP VIRGIN/EMI
16	18 TONI CHILDS UNION FESTIVAL
17	8 VARIOUS 1988 WHAT'S HOT EMI
18	14 KYLIE MINOGUE KYLIE—THE ALBUM FESTIVAL
19	19 SOUNDTRACK DIRTY DANCING BMG/RCA
20	NEW SOUNDTRACK COCKTAIL WEA

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 11/12/88

SINGLES	
1	1 TEARDROPS WOMACK & WOMACK ARIOLA
2	3 WEE RULE WEE PAPA GIRL RAPPERS JIVE
3	2 DON'T WORRY, BE HAPPY BOBBY McFERRIN EMI BOVEMA
4	6 BIG FUN INNER CITY 10 RECORDS
5	5 TEARS RUN RINGS MARC ALMOND PARLOPHONE
6	NEW ORINOCO FLOW ENYA WEA
7	9 STAND UP FOR YOUR LOVE RIGHTS YAZZ INDISC
8	NEW KISS THE ART OF NOISE & TOM JONES CHINA RECORDS
9	4 LOVELY DAY (REMIX) BILL WITHERS CBS
10	8 MANNISH BOY MUDDY WATERS EPIC

ALBUMS	
1	1 U2 RATTLE AND HUM ARIOLA
2	2 DIRE STRAITS MONEY FOR NOTHING VERTIGO
3	3 WOMACK & WOMACK CONSCIENCE ISLAND
4	4 BZN ENDLESS DREAM MERCURY
5	5 VARIOUS TSJECHOV PHONOGRAM
6	6 LEVEL 42 STARING AT THE SUN POLYDOR
7	8 THE PASADENAS TO WHOM IT MAY ... CBS
8	9 BERDIEN STENBERG & JAMES LAST FLUTE/FIESTA POLYDOR
9	7 THE NEW LONDON CHORALE THE YOUNG VERDI RCA
10	NEW CHRIS REA NEW LIGHT THROUGH OLD WINDOWS MAGNET

John Album 'Hits' 1 Mil Joins CRIA Diamond Club

BY KIRK LaPOINTE

OTTAWA OK, it was a bit of a volume purchase, but at least the paper work was done: Elton John's age-old "Greatest Hits Volume I" album has joined the diamond club by becoming one of the few records ever to ship more than 1 million copies in Canada.

That certification was one of 38 announced for October by the Canadian Recording Industry Assn., which offers a better price to record firms that combine certification levels at the same time. Thus, don't be misled by the fact that the John's package went three, four, five, six, seven, eight, nine, and 10 times platinum in the same month.

Diamond certification seems inevitable for Def Leppard, too. Its "Hysteria" album has shot through the nine-times-platinum mark and appears destined to hit the 1 million plateau by Christmas.

George Michael's "Faith" has an outside shot at the same achievement. The CRIA says shipments of the album surpassed 700,000 units in October.

Also certified were Bon Jovi's "New Jersey," which rocketed through triple platinum in little more than a month, and "More Dirty Dancing," which also surpassed the 300,000 mark.

Certified platinum in October were "Heavy Nova" by Robert Palmer, "Temple Of Low Men" by Crowded House, "Couldn't Stand The Weather" and "Texas Flood" by Stevie Ray Vaughan & Double Trouble, "Christmas With The Judds," "Wide Awake In Dreamland" by Pat Benatar, and the newly issued "Money For Nothing" by Dire Straits. Daniel Lavoie's "Tension Attention" was the only Canadian platinum release for the month.

There were six Canadian gold records, however, including the debut releases "Collin James" and "Barney Bentall & The Legendary Hearts," k.d. lang's "Shadowland," Joni Mitchell's "Chalk Mark In A Rainstorm," Claude Dubois' "Dubois," and Ginette Reno's "Ne M'en Veux Pas."

Also going gold were "Sweet, Delicious And Marvelous" by the California Raisins, "Simple Pleasures" by Bobby McFerrin, "Chimes Of Freedom" by Bruce Springsteen, "People" by Hothouse Flowers, "He's The D.J., I'm The Rapper" by D.J. Jazzy Jeff & the Fresh Prince, "State Of Euphoria" by Anthrax, "Melissa Etheridge," "Up Your Alley" by Joan Jett & the Blackhearts, "No Rest For The Wicked" by Ozzy Osbourne, and the Crowded House and Dire Straits albums.

MAPLE BRIEFS

NELSON VIDEOVEND Ltd. has secured an exclusive contract to place video vending machines in 16 locations within the Toronto subway system. The machines offer 200 recent and hit titles at each location. NTV operates more than 100 AVMs in the Toronto area, making it the third-largest such firm.

A NEW CANADIAN digital classical production company, Analekta Digital Canada, has been launched. Based in Montreal, it will release about 10 recordings in the first year, on CD and cassette

only. As technologies become available, the firm says it will produce CD video and DAT. Its first release is "French Sonatas" by violinist Angele Dubeau, with the soundtrack of "The Music Teacher" and a live recording of the "Red Army Choir" scheduled next. Distribution has been established in the U.S. through a still-unnamed firm and through Europe.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

Musicians Can Bargain

OTTAWA A new Quebec provincial law grants bargaining rights to entertainers and gives autonomous-worker status to Quebec record artists.

The law requires producers and their associations to negotiate collective agreements with groups representing performing artists.

A four-member government commission will oversee such negotiations.

The law has drawn strong praise from artists and has been endorsed by industry groups that were initially wary of it.

The newly formed Quebec Musicians Guild says the law will mean

more "equitable benefits" for all musicians, including club performers and studio session performers.

And l'Association du Disque et de l'Industrie du Spectacle et Video Quebecois (ADISQ), the principal trade group in the province, says it is optimistic that collective deals can be worked out.

ADISQ director general Gaetan Morency admits that the association was worried that producers would be scared off by unrealistic minimum wages for performers.

But he is optimistic that collective agreements will reflect the economic reality of the industry.

KIRK LaPOINTE

A BILLBOARD SPOTLIGHT

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Melodia's 1st Moscow Music Fair Is Industry Hit

BY PETER BELOHLAVEK

MOSCOW Moscow's first-ever music industry fair—dubbed MIDEM East by its participants—was a relatively low-key success in terms of size. But regarded from the point of view of its future implications for *perestroika*, it was a manifestation of considerable significance.

It was organized by the state record company Melodia and held Nov. 1-4, just a few weeks after the momentous decision of the Soviet Ministry of Culture to allow Melodia to conduct its own overseas licensing negotiations instead of going through the state foreign-trading organization Mezhdunarodnaya Kniga.

The event was conceived as a mar-

ketplace to facilitate the exchange of product among the participating countries and also as a talent showcase with a view to developing cultural exchanges.

Taking part in the fair were companies from the Eastern-bloc countries—Supraphon, Panton, Opus, and Slovart from Czechoslovakia; Polski Nagrania, Ars Polona, Wifon, Tonpress, and Pronit from Poland; Deutsche Schallplatten from East Germany; Hungaroton from Hungary; Balkanton from Bulgaria; Egrem from Cuba; and Jugoton from Yugoslavia. Also represented were Polarvox from Finland, EMI and CBS from India, and, in an observing capacity, Erato from France and REKS from Turkey.

Although the main business of the fair revolved around the import and export of classical repertoire in LP, CD, and cassette formats, there were also contacts to discuss licensing deals, custom pressing, custom recording, and exports of pressing compound.

Representing Supraphon at the fair were deputy general director Karel Arbes and a small team of label representatives who engaged in wide-ranging discussions with their counterparts from other companies concerning product exchange.

Supraphon's stand displayed classical and pop product, and record dealers from 21 regions of the Soviet Union, invited to Moscow by Melodia, were offered the opportunity to order

product from the Czech labels.

Although as an inaugural event the Moscow Music Fair was not expected to produce very much in the way of consummated business deals, in fact a substantial amount of business was done—a reflection of the way in which *perestroika* has captured the imagination of those inside and outside the Eastern-bloc countries.

Supraphon in particular, as the only manufacturer of CDs in the Eastern bloc, concluded a number of orders for product from participating companies.

There were also negotiations between Supraphon and the Green Peace organization regarding release in Czechoslovakia of the Green Peace compilation album, recorded by leading rock artists in support of environmental protection.

Alexander Chechetkin, deputy director general of Melodia, pronounced himself more than satisfied with the response to the event and

said the aim of Melodia is to build on this foundation and secure at future events the participation of more companies from Western countries. It was also planned to extend the scope of the event to embrace music publishing, radio and television, and video.

On each of the four days of the event, there were concerts at the Olympic Sporting Hall featuring artists signed to the participating record companies.

One of the most impressive performances was that of the Finnish rock group Boycot, signed to the Polarvox label. Supraphon and Opus presented best-selling Czechoslovakian acts Citron and Tubla-tanko, whose records are already selling in the Soviet Union.

About 200 people attended the fair. There was general agreement that the event meets a real need and has tremendous potential in the new Soviet cultural climate.

U.K. Getting 1st Commercial Radio Station 2 Cos. Investing \$2.7 Mil; Summer Sign-On Planned

BY PIPPA COLLINS

LONDON Two broadcast companies have announced that they are jointly creating the U.K.'s first commercial radio station, which they plan to have on the air next summer.

The companies, Radio Tele Luxembourg and Radio Telefis Eir-eann, say the station, backed by a \$2.7 million investment, will be based in County Meath, Ireland, a 30-minute drive from Dublin.

A 600-kilowatt transmitter will enable the station to cover most of the U.K., with the notable exceptions of London and southeast En-

gland. A cable link to serve this area may be established later.

The station's broadcasting name will not be revealed until the spring. Its temporary identity is Radio 5, which has provoked objections from the BBC, which claims it is launching a new service with the same name.

Radio 5 will broadcast daily from 6 a.m.-7 p.m., when it will link with Radio Luxembourg's English service. A weekly audience of 4.5 million is forecast.

Radio 5 representatives are reluctant to disclose details of program format at this stage. They have recruited as program control-

ler American radio expert John Catlett, who has worked at CBS Radio in the U.S. as well as with Laser 558.

The station's representatives say the emphasis will be on music programming. On-air chatting will be restricted to a maximum of 90 consecutive seconds and six minutes per hour, they say.

Says RTL Media Sales chairman Maurice Vass: "We are about to enjoy the next significant chapter in Britain's radio history. It is fitting that this new era should be led by this particular station, backed as it is by such a wealth of experience."

Haayen Named Head Of CNR Records

AMSTERDAM, the Netherlands Freddy Haayen has been named managing director of the CNR record company. He succeeds Kees Baas, who will concentrate on heading Face Holding, the company that controls CNR Records,

CNR Film and Video, Center Book, and Face Properties.

Face Holding was set up in October 1987, with the Swedish finance company Farel-Gruppen holding 75% of the shares of CNR Records and CNR Film and Video and Baas

buying the remaining 25%.

The two CNR companies had been owned by PolyGram Holland and CNR board chairman Willem Van Kooten. Then Van Kooten quit to work with Pan-European satellite-to-cable music radio station Cable One, which he had established, and he sold his CNR shares.

"I decided to resign as head of the record division because I could no longer combine it with my activities as MD of Face Holding and Face Properties," explains Baas. "I'm sure Freddy Haayen is the right man to be at the helm of CNR Records, which was founded in 1946."

Haayen returned to Holland last year after more than nine years in the U.S. and set up the Jaws Music Group, backed by Farel-Gruppen, which owns 37.5% of the equity, with the rest held by Haayen (50%) and Baas (12.5%).

Haayen began his record business career 20 years ago when he started the Red Bullet production company in partnership with Van Kooten, who was a DJ on the offshore pirate Radio Veronica at the time. Their first success was with Golden Earring, now Holland's top rock band. Haayen spent a number of years on the American music scene with PolyGram and his own companies.

CBS/Sony Move Is Bid To Boost Sell-Through Music Video Prices Cut In Japan

TOKYO Starting Monday (21), CBS/Sony will sell music videodisks and videotapes at substantially reduced prices.

The new prices are \$28 for videodisks and videotapes shorter than 60 minutes and \$33.73 for product longer than 60 minutes.

The current prices are \$59.43 and \$78.71 for music videodisks and \$78.71 and \$94.77 for music videotapes. The reductions are expected to give a boost to the sell-through market.

The video market here is primarily a rental one, and video software firms are endeavoring to expand the sell-through sector. The low-end CIC Victor Video movie videos and now the CBS/Sony music videos should be influential to that end.

Other video software manufac-

turers are expected to follow CBS/Sony's lead. Such a trend would be welcome news for video fans here, who are currently paying \$84.83-\$144.58 for movie videos and \$78.71-\$102.81 for music videos.

The videodisks will be in the optical laserdisk format, and the videotapes will be issued in both the VHS and Beta formats. The music videos have been produced by CBS Music Video and are being marketed here by CBS/Sony.

Epic/Sony plans to release two music videos, "Faith" by George Michael and "TTD Live" by Terence Trent D'Arby, Monday. "All Of This And Nothing" by Psychedelic Furs is due Dec. 1.

Due Dec. 21 are five titles from CBS/Sony and three more from Epic/Sony.

Philips Reports \$6.9 Bil Grosses In 3rd Quarter, Up From Last Year

AMSTERDAM, the Netherlands Philips, the multinational electronics company, reports an 8% improvement for the third quarter this year compared with the same period in 1987. Its gross rose to \$6.9 billion from \$6.4 billion, and net profits were up by 20% on last year at \$82 million (\$68 million). In view of the third quarter's satisfactory results, Philips is confident that net profits for the full year will not fall short of the 1987 total of \$417 million.

WILLEM HOOS

Lloyd Webber Co. Seeks Radio License

LONDON Andrew Lloyd Webber's The Really Useful Co. plans to bid for one of the 20 new community-radio licenses being issued by the Independent Broadcasting Authority. If successful, the RUC plans to call the station Classic FM and broadcast programs of mostly classical music to rival the BBC's Radio Three. The schedule would also include news, financial reports, and the arts. Among the program advisers named are Dame Kiri Te Kanawa; Henry Wrong, director of the Barbican Center; and Lady Christie, director of Glyndebourne Opera.

NIGEL HUNTER

Belgians Tune In To Pirate Stations

BRUSSELS, Belgium One in every four Belgian radio listeners now tunes in to the illegal private stations in operation, according to a media survey, and the trend is increasing. The state stations BRT and RTBF still retain 30% of the audience, but the Studio Brussel Flemish language service, with 5%, and its French equivalent, Radio 21, with 6.9%, are low in their appeal. The state stations will begin 24-hour-a-day broadcasting soon, a service offered currently only by Radio 21.

MARC MAES

Canibol Named Head Of CBS Austria

VIENNA, Austria Heinz Josef Canibol has been named managing director of CBS Austria. Canibol, who intends to realign the company more toward rock and pop, has worked for CBS since 1977 and was artist and marketing director in Frankfurt, Germany at one time. Jaroslav Sevcik, his predecessor, had been MD for 19 years. Sevcik says he quit "for personal reasons and differences about the company's policy in the future."

MANFRED SCHREIBER

Daewoo To Build VCRs In N. Ireland

LONDON Daewoo, the South Korean industrial and electronics group, is planning to build a \$32 million videocassette recorder manufacturing plant in Northern Ireland on a site near Belfast. It will be the first major investment by an Asian electronics manufacturer in the area and is expected to create 500 jobs.

Daewoo's decision to move some of its VCR production to Western Europe comes two months after stiff anti-dumping fines were imposed upon the group in company with other Far East producers by the European Commission.

PETER JONES

Rock Hotel Honcho Rocks Profile Boat

BY BRUCE HARING

PEBBLES: Chris Williamson, the creator of New York's Rock Hotel Entertainment Inc. (the umbrella name for his record label, concert promotion business and management company), is parting ways with Profile Records.

The speed metal/hardcore maven is now ensconced on a house boat at the 79th Street slip in New York and negotiating the release of the **Cro-Mags**, **Murphy's Law**, **Destruction**, and other bands from Profile.

"An independent company can get a band to a certain level, but then it needs a major to make them awesome," Williamson says. "To fully see the fruits of what Rock Hotel's bands can do, we need some major power."

Williamson says the situation is "close on all fronts for a major deal. I've certainly gotten myself out of Profile, and it looks good for getting the bands out. Then the major distribution will be very, very simple."

"The contract between us expired, and Profile decided not to renew," says Steve Plotnicki, VP at Profile Records. "The deal didn't work out

the way we planned; we have a better chance of doing what we want on our own."

Plotnicki termed the split "amicable" and says Profile will retain "about half" the bands released under the Rock Hotel banner. "The bands were always signed to Pro-



file," Plotnicki says.

New signings will be a priority for Rock Hotel once the ties are severed. However, for obvious reasons, he declines to detail all the potential signings, "the next big metal-core band is Leeway. It's very crunchy, like speed metal, but also very lyrical."

Also on the burner for Rock Hotel is a deal to acquire a suitable midsize venue in Manhattan for speed metal shows, Williamson reports. Previously, shows have bounced between the Beacon Theatre and the Felt Forum.

"We're trying to put together a bunkerish-type of thing somewhere on the [Hudson] river within the next year," Williamson says. "Things should work out as long as we can retain management of the place."

SWITCHBOARD PLUGS BACK IN: A new compilation album of bands from around the country is out on **I Wanna R Records**, highlighted by new music from **Human Switchboard**. "It's Hard To Be Cool In An Uncool World" features tracks from the newly reconstituted Human Switchboard (with Myrna Marcarian), Connecticut's the **Reducers**, Ohio's the **Highwaymen**, Texas' **Frankie Camaro**, New York's **Tall Lonesome Pines**, and Hoboken, N.J.'s the **Schramms**, plus six other

cuts. "The album has bands that are not necessarily commercial," Marcarian says. Get it for \$7 from **I Wanna R Records**, 3 Arnold Place, Dayton, Ohio, 45407; 513-275-7724.

SEEDS AND SPROUTS: Mitch Woods & His Rocket 88s are out on tour, supporting their latest **Blind Pig** recording, "Mr. Boogie's Back In Town." Woods' six-man band includes veterans of **Commander Cody & the Lost Planet Airmen**, **David Bromberg Band**, and the **Sons of Champlin**... **Ron Bollon** has been named VP of sales for **Continental Communications Corp.** of Norwood, N.J., responsible for sales and marketing of **3C**, **Laurie**, and other Continental-distributed labels. He can be reached at 301-686-2486... **Celtic Frost** guitarist **Thomas Gabriel** ties the knot this month in San Antonio, Texas. The band's new album, "Cold Lake," hits stores Dec. 6... Maybe the **Parents' Music Resource Center** is asleep at the switch. **Noise International** reports no problems with album artwork on **SADO's** latest, featuring a rather confined young blond woman. Also, **King Diamond** drew only a handful of protesters from his recent appearance on **Geraldo Rivera's** NBC-TV special on devil worship.

IN THE MAIL: **Barry Mitterhoff**, "Silk City," mandolin musings on Paterson, N.J.'s **Flying Fish**... **Becky Thompson**, "After All This Time," her first solo album for the **Minnesota** label, distributed through **Flying Fish**... **Romeo Clark**, "Def City," go-go melded with commercial rap, on **Kolossal Records**, Suite J, 5000 Pennsylvania Ave., Suitland, Md. 20746... **Terry Blackwood**, "Keep Pressing On," Christian music on **Bread 'n Honey Records**... **Ma-roon**, "The Funky Record," **Arb Records**, 313-761-BARK.



Tally Me, Banana. Veteran performer Harry Belafonte, left, visits Sam Goody's The Gallery store in Philadelphia in support of his EMI release "Paradise In Gazankulu." Three television crews caught the action as Belafonte spent two hours at the store. One stayed long enough to videotape Belafonte's rendition of "Happy Birthday," sung for Philadelphia Mayor Wilson Goode.

RETAIL TRACK

(Continued from page 74) as it may seem at first because one reason for the decline in strip-center occupancy rates is the growing number of unanchored strips. Unanchored strips account for 18% of all strip centers (unanchored enclosed malls declined from 7%-5%).

Hardest hit are strip centers of less than 50,000 square feet, which are up 15% in vacancies, to more than 4%, compared with two years ago, when ICSC last did a survey. Vacancies are highest in the Southeast and Southwest, particularly for strip centers. Fewer vacancies are seen in the Northeast and mid-Atlantic states.

According to the survey of 1,115 centers, strips with supermarkets as anchors are down 4%, though still dominant at 55%. Anchoring drugstores are down as well and holding at 26% of all anchors. At the same

time, discount department stores that are strip-center anchors are down 19% but have surged as anchors in enclosed facilities, with 25% of responding malls identifying a discount department store as their anchor.

Dramatic gains include fashion department stores, which anchor 13% of all centers. The **Sears** kind of store is now in 75% of all enclosed malls.

BY GEORGE: Not modest about his experience, **George Tunder** is using a page, record-promotion-type flier as a résumé covering his 10 years at **National Record Mart** and preceding 16 years at **Handleman Co.**

You need a break from the last quarter crunch. Call **Earl Paige** at **Retail Track** at 213-273-7040.

Sony Beats The Drum For New DRP-1 Pad

Sony's palette-shaped miniature drum pad, Model DRP-1, plugs into any boom box or amplifier with a microphone input. It can be played by itself or mixed onto an existing tape as rhythm accompaniment.

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Suggested retail price: \$49.95. For more information, contact 212-575-1976.

CONVENTION CAPSULES

(Continued from page 72)

color television sets as "individuals who made special contributions" to Western Merchandisers were **Drake Colley**, director of video purchasing; **Debbie Johnson**, an administrative secretary; and **Ken Graham**, in music purchasing. The newly inaugurated **Madge Marmaduke Scholarship Fund**, named for the wife of company founder Sam, will offer students money for one college term. Western employees or their children are eligible. The company starts the fund with \$10,000, including \$5,000 raised through the dunking booth and matching company funds. Also winning awards: for music manufacturer of the year, **Nancy Helen** of **CBS Records**; and for book manufacturer of the year, **Ken Traub** of **Random House**. Company pilot **Al Hodge** was also honored.

BRUCE HARING

ELIANE ELIAS: CROSS CURRENTS

Herbie Hancock says Eliane Elias, "plays so beautifully that it brought me to tears." This brilliant, Brazilian-born pianist has just completed her second release on Denon, "Cross Currents." It's a lively mix of originals and classics featuring Eddie Gomez, Jack De Johnette, Peter Erskine, Cafe and Barry Finnerty in full digital sound.



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Western's music-vendor-of-the-year award is presented to CBS sales rep Nancy Helland at the Saturday night awards dinner. Shown, from left, are Steve Marmaduke, VP of purchasing; Helland; Sam Marmaduke, chairman of the board; John Marmaduke, president; and Bob Schneider, executive VP.



Arista's Jeff Healey and EMI's Stanley Jordan squared off for a guitar jam as part of the Oct. 21 convention entertainment. The guitar maestros got down on a frenzied version of "All Along The Watchtower."

BMG execs handed out cassettes, CDs, and new product information on both day at the Amarillo (Texas) Convention Center. Manning the stand, from left, were Tommy Teague, BMG regional single sales coordinator, Atlanta; Bert Williams, Dallas-based regional sales manager, BMG classics; James Alston, BMG's San Antonio, Texas, sales rep; Jim Yates, Dallas-based regional sales director, BMG; and Pat Berry, Windham Hill's Dallas-based regional manager.



President John Marmaduke arrives in style for the rackjobbing division's internal meeting.



The Beverly Logan Achievement Award honoree was Western music buyer Ken Graham. Shown at the awards dinner, from left, are Sam Marmaduke, chairman; Graham; John Marmaduke, president; and Bob Schneider, executive VP.



President John Marmaduke was among the Western execs volunteering for target practice at the dunking booth, a popular attraction on exhibit day at the convention. More than \$5,000 was raised from the dunkings for the Madge Marmaduke Scholarship Fund.

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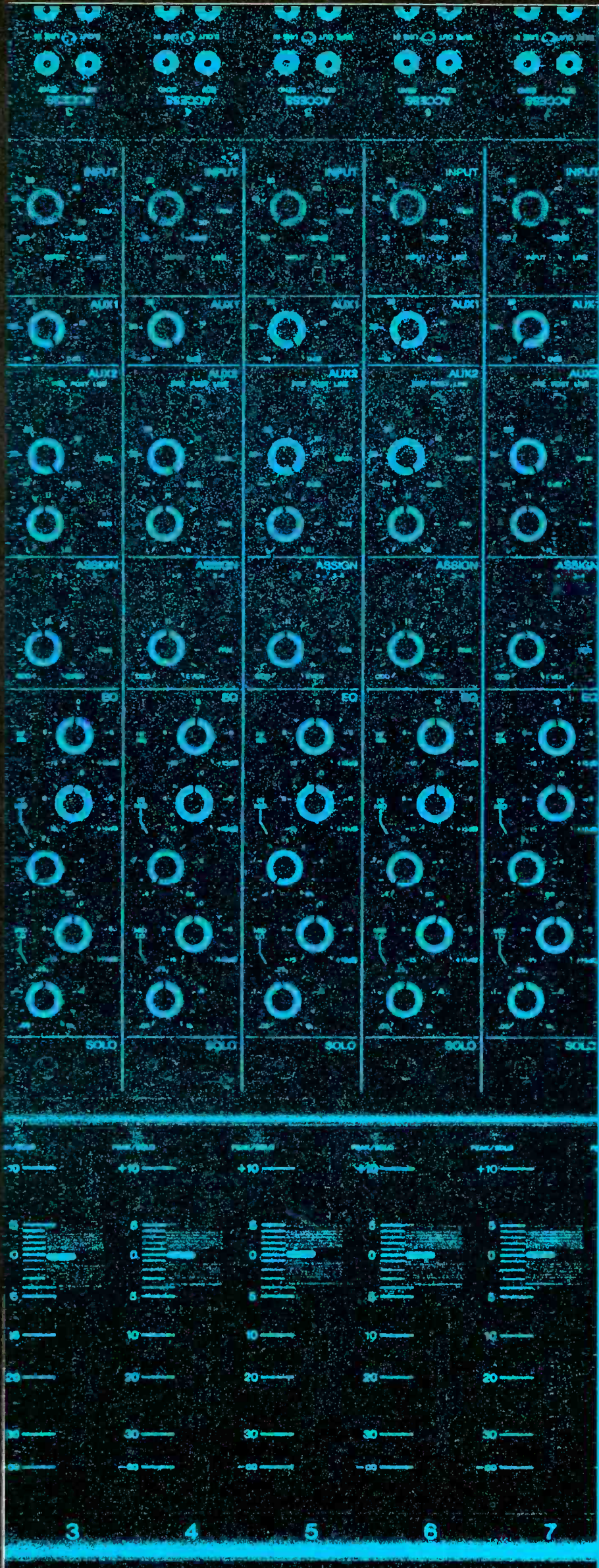
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One-Stop Services Applauded Labels Urged To View Biz As Separate

BY RICK YOUNG

PALM SPRINGS, Calif. One-stops are on a roll—determined to maintain the momentum of newly earned recognition for their unique service and aiming to exploit new configurations like the cassette single.

These were main points developed in a welcoming session during the National Assn. of Recording Merchandisers third annual Wholesalers Conference here at the Plaza Oct. 23-27.

In a wide-ranging address, Steve Libman, president of Nova Distributing Corp., stressed the service aspect of one-stops and urged labels to regard them as a separate category (Billboard, Nov. 5).

Offering glowing reports on the cassette single, Jim Cawley, VP of sales at Arista, urged one-stops to appreciate the fact that the cassette single saw its most dramatic surge in unit sales in the past four months.

Libman told the audience, "Never before have the one-stops been such an important link in the distribution of recorded music," citing major distributors' revised policies—like increased minimum orders and increased handling costs—as being among factors that make one-stops valuable to labels and retailers alike.

Claiming one-stops are unique, Libman cited their willingness to work with labels on new product and their ability to get product into "thousands of outlets virtually overnight," exploiting airplay wherever it is generated.

Citing the one-stop role with independent retail, Libman said, "John Doe's Music Shop is still out there,

still sells a hell of a lot of music—and in our opinion is still the backbone of the industry."

Moreover, Libman asserted, the music lover always searching for a new sound will shop at the neighborhood record shop, finding more new product and knowledgeable people eager to share that knowledge.

Libman applauded labels for giving one-stops early shipment status on new releases so the independent accounts and chain stores they serve have product on street date. He also lauded those labels with ongoing midline programs and urged continuity. "WEA has possibly the strongest midline, but its program is not ongoing—it's four times a year."

The one-stop veteran also called for an industrywide guaranteed new-release program. "On select

new releases, CBS offers us a 10% break," he said. "This is not deducted if any of the product is returned."

In touting the cassette single, Cawley indicated the one-stop can help drive the configuration beyond the large chains—where he cited several success stories, such as Musicland's report of 70,000 units per week compared with 12,000 per week a year ago.

Musicland would have achieved even greater sales, said Cawley, if more top-selling titles had been available on cassette singles and if other titles had not suffered from back orders.

Other success stories included Justin Entertainment, which Cawley said services Record Bar, where the cassette single is reported as representing 70% of the single business.

(Continued on page 75)



Dianne's Digs. Blue Note recording artist Dianne Reeves, seated, visits one of Camelot's superstores in Columbus, Ohio, in support of her self-titled album. Offering congratulations, from left, are Andy Swanson, Camelot manager; Andrea Alloway, assistant manager; Kevin Chillioux, EMI regional promotion manager; Mike Perkins, WBBY Columbus program director; and Mike Tully, Camelot music buyer.

CBS Scores A Humor Hit At Western Meet In Texas

A SPOONFUL OF SUGAR: CBS scored the biggest hit in the two days of product presentations at Western Merchandisers' Oct. 20-22 convention in Amarillo, Texas. The humorous representation of "A Day In The Life Of A CBS Rep Visiting Western" was described as "hilarious" by several retail and rack people.

OPENING WITH A BANG: To the strains of Pink Floyd's "Money," a vaudevillike opening ceremony kicked off the convention at the Amarillo Civic Center. Western Merchandisers chairman Sam Marmaduke warned conventioners of the traps that lay ahead, advising: "Be temperate in your drinking and with the late hours. I know what I'm talking about: I've been telling myself that for 20 years and haven't done it yet." Marmaduke ended his segment by leading the crowd in a rousing "We Are Entertainment" cheer.

DO NOT MISS THE BUS: Shuttle service between the Sheraton and Hilton hotels to the downtown Amarillo Civic Center ran almost perfectly during the day, less so during evening ceremonies. Although missing the bus was considered a cardinal sin, some sleepy Western staffers had to scramble to get to the civic center, located some 10 miles

away.

The 6:30 a.m. wake-up call came right after the head hit the pillow for some hard-partying Western personnel.

OFF TO SEE THE WIZ: An imaginative video takeoff on "The Wizard

CONVENTION CAPSULES

Of Oz" was the highlight of the opening ceremonies. Intercutting company management voices with snips from the film classic, the Western version of "The Wiz" offered VP of marketing Diane Weidling as Dorothy; VP of retail store operations Holly Keenan as the good witch of the West; VP of purchasing Steve Marmaduke as the scarecrow; executive VP/rack Jerry Hopkins as the cowardly lion; and executive VP Bob Schneider as the tin man. Of course, the goal was to see wizard Sam Marmaduke for Western's fourth-quarter marketing plan.

WINTER WONDERLAND: Incentives for fourth-quarter sales at Western's Hastings chain were dubbed Winter Wonderland, with a sales contest running from Nov. 6-Dec. 31. District and store managers with the highest sales increases each week during the eight-week period will be eligible for cash, videodisk players, IBM-compatible computers, plane airfare, big-screen televisions, and the grand prize, a 1989 Pontiac Grand Am.

SHOW BIZ CALLING: Repeating a hit from the 1987 convention, the Fabulous Marmadukes, aka Western execs in Motownish tuxes, took the stage to rock out to a version of "I Wanna Dance With Somebody," appropriately altered to "I Wanna Sell To Somebody." In the middle of the song, RCA act Boy Meets Girl,

which authored the song Whitney Houston made a smash, entered and stopped the show by completing the number, adding its own hit, "Waiting For A Star To Fall," for good measure.

HOME FOR U2: U2's new theatrical release, "Rattle And Hum," will bow on home video early next year, according to Paramount Home Video's product presentation here. Also on the way to your home with a stop at the theaters: "Indiana Jones III," "Beverly Hills Cop III," "Star Trek V," and yet another installment of the "Friday The 13th" saga.

VIDEO OUT WEST: Music video is being marketed with audiocassette copies side by side on Hastings store racks, according to Drake Colley, director of video purchasing. "It's doing real well, but we need more titles," Colley says. "There should be a Guns N' Roses video out now—why wait a year?" Although the firm hasn't ruled out any automatic video vending operations, there hasn't been discussion of the topic, Colley adds.

THE REAL STORY: The executive dunking booth was again the big hit of the exhibition hall on the third day of the convention. Most of the company's big names, including president John Marmaduke, took turns being dunked; the \$5,000 profit goes to the Madge Marmaduke scholarship foundation. But, according to one source, the candidate whom most of the rank and file were hoping would make a dunking-booth cameo didn't appear.

GUITAR WARS: Entertainment at the convention was the "best it's ever been," according to Steve Marmaduke. Many Westerners were pleased with the addition of rock to the bill, following 1987's heavy emphasis on country fare. Arista's Jeff Healey was undoubtedly the star music attraction of the convention, cranking up his "See The Light"

fare for the Friday night dinner crowd. Healey and Stanley Jordan teamed for a hot 45-minute jam highlighted by a blistering "All Along The Watchtower." Other entertainers drawing good notices were George Carlin, sponsored by



WESTERN MERCHANDISERS, INC.

Fuji Tape, and PolyGram's Hot-house Flowers. Not received so well: MCA's Femme Fatale, a metal band that had the unfortunate task of appearing on the last set at the opening-night banquet. From the first notes, the crowd cleared out "like someone had dropped a skunk in the middle of the room," according to one exec.

HOW THEY GOT THE NAME: Why did Sam Marmaduke name his music chain Hastings? It comes from England's Battle of Hastings: a good English name with no bad connotations, according to the chairman. The chain creates an estimated \$4 million a year in commerce for the Amarillo community, according to a local television report; the four-day convention was expected to pump \$500,000 worth of goods and services purchases into the local economy.

STOP, THIEF: Shrinkage is becoming something of a problem at Western's rack accounts, including Wal-Mart, according to one district manager. CDs and videos are the main booster targets. If the trend continues, the firm may go to a "bull-pen" type setup at Wal-Mart, with one way in and out of the video section. Locking up the product would be the next step, one the company hopes to avoid.

WINNERS: Taking home 19-inch (Continued on page 77)

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PHILLY WEB WINS CASE

(Continued from preceding page)

permit if he agreed not to sell adult films. He said he thought it would be wrong to allow the township officials to determine which films would be offered in his store.

The supervisors twice refused to grant Klein a conditional-use permit. The township's obscenity ordinance, upon which the supervisors relied, doesn't afford an opportunity for a hearing, and Bechtel ruled that the law amounts to a "prior restraint of free speech." He also said the obscenity ordinance was too broad.

The judge, noting what he called "the inevitable conflict between the First Amendment and the video age," ordered the supervisors to issue "a conditional use permit" so that the chain can set up shop in the space it rented in the township.

CBS/Sony Group Clip Showcase Held In Japan

BY SHIG FUJITA

TOKYO The Meet The Asia '88 video showcase, sponsored by the CBS/Sony Group, was held here Nov. 11-12.

Attending were executives from companies in Hong Kong, Indonesia, South Korea, the Philippines, Singapore, Thailand, Malaysia, and Taiwan. Also present was Peter Bond, senior VP for Australian, African, and Asian operations at CBS Records International in London.

Meet The Asia '88 was one of the events commemorating the 20th anniversary of the establishment of CBS/Sony. Company head Toshio Ozawa pointed out that the company was started with the dream of bringing the music of the world to Japan and taking the music of Japan to the world. The first part of the dream has been realized, he said, but the second is far from having been achieved.

Ozawa added that Japan has been concentrating on the U.S. and European markets. Believing that Japan must turn its face toward Asia also, CBS/Sony held an Asian international audition of singers this year.

The first day of the showcase featured major CBS/Sony and Epic/Sony artists on videoclips. The next day, performers from the eight Asian countries in attendance also appeared via clips, followed by an exchange of artist information.

CBS/Sony director Hiroshi Inagaki reported that the company had found several acts that it wants to promote in Japan and other parts of Asia.

Bond said that the Asian music market has tremendous development potential, particularly China, because of its enormous population. He said new and stringent copyright legislation in various countries is helping in the war against piracy, and he expressed hope that there will be more creative interaction among Asian nations during the next few years.

Terence Phung, managing director of CBS Singapore and chairman of the IFPI Asian Group, said the region has suffered tremendously from piracy but that the fruits of the battle against it have begun to appear.

Web Wins Right To Open Outlet

BY MAURIE H. ORODENKER

PHILADELPHIA In a case that many view as a classic test of constitutional rights, U.S. District Judge Louis C. Bechtel here ruled that the suburban township of Newtown, Pa., had violated First and 14th Amendment rights in refusing to allow a local home video chain to open a branch in a shopping mall.

The township twice used zoning laws and an obscenity ordinance to refuse American Home Theatres a permit. In his Oct. 24 ruling, Bechtel ordered the Newtown supervisors to grant the store a permit immediately.

Robert Klein, president of American Home Theatres, hailed the decision as a victory for personal freedom. He said that by denying the chain's request for a permit, the township was telling people what movies they could watch. Mary Smithson, chairwoman of the Newtown Board of Supervisors, countered that the township wants to protect young people from exposure to sexually explicit videos.

Smithson said the fast-growing township of nearly 8,000 people has no bookstores that sell sexually explicit books and one video store that rents R-rated movies. The township solicitor advised the Board of Supervisors that X-rated titles would be offensive to the citizens of Newtown.

American Home Theatres operates five stores in the Philadelphia area, and Klein said three more stores are due to open soon. He signed a lease in early August to open a video shop in the village of Newtown Marketplace. At a public hearing in August, a representative of the store chain said that adult films account for no more than 25% of its business.

Klein said most of his business is family oriented and that the supervisors were willing to grant him a store

(Continued on next page)

RKO Warner Adds 2 N.Y. Vid Stores

NEW YORK RKO Warner Theatres Video has opened two new outlets, one in the Co-op City area of the Bronx, N.Y., and one at 68th Street and Second Avenue in Manhattan here. The chain now has 20 company-owned stores in the New York metropolitan area.

The Co-op City store is RKO's first in the Bronx. The store has 4,000 square feet of space on two levels. The Second Avenue store has 4,000 square feet on two levels, with 10,000 videocassettes and laserdisks.

RKO Warner is the largest chain in the New York area, with stores in New York, New Jersey, and Long Island, N.Y. The company plans 25 more stores within the next 12 months.

"Once 'Monkey Shines' swings into full gear, there's no letup, and Romero uses every trick of terror in his arsenal... It's as unsettling as anything he's done."

—David Ansen, NEWSWEEK

"Romero's latest excursion, 'Monkey Shines,' is one of his most complex and challenging creations."

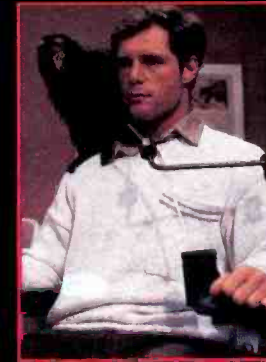
—David Kehr, CHICAGO TRIBUNE

"... the first test of a horror movie comes not the morning after but in the midst of the onslaught. By these standards, 'Monkey Shines' is a white-knuckle triumph."

—David Ansen, NEWSWEEK

"Romero shifts into violent melodramatic overdrive for the conclusion of his film, which must be seen to be believed."

—Roger Ebert, CHICAGO SUN-TIMES



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



Prints By DeLuxe



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



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VIDEO TOWNE

(Continued from page 65)

Inc. recently selected VP of operations Janice Zosh one of Dayton's 10 top women in honor of her contributions to the community, which include providing more than \$87,000 in free movie and VCR rentals to schools, staging "preview parties" for showings of kid flicks in children's hospitals, and providing free rentals of such public-awareness videos as "AIDS Up-Date" and "Drug Free Kids."

Zosh also is the designer of the \$140,000 theatrical look that is built into Video Towne's new stores. Color schemes and props promote a Hollywood feel that is "fun, dramatic, and inviting," says Zosh.

The stores have marble floors and a pediment that creates a secondary entrance. The decor includes neon signs, track lighting, and light bars that radiate into each genre section. Each section is separated from the others by plexiglass filmstrips bearing outlines of a representative movie poster.

There are also unusual display pieces, like an antique lamppost, a red phone booth imported from England, and Coco, a huge stuffed gorilla used as a tie-in with the movie "Gorillas In The Mist."

"We refuse to do business with distributors until they come see our stores," says Williams. "That way we get a \$250,000 line of credit, 60-day terms, and co-op out the yin-yang."

RANDALL'S FOOD MARTS

(Continued from page 67)

Randall's has incorporated its grocery checkout scanners with the company's interoffice mail system to speed up rental transactions.

When a new customer wishes to check out a video, he fills out papers and receives a multi-use Randall's courtesy card good for rentals, check cashing, and pharmacy tracking. Each of the chain's movies are characterized within the computer system and given a specific UPC and store code.

The customer checks out his movie with the courtesy card, and the rest is handled via computer. The program knows when the movie is due back; if it is returned in two days to any of the chain's 37 stores, the computer clears the customer's account. The computer also writes the customer a letter if the tape is not promptly returned. The UPC and store code allow the staff to trace returned movies throughout the chain. The staff can return videos to the rightful location through interoffice mail.

Harris sees a bright future in video for supermarkets, predicting that grocery stores will become large full-service outlets with in-house pharmacies, a one-stop shopping trip. But he also sees the bigger chains filling a niche in the industry as they stock educational and older titles along with currents. "The only cloud I see on the horizon is in the movie studios themselves," Harris says. "They ultimately control the releases, and we have no recourse there. But as long as there is profitability in the business, we'll continue to service our customers."

"THE MOST OPENLY SEXUAL AMERICAN FILM IN AGES."

— John Powers, *ROLLING STONE*



**THE
UNBEARABLE LIGHTNESS
OF BEING**

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

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

VIDEO RELEASES

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

- BEST BOY**
 Documentary
 ♣♥ THE/\$59.95
 Prebook cutoff: 11/23/88; Street: 12/15/88
- BLOOD VOWS: THE STORY OF A MAFIA WIFE**
 Melissa Gilbert, Joe Penny
 ♣♥ Fries/\$39.95
 Prebook cutoff: 11/17/88; Street: 12/13/88
- CAPTIVE RAGE**
 Oliver Reed, Robert Vaughn
 ♣♥ Forum/\$79.98
 Prebook cutoff: 11/25/88; Street: 12/14/88
- THE CARE BEARS: THE SHOW MUST GO ON**
 Animated
 ♣♥ Fries/\$14.95
 Prebook cutoff: 11/17/88; Street: 12/13/88
- THE CARE BEARS IN SPACE: SECOND STAGE**
 Animated
 ♣♥ Fries/\$14.95
 Prebook cutoff: 11/17/88; Street: 12/13/88
- COMBAT ACADEMY**
 Keith Gordon, Jamie Farr, Sherman Hemsley
 ♣♥ MGM/UA/\$79.95
 Prebook cutoff: 11/25/88; Street: 12/13/88
- CRAZED COP**
 Ivan Rogers
 ♣♥ Unicorn/\$69.95
 Prebook cutoff: 11/9/88; Street: 11/23/88
- EVIL LAUGH**
 Steven Baio, Tony Griffin
 ♣♥ Celebrity/\$79.95
 Prebook cutoff: 11/23/88; Street: 12/13/88
- GHOST TOWN**
 Horror
 ♣♥ New World/\$79.95
 Prebook cutoff: 11/25/88; Street: 12/13/88
- IT TAKES TWO**
 George Newburn, Leslie Hope, Anthony Geary
 ♣♥ CBS/Fox/\$79.98
 Prebook cutoff: 11/23/88; Street: 12/14/88
- MICHAEL JACKSON: MOONWALKER**
 Video Music
 ♣♥ C.M.V./\$24.98
 Prebook cutoff: 11/15/88; Street: 1/10/88
- L.A. HEAT**
 Lawrence Hilton-Jacobs, Jim Brown
 ♣♥ RaeDon/\$69.95
 Prebook cutoff: 11/11/88; Street: 11/28/88
- LICENSE TO DRIVE**
 Corey Haim, Corey Feldman
 ♣♥ CBS/Fox/\$89.98
 Prebook cutoff: 11/23/88; Street: 12/14/88
- MOTHER, JUGS AND SPEED**
 Bill Cosby, Raquel Welch, Harvey Keitel
 ♣♥ Key/\$79.98
 Prebook cutoff: 11/23/88; Street: 12/15/88
- THE 1988 U.S. OPEN VIDEO**
 Tennis
 ♣♥ CBS/Fox/\$19.98
 Prebook cutoff: 11/23/88; Street: 12/14/88
- OZZY OSBOURNE: WICKED VIDEOS**
 Video Music
 ♣♥ C.M.V./\$24.98
 Prebook cutoff: 11/15/88; Street: 1/10/88
- SABER RIDER AND THE STAR SHERIFFS: STAR SHERIFF ROUNDUP**
 Animated
 ♣♥ Fries/\$14.95
 Prebook cutoff: 11/17/88; Street: 12/13/88
- VANISHING ACT**
 Elliott Gould, Margot Kidder
 ♣♥ Vidmark/NA
 Prebook cutoff: 11/23/88; Street: 12/14/88

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.

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

— Gene Shalit, NBC-TV



"TWO BIG THUMBS UP"

— Siskel & Ebert & THE MOVIES

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



— Richard Freedman,
 NEWHOUSE NEWSPAPERS



"... VIBRANT, SEXY AND ROMANTIC."

— Bruce Williamson, PLAYBOY



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 For every 3 videocassettes you order, you'll receive a free "Take Off Your Clothes" T-shirt.
 Contact your distributor for details.

THE SAUL ZAENTZ COMPANY Presents A PHILIP KAUFMAN FILM
 THE UNBEARABLE LIGHTNESS OF BEING
 DANIEL DAY-LEWIS JULIETTE BINOCHE LENA OLIN
 with DEREK deLINT ERLAND JOSEPHSON PAVEL LANDOVSKY DONALD MOFFAT DANIEL OLBRYCHSKI STELLAN SKARSGARD
 Director of Photography SVEN NYKVIST, A.S.C. Production Design PIERRE GUFFROY Costume Design ANN ROTH Supervising Film Editor WALTER MURCH
 Executive Producer BERTIL OHLSSON Based on the Novel by MILAN KUNDERA Screenplay by JEAN-CLAUDE CARRIERE & PHILIP KAUFMAN
 Produced by SAUL ZAENTZ Directed by PHILIP KAUFMAN



Lenses and Camera by Polaroid. Prints by DeLuxe. Dolby Stereo. Orion Pictures Release.

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ORION
 HOME VIDEO

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Vid Biz Tastes Sweet To Texas Grocery Chain

BY CHARLENE ORR

DALLAS Although the depressed Texas economy makes Houston an unlikely place for a bustling business, the video trade could not be better at Randall's Food Markets, according to Bill Harris, VP of nonfoods.

The 39-store chain has video sections in 37 outlets spread throughout the Houston area. Each section stocks a variety of hit product and catalog and averages 5,000 titles.

'You don't have to charge 99 cents a rental to profit'

Harris attributes the chain's success to four factors: convenience, availability, courtesy, and price.

"You don't have to go down to 99 cents per rental to turn a profit," Harris says. "We rent our movies for \$1.88 for two days. Because of our policy of two-day rentals, we pick up multiple rentals. Most people can't watch more than one movie a night, but they can watch two in two nights. We're even seeing a lot of customers picking up three movies at a time."

Breaking into the entertainment business was not easy for Randall's, Harris says.

"We actually started the video line six years ago as an extension of the entertainment-magazine line," he says. "We stocked 16 stores but had to share revenues with distributors. We couldn't be competitive that way and couldn't stock many movies, so we got out for about two years. When we saw the video industry grow, we decided to try again, but this time we own our own movies. Now we can react to the competition and create our own traffic draw. Our intent is to profit on our grocery line first, our video line second."

With its aggressive advertising and extensive use of cooperative money from studios, Randall's Food Market now has a hefty handle on the Houston market's video competition.

"We advertise weekly along with our specials from the grocery side," Harris says. "Randall's puts out a monthly movie magazine with coupons and 30-40 pages of information. Plus, once a year we print up every movie in our library with a breakdown of each title, describing the content and name of the major players."

Randall's also sets an aggressive policy toward add-on sales. "We've set up our lobby like an entertainment center, with popcorn and candy," Harris says. "Randall's just received an award from the National Grocers Assn. for the best nonfoods display in the country with our 'Crocodile Dundee' campaign. We took plush, green plants from our florist department and had a stuffed alligator there."

(Continued on page 69)



KEVIN COSTNER IS CRASH DAVIS

He believes in the small of a woman's back, the hanging curveball, high fiber, good scotch, chocolate chip cookies, and long, slow, deep, soft wet kisses that last for three days.

BULL DURHAM

A Romantic Comedy About America's Other Favorite Pastime.

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

ORDER CUT-OFF DATE: JANUARY 10th.

STREET DATE: JANUARY 26th.

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

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HOME VIDEO

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UP-AND-COMING

SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

THE YEAR IN MUSIC & VIDEO/ NO. 1 AWARDS Dec 24 • Introduction Nov 29
 • Breakthrough '88
 • Hit Or Miss
 • Video Voting Booth
 • Year-End Charts

RAP MUSIC Dec 24 • Wrap-Up '88 Nov 29
 • Majors & Indies
 • Talent
 • Radio
 • Producers

WINTER CES Jan 14 • Countdown '89 Dec 15
 • New Products
 • CD Players
 • VCRs
 • Blank Tape

KISS 15TH ANNIVERSARY Jan 21 • Kiss Then & Now Dec 20
 • Simmons Records
 • Producing/Recording
 • Influence
 • New Directions

WHY THEY ARE SPECIAL:

- **THE YEAR IN MUSIC & VIDEO** is the biggest year-end talent review available. Industryites and consumers alike will find the extensive menu hard to resist. Featuring 101 charts and dozens of No. 1 winners in every music and video category covered by Billboard, the year-end double issue is the last word in annual wrapups, offering more charts, statistics, information, photos, and reading value than any entertainment magazine in the world. Extra newstand distribution for two holiday weeks.
- **SPOTLIGHT ON RAP MUSIC** reveals why music critics are calling rap the most original, creative and dynamic music form of the '80s. Rap has made it all the way from the basement to the penthouse, as the majors join the parade by signing up the day's top indies to capture the streets, while dedicated indies bend an ear closer to the concrete to pick up on tomorrow's hottest street beats. This spotlight wraps it all up in rap.
- **WINTER CES SPOTLIGHT** brings '89 into fast focus, tuning up attendees for WCES in Las Vegas, Jan. 7-10, by previewing audio/video hardware trends for '89 and sampling potential impact on the software industry. Experts, analysts, and industryites comment on the shape of things to come in their competitive arenas, and map out consumer electronics growth.
- **KISS' 15TH ANNIVERSARY SPECIAL** finds the legendary masked band in fine fettle, still recording gold and platinum, and mesmerizing kids with all the flash and bombast they can muster on stage and off. The band has come a long way since those tongue-wagging days of its breakthrough, unmasking production/songwriting/managerial skills that are the foundation for today's continuity and expansion.
- **COMING ATTRACTIONS: AUSTRALIA, CANADA, MUSIC PUBLISHING, ALIVE ENTERPRISES 20TH, ASCAP 75TH.**

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NASHVILLE: Lynda Emon, Carole Edwards. (615) 321-4290.
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FOR WEEK ENDING NOVEMBER 26, 1988

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	2	2	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG
2	1	4	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
3	3	7	SHOOT TO KILL	Touchstone Pictures Touchstone Home Video 697	Sidney Poitier Tom Berenger	1988	R
4	4	11	MOONSTRUCK ◊	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG
5	6	8	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG
6	9	5	RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R
7	5	6	MASQUERADE	CBS-Fox Video 4749	Rob Lowe Meg Tilly	1988	R
8	10	7	SHE'S HAVING A BABY	Paramount Pictures Paramount Home Video 32027	Kevin Bacon Elizabeth McGovern	1988	PG-13
9	7	6	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G
10	12	3	BRIGHT LIGHTS, BIG CITY	MGM/UA Home Video M801377	Michael J. Fox	1988	R
11	8	10	BROADCAST NEWS	CBS-Fox Video 1654	William Hurt Albert Brooks	1987	R
12	13	9	FRANTIC	Warner Bros. Inc. Warner Home Video 11787	Harrison Ford	1988	R
13	14	5	SHAKEDOWN	Universal City Studios MCA Home Video 80820	Peter Weller Sam Elliott	1988	R
14	NEW ▶		ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R
15	11	12	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
16	17	5	THE SERPENT AND THE RAINBOW	Universal City Studios MCA Home Video 80772	Bill Pullman Cathy Tyson	1987	R
17	NEW ▶		THE SEVENTH SIGN	Tri-Star Pictures RCA/Columbia Home Video 6-27007	Demi Moore Jurgen Prochnow	1988	R
18	15	10	THE LAST EMPEROR ◊	Hemdale Film Corp. Nelson Home Entertainment 7715	John Lone Joan Chen	1987	PG-13
19	21	15	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R
20	23	10	BEST SELLER	Orion Pictures Vestron Video 6026	James Woods Brian Dennehy	1987	R
21	18	8	THE MILAGRO BEANFIELD WAR	Universal City Studios MCA Home Video 80796	Sonia Braga Chick Vennera	1988	R
22	19	6	VICE VERSA	RCA/Columbia Pictures Home Video 6-25007	Judge Reinhold	1988	PG
23	30	3	LITTLE NIKITA	RCA/Columbia Pictures Home Video 6-25000	Sidney Poitier River Phoenix	1988	PG
24	20	7	THE LADY IN WHITE	New Sky Communications Virgin Vision 10060	Lukas Haas Katherine Helmond	1988	PG-13
25	16	16	SUSPECT	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R
26	24	4	FRIDAY THE 13TH PART VII-THE NEW BLOOD	Paramount Pictures Paramount Home Video 32209	Lar Park Lincoln Kevin Blair	1988	R
27	22	6	SWITCHING CHANNELS	Tri-Star Pictures RCA/Columbia Home Video 6-27006	Kathleen Turner Burt Reynolds	1988	PG
28	25	13	EMPIRE OF THE SUN	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG
29	27	2	JACK'S BACK	Paisades Entertainment Paramount Home Video 12669	James Spader Cynthia Gibb	1988	R
30	28	3	THE UNHOLY	Vestron Pictures Inc. Vestron Video 5257	Ben Cross Hal Holbrook	1988	R
31	NEW ▶		RETURN TO SNOWY RIVER	Walt Disney Home Video 699	Tom Burlinson Sigrid Thornton	1988	PG
32	26	6	SCHOOL DAZE	RCA/Columbia Pictures Home Video 6-25006	Larry Fishburne Giancarlo Esposito	1988	R
33	NEW ▶		SUNSET	Tri-Star Pictures RCA/Columbia Home Video 6-27009	Bruce Willis James Garner	1988	R
34	31	16	D.O.A.	Touchstone Pictures Touchstone Home Video 698	Dennis Quaid Meg Ryan	1988	R
35	36	4	DEAD HEAT	New World Entertainment New World Video A88005	Treat Williams Joe Piscopo	1988	R
36	32	5	THE HOUSE ON CARROLL STREET	Orion Pictures HBO Video 0138	Kelly McGillis Jeff Daniels	1988	PG-13
37	29	7	JOHNNY BE GOOD	Orion Pictures Orion Home Video 8715	Anthony Michael Hall Robert Downey, Jr.	1988	R
38	NEW ▶		JUDGEMENT IN BERLIN	New Line Cinema RCA/Columbia Home Video 6-22774	Martin Sheen	1988	PG
39	35	18	WALL STREET ◊	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R
40	39	3	BAD DREAMS	CBS-Fox Video 1659	Jennifer Rubin Bruce Abbott	1988	R

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

Direct Music Vids To Music Outlets, Says Harkins

BY EARL PAIGE

PALM SPRINGS, Calif. Music video is finally catching on as a viable product after languishing for years. Marketers are finally realizing that the category "must be treated as music first, then video."

That was the thrust emphasized by Steve Harkins, national director of audio at Baker & Taylor Audio, Chicago, in an address before one-stop principals at the National Assn. of Recording Merchandisers third annual Wholesalers Conference Oct. 23-27 here at the Plaza. He also acknowledged a growing recognition that music video has to be sold through record stores, not video stores.

Although offering few statistics, Harkins said his firm has seen "encouraging sales" since taking over music video from the home video division a few months ago

and developing a program for one-stops and their accounts.

Harkins' enthusiasm was echoed at another NARM event recently when delegates at the Retailers Conference in San Diego reported music video picking up in

'How could music video rent or sell in video stores?'

several chains (Billboard, Oct. 15).

For the most part, Harkins outlined what has held the category back and what steps to take to improve its performance. He strongly criticized the lag in new releases, saying product is so late that the only thing new for consumers is the package.

"I couldn't imagine hearing Bon

Jovi's first five singles on the radio over the course of a year and then for the first time finding the album available to the customer."

Citing the 37 nominees of the 1988 American Video Conference/Billboard Video Music Awards, Harkins said that "only four are available commercially. Doesn't that encourage home taping?"

With product already historically late—or just plain not available—compared with audio releases, the difficulty in marketing is all the more compounded because music video has been targeted toward the video store, Harkins asserted.

"Without musical knowledge [among the staff] or current product, how could music video rent or sell in the video store?" Harkins asked, adding that many video store clerks would assume Guns N' Roses is a title of a Western movie.

Harkins also called for changes in the production of music videos, many of which he said are primarily aimed at MTV, have "a stylized look," and are "visually stale and predictable. Many aging artists are forced to look 'pretty' and ultimately embarrass themselves, sacrificing their respectability."

Still other necessary steps include an attractive \$19.95 price point "or lower." Also, he said, "return allowances should be fair if distributors, rackjobbers, one-stops, and retailers are to approach music video with sell-through in mind."

Harkins called repeatedly for a one-stop functional discount on the category.

In urging wide-ranging new thinking on music video, Harkins lauded BMG Music's mail order club, which is advertised on MTV and Monarch Entertainment's tie-in with Viewer's Choice.

"We need more consumer-directed advertising to make the potential customers aware that music video is available."

Harkins has been invited to speak again on music video at NARM's national convention in New Orleans March 3-6.

FOR WEEK ENDING NOVEMBER 26, 1988

Billboard

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	1	6	CINDERELLA ★★ NO. 1 ★★ Walt Disney Home Video 410	1950	26.95
2	2	58	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	3	23	MICKY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
4	4	62	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA Home Video 80536	1986	29.95
5	5	109	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
6	10	128	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951	29.95
7	8	165	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
8	6	23	MICKY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
9	11	23	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
10	7	165	PINOCCHIO ♦ Walt Disney Home Video 239	1940	29.95
11	9	128	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
12	20	3	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ♦ Troubadour Records Ltd./A&M Video VC6179	1988	19.98
13	15	23	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988	14.95
14	12	114	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
15	17	77	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
16	13	23	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988	14.95
17	NEW		SING-ALONG. DANCE-ALONG, DO-ALONG Lorimar Home Video 572	1988	14.95
18	23	79	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ♦ Walt Disney Home Video 480	1986	14.95
19	19	5	THE THREE CABALLEROS Walt Disney Home Video 411	1945	29.95
20	24	124	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95
21	14	2	THE WIND IN THE WILLOWS Walt Disney Home Video 412	1988	14.95
22	16	4	TEENAGE MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978	1988	14.95
23	18	23	DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 695	1988	14.95
24	25	36	BUGS! MGM/UA Home Video M201233	1988	14.95
25	22	151	ROBIN HOOD ♦ Walt Disney Home Video 228	1973	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.

'Aggressive' Growth On Tap For '89 Ohio Web Goes To 'Towne' On Sell-Through

BY JIM BESSMAN

NEW YORK Dayton, Ohio's Video Towne Entertainment chain has effectively applied retail's three R's—responsibility, recognition, and rewards—to promote a relatively high sales ratio of 20% and equally impressive expansion plans.

Last year, the company had only six outlets; it now has 15, and three more are due to open by the end of the year. While most of the outlets in the 3½-year-old chain are situated in and around the Dayton area, president/CEO Bob Williams anticipates "aggressive" growth of between 10 and 18 stores next year throughout the state and into Indiana, where one Video Towne already stands in Richmond and another is due to open by year's end.

According to Williams, who projects a much-increased revenue total this year of \$8 million, it all comes down to providing "the three R's to the work force."

Store staffers, he says, are in-

structed to think and act "sale." In the case of "Top Gun," for example, the goal of 100 copies sold per store (there were 12 at the time) was exceeded fivefold, "and we don't discount 2 cents!"

Explains Williams, "We went to each store and told them that if they beat the goal, we'd close down an entire bowling alley and provide beer and hot dogs for everyone. Now we have a sign up, 'Paramount thinks Video Towne is Top Gun,' which we won for [making] more sales in our distributors' area than anybody else."

An ice-skating party is the prize in the current campaign for "E.T.—The Extra-Terrestrial"; 6,000 copies of the video have been sold by the chain already and another 2,000 have been ordered. In the early stages of the campaign, sales were encouraged by the giveaway of 3,000 E.T. dolls, bought in bulk at \$1.50 apiece.

"The rest have all sold on the basis of [store personnel saying], 'Did you get your copy of "E.T." yet?'" says

Williams.

Another means of promoting sales, he adds, is the current "Three Men And A Baby" sell-through program—a variation on the concept of preselling rental copies of hit titles. By leaving a deposit, a consumer can secure a copy of the tape for viewing on the day of release; the remainder of the purchase fee is paid after the store's 60-day rental period expires. All rental tapes sold, notes Williams, are guaranteed for "as long as you own it."

To further stimulate Video Towne's sales attitude, other trip giveaways have been awarded. A Supersale Weekend has also been held: Staffers at the store with the highest sales revenue divided by the total rentals quotient split 10% of the weekend's take.

With its focus on sales, Video Towne obviously puts a strong emphasis on depth of copy. Williams says he established himself early on as "big guy on the block" with 18 copies of "Karate Kid," then invested \$1,000 in 20 copies of "Ghostbusters" when his competition had no more than three. After securing ad dollars, he bought another 30 copies.

"Our early growth studies showed that nine out of 10 customers heard about us through a friend," he says. "It's a neighborhood business, and multiple copies lead to word of mouth. We had 300 copies of 'Crocodile Dundee,' and guys would get on the phone and call their friends to tell them we had it in stock."

But more important than depth of copy and superstore size—each Video Towne carries at least 7,000 tapes—is the "quality of people" hired, Williams says. "Walk into any five stores and the only thing you'll find that's different is the people and the way you're treated."

Williams notes that many managers are hired out of college at salaries as high as \$43,000 a year, for which they're "busting ass and acting like top-notch professionals."

He adds that Dayton Newspapers (Continued on page 69)



Sell-through and promotion are top priorities for Dayton, Ohio-based Video Towne, which has 15 stores in Ohio and Indiana. A recent display for "Gorillas In The Mist," right photo, featured a huge stuffed ape.



Photos of Western's merchandisers meet .. see page 76

TEC Awards Honor 19 Audio Tech Pros In L.A.

LOS ANGELES Appearances by the legendary Les Paul and George Martin highlighted the 1988 Technical Excellence & Creativity Awards here during the Nov. 3-6 Audio Engineering Society convention.

More than 600 banquet attendees were on hand to honor the 19 winners in various creative and technological categories. The TEC awards are voted on by readers of pro audio monthly trade magazine Mix. The proceeds from the banquet—almost \$30,000 this year—are being divided and an equal amount donated to both the House Ear Institute and the AES Scholarship Fund.

Martin was on hand to join Record Plant president Chris Stone in presenting the award for outstanding mastering engineer to Bernie Grundman, while Paul and the late Bob Liffin were given lifetime achievement awards and in-

ducted into the TEC hall of fame.

One of the major surprises of the evening was the presentation of the award for achievement in console technology to Yamaha for its diminutive all-digital DMP-7 mixing processor. The little hi-tech board had been a dark horse in a race that included such giants of the industry as SSL, Trident, and Neve.

The following is a list of winners:

Outstanding Technical Achievement:

Signal processing: Alesis MIDIverb II; recording devices/storage technology: Sony PCM-2500 DAT recorder; transducers: Tannoy PBM-6.5 monitors; consoles: Yamaha DMP-7; musical instruments: Roland D-50 linear synth; computer hardware/software: Apple Macintosh II; ancillary equipment: Apogee Electronics 944-S/

944-G digital filters.

Outstanding Creative Achievement:

Recording engineer: Neil Dorfman; mastering engineer: Bernie Grundman; sound reinforcement: Bruce Jackson; record producer: Quincy Jones; film/video/broadcast production engineer: Bob Liffin; film/video/broadcast postproduction engineer: Richard Beggs.

Outstanding Institutional Achievement:

Acoustics/studio design: Joiner-Rose Group; recording studio: the Village Recorder; sound reinforcement: Showco Inc.; mastering facility: Bernie Grundman Mastering; remote recording facility: Westwood One Mobile Recording Division; recording school/program: Univ. of Miami.



During the recent AES conference, Bernie Grundman accepts his TEC award for outstanding creative achievement as a mastering engineer, while presenters Chris Stone, president of Record Plant, left, and producer George Martin look on.

AUDIO TRACK

NEW YORK

JELLYBEAN WAS IN at the Hit Factory cutting basic tracks on Capitol artist D'Atra Hicks (recently the lead in the Broadway show "Mama I Want To Sing"). Dave McNair was at the controls and was assisted by Joe Pierrera.

At **Black Hole**, **Scholar I** completed his new 12-inch single, "Turn Up The Radio" b/w "Just Your Brother" with producers Lyvio G and P Fine. Dan "The Man" engineered the mix sessions at I.N.S. Recording. The record is scheduled for release on G Fine Sounds in the U.S. and Urban/Polydor in the U.K.

Richard Gere was in Studio B at **Baby Monster** recording narration for "Destroyer Of Illusion: The Secret World Of A Tibetan Lama," a film directed by **Richard Kohn** for television and/or educational release. **Barbara Becker** co-produced; **Steve McAllister** was the engineer. **Phil Hemley & the Dharma Bums** recorded and mixed a new album titled "DOHA." **Steve Burgh** engineered. **Wayne Horvitz** was in producing **Robin Holcomb's** new album. **Bobby Previte** was on drums, **Dave Hofstra** on acoustic bass and tuba, **Marty Ehrlich** on clarinet and sax, **Doug Wiesleman** on clarinet and sax, **Horvitz** on keys, and **Holcomb** on piano. **Burgh** engineered.

A 40-piece orchestra worked on big-band sounds at the **Edison** for "See You In The Morning," a film by director **Alan J. Pakula**. Chief engineer **Gary Chester** worked with music composer **Michael Small** and

music editor **Todd Kasow** to complete the score for this romantic comedy. **Susan Solt** and **Pakula** co-produced the **Lorimar** project, scheduled for release early next year by **Warner Bros.** **Don McAlpine** was director of photography.

The **Minx** cut tracks at **Media Sound** with former **Blondie** member **Jimmy Destri** producing. **Lolly Grodner** engineered.

LOS ANGELES

U2 MIXED THE live version of "Love Rescue Me" with **Keith Richards** and **Ziggy Marley** on **Summa's** 64-input SSL G-series. **David Tickle** ran the board. Producers **Paul Fox** and **Ed Thacker** worked on the 12-inch mix of **Pat Benatar's** "Let's Stay Together." In Studio B, **XTC** put final touches on its possible double album. **Fox** produced; **Thacker** was at the board.

Cheap Trick beamed aboard the **Enterprise** with producer **Richie Zito** to mix a new version of the **Beatles'** "Magical Mystery Tour." The cut will be featured on an upcoming **Epic** soundtrack for a currently untitled animated feature film on the "Fab Four." **Phil Kaffel** was at the board and **Dave Radin** assisted.

Producer **Richard Perry**, working on his '50s album for **Warner Bros.**, worked on vocal sessions at **Studio-Masters** with the **Manhattan Transfer**, **El DeBarge**, and **Randy Travis**. **Dave Schober** engineered. **Paul Wilkins** mixed the **Indigos'** 12-inch single "Hot Stuff" (scheduled for release in December) for Las Vegas-based **Shobiz Records**. **Tim Jaquette** was at the desk. Producer **Darryl Simmons** was in with **L.A. Reid & Babyface** to work on vocal sessions for **MCA** act the **Boys**. **Jaquette** ran the board.

David & David worked on tracks at **Westlake Audio** with producer **Davitt Sigerson** for their next **A&M** release. **John Beverly Jones** was behind the board and was assisted by **Brad Sundberg** and **Scott Pontius**. **MCA** artist **Stephanie**

Mills put down tracks with producer **Angela Winbush** and engineer **Dennis Stefani**. **Neil Norman** and **Christopher Young** produced the score for "Hellraiser II." **Malcolm Cecil** ran the controls with assistance from **Darryl Dobson**.

Eazy-E was in at **Audio Achievements Recording** finishing tracks and mixes for his new album, "Eazy Duz It." **Donovan Sound** engineered. **Dr. Dre** and **DJ Yella** produced. They also cut **N.W.A.'s** new album, "Straight Outta Compton."

Producer/artist **Steve Berlin** and producer/engineer **Mark Linett** cut tracks at **Sound Image** for an upcoming **Chris Spedding** album. **John Henning** assisted at the controls. Producer **Jerry Marcellino** was in cutting tracks for **Voyage** artist **Debbie Dawn**. **Peter McCabe** engineered. **Billy Osborne** was in with singer/songwriter **Chris Brown**. **Conley Abrams** ran the board.

The theme song for the movie "Twins" was completed at **Larabee Sound** by engineer **Keith Cohen**. **Cohen** also worked on the 7- and 12-inch mixes of the same tune. **Rhett Lawrence** produced. The song is by **Philip Bailey** and **Little Richard**. Also, the title song for the comedy movie "I'mo Git You Sucka" and the tune "You're So Cute" for the same film were mixed. **Charlie** and **Ronnie Wilson** produced these **Gap Band** songs; **John Hegedes** engineered. The **Jacksons** were in mixing their new album for **Epic**. **Jeff Lorenzen** mixed two songs; **Cohen** worked on six others.

NASHVILLE

AT RALPH HENLEY Productions, **Amy Shreve** recorded her new album, "Christmas Harp." **Gary "Wix" Wixstrom** and **Randall Dennis** produced; **Larimore**

Henley and **Ralph Henley** were at the board.

OTHER CITIES

GARY REMAL and **Michael Boyd** of **Music Design** produced and scored the soundtrack for the **NBC-TV** series "Unsolved Mysteries" at **Different Fur** in San Francisco. Additional scoring was handled by **Pete Scaturro** of **Midifur**. **Howard Johnston** engineered with assistance from **Chad Munsey**.

At **Studio D** in Sausalito, Calif., **Jet Red** completed basic tracks for an upcoming album project on **Relativity Records**. **Brian Foraker** produced and engineered; **Jim "Watts" Vereecke** assisted. Also, **Jim Chappell** tracked his new release for **Music West**. **Ken Polk** ran the board and produced with assistance from **Scott Tatter**.

At **Kajem/Victory West**, Gladwyne, Pa., Canadian debut artist **Stephanie Martin** recorded a 12-inch single for **Omni Records**. **Kurt Shore** (who produced "Catch Me I'm Falling" by **Pretty Poison**) produced. **Jeff Chestek** and **Brooke Hendricks** were seated at the desk. **Mitchell Goldfarb** mixed. **Metal Church** completed an album for **Elektra/Asylum**. **Terry Date** produced with **Joe Alexander** at the board. **Brian Stover** and **Trish Finnegan** assisted.

RCA artist **Rob Jungklas** worked on tracks at **Studio 4** in Philadelphia with producer/engineer **Bill Whitman**. Also in on the session was keyboardist/programmer **Peter Wood** and assistant engineer **Jim "Jiff" Hinger**. **Andy King** worked on solo tracks with engineer **Phil Nicolo**. **Joe "The Butcher" Nicolo** worked on remixes for several labels, including "I Gocha" for **Steady B** on **Jive/RCA** and "Goes Like Dis" for **7A3** on **Geffen**.

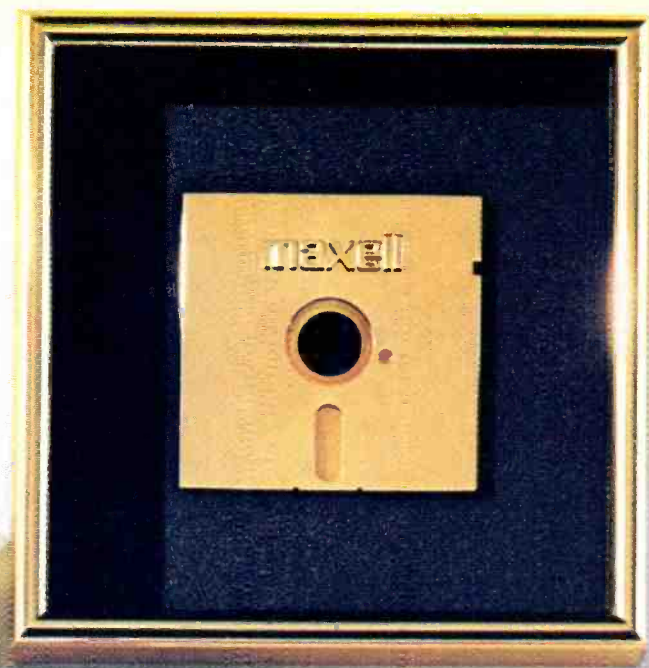
All material for the Audio Track column should be sent to **Debbie Holley**, **Billboard**, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

NEW PRODUCT



New at AES was this high-end professional CD player from Studer. The A730 is designed for on-air play and allows direct access to track and index, minutes, seconds, and frames.

See page 82 for a recap of some of the people and products on hand at the Audio Engineering Society convention in Los Angeles. Additional photo coverage will continue in next week's Pro Audio/Video section.



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VIDEO TRACK

(Continued from preceding page)

Richard Lowenstein directed, Iain Brown produced; Michael Hamlyn executive produced.

NEW YORK

THE TEAM AT Classic Concept Productions is adding a twist to the rap genre. "Cut That Zero," a new video from **Doug E. Fresh**, sends rappers a message to respect women, and **Public Enemy's** new clip, "Night Of The Living Baseheads," is an anti-crack video. **Lionel C. Martin** directed, and **Ralph McDaniels** and **Sabrina Gray** produced.

Lenny Grodin of **Grodin Production Associates** recently produced **Will To Power's** resurrected version of **Peter Frampton's** '70s epic, "Baby I Love Your Way/Freebird." **S.A. Baron** directed the Long Island, N.Y.-based shoot.

Scorched Earth Productions just lensed **Enigma/Restless** artist **Ben Vaughn's** "Daddy's Gone For Good" from his "Ben Vaughn Blows Your Mind" album. Producer/director **Bill Kent** mixed footage of Vaughn in Hoboken, N.J., on the George Washington Bridge, and in a New York cemetery.

OTHER CITIES

WM PRODUCTIONS has completed **Asleep At The Wheel's** new video, "Hot Rod Lincoln," from the group's **Epic Records** album "Western Standard Time." **Wayne Miller** directed and produced the clip, which was filmed in Austin, Texas.

Bon Jovi was in London recently with the **Company**, filming a new video, "Born To Be My Baby." **Wayne Isham** directed and **Curt Marvis** executive produced.

A&M artist **Roman Grey** has finished filming "Shangri-la," the second single from his album "The Edge Of The Shadow" on **Attic Records**. **Kari Skogland** directed the Toronto-based clip, and **Philip Mellows** produced for **Champagne Pictures**.

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

NEW VIDEOCLIPS

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to **Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.**

People/London
Luc Roeg/VIVID Productions
Andy Morahan

INFORMATION SOCIETY

Walking Away
Information Society/Tommy Boy/Reprise
Joe Nardelli, Peter Lippman
Mark Pellington

AL JARREAU

So Good
Heart's Horizon/Warner Bros.
Karen Livingston/Limelight Productions
Jay Brown

LEVERT

Pull Over
Just Coolin'/Atlantic
David Naylor/DNA, Inc.
Rick Elgood, Howard Woolfenden

NEW CHOICE

Funny Feeling
At Last/Warner Bros./King Jay
Peter Nydrie
Peter Nydrie

P.M.

Piece Of Paradise
P.M./Warner Bros.
Tamara Friedman/Limelight Productions
Jay Brown

R.E.M.

Orange Crush
Green/Warner Bros.
Sharon Oreck
Matt Mahurin

ROXANNE SHANTE

Wack It
Marley Marl: In Control/Cold Chillin'
Sharon Oreck
Tamara Davis

SPINMASTERS

Bustin' Loose
Rhyme Syndicate Comin' Through/Warner Bros.
David Naylor
Howard Woolfenden, Rick Elgood

FRANK TOVEY

Bridge Street Shuffle
Civilian/Mute/Restless
Nick Stallwood/Stallwood & King
Sally King

THE TRAVELING WILBURYS

Handle With Care
Volume One/Warner Bros.
Jane Reardon/Limelight
David Leland

VOICE OF THE BEEHIVE

I Say Nothing
Let It Bee/London
The Molotovs
The Molotovs

VANESSA WILLIAMS

Dreamin'
The Right Stuff/Wing
Jane Reardon, Maurice DePaus/Limelight Productions
Aleks Keshishian

BOYS CLUB

I Remember Holding You
Boys Club/MCA
Bridget Blake Wilson/Limelight Productions
Nicholas Brandt

PETER CETERA

Best Of Times
One More Story/Warner Bros.
Paul Flattery
Jim Yukich

CRIME & THE CITY SOLUTION

On Every Train (Grain Will Bear Grain)
Shine/Mute/Restless
Mick Harvey
Mick Harvey

CROSBY, STILLS, NASH & YOUNG

American Dream
American Dream/Atlantic
Amanda Temple/Limelight Productions
Julien Temple

D.R.I.

Nursing Home Blues
Crossover/Metal Blade
Tony Kunewald/Musikfilm
Todd Lunstrut

TAYLOR DAYNE

Don't Rush Me
Tell It To My Heart/Arista
Jane Reardon/Limelight Productions
Aleks Keshishian

DEF LEPPARD

Armageddon It
Hysteria/Mercury
Carl Wynant, Kurt Marvis/The Company
Wayne Isham

EVERLAST

Syndication
Rhyme Syndicate Comin' Through/Warner Bros.
David Naylor
Howard Woolfenden, Rick Elgood

STEVE FORBERT

On The Streets Of This Town
Streets Of This Town/Geffen
Catherine Smith/Limelight Productions
Dean Lent

HOTHOUSE FLOWERS

I'm Sorry

Billboard THE CLIP LIST™

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



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Breathe, How Can I Fall
Bobby Brown, My Prerogative
Phil Collins, Two Hearts
Crosby, Stills, Nash, & Young, American Dream
Jimmy Davis And Junction, Catch My Heart
Def Leppard, Armageddon It
Europe, Open Your Heart
Joan Jett And The Blackhearts, Little Liar
The Pursuit Of Happiness, I'm An Adult Now

BUZZ BIN

Eddie Brickell & New Bohemians, What I Am
R.E.M., Orange Crush
The Sugarcubes, Motorcrash

SNEAK PREVIEW

DJ Jazzy Jeff/Fresh Prince, Girls Ain't...
Sam Kinison, Wild Thing
Poison, Every Rose Has It's Thorn
Van Halen, Finish What Ya Started

HEAVY

Bon Jovi, Bad Medicine
Chicago, Look Away
Cinderella, Don't Know What You Got ('Til It's Gone)
Phil Collins, A Groovy Kind Of Love
Duran Duran, I Don't Want Your Love
The Escape Club, Wild, Wild West
Guns N' Roses, Welcome To The Jungle
INXS, Never Tear Us Apart
Michael Jackson, Smooth Criminal
Kylie Minogue, The Loco-Motion
Eddie Money, Walk On Water
Keith Richards, Take It So Hard
U2, Desire
Vixen, Edge Of A Broken Heart

ACTIVE

The Bangles, In Your Room
Britny Fox, Girlschool
Bullet Boys, Smooth Up
Cheap Trick, Ghost Town
Georgia Satellites, Hippy Hippy Shake
The Jeff Healey Band, Confidence Man
House Of Lords, I Wanna Be Loved
Maxi Priest, Wild World
George Michael, Kissing A Fool
Mike & The Mechanics, Nobody's Perfect
Randy Newman, It's Money That Matters
Robert Palmer, Early In The Morning
The Traveling Wilburys, Handle With Care
Was (Not Was), Spy In The House Of Love
Winger, Madalaine

MEDIUM

The Beach Boys, Kokomo
Boy Meets Girl, Waiting For A Star To Fall
Elton John, A Word In Spanish
Pet Shop Boys, Domino Dancing
Judson Spence, Yeah, Yeah, Yeah
UB40, Breakfast In Bed
Scorpions, Passion Rules The Game

BREAKOUTS

Art Of Noise, Kiss
Cameo, You Make Me Work
Jim Capaldi, Something So Strong
Peter Cetera, Best Of Times
Dreams So Real, Rough Night In Jericho
Steve Earle, Copperhead Road
Melissa Etheridge, Like The Way I Do
The Feelies, Away
Annie Lennox/Al Green, Put A Little Love...
John Hiatt, Slow Turning
Hothouse Flowers, I'm Sorry
Impellitteri, Stand In Line
Kansas, Stand Beside Me
Living Colour, Cult Of Personality
Kenny Loggins, I'm Gonna Miss You
Midnight Oil, Dreamworld
Robbie Nevil, Back On Holiday
Siouxie & The Banshees, Peek-A-Boo
Survivor, Didn't Know It Was Love
'Til Tuesday, (Believed You Were) Lucky
Voice Of The Beehive, I Say Nothing
When In Rome, The Promise
Afrika Bambaata, Shout It Out
Thirty Eight Special, Rock & Roll Strategy



The Nashville Network

13 Hours Weekly
2806 Opryland Dr., Nashville, TN 37214

CURRENT

John Denver, Country Girl In Paris
Anne Murray, Flying On Your Own
The Crickets, T-Shirt
Bruce Van Tyke, It's All In The Touch
Donna Meade, Leaving On Your Mind
Buck Owens, Hot Dog
Rodney Crowell, I Couldn't Leave You If I Tried
Statter Bros., Let's Get Started If You're...
Reba McEntire, I Know How He Feels
Kim Carnes, Crazy In Love
Keith Palmer, Same Time Each Year
Bob Wickline, Coming Down
K.T. Oslin, Hold Me
Asleep At The Wheel, Hot Rod Lincoln
Baillie & The Boys, Long Shot
Jo-El Sonnier, Rainin' In My Heart
Sawyer Brown, My Baby's Gone

ADDS

Phil Collins, Two Hearts
Mike & The Mechanics, Nobody's Perfect
BROS, I Owe You Nothing
'Til Tuesday, (Believed You Were) Lucky
Steve Earle, Copperhead Road
Art Of Noise, Kiss
House Of Lords, I Wanna Be Loved
Ziggy Marley & The Melody Makers, Tumblin' Down
Keith Richards, Take It So Hard
Van Halen, Finish What Ya Started

HEAVY

Breathe, How Can I Fall
Duran Duran, I Don't Want Your Love
George Michael, Kissing A Fool
The Beach Boys, Kokomo
Pet Shop Boys, Domino Dancing
Will To Power, Baby I Love Your Way
Kylie Minogue, The Loco-Motion
U2, Desire
Bobby Brown, My Prerogative
Bon Jovi, Bad Medicine
Chicago, Look Away
Michael Jackson, Smooth Criminal
Guns N' Roses, Welcome To The Jungle
Karyn White, The Way You Love Me

NOUVEAUX

Art Of Noise, Kiss

POWER

Anita Baker, Giving You The Best That I Got
Breathe, How Can I Fall
Chicago, Look Away
George Michael, Kissing A Fool
Will To Power, Baby I Love Your Way

HEAVY


The Beach Boys, Kokomo
The Boys Club, I Remember Holding You
Boy Meets Girl, Waiting For A Star To Fall
Phil Collins, Two Hearts
Julia Fordham, Happy Ever After
Kenny G., Silhouette
Annie Lennox/Al Green, Put A Little Love...
Maxi Priest, Wild World
The Traveling Wilburys, Handle With Care

MEDIUM

Kim Carnes, Crazy In Love
Peter Cetera, Best Of Times
Johnny Clegg & Savuka, Take My Heart Away
Crosby, Stills, Nash, & Young, American Dream
Michael Jackson, Smooth Criminal
Kenny Loggins, I'm Gonna Miss You
The Moody Blues, No More Lies
Randy Newman, It's Money That Matters
Cheryl "Pepsii" Riley, Thanks For My Child
Judson Spence, Yeah, Yeah, Yeah
Luther Vandross, Any Love
Was (Not Was), Spy In The House Of Love

CURRENT

Pepsi & Shirlie, All Right Now
George Michael, Kissing A Fool
Sa-Fire, Boy, I've Been Told
Siedah Garrett, Refuse To Be Loose
Lia, Tell Me It's Not Too Late
Toni Childs, Stop Your Fussin'
Karyn White, The Way You Love Me
LaToya Jackson, You're Gonna Get Rocked
Christina Vierra, You Can Float In My Boat
Robert Palmer, Early In The Morning
Glenn Medeiros, Never Get Enough Of You
Scritti Politti, Boom! There She Was
Annie Lennox/Al Green, Put A Little Love...
Elton John, A Word In Spanish
Paul Kelly & The Messengers, Get Here
Eddie Brickell & New Bohemians, What I Am
Johnny Clegg & Savuka, Take My Heart Away
Melissa Etheridge, Bring Me Some Water
Paul Kelly & The Messengers, Dumb Things
John Hiatt, Slow Turning
George Harrison, This Is Love
The Traveling Wilburys, Handle With Care



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1775 Broadway, New York, NY 10019

ADDS

Glenn Frey, Soul Searching
Robbie Nevil, Back On Holiday
Robert Cray, Acting This Way
Fleetwood Mac, As Long As You Follow

NOUVEAUX

Art Of Noise, Kiss

POWER

Anita Baker, Giving You The Best That I Got
Breathe, How Can I Fall
Chicago, Look Away
George Michael, Kissing A Fool
Will To Power, Baby I Love Your Way

HEAVY

The Beach Boys, Kokomo
The Boys Club, I Remember Holding You
Boy Meets Girl, Waiting For A Star To Fall
Phil Collins, Two Hearts
Julia Fordham, Happy Ever After
Kenny G., Silhouette
Annie Lennox/Al Green, Put A Little Love...
Maxi Priest, Wild World
The Traveling Wilburys, Handle With Care

MEDIUM

Kim Carnes, Crazy In Love
Peter Cetera, Best Of Times
Johnny Clegg & Savuka, Take My Heart Away
Crosby, Stills, Nash, & Young, American Dream
Michael Jackson, Smooth Criminal
Kenny Loggins, I'm Gonna Miss You
The Moody Blues, No More Lies
Randy Newman, It's Money That Matters
Cheryl "Pepsii" Riley, Thanks For My Child
Judson Spence, Yeah, Yeah, Yeah
Luther Vandross, Any Love
Was (Not Was), Spy In The House Of Love

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Pepsi & Shirlie, All Right Now
George Michael, Kissing A Fool
Sa-Fire, Boy, I've Been Told
Siedah Garrett, Refuse To Be Loose
Lia, Tell Me It's Not Too Late
Toni Childs, Stop Your Fussin'
Karyn White, The Way You Love Me
LaToya Jackson, You're Gonna Get Rocked
Christina Vierra, You Can Float In My Boat
Robert Palmer, Early In The Morning
Glenn Medeiros, Never Get Enough Of You
Scritti Politti, Boom! There She Was
Annie Lennox/Al Green, Put A Little Love...
Elton John, A Word In Spanish
Paul Kelly & The Messengers, Get Here
Eddie Brickell & New Bohemians, What I Am
Johnny Clegg & Savuka, Take My Heart Away
Melissa Etheridge, Bring Me Some Water
Paul Kelly & The Messengers, Dumb Things
John Hiatt, Slow Turning
George Harrison, This Is Love
The Traveling Wilburys, Handle With Care

ADDS

Phil Collins, Two Hearts
Mike & The Mechanics, Nobody's Perfect
BROS, I Owe You Nothing
'Til Tuesday, (Believed You Were) Lucky
Steve Earle, Copperhead Road
Art Of Noise, Kiss
House Of Lords, I Wanna Be Loved
Ziggy Marley & The Melody Makers, Tumblin' Down
Keith Richards, Take It So Hard
Van Halen, Finish What Ya Started

HEAVY

Breathe, How Can I Fall
Duran Duran, I Don't Want Your Love
George Michael, Kissing A Fool
The Beach Boys, Kokomo
Pet Shop Boys, Domino Dancing
Will To Power, Baby I Love Your Way
Kylie Minogue, The Loco-Motion
U2, Desire
Bobby Brown, My Prerogative
Bon Jovi, Bad Medicine
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Van Halen, Finish What Ya Started



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Al Jarreau, So Good
George Benson, Twice The Love
Stevie Wonder, My Eyes Don't Cry
King Tee, Bass

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Cameo, You Make Me Work
Cherelle, Everything I Miss At Home
Anita Baker, Giving You The Best That I Got
The Boys, Dial My Heart
Jonathan Butler, There's One Born Every Minute
Michael Jackson, Smooth Criminal
Troop, My Heart
Al B. Sure!, Rescue Me
Vesta, Sweet Sweet Love
The Reddings, Call The Law
Sweet Obsession, Gonna Get Over You

MEDIUM

Luther Vandross, Any Love
Loose Ends, Mr. Bachelor
Prince, I Wish U Heaven
Siedah Garrett, Refuse To Be Loose
LaVert, Pull Over
Kenny G., Silhouette
Keith Sweat, Don't Stop Your Love
Sheena Easton, The Lover In Me
Kid In Play, Gittin' Funky
Public Enemy, Night Of The Living Baseheads
Stetsasonic, Talking All That Jazz
Lia, Tell Me It's Not Too Late
Starpoint, Say You Will
Brenda Russell, Get Here
By All Means, I'm The One Whose Gonna Love You

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Panel: Future Of Music TV Is In Narrowcasting

BY CHRIS MORRIS

LOS ANGELES At least for now, cable and local narrowcasting, and not national network broadcasts, appears to be the way to go with music television programming.

That was the conclusion reached at a Nov. 10 American Video Conference panel, "Music On Television: Who's Watching," which pitted an ABC-TV programming executive against a broad spectrum of specialized music TV programmers.

Panel moderator Steven Dupler, Billboard's music video editor, opened the discussion by observing that the gathering marked the first time since the inception of the AVC's predecessor, the Billboard Music Video Conference, that a network television programming executive had appeared to discuss music's role in the network's plans.

"We're here today to discuss two issues primarily," said Dupler. "First, can music programming attract the kind of lowest-common-denominator support that broadcast television requires for success, and second, who is watching music programming on both cable and broadcast television?"

"Music doesn't really deliver the kind of mass audience that [network] TV is looking for," responded Marshall Cohen, senior VP of corporate affairs and communications for MTV Networks.

Cohen noted that ABC's David Bowie, Billy Joel, and Atlantic Records 40th anniversary TV specials delivered ratings lower than those of the shows they pre-empted. The Bowie special ranked 65th in the week it aired—"lower than 'Mr. Belvedere' and 'I Married Dora,'" Cohen said.

"Should we be surprised at these kind of numbers?" he said. "I think

the answer is no."

Cohen said that network TV is traditionally targeted at an audience aged 35 and older, and that "shotgunned" promotional messages "do not effectively reach these people.

"You've got to target the messages, target the promotions, and hit the target audience."

ABC programming exec Hank Cohen noted with chagrin that he was the executive in charge of the three specials Marshall mentioned. He also noted that "music on TV is going through a very difficult transition right now . . . The ratings have not been good. There are a lot of problems for us, and one of them is reaching a mass audience."

ABC's Cohen said that the biggest stumbling block for network music programming is pulling in the additional 10 ratings points that wouldn't ordinarily tune in a music-oriented show. "We're still just getting the people that would ordinarily watch the show," he said.

As a result, Cohen concluded, "We will probably not be doing as many [music specials] this year . . . They did not score big numbers. We're taking a good long look at different ways of promoting them.

"As a network, [we] are not reaching our audience, because we want to reach everybody."

The ability to hit the bull's-eye with targeted music programming is apparently paying off for MTV. Cohen noted that while NBC's "Friday Night Videos" rating plummeted 22% when the show was moved to a later time slot, MTV's ratings were up overall in the second and third quarter of this year over the same periods last year.

But cable broadcasters must target their programming with the same sensitivity that network programmers do, according to Carolyn Reynolds, director of performing arts programming for Arts & Entertainment Cable Network.

Reynolds explained that her outlet's audience—composed of "up-scale" viewers in the 29-to-64-year-old demographic—isn't a primary audience for rock telecasts.

"We tried the Montreux Rock

Broadcasting Co.

Kurkjian said that 8-year-old CMC, which broadcasts on both UHF and cable in San Francisco, doubles MTV's coverage in the San Francisco Bay area.

"Local cable, local broadcast—these are the underground FM of the '80s," Kurkjian said. "For the most part, music is too diverse to deliver the mass audience the networks expect."

One key to CMC's success is its active viewership: According to Kurkjian, the company receives 20,000 audited phone calls per month.

David Wyler, VP of international sales for music programming group Radio Vision, said that the answer may lie in event shows such as Fox Broadcasting's Freedomfest and the forthcoming Amnesty International Human Rights Now! program, which is being sold worldwide by Radio Vision.

"These actually are the promo-

tional drums to beat," Wyler said. "You can get the ratings."

With the Freedomfest broadcast, Wyler said, "Fox could have had a higher rating, but they were happy with the demographics . . . They were also happy with what that program was saying to the world."

While music programming still doesn't play in prime time around the world, Wyler said, "The audience is huge in global terms."

It is also an audience that is growing, he said. "In the last year, we have broken 10 or 12 countries that have never played Western music before."

In the end, the diversity of the music audience, both nationally and internationally, has made it much harder to program music today, according to MTV's Cohen.

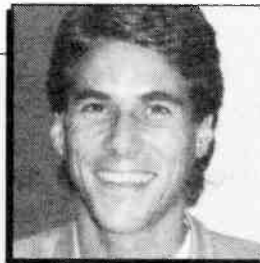
"We're not in the days of Ed Sullivan, where you watched all of it and liked some of it and didn't like some of it," he said. "Today, if you don't like it, you're gone."

'Music doesn't really deliver the kind of mass audience that network TV is looking for'

Festival, and it was a wash," Reynolds said. "We got letters saying, 'Get this shit off the air.'"

Narrowcasting can be applied with great success on the local level, according to Rick Kurkjian, president of California Music Channel

THE EYE



by Steven Dupler

DEATH OF A LONG-DISTANCE RUNNER: On Dec. 30, "Night Flight," the longest-lived nationally cablecast music video and pop culture show in the country, rumbles down the runway for the final time on the USA Network, after being airborne for seven and a half years.

According to a USA Network representative, the channel will be placing a new "youth-oriented" show in part of the time slot previously held by "Night Flight." The spokesperson offered no comment on why "Night Flight" had not been renewed, but word has it that the late-night show had simply ceased to pull enough viewers to justify its continued existence on the channel.

But there is a very slim chance that "Night Flight" will get a new lease on life in a significantly altered state on MTV. Since last summer, ATI Video, the show's producer, has been shopping a programming package composed of the show's film library, interview segments, and other features and on-air graphics elements to the music television giant.

According to Lee Masters, MTV Networks' executive VP/GM, the channel has definitely discussed acquiring the "Night Flight" name and programming with ATI chief Jeff Franklin and senior producer Cynthia Friedland, but chances of a deal are weak at best.

"We've been researching their numbers and examining the information they've given us," says Masters. "What concerns us is that while 'Night Flight' did have a certain magic with the college-age audience in its early years, that magic may have disappeared now. And we're not sure it will be possible to recreate it."

"Night Flight" flashed onto the nation's TVs in June 1981—two months before MTV. The show—which consists of a 16-hour weekend-programming block featuring movies, vid clips, interviews, and more—has been carried on USA Network ever since. Its ratings have fluctuated, but the program's film features have consistently pulled better numbers than its music components.

Labels have been mixed in their response to the show over the last couple of years. Some like the show for its quirky style and its willingness to take chances on giving new nonmainstream music acts national TV exposure. Others dislike the fact that "Night Flight" has no regular rotation and complain that the show's artist-profile segments use too many older videos, not leaving enough room for current clips that promote records.

Whatever the case, one thing cannot be disputed: On the screen in American homes even before MTV, ATI's "Night Flight" made a thoughtful, humorous, and significant contribution to the development of music television. It will be missed.

SHOW SCAN: Judging from the initial reaction, the second annual American Video Conference, Nov. 9-11, was an unabashed success. Close to 400 attendees gathered at the very classy Bel Age hotel to talk, drink, do business, gossip, bitch, and attend panels.

The closing night awards extravaganza, made possible through the good graces (and good taste) of sponsor Fuji Photo Film USA, was hosted by the dynamic and very funny team of actors Edie McClurg and Fred Willard and featured appearances by Nia Peeples, Paul Stanley, "Weird Al" Yankovic, Bruce Jenner, Gary Coleman, and Shari Lewis as well as other music and home video celebrities.

Fuji Photo Film USA also arranged for a special private comedy concert by the legendary George Carlin, who played to a packed house following lunch on the opening day of the conference.

The opening night cocktail party thrown by MTV and VH-1 was filled to capacity, and Columbia Records took the opportunity provided by the conference to throw a lavish dinner party at Il Giardino.

Attendees got to watch precedent-setting panels, featuring cable and network programmers slugging it out over who handles music best; label marketing heads giving their views on where videoclips fit into the marketing mix; directors arguing over how they would handle a fictitious video project (one that most of them later said they would have walked out on in real life); programmers and label types discussing video-show airchecks; and a gaggle of video VPs debating the best ways to produce and sell longform music videocassettes. In-depth coverage of all these sessions as well as the award winners appears both in this and next week's issue.

The Music Video Assn. staged its second formal meeting during the AVC, and more than 80 people showed up to debate what issues the fledgling trade group should address in the coming year. The MVA now has about 50 full members, represented by 85 individuals. Procedures for the election of the board directors were announced at this session. Details will follow in a later column.

COMINGS & GOINGS: Mark Ghuneim has left Beggar's Banquet and moved into the East Coast video promotion chair at Columbia. Congrats to Casey O'Brien, who has surfaced as program director at Sight & Sound, the music video pool in Seattle. And finally, the slot for VP of artist development and video at EMI, recently vacated by Geoff Bywater, is open.

VIDEO TRACK

LOS ANGELES

GHAKA KHAN, Dianne Reeves, Louis Johnson, Robert Townsend, Paul Mooney, and Ndugu descended on L.A.'s Guitar Center recently to jam with Stevie Wonder during production of Wonder's new video, "My Eyes Don't Cry," from his platinum album "Characters." Carmen Efferson directed the Wonder Nu Art Films production.

Marcelo Anciano recently shot two videos for the new Ivan Reit-

man movie, "Twins." Danny DeVito and Arnold Schwarzenegger, along with Little Richard and Philip Bailey, appear in the "Twins" clip, which was shot at L.A.'s AA stage. Anciano also shot Two Live Crew's video cover of "Yakety Yak." The AWGO productions were photographed by Renato DiGiuseppe and produced by Phil Rose. Toby Courlander was executive producer.

Elektra's Flotsam & Jetsam have revived Elton John's "Saturday Night's Alright For Fighting" in a new video from N. Lee Lacy Associates. Paul Rachman directed and edited the clip, which combines live performance footage with scenes along Sunset Boulevard. Luke Thornton and Liz Silver produced.

Midnight Films took U2 from the streets of L.A. to New York for the group's "Angel Of Harlem" clip from "Rattle And Hum."

(Continued on next page)

A Baker & Taylor exec tells NARM wholesalers that music vids should be sold at music stores . . . see page 65

VANESSA PARADIS



M & J her debut album (already 200 000 copies sold)

Including:

* **JOE LE TAXI**

Top 5 all over Europe - 2 000 000 copies sold

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US release: single **JOE LE TAXI** February 89, album **M & J** March 89

On Polygram Records Cassettes and Compact Discs.



ETHNIC MUSICIANS*(Continued from page F-6)*

The great success at Pathe has been Alpha Blondy with his fusion of Afro-reggae styles. His first four albums, "Revolution," "Jerusalem," "Cocody Rock" and "Apartheid Is Nazism" all won gold disks as did his single "Sweet Fanta Diallo."

Henri de Bodinat, president of CBS Records France says: "Ethnic music will achieve a durable place in the hearts of the French record-buying public."

He cites the successes of Mory Kante, Ofra Haza (BMG), Gypsy Kinds and the CBS Caribbean group Kasav as being leading figures in the ethnic music movement. Kasav enjoyed firm sales with the band's first CBS album, "Vini Pou," and de Bodinat says: "All these artists now feel at home in what is for them a foreign market, thanks to their joyful, warm and exotic music."

Other labels developing ethnic music include Virgin France and BMG France.

UPTURN IN MARKET*(Continued from page F-2)*

French productions. "When our acts hit international level, this international office is here to promote and establish them in Europe."

Commin says: "We also bear in mind that we should no longer limit ourselves to the singles market policy. France is, with Germany, one of the last countries where this market still stands—but for how long can we expect that to continue?"

Long-term career management for artists is all-important to get them high in the European charts. "This isn't achieved by waving some magic wand, but by long and meticulous hard work, linked with intuition and creativity."

"The results will prove us right. France Gall's last album 'Babacar,' went double platinum in France and quickly sold 200,000 units in Germany and has been, or soon will be, released in most European countries."

Phonogram managing director Denis Boyer points to the reduction in Value Added Tax on records as the element which helped the market recover and also encouraged record companies to start signing new acts again. He reiterates: "We have to create careers, not just short-lived hit records."

Boyer says Phonogram managed to keep its head above the waves in a troubled French market in recent years mainly due to the sales of two "giants" of the French music industry, Serge Gainsbourg and Johnny Hallyday. "They represent the type of careers all record companies should strive to produce."

Jacques Sanjuan, Boyer's A&R colleague at Phonogram, points to some likely successors, however, among them Florent Pagny (with her hit title "N'Importe Quoi"); Christine Lidon, who has spent five weeks in New York recording her first album with Richard Gotteher; and Pijon, whose debut album was produced by Dave Allen and recorded at Holland's Wisseloord Studios.

Phonogram has high hopes, too, for Francois Feldman's debut album "Vivre, Vivre," and another new artist, Arnold Turbust.

A publishing company anxious to give a boost to its production wing in the new economic climate is Peer Music France. Its president Rene Boyer looks back to the successes enjoyed with Michel Polnaref, one of the great French "draws" of the 1970s before his departure to the U.S. Now Peer is working with a new group Soldat Louis, distributed by CBS.

Similar in style to Renaud, Soldat Louis will be touring with that artist. For Boyer, the role of the indie producer in France is once again "positive," and he says: "Not only is a foreign record company prepared to see you, but it also listens to what you are offering."

In the past, he says, record companies in France made the most of domestic sales of a leading artist and moved on to the next product. "Now the life of a record is longer, because of its sales abroad. A group like Soldat Louis has no frontiers. And we also have the unusual fact of a foreign artist, Candy, planning to come here and record in French."

BMG Records in France is pinning corporate faith on Elsa, a new artist on its roster, whose single "Quelque Chose De

Mon Coeur" is successful in Germany and Japan as well as in France. Further afield, BMG president Bernard Carbonez reports, the live album by Indochine sold 120,000—"In Peru, of all places." Now a European tour is planned for the group next year.

Carbonez feels the French song is developing strongly, and in the right direction. Lyrics today are more concise, he says, and the music more sophisticated. "But above all it has not lost its Latin originality. I'm completely confident in the future of our artists. We're only at the beginning."

REVIVED INDUSTRY*(Continued from page F-9)*

to a mix of the general market upturn linked with corporate top-level executive reorganization. Vogue, he says, is now the "top two" in France in sales and profitability and is diversifying to meet new challenges, including setting up a television production division which has completed 200 programs so far this year.

Additionally, a number of French independent producers have linked with Vogue to reinforce the company's own production and back catalog assets. Among them: Francis Lallanne (on the Zelidre label); Yearling Records (Nicoletta, Nicolas Peyrac, John Mason); and the Henri Belolo label "Who's Who In Jazz."

Within the general expansionist mood in today's French record industry, Vogue has signed exclusive distribution rights for the Czechoslovak label Supraphon (formerly with BMG) for France, and Detry says sales of this catalog have tripled in six months.

"We're confident," he says. "The outlook for the French market in general and our own company next year is excellent. For us, the adventure has only just begun."

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Vogue
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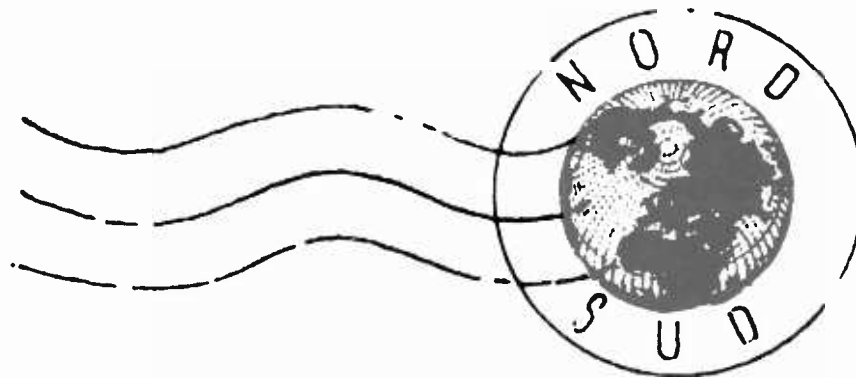
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On the charts
there are all colors

REVIVED INDUSTRY

(Continued from page F-1)

The French consumer electronics association in Paris has reported that in 1987 there were 64,000 compact disk players sold in France, compared with 320,000 in 1986 and 105,000 in 1985. By January this year, there were more than 1 million CD players in use nationwide.

The sales of Walkman machines showed an upturn of 29% in December 1987, compared with the same festive season peak month in 1986. Car radio sales went up by 33% in December last year compared with the same month in 1986.

The advent of cut-price CD repertoire and the CD maxi-single helped boost the total CD sales figure. The maxi-single format market push was spearheaded by PolyGram with its campaign titled "At Last: The Hits On CD," which featured 26 top 50 titles selling at between 40 and 44 francs, depending on the sales outlet, and was followed by similar campaigns set up nationally by CBS, Virgin and EMI.

Worth noting is the increase in pop repertoire sold on compact disk has seen the classical share for the configuration drop from 48% to 39% as at the end of February this year.

Patrice Fichet, GM of SNEP, says that sales for the first two months of 1988 were excellent, particularly viewed in the context of January and February being traditionally slow months in the French record business.

As in most countries, French CD sales have been helped by the replacement factor as owners of CD hardware acquire CD versions of their favorite vinyl LPs.

But also as in other countries, the record industry in France has to face up to the fact that competition from other sectors of the leisure industry becomes increasingly keen and its share of the market is heavily influenced by economic factors and by the quality of its productions.

In France, in particular, there is the additional problem of rebuilding the retail network following the decimation that accompanied the decline in record sales and the aggressive discounting of supermarkets and hypermarkets.

The industry emphasizes these days just how much it de-

pends on specialist retailers to sell catalog, repertoire conspicuously absent from the supermarket racks.

Slowly, more retail shops are opening up throughout France, but the harsh fact is that it will take considerable time—and continuing good auguries for the future prosperity of the record business here—before the retail network in France is restored to the size it was in the 1970s.

However, another factor which has helped stimulate record sales in this country has been "La Semaine de la Chanson Francaise," or "The Week Of The French Song," which was a promotional exercise carried out on behalf of national repertoire. This has helped new sales levels in France and also helped spread the genre further afield.

Le Salon Du Disque, France's key Record Fair, which was inaugurated at the exhibition center of the Porte de Versailles in November 1987, has also played a major role in helping build optimism within the national music industry.

And a further ingredient in the upturn in record industry fortunes in France has been the long-awaited introduction of record/tape advertising on television. Though it is accepted that there are problems remaining in this area, the fact that record companies received the go-ahead to promote their new product on the small screen has been of great value.

Figures supplied by SNEP for the first six months of 1988, the latest available, show an increase in sales over the same period of 1987 of 31.8%, a further boost to industry pride and hopes for a stable and profitable future.

The weak spot in the half-year statistics are in the singles sector where the gross was 7.5% down on the first half of the previous year—down to \$45.67 million. LPs were up 3.7% to \$41.35 million. Prerecorded cassettes were up 43.8% to a total \$64.8 million, with the key gross explosion in the CD sector, up 78% on the previous to a total \$96.76 million.

These figures were eagerly awaited by an industry anxious to see if the sales boost which followed the Value Added Tax reduction was simply a flash-in-the-pan or something which could be sustained long enough to see out the near-crisis days of economic uncertainty. The analysts seem to feel that the VAT-induced boom could really spell out the start of a durable recovery for the music business in France.

Nevertheless, this industry optimism is tempered with at least a modicum of caution. Guy Deluz, president of SNEP and head of EMI Pathe-Marconi, has some pertinent comments to make in the European letter of the federation.

"France remains, with a soundcarrier VAT of 18%, one of the most heavily taxed among major European territories when it comes to recorded music. This goes on at a time when the European Community has come out in favor of a reduced tax on soundcarriers, in line with other cultural products."

Deluz adds: "SNEP urges the French government, therefore, to consider a further reduction to 7% of the VAT on soundcarriers in the interests of ameliorating the health and prosperity of the record industry and of stimulating musical creativity in France."

In preparing the budget for 1989, Pierre Beregovoy, minister of finance, could certainly implement a further reduction in the VAT on records and prerecorded tape without damaging the equilibrium of his budget.

But if he does this, will he also have to give similar aid to two other leisure industry commodities where VAT rates are regarded as punitive: the 33% slapped on videocassettes as compared with the cinema tax of 7%, and the 43% imposed on audio equipment?

To reduce videocassette tax to 18% and audio equipment tax to 28%, as the respective industry leaders are demanding, would cost the government some two billion francs.

Now, with another busy Christmas season just round the corner, the record industry waits to see whether it can gain a further fiscal concession from the French ministry to ensure that its current recovery can be sustained through the 1990s.

Jean Louis Detry took over as president of the then ailing Vogue company, Paris-based, in 1986. He nods approvingly at the sales boom in CDs and prerecorded cassettes, noting the changing sales pattern now has a little over a third of the market down to the CD format, a little less than a third for cassettes, and the rest shared between LPs and singles.

He cites the "spectacular recovery" of Vogue in 1986-87

(Continued on page F-11)

peer music

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PolyGram's Optimistic Debut Accents Cautious CDV Launch

Although technically a reality back in 1986, CD video was only shown to the world at Midem in January, 1988, and at the French International Audio & Video Show the following April. Since then, in France, the market has been hindered by a lack of software.

Not surprisingly, it is PolyGram which now leads the way with the recent release of 160 titles. Dipping into its own catalogs, as well as those of Virgin and Picture Music International (EMI Video) in this territory, PolyGram has opted, in its initial foray into the CDV market, for such artists as Johnny Hallyday, Tina Turner, the Moody Blues, Dire Straits, Pet Shop Boys and Mike Oldfield.

PolyGram, which already leads in the French video music market with a turnover of \$2.8 million (compared with under \$1 million last year), is at this early stage the lone campaigner into CDV. But according to Philippe Laco, head of PolyGram France's CDV division, the company has some persuasive arguments, and strong selling points, to back its optimism about the home entertainment newcomer.

"Our target is large," he says, "for we are trying to win over the traditional 25-35-year age group market with a catalog of 40 CDV-30 classical titles, the younger customers with 52 CDV clips from both domestic and international labels, as well as 73 CDV-30 albums featuring artists from virtually the whole range of international repertoire."

In France, the average retail price for a 5-inch CDV clip is about \$8.50, just a little more than a maxi CD, but with the video image as a bonus. Laco remains convinced that the younger end of the market will be buying the players, and will persuade their elders to get them, too, with the end result that all areas of musical taste will be satisfied.

The sales price in France for other formats is \$27 for a 40-minute 8-inch CDV, \$36 for a two-hour 12-inch disk, and some \$55 for a 12-inch classical CDV. In comparison, the retail price of a double classical CD is just over \$40.

The first players available in the French market retail at the French franc equivalent of \$945 for the Philips model, \$1,100 for the Pioneer, and \$1,260 for the Sony—taking an exchange rate of 6.35 francs to the U.S. dollar.

As marketing men here are insisting, these prices are not excessive given the twin attractions of sound and vision.

At present, about 1.9 million French homes have CD players, still way below the estimated potential figure of 9 million. It's this statistic which has persuaded many trade insiders to believe that a large number of French enthusiasts have been awaiting the arrival of CDV before plunging into financial commitment to CD itself.

The 65,000 purchasers of CD hardware back in the first year of the configuration, 1983-84, are considered more than likely to move over to the new format as well.

PolyGram now plans to distribute a free magazine to all CDV hardware purchasers to keep them up-to-date with new releases in a country known for its "collection-mania," not only in home entertainment.

This is just one aspect of PolyGram's CDV launch in France, where it is clear the plan aims at leaving nothing to chance. A multi-media marketing campaign is well under way, backed with specialist displays in the main record superstores FNAC and Virgin, as well as all the main CD sales points.

PolyGram is taking full advantage, in this campaign, of the decision from Nov. 1 by the government to reduce Value Added Tax on the video sector from 33% to 18%.

However while PolyGram is confidently backing CDV as a winner, other entertainment industry leaders are, in typical French fashion, remaining reticent.

Among them is Claude Brunet, managing director of Trema Records, whose company has thus far released only two CDVs, by contract artists Didier Marouani and Michel Sardou, both acts high in domestic charts. Says Brunet: "We feel the CDV adventure is something for a little later on. At the same time we feel we must represent the future. When the compact disk starts to run out of steam, the CD video will be there. But why should we start competing against the CD at the very time it is beating all sales records?"

A more moderate line is taken by Henri de Bodinat, president of CBS Records, France. He's certain that CDV will primarily become a vehicle—another one—for films. And that's why, Sony, owners of CBS, may want to acquire a large American film studio.

Sony, he says, is adopting a similar role to that of the computer giant IBM, with substantial strength in both hardware and software sectors. "It's a coherent approach, given that in the home of tomorrow, the hi fi and television will be just one item of equipment."

At WEA, international manager Jean-Paul Commin says he is awaiting the competitive implantation of CDV hardware before launching into programs. "But at the right time, WEA will be there, as it is clearly a perfect format," he says.

The CDV launch in France is more of a test situation for Patrick Zelnick, Virgin France managing director, who has licensed a number of titles for CDV at this initial stage. At present Virgin is concentrating everything on becoming French market leader in the audiocassette sector, but CDV is the next key target on the horizon.

Against this cautious start, CDV is competing against a strong recovery in the music video area due to a couple of powerful factors:

First, growth in the number of VCRs in France from 3 million in 1985 to around 6 million now, with perhaps another couple of million to be added in the next few months; sec-

ond, coupled with the reduction in Value Added Tax levels in video, the diminishing hopes in the industry (and among the consumers) of a music television channel, in spite of firm proposals made by PolyGram and CBS in conjunction with major industrial and financial companies.

As with CDV now, PolyGram in 1986 was a pioneer in the music video arena and has since built a catalog of some 90 titles, with another 30 or so set for 1989.

At WEA France, with eight titles available so far, and another 10 out by year's end, a powerhouse media and marketing campaign is gearing up for releases which include "Au Zenith de Paris," by local artist France Gall, Madonna's "Ciao Italia" and Paul Simon's "Graceland."

Virgin has 50 titles on release and has linked with the FM radio station Kiss for a competition in which the public can obtain a 20-title catalog for under \$25 each.

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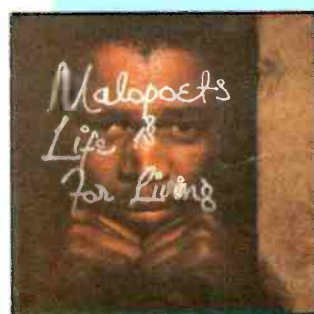


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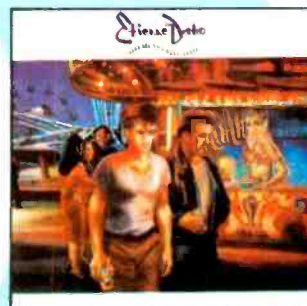
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Ethnic Musicians Making Concessions and Winning Hearts

France, straddling the frontiers of northern Europe and the Mediterranean, has always been a kind of racial crossroads. In the 1930s, it was the Italians, Portuguese and Spanish who, for political and economic reasons, emigrated to France and who have now been fully integrated into society.

Then, in the 1970s, at the end of France's colonial era, in came large numbers of Northern Africans, black Africans and West Indians from the outposts of the French empire. And they have remained much closer to their cultural traditions than their European predecessors of 40 years before.

Pathe Marconi EMI, with its worldwide links which have been traditionally strong in Africa, Egypt and other Arab countries, has for years offered a catalog aimed at France's ethnic minorities, but because of the invariably low purchasing power available, early record sales have been sporadic, to say the least.

Another pioneer in the field is Philippe Constantin, first as a publisher with Editions Clouseau and now as president of Barclay Records. Back in 1981 when the French music industry was going through a tough time, Constantin signed up a number of African artists, among them Fela Mandsome Kuti, King Sunny Ade and Manu Dibango. While Fela Kuti (then on the Ariola label) failed to reach his full potential, Dibango became an international name, and produced "Tan Tan Pour l'Ethiope" ("A Tom Tom For Ethiopia,"), which sold more than 140,000 copies in aid of famine victims there.

Then at Barclay, Constantin maintained the impetus. His great coup was to sign Mory Kanté. After a first album "Ten Cola Nuts," which was perhaps too close to Western African folklore for white French tastes, his second release, from which the single "Yeke, Yeke" came, was one of the major music events of recent years.

Kanté was an African artist who understood how to adapt the basic "austerity" of African music to suit Western tastes. After the poor sales of his first album, Kanté went back to the studio and re-recorded one of his earlier titles, removing the longer passages but sticking with the theme and the strong, rhythmic elements.

And so, last August, an African single entered the French top 50 and sales of "Yeke, Yeke" have topped the 400,000 singles mark, with the album selling more than 150,000.

Pathe Marconi has gone a stage further in its search for ethnic talent. Already enjoying close relations with the former French colony of Ivory Coast, EMI has now opened an administrative and sales bureau in the capital Abidjan, as well as an audiocassette duplication plant. The operation is run by Frederic Jaccardo.

(Continued on page F-11)

CBS FRANCE CELEBRATES A REVOLUTION ON THE CHARTS.

This summer, CBS France stormed the charts with an extraordinary power play of 28 records in the Top-50 positions! This phenomenal burst of hits highlights the strength of CBS France as a major international force in the world of music.

SINGLES

CBS France captured 10 of the Top-25 positions.

Including the No. 1 and No. 3 singles of Debut De Soiree and Jean-Jacques Goldman.

Plus the hits of George Michael, BROS, Desireless, Michael Jackson, Midnight Oil, Eighth Wonder, Kylie Minogue and Terence Trent D'Arby.

ALBUMS

CBS France commanded 5 of the Top-10 positions.

Featuring superstars Jean-Jacques Goldman, Michael Jackson, Midnight Oil, Sade and George Michael.

Plus powerful performances by Terence Trent D'Arby, Europe, "Bird" (Original Soundtrack), Michael Jackson, Kassav, BROS, Bruce Springsteen and a second LP from Michael Jackson!

COMPILATIONS

CBS France held 2 of the Top-5 positions.

The No. 1 LP, "Boulevard Des Hits Vol. No. 6."

CBS FRANCE. THE REVOLUTION CONTINUES.

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