

Billboard

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NEWSPAPER

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VOLUME 100 NO. 51

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

December 17, 1988/\$3.95 (U.S.), \$5 (CAN.)

17 Top Concert Promoters Link To Form Trade Group

BY BRUCE HARING

NEW YORK Several months after the concept was first discussed (Billboard, Sept. 3), top concert promoters from the U.S. and Canada officially formed an international trade organization at a Dec. 5 meeting in Washington, D.C.

The North American Concert Promoters Assn., a nonprofit group, unites 17 concert organizations "to promote more harmonious relations," according to Ben Liss, an attorney with Cellar Door Productions and acting executive director of NACPA. "It's a more formal entity, just to have a vehicle there to foster good will."

Founding members of NACPA are Avalon Attractions of Encino, Calif.;

Beaver Productions of New Orleans; Belkin Productions of Cleveland; Cellar Door Productions of Washington, D.C.; Contemporary Productions of St. Louis; Cross Country Concerts of New York; DiCesare-Engler Productions of Pittsburgh; Donald K. Don-

(Continued on page 66)

Rookie Directors Can Lower Labels' Costs Wanted: New Blood For Music Vids

BY STEVEN DUPLER

NEW YORK In an effort to escape videoclip clichés—and fight the battle of the budget—major-label video production departments are seeking new and unknown directorial talent more actively than in past years.

Label production executives and representatives of video directors agree that first-time directors are more likely to deliver product with a fresh look and are more amenable to working with lower budgets than their established counterparts are.

The average video today costs

roughly between \$50,000 and \$60,000, with superstar videos often running into six figures. But a clip helmed by a first-time director—who is often willing to take a smaller fee for a chance to break into the big time—can often be brought in for \$30,000-\$40,000 or even less.

Some labels and directors' representatives say they are now contacting film schools to find promising young directors; other label executives tend to rely on directors' reps to bring such talent to their attention.

Often, say production executives, hot new directors emerge from video production crews, where they have served in such posts as director of photography, art director, or choreographer.

"There's a feeling that we rely too
(Continued on page 69)

Radio Revives 'Shoulda-Woulda' Hits

BY SEAN ROSS

NEW YORK The No. 1 success of UB40's "Red Red Wine" reissue (Billboard, Aug. 13) has sent a number of radio programmers back to their file cabinets in search of records that they think should have been hits the first time around, even as the tradi-

tional fall product rush limits the number of available playlist slots.

They've already found one: The 6-year-old Canadian power ballad "When I'm With You" by the now-defunct Sheriff moves from No. 50 to No. 38 on this week's Hot 100. That song was the pet project of KLUC Las Vegas MD Jay Taylor (Billboard,

Nov. 26), and he isn't the only one to bring forth a candidate.

There is Alphaville's 1985 recording of "Forever Young" (Billboard, June 11), which was officially reissued and seems to be petering out in recent weeks, but not before becoming a top 10 hit in Phoenix, Ariz.; San
(Continued on page 60)

Rock Legend Roy Orbison Dies At 52

BY CHRIS MORRIS

LOS ANGELES Legendary rock'n'roll pioneer Roy Orbison, whose soaring, emotion-wracked voice launched countless hits and inspired a generation of musicians, died of a massive heart attack Dec. 6 at the age of 52.

Orbison complained of chest pains at his mother's home in Hendersonville, Tenn., a suburb of Nashville. He was rushed by ambulance to Hendersonville Hospital, where he died late in the evening.

At the time of his death, Orbison was enjoying renewed celebrity and commercial popularity. "The
(Continued on page 63)



Last year Donna Allen exploded onto the scene with her debut album, **PERFECT TIMING**, and the hit single "Serious." On her eagerly-awaited follow-up album, **HEAVEN ON EARTH** (91028), Donna hits celestial heights with ten new songs, including the first single, "Heaven On Earth" (7-99265) (0-96599) (PR2512) and the forthcoming "Joy and Pain." On Oceana Records, Cassettes and Compact Discs. Distributed by Atco Records.



TEQUILA SUNRISE, the smash Warner Bros. movie, is now a hit-filled album featuring the monster single "SURRENDER TO ME" performed by Ann Wilson and Robin Zander, "DON'T WORRY BABY" by The Everly Brothers with The Beach Boys, "Do You Believe In Shame" from Duran Duran, plus new music from Andy Taylor, The Church, Crowded House and Dave Grusin with Lee Ritenour and David Sanborn. A dangerous mix on Capitol.

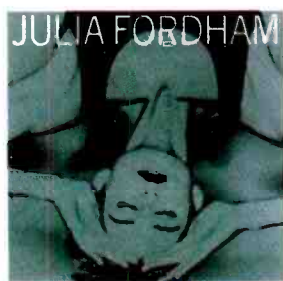
Orion, Hitachi Join To Promote Super-VHS

BY JIM BESSMAN

NEW YORK Orion Home Video and Hitachi have joined in a campaign to promote Super-VHS VCR sales that will make 30 Orion and 10 Nelson S-VHS movie titles available to Hitachi hardware customers for a limited period of time.

Although Orion previously furnished a couple of S-VHS titles to Mitsubishi customers in a giveaway promotion, no other S-VHS product from major video suppliers has been sold in the U.S. And judging by initial reaction from Orion's competitors, none of them are planning to throw their hats into the S-VHS ring in the near future.

(Continued on page 69)



We asked people to talk about
JULIA FORDHAM. What they told
us wouldn't fit in this ad.

Please see page 5

© 1988 Virgin Records America, Inc.

A SUCCESS STORY WRITTEN IN GOLD

Breathe

ALL THAT JAZZ



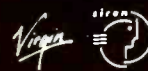
Released over a year ago, Breathe's debut album **All That Jazz** is a smash around the world thanks to #1 singles, gold sales, and growing legions of fans.

David Glasper, Marcus Lillington, and Ian "Spike" Spice are Breathe. "**Hands To Heaven**" and "**How Can I Fall**" are the smash singles with "**Don't Tell Me Lies**" coming January 3.

A gold album. A year of work. And the story isn't over yet.



Breathe. All That Jazz. (SP 5163) Produced by Bob Sargeant and Chris Porter. Management: Outlaw



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Billboard CONTENTS

VOLUME 100 NO. 51

DECEMBER 17, 1988

EUROPE OPENS DOORS TO COUNTRY

The market for country music in Europe is growing, and several U.S. promoters are now booking more artists on more European tours. But the most popular country artists here aren't necessarily the biggest draws at European concert venues. Debbie Holley reports. **Page 28**

Rentrak Hits The Road

In a 15-city roadshow effort to play up the advantages of pay-per-transaction to video dealers and suppliers, Rentrak president Ron Berger touched down recently in Los Angeles. Though the identities of Rentrak's test stores were disclosed, details about its studio suppliers were not. Marketing editor Earl Paige has the story. **Page 20**

WARNER VIDEO GETS FONDA WORKOUT

Actress-turned-fitness-instructor Jane Fonda is now promoting her ninth videocassette, "Jane Fonda's Complete Workout," her first on Warner Home Video and her first priced at \$29.98. Chris McGowan reports that Warner expects the title to be a megaseller for 1989. **Page 40**

BMG Classics Signs Soviet Stars

In a dramatic move that will ensure its continued growth, BMG Classics has signed a number of Russian classical performers to its RCA Victor/Red Seal label. This arrangement is being called the largest of its kind involving Soviet talent and a Western label. Contributing editor Is Horowitz has additional details of the deal in Keeping Score. **Page 49**

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Universal Records Born In Nashville MCA Logo Boasts Roster Of Hit Makers

BY GERRY WOOD

NASHVILLE With a surprisingly powerful roster, including several blockbuster acts and none from the parent MCA label, the long-rumored Universal Records label has been launched in Nashville under the aegis of veteran producer/executive Jimmy Bowen.

Universal artists will include such top-line stars as Eddie Rabbitt, Eddy Raven, the Nitty Gritty Dirt Band, Larry Gatlin & the Gatlin Brothers, Carl Perkins, Lacy J. Dalton, and Roger Whittaker. According to Bowen, these acts will be joined by the Judds after they complete two more studio recordings for RCA Records. Including some new and breaking acts, the label debuts with 14 artists, without raiding the MCA/Nashville roster.

Bowen, named president of the new label, is shooting to join the top four Nashville recording companies—Warner Bros., CBS, RCA, and MCA—as an equal within three years and to be "battling for No. 1" at the end of five years.

The announcement and introduction of Universal's opening roster took place before more than 300 music industry figures Dec. 5 at the Richland Country Club in Nashville. Bowen will now be an exclusive producer for both Universal and MCA/Nashville, where he has been serving as president.

Universal will have its own A&R and promotion staff, with James Stroud newly appointed as A&R director. Additional staff appointments will be made soon. The new label will utilize the marketing and administration services of MCA/Nashville and will be distrib-

uted by MCA Distributing Co.

Raven, Rabbitt, and eventually the Judds come to Universal from RCA, the Gatlins from CBS, and the Dirt Band from Warner Bros. Another signee, Tim Malchak, formerly of Alpine Records, is one of the brightest talents to emerge from the ranks of the independent labels. Other Universal acts are Joe Barnhill Jr., Joni Harms, Scott McQuaig, and, on the Universal Master Series label, Preston Reed, Larry Knechtel, and Sojoro.

Dalton's "Survivor" album, slated to ship Jan. 18, will be Universal's first release, with product on the other acts forecast for the spring.

"I'm damn proud of this roster," commented Bowen. "I wanted to start a new label from Nashville—and to do so with Irving Azoff (Continued on page 69)

Season's Sluggish Start Hasn't Dimmed Hopes

One-Stops Await Last-Minute Yule Rush

BY MELINDA NEWMAN

NEW YORK Though most one-stops have yet to experience a Christmas buying rush, few have doubts that Santa is on his way.



"I've been saying that one year we're going to have Christmas and no one's going to come, but I

don't think this is the year," says Steve Libman, president of Nova Distribution Corp., Norcross, Ga.

"I think it's all going to come home at the last minute. We sell predominantly c.o.d. Our customers are buying hand to mouth. It's not like the chains, where they're laying it in now and hoping it will sell."

"I really don't think we've seen the force of Christmas yet," agrees Harold Guilfoil, major-label audio buyer for WaxWorks, based in Owensboro, Ky.

Nevertheless, like other one-stop operators, Guilfoil feels joyous about the whole year. "We're up about 10% over last year," he says.

Despite the delayed Christmas rush, Libman says Nova is up 22.6% over last year's fourth quarter. "A lot of that is because we're still in the growth stage. We keep adding lines and adding catalog."

New business also helps account for a more than 100% sales increase over last year for Navarre Corp., according to Eric Paulson, head of the Crystal, Minn.-based company. "Strategically, we've worked on some things for the past three years that are paying off."

Sam Ginsburg, GM of Show Industries' wholesale unit, City-1-Stop, gives credit to his customers for the L.A. company's 12.8% increase this year. "It just seems like the indies that have survived have become very, very strong. Everyone's a businessman."

Many operators attribute increases to the breadth of attractive product. "There's just a lot of things to sell," says Guilfoil. "We're moving a lot of Bon Jovi, R.E.M., Chicago, the 'Cocktail' soundtrack, Kenny G, and Sam

Kinison. We've never really had such a strong comedy album."

Heavy metal is moving for Miami, Fla.-based Jerry Bassin Inc. "Def Leppard, Guns N' Roses, Dokken—we're in a very good heavy metal crowd," says president Jerry Bassin.

Both of Mannheim Steamroller's Christmas albums have been across-the-board winners among Christmas product. Other holiday albums mentioned include metal sendup "A Twisted Christmas" by Bob Rivers Comedy Corporation and the multi-

artist jazz title "A GRP Christmas Collection."

Ginsburg also cites success with cassette singles. "[BMG Distribution] made up a [cassette single] rack that goes on the counters. They only hold around 30 [titles], but it shows people the configuration, and they ask for more. The [cassette single] business is just excellent for us."

This quarter's fill-in business for major chains, which accounts for 5%-10% of sales at most one-stops, has (Continued on page 63)

Flurry Of Buyout Rumors Has Retail Biz Buzzing

This story was prepared by Earl Paige in Los Angeles and Geoff Mayfield in New York.

NEW YORK During a quarter when music retailers typically concentrate on the buying and selling of product, some appear increasingly eager to buy out their rivals.

At press time, rumors of four impending deals were sweeping through the industry, but principals involved in the various negotiations would not offer any official comment.

The hottest speculation on the retail circuit has the 115-store Sound Warehouse chain being acquired by Shamrock Holdings, with Dallas-based Sound Warehouse selecting Shamrock from a field of bidders that reportedly includes Wherehouse Entertainment parent Adler & Shaykin and Handleman Co., the industry's largest rackjobber.

A rumor widely held by music industry traders is that Sound Warehouse tapped Shamrock during a Dec. 5 meeting, although neither party will confirm the deal.

Earlier this year, Shamrock acquired Los Angeles-based Show Industries and its Music Plus chain after it failed in its efforts to land Wherehouse Entertainment, another

Southern California-based web.

Sound Warehouse president Terry Worrell says he is "unable to comment" on any questions involving a merger, including the date by which the matter is expected to be resolved. Meanwhile, a spokesman at Los Angeles-based Shamrock, Roy Disney's investment firm, says the company "does not comment on rumors."

The deal may not be as close to completion as has been speculated. As a public company, Sound Warehouse is obligated to make full disclosure of such intentions. Then again, the chain did not originally announce that it had retained equity house First Boston, a disclosure that some market watchers believe is mandated by Securities and Exchange Commission stipulations.

Some on Wall Street, however, believe an agreement has been reached and that Worrell is merely waiting for the deal to be finalized before making the announcement.

Craig Bibb, a senior analyst for Prudential-Bache Securities, estimates the takeover price will be \$25 or more per share. With roughly 5.2 million shares of stock in play, that estimate puts the total package in the neighborhood of \$130 million. (Continued on page 68)

Group Seeks To Authenticate Oldies Acts Rock'N'Roll Foundation Hits Fakes

BY BRUCE HARING

NEW YORK The Foundation For The Love Of Rock 'N Roll Inc., a national organization devoted to '50s and '60s musicians and support personnel, plans to move against oldies groups it claims are stealing work from its pioneering membership.

At its January meeting, the foundation hopes to initiate an information clearinghouse and seal of approval to authenticate '50s and '60s performers, a system it hopes will eliminate job competition from groups working under famous names that have little or no connection to the original performing musicians.

Adding urgency to the foundation's move is a court case now pending in New York that will determine whether a promoter and talent agency have the right to advertise and sponsor concerts by a Shangri-Las band that no longer has its original performers. The three original members of the Shangri-Las, the plaintiffs in the matter, are charging trademark infringement.

The monies at stake in the foundation's move for authentication are considerable, according to one source familiar with the oldies revue business. Big-name acts like the Drifters, Coasters, or Shirelles can gross more than \$500,000 per year on concert appearances alone.

As part of its drive, the foundation will ask its 300-plus membership not to perform on multiple-act bills fea-

turing groups that do not have at least one original member unless the group advertises that it contains impersonators.

"There are just so many gigs to go around, and every time a pseudo group goes out, we lose the possibility of gainful employment," says Joey Dee, president of the foundation and lead vocalist with Joey Dee & the Starlites ("Peppermint Twist"). "We're trying to get a united front with original artists, to have them

sign a paper that they will refuse to get on a bill that features acts that don't have at least one original member."

Dee, citing a number of '50s and '60s performers who are financially destitute, claims a majority of that era's musicians are being robbed by the flourishing number of less-than-authentic groups.

"Allowing the groups that are less than authentic [is] taking away from
(Continued on page 68)

Former Chief Stark Buys Major Share In MTM Music

NASHVILLE Howard Stark has purchased major divisions of the MTM Music Group here, including MTM Records, Lawyer's Daughter Music (BMI), Uncle Artie Music (ASCAP), and Blu-Pal Music (SESAC). Stark, who has functioned as president of MTM Music since its founding in the mid-'80s, says he will sell the record label, continue with the publishing segment, and establish a production division.

The new company, of which Stark is sole owner, will operate as Stark Entertainment Group. A source involved in the transac-

tion says the label and publishing acquisitions cost "a great deal more than a million dollars." The entire package of MTM Music holdings had reportedly been on the block for about \$5 million.

Not included in Stark's purchase is the building at 21 Music Square East, from which MTM has been operating, and the Deb-dave/Briarpatch song catalog. Both these properties remain with MTM Entertainment, owned by Mary Tyler Moore, Arthur Price, Mel Blumenthal, and Tom Palmieri. MTM's television pro
(Continued on page 68)



All The King's Men. Capitol artist Carole King, taking a break from recording her new album at New York's Skyline Studios, joins some famous friends at the China Club. Pictured, from left, are Foreigner's Mick Jones, the Rascals' Gene Cornish, King, Eric Clapton, and bassist Nathan East. (Photo: Dominick Conde)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Bobby Colomby is appointed VP, creative development, West Coast, by CBS Records in Los Angeles. He was music correspondent, commentator, and occasional co-anchor for CBS-TV's "The Morning Program."

Epic/Portrait/CBS Associated Labels in New York names Steve Backer director, national promotion. He was director, national video promotion, for the label.

Atlantic Records in New York promotes Jim Gallo to director, marketing operations, and appoints Lee Ann Schuler, artist relations coordinator. They were, respectively, director of merchandising and secretary, both for the label.

Geffen Records in Los Angeles makes the following appointments: Peter

Sony Lists \$\$ Info On Record Holdings

NEW YORK CBS Records' financial results may never be separately reported by Sony Corp., its new owner, but Sony has begun breaking out financial information about its recorded music holdings.

In a report on its second fiscal quarter, ended Sept. 30, Sony notes that records, as a product category, accounted for sales of \$629 million during that period. For the six months ended Sept. 30, Sony's record revenues totaled \$1.20 billion on a worldwide basis.

The records category, according to

a Sony spokesman, includes CBS Records Inc.; CBS/Sony, the Japanese label; and the Digital Audio Disc Corp., which operates CD plants in Terre Haute, Ind., and Austria.

No information is available, he says, on the individual sales of these wholly owned Sony subsidiaries. But he adds that approximately 70% of the record revenues come from non-Japanese sources and 30% from Japan. "That 30% is almost the equivalent of CBS/Sony," he states.

The last CBS Inc. financial statement that included full figures on its

former CBS Records subsidiary reported that the record company's sales for the nine months ended Sept. 30, 1987, were \$1.19 billion. The label's operating profits for that period were posted as \$141 million.

In a recently released "Communications Industry Report," New York investment bankers Veronis, Suhler & Associates Inc. estimate that CBS Records' full-year revenues for 1987 totaled \$1.75 billion, with pretax operating income of \$201.9 million.

If Sony's record revenues for the first half of its fiscal year were doubled, the putative results for the whole year would be in the \$2.4 billion range. But, of course, CBS Records' sales would account for only part of this sum, albeit the major portion.

Sony says the corporation's net sales increase of 46.3% in its second quarter partly reflected "the addition of sales generated by our record operations, including CBS Records Inc., which were buoyed by expanding sales of compact disks."

It should be noted that revenues of CBS/Sony, Japan's leading record company, were not stated as part of either Sony's or CBS' sales before Sony acquired CBS Records. The only figure CBS Inc. furnished from the joint venture in those days was 50% of its posttax income, which in 1986 amounted to \$20.8 million.

Now CBS/Sony is a wholly owned subsidiary of Sony, and its financial data are included in Sony's consolidated balance sheet, pursuant to a change in U.S. accounting rules by the Financial Accounting Standards Board.
KEN TERRY

U.S. Deal Sets Homegrown T-Shirts For Soviet Fans

NEW YORK Two California firms and a Moscow cooperative have signed an agreement to manufacture T-shirts and sweatshirts in the Soviet Union.

StoryFirst Entertainment and Sanctuary Music, both of Hollywood, Calif., and Symbol Cooperative of Moscow signed up for the joint venture Oct. 22. Symbol will manufacture T-shirts and sweatshirts in the Soviet Union using equipment provided by the Hollywood firms. The products will be marketed first in the U.S.S.R. and, as quality improves, will be exported to the U.S. and throughout the world. Exporting is expected to begin in two to three years, says a Sto-

ryFirst spokesman.

The Symbol Cooperative is one of the new Soviet cooperatives that have sprung up under the Soviet policy of *perestroika*. It has manufactured and silk-screened sweatshirts for the Soviet domestic market and for the tourist trade since 1987. StoryFirst Entertainment produces and coordinates U.S./Soviet entertainment activities; Sanctuary Music is an international management firm, merchandiser, and marketer.

Jim Hickman, a partner in StoryFirst Entertainment, says it has not yet been determined which music groups will have
(Continued on page 66)



COLOMBY



BACKER



GALLO



BARON

Baron, director, video production; Mary Gormley, A&R in the New York office; and Justin Fontaine, Kansas City and St. Louis promotion representative. Baron was director of video production and promotion for Arista Records; Gormley was in international A&R for PolyGram Records; and Fontaine was Kansas City local promotion manager for Capitol Records.

Linda Todd is named associate director, A&R administration, for CBS Records International in New York. She was manager, A&R administra-



TODD



LANDRY



FROEHLIG



STEEL

tion, for the label.

Elektra Records in New York promotes Michelle Piza to manager, graphic arts production. She was production coordinator for the label.

Elizabeth Brooks is named product manager, international, for PolyGram Records in New York. She was director of national alternative album promotion for Relativity Records.

Chrysalis Records in New York promotes Paule Diamond to production manager. She was in production for the label.

Toni Sallie is named black music promotion manager for the mid-South by Warner Bros. Records in Los Angeles. She was a columnist for Black Radio Exclusive.

PUBLISHING. Suzanne Landry is promoted to VP, general and copyright administration, for SBK Entertainment World in New York. She was director, general and copyright administration, for the company.

EMI Music Publishing in Nashville appoints Celia Hill Froehlig VP, professional activities. She was a professional manager for Warner/Chappell Music Publishing.

David Steel is appointed VP, East Coast, for Virgin Music America in New York. He was East Coast director for the company.

•VIDEO PEOPLE on the move, see page 43



JULIA FORDHAM

"Star quality tattooed on every inch of her skin... the voice is a deep and frightening thing... a magnificent talent."

NME

"An album that demands and rewards serious listening."

PEOPLE MAGAZINE

"A top contender for artist of the year... a breathtaking video clip of stunning sophistication and quality."

VH-1 • NORMAN SCHOENFELD

"'Happy Ever After' is the most inquired about vocal record on The WAVE, bar none. A very evocative record from a very provocative new artist."

KTWV • THE WAVE/LA • CHRIS BRODIE

"With heavy assistance from VH-1 and the music press, Virgin is slowly but steadily building a US following for Julia... soft and compelling sound characterized by sophisticated melodies."

BILLBOARD • STEVEN DUPLER

"A strong selling pattern is developing... the Letterman appearance made an impact... In-store play sells this record. Sales are building!"

SENIOR VP, WEA • FRAN ALIBERTE

"Our phones were so active on 'Happy Ever After' that we moved it into power rotation. We feel Virgin has another ground breaking artist in Julia Fordham."

WNUA/CHICAGO • BOB O'CONNOR

"With the emergence of VH-1 airplay, Julia is poised to become a major new artist. Good sales already."

STRAWBERRIES • JEFF COHEN

"A striking debut... with surprising depth and authority."

ROLLING STONE

"Julia has had the #1 album on our network for the last 4 weeks. Listener response to 'Happy Ever After' has been unsurpassed in 1988. It can't miss!"

THE BREEZE • ROB MOORE

"One of the truly great debuts of '88. It gets my vote for sleeper of the year."

LECHMERE • DAVE CURTIS

A gold album in the UK. Sales over 65,000 in the US.

JULIA FORDHAM

featuring "Happy Ever After" • On Virgin Compact Discs, Cassettes and Records



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New York Alive With Live Music But More Midsize Venues Called For

This story was prepared by Steve Gett and Melinda Newman.

NEW YORK By most indications, the live music scene here is flourishing, with many venues reporting that more pop and rock acts are being presented than in years past.

Although the winter concert doldrums have set in at the city's only arena-size venue, the 20,000-seat Madison Square Garden (which is now busy with sports bookings), there seems to be plenty of action in smaller facilities.

"There's a great deal going on in the clubs and on the midsize level," notes John Scher, head of the New

Jersey-based Monarch Entertainment Bureau, which presents acts at The Ritz, the Beacon Theatre, and Madison Square Garden's Felt Forum, among other Gotham venues. "The Ritz [capacity 1,500] is enormously busy; the Beacon is pretty busy, too. As we get close to the holidays, there's a lot more smaller and midsize things."

The Beacon Theatre, which began hosting shows when it reopened in May 1987 after a temporary closure, is now presenting name acts on a regular basis. This year, there have been 140 concerts at the 2,700-seat landmark venue, up from 60 in 1987.

Acts have been appearing at other

midsize venues around the city, including the Felt Forum, Town Hall, Carnegie Hall, and the Roseland Ballroom.

For example, the number of pop, jazz, and ethnic shows brought into Town Hall by outside promoters is increasing "about 10% yearly," says the hall's office manager, Ellen Ann Kafkalas. Among this year's offerings at the 1,500-seat theater were shows by Basia, Cissy Houston, Lionel Hampton, and Warren Zevon.

At Carnegie Hall, booking manager Gilda Weissberger says that although there is no final tally, 1988's total number of shows could exceed last year's 290 at the 2,800-seat venue.

Although it is now presenting its annual Christmas Spectacular, the 5,846-seat Radio City Music Hall has been active with self-promoted concerts. By November, the venue had hosted 126 shows, up 19 from last year's 107.

On a smaller scale, the World, a major club in lower Manhattan, is

(Continued on page 66)



The Eyes Have It. Retinitis Pigmentosa International highlights its 16th annual Fighting Blindness Benefit with a tribute to Motown artist Smokey Robinson and the new song and music video "Forgotten Eyes." Robinson and more than 50 other celebrities performed on the song, which was written especially for RP International. Pictured, from left, are Helen Harris, president, Retinitis Pigmentosa International; Jheryl Busby, president, Motown Records; Robinson; and Berry Gordy, Motown founder.

Jukebox Operators, Labels Aim To Renew Historic Ties

BY MELINDA NEWMAN

NEW YORK In an effort to renew their ties, 20 jukebox operators and record label representatives from such majors as WEA, EMI, A&M, Arista, and RCA met here Dec. 1 to discuss ways to celebrate the jukebox's 100th anniversary.

It was the second meeting between record labels and the Amusement & Music Operators Assn. since the formation of the organization's Jukebox Promotion Committee 14 months ago; the first meeting occurred in Nashville in May. The AMOA says its 1,400 members operate 115,000 of the nation's 225,000 jukeboxes.

"We're trying to remarry the jukebox and the record industry," AMOA label liaison Sam Atchley told the attendees, referring to a period of neglect that occurred during the early '80s, when the coin-operated industry focused more on video games than on

jukeboxes.

However, given the lackluster results from the previous meeting, at least one attendee, Recording Industry Assn. of America VP Jim Fishel, was skeptical about the committee's ability to instigate change. "We've had these meetings before, and nothing's really flown," he said. "You record company people can't just regurgitate the information to your management; you have to really have input."

Thus far, RCA is the only record company to incorporate a 100th anniversary jukebox logo on its 7-inch promotional and commercial releases [Billboard, Nov. 5.]

However, Atchley said circumstances had changed sufficiently to make a difference. "There hasn't been a specific person from the AMOA side to coordinate with [the labels]," he said. "That will now be part

(Continued on page 66)

Songwriters Win Achievement Award NAS Salutes Goffin & King

BY CHRIS MORRIS

LOS ANGELES The team of Gerry Goffin & Carole King received the National Academy of Songwriters' third Lifetime Achievement Award at the NAS' fourth annual Salute To The American Songwriter at the Wilton Theatre here Dec. 3.

King, making her first appearance on a concert stage in four years, was joined in a medley of hits by her partner and ex-husband, Goffin (who performed an off-key yet emotional version of "Will You Love Me Tomorrow"), and the couple's two daughters, Louise and Sherry Goffin.

Goffin and King accepted their honors from Barry Mann and Cynthia Weil, their longtime Brill Building rivals and the first recipients of the Lifetime Achievement Award. (The team of Eddie Holland, Lamont Dozier, & Brian Holland was honored last year.)

NAS consultant Ron Anton, BMI West Coast VP of performing rights until his retirement earlier this year, accepted a plaque honoring his activities in behalf of the songwriting community from NAS executive director Kevin Odegard.

This year's program was the first to be taped for TV, and many attendees complained that the concert's late start and protracted five-hour running time were results of hang-ups created by the VH-1 crews. One act on the bill, Atlantic Starr, was forced to stop in midsong because of a TV glitch.

While Tom Kelly & Billy Steinberg, Desmond Child, Diane Warren, and Hollywood pros Al Kasha and Joel Hirschhorn all turned in sets, the emphasis this year was on performer/writers, perhaps due to the involvement of the cable network.

The evening's crowd-pleasing highlights included a three-song set by Brian Wilson; the two-song pairing of Los Lobos and blues master Willie Dixon, who was backed by his grandson Alex on "Seventh Son"; and a buoyant set of hits by Kenny Loggins. Linda Ronstadt, on hand as an unannounced guest, joined a number of scheduled performers.

The show wrapped before a greatly diminished house after 1 a.m. with a version of Goffin & King's "The Loco-Motion" performed by all hands.

Women Writers Have Year To Remember; U2 Holds On To Familiar No. 1 Album Spot

FEMALE SONGWRITERS are winding up their best year ever in terms of No. 1 pop hits. Five No. 1 singles in 1988 were written entirely by women—more than in the previous 10 years combined. **Diane Warren**, who wrote the current chart champ, **Chicago's** "Look Away," follows on the (high) heels of **Carole Bayer Sager & Toni Wine** (Phil Collins' "Groovy Kind Of Love"), **Debbie Gibson** (her own "Foolish Beat"), **Gloria Estefan** (Miami Sound Machine's "Anything For You"), and **Lois Blaisch** (Tiffany's "Could've Been").

This flurry of female-formulated hits is especially impressive because in the previous 10 years, only four No. 1 singles were written entirely by women. Those distaff songwriters were **Donna Weiss & Jackie DeShannon** (Kim Carnes' "Bette Davis Eyes"), **Florrie Palmer** (Sheena Easton's "Morning Train"), **Dolly Parton** (her own "9 To 5"), and **Toni Tennille** (the Captain & Tennille's "Do That To Me One More Time").

In the '70s, six No. 1 hits were written entirely by female songwriters. The writers were **Stevie Nicks** (Fleetwood Mac's "Dreams"), **Pam Sawyer & Marilyn McLeod** (Diana Ross' "Love Hangover"), **Carly Simon** (her own "You're So Vain"), **Melanie** (her own "Brand New Key"), **Carole King** (James Taylor's "You've Got A Friend"), and **King & Toni Stern** (King's "It's Too Late").

Four No. 1 hits in the '60s were written entirely by women. The females responsible: **Laura Nyro** (the Fifth Dimension's "Wedding Bell Blues"), **Bobbie Gentry** (her own "Ode To Billie Joe"), **Ruthann Friedman** (the Association's "Windy"), and **Soeur Sourire** (her own "Dominique," performed under the name the Singing Nun).

From 1955-59, only one No. 1 hit was written entirely by a woman. **Sharon Sheeley** earned the distinction for writing **Ricky Nelson's** "Poor Little Fool."

Thus, the number of chart-topping singles written entirely by women has climbed from one in the mid-to-late '50s to four in the '60s to six in the '70s to nine (so far) in the '80s. Do you get the feeling, guys, that pretty soon they're not going to need us for anything?

FAST FACTS: U2's "Rattle And Hum" logs its sixth

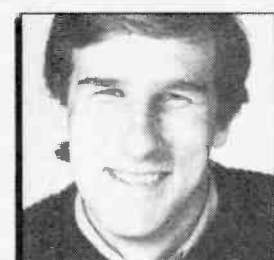
week at No. 1 on the pop albums chart. "The Joshua Tree" held the top spot for nine weeks last year, which gives the Irish band a total of 15 weeks at No. 1 on the pop albums chart—a tally topped by only three acts in the past five years: **Prince** (27 weeks), **Whitney Houston** (25 weeks), and **Michael Jackson** (23 weeks). Two other acts are tied with U2 with 15 weeks on top in this five-year period: **Bruce Springsteen** and **George Michael** (counting his **Wham!** grand slam).

Two albums leap into the top 30 in only their second week on the chart. **Pink Floyd's** "Delicate Sound Of Thunder" vaults from No. 57 to No. 16, and **Tiffany's** "Hold An Old Friend's Hand" jumps from No. 63 to No. 27. It's Pink Floyd's second straight album to reach the top 20 in just two weeks. Tiffany's album is off to a much faster start than her debut, which took eight weeks to crack the top 30.

Kiss's "Smashes, Thrashes & Hits" jumps from No. 40 to No. 25, becoming the highest-charting greatest-hits album of this holiday season. Runners-up are **"Journey's Greatest Hits,"** which jumps to No. 28, and **Fleetwood Mac's** "Greatest Hits," which leaps to No. 49. Further back in the pack: compilations by **Dire Straits**, **Paul Simon**, **Aerosmith**, the **Judds**, **Bananarama**, and **Earth, Wind & Fire**.

Sheena Easton's "The Lover In Me" jumps to No. 10 on the Hot Black Singles chart. It's the Scottish singer's second top 10 black hit, following "Sugar Walls," which reached No. 3 on the black chart in 1985. The key difference: "Sugar Walls" broke at pop and black radio simultaneously, while "The Lover In Me" is breaking black first. On the Hot 100, it is only up to No. 41—though it's climbing fast. **Prince** wrote and produced "Sugar Walls"; **L.A. Reid & Babyface** did the honors on the new hit.

Cherelle lands her first No. 1 hit on the Hot Black Singles chart with "Everything I Miss At Home." The L.A. native reached No. 2 on the black chart with two duets with **Alexander O'Neal**—"Saturday Love" and "Never Knew Love Like This." The current hit is the eighth No. 1 black hit in less than three years for producers **Jimmy Jam & Terry Lewis**, following hits by **Janet Jackson**, **Herb Alpert**, **Alexander O'Neal**, and **Morris Day**.



by Paul Grein

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Editorial

MANY OBSTACLES REMAIN IN DAT'S PATH

THE RECENT meeting between representatives of record companies and electronics manufacturers in London points toward a long overdue breakthrough on the issue of DAT. But even if the two sides agree on a technical solution that will safeguard copyright holders' interests, the success of DAT is far from guaranteed.

By all means, a solution should be found to make DAT makers more confident of success when they engage in a full-blown DAT launch worldwide. New technology always has a right to be tested in the real world of consumer choice, although the labels' copyright concerns are totally legitimate.

But the consumer, facing ever newer "breakthroughs" in home entertainment, may see no compelling reason to buy DAT. And if the big unit sales aren't there, the normal price reductions that follow mass-market acceptance won't

be there, either; witness the continuing luxury status of Super-VHS decks and camcorders.

We don't doubt that DAT represents a quantifiable advance in tape recording and playback quality. But in an age of high-quality cassette sound, is the consumer eager to shell out \$2,000 for a deck and about \$30 per unit for prerecorded software when he appears greatly pleased with the sound and convenience of the CD and the much improved cassette? We have our doubts.

The argument can be made, however, that the whole world is going digital and that sooner or later, analog tape will be replaced by something that offers better sound reproduction and enhanced accessibility. At the moment, the next product in line is DAT, but even in the rosiest of scenarios, it will take several years for DAT to become a mass-market winner.

In the interim, erasable CDs, or some other new recording technology that is still on the drawing boards, may feed the potential market for DAT. Thus the success of the DAT system may hinge on prices being reduced fast enough to establish the product before it has to fight off the competition. But that may be difficult to do, at least on the hardware side, since the technology is said to be very complex.

Due to all of these factors, DAT is far from being a shoo-in, even if the major labels make their repertoires available in the format. But the recognition by some electronics companies that record companies and artists need protection—if not compensation—from home taping is most welcome. If it leads to closer cooperation between hardware and software makers, it will benefit both industries.

Judiciary May Yield On Sound-alikes

DOES SINGER OWN RIGHTS TO HER VOICE?

BY LEONARD M. MARKS

Imitation may be the sincerest form of flattery. But in a suit brought by an unflattered Bette Midler over commercial use of a sound-alike version of her "Do You Want To Dance," the 9th U.S. Circuit Court of Appeals ruled that the Divine Miss M can claim tortious misappropriation of her property rights. The unanimous decision may presage judicial acceptance of claims based on unauthorized imitations of particular singers' vocal styles.

The chain of events leading to the Midler case began in 1984, when the advertising agency Young & Rubicam created a television advertising campaign for Ford Motor Co. It was the intent of the campaign to use 19 songs that would be performed where possible by the artists who had popularized them.

Midler declined Young & Rubicam's invitation to perform her commercially successful "Do You Want To Dance" as part of the campaign. The advertising company then hired one of Midler's backup singers and requested that she attempt to sound as much like Midler as possible. When the commercial was broadcast, the recording sounded so much like Midler that her closest friends believed it was her.

Midler's lawsuit against the advertising agency and Ford for damages and injunctive relief was based on California Civil Code 3344, which pro-

hibits the use of "another's name, voice, signature, photograph or likeness, in any manner" for commercial purposes as well as invasion of privacy and common-law claims based on the right of publicity and the laws against unfair competition.

The district court, after concluding

same rights to vocalists—who have invested their time and energy in perfecting a unique performing style—that have been recognized on behalf of celebrities Woody Allen and Jacqueline Onassis in actions against look-alikes.

In some earlier cases, the fact that

sued by the fact that Midler was basing her claim on her voice, which is not "fixed in a tangible medium of expression," as opposed to the song itself.

Nevertheless, this analysis does not deal with the policy arguments in earlier cases. In those instances, the defendants had obtained rights—consistent with the copyright laws—to the underlying song, and those rights would have been undermined if the common-law claims had been upheld. The appeals court also did not consider the legislative history of the 1976 Copyright Act, which evidences an intention to allow state publicity and privacy claims.

The circuit court upheld the district court's rejection of Midler's claim based on California's right-of-privacy statute. The judges concluded that because the defendants had not used Midler's actual voice and the statutory reference to "likeness" was limited to visual imitation, the law was simply inapplicable.

The court did not explain its conclusion that the term "likeness" in the statute must be limited to visual images, a conclusion that is at odds with its finding that "a voice is as distinctive and personal as a face."

It is extremely doubtful that many laymen share the opinion of the judiciary that an entertainer may not be as readily identifiable by voice as by image. The ability to recognize not only the distinctive voices of specific

(Continued on page 62)



'Sound-alike actions are arguably more compelling than look-alike actions'

Leonard M. Marks is a senior partner in the New York law firm of Gold, Farrell & Marks.

that the defendants' conduct was that "of the average thief," nevertheless dismissed the complaint on the grounds that no legal principle would support a claim based on imitation of voice.

In reversing this decision, the circuit court held that Midler had a common-law property right in her voice and that the defendants' conscious appropriation of her voice violated California tort law. By recognizing that "a voice is as distinctive and personal as a face" and equally subject to protection, the court afforded the

defendant had obtained a license or other permission from the copyright holder of the underlying work proved fatal to vocalists' common-law claims against sound-alike imitations. The obstacle was the federal preemption of the copyright laws.

Young & Rubicam did have a license to use the song that Midler had recorded, yet the appeals court did not regard that as an insuperable obstacle to her suit. In rejecting the federal preemption argument on the ground that a voice is not copyrightable, the court was apparently per-



KEEP LISTINGS CURRENT

Many thanks for the symbols indicating additional configurations on the singles charts. I have collected vinyl singles for some time and I am looking forward to future purchases of CD singles.

However, could you please keep your listings current? I purchased

the CD single "Bad Medicine" by Bon Jovi about 10 weeks ago. For half of that period, it was not listed as being available in that format. I can only wonder if there are other singles available on CD that you fail to mention.

Now if CBS Records would drop its current packaging of CD singles and adopt that of Warner Bros., Virgin, PolyGram, and Rhino, the format might be more attractive to the public.

Vincent P. Ruscavage
Pittsburgh

BREAK DOWN BARRIERS

I enjoyed Michael Brettler's first-hand report on the developing music scene in the U.S.S.R. (Billboard, Nov. 19). I am glad to see that the Soviets are finally realizing that they cannot suppress the rock/pop music that their children and young adults love.

Their eagerness to do business with the Western world has been long overdue. Exchanging musical talent and expanding our working relationship will enhance the Soviet Union's culture and will be financially rewarding to their people. Let us

continue to break down this musical barrier between the two worlds.

Victor Kaplij
President
Westwood-Entertainment Group
Edison, N.J.

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.

Outlets Gear Up For Popular Year-End Countdowns

BY TERRY WOOD

LOS ANGELES Year-end countdown programs require considerable time and effort from programming departments and yield few ratings benefits. Even so, listeners have come to regard such programs as traditional, compelling most major-market stations to produce them in house every year.

"It's not a real ratings grabber, but it's a nice cap to the year," says KIIS

'It's not a ratings grabber, but it's a nice cap to a year'

Los Angeles APD Gwen Roberts. "We don't feel we have to do it, but we have for the last five or six years, and it's become a tradition."

KIIS plans an eight-hour countdown of its top 102.7 songs (the .7 song being a novelty track) based on its weekly charts, culminating at midnight. Like most stations planning such shows, KIIS will repeat its countdown on New Year's Day.

Because New Year's Eve countdowns have become what Greg Ausham, PD of WLZR-AM-FM Milwaukee, calls "a top 40 ritual," not running one is often a radical programming decision. "Once they become a tradition, people really expect them," says KPLZ Seattle PD Casey Keating.

"Countdowns are good sellers and build a sense of purpose and excitement for your station," says top 40 KITY San Antonio, Texas, PD Rick Upton. But in album rock, where the big countdown effort goes into the traditional Memorial Day all-time countdown, KLOS PD Charlie West isn't planning one for New Year's Eve. "For this format, countdowns are not all that valuable," he says.

While he's also ambivalent about countdowns at album rock stations, Ausham will probably repeat last year's well-received effort—playing three cuts from each of WLZR's top 30 CDs of the year.

WMMR Philadelphia does Memorial Day and year-end countdowns. PD Ted Utz distributes ballots through a local ticket agency, soliciting not only listeners' favorite songs, but also favorite concerts, albums, etc. "Any time you can involve a listener four to five weeks before you air the event, I think it's an important part of pro-

gramming," he says.

Ausham feels that "a good countdown should challenge the listener. You should put a current like Guns N' Roses at No. 1. That'll give people something to talk about."

"If you run a countdown of the greatest songs of all time, anyone can practically name all the songs in the top 15: 'Roundabout,' 'Green Grass/High Tides,' 'Freebird,' 'Light My Fire,' 'Funeral For A Friend,' 'Long Time,' 'Kashmir,' 'Stairway To Heaven,' and so on. Those are all long songs, too. It takes you two hours just to get through the final 15.

KLOS stirred up listeners when its Memorial Day countdown had Pink Floyd's "Comfortably Numb" on top, instead of the traditional "Stairway To Heaven." West says listeners, not the programming department, made the change. "This year's list was based entirely on votes taken by our switchboard. The Pink Floyd song won by exactly one vote."

But WNUA Chicago PD Bob O'Connor thinks countdowns are often determined by programming departments as much as by listener input. "We get calls from people suggesting songs we've never played," he says, "but most are consistent with the format."

Even though its adult alternative format makes it an unlikely candidate for a traditionally top 40 programming tool, WNUA Chicago plans a top 100 review surveying the station's brief history. And KINK Portland, Ore., will celebrate its upcoming 20th anniversary with a similar six-hour, two-decade retrospective.

AC KVIL Dallas is producing a year-end review similar to the "Sound Of [insert year]" countdowns that top 40 stations ran during the '60s and '70s. "We like to drop in local news items that occurred during the year," says PD Tom Watson. "That helps rewind the memory of our audience and touches a lot of their warm spots. It's a lot of work, but it sounds good on the radio and it benefits the station."

Jim Robertson, PD of KIKK Houston, is content to run ABC's "American Country Countdown" as its yearly wrap-up. "We certainly have the capacity and resources to do our own show," he says, "but it's a lot of work for something that really has no impact on ratings. If you work with your syndicator far in advance, you can arrange to have local drop-ins included in your program."

Last year, country KNIX Phoenix

dropped in blocks of year-end highlights with its regular programming. While the station has sold recordings of its countdowns through local businesses, PD R.J. Curtis is undecided about putting lots of effort into a year-end countdown that will run on a weekend this year.

That doesn't bother WMMR's Utz. "We spend a lot of time maximizing our drive times, middays, and evenings," he says. "So what's left? Weekends. We have no throwaway dayparts at this station."

For countdown junkies, one of the year-end highlights is listening for lo-

cal hits or unusual choices. Among the top 97.7 at crossover KHQT San Jose, Calif., this year, listeners can anticipate Johnny O's "Fantasy Girl" and Sa-Fire's "Boy, I've Been Told." PD Steve Smith likes to do "anything that reinforces how connected we are

(Continued on page 60)

WKYS Gives Simpson A Sweet Contract; RTNDA Wraps Up Hectic News Year

Sean Ross is on vacation; this week's Vox Jox is written by Peter Ludwig.

THE PENDING SALE of NBC's WKYS-FM Washington, D.C., to Albimar has cleared one of its final hurdles. WKYS PD/morning man Donnie Simpson has signed a four-year contract with Albimar at an annual rate of roughly \$700,000. The contract also gives him considerable freedom to pursue outside projects. At last word, the WKYS price tag had been trimmed somewhat, but it is still more than \$40 million.

URBAN WILD Boston was dealt a blow when news director Al Williams died of a heart attack Dec. 3. Billboard offers its condolences to Williams' family and WILD.

Williams' passing comes on the heels of the departure by former PD Elroy R.C. Smith to pilot KMEZ Dallas' switch to urban. WILD GM Kendall Nash says there is also "an 80% possibility" that recently appointed MD Carolyn Robbins will follow Smith to the new KMEZ. In the wake of last week's developments, Nash promoted weekender Steven Hill to PD (Billboard, Dec. 10). Nash is now accepting T&Rs at the station for the ND and MD slots.

Meanwhile, Summit Broadcasting has pushed back the debut of KMEZ's new urban format. The new station's VP/GM, Jim Stanton, says the station will be up by the end of the year but declines to be specific about the target date or the new calls. Stanton says the new station is still short a morning show, and that has presumably held up the launch. He confirms, however, that Smith has hired three staffers, including Jay Douglas, from cross-town top 40 KHYI "I-95."

CROSSOVER KKSS Santa Fe, N.M., has put PD Bill Thomas on special assignment to SunGroup president Frank Woods and brought in former KBEQ Kansas City, Mo., morning man Tomm Rivers as his replacement. Rivers also comes aboard to do the morning drive for a reunion with former partner Bruce Cooley. The two will be known as Lobo & Coyote in Santa Fe.

Consultant Jerry Clifton first teamed the two five years ago at KTSA San Antonio, Texas, and they moved as a team to KROY Sacramento, Calif. Thomas then went to KBEQ and Cooley formed his own voice-over business. KKSS GM Art Samuel says Thomas was "kicked upstairs" to work on possible SunGroup acquisitions and group programming.

A TOTAL OF 1,489 news directors gathered in Las Vegas Nov. 30-Dec. 3 for the 43rd annual Radio and Television News Directors Assn. Convention. Many participants were already exhausted on arrival, glad that the presidential election, the Olympic Games, and the 25th anniversary of JFK's death had passed. The attitude expressed by a number of attendees was, "Now we can relax and party through the holidays and things will get back to normal."

Tops on the list of industry issues were efforts to bring back the fairness doctrine and to combat the

decline in the percentage of minorities in the newsroom, says RTNDA president Ernie Schultz.

As usual, television commanded a stronger presence at the convention than radio, although most of the news directors from the major-market news and news/talk stations were there. That presence was reinforced by this year's choice of chairman-elect Tom Bier, news director at WISC-TV Madison, Wis. He defeated radio's ABC Information Network director Rob Sunde.

Former Secretary of Education William Bennett berated the group for the lack of specialty reporting on education during his address, saying, "Only [National Public Radio] has an education reporter." He said scrutiny will make for better schools and better teachers and added, "Sunlight is the best disinfectant." The convention showstopper turned out to be ABC Television news correspondent

Jeff Greenfield, who encouraged news directors to get back to the heart of the news, which means "developing your people and your sources."

Ed Bradley of CBS Television's "60 Minutes" addressed the growth of "infotainment" programming, saying, "We cannot succumb to the pressure of ratings by steering news in that direction."

PROGRAMMING: After several months on the job, Lee Chambers is out as PD of top 40 KQXR "Q94" Bakersfield, Calif. His immediate replacement was Chris Squires—PD of rival crossover outlet KKXX—but two days later, Squires decided he was more comfortable with his former employer and returned to KKXX. That leaves Q94 without a PD and Chambers looking for another medium-market PD slot or major-market support staff position. Call him at 805-664-9191. KQXR GM Rogers Brandon is still looking to fill the PD slot that MD Rick Simon is temporarily filling. Q-94 is consulted by Ron White.

Cindy Slater is out as rocker KDKB Phoenix's PD after one year. She had previously been PD at WAAF Worcester, Mass. KDKB GM Chuck Artigue says he's taking T&Rs now for a round of January interviews.

Reggie Blackwell has resigned as PD of top 40 WBCY Charlotte, N.C. Replacing him is Mary June Rose, former APD at sister AM WBT... AC WGAD Gadsen, Ala., promotes APD David Ford to PD, replacing Bill St. John... Jack Parmele is named MD of top 40 WHTH Portland, Maine... Bill Prescott leaves KZAP Sacramento, Calif.'s p.m. drive slot to fill both of outgoing MD/afternoon driver Inessa York's roles at KGON Portland, Ore.

PEOPLE: In New York, urban WBLS has not renewed midday air personality Mary Thomas' contract. Thomas, a 15-year market veteran, can be contacted at 212-307-6458... J.J. Kennedy, last heard in the midday slot at top 40 WWPR "Power 95" New York, is now across town at soft AC WLTW from 8 p.m.-midnight... Former WNBC New York talk show host Alan Colmes will reappear across town Jan. 2 at n/t WMCA to host a 6-9 p.m. call-in show... Former progressive rock WLIR Long Island,

(Continued on page 14)

newslines...

WRKS-FM New York is sold by GenCorp subsidiary RKO General to Summit Communications for \$50 million. Approximately \$32 million of the purchase price will go to RKO, and approximately \$17.5 million will be paid in roughly equal amounts to the five competing applicants. The agreements in place between RKO and Summit include a settlement of related license proceedings pending before the Federal Communications Commission.

JERRY CHARM is promoted to GM at WZLX Boston. Charm had been the station's GSM for the past three years.

KELLY KARSON is appointed GM at WLTD Lexington, Ky. Karson was previously OM at WPZZ Indianapolis.

1,012 STATIONS AND GROWING!



AMERICAN

★ TOP 40 ★

WITH SHADOE STEVENS

AMERICAN TOP 40 IS NOW HEARD ON MORE STATIONS ACROSS THE WORLD THAN AT ANY TIME IN ITS 18 YEAR HISTORY!

Why?

Because America's original Top 40 countdown show continues to deliver every week what your listeners have come to know and love:

- **Exclusive U.S. use of the *Billboard Magazine Hot 100*.™ For 18 years the chart listeners have become familiar with and respect.**
- **Long Distance Dedications**
- **Great stories about the artists**
- **Famous AT40 teasers**
- **The most well-written and researched Top 40 program on radio**
- **Our host Shadoe Stevens**, a 20 year radio veteran and now one of America's hottest talents. He's a *Billboard Magazine Air Personality of the Year* winner and seen nightly on TV's "*Hollywood Squares*."



ABC Watermark



POWERPLAYISTS

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
P.D.: Steve Kingston

1	2	Anita Baker, Giving You The Best That I Can Give
3	1	Will To Power, Baby, I Love Your Way/
4	6	Bobby Brown, My Prerogative
5	4	The Beach Boys, Kokomo
6	5	Poison, Every Rose Has Its Thorn
7	10	Duran Duran, I Don't Want Your Love
8	11	Cheryl "Pepsi" Riley, Thanks For My
9	12	Breathin', How Can I Fall?
10	13	Chicago, Look Away
11	14	U2, Desire
12	15	Guns N' Roses, Welcome To The Jungle
13	16	Phil Collins, Groovy Kind Of Love
14	17	Samantha Fox, I Wanna Have Some Fun
15	18	Tiffany, All This Time
16	19	Taylor Dayne, Don't Rush Me
17	20	Tracy Chapman, Baby Can I Hold You
18	21	Karyn White, The Way You Love Me
19	22	Michael Jackson, Smooth Criminal
20	23	Phil Collins, Two Hearts
21	24	Def Leppard, Armageddon II
22	25	Boy Meets Girl, Waiting For A Star To
23	26	Bon Jovi, Born To Be My Baby
24	27	Kylie Minogue, The Loco-Motion
25	28	Eddie Money, Walk On Water
26	29	Van Halen, Finish What Ya Started
27	30	The Boys, Dial My Heart
28	31	When In Rome, The Promise
29	32	Bon Jovi, Bad Medicine
30	33	Kenny G, Silhouette
31	34	Tone Loc, Wild Thing
32	35	White Lion, When The Children Cry

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

1	1	Will To Power, Baby, I Love Your Way/
2	2	Anita Baker, Giving You The Best That
3	3	Bobby Brown, My Prerogative
4	4	The Beach Boys, Kokomo
5	5	Poison, Every Rose Has Its Thorn
6	6	Duran Duran, I Don't Want Your Love
7	7	Cheryl "Pepsi" Riley, Thanks For My
8	8	Breathin', How Can I Fall?
9	9	Chicago, Look Away
10	10	U2, Desire
11	11	Guns N' Roses, Welcome To The Jungle
12	12	Phil Collins, Groovy Kind Of Love
13	13	Samantha Fox, I Wanna Have Some Fun
14	14	Tiffany, All This Time
15	15	Taylor Dayne, Don't Rush Me
16	16	Tracy Chapman, Baby Can I Hold You
17	17	Karyn White, The Way You Love Me
18	18	Michael Jackson, Smooth Criminal
19	19	Phil Collins, Two Hearts
20	20	Def Leppard, Armageddon II
21	21	Boy Meets Girl, Waiting For A Star To
22	22	Bon Jovi, Born To Be My Baby
23	23	Kylie Minogue, The Loco-Motion
24	24	Eddie Money, Walk On Water
25	25	Van Halen, Finish What Ya Started
26	26	The Boys, Dial My Heart
27	27	When In Rome, The Promise
28	28	Bon Jovi, Bad Medicine
29	29	Kenny G, Silhouette
30	30	Tone Loc, Wild Thing
31	31	White Lion, When The Children Cry

Power 96
Detroit
P.D.: Rick Gillette

1	1	Bobby Brown, My Prerogative
2	2	Cheryl "Pepsi" Riley, Thanks For My
3	3	Duran Duran, I Don't Want Your Love
4	4	Michael Jackson, Smooth Criminal
5	5	Phil Collins, Two Hearts
6	6	Def Leppard, Armageddon II
7	7	Boy Meets Girl, Waiting For A Star To
8	8	Bon Jovi, Born To Be My Baby
9	9	Kylie Minogue, The Loco-Motion
10	10	Eddie Money, Walk On Water
11	11	Van Halen, Finish What Ya Started
12	12	The Boys, Dial My Heart
13	13	When In Rome, The Promise
14	14	Bon Jovi, Bad Medicine
15	15	Kenny G, Silhouette
16	16	Tone Loc, Wild Thing
17	17	White Lion, When The Children Cry
18	18	Rick Astley, She Wants To Dance With

WVAZ
Washington
P.D.: Mark St. John

1	1	Breathin', How Can I Fall?
2	2	Chicago, Look Away
3	3	Bobby Brown, My Prerogative
4	4	Rod Stewart, Forever Young
5	5	Anita Baker, Giving You The Best That
6	6	Poison, Every Rose Has Its Thorn
7	7	The Escape Club, Wild, Wild West
8	8	Guns N' Roses, Welcome To The Jungle
9	9	Phil Collins, Two Hearts
10	10	Kenny G, Silhouette
11	11	Will To Power, Baby, I Love Your Way/
12	12	Kylie Minogue, The Loco-Motion
13	13	Karyn White, The Way You Love Me
14	14	Boy Meets Girl, Waiting For A Star To
15	15	Tracie Spencer, Symptoms Of True Love
16	16	Michael Jackson, Smooth Criminal
17	17	Tiffany, All This Time
18	18	Taylor Dayne, Don't Rush Me
19	19	Def Leppard, Armageddon II
20	20	Whitney Houston, One Moment In Time
21	21	When In Rome, The Promise
22	22	Cheryl "Pepsi" Riley, Thanks For My
23	23	Samantha Fox, I Wanna Have Some Fun
24	24	Sheena Easton, The Lover In Me
25	25	Guns N' Roses, Welcome To The Jungle
26	26	Steve Winwood, Holding On
27	27	Bon Jovi, Bad Medicine
28	28	Def Leppard, Armageddon II
29	29	Annie Lennox & Al Green, Put A Little
30	30	Tone Loc, Wild Thing
31	31	White Lion, When The Children Cry
32	32	Rick Astley, She Wants To Dance With

Power 96
Detroit
P.D.: Rick Gillette

1	1	Bobby Brown, My Prerogative
2	2	Cheryl "Pepsi" Riley, Thanks For My
3	3	Duran Duran, I Don't Want Your Love
4	4	Michael Jackson, Smooth Criminal
5	5	Phil Collins, Two Hearts
6	6	Def Leppard, Armageddon II
7	7	Boy Meets Girl, Waiting For A Star To
8	8	Bon Jovi, Born To Be My Baby
9	9	Kylie Minogue, The Loco-Motion
10	10	Eddie Money, Walk On Water
11	11	Van Halen, Finish What Ya Started
12	12	The Boys, Dial My Heart
13	13	When In Rome, The Promise
14	14	Bon Jovi, Bad Medicine
15	15	Kenny G, Silhouette
16	16	Tone Loc, Wild Thing
17	17	White Lion, When The Children Cry
18	18	Rick Astley, She Wants To Dance With

all hit 97.1 WFLX
The Eagle
Dallas
P.D.: Joel Folger

1	1	Joan Jett And The Blackhearts, Little
2	2	Def Leppard, Armageddon II
3	3	Chicago, Look Away
4	4	Eddie Money, Walk On Water
5	5	Van Halen, Finish What Ya Started
6	6	Phil Collins, Two Hearts
7	7	Michael Jackson, Smooth Criminal
8	8	White Lion, When The Children Cry
9	9	When In Rome, The Promise
10	10	Boy Meets Girl, Waiting For A Star To
11	11	Sheffery, When I'm With You
12	12	Schilling, The Different Story
13	13	Robert Palmer, Early In The Morning
14	14	Erasure, A Little Respect
15	15	Bangles, In Your Room
16	16	Flower Mac, As Long As You Follow
17	17	U2, Desire
18	18	Annie Lennox & Al Green, Put A Little
19	19	Cheap Trick, Ghost Town
20	20	Rhythm Corps, Coming Ground
21	21	Steve Winwood, Holding On
22	22	Bon Jovi, Born To Be My Baby
23	23	Information Society, Walking Away
24	24	Ratt, Way Cool Jr.
25	25	The Escape Club, Shake For The Sheik
26	26	Erasure, A Little Respect
27	27	EX Taylor Dayne, Don't Rush Me
28	28	EX T.Conwell/Young Rumburs, House Of Lords, I Wanna Be Loved
29	29	EX Starship, Wild Again
30	30	EX Michelle Shocked, Anchorage

POWER 95
New York
P.D.: Steve Rivers

1	1	Will To Power, Baby, I Love Your Way/
2	2	Anita Baker, Giving You The Best That
3	3	Bobby Brown, My Prerogative
4	4	The Beach Boys, Kokomo
5	5	Poison, Every Rose Has Its Thorn
6	6	Duran Duran, I Don't Want Your Love
7	7	Cheryl "Pepsi" Riley, Thanks For My
8	8	Breathin', How Can I Fall?
9	9	Chicago, Look Away
10	10	U2, Desire
11	11	Guns N' Roses, Welcome To The Jungle
12	12	Phil Collins, Groovy Kind Of Love
13	13	Samantha Fox, I Wanna Have Some Fun
14	14	Tiffany, All This Time
15	15	Taylor Dayne, Don't Rush Me
16	16	Tracy Chapman, Baby Can I Hold You
17	17	Karyn White, The Way You Love Me
18	18	Michael Jackson, Smooth Criminal
19	19	Phil Collins, Two Hearts
20	20	Def Leppard, Armageddon II
21	21	Boy Meets Girl, Waiting For A Star To
22	22	Bon Jovi, Born To Be My Baby
23	23	Kylie Minogue, The Loco-Motion
24	24	Eddie Money, Walk On Water
25	25	Van Halen, Finish What Ya Started
26	26	The Boys, Dial My Heart
27	27	When In Rome, The Promise
28	28	Bon Jovi, Bad Medicine
29	29	Kenny G, Silhouette
30	30	Tone Loc, Wild Thing
31	31	White Lion, When The Children Cry

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

1	1	Will To Power, Baby, I Love Your Way/
2	2	Anita Baker, Giving You The Best That
3	3	Bobby Brown, My Prerogative
4	4	The Beach Boys, Kokomo
5	5	Poison, Every Rose Has Its Thorn
6	6	Duran Duran, I Don't Want Your Love
7	7	Cheryl "Pepsi" Riley, Thanks For My
8	8	Breathin', How Can I Fall?
9	9	Chicago, Look Away
10	10	U2, Desire
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19	19	Phil Collins, Two Hearts
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21	21	Boy Meets Girl, Waiting For A Star To
22	22	Bon Jovi, Born To Be My Baby
23	23	Kylie Minogue, The Loco-Motion
24	24	Eddie Money, Walk On Water
25	25	Van Halen, Finish What Ya Started
26	26	The Boys, Dial My Heart
27	27	When In Rome, The Promise
28	28	Bon Jovi, Bad Medicine
29	29	Kenny G, Silhouette
30	30	Tone Loc, Wild Thing
31	31	White Lion, When The Children Cry

Power 94
Pittsburgh
P.D.: Bill Cahill

1	1	Will To Power, Baby, I Love Your Way/
2	2	Anita Baker, Giving You The Best That
3	3	Bobby Brown, My Prerogative
4	4	The Beach Boys, Kokomo
5	5	Poison, Every Rose Has Its Thorn
6	6	Duran Duran, I Don't Want Your Love
7	7	Cheryl "Pepsi" Riley, Thanks For My
8	8	Breathin', How Can I Fall?
9	9	Chicago, Look Away
10	10	U2, Desire
11	11	Guns N' Roses, Welcome To The Jungle
12	12	Phil Collins, Groovy Kind Of Love
13	13	Samantha Fox, I Wanna Have Some Fun
14	14	Tiffany, All This Time
15	15	Taylor Dayne, Don't Rush Me
16	16	Tracy Chapman, Baby Can I Hold You
17	17	Karyn White, The Way You Love Me
18	18	Michael Jackson, Smooth Criminal
19	19	Phil Collins, Two Hearts
20	20	Def Leppard, Armageddon II
21	21	Boy Meets Girl, Waiting For A Star To
22	22	Bon Jovi, Born To Be My Baby
23	23	Kylie Minogue, The Loco-Motion
24	24	Eddie Money, Walk On Water
25	25	Van Halen, Finish What Ya Started
26	26	The Boys, Dial My Heart
27	27	When In Rome, The Promise
28	28	Bon Jovi, Bad Medicine
29	29	Kenny G, Silhouette
30	30	Tone Loc, Wild Thing
31	31	White Lion, When The Children Cry

Q103
Tampa
P.D.: Mason Dixon

1	1	Boy Meets Girl, Waiting For A Star To
2	2	Breathin', How Can I Fall?
3	3	Poison, Every Rose Has Its Thorn
4	4	Will To Power, Baby, I Love Your Way/
5	5	Eddie Money, Walk On Water
6	6	Guns N' Roses, Welcome To The Jungle
7	7	Bobby Brown, My Prerogative
8	8	Chicago, Look Away
9	9	Def Leppard, Armageddon II
10	10	Phil Collins, Two Hearts
11	11	When In Rome, The Promise
12	12	Whitney Houston, One Moment In Time
13	13	White Lion, When The Children Cry
14	14	Van Halen, Finish What Ya Started
15	15	Tracy Chapman, Baby Can I Hold You
16	16	Bon Jovi, Born To Be My Baby
17	17	Cheryl "Pepsi" Riley, Thanks For My
18	18	Taylor Dayne, Don't Rush Me
19	19	When In Rome, The Promise
20	20	Def Leppard, Armageddon II
21	21	Michael Jackson, Smooth Criminal
22	22	Tiffany, All This Time
23	23	Taylor Dayne, Don't Rush Me
24	24	Def Leppard, Armageddon II
25	25	Whitney Houston, One Moment In Time
26	26	When In Rome, The Promise
27	27	Cheryl "Pepsi" Riley, Thanks For My
28	28	Samantha Fox, I Wanna Have Some Fun
29	29	Sheena Easton, The Lover In Me
30	30	Guns N' Roses, Welcome To The Jungle
31	31	Steve Winwood, Holding On
32	32	Bon Jovi, Bad Medicine
33	33	Def Leppard, Armageddon II
34	34	Annie Lennox & Al Green, Put A Little
35	35	Tone Loc, Wild Thing
36	36	White Lion, When The Children Cry
37	37	Rick Astley, She Wants To Dance With

Wmms 100.7 FM
Cleveland
P.D.: Kid Leo

1	4	Poison, Every Rose Has Its Thorn
2	1	Cinderella, Don't Know What You Got (
3	3	Eddie Money, Walk On Water
4	2	Def Leppard, Armageddon II
5	5	Will To Power, Baby, I Love Your Way/
6	6	Rod Stewart, My Heart Can't Tell You
7	7	Guns N' Roses, Welcome To The Jungle
8	8	Van Halen, Finish What Ya Started
9	9	Phil Collins, Two Hearts
10	10	When In Rome, The Promise
11	11	Whitney Houston, One Moment In Time
12	12	White Lion, When The Children Cry
13	13	Van Halen, Finish What Ya Started
14	14	Tracy Chapman, Baby Can I Hold You
15	15	Bon Jovi, Born To Be My Baby
16	16	Cheryl "Pepsi" Riley, Thanks For My
17	17	Taylor Dayne, Don't Rush Me
18	18	When In Rome, The Promise
19	19	Def Leppard, Armageddon II
20	20	Michael Jackson, Smooth Criminal
21	21	Tiffany, All This Time
22	22	Taylor Dayne, Don't Rush Me
23	23	Def Leppard, Armageddon II
24	24	Whitney Houston, One Moment In Time
25	25	When In Rome, The Promise
26	26	Cheryl "Pepsi" Riley, Thanks For My
27	27	Samantha Fox, I Wanna Have Some Fun
28	28	Sheena Easton, The Lover In Me
29	29	Guns N' Roses, Welcome To The Jungle
30	30	Steve Winwood, Holding On
31	31	Bon Jovi, Bad Medicine
32	32	Def Leppard, Armageddon II
33	33	Annie Lennox & Al Green, Put A Little
34	34	Tone Loc, Wild Thing
35	35	White Lion, When The Children Cry
36	36	Rick Astley, She Wants To Dance With

93Q
Houston
P.D.: Bill Richards

1	1	White Lion, When The Children Cry
2	2	Poison, Every Rose Has Its Thorn
3	3	Chicago, Look Away
4	4	Bon Jovi, Born To Be My Baby
5	5	Def Leppard, Armageddon II
6	6	Bobby Brown, My Prerogative
7	7	Breathin', How Can I Fall?
8	8	Phil Collins, Two Hearts
9	9	Will To Power, Baby, I Love Your Way/
10	10	Bangles, In Your Room
11	11	Anita Baker, Giving You The Best That
12	12	Guns N' Roses, Welcome To The Jungle
13	13	D.J. Jazzy Jeff & The Fresh Prince, G
14	14	Van Halen, Finish What Ya Started
15	15	The Escape Club, Wild, Wild West
16	16	Breathin', How Can I Fall?
17	17	Tracy Chapman, Baby Can I Hold You
18	18	Joan Jett And The Blackhearts, Little
19	19	Information Society, Walking Away
20	20	Sheffery, When I'm With You
21	21	Erasure, A Little Respect
22	22	Sam Kinison, Wild Thing
23	23	Tone Loc, Wild Thing
24	24	U2, Angel In Harlem
25	25	Karyn White, The Way You Love Me
26	26	Phil Collins, Two Hearts
27	27	Will To Power, Baby, I Love Your Way/
28	28	Rod Stewart, My Heart Can't Tell You
29	29	Michelle Shocked, Anchorage
30	30	EX The Pursuit Of Happiness, I'm An Adul
31	31	EX Fairground Attraction, Perfect
32	32	EX Jimmy Davis & Junction, Catch My Hear

KIFM 102.7
Los Angeles
P.D.: Steve Rivers

1	2	Breathin', How Can I Fall?
2	6	Bobby Brown, My Prerogative
3	4	Anita Baker, Giving You The Best That
4		

Billboard's 100 of the week

Gary Bruce
WHAS Louisville, Ky.



"GOOD PROGRAMMING will succeed on the FM band, but to get an audience on AM, you have to be innovative," says Gary Bruce, director of programming and operations at full-service AC WHAS Louisville, Ky.

"You know how hard it is to change from the FM side to the AM side of a car radio. To get someone to reach down and physically switch bands, the programming has to be better than on the FM. We have to offer better personalities, a better music mix, better promotional ideas, and the best variety. You can't make major mistakes on AM because FM will kill you."

In every market there's at least one AM, usually the full-service AC or news/talk station, that pulls huge numbers in defiance of the band's general woes. In Louisville, it's definitely WHAS, up from 15.4-17.5 12-plus overall in the summer Arbitrons and second only to its FM, country WAMZ (up from 16.1-17.8). But WHAS, which bills itself as "the only one" (as in "the only one for news" or "the only one for sports"), is different from other dynasty AMs.

"We are not any one station at any one time," says Bruce. "Morning drive is heavy news and information with an upbeat anchor, Wayne Perkey, who has been in the market for years and shakes everyone's hand. In middays, a team takes over and plays music."

'There won't be an AM/FM battle'

"We slip into humor at 3 p.m., when Terry Meiners takes over. He's the Howard Stern of the market without the shock value; he used to be in album rock, until he decided to grow up and play music for people his own age. From 7-9 p.m., we do a straight sports show. At 9 p.m., we open up the lines for a talk show."

"In overnights, we wanted to do more than a talk show or a truckers' show. With our 50,000-watt clear channel signal that can be heard in several states, we decided on a completely live coast-to-coast oldies show with Joe Donovan. And the response has been tremendous."

Despite this daypart-by-daypart approach, Bruce says, WHAS is a "very cohesive station run by a very cohesive staff. We have a 65-year heritage, and our audience expects this kind of variety. You can't do that on an FM. They have to stick to a fairly rigid format in order to compete. Our tradition has let us do some brilliant moves."

WHAS' rise was that much more notable because it occurred during the summer, when "the kids are out of school looking for a top 40. They turn to a typical AC and can't stand it. They switch it immediately. So we have to work doubly hard to get them to tune in an AM. Through fun programming and promotions, we have been very fortunate with 12-plus. Last summer we pulled a 13 share and the year before, an 11. And we appeal to all ages: 18-49, 25-49, and 25-54."

Over the past 10 years, a lot of full-service AMs' more aggressive major-market players have added more talk programming, softened whatever music was left, and generally

began to act more like full-service AMs are supposed to act. Along with WJR Detroit, WHAS is among the most noteworthy examples of a dynasty AM moving the other way.

Says Bruce, "When the company decided to take the station in a new direction while keeping a lot of its staff, we began fighting the preconceived notion that AM is bad and there's nothing worth listening to on it. We used some innovative promotions and TV spots. For instance, we had a commercial where Van Halen's 'Jump' was the background music. We don't play Van Halen, but the spot drew attention and let people know we were contemporary."

Bruce finds his currents from the top 40 charts and shies away from AC-only music. "If you're in your 50s and 60s, you want to hear music from your 30s. If you're in your 20s, you want to hear the current tunes. But if you're 30, you're pretty proud of that, and so we play our select rock'n'roll to make people feel comfortable. We want them to know it's OK to listen to rock'n'roll. Musically, we appeal to the masses, not just a select group."

Because of WHAS' success, and since his last-minute appearance as a substitute on an AM-oriented panel at the National Assn. of Broadcasters convention this fall, Bruce has become something of a spokesman for AM. In recent years, he says, WHAS has lost five direct competitors on AM, most recently WAVG, which

left AC for oldies. "In the future, there will probably be one AM station in each market. There definitely will be a dominant AM. People turn to FM for a variety of moods. They will turn to AM for all things in one. There won't be an AM-FM battle; the audience will simply decide on how much variety they want."

"AM will always have that community-touch edge over FM. WHAS has had some luck. Our numbers are big because we were doing things right while the FMs were screwing up and changing morning shows every three months. We have always offered our market consistency, reliability, variety, and a comfort zone. Those are the qualities dominant AMs have."

Bruce, a 14-year radio veteran, has been with WHAS for three years, coming from two other full-service AMs, WMBD Peoria, Ill., and WLAM Lewiston/Portland, Maine. Bruce says he has no plans to leave AM because programming is such a challenge.

"I get to work with 30-40 people: a meteorologist, a traffic reporter, a sports director, our midday team, and so on. It's extremely exciting. I couldn't program 10 in a row. And there is nothing more exciting than being on top with the numbers we've been getting. The staff has been here for years and knows the market and the demo. They're always coming up with exciting and new ideas. I think we're on the cutting edge of the city. And as the city moves, so do we."

CHARLENE ORR

KLUBE 93 FM

Seattle P.D.: Gary Bryan

- Chicago, Look Away
- Will To Power, Baby, I Love Your Way/Duran Duran, I Don't Want Your Love
- Anita Baker, Giving You The Best That
- Bobby Brown, My Prerogative
- Boy Meets Girl, Waiting For A Star To
- Bangles, In Your Room
- Robert Palmer, Early In The Morning
- Van Halen, Finish What Ya Started
- Michael Jackson, Smooth Criminal
- Poison, Every Rose Has Its Thorn
- When In Rome, The Promise
- Kenny G, Silhouette
- U2, Desire
- Cheap Trick, Ghost Town
- Guns N' Roses, Welcome To The Jungle
- Robbie Nevil, Back On Holiday
- Samantha Fox, I Wanna Have Some Fun
- Taylor Dayne, Don't Rush Me
- Phil Collins, Two Hearts
- Judson Spence, Yeah, Yeah, Yeah
- Tiffany, All This Time
- Boys Club, I Remember Holding You
- Def Leppard, Armageddon II
- Was (Not Was), Spy In The House Of Lo
- Tracy Chapman, Baby Can I Hold You
- Sheriff, When I'm With You
- Annie Lennox & Al Green, Put A Little
- Karyn White, The Way You Love Me
- Joan Jett And The Blackhearts, Little
- Michelle Shocked, Anchorage
- Kylie Minogue, It's No Secret
- Edie Brickell & New Bohemians, What I
- Sheena Easton, The Lover In Me
- Georgia Satellites, Hippy Hippy Shake
- The Art Of Noise Featuring Tom Jones, Eight Wonder, Cross My Heart
- Paula Abdul, Straight Up
- Information Society, Walking Away

X100

San Francisco P.D.: Bill Stairs

- Paula Abdul, Straight Up
- Bobby Brown, My Prerogative
- Will To Power, Baby, I Love Your Way/When In Rome, The Promise
- Karen Clark-Miller, Forever Young
- Sa-Fire, Boy, I've Been Told
- Karyn White, The Way You Love Me
- The Jets, Anytime
- Sweet Sensation, Never Let You Go
- Bon Jovi, Bad Medicine
- Boy Meets Girl, Waiting For A Star To
- Poison, Every Rose Has Its Thorn
- Def Leppard, Love Bites
- Eddie Money, Walk On Water
- Chicago, Look Away
- Tracy Dayne, Don't Rush Me
- Stacy Lattisauer, Forever Young
- Giant Steps, Another Lover
- Tracie Spencer, Symptoms Of True Love
- Phil Collins, Two Hearts
- New Kids On The Block, You Got It (Th
- Johnny O, Fantasy Girl
- Michael Jackson, Smooth Criminal
- Eight Wonder, Cross My Heart
- Cheryl "Pepsi" Riley, Thanks For My
- Breathe, How Can I Fall?
- Def Leppard, Armageddon II
- Phil Collins, Groovy Kind Of Love
- Boys Club, I Remember Holding You
- Michael Jackson, Smooth Criminal
- Tone Loc, Wild Thing
- Maxi Priest, Wild World
- White Lion, When The Children Cry

Z-93

Atlanta

- Bobby Brown, My Prerogative
- Al B. Sure!, Killing Me Softly
- Anita Baker, Giving You The Best That
- Karyn White, The Way You Love Me
- The Boys, Dial My Heart
- Tone Loc, Wild Thing
- Ready For The World, My Girlie
- Michael Jackson, Smooth Criminal
- Phil Collins, Groovy Kind Of Love
- Karyn White, Superwoman
- Duran Duran, I Don't Want Your Love
- New Kids On The Block, You Got It (Th
- Luther Vandross, Any Love
- Cheryl "Pepsi" Riley, Thanks For My
- Sir Mix-A-Lot, Posse On Broadway
- Kenny G, Silhouette
- D.J. Jazzy Jeff & The Fresh Prince, G
- J.J. Fad, Is It Love
- Paula Abdul, Straight Up
- New Edition, You're Not My Kind Of Gi
- Breathe, How Can I Fall?
- Ice-Y, I Takes A Real Man
- Annie Lennox & Al Green, Put A Little
- Sheena Easton, The Lover In Me
- Raze, Break 4 Love
- The Escape Club, Shake For The Sheik
- Bobby Brown, Roni
- Phil Collins, Two Hearts
- Maxi Priest, Wild World
- Taylor Dayne, Don't Rush Me

FOX

Detroit P.D.: Chuck Beck

- White Lion, When The Children Cry
- Guns N' Roses, Knocking On Heaven's D
- Chicago, Look Away
- Cinderella, Don't Know What You Got (
- Breathe, How Can I Fall?
- Def Leppard, Armageddon II
- The Beach Boys, Kokomo
- Siouxsie and The Banshees, Peek-A-Boo
- Phil Collins, Groovy Kind Of Love
- Duran Duran, I Don't Want Your Love
- Eddie Money, Walk On Water
- Poison, Every Rose Has Its Thorn
- Georgia Satellites, Hippy Hippy Shake
- Will To Power, Baby, I Love Your Way/
- Bon Jovi, Born To Be My Baby
- Bobby Brown, My Prerogative
- Bon Jovi, Bad Medicine
- INXS, Never Tear Us Apart
- Robert Palmer, Early In The Morning
- Kon Kan, I Beg Your Pardon
- Rick Astley, She Wants To Dance With
- Robbie Nevil, Back On Holiday
- Sam Kinison, Wild Thing
- Paula Abdul, Straight Up
- The Boys, Dial My Heart
- Tone Loc, Wild Thing
- Cheryl "Pepsi" Riley, Thanks For My
- Maxi Priest, Wild World
- Jimmy Davis & Junction, Catch My Hear
- Van Halen, Finish What Ya Started
- Ratt, Way Cool Jr.

- Breathe, How Can I Fall?
- Maxi Priest, Wild World
- When In Rome, The Promise
- Kenny G, Silhouette
- Sweet Sensation, Never Let You Go
- Sa-Fire, Boy, I've Been Told
- Annie Lennox & Al Green, Put A Little
- Cheryl "Pepsi" Riley, Thanks For My
- Taylor Dayne, Don't Rush Me
- Boy Meets Girl, Waiting For A Star To
- Tiffany, All This Time
- Information Society, Walking Away
- Judson Spence, Yeah, Yeah, Yeah
- Paula Abdul, Straight Up
- Sheena Easton, The Lover In Me
- Yazz And The Plastic Population, The
- Cheryl "Pepsi" Riley, Thanks For My
- New Kids On The Block, You Got It (Th
- Bon Jovi, Born To Be My Baby
- Edie Brickell & New Bohemians, What I
- Cheap Trick, Ghost Town
- Tracy Chapman, Baby Can I Hold You
- Michael Jackson, Smooth Criminal
- Samantha Fox, I Wanna Have Some Fun
- Karyn White, The Way You Love Me
- Sheena Easton, The Lover In Me
- Robbie Nevil, Back On Holiday
- Erasure, A Little Respect
- Tracie Spencer, Symptoms Of True Love
- Sheriff, When I'm With You
- The Art Of Noise Featuring Tom Jones, Eight Wonder, Cross My Heart
- J.J. Fad, Is It Love
- Mike + The Mechanics, Nobody's Perfec
- Denise Lopez And Dan Hartman, The Lov
- The Escape Club, Shake For The Sheik
- Information Society, Walking Away
- Basia, New Day For You
- Fairground Attraction, Perfect
- Paula Abdul, Straight Up
- Camouflage, The Great Commandment

B104

Baltimore P.D.: Chuck Morgan

- Breathe, How Can I Fall?
- Anita Baker, Giving You The Best That
- Chicago, Look Away
- U2, Desire
- Guns N' Roses, Welcome To The Jungle
- Eddie Money, Walk On Water
- Poison, Every Rose Has Its Thorn
- Will To Power, Baby, I Love Your Way/
- The Beach Boys, Kokomo
- Whitney Houston, One Moment In Time
- Bobby Brown, My Prerogative
- INXS, Never Tear Us Apart
- Boy Meets Girl, Waiting For A Star To
- Duran Duran, I Don't Want Your Love
- Bangles, In Your Room
- When In Rome, The Promise
- Michael Jackson, Smooth Criminal
- Cheryl "Pepsi" Riley, Thanks For My
- Kenny G, Silhouette
- Phil Collins, Two Hearts
- Taylor Dayne, Don't Rush Me
- Tiffany, All This Time
- Def Leppard, Armageddon II
- Annie Lennox & Al Green, Put A Little
- Joan Jett And The Blackhearts, Little
- Bon Jovi, Born To Be My Baby
- Tracy Chapman, Baby Can I Hold You
- The Boys, Dial My Heart
- Karyn White, The Way You Love Me
- Samantha Fox, I Wanna Have Some Fun
- Tone Loc, Wild Thing
- Maxi Priest, Wild World
- White Lion, When The Children Cry

The New 100

Miami P.D.: Steve Perun

- The Escape Club, Wild, Wild West
- Poison, Every Rose Has Its Thorn
- Chicago, Look Away
- Anita Baker, Giving You The Best That
- Breathe, How Can I Fall?
- Bobby Brown, Don't Be Cruel
- Rod Stewart, Forever Young
- Guns N' Roses, Welcome To The Jungle
- Phil Collins, Groovy Kind Of Love
- Kenny G, Silhouette
- Bon Jovi, Bad Medicine
- Keith Sweat (Duet With Jacqui McGhee),
- Bobby Brown, My Prerogative
- Tracie Spencer, Symptoms Of True Love
- Cheryl "Pepsi" Riley, Thanks For My
- Phil Collins, Two Hearts
- Def Leppard, Armageddon II
- Karyn White, The Way You Love Me
- Michael Jackson, Smooth Criminal
- U2, Desire
- Siouxsie and The Banshees, Peek-A-Boo
- Sir Mix-A-Lot, Rippin
- Will To Power, Baby, I Love Your Way/
- Tone Loc, Wild Thing
- When In Rome, The Promise
- Kylie Minogue, The Loco-Motion
- Boy Meets Girl, Waiting For A Star To
- The Beach Boys, Kokomo
- Bobby Rivers, McKinley's Song
- George Michael, Kissing A Fool
- White Lion, When The Children Cry
- The Boys, Dial My Heart
- Taylor Dayne, Don't Rush Me

W101.9

Minneapolis P.D.: Gregg Swedberg

- Chicago, Look Away
- Poison, Every Rose Has Its Thorn
- Boy Meets Girl, Waiting For A Star To
- Boys Club, I Remember Holding You
- Eddie Money, Walk On Water
- Taylor Dayne, Don't Rush Me
- Phil Collins, Two Hearts
- Judson Spence, Yeah, Yeah, Yeah
- Bangles, In Your Room
- Tracie Spencer, Symptoms Of True Love
- Maxi Priest, Wild World
- Breathe, How Can I Fall?
- Joan Jett And The Blackhearts, Little
- Bobby Brown, My Prerogative
- Cinderella, Don't Know What You Got (
- Duran Duran, I Don't Want Your Love
- Def Leppard, Armageddon II
- When In Rome, The Promise
- White Lion, When The Children Cry
- U2, Desire
- Will To Power, Baby, I Love Your Way/
- Ivan Neville, Not Just Another Girl
- Annie Lennox & Al Green, Put A Little
- Kenny G, Silhouette
- Cheap Trick, Ghost Town
- Vicodin, Edge Of A Broken Heart
- Tiffany, All This Time
- Bon Jovi, Bad Medicine
- Good Question, Got A New Love
- Steve Winwood, Holding On
- Pet Shop Boys, Domino Dancing
- Robert Palmer, Early In The Morning
- Bon Jovi, Born To Be My Baby
- Samantha Fox, I Wanna Have Some Fun
- Anita Baker, Giving You The Best That
- Information Society, Walking Away
- When In Rome, The Promise
- George Michael, Kissing A Fool
- Bobby Brown, Don't Be Cruel
- INXS, Never Tear Us Apart
- New Kids On The Block, You Got It (Th
- Michael Jackson, Smooth Criminal
- Kon Kan, I Beg Your Pardon
- Rick Astley, She Wants To Dance With
- Robbie Nevil, Back On Holiday

- Boys Club, I Remember Holding You
- Maxi Priest, Wild World
- Was (Not Was), Spy In The House Of Lo
- Kon Kan, I Beg Your Pardon
- U2, Desire
- Joan Jett And The Blackhearts, Little
- Tone Loc, Wild Thing
- Kenny G, Silhouette
- Taylor Dayne, Don't Rush Me
- Annie Lennox & Al Green, Put A Little
- Judson Spence, Yeah, Yeah, Yeah
- Tiffany, All This Time
- Yazz And The Plastic Population, The
- Cheryl "Pepsi" Riley, Thanks For My
- New Kids On The Block, You Got It (Th
- Bon Jovi, Born To Be My Baby
- Edie Brickell & New Bohemians, What I
- Cheap Trick, Ghost Town
- Tracy Chapman, Baby Can I Hold You
- Michael Jackson, Smooth Criminal
- Samantha Fox, I Wanna Have Some Fun
- Karyn White, The Way You Love Me
- Sheena Easton, The Lover In Me
- Robbie Nevil, Back On Holiday
- Erasure, A Little Respect
- Tracie Spencer, Symptoms Of True Love
- Sheriff, When I'm With You
- The Art Of Noise Featuring Tom Jones, Eight Wonder, Cross My Heart
- J.J. Fad, Is It Love
- Mike + The Mechanics, Nobody's Perfec
- Denise Lopez And Dan Hartman, The Lov
- The Escape Club, Shake For The Sheik
- Information Society, Walking Away
- Basia, New Day For You
- Fairground Attraction, Perfect
- Paula Abdul, Straight Up
- Camouflage, The Great Commandment

KITTEL 105.1 FM

San Francisco P.D.: Keith Naftaly

- Karyn White, The Way You Love Me
- Al B. Sure!, Rescue Me
- Paula Abdul, (It's Just) The Way That
- Tone Loc, Wild Thing
- The Beat Club, Security
- Kenny G, Silhouette
- Johnny O, Fantasy Girl
- Raze, Break 4 Love
- New Kids On The Block, You Got It (Th
- Cheryl "Pepsi" Riley, Thanks For My
- The Boys, Dial My Heart
- Noel, Out Of Time
- Anita Baker, Giving You The Best That
- Samantha Fox, I Wanna Have Some Fun
- Taylor Dayne, Don't Rush Me
- Cherry Lynn, Whittling I Miss At Home
- Sir Mix-A-Lot, Posse On Broadway
- Michael Jackson, Smooth Criminal
- Eight Wonder, Cross My Heart
- Sheena Easton, The Lover In Me
- Information Society, Walking Away
- Boys Club, I Remember Holding You
- Bobby Brown, Roni
- Al B. Sure!, Killing Me Softly
- Sassa, When The Time Is Right
- Inner City, Big Fun
- Annie Lennox & Al Green, Put A Little
- D.J. Jazzy Jeff & The Fresh Prince, G
- Will To Power, Baby, I Love Your Way/
- J.J. Fad, Is It Love
- Rick Astley, She Wants To Dance With
- Z'Look, Can You Read My Lips
- Rare Armageddon
- Rob Base & D.J. E-Z-Rock, Get On The
- Paula Abdul, Straight Up
- Phil Collins, Two Hearts
- Martika, More Than You Know
- The Art Of Noise Featuring Tom Jones,

SILVER

92 PRO FM

Providence P.D.: Mike Osborne

- Chicago, Look Away
- Bobby Brown, My Prerogative
- Duran Duran, I Don't Want Your Love
- Poison, Every Rose Has Its Thorn
- Eddie Money, Walk On Water
- Boy Meets Girl, Waiting For A Star To
- Joan Jett And The Blackhearts, Little
- New Kids On The Block, You Got It (Th
- Guns N' Roses, Welcome To The Jungle
- Van Halen, Finish What Ya Started
- Was (Not Was), Spy In The House Of Lo
- Phil Collins, Two Hearts
- Robert Palmer, Early In The Morning
- Kenny G, Silhouette
- Annie Lennox & Al Green, Put A Little
- Taylor Dayne, Don't Rush Me
- Michael Jackson, Smooth Criminal
- Def Leppard, Armageddon II
- Bangles, In Your Room
- Ivan Neville, Not Just Another Girl
- Maxi Priest, Wild World
- Tiffany, All This Time
- Karyn White, The Way You Love Me
- Boys Club, I Remember Holding You
- Siouxsie and The Banshees, Peek-A-Boo
- Tracy Chapman, Baby Can I Hold You
- Bon Jovi, Born To Be My Baby
- Steve Winwood, Holding On
- Cheap Trick, Ghost Town
- Judson Spence, Yeah, Yeah, Yeah
- Cheryl "Pepsi" Riley, Thanks For My
- Robbie Nevil, Back On Holiday
- Samantha Fox, I Wanna Have Some Fun
- Sheena Easton, The Lover In Me
- Michelle Shocked, Anchorage
- Rick Astley, She Wants To Dance With
- U2, Desire
- The Art Of Noise Featuring Tom Jones, Eight Wonder, Cross My Heart
- White Lion, When The Children Cry
- The Boys, Dial My Heart
- J.J. Fad, Is It Love
- Bananarama, Love
- Randy Newman, It's Money That Matters
- Freddie Cannon, Rockin' In My Socks
- Fairground Attraction, Perfect
- Jim Capaldi, Something So Strong
- Edie Brickell & New Bohemians, What I
- Information Society, Walking Away
- EX Sheriff, When I'm With You
- EX Fleetwood Mac, As Long As You Follow
- EX Kylie Minogue, It's No Secret
- EX Jermaine Stewart, Don't Talk Dirty

96 TIC FM

Hartford P.D.: Dave Shakes

- Bobby Brown, My Prerogative
- Chicago, Look Away
- Poison, Every Rose Has Its Thorn
- Will To Power, Baby, I Love Your Way/
- Eddie Money, Walk On Water
- Karyn White, The Way You Love Me
- Michael Jackson, Smooth Criminal
- Anita Baker, Giving You The Best That
- U2, Desire
- Phil Collins, Two Hearts
- Duran Duran, I Don't Want Your Love
- Tracie Spencer, Symptoms Of True Love
- Ivan Neville, Not Just Another Girl
- Def Leppard, Armageddon II
- Samantha Fox, I Wanna Have Some Fun

OUTA' THE BOX

Programmers discuss the week's new releases.

URBAN CONTEMPORARY

The top choice of the week from WIBB Macon, Ga., PD **George Threatt**? "I'm Gonna Git You Sucka" by the Gap Band (Arista). Threatt says the song, in addition to garnering heavy calls, has "got that catch phrase that people are already picking up on; it sounds like old Gap Band." Another song that has Threatt excited is Tone Loc's "Wild Thing" (Delicious Vinyl). "Kids know what they want and grab it before anyone else. I received calls before I added it [at No. 53]." Threatt also mentions "Teddy's Jam" by Guy (MCA), citing its remix, which he finds "even tougher than the album version's." His last nod goes to Slick Rick's rap ballad "Teenage Love" (Def Jam). "Nobody's really been in the pocket since L.L. Cool J.," he says. "Teens and females 18-34 have been going for this."

TOP 40

KXXX San Francisco, Calif., MD **Gene Baxter** is enthusiastic about the Boys' former No. 1 black single "Dial My Heart" (Motown), saying, "It's doing well with everybody. The song sounds like the natural follow-up to New Edition's 'Candy Girl' of 1983. The artists keep getting younger and younger!" Another song that's successful in the area (No. 1 in all demos and sales) is "Straight Up" by Paula Abdul (Virgin). For that reason alone Baxter calls it "the blowout record of the year." Out-of-the-box action on Rick Astley's "She Wants To Dance With Me" (RCA) has impressed Baxter, as has Astley's writing credit on the song. "The U.S. mix is much better than the U.K. version—more compact," says Baxter. Finally, Sa-Fire's album track "Thinking Of You" (Cutting) has pricked Baxter's ears "with its 'Crazy For You' sound." It's not the next single, but Baxter hears the track on a future playlist. **STUART MEYER**

Outlets Tap Promo Skills To Play Santa

BY PETER J. LUDWIG

NEW YORK With the holiday season in full swing, a look around the country finds classic holiday promotions, like Coats For Kids and Toys For Tots, as popular as ever. With homelessness so prominent in the news as a national problem, there has also been an increase in the number of stations focusing their holiday efforts on stocking food banks.

If there's anything unusual about the holiday efforts this year it's radio's increased application of its marketing skills. Many stations are reporting that this year they're finding more ways to keep the hype out of holiday campaigns yet still make them successful.

Part of the reason, according to WRMR/WLTF Cleveland promotions director Corinne Bomba, is that "individual and office-employee involvement is way up this year, but corporate involvement is down. Regular folks are opening their hearts and thinking creatively."

She feels the increased grass-roots support has spurred stations to trust promotional ideas that require more listener involvement. Bomba is currently in the thick of the station's eighth annual Coats For Kids drive. WRMR/WLTF is credited with originating that promotion.

The so-called Christmas wish-list promotion is also getting a good run across the country, particularly at WJFI Fort Wayne, Ind., and

WGY/WGFM Schenectady, N.Y., where both stations are closely associated with it in their markets. This is only the second time around with the promotion for WRMX Nashville, but the station is reporting good response since it tied in with a local television station to increase exposure

PROMOTIONS

and resources.

WRMX promotions director Janet Gibbons says she is keen on the promo because most wishes can be traded and because "you get so bombarded by charity needs during the holiday, this is a very personal way to thank the listeners—the average Joes." She says the station eliminates entries on the basis of their practicality. WRMX will devote January to its major clothing and blanket drive.

Another version of wish fulfillment is the "giving tree" promotion. The idea is to have listeners fulfill the wishes of others. WWPR "Power 95" New York and WQAL Cleveland have slightly different approaches, but both have tied in to area malls to provide children and teens with toys and personal items.

Power 95 has hung 12,000 gift cards on giant trees in six malls and is asking listeners to take a card, purchase the listed item, and return it to the tree. WQAL has covered 12 area trees with more than 5,000 ornaments, each inscribed with a child's first name and a number. The number corresponds to a wish card, and when the gift is brought back to the tree, the listener is given the ornament to keep.

WQAL has teamed with a major department store chain to have all

the gifts wrapped and tagged. Because it was difficult for many of the 20 charities to collect the presents last year, WQAL has teamed with a car dealer to supply a car and driver to make regular pickups. To handle that end in New York, WWPR brought in Federal Express, which is donating its services and lending additional credibility to the promotion.

Even though the promotion requires a great deal of organization, WWPR programming administrator Marisa Brown says, "For our purposes this year, we felt a wish-list promotion would get too narrow a group of winners involved. With the giving tree, we can make thousands of positive impressions. The promotion is truly listener powered and easy to get involved in." The WWPR wish cards list items that retail for \$15 or less and were filled out by more than 80 charities. Brown recommends getting an early start to give the charities time to complete their cards.

In still another variation on the idea, WESC-AM-FM Greenville, S.C., is collecting donations for Hooper's Third Annual Tree For MD. Morning man Bob Hooper asks listeners to pay \$100 for a crystal ornament, \$10 to light a light, or \$1 to tie a ribbon on the tree. The tree is set up on a billboard, and the money goes to fight muscular dystrophy.

In a final note on wish fulfillment, WCSX Detroit tapped another promotional staple and gave one child the station's credit card for a free run of a toy store. WCSX's Classic Kids promotion asked listeners to nominate a youngster between the ages of 5 and 12 who has made a positive difference to their community. The chosen child got to run up a \$1,000 tab courtesy of the WCSX.

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VOX JOX

(Continued from page 10)

N.Y., air talent **Donna Donna** has joined the station's new incarnation, modern WDRE, for swing shifts. She's the second WLIR alumna to join WDRE in the past month.

KITS "Live 105" San Francisco has brought in former KZZP Phoenix talent **Mark Hamilton** to man Live 105's midday slot, opened when **Mark Van Gelder** got the nod to go full time as production director. Hamilton's addition puts two English accents on the modern rocker... **Bruce Wayne** moves from WHIO Dayton, Ohio, to afternoons on AC WMVR Sidney, Ohio.

EVENTS: WALK Long Island, GM **Ron Gold** will be honored Jan. 28 by the Suffolk County Red Cross. Call 516-475-6202.

CLASSIFIED: WPGC Washington, D.C., is looking for a research director. Résumés only should be sent to GM **Ben Hill**... The first Air Talent Programming Conference is currently scheduled for March 16-18 in Atlanta. **Talentmasters** head **Don Anthony** is organizing the conclave. Details are available from **Kellye Burkhart** at 404-955-1550.

BILLBOARD RADIO:
More of
broadcasting's
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Kasem Ready To Kick Off WW1's 'Casey's Top 40'

BY PETER J. LUDWIG

NEW YORK Jan. 21 will mark the debut of Casey Kasem's new weekly countdown show for Westwood One and end the longest period he's been off the air since 1958. That was the year he took off to pursue act-

FEATURED PROGRAMMING

ing in New York. Kasem says, "To this day, if I don't know a top 40 record, I know it's probably from 1958."

When news of Kasem's decision to leave ABC Radio Network's "American Top 40" hit the streets last summer, there was speculation that the longer he was off the air the harder it would be to regain his audience. At this point, it seems the six-month hiatus will hurt him very little.

Kasem is not very concerned. He has continued to appear weekly as the host of his television countdown program, "America's Top 10," and after 32 years in the business—18

as host of "AT40"—Kasem knows exactly what he'll be doing come January. Asked if the new show will be any different than "AT40 With Casey Kasem," he replies, "Not really. It will have requests, dedications, [listener] letters, trivia, and human interest stories."

Adding to his security is Westwood One's claim that "Casey's Top 40 With Casey Kasem" hit the 400-affiliate mark in mid-December with 49 of the top 50 markets. As for his move to WW1, Kasem observes, "One thing [WW1 chairman/CEO] Norm Pattiz has is [an ability] to act on impulse, call the shots as he sees them, and put into action an idea he has overnight. I see that as the sort of radio I can function best in because I'm that way myself."

"[The transition] hasn't been difficult at all. I didn't leave any burning bridges [at ABC]. I think that if I had, I'd be carrying a lot of excess baggage. Radio is big enough for a number of major countdown shows. I think that ABC and I had a very good marriage for a long time. I have a lot of respect for them and that's not going to change."

(Continued on page 16)

YesterHits[®]

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

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

TOP SINGLES—20 Years Ago

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

TOP ALBUMS—10 Years Ago

1. 52nd Street, Billy Joel, COLUMBIA
2. A Wild And Crazy Guy, Steve Martin, WARNER BROS.
3. Greatest Hits Vol. II, Barbra Streisand, COLUMBIA
4. Live And More, Donna Summer, CASABLANCA
5. Double Vision, Foreigner, ATLANTIC
6. Grease, Soundtrack, RSO
7. Comes A Time, Neil Young, WARNER BROS.
8. C'Est Chic, Chic, ATLANTIC
9. Jazz, Queen, ELEKTRA
10. Time Passages, Al Stewart, ARISTA

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

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

SOUL SINGLES—10 Years Ago

1. Le Freak, Chic, ATLANTIC
2. Got To Be Real, Cheryl Lynn, COLUMBIA
3. I'm Every Woman, Chaka Khan, WARNER BROS.
4. September, Earth, Wind & Fire, COLUMBIA
5. Love Don't Live Here Anymore, Rose Royce, WHITFIELD
6. Mary Jane, Rick James, GORDY
7. Long Stroke, ADC Band, COTILLION
8. One Nation Under A Groove, Funkadelic, WARNER BROS.
9. Get Down, Gene Chandler, 20TH CENTURY
10. I Don't Know If It's Right, Evelyn "Champagne" King, RCA

RADIO



Two Tickets To The "U.P." Staffers from WIMK "K93" Iron Mountain, Mich., visit Eddie Money, second from right, who was performing at nearby Northern Michigan Univ. Presenting Money with an artist's rendering are, from left, K93's Brian Ciocchetto, PD Steve Orchard, and Michael Gibler.



Thomas Hot-dogs Onto TV. KKSS Albuquerque, N.M., OM/morning man Bill "Birdman" Thomas, left, used a massive letter-writing campaign to land a one-line role on an episode of "MacGyver," scheduled to air Monday (12). Those who wrote producer Henry Winkler received a free meal at a Wienerschnitzel restaurant. Thomas is seen here asking series star Richard Dean Anderson if he can really use the acid from a chocolate bar to improve his audiochain.



Let Her Be Your Angel. Stacy Lattisaw, center, dropped by WVEE "V103" Atlanta to support her "Personal Attention" album. Flanking her, from left, are MD Kenny Diamond and PD Ray Boyd of V103, Motown's Earlean Fisher-Ward, and Stacy's dad, Jerome Lattisaw.



Let Them Be Your Animal. Grave Danger was this year's champion in KNAC Los Angeles' Pure Rock competition, winning a Rampage/Rhino recording contract and thousands of dollars in equipment. In the top row, from left, are former Rhino promotion director Dave Darus; band members Jim White, Bob Reynolds, Frank Rodrigueuz, Glenn Deitch, and Sam Herron; and KNAC's Tom Maher. In front are KNAC's Lady Die, Rampage's Bob Cahill and Emily Cagan, and KNAC PD Tom Marshall.

FOR WEEK ENDING DECEMBER 17, 1988

Billboard

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	3	6	14	WAITING FOR A STAR TO FALL RCA 8691	◆ BOY MEETS GIRL 1 week at No. One
2	2	4	8	BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	◆ WILL TO POWER
3	5	10	5	TWO HEARTS ATLANTIC 7-88980	◆ PHIL COLLINS
4	1	2	12	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	◆ ANITA BAKER
5	6	8	10	SILHOUETTE ARISTA 1-9751	◆ KENNY G
6	4	1	12	LOOK AWAY REPRISE 7-27766	◆ CHICAGO
7	8	9	9	TURN BACK THE CLOCK VIRGIN 7-99308	◆ JOHNNY HATES JAZZ
8	9	7	16	HOW CAN I FALL? A&M 1224	◆ BREATHE
9	7	5	11	KISSING A FOOL COLUMBIA 38-08050	◆ GEORGE MICHAEL
10	13	21	7	I REMEMBER HOLDING YOU MCA 53430	◆ BOYS CLUB
11	11	12	11	PIECE OF PARADISE WARNER BROS. 7-27779	◆ PM
12	19	32	4	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	◆ FLEETWOOD MAC
13	10	3	9	TILL I LOVED YOU COLUMBIA 38-08062	BARBRA STREISAND & DON JOHNSON
14	21	29	5	PUT A LITTLE LOVE IN YOUR HEART A&M 1255	◆ A.LENNOX/A.GREEN
15	16	19	10	CRAZY IN LOVE MCA 53433	◆ KIM CARNES
16	12	13	10	ANY LOVE EPIC 34-08047/E.P.A.	◆ LUTHER VANDROSS
17	14	11	16	FOREVER YOUNG WARNER BROS. 7-27796	◆ ROD STEWART
18	25	27	5	NEW DAY FOR YOU EPIC 34-08112/E.P.A.	◆ BASIA
19	15	16	22	KOKOMO (FROM "COCKTAIL") ELEKTRA 7-69385	◆ THE BEACH BOYS
20	20	22	8	NO MORE LIES POLYDOR 870 990-7/POLYGRAM	◆ THE MOODY BLUES
21	26	26	7	OASIS ATLANTIC 7-8896	◆ ROBERTA FLACK
22	30	39	3	HOLDING ON VIRGIN 7-99261	◆ STEVE WINWOOD
23	22	24	6	BEST OF TIMES FULL MOON 7-27712/WARNER BROS.	◆ PETER CETERA
24	18	17	17	DON'T YOU KNOW WHAT THE NIGHT CAN DO VIRGIN 7-99290	S.WINWOOD
25	17	14	16	GROOVY KIND OF LOVE ATLANTIC 7-89017	◆ PHIL COLLINS
26	28	28	6	IF EVER A LOVE THERE WAS ARISTA 1-9766	FOUR TOPS/ARETHA FRANKLIN
				★★★ POWER PICK ★★★	
27	37	46	3	SOUL SEARCHIN' MCA 53452	◆ GLENN FREY
28	23	15	13	A WORD IN SPANISH MCA 53408	◆ ELTON JOHN
29	32	34	5	BABY CAN I HOLD YOU ELEKTRA 7-69356	TRACY CHAPMAN
30	24	18	15	ONE MOMENT IN TIME ARISTA 1-9743	◆ WHITNEY HOUSTON
31	34	35	4	IF WE HOLD ON TOGETHER MCA 53448	DIANA ROSS
32	40	—	2	WILD WORLD VIRGIN 7-99269	◆ MAXI PRIEST
33	29	20	9	SMALL WORLD CHRYSALIS 43306	◆ HUEY LEWIS & THE NEWS
34	33	30	26	I'LL ALWAYS LOVE YOU ARISTA 1-9700	◆ TAYLOR DAYNE
35	36	37	5	ANYTIME MCA 53446	THE JETS
36	31	23	18	TRUE LOVE MCA 53363	◆ GLENN FREY
37	27	25	7	ANOTHER LOVER A&M 1226	◆ GIANT STEPS
38	38	43	5	MISSING YOU A&M 1254	◆ CHRIS DE BURGH
39	35	31	7	HANDLE WITH CARE WILBURY 7-27732/WARNER BROS.	◆ TRAVELING WILBURYS
40	44	—	2	DON'T RUSH ME ARISTA 1-9722	◆ TAYLOR DAYNE
				★★★ HOT SHOT DEBUT ★★★	
41	NEW ▶	—	1	MY HEART CAN'T TELL YOU NO WARNER BROS. 7-27729	◆ ROD STEWART
42	43	—	2	SO GOOD REPRISE 7-27664	◆ AL JARREAU
43	39	33	22	ONE GOOD WOMAN FULL MOON 7-27824/WARNER BROS.	◆ PETER CETERA
44	45	48	3	(BELIEVED YOU WERE) LUCKY EPIC 34-08059/E.P.A.	◆ 'TIL TUESDAY
45	48	—	2	THE PROMISE VIRGIN 7-99323	◆ WHEN IN ROME
46	49	—	2	PERFECT RCA 8789	◆ FAIRGROUND ATTRACTION
47	50	—	2	ALL THIS TIME MCA 53371	◆ TIFFANY
48	41	36	12	RED RED WINE A&M 1244	◆ UB40
49	42	40	21	IT WOULD TAKE A STRONG STRONG MAN RCA 8663	◆ RICK ASTLEY
50	47	47	8	THE LOCO-MOTION GEFFEN 7-27752	◆ KYLIE MINOGUE

○ 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	1	2	9	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	U2 2 weeks at No. One
2	2	1	6	ORANGE CRUSH WARNER BROS. LP CUT	R.E.M.
3	3	5	7	NOBODY'S PERFECT ATLANTIC 7-88990	MIKE + THE MECHANICS
4	5	6	8	SOMETHING SO STRONG ISLAND 7-99266/ATLANTIC	JIM CAPALDI
5	6	9	7	ARMAGEDDON IT MERCURY 870 692-7/POLYGRAM	DEF LEPPARD
6	9	11	9	NOT JUST ANOTHER GIRL POLYDOR 887 814-7/POLYGRAM	IVAN NEVILLE
7	7	8	11	BORN TO BE MY BABY MERCURY 872 156-7/POLYGRAM	BON JOVI
8	12	15	9	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
9	4	4	6	AMERICAN DREAM ATLANTIC 7-89003	CROSBY, STILLS, NASH & YOUNG
10	10	10	8	COPPERHEAD ROAD UNI LP CUT/MCA	STEVE EARLE
11	13	22	10	WHAT I AM GEFFEN 7-27696	EDIE BRICKELL & NEW BOHEMIANS
12	14	16	7	IF WE NEVER MEET AGAIN COLUMBIA 38-08505	T.CONWELL/YOUNG RUMBLERS
13	11	14	6	EVERY ROSE HAS ITS THORN ENIGMA 44203/CAPITOL	POISON
14	26	39	4	GOT IT MADE ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
15	15	23	4	CHIP AWAY THE STONE COLUMBIA LP CUT	AEROSMITH
16	16	17	7	LITTLE LIAR BLACKHEART 4-08095/E.P.A.	JOAN JETT AND THE BLACKHEARTS
17	17	26	4	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	FLEETWOOD MAC
18	18	21	7	ONE NIGHT ATLANTIC LP CUT	BAD COMPANY
19	24	29	5	LAST NIGHT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
20	23	24	6	THE CRUSH OF LOVE RELATIVITY LP CUT	JOE SATRIANI
21	31	34	5	LITTLE SHEBA A&M LP CUT	THIRTY EIGHT SPECIAL
22	22	25	6	I'M AN ADULT NOW CHRYSALIS 43316	THE PURSUIT OF HAPPINESS
23	25	32	5	YOU DON'T MOVE ME VIRGIN LP CUT	KEITH RICHARDS
24	27	44	3	COMFORTABLY NUMB COLUMBIA LP CUT	PINK FLOYD
25	20	18	5	WILD THING WARNER BROS. LP CUT	SAM KINISON
★★★ POWER TRACK ★★★					
26	43	—	2	THE LOVE IN YOUR EYES COLUMBIA LP CUT	EDDIE MONEY
27	29	31	5	WAY COOL JR. ATLANTIC 7-88985	RATT
28	21	19	8	LONG TIME TILL I GET OVER YOU WARNER BROS. LP CUT	LITTLE FEAT
29	8	3	9	HANDLE WITH CARE WILBURY 7-27732/WARNER BROS.	TRAVELING WILBURYS
30	35	43	5	I'M SORRY LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS
31	30	28	8	LIKE THE WAY I DO ISLAND LP CUT/ATLANTIC	MELISSA ETHERIDGE
32	46	46	3	PAPER THIN A&M LP CUT	JOHN HIATT
33	45	48	3	STAND WARNER BROS. LP CUT	R.E.M.
34	40	42	4	GHOST TOWN EPIC 34-08097/E.P.A.	CHEAP TRICK
35	19	7	12	IT'S MONEY THAT MATTERS REPRISE 7-27709	RANDY NEWMAN
36	42	—	2	TIME COLUMBIA LP CUT	PINK FLOYD
★★★ FLASHMAKER ★★★					
37	NEW ▶	1	1	MYSTIFY ATLANTIC LP CUT	INXS
38	48	—	2	CABO WABO WARNER BROS. LP CUT	VAN HALEN
39	38	45	4	ROUGH NIGHT IN JERICHO ARISTA LP CUT	DREAMS SO REAL
40	39	41	4	NIGHTTIME FOR... ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
41	NEW ▶	1	1	CULT OF PERSONALITY EPIC LP CUT/E.P.A.	LIVING COLOUR
42	47	—	2	ANOTHER BRICK IN THE WALL PART II COLUMBIA LP CUT	PINK FLOYD
43	37	40	5	WELCOME TO THE JUNGLE GEFFEN 7-27759	GUNS N' ROSES
44	50	—	15	HOLDING ON VIRGIN 7-99261	STEVE WINWOOD
45	NEW ▶	1	1	LEARNING TO FLY COLUMBIA LP CUT	PINK FLOYD
46	NEW ▶	1	1	WILD AGAIN ELEKTRA 7-69349	STARSHIP
47	28	13	12	CONFIDENCE MAN ARISTA 1-9790	THE JEFF HEALEY BAND
48	34	20	12	WALK ON WATER COLUMBIA 38-08060	EDDIE MONEY
49	RE-ENTRY	1	1	THAT GIRL ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
50	NEW ▶	1	1	I WANNA BE LOVED RCA 8805	HOUSE OF LORDS

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.

FEATURED PROGRAMMING

(Continued from page 14)

Kasem will not comment on the new "AT40" with Shadoe Stevens as host, but he says that's because "I've only heard about 60 seconds of Shadoe's demo. I've never listened to other disk jockeys, I've always competed with myself. That's how I've run my career. If you do [worry about other jocks], you bog down your own career."

With both shows solidly set for 1989, the only irony of Kasem's move to WW1 is that the ABC Watermark writers, who knew how to write so well for Kasem, are now working to form a new ensemble with Stevens—while WW1's writers are working to re-create the magic Kasem and Watermark developed over 18 years.

One thing Kasem's radio hiatus has allowed him to do is devote more time to social activism. If Kasem was slipping from the public eye at all, newspaper photos of his Nov. 7 arrest in Washington, D.C., during the Housing Now march were a graphic reminder that he was indeed active.

Kasem in handcuffs may seem a contradiction to his listeners, but not to Kasem. His active involvement with social and political issues, however, began slowly. He recalls, "In the early '70s I held a fund-raiser in my home for an engineer who left his job at a Northern California nuclear power plant because he felt it was unsafe." From that start, Kasem has continued to be active in anti-nuclear activities, joining marches both across the U.S. and in the Soviet Union to protest nuclear proliferation.

"By the '80s," Kasem says, "I became active as an Arab-American and began to fight Arab defamation through the American-Arab Anti-Discrimination Committee." Kasem's heightened awareness of his Arab roots developed further after the invasion of Lebanon. "I realized the only way to contribute to peace in the Middle East was for Arabs and Jews to get together and talk it out. We have an environment poisoned by fear, hate, and mistrust. The only way to turn that around is to become a generous listener."

Kasem became active in the Foundation for Mideast Communication, and in 1986 he was instrumental in setting up a workshop for ongoing Jewish-Arab dialogue in Los Angeles. That workshop has grown into the Cousins, a group of 150 Arabs and Jews who meet regu-

(Continued on next page)

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Casey Kasem, left, is shown discussing the Housing Now march and demonstration in Washington, D.C., with rapper KRS-One shortly before Kasem was arrested. The Nov. 7 protest was called to show support for legislation then under consideration by President Reagan. The four-mile march drew 2,000 protesters and ended when 377 demonstrators, including Kasem, were arrested for blocking traffic on Constitution Avenue. Reagan signed the \$1.3 billion bill later that evening.

FOR WEEK ENDING DECEMBER 17, 1988

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	5	ORANGE CRUSH WARNER BROS. LP CUT	R.E.M. 4 weeks at No. One
2	2	2	6	CHARLOTTE ANNE ISLAND LP CUT/ATLANTIC	JULIAN COPE
3	4	3	9	THE GREAT COMMANDMENT ATLANTIC 7-89031	CAMOUFLAGE
4	5	4	7	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	U2
5	3	5	12	THE KILLING JAR GEFFEN LP CUT	SIUXSIE AND THE BANSHEES
6	13	—	2	FISHERMAN'S BLUES ENSIGN LP CUT/CHRYSALIS	THE WATERBOYS
7	10	12	5	I'M AN ADULT NOW CHRYSALIS 43316	PURSUIT OF HAPPINESS
8	8	13	5	WAY BEHIND ME RCA 8840	THE PRIMITIVES
9	6	6	8	IN YOUR ROOM COLUMBIA 38-08090	BANGLES
10	20	23	5	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
11	15	—	2	CALL ME BLUE SIRE LP CUT/REPRISE	A HOUSE
12	17	10	15	WHAT I AM GEFFEN 7-27696	EDIE BRICKELL & NEW BOHEMIANS
13	14	9	10	AWAY A&M LP CUT	THE FEELIES
14	7	7	11	CAROLYN'S FINGERS 4 A.D. LP CUT/CAPITOL	COCTEAU TWINS
15	9	8	11	DESIRE ISLAND 7-99250/ATLANTIC	U2
16	21	—	2	TEARS RUN RINGS CAPITOL 44240	MARC ALMOND
17	16	20	3	POP SONG 89 WARNER BROS. LP CUT	R.E.M.
18	19	21	4	BE WITH YOU TVT LP CUT	THE JACK RUBIES
19	12	11	7	ANA NG BAR NONE LP CUT/RESTLESS	THEY MIGHT BE GAINTS
20	22	—	2	CRUELLA DEVILLE A&M LP CUT	THE REPLACEMENTS
21	26	29	3	IM NIN'ALU SIRE LP CUT/WARNER BROS.	OFRA HAZA
22	NEW ▶	1	1	WALKING AWAY TOMMY BOY 7-27736/REPRISE	INFORMATION SOCIETY
23	11	15	7	I SAY NOTHING LONDON 886 334-7/POLYGRAM	VOICE OF THE BEEHIVE
24	18	—	2	STAND WARNER BROS. LP CUT	R.E.M.
25	RE-ENTRY	1	1	A LITTLE RESPECT SIRE 7-27738/REPRISE	ERASURE
26	28	—	2	KISS THE ART OF NOISE FEATURING TOM JONES CHINA 871 038-7/POLYGRAM	
27	23	26	3	PERFECT RCA 8789	FAIRGROUND ATTRACTION
28	NEW ▶	1	1	SWEET JANE RCA LP CUT	COWBOY JUNKIES
29	27	14	9	I'M SORRY LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS
30	NEW ▶	1	1	(BELIEVED YOU WERE) LUCKY EPIC 34-08059/E.P.A.	'TIL TUESDAY

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FEATURED PROGRAMMING

(Continued from preceding page)

larly to rethink Mideast dilemmas.

Kasem says he now spends two to three hours a day organizing and involving himself in positive causes. He has been a co-host for the annual Muscular Dystrophy Telethon for the past eight years and is expanding his work with the American Cancer Society to develop videotapes explaining the relationship of stress and the body's immune system. Along the way, Kasem became a vegetarian, and then took it one step further to become a vegan, not eating anything from an animal.

As strong as Kasem's convictions are, he's adamant about keeping his activism out of his weekly countdown. "Stations know they can feel comfortable that Casey will maintain the integrity of broadcast principles and ethics," says Kasem. "That's the reason I can continue to do what I'm doing." He says he has never been tempted to use his show as a forum because "I know that as soon as the public can pin a label on me I lose credibility. The moment I use [the show] as a personal forum, I lose the trust of the listeners."

But keeping heated issues out of the show doesn't mean Kasem will be cutting back his activism. His Washington arrest for civil disobedience along with 377 others was his fourth in as many years. He says, "I wish it was 40 or 400, and it will continue as long as they explode bombs in Nevada and there are homeless in our cities. There's celebrity status

involved every time I'm arrested, and that makes people read the article. That's my job, to use my celebrity status to help America.

"I can't sleep at night if I haven't done something for those that don't have what I have. [Anthropologist] Margaret Mead said it best when she said, 'Never doubt that a small group of thoughtful, committed citizens can change the world. In fact, that's the only way it's ever happened.'"

AROUND THE INDUSTRY

MJI Broadcasting will be producing February's 31st annual Grammy Awards radio specials. It will be MJI's fourth consecutive year of Grammy coverage, and MJI's game plan for the Feb. 22 awards ceremony will follow last year's successful approach.

Five two-hour preshow specials will be produced for seven formats (adding classical and jazz this year), to air the week before the awards. MJI will also broadcast a live postawards show from backstage at Los Angeles' Shrine Auditorium.

News out of Westwood One's programming division has the company making a number of changes to its longform programming catalog for 1989. To begin, WW1 has indefinitely extended "The Lost Lennon Tapes." The weekly special series based on material from the John Lennon estate was originally set to run for a year and wrap up this

month. The new installments begin Jan. 18.

WW1 says that the discovery of additional live Lennon recordings, demos, and interviews prompted the decision. Lennon family friend Elliot Mintz will continue to host the series.

WW1 will also bring out two new album rock offerings in January. "Fantasy Palace" is a weekly one-hour offering of live concert recordings for full localization. Music by the two to three different artists in each week's show arrives, with national spots, on disk with a full script. Stations then put the unhosted program together with their own talent.

For fully produced rock programming, WW1 is set to debut its first hard rock offering at the end of January. "High Voltage" will be a weekly one-hour show hosted by KNAC Los Angeles air personality Tawn Mastrey and will aim squarely at 18-24 male rockers.

WW1's successful "Future Hits" will get its urban counterpart in "Breakin'." Also slated for a late January debut, "Breakin'" will give stations a weekly one-hour look at the fastest-climbing urban tracks. No host has yet been announced.

CALENDAR

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.

Dec. 16-17, the Bangles, On The Radio, On The Radio Broadcasting, one hour.

Dec. 16-18, Taylor Dayne/Denise Lopez, Party America, Cutler Productions, two hours.

Dec. 16-18, Dokken, Metalshop, MJI Broadcasting, one hour.

Dec. 16-18, Steve Winwood, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

Dec. 16-18, The Duran Duran Story, Hot Rocks, United Stations, 90 minutes.

Dec. 16-18, Chevy Chase/Laraine Newman, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.

Dec. 16-18, Santana's Greg Rolie, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Dec. 16-18, Cherelle, Star Beat, MJI Broadcasting, one hour.

Dec. 16-18, Motown At The Movies, Motor City Beat, United Stations, three hours.

Dec. 16-18, Alexander O'Neal, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Dec. 17-18, Alexander O'Neal/Channel 2/Lia, RadioScope, Lee Bailey Communications, one hour.

Dec. 18, Roger Daltrey/Pete Townshend, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Dec. 18, R.E.M./Fleetwood Mac/CSNY, Powercuts, Global Satellite Network, two hours.

Dec. 18, Taylor Dayne, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Dec. 18, The Countryline Christmas Special, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Dec. 18, Brenda Lee And A Special Guest, Nashville Live, Emerald Entertainment Group, 90 minutes.

Dec. 19, Steve Winwood, Rockline, Global Satellite Network, 90 minutes.

Dec. 19-25, 1988 In Review, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Dec. 19-25, Christmastime With Reba McEntire, Westwood One Radio Networks Holiday Special, three hours.

Dec. 19-25, David Byrne's International Influences, Timothy White's Rock Stars, Westwood One Radio Networks, 90 minutes.

Dec. 19-25, Guns N' Roses, Rock Today, MJI Broadcasting, one hour.

Dec. 19-25, 1988 In Review, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Dec. 19-25, Year End Update, Part 1, Legends Of Rock, Westwood One Radio Networks, one hour.

Dec. 19-25, The Top 10 Rock Singles Of 1988, Rock Over London, Westwood One Radio Networks, one hour.

Dec. 19-25, Greg Allman, In Concert, Westwood One Radio Networks, 90 minutes.

Dec. 19-25, Bad Company/Four Tops, Classic Cuts, MJI Broadcasting, one hour.

Dec. 19-25, Robert Palmer, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Dec. 19-25, Country Today Christmas Special, Country Today, MJI Broadcasting, one hour.

Dec. 19-25, Gary Morris, Live From Gilley's, Westwood One Radio Networks, one hour.

Dec. 19-25, Bette Midler, Star Trak Profiles, Westwood One Radio Networks, one hour.

Dec. 19-25, Deniece Williams, Special Edition, Westwood One Radio Networks, one hour.

Dec. 19-25, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

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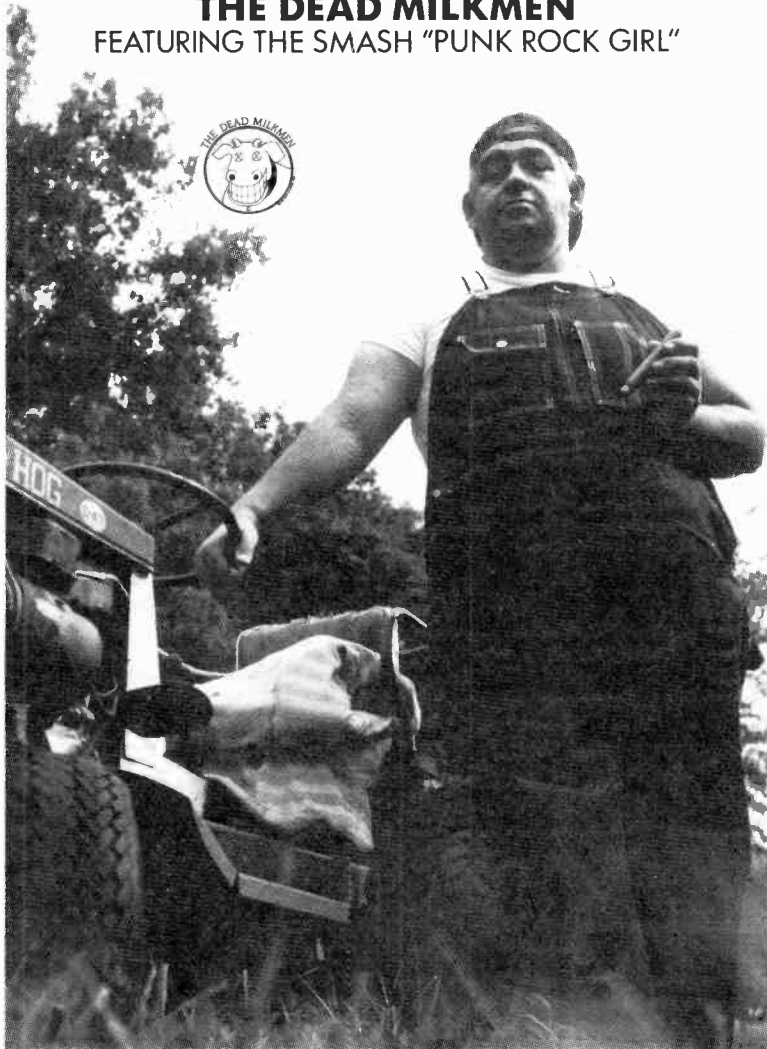
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He Took Manhattan. Leonard Cohen brought the crowd to its feet for four encores during his Nov. 16 concert at New York's Beacon Theatre. It was his third appearance in the New York area in recent months in support of his critically acclaimed Columbia album "I'm Your Man." (Photo: Jeff Nisbet)

R.E.M. Rakes In The 'Green' On WB Band Benefits From Move To Major

BY CHRIS MORRIS

LOS ANGELES The platinum success of R.E.M.'s final I.R.S. album, 1987's "Document," and the band's subsequent signing to Warner Bros. (after a major label bidding war) led some cultists to cry "sellout." But Peter Buck, guitarist for the much-lauded Athens, Ga.-based quartet, maintains his sang-froid in the face of such accusations.

"To me, 'selling out' was the first day we accepted money for playing," says Buck.

The immediate success of R.E.M.'s Warner debut, "Green," will likely keep the former darlings of the rock music underground on their guard. The album debuted in the top 40 of the Top Pop Albums chart, vaulting into the top 20 the following week. This week, it's bulletted at No. 13.

Still, Buck explains that the commercial success the band is enjoying isn't part of any grand design. R.E.M. is still making records the old-fashioned way—the band's own, off-kilter way.

"I don't understand what makes a record a hit enough to understand

how to make a hit," he says. "On ['Green'], a lot of the songs don't have traditional hooks and such. They just go around in circles."

The album's first radio-emphasis track, "Orange Crush," was chosen by the band in typically quixotic fashion.

"I said, 'Why don't we put out something a bit less polished, rather than a commercial single,'" Buck explains.

Making the cut an even more unlikely candidate for pop airplay is its subtly delineated and highly charged subject—U.S. soldiers who were disabled by the defoliant Agent Orange during the Vietnam War.

"It's about Vietnam, but it could just as well be about Nicaragua or anyplace else they're going to send 18-year-old kids in the next year, and they're going to," Buck says ominously.

He concludes that "Green" may be seen by some as a self-indulgent album. But, he adds, "That's OK, because most bands don't even have a self to indulge."

After one-album stints with Joe Boyd and Don Gehman, R.E.M. ap-

pears most comfortable working with co-producer Scott Litt, who collaborated with the band on both "Document" and "Green."

"He just wants to capture us," Buck says of Litt. "Whatever whimsical, stupid idea we have, he's willing to chase it."

Whimsy extends into both the promotion and videos for "Green."

Some radio and press people have received R.E.M.'s "meadow in a can"—a mixed lot of wildflower seeds that comes complete with directions for planting. "It's really cool," Buck says. "I haven't planted mine yet."

Videos for "Orange Crush" and "Stand" are completed, and one for "Pop Song 89" is being contemplated. But, Buck says, "None of us hold instruments [in the videos], I'm sick of that. If you want to see that, buy a ticket to the show."

While the group is clearly enjoying the freedom of its long-term Warner pact ("We're in a position where we can dictate what we want, do what we want to," Buck says), the separation from I.R.S. wasn't an easy one.

(Continued on page 20)

Variety Of Styles Will Thrive, Experts Say U.K. A&R Execs Mull Pop's Future

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

ing which pop trends can have changed completely.

"I find it very reassuring that there is such a wide variety of music (Continued on page 62)

BY CHRIS WHITE

LONDON "There is a lot of new pop talent around, but a lot of it is misguided. The belief is that an image will create a hit record, but those days have gone—you can't fool the kids anymore," says Pete Waterman of the top production/songwriting team of Stock, Aitken & Waterman, responsible for more hits than any of its U.K. counterparts in recent years.

Waterman has simple advice for new songwriters: "Write good songs—kids nowadays are looking for songs with melodies rather than acts with an image."

Waterman talks about music's future: "Next year will see groups coming back in a big way and the demise of the young female singers as the major trend in popular music. It's a natural evolution... I think we are going to see a wide division in the record industry before too long. There is a big generation gap between the over-40s and the under-40s—record companies are going to have to cater to it accordingly."

There will be a move toward more acoustic music, says Alan Cowderoy, head of A&R at A&M, noting the success of Tracy Chapman and Fairground Attraction.

"But there's room for everything at the moment," says Cowderoy. "If you had said to me a year ago that we would have had the Hollies at No. 1 with 'The Air That I Breathe' and Phil Collins at No. 2 with another oldie ['Groovy Kind Of Love'], I'd have questioned your sanity."

Adds Cowderoy, "Dance music has been probably the most dominant trend on the pop scene during the '80s, and it will never really leave us because people involved in that area can move much faster than those in other areas of popular music."

"It's difficult to predict trends because at the end of the day you have to trust your own judgment. It takes at least six months from signing an act to releasing the first product, dur-

On Tap For Collins: More Flicks, Solo Album, Tour

Taking a break from New York's winter chill, The Beat headed for the warmer climate of Los Angeles and survived an earthquake to file this week's column.

FEELIN' GROOVY: "I definitely want to do more movies—not to the extent of ignoring music, but just as a parallel thing," says Phil Collins, who makes his silver screen debut in the just-released "Buster."

Collins, in Hollywood to promote his acting career, says of his screen future: "I'm waiting for the right thing to come up. There's lots of ideas—Michael Caine's got one, Bob Hoskins has one, too."

Collins' immediate plans call for a few live dates next month with Eric Clapton, to be followed by more "Buster" promo activities in Australia and New Zealand. In February, Collins hopes to start recording his fourth solo album, which is tentatively scheduled for a late-summer release.

Collins says he's looking forward to planning a new solo tour, too. "With things like 'Easy Lover' and 'Separate Lives'—things I've never done before—it should be a good set."

STAR SPOTTING: During his stay in Los Angeles, Collins was residing at the Sunset Marquis, as were a galaxy of other stars, including Robert Plant, Bruce Springsteen, Alice Cooper, and Michael Bolton.

Plant was in town for two shows, Nov. 30-Dec. 1, at the Universal Amphitheatre. On his nights off, the tall cool one made the rounds of L.A. nightspots like the Rainbow, the Cat-house, and Helena's. He also toyed with the Synclavier system recently installed at the Sunset Marquis. (Springsteen and Bolton were also seen checking out the recording setup.)

Cooper told The Beat that he's busy writing songs for his next MCA album with hit-maker Desmond Child. The project, to be produced by Child, will be recorded in Woodstock, N.Y. As for Bolton, the Columbia artist already has seven new songs for his next album, according to manager Louis Levin.

ON THE TOWN: The Beat encountered an interesting mix of live music in the City of Angels. On Nov. 28, the Primitives played their first-ever show here at the Roxy, performing songs from their RCA debut set, "Lovely." The Brit band shows lots of promise on record with its Blondie-style pop grooves; however, lead singer Tracey Tracey must develop more stage presence—a lot more.



The following night at the Roxy, Atlantic singer/songwriter Judson Spence made his L.A. debut. With an extremely tight backing band, he offered the Roxy crowd an entertaining array of rock, pop, and R&B tunes, not to mention an abundance of showmanship. Spence is getting a big push from Atlantic.

Plant's opening-night concert at the Universal Amphitheatre was terrific—a fine blend of solo material and Zeppelin standards delivered with a crack backing band. Backstage passers at the show included manager Bill Curbishley; Atlantic staffers Mark Schulman, Paul Cooper, Tony Mandich, and Judy Libow; WTG president Jerry Greenberg; Virgin artist/choirographer-to-the-stars Paula Abdul, who looks set for a major pop hit with "Straight Up"; and the ubiquitous Collins.

Meanwhile, back on the Sunset Strip, Toto guitarist Steve Lukather previewed some of the material he's been cutting for his upcoming Columbia solo album Dec. 1 at the Whiskey-A-Go-Go.

SHORT TAKES: On Dec. 1, Luther Vandross and Anita Baker kicked off the first of four sellout shows at the L.A. Sports Arena (Dec. 1-5). The topic of the week was how Vandross

has regained the 120 pounds he lost in his well-publicized diet two years ago. In the L.A. Times, Vandross confessed, "I don't drink or do drugs. I just eat—and eat and eat. It's always been my way of coping. Maybe if I was totally happy and stress free, I wouldn't be heavy."... The Boys will be singing songs from their Motown debut album, "Message From The Boys," in shopping malls, starting Jan. 13 in San Diego. Hey, it worked for Tiffany... Kris Kristofferson, Eddie Rabbitt, Sawyer Brown, Highway 101, the Desert Rose Band, and Kathy Mattea were among the acts that appeared Dec. 4 at the Universal Amphitheatre in a country Christmas benefit concert for L.I.F.E. (Love Is Feeding Everyone). The show was presented by American Airlines.

HAPPY NEW YEAR: Sam Kinison, the Stray Cats, Jane's Addiction, Kid Creole, and B.B. King are among the acts booked for New Year's Eve shows in L.A.

Kinison is hosting an all-star party at the Universal Amphitheatre; the Cats play the John Anson Ford Theatre; Jane's Addiction is at the Embassy Hotel; Creole and his Coconutnuts appear at the Palace; and King will be joined by Millie Jackson and Bobby "Blue" Bland at Anaheim's Celebrity Theatre.

BAY BEAT: The 12th Annual Bay Area Music Awards (Bammies 12) will be held Feb. 25 at San Francisco's Civic Auditorium. Huey Lewis & the News head the list of nominees with a total of seven nominations. Other multiple category nominees include Bobby McFerrin, Metallica, Henry Kaiser, Joe Satriani, Santana, Boz Scaggs, Rob Wasserman, and Eddie Money.

The principal beneficiary of funds raised by the event will be Project Open Hand, a San Francisco-based volunteer organization that delivers meals to house-bound or indigent patients suffering from AIDS and AIDS-related conditions. The other recipients will be the Rock and Roll Museum of San Francisco and the Blue Bear School of Music Scholarship Fund.

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TALENT IN ACTION

LOS LOBOS

Laurie Auditorium
Trinity Univ.
San Antonio, Texas.

HIGH-PITCHED *gritos* (screams) out-voiced the loud cries of "rock'n'-roll" at this Nov. 5 show, the fourth date on Los Lobos' 11-city tour to promote their new Slash/Warner Bros. album, "La Pistola Y El Corazón" ("The Pistol And The Heart"). The all-Spanish acoustic collection of traditional Mexican folk songs celebrates the band's roots as well as its 15th anniversary.

Unlike Linda Ronstadt, who on her recent tour performed a slick brand of mariachi pop, the Lobos offered a variety of musical styles from many different regions of Mexico, including Vera Cruz and Michoacan. The enthusiastic crowd was treated to a rich cornucopia of rancheras, *huapangos*, polkas, and waltzes. Such group-penned compositions as the new album's title track and "Estoy Sentado Aqui" ("As I Sit Here") proved that the members can create *la musica* as well as re-create it.

Besides heartfelt, plaintively sung renditions of the new material, the wolf pack performed excellent versions of other traditional songs and tunes from its earlier albums.

As in the group's usual, roots-rock

shows, the spotlight shone brightest on guitarists David Hidalgo and Cesar Rosas, who split lead-vocal duties on the 20 songs performed. The beefy Hidalgo displayed his virtuosity on accordion, violin, and a tiny four-stringed *requinto jarocho*; Rosas, wearing his ever-present sunglasses and goatee, performed on *bajo sexto* and nylon-stringed guitar. The rest of the band was in top form: Louie Perez on *onjarana* and percussion, Conrad Lozano on upright bass and *guitarron*, and Steve Berlin on soprano saxophone.

All evening there were requests to play "La Bamba," which were finally granted during the encores. However lightning fast its pace, the song was nonetheless delivered with verve, sending the crowd into the aisles to dance for the first time all evening. Viva Los Lobos! **RON YOUNG**

THE BULGARIAN STATE RADIO & TELEVISION FEMALE VOCAL CHOIR

Alice Tully Hall, New York

THIS BULGARIAN VOCAL ensemble, better known by the name of its Nonesuch album, "Le Mystere De Voix Bulgare," made its U.S. debut here Nov. 4. The sellout crowd of 2,000-plus comprised an unusual mix of graying classical devotees, funky world-music types, new age yuppies, and dapper trendies—a reflection of the wide appeal of the album, one of Nonesuch's best-selling titles this year.

Clad in traditional folk costumes, the 24-member choir performed on a bare stage—no props were necessary to augment this marvelous music. After intermission, the choir emerged in black evening dresses, with its conductor, Dora Hriztova, leading.

The program included arrangements of Bulgarian folk melodies and some contemporary works by Bulgarian composers. The choir handled the sudden modal shifts and bizarre chord voicings with stunning ease, producing complex, highly textured harmonies. The ensemble sometimes sang in percussive, odd rhythms, but mostly its clear, sustained notes seemed to float in midair; the results resembled everything from Pakistani singing to a performance of a Philip Glass composition, from Greek folk songs to music by Gyorgy Ligeti.

Some of the celebrated mystique of this music is reduced by seeing flesh-and-blood people making such ethereal sounds, and some of it is augmented for the same reason. Like the singers, the subject matter is quite earthly—marriage and work are typical themes—but the enthusiastic au-

dience didn't seem to care.

The standing ovation and two encores were well-deserved—it's not often that one kind of music can thrill and transport so many different kinds of people. **MICHAEL AZERRAD**

HANK BALLARD & THE MIDNIGHTERS REVUE

The Blue Room, New Orleans

HANK BALLARD'S recent three-week stint here proved that he is *the* hottest thing going when it comes to dishing out authentic '50s-style R&B. His current show includes most of his hits—some of which have been covered by a second and third generation of performers—a few new originals, and some interesting soul and R&B covers.

On opening night, Ballard & the Midnighters kicked off with a strong version of "The Hoochie Choochie Coo," which raised the entire crowd's blood pressure. Clad in matching blue tuxedos, the Midnighters cavorted through loosely choreographed dance steps while Ballard, dressed in a white tux, worked up the crowd like the R&B master he is.

The inevitable Annie medley—"Work With Me Annie" and "Annie Had A Baby"—followed, with Ballard & the Midnighters at their animated best. During the second song, Ballard punctuated the lyrics by holding two Cabbage Patch Kids high in the air, explaining to the audience, "That's what happens when the getting gets good!"

The theatrics continued on "Tear-drops On Your Letter" as Ballard appeared to be reading the lyrics from—you guessed it—a tear-stained letter. And, he sang "The Sky Is Crying" from beneath an umbrella.

Ballard is best known for lightning-fast R&B arrangements, but he surprised many when he sang two excellent blues ballads, "Deep Blue Sea" and "Every Beat Of My Heart." Clearly, the past 30 years have had little effect on his voice: He still sings with conviction and is quite capable of reaching the high notes.

No Ballard show would be complete without an extended version of "The Twist." During its intro, he proudly announced that this year marks the 30th anniversary of the song—which Ballard wrote in 1958—that spawned the wildest dance craze of the '60s. **JEFF HANNUSCH**

R.E.M. RAKES IN 'GREEN'

(Continued from page 18)

"I.R.S. was great for us," Buck says. "But it was time to move on. It was a hard decision... People at I.R.S. are our friends still."

While the recently released I.R.S. best-of R.E.M. set, "Eponymous," was not greeted with what might be termed warmth by the band members, they wound up chipping in creatively on the project. The group picked the tracks that were included on the album and manager Jefferson Holt and bassist Mike Mills wrote the liner notes.

R.E.M. is gearing up for a six-month tour that Buck says will take the band "all over the world twice." Beginning in late January in Japan, it will pass through Australia and New Zealand, North America, England, and Europe. After a break in July and August, the road work will resume in the U.S. during September and October.



Richards Rocks N.Y. Keith Richards' solo tour of the East Coast hit New York's Beacon Theatre Nov. 29. Richards performed songs from his "Talk Is Cheap" solo album and several Rolling Stones classics. (Photo: Chuck Pulin)

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS*					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ULTIMATE EVENT: FRANK SINATRA LIZA MINNELLI SAMMY DAVIS JR.	Fox Theatre Detroit, Mich.	Nov. 30- Dec. 4	\$1,507,275 \$100/\$75/\$50/ \$25	21,599 sellout	Brass-Ring Prods.
LUTHER VANDROSS/ AMTA BAKER, SIMBAD	Oakland- Alameda Co. Coliseum Oakland, Calif.	Nov. 27	\$603,360 \$22.50	26,816 sellout	Bill Graham Presents
ROD STEWART	Meadowlands Arena East Rutherford, N.J.	Nov. 30	\$390,560 \$20	19,550 sellout	Ron Delsener Enterprises
CROSBY, STILLS, NASH & YOUNG TRACY CHAPMAN GRATEFUL DEAD TOM PETTY & THE HEARTBREAKERS BOB DYLAN BILLY IDOL, NILS LOFGREN	Oakland- Alameda Co. Coliseum, Oakland, Calif.	Dec. 4	\$376,800 \$25	15,072 sellout	Bill Graham Presents
ROD STEWART	The Coliseum Richfield, Ohio	Dec. 3	\$249,025 \$17.50	14,230 sellout	Belkin Prods.
ROD STEWART	Civic Arena Pittsburgh, Pa.	Dec. 2	\$243,768 \$18.75	13,654 sellout	DiCesare-Engler Prods.
METALLICA QUEENSRÛYCHE	The Coliseum Richfield, Ohio	Nov. 26	\$217,607 \$17/\$16	13,512 sellout	Belkin Prods.
METALLICA QUEENSRÛYCHE	Cobo Arena Detroit, Mich.	Nov. 25	\$209,685 \$17.50	12,191 sellout	Brass-Ring Prods.
ROBERT PLANT JOAN JETT & THE BLACKHEARTS	Oakland- Alameda Co. Coliseum Oakland, Calif.	Nov. 25	\$206,939 \$18.50	11,294 13,500	Bill Graham Presents
OZZY OSBOURNE ANTHRAX	Capital Centre Landover, Md.	Nov. 26	\$203,815 \$18.50	11,017 18,844	Concert Promotions/ Southern Promotions
FREDDIE JACKSON LOOSE ENDS	Constitution Hall Washington, D.C.	Nov. 25, Dec. 1	\$196,371 \$21	9,938 11,248	Dimensions Unlimited Al Haymon Enterprises
OZZY OSBOURNE ANTHRAX	Nassau Coliseum Uniondale, N.Y.	Dec. 5	\$181,510 \$20/\$18.50	9,464 17,888	Monarch Entertainment John Scher Presents Larry Vaughn Presents
ALABAMA RICKY VAN SHELTON EDDY RAVEN	Expo Hall & Special Event Center Tampa, Fla.	Nov. 26	\$174,335 \$17	10,255 sellout	Keith Fowler Promotions
ROD STEWART	Market Square Arena Indianapolis, Ind.	Dec. 4	\$166,320 \$16.50	10,082 18,154	Sunshine Promotions
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	The Summitt Houston, Texas	Dec. 2	\$156,255 \$17.50/\$16.50/ \$12.50	9,725 12,000	PACE Concerts
RAP 88: ERIC B, ICE-T TOO SHORT J.J. FAD BIZ MARKIE, EAZY E	Kemper Arena American Royal Center St. Louis, Mo.	Nov. 25	\$147,399 \$18/\$16.50	9,041 16,947	New West Presentations
OZZY OSBOURNE ANTHRAX	Sundome Tampa, Fla.	Nov. 20	\$142,275 \$17.50	8,555 9,000	C&C Entertainment
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	The Omni Atlanta, Ga.	Nov. 25	\$135,217 \$16.50/\$15.50	9,226 12,000	Greenwood Concerts
POISON BRITNY FOX	Municipal Auditorium Kansas City, Mo.	Nov. 25	\$126,361 \$17	7,828 10,332	Contemporary Prods. New West Presentations
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Myriad Convention Center Oklahoma City, Okla.	Dec. 3	\$122,739 \$15/\$13.50	8,676 10,000	Little Wing Prods.
SANDI PATTI BILLY CROCKETT	Philadelphia Civic Center Philadelphia, Pa.	Dec. 2	\$116,000 \$13.50/\$11.50	9,457 sellout	Creative Concepts
TRACY CHAPMAN JOHN HAMMOND	Carnegie Hall New York, N.Y.	Nov. 28	\$110,100 \$22.50/\$20/ \$17/\$15	5,450 sellout	Ron Delsener Enterprises
POISON BRITNY FOX	Wings Stadium Kalamazoo, Mich.	Nov. 15	\$109,494 \$16.50	6,892 8,113	Brass-Ring Prods.
LITTLE FEAT COLIN JAMES	Baltimore Arena Baltimore, Md.	Dec. 2	\$108,850 \$17.50	6,448 sellout	Chesapeake Concerts
PUBLIC ENEMY STETSASONIC JUNGLE BROTHERS EMPO, BIG DADDY KANE	Providence Civic Center Providence, R.I.	Dec. 4	\$105,683 \$16.50/\$15.50	6,770 7,784	Frank J. Russo

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Gospel LECTERN



by Bob Darden

This is the second half of an interview with Steven Curtis Chapman. Chapman's two albums for Sparrow, "First Hand" and his current release, "Real Life Conversations," have done well on the inspirational chart.

STEVEN CURTIS CHAPMAN SAYS the song that has made the greatest impact from "First Hand" has been "Hiding Place." He wrote an earlier version of the song with the group Peace years ago, after seeing the movie by the same name with Corrie Ten Boom. He eventually forgot about it, however.

"Then, years later, I was sitting around with writer Jerry Salley, and Jerry talked about doing a song about God being his 'hiding place,'" Chapman says. "It clicked in my mind, and I hauled the tune out. In a matter of hours we'd finished it. Usually I slave over a song for months.

"The song became very special to me a couple of months later. While I was recording 'First Hand,' we had a fire in our apartment complex that took everything we [he, his wife, and their then-5-week-old baby] had. That was the first time the foundations of my life had really been shaken. I was in the middle of recording and suddenly felt I was abandoned by God. But the Lord used the lyrics of that song to minister to me. Perhaps that was one reason why he gave it to me—even if no one else would ever hear it.

"Since then, the letters and personal stories I've heard from people touched by 'Hiding Place' have confirmed to me the truth in the lyric. God really is a hiding place, and his spirit does minister—even today."

Chapman says "Hiding Place" has forced him to re-

evaluate all of the pat answers he used to have back home in Paducah, Ky.—where he served as the "unofficial campus spiritual adviser" to his friends and could rattle off a Scripture verse to any problem.

"Since then, God's been teaching me that the older I get, the less I know," he says. "And so I've had to rely more on him as a source of strength."

Chapman says the song from "Real Life Conversations" that means the most to him now is "For Who He Really Is."

"I've taken [fellow Sparrow artist] Michael Card's concept of a 'present reality'—of ministering to people where they are—very seriously," he says. "Since the fall of certain religious leaders, I think, a lot of people are viewing Christianity with a certain amount of skepticism. How I personally respond to that, how I handle

Steven Curtis Chapman reveals his 'Hiding Place'

that is important. 'For Who He Really Is' is my heart's cry. I want people to see me the same way whether I'm ministering from the stage or eating at LaVerne's Lake Brazos Diner in Waco as a reflection of who God is.

"To do that, I have to spend my time with God. I can't live how others say Christians are supposed to live. I have to wipe clean every facet of my life—from entertainment to my family life. If I live a predetermined lifestyle of what people think a Christian is without really studying [God's] word on my own, then I'm not doing it right. The Bible says a man who calls another man a fool is the same as a murderer in God's eyes. Those things that Jesus taught we've smoothed over so many times that we all must stop and ask occasionally, 'Is this really what this means?' Only when I do that can I point the world back to Jesus Christ when they look at me.

"I'm not condemning anyone else's lifestyle or witness. By God's grace I have to try and live my life in his will. How can you be the salt of the world if you've lost your savior?"

Jazz BLUE NOTES



by Jeff Levenson

MYSTERIES WRAPPED IN ENIGMAS don't often appear in the guise of benevolent blue bloods. But the **Baroness Pannonica de Koenigswarter**, jazz's most beguiling muse, was just that. She took many secrets with her when she passed away on Nov. 30.

Nica, as she was known and immortalized in song, didn't need death to advance her legend; indeed, she was a shadowy figure—though thoroughly unimpeachable—whose presence on the jazz scene dating from the early '50s became part of the music's richly fabled past.

Nica's dream: royalty ennobled by generosity

The mystique of Nica—her life, her motives, the hold she had on musicians—has for years been a much scrutinized page in jazz history books, a subject of discussion and conjecture fueled in part by the compositions written in her honor: "Nica's Dream" by Horace Silver, "Nica's Tempo" by G.G. Gryce, and "Pannonica" by The **lonious Monk**. All paid her lasting tribute.

A descendant of the English Rothschilds, the baroness came to this country after World War II. She befriended many needy jazz musicians and sustained them with financial and emotional assistance, all the while flouting any eyebrow-raising interest in her relationships. Her celebrated friendships with jazz's aristocracy—including **Charlie Parker** (who died in her apartment at New York's Stanhope Hotel in 1955) and **Monk** (who lived in her home throughout the '70s)—reinforced her notoriety. In recent years, she housed **Barry Harris**

and helped keep afloat his Jazz Cultural Theater.

Nica's sense of noblesse oblige was born of a fundamental belief that black musicians in this country who practice an art as revolutionary as, say, modern jazz, need all the encouragement they can get. She recognized early on that each member of her adopted circle possessed an inner voice requiring tenderness and nurturing, and that society's sanction was hardly available to them—much less support from the state.

Throughout her 74 years, the baroness gained acceptance in a world few of her station dared to enter. And she did so with grace and charm. She was royalty ennobled not just by blood but by true generosity as well.

CHARLIE ROUSE COUNTED HIMSELF among Nica's friends. Sadly and ironically, he too died on Nov. 30. Rouse was a rousingly melodic tenorist whose work with Monk between 1959 and 1970 secured his place as a great soloist. Although he first earned plaudits with the **Billy Eckstine Orchestra** in the mid-'40s and then went on to fruitful collaborations with **Tadd Dameron**, **Fats Navarro**, and **Dizzy Gillespie**, among others, it was with Monk that he met his greatest challenge.

Monk was a strong-willed personality who could easily overpower those around him. Rouse was private and unassuming. During their decadelong association—the peak years for Monk's quartet—they enjoyed an animated give-and-take. Their dialogs were exercises in contrast: the pianist's angular calls and promissory silences set against Rouse's sumptuous responses. The saxophonist flourished, rising against Monk's specific gravity to ascendant levels of musicianship.

In the last 10 years of his life, Rouse was involved with **Sphere**, a quartet originally dedicated to Monk's repertory.

Surely, it is humbling to consider the coincident deaths of Rouse and Nica, figures connected not just by Monk but by their own friendship and contributions to jazz culture as well. Their passing brings us to the obvious painful realization that when special individuals depart they take all that matters with them—not just the magic and allure of singular deeds, but also the glory of the eras they shaped.

FOR WEEK ENDING DECEMBER 17, 1988

Billboard®

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TOP INSPIRATIONAL ALBUMS™

THIS WEEK		4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		ARTIST	TITLE
						LABEL & NUMBER/DISTRIBUTING LABEL	
				★★ NO. 1 ★★			
1	1	21		AMY GRANT	MYRRH 7016871061	17 weeks at No. One	LEAD ME ON
2	2	13		MICHAEL W. SMITH	REUNION 7010037124		I 2 (EYE)
3	7	5		PETRA	SPARROW/STARSONG SSC8106		ON FIRE
4	3	37		SANDI PATTI	WORD 7019064108		MAKE HIS PRAISE GLORIOUS
5	5	37		CARMAN	BENSON R2463		RADICALLY SAVED
6	8	9		RAY BOLTZ	DIadem 790 113 0296		THANK YOU
7	11	121		AMY GRANT	MYRRH SP 3900/WORD		THE COLLECTION
8	4	25		STEVE GREEN	SPARROW SPC-1164		FIND US FAITHFUL
9	15	161		SANDI PATTI	IMPACT RO 3910/BENSON		HYMNS JUST FOR YOU
10	9	13		SECOND CHAPTER OF ACTS	LIVE OAKS 7010012210		HYMNS 2
11	10	13		RICH MULLINS	REUNION 7010036527		WIND'S OF HEAVEN, STUFF OF EARTH
12	6	9		TWILA PARIS	STAR SONG SSR8102/SPARROW/STARSONG		FOR EVERY HEART
13	13	29		TAKE 6	REUNION 7010032-726		TAKE SIX
14	24	5		MIKE WARNKE	MYRRH 701-417-3014		ONE IN A MILLION
15	12	9		THE IMPERIALS	MYRRH 701-687-8066		FREE THE FIRE
16	29	5		WHITE CROSS	PURE METAL 7900603689/SPECTRA		HAMMER & NAILS
17	14	21		STRYPER	ENIGMA R02449		IN GOD WE TRUST
18	RE-ENTRY			SANDI PATTI	IMPACT RO 3874/BENSON		THE GIFT GOES ON
19	21	69		BEBE & CECE WINANS	SPARROW SPR1132		BEBE AND CECE WINAN
20	RE-ENTRY			CARMAN	WORD WR 8321/A&M		THE CHAMPION
21	NEW ▶			KEITH GREEN	SPARROW SP1170		THE MINISTRY YEARS VOLUME 2
22	RE-ENTRY			AMY GRANT	MYRRH SP 5057/A&M		A CHRISTMAS ALBUM
23	25	141		SANDI PATTI	WORD WR 8325/A&M		MORNING LIKE THIS
24	NEW ▶			WAYNE WATSON	DAYSRING 701-417-5572		THE FINE LINE
25	35	5		VARIOUS ARTISTS	SPARROW SPR1176		CHRISTMAS
26	31	17		MARGARET BECKER	SPARROW SPC 1161		THE RECKONING
27	16	33		GLAD	BENSON R02445		THE ACAPELLA PROJECT
28	36	13		THE NEW JERSEY MASS GOSPEL CHOIR	LIGHT 7115720118		HOLD UP THE LIGHT
29	19	5		PHIL KEAGGY	MYRRH 7016876063		SUNDAY'S CHILD
30	NEW ▶			BILLY AND SARAH GAINES	BENSON ROZ468		HE'LL FIND A WAY
31	34	5		RENEE' GARCIA	REUNION 7010039720		A DIFFERENT WORLD
32	32	9		HARVEST	BENSON R02479		HOLY FIRE
33	17	49		FIRST CALL	DAYSRING 7014161016/WORD		SOMETHING TAKES OVER
34	22	49		RUSS TAFF	MYRRH 701684806X/WORD		RUSS TAFF
35	33	5		SANDI PATTI	WORD 701-9083-501		INDIANAPOLIS INDEED
36	18	69		PETRA	STAR SONG SSR8084/SPARROW/STARSONG		THIS MEANS WAR
37	23	17		THE MARANATHA SINGERS	MARANATHAL 7-10-024082-4/MARANATHA		PRAISE TEN
38	30	17		STEVEN CURTIS CHAPMAN	SPARROW SPC 1160		REAL LIFE CONVERSATION
39	RE-ENTRY			RUSCHA	PAN-TRAX PTX-A-8801/TAM TREX		COME ALIVE
40	RE-ENTRY			FIRST CALL	DAYSRING 7014137018/WORD		AN EVENING IN DECEMBER VOLUME 1

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Legendary Singer Returns With Island Album Etta James Scratches '7-Year Itch'

BY DAVID NATHAN

LOS ANGELES "Show business became a lifestyle for me from the beginning," says legendary vocalist Etta James. "The road became my home—I was almost like a hippie. I got stranded in New Orleans, I stayed in Chicago for years, I lived in New York. Above all, I've always loved what I was doing."

The Los Angeles-born singer, who began her career as a teen star with "Roll With Me Henry" in 1954, has returned to the recording scene with "Seven Year Itch," her debut album for Island Records.

"I hadn't had a record deal in seven years [since doing an Allen Toussaint-produced album for MCA]," says James, explaining the album's title. "The truth is, the kind of stuff that's been selling for the last eight or 10 years, well, it's a whole other

thing than what we call R&B. Maybe companies thought I was jaded and they figured that it was a lot easier dealing with 20-year-olds than with me, being 50 years old and knowing how this business really works!"

The new album presents James singing the kind of material that has earned her a reputation as a gritty, no-nonsense, powerhouse vocalist. "I told Chris Blackwell [head of Island Records] that I wanted to sing R&B stuff, the R&B of the '90s, kind of like Otis Redding meets 'Star Wars!'" James says, chuckling.

"I told the company that, hey, I have a strong-woman image, so I didn't want no wimpy, girly songs. I wanted some heavy, strong songs. People would say, 'You can't do that tune; it's a man's song,' and I tell them, 'There's no such thing for me.' I'm not trying to be chi-chi. I'm the kind of woman you can knock down and I'll get right back up."

Included among the album's 10 tracks are James' versions of the Temptations' "Shakey Ground," a couple of tunes originally cut by Memphis soul star Ann Peebles (including "Breaking Up Somebody's Home"), and Redding's "I Got The Will."

"The key," says James, "was finding authentic songs, the real thing. I cut three songs with Rob Fraboni and Ricky Fataar, including 'Come To Mama' and 'How Strong Is A Woman.' Then we decided to let another producer come in—Rob's more of a 'Woodstock' kind of guy. I'd worked with Barry Beckett some 20 years ago in Muscle Shoals, when we cut 'Tell Mama' [James' now-classic '67 hit]."

James says she has never forgotten legendary Atlantic executive Jerry Wexler "telling me years ago that Barry was the right guy for me to work with." James' sessions with Beckett were recorded in Nashville. "I really like that Southern vibe for recording," she says. "We had guys like Steve Cropper and Roger Hawkins [the producer/musician and the famed session drummer, respectively] playing."

James' career has had its share of ups and downs. The singer made brilliant records for Chess in the early and mid-'60s, including "At Last," "Sunday Kind Of Love," and "Something's Got A Hold On Me." Her career was then derailed by a drug addiction that she eventually overcame.

In the late '70s, James recorded the classic album "Deep In The Night," her one release on Warner Bros. Throughout, she has remained popular with audiences in Europe. James says, "I went there for the first time in 1975, and I'll tell you, if I didn't have a family, I'd probably have gone to live there. European audiences are great. They love the real thing, and if they like your music, you don't have to worry about them deserting you."

In recent years, James has continued to tour domestically. She also appeared at the 1984 Olympics, garnered a Grammy nomination for her work with Eddie "Cleanhead" Vinson, and performed at the Grammys. "I was nominated for best jazz vocalist when I was there at the show doing a salute to the blues," she says. "I guess they still don't know what box to put me in!" James will also be seen in the upcoming Gregory Hines movie, "Taps."



Go-Go Butt. E.U. (Experience Unlimited) was recently in New York to record its debut album for Virgin Records. Shown cutting up at the studio, from left, are E.U. producer Marcus Miller, Virgin East Coast promotions manager Kathi Moore, Epic artist Mtume, Virgin artist Lia, and E.U.'s Kent Wood. Seated is William "JuJu" House.

James Brown In '88: Sampled Sounds, 'Static,' Legal Snafus The Godfather Of Soul's Legacy Continues

THIS HAS BEEN A STRANGE year in the career of the Godfather of Soul. James Brown's year started the way 1987 ended—with his mid-'60s musical ideas being sampled on rap records of every description. Though many, including Brown himself, were upset by his unwanted ubiquity, this sampling is testimony to the fact that Brown was the most dynamic performer/band leader in post-World War II black music and shows that his legacy isn't just something to be discussed in scholarly papers. J.B.'s musical ideas, with unconscious echos of Africa, united generations on the dance floor.

Brown appeared poised to capitalize on this interest with his Full Force-produced album, "Static," Brown's most righteously funky effort since "Too Funky In Here." Alas, Brown's total reacceptance by black radio and consumers was stifled by a bizarre series of incidents between Brown and his wife. Once a self-conscious advocate of clean living, military discipline, and "black capitalism," Brown now experienced numerous arrests that suggested the man who wrote "Say It Loud, I'm Black And I'm Proud" was self-destructing in public.

Whatever his current personal turmoil, Brown's legacy should not be obscured. And it was very much alive recently at a recording studio in upstate New York. There, a collection of former signees to the feisty Cincinnati indie King Records, for which Brown made his earliest and many of his best recordings, gathered to record.

These "King all-stars," many of them hit makers in their own right, were also united by their connection to Brown. Some, like Hank Ballard and Bill Doggett, have had their material successfully covered by him. Others, such as singer Bobby Byrd, sax men Alfred "Pee Wee" Ellis and St. Clair Pickney, and drummer Clyde Stubblefield, were key players in some of Brown's most innovative bands. And Brown alumni Bootsy Collins and Fred Wesley took Brown's concepts and helped mold them into Parliament-Funkadelic's psychedelic funk in the '70s. Along with members of the band the Essentials, these players cut 11 songs in one day, all of which were informed by the group's collective experience.

SHORT STUFF: Heavy D is a spokesman for the use of safety belts in New York state. The MCA artist has cut a public-service rap record that has been serviced to

N.Y. radio stations... The Bar-Kays' "Animal" is the veteran band's best work in many years. Some of it is straight-up commercial, like "R U Available" and "Struck By You." Some of it is a retronuevo blend of '70s funk and contemporary technology, like "Just Like A Teeter-Totter," which was co-written by the Bar-Kays and Sly Stone and sounds remarkably like some of the material from Stone's classic "There's A Riot Goin' On."

Mtume, who has been working with Stone for several months, handled the production... It's beautiful to hear the voices of Aretha Franklin and Levi Stubbs together on "If Ever A Love There Was," the Four Tops' current Arista single... The Cold Chillin' label's recent two-night, four-performance stay at the Apollo Theater was a triumph. The sold-out shows at the venerable Harlem, N.Y., landmark were free of any incident

and were marked by a friendly, relaxed atmosphere. The shows, two of which were videotaped for Cold Chillin' by Classic Concepts Productions in conjunction with Apollo Television, were inventive, humorous, and intense. The evening opened with five Cold Chillin'-associated DJs on elevated platforms with the label's star DJ/producer, Marley Marl, in the center. As the five scratched in unison, dancers and rappers appeared on stage. The show had something of a hip-hop/big-band feel, with beats traded and bass lines re-created live. Entertaining in a very different way was Biz Markie, who emerged from a giant nose to perform his underground classic "Pickin' Boogers" as well as "The Biz Is Goin' Off" and "The Vapors." With his Biz Markie dance and amusing, beat-down look, this rapper is a human cartoon awaiting a Saturday morning time slot. But the evening's star was Big Daddy Kane. What with writing material for others (he penned "The Vapors") as well as himself, his gritty rap style, and his tough look, Kane is currently rap's most important artist. Cold Chillin' spent a lot of money on his set (he descended from the ceiling onto a throne), but it was Kane's raw attack (and flashy dancing) on "Set It Off," "Ain't No Half Steppin'," and "Raw" that was most memorable. These appearances were a preview of a show Cold Chillin' founder Tyrone Williams plans to take on the road next year. If this same energy can be preserved on tour, Cold Chillin' could emerge as the most important label in the competitive hip-hop field.



by Nelson George



Billboard POWER PLAYLISTS FOR WEEK ENDING DECEMBER 17, 1988

Sample Playlists of the Nation's Largest Black Radio Stations

Philadelphia	P.D.: Joe Tamburro	Los Angeles	P.D.: Cliff Winston
1 3 Cherrelle, Everything I Miss At Home	1 1 Cherrelle, Everything I Miss At Home	1 1 Cherrelle, Everything I Miss At Home	1 1 Cherrelle, Everything I Miss At Home
2 2 Ziggy Marley & The Melody Makers, Tumbin' Down	2 2 Vesta, Sweet, Sweet Love	2 2 Vesta, Sweet, Sweet Love	2 2 Vesta, Sweet, Sweet Love
3 1 Arista Baker, Giving You The Best That I Got	3 3 The Boys, Dial My Heart	3 3 The Boys, Dial My Heart	3 3 The Boys, Dial My Heart
4 4 Raze, Break 4 Love	4 4 Sheena Easton, The Lover In Me	4 4 Sheena Easton, The Lover In Me	4 4 Sheena Easton, The Lover In Me
5 7 Roberta Flack, Oasis	5 11 Gerald Alston, Take Me Where You Want To	5 11 Gerald Alston, Take Me Where You Want To	5 11 Gerald Alston, Take Me Where You Want To
6 6 Stetsasonic, Talkin' All That Jazz	6 12 Today, Him Or Me	6 12 Today, Him Or Me	6 12 Today, Him Or Me
7 8 The Boys, Dial My Heart	7 13 Michael Jackson, Smooth Criminal	7 13 Michael Jackson, Smooth Criminal	7 13 Michael Jackson, Smooth Criminal
8 9 Chaka Khan, It's My Party	8 10 Starpoint, Say You Will	8 10 Starpoint, Say You Will	8 10 Starpoint, Say You Will
9 14 Vesta, Sweet, Sweet Love	9 14 Chaka Khan, It's My Party	9 14 Chaka Khan, It's My Party	9 14 Chaka Khan, It's My Party
10 15 Bobby Brown, Roni	10 14 Roberta Flack, Oasis	10 14 Roberta Flack, Oasis	10 14 Roberta Flack, Oasis
11 11 Salt-N-Pepa, Get Up Everybody (Get Up)	11 15 Jeffrey Osborne, Can't Go Back On A Promise	11 15 Jeffrey Osborne, Can't Go Back On A Promise	11 15 Jeffrey Osborne, Can't Go Back On A Promise
12 13 Kenny G, Silhouette	12 22 Bobby Brown, Roni	12 22 Bobby Brown, Roni	12 22 Bobby Brown, Roni
13 14 Sheena Easton, The Lover In Me	13 23 Sade, Turn My Back On You	13 23 Sade, Turn My Back On You	13 23 Sade, Turn My Back On You
14 16 Angela Bofill, I Just Wanna Stop	14 25 Al B. Sure!, Killing Me Softly	14 25 Al B. Sure!, Killing Me Softly	14 25 Al B. Sure!, Killing Me Softly
15 19 Michael Jackson, Smooth Criminal	15 17 Z'Looke, Can You Read My Lips	15 17 Z'Looke, Can You Read My Lips	15 17 Z'Looke, Can You Read My Lips
16 17 Jeffrey Osborne, Can't Go Back On A Promise	16 21 LeVert, Pull Over	16 21 LeVert, Pull Over	16 21 LeVert, Pull Over
17 18 Teddy Pendergrass, Love Is The Power	17 19 Angela Bofill, I Just Wanna Stop	17 19 Angela Bofill, I Just Wanna Stop	17 19 Angela Bofill, I Just Wanna Stop
18 20 Keith Sweat, Don't Stop Your Love	18 20 Donna Allen, Heaven On Earth	18 20 Donna Allen, Heaven On Earth	18 20 Donna Allen, Heaven On Earth
19 21 LeVert, Pull Over	19 24 Kiara (Duet With Shance Wilson), This Time	19 24 Kiara (Duet With Shance Wilson), This Time	19 24 Kiara (Duet With Shance Wilson), This Time
20 22 Al Jarreau, So Good	20 26 Tone Loc, Wild Thing	20 26 Tone Loc, Wild Thing	20 26 Tone Loc, Wild Thing
21 23 Earth, Wind & Fire, Turn On (The Beat Box)	21 27 Guy, Teddy's Jam	21 27 Guy, Teddy's Jam	21 27 Guy, Teddy's Jam
22 24 Four Tops (Duet With Aretha Franklin), If Ever	22 28 Steve Arrington, Lost & Found	22 28 Steve Arrington, Lost & Found	22 28 Steve Arrington, Lost & Found
23 25 Today, Him Or Me	23 29 Evelyn "Champagne" King, Kisses Don't Lie	23 29 Evelyn "Champagne" King, Kisses Don't Lie	23 29 Evelyn "Champagne" King, Kisses Don't Lie
24 26 Gerald Albright, Feeling Inside	24 32 Al Jarreau, So Good	24 32 Al Jarreau, So Good	24 32 Al Jarreau, So Good
25 27 Tony! Toni! Toné!, Baby Doll	25 34 New Edition, Can You Stand The Rain	25 34 New Edition, Can You Stand The Rain	25 34 New Edition, Can You Stand The Rain
26 28 Kiara (Duet With Shance Wilson), This Time	26 30 Keith Sweat, How Deep Is Your Love	26 30 Keith Sweat, How Deep Is Your Love	26 30 Keith Sweat, How Deep Is Your Love
27 29 The Decks, Thought Of You A Little Too Much	27 31 New Kids On The Block, You Got It (The Right St	27 31 New Kids On The Block, You Got It (The Right St	27 31 New Kids On The Block, You Got It (The Right St
28 30 Donna Allen, Heaven On Earth	28 35 Luther Vandross, She Won't Talk To Me	28 35 Luther Vandross, She Won't Talk To Me	28 35 Luther Vandross, She Won't Talk To Me
A29 — George Howard, One Love	29 33 BeBe & CeCe Winans, Heaven	29 33 BeBe & CeCe Winans, Heaven	29 33 BeBe & CeCe Winans, Heaven
30 35 Karyn White, Superwoman	30 36 Karyn White, Superwoman	30 36 Karyn White, Superwoman	30 36 Karyn White, Superwoman
31 33 Inner City Feat. Kevin Saunders, Big Fun	31 37 Split Image, Toss It Up	31 37 Split Image, Toss It Up	31 37 Split Image, Toss It Up
32 34 Can You Stand The Rain	32 38 Robert Brooks, It's Over With Stephanie Mills), Wh	32 38 Robert Brooks, It's Over With Stephanie Mills), Wh	32 38 Robert Brooks, It's Over With Stephanie Mills), Wh
33 36 Alesha Simmons, I Want To Be Your Lover	33 39 Michael Rodgers, I Like It Like That	33 39 Michael Rodgers, I Like It Like That	33 39 Michael Rodgers, I Like It Like That
34 37 Evelyn "Champagne" King, Kisses Don't Lie	34 40 Deniece Williams, This Is As Good As It Gets	34 40 Deniece Williams, This Is As Good As It Gets	34 40 Deniece Williams, This Is As Good As It Gets
35 38 Sade, Turn My Back On You	35 41 Johnny Kemp, One Thing Led To Another	35 41 Johnny Kemp, One Thing Led To Another	35 41 Johnny Kemp, One Thing Led To Another
36 39 Rene Moore, All Or Nothing	36 42 Jocelyn Brown, R-U-Loney	36 42 Jocelyn Brown, R-U-Loney	36 42 Jocelyn Brown, R-U-Loney
37 40 Z'Looke, Can You Read My Lips	37 43 The J.A.S., Coolin' In Cali	37 43 The J.A.S., Coolin' In Cali	37 43 The J.A.S., Coolin' In Cali
38 EX Vanessa Williams, Dreamin'	38 44 Lenny Williams, Givin' Up On Love	38 44 Lenny Williams, Givin' Up On Love	38 44 Lenny Williams, Givin' Up On Love
39 EX Luther Vandross, She Won't Talk To Me	39 45 Najee, So Hard To Let Go	39 45 Najee, So Hard To Let Go	39 45 Najee, So Hard To Let Go
40 50 BeBe & CeCe Winans, Heaven	40 50 MC Hammer, Pump Me Up	40 50 MC Hammer, Pump Me Up	40 50 MC Hammer, Pump Me Up
41 41 The LPO Band, Love Go Around	41 47 Earth, Wind & Fire, Turn On (The Beat Box)	41 47 Earth, Wind & Fire, Turn On (The Beat Box)	41 47 Earth, Wind & Fire, Turn On (The Beat Box)
42 43 New Kids On The Block, You Got It (The Right St	42 48 George, I Don't Want 2 Be Alone	42 48 George, I Don't Want 2 Be Alone	42 48 George, I Don't Want 2 Be Alone
43 44 Funk Deluxe, I Surrender	43 49 Tony! Toni! Toné!, Baby Doll	43 49 Tony! Toni! Toné!, Baby Doll	43 49 Tony! Toni! Toné!, Baby Doll
44 45 Elan, Should Have Done Better	44 51 Kenny G, Silhouette	44 51 Kenny G, Silhouette	44 51 Kenny G, Silhouette
45 46 Shock-A-Ra, Love Is Rising	45 EX Vanessa Williams, Dreamin'	45 EX Vanessa Williams, Dreamin'	45 EX Vanessa Williams, Dreamin'
46 47 Average White Band, The Spirit Of Love	46 EX Alesha Simmons, I Want To Be Your Lover	46 EX Alesha Simmons, I Want To Be Your Lover	46 EX Alesha Simmons, I Want To Be Your Lover
47 48 Gerald Alston, Take Me Where You Want To	47 EX Melba Moore, Love And Kisses	47 EX Melba Moore, Love And Kisses	47 EX Melba Moore, Love And Kisses
48 49 Slick Rick, Teenage Love	48 EX George Benson, Twice The Love	48 EX George Benson, Twice The Love	48 EX George Benson, Twice The Love
49 51 Cashflow, Love Education	49 EX Inner City Feat. Kevin Saunders, Big Fun	49 EX Inner City Feat. Kevin Saunders, Big Fun	49 EX Inner City Feat. Kevin Saunders, Big Fun
50 EX Deniece Williams, This Is As Good As It Gets	50 EX Teddy Pendergrass, Love Is The Power	50 EX Teddy Pendergrass, Love Is The Power	50 EX Teddy Pendergrass, Love Is The Power
51 EX Guy, Teddy's Jam	A — Midnight Star, Snake In The Grass	A — Midnight Star, Snake In The Grass	A — Midnight Star, Snake In The Grass
52 EX Starpoint, Say You Will	A — Cameo, Skin I'm In	A — Cameo, Skin I'm In	A — Cameo, Skin I'm In
53 EX Al B. Sure!, Killing Me Softly	A — Rene Moore, All Or Nothing	A — Rene Moore, All Or Nothing	A — Rene Moore, All Or Nothing
54 EX Marcus Lewis, The Club	A — Samantha Fox, I Wanna Have Some Fun	A — Samantha Fox, I Wanna Have Some Fun	A — Samantha Fox, I Wanna Have Some Fun
A — George Benson, Twice The Love	A — Channel Z, In Debt To You	A — Channel Z, In Debt To You	A — Channel Z, In Debt To You
A — Troop, Still In Love	A — Rob Base & DJ J-Z Rock, Get On The Dance Floor	A — Rob Base & DJ J-Z Rock, Get On The Dance Floor	A — Rob Base & DJ J-Z Rock, Get On The Dance Floor
A — Michael Rodgers, I Like It Like That	A — Ziggy Marley & The Melody Makers, Tumbin' Down	A — Ziggy Marley & The Melody Makers, Tumbin' Down	A — Ziggy Marley & The Melody Makers, Tumbin' Down
A — MC Hammer, Pump Me Up			

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	DIAL MY HEART	THE BOYS	2
2	4	EVERYTHING I MISS AT HOME	CHERRELLE	1
3	6	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	3
4	1	HEY LOVER	FREDDIE JACKSON	11
5	3	I MISSED	SURFACE	8
6	12	OASIS	ROBERTA FLACK	4
7	5	YOU MAKE ME WORK	CAMEO	13
8	13	SMOOTH CRIMINAL	MICHAEL JACKSON	5
9	14	SWEET, SWEET LOVE	VESTA	6
10	8	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	19
11	7	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	21
12	15	HIM OR ME	TODAY	7
13	10	MR. BACHELOR	LOOSE ENDS	23
14	17	I JUST WANNA STOP	ANGELA BOFILL	12
15	21	PULL OVER	LEVERT	9
16	19	GET UP EVERYBODY (GET UP)	SALT-N-PEPA	14
17	9	I'M YOUR PUSHER	ICE-T	29
18	11	THERE'S ONE BORN EVERY MINUTE	JONATHAN BUTLER	27
19	22	THE LOVER IN ME	SHEENA EASTON	10
20	20	BREAK 4 LOVE	RAZE	26
21	27	DON'T STOP YOUR LOVE	KEITH SWEAT	15
22	18	I'M THE ONE WHO LOVES YOU	BY ALL MEANS	33
23	26	ALL OR NOTHING	RENE MOORE	16
24	—	SUPERWOMAN	KARYN WHITE	17
25	32	TALKIN' ALL THAT JAZZ	STETSASONIC	34
26	29	SAY YOU WILL	STARPOINT	18
27	35	SILHOUETTE	KENNY G	35
28	37	HEAVEN ON EARTH	DONNA ALLEN	24
29	39	IF EVER A LOVE THERE WAS	FOUR TOPS/ARETHA FRANKLIN	31
30	23	ANY LOVE	LUTHER VANDROSS	50
31	—	IT'S MY PARTY	CHAKA KHAN	25
32	33	POSSE ON BROADWAY	SIR MIX-A-LOT	48
33	—	RONI	BOBBY BROWN	20
34	25	DON'T ROCK THE BOAT	MIDNIGHT STAR FEAT. ECSTACY OF WHODINI	60
35	—	CAN YOU READ MY LIPS	Z'LOOKE	22
36	31	THE WAY YOU LOVE ME	KARYN WHITE	65
37	16	I WISH U HEAVEN	PRINCE	64
38	38	MY PREROGATIVE	BOBBY BROWN	74
39	—	TAKE ME WHERE YOU WANT TO	GERALD ALSTON	28
40	—	CUT THAT ZERO	DOUG E. FRESH & THE GET FRESH CREW	69

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	EVERYTHING I MISS AT HOME	CHERRELLE	1
2	6	OASIS	ROBERTA FLACK	4
3	7	SMOOTH CRIMINAL	MICHAEL JACKSON	5
4	1	DIAL MY HEART	THE BOYS	2
5	5	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	3
6	8	SWEET, SWEET LOVE	VESTA	6
7	9	HIM OR ME	TODAY	7
8	11	THE LOVER IN ME	SHEENA EASTON	10
9	12	PULL OVER	LEVERT	9
10	16	RONI	BOBBY BROWN	20
11	21	SUPERWOMAN	KARYN WHITE	17
12	17	CAN YOU READ MY LIPS	Z'LOOKE	22
13	18	I JUST WANNA STOP	ANGELA BOFILL	12
14	15	DON'T STOP YOUR LOVE	KEITH SWEAT	15
15	14	SAY YOU WILL	STARPOINT	18
16	20	ALL OR NOTHING	RENE MOORE	16
17	26	IT'S MY PARTY	CHAKA KHAN	25
18	22	HEAVEN ON EARTH	DONNA ALLEN	24
19	28	TAKE ME WHERE YOU WANT TO	GERALD ALSTON	28
20	24	CAN'T GO BACK ON A PROMISE	JEFFREY OSBORNE	32
21	27	BABY DOLL	TONY! TON! TONE!	30
22	25	GET UP EVERYBODY (GET UP)	SALT-N-PEPA	14
23	31	SO GOOD	AL JARREAU	36
24	30	IF EVER A LOVE THERE WAS	FOUR TOPS/ARETHA FRANKLIN	31
25	3	I MISSED	SURFACE	8
26	39	CAN YOU STAND THE RAIN	NEW EDITION	42
27	33	TURN ON (THE BEAT BOX)	EARTH, WIND & FIRE	37
28	34	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	39
29	4	YOU MAKE ME WORK	CAMEO	13
30	37	KISSES DON'T LIE	EVELYN "CHAMPAGNE" KING	44
31	38	I WANT TO BE YOUR LOVER	ALEESE SIMMONS	41
32	—	SHE WON'T TALK TO ME	LUTHER VANDROSS	43
33	35	WHERE IS THE LOVE	ROBERT BROOKINS/STEPHANIE MILLS	38
34	—	TURN MY BACK ON YOU	SADE	47
35	36	BREAK 4 LOVE	RAZE	26
36	—	DREAMIN'	VANESSA WILLIAMS	45
37	40	SILHOUETTE	KENNY G	35
38	—	KILLING ME SOFTLY	AL B. SURE!	46
39	—	I WANNA HAVE SOME FUN	SAMANTHA FOX	40
40	32	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	19

BLACK SINGLES BY LABEL

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

COLUMBIA (8)	10
Def Jam (2)	
WARNER BROS. (6)	9
Paisley Park (1)	
Reprise (1)	
Sire (1)	
MCA	8
POLYGRAM	8
Atlanta Artists (3)	
Wing (3)	
Polydor (2)	
ATLANTIC (5)	7
Island (1)	
Oceana (1)	
E.P.A.	7
Epic (5)	
Tabu (1)	
WTG (1)	
CAPITOL (5)	6
Solar (1)	
MOTOWN	5
RCA (2)	5
Jive (3)	
ARISTA	4
EMI (2)	4
Orpheus (2)	
ELEKTRA (3)	4
Vintertainment (1)	
A&M	3
PROFILE	2
SELECT	2
SLAM	2
Blip Blop (1)	
Tri-World (1)	
VIRGIN	2
CHRYSALIS	1
DELICIOUS VINYL	1
FANTASY	1
Reality/Danya (1)	
FUTURE	1
GEFFEN	1
JCI	1
Sedona (1)	
LUKE SKYYWALKER	1
NASTYMIX	1
NEXT PLATEAU	1
SUTRA	1
Plaza (1)	
TOMMY BOY	1
TRACK RECORD	1

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
16 ALL OR NOTHING (Rene Moore, ASCAP)	ASCAP/Donesna, ASCAP
50 ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)	ASCAP/Donesna, ASCAP
30 BABY DOLL (Two Tuff-Enuff, BMI/PolyGram Songs, BMI/Delos 2000, ASCAP/PolyGram, ASCAP)	BMI/Chappell & Co., ASCAP/Le Mango, ASCAP) CPP
52 BIG FUN (Drive On, BMI/Virgin Songs, BMI)	ASCAP/Depom, ASCAP) CPP
88 BRAND NEW FUNK (Zomba, ASCAP)	BMI/Stanton's Gold, BMI/April Joy, BMI/Golden Nugget, BMI)
26 BREAK 4 LOVE (Funky Feet, BMI)	ASCAP/Rhyme Syndicate, ASCAP/Warner-Tamerlane, BMI)
92 CALL THE LAW (Redlock, BMI/PolyGram Songs, BMI)	BMI/Chappell & Co., ASCAP/Le Mango, ASCAP) CPP
22 CAN YOU READ MY LIPS (Looky Lou/Bright Light, BMI)	ASCAP) CPP
42 CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP)	ASCAP) CPP
32 CAN'T GO BACK ON A PROMISE (Rockwood, BMI/March 9, ASCAP/Almo, ASCAP/Hardstone, ASCAP) CPP	ASCAP) CPP
82 COOLIN' IN CALI (.357, ASCAP/Power Move, BMI)	ASCAP) CPP
69 CUT THAT ZERO (Entertaining, BMI/Danica, BMI)	ASCAP) CPP
2 DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	ASCAP) CPP
94 DO WAH DIDDY (Pac Jam, BMI)	ASCAP) CPP
60 DON'T ROCK THE BOAT (Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP	ASCAP) CPP
15 DON'T STOP YOUR LOVE (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP)	ASCAP) CPP
45 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	ASCAP) CPP
1 EVERYTHING I MISS AT HOME (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	ASCAP) CPP
49 FEELING INSIDE (New Warrior, BMI)	ASCAP) CPP
79 GET HERE (Rutiand Road, ASCAP/WB, ASCAP)	ASCAP) CPP
75 GET ON THE DANCE FLOOR (Protoons, ASCAP/Hikim, ASCAP)	ASCAP) CPP
14 GET UP EVERYBODY (GET UP) (Next Plateau, ASCAP/Turn Out Brothers, ASCAP)	ASCAP) CPP
63 GITTIN' FUNKY (Hittage/Turnout Bros, ASCAP)	ASCAP) CPP
19 GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eyedot, ASCAP) CPP	ASCAP) CPP
66 GONNA GET OVER YOU (Bush Burnin', ASCAP/La Love Lane, ASCAP)	ASCAP) CPP
54 HEAVEN (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)	ASCAP) CPP
24 HEAVEN ON EARTH (LeoSun, ASCAP)	ASCAP) CPP
11 HEY LOVER (Bush Burnin', ASCAP)	ASCAP) CPP
7 HIM OR ME (Cal-Gene, BMI/Virgin Songs, BMI) CPP	ASCAP) CPP
68 I DON'T WANT 2 BE ALONE (Georgio's, BMI/Stone Diamond, BMI) CPP	ASCAP) CPP
12 I JUST WANNA STOP (Ross Vannelli, BMI)	ASCAP) CPP
72 I LIKE IT LIKE THAT (Ensign, BMI/Myki Jam, BMI/Famous, ASCAP/Drumatik, ASCAP) CPP	ASCAP) CPP
8 I MISSED (Colgems-EMI, ASCAP/Deep Faith, ASCAP)	ASCAP) CPP
9 I SURRENDER (One To One, ASCAP)	ASCAP) CPP
40 I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)	ASCAP) CPP
41 I WANT TO BE YOUR LOVER (Bush Burnin',	ASCAP) CPP

TITLE	PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC
64 I WISH U HEAVEN (Controversy, ASCAP)	ASCAP/Donesna, ASCAP
31 IF EVER A LOVE THERE WAS (Irving, BMI/Pamalyho, BMI/Chappell & Co., ASCAP/Le Mango, ASCAP) CPP	ASCAP/Donesna, ASCAP
87 I'M GONNA GIT YOU SUCKA (United Lion, BMI)	ASCAP) CPP
33 I'M THE ONE WHO LOVES YOU (Island, BMI/Stanton's Gold, BMI/April Joy, BMI/Golden Nugget, BMI)	ASCAP) CPP
29 I'M YOUR PUSHER (Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP/Warner-Tamerlane, BMI)	ASCAP) CPP
61 IN DEBT TO YOU (Two Tuff-Enuff, BMI/PolyGram	ASCAP) CPP

HOT BLACK SINGLES ACTION					
RADIO MOST ADDED					
	PLATINUM/ GOLD ADDS 14 REPORTERS	SILVER ADDS 30 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 97 REPORTERS	TOTAL ON
SKIN I'M IN	4	15	18	37	46
CAMEO ATLANTA ARTISTS					
BEING IN LOVE AIN'T EASY	1	4	22	27	28
SWEET OBSESSION EPIC					
ONE THING LED TO ANOTHER	3	4	17	24	54
JOHNNY KEMP COLUMBIA					
TEDDY'S JAM	1	4	17	22	54
GUY MCA					
SNAKE IN THE GRASS	3	7	11	21	23
MIDNIGHT STAR SOLAR					
STILL IN LOVE	2	10	8	20	39
TROOP ATLANTIC					
I'M GONNA GIT YOU SUCKA	3	8	9	20	36
THE GAP BAND ARISTA					
SHE WON'T TALK TO ME	3	4	10	17	85
LUTHER VANDROSS EPIC					
DREAMIN'	2	5	9	16	79
VANESSA WILLIAMS WING					
KILLING ME SOFTLY	3	1	12	16	64
AL B. SURE! WARNER BROS.					

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.

89 LOVE IS RISING (Le'Oris, ASCAP/Mighty Groove, ASCAP/Moonbeam, ASCAP)	ASCAP/SilverTay, ASCAP)
57 LOVE IS THE POWER (Caloco, BMI/Hip Trip, BMI)	ASCAP/SilverTay, ASCAP)
10 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP	ASCAP/SilverTay, ASCAP)
99 MARY HAD A LITTLE JAM (International Broadcast, ASCAP/Cayman, ASCAP)	ASCAP/SilverTay, ASCAP)
23 MR. BACHELOR (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP	ASCAP/SilverTay, ASCAP)
98 MY EYES DON'T CRY (Jobete, ASCAP/Black Bull, ASCAP) CPP	ASCAP/SilverTay, ASCAP)
95 MY GIRLY (MCA, ASCAP/Uncity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Music Corp. Of America, BMI/Texascity, BMI)	ASCAP/SilverTay, ASCAP)
91 MY HEART (Selessongs, ASCAP)	ASCAP/SilverTay, ASCAP)
74 MY PREROGATIVE (Cal-Gene, BMI/Virgin Songs, BMI/Bobby Brown, ASCAP/Uncity, ASCAP) CPP	ASCAP/SilverTay, ASCAP)
62 NIGHT OF THE LIVING BASEHEADS (Def American, BMI)	ASCAP/SilverTay, ASCAP)
100 (NO PARKING IN MY) LOVE ZONE (Songcase, BMI/Hit Boy, BMI)	ASCAP/SilverTay, ASCAP)
4 OASIS (Sunset Burgundy, ASCAP/TuTu, ASCAP/MCA, ASCAP)	ASCAP/SilverTay, ASCAP)
58 ON THE SMOOTH TIP (Protoons, ASCAP/Turn Out Brothers, ASCAP)	ASCAP/SilverTay, ASCAP)
73 ONE THING LED TO ANOTHER (Music Corp. Of America, BMI/Warner Bros. Music/Ertolajay Musique, ASCAP/New Music Group, BMI)	ASCAP/SilverTay, ASCAP)
83 OPEN SESAME (Kenny Nolan, ASCAP/SBK April, ASCAP/Dazzberry Jam, ASCAP/SBK Blackwood, BMI/Bedazzled, BMI)	ASCAP/SilverTay, ASCAP)
48 POSSE ON BROADWAY (Lockedup, BMI)	ASCAP/SilverTay, ASCAP)
9 PULL OVER (Trycep, BMI/Ferricliff, BMI/Willesden, BMI)	ASCAP/SilverTay, ASCAP)
96 PUMP ME UP (Bust-It, BMI)	ASCAP/SilverTay, ASCAP)
80 RESCUE ME (SBK April, ASCAP/Across 110th Street, ASCAP/Willarie, ASCAP)	ASCAP/SilverTay, ASCAP)
55 RESPECT (ADRA, BMI/T-Ski, BMI)	ASCAP/SilverTay, ASCAP)
20 RONI (Kear, BMI/Hip Trip, BMI) CPP	ASCAP/SilverTay, ASCAP)
51 R-U-LONELY (Jocelyn Brown, BMI)	ASCAP/SilverTay, ASCAP)
18 SAY YOU WILL (Harrindur, BMI/Tortoise Feather, BMI/Pure Delite, BMI/Bird Cage, BMI) CPP	ASCAP/SilverTay, ASCAP)
43 SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI)	ASCAP/SilverTay, ASCAP)
35 SILHOUETTE (Brenece, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL	ASCAP/SilverTay, ASCAP)
76 SKIN I'M IN (All Seeing Eye, ASCAP/PolyGram, ASCAP)	ASCAP/SilverTay, ASCAP)
5 SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI)	ASCAP/SilverTay, ASCAP)
36 SO GOOD (Chappell, ASCAP/Abacus Music/Intersong-USA, ASCAP/Palancar, ASCAP)	ASCAP/SilverTay, ASCAP)
71 SOMEONE'S IN LOVE (Chrysalis, ASCAP/Rare Blue, ASCAP)	ASCAP/SilverTay, ASCAP)
84 THE SPIRIT OF LOVE (CBS, ASCAP/End Of Day,	ASCAP/SilverTay, ASCAP)

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	4	7	HUSTLE! (TO THE MUSIC) ATLANTIC 0-86500	◆ THE FUNKY WORM
2	1	2	10	THE GREAT COMMANDMENT ATLANTIC 0-86530	◆ CAMOUFLAGE
3	15	30	4	I WANNA HAVE SOME FUN JIVE 1155-1-JD/RCA	◆ SAMANTHA FOX
4	8	12	7	A LOVE SUPREME ISLAND 0-96607	◆ WILL DOWNING
5	14	23	4	THE LOVER IN ME MCA 23904	◆ SHEENA EASTON
6	10	15	7	SINCE I FELL FOR YOU WARNER BROS. 0-20855	◆ APOLLONIA
7	5	8	8	DOMINO DANCING EMI V-56116	◆ PET SHOP BOYS
8	3	1	8	I DON'T WANT YOUR LOVE CAPITOL V-15417	◆ DURAN DURAN
9	12	14	8	TEARS RUN RINGS CAPITOL V-15418	◆ MARC ALMOND
10	19	27	5	HEAT IT UP JIVE 1159-1-JD/RCA	◆ WEE PAPA GIRL RAPPERS
11	18	26	5	DON'T RUSH ME ARISTA ADI-9723	◆ TAYLOR DAYNE
12	7	9	9	SO MANY WAYS (DO IT PROPERLY PART II) VENETTA VE-7008	THE BRAT PACK
13	17	20	6	DON'T TALK DIRTY TO ME ARISTA ADI-9747	JERMAINE STEWART
14	13	17	6	USELESS CAPITOL V-15406	◆ KYM MAZELLE
15	16	21	5	IM NIN'ALU/GALBI SIRE 0-21001/WARNER BROS.	◆ OFRA HAZA
16	22	37	3	SMOOTH CRIMINAL EPIC 49 07895/E.P.A.	◆ MICHAEL JACKSON
17	25	35	3	BRIDES OF FRANKENSTEIN A&M SP-12285	O.M.D.
18	6	7	9	WHEN THE TIME IS RIGHT PROFILE PRO-7216	SASSA
19	34	—	2	GET ON THE DANCE FLOOR PROFILE PRO-7239	◆ ROB BASE & D.J. E-Z ROCK
20	26	39	4	LET ME LOVE YOU FOR TONIGHT SLEEPING BAG SLX-40141	KARIYA
21	9	10	9	COMING BACK FOR MORE CHRYSALIS PROMO	JELLYBEAN FEAT. RICHARD DARBYSHIRE
22	32	45	3	WALKING AWAY TOMMY BOY TB-919	◆ INFORMATION SOCIETY
23	27	31	5	SECURITY ATLANTIC 0-86485	THE BEAT CLUB
24	24	25	5	HEADHUNTER WAX TRAX WAX-053	◆ FRONT 242
25	29	32	5	IF YOU FEEL IT VENETTA VE-7013	DENISE LOPEZ
26	31	40	4	LOVE, TRUTH & HONESTY LONDON 886 395-1/POLYGRAM	◆ BANANARAMA
★★★ POWER PICK ★★★					
27	43	—	2	A LITTLE RESPECT SIRE 0-21059/WARNER BROS.	◆ ERASURE
28	28	28	6	TUMBLIN' DOWN VIRGIN 0-96603	◆ ZIGGY MARLEY & THE MELODY MAKERS
29	42	—	2	MY EYES DON'T CRY MOTOWN MOT-4616	◆ STEVIE WONDER
30	23	22	7	TALKIN' ALL THAT JAZZ TOMMY BOY TB 918	◆ STETSASONIC
31	4	3	10	THE ONLY WAY IS UP ELEKTRA 0-66732	◆ YAZZ AND THE PLASTIC POPULATION
32	39	46	3	I LIKE IT LIKE THAT WTG 41 07888	MICHAEL RODGERS
33	11	6	10	THE WAY YOU LOVE ME WARNER BROS. 0-21025	◆ KARYN WHITE
34	38	42	4	YEAH WHATEVER NETTWERK (CANADA) IMPORT	MOEV
★★★ HOT SHOT DEBUT ★★★					
35	NEW ▶	1	1	WILD THING DELICIOUS DV1002/ISLAND	◆ TONE LOC
36	NEW ▶	1	1	CROSS MY HEART WTG 41 07894	◆ EIGHTH WONDER
37	21	19	7	TOOK MY LOVE AWAY MINIMAL MIN-5/CRIMINAL	ELLIS "D"
38	46	48	3	DESIRE (REMIX) ISLAND 0-96600	◆ U2
39	48	—	2	GET UP EVERYBODY NEXT PLATEAU NP50083	◆ SALT-N-PEPA
40	36	38	6	HANGIN' ON THE BOULEVARD COLUMBIA 44 07886	VOYEUR
41	44	47	4	TURN IT INTO LOVE CAPITOL V-15416	HAZELL DEAN
42	NEW ▶	1	1	KISS CHINA 871 039-1/POLYGRAM	◆ THE ART OF NOISE FEATURING TOM JONES
43	41	41	5	MAKE NOISE PROFILE PRO-7217	ONLY IN THE DARK
44	NEW ▶	1	1	RIGHT BEFORE MY EYES STARWAY SW 12102-12	PATTI DAY
45	NEW ▶	1	1	HERE COMES THAT SOUND LONDON 886 413-1/POLYGRAM	SIMON HARRIS
46	NEW ▶	1	1	DON'T BE AFRAID TOMMY BOY TB 920	◆ TKA
47	20	5	10	OUT OF TIME 4TH & B'WAY 469/ISLAND	NOEL
48	NEW ▶	1	1	HOT SPOT ATLANTIC 0-86528	GIGGLES
49	NEW ▶	1	1	PUT A LITTLE LOVE IN YOUR HEART A&M SP-12288	◆ ANNIE LENNOX & AL GREEN
50	NEW ▶	1	1	NEVER GET ENOUGH OF YOU AMHERST AMHD-133	◆ GLENN MEDEIROS
BREAKOUTS					
1. GOOD LIFE INNER CITY VIRGIN 2. ARE YOU READY MORRIS DAY WARNER BROS. 3. MORE THAN YOU KNOW MARTIKA COLUMBIA 4. DIAL MY HEART THE BOYS MOTOWN					

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	3	11	DON'T ROCK THE BOAT SOLAR V-71166/CAPITOL	◆ MIDNIGHT STAR
2	1	1	10	THE WAY YOU LOVE ME WARNER BROS. 0-21025	◆ KARYN WHITE
3	3	7	8	TUMBLIN' DOWN VIRGIN 0-96603	◆ ZIGGY MARLEY & THE MELODY MAKERS
4	9	15	5	I WANNA HAVE SOME FUN JIVE 1155-1-JD/RCA	◆ SAMANTHA FOX
5	8	8	8	JUST WANNA DANCE/WEEKEND FRESH FRE-80125/SLEEPING BAG	THE TODD TERRY PROJECT
6	14	21	5	THE LOVER IN ME MCA 23904	◆ SHEENA EASTON
7	12	17	5	IF YOU FEEL IT VENETTA VE-7013	DENISE LOPEZ
8	4	6	10	SPY IN THE HOUSE OF LOVE CHRYSALIS 4V9 43262	◆ WAS (NOT WAS)
9	6	2	12	BREAK 4 LOVE COLUMBIA 44 07890	RAZE
10	10	13	7	I DON'T WANT YOUR LOVE CAPITOL V-15417	◆ DURAN DURAN
11	13	16	7	THE ONLY WAY IS UP ELEKTRA 0-66732	◆ YAZZ AND THE PLASTIC POPULATION
12	5	5	13	I WANNA KNOW VENETTA VE-7003	ALE
13	19	19	8	THE GREAT COMMANDMENT ATLANTIC 0-86530	◆ CAMOUFLAGE
14	21	24	5	GET UP EVERYBODY NEXT PLATEAU NP50083	◆ SALT-N-PEPA
15	23	36	4	DIAL MY HEART MOTOWN MOT-4621	◆ THE BOYS
16	7	4	13	MY PREROGATIVE MCA 23888	◆ BOBBY BROWN
17	17	18	7	SO MANY WAYS (DO IT PROPERLY PART II) VENETTA VE-7008	THE BRAT PACK
18	22	29	7	THANKS FOR MY CHILD COLUMBIA 44 07871	◆ CHERYL "PEPSII" RILEY
19	20	20	6	YOU MAKE ME WORK ATLANTA ARTISTS 870 587-1/POLYGRAM	◆ CAMEO
20	41	—	2	WALKING AWAY TOMMY BOY TB-919	◆ INFORMATION SOCIETY
21	11	10	10	OUT OF TIME 4TH & B'WAY 469/ISLAND	NOEL
22	24	23	7	DOMINO DANCING EMI V-56116	◆ PET SHOP BOYS
23	32	40	4	HIM OR ME MOTOWN MOT-4619	TODAY
24	26	27	6	POSSE' ON BROADWAY NASTY MIX IGU 76974	◆ SIR MIX-A-LOT
25	27	25	6	TALKIN' ALL THAT JAZZ TOMMY BOY TB 918	◆ STETSASONIC
26	28	30	8	DOCTORIN' THE TARDIS TVT 4020	THE TIME LORDS
27	37	—	2	SMOOTH CRIMINAL EPIC 49 07895/E.P.A.	◆ MICHAEL JACKSON
28	36	42	3	HOT SPOT CUTTING 0-86528/ATLANTIC	GIGGLES
29	16	9	13	BIG FUN VIRGIN 0-96610	◆ INNER CITY
30	29	35	6	TEARS RUN RINGS CAPITOL V-15418	◆ MARC ALMOND
★★★ POWER PICK ★★★					
31	43	—	2	WILD THING DELICIOUS DV1002/ISLAND	◆ TONE LOC
32	31	31	8	SECURITY ATLANTIC 0-86485	THE BEAT CLUB
33	15	11	10	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 0-96614	◆ PAULA ABDUL
34	40	49	3	DON'T RUSH ME ARISTA ADI-9723	◆ TAYLOR DAYNE
35	34	39	5	USELESS CAPITOL V-15406	◆ KYM MAZELLE
36	39	43	4	HUSTLE! (TO THE MUSIC) ATLANTIC 0-86500	◆ THE FUNKY WORM
37	46	—	2	BRIDES OF FRANKENSTEIN A&M SP-12285	O.M.D.
38	42	—	2	LET ME LOVE YOU FOR TONIGHT SLEEPING BAG SLX-40141	KARIYA
39	45	—	2	SINCE I FELL FOR YOU WARNER BROS. 0-20855	◆ APOLLONIA
40	25	14	9	MY GIRLY MCA 23865	◆ READY FOR THE WORLD
41	18	12	11	WILD WILD WEST ATLANTIC 0-86544	◆ THE ESCAPE CLUB
42	30	28	12	I'M YOUR PUSHER/L.G.B.N.A.F. SIRE 0-21026/WARNER BROS.	◆ ICE-T
43	47	46	3	GIRLS AIN'T NOTHING ... /BRAND NEW FUNK JIVE 1146-1-JD/RCA	D.J. JAZZY JEFF & THE FRESH PRINCE
★★★ HOT SHOT DEBUT ★★★					
44	NEW ▶	1	1	KISS CHINA 871 039-1/POLYGRAM	◆ THE ART OF NOISE FEATURING TOM JONES
45	NEW ▶	1	1	IM NIN'ALU/GALBI SIRE 0-21001/WARNER BROS.	◆ OFRA HAZA
46	33	32	6	DON'T LET ME BE MISUNDERSTOOD/LIFE'S TOO SHORT TIN PAN APPLE/MERCURY 887 893-1/POLYGRAM	LATIN RASCALS
47	NEW ▶	1	1	HEAT IT UP JIVE 1159-JD/RCA	◆ WEE PAPA GIRL RAPPERS
48	35	22	8	YOU'RE NOT MY KIND OF GIRL MCA 23903	◆ NEW EDITION
49	38	33	6	RESCUE ME WARNER BROS. 0-21038	◆ AL B. SURE!
50	NEW ▶	1	1	GANGSTA GANGSTA RUTHLESS PVL-07263/PRIORITY	N.W.A.
BREAKOUTS					
1. PULL OVER LEVERT ATLANTIC 2. A LITTLE RESPECT ERASURE SIRE 3. WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA 4. RESPECT THE REAL ROXANNE SELECT					

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.

Kevin Saunderson Is Movin' On Up With Inner City

HEAT IT UP: Detroit's own Inner City has served up yet another stylized, hook-filled club record with "Good Life" (Virgin). Producer/chief songwriter/member Kevin Saunderson is becoming the man of the hour—with good reason. Maintaining a feel similar to the act's previous No. 1 smash, "Big Fun," this new offering manages to blend familiar textures with exciting and refreshing melodies and hooks. Positive lyric treatment and a sensitive delivery by talented, 22-year-old Paris Gray intensify the track by complementing the potent energy the instrumentation creates. Five mixes are included here by Saunderson, Juan Atkins, Mike "Hitman" Wilson, Steve "Silk" Hurley, and Derrick May. Our faves are the much too short, bottom-heavy Saunderson mix and the "Mayday" and "Magic Juan" versions. An alternate, Les Adams U.K. remix of "Big Fun" is on the flip as well. At a mere 24, the busy Saunderson has recently completed remixes and/or productions in London for Samantha Fox, the Wee Papa Girl Rappers, Blow, Bros, and the Blow Monkeys. He is also in the studio preparing Inner City's album, scheduled for release in the spring, and is putting final touches on a "Detroit Techno Music" album to be released on his own KMS Records (313-481-1948) before Christmas. Saunderson, Gray, and Inner City are new talents to watch in the coming year.

HERE COMES THAT SOUND: The domestic release of New Order's latest, "Fine Time" (Qwest/Warner Bros.), is merely hours away and it's a smoker. Always striving for something a little different, the band retraces some of its musical steps while taking quite a few forward as well. Five tasty mixes are provided by Steve "Silk" Hurley, and it's sure to be a club favorite this season... A new "disco" mix of Pet Shop Boys' "Left To My Own Devices" (EMI) by Robin Hancock, Trevor Horn, and Stephen Lipson has just been un-

leashed. Up-tempo, tastefully executed, and brilliantly produced number pumps along at a nice pace. Of interest will be the flip, "The Sound Of The Atom Splitting," which sounds a bit like Art Of Noise on acid. Incidentally, there's a radically different (and quite good) Frankie Knuckles mix of "Left To My Own Devices" that, not unlike under-



by Bill Coleman

ground mixes previously done for Whitney Houston and Luther Vandross, is circulating on cassette only... Miami-based songstress Sandee has returned on a new label with a potential hit titled "Notice Me" (Fever, 212-779-1844), which has something for everyone. In addition to the spirited, Latin-pop treatment produced and mixed by Robert Clivilles & David Cole, this track has been creating a buzz for its heavy-handed, mostly instrumental, house-inspired version.

"She Wants To Dance With Me" (RCA) is Rick Astley's pleasant venture into Whitney Houston dance/pop territory. Written by Astley and produced by the singer with Phil Harding and Ian Curnow, the song still maintains the feel of Astley's previous hits. It's not breaking down any doors, but it's likable nonetheless... "Love Is On Her Mind" (Cutting/Mercury) is a highlight lifted from Sa-Fire's album debut as the new single. New mixes by hubby Albert Cabrera enhance the Latin-pop album version considerably with extended and house-inflected mixes. The narrative lyric is crying out for a tasteful video interpretation... "As The End Draws Near" (Nettwerk, 604-687-8649), a favorite cut from Manufacture's latest project, has been remixed and extended by Anthony Valcic and George Maniatis. Very programmable in a vintage Depeche Mode style, the track also features the vocal prowess of a newcomer you'll be hearing much about next year, Sarah McLachlan.

Megatone Records (415-621-7475)

has just issued a wondrous package titled "The 12 By 12 Collection" commemorating Sylvester's best work with the label. The package includes classic tracks like "Don't Stop," "Lovin' Is Really My Game," "Band Of Gold," and "Hard Up." Only a limited quantity has been printed, so don't hesitate.

BIG BEATS & L'L PIECES: Frankie Knuckles is completing mixes on the Gap Band's "I'm Gonna Git You Sucka" for Arista... Ivan Ivan has mixed "Groove Check" for Virgin act That Petrol Emotion... C.J. McIntosh and Dave Dorrell (of M/A/R/R/S) are remixing Eric B. & Rakim's "The R" for U.K. single release... Coldcut is rumored to have signed with Elektra here in the States. The act is presently working on a new album that will feature contributions from the Fall and (tentatively) Blue Zone U.K.'s delightful lead vocalist, Lisa Stanfield... Murray Elias is mixing "You Can Call My Heart Home" by popular songwriter and new Capitol signee Evan Rogers... Arthur Baker is busy in the U.K. remixing Neneh Cherry's "Buffalo Stance" (Virgin) as well as "I Want Your Love" (yes, it's the old Chic song) as interpreted by Paul Rutherford (formerly of Frankie Goes To Hollywood) for 4th & B'way... Also in the U.K., Ben Liebrand is re-mixing Art Of Noise's "Paranoia" and Bas Noir's brilliant "My Love Is Magic"... Producer/songwriter Raymond Jones has been keeping busy. He has recently completed projects with Patti LaBelle, E.U. (for the new Spike Lee film), and venerable act Black Ivory... Panther Records is a brand new record company specializing in dance music. For more information contact 212-333-8647.

STICKY WICKED: "I'll Live (Don't Tell Me Lies)" (A&M) by Nita, mixed by Ric Wake and Richie Jones, follows in a familiar technopop stance... "This Is Serious" (Ensign/Chrysalis) serves as the likable debut for U.K. artist Tony Stone. The Rick Astley treatment of the single, as mixed by Danny D, works but lends no inkling as to what Stone's album is about, which is much more straightforward pop'n'soul... Sweet Sen-

sation is back with "Sincerely Yours" (Atlantic), which was produced and mixed by Steve Peck and includes a new remix by Peck and Ted Currier... Elton John's "Mona Lisas & Mad Hatters" (MCA) has been mixed by Shep Pettibone and drapes John's vocal over an easy-paced technogroove... Marcus Lewis delivers an aggressive shuffle on "The Club" (Aegis/Epic) as mixed by Francois Kevorkian... Also out: "Anything Is Possible" (Easy Street, 212-254-7979) by Gary L; "It's No Secret" (Geffen) by Kylie Minogue; and a "housing" of "Secrets Of Love" (Criminal, 212-967-5465) by Babie &

Keys.

THE WRITE STUFF: Many times we talk to people who point out discrepancies or have praises or comments about what's going on in the dance music scene or about what they see within our pages weekly. Billboard has a commentary page and a "Letters To The Editor" section for just such comments. It would be much to our liking if more people in the dance music community utilized these forums in the year ahead. Contributions should be submitted to Ken Terry, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.



Full House. Producers Steve Beltran, seated left, and Keith Cohen, seated right, were in at Larrabee Sound studios in Los Angeles completing overdubs for artist Paul Gray (of Wa Wa Nee) with keyboardist Jeff Lorber. Stopping by to visit were producer Oliver Leiber (Paula Abdul), producer Derek Bramble (Jaki Graham), Warner Bros. artist Gardner Cole, and Atlantic artist Mic Murphy (of the System). Standing, from left, are Lorber, Leiber, Gray, Bramble, Cole, and Murphy. (Photo: Orna)

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| Strings—Da Posse | Check This Out—Hard House |
| Yo Yo Get Funky—Fast Eddie | Loving You—Sold |
| Turn Up The Bass—Tyree | Go Away—Fascination |
| House Express—Mismasters | No Getting Over—Nychelle |
| Do The Do—M. Jefferson | Lady Africa—Mauro |
| Truth—Reese + Santonio | Action—Gypsy & Queen |
| Just Another Game—Keia Wei | All Work No Play—Offshore |
| Anything Is Possible—Gary L | You've Lost That Lovin' Feeling—Quantise |
| I Never Loved You—Soraya | Is This Really Love—Jon Otis |
| Wondering—Tonasia | Dirty Job—Sweet Connection |
| Never Give Up—Phantasy Club | Out Of Your Heart—Laune |
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N.Y. Record Pool Stages Disco Show '70s Stars Light Up 1018

NEW YORK Nov. 30 saw legendary recording artists Vince Montana & the Salsoul Orchestra, MFSB, and Loleatta Holloway together again, performing to a packed and enthusiastic audience at nightspot 1018. The gathering was a birthday celebration held in honor of Record Pool Business Center's president, Eddie Rivera. "I wanted to do something special and give the audience something truly different this year," says Rivera, who books shows for the club weekly.

"The crowds are no longer attracted by the Judy Torreses, TKAs, and the like, so it can get

boring booking the same artists every week," says Rivera. He notes that the attendees for this event were considerably more "mature" than the traditional clientele the club caters to.

The evening turned out to be such a surprising success that Rivera is considering getting the artists together once again for the record pool's award show scheduled for next year. Says Rivera, "It would also be great if we could find First Choice, Double Exposure, and some of the other great voices of the past to participate as well."

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European Opportunites Knockin' On Country's Door

BY DEBBIE HOLLEY

NASHVILLE As the European market for country music broadens, touring opportunities and success stories are coming to light. The next several years are expected to reflect this market improvement with package tours, sponsorship events, and major music festivals replacing the traditional individual-artist tours. And the planned removal of a wide variety of trade and travel barriers among European countries—referred to as harmonization and targeted by the European Economic Community for 1992—is seen by some promoters as presenting still further opportunities for U.S. acts.

"Big names in the U.S. aren't necessarily European hits," explains Jeffrey Kruger, founder,

chairman, and chief executive officer of the Kruger Organization in Britain. Such U.S. stars as Tammy Wynette maintain their status in Europe by visiting the U.K. every 15 months or so. While they are small draws in the U.S., Johnny Russell and Billie Jo Spears are sell out acts in Europe.

Kruger says longevity and sentimentality—"two things that have disappeared from the U.S. market"—play a major role in the entertainment business in Europe.

Kruger is preparing to introduce George Strait to the European market June 16-July 2. "Although [Strait] can pack 45,000 seats in Houston, Texas," says Kruger, "we're bringing him into 1,000- and 1,500-seaters, except in London. We're going to have him in to do key one-on-one interviews. Our

people have got to get to know him. The European media are powerful, and if we get him on the BBC or television, half of the population can see him in one go. The only 'if' that figures in is whether

'I see a big market for country music'

the British public will like him, and there's no way to tell. However, the odds are we're going to have another star on our hands with George."

Focusing on festivals, Jim Halsey, president of the Halsey Co. in Nashville and the international festival organization FIDOF, says international festivals have become an important part of country

music. Europe has 30-plus festivals that either are full-scale country celebrations or incorporate country music into the schedule of events.

"Inter-Country Fest in Prague, Czechoslovakia, was an enormous success," Halsey says. "One night there were 6,500 people, and the next night there were 10,000." The Bellamy Brothers performed as well as Kathy Mattea and Asleep At The Wheel. In Bulgaria, at the predominantly pop Golden Orpheus Song Festival, Roy Clark was the headliner. That festival was broadcast on Inter-Vision to all the socialist countries, an audience of 5 million. Two weeks later the show was broadcast on Euro-Vision to 22 Western European countries, adding another 220 million viewers.

The International Country Mu-

sic Festival in Peterborough, England, celebrated its 10th and final year in 1988, according to Kruger. With 200,000 people attending this year's festival, he says, "The city fathers felt that we were spoiling the rustic beauty of Peterborough with all the press and media. We will find a new venue next year."

In 1989, festivals are scheduled in West Germany, France, England, Switzerland, and Poland. Switzerland alone will have 10 in the summer. Halsey says the fact that country is being made a part of so many music celebrations "tells us that format is being accepted on a more global basis

(Continued on next page)

TNN's Music Digest Show Features A Pair Of Hot Hosts 'Crook & Chase' Provides Plenty Of Action

"CROOK & CHASE"—the latest cops-and-robbers show featuring mugs, thugs, drugs, and high-speed chases? Not quite. This is the popular duo of Lorianne Crook and Charlie Chase, and their "Crook And Chase" TV show is scorching the airwaves.

The lively country-music digest show has garnered a wide audience on The Nashville Network and through national syndication. Though it took a while for the chemistry of these diverse personalities to ferment from Ripple wine to something fine, the wait was worth it. Crook and Chase are comfortable, enjoyable, and, though rarely controversial, entertaining.

The 30-minute weekday show and weekly wrap-up "Crook And Chase/Weekend" are produced by Jim Owens & Associates. Jim Owens just happens to be Crook's husband. Aha, that's the reason she's co-hosting this show, right?

No. What could have wound up being a bed-and-bored situation has happily avoided that denouement, instead resulting in a bouncy and bright show that is a credit to country music.

A magazine-style variety series featuring celebrity interviews and entertainment news can live or die with its hosts. The witty Chase and the wily Crook joke, cajole, and chatter their way through the fast-paced shows. A veteran of radio, including WMAK and WSM in Nashville, Chase also co-hosts the popular "Channel 4 Magazine" on WSMV-TV Nashville. No Dixie chicken, Crook is a magna cum laude Vanderbilt Univ. grad who majored in Russian and Chinese languages. Her smile could warm the cockles of Scrooge's heart, but she doesn't rely on looks alone to make her mark. As host of "PM Magazine" on WKRN-TV Nashville, she wrote and produced some award-winning segments.

The show's staff of reporters includes Kip Kirby, Billboard's former Nashville bureau chief, who proves to be a polished and perky performer on camera. From movie reviews to celebrity interviews, Kirby and crew add depth and dimension to the show.

"One of the main themes that runs through the letters we receive," says Crook, "is that the show's not too hi-tech, not too glitzy. When we're sitting there interviewing a star, the viewers feel as if they're in our living room."

Adds Chase, "The greatest challenge has been creating our own image and style—getting away from being called a cheap imitation of 'Entertainment Tonight.'" Apparently, readers of The Cable Guide agree that this is no cheap imitation. The magazine's fan poll has select-

ed the show as the best entertainment/news program on cable TV. Congratulations to Owens, Crook, and Chase for combining talents and evolving the show to its award-winning stature.

COUNTRY ROCKS AMERICA: An hourlong country compilation has been added to the list of monthly reels serviced by RockAmerica, the New York-based video pool service. "The decision to add the country reel was based on the growing number of quality clips being produced as well as an increase in requests from clubs for the format," according to Ed Steinberg, RockAmerica president.



Early response to the new reel has been very favorable, and strong market penetration is anticipated as new venues are investigated for airplay. The reel will be serviced to night clubs that use clips between band sets and also to video bars and clubs that have a "country night." The country format joins RockAmerica's dance, urban, mainstream, and album rock reels. Among the country acts on the compilations are George Jones, Randy Travis, Tanya Tucker, Rosanne Cash, New Grass Revival, and Foster & Lloyd.

by Gerry Wood

ARISTO ARRIVES: Aristo Video Promotion is expanding the company's promotion, distribution, and tracking service to include the growing gospel and contemporary Christian markets. Jeff Walker, president of Aristo Video Promotion, a division of Aristo Music Associates, advises that an initial contact list of 75 outlets has been compiled to include national and syndicated outlets, video pool services, and regional outlets. "The growth of this market is very similar to country when we started our video promotion service three years ago," says Walker. . . . The preliminary ballots for the 22nd annual Songwriter Achievement and Songwriter Of The Year Awards are in the mail. Make a note: The 1989 Nashville Songwriters Assn. International Winter Symposium will be held at the Vanderbilt Plaza Hotel Feb. 17-19. It will include a general membership meeting, a songwriters showcase, an awards ceremony and dinner, and the 11th annual songwriting symposium.

SIGNINGS: T.G. Sheppard renews through 1991 his pact as official spokesman for the Folger's NASCAR race team and the Folger's/Citrus Hill "Wakin' Up" country concert series.

Bluegrass Star McReynolds Bows Solo Set

NASHVILLE Jesse McReynolds of the Grand Ole Opry's Jim & Jesse bluegrass act has released a solo seasonal album, "A Mandolin Christmas." McReynolds has long been recognized by music critics as one of the country's most inventive mandolin players. Although he has made his mark as a bluegrass picker, McReynolds was also pressed into service to play on the "Runnin' Blue" track of the Doors' "Soft Parade" album.

The 12-cut instrumental album of traditional Christmas songs is available in cassette only for \$8 from Double J Entertainment, P.O. Box 1385, Gallatin, Tenn. 37066.



Eight's Great! MCA Records/Nashville and Reba McEntire celebrate her album "Reba" holding the No. 1 position on Billboard's Hot Country Album chart for eight consecutive weeks. Pictured, from left, are Mark Maynard, director of sales, MCA/Nashville; McEntire; and Bruce Hinton, executive VP/GM, MCA/Nashville.

Billboard POWER PLAYLISTS FOR WEEK ENDING SEPTEMBER 17, 1988

Sample Playlists of the Nation's Largest Country Radio Stations

Winston Salem	P.D.: Les Acree
1	Keith Whitley, When You Say Nothing At All
2	Restless Heart, A Tender Lie
3	George Strait, If You Ain't Lovin' (You Ain't L)
4	Paul Overstreet, Love Helps Those
5	Reba McEntire, I Know How He Feels
6	Shenandoah, Mama Knows
7	The Statler Brothers, Let's Get Started If We'r
8	Rodney Crowell, She's Crazy For Leaving
9	The Judds, Change Of Heart
10	Vern Gosdin, Chiseled In Stone
11	K.T. Oslin, Hold Me
12	Steve Wariner, Hold On (A Little Longer)
13	Skip Ewing, Burnin' A Hole In My Heart
14	Dan Seals, Big Wheels In The Moonlight
15	Sawyer Brown, My Baby's Gone
16	Ricky Van Shelton, I'll Leave This World Loving
17	Randy Travis, Deeper Than The Holler
18	Earl Thomas Conley, What I'd Say
19	Barbara Mandrell, I Wish That I Could Fall In L
20	The McCarters, I Give You Music
21	Kathy Mattea, Life As We Knew It
22	The Forester Sisters, Sincerely
23	Nitty Gritty Dirt Band, I've Been Lookin'
24	Johnny Cash With Hank Williams, Jr., That Old W
25	Tanya Tucker, Highway Robbery
26	The Bellamy Brothers, Rebels Without A Clue
27	Eddie Rabbitt, We Must Be Doin' Somethin' Right
28	Conway Twitty, I Wish I Was Still In Your Dream
29	The Desert Rose Band, I Still Believe In You
30	Alabama, Song Of The South
31	Mo'Nique, I Just Can't Say No To You
32	T.G. Sheppard, You Still Do
33	Eddy Raven, 'Til You Cry
34	Lee Greenwood, You Can't Fall In Love When You
35	George Jones, One Woman Man
36	Billy Joe Royal, It Keeps Right On Hurtin'
37	Patty Loveless, Blue Side Of Town
38	Rosanne Cash, Runaway Train
39	Sweethearts Of The Road, I Feel Fine
40	EX Sawyer Brown, It Wasn't His Child
A	Hank Williams, Jr., Early In The Morning And La
A	Karen Staley, So Good To Be In Love
A	Anne Murray, Slow Passin' Time
A	Dwight Yoakam, I Sang Dixie
A	Ronnie Milsap, Don't You Ever Get Tired

Phoenix	P.D.: R.J. Curtis
1	Vern Gosdin, Chiseled In Stone
2	Keith Whitley, When You Say Nothing At All
3	Paul Overstreet, Love Helps Those
4	Willie Nelson, Spanish Eyes
5	Restless Heart, A Tender Lie
6	Ricky Skaggs, Old Kind Of Love
7	The McCarters, I Give You Music
8	George Strait, If You Ain't Lovin' (You Ain't L
9	Michael Johnson, That's That
10	Dean Dillon, I Go To Pieces
11	Eddie Rabbitt, We Must Be Doin' Somethin' Right
12	The Statler Brothers, Let's Get Started If We'r
13	Charley Pride, Where Was I
14	Shenandoah, Mama Knows
15	The Judds, Change Of Heart
16	Rodney Crowell, She's Crazy For Leaving
17	Ricky Van Shelton, I'll Leave This World Loving
18	K.T. Oslin, Hold Me
19	Johnny Cash With Hank Williams, Jr., That Old W
20	Randy Travis, Deeper Than The Holler
21	Highway 101, All The Reasons Why
22	Gene Watson, Don't Waste It On The Blues
23	Earl Thomas Conley, What I'd Say
24	Dan Seals, Big Wheels In The Moonlight
25	Nitty Gritty Dirt Band, I've Been Lookin'
26	Johnny Rodriguez, You Might Want To Use Me Aga
27	Reba McEntire, I Know How He Feels
28	Merle Haggard, You Babe
29	Anne Murray, Slow Passin' Time
30	Barbara Mandrell, I Wish That I Could Fall In L
31	Exile, It's You Again
32	Eddy Raven, 'Til You Cry
33	The Oak Ridge Boys, Bridges And Walls
34	Rosanne Cash, Runaway Train
35	T. Graham Brown, Darlene
36	Southern Pacific, New Shade Of Blue
37	Skip Ewing, Burnin' A Hole In My Heart
38	Alabama, Song Of The South
39	EX Kathy Mattea, Life As We Knew It
40	EX Larry Boone, I Just Called To Say Goodbye Again
A	George Jones, One Woman Man
A	Conway Twitty, I Wish I Was Still In Your Dream
A	Dwight Yoakam, I Sang Dixie

EUROPEAN OPPORTUNITIES

(Continued from preceding page)

now."

Jim Vail of the Vail Group, a marketing company in Los Angeles, says his next focus will be Europe. "I see a big market for country music in Europe, as evidenced by some 40,000 people who showed up for a multi-act concert in Switzerland that featured Kris Kristofferson." He says the appetite for this music is especially strong in Great Britain, Ireland, Switzerland, West Germany, and China. "With the Eastern bloc opening up, we'll have Russia, Bulgaria, and Rumania, too," he adds. Vail has opened an office in Montreux, Switzerland.

Vail is developing a project in which he'll create and package with some of his industry friends and sponsors a country festival that will include a rodeo—"sort of an American festival," says Vail. "Let's take America around the world."

He contends that country music is moving to another plateau. "It has evolved to incorporate rock, blues, and a lot of other sounds, thus broadening its market."

Sponsorship has remained an untapped resource in Europe. However, Vail sees sponsorship advertising as the "hottest thing going in terms of dollar utilization. I expect to see more country music used in

commercial executions as well as corporate communications in the U.S. as well as Europe."

Booking agencies are attempting to be more innovative in creating packages of country music acts. Kruger says individual artists have played themselves out and that packaging offers value.

As for trends, some promoters say bigger-production shows are in country's future. Brenda Lee's "Music, Music, Music," which has been playing at the Opryland theme park in Nashville, is filled with hit songs and dancing. Halsey, who books Lee, says it is the type of show that could play a number of

markets, including several on the international circuit.

Kruger predicts harmonization will result in market expansion: Instead of acts coming into 12 different countries, they will be entering a united Europe.

The total impact of harmonization is currently unclear, but according to Kruger it will affect entertainers in this way: "As it currently stands, if I want to take a truck from England to France, I have to get visas for all the American acts, a carnet for the instruments, I must see that the truck conforms to French standards, and I have to clear the truck." A number of other clear-

ances and conformations to country standards are often required, and crossing these borders can be a time-consuming process. Kruger expects all of these restrictions to be lifted by 1992. "We will be able to take British technicians to Germany or German technicians to England without work permits," he adds.

Kruger says the standards of European equipment and technicians are now competitively recognized, so "a band can show up with its instruments and be comfortable with our sound and lighting equipment and technicians, where many acts used to feel compelled to bring their own equipment and technicians."

FOR WEEK ENDING DECEMBER 17, 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
1	1	1	9	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD) 7 weeks at No. One	★ ★ NO. 1 ★ ★ LOVING PROOF
2	2	2	20	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
3	3	3	13	K.T. OSLIN RCA 8369 (8.98) (CD)	THIS WOMAN
4	4	4	17	DWIGHT YOAKAM REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
5	5	5	31	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
6	7	8	9	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
7	6	6	23	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
8	8	7	17	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
9	9	9	17	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
10	12	11	38	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
11	10	10	14	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
12	11	12	16	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
13	13	13	73	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
14	14	14	16	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
15	15	16	45	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
16	21	20	9	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
17	19	17	82	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
18	16	18	93	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
19	17	15	20	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
20	18	19	33	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
21	20	21	56	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
22	22	22	72	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
23	24	23	7	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
24	23	24	59	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
25	25	26	30	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
26	26	25	13	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
27	30	31	64	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
28	33	37	4	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
29	28	27	27	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
30	29	29	130	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
31	32	33	26	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
32	31	30	13	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
33	34	32	9	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
34	27	28	10	LEE GREENWOOD MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
35	35	38	5	BARBARA MANDRELL CAPITOL 90416 (8.98) (CD)	I'LL BE YOUR JUKEBOX TONIGHT
36	37	35	30	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
37	36	36	73	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
38	38	41	8	SAWYER BROWN CAPITOL/CURB 90417/CAPITOL (8.98) (CD)	WIDE OPEN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	42	45	84	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
40	43	34	31	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
41	39	39	10	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
42	40	40	19	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
43	45	47	147	ALABAMA ▲ RCA AHL-7170 (8.98) (CD)	GREATEST HITS
44	41	42	23	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
45	47	43	17	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
46	53	69	3	NANCI GRIFFITH MCA 42255 (8.98) (CD)	ONE FAIR SUMMER EVENING
47	50	49	15	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
48	46	46	9	THE BELLAMY BROTHERS MCA/CURB 42224/MCA (8.98) (CD)	REBELS WITHOUT A CLUE
49	51	59	53	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
50	48	50	36	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
51	55	60	28	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
52	56	61	4	MICKEY GILLEY AIRBORNE 0103 (8.98)	CHASING RAINBOWS
53	62	58	214	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
54	54	54	38	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
55	57	62	21	MEL MCDANIEL CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'
56	49	52	11	WAGONEERS A&M 5200/RCA (8.98) (CD)	STOUT & HIGH
57	NEW	1	1	JOHNNY CASH MERCURY 834 778-1 (CD)	WATER FROM THE WELLS OF HOME
58	61	63	23	THE MCCARTERS WARNER BROS. 25737 (8.98) (CD)	THE GIFT
59	65	66	24	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
60	59	53	46	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
61	44	44	10	WAYLON JENNINGS MCA 42222 (8.98) (CD)	FULL CIRCLE
62	64	64	74	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
63	60	68	97	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
64	67	65	70	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
65	52	48	20	HOLLY DUNN MTM 71070 (8.98) (CD)	ACROSS THE RIO GRANDE
66	68	67	57	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
67	NEW	1	1	GARY MORRIS WARNER BROS. 25760 (8.98) (CD)	EVERY CHRISTMAS
68	69	—	25	LARRY BOONE MERCURY 834 377-1 (CD)	LARRY BOONE
69	RE-ENTRY	—	—	ALABAMA ▲ ² RCA AHL-4939 (8.98) (CD)	ROLL ON
70	RE-ENTRY	—	—	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
71	58	55	36	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
72	RE-ENTRY	—	—	KENNY ROGERS & DOLLY PARTON ▲ RCA ASL-1-5307 (9.98) (CD)	ONCE UPON A CHRISTMAS
73	73	—	7	JOHN DENVER WINDSTAR 72850 (8.98) (CD)	HIGHER GROUND
74	70	56	16	NITTY GRITTY DIRT BAND WARNER BROS. 25722 (8.98) (CD)	WORKIN' BAND
75	74	74	38	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE

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

HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	13	A TENDER LIE T.DUBOIS,S.HENDRICKS,RESTLESS HEART (R.SHARP)	◆ RESTLESS HEART RCA 8714-7
2	3	5	14	WHEN YOU SAY NOTHING AT ALL G.FUNDIS,K.WHITLEY (P.OVERSTREET, D.SCHLITZ)	◆ KEITH WHITLEY RCA 8637-7
3	4	7	13	LOVE HELPS THOSE J.STROUD (P.OVERSTREET)	PAUL OVERSTREET MTM 72113
4	5	8	10	HOLD ME H.SHEDDO (K.T.OSLIN)	◆ K.T. OSLIN RCA 8725-7
5	6	11	9	CHANGE OF HEART B.MAHER (N.JUDD)	THE JUDDS RCA/CURB 8715-7/RCA
6	7	9	12	MAMA KNOWS R.HALL,R.BYRNE (T.MENZIES, T.HASELDEN)	SHENANDOAH COLUMBIA 38-08042/CBS
7	10	12	11	WE MUST BE DOIN' SOMETHIN' RIGHT R.LANDIS (E.RABBITT, R.NIELSEN)	EDDIE RABBITT RCA 8716-7
8	11	15	10	SHE'S CRAZY FOR LEAVING T.BROWN,R.CROWELL (R.CROWELL, G.CLARK)	RODNEY CROWELL COLUMBIA 38-08080/CBS
9	12	16	12	LONG SHOT K.LEHNING (D.SCHLITZ, G.SCRUGGS)	◆ BAILLIE AND THE BOYS RCA 8631-7
10	14	17	11	BLUE SIDE OF TOWN T.BROWN (H.DEVITO, P.KENNERLEY)	PATTY LOVELESS MCA 53418
11	16	18	12	MY BABY'S GONE R.CHANCEY (D.LINDE)	◆ SAWYER BROWN CAPITOL/CURB 44218/CAPITOL
12	18	22	5	DEEPER THAN THE HOLLER K.LEHNING (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-27689
13	17	19	9	ALL THE REASONS WHY P.WORLEY,E.SEAY (P.CARLSON, B.N.CHAPMAN)	HIGHWAY 101 WARNER BROS. 7-27735
14	1	3	14	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') J.BOWEN,G.STRAIT (T.COLLINS)	GEORGE STRAIT MCA 53400
15	8	10	14	SPANISH EYES C.MOMAN (B.KAEMPFERT, C.SINGLETON, E.SNYDER)	◆ WILLIE NELSON COLUMBIA 38-08066/CBS
16	19	23	10	HOLD ON (A LITTLE LONGER) J.BOWEN,S.WARINER (S.WARINER, R.HART)	STEVE WARINER MCA 53419
17	20	24	10	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART J.KENNEDY (H.REID, D.REID, D.REID)	THE STATLER BROTHERS MERCURY 870 681-7
18	22	25	8	BURNIN' A HOLE IN MY HEART J.BOWEN,S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53435
19	23	27	6	WHAT I'D SAY E.GORDY,JR.,R.L.SCRUGGS (R.BYRNE, W.ROBINSON)	EARL THOMAS CONLEY RCA 8717-7
20	9	1	15	I KNOW HOW HE FEELS J.BOWEN,R.MCENTIRE (W.BOWLES, W.ROBINSON)	◆ REBA MCENTIRE MCA 53402
21	24	26	7	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.
22	25	31	6	BIG WHEELS IN THE MOONLIGHT K.LEHNING (B.MCDILL, D.SEALS)	DAN SEALS CAPITOL 44267
23	27	32	4	SONG OF THE SOUTH ALABAMA,J.LEO (B.MCDILL)	ALABAMA RCA 8744-7
24	28	35	6	I SANG DIXIE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27715/WARNER BROS.
25	29	33	6	LIFE AS WE KNEW IT A.REYNOLDS (W.CARTER, F.KOLLER)	KATHY MATTEA MERCURY 872 082-7
26	13	6	17	CHISELED IN STONE B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-08003/CBS
27	15	2	15	I'LL LEAVE THIS WORLD LOVING YOU S.BUCKINGHAM (W.KEMP)	◆ RICKY VAN SHELTON COLUMBIA 38-08022/CBS
28	33	36	9	BORDERLINE W.ALDRIIDGE (W.ALDRIIDGE)	THE SHOOTERS EPIC 34-08082/CBS
29	32	34	11	NOT ENOUGH LOVE J.CRUTCHFIELD (C.FARREN, F.KNOBLOCH)	TOM WOPAT CAPITOL 44243
30	35	41	7	SINCERELY J.E.NORMAN (H.FUQUA, A.FREED)	THE FORESTER SISTERS WARNER BROS. 7-27686
31	34	40	7	(IT'S ALWAYS GONNA BE) SOMEDAY H.DUNN,C.WATERS,W.PETERSON (H.DUNN, T.SHAPIRO, C.WATERS)	HOLLY DUNN MTM 72116
32	37	42	8	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
33	21	21	13	THAT OLD WHEEL J.CLEMENT (J.PIERCE)	JOHNNY CASH WITH HANK WILLIAMS, JR. MERCURY 870 688-7
34	38	45	6	DON'T WASTE IT ON THE BLUES P.WORLEY,E.SEAY,G.BROWN (S.RAMOS, J.VANDIVER)	GENE WATSON WARNER BROS. 7-27692
35	39	51	4	I STILL BELIEVE IN YOU P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53454/MCA
36	43	55	3	HIGHWAY ROBBERY J.CRUTCHFIELD (GARVIN, JONES, SHAPIRO)	TANYA TUCKER CAPITOL 44271
37	26	14	18	I WISH THAT I COULD FALL IN LOVE TODAY T.COLLINS,F.FOSTER (L.HOWARD)	BARBARA MANDRELL CAPITOL 44220
38	41	46	8	SHE REMINDED ME OF YOU L.BUTLER (W.HOLYFIELD, P.MCCANN)	◆ MICKEY GILLEY AIRBORNE 10008
39	42	49	5	I JUST CALLED TO SAY GOODBYE AGAIN R.BAKER (P.NELSON, B.MCGUIRE)	LARRY BOONE MERCURY 872 046-7
40	45	47	5	YOU BABE K.SUESOV,M.HAGGARD (S.D.SHAFFER)	MERLE HAGGARD EPIC 34-08111/CBS
41	49	54	4	I WISH I WAS STILL IN YOUR DREAMS J.BOWEN,C.TWITTY,D.HENRY (D.COOK, J.JARVIS)	CONWAY TWITTY MCA 53456
42	46	48	5	RAININ' IN MY HEART B.HALVERSON,R.BENNETT (J.WEST, J.MOORE)	◆ JO-EL SONNIER RCA 8726-7
43	31	13	16	I'VE BEEN LOOKIN' J.LEO (J.IBBOTSON, J.HANNA)	◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-22750
44	51	73	3	TIL YOU CRY B.BECKETT (R.GILES, S.BOGARD)	EDDY RAVEN RCA 8798-7
45	30	30	10	OLD KIND OF LOVE R.SKAGGS (P.OVERSTREET)	RICKY SKAGGS EPIC 34-08063/CBS
46	54	59	4	SLOW PASSIN' TIME K.LEHNING (BLACK, BOURKE, ROCCO)	ANNE MURRAY CAPITOL 44272
47	36	20	16	REBELS WITHOUT A CLUE J.BOWEN,J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53399/MCA
48	59	81	3	I FEEL FINE S.BUCKINGHAM (J.LENNON, P.MCCARTNEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-08504/CBS
49	50	53	7	WHEN KAREN COMES AROUND B.LOGAN (BLACKWELL, B.FISCHER, LEE, ORRALL)	◆ MASON DIXON CAPITOL 44249
50	62	—	2	HONEY I DARE YOU SOUTHERN PACIFIC,J.E.NORMAN (COOK, JENKINS, GIBSON, KARP, MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27691

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	57	72	3	BRIDGES AND WALLS J.BOWEN (R.MURRAH, R.VANWARMER)	THE OAK RIDGE BOYS MCA 53460
52	61	70	4	YOU STILL DO B.MONTGOMERY (L.WILSON, C.KELLY)	T.G. SHEPPARD COLUMBIA 39-08119/CBS
53	68	—	2	COME AS YOU WERE R.CHANCEY (P.CRAFT)	T. GRAHAM BROWN CAPITOL 44273
54	60	64	4	BEFORE YOU CHEAT ON ME ONCE N.LARKIN (D.GOODMAN, P.RAKES, N.LARKIN, M.L.LARKIN)	ROBIN LEE ATLANTIC AMERICA 7-99264/ATLANTIC
55	63	68	5	YOU'RE GONNA MAKE HER MINE T.BROWN,S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53444
56	48	38	19	RUNAWAY TRAIN R.CROWELL (J.STEWART)	◆ ROSANNE CASH COLUMBIA 38-07988/CBS
57	64	75	4	LOVE IS ON THE LINE T.BRASFIELD (S.COOPER)	CANYON 16TH AVENUE 70423
58	70	82	3	WHAT HE DOES BEST N.LARKIN (T.SCHUTLER)	LYNN ANDERSON MERCURY 872 220-7
59	47	28	11	I GIVE YOU MUSIC P.WORLEY,E.SEAY (D.ADKINS)	THE MCCARTERS WARNER BROS. 7-27721
60	66	74	4	GONE BUT NOT FORGOTTEN A.ROBERTS,C.BLACK,B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	CEE CEE CHAPMAN & SANTA FE CURB 10518
61	81	—	2	I MARRIED HER JUST BECAUSE SHE LOOKS LIKE YOU T.BROWN,B.WILLIAMS,L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53471/MCA
62	55	43	19	DESPERATELY D.WILLIAMS,G.FUNDIS (J.O'HARA, K.WELCH)	DON WILLIAMS CAPITOL 44216
63	75	—	2	TRAINWRECK OF EMOTION B.BECKETT (J.VEZNER, A.HODY)	LORRIE MORGAN RCA 8638-7
64	67	76	4	LET IT BURN H.SHEDDO (T.HASELDEN, T.MENZIES)	JEFF CHANCE CURB 10516
65	53	39	17	THAT'S THAT B.MAHER (H.PRESTWOOD)	◆ MICHAEL JOHNSON RCA 8650-7
66	40	29	20	NEW SHADE OF BLUE SOUTHERN PACIFIC,J.E.NORMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-27790
67	78	—	2	IT WASN'T HIS CHILD R.CHANCEY (S.EWING)	SAWYER BROWN CAPITOL/CURB 44282/CAPITOL
68	44	44	9	RIGAMAROLE J.STROUD (F.KNOBLOCH, D.TYLER)	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72115
69	NEW ▶	1	1	I'M A ONE WOMAN MAN B.SHERILL (T.FRANKS, J.HORTON)	◆ GEORGE JONES EPIC 34-08509/CBS
70	56	37	15	I JUST CAN'T SAY NO TO YOU J.KENNEDY (P.MCGEE, S.A.GIBSON)	MOE BANDY CURB 10513
71	74	87	4	FEARLESS HEART B.CARR (S.EARLE)	THE BEARDS BEARDD 002
72	72	86	4	TAKE IT SLOW WITH ME COCHISE PROD.,T.GREENE (T.GREENE)	TOMMY & DONNA OAK 1067
73	65	56	16	IT'S YOU AGAIN E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-08020/CBS
74	83	96	3	AN EMPTY GLASS R.DEA,G.MIDDLEWORTH (G.STEWART, D.DILLON)	GARY STEWART HIGHTONE 507
75	90	—	2	EVERYTIME I GET TO DREAMIN' N.LARKIN,R.REYNOLDS (D.GOODMAN, J.B.DETTERLINE, JR., J.CAPPS)	JOSH LOGAN CURB 10519
76	52	50	8	ALL THE GOOD ONES ARE TAKEN B.MONTGOMERY (M.T.BARNES, R.HARDISON)	LINDA DAVIS EPIC 34-08057/CBS
77	94	—	2	LOOK WHAT WE MADE (WHEN WE MADE LOVE) W.WALDMAN,J.EDWARDS (D.LOGGINS, R.SMITH, M.CHAPMAN)	JONATHAN EDWARDS MCA/CURB 53467/MCA
78	NEW ▶	1	1	FROM THE WORD GO S.GIBSON,J.E.NORMAN (C.WATERS, M.GARVIN)	◆ MICHAEL MARTIN MURPHY WARNER BROS. 7-27668
79	71	63	21	GONNA TAKE A LOT OF RIVER J.BOWEN (J.KURHAJETA, M.HENLEY)	◆ THE OAK RIDGE BOYS MCA 53381
80	NEW ▶	1	1	HEARTBREAK HILL R.BENNETT,E.HARRIS (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-27635/WARNER BROS.
81	69	52	20	WHAT DO YOU WANT FROM ME THIS TIME B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD)	◆ FOSTER AND LLOYD RCA 8633-7
82	NEW ▶	1	1	I'M IN LOVE AND HE'S IN DALLAS P.WORLEY,E.SEAY (K.M.ROBBINS, R.LEIGH)	MARIE OSMOND CAPITOL/CURB 44269/CAPITOL
83	92	—	2	I'D DO IT ALL OVER AGAIN R.PENNINGTON (J.FULLER)	RAY PRICE STEP ONE 393
84	NEW ▶	1	1	I DON'T WANT TO MENTION ANY NAMES D.JOHNSON (L.CORDE, L.PALAS)	BURCH SISTERS MERCURY 872 324-7
85	58	60	6	DOWN THE ROAD W.MASSEY,J.COTTON (K.BLAZY, J.HENLY, J.R.ROPER)	CHARLY MCCLAIN MERCURY 872 036-7
86	NEW ▶	1	1	ROLLER COASTER RUN (UP TOO SLOW, DOWN TOO FAST) B.MAHER (H.PRESTWOOD)	◆ MICHAEL JOHNSON RCA 8748-7
87	NEW ▶	1	1	STAY OUT OF MY ARMS P.ANDERSON (L.LAUDERDALE)	JIM LAUDERDALE EPIC 34-08113/CBS
88	80	78	10	WHERE WAS I J.BRADLEY (S.CLARK, R.PEOPLES)	CHARLEY PRIDE 16TH AVENUE 70420
89	93	—	2	I KNOW THERE'S A HEART IN THERE SOMEWHERE G.BROWN (B.BURCH, J.D.HICKS)	CHRIS AUSTIN WARNER BROS. 7-27661
90	NEW ▶	1	1	MAKING LOVE TO DIXIE D.JOHNSON,M.CARMAN (J.HENDERSON, D.MITCHELL)	HEARTLAND TRA-STAR 1222
91	NEW ▶	1	1	IT'S GONNA BE LOVE M.GRAY,R.BRADFORD (B.BERRY)	MARK GRAY & BOBBI LACE SIX-ONE-FIVE 1016
92	NEW ▶	1	1	HOLD YOUR FIRE D.MORGAN (D.MORGAN, R.J.ALLEY)	ROSS LEWIS WOLF DOG 21
93	79	58	10	YOU MIGHT WANT TO USE ME AGAIN T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44245
94	84	79	17	IT KEEPS RIGHT ON HURTIN' N.LARKIN (J.TILLOTSON)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99295/ATLANTIC
95	73	62	20	BLUE TO THE BONE S.BUCKINGHAM (M.GARVIN, B.JONES)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07985/CBS
96	76	61	21	DARLENE R.CHANCEY (GEIGER, MULLIS, RECTOR)	T. GRAHAM BROWN CAPITOL 44205
97	95	88	8	HOT ROD LINCOLN R.BENSON (C.RYAN, W.S.STEVENSON)	◆ ASLEEP AT THE WHEEL EPIC 34-08087/CBS
98	82	66	6	TONIGHT IN AMERICA P.ALBRIGHT,M.ROBINSON,D.L.JONES (D.L.JONES, J.EVERETT)	◆ DAVID LYNN JONES MERCURY 872 054-7
99	86	80	23	STRONG ENOUGH TO BEND J.CRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ)	◆ TANYA TUCKER CAPITOL 44188
100	97	83	9	HOT DOG B.OWENS,J.SHAW (B.OWENS, D.DEDMOND)	◆ BUCK OWENS CAPITOL 44248

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

1988 HAS BEEN a very good year for Skip Ewing. His initial MCA release this spring was a top 20 charter. The follow-up, "I Don't Have Far To Fall" got inside the top 10, and his current "Burnin' A Hole In My Heart" is headed in that direction—it's charted this week at No. 18.

Ewing is also making his mark as a songwriter. Not only has he written (or co-written) all of his own hits, he's listed as the writer on the new Sawyer Brown quasi-Christmas single, "It Wasn't His Child" (Capitol/Curb).

"We added the Sawyer Brown song a couple of weeks ago," says MD Tom Rivers, WQYK Tampa/St. Petersburg, Fla., "and we're getting a lot of requests. It's already showing up in our 'Top 10 At 10' show. Although it is somewhat of a Christmas record, it has a broader appeal and we're treating it like a regular release. We're still playing their earlier 'My Baby's Gone' as well."

With "It Wasn't His Child" charted at No. 67 in its second week and "My Baby's Gone" surging to No. 11, Sawyer Brown accomplishes the rare feat of having two chart-active releases with the same label at the same time.

"IT HAS A LOT OF APPEAL for our female listeners," says MD Brian Ringo, KNOE Monroe, La., of Lyle Lovett's "I Married Her Just Because She Looks Like You" (MCA/Curb). "This will get him back in the mainstream."

"We got surprisingly good reaction to Lovett's record," adds PD Mike Meehan, WCMS Norfolk, Va. "It sounds more country than his recent releases and still retains his typical humor that sets him apart." Lovett is charted at No. 61.

Meehan also reports early phones on country newcomer Jonathan Edwards' "Look What We Made (When We Made Love)" on MCA/Curb, currently at No. 77. "Everybody who has had a baby can identify with it and it's such a pretty song."

MORE NEWCOMERS: The response to Lari White's "Flying Above The Rain" (Capitol) has been strong in the Tampa Bay, Fla., area, says WQYK's Tom Rivers. "For a first effort, this one is doing exceptionally well," he says.

MD Lesley Welch, KWKH Shreveport, La., is excited about the Cee Cee Chapman & Santa Fe release "Gone But Not Forgotten" (Curb). "We played it once and the phones immediately lit up. Some folks thought it was Highway 101," says Welch.

FOR WEEK ENDING DECEMBER 17, 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	A TENDER LIE	RESTLESS HEART	1
2	4	SPANISH EYES	WILLIE NELSON	15
3	3	CHISELED IN STONE	VERN GOSDIN	26
4	9	HOLD ME	K.T. OSLIN	4
5	8	WHEN YOU SAY NOTHING AT ALL	KEITH WHITLEY	2
6	1	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')	GEORGE STRAIT	14
7	7	SHE'S CRAZY FOR LEAVING	RODNEY CROWELL	8
8	5	I'LL LEAVE THIS WORLD LOVING YOU	RICKY VAN SHELTON	27
9	10	CHANGE OF HEART	THE JUDDS	5
10	11	MAMA KNOWS	SHENANDOAH	6
11	6	I KNOW HOW HE FEELS	REBA MCENTIRE	20
12	15	WE MUST BE DOIN' SOMETHIN' RIGHT	EDDIE RABBITT	7
13	12	LOVE HELPS THOSE	PAUL OVERSTREET	3
14	20	DEEPER THAN THE HOLLER	RANDY TRAVIS	12
15	17	BLUE SIDE OF TOWN	PATTY LOVELESS	10
16	22	ALL THE REASONS WHY	HIGHWAY 101	13
17	19	THAT OLD WHEEL	JOHNNY CASH WITH HANK WILLIAMS, JR.	33
18	18	LONG SHOT	BAILLIE AND THE BOYS	9
19	21	OLD KIND OF LOVE	RICKY SKAGGS	45
20	13	I WISH THAT I COULD FALL IN LOVE TODAY	BARBARA MANDRELL	37
21	23	EARLY IN THE MORNING AND LATE AT NIGHT	HANK WILLIAMS, JR.	21
22	26	MY BABY'S GONE	SAWYER BROWN	11
23	24	LET'S GET STARTED IF WE'RE GONNA...	THE STATLER BROTHERS	17
24	28	LIFE AS WE KNEW IT	KATHY MATTEA	25
25	25	HOLD ON (A LITTLE LONGER)	STEVE WARINER	16
26	16	REBELS WITHOUT A CLUE	THE BELLAMY BROTHERS	47
27	29	WHAT I'D SAY	EARL THOMAS CONLEY	19
28	—	I SANG DIXIE	DWIGHT YOAKAM	24
29	14	I'VE BEEN LOOKIN'	NITTY GRITTY DIRT BAND	43
30	30	BURNIN' A HOLE IN MY HEART	SKIP EWING	18

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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 (9)	
Epic (8)	
CAPITOL (12)	15
Capitol/Curb (3)	
RCA (14)	15
RCA/Curb (1)	
MCA (9)	13
MCA/Curb (4)	
WARNER BROS. (10)	13
Reprise (2)	
Warner/Curb (1)	
MERCURY	8
CURB	4
MTM	3
16TH AVENUE	2
ATLANTIC	2
Atlantic America (2)	
AIRBORNE	1
BEARDO	1
HIGHTONE	1
OAK	1
SIX-ONE-FIVE	1
STEP ONE	1
TRA-STAR	1
WOLF DOG	1

45	OLD KIND OF LOVE (Scarlet Moon, BMI) WBM
32	PAINT THE TOWN AND HANG THE MOON TONIGHT (Crowman, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP) WBM
42	RAININ' IN MY HEART (Excelleroc, BMI)
47	REBELS WITHOUT A CLUE (Bellamy Bros., ASCAP)
68	RIGAMAROLE (Colgems-EMI, ASCAP/A Little More Music, ASCAP/Mota, ASCAP/Back Nine, ASCAP) WBM
86	ROLLER COASTER RUN (UP TOO SLOW, DOWN TOO FAST) (Lawyer's Daughter, BMI)
56	RUNAWAY TRAIN (Bugle, BMI/Bug, BMI) HL
38	SHE REMINDED ME OF YOU (SBK April, ASCAP/Ideas Of March, ASCAP/New and Used, ASCAP) HL
8	SHE'S CRAZY FOR LEAVING (Granite, ASCAP/Coolwell, ASCAP/Chappell & Co., ASCAP) HL
30	SINCERELY (Liason, BMI/Irving, BMI/Liason Two, BMI) HL/CPP
46	SLOW PASSIN' TIME (Chappell & Co., ASCAP/Serenity Manor, ASCAP/R.M.B., ASCAP/Bibo, ASCAP/Robin Hill, ASCAP) HL
23	SONG OF THE SOUTH (Jack & Bill, ASCAP) HL
15	SPANISH EYES (Screen Gems-EMI, BMI) WBM
87	STAY OUT OF MY ARMS (Jimma, BMI)
99	STRONG ENOUGH TO BEND (Uncle Artie, ASCAP/Don Schlitz, ASCAP/MCA, ASCAP) HL/CPP
72	TAKE IT SLOW WITH ME (Calente, ASCAP/Tomy-Don, ASCAP)
1	A TENDER LIE (With Any Luck, BMI)
33	THAT OLD WHEEL (Do-Tel, ASCAP)
65	THAT'S THAT (Lawyer's Daughter, BMI) CPP
44	TIL YOU CRY (Chappell & Co., ASCAP/EEG, ASCAP) HL
98	TONIGHT IN AMERICA (Mighty Nice, BMI/Hat Band, BMI)
63	TRAINWRECK OF EMOTION (Wrensong, ASCAP/Headless Horseman, BMI)
7	WE MUST BE DOIN' SOMETHIN' RIGHT (Eddie Rabbit, BMI/Englishtown, BMI)
81	WHAT DO YOU WANT FROM ME THIS TIME (Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP
58	WHAT HE DOES BEST (Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI)
19	WHAT I'D SAY (Rick Hall, ASCAP/Alabama Band, ASCAP) WBM
49	WHEN KAREN COMES AROUND (Jobete, ASCAP/Bobby Fischer, ASCAP/Twin Compulsions, ASCAP/Zomba, ASCAP) CPP
2	WHEN YOU SAY NOTHING AT ALL (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM
88	WHERE WAS I (Intersong, ASCAP/Hide-A-Bone, ASCAP/Chappell, ASCAP) HL
40	YOU BABE (Acuff-Rose, BMI) CPP
93	YOU MIGHT WANT TO USE ME AGAIN (Tom Collins, BMI/Collins Court, ASCAP) CPP
52	YOU STILL DO (Zomba, ASCAP/Makin' Song, ASCAP)
55	YOU'RE GONNA MAKE HER MINE (Silverline, BMI) WBM

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.

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

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

76	ALL THE GOOD ONES ARE TAKEN (WB, ASCAP/Two Sons, ASCAP/Hatcher Lane, ASCAP) WBM
13	ALL THE REASONS WHY (Warner-Tamerlane, BMI/Sportsman, BMI/Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM
54	BEFORE YOU CHEAT ON ME ONCE (Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP) CPP
22	BIG WHEELS IN THE MOONLIGHT (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL
10	BLUE SIDE OF TOWN (Almo, ASCAP/Little Nemo/Irving, BMI) CPP
95	BLUE TO THE BONE (Cross Keys, ASCAP/Jack & Bill, ASCAP/Mc Bec, ASCAP) HL
28	BORDERLINE (Rick Hall, ASCAP)
51	BRIDGES AND WALLS (Tom Collins, BMI/Song Pantry, ASCAP/VanWarmer, ASCAP)
18	BURNIN' A HOLE IN MY HEART (Acuff-Rose, BMI/Milene, ASCAP) CPP
5	CHANGE OF HEART (Caseyem, BMI/Kentucky Sweetheart, BMI)
26	CHISELED IN STONE (Hookem, ASCAP/Hidden Lake, BMI) CPP
53	COME AS YOU WERE (Dropkick, BMI)
96	OARLENE (Acuff-Rose, BMI/Milene, ASCAP/It's On Hold, ASCAP) CPP
12	DEEPER THAN THE HOLLER (Scarlet Moon, BMI/Screen Gems-EMI, BMI/Don Schlitz, ASCAP/MCA, ASCAP) HL/WBM
62	DESPERATELY (Cross Keys, ASCAP) HL
34	DON'T WASTE IT ON THE BLUES (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP) WBM
85	DOWN THE ROAD (Southern Grand Alliance, ASCAP/AMR, ASCAP)
21	EARLY IN THE MORNING AND LATE AT NIGHT (WB, ASCAP/Two Sons, ASCAP/Morganactive, ASCAP/You & I, ASCAP) CPP/WBM
74	AN EMPTY GLASS (Forest Hills/Tree, BMI) HL
75	EVERYTIME I GET TO DREAMIN' (Ensign, BMI/Puggy, BMI)
71	FEARLESS HEART (Gold Line, ASCAP) WBM
78	FROM THE WORD GO (Tree, BMI)
60	GONE BUT NOT FORGOTTEN (Bobby Fischer, ASCAP/Serenity Manor, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP)
79	GONNA TAKE A LOT OF RIVER (Reynsong, BMI/Wrensong, ASCAP)
80	HEARTBREAK HILL (Sorghum, ASCAP/Irving, BMI)
36	HIGHWAY ROBBERY (Cross Keys, ASCAP/Tree, BMI/Jack & Bill, ASCAP/Mc Bec, ASCAP/Terrace, ASCAP) HL

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 29 REPORTERS	SILVER ADDS 60 REPORTERS	BRONZE/SECONDARY ADDS 65 REPORTERS	TOTAL ADDS 154 REPORTERS	TOTAL ON
HONEY I DARE YOU SOUTHERN PACIFIC WARNER BROS.	4	15	19	38	88
COME AS YOU WERE T. GRAHAM BROWN CAPITOL	3	11	22	36	72
'TIL YOU CRY EDDY RAVEN RCA	4	13	14	31	105
I FEEL FINE SWEETHEARTS OF RODEO COL.	1	13	15	29	87
I'M A ONE WOMAN MAN GEORGE JONES EPIC	2	6	21	29	37
I MARRIED HER JUST... LYLE LOVETT MCA/CURB	1	9	16	26	48
HEARTBREAK HILL EMMYLOU HARRIS REPRIS	1	5	17	23	23
I WISH I WAS STILL IN... CONWAY TWITTY MCA	2	13	7	22	101
TRAINWRECK OF EMOTION LORRIE MORGAN RCA	2	5	15	22	46
I DON'T WANT TO MENTION... BURCH SISTERS MERCURY	0	3	19	22	24

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.

Twisters Hit Handful Of N.C. Stores But Most Aud/Vid Dealers Are Spared

This story was prepared by Melinda Newman in Raleigh, N.C., and Geoff Mayfield in New York.

RALEIGH, N.C. Call it a fortunate twist of fate. Music and video retailers here were relatively unscathed by the Nov. 28 tornadoes that left 10 businesses completely destroyed and another 29 damaged.

The wave of at least a dozen devastating tornadoes, which caught Wake and Nash counties by surprise around 1 a.m., led to the temporary closings of only two home entertainment stores, according to chains that have a presence here. Tim Simmons, assistant city editor of the morning paper The News And Observer, says total damage in the area was estimated at \$100 million.

Among the stores hit here was a Starship Records and Tapes located in Townridge Shopping Center, a strip mall in northwest Raleigh. Mike Goldwasser, partner and merchandise manager for the Atlanta-based 15-store chain, says the company's one area combo store was hit hard, although not demolished.

"Virtually all of our merchandise was lost; it blew out the windows," he says. "We're trying like crazy to get reopened in two weeks or 10 days. The biggest thing is resupplying the movies; there's so much preparation in getting a movie ready for rental.

That's going to be the slowest part. We may just reopen without the movies. We're still taking inventory."

A Coconuts record store in the same strip mall was left virtually untouched, says Goldwasser.

The twisters leveled the K mart that anchors the Townridge center but left the North American Video store in that same strip untouched. Still, Gary Messenger, president of North American Video, based in nearby Durham, says damage to the center forced him to temporarily close up shop. Lost business during the downtime will be covered by insurance, says Messenger, with compensation based on the previous week's volume—Thanksgiving week—and business rung at that location in December of last year.

"It came within 10 feet of our store," Messenger says. "Everything else around it was gone."

The music and video department at the demolished K mart is racked by the Charlotte, N.C., branch of Handleman Co. "There is nothing left in that store. It was flattened," says Don Ratliff, Handleman's Charlotte sales manager.

But Ratliff says Handleman's business in the area for the week of the storm ended up ahead of last year's figure. "That's the only store in the area where we really got affected by it," he explains.

The K mart is one of only six area stores that the discount chain has in Raleigh. Handleman services the remaining five K marts along with some Sears stores in the area, says Ratliff.

Roy Johnson, Atlanta-based regional manager for K mart, says it's "way too early" to determine the fate of the demolished store, but citing the location's lease, he adds, "I'm sure it's going to be rebuilt as soon as possible."

The Record Bar, based in nearby Durham, did not sustain any damage at its Raleigh stores. But like North American Video, it saw one of its locations—a Tracks store in the Celebration At Six Forks strip—just miss being in a twister's path.

"We were about 150 yards from being really hit," says Jackie Brown, Record Bar public relations coordinator.

"The residential area behind the store was heavily damaged. Some of the other stores in the center sustained damage from water and broken glass, and it blew the roof off of a building just across the street."

Music World Unit Manager Steamrolls Big Sales Sums

BY MOIRA McCORMICK

CHICAGO Rumors had been flying recently about a certain Music World outlet at the nightclub-heavy intersection of State and Division streets. Supposedly, the store manager wouldn't let customers out the door unless they bought a copy of Mannheim Steamroller's new Christmas album—and the old one, too.

The truth is, store manager Liz Jaci (pronounced *yah-chee*) isn't so much coercive as simply persuasive. "Whoever comes in the store and looks at the Christmas bins, I hand them the CD or cassette of both Mannheim Steamroller Christmas albums, and I tell them this stuff is really hip and I'm sure they'd love it," she says, adding, "Of course, I prefer selling the CD."

"I'm not BS-ing them," Jaci continues. "If someone asks for Steve Winwood, I push an older record

along with the new one."

Jaci's aggressiveness where Mannheim Steamroller is concerned stems partly from the fact that she had 100 copies of each recording to move. In her first two weeks at Music World, Jaci had sold all but 12 of each. "It helps that we're open till midnight," she says, "and that we're located where the yuppies come to drink."

Jaci, a native of Turin, Italy, came to the U.S. three years ago and immediately began working for Albany, N.Y.-based Trans World Music Corp. at one of the chain's Peaches outlet in the Windy City. Before her current position, Jaci had managed a Tape World in an enclosed mall.

Her salesmanship is so assured that Jaci promises customers they can bring back any record she has suggested they buy if they don't like it.

And have there been any returns? Says Jaci, "Not one."

Holiday Four-Pack Has Titles From Egypt, Jewish Weddings Rykodisc Packages A World Of Music CDs

BOSTON Rykodisc has launched a limited-edition four-pack of its four world-music CDs that permits consumers to see the "four corners of the world" in a single glance.

The four releases—"Eclipse" by Hamza El Din; "Sarangi: The Music Of Egypt"; "The Travelling Jewish Wedding" by the Golden Gate Gypsy Orchestra; and "The Music Of Upper And Lower Egypt"—are part of a series produced by Grateful Dead percussionist Mickey Hart.

The front of each CD reveals

one-quarter of a photo of the earth. When packaged in the LP-size, four-disk package, designed to stimulate sales during the holiday season, the four quarters form one complete picture of the planet.

A label that reads "The Four Corners Of The World" and contains separate blurbs about each disk runs horizontally across the plastic cross that holds the four boxes together.

According to Rykodisc national sales manager Jim Bradt, the package carries a suggested retail list of \$55.98—four times the usual list for a single disk. Ryko is also supplying divider cards for both

single-disk and four-pack merchandising as well as point-of-purchase display material.

The series also includes the full-length titles "Diga Rhythm Band" and "Drums Of Passion: The Invocation" by Babatunde Olatunji as well as a 3-inch CD single with cuts from each of the four world titles and spoken introductions by Hart. It is being promoted through advertising in such publications as Option, Relix, Ear, Reflex, the Utne Reader, and Musician, says Ryko marketing director John Hammond.

A titles are available individually on disk and cassette.

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AMHERST — MOBILE FIDELITY — PABLO — FRESH — ALLIGATOR — BEV GLEN
SUNNYVIEW — ROHIT — SO TRACKS — AMERICAN GRAMAPHONE — 4TH & BRDWAY
MANGO — JCI — PRO ARTE/PRO JAZZ — DUNHILL — ROULETTE — PRIORITY — SUTRA
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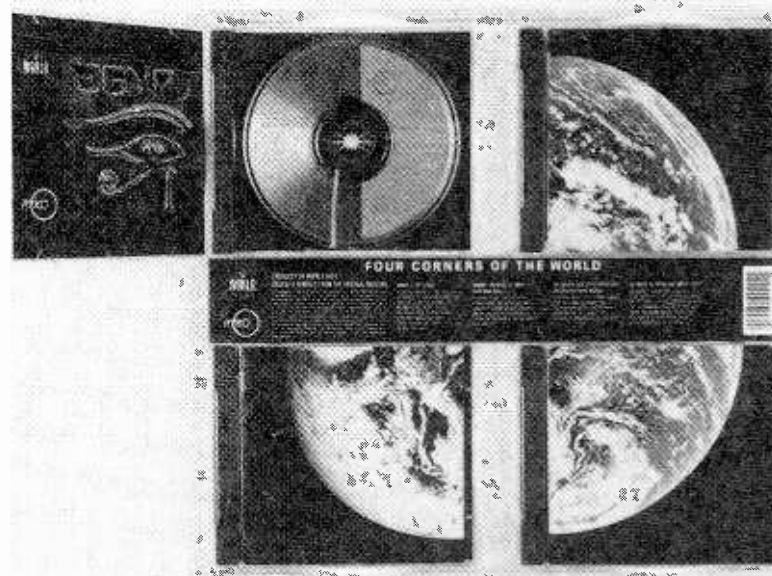
ORDERS SHIPPED SAME DAY RECEIVED

Audiotapes Key At New Record Theatre Outlet

BY HANFORD SEARL JR.

SYRACUSE, N.Y. At Record Theatre's second store in this market, opened in early December at a cost of \$1.5 million, the emphasis is on audiocassettes. According to Lenny Silver, owner and president of Record Theatre's parent company, Transcontinent Record Sales, the 17,000-square-foot outlet—the largest freestanding store here—stocks 40,000 audiotapes.

"In this store, we've incorporated video retail sales and records together," he says. "There's about a half-million [dollars] invested in 10,000 video titles, and records are about 15% (Continued on page 35)



During the holiday selling season, Rykodisc is merchandising its four latest world music CDs in this special LP-size display piece. Once assembled, the covers of the four disks complete a photo of the earth.



Summit Meeting. Ann Lief, president of Miami, Fla.-based Spec's Music & Video, and former White House chief of staff Donald Regan were the featured speakers at a forum for executives from small Florida businesses. Shown, from left, are Dorothy Spector, secretary of the Spec's board; Regan; Rosalind Spooner, executive VP, Spec's; Bill Lief, VP, Spec's; and Ann Lief.



Shocked Reaction. PolyGram recording artist Michelle Shocked and National Record Mart's top brass got together recently at the chain's Pittsburgh headquarters. Shown, from left, are Jim Errichetti, NRM VP of operations; Frank Fischer, NRM president; Lori Porter, NRM VP of merchandising; Bill Ambrose, PolyGram sales rep; Shocked; George Balicky, NRM VP of advertising; and Don Coddington of Mercury promotions.

FOR WEEK ENDING DECEMBER 17, 1988

Billboard

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NEW AGE ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store sales reports.				
			★★ NO. 1 ★★	
1	1	9	CRISTOFORI'S DREAM NARADA LOTUS 61021/MCA9 weeks at No. One	DAVID LANZ
2	8	5	A WINTER'S SOLSTICE, VOL. II WINDHAM HILL 1077	WINDHAM HILL ARTISTS
3	5	9	DEEP BREAKFAST MUSIC WEST MW-102	RAY LYNCH
4	3	9	DOLPHIN SMILES GLOBAL PACIFIC ZK 40719/CBS ASSOCIATED	STEVEN KINDLER & TEJA BELL
5	2	9	OPTICAL RACE PRIVATE MUSIC 2042	TANGERINE DREAM
6	25	5	A FRESH AIRE CHRISTMAS AMERICAN GRAMMAPHONE AG 1988	● MANNHEIM STEAMROLLER
7	6	9	CHAMELEON DAYS PRIVATE MUSIC 2043	YANNI
8	4	9	EARTHWALK CBS-FM 44520	MAX LASSER'S ARK
9	11	9	DECEMBER WINDHAM HILL 1025	▲GEORGE WINSTON
10	NEW ▶		NARADA CHRISTMAS COLLECTION NARADA 63902/MCA	VARIOUS ARTISTS
11	7	9	RIVERS GONNA RISE PRIVATE MUSIC 2029	PATRICK O'HEARN
12	9	9	NEVERLAND PRIVATE MUSIC 2036	SUZANNE CIANI
13	NEW ▶		MANNHEIM STEAMROLLER CHRISTMAS ▲MANNHEIM STEAMROLLER AMERICAN GRAMMAPHONE AG 1984	
14	15	9	THE FRUITS OF OUR LABOR GLOBAL PACIFIC ZK 40721/CBS ASSOCIATED	VARIOUS ARTISTS
15	12	9	VALLEY IN THE CLOUDS NARADA MYSTIQUE 62001/MCA	DAVID ARKENSTONE
16	16	5	IMAGINARY ROADS WINDHAM HILL 1078	WILLIAM ACKERMAN
17	NEW ▶		PATHWAYS TO SURRENDER COLUMBIA FC-44225	CHRIS SPHEERIS
18	19	9	TRUE NATURE SANDSTONE MUSIC SSZ 601/DUNHILL	MARK SLONIKER
19	13	9	SPEECHLESS NOVUS/RCA 3037-1-N	LIZ STORY
20	21	9	FRESH IMPRESSIONS GLOBAL PACIFIC ZK 40732/CBS ASSOCIATED	GEORGIA KELLY & STEVEN KINDLER
21	10	9	AT THE END OF THE EVENING WINDHAM HILL 1076	NIGHTNOISE
22	NEW ▶		THE GIFT SONA GAIA N62751/MCA	ERIC TINGSTAD & NANCY RUMBEL
23	24	5	CALIFORNIA ROLL CBS-FM 44779	OSAMU
24	17	9	WINDHAM HILL SAMPLER '88 WINDHAM HILL 1065	WINDHAM HILL ARTISTS
25	NEW ▶		DIRECT ARISTA 8545	VANGELIS

● 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.



Fore! Big winners at the annual Minneapolis Music Big Goff tournament were, from left, Arista Midwest regional marketing director John Grady; Arista local marketing manager Saul Shapiro; Musicland VP of software Dick Odette; and Musicland executive VP of operations Arnie Bernstein.

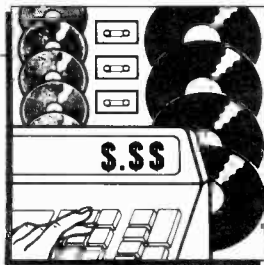


Mel Sells. Tower Records in San Francisco played host to Mel Tormé recently for a Sunday evening book-and-record signing party. Tormé's autobiography, "It Wasn't All Velvet," was released simultaneously with his new Concord recording, "Reunion," which features the Marty Paich Dek-Tette. Ready to meet the fans are, from left, Rudy Danzinger, Tower Books promotions manager; Tormé; and Robert Olsen, Tower's San Francisco store manager.



Come On, Jo-Ei. RCA recording artist Jo-Ei Sonnier visits with execs at WaxWorks in Owensboro, Ky., where he performed songs from his RCA Records debut, "Come On Joe." Schmoozing backstage are, from left, Ron Howie, RCA/Nashville Eastern marketing director; Harold Guilfoil, national buyer, WaxWorks; Sonnier; Steve Miller, RCA regional director, Dallas; and Terry Woodward, president and owner, Waxworks.

RETAIL TRACK



by Earl Paige

UNEVEN SPREAD: The Thanksgiving weekend provided reason for optimism about the music industry's fourth quarter (Billboard, Dec. 10), but it was not equally generous to all merchants. And while many music retailers have high hopes for the holiday selling season, others are equally apprehensive.

Buffalo, N.Y.-based **Record Theatre** posted a respectable 10% gain for the Thanksgiving weekend, but VP **David Colson** says, "If we had not run a sale, I'm sure we'd be down."

Colson observes a flattening of business over the past year and attributes much of the decline to slow growth in CD sales. "CDs are somewhat flat," he says. "We're not seeing the increases that we saw last year."

The web posted comparative-store increases in the neighborhood of 18% during the holiday selling weeks of 1987 and saw even larger gains—in the range of 25%—during the first half of this year. But now the CD-sales slowdown and the lack of a blockbuster music hit finds Colson playing it close to the vest when asked to call this year's holiday take. "If it's up 10% from last year, we'll be very pleased," he says.

MORE CONSERVATIVE CALLS: Others who are cautious in their forecasts include **David Jackowitz**, executive VP of Hialeah, Fla.-based **Peaches Entertainment**; **Bob Schneider**, executive VP of Amarillo, Texas-based **Western Merchandisers**; and **Tom Jacobson**, buyer for Chicago-based **Rose Records**—although a robust Thanksgiving-weekend take has elevated Jackowitz's expectations. Still, he thinks the music in-

dustry may only slightly better the 6%-7% increases that Wall Street analysts have projected for U.S. retail sales.

Schneider says **Western**, which operates the **Hastings** chain as well as a rack and a one-stop, is seeing "very large increases—but a lot of it's from new business." Like Colson, Schneider thinks comparative gains could be inhibited by a sluggish hits market. He says **Pink Floyd's** "Delicate Sound Of Thunder," which got off to a fast start for some accounts, showed only "ho-hum" movement in the early going for **Western**.

Rose's **Jacobson** would be satisfied if the 20-store **Rose** chain maintains the 5% increase it saw over the Thanksgiving weekend. "It's been a tough year," he says. "Some expected really big-selling records just didn't come through. **Prince** was a disappointment, **Cinderella** was a disappointment, and so far, **Bon Jovi's** been a huge disappointment."

MORE OPTIMISTIC IS **Howard Appelbaum**, VP of 31-store **Kemp Mill Records** in Washington, D.C., despite the fact that same-store increases for the Thanksgiving weekend were in the "not astounding" range of 5%-6%. The chain averaged 15% increases during the first three quarters of 1988, but October slacked off; the early part of November saw **Kemp Mill's** gains fall to 4%-5%, which **Appelbaum** says is "not quite what we were looking for."

Further, in the price-aggressive D.C. market, the chain has CDs ticketed at \$10.99. "I'm sorry that we have to give away product like that, but we have to down here because it's very competitive."

Still, **Appelbaum** figures that by the time the holidays run their course, **Kemp Mill** "could be 13%-15% ahead of last year, with better profit margin thanks to the CD price cuts we've seen."

Major assistance for the Thanksgiving roundup this week comes from Geoff Mayfield, retail editor, and Melinda Newman, associate editor. Meanwhile, forget the Christmas card and just call Earl Paige at Retail Track. That's 213-273-7040.

FOR WEEK ENDING DECEMBER 17, 1988

Billboard

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP™ Compiled from a national sample of retail sales reports.					
★★ NO. 1 ★★					
1	1	1	8	U2 RATTLE AND HUM	ISLAND 2-91003/ATLANTIC
2	2	2	7	ANITA BAKER GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827
3	3	3	6	TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
4	9	—	2	PINK FLOYD DELICATE SOUND OF THUNDER	COLUMBIA C2K 44484
5	5	12	3	CROSBY, STILLS, NASH & YOUNG AMERICAN DREAM	ATLANTIC 2-81888
6	4	7	4	R.E.M. GREEN	WARNER BROS. 2-25795
7	6	4	9	KENNY G SILHOUETTE	ARISTA ARCD 8457
8	8	5	16	SOUNDTRACK COCKTAIL	ELEKTRA 2-60806
9	16	—	2	FLEETWOOD MAC GREATEST HITS	WARNER BROS. 2-25801
10	7	6	6	BARBRA STREISAND TILL I LOVED YOU	COLUMBIA CK 40880
11	14	26	3	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS	AMERICAN GRAMMAPHONE 1988
12	10	8	11	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
13	12	13	5	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS	GEFFEN 2-24192
14	11	10	41	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
15	NEW▶	—	1	GUNS N' ROSES G N' R LIES	GEFFEN 2-24198
16	22	—	2	JOURNEY JOURNEY'S GREATEST HITS	COLUMBIA CK 44493
17	20	20	4	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER CHRISTMAS	AMERICAN GRAMMAPHONE AGCD-1984
18	15	11	9	LUTHER VANDROSS ANY LOVE	EPIC EK 44308/E.P.A.
19	19	24	4	THE JIMI HENDRIX EXPERIENCE RADIO ONE	RYKODISC RACD-0078
20	13	9	67	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
21	17	14	32	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
22	NEW▶	—	1	VARIOUS ARTISTS WINTER SOLSTICE II	WINDHAM HILL WD 1077/A&M
23	25	18	12	BASIA TIME AND TIDE	EPIC EK 40767/E.P.A.
24	18	22	9	SOUNDTRACK IMAGINE: JOHN LENNON	CAPITOL C2-90803
25	24	15	10	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
26	26	—	2	DOKKEN BEAST FROM THE EAST	ELEKTRA 2-60823
27	NEW▶	—	1	KISS SMASHES, THRASHES & HITS	MERCURY 836 427 2/POLYGRAM
28	RE-ENTRY	—	—	BANGLES EVERYTHING	COLUMBIA CK 44056
29	28	25	19	BOBBY MCFERRIN SIMPLE PLEASURES	EMI E2-48059
30	21	—	2	AL JARREAU HEART'S HORIZON	REPRISE 2-25778

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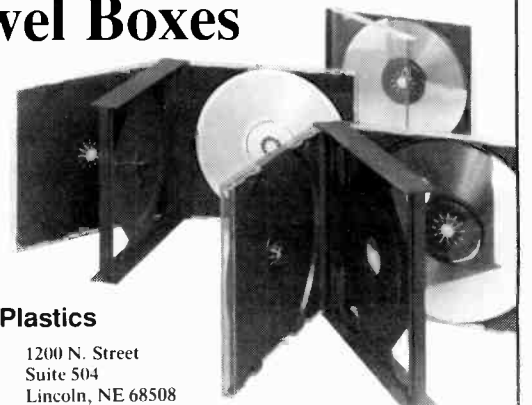


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Folk Singer Fred Small Now Litigates On Flying Fish

BY BRUCE HARING

SMALL WORLD: It's not such a long, strange trip from law books to the folk music circuit, according to **Fred Small**. The ex-attorney has just released "I Will Stand Fast," his fourth album and his **Flying Fish Records** debut.

"I didn't start writing until I got to law school," Small says. "It seems a weird thing to do—most people used to be folk singers, now they're lawyers. But I was doing public-interest law as an environmental lawyer; [changing careers] was really a change of medium, not a conversion experience. I just felt I'd have more fun as an activist musician than an activist lawyer. If I never made that leap, I would always wonder what might have been."

Small's focus on "I Will Stand Fast" is "songs about real people and everyday challenges: sexism,

racism, homophobia. I try to tell the story in a way that people can identify with."

The question of the hour for Small and similar folk artists is whether the recent chart success of Tracy Chapman and Suzanne Vega will translate into a general boom.

"I shopped the tape a little bit, but I didn't knock on the right doors," he says. "But [I'll] neither live nor die by whether a major picks me up; I'm reaching people right now, doing the work I love, singing songs that mean something to me."

More information on the album is available from Mike Fleischer or Seymour Guenther at Flying Fish Records, 312-528-5455.

SEEDS AND SPROUTS: Porn star **Jeanna Fine** ("Blonde Fantasy") makes a cover appearance on the **Chemical People's** new album, "So Sexist!" on **Cruz Records**, distributed through **Caroline Records**. It

seems that Fine is a good friend of drummer **Dave Nazworthy** and guitarist **Jamie Pina**, who claim to have a fond regard for X-rated movies. The game plan for future **Chemical People** albums is to have a dif-



ferent porn star on each cover. More info is available from **Ron Coleman**, Cruz marketing director, at 213-424-8291. . . . **Relativity** recording artist **Chris Impellitteri** is scheduled to host MTV's "Head-bangers Ball" by the beginning of '89. Impellitteri will be pushing his latest video, "To Stand In Line" . . . Another graduation party was celebrated at Minneapolis **Good Music Management** earlier this month, as **Trip Shakespeare** moves to **A&M Records**. The firm previously moved **Dugan McNeill** to **Wing/Polydor** . . . Greek-born electronic musician and composer **Alexandros** has formed **ADR**, a new label devoted to electronic music that will bow this month with "Antithesis," his own release. The new label also includes an in-house recording facility and a promotions office headed by **Howard Wuelfing**, formerly of **Passport Records**. More information is available from ADR at 212-627-1144, or write to 78 Fifth Ave., New York, N.Y. 10011.

IN THE MAIL: **Elena Vasquez Singers**, "New Christmas Songs For Everyone," original holiday sounds on **Accent Records**, 71906 Highway 111, Rancho Mirage, Calif. 92270 . . . **The Santa's Children's Choir**, "Christmas At Marywood," live recording from Christmas at

Marywood, available from 72-850 Clancy Lane, Rancho Mirage, Calif. 92270 . . . **Chicken Scratch**, "Pass The Porcupine," debut EP produced by **Albert Garzon** (10,000 Maniacs) on **Community 3 Recordings**, #12, 416 E. 13th St., New York, N.Y. 10009 . . . "Stripminers," debut EP featuring contributions from **Kramer of Bongwater**, **Community 3 Recordings** . . . **The Stone Roses**, "Elephant Stone," debut record from new label **Silverstone Records**, through **Zomba Group**, Suite 105, 1114 17th Ave. S., Nashville, Tenn. 37212 . . . **David Borden & Mother Mallard**, "The Continuing Story Of Counterpoint, Parts 9-12," mix of electronic and minimalist music on **Cuneiform Records**, P.O. Box 6517, Wheaton, Md. 20906.

Many laserdisk dealers do an about-face on rental . . . see page 39

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Spish Splash. Sony hopes to clean up with its new AM/FM shower radio. The company says the model ICF-S78W's special seals help prevent water absorption and its rubberized strap allows for easy hanging in the shower. The Sony Shower Radio is powered by two AA batteries; the suggested retail price is \$34.95. For more information, call 212-418-9427.

ALBUM RELEASES

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

POP/ROCK

THE ART OF NOISE
The Best Of The Art Of Noise

♣ LP China 837 367-1/NA
CA 837 367-4/NA

BLOOD BROTHERS
Honey & Blood

♣ LP Jive 1134-1/NA
CA 1134-4/NA

BREIT BROS.
Breit Bros.

♣ LP RCA 8410-1/NA
CA 8410-4/NA

CATERWAUL
Beholden

EP I.R.S. 23906/NA

CIRCUS OF POWER
Got Hard . . . If You Want It

♣ LP RCA 8464-1/NA
CA 8464-4/NA

EARTH, WIND & FIRE
The Best Of Earth, Wind & Fire Vol. II

♣ LP Columbia OC-45013/NA
CA OCT-45013/NA

EIGHTH WONDER
Fearless

♣ LP WGT FP-44390/NA
CA FPT-44390/NA

OFRA HAZA
Shaday

♣ LP Sire 1-25816/NA
CA 4-25816/NA

FOR THE RECORD

Due to a printer's error, credits for two of the photos in the Country Music Month display contest were transposed in the Dec. 10 issue of *Billboard*. The display credited to the Youngstown, Ohio, branch of Handleman Co. should have been credited to store No. 177 of The Record Bar, and The Record Bar display should have been credited to the Handleman branch.

JOURNEY
Journey's Greatest Hits

♣ LP Columbia OC-44493/NA
CA OCT-44493/NA

KISS
Smashes, Thrashes & Hits

♣ LP Mercury 836 427-1/NA
CA 836 427-4/NA

JOHNNY MATHIS
Love Songs

♣ LP Columbia OC-44494/NA
CA OCT-44494/NA

MELIAH RAGE
Kill To Survive
e1.5

♣ LP Epic FE-44447/NA
CA FET-44447/NA

DENNIS MILLER
Off-White Album

♣ LP Warner Bros. 1-25780/NA
CA 4-25780/NA

RENE MOORE
Destination Love

♣ LP Polydor 837 556-1/NA
CA 837 556-4/NA

THE NAME
Dangerous Times

♣ LP China 835 720-1/NA
CA 835 720-4/NA

ALEXANDER O'NEAL
My Gift To You

♣ LP Tabu OZ-45015/NA
CA OZT-45015/NA

PINK FLOYD
Delicate Sound Of Thunder

♣ LP Columbia PC2-44484/NA
CA P2T-44484/NA

RECORD THEATRE

(Continued from page 32)

of the product," said Silver. "There's about a quarter million in compact disks."

Located in the suburb of Dewitt, near the Syracuse Univ. campus, the new outlet features decorative neon logos of record labels throughout. There is an exterior light atop the store that can be seen for miles, adds Silver.

The new outlet is situated about a mile from the area's busiest shopping mall, reports Silver. About 60 employees operate the new facility, which is open from 10 a.m. until midnight seven days a week.

Record Theatre's other Syracuse store is at the Marshall Square Mall. The new location, at 3130 Erie Blvd. E., is a former appliance store. At 16,000 square feet, the 18-store

RUSH
Show Of Hands

♣ LP Mercury 836 346-1/NA
CA 836 346-4/NA

ALEESE SIMMONS
I Want It

♣ LP Orpheus D1-75601/NA
CA D4-75601/NA

SLICK RICK
Great Adventures Of Slick Rick

♣ LP Columbia FC-40513/NA
CA FCT-40513/NA

SONS OF FREEDOM
Sons Of Freedom

♣ LP Slash 1-25755/NA
CA 4-25755/NA

TELEX
Looney Tunes

♣ LP Atlantic 81914-1/NA
CA 81914-4/NA

VARIOUS ARTISTS
Metal Giants

♣ LP Columbia FC-44491/NA
CA FCT-44491/NA

BeBe & CeCe WINANS
Heaven

♣ LP Capitol 1-90959/NA
CA 4-90959/NA

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

chain's latest addition is a superstore. Other Record Theatre superstores are in Buffalo, N.Y., headquarters of Transcontinent Record Sales; Rochester, N.Y.; Cincinnati; and Baltimore.

Record Theatre also has mall stores in Cleveland and Philadelphia. The company has more than 500 employees.

Silver, also president of the independent label Amherst Records, has been in the record retail business for 15 years. He operated one-stops and was involved in independent distribution for 55 years.

Amherst Records currently markets Doc Severinson & the Tonight Show Band, teenage singer Glenn Medeiros, and the jazz group Gama-lon.

Rentrak Road Show Reveals More Dealer Details

BY EARL PAIGE

LOS ANGELES After three years of secrecy and controversy, more details regarding Ron Berger's pay-per-transaction distribution system were revealed during a 15-city road show by Rentrak, the distribution company that emerged when Berger still owned the National Video franchise division.

The disclosure of details, however, still does not include the specific identity of those suppliers that are feeding Rentrak. The question has been thrown again and again at Berger, Rentrak chairman and president, ever since his firm launched PPT within the National Video web almost three years ago.

"You all know the seven major studios," Berger told the audience here Dec. 1 at the Airport Hilton. "We have the majority of them." He added that suppliers are fearful of being identified because PPT is so unpopular. "In a recent poll, 80% of the retailers said they did not like it."

Here, as at other times recently, Berger claimed Rentrak has pacts

with "more than 30 suppliers, five years, every title." He said since February 1987, Rentrak has been able to supply test stores week in and week out with "40%-70% of Billboard's top 40 rentals."

The audiences at the Rentrak road shows are shown exhaustive PPT profit analyses, but all titles are dummed so that no supplier affiliation is identifiable.

One Rentrak detail that finally came to light as a result of Berger's tour is the identity of some of the participating test stores. Five operators of National Video stores in Alabama, Ohio, Pennsylvania, and Oregon are presented in taped interviews, including Marty Graham, owner of two Oregon stores and Rentrak director of product development.

Profit results from PPT as well as perceived advantages in selling off used and excess product were offered here, based on results from 370 National Video stores that have been involved with PPT for varying periods since Jan. 8, 1986. All are part of the franchise that Berger developed and sold recently to West Coast Video (Bill-

board, June 25).

Making the presentation here along with Berger and Graham was Michael Lightbourne, Rentrak director of sales and marketing, who has rejoined Berger from Yamaha after previously being a National Video franchise salesman.

Also present for hands-on examination and consultation were representatives from the three computer firms that have been authorized by Rentrak as purveyors of PPT software: Retail Technologies, Streamlined Information Systems, and Unique Business Systems.

Reaction here, in the third in the series of Rentrak presentations in the U.S. and Canada, found retailers contemplative and skeptical. Several admitted being stunned by the advantages that Berger claimed on Rentrak's behalf.

"You have to ask, 'Where's the catch?'" said John English, operator of Multivideo here in suburban Bellflower, Calif., and current president of the Southern California chapter of the Video Software Dealers Assn. "If [Rentrak] can do this, then the other distributors

ought to be able to as well. I'm going back to [distributor] Commtron and see what they will do for us."

Actually, said Berger in a private interview, Rentrak has "made a number of offers to distributors. We can provide just the tracking part to them. We've had no acceptances."

Thus, Rentrak and its 47,000-square-foot Portland, Ore., warehouse have set up shop as a PPT distributor. "We are on line with Airborne Freight," Berger said. "We have a new conveyor system capable of handling 50,000 tapes

per day."

Berger said the attendance here of about 30 retailers was comparable to attendance at the first two sessions, held in Seattle and San Francisco. He said he really has no firm goal for the number of stores signing on when Rentrak goes national in January.

Most pleasing for Berger was the absence of acrimonious criticism among attendees, in sharp contrast to the attacks made on him at various VSDA meetings, especially the Nov. 17 debate at a Los Angeles chapter meeting (Billboard, Dec. 3).

FOR WEEK ENDING DECEMBER 17, 1988

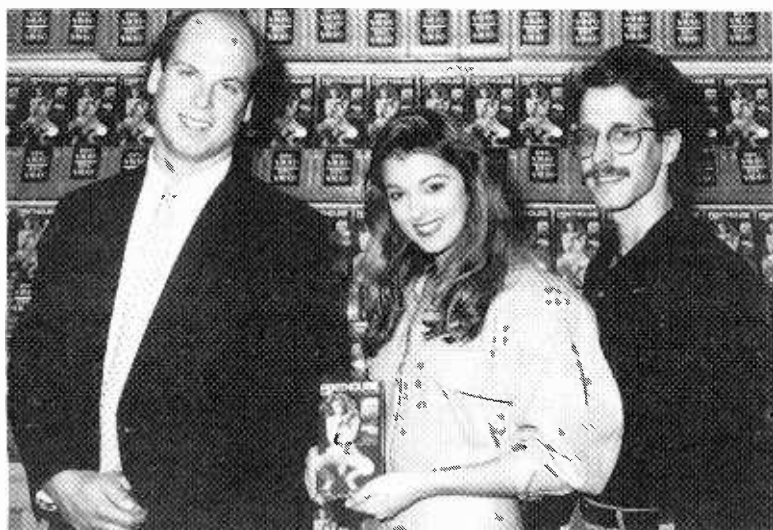
Billboard

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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
★ ★ NO. 1 ★ ★					
1	1	9	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	61	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	3	112	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
4	4	26	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
5	7	131	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
6	9	6	DISNEY SING ALONG: VERY MERRY CHRISTMAS SONGS Walt Disney Home Video 412	1988	14.95
7	6	65	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
8	10	26	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
9	8	26	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
10	5	131	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951	29.95
11	11	168	PINOCCHIO ♦ Walt Disney Home Video 239	1940	29.95
12	12	80	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
13	16	117	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
14	20	82	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◊ Walt Disney Home Video 480	1986	14.95
15	15	26	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988	14.95
16	14	26	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988	14.95
17	NEW ▶		HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video M201011	1966	14.95
18	13	6	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◊ Troubadour Records Ltd./A&M Video VC6179	1988	19.98
19	19	4	SING-ALONG, DANCE-ALONG, DO-ALONG Lorimar Home Video 572	1988	14.95
20	18	168	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
21	17	7	TEENAGE MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
22	22	8	THE THREE CABALLEROS Walt Disney Home Video 411	1945	29.95
23	21	26	DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 695	1988	14.95
24	23	5	THE WIND IN THE WILLOWS Walt Disney Home Video 412	1988	14.95
25	25	127	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95

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



Pet Project. Penthouse Pet Susan Napoli appeared at the RKO Warner Theatres Video store at 49th Street and Broadway in New York to promote the release of Vestron Video's "Penthouse: On The Wild Side," the magazine's newest video release. Fronting the display wall, from left, are Steve Nurmi, Vestron Video regional sales rep; Napoli; and Martin Zwerling, RKO Warner Theatres Video's promotion director.

Pa. Man Faces Sentence For Vid Tape Piracy

NEW YORK A Shiremans town, Pa., man faces a possible heavy fine and jail sentence after being convicted of illegally duplicating videocassettes.

A call to the Video Software Dealers Assn. Piracy Hotline last March sparked the execution of a search warrant at Good Deals & Videos in Shiremans town (Billboard, April 23) and the subsequent conviction of its proprietor, John Mears. A search turned up 500 videocassettes suspected of being illegal duplicates, two VCRs, business records, and weapons, which were seized. Mears was allegedly renting videotapes from area retailers, making back-to-back copies, and returning the illegal duplicates.

The search of Good Deals & Videos was conducted by Shiremanstown and Hampden Township police with assistance from the VSDA's director of enforcement, Jim Murphy.

On Nov. 9, Mears appeared at the Cumberland County (Pa.) Court of Common Pleas, where he pleaded guilty to theft by deception, fireworks violations, reckless endangerment, possession of prohibitive offensive weapons, and possession of drug paraphernalia.

Mears is scheduled to be sentenced in early 1989; he faces a maximum sentence of 19 years' imprisonment and a \$40,000 fine. He also forfeited the illegally duplicated tapes seized during the investigation. **BRUCE HARING**

Billboard

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VIDEO RELEASES

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

BATTLE OF BRITAIN
 Harry Andrews, Michael Caine, Trevor Howard

◆♥MGM/UA/\$29.95
 Prebook cutoff: 12/20/88; Street: 1/10/89

BROADWAY MELODY OF 1940
 Fred Astaire, Eleanor Powell

◆♥MGM/UA/\$34.95
 Prebook cutoff: 12/20/88; Street: 1/10/89

CARIBE
 John Savage, Kara Glover

◆♥Vestron/\$79.98
 Prebook cutoff: 12/21/88; Street: 1/18/89

THE CARRIER
 Gregory Fortescue, Stevie Lee

◆♥Magnum/\$79.98
 Prebook cutoff: 12/15/88; Street: 1/5/89

CASABLANCA
 Humphrey Bogart, Ingrid Bergman

◆♥MGM/UA/\$34.95
 Prebook cutoff: 12/20/88; Street: 1/10/89

CONDOR
 Documentary

◆♥Vestron/\$29.98
 Prebook cutoff: 12/21/88; Street: 1/10/89

THE DEAD POOL
 Clint Eastwood

◆♥Warner/\$89.95
 Prebook cutoff: 12/30/88; Street: 1/24/89

DIRTY DANCING LIVE IN CONCERT
 Bill Medley, Eric Carmen

◆♥Vestron/\$24.98
 Prebook cutoff: 12/21/88; Street: 1/18/89

DOT AND KEETO
 Children

◆♥Family/\$39.95
 Prebook cutoff: 12/21/88; Street: 1/12/89

THE ELM-CHANTED FOREST
 Children

◆♥Celebrity/\$39.95
 Prebook cutoff: 12/15/88; Street: 1/4/89

FISTS OF BLOOD
 Jason Blade

◆♥Celebrity/\$79.95
 Prebook cutoff: 12/15/88; Street: 1/4/89

GATOR
 Burt Reynolds, Lauren Hutton

◆♥MGM/UA/\$29.95
 Prebook cutoff: 12/20/88; Street: 1/10/89

GUNS OF THE MAGNIFICENT SEVEN
 George Kennedy, Yul Brynner

◆♥MGM/UA/\$29.95
 Prebook cutoff: 12/20/88; Street: 1/10/89

ICE STATION ZEBRA
 Rock Hudson, Jim Brown, Ernest Borgnine

◆♥MGM/UA/\$29.95
 Prebook cutoff: 12/20/88; Street: 1/10/89

THE JARVIS COLLECTION: THE LOUVRE
 Documentary

◆♥Fries/\$24.95
 Prebook cutoff: 12/29/88; Street: 1/23/89

KANSAS
 Matt Dillon, Andrew McCarthy

◆♥Media/\$89.95
 Prebook cutoff: 12/22/88; Street: 1/11/89

THE MYSTERIOUS BLACK-FOOTED FERRET
 Documentary

◆♥Vestron/\$29.98
 Prebook cutoff: 12/21/88; Street: 1/10/89

NEVER SO FEW
 Frank Sinatra, Gina Lollobrigida

◆♥MGM/UA/\$29.95
 Prebook cutoff: 12/20/88; Street: 1/10/89

ON THE EDGE OF EXTINCTION: PANTHERS & CHEETAHS
 Documentary

◆♥Vestron/\$29.98
 Prebook cutoff: 12/21/88; Street: 1/10/89

RED BEARD
 Toshiro Mifune

◆♥Cinemathèque Collection/\$59.95
 Prebook cutoff: 12/22/88; Street: 1/10/89

SALOME'S LAST DANCE
 Glenda Jackson, Stratford Johns

◆♥Vestron/\$89.98
 Prebook cutoff: 12/21/88; Street: 1/18/89

THE TAKING OF PELHAM ONE TWO THREE
 Walter Matthau, Robert Shaw, Martin Balsam

◆♥MGM/UA/\$29.95
 Prebook cutoff: 12/20/88; Street: 1/10/89

TEENAGE MUTANT NINJA TURTLES: HOT RODDING TEENAGERS
 Animated

◆♥Family/\$14.95
 Prebook cutoff: 12/21/88; Street: 1/12/89

WESTWORLD

PATRICK SWAYZE

"A MOVING SUSPENSEFUL DRAMA, WE RECOMMEND IT FOR ALL VIDEO STORES."

—DOUGLAS KIRSCHNER, PUBLISHER, VIDEO INSIDER

PATRICK SWAYZE

TIGER

THE NATION'S TOP RETAILERS AGREE!

"PATRICK SWAYZE IS BOUND TO MAKE *TIGER WARSAW* ONE OF THE TOP RENTERS OF THE YEAR!"

—LOU ANN CERVONE, PURCHASING DIRECTOR, MAJOR VIDEO

"BASED ON SWAYZE'S NAME RECOGNITION, *TIGER WARSAW* HAS GREAT POTENTIAL ON HOME VIDEO."

—MITCH PERLISS, DIRECTOR OF PURCHASING, MUSIC PLUS (SHOW INDUSTRIES)

"... PATRICK SWAYZE IS THE #1 SEX SYMBOL IN AMERICA... *TIGER WARSAW* SHOULD RENT LIKE CRAZY."

—HARVEY BOSSICK, DIRECTOR OF MOVIE PURCHASING, WEST COAST VIDEO

Save \$15.00* on the Purchase of a "Tiger Two-fer!"



Single Unit Purchase: \$89.95** K0681BE K0681VH

"Tiger Two-fer" Purchase: \$159.90** K0701BE K0701VH

*Approximate savings off regular dealer cost. Ask your distributor for more details.

**Suggested list price, slightly higher in Canada.

AN AMIN Q. CHAUDHRI FILM - TIGER WARSAW * A CONTINENTAL FILM GROUP, LTD. PRODUCTION

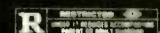
Starring PATRICK SWAYZE • BARBARA WILLIAMS • LEE RICHARDSON • MARY McDONNELL • BOBBY DI CICCO • PIPER LAURIE • FRANCES WARSAW

And Introducing JENNY CHRISINGER. Screenplay by ROY LONDON. Music Composed and Conducted by ERNEST THROST

Film Editor BRIAN SMEDLEY-ASTON. Executive Producers NAVIN DESAI • WATSON WARRINER • GAY MAYER

Produced and Directed by AMIN Q. CHAUDHRI

Program © 1987 Amin Q. Chaudhri. Artwork and Design © 1988 Sony VSC, Inc.

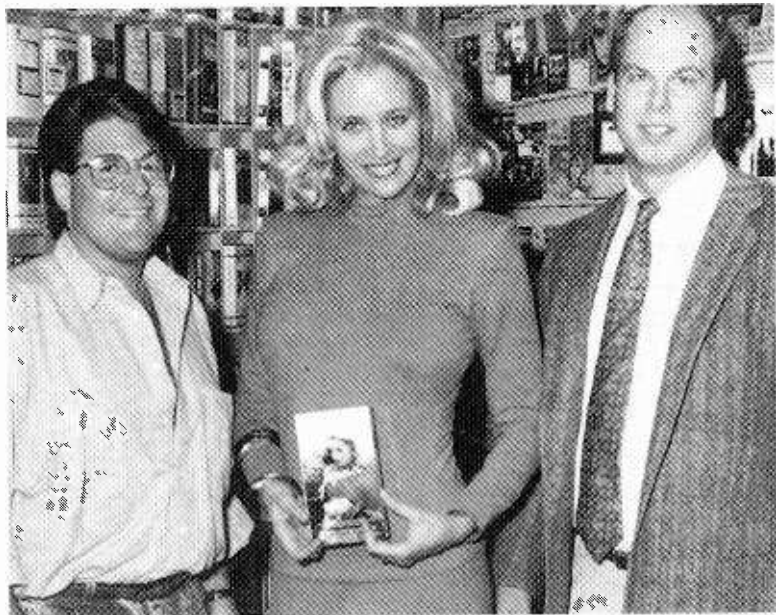


Box office superstar Patrick Swayze (*Dirty Dancing*), Academy Award Nominee Piper Laurie (*Children of A Lesser God*), Barbara Williams (*Thief of Hearts*) and Lee Richardson (*Prizzi's Honor*), star in this compelling drama about the break up of a family and the force that brings them together again. *Tiger Warsaw* is Swayze as you've never seen him before, in his best acting role yet!

- Major theatrical release.
- Starring superstar Patrick Swayze.
- National consumer advertising campaign.
- POP includes theatrical size poster and 3-D standee of Patrick Swayze (standee available with qualifying orders.)
- Limited edition Tiger T-Shirts available for in-store use

Pre-order Date: January 16, 1989
Street Date: February 8, 1989

(Continued on next page)



Two Men And A Babe. Sally Kirkland, a 1987 Golden Globe winner and Academy Award nominee for best actress, made an appearance at Video Room in New York to promote the release of Vestron Video's "Anna." Hard at work are, from left, Michael Becker, Video Room owner; Kirkland; and Steve Nurme, Vestron Video district sales manager.

Laser's Edge Chain Grows Calif. Stores Champion Vid Disks

BY EARL PAIGE

LOS ANGELES The video laser-disk configuration may still be finding its place in an industry dominated by videotape—but you don't get that impression at two-store Laser's Edge here.

Not yet 3 years old, the flagship unit in suburban Canoga Park, Calif., has just been tripled in size to 3,600 square feet in a three-mile move to the hot Ventura Boulevard and DeSota corner. Meanwhile, a much smaller, 800-square-foot store opened in early 1987 in Burbank is bursting at the joists.

Like isolated dealers all over the U.S., partners Kirk Leonhardt and Jay Frank believed in laserdisk. The trick for them came in deciding where to open. "Nobody out in the West Valley was doing it," says Frank. "It's a very affluent community."

Just how affluent is obvious when Leonhardt ticks off the hardware brands and says, "We routinely sell home-theater systems between \$15,000 and \$20,000."

VIDEO RELEASES

(Continued from preceding page)

James Broliin, Richard Benjamin, Yul Brynner

◆♥MGM/UA/\$34.95
Prebook cutoff: 12/20/88; Street: 1/10/89

WHOOPS APOCALYPSE
Loretta Swit, Peter Cook

◆♥MGM/UA/\$79.95
Prebook cutoff: 12/20/88; Street: 1/10/89

YOUNGBLOOD
Patrick Swayze, Cynthia Gibb

◆♥MGM/UA/\$34.95
Prebook cutoff: 12/20/88; Street: 1/10/89

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

High-end audio and video brands include Infinity projection systems; Pioneer rear-screen projection systems; B&K, Boulder, and PS amplifiers; Music Reference tube systems; and speakers from Clements, Merlin, and Spectrum. Laser's Edge also stocks BSC subwoofers and Fosgate surround-sound systems.

But the high-end image of laserdisk is somewhat misleading now that prices on hardware are generally coming down. One Pioneer system lists for \$789, while rental of another, with three movies, is a modest enough \$15.98 for three nights.

As with most longtime laserdisk dealers, Laser's Edge has found it must offer hardware and software together to build a market.

Leonhardt and Frank have also learned they must rent—again, to stimulate consumers as much as possible—even though the rental of laserdisks has become somewhat of a controversy similar to the turmoil in video game rental (see story, page 39).

Leonhardt and Frank recognize that sales business does require extra incentive. "We have a sales membership in addition to our rental membership," explains Leonhardt. "The sales membership is \$100 each year, and it offers members a 15% discount on every purchase all the time and 20% off on any prepaid order."

Laser's Edge charges \$50 yearly for its rental membership, bringing the fee from the regular \$3 daily to \$1.50. A weekend offer on three or more disks results in further savings, since multiple rentals are not due back until 7 p.m. Monday.

Both Leonhardt and Frank come to laserdisk naturally. Leonhardt was with Video Concepts, a firm offering video editing and duplication services. Frank was a record producer with a company called

(Continued on next page)

FOR WEEK ENDING DECEMBER 17, 1988

Billboard®

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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
1	2	5	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG
2	1	7	BETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
3	4	3	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
4	5	4	ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R
5	3	10	SHOOT TO KILL	Touchstone Pictures Touchstone Home Video 697	Sidney Poitier Tom Berenger	1988	R
6	20	3	BILOXI BLUES	Universal City Studios MCA Home Video 80799	Matthew Broderick Christopher Walken	1988	PG-13
7	6	14	MOONSTRUCK ◇	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG
8	10	4	THE SEVENTH SIGN	Tri-Star Pictures RCA/Columbia Home Video 6-27007	Demi Moore Jurgen Prochnow	1988	R
9	8	11	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG
10	12	2	COLORS	Orion Pictures Orion Home Video 8720	Robert Duvall Sean Penn	1988	R
11	7	6	BRIGHT LIGHTS, BIG CITY	MGM/UA Home Video M801377	Michael J. Fox	1988	R
12	11	9	MASQUERADE	CBS-Fox Video 4749	Rob Lowe Meg Tilly	1988	R
13	14	15	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
14	NEW ▶		OFF LIMITS	CBS-Fox Video 1657	Willem DaFoe Gregory Hines	1987	R
15	13	8	RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R
16	15	4	RETURN TO SNOWY RIVER	Walt Disney Home Video 699	Tom Burlinson Sigrid Thornton	1988	PG
17	9	10	SHE'S HAVING A BABY	Paramount Pictures Paramount Home Video 32027	Kevin Bacon Elizabeth McGovern	1988	PG-13
18	19	12	FRANTIC	Warner Bros. Inc. Warner Home Video 11787	Harrison Ford	1988	R
19	16	9	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G
20	NEW ▶		FUNNY FARM	Warner Bros. Inc. Warner Home Video 11809	Chevy Chase Madolyn Smith	1988	PG
21	23	13	THE LAST EMPEROR ◇	Hemdale Film Corp. Nelson Home Entertainment 7715	John Lone Joan Chen	1987	PG-13
22	18	13	BROADCAST NEWS	CBS-Fox Video 1654	William Hurt Albert Brooks	1987	R
23	NEW ▶		WILLOW	LucasFilm Ltd. RCA/Columbia Home Video 6-20936	Val Kilmer Joanne Whalley	1988	PG
24	21	8	THE SERPENT AND THE RAINBOW	Universal City Studios MCA Home Video 80772	Bill Pullman Cathy Tyson	1987	R
25	17	8	SHAKEDOWN	Universal City Studios MCA Home Video 80820	Peter Weller Sam Elliott	1988	R
26	24	6	LITTLE NIKITA	RCA/Columbia Pictures Home Video 6-25000	Sidney Poitier River Phoenix	1988	PG
27	30	18	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R
28	22	4	SUNSET	Tri-Star Pictures RCA/Columbia Home Video 6-27009	Bruce Willis James Garner	1988	R
29	25	19	SUSPECT	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R
30	31	9	SCHOOL DAZE	RCA/Columbia Pictures Home Video 6-25006	Larry Fishburne Giancarlo Esposito	1988	R
31	28	13	BEST SELLER	Orion Pictures Vestron Video 6026	James Woods Brian Dennehy	1987	R
32	36	11	THE MILAGRO BEANFIELD WAR	Universal City Studios MCA Home Video 80796	Sonia Braga Chick Vennera	1988	R
33	38	6	THE UNHOLY	Vestron Pictures Inc. Vestron Video 5257	Ben Cross Hal Holbrook	1988	R
34	37	5	JACK'S BACK	Palisades Entertainment Paramount Home Video 12669	James Spader Cynthia Gibb	1988	R
35	33	10	THE LADY IN WHITE	New Sky Communications Virgin Vision 10060	Lukas Haas Katherine Helmond	1988	PG-13
36	26	2	STAND AND DELIVER	Warner Bros. Inc. Warner Home Video 11805	Edward James Olmos Lou Diamond Phillips	1988	PG
37	34	16	EMPIRE OF THE SUN	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG
38	32	7	FRIDAY THE 13TH PART VII-THE NEW BLOOD	Paramount Pictures Paramount Home Video 32209	Lar Park Lincoln Kevin Blair	1988	R
39	29	9	VICE VERSA	RCA/Columbia Pictures Home Video 6-25007	Judge Reinhold	1988	PG
40	35	7	DEAD HEAT	New World Entertainment New World Video A88005	Treat Williams Joe Piscopo	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.

2-STORE LASER'S EDGE CHAMPIONS THE VID DISK

(Continued from preceding page)

Evolution and was involved in the ill-fated quad hi-fi efforts of the mid-'70s. He also worked in retail audio sales.

Both have a videophile and audiophile feel for the business. "Our CD selection is really geared to the audiophile," says Leonhardt. "We review everything and check for performance quality." All the same, CD is competitive enough here that Laser's Edge sells at 10%-15% off list. Laserdisks are offered at 10% off.

There are a number of distinctions between a laserdisk and a videocassette specialty store—one

immediately relating to point-of-purchase material. Posters seem dated because, traditionally, laserdisk releases are as much as 30 days after tape.

The policy is described by some laserdisk dealers as "paranoia," growing from a fear that simultaneous release could spur piracy of videocassettes.

The lag in release dates is of minor irritation to Leonhardt and Frank because of their salon-type film-buff following. These devoted fans talk of letterboxes and alternate endings as special aspects of the laserdisk experience.

Frank describes letterboxing as offering at least the full width of the picture for viewers as opposed to what is normally seen on a TV set. "Essentially, what you see on a TV set is the full-size 70mm movie with all but a square masked out. Take away the TV set and the full picture would emerge.

"There are so many people really into movies now. They hate to see 'Lawrence Of Arabia' chopped all to hell, the loss of its whole scope."

Alternate endings are a more obscure element of laserdisk. Frank says "Topaz" was an example where "there was a European ending available, a preview ending, and an American ending. They had the space, so they included these."

One similarity between Laser's Edge and tape stores is that rental

copies are displayed cover-only. Some of this caution is security, but it also relates to the pioneering aspect of the category. "So many movies are out of print on laserdisk. We try to keep at least one copy of everything."

The sales-to-rental ratio is 40-to-60. Leonhardt and Frank believe \$19.95 is the magic price point for sell-through tapes. "We get in

used disks, and even on a bad movie there is someone ready to buy it at \$19.95," says Leonhardt. He adds that he believes the normal \$29.95 list is too high and is dismayed at price trends.

"CBS/Fox has actually gone up lately, while Warner Bros. Home Video has gone down," he says.

Among other contrasts with videocassette stores is the positioning

of adult product. At Laser's Edge, adult is just another genre in the bin between two other regular categories. Only a dozen or so titles are displayed.

Hours at Laser's Edge in Canoga Park are 10 a.m.-9 p.m. Mondays-Thursdays, 10 a.m.-10 p.m. Fridays and Saturdays, and noon-6 p.m. Sunday. In Burbank, the store is closed Sunday and Tuesday and open other days from noon-8 p.m.

Somewhat similar to what has been observed of Beta customers, laserdisk fans will travel long distances, adjust to more restrictive hours, and disproportionately rent and purchase more product.

But according to Leonhardt, Frank, and other laserdisk specialists, the almost cultlike exclusivity may be lessening as the configuration moves more into the mass market.

Bush Bows Home Entertainment Center

Bush Industries of Jamestown, N.Y., has introduced the Oak Classics II Collection, a solid-oak and oak-veneer/laminated collection of furniture. The series debuts with a home entertainment center (Model AV1810), shown above; a compact video cart (Model V1814); and an audio cabinet (Model A1812). Contact 1-800-228-BUSH.



Up Close And Personal. Sharp Electronics says its new full-size VL-L250 camcorder features the industry's first 12-to-1 zoom lens. The suggested list price is \$1,999.95. Another model, with similar features but without the zoom lens, lists for \$1,799.95.

Laserdisk Specialists Warming Up To Rental

LOS ANGELES Many laserdisk specialists are now having second thoughts about rental, while some imply that suppliers are discouraging the practice.

"We maintain 3,000 titles for rent," says Laser's Edge partner Jay Frank. "The idea is to make life easy for our customers."

With the two Laser's Edge outlets and single-store Dave's The Laser Place, another pioneering outlet in the Los Angeles area, offering consumers large rental selections, the effect has been felt in other, nearby areas, according to Ken Kreisel, owner of Jonas Miller in Santa Monica, Calif. Kreisel says he has been

forced to rent to accommodate customers: "They come in talking about all the stores over in the [San Fernando] valley offering rental."

Tower Video, another longtime believer in the configuration, does not rent videodisks; nor does Music Plus, which has recently enlarged its videodisk presence to 200 titles per store.

Farther down the West Coast, VideoLaser in Mission Viejo, Calif., another outlet that got into videodisk hardware and software early, does rent. But owner Mary Kate says, "Some of the larger independents feel rental discourages sales." EARL PAIGE

newsline...

RKO WARNER THEATRES VIDEO opened its third Long Island, New York, store in late November, an event that increases the Gotham-based chain's store count to 21. Located in Oceanside, the 4,500-square-foot shop stocks roughly 10,000 tapes. The company says it will open 25 stores next year.

AUTOMATED MOVIE CLUB has signed contracts for distribution of its video vending machine with two New Jersey-based companies. One is Marlton-based Pat/Val Inc., which has obtained rights to the state of Pennsylvania. Pat/Val says it will sell or lease at least 18 of the video vending machines the first year; the sales-rep firm projects it will place more than 104 machines within three years. Meanwhile, Princeton-based The Movie Machine has signed on to handle New Jersey sales and predicts it will move more than 100 machines over three years. Automated Movie Club is operated by the Centerbrook, Conn.-based Automated Merchandising Concepts Inc.

PALMER VIDEO launched a drawing for its customers in November, which the Edison, N.J.-based chain touted in its monthly newsletter. The top prize: a 1989 Ford Escort and a collection of assorted video titles.

WEST COAST VIDEO says it's keeping its franchise customers satisfied, according to a poll conducted for the Philadelphia-based web by Comprehensive Communications Inc. of Fort Washington, Pa. The survey says that "if they knew then what they know now," 82% of West Coast franchisees would again sign on with the web, and that 70% plan to open additional West Coast stores. John Barry, VP of franchise sales, notes that more than half of West Coast's franchisees opened a second unit within a year of placing the first.

TIGHT WINDOWS: The December edition of the Pay Per View Report, a newsletter put out by the Video Software Dealers Assn., cites two recent titles that afforded dealers no protection from PPV competition. The Warner Home Video title "Above The Law" debuted on cable's First Run service on Nov. 12, which was also the tape's street date; three other PPV services were set to pick up the film by mid-December. More recently, RCA/Columbia Home Video's "The New Adventures Of Pippi Longstocking" bowed on four PPV systems on Dec. 12, the day the title debuted on video.

GEOFF MAYFIELD

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#12
FACT
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magazine size pages,
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*ABC AUDIT/SUBSCRIBER STUDY 1987

H I T M A K E R S
USE IT

Vid Is Actress' 1st Workout Title From Warner Fonda's 9th: Big Budget, Low Price

BY CHRIS MCGOWAN

LOS ANGELES Jane Fonda, whose eight fitness videos have sold more than 4 million total units, hopes to have another megaseller in 1989 with her latest effort, "Jane Fonda's Complete Workout." The big-budget tape offers both low-impact and high-impact aerobics and relies heavily on attention-grabbing visual effects.

"I think it's going to do extremely well," Fonda says. "This one is different in many ways from the others, and for the first time we've combined beginners and advanced students into one class. It's photographed beautifully and has the best choreography we've ever done."

The 70-minute program, to be released Jan. 11, has a suggested retail price of \$29.98, according to Warner Home Video. It will be the first full Fonda workout (or "core program") to debut at that price point. Also, the new fitness title is the first Fonda tape to be released by Warner Home Video, which has taken over rights to the Fonda series after the absorbing the Lorimar Home Video catalog.

Warner says an audiocassette of the same name will bow concurrently with the video.

"[The tape] includes strength, flexibility, and aerobics," says Fonda. It includes sections on upper-body and lower-body workouts (weights can be varied according to ability) and a 30-minute aerobics portion that uses interval training (varying the intensity of the exercise) to maximize fat burning.

The aerobics section breaks new ground by simultaneously offering both low-impact and high-impact steps, with the camera showing both styles for all 30 minutes, to allow viewers to choose the most appropriate movements.

"If you have injuries or you're tired, you can go low impact all the way through," says Fonda. "If you're energetic, then you can do the high."

The workout regimen can be used as a 70-minute program for the entire body or it can be divided into two 45-minute sessions concentrating on aerobics plus either upper-body or lower-body work.

Fonda leads the workout, Steve Binder is the director, Fonda and

Julie La Fond are the executive producers, and Eddie Arkin wrote the music, which comprises several genres, including the '60s, mambo, and country/western.

Among the visual special effects is Claymation, which is used in the title sequence and features a clay figure of Fonda. Also, a rear-projection screen is employed at various times during the program to add unusual backdrops.

"We had a lot of fun with the rear projection," says Fonda. "During one number, a Scottish jig, we suddenly find ourselves in front of a bunch of Scottish dancers in kilts in the countryside. For another song, a '60s twist, we are all of a sudden in a back yard with a bunch of kids with beehives, miniskirts, and white boots who are doing the twist."

Although "Jane Fonda's Complete Workout" was shot in four days, the video was a year in the making, including time spent researching exercise physiology, consulting doctors, refining the choreography, rehearsing, and editing.

"It was a lot of work, and it had to be, because we're creating something for our users that will be with them four to six days a week," Fonda says. "The video has to invite repetition and be as good as it can possibly be."

Fonda credits her long-term success with exercise videos to a number of factors. "One thing is that I was the first and hit so big. That was important. Also, I learned from my mistakes, quickly and well. The tapes got better in programmatic content and in technical production.

"And the tapes are more fun than other exercise tapes and easy to follow. I'm a nonthreatening, friendly, good teacher. I encourage viewers to keep trying to do it correctly and don't do anything to frustrate people. And we put little surprises and fun things all the way through.

"If something looks good to use, I try it out on other people to see if they understand and if they can do

it in their home. It has to be appropriate for the home video user, who usually is not as fit as someone who goes regularly to the gym."

Fonda says she is an avid viewer of other people's exercise tapes. "I watch them to see why mine are different. And I learn certain things. For example, some videos have close-ups on the instructors' upper bodies while they're changing steps. This can be very frustrating to the viewer. You have to show the feet while they're changing steps! It's just one small thing, but it's important."

Fonda is planning to appear on morning TV talk shows and do satellite feeds to promote the tape. She says she is happy about her association with Warner Home Video. "They are so big and powerful, with such great depth in marketing experience and tremendous financial stability. They are really behind the new tape."

Par Pushing 4 Hit Titles With \$8 Mil Promo Blitz

NEW YORK Paramount Home Video's sequel to its ambitious Hits Blitz promotion will feature an \$8 million advertising push on four titles slated for release on video during the first half of 1989.

Hits Blitz II, which will begin the day after Christmas and continue until the end of June, will feature promotional tie-ins with Pepsi-Cola and Orville Redenbacher popcorn. A specially created ad for Pepsi will be featured on each tape, while the popcorn manufacturer will offer consumers a rebate of up to \$2.50 when they purchase three packages of Orville Redenbacher popcorn and rent one of the four releases.

The first tape in the promotion will be "The Presidio," scheduled for release Jan. 25, followed by "Crocodile Dundee II" in March,

"Tucker: The Man And His Dream" in April, and "Coming To America" in May.

The company has not scheduled a major release for February; nor has it announced a specific street date for three of the four titles.

The multi-million dollar promotional effort will hinge on a full slate of TV ads for each of the four titles as well as cross-promotions with Pepsi and Beatrice/Hunt-Wesson, which markets the popcorn. Commercials urging consumers to reserve a copy of each title for rental will begin approximately one month prior to its release date. Additional TV spots will air sometime after the street date and run for two to three weeks after the corresponding title is in the marketplace.

The company says the "presell" (Continued on next page)

Blockbusters Pop Up All Over Nashville

NASHVILLE Blockbuster Video is well on its way to saturating this market with its superstores. Three have already been opened and three more are planned for early next year. A spokesman for Southern Stores, the Memphis-based franchiser of the Nashville Blockbusters, says the long-term aim is to have eight or so stores throughout the area.

The area's first Blockbuster bowed in November 1987 in the Green Hills

section. Last month, grand-opening ceremonies were held for the two newest additions, in suburban Franklin and Charlotte Pike.

To celebrate the new stores and draw attention to the first one, the Blockbusters had grand-opening festivities Nov. 18-20. Wrestler Jerry Lawler and "Star Trek" actor Walter Koenig were on hand for the celebrations. Browsers were invited to have their pictures made in a Blockbuster-

sponsored race car brought in from the Nashville Speedway.

The company also offered a two-for-one rental coupon that was valid through Nov. 30. The new stores employ a total of about 30 workers.

Spokesman Dennis Phillips says that because each store's inventory is bar-coded separately, customers can use their free membership cards only in the stores they get them from.

EDWARD MORRIS

FOR WEEK ENDING DECEMBER 17, 1988

Billboard

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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	5	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	24.98
2	2	5	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	29.98
3	5	9	MOONSTRUCK ◇	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	39.95
4	7	9	THE LAST EMPEROR ◇	Hemdale Film Corp. Nelson Home Entertainment 7755	John Lone Joan Chen	1987	PG-13	39.95
5	10	5	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R	39.98
6	6	7	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG	34.98
7	8	11	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	34.95
8	4	5	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	24.98
9	3	3	STAKEOUT	Touchstone Pictures Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R	29.98
10	NEW ▶		RAMBO III	Carol Co. Int. N.V. Image Entertainment ID6096VE	Sylvester Stallone Richard Crenna	1988	R	36.95

◆ 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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East coast based entertainment company is looking for an experienced telemarketing pro to hire, train and supervise a team of 4 to 6 sales reps. Must have a proven track record in the video, film, or record industries including marketing and sales background. Will be responsible for creating and implementing national telemarketing plans to all classes of trade. Salary commensurate with experience and abilities. For consideration please send resume and salary history in confidence to:

1700 Broadway 16th floor New York, NY 10019 Att: Wendy

Fast Forward Plows Niche For Special Interests

BY CHRIS MCGOWAN

LOS ANGELES Fast Forward, a Los Angeles-based marketing and consulting firm, has carved a niche for itself in the home video industry by providing labels with new distribution paths and specialized marketing programs for their special-interest titles.

The 2-year-old company has been especially successful in the children's video area. According to the firm's president, Steven Ades, about 80% of all videos in independent mall toy shops have been placed there by Fast Forward. Clients include New World Video's LCA line, Sony Video Storybook series, and Media Home Entertainment.

(Continued on page 42)

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	6	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
2	2	9	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
3	3	47	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
4	4	61	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
5	6	10	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
6	5	18	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
7	8	9	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	29.95
8	15	26	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
9	17	89	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
10	16	100	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
11	22	5	DISNEY SINGALONG SONGS: VERY MERRY XMAS SONGS	Walt Disney Home Video 412	Animated	1988	NR	14.95
12	12	24	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
13	18	52	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
14	7	39	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95
15	10	176	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
16	11	43	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Robert De Niro	1975	R	29.95
17	13	20	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
18	9	8	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
19	19	98	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
20	14	16	PLATOON	Hemdale Film Corp. Vestron Video 6012	Tom Berenger Charlie Sheen	1986	R	24.98
21	27	109	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
22	21	5	THE TEN COMMANDMENTS	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	NR	29.95
23	20	13	GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
24	24	91	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
25	23	66	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
26	25	113	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
27	26	131	MARY POPPINS ◆ ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
28	29	4	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
29	31	6	RAFFI IN CONCERT WITH THE RISE AND SHINE BAND ◆	Troubadour Records Ltd. A&M Video VC6179	Raffi	1988	NR	19.98
30	NEW ▶		IT'S A WONDERFUL LIFE	Hal Roach Studios Film Classics, Inc. V5003	James Stewart Donna Reed	1946	NR	9.95
31	NEW ▶		JOHN F. KENNEDY: THE COMMEMORATIVE VIDEO ALBUM	CBS-Fox Video 7030	Various Artists	1988	NR	19.98
32	NEW ▶		HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
33	34	61	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
34	35	121	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
35	38	9	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG	89.95
36	NEW ▶		PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
37	33	2	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG	89.95
38	36	24	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	14.95
39	NEW ▶		VIDEO CENTERFOLD-35TH ANNIVERSARY PLAYMATE	HBO Video 0510	Not Listed	1988	NR	19.99
40	40	26	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95

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newsline...

THE TREND TOWARD EARLY ANNOUNCEMENTS continues as New World Video unveils its February titles, including "Elvira Mistress Of The Dark" and "Sins," a TV movie starring Joan Collins. The titles, which are priced at \$89.95 and \$79.95, respectively, are being released more than 10 weeks after the prebook cutoff date in an effort to give distributors a better indication of what type of order they should place with the company, a New World spokesman says. The other two February releases are "Under The Earth" ("Debajo Del Mundo"), which is priced at \$69.95, and "Corletto And Son," priced at \$14.95.

HBO VIDEO will step up its commitment to boxing videos with an exclusive agreement with Big Fights Inc., the company that is headed by Mike Tyson's manager, Bill Cayton. The company plans to ship at least 22 boxing videos, beginning with three slated for release Feb. 22: "Muhammad Ali," "Tyson And The Heavyweights," and "Grudge Fights." Each will be priced at \$19.99. Noting that the agreement is the first long-term deal inked by his company, Cayton says, "HBO has demonstrated an aggressive marketing and distribution program for sports videos."

FEDERAL AUTHORITIES SEIZED 11,482 videotapes in Guam after search warrants were issued in six locations on the island. The action resulted in the largest video seizure ever recorded in the U.S. or its territories. While there have been no arrests, officials from the Motion Picture Assn. of America say they will seek an indictment from a federal grand jury.

HITS BLITZ II

(Continued from preceding page)

ads enable dealers to "more accurately gauge demand prior to placing their orders." The commercial broadcasts after the street date are designed to boost each title's rental cycle and thus turn a greater profit for dealers, Paramount says.

Paramount predicts that the slate of ads on network, syndicated, and cable TV will reach 87% of U.S. households and generate some 803 million adult viewer impressions.

AL STEWART

Sponsorship Firm Expands

LOS ANGELES With the goal of increasing sponsorship ties between its corporate clients and Hollywood entertainment companies, Client ONE Inc. has opened offices in Los Angeles.

The Minneapolis-based firm specializes in the linking of corporate sponsors to entertainment (film, video, TV, sports, and live events) packages, which it plans and manages. It arranges funding and develops ancillary marketing programs for its projects, including point-of-purchase programs and merchandising opportunities.

"We're not talking about product placement here," says Client ONE president John Ondov. Rather, the sponsor becomes an integral part of each package's life. "It's the difference between owning your own home and having a time-share condo for a one-week vacation," adds Ondov.

Client ONE was recently acquired by Robert H. Meyer and Associates, a full-service sales promotion company.



Can't Beat Her? Joyner. With her record-setting 100-meter run during the Summer Olympic games in Seoul, South Korea, Florence Griffith Joyner captured the hearts of Americans everywhere. Her heroics are captured on the new Wood Knapp Video release "Track & Field—Women," one of seven Olympic titles being released by the company. Six 45-minute programs focusing on individual sports—including men's track and field, gymnastics, water sports, boxing, and volleyball—are being offered for \$19.95 each, and a 90-minute highlight tape of the entire games is available for \$29.95.

Paulsen Pours On Laughs In New Star Wine Vid

BY JAMI BERNARD

NEW YORK "I make it a rule never to order a wine that's more expensive than my car," advises comedian Pat Paulsen in a new video from New Star Home Video on the history and etiquette of wine.

"Pat Paulsen On Wine: Three Cheers For The Red, White And Rose" is the first comedy video on the subject, according to Cheryl Gersh, executive VP of New Star Video. The \$19.95 cassette is also being packaged along with two wine glasses for \$29.95.

In a series of skits, Paulsen intersperses the real history of wine with such information as how the Roman god of partying, Bacchus, went from being "god of zilch" in ancient times to turning humble grape juice "into nectar of the gods, so people can bore their friends silly with endless babble about acidity, aroma, and nose."

The 40-minute video also deals lightly with "the inexplicable popularity of the wine cooler," the ancient custom of knocking off one's political enemies with poisoned wine, and learning to speak like a connoisseur ("pale straw color, fresh apple nose, slightly earthy undertone...").

Paulsen is best known for his deadpan presidential-campaign shtick that started on the old Smothers Brothers show in the '60s. But in reality, the 60-year-old comedian is an avid wine maker whose vineyards in Cloverdale, Calif., produce some 30,000 cases per year. Some of his wines, including a table wine he jokingly



There may have been some whining during the presidential election but there were no sour grapes at Pat Paulsen campaign headquarters when the perpetual candidate lost yet another presidential bid. Paulsen, pictured here with Cheryl Gersh, executive VP of New Star Video, is currently marketing a new instructional video through New Star and is presumably plotting his next run for the White House.

named Refrigerator White, have won awards. Paulsen also makes a cabernet sauvignon, a chardonnay, a sauvignon blanc, and a muscat cannelli.

"I really don't have that good a palate," protested the self-effacing vintner over dinner recently, where he examined a six-page wine list with his glasses perched

on the tip of his nose. "But I do know when it's vinegar."

Paulsen demonstrated what for many can be an embarrassing moment—tasting the wine, in this case, a Cakebread sauvignon blanc at a posh New York eatery. "I never smell these," he said, discarding the cork, but he did swill the wine gently and pucker his mouth while tasting. "It's OK," he announced. "Very nice." Then he offered a toast—"Here's to my wife and lover, may they never meet." The sommelier laughed nervously.

Paulsen's vineyards are located in a one-horse town called Asti, Calif., which basically consists of a gas pump and a deli. The staff is composed of a general manager, a cellar master, and a taster; there is even a satirical museum on the premises, with such treasures as a spaghetti plate. (A wine museum skit appears on the video, too.)

"I don't consider myself a wine snob—some of the words they use crack me up," he admitted. "People are interested in the history, the glory of wine, but they take it too far. I don't know what they're talking about half the time. I don't use fancy words. If the wine's not spoiled, good!"

Paulsen said he likes his wine video better than any of the movies he's been in, which run to the order of "Bloodsuckers From Outer Space." According to Gersh, the video will be marketed in such specialty outlets as wine and liquor stores, wine-tasting rooms, gift shops—"especially in northern California"—department stores, discount houses, and through ads

in such upscale periodicals as The Wine Spectator—"75% of their readers own VCRs," Gersh says.

Paulsen said he didn't know why wine is the object of such snob appeal. "The difference between aroma and nose is hard to distinguish. People are intimidated by wine, but they shouldn't be. Wine is good for you. Wine is like sex—it's messy, dirty, can be expensive, and the French are better at it

than anyone."

Although he lost yet another presidential election, this time to George Bush, Paulsen is undeterred. "I want to lead America into the past. I want you to know that Pat Paulsen is staying around, and I'm not going anywhere."

Kultur Ranked Among U.S.' Fastest-Growing Companies

NEW YORK Kultur Video sales have ballooned from \$127,000 in 1983 to just under \$1.5 million in 1987, and according to Inc. magazine, that makes it one of the fastest-growing companies in the country.

The West Long Branch, N.J., supplier of performing arts videos was ranked No. 277 on the magazine's list of the nation's 500 fastest-growing firms. The company was selected from a list of some 17,000 firms that have demonstrated significant gains between 1983 and 1987 and was cited for a growth rate of 1,078% over the four-year period.

The company, which was established in 1980 by Dennis Hedlund and his wife, Pearl Lee, has released 150 performing-arts videos, including titles from such stars as Mikhail Baryshnikov, Placido Domingo, and Claudio Arrau.

At a press conference here to hon-

or Arrau, a world-reknowned pianist, Hedlund said he was honored by the Inc. magazine distinction and credited the efforts of Lee and the Kultur staff.

"We were completely thrilled by the news," said Hedlund. "There have been a lot of long days and a

'Maybe next year it'll be the top 100'

lot of weekends spent in the office, but this type of recognition makes it worthwhile. Maybe next year we'll be in the top 100."

Hedlund added that a 6-month-old distribution arrangement with PolyGram records has had a significant impact on the company's fortunes. He predicted that sales will eclipse the \$2 million mark this year.

AL STEWART

FAST FORWARD PLOWS A SPECIAL-INTEREST NICHE

(Continued from page 40)

ment's Hi-Tops children's programming.

"We have become successful by opening up alternative retail accounts and new markets while assuring [that] our clients' sell-through programming is exposed to the traditional accounts, namely rackjobbers, distributors, and mass merchants," says Ades.

"The more video companies become aware of the potential of specialized niche markets and provide marketing programs to their specific requirements, the stronger our industry will become," he adds.

Certain criteria must be met for distribution to nontraditional markets, says Ades. "If the programming suits the retail outlet, then it comes down to marketing as the deciding issue.

"Packaging must be in step with other merchandise; traditional [point-of-purchase], if appropriate, must meet space requirements. Pricing, payment terms, and returns must be flexible to adapt to the class of trade the product is being sold to. Likewise, these new video retailers, whether they be toy, sporting goods, or other specialty outlets, need to be educated in order to make the product profitable."

To aid its clients with specialty-market programming, Fast Forward offers help at every level of production, from concept to retail sales.

Twin Tower Enterprises, a client that uses Fast Forward as its selling arm, moved more than 120,000 units of its "Dinosaurs" video in the last 18 months, according to Ades.

Fast Forward was also instrumental in developing Twin Tower's successful "Video Fun Packs," which include a complementing toy with each video (for example, a 5-foot inflatable dinosaur was included in each "Dinosaur Fun Pack" and a motorized toy truck with each "Monstermania Fun Pack").

Another Fast Forward client is Video Ticket. Ades is consulting the latter in all areas of marketing and sales for its "8 Week Cholesterol Cure" title, including the setting up of cholesterol-testing programs in major retail accounts and distributors.

In the first six months of 1988, Fast Forward shipped more than \$1 million in product on behalf of client vendors, with 80% of this product shipped to accounts outside of the clients' traditional account base, according to Ades.

"I'm the icing on the video manufacturer's cake," says Ades. "I bring in the extra business they weren't really looking for. Their regular sales force is selling to regular outlets; what we do is discover new places for them to sell and pioneer new markets on their behalf."

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.

"Portrait Of An Artist: The Architecture Of Frank Lloyd Wright," National Video Corp., 75 minutes, \$39.95.

Actress Anne Baxter narrates this poetic look at one of this country's most renowned architects, who was also her maternal grandfather. Wright believed in eliminating the inessential, and so do the people who put this documentary together. The narration is sparse and elegant; Wright's story is above all one of visual images, and the film makers wisely let the pictures do the talking.

And what pictures: The viewer is treated to long, slow pans of some of Wright's most famous works, including several "prairie houses," the Guggenheim Museum, and the architect's own home, the snake-bitten Taliesin (a servant once set fire to it, killing seven people, including Wright's mistress).

Because of its specialized nature,

this tape is unlikely to find a wide audience as either a rental or sell-through item, but it would make a nice gift for anyone interested in architecture, Wright, or the mind of a genius. DAVID BUSHMAN

"Merle Watson Memorial Festival 1988," Wilkes Community College, 120 minutes, \$19.95.

Although the production is occasionally amateurish and random in its focus, this is a precious collection for fans of folk, old-time, and bluegrass music and of the people who have done so much to preserve these forms. The video was pieced together from footage of two days

of concerts held in Wilkesboro, N.C., this past spring.

Staged to honor the late Merle Watson, son of legendary flat picker Doc Watson, the festival featured performances by more than 40 acts, including Earl Scruggs, Chet Atkins, Grandpa and Ramona Jones, John Hartford, George Hamilton IV, Marty Stewart, Peter Rowan, and the elder Watson.

Also working the crowd were such ace instrumentalists as Mark O'Connor (fiddle), Jerry Douglas (dobro), Tony Rice (guitar), Bela Fleck (banjo), Sam Bush (mandolin), and Alisa Jones (hammered dulcimer).

(Continued on next page)

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A

VIDEO REVIEWS

(Continued from preceding page)

mer). All the above are generously represented in the video.

EDWARD MORRIS

"Frank Patterson—Ireland's Golden Voice," Rego Records And Tapes, 60 minutes, \$29.95.

Frank Patterson may well be the Emerald Isle's answer to the Great Caruso. With his pure, strong voice, Patterson gives new life to such Gaelic standards as "Galway Bay," "Fields Of Athenry," and everyone's favorite, "Danny Boy." However, Patterson does not restrict himself to Irish tunes—he also offers up a lovely rendition of such numbers as "Red Sails In The Sunset" and "Memories" from the Broadway smash "Cats."

Also featured on the program—which was filmed at a number of locales throughout Ireland—are the folk group the Cassidys, violinist Eanon Patterson (the singer's young son), and harpist Eily O'Grady.

This is for all those "sons of the old sod" who have crossed the sea to the U.S. but miss their native home.

RICHARD T. RYAN

"Triumph, Tragedy And Rebirth: The Story Of the Space Shuttle," Malibu Video, 54 minutes, \$14.95.

The launch of the first space shuttle, Columbia, in 1981 was hailed as one of the great technological triumphs of the 20th Century. Unfortunately, just a few years later all the optimism and exuberance surrounding the program quickly turned to despair and doubt in the wake of the Challenger tragedy.

With "Triumph, Tragedy And Rebirth," viewers can trace the development of the shuttle program from its inception through the Challenger disaster up to the recent launch of the Discovery, which marked America's re-entry into outer space. Included are interviews with a number of astronauts and a great deal of exciting, seldom-seen footage.

The stunning photography—much of which was shot in space—is neatly juxtaposed against a wonderfully eclectic score. For space buffs, true trekkies, and contemporary historians, this program is a must. It's also available in Super VHS for \$19.95.

R.T.R.

VIDEO PEOPLE

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

SVS (formerly Sony Video Software Co.) announces the following promotions: **Michael Holzman** becomes deputy president; **Jeffrey L. Ringler** is upped to VP of business affairs; **Stephanie Shalofsky** is named VP of operations; **Steven Brecker** is upped to marketing manager; **David Sobieraj** advances to ancillary sales manager; **Anise Goldman** becomes creative services manager; **Teresa Bauer** is advanced to marketing manager, theatrical; **Kim Grunbaum** becomes assistant marketing manager, home video; **Jeanette Barie** is promoted to acquisitions assistant; **Matthew Flott** becomes director of finance and accounting; **Mohinder Anand** is named man-



HOLZMAN



RINGLER



FLOTT



SHALOFSKY

ager of accounting; **Winnie Wong** is upped to manager of MIS; **Deborah St. John** advances to royalty supervisor; **Bart Androski** is named operations analyst; and **Pamela Landesberg** is named publicist.

The Fairfield Group makes the following announcements: **Mark Papia** is named VP of marketing and **Tim Searcy** is upped to VP of sales. Previously, Papia was associate publisher of Previews magazine and Searcy was Fairfield's manager of sales.

Allied Film & Video announces two promotions: **Doreen Gramblin** becomes inside sales representative and **Michael Skibinski** becomes technical sales representative. Previously, Gramblin was technical sales representative and Skibinski was electronics technician.

Blockbuster Entertainment Corp. makes the following announcements: **Gene W. Schneider**, chairman and CEO of United Cable Television Corp., and **Carl F. Barger**, president of the Pittsburgh Pirates, are named to the company's board of directors. Also, **Thomas W. Carton Jr.** is named VP/general counsel and corporate secretary.

Jerry Pronstroller becomes director of advertising and promotion for Home & Industrial Video Inc.

Leo Banchik becomes sales manager for Metro Video Distributors. He was formerly with Star Video.

FOR WEEK ENDING DECEMBER 17, 1988

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
HEALTH AND FITNESS™						
★★ NO. 1 ★★						
1	1	101	CALLANETICS ◊	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	2	7	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Advanced version of the Callanetics deep-muscle movement program.	24.95
3	4	39	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
4	5	101	JANE FONDA'S NEW WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 069	Beginner and advanced routines designed to strengthen and tone.	29.98
5	3	101	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 070	A fun and effective alternative to traditional dance aerobics.	29.98
6	6	101	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	14.95
7	10	101	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
8	9	101	JANE FONDA'S EASY GOING WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	29.98
9	12	43	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
10	8	101	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	14.95
11	7	5	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	This unique program emphasizes burning fat and losing weight.	19.95
12	14	97	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
13	RE-ENTRY		KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	14.95
14	RE-ENTRY		20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
15	13	87	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
16	18	9	WALK AEROBICS	Parade Video 34	Leslie Tommelio hosts this easy-to-follow workout.	19.95
17	RE-ENTRY		JUMP TO IT!	JCI Video Inc. JCI Video 8113	Use of mini-trampoline to build strength & agility without stress to joints.	19.95
18	RE-ENTRY		JANE FONDA'S P. B. & R. WORKOUT	Lorimar/LightYear Ent. Warner Home Video 046	Designed for pregnant women who want to keep in shape.	29.98
19	11	89	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Warner Home Video 051	Strenuous exercise program designed for experienced exercisers.	29.98
20	19	47	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. VidAmerica 1008	Debbie Reynolds leads three separate workouts set to big band music.	29.98
BUSINESS AND EDUCATION™						
★★ NO. 1 ★★						
1	1	57	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
2	2	97	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
3	3	97	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
4	7	99	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
5	6	59	DRUG FREE KIDS: A PARENT'S GUIDE LCA		A look at drug abuse and the techniques parents can use to solve it.	29.95
6	8	101	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
7	RE-ENTRY		HELLO WORDSTAR	Gregory A. Howard Morris Video 3103	The handy WORDSTAR program gives professional executive-style documents.	29.95
8	RE-ENTRY		GARY COLEMAN: FOR SAFETY'S SAKE	LCA	Gary and his friends supply a great foundation for home safety.	19.95
9	5	9	BE PREPARED TO SPEAK	Kantola-Skeie Prod.	This guide provides the skill and confidence to speak publicly.	79.95
10	4	89	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
11	RE-ENTRY		HELLO PC	Gregory A. Howard Morris Video 3102	Video eases you through every basic function right up to using the printer.	29.95
12	9	65	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
13	12	97	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
14	13	9	THE WORLD'S GREATEST PHOTOGRAPHY COURSE	VidAmerica	Lief Erickson's comprehensive look at amateur photography.	59.95
15	14	65	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	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. Next week: Recreational Sports; Hobbies And Crafts.

N.Y. Cable Show Has An Eye For New Talent

BY STEVEN DUPLER

NEW YORK "Rock Rap," a weekly half-hour show founded a little more than two years ago and still going strong on cable outlets in Manhattan and Long Island, combines a wildly diverse playlist with strong local audience appeal to produce an effective programming package.

'Rock Rap' was first to show Taylor Dayne

The show—which aired its 100th segment in October—is seen on Cablevision Great Neck on Tuesday evenings at 8 p.m.; Cablevision Long Island on Saturday evenings at 6 p.m.; and Manhattan Cable on Friday evenings at 7 p.m. Through these systems, says producer Dante Moratto, "Rock Rap" reaches a potential audience of 650,000 cable subscribers.

"The time slots we've managed to get have been fantastic," he says. "While we don't get Nielsens or anything like that, we judge our viewer response directly from phone calls and mail, and it's been extremely strong all along." He says that in an average half-hour show—with only two open phone lines—more than 30 calls are taken, while dozens of others must be turned away.

A look at some of the artists who have been featured on the program indicates the catholic tastes

of its producer: The Dead Milkmen, Urban Blight, Run-D.M.C., Cissy Houston, Suzanne Vega, Doug E. Fresh, Great White, Poison, Miles Davis, Nona Hendryx, Billy Joel, Lou Reed, L.L. Cool J, Judy Collins, Lisa Lisa, Howard Stern, the Ramones, Yoko Ono, and Cameo have all appeared on "Rock Rap."

Moratto says he founded the show with funding from Cablevision Long Island's "local origination" program, after coming to the conclusion that music and video were "overcommercialized" on television.

"The first groups we had on were the Smithereens and the Mosquitoes—great bands we felt weren't getting the exposure they deserved. We present these bands in a format different from other video shows; in addition to the clips, we have live conversations with the artists and even take viewer calls."

Some firsts cited by Moratto for "Rock Rap" include being the first video show to play Taylor Dayne's "Tell It To My Heart" as well as feature the Arista artist live on the program and breaking Enigma act Poison on TV while the band was still gigging in clubs on Long Island.

"Rock Rap" does not attempt to compete with the major national video outlets and focuses a significant portion of its programming on local events, including remote coverage of the New York Music Awards at the Felt Forum and Beacon Theatre, live remotes from the Jones Beach Theater during the summer concert series, and

club remotes from such Manhattan nightspots as the Limelight and the China Club.

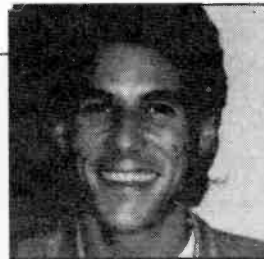
Moratto says record labels have been extremely supportive of his efforts, and he deals with everyone "except CBS, because of their fee policy." While his show obviously is produced on a small bud-

get, he does manage to fit in small promotions, including ticket, album, and merchandise giveaways.

Is Moratto, a former musician and high school teacher of film and video, looking to take his show to other cable-system operators around the country?

"I would love to take the show to

more cities, as I think it has a strong appeal," says Moratto. "I've been trying to get sponsors. The problem is, it's a Catch-22. If you're only a local show, the sponsors will tell you they only have budgets for national shows. And you can't become a national show without sponsors."



by Steven Dupler

YO! HOME BOYCHIK: It may not have the hi-tech pizzazz of a joint Soviet-U.S. space mission, but East has finally met West in a merger on the rock-video frontier.

The unique clip is for "Bridge Of Trust," a song co-written by a Soviet and a U.S. rock band. The video features footage shot by both Soviet and American film students and was made possible by the **Bridge Organization**, a group founded by Northwestern Univ.'s **Institute for Modern Communications**.

According to producer **Robert Kath**, a Northwestern senior who is former executive producer of the **Nite-skool Project**—a student-run record and music video production outfit—a team of American college students traveled to the U.S.S.R. in July to shoot location footage in Moscow and Leningrad. In October, a group of Soviet students visited Chicago and Evanston, Ill., to film and postproduce their portion of the project.

Caught up in the spirit of international cooperation, **Editel/Chicago** donated a complete package of postproduction services to the project. This included an original computer graphic designed by Editel's in-house animation group to open and close the video; Montage Picture Processing equipment for editing; **AMS AudioFile** sound editing; and film-to-tape transfer. Editel also provided two postproduction seminars to the students.

Additional funding for the roughly \$100,000 project came from various corporate sponsors, including **Pepico**, **Kodak**, **Delta Airlines**, and the **Walt Disney Corp.**

The clip—which features a Soviet-boy-meets-U.S.-girl storyline—made its U.S. debut in the **Limelight** nightclub in Chicago in October. So, why hasn't anyone seen it on television yet?

"We called MTV Music News, and they said it wasn't newsworthy and they wouldn't cover the story," says Kath. "We've pretty much come to the conclusion that MTV and VH-1 are basically owned by the record companies, and if you're going to get anything on either one in any kind of rotation, you have to be represented by a record label." Toward that end, Kath says he has been talking to some labels about the possibility of releasing "Bridge Of Trust" in some form.

"The problem is, while the song was written by Soviet and American artists, it was performed, arranged, and produced by Northwestern students. So there really isn't a band," says Kath.

Still, two versions of the five-minute clip for "Bridge Of Trust"—one in English and one in Russian—have been prepared for eventual release in both countries. The English-language clip will be released soon as a movie-house short subject by **Films Inc.**, a supplier of second-run and art films to college campuses and small theaters. A 20-minute documentary detailing the making of the project is also being made. The soundtrack to this extended project will feature **Crosby, Stills, Nash & Young's** "Teach Your Children" in addition to "Bridge Of Trust."

BOY, THOSE MOTOR MOUTHS on CNN's "Crossfire" don't let you get a word in edgewise. The Eye appeared on the show on Dec. 2, ostensibly to discuss the issue of music video and censorship with **Tipper Gore** of the **Parents' Music Resource Center**. The next thing we know, practically everyone is jumping down our throat,

they've added to the bill an eerily intense old codger claiming to be a reverend representing something called the **Traditional Values Coalition**, and we know we're in big trouble.

After bearing the brunt of a lot of music-industry bashing from ultraconservative show host **Robert Novak** as well as from both the reverend and **Gore**, we attempted to reasonably respond that one could hardly blame everything from teenage suicide to the crack epidemic to the greenhouse effect on videoclips.

"Forget videoclips," we cried (unfortunately in our mind only, as we were interrupted too frequently to speak for more than a few seconds at a time). "What about the daytime soaps and prime-time network programming, which seem to this writer to feature little but endless violence and brutality, cheap sexual displays, and chuckle-headed, illiterate scripts that are an insult to everyone watching? What about the newsmagazine shows and supposedly legitimate newscasts that capitalize on murder, rape, and corruption, and make TV celebrities out of assassins, sleazeballs, and terrorists? Parents have the responsibility to talk with their children every day and discuss things with them, not just plunk them down in front of a TV set and let a cathode ray tube babysit them for eight hours. That's where the genesis to many of the problems with society lie."

Well, anyway, that's what we would have said.

For us, though, the highlight of the show had to be when the alleged reverend declined to pass judgement on whether Shakespeare's "Othello" degraded women and should be banned until he "had a chance to see the video." We rest our case.

NEWS FROM THE NORTH: Unless you have a powerful satellite dish, you don't get to see Canada's wonderful basic-cable music video channel **MuchMusic**. The channel offers a lively mix of music television fare, including movies, documentaries, clips, and specials. Unlike U.S. megaservices like **MTV**, **Night Tracks**, **VH-1**, and others, **MuchMusic's** programming is as open and eclectic as most real people's tastes (as opposed to the "I only like one thing" conclusions reached by most viewer-research studies, based on the preferences of what we can only assume are pod people.)

Here's a look at some of the December programming on **Much** (and remember, dish antenna prices go way down after Christmas):

December music films on the channel include "Imagine The Sound," a jazz documentary featuring **Paul Bley**, **Archie Shepp**, **Bill Dixon**, and **Cecil Taylor**; the 1971 classic **Joe Cocker** documentary "Mad Dogs & Englishmen"; the incredible **Giorgio Moroder**-scored reconstruction of **Fritz Lang's** film masterpiece "Metropolis," which features soundtrack performances by **Pat Benatar**, **Freddie Mercury**, **Jon Anderson**, **Adam Ant**, **Bonnie Tyler**, and others.

Some of the artists whose clips are in heavy rotation on **Much** this month are **Guns N' Roses**, **Big Country**, **Kate Bush**, **Steve Winwood**, **Talk Talk**, **Dwight Yoakam**, **New Edition**, **Olivia Newton-John**, **Joan Jett**, **Eye Eye**, **k.d. lang**, and **Eddy Grant**. Sounds like **MTV** meets **VH-1** meets **BET** meets **CMT**, no? This channel declines to musically shortchange its audience by determining that fans of hard rock—or any other genre—are completely closed to anything else.

MuchMusic is also continually involved with the labels on major promotions. Some recent ones included a **Midnight Oil** contest in which the winner received a trip for two to Australia; a **Rick Astley** promotion sponsored by **Polaroid** in which the winner and a friend received a trip to the U.K.; and others involving **U2** and **Glass Tiger**. For more information on **Much** contact **John Martin**, director of music programming at 416-591-5757.

Dutch Plants In No Rush To Start Manufacturing CDVs

AMSTERDAM Although compact disk video was launched onto the market here about three months ago, neither of Holland's two CD plants is yet manufacturing the 5-inch audio/video product.

The country's first CD factory, **Dureco**, near Amsterdam, recently celebrated its first year of existence, during which it produced 2 million disks, including 300,000 CD singles.

"We're ready for CDV, but there's no demand yet," says **Hans Tonino**, managing director of **Dureco**. "It's still a new and marginal business, and hardware penetration is unimpressive so far."

"I believe the market for CDV in this country will grow slowly, and at the moment the Dutch consumers are more interested in audio CDs."

Dureco, which has been operating as an independent record label for more than 25 years, represents several foreign record companies in the Benelux territories. According to **Tonino**, two of these labels, **GRP** of the U.S. and **Noise Records** of West Germany, have shown interest in CDV but have not yet committed themselves to the new format.

"I think they want to find out how

the market develops before they ask us to produce their repertoire on CDV," remarks **Tonino**.

Europe Optical Disk, the other CD-manufacturing facility in the Netherlands, will not begin production of CDV software until the end of 1989 and will offer only 5-inch disks initially.

Managing director **Jaap Hoitingh** says the combination of five minutes of video capability and 15 minutes of audio on the same disk is "strange and rather artificial," adding that the list price will be a major factor in determining whether the format is successful.

"At the moment, the price is around \$10," he says, "but that will have to fall before many consumers are interested."

EOD's factory in **Tilburg**, near the Belgian border, has produced 1 million CDs since it opened in May. Of that amount, 20% have been CD singles for 10 domestic and foreign record companies. **Hoitingh** says he has not yet been approached by anyone on the subject of CDVs.

"I guess most companies want to see what happens before they commit themselves," he says.

WILLEM HOOS

The Play's The Thing!

—Hamlet, Act II, Scene 2



BAD COMPANY
PHIL COLLINS
CROSBY, STILLS, NASH & YOUNG
THE ESCAPE CLUB
FOREIGNER
DEBBIE GIBSON
INXS
KIX
MIKE + THE MECHANICS
ROBERT PLANT
RATT
JUDSON SPENCE
WHITE LION
WINGER

THANKS, MTV,
FOR ANOTHER GREAT YEAR!
FROM YOUR FRIENDS
AT ATLANTIC



VIDEO TRACK

LOS ANGELES

PHIL MART PRODUCTIONS and **L.A. Guns** have been working on the video for the instrumental tune "Cry No More" from the band's self-titled album on **Vertigo Records**. **Phillip Detchmendy** directed the clip, which was shot in a gothic church in Pasadena, Calif.; **Ric Martin** produced. Detchmendy and Martin also lensed L.A. Guns' anti-drug video, "One Way Ticket." Phil Mart combined the talents of **Silvie Jacquemin**, a European director of photography, with those of **Ken Lehn**, a photography director who has a commercial background. The result: a diversity of styles on both clips.

Lehn also went solo recently when he shot the new **Easter** video, "Steady Rockers," on a Hollywood, Calif., soundstage. The commercial clip, the third video from the band's album on **Chameleon Records**, mixes black and white with color. Phil Mart's Detchmendy and Martin directed and produced, respectively.

Wonderkind Entertainment just finished a music video/public service announcement for **Parents Anonymous** about child abuse. The tune "Don't Pass It On" is performed by **Donna Wilson**. Producer **Scott Rattray** and director **Robert Frey** mixed footage of the band performing atop a Los Angeles warehouse with shadowy images of a troubled family and its legacy of child abuse. A glimmer of hope shines through at the end.

NEW YORK

CLASSIC CONCEPT PRODUCTIONS has been scouting locations for its "Stop The Violence" video project. Such rap acts as **Kool Moe Dee**, **Doug E. Fresh**, and **Heavy D** and the **Boyz** will be filmed for a full-length home video slated for nationwide release in early 1989.

Meanwhile, **Classic Concepts'** **Lionel C. Martin** directed female rapper **M.C. Lyte's** "Lyte As A Rock" clip from Lyte's album on **Atlantic Rec-**

ords. **Ralph McDaniels** and **Sabrina Gray** produced the video, which was shot in the **Mega Mix Studio** in New York.

Megaforce metal act **Overkill** says "Hello From The Guitar" in its new clip from **Soffer/Pantelich Productions**. **Simeon Soffer** directed and **Julie Pantelich** produced.

Irish solo artist **Pierce Turner** has finished filming "The Sky And The Ground," an **Expensive Pictures/O Pictures** production for Turner's album on **Beggars' Banquet Records**. **Matt Mahurin** directed, **Louise Feldman** produced, and **Paul Spencer** executive produced. The crew shot footage in the **Kitchen Studio** and mixed it with location shots around New York.

OTHER CITIES

RODNEY CROWELL HAS been working with **Acme Productions** in Nashville to shoot "After All This Time" from his "Diamonds And Dirt" album on **Columbia Records**. Director **Bill Pope** filmed Crowell performing solo in a Nashville studio. **Joanne Gardner** produced.

An entourage of **Awgo** people recently descended on London, where they shot videos for **Innercity** and **Stock, Aitken & Waterman**. **Neil Thompson** directed "Goodlife" for **Innercity's Siren/10 Records** album; **Philipa Braithwaite** produced. **Joe Dyer** photographed live action material on **New Bond Street**, in **St. Paul's Cathedral**, and in **Piccadilly Circus**. **Thompson** also worked with **Stock, Aitken & Waterman** on "SS Paparazzi," the third clip he and **Braithwaite** have made for the trio. The clip includes guest appearances by **Mandy Smith** and **Sinitta**.

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

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to **Billboard, New Video-clips, 1515 Broadway, New York, N.Y. 10036.**

ANTHRAX

Anti Social
State Of Euphoria/Island/Megaforce
Liz Silver, Luke Thornton/N. Lee Lacy Associates
Tony Mitchell

TAYLOR DAYNE

Don't Rush Me
Tell It To My Heart/Arista
Catherine Smith/Limelight Productions
David Hogan

DOKKEN

Walk Away
Back For The Attack/Elektra
Maurice Depas/Limelight Productions
Jean Pellerin

RHETT FORRESTER

Assume The Position
Even The Score/Rhino/Rampage
John Seay/Feeding Frenzy Productions
John Seay

GUNS 'N' ROSES

Paradise City

Appetite For Destruction/Geffen
Lisa Hollingshead
Nigel Dick

KYLIE MINOGUE

It's No Secret
Kylie/Geffen
Andrew McVity
Chris Langman

SANTA FE

Day And Night
Santa Fe/CBS International
Jane Reardon/Limelight Productions
Otis Salid

PAUL SIMON

Me And Julio
Negotiations And Love Songs 1971-1986/Warner Bros.
Kathryn Ireland
Gary Weis

SONS OF FREEDOM

The Criminal
Sons Of Freedom/Slash
Tamara Davis
Tamara Davis

SWEET OBSESSION




Gonna Get Over You
Sweet Obsession/Epic
Liz Silver, Luke Thornton/N. Lee Lacy Associates
Drew Carolan

TANITA TIKARAM

Twist In My Sobriety
Ancient Heart/Reprise
Helen Langridge
Gerard deThame

Billboard THE CLIP LIST TM

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

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Black Entertainment Television 14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304</p>
<p>ADDS</p> <p>The Alarm, Rescue Me (Live) Animation, Room To Move Crowded House, Into Temptation Taylor Dayne, Don't Rush Me Steve Earle, Copperhead Road The Toll, Jonathan Toledo</p>	<p>ADDS</p> <p>Enya, Orinoco Flow (Sail Away) Sade, Turn My Back On You</p>	<p>ADDS</p> <p>Sade, Turn My Back On You Bob James, Ashanti Apollonia, Since I Fell For You New Edition, Can You Stand The Rain Robert Palmer, Early In The Morning JJ Fad, Is It Love Robert Cray, Acting This Way De La Soul, Pot Holes In My Lawn Derek B, We've Got The Juice Derek B, Bad Young Brother Basia, New Day For You</p>
<p>BUZZ BIN</p> <p>Edie Brickell & New Bohemians, What I Am R.E.M., Orange Crush They Might Be Giants, Ana NG</p>	<p>NOUVEAUX</p> <p>Gipsy Kings, Bamboleo</p>	<p>HEAVY</p> <p>Cherelle, Everything I Miss At Home Michael Jackson, Smooth Criminal Roberta Flack, Oasis Ziggy Marley & The Melody Makers, Tumblin' Down Vesta, Sweet Sweet Love LeVert, Pull Over The Boys, Dial My Heart Sheena Easton, The Lover In Me The Statler Bros., Let's Get Started If Your Gonna Keith Sweat, Don't Stop Your Love Tony! Toni! Tone!, Baby Doll Gerald Alston, Take Me Where You Want To</p>
<p>HIP CLIP</p> <p>Tone Loc, Wild Thing</p>	<p>POWER</p> <p>Anita Baker, Giving You The Best That I Got Boy Meets Girl, Waiting For A Star To Fall Breathe, How Can I Fall Chicago, Look Away Phil Collins, Two Hearts Kenny G, Silhouette Annie Lennox/Al Green, Put A Little Love...</p>	<p>HEAVY</p> <p>The Boys Club, I Remember Holding You Taylor Dayne, Don't Rush Me Fleetwood Mac, As Long As You Follow Julia Fordham, Happy Ever After Maxi Priest, Wild World Paul Simon, Me And Julio The Traveling Wilburys, Handle With Care Will To Power, Baby I Love Your Way Steve Winwood, Holding On</p>
<p>SNEAK PREVIEW</p> <p>Bon Jovi, Born To Be My Baby Def Leppard, Armageddon It Rod Stewart, My Heart Can't Tell Me No Winger, Seventeen</p>	<p>HEAVY</p> <p>The Boys Club, I Remember Holding You Taylor Dayne, Don't Rush Me Fleetwood Mac, As Long As You Follow Julia Fordham, Happy Ever After Maxi Priest, Wild World Paul Simon, Me And Julio The Traveling Wilburys, Handle With Care Will To Power, Baby I Love Your Way Steve Winwood, Holding On</p>	<p>HEAVY</p> <p>The Boys Club, I Remember Holding You Taylor Dayne, Don't Rush Me Fleetwood Mac, As Long As You Follow Julia Fordham, Happy Ever After Maxi Priest, Wild World Paul Simon, Me And Julio The Traveling Wilburys, Handle With Care Will To Power, Baby I Love Your Way Steve Winwood, Holding On</p>
<p>HEAVY</p> <p>The Bangles, In Your Room Bobby Brown, My Prerogative Cheap Trick, Ghost Town Chicago, Look Away Duran Duran, I Don't Want Your Love Guns N' Roses, Welcome To The Jungle Michael Jackson, Smooth Criminal Sam Kinison, Wild Thing Eddie Money, Walk On Water Pink Floyd, Comfortably Numb Poison, Every Rose Has It's Thorn U2, Desire Van Halen, Finish What Ya Started</p>	<p>MEDIUM</p> <p>Art Of Noise, Kiss Basia, New Day For You Crosby, Stills, Nash, & Young, American Dream Glenn Fry, Soul Searching Michael Jackson, Smooth Criminal Ivan Neville, Not Just Another Girl Robbie Nevil, Back On Holiday Cheryl "Pepsi" Riley, Thanks For My Child Michelle Shocked, Anchorage Karyn White, The Way You Love Me</p>	<p>MEDIUM</p> <p>Cameo, You Make Me Work Kiara, This Time Jonathan Butler, There's One Born Every Minute Jetboy, Feel The Shake Robert Bookins, Where Is The Love Salt-N-Pepa, Everybody Get Up Siedah Garrett, Refuse To Be Loose Al Jarreau, So Good Vanessa Williams, Dreamin' Annie Lennox/Al Green, Put A Little Love... Public Enemy, Night Of The Living Baseheads</p>
<p>ACTIVE</p> <p>Bullet Boys, Smooth Up Phil Collins, Two Hearts The Escape Club, Shake For The Sheik Europe, Open Your Heart House Of Lords, I Wanna Be Loved Joan Jett And The Blackhearts, Little Liar Living Colour, Cult Of Personality Mike & The Mechanics, Nobody's Perfect Ivan Neville, Not Just Another Girl Siouxsie & The Banshees, Peek-A-Boo The Traveling Wilburys, Handle With Care Bob James, Ashanti Steve Winwood, Holding On</p>	<p>MEDIUM</p> <p>Art Of Noise, Kiss Basia, New Day For You Crosby, Stills, Nash, & Young, American Dream Glenn Fry, Soul Searching Michael Jackson, Smooth Criminal Ivan Neville, Not Just Another Girl Robbie Nevil, Back On Holiday Cheryl "Pepsi" Riley, Thanks For My Child Michelle Shocked, Anchorage Karyn White, The Way You Love Me</p>	<p>MEDIUM</p> <p>Cameo, You Make Me Work Kiara, This Time Jonathan Butler, There's One Born Every Minute Jetboy, Feel The Shake Robert Bookins, Where Is The Love Salt-N-Pepa, Everybody Get Up Siedah Garrett, Refuse To Be Loose Al Jarreau, So Good Vanessa Williams, Dreamin' Annie Lennox/Al Green, Put A Little Love... Public Enemy, Night Of The Living Baseheads</p>
<p>MEDIUM</p> <p>Britny Fox, Girlschool Crosby, Stills, Nash, & Young, American Dream Jimmy Davis And Junction, Catch My Heart Annie Lennox/Al Green, Put A Little Love... Information Society, Walking Away Maxi Priest, Wild World Robert Palmer, Early In The Morning Ratt, Way Cool Jr. Was (Not Was), Spy In The House Of Love</p>	<p>MEDIUM</p> <p>Art Of Noise, Kiss Bad Company, One Night Jim Capaldi, Something So Strong T.Conwell/Young Rumlbers, If We Never Meet Again Dreams So Real, Rough Night In Jericho The Feelies, Away Femme Fatale, Falling In And Out Of Love Fleetwood Mac, As Long As You Follow The Jeff Healey Band, Confidence Man Hothouse Flowers, I'm Sorry Kiss, Let's Put The X In Sex Robbie Nevil, Back On Holiday Ozzy Osbourne, Miracle Man The Pursuit Of Happiness, I'm An Adult Now Keith Richards, Take It So Hard Robert Cray, Acting This Way Scorpions, Passion Rules The Game Michelle Shocked, Anchorage Judson Spence, Yeah, Yeah, Yeah The Sugarcubes, Motorcrash</p>	<p>MEDIUM</p> <p>Cameo, You Make Me Work Kiara, This Time Jonathan Butler, There's One Born Every Minute Jetboy, Feel The Shake Robert Bookins, Where Is The Love Salt-N-Pepa, Everybody Get Up Siedah Garrett, Refuse To Be Loose Al Jarreau, So Good Vanessa Williams, Dreamin' Annie Lennox/Al Green, Put A Little Love... Public Enemy, Night Of The Living Baseheads</p>
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New TV Tech May Profit U.S. Electronics Makers EIA Sees Bright Picture For HDTV

BY STEVEN DUPLER

NEW YORK High-definition video is going to be big business in the U.S. by the end of the century, according to a new study prepared by Robert R. Nathan Associates for the Electronic Industries Assn.

Among the blue-sky projections contained in the report:

- 10% of U.S. households will own one HDTV set four years after the introduction of the technology in 1993.

- 25% of U.S. households will own one set by the end of the 20th century.

- HDTV will have a strong positive impact on the U.S. economy, with 92% of the 13 million HDTV sets sold in the year 2003 manufactured in the U.S. (The reason, according to the study: "The large screen size of HDTV makes U.S. production highly likely, since virtually all large-screen sets intended for U.S. consumption are produced here.")

The report was commissioned by

the newly created HDTV Information Center, established by the EIA. According to a statement issued by EIA president Peter F. McCloskey and Sidney Topol, chairman of the EIA's Advanced Television Committee, the HDTV Information Center will provide a "one-stop information resource that can quickly respond to the growing number of queries EIA receives from the media, Congress, and the general public concerning this promising new technology."

Unstated but implied by the EIA study is that as the U.S. high-definition-television industry grows, so will the amount of HDTV programming turned out by U.S. production companies and postproduction facilities.

Still, some industry observers believe the U.S. TV manufacturing industry is too far gone to truly compete with foreign manufacturers.

"Despite the fact that the [Federal Communications Commission] has approved a high-definition standard that is not in line with the [Japanese-

developed] MUSE system, don't believe for a minute that the Japanese will not concentrate their efforts on maintaining their premier position in the U.S. market when HDTV comes along," says one hardware executive for the U.S. arm of a Japanese manufacturer.

Those efforts aside, the report says, the fact remains that there are 20 companies in 35 cities now manufacturing color televisions in the U.S., and "virtually all sets 20 inches and larger are now made in the U.S."

This market will be improved by HDTV, the study concludes, predicting that "at least 85% of the retail value of an HDTV set is expected to come from the U.S. TV pipeline."



Golden Seasoning. Next Plateau Records' Salt-N-Pepa recently received an Ampex Golden Reel Award for their album "Hot, Cool, And Vicious." Shown with the prizes are, from left, group member Sandra "Pepa" Denton, Ampex sales rep Bob Sprauer, and group members Cheryl "Salt" James and Diedra "Spinderella" Roper.

AUDIO TRACK

NEW YORK

PATHFINDER RECORDS ACT Quest, featuring Dave Liebman on sax, Richie Beirach on piano, Billy Hart on drums, and Ron McClure on bass, completed tracks and mixes on "Natural Selection" at Sound Studios. Dave Baker ran the board.

Also for Pathfinder, Jennifer Trynin completed cuts for her EP "Trespassing" at RPM. Bruce Smith engineered.

Thursday Group wrapped up tracks and mixes on "Uncle Mean" for Pathfinder at the SongShop with John Palermo at the board. Greg Calbi mastered the above three projects at Sterling Sound.

Bonnie Forman was in at Safe Sound recording four original songs: "So In Love With You," "Don't Let It Get You Down," "Going Down The Road," and "For Tonight." The Peer Music project was engineered by Paul Goodrich.

Ray Jackson was in at Eastern Artists Recording Studio recording tracks for his next Sutra album. Mike Theodore handled programming; Carl Davis was at the board. Mike Whyte produced the next Jean Seals single in studio A. Davis was at the board; Dani Salt assisted. And, Romulas mixed his upcoming single. Chris Bertolati was at the board.

LOS ANGELES

AT HOT CITY WEST, the Vienna Boys Choir worked on songs for a "Wonderful World Of Disney" Christmas special, including "Mickey's Christmas Song." Hoppy Holman produced; Kevin O'Connor was at the controls. John David Hiler and Karen Shellenberger assisted. Also, "Uncle" Bill Crawford worked on two albums for African Family Films—"Electric Bill," an electric traditional blues project, and "Mean And Blue," an acoustic traditional blues project. Musicians included Willie Dixon and Butch Mudbone; Taale Rosellini produced. O'Connor engineered with assistance from Hiler.

Peter Asher was at Summa tracking "Heart Of Stone" and "All I Want To Do Is Rock" for Cher. Asher also produced tracks for Peter Blakeley's new album.

The Bangers were in at Hollywood Sound Recorders mixing an album; Al Phillips was at the board. Also, Dawn Silva tracked overdubs for her PolyGram album. Martin Schmelzle ran the board. And, Bonnie Raitt cut overdubs for her upcoming Capitol album. Don Was of Was (Not Was) produced. Ed Chorney ran the board, assisted by Schmelzle.

NASHVILLE

GEORGE JONES WAS in at the Music Mill working on album tracks and mixes for a CBS project. Billy Sherrill produced; Jim Cotton and Paul Goldberg were at the controls. Also, Northern Run cut vocal overdubs for a CBS album. Harold Shedd produced. Cotton and Joe Scaife were at the board. Shelby Lynn was in with Billy Sherrill working on a single for CBS. Cotton, Goldberg, and George Clinton engineered.

OTHER CITIES

BOBBY WHITLOCK WORKED on tracks at Kiva in Memphis, Tenn., with producer Norbert Putnam. The Memphis Horns handled overdubs. Warner Bros. Pictures worked in studio A on the movie soundtrack to "Great Balls Of Fire," with actor Dennis Quaid doing vocals and Jerry Lee Lewis overdubbing piano tracks. T. Bone Burnett produced; Billy Swan assisted. Rik Pekkonen ran the board with assistance from Pat Taylor and Danny Jones. Also, Ronnie McDowell was in working on his new album. Lewis sat in on piano and vocals. Taylor manned the controls.

Vocalist Treva Spontaine was at Reflection Sound Studio, Charlotte, N.C., recording three songs. A&M artist Marti Jones produced. Jamie Hoover was at the desk.

At Soundscape in Atlanta, Metal men J.J. French and Mark Mendoza (of Twisted Sister fame) seated themselves on the opposite side of the console to produce tracks by Redd Threat. Denny McNery engineered, assisted by Edd Miller. Soundscape's Greg Queanel completed a D.B./Capitol album by the Swimming Pool Q's. Brendan O'Brien ran the board. The project is

scheduled for release in January. **Thirty-Eight Special** was in finishing tracks for its new A&M album, "Rock N' Roll Strategy" with producer/engineer Rodney Mills. Miller loaned an engineering hand.

Vocalist/producer Frank Simms produced a jingle for Ocean Spray cranberry juice in conjunction with NorthCastle Partners at Sountec Studios, East Norwalk, Conn. Vickie Sue Robinson (1977's "Turn The Beat Around") provided vocals.

At Cheshire Sound in Atlanta, the Radiators mixed an album scheduled for release by Epic. Rodney Mills produced; Lewis Turner Padgett was seated at the desk. A Michelle Shocked live performance was recorded by engineer George Pappas. Tom Pee assisted. The tunes, slated for B sides in Europe, are scheduled for release by PolyGram. Peabo Bryson continued work on his next project for Capitol. Thom Kidd manned the desk and Dean Gant produced.

Huey Lewis & the News zipped by the Plant in Sausalito, Calif., with producer/engineer Robert Missbach to put the finishing touches on some tour material. The tour is scheduled to begin in Amsterdam with opening act Melissa Etheridge. PolyGram act Teri Lynn Carrington was in working with Carlos Santana, who put down guitar tracks for her solo album. Patrice Rushen produced; Missbach was at the board, assisted by Devon Bernardoni. The Doobie Brothers began the second half of their album for Capitol with producer Rodney Mills. The project is scheduled for release in March. Mills was at the board, assisted by Bernardoni.

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

NEW PRODUCTS & SERVICES

TRAINING CENTER: Yamaha Corp. of America has opened the doors of its expanded training facility for employees and retail sales personnel at its Buena Park, Calif., headquarters. The new center features a product training area, a lecture room, and a lounge. It also has a permanent setup of digital musical instruments, front video projection, four hanging video monitors, and a remote-controlled video camera for picking up the instructor's hand movements on the keyboard at the front of the room. Yamaha says it expects to have 50 one-week sessions a year at the center for dealer specialists. Yamaha can be reached at 714-522-9011.

DIGITAL JUKE JOINT: G&K Systems Inc. of Fontana, Calif., says it will introduce two new CD jukebox models next year: the CD 500A, intended for homes and small businesses, and the CD 1000A, a larger-capacity box for professional applications. G&K says the CD 500A, priced at \$5,000, will have a load time of less than 10 seconds and a 5,000-disk capacity; the larger 1000A will cost about \$7,800 and hold up to 1,000 disks. A 12-month warranty comes with both units, and an optional printer interface to make CD labels will run about \$450. Contact G&K at 714-355-4496.

IF YOU ARE planning to be in London for Christmas, you might want to stop by the London Zoo's Private Members' Suite Dec. 22-24 for the 1988 Digital Information Exchange. The program is sponsored by HHB Hire & Sales and Sony Broadcast Products Group and features seminars and discussions pertaining to all aspects of digital audio production and postproduction. For information on ticket availability, call 01-381-4624. A three-day admission ticket is about \$740 (400 pounds sterling); individual day passes are about \$138 (75 pounds) each.

FASTER, FASTER: Audiomatrix of Santa Monica, Calif., is distributing its new MIDI Accelerator through Apogee Electronics. The Accelerator is an electronic black box that receives standard MIDI data and converts it into a more efficient code by "sorting and rearranging the events needed to express the music," says the manufacturer. The result, according to Audiomatrix: The MIDI "bottleneck" often caused by the protocol's inability to process large amounts of information quickly enough is eliminated. The price is \$249. Call 213-453-7947 for information.

ITS Retreat Set For Jan.

NEW YORK The President's Forum of the International Teleproduction Society has set Jan. 27-30 as the dates for its second annual President's Retreat in Cancun, Mexico. The theme this year is "Towards Better Picture & Sound."

The gathering is open to the presidents, CEOs, and chief operating officers of all ITS-member facilities. The concept behind the retreat is to "address the changes constantly

taking place in our industry at the top level on a more personal and informal basis," according to an ITS representative.

The formal portion of the three-day meet will include panel discussions addressing high-definition television and other future technologies.

For information on registration, call Janine Ulla at 212-629-3266.

Check page 48 for a look at some of the hot new products on display at the recent Audio Engineering Society convention

UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

WINTER CES Jan 14 • Countdown '89
• New Products
• CD Players
• VCRs
• Blank Tape Dec 15

KISS 15TH ANNIVERSARY Jan 21 • Kiss Then & Now
• Simmons Records
• Producing/Recording
• Influence
• New Directions Dec 20

THE WORLD OF AUSTRALIA Jan 21 • Oz '89
• Labels
• Talent
• Concerts & Promoters
• Video Dec 20

CANADA '89 Jan 28 • O Canada '89
• New Talent
• Labels
• Media
• Children's Music Jan 3

WHY THEY ARE SPECIAL:

- **WINTER CES SPOTLIGHT** brings '89 into fast focus, tuning up attendees for WCES in Las Vegas, Jan. 7-10, by previewing audio/video hardware trends for '89 and sampling potential impact on the software industry. Experts, analysts, and industryites comment on the shape of things to come in their competitive arenas, and map out consumer electronics growth.
- **KISS' 15TH ANNIVERSARY SPECIAL** finds the legendary masked band in fine fettle, still recording gold and platinum, and mesmerizing kids with all the flash and bombast they can muster on stage and off. The band has come a long way since those tongue-wagging days of its breakthrough, unmasking production/songwriting/managerial skills that are the foundation for today's continuity and expansion.
- **SPOTLIGHT ON AUSTRALIA** illuminates another high-profile year for "The Land Down Under," presently perched sublimely atop the global music scene. Behind the rousing success of INXS and Midnight Oil, Aussie rock is again at the top of the charts, producing hit records and videos that set the style for the rest of the world.
- **SPOTLIGHT ON CANADA** traverses the Great White North from coast to coast in search of talent to cross world borders with a song. While Canada's portfolio of exportable superstars has been thicker in past years, the quality and diversity of Canadian talent is on the upswing, with both national and regional sounds competing for larger audiences.
- **COMING ATTRACTIONS:** ALIVE ENTERPRISES 20TH ANNIVERSARY, ASCAP 75TH ANNIVERSARY, RETAILER'S GUIDE TO SELL-THROUGH VIDEO, EUROPEAN BROADCASTING, NEW ORLEANS, MUSIC PUBLISHING.

FOR AD DETAILS CONTACT YOUR BILLBOARD SALES REPRESENTATIVE or CALL ANY BILLBOARD OFFICE WORLDWIDE.

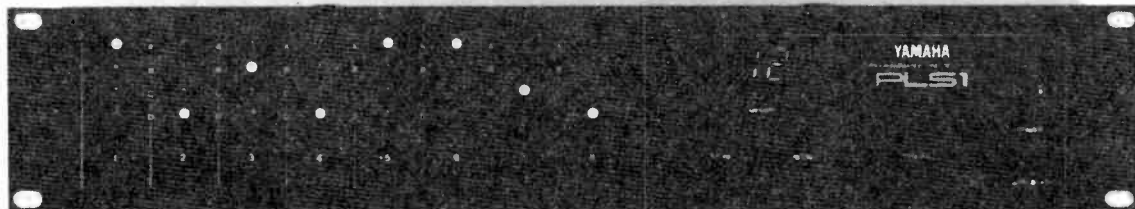
NEW YORK: Gene Smith, Ron Willman, Norm Berkowitz, Ken Karp, Jim Beloff, David Nelson. (212) 764-7300 or (212) 536-5004.

LOS ANGELES: Christine Matuchek, Arty Simon, Anne Rehman, Marv Fisher, Emily Vaughn. (213) 273-7040.

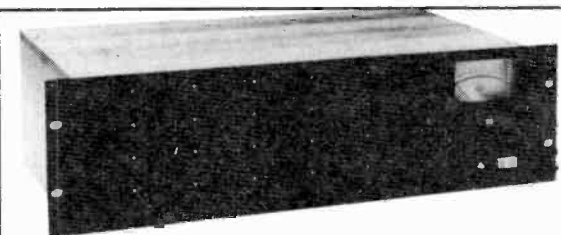
NASHVILLE: Lynda Emon, Carole Edwards. (615) 321-4290.

LONDON: Tony Evans 439-9411.

*****RESERVE SPACE TODAY!*****



What's Your Line? Yamaha's PLS1 is a programmable MIDI line selector encompassing a 32-input-by-eight-output line selector with a MIDI interface that enables the user to program and select up to 99 signal combinations in the device's on-board memory. The price is \$795; contact Yamaha for details at 714-522-9011.

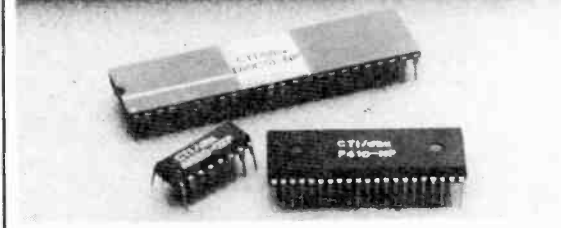
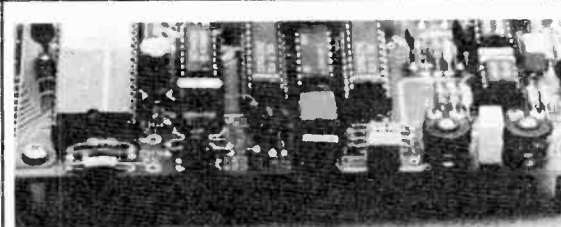


Old To New. JBL Professional has upgraded and renamed the familiar 7510A microphone mixer. Now known as the 7510B, the unit features improved installation and performance features, including new switches and LED indicators, a new chassis design allowing for quicker setup and wiring, and the ability to access measurement point and threshold adjustments from the front panel. Contact JBL at 818-893-8411.

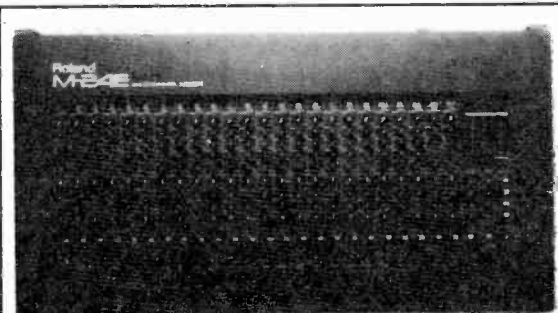


PD CD. The CD-ROM shown here offers the equivalent of 165,000 pages of computer data—or 335 megabytes of various Macintosh public-domain and "shareware" software—for \$49. When read by either the Apple CD SC or the NEC CD-ROM drive, the disk appears on the Macintosh screen as a locked hard disk containing 14 primary folders, each containing hundreds or thousands of files and folders. The publisher is Quantum Leap Technologies, 305-446-2477.

NEW PRODUCTS



Quality Conversion. Unveiled at the recent Audio Engineering Society show in Los Angeles, this high-resolution 18/19/20-bit analog-digital converter comes in the form of a chip set designed by CTI Research and marketed through dbx Inc. For a typical 18-bit design, the chip set costs about \$130 in a package of 100. Contact CTI for technical information at 617-964-3210.



Mix It Up. Roland's new M-16E and M-24E professional audio mixers are low-cost units designed for both stage and studio use (on stage, they serve especially well as separate keyboard mixers). Each unit features three-band EQ, phantom power available on all channels, and LED level meters. Contact RolandCorp U.S. at 213-685-5141.

In Control. TimeLine Inc. has begun deliveries of its new Lynx keyboard control unit; major facilities that have acquired the sophisticated machine controller include Soundtrack in New York and Studio Marko in Montreal. The new stand-alone version of the unit is tailored for audio postproduction. Contact 212-431-0330 for more information.



Hardware manufacturers who wish to submit new product information and photos for use in Billboard's new products section are invited to send materials to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.

Latin Notas



by Carlos Agudelo

RUBEN BLADES APPEARED RECENTLY at New York's Village Gate. In one of his rare N.Y. appearances, the Panamanian singer delivered a spirited and powerful performance, proving to fans hungry for his music that he is still very much in command of the talent that has made him so popular. Backed by *Son Del So-*

No other Latin act matches the chops of Ruben Blades

lar, an excellent ensemble under the musical direction of pianist **Oscar Hernandez**, Blades did what he does best: sing his own compositions about Latinos—their loves, their struggle for survival, their values and adventures. Almost no one in Latin music delivers the type of lyrics Blades sings, which concern the realities faced by anyone in New York or Latin America, with so many rich messages in one performance. Hardly anyone commands as much attention on stage, and the few who do rarely do it as consistently. In fact, the main reason why some fans feel abandoned is that Blades doesn't perform more often. Latin music needs artists like Blades as much as it needs **Celia Cruz** and **Eddie Santiago**. And the fact that Blades has been coopted to some degree by the Anglo film industry leaves a void that no one seems able to fill. This time around, Blades' band, formerly a sextet, had the old-fashioned horns that are essential for his good old-fashioned sound, similar to the

sound he and **Willie Colón** achieved a long time ago. Showcased here were good swinging salsa sounds and great new songs from his last Elektra album, "Antecedente." Both "Juana Mayo" and "Patria," the last tunes of the first set at the Gate, were delivered with passion in a profound tribute to Panama that the audience felt deeply and applauded warmly.

DANNY RIVERA'S STRUGGLE to keep DNA Records alive continues. "Right now we are going through a deep crisis due to the Peer-Southern settlement. All the money we are making we are paying [out]," says the Puerto Rican singer. "But we won't give up. We are determined to demonstrate that we are honest, working people and to set the foundation of a small but strong record company, one that one day may become an RCA or a CBS." In the settlement, Rivera's DNA agreed to pay Peer-Southern more than \$60,000 in back royalties for songs used by the singer on the album "As Cantaba Cheito González," plus legal fees caused by the legal action brought by Peer-Southern.

"It's not that we didn't want to pay the money, which was put in escrow before the settlement was decided, but that we didn't know how to do it," Rivera says. "And that's my biggest complaint against the editors and the agencies that collect the money. Why is this knowledge so hidden? Why don't they make the effort and spend the money to educate the composers in Puerto Rico and Latin America about their rights?" Thanks to the Peer-DNA legal controversy, Rivera says, composers are now more willing to find out what's in it for them.

Rivera is in New York filming some scenes from the movie "East Side Story," in which he plays the father of the main character. He is also working on a play. Rivera, who has made several albums, will soon issue a record of the music of Chilean singer **Violeta Parra** as well as a salsa album. The three-time Grammy nominee will perform at New York's Carnegie Hall Jan. 6. The concert, sponsored by Coca-Cola, will benefit the academic programs of the National Puerto Rican Forum.

Classical KEEPING SCORE



by Is Horowitz

PRODUCT EXPLOSION: BMG Classics has signed a large number of Soviet artists; restructured Eurodisc as an opera, choral, and vocal label; taken on distribution of Deutsche Harmonia Mundi; and upped its commitment to Broadway and crossover music—all while maintaining its prestige stable of American and European artists.

The steps, already under way and slated to gather momentum in the new year, position the company in a dramatic growth pattern. New classical and crossover recording projects will be nourished by funds 10 times the amount spent only a few years ago, before the acquisition of RCA Records by the Bertelsmann Music Group, says **Michael Emmerson**, president of BMG Classics.

The deal that is bringing a large number of artists to RCA Victor Red Seal is heralded as the largest involving Russian talent and a Western label. The recordings, some of which have already been completed, will be produced in the Soviet Union as well as in the West. One, featuring the young pianist **Evgeny Kissin** in a Rachmaninoff program, is due for release later this month.

Among other Russians signed, some to exclusive pacts, are conductor **Yuri Temirkanov**, violinist **Vladimir Spivakov** and his Moscow Virtuosi ensemble, and violist **Yuri Bashmet**. Emmerson feels the "new era of glasnost" is responsible for the scope of the program.

Just under way in London is a Stravinsky ballet cycle with Temirkanov and the Royal Philharmonic. This pairing will also result in a Tchaikovsky cycle, says Emmerson, with a recording of the Mussorgsky "Pictures At An Exhibition" planned as well.

One of the more intriguing Temirkanov projects is a series of recordings with the Philadelphia Orchestra,

with works due by Sibelius, Borodin, Ravel, Debussy, Prokofiev, and Rachmaninoff.

A total of 18 recordings comprises the current commitment to Spivakov and his orchestra. The first two are scheduled for release in the spring and will offer works by Shostakovich and Haydn, respectively. As violin soloist, Spivakov is slated to be heard in concertos by Vivaldi and Mozart. Among other projects with the orchestra is a series of Mozart concertos with pianist **Maria Joao Pires**.

A large recording program planned by Eurodisc, formerly the Ariola classical label, reflects its new position within the BMG complex as a choral and opera facility. Due from **Sir Colin Davis** in the next few years are "German Requiem," "Fidelio," "Missa Solemnis," "Marriage Of Figaro," "Meistersinger,"

BMG Classics signs Soviets, fueling its dramatic growth

"Flying Dutchman," and "Pelleas et Melisande."

On **Leonard Slatkin's** Eurodisc plate are "Salome" and "Rosenkavalier," and from **Claus Peter Flor** will come "Traviata" and "Schweigsame Frau," as well as the Haydn choral works "The Creation" and "The Seasons," and Mendelssohn's "St. Paul" and "Elijah."

BMG's deal with Deutsche Harmonia Mundi takes effect in January and calls for a minimum of 26 new albums the first year and at least 16 in each subsequent year. The label, which specializes in period instrument recordings of early and Baroque music as well as titles in the symphonic mainstream, has a catalog of more than 700 items; many will find their way into the BMG pipeline.

Harmonia Mundi's most recent marketing outlet was Angel/EMI. The initial term with BMG runs for five years.

BMG Classics will continue its "ongoing commitment" to artists associated with RCA Red Seal, says Emmerson. Among those cited are **Barry Douglas**, **Julian Bream**, **Richard Stoltzman**, **James Galway**, **Michala Petri**, the **Tokyo String Quartet**, **Joseph Swenson**, and **Andre Previn**.

FOR WEEK ENDING DECEMBER 17, 1988

Billboard

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TOP LATIN ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	5	35	ISABEL PANTOJA DESDE ANDALUCIA RCA 6956
	2	8	5	ROCIO DURCAL COMO TU MUJER ARIOLA 8574
	3	1	11	ANGELA CARRASCO BOCA ROSA EMI 8469
	4	6	9	EMMANUEL 10 ANOS DE EXITOS GLOBO 8521
	5	3	15	ROBERTO CARLOS ROBERTO CARLOS 88 CBS 80002
	6	9	17	EYDIE GORME DE CORAZON A CORAZON CBS 69305
	7	4	33	BRAULIO CON TODOS LOS SENTIDOS CBS 10534
	8	2	15	YOLANDITA MONGE VIVENCIAS CBS 10552
	9	14	33	RAPHAEL LAS APARIENCIAS ENGANAN CBS 460892
	10	11	29	JUAN GABRIEL DEBO HACERLO ARIOLA 7619/RCA
	11	10	37	DYANGO CAE LA NOCHE EMI 7609
	12	7	9	ARMANDO MANZANERO 20 GRANDES EXITOS GLOBO 8484
	13	12	31	CAMILO SESTO AMOR LIBRE GLOBO 7608-1
	14	19	3	GLENN MONROIG APASIONADO WEA LATINA 506025-1/WEA
	15	—	1	JOSE LUIS PERALES LA ESPERA CBS 80002
	16	13	19	RAPHAEL SUS 20 GRANDES EXITOS GLOBO 8345
	17	17	45	LOS BUKIS SI ME RECUERDAS LASER 3044/FONOVISA
	18	15	37	EMMANUEL ENTRE LUNAS RCA 6955
	19	—	1	JOSE NOGUERA MUSICA CRIOLLA TODO EL AÑO MUSICA ESTIVAL 031
	20	20	3	GUILLERMO DAVILA LA HISTORIA MUSICAL DE TH-RODVEN 2542
	21	22	81	JULIO IGLESIAS UN HOMBRE SOLO CBS 50337
	22	16	55	JOSE JOSE SOY ASI ARIOLA 6786/RCA
	23	25	7	MIJARES UNO ENTRE MIL EMI 8436
	24	18	23	JOSE JOSE 20 TRIUNFADORAS ARIOLA 6063/RCA
	25	—	3	HOMBRES G AGITAR ANTES DE USAR CBS 69307
TROPICAL/SALSA	1	1	23	LUIS ENRIQUE AMOR Y ALEGRIA CBS 10546
	2	—	1	VARIOS ARTISTAS JUNTOS PA' GOZA TH-RODVEN 2549
	3	2	33	LALO RODRIGUEZ UN NUEVO DESPERTAR TH-RODVEN 2517
	4	5	13	MAX TORRES SENSUALMENTE TROPICAL EMI 8463
	5	4	9	GILBERTO SANTARROSA AMOR Y SALSA COMBO 2053
	6	3	33	EL GRAN COMBO ROMANTICO Y SABROSO COMBO 2054
	7	12	9	OSCAR D'LEON DE AQUI PARA ALLA TH-RODVEN 2560
	8	7	51	EDDIE SANTIAGO SIGUE ATREVIDO TH-RODVEN 2497
	9	11	9	RUBEN BLADES ANTECEDENTES ELEKTRA 60795
	10	6	7	CELIA CRUZ/RAY BARRETTO RITMO EN EL CORAZON FANIA 651/SONIDO
	11	10	25	ANDY MONTANEZ EL ETERNO ENAMORADO TH-RODVEN 2527
	12	8	33	CONJUNTO CHANEY MAS QUE ATREVIDO HIT MAKERS 71
	13	13	5	BONNY CEPEDA A NIVEL INTERNACIONAL COMBO 2056
	14	20	3	LA PATRULLA 15 SOLO SE QUE FUE EN MARZO TTH 010
	15	9	21	FRANKIE RUIZ EN VIVO Y A TODO COLOR TH-RODVEN 2531
	16	14	7	JOHNNY VENTURA EL CABALLO UNA LEYENDA CBS 80012
	17	—	1	JOCHY HERNANDEZ EL AMIGUITO CBS 80020
	18	—	1	MILLIE Y LOS VECINOS POR SUPUESTO CBS 80031
	19	16	5	SERGIO VARGAS SERGIO VARGAS CBS 80041
	20	17	3	HANSEL Y RAUL BLANCO Y NEGRO CBS 80016
	21	—	3	GRUPO ISLA BONITA ISLA BONITA CBS 80015
	22	15	41	WILLIE GONZALEZ EL ORIGINAL Y UNICO SONOTONE 1138
	23	—	1	VARIOS ARTISTAS NON STOP DANCING CBS 80034
	24	—	19	FANIA ALL STARS BAMBOLEO FANIA 650/SONIDO
	25	18	23	TITO NIEVES THE CLASIC RMM 1666
REGIONAL MEXICAN	1	8	3	LOS YONICS SIEMPRE TE AMARE FONOVISA 8809
	2	4	5	BRONCO UN GOLPE MAS FONOVISA 8808
	3	3	13	FITO OLIVARES EL CABALLITO GIL 2012
	4	5	7	GRUPO PEGASO ADOLESCENTE Y BONITA REMO 1019
	5	1	47	LOS BUKIS SI ME RECUERDAS LASER 3044/FONOVISA
	6	16	3	LOS BONDADOSOS RECUERDA SIEMPRE QUE TE QUIERO FONOVISA 8810
	7	6	7	LOS CAMINANTES INCONTENIBLES ROMANTICOS LUNA 1173
	8	2	25	VICENTE FERNANDEZ EL CUATROERO CBS 2833
	9	12	5	LITTLE JOE AUNQUE PASEN LOS ANOS CBS 80004
	10	17	17	JUAN VALENTIN POR MI POBREZA CBS 10522
	11	15	19	JOAN SEBASTIAN CON TAMBORA MUSART 90014
	12	7	35	LOS TIGRES DEL NORTE IDOLOS DEL PUEBLO FONOVISA 8800
	13	—	17	RAMON AYALA UN PUNO DE TIERRA FREDDIE 1430
	14	9	17	LOS BRIOS PORQUE ESTAS ENAMORADA FONOVISA 8803
	15	19	11	SONORA DINAMITA/SONORA SANTANERA LA GUERRA DE LAS SONORAS SONOTONE 1146
	16	10	33	SONORA DINAMITA 16 SUPERCUMBIAS FUENTES 1615/SONOTONE
	17	11	47	BRONCO SUPERBRONCO ARIOLA 6618/RCA
	18	—	1	TAM Y TEX Y SIGUE EL TRACA RAMEX 1216
	19	13	63	FITO OLIVARES LA GALLINA GIL 20001
	20	21	103	LOS BUKIS ME VOLVI A ACORDAR DE TI LASER 3025/FONOVISA
	21	14	51	LINDA RONSTADT CANCIONES DE MI PADRE ELEKTRA 60765
	22	18	13	GRUPO LA SOMBRA CHICAGO'S WILD SIDE FREDDIE 1427
	23	—	1	RAMON AYALA ARRIBA SINALOA FREDDIE 1437
	24	23	17	GRUPO TOPAZ GRUPO TOPAZ DE REY FLOREZ TH-MEX 2515
	25	—	3	ANTONIO AGUILAR 15 CORRIDOS NORTENOS MUSART 2074

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GEMA Head Opposes Technical Solution On DAT

BY WOLFGANG SPAHR

MUNICH, West Germany The spoiler solution to the digital home copying problem is not only in conflict with West German law, which permits home taping, but is also against the interests of authors and composers who want to have their works recorded as long as there is a home copying royalty that provides compensation, according to a new statement released by GEMA president Dr. Erich Schulze.

Schulze reaffirms GEMA's opposition to a technical solution to the copying problem in a statement responding to the European Economic Commission's "Green Paper On Copyright And The Challenge Of Technology."

Schulze maintains that it is "extremely doubtful" that hardware manufacturers and the blank-tape industry will accept the technical solution being sought by the international record industry.

His comments at a time when there seems to be hope that the

hardware manufacturers and the record industry will reach an agreement on a technical solution, provided that a mutually satisfactory system can be found (Billboard, Dec. 10).

In his 11-page response to the green paper, Schulze urges the commission to recommend the introduction of a blank-tape royalty throughout the Common Market.

Schulze also condemns the green paper for approaching copy-

right from an industrial viewpoint and charges that it neglects the interests of "those without whose creative efforts no reproduction by means of film, video, and audio records, broadcasts, and cable transmission would be possible."

Schulze says the commission, before creating extensive new industrial property rights, should seek European Community-wide ratification of existing multilateral conventions designed to protect

rights owners.

He notes that the Rome Convention of 1961 still awaits ratification by Belgium, Greece, Holland, Portugal, and Spain; the 1971 Geneva Phonogram Convention (on anti-piracy) by Belgium, Greece, Ireland, Holland, and Portugal; and the 1974 Convention on satellite broadcasting by Belgium, Denmark, France, Greece, Ireland, Luxembourg, Holland, Portugal, and Spain.

Counterpoint's 'Rare Bird' CD Collection Flies In Britain

LONDON Counterpoint has released a double CD titled "Rare Bird," containing 25 tracks by Charlie Parker, in response to the renewed interest in the famous jazz musician created by the "Bird" movie directed by Clint Eastwood. The collection, which retails at \$21.95, features concert and TV performances made between 1947 and 1954 and released on a number of labels, including Charlie Parker Records, Roost, Ozone, and Phoenix.

MIKE HENNESSEY

Dutch Food Workers Serve Up 'Yoghurt'

AMSTERDAM Polydor Holland has issued an album commissioned by a Dutch trade union, the first such release in the Netherlands. The 12-track album is called "Yoghurt With Bananas" and features Dutch singer/guitarist Harrie Jekkers, former leader of the now-defunct pop group the Small Orchestra. The Dutch union for food-trade employees, one of the strongest in the Netherlands, is backing the record, which features songs that all deal with various aspects of working. A union spokesman describes it as "one of the examples of a new trade union culture."

WILLEM HOOS

France, Austria Swap Staff, Programs

VIENNA An exchange of radio programs and editors is the result of negotiations between Paul Lendvai, chief of Radio Austria International, and Henri Tezenas du Montcel, managing director of Radio France International. The latter will broadcast a series about 100 years of the Austrian Social Democratic Party, and RAI will take a series on the French Revolution. An editor from each service will work on a two-month attachment in Paris and Vienna.

MANFRED SCHREIBER

Sony Focuses \$\$ On Production Plants

TOKYO The Sony Corp. will have invested a total of \$1.57 billion in facilities for the 1988 fiscal year and is spending \$99 million on its integrated-circuits production. The company is increasing its investment in facilities to meet rising domestic demand as well as boosting the production capacity of its Alsace plant in France. The concentration is upon facilities to increase production of 8mm video camcorders, TV-8mm video sets, CD players, image devices, and magnetic products. Production of Beta VCR decks will reach 1.6 million units per year; production of VHS VCR decks will total 350,000. Sony is also forecasting production of 10 million Walkmans.

SHIG FUJITA

Jamaica Toasts 'Cocktail' Winners

KINGSTON, Jamaica Hit Video U.S.A. and Elektra Records hosted a weeklong party at the end of November for winners of a contest that was part of the promotion package for "Cocktail," the movie starring Tom Cruise and Elizabeth Shue with a soundtrack featuring the Beach Boys, Bobby McFerrin, and Messenjah. "Cocktail," a Touchstone Films production, was partially filmed in Port Antonio here last year and has been one of the highest-grossing box-office hits of 1988.

MAUREEN SHERIDAN

Bidders Vie For U.K. Radio Franchises

LONDON Some 520 letters of intent have been lodged for 20 U.K. community radio stations due to be advertised as available by the Independent Broadcasting Authority in 1989. The greatest interest is in such ethnic stations as Afro-Caribbean, Asian, Greek, and Turkish, which now operate illegally. But there are many proposals for all-music services, including jazz, soul, classical, and 24-hour-a-day album rock stations. The first batch of five franchises will be advertised Jan. 9.

EDWIN RIDDELL

Philips Lays Off 710 Belgian Workers

BRUSSELS, Belgium Philips, the Dutch multinational electronics firm, is implementing a drastic reorganization of its Belgian operations. Approximately 710 of the 1,210 staffers at the company's Louvain, Belgium, plant are being let go.

The realignment means that no more audio products will be manufactured in Louvain, and the changes will take effect next March. Philips will try to relocate redundant staff to other plants in Belgium.

The Louvain work force reacted angrily to the cuts. Eighty workers

occupied the plant and imprisoned a leading executive for 24 hours. They finally released him unharmed Nov. 28.

Philips says the reorganization is part of a global restructuring of its operations aimed at making the company more competitive and profitable.

Louis Tobbac, the Belgian Socialist minister of interior affairs, whose home is near the Louvain factory, mounted a stinging attack on the Philips management. He accused the company of treating its work force with contempt along the

pattern of Far East sweatshops and of ignoring employment regulations.

A Philips spokesman maintains that no further reorganization plans are expected for the company's Belgian activities. He adds that Philips has invested over \$1 million in its Belgian offices and factories over the past five years.

Philips manufactures most of its consumer electronics equipment in Belgium. All its CD players are made at the Hasselt, Belgium, plant.

WILLEM HOOS

Hurricane Put Damper On Island's Music Biz Jamaica Recovers From Post-Gilbert Blues

BY MAUREEN SHERIDAN

KINGSTON, Jamaica Jamaica without music is like Los Angeles without movies, and the dark silence that blanketed the country in the weeks following Hurricane Gilbert was strikingly at odds with the norm.

With power absent from much of the island for several weeks, bright nights usually filled with reggae music blasting from sound systems gave way to quiet times marked by cricket songs, candlelight, and the occasional sounds of acoustic guitars.

But with the restoration of power has come the return of the more familiar sounds, and the Jamaican music industry is now almost back to normal.

Neville Lee of Sonic Sound, one of the island's major distributors, reports some stock damage from the Sept. 11 storm and a subsequent 80% sales slump, confirmed by retailers.

But Lee, who says that none of the company's manufacturing equipment was affected, is optimistic about future sales and believes that this Christmas could be "the biggest the industry has seen." A spokesman for Dynamic Sounds, another key distributor, reports that "sales are just starting back up."

True to Caribbean tradition, the first posthurricane releases included at least 10 songs telling Gilbert's tale (Lovindeer's "Wild Gilbert" and Gregory Isaac's "What A Disaster" are by far the most popular), most of them courtesy of top-ranking producer King Tubby, whose studio was untouched by the storm.

At Grove Recording Studio in Ocho Rios, which also escaped damage but was crippled like all others by the loss of power, production is back to prehurricane standards.

Says owner Karl Young: "We now have our own high-powered generator so that we're completely self-sufficient."

Hotels on the northeast coast have reopened after repairs. Hart Richards, manager of several hotel bands as well as the Hot Peppers group, say, "Things were not as bad as the press made it seem."

As for live shows, music attorney and promoter Lloyd Stanbury says this is the sector that has taken the longest to recover. However, by Nov. 5, when the Eastern Consciousness show took place in Port Antonio, there had been several other productions around the island.

The success of the Port Antonio show and the announcement of a Western Consciousness follow-up event causes Stanbury to predict a return of "conscious," or "spiritual," reggae as popularized by the late Bob Marley.

Music Revives In Portugal Sales Surge After Depression

BY FERNANDO TENENTE

LISBON, Portugal Despite stringent economic policies imposed by the government, the Portuguese record industry is making an impressive recovery from several years of depression, judging by statistics for the first half of 1988 released by UNEVA, the local industry association.

Total gross for the six months is up by 14% from the same period in 1987, at \$8.8 million. Total unit sales increased by 1.4% to 2.36 million.

Full-price-LP sales rose by 5.9% to 876,000 units. This is partly attributable to the activities of a direct-mail company, because the general vinyl trend is downward. Sales of medium-priced LPs, for instance, dipped to 166,000 units, a 13.7% drop compared with the same period last year.

Vinyl singles are also suffering,

with 7-inch sales down by 24% to 521,000 units and maxisingle sales declining 7% to 29,317. Full-price cassettes gained 2.8% with 238,000 unit sales, and CDs asserted their growing influence with an 81% jump to 170,000 copies sold.

"A moderate growth in transition from vinyl to digital is indicated by these figures," comments Daniel Sousa, managing director of WEA Portugal, which will be in full operation by April 1989. "I forecast a boom in CD sales by Christmas time, when buyers have more money."

In addition to cassette piracy and governmental economic policy, the Portuguese record industry faces some complications posed by disk prices that are as high as those in other European Economic Community countries, which enjoy a higher standard of living.

(Continued on page 54)

300,000 Units Sold In 6 Weeks In Japan Bon Jovi Album Sets Record

BY SHIG FUJITA

TOKYO Bon Jovi's "New Jersey" album, released here Sept. 16, has broken all sales records for a rock album.

More than 300,000 copies of the album were sold within six weeks of its release. The previous record was held by Van Halen's "1984" album, which sold 160,000 copies during a similar period.

The handsome sales are attributed to a heavy promotion campaign that began Aug. 21 and is scheduled to peak in the spring.

Its main features are TV commercials and concerts by the band. Bon Jovi is set to perform in the 50,000-seat Tokyo Dome Dec. 31 and Jan. 1, according to Kimisada Kato of Nippon Phonogram's international repertoire department.

A TV commercial using the hit single "Bad Medicine" and sponsored by Sanyo will have been screened 10,000 times by year's end.

Sanyo signed Bon Jovi for its commercials to obtain a youth-oriented image. It is based in Osaka but plans

to expand into Tokyo and figures that Bon Jovi, hugely popular among members of the younger generation, will enhance its image presentation.

Phonogram has endeavored to head off import competition on CDs, albums, and cassettes of the "New Jersey" album by adding an extra cut, "You Give Love A Bad Name," to the Japanese-pressed version of the album. Kato believes this addition has discouraged importers who initially intended to ship in large quantities of the album.

Phonogram has produced a Bon Jovi videoclip for use on TV and in record stores and Sanyo hardware outlets. Also, an 83-minute video is being screened in 60 venues.

Advertisements have been booked in many music magazines, and 200,000 large posters were printed for display in disk stores and Sanyo hardware locations.

Kato discloses that of the 300,000 units sold, 200,000 are CDs and the remainder are evenly divided between vinyl albums and cassettes. The company is hoping to sell at least 500,000 copies of the album.

BMG To Open Office In Sweden In Jan.

STOCKHOLM, Sweden The Bertelsmann Music Group will open its new office here Jan. 1, headed by general manager Hans Breitholtz, who was previously managing director at Sonet Records.

The new company, to be known as BMG Ariola, will feature an executive team consisting of marketing manager Bengt Berg, who formerly held a similar post at Mega Records; RCA label head Mauritz Barwariowski; and classical repertoire head Hans Lindqvist.

Label managers for Motown, Ariola, and Arista will be announced shortly. Breitholtz anticipates that 18

employees will be on the company payroll when the office opens next month.

The company is setting up a new joint-distribution venture with PolyGram, Record Service, which will operate from PolyGram's existing distribution center.

Michael Jorgensen has been appointed BMG GM in Denmark. Previously, he worked for PolyGram and ran his own company, It's Magic. In Norway, Ehrling Johannessen, another ex-PolyGram executive, will serve as GM for BMG. BMG has yet to announce its plans for Finland.

JOHAN LANGER

JVC Reports 9% Increase In Sales For 6-Month Period

BY SHIG FUJITA

TOKYO The Japan Victor Co. (JVC) says total sales from March 21-Sept. 30 were up 9% over those from the same period last year, from \$2.33 billion to \$2.53 billion.

Video and related equipment accounted for 58% of sales, followed by audio equipment with 20% and television sets with 13%, while records and tapes accounted for only 3%.

Exports figures rose from \$1.20 billion last year to \$1.25 billion despite a strong yen, while domestic sales increased 14%, from \$1.13 billion in 1987 to \$1.285 billion, representing 51% of total sales.

Growth areas in the domestic market included S-VHS VCRs, video movies, large-screen color TV sets, and radio/cassette recorders with CD players, all of which surpassed industry averages for increased sales. Profits after tax rose by 99%, from \$24.49 million to \$48.78 million.

JVC says it is confident that growth will continue, particularly in the area of highly value-added products, such as video movies, large-screen color TV sets, minicomponent stereo sets, and radiocassette recorders with CD players. Future plans include the development of audio/video equipment for cars and professional audio/video equipment.

SALES UP IN PORTUGAL

(Continued from page 52)

Sousa says price levels have been held steady by the multinational record companies operating in Portugal, such as WEA, PolyGram, CBS, and BMG. But an increase next year seems inevitable because of EEC requirements.

"High prices and government restraint on the consumer market are barriers to the growth of the Portuguese record industry," declares Sousa.

Selkirk CEO Meadows Resigns Mclean Hunter Takeover Gets Go-Ahead

BY KIRK LAPOINTE

OTTAWA Selkirk Communications president and CEO George Meadows, who took a temporary leave of absence in October to put together a bid to buy the company, has resigned. The action came shortly after a plan by communications firm Maclean Hunter to take over Selkirk won a temporary go-ahead from the federal competition watchdog.

Meadows, who joined Selkirk last year, has been replaced as CEO by Montreal lawyer Donna Soble Kaufman. Roy O'Brien, Selkirk VP of cable and telecommunications, has been made VP/GM, given a directorship, and put in charge of day-to-day operations of the company. Sel-

kirk owns 14 radio stations, three television stations, and a cable operation.

Meadows isn't leaving empty-handed. He exercised his option to buy 50,000 Class A shares of Selkirk stock at \$14.28 each. Under the terms of its takeover bid—which must still be approved by the Canadian Radio-television and Telecommunications Commission—Maclean Hunter would pay \$41.58 for each of those shares, which would net Meadows a profit of \$1.3 million.

Maclean Hunter upped its bid on the shares shortly before Meadows resigned. Meadows says he and Kaufman "mutually agreed" to his resignation after a Selkirk board meeting.

The bid for Selkirk is the highest

in Canadian broadcast history. For Maclean Hunter to win final approval, it would have to agree to sell some of its broadcast holdings. The federal competition watchdog has expressed concerns that Maclean Hunter would otherwise have too strong a presence in markets where it has multiple holdings.

As of press time, word was still being awaited on how successful Maclean Hunter has been in persuading shareholders to tender their holdings. It was expected that the company would get more than 95% of the shares in the nonvoting category.

Selkirk's directors hold 80% of the voting shares and are expected to tender them if the deal receives the go-ahead from the CRTC.

MAPLE BRIEFS

NELSON VIDEOVEND LTD. will be placing 200 of its Amazing Video Machines in Toronto-area convenience, drug, and supermarket stores and gas stations in the coming weeks. The company plans to have a total of 400 of the machines installed throughout Ontario by early 1989.

ELMER HILDEBRAND is the new chairman of the Canadian Assn. of Broadcasters. Hildebrand is president of Golden West Broadcasting in Altona, Manitoba... Kellie Edgar is the new music director at CJEZ-FM Toronto... Chris Sheppard is the new music director at CFNY-FM Brampton, Ontario, replacing Ivar Hamilton, who was named Ontario promotional rep for PolyGram... Karen Gordon, a longtime PolyGram rep, has returned to radio as the host of a new CBC-FM music show... Cathy Hahn, former BMG national publicist, is now marketing and promotion chief at Montreal-based Auto-graph Records.

APPROXIMATELY 700 PEOPLE turned out for a Nov. 23 tribute to retailer Sam "The Record Man" Sniderman in Toronto. Among the performers were opera singer Maureen Forrester, pianist Frank Mills, and guitarist Liona Boyd.

PENTA ENTERTAINMENT INC. has signed Alfie Zappacosta, a one-time Juno winner who wrote and performed the song "Overload" on the "Dirty Dancing" soundtrack. Zappacosta, who has two Capitol albums under his belt, is due to release his debut Penta disk next year.

AGINCOURT PRODUCTIONS Ltd.'s new 65,000-square-foot production center opened Nov. 9 outside Toronto. Its the largest full-service one-stop video duplicator in Canada. It has the potential for 3,200 slaves and 10 high-speed duplicators.

AN ADVISORY BOARD has been created to foster the federally funded Sound Recording Development Program.

MEMBERS OF Loverboy, Colin James, Paul Hyde, Bill Henderson, Erroll Starr, Brian Vollmer, and others were present at sessions for "Some Hearts Reach High," the Paul and Elizabeth Janz song for The Make-A-Wish Foundation, which grants wishes of children with an incurable illness. MCA has issued the recording and donated net profits and associated royalties to the foundation.

BLUE RODEO, Liona Boyd, Tu, and Louisa Florio won direct board approval for funds from the Foundation To Assist Canadian Talent On Records. It's one of the foundation's higher-profile funds, sponsored by the government and broadcast industry, but it's out of money for the fiscal year ending March 31, 1989. Only a few of the foundation's funds have any money left.

TELESAT CANADA will launch a new independent radio network in early 1989. Canadian Radio Networks will use Telesat's satellites to provide adult contemporary music, special-interest features, and DJ service free to stations in return for commercial time. The service is part of Telesat's RadioNet 2 service, a digital stereo sound service. CRN chief Chuck Camroux expects about 20 stations to sign on by early 1989. Programming will be based in southern Ontario.

NORMAN MILLER, former director of CBS Masterworks and Jazz Product in Canada, has been promoted to senior director, marketing, for CBS Music Products Inc. He replaces Dave Platel, who recently went to BMG Music Canada Ltd. Also upped at CBS are Bill Bannon, who takes on jazz in addition to his country and adult contemporary product duties. Karen Hunter gets a new role as manager, national accounts and televised marketing. Valerie Lapp adds artist relations to her portfolio as manager of media, while Chris Naslen becomes manager, merchandising and video services.

BROOKES DIAMOND, the manager for Rita MacNeil, says that not much attention is being paid to his Halifax, Nova Scotia, singer. She's a legitimate adult contemporary phenomenon in Canada these days, with record sales now topping 300,000 for her two albums, and a strong contender for a release below the border. Not to be underestimated, MacNeil has won over audiences wherever she has played.

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.

Will Also Distribute Sony Home Video CBS Creates Publishing Co.

OTTAWA The CBS operation in Canada has made two significant moves, re-entering the music publishing business and assuming distribution of Sony Home Video.

Only weeks after SBK Songs closed its Canadian office and a couple of years after it assumed control of CBS songs, opportunities for composers have widened once again, this time with the creation of CBS Music Publishing. Hired to

head the company were ex-SBK president Wayne Patton and Sandy Power, who was Patton's assistant at SBK as well.

Patton and Power are currently on the lookout for signings. Also, they will administer a catalog of songs retained by the CBS organization.

Meanwhile, effective immediately, CBS has taken over distribution of the Sony Home Video line.

Emotions Can Guide, But Shouldn't Overwhelm Dos & Don'ts Of Picking An Adviser

BY JANET DERRICK

This is another in a series of guest columns on legal and financial topics. This week's columnist, Janet Derrick, is a consultant with RAF Financial Corp. in Chicago. She is also a partner with Linda Walker in Derrick-Walker International, a nonprofit tutoring service that runs seminars for would-be investors from the entertainment and sports industries.

Emotion is not supposed to figure at all in the investing process. Money is serious business, say the experts. Check your feelings at the door.

However, in our experience working with clients, the overwhelming reality is that emotions—gut instincts, impressions, needs, and desires—are the primary bases of most financial decisions, including the selection of a broker or a financial adviser. And this is not necessarily a bad thing,

if you don't let your feelings get the better of you.

Here are some simple dos and don'ts when it comes to letting your emotions be your guide:

- You wouldn't choose a doctor who was randomly calling people all over town to drum up business, so why be less discriminating in choosing your broker? "Cold calls" are a popular tool among stockbrokers for building their client lists. Although the telephone presentation may be smooth and the logic impeccable, there's no escaping the fact that investing your hard-earned money on the basis of a phone call is a good way to lose it. In investing, as in many other things, seeing is believing.

- Entertainment industry clients tend to live high-profile lives. That's the plus and minus of the business. But there are some details of your private life that just don't belong in the morning tabloid, and one of those details is your financial position. A good rule: the higher the professional profile, the lower the business profile. It's not easy to measure the discretion of a potential financial adviser, but you might try leaking

a piece of information that is relatively trivial to you but would make a juicy gossip item. If the news comes back to you on Page 3 over your morning coffee, then start looking for another soul of discretion.

- Get back to basics. A firm handshake, a simple answer to a simple question, the ability to look someone straight in the eye. These little things can mean a lot. Most important, beware of the words "You don't need to know that." When a potential adviser utters that phrase, head for the door.

- Take an afternoon to watch a potential financial adviser in action. Brokerage firms, for example, constantly run seminars, workshops, and networking sessions. Don a disguise, slip into a seat in the back of the room, and observe your candidate as he interacts with others. Does he appear as sincere as he does when he's pitching his services to you? Ask yourself the \$64 question: "Would I buy a used car from that person?"

- Don't be too quick to put all your eggs in one basket. Unless you're 100% sure of your adviser's integrity and business judgment, consider dividing your investable assets among two or more accounts. We've known entertainment industry investors who have gone to great lengths to find the right financial adviser only to wind up poorer. If you can't be sure, be safe.

WCI VP Holmes: 'There's No Biz Like Record Biz'

BY MARK MEHLER

NEW YORK In a bullish assessment of the entertainment industry at Mabon, Nugent & Co.'s third annual Research Conference here, Warner Communications Inc. senior VP Geoffrey Holmes reserved his fondest words for recorded music.

"There is no entertainment business better than the record business," said Holmes, who oversees recorded-music operations, acquisitions, and overall international affairs at WCI. "There is no requirement for working capital, demographic trends in the U.S. are favorable . . . the baby-boomers are staying with us, and there has been an explosion of new retail stores. Also, [English-language music] is increasing its share of market in virtually every country in the world."

Holmes said that in France and Japan, for example, the English-language-music share is nearly 40% and growing. Overall, international markets now account for more than two-thirds of record industry revenue, he said.

For WCI, the news is even better, suggested Holmes, since the company's 10% international market share gives it enormous room for growth overseas. Warner is looking at additional label acquisitions in Europe,

Holmes said. Recent purchases include the Teldec label in West Germany and Magnet in the U.K.

Another big plus, added Holmes, is the heavy cash flow generated by music.

"Wall Street expects us [recorded-music and music-publishing operations] to earn \$300 million this year," he said. "That would be \$350 million net free cash flow, or nearly 20% more free cash than [operating] earnings."

Holmes pointed to Thorn EMI's bid to acquire SBK Entertainment World as one validation of WCI's entry into music publishing via the \$275 million purchase of Chappell Music.

"At the [net publisher share] multiple that Thorn EMI is reported to be willing to pay, you could put a market value of \$1 billion on Warner-Chappell," he said.

WCI's businesses, which also include theatrical films, home video, and cable TV, are relatively immune to recession, Holmes concluded. The Wall Street perception that entertainment is a cyclical industry is contradicted by the fact that the business has had only two down years in the past four decades, he said.

"I can only hope the investment industry will begin to focus on cash flow [rather than] takeovers," said Holmes.

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 11/29	Close 12/5	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	138.4	165 1/2	168 1/4	+3 1/2
Cannon Group	83.8	4 1/4	4 1/2	+1/4
Capital Cities Communications	93.1	35 1/2	35 1/4	-1/4
Coca-Cola	3150	42	43 1/2	+1 1/2
Walt Disney	1339.4	62	63 1/2	+1 1/2
Eastman Kodak	3095.6	44 1/2	45 1/2	+1 1/2
Gulf & Western	1275.6	37 1/2	39 1/2	+2
Handleman	688.8	20 1/2	20 1/2	+1/2
MCA Inc.	828.5	43 1/2	44 1/2	+1 1/2
MGM/UA	516.3	14 1/2	13 1/2	-1 1/2
Orion Pictures Corp.	99.2	13 1/2	14 1/2	+1 1/2
Sony Corp.	304.6	54	54 1/2	+1/2
TDK	8.1	69 1/2	73	+3 1/2
Vestron Inc.	95.3	3 1/2	3 1/2	.....
Warner Communications Inc.	1569.9	33 1/2	35 1/2	+2 1/2
Westinghouse	1051.2	50 1/2	52 1/2	+1 1/2
AMERICAN STOCK EXCHANGE				
Commtron	108.6	4	4 1/2	+1/2
Electrosound Group Inc.	33.8	3 1/2	2 1/2	-1 1/2
Lorimar/Telepictures	732.1	10 1/2	11 1/2	+1 1/2
Nelson Holdings Int'l	418.2	1/2	1/2	+1/2
New World Pictures	34.4	2 1/2	2 1/2	.....
Price Communications	149.3	5 1/2	6 1/2	+1 1/2
Prism Entertainment	9.9	3	2 1/2	-1/2
Turner Broadcasting System				
Unitel Video	8.9	11 1/2	11 1/2	+1/2
OVER THE COUNTER				
Acclaim Entertainment		5	5	.....
Blockbuster Entertainment		20	20	.....
Certron Corp.		2	2	.....
Dick Clark Productions		3 1/2	3 1/2	.....
LIN Broadcasting		58 1/2	59	+1/2
LIVE Entertainment		20 1/2	21 1/2	+1
Lieberman Enterprises		18	18	.....
Major Video		14	14 1/2	+1/2
Malrite Communications Group		10 1/2	10 1/2	+1/2
Recoton Corp.		6	5 1/2	-1/2
Reeves Communications		6	6 1/2	+1/2
Satellite Music Network, Inc.		3 1/2	3 1/2	.....
Scripps Howard Broadcasting		76	76	.....
Shorewood Packaging		15 1/2	16	+1/2
Sound Warehouse		21 1/2	21 1/2	+1/2
Specs Music		7	7	.....
Starstream Communications Group, Inc.		1 1/2	1 1/2	.....
Trans World Music		20 1/2	21 1/2	+1 1/2
Video Jukebox Network		4 1/2	4 1/2	.....
Wall To Wall Sound And Video		3 1/2	4	+1/2
Westwood One		9 1/2	9 1/2	-1/2
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	106	107	107	+1
Pickwick	229	226	226	-3
Really Useful Group	515	512	512	-3
Thorn EMI	644	629	629	-15
Virgin	137	137	137	.....

Shorewood Reports Record Earnings

NEW YORK Shorewood Packaging Corp., a supplier of paper-board packaging for prerecorded music, home video, and other industries, reports record earnings and revenues in the second quarter ended Oct. 29.

Net income for the three months was \$4.4 million, or 34 cents a share, compared with \$3.7 million, or 28 cents a share, in the year-ago quarter.

Revenues in the just-concluded quarter were \$33.8 million, compared with \$28 million in the fiscal 1988 period.

For the six months, net income was \$7.5 million, or 58 cents a share, an increase over \$6 million, or 47 cents a share, a year earlier.

Revenues in the six months were \$61.2 million, compared with \$48.9 million.

Shorewood officials attributed the improved results to higher sales in all product areas.

Philips to let 710 Belgian workers go ... see page 52

7th Joint Venture Is Video Factory Philips Invests In China

AMSTERDAM Philips is claiming to be the leading European investor in the People's Republic of China after establishing its seventh joint venture with a Chinese company.

The main aim of this latest enterprise by the Dutch electronics firm is to set up a factory for manufacturing videocassettes, mainly for the Chinese market. It will be located in Shenzhen, China, a special economic zone near the Hong Kong border.

An investment of \$12.8 million has been made in the plant, which will employ 450 people. It will open next summer, and Philips anticipates it will produce 20 million videocassettes in 1990.

Philips Electronics South-East

Asia Holding Co., headquartered in Hong Kong, has a majority interest in the factory, and its local partner in the venture is the Shenzhen Advanced Science and Development Co.

"Negotiations for an agreement about the joint venture took only six months," says a PESAHC spokesman. "That's a very short period, according to Chinese business standards, and clearly shows our good relations with China."

Philips is also increasing its investment in its factories in Hong Kong in the belief that these plants can provide management and technology support to the new Philips ventures in China.

WILLEM HOOS

Profits Up 150% At Spec's Retailer Cites Accounting Change

NEW YORK Spec's Music Inc., the Miami, Fla.-based music and video retailer, reports net earnings in the first quarter ended Oct. 31 were up 150% from \$192,000, or 5 cents a share, last year to \$481,000, or 12 cents a share.

Revenues for the three months were up 23%, from \$6.6 million to \$8.1 million. Revenues for stores that were open for more than one

year increased 6.5% during the first fiscal quarter.

In the just-concluded period, the company realized earnings of \$206,000, or 5 cents a share, from the cumulative effect of an accounting change.

Spec's Music recently opened its 42nd store, in Hollywood, Fla. Twenty-nine of its outlets rent videocassettes.

POP

RECOMMENDED

THE SAINTS
Prodigal Son
 PRODUCERS: Chris Bailey, Brian McGee
 TVT 2121

Aussie Bailey and his band of merry men come back with a consistently enjoyable effort. Perky horns and jaunty melodies often belie serious lyrical content and make such tunes as "Sold Out" and "Music Goes Round My Head" (the old Easybeats ditty) pure delights. Should have a nice long run on college radio as well as with some album rock stations.

ART GARFUNKEL
Garfunkel
 PRODUCERS: Various
 Columbia 45008

Though sales on his last few albums have hardly soared, this pleasing 12-song collection could definitely appeal to those in the mood for a mellow feast of identifiable tunes. Noticeably missing in action is "My Little Town," from the "Breakaway" LP.

BETTE MIDLER
Beaches: Original Motion Picture Soundtrack
 PRODUCER: Arif Mardin
 Atlantic 81933

The Divine Miss M returns with a widely varied soundtrack to her new Touchstone flick and co-writing credits on the saucily Teutonic "Otto Titsling" and the technopop "Oh Industry." Covers include a lovely string-laden version of Randy Newman's "I Think It's Going To Rain Today," a languid remake of "Under The Boardwalk," and fresh takes on oldies "The Glory Of Love," "Baby Mine," and "I've Still Got My Health."

TANITA TIKARAM
Ancient Heart
 PRODUCERS: Peter Van Hooke & Rod Argent
 Reprise 25839

U.K. vocalist exhibits mature pipes and a simple yet sophisticated writing style on her debut. Lots of help here from such sidemen as Argent, Van Hooke, David Lindley, and Mark Isham. Hard to pigeonhole her elusive sound; it could take with the same listeners who were drawn to Toni Childs. Great promise here.

THE DEAD MILKMEN
Beelzebubba
 PRODUCER: Brian Beattie, Mike Stewart
 Enigma/Fever 7 73351

Third album from these Philly goofballs is rife with entertaining comedy-rock tunes like "Stuart," "Punk Rock Girl," and "Ringo Buys A Rifle," but clever, catchy melodies are equally evident on such tracks as "I Walk The Thinnest Line," "The Guitar Song," and the Dylanesque "Howard Beware." Best title: the self-pitying "Everybody's Got Nice Stuff But Me."

THE GO-BETWEENS
16 Lovers Lane
 PRODUCER: Mark Wallis
 Beggars Banquet Capitol C1-91230

Coed Australian quintet puts over a subtle acoustic-based sound on latest recording, which may be its best. Ups and downs of romance are tellingly charted in such superior tracks as ballad "Quiet Heart" and more upbeat "Love Goes On!" Fine album could build from an alternative base if singles are worked cunningly.

ERIC AMBEL
Roscoe's Gang
 PRODUCERS: Lou Whitney & Eric Ambel
 Enigma 7 73329

Ambel, guitar gunslinger for New York's Del-Lords, steps out on his own with this shaggy but highly

entertaining solo project, which includes some wisely chosen covers ("If You Gotta Go, Go Now," Swamp Dogg's "Total Destruction To Your Mind") and strong originals. Musical assists are provided by Syd Straw, Whitney, and other members of the late lamented Morells of Missouri.

VARIOUS ARTISTS
The British Invasion: The History Of British Rock, Vols. 1-4
 REISSUE PRODUCER: Harold Bronson
 Rhino R1-70319-70322

Long a rabid Anglo-rock fan, Rhino supremo Bronson has done a fine job of putting together this solid overview of English hits. The big three—the Beatles, Stones, and Who—aren't here, but everybody from the Kinks on down is represented, from beat stars to one-hit wonders. Collection can't miss with nostalgic baby boomers who grew up on the stuff; Christmas timing will help. CD issues all contain extra tracks. Yeah, yeah, yeah!

DIANNE DAVIDSON
Breaking All The Rules
 PRODUCER: Davidson
 Second Wave/Olivia 22011

Former Janus Records artist releases first album in more than a decade on Second Wave, Olivia Records' pop crossover label. Davidson's powerful, intense vocals shine throughout, especially on covers of "Built For Comfort" and "Song Of Bernadette." If pushed properly, "Tonight I'll Dream That You Care" would fit in perfectly on progressive country stations.

VARIOUS ARTISTS
Ten Of A Kind
 PRODUCERS: various
 RCA 8567

CMJ sampler of top unsigned bands should send A&R folks scampering to far corners to check out some of the entries. Results range from basic garage rock of the Titanics to folk with Lazy Susan to top 40 ballads with LaBlanc to the heavy metal of Kid Crash. A natural for college and alternative radio; in-store play could generate sales.

BILLY RYAN AND BLACK IRISH
 PRODUCER: Kurt Kinzel
 Ram Records

Heavy '70s influence à la Bachman-Turner Overdrive rides through 10 bone-crushing rockers. Several strong and radio-ready cuts; try "On My Mind" or "Bid For Fantasy."

PINETOP PERKINS
After Hours
 PRODUCERS: Edward Chmielewski, Jerry Del Giudice
 Blind Pig BP 3088

Decades of service with Muddy Waters, Sonny Boy Williamson, and others have honed Perkins' blues piano to perfection for his debut album. Backed by New York club band Little Mike & The Tornados, Perkins shows style, chops, and power.

JASON BECKER
Perpetual Burn
 PRODUCER: Steve Fontano, Marty Friedman
 Shrapnel Records SH-1036

One of the best guitar albums of the year. Solo follow-up to "Speed Metal Symphony"—Becker's acclaimed album with Friedman—tempers speed with taste while setting a standard for young guitarists to follow.

THE WILD CARDS
Cool Never Cold
 PRODUCER: Jeff Eyrich
 Dali/Chameleon D1-74767

Energetic L.A. club band offers a debut that gives some indication of its vigorous live shows. Band cleverly melds swing, R&B, old-time rock'n'roll, and Latin elements; band's version of Little Richard's "The Girl Can't Help It" and original "House Of

SPOTLIGHT



GUNS N' ROSES
GN'R Lies
 PRODUCERS: Guns N' Roses, Mike Clink
 Geffen GHS 24198

One for the fans, all 5 million or so of them. First-side tracks on eight-cut EP are excerpted from the band's rare and raw 1986 live EP on Uzi Suicide; second side is made up of four acoustic-based tracks recorded this year. Such numbers as "Used To Love Her" and "One In A Million" won't endear group to feminists or gay activists; ballad "Patience" will bathe the airwaves in edited form. A solid product stopgap that stands on its own.



NEIL DIAMOND
The Best Years Of Our Lives
 PRODUCER: David Foster
 Columbia 45025

Diamond's first studio album in more than two years will no doubt benefit from his current HBO special and upcoming tour, but aided by celebrity producer Foster, much of the material stands up just fine on its own. Lush, romantic ballads "This Time," "Hooked On The Memory Of You," and "Long Hard Climb" are best AC bets, but the jangly guitars of "Everything's Gonna Be Fine" bring back fond memories of the Diamond of yore.

Cards" are the best demonstrations of its house-rocking pop.

THE BELMONTS
The Season Of Harmony
 PRODUCERS: Fred Milano, Warren Gradus, George David Weiss, Tony Wells
 Uptown 1007

For those still in search of more holiday cheer, here come the Belmonts, ringing in the season with eight original and traditional a cappella tunes. Kids will love "The Annual Animal Christmas Ball."

BLACK

PICKS

SLICK RICK
The Great Adventures Of Slick Rick
 PRODUCERS: Ricky Walters, Jason Mizell; Hank Shocklee & Eric Sadler
 Def Jam/Columbia 40513

Good-spirited, lighthearted rap rules on this debut album. Bring your sense of humor for tunes like "Treat Her

Like A Prostitute." "Teenage Love" and "Mona Lisa" should certainly have broad-based appeal; explicit lyrics will prohibit play of other tracks.

JAZZ

PICKS

BIRELI LAGRENE
Foreign Affairs
 PRODUCER: Steve Khan
 Blue Note 90967

Lagrene's Blue Note debut proved the French guitarist has brilliant chops. This time he also shows an ear for adventure, but not at the expense of accessibility; early radio response is hot. Guided by fellow guitarist Khan, Lagrene finds an enticing space somewhere between the rolling textures of early Weather Report and John Scofield's diverse terrain.

RECOMMENDED

SADAO WATANABE
Elis
 PRODUCER: Sadao Watanabe
 Elektra 60816

Veteran alto saxophonist takes a Latin holiday in Rio de Janeiro, leading a small band of able Brazilian sidemen. Bossa nova enthusiasts will enjoy the smooth strains of "Manhattan Paulista," "Paciencia" and the breezy title track, while guest vocalist/guitarist Toquinho sets the perfect tone with "Made In Coraço."

JACK WALRATH
Wholly Trinity
 PRODUCERS: Jack Walrath, Jimmy Madison, Chip Jackson
 Muse MR 5362

Intense effort by unusually structured trio—trumpet, bass, and drums—draws at least some inspiration from Ornette Coleman. Former Mingus trumpeter Walrath's inspired approach here verges on the cerebral at times, but interaction between trio members Walrath, Jackson, and Madison ultimately provides one hot date.

RICHE COLE
Signature
 PRODUCERS: Ben Sidran, Richie Cole
 Milestone M-9162

Second label venture by saxophonist Cole echoes its predecessor's eclecticism—on two tracks featuring the Mega-Universal Saxophone Orchestra (Cole's various saxes overdubbed six times) and elsewhere with steel drum player Andy Narrell. Effort should garner some new fans while perhaps puzzling a few longtimers.

BRANDON FIELDS
The Traveler
 PRODUCERS: Brandon Fields, Gina Kronstadt, Bill Meyers
 Nova 8811-1

Saxophonist's album boasts the cream of L.A. sessioners in set aimed squarely at Wave-style fusion radio formats. Well-played, polished material should ensure chart action.

BOBBY PREVITE
Claude's Late Morning
 PRODUCER: Bobby Previte
 Gramavision 18-8811

Percussionist/keyboardist's second album conjures up clever sonic landscapes shaped by off-the-wall arrangements that never fail to swing. A solid backing group that features Bill Frisell and Wayne Horvitz sails through the rococo styling of the title track, the hypnotic "One Bowl," and the enduringly beautiful "First Song For Kate" and "Ballet."

CARLA BLEY & STEVE SWALLOW
Duets
 PRODUCERS: Carla Bley & Steve Swallow
 Wait/ECM 20

Longtime collaborators indulge themselves on a lyrical but not terribly distinguished round of duets. How one takes to this set will likely depend on listener's opinion of Bley's cerebral and somewhat remote piano style.

COUNTRY

PICKS

DAVID GRISMAN
Home Is Where The Heart Is
 PRODUCER: David Grisman
 Rounder 0251/0252

This is one of the best bluegrass albums to emerge in recent years. An avowed tribute to the stark beauty of traditional bluegrass, the two-record set of standards features performances by Doc Watson, Ricky Skaggs, Red Allen, J.D. Crowe, Del McCoury, Herb Pedersen, Grisman, and many other familiars.

RECOMMENDED

DELIA BELL & BILL GRANT
Following A Feeling
 PRODUCERS: Ken Irwin, Bill Grant
 Rounder 0257

This duo freely adapts recent country songs to its basic bluegrass repertoire—and does so with exquisite taste and feeling. Best cuts: "No One Mends A Broken Heart Like You" (a hit for Barbara Mandrell) and "Won't You Come And Sing For Me."

CLASSICAL

RECOMMENDED

MESSIAEN: DES CANYONS AUX ETOILES; OISEAUX EXOTIQUES; COULEURS DE LA CITE CELESTE

Paul Crossley, London Sinfonietta, Salonen
 CBS M2K 44762
 Messiaen's musical syntax may no longer startle, but his remains a unique voice that can stimulate and soothe. The 12-movement "Canyons" is the major work and explores its fantastic message with fascinating instrumental textures. Spectacular sound.

MUSIC FOR LIFE
 Bernstein, Horne, Levine, Yo-Yo Ma, Pavarotti, Perahia, Price, Ramey
 Deutsche Grammophon 427 386

An overflowing cornucopia of talent who joined in a benefit concert at Carnegie Hall last year for AIDS victims. The live recording is variable, but contains especially vivid performances by Pavarotti, Horne, Perahia, Bernstein, and Yo-Yo Ma. A memorable package that advances the cause of humanity . . . and music.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

THE RADUDES

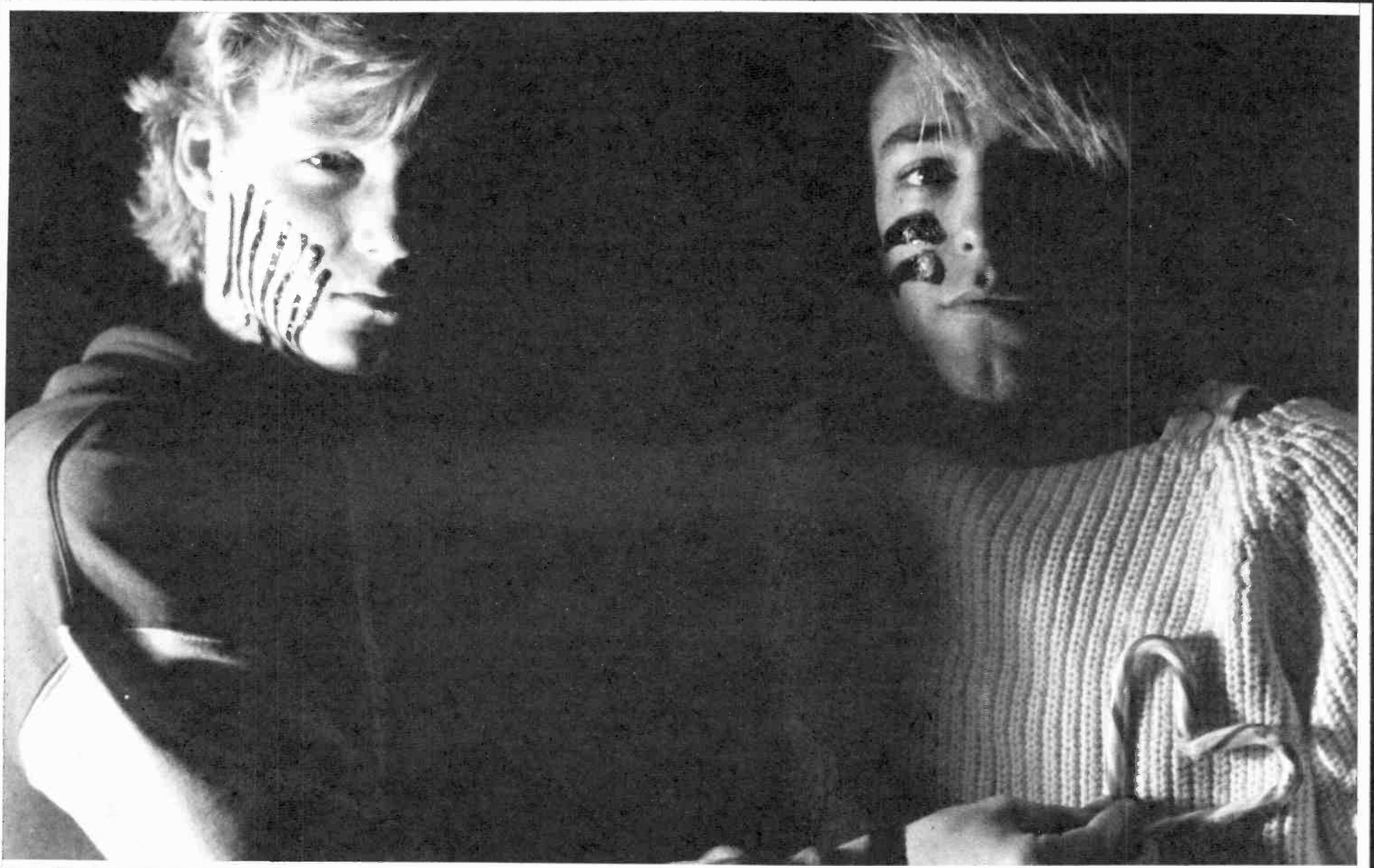


PHOTO: ZOX

"Christmas in Malibu"

"This is the one we've been waiting for. . . .
The *Perfect Christmas Record!!*"

—GUY ZAPOLEON

"It's Great. . . . I'll let you know when I'm
playin' it."

—SCOTT SHANNON

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RADIO REVIVES 'SHOULDA-WOULDA' HITS

(Continued from page 1)

Jose, Calif.; Birmingham, Ala.; Sacramento, Calif.; and Orlando, Fla.

There is "Lady Lynda" by the Beach Boys, an obscure 1979 cut that is now being played by top 40 WFLY Albany, N.Y., MD Mike Morgan in the absence of an official follow-up to "Kokomo."

And there is "88 Lines About 44 Women" by the Nails—which, like "Red Red Wine" and "Forever Young," has been a modern rock staple for several years. After the tune was used in an ad for the soft drink Slice, both KIVA Albuquerque, N.M., and KZZP Phoenix, Ariz.—the station best known for this sort of thing—began playing it.

RCA VP/promotion Butch Waugh sees the new spate of reactivations as "just a case of people being aggressive and trying to find records that will give them an edge. If something from the past works and still sounds fresh, they're going to use it. Obviously at this time of year, stations have a lot to choose from. If stations will do it now, with all the big guns out, they'll do it any time of the year."

What does that say about today's music? It depends on whom you ask. "It's not a sign that currents are bad," says Nationwide Broadcasting national PD Guy Zapoleon, a well-known advocate of what he calls "woulda been, shoulda been" records. "It's just that you've got 10 or more years of great music that may have been too far ahead of its time or that just got lost because there was too much competition."

But KRBE Houston MD Cheryl Broz says that "in a way, there is a shortage of new stuff. There's a lot of new product out, but it has no flavor." And Atlantic national director of singles promotion Marc Nathan says, "There are hit records, but there are an awful lot of records that are just kind of laying around the middle of the charts that aren't getting the kind of rotation needed to

find out whether they're hits."

Nathan and Zapoleon were first brought together on a reissue two years ago when KZZP began playing Trans-X's "Living On Video." That song also became a hit in only a handful of markets, and Nathan says there was still just as much resistance to "Forever Young" this year among less progressive programmers. But he says that other PDs may be more comfortable with left-field revivals than with some newer chart material.

"In the case of new artists such as Judson Spence, Ivan Neville, or maybe even When In Rome and Boys Club, the audience isn't familiar with them at all. While they may be hit records, they're not megasmashes, so their rotation isn't primary at a lot of stations. When PDs have records that were proven hits where they were played originally, they may feel more comfortable giving them the rotation needed."

There are other factors. KRBE's Broz thinks the success of UB40 and Sheriff "is going to inspire a lot of MDs to see what they can come up with." Zapoleon says the "integrity" of KZZP's list has meant a lot more of its left-field records are now taken seriously. And Nathan thinks the network of programmers who use such material has increased to the point where major labels have to take notice of songs.

How a label reacts to airplay for several-year-old songs depends largely on whether the act is still on its roster and when its next release is scheduled. Nathan says that even as a label priority, Alphaville ran into "a problem of space" with Atlantic's other acts. He also says, however, that Atlantic felt that any airplay they could get on "Forever Young" would help establish a new Alphaville record due in March.

RCA's Waugh, however, says he'll watch KZZP to see how "88 Lines" does before making a decision on re-

issuing it. "I'm not going to drop everything to work a Nails record at this point," he says.

Capitol VP of promotion John Fagot says the reissue of "When I'm With You" was "a combination of having the right record and the time to work it. If I had not had time... I would have hesitated. But I'm in the business of selling records. If I've got a hit record that's going to sell, I'll go after it."

But Fagot also calls reactivating records "a little fad" that will eventually die down "because these were not all overlooked hit records. There

aren't that many diamonds out there waiting to be uncovered. It just so happens that Sheriff followed the UB40 [record] and a lot of the same people were involved, but are they going to come up every month with a No. 1 record that was overlooked?"

The new interest in "When I'm With You" illustrates some of the problems associated with reissues. For one thing, when Fagot tracked down the group members, he found lead singer Fred Curci in Capitol's Canadian studios cutting demos with a new group. (Two other members, including songwriter Arnold Lanni,

are in Atlantic's Frozen Ghost and have "no intention" of reforming Sheriff, Nathan says.)

Another problem is that the Sheriff record forced KZZP to rework its use of the image line "fresh new music." When listeners began saying that they recognized the song from album rock airplay the first time around, the station came up with a new slogan, "It doesn't have to be new to be fresh." Meanwhile, KRBE's Broz says her listeners recognize the song but that "they call and ask who did it the first time. They're not catching on that it's the same record."



HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"LOOK AWAY" BY Chicago (Reprise) holds at No. 1 with a large lead in both sales and airplay points; its gain in points, however, is insufficient for a bullet. The next four records, all bulletted, are jostling for the chance to be No. 1, and Poison's "Every

Rose Has Its Thorn" (Enigma) looks like the best bet for next week. In the teens, heavy traffic causes "Finish What Ya Started" by Van Halen (Warner Bros.) to drop one slot despite gaining sales and airplay points.

"WHEN I'M WITH YOU" by Sheriff (Capitol) wins the Power Pick/Airplay for the second week.

It is the most added record already on the chart, with 52 adds, and scores impressive early moves of 17-10 at BJ-105 Orlando, Fla., 18-5 at KDWB Minneapolis, and 3-1 at Y108 Denver. According to the past record of airplay picks, it has a 58% chance of hitting No. 1, but Capitol may discontinue pressing this 7-inch single, which would hinder its chart career, since it would be able to amass only airplay points while its competitors would have airplay and sales to draw from.

The runner-up for the airplay award is "When The Children Cry" by White Lion (Atlantic). This, which should be the group's strongest to date, is already No. 1 at several stations, including WDFX Detroit, Y95 Dallas, KTUX Shreveport, La., and new reporter KXXR Kansas City, Mo.

TWO GROUPS that scored their first Hot 100 success with their most recent singles are starting off strongly with follow-ups. British duo Erasure jumps 15 places to No. 69, fueled by 36 adds and an early jump of 31-18 at 93Q Houston for "A Little Respect" (Sire). Information Society from Minneapolis has moved from No. 98 to No. 48 in just four weeks with "Walking Away" (Tommy Boy). It looks strong at B97 New Orleans (23-17), Power 105 Albuquerque, N.M. (24-16), and FM102 Sacramento, Calif. (22-17).

THE CROSSOVER of rap music to the pop mainstream continues, and indie labels continue to lead the way. "Wild Thing" by Tone Loc (Delicious Vinyl) makes the biggest move of any record on the chart, 25 places to No. 52. Its strongest markets to date include Phoenix (4-3 at KKFR), Las Vegas (25-13 at KLUC), and Los Angeles (16-10 at KIIS-FM). Seattle rapper Sir Mix-A-Lot makes his Hot 100 bow with "Posse On Broadway" (Nastymix), at No. 97. It moves 22-17 at KTFM San Antonio, Texas, and 8-7 at KZZP Phoenix.

Two other new artists make their chart debuts: English/Scottish quartet Fairground Attraction enters at No. 95 with its No. 1 U.K. hit "Perfect" (RCA), and another international hit, "Doctorin' The Tardis" by the Timelords (TVT), enters at No. 94.

FOR WEEK ENDING DECEMBER 17, 1988

HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	1	12	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	ANITA BAKER 6 weeks at No. One
2	1	2	12	MY PREROGATIVE MCA 53383	BOBBY BROWN
3	4	4	13	THE WAY YOU LOVE ME WARNER BROS. 7-27773	KARYN WHITE
4	6	12	5	DIAL MY HEART MOTOWN 53301	THE BOYS
5	3	3	10	BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	WILL TO POWER
6	7	8	5	SMOOTH CRIMINAL EPIC 34-08044/E.P.A.	MICHAEL JACKSON
7	5	5	9	THANKS FOR MY CHILD COLUMBIA 38-07996	CHERYL "PEPSII" RILEY
8	8	7	7	I DON'T WANT YOUR LOVE CAPITOL 44237	DURAN DURAN
9	13	27	3	THE LOVER IN ME MCA 53416	SHEENA EASTON
10	15	24	3	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 38-08092	NEW KIDS ON THE BLOCK
11	14	19	4	I WANNA HAVE SOME FUN JIVE 1154/RCA	SAMANTHA FOX
12	12	18	4	DON'T RUSH ME ARISTA 1-9722	TAYLOR DAYNE
13	9	6	11	ANY LOVE EPIC 34-08047/E.P.A.	LUTHER VANDROSS
14	10	13	4	KILLING ME SOFTLY WARNER BROS. 7-27772	AL B. SURE!
15	20	—	2	STRAIGHT UP VIRGIN 7-99256	PAULA ABDUL
16	29	—	2	WILD THING DELICIOUS VINYL 102	STONE LOC
17	11	11	11	THE PROMISE VIRGIN 7-99323	WHEN IN ROME
18	16	20	3	SILHOUETTE ARISTA 1-9751	KENNY G
19	18	21	6	FANTASY GIRL MCMAC 504	JOHNNY O
20	23	25	5	SPY IN THE HOUSE OF LOVE CHRYSALIS 43266	WAS (NOT WAS)
21	28	—	2	I REMEMBER HOLDING YOU MCA 53430	BOYS CLUB
22	30	—	2	CROSS MY HEART WTG 31-08036	EIGHTH WONDER
23	26	29	3	BREAK 4 LOVE COLUMBIA 38-08073	RAZE
24	NEW	—	1	TWO HEARTS ATLANTIC 7-88980	PHIL COLLINS
25	21	26	4	HOW CAN I FALL? A&M 1224	BREATHE
26	17	15	13	BOY, I'VE BEEN TOLD CUTTING 870 514-7/POLYGRAM	SA-FIRE
27	19	16	5	GIRLS AIN'T NOTHING BUT TROUBLE JIVE 1147/RCA	D.J. JAZZY JEFF
28	NEW	—	1	RONI MCA 53463	BOBBY BROWN
29	24	22	8	SYMPTOMS OF TRUE LOVE CAPITOL 44198	TRACIE SPENCER
30	22	14	5	DOMINO DANCING EMI 50161	PET SHOP BOYS

Products with the greatest airplay gains this week. Billboard, copyright 1988.

GEARING UP FOR YEAR-END COUNTDOWNS

(Continued from page 10)

locally" and wants "at least five or six South Bay-only hits" in his top 20. And KITY's Upton expects the left-field "Robocop" by the Sleaze Bros. to make his station's top 10 of 1988.

Then there are the countdown alternatives. PD Larry Martino at crossover KGGI "99.1" Riverside, Calif., plans only an extended version of his station's regular weekend dance mix for New Year's Eve. "I don't think a lot of our listeners are that involved with where a song falls on the charts," he says.

WXKS-FM "Kiss 108" Boston program coordinator Fran Carnes recalls that her station once tried to

freshen the countdown approach by playing only sections of some songs. "Some people felt cheated because their favorite song was edited," she says. This year, she says, Kiss is considering a nationwide linkup of clubs on New Year's Eve to be interspersed with miniprofiles and music blocks of its major artists.

Finally, in keeping with her rule-breaking tradition, PD Laura Ellen-Hopper at maverick country outlet KPIG Monterey, Calif., is tinkering with the idea of running the worst 100 country songs of all time. "I probably won't," she says, "but it's fun to consider the possibilities."

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LIFELINES

BIRTHS

Girl, Emma Louise Antoinette, to **Mark and Amy Williams**, Oct. 28 in Los Angeles. He is quality assurance manager at ElectroSound there.

Boy, Jake Ryan, to **David and Julie Moss**, Oct. 30 in Los Angeles. He is plant manager at ElectroSound

there.

Girl, Shannon Louise, to **John and Nancy Molo**, Nov. 11 in Los Angeles. He is the drummer for Bruce Hornsby & the Range.

Girl, Alexandra Simone, to **Jurgen Korduletsch and Claudja Barry**, Nov. 30 in Westwood, N.J. He is a record producer, publisher, and presi-

dent of Popular Records there. She is a recording artist.

MARRIAGES

Skip Styles to Sharon Steinbach, Oct. 16 in New York. He is a co-owner of Takes Two Management. She is associate editor of CVC Video Report and a co-owner of Takes Two.

Bob Leone to Kitty Gill, Nov. 7 in New York. He is projects director for the National Academy of Popular Music/The Songwriters' Hall of Fame there. She is a jingles singer and pop songwriter.

DEATHS

Sylvia Haban, 64, of injuries sustained in a hit-and-run accident, Nov. 9 in Park Ridge, Ill. She was the mother of Tom and Andy Haban, members of the rhythm section of the former Columbia and Reprise act Wilderness Road. Tom Haban is now president and chief engineer of Seagrape Recording, Chicago, and a member of the board of governors of

the Chicago chapter of NARAS. She is survived by her husband, five daughters, three sons, and four grandchildren. In lieu of flowers, donations may be made to the Mary, Seat of Wisdom Catholic Church, Park Ridge, Ill.

Robert B. Knox Sr., 74, Nov. 19 in Philadelphia. Knox was an air personality known to pop fans in the area as the Galloping Gray Ghost. While at WIBG Philadelphia, he was one of the first DJs to play rock'n-roll. He later moved to news broadcasting and eventually became director of broadcast standards for the station. He retired from radio in the early '70s. Knox is survived by his wife, a son, two daughters, and five grandchildren.

Larry Exum, 43, and **James Bryant**, 32, of injuries sustained in a road accident, Dec. 2 in Lowell, Ind. Exum was the bassist and Bryant was the keyboardist for the Jimmy Johnson Blues band. They were killed when

the band's van swerved off Interstate 65 and plunged down an embankment. Guitarist Johnson and two other band members were injured but are expected to recover. Exum was a noted blues bassist who recorded with Fenton Robinson and the late Roy Buchanan on the Alligator label. Bryant was a member of Johnson's touring band for five years and played on the guitarist's album "Bar Room Preacher" and on Little Charlie & the Nightcats' album "Disturbing The Peace."

Roy Orbison, 52, of a massive heart attack, Dec. 6 in Hendersonville, Tenn. The noted singer/songwriter enjoyed a number of hits, including "Only The Lonely" and "Oh, Pretty Woman," and had several successful projects at the time of his death. See story, page 1.

Send information to *Lifelines*, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

DECEMBER

Dec. 10-20, **Music Business Workshop**, Full Sail Center for Recording Arts, Altamonte Springs, Fla. 407-788-2450.

Dec. 12-16, **Video Expo Orlando**, Orange County Convention/Civic Center, Orlando, Fla. Ellen Greenfield, 914-328-9157 or 800-248-KIPI.

Dec. 13, **ASCAP Music Business Seminar**, Miami Airport Hilton, Miami. 305-920-1991 or 212-870-7546.

Dec. 15, **International Radio & Television Society Christmas Benefit**, Waldorf-Astoria Hotel, New York. 212-867-6650.

JANUARY

Jan. 5, **Songwriters Guild of America Ask-A-Pro Seminar**, SGA offices, Hollywood. B. Aaron Meza, 213-462-1108.

Jan. 7-10, **1989 International Winter Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. Cynthia Saranita or Tom Lauterback, 202-457-4919.

Jan. 18, **Rock and Roll Hall of Fame Induction Dinner**, Waldorf-Astoria Hotel, New York. Suzan

Evans, 212-484-6427.

Jan. 21-25, **MIDEM International Record and Music Publishing Market**, Palais De Festival, Cannes, France. James Lonsdale-Hands, 212-750-8899.

Jan. 30, **16th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 213-655-5960.

FEBRUARY

Feb. 2-4, **Performance Magazine Summit Conference**, Diplomat Resort and Country Club, Hollywood, Fla. Shelly Briacombe, 817-338-9444.

Feb. 13-17, **Video Expo San Francisco**, San Francisco Civic Auditorium. Ellen Greenfield, 914-328-9157 or 800-248-KIPI.

Feb. 16-18, **Gavin Seminar**, Westin St. Francis Hotel, San Francisco. 415-495-1990.

Feb. 21-25, **Winter Music Conference IV**, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-3888.

Feb. 22, **31st Annual Grammy Awards**, Shrine Auditorium, Los Angeles. Mac Newberry, 213-936-7900.

MARCH

March 1-4, **Country Radio Seminar**, Opryland Hotel, Nashville. Frank Mull or Tricia Dubuque, 615-327-4487.

March 3-7, **1989 NARM Convention**, Marriott Hotel, New Orleans. 609-596-2221.

DOES SINGER OWN RIGHTS TO HER VOICE?

(Continued from page 9)

entertainers but the distinctive chords and arrangement styles of various groups and performers as well is not limited to rock aficionados but is the shared vocabulary of an entire generation.

The difficulty, however, with the right-of-privacy statute is that its initial purpose was to redress injury to hurt feelings. In cases involving look-alikes and sound-alikes, the paramount interest is the plaintiff's proprietary right to profit from his or her own identity and to block commercial exploitation by others. Accordingly, the right of publicity, which by its nature is confined to celebrities, is more properly applicable in these cases than is the right of privacy.

In the Midler case, the court drew an analogy from California's right-of-publicity statute, which protects the interests of deceased personalities and which specifically states that the rights to be protected are property rights. The court concluded that "the common-law rights are also property rights" and that misappropriation of Midler's property rights in her voice was a common-law tort.

Another statute that should be considered in bringing a sound-alike claim is the federal Lanham Act, which prohibits false designations of sponsorship, endorsement, or product origin.

The court concluded in its Midler

decision that a performer deserves legal protection of the right to exploit her or his distinctive voice. There is no logical basis for upholding look-alike claims while rejecting the idea that a performer may be identifiable by his or her voice. Indeed, sound-alike actions are arguably more compelling than look-alike actions. An individual's physical appearance is a mere birthright. A vocalist, however, devotes his energies to achieving a commercially successful and distinctive "voice."

New technological developments may create new areas for litigation. Under development, for example, is new digital sampling technology that may soon be able to duplicate a singer's or an instrumentalist's style, tone, phrasing, and accent by computer. It is thus conceivable that an entirely "new" Frank Sinatra recording could be produced after the singer's death by a computer programmed with the elements of Sinatra's distinctive voice and style.

As commercial exploitation of a persona expands to encompass name, likeness, voice, and style, judicial and legislative protection must expand as well. The common thread of this fascinating body of law is that it strives to prevent one who has not expended the "sweat equity" in achieving distinction from reaping the commercial benefits that come with public recognition and success.

U.K. POP SCENE

(Continued from page 18)

there is such a wide variety of music to be found on the charts—there's no similarity between acts like Bros and the Proclaimers."

A&M's roster has several new acts, including Norwegian band One 2 Many; A Certain Ratio, previously signed to Manchester, England-based Factory Records; Del Amitri from Glasgow, Scotland; vocalist Sam Brown; and Gun, also from Glasgow.

Danny Van Emden, A&R executive at Virgin, is optimistic about breakthroughs by two recent signings—Frazier Chorus from Brighton, England, and Indian Givers from Edinburgh, Scotland.

According to Van Emden, "The whole A&R system is now so efficient that we hear about promising bands very early on, but there is a danger that bands can be squashed if they sign to a major label straight away. There is a lack of venues for new bands to play, not many TV shows to give exposure to upcoming talent, and it is difficult to get anything played on Radio 1 that is slightly off center.

"Hip-hop music has had an incredible influence on the pop scene, but it isn't really recognized as a movement. I believe that acid-house music will grow into something else. There has been a specific trend toward women singer/songwriters, like Suzanne Vega and Tracy Chapman."

Dave Bates, Phonogram's A&R chief and one of the longest-serving execs in the U.K. record industry, has signed many top acts to the company. He has reservations about the current state of the U.K. rock scene.

"I'd go so far as to say that it is the most pathetic collection of youth that I have ever come across," says Bates. "No one seems prepared to stand up and be different.

"Having grown up in the '60s and seen an attempt to rebel—in musical, cultural, and artistic terms—and then to see it all die in a lot of show-business rubbish is terrible. We have a music scene at the moment that at its best is dull. We have a live scene that is dead because there aren't enough bands to attract the kids.

"The large majority of bands are playing it safe. Their attitude seems to be 'Let's get a record deal by sounding just like somebody else in the top 40.' It's hard to get inspired by most of the acts around. I can't imagine youngsters being so enthused by the music that they want to rush out and play it themselves."

Among Phonogram's latest signings are Shy Reptiles, a guitar-oriented quintet discovered in Newcastle, England, by company talent scout Russ Conway.

Adds Bates, "We also have White Slide, a Glasgow band in the soulful rock vein who, like Shy Reptiles, believe in playing live. There's also a band called Texas featuring former members of Hipsway and Love & Money, and we have Andy Pawlac, a singer/songwriter from the Northeast who believes in playing live and logging it out. He can write songs which are very melodic and with great lyrics—rather like a young Elvis Costello. We've also signed Taylor-Sheridan, two young songwriters from Sheffield [England], and there are no dodgy haircuts involved there."

According to Richard Thomas, head of A&R at BMG/RCA, "There's a fair amount of new talent around, but at RCA we have tried to be selective so that the artist roster is in a ratio to the marketing, sales, and promotion. There are certainly two or three acts out there which are very exciting but currently unsigned.

"It's wrong to be obsessive about trends, because by the time a company has signed an act, any trend may have changed quickly. When we signed Fairground Attraction, the company certainly wasn't thinking about trends. Looking at the U.K. scene at the moment, there are very different ends of the spectrum—acid-house music at one end and what you could call almost folk—acts like Tracy Chapman, Michelle Shocked, and even Fairground Attraction—at the other."

Promising new acts from BMG include Ellis Beggs & Howard, a rock band fronted by Austin Howard,

whose debut album is "Homelands"; soulful combo Hot House; Scottish band the Silencers; and Westworld. Thomas also has high hopes for the Painted Word.

New U.K. signings to EMI include Reid, three brothers who were signed to Syncopate/EMI late last year and are one of the priorities for the strategic marketing division. Manchester-based Ruthless Rap Assassins and sister crew KISS AMC have also signed with EMI.

Goodbye Mr. Mackenzie is a new signing to Capitol U.K. Other priority Capitol/EMI acts include Empire (signed to Parlophone), So, the Neighborhood, Bliss, Marc Almond, Crazyhead, Diesel Park West, the Irish rock outfit Aslan, and View From The Hill.

"It's not the quantity of the acts signed by a record company that counts, but the quality," says Nick Gatfield, EMI's chief A&R exec. "It's only too easy to go around and sign up dozens of bands and artists. At the end of the day it is real talent that matters."

London Records is championing Irish rockers Hothouse Flowers, who have begun to make significant waves in the U.S. Says Tracy Bennett, London's senior A&R director, "When we signed them they had played just about every gig there was to play in Ireland, including a support slot with U2. Within 18 months they were, apart from U2, the biggest band in the country."

Another London band attracting a lot of attention is Voice Of The Beehive.

Malcolm Dunbar, head of A&R at WEA in London, says his company has been working various acts this fall, including Gail Ann Dorsey and the Beloved, which came through the indie-label network.

"It's good to see acts like Aztec Camera and Everything But The Girl coming through at last," says Dunbar. "We've also managed to re-establish Matt Bianco, and we've got high hopes for Enya, a singer from Ireland who has been close to Clanad."

ROY ORBISON DEAD AT 52

(Continued from page 1)

Traveling Wilburys," the all-star album featuring Orbison, Bob Dylan, George Harrison, Tom Petty, and Jeff Lynne, stands at No. 8 on Billboard's Top Pop Albums chart this week.

Virgin Records had already set Feb. 14 as the release date for "Mystery Girl," the first album of all-new Orbison recordings in 10 years. Last year, Virgin issued "In Dreams: The Greatest Hits," a double-album of rerecordings of Orbison's classic rock'n'roll songs.

Orbison was present at the creation of rock'n'roll. His first recordings—primal rockabilly tracks like "Ooby Dooby," "Go Go Go," and "Domino"—were cut from 1955-58 by Sun Records in Memphis, Tenn., the home of such rock titans as Elvis Presley, Carl Perkins, and Jerry Lee Lewis.

Early '60s Hits

He achieved his greatest fame in the early '60s with a string of hits, many of them self-penned, for Nashville-based Monument Records. The songs alternated between stomping rockers and the tense, melodramatic ballads that became the hallmark of his style and the cornerstone of his reputation.

Beginning with "Only The Lonely," a No. 2 hit in 1960, Orbison charted 19 top 40 entries for Monument through 1964. These included two No. 1 smashes—"Running Scared" (1961), one of his many epic ballads, and "Oh Pretty Woman" (1964), an erotic rocker.

Among his top 10 hits were "Blue Angel," "Crying," "Dream Baby," "In Dreams," "Mean Woman Blues," and "It's Over."

Of the nine Orbison albums that entered Billboard's Top Pop Albums chart between 1962 and 1966, "Greatest Hits" charted the highest, peaking at No. 14 in 1962.

Orbison's look was as classic as his rock'n'roll sound. He cut an in-

tense, introspective figure in his black wardrobe and wraparound shades. He acquired the latter trademark by accident in 1963 when he left his regular glasses on a plane and was forced to wear his prescription sunglasses in order to see at all.

Orbison's material has created hits for a variety of other artists, including Linda Ronstadt ("Blue Bayou," No. 3 on the Billboard Hot 100 Singles chart, 1977), Van Halen ("Pretty Woman," No. 12, 1982), and Don McLean ("Crying," No. 5, 1981).

Born April 23, 1936, in Wink, Texas, Orbison was influenced in his youth by western swing and country music. He began playing the guitar and singing as a child of 6; by the age of 8, he had his own radio show on KWWC Vernon, Texas. In his teens, he performed on his own television shows in Midland and Odessa, Texas.

Orbison formed the Wink West-erners, a country band, in 1952. He went on to attend West Texas Univ., where one of his classmates was Pat Boone.

In 1955, Orbison cut his first record, "Ooby Dooby," in the Clovis, N.M., studio owned by Norman Petty (who later recorded Buddy Holly in the same room). The record was issued locally; at the urging of Johnny Cash, Orbison brought the song to Sam Phillips of Sun Records, who recut it in 1956. It became a rockabilly hit in the South.

During Orbison's two years at Sun, Phillips styled him as a hard rocker, but the singer's tough-sounding material met with only limited popular success. Ironically, "Claudette," a song he wrote for his wife and demoed for Sun but never recorded, became a No. 30 pop hit for the Everly Brothers in 1958.

Orbison left Sun the same year.

"Sam Phillips was a very likable and affable man, but I couldn't do what I wanted to do," Orbison said in a 1984 interview. "By the time I left Sun, I wanted to do the kind of material that I eventually wound up doing a couple of years later."

It was at Monument Records that Orbison finally recorded that material—the aching, spine-chilling ballads on which his voice can be heard rising almost operatically over a massed wall of strings.

Touring With The Beatles

His international fame in the early '60s was immense; in 1963, for instance, he shared an English tour with the Beatles, then still virtually unknown in the U.S.

In 1965, Orbison left Monument for MGM Records. He scored three lesser top 40 hits for the label from 1965-66. During that period, he also starred in an MGM film—the anachronistic Western "The Fastest Guitar Alive."

A series of tragedies that weirdly echoed the pain of his recordings derailed Orbison's career in the late '60s. His wife Claudette was killed in a motorcycle accident in 1966, and two of his three children were killed in a fire in his Hendersonville home in 1968. Though he remarried in 1969 (his second wife, Barbara, served as his manager later in his life), he would not perform in public again until 1977.

In 1979—the same year that he underwent open-heart surgery—Orbison released his first album in a decade, "Laminar Flow," his sole output for Elektra Records.

While the album did not make the charts, Orbison won his first and only Grammy in 1980—a best-country-performance-by-a-duo-or-group honor for "That Lovin' You Feelin' Again," a duet with Emmylou Harris recorded for the soundtrack of the film "Roadie."

In 1986, Orbison's career began its last great surge when director David Lynch used the singer's 1963 top 10 hit "In Dreams" in a crucial scene of the film "Blue Velvet." The eerie sequence in which actor Dean Stockwell mimed the ballad set off a rush of fresh interest in Orbison that would persist until the singer's death.

Orbison became one of the early signings by Virgin Records' then-fledgling U.S. label, and in May 1987 the company issued "In Dreams: The Greatest Hits," which included a new version of the title song co-produced by Orbison, Lynch, and T Bone Burnett.

All-Star Tribute

In September 1987, the Cinemax cable network taped Orbison in an all-star tribute session at the Coconut Grove in Los Angeles. Bruce Springsteen, Jackson Browne, Elvis Costello, Tom Waits, k.d. lang, and musical director Burnett backed the singer in an hourlong recital of his hits.

The special, "Roy Orbison And Friends: A Black And White Night" (so named for its moody black-and-white cinematography), was issued on videocassette by HBO Video in May. It sold a healthy 50,000 copies, and a spokesman for the video company reported "several hundred retail calls" for reorders on the day after the vocalist's death.

Orbison was inducted into the Rock and Roll Hall of Fame in January 1987. Springsteen—a performer whose expansive vocal style stands

Label Hurries Orbison Tribute

NEW YORK Major Bill Smith, the veteran producer/writer, is likely to be the first to release a recorded tribute to Roy Orbison.

After hearing of Orbison's death in the early morning hours of Dec. 7, Smith composed a narrative tribute, "Big O," by 5:30 a.m. Later that day, he was scheduled to enter Oak Ridge Studios in Fort Worth, Texas, to record the narrative with backing by vocalist Ron Williams singing "Crying," one of Orbison's biggest hits.

Smith said he was expecting to have commercial copies of the recording on his LeCam label by the weekend. Smith has been operating LeCam for three decades. The label was the original outlet for several big '60s hits, including "Hey, Paula" by Paul & Paula.

as a virtual homage to Orbison—introduced the singer at the New York induction ceremonies.

Said Springsteen at the ceremony, "In '75, when I went into the studio to make 'Born To Run,' I wanted to make a record with words like Bob Dylan that sounded like Phil Spector, but most of all I wanted to sing like Roy Orbison. Now everybody knows that nobody sings like Roy Orbison."

Phillips, who helped bring Orbison to national attention at Sun Records, recalls, "He was the best rock ballad singer that's ever been in the business. Roy knew his limitations, and he knew all the time where his forte was—and that was in ballads.

"He was one of the easiest guys to work with. He was a perfectionist, and I like that. He put more demands on himself than you could ever put on him... The way he did his lyrics, mainly on the ballads, it sounded like there's no way he ever wrote this down—he just knew this story, lyricwise. He didn't waste

any words, and you felt that."

Fred Foster, who owned Monument Records and produced many Orbison songs, says, "He was the greatest talent I ever worked with. I don't think he knew how good a singer he was. But he was real proud of his songwriting. I think that is overlooked somewhat. He was a real unusual, special writer. He used such intricate, beautiful melodies. He brought sort of a baroque, classical style to pop music. I'm very happy he had a top 10 record when he died."

'Lefty Wilbury'

"The Traveling Wilburys," released last month by Warner Bros., began as an offshoot of Orbison's new Virgin album, to which Lynne and Petty contributed material. The album shot into the top 10 of Billboard's Top Pop Albums chart in three weeks. Orbison, masquerading as Lefty Wilbury, supplies the chorus vocals on the single "Handle With Care," currently No. 46 on Billboard's Hot 100 Singles chart.

Virgin was preparing a major push for "Mystery Girl" at the time of Orbison's death. In a chilling coincidence, the company shipped out advance cassettes of the record on the day of his death.

The album, recorded over the last year, includes song contributions and production work by a gallery of stars, including Lynne, Harrison, Petty and other members of the Heartbreakers, Bono and the Edge of U2, and Elvis Costello.

At press time, a Virgin spokesperson said that the label had no plans to change the album's Feb. 14 release date.

Orbison toured regularly during the last 10 years of his life, showing off a voice that was still transfixing. His last performance was on Dec. 4 in Cleveland—appropriately, the future home of the Rock and Roll Hall of Fame.

Orbison is survived by his mother, Nadine; his wife, Barbara; his brother, Sam; and three sons, Wesley, Alexander, and Roy Jr.

Assistance in preparing this story was provided by Gerry Wood in Nashville and Jim McCullough in Los Angeles.

Orbison Titles Available

NEW YORK The following titles featuring work by Roy Orbison are currently available from one-stops contacted by Billboard:

- "The All-Time Greatest Hits Of Roy Orbison Vol. I," CBS Special Products 44348 (CD and cassette only).
- "The All-Time Greatest Hits Of Roy Orbison Vol. II," CBS Special Products 44349 (CD and cassette only).
- "Class Of '55," America/Smash/PolyGram 830002 (with Carl Perkins, Johnny Cash, and Jerry Lee Lewis).
- "For The Lonely: A Roy Orbison Anthology (1956-1965)," Rhino 71493 (double set).
- "Go Go Go," Charley 27 (CD only).
- "Hiding Out," Virgin 90661 (film soundtrack featuring "Crying" by Orbison with k.d. lang).
- "In Dreams—The Greatest Hits," Virgin 90694.
- "Mystery Girl," Virgin 91058 (release date Feb. 14).
- "Sun's Greatest Hits," Rhino 256 (with various artists).
- "Traveling Wilburys Vol. I," Warner Bros. 25796.

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ONE-STOPS BELIEVE IN SANTA

(Continued from page 3)

remained consistent with percentages posted during the rest of the year.

"Our chain business goes up drastically during the fourth quarter—one-stops are supplying major chains with 12-inchers and 45s—but our indie business rises as well, so it remains proportionate," says Bassin, whose company includes an independent distribution wing.

WaxWorks usually sees fourth-quarter fill-in business increase, but that hasn't been the case this year. Guilfoile explains, "Typically, it has deviated, but this year it hasn't. I think that's because everybody's really had a good year and has anticipated things and done their homework."

One exception to the pattern is Navarre, where chain fill has soared. "Generally, fill-in business for us is around 5%, but I believe it will go up to around 20% this time of year," says Esa Katajamaki, the company's

one-stop manager/major-label buyer. "The chain stores generally get the shit beat out of them [for using one-stops]; it just depends upon how much they toe the line. But come this time of the year, whatever you need in the store, you get. My other business goes up dramatically, but not like the mall stores."

Sacramento, Calif.-based Valley Record Distributors is filling many orders for indie-label product. "Our fill-ins order a lot of indie black cassettes, like Luke Skywalker and Salt-N-Pepa," says Norman Nessis, Valley VP of marketing.

At least one one-stop officer expects fill-in business to be affected by major labels' inability to supply sufficient product on some titles—a common holiday-season problem. "There aren't any stock shortages yet, though; that's still a few weeks to come. But the majors never disappoint me in running out of stuff at the wrong time."



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N.Y. PROMOTERS CALL FOR MORE MIDSIZE VENUES FOR LIVE ACTS

(Continued from page 6)

back in business, and promoter Ron Delsener has begun presenting acts at the Palladium (Billboard, Dec 3). With such newer clubs as the Lone Star Roadhouse, the Cat Club, U.S. Blues, and the Big Kahuna booking acts alongside such mainstays as the Ritz, the Bottom Line, and CBGB, there seems to be an abundance of live music here.

However, key promoters and agents agree that the picture isn't all rosy.

"There's a lot going on, but I still think there's a terrible lack of midsize venues in New York," says Scher. "The Beacon is really the only theater available on a practical basis. Carnegie Hall and Avery Fisher Hall are rentable, but the costs and availability are very difficult to work with.

"The Felt Forum has had some very successful shows, but it's clearly only right for certain kinds of artists. We sold out Midnight Oil and Slayer, but softer, more acoustic-oriented acts wouldn't work very well in that facility."

"I think the city could use another midsize venue," agrees Joe Plotkin, director of outside promotions for Radio City Music Hall Productions, which has presented shows at the nearby Roseland Ballroom, the Beacon, Carnegie Hall, and Town Hall.

"One problem is that Carnegie Hall, Town Hall, and even the Beacon have so few dates open on choice

nights," adds Plotkin. For the past year, Radio City's outside promotions have been primarily at Roseland (capacity 3,400), which had not presented pop shows for at least three years.

"We had 15 shows at Roseland during our first year and I think we'll get more next year," says Plotkin. "We actually did a little better than I expected. We had some very big concerts, including Prince and Duran Duran."

WHERE MUSIC POPS IN NYC

These are the 10 Manhattan concert halls most often cited by New York-area promoters as suitable for pop bookings, ranked by capacity; at some venues capacity can vary.

Madison Sq. Garden ...	20,000
The Pier	8,000
Radio City Music Hall ..	5,846
Felt Forum	4,400
Palladium	3,500
Roseland	3,400
Carnegie Hall	2,800
Beacon Theatre	2,700
The Ritz	1,500
Town Hall	1,500

But, notes Plotkin, the owners of Roseland won't allow rap or heavy metal groups. "I'd like to convince them that we can control [the audience], but it's their venue and they want to protect their investment," he says.

Plotkin adds, "It does seem like there are fewer and fewer places looking for those kinds of shows because there has been trouble associated with them. It's scary when the damages can exceed the gross."

Ian Copeland, head of the FBI agency, which nurtured acts like the Police and Squeeze through clubs and midsize venues during the late '70s, bemoans the lack of venues in the 6,000-20,000 range.

"Once you've played Radio City, you don't have anywhere to go until you play the Garden, unless it's the summer and you can play the Pier," says Copeland. The Pier, an outdoor venue owned by the city, has a capacity of 8,000.

Like other promoters, Delsener holds little hope for a new venue in town. "I don't think the city is really interested in music or concerts," he says. "They're more interested in real estate development." Delsener is in the midst of bidding wars to book the Pier, which he has booked for the last several years.

"No other administration has made the commitment to the music industry we have," retorts Herb Rickman, special adviser to the mayor of New York. "We brought the Grammys back to New York; that was seven years' worth of effort. We created the Mayor's Music Industry Advisory Council, which has been involved for 11 years in the affairs of the industry for the first time in the city's history. We've sold over 2 million tickets to musical events through our discount-ticket music stall in Bryant Park. And we're going about the business of creating a music museum in New York," he says (Billboard, Dec. 10).

With no known plans for any new venues, promoters are considering other options. Delsener will not comment on how aggressively he plans to present shows at the Palladium,

which has operated as a disco in recent years, but he has said that he will promote concerts for up to 3,500 people in the main area of the club and will book the 800-seat Mike Todd Room separately.

Delsener adds that he and Madison Square Garden officials have discussed renovating the 4,400-capacity Felt Forum to make it more attractive to bands. The venue consistently averages six rock/pop concerts a year.

"We are continuing to develop the Felt Forum," says Mike Walker, Madison Square Garden Corp.'s senior VP of marketing. In the last several months the venue has undergone some cosmetic changes, and Walker says that in the next 12-18 months, major structural work will be considered.

But, says FBI's Copeland, "I don't really consider Felt Forum much of a venue—to me, it's not a choice [location]."

There will be one less venue come January, when 1,200-capacity Irving Plaza, the Polish War Veterans Hall, is torn down. Chris Williamson, president of Rock Hotel Presents, will promote his last show, the Ramones, there on New Year's Eve. "I easily averaged three shows a month

there," he says. "When the Ritz wasn't available, it had always been a fail-safe, and now I'll be stuck without a place."

A rumor persists that Ritz owner Neil Cohen plans to lease former disco Studio 54 with the intention of having Scher book shows there. However, Cohen denies any such notion. "I've been approached by some people at Studio 54, but at this moment, I'm not interested. And I doubt I'll be interested six months from now."

As for the Beacon, promoters are continuing the fight to preserve the Beacon Theatre, their primary site for presenting midsize shows. "There's still talk of it becoming a disco," says Delsener, commenting on the venue owners' and Landmark Commission's last-minute appeal of the state Supreme Court's decision to bar the theater's conversion to a nightclub.

"Under no circumstances will it be turned into a disco," stresses Gene Wolkoff, attorney for the theater's owners. "It may be turned into a nightclub. We have an appeal pending that will be argued in January. It would still present live concerts, but we'd probably turn the first level into a dance floor and keep the balcony intact. It would still hold around 2,000."

CONCERT PROMOTERS FORM TRADE GROUP

(Continued from page 1)

ald of Montreal; Electric Factory Concerts of Philadelphia; Fey Concert Co. of Englewood, Colo.; Jam Productions of Chicago; Don Law Presents of Cambridge, Mass.; Mid-South Concerts of Memphis; Monarch Entertainment Bureau/John Scher Presents of Montclair, N.J.; Gemini Concerts of Cranston, R.I.; Pace Concerts of Houston; and Sunshine Promotions of Indianapolis.

Named to NACPA's board of directors was Jules Belkin of Belkin Productions; Jack Boyle of Cellar Door; Don Law of Don Law Presents; Lar-

ry Magid of Electric Factory Concerts; Brian Murphy of Avalon Attractions; Frank Russo of Gemini Concerts; and John Scher of Monarch Entertainment.

Liss describes the first NACPA meeting as "strictly organizational," adding that an agenda of proposed objectives for the group will be discussed at its next meeting—date to be announced. Nothing specific was discussed from the adoption of the organization's articles of incorporation, Liss says.

"We would like to emphasize the more positive things in the industry, rather than placing blame," Liss says. "The entity is formed to foster better relationships among its members and every sector in the music industry."

Responding to fears previously voiced by industry figures over the anti-trust implications of the new organization, Liss says NACPA has retained attorney Jerome Hochberg, a partner with Washington, D.C., firm Arter & Hadden, to advise the group of potential problems. Hochberg was formerly with the Justice Department's Anti-Trust section.

The concept of the organization was first discussed July 21 at an informal dinner session held in conjunction with a Columbia Records showcase in Philadelphia. Sources indicated the promoters discussed insurance, advertising, merchandising and building deals, and other related issues. However, Boyle, the interim spokesman for the fledgling organization, stressed, "At no time was there anything discussed about any one act or agency."

Other concert promoters have contacted NACPA regarding membership, Liss says.

JUKEBOX OPERATORS, LABELS MEET TO IMPROVE TIES

(Continued from page 6)

of my role, and we have a real desire to get back with the record label and help break artists."

Although not present at the meeting, Hale Milgrim, senior VP of marketing for Elektra, expressed interest in working with jukebox operators, especially in the area of promoting singles. "In fact, jukeboxes are probably one of the stronger reasons for continuing with 45s and CD singles into the future. This whole area is so tenuous," he says.

Throughout the meeting, Atchley presented the label reps with ideas that he said will help them "utilize this network in development of product." He suggested, for example, that artists stop at jukebox operators' locations on promotional tours. "We could set up local autograph signings or just have local jukebox AMOA members meet with artists at a one-stop," he said.

Most label reps in attendance said they believe such an arrangement is feasible, although it hasn't been done before. "We'd have to coordinate it with the promotional department because the act may just want to do radio, but it's certainly viable," said

Warren Pujdak, WEA's field sales manager.

"The important thing is to make it so that when [promotion managers are] planning a promotional tour, we get them to think of this as part of the itinerary far in advance," said Tony Montgomery, RCA's national director of singles sales.

Far less certain and much more ambitious are the AMOA's plans for three concert tours, covering pop/rock, R&B, and country, to celebrate the jukebox centennial. Still in the planning stages, the 100-date tours—each of which would feature at least three acts—would be underwritten by corporate sponsors and would run from March through September.

"The record company's role in such a project would include your impressing management and the artist with the value of the tour, supporting the tour with product such as album giveaways, and getting your local rep to assist with area dates," Atchley said.

Most label reps withheld comment pending further details, but many present agreed that promotionally supporting their artists on the tour

DEAL BRINGS SOVIETS U.S. ROCK SHIRTS

(Continued from page 4)

their names and images on the shirts; he notes that Sanctuary's tour merchandising clients include Bon Jovi, Iron Maiden, and Simply Red. Sanctuary's music management division helms Human League, Helloween, and Marillion, among others.

"We will reserve for our own use a percentage of [Symbol's] output so that when Bon Jovi or other major acts come into the Soviet Union, we can provide the highest quality at the most competitive price," Hickman says.

The tourist trade in the U.S.S.R. will be the venture's initial target,

Hickman says. Later, he adds, merchandise will be sold in conjunction with Western concert tours in the Soviet Union.

Symbol and its partners will also concentrate on merchandising U.S. films that will be shown in the Soviet Union, Hickman says. "We're interested in [music group] touring, but none of our earnings projections are dependent on that."

The potential number of T-shirts and sweatshirts produced inside the Soviet Union would not be large enough to worry domestic manufacturers, Hickman says.

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RETAIL BIZ ABUZZ OVER BUYOUT RUMORS

(Continued from page 3)

Worrell and his wife, Sharon, hold more than 1.8 million shares of the stock. Kay Moran, the widow of James D. Moran, who was Worrell's partner, holds more than 1.9 million shares.

As for the other suitors, Handleman president Frank Hennessey was tied up in meetings when Billboard called for comment, and Ralph King, Warehouse VP of marketing, says he cannot confirm details on Adler & Shaykin's attempts to acquire Sound

Warehouse. King does, however, admit Adler & Shaykin's interest and reports that speculation about the maneuvers have kept his phone ringing.

"We have made our intentions known—I just can't tell you," says King. "I was on the phone with five analysts in one day alone."

While a sale of Sound Warehouse would represent the year's sexiest deal, other hot rumors have the industry buzzing.

One has Albany, N.Y.-based Trans World Music Corp. hot on the trail to land one of the trade's oldest chains, 20-store Chicago-based Rose Records. Jack Rose, a partner and the son of founder Merrill Rose, says it's "just a rumor," but a source close to the company says, "I know they're interested in selling it."

Trans World already has at least 11 stores in Chicago proper, including stores operating as Peaches, Music Worlds, and Record Towns.

Another rumor has Trans World also eyeing Wall To Wall Sound & Video, which is based near Philadelphia and operates more than 90 stores, but this seems less likely. Wall-To-Wall has a commitment to electronic hardware, a product foreign to Trans World's mix, plus it is widely known that the south Jersey company is seeking to beef up its music staff. Wall To Wall VP Steve Bell could not be reached for comment at press time.

Citing company policy, Jim Williamson, Trans World VP of finance, declines comment on both the Rose and Wall To Wall rumors.

Meanwhile, David Blaine, VP/GM for 31-store Waxie Maxie's in Washington, D.C., firmly denies rumors circulating in his market that Trans World opened discussions when Waxie Maxie's broke off its merger talks with Pittsburgh-based National Record Mart. "Absolutely not," says Blaine.

Industry sources also whisper that rackjobber Lieberman Enterprises is close to sealing a deal to land Morris Levy's Milford, Mass.-based Strawberries Records & Tapes. Lieberman, like Handleman, has stated an intention to diversify into retailing. However, two sources within Strawberries doubt that a sale will happen soon. "I don't think anything will

happen until the first of the year," says one.

Harold Okinow, president of Lieberman, did not return Billboard's calls regarding this story.

Regardless of the outcome, the flurry of discussions seems a fitting finish to a dramatic year that has seen changes of ownership or management at The Musicland Group, Warehouse Entertainment, Music Plus, and, most recently, Boston-based Good Vibrations.

Retailers say that revisions in the federal tax law, which began two years ago, make it advantageous for parties to close workable deals before the end of the year, but some analysts still seem perplexed by the rash of possible buyouts.

At Wood, Gundy, analyst Parker Barnum thinks the frenzy is a reflection of wider Wall Street buyout fever, "but no one is getting that great a price as far as we can see. The general rule seems to be eight times operating earnings."

"A shark-feeding frenzy" is how Barrie Bergman, chairman of 147-store Durham, N.C.-based The Record Bar, describes the volatile scene. "I think it's a spillover from the whole RJR/Nabisco takeover activity," he says, referring to the much publicized high-ticket leveraged deal.

ROCK'N'ROLL FOUNDATION BLASTS OLDIES FAKES

(Continued from page 4)

those [performers] in dire need. I would characterize [that need] as quite rampant; we're talking about a majority of the pioneers of rock'n'roll."

However, Dee acknowledges, determining the legality of a group billing itself under a famous name is not always a simple matter.

"Lots of people own the trademark to certain names that were on hit recordings," he says. "If someone owns a trademark, they can have any person go out under a banner and obtain monies legally." Dee says the foundation may initiate a sort of seal of approval on '50s and '60s acts and would like to get current stars involved in the cause.

"I have heard promoters say, 'Why should I pay X number of dollars for the real Drifters when I can get the phony Drifters,'" says Judith Haimes, a trustee with the foundation. "Sometimes the audience doesn't know."

Haimes says the foundation will use books and records in its research to determine authenticity. Adds Dee: "We all know who they are. [Authenticating them] won't be difficult at all."

Richard Nader, a promoter of oldies shows and the creator of the rock'n'roll revival concept, vows that he will not book acts after Jan. 1 that do not have at least one original member or are not directly tied to the evolution of a particular group.

"I had only authentic acts on my show up until recently," Nader says. "But in the last three or four years, other elements have come into the business, bringing fake groups, fake titles, and trademarking names."

Nader claims, "Every act on the [oldies circuit] has some discrepancy." He cited two Del Vikings groups; three acts working as the Coasters; three working as the Drifters; two Duprees; two Dubs; two Five Satins; two or three units of the

Marvellettes; three units with various claims to the Shirelles legacy; and five groups claiming affiliation with the Platters.

Although Nader admits booking "about 2%" of those acts in the last few years—"they were accepted by the industry as the act"—a phone call from Dee regarding a destitute '50s performer made Nader reconsider his position.

"I just realized that [booking the less-than-authentic groups] isn't ethical and doesn't help the industry," Nader says. "I decided I'm not going to promote or be a part of it. Not only that, I'm voicing my position to the acts that are genuine, urging them not to accept bookings on package shows that feature unauthorized, rip-off, underground acts."

The foundation's other initiatives include the creation of a retirement village for '50s and '60s musicians and support personnel.

STARK BUYS MAJOR SHARE OF MTM

(Continued from page 4)

duction division was sold earlier this year to a British firm.

Stark estimates he will operate with a staff of "six or seven" at the outset, including Todd Wilkes, who will work as a song plugger.

The acquisition embraces MTM master recordings and the contracts of such acts as Holly Dunn; Judy Rodman; Schuyler, Knobloch, & Bickhardt; Marty Haggard; the Girls Next Door; and Paul Overstreet. Stark says he is willing to sell the contracts individually or as a group.

Stark is not certain what direction his organization will take immediately. "I am trying to sit back now and get my head together and decide exactly how I want to proceed," he says.

Stark will continue to promote MTM recording acts until "promotion is handed over" to another buyer but says he doesn't think it's

"feasible economically" to continue with the record label.

Songwriters on the Stark roster include Hugh Prestwood, Radney Foster, Bill Lloyd, Dunn, Larry Boone, Rodman, and Paul Harrison. Among the hit songs in the catalogs are "The Moon Is Still Over Her Shoulder," "The Sound Of Goodbye," "Crazy Over You," "What Do You Want From Me This Time," "Strong Enough To Bend," and "You Can't Stop Love."

Stark was a partner with Jay Lasker in founding Ariola Records in 1975. Prior to that, he headed ABC Records' country division in Nashville after having served as executive VP of ABC/Dunhill Records. He joined MTM Enterprises in 1982 as a consultant. Just before that move, he headed his own television and movie production company for two years.

EDWARD MORRIS



Genre Called 2nd Favorite Of Brit Adults Poll: Country Sales Double In U.K.

LONDON Sales of country music in Britain have doubled since 1985, according to a Gallup survey. The survey, commissioned by the Country Music Assn., also found that a larger percentage of adults in the U.K. enjoy listening to country music than to any other musical genre except classical.

The survey also found that country sales increased by 14% in the first nine months of 1988, while overall music sales increased by 6%. Past surveys have shown that sales of country music have increased faster than the overall market in each year since 1986.

The current British Phonograph

Industry Year Book confirms the growth of country music, which now accounts for 3% of the market, ahead of such genres as folk, jazz and blues, reggae, and African.

Since 1986, the CMA has mounted an annual marketing campaign to promote country music here in conjunction with CBS, EMI, MCA, RCA, and the WEA labels. In this period, a number of artists, such as Randy Travis, Steve Earle, Nanci Griffith, and Lyle Lovett—defined by the survey as "new country"—have become familiar to general record buyers following national TV exposure and live appearances.

JOHN TOBLER

ORION, HITACHI JOIN TO PROMOTE S-VHS

(Continued from page 1)

The tie-in between Hitachi and Orion involves the inclusion of an order form for Orion and Nelson S-VHS software titles in Hitachi S-VHS recorder packages through June 30, 1989. There will be a limit of one copy per title per customer.

All Orion Super-VHS product—including such hit titles as "RoboCop," "Colors," and "Throw Momma From The Train"—will be sold directly to Hitachi customers for \$39.98, as will such Nelson S-VHS movies as "Blade Runner" and "A Chorus Line." Most of these titles carry a suggested retail price of \$89.98 in the VHS format.

Nelson product was requested for the campaign by Orion, which markets all of Nelson's output.

According to Hitachi VP of product development Bruce Shoenege, who announced the promotion at a press gathering Dec. 6 in New York, Hitachi sought the tie-in with Orion because it wants to increase video consumers' awareness of high-end hi-fi and S-VHS VCRs.

UNIVERSAL LABEL BOWS

(Continued from page 3)

[president, MCA Music Entertainment Group] and MCA is the best of all worlds." The label is solely owned and funded by MCA, according to MCA sources.

"I'm going after being a full-blown label the first year," Bowen says. He hopes to expand the roster to about 20 acts by mid-1989. The main focus is on country, but Bowen, who expects crossover radio action to start again in a few years, has "a few artists who can do that when the time comes."

A Universal news release quoted Azoff as saying, "No one

As a "champion of sell-up," said Shoenege, Hitachi is emphasizing its S-VHS VCR line, including the new S-VHS VT-3800, which was also introduced at the press conference.

While Hitachi executives predicted that video hardware sales would remain relatively flat in 1989 because of a 65% VCR penetration rate, they say the replacement and additional-unit business will grow, with some new VCR buyers "stepping up" in machine quality.

Up to now, S-VHS hardware has been a tough sell, partly due to price. Hitachi's currently available VT-2700 model, for example, lists for \$1,400, and its VT-3800 unit will hit retail stores at \$1,300. At last count, scarcely more than 100,000 S-VHS machines had been sold in the U.S. by all manufacturers (Billboard, June 11).

Nevertheless, Orion sees its Hitachi link as an opportunity to enter what it feels is a potential growth market. "We don't have to be in a position of trying to lead the market but are just fulfilling extant demand," said company spokesman Paul Wagner, adding that Orion's participation calls for custom duplication and no

return privileges.

He said fulfillment of Orion software orders from Hitachi hardware buyers would be made through Hitachi or a fulfillment house selected by the manufacturer.

Shoenege said that to back the promotion at retail, point-of-purchase material will outline the details for customers and dealer advertising will be supported.

According to industry sources, approximately 5,000 Hitachi S-VHS machines will contain the special-order forms. Since S-VHS tapes cannot be played on standard VHS VCRs, Wagner expects "very little crossover" affecting normal dealer sales of VHS copies of the titles.

Retailers do not seem concerned over the fact that the S-VHS tapes will be sold through the promotion for less than half of their VHS retail price. Allan Caplan, chairman of Omaha, Neb.-based Applause Video, says, "It probably bothers me a little. But right now, laservideo is selling for less than that [\$39.98]."

In general, Caplan says, "I'm not interested in S-VHS. The last thing retailers or consumers need is another

er format. The Japanese are over here to sell machines to keep their factories working. I'm not interested in keeping their factories working.

"S-VHS is not necessary. It's a beautiful picture, but so is laser. Let's sell laser first."

Similarly, Media Home Entertainment president Peter Pirner declares, "S-VHS is a nonissue. It won't fly." He adds that the Orion co-promotion with Hitachi is not unusual, especially with a struggling format like S-VHS.

None of the major suppliers contacted by Billboard expressed any interest in S-VHS, although some are taking a wait-and-see approach. A Paramount source, for example, says, "We're continuing to evaluate the product category. We acknowledge consumers are beginning to purchase the product and are pleased that they are doing so, because of its higher quality. But we have no plans to release any product in this format."

Assistance in preparing this story was provided by Ken Terry and Al Stewart.

WANTED: NEW BLOOD FOR MUSIC VIDS

(Continued from page 1)

heavily on established directors and that in many cases, their work begins to look too much the same from video to video," says Peter Baron, head of video production for Geffen Records.

"Obviously, we're not saying we're not going to use big-name video directors anymore. What we are doing is making a greater effort than ever before to find and develop new directorial talent the same way we develop music artists," says Baron.

Thus, in the same way an A&R staffer might hit small clubs in search of a talented act, Baron has contacted some of the nation's most respected film schools, such as those operated by the Univ. of Southern California, New York Univ., and the prestigious Sundance Institute in Utah, and has checked out student- and art-film festivals in an effort to beat other labels in finding the next big names in music video.

Just as 1988 has been a strong year for debut acts—witness the large number of gold albums by this year's rookie artists—so too has it been a banner year for first-time directors.

Consider some examples: Elektra Records initially considered major film talents like Spike Lee and Martin Scorsese to helm the shoot for Tracy Chapman's "Fast Car." Instead, Matt Mahurin, a 28-year-old illustrator, got the job on the strength of his powerful print work for Time and other magazines as well as his only previous clip, for the BoDeans in 1986.

Motown recently handed video assignments to first-time directors for clips by the Boys, Patti LaBelle protégé Desiree, and former Manhattans lead singer Gerald Alston.

According to Traci Jordan, Motown's VP of artist development and video, the three new directors—Ron Pereira, an art and film school grad; Otis Sallid, a dancer/choreographer; and Jeffrey Daniel, a dancer/choreographer and former Shalamar member—were given their shot because "we're assured they won't be copying any of their earlier works, nor trying to climb from conceptual ruts."

Len Eband, PolyGram's senior VP

of video, says his label has always tried to find and develop directors "capable of guerrilla-warfare video making." But he notes that most labels simply don't have the resources to go directly to the film schools and search for talent.

Instead, says Eband, video production companies that also serve as reps for a stable of directors—such as New York-based MGMM and Los Angeles-based Propaganda Films—"serve as something of a breeding ground for new talent... They'll turn us on to people by saying, 'Hey, this guy's a director of photography, and he's going to be a great director.' Adam Bernstein [Joanna Dean, They Might Be Giants] came out of the NYU film school and was brought to our attention by MGMM in this way."

Gayle Sparrow, managing director of MGMM, puts it this way: "I've always been interested in looking at everything I can—that's how you find the good ones."

Sparrow notes that MGMM, one of the largest and most successful video production firms and the home of such major-name directors as Russ Mulcahy and David Mallet, is constantly on the lookout for new blood. Sparrow says she has recently taken on two unknowns: Michelle Mahrer, an Australian art director and recent film-school graduate, and Declan Lowney, an Irish live-TV director who was given his first shot at clip

work with two Hothouse Flowers projects for PolyGram.

"These people really know how to get the most out of a small budget," Sparrow says, noting that Mahrer "works as her own animator, art director, and director of photography."

Bringing directors up from the crew ranks is obviously cost-effective: Eband notes that a director of photography who is being given his first directorial shot will often continue to serve in his or her former capacity for the project, thus saving money.

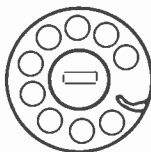
"The only thing you've got to be careful about is, you can't have an attitude like 'Oh, well, here's one we can experiment with.' Every act's livelihood depends upon having the best marketing tools for the label to work with. Someone we choose to direct a video has to have at least some experience, and we have to have the right project for them."

Geffen's Baron says he is also on the lookout for still photographers whose vision may translate well into moving pictures.

"Rebecca Blake [Prince, Kiss, Sheena Easton] is a perfect example," he says. "She's a brilliant photographer who has easily made the transition to become one of the most unique video directors around."

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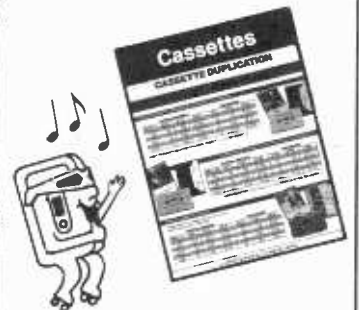
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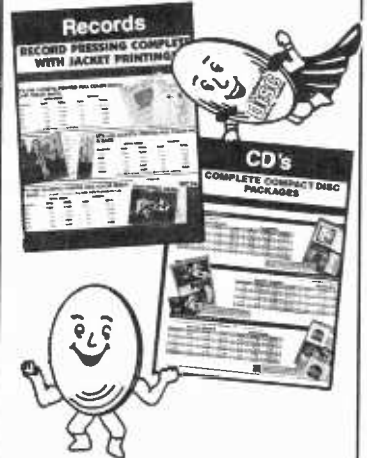
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Thorn-EMI Reports Banner Rise In Six-Month Profits; Music Division Credited

BY NIGEL HUNTER

LONDON Thorn-EMI, the multinational electronics group that includes EMI Records, EMI Music Publishing, and Capitol Records in its music division, has reported a 57% rise in profits before taxation for the six months ended Sept. 30. The music division made a major contribution to this unprecedented result, the company reports.

The six-month profit figure was \$174.2 million on a gross of \$2.71 billion, as opposed to \$111.1 million for the corresponding period in 1987, when the gross was \$2.6 billion.

Thorn-EMI chairman Sir Graham Wilkins describes the results as the best first-half achievement in the history of the company in his interim statement to stockholders.

"Our mainstream businesses have performed well," says Wilkins. "Although the rate of their progress has varied, they have all demonstrated their underlying strengths. Highlights have included a buoyant performance by lighting, the recovery and improving levels of profit at INMOS, a sustained advance by Rent-A-Center in the U.S.A., and a substantial increase in the profitability of [the] music." [division]

The last-mentioned division, which includes Thorn's stake in the Thames Television independent TV company serving the Greater London area on weekdays, turned in a pretax profit of \$21.22 million on a gross of \$623.66 million for the six months ended Sept. 30. By comparison, the division bagged a pretax profit of \$4.02 million on a gross of \$574.43 million for the same period in 1987.

Results for the music division for the 12 months ended March 31 show a profit of \$69.9 million on a gross of \$1.19 billion. Thames TV profits remained stable compared with those from the same period in 1987, and the division's improvement is wholly attributable to its

music activities.

Bhaskar Menon, chairman and CEO of EMI Music Worldwide, told Billboard that the 427% improvement in the fortunes of that division was the consequence of several factors, including the success of its long-term-policy strategy.

"Our figures were looking pretty sick at times," he concedes, "but we're now seeing the benefits coming through on our four-year program of high investment in artistic and creative infrastructure, which we devised to strengthen our international position."

Menon views the music business as a truly global one now, with deci-

The music unit posted pretax profits of \$21 mil

sions taken in Australia having repercussions in the U.S., for example. He is particularly pleased by the results EMI has been obtaining with local repertoire in several continents as well as the turnaround effected in the U.S. and the continuing growth of the European market.

This widespread success is exemplified by such artists as Roxette (Sweden), Herbert Gronemeyer and Bap (West Germany), Guesch Patti (France), and Alaska and Dyango (Spain).

Menon cites Brother Beyond, Pet Shop Boys, Climie Fisher, Pink Floyd, and Cliff Richard as sales flag-wavers in the U.K. and beyond. He also points to U.S. acts Crowded House, Richard Marx, Robert Palmer, Natalie Cole, Najee, and Bobby McFerrin.

South of the border there have been good sales results for Migares (Mexico), Paralamas (Brazil), Los Pericos (Argentina), Proyecto M (Venezuela), and Los Prisoneros (Chile).

"October and November have been looking good for us, and we're hot on the charts," Menon observes. "All the major markets are very buoyant, and I'm very encouraged by the prospects for 1989."

Vid Pioneer Gets 3 Years' Probation Stuart Karl Fined \$60,000

LOS ANGELES Stuart Karl, former president of Lorimar Home Video, has been fined \$60,000 and placed on three years' probation for violating federal campaign contribution laws.

The former home video executive was indicted in June for allegedly making illegal contributions of \$200,000 to the 1984 Gary Hart presidential campaign and to numerous 1986 congressional candidates.

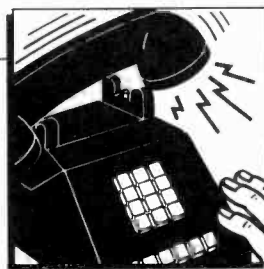
Karl, credited with launching non-theatrical video with the Jane Fonda exercise series in the early '80s, pleaded guilty here Aug. 2 in U.S. District Court to a conspiracy count to defraud a Federal Elections Com-

mission investigation as well as to a misdemeanor count of unlawfully channeling campaign contributions.

Under a plea-bargain agreement, Karl was facing a possible \$275,000 in fines and five years' probation. Since August, he has been cooperating with the U.S. attorney's office in its probe of the '84 Hart campaign.

Karl founded Karl Home Video, which he sold to Lorimar in 1984. He stayed on to run the company until 1987, when a conflict-of-interest scandal resulted in his resignation as well as the departure of two other key executives, Court Shannon and Gary Hunt.

INSIDE TRACK



Edited by Irv Lichtman

THORN-EMI is expected to announce this week an agreement in principle to acquire the music publishing interests of SBK Entertainment World. The deal, said to involve payment of \$350 million, is likely to include a record production relationship between EMI and SBK's Charles Koppelman and Martin Bandier, who are not divesting themselves of their production or artist management unit. Here's a humorous byproduct of the word on the possible acquisition: Koppelman was one of the guests who couldn't make it to a recent New York Publishers' Forum panel discussion. After an inquiry from the floor as to the whereabouts of Koppelman, panelist Irwin Robinson, head of EMI Music Publishing Worldwide, placed Koppelman's tent card in front of his.

IF NEWER ACTS want a deal with CBS Records, they are being asked for first refusal on the music publishing rights of their songs. The main feature of this demand is that CBS can obtain such rights by merely matching another publisher's offer. On the positive side, if such a deal is made, CBS does not require a controlled composition clause, which some labels use to limit mechanical royalties paid by the label to 75% of statutory rate. CBS won't comment. The label hasn't been winning the hearts (or the minds) of publishers recently, either, with an earlier contractual feature requiring new signees to put synchronization rights to their voices and songs under CBS' control (Billboard, Dec. 19, 1987).

PRINT ON PRINT: Two important buyouts in the educational print industry have been consummated, Track hears. Warner Bros.-Chappell has acquired Birch Tree Group Inc., which in addition to its holdings in educational method books is owner of the copyright to "Happy Birthday" (yes, it's a copyright work, having first been published in 1935). The deal went down for around \$17 million. "Happy Birthday" alone is said to earn \$500,000-\$600,000 annually in net publisher royalties. In another buyout, Hal Leonard Publishing is said to have paid between \$4 million and \$5 million to acquire Rubank Inc., based in Miami Beach, Fla.

VASTOLA TRIAL BEGINS: The trial of Gaetano "Corky" Vastola, charged with extortion and other crimes in connection with an attempted takeover of Pennsylvania record distributor John Lamonte's Out Of The Past Ltd., began Nov. 28 in U.S. District Court in Camden, N.J. Vastola is on trial for his role in the sale of \$1.25 million in MCA Records cutouts to Lamonte. In an earlier trial, Roulette Records president Morris Levy and reputed organized crime figure Dominick Canterino were each found guilty of two counts of conspiracy to extort Lamonte in the same cutout deal. Defense counsel Michael Rosen's opening remarks painted Vastola as a victim of his business associates, brought down by the "lies and duplicity" of those who sold the records to Lamonte and by Lamonte himself. Assistant U.S. Attorney Don Davidson said in his opening remarks that Levy and reputed organized crime figure Sal Pissello "creamed" the load of records MCA sent Lamonte, selling the more marketable titles to another buyer.

DESPITE ALL EFFORTS at resuscitation, MTV's new "Mouth To Mouth" talk show is dead. The program, launched Oct. 31, is the first MTV-created show to be canceled by the network. The reasons: poor ratings and audience response, according to the channel. MTV launched 11 new shows in 1988.

YES STARTS THE NEW YEAR (its 21st on Atlantic/Atco) with a new studio album, its 18th since 1968. Founding members Chris Squire and Tony Kaye are currently doing preproduction with guitarist Trevor Rabin and Alan White, Yes drummer for the past 16 years. The new album follows the recent departure of vocalist Jon Anderson. It's the second time he's left the group.

'SOUL' MATES: Dionne Warwick and TV commentator Ahmad Rashad will co-host the syndicated 1989 Soul Train Music Awards. The two-hour show will take place

April 11 at the Los Angeles Shrine Auditorium. Tribune Entertainment Co., which also syndicates the weekly version of "Soul Train," will distribute the awards show for the third straight year.

REDS INTO PINK: Pink Floyd's new live Columbia album, "Delicate Sound Of Thunder," is to be marketed in the Soviet Union by Melodia before the end of the year. The release will more or less coincide with the return to earth Dec. 26 of Soyuz 7, the Soviet-French space mission on which a copy of the album was taken for the enjoyment of the cosmonauts. Pink Floyd members David Gilmour and Nick Mason attended the launch of the spacecraft a month ago after a Russian member of the crew requested the album for the space trip.

EXPECT SIGNINGS momentarily of two key American orchestras by the classical arm of BMG as part of its long-range plans for expansion under president Michael Emmerson. For more details on BMG's growth blueprint, see Keeping Score, page 49.

TIME FOR ACTION: Admittedly not a "joiner or an activist," RCA Records exec VP Rick Dobbis nevertheless addressed "two issues of conscience" that require his action and those of others in the music industry. Dobbis, speaking at a monthly meeting in New York Dec. 5 of the music and performing arts unit of B'nai B'rith, said that efforts to censor rock lyrics and music videos and failure to safeguard copyright holders who are victims of home taping would severely "interrupt the creative cycle." Specifically, Dobbis referred to renewed efforts by the Parents' Music Resource Center, which is using features of the new federal anti-porn law to inhibit what it deems obscene material flowing from the rock scene (Billboard, Dec. 10), and new technologies such as DAT that can be used to make quality copies of albums at home.

TESTING, TESTING: Nielsen Media Research is forging ahead with a test of its new video ratings system (Billboard, Aug. 13). Although a bit behind schedule—only 12 of a projected 25 movie titles have been encoded thus far, with another 14 coming in a couple of months—Nielsen feels the system is working "extremely well," says Paul Lindstrom, VP/product manager for the Nielsen Home Video Index. At present, 800 of Nielsen's 4,000 TV households are involved in the test; Lindstrom predicts the sample size will grow to 1,200 by January.

SOLD: Jack Rose, a primary partner of Video Treasures, Video Cassette Sales Inc., and Video Cassette Duplicating, says an agreement in principle has been reached to sell the three related video firms to giant rackjobber the Handleman Co. Video Treasures specializes in sell-through fare, including public-domain product, the colorized Hal Roach Studio movies, and titles that previously belonged to RCA/Columbia Pictures Home Video. According to a wire-service report, the deal is expected to close in January.

WESTWARD, HO!: The Record Bar currently has no stores west of Oklahoma, but chairman Barrie Bergman says the chain has locked up mall deals "all the way to the [West] Coast. We had a package that included California, but the numbers didn't work out. We'll be into Arizona and so forth." Despite the geographical stretch, Bergman says that most of the 30 new units planned for the next year will open close to the web's Durham, N.C., headquarters.

CONTINUING CONSOLIDATION: It now looks as if Nelson Entertainment's entire staff will be whittled down to just a handful of members, perhaps as few as two executives, down from a staff of 15-20 that once occupied its Beverly Hills, Calif.-based headquarters. Insiders say pink slips have been issued to entire departments, including advertising and public relations. The trimming is the result of an agreement reached earlier this year whereby Orion Home Video's sales force took over the marketing and administration of Nelson product (Billboard, Aug. 20). Nelson characterized the arrangement at VSDA as a "service agreement," but one source claims that "it's a label deal."

TOP FIVE: Billboard black music editor Nelson George's tome "The Death Of Rhythm & Blues" (Pantheon) has been nominated by the National Book Critics Circle as one of the most distinguished books of 1988. George vies with four other nominees in the category of criticism. The winner will be announced Jan. 9.

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