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NEWSPAPER

VOLUME 101 NO. 6

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

February 1, 1989/\$3.95 (U.S.), \$5 (CAN.), £3.50 (U.K.)

WEA, CEMA Up LP Penalties But Raise Buying Bonuses

BY GEOFF MAYFIELD

NEW YORK Higher penalties for LP returns recently implemented by WEA and CEMA may not put the final nail in vinyl's coffin, but the changes make the configuration more of a "pariah," according to accounts surveyed by Billboard.

Distribution chiefs say they are not trying to speed the LP's demise. Instead, the majors say they are trying to adjust to the configuration's downward spiral without hurting those stores that still do healthy vinyl business.

In letters dated Jan. 27, both WEA and CEMA increased their penalties over the rates charged on returned cassettes and CDs. But unlike PolyGram and CBS, the other two distrib-

utors that placed LP penalties in a higher tier, both CEMA and WEA have increased the LP purchase bonus in their incentive/disincentive programs.

The new shifts mean that four of the six major music distributors have

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Madonna-Pepsi Pact At Forefront of New Trend Pop Singles Break As Pop Jingles

BY BRUCE HARING

NEW YORK Madonna's plan to break the first single from her Sire/Warner Bros. album "Like A Prayer" via a Pepsi commercial may be the first example of a new sponsorship trend aimed at record re-

leases, corporate dealmakers say, as advertisers and the music industry continue to seek new ways of capturing consumer attention.

This new horizon of music-related sponsorship may also include increased support for less-than-superstar acts and ventures outside the

beer/soda axis that has been the major supporter of previous sponsorships, marketers add.

Although sponsorship observers caution that the trend will build slowly, MCA's Glenn Frey has already jumped on the bandwagon, debuting his single, "Livin' Right," via a nationwide commercial that began airing last week. In addition, George Michael's Diet Coke commercial, which debuted Jan. 30 during the American Music Awards, contains music not only from his "Faith" album but from a new track that may appear on his next record.

Frey has teamed with the Health And Tennis Corp. of America to promote his new single, "Livin' Right," from his MCA album, "Soul Search" (Continued on page 74)

CBS Catalog Hits Hit Soviet Stores

BY IRV LICHTMAN

NEW YORK A long-regarded inevitability of glasnost—the wholesale exportation of Western pop product to the Soviet Union—has begun to take shape with the initial shipment to stores there of many big sellers from the U.S. cat-

alog of CBS Records.

The label, which says it is the first U.S. company to sell its catalog in the Soviet Union, has shipped in their original packaging LPs, cassettes, and CDs by 26 of its top pop stars. The shipment of 20,000 albums includes two of the music industry's all-time best sell-

ers—Michael Jackson's "Thriller" and George Michael's "Faith."

Among other recent hit albums in the shipment are Bruce Springsteen's "Tunnel Of Love" and Cyndi Lauper's "True Colors." Also included are titles by the Rolling Stones, Mick Jagger, the Ban-

(Continued on page 73)

CDs Grow Up With A String Of Platinum Sellers

BY DAVE DIMARTINO

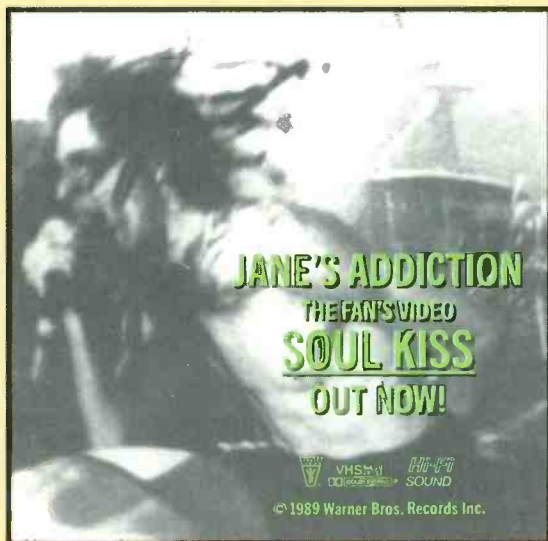
LOS ANGELES Four recent milestones mark the full acceptance of the once-fledgling compact disk configuration in the U.S. marketplace.

In short, CDs are starting to go platinum.

Though the Recording Industry Assn. of America does not separately certify configurations of top-selling albums, four CDs have passed the once-inconceivable 1 million sales mark—and more look to follow soon.

U2's immensely successful "The Joshua Tree" nabbed the honors as the first CD to break the so-

(Continued on page 73)



Jane's Addiction takes their high-voltage performance talents to the small screen in a blazing new video from Warner Reprise: *Soul Kiss The Fan's Video*. Featuring a new uncensored version of "Mountain Song," plus 20 minutes of never-before-seen footage of the band. Available now on VHS for \$9.98. (VHS 3-38151)



LOVE AND MONEY's new LP is "Strange Kind of Love," here's what one critic is saying: "This is classy stuff. Something funk this side of the Atlantic rarely is. By the way, LOVE AND MONEY are going to be on everyone's CD player in 6 months." —Time Out The first single, "Halleluiah Man" (870 596-7) is off to a flying start at CHR and AC radio. Look for the video on MTV and VH-1. On Mercury CDs, Chrome Cass., and LPs. Produced by Gary Katz.

Label Execs Ask Hard Questions About Personics

BY KEN TERRY

NEW YORK Will Personics, the in-store music-taping system, become a real factor at retail? According to record label executives surveyed by Billboard, the jury is still out, despite the apparent success of the firm's 10-week market test in Los Angeles (Billboard, Feb. 4).

The interviews do underline other points that may have a significant bearing on the market development of this new technology:

- Labels view Personics primarily as a promotional vehicle, rather than a potential profit center. Executives also hope in-store taping will help reduce the problem of home taping.

(Continued on page 76)



Wayne Toups and Zydecajun are more than a great new sound, they're a whole new way to listen to rock 'n' roll! On *Blast From The Bayou*, the music is pure, unadulterated rock 'n' roll with a spicy tabasco accent all its own. The first single, "Sweet Joline" starts the party rockin' and the excitement never lets up. On Mercury Records, Cassettes and Compact Discs.



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- Feb. 13 NYC, NY
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—ESQUIRE MAGAZINE



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VOLUME 101 NO. 6

FEBRUARY 11, 1989

DAVID CROSBY CRAFTS COMEBACK

Singer David Crosby, recently returned to the charts with Crosby, Stills, Nash & Young's "Deja Vu," has just released "Oh Yes I Can," his first solo studio album in 18 years. He also has an autobiography on store shelves, an album planned with Graham Nash, and a full tour schedule. Associate editor Chris Morris reports. **Page 30**

Palmer Spreads Stores On Staten Island Shores

N.J.-based Palmer Video is expanding into the New York area with a vengeance. Its first Big Apple outlet just opened on Staten Island, the fastest-growing area in the state. Richard T. Ryan outlines the vid dealer's plans for 1989. **Page 37**

ROCK TV SHOW TO SPAN THE POND

Nashville-based Span International Inc. has produced its first one-hour rock TV program, "Live On Stage," with more editions set for U.S. and U.K. syndication. Span is also the distributor of the historic "Cream Farewell Concert." Music video editor Steven Dupler reports. **Page 48**

Cannes Hams

Billboard's continued coverage of the Jan. 21-25 MIDEM convention in Cannes includes a full page of photos that capture the excitement of this year's global music meet. **Page 62**

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BMG Makes \$105 Mil Fiscal Leap Co. Cites Restructuring, Eyes Expansion

BY MIKE HENNESSEY

NEW YORK The Bertelsmann Music Group achieved a \$105 million swing, from a \$40 million deficit to a \$65 million pretax trading profit in the fiscal year ended June 30. And profits for the first six months of fiscal 1988-89 are already ahead of the 1987-88 figure.

Announcing the results Jan. 30 at a press conference in the Plaza Hotel here, BMG's co-chairman and CEO Michael Dornemann said that the company's restructuring program has been completed and the group is poised for a new phase of aggressive expansion.

"BMG must be considered a major player in the marketplace in the future," he said.

The operating profit was realized on sales of \$1.5 billion, a return of 4.3%; the figure, said Dornemann, represented a faster rate of growth than that of the market as a whole. He said that sales of product on company-owned labels amounted to \$1.2 billion.

Recalling the purchase of the music division of RCA from General Electric Dec. 15, 1986, Dornemann said that this was the first full financial year since the completion of the RCA acquisition and it was BMG's intention to hold such press conferences annually, in keeping with the practice of the other divisions of the Bertelsmann media conglomerate.

Dornemann said the BMG turnaround was made possible by streamlining the organization and by in-

creasing investment in the creative area. The administrative head count had been reduced by 24% and the personnel in the A&R, promotion, and marketing divisions increased by 21%. Investment in pop A&R had been doubled and in classical repertoire, quadrupled. The recovery had also been helped by favorable market trends.

RCA's music division, said Dornemann, had been "a sleeping giant." Large administrative overhead and bureaucratic decision making had sti-

fled the creative functioning essential to a record company's success, he said.

"But as in most large companies, RCA had very valuable assets—for example, the Arista label with its A&R strengths in management and artists such as Whitney Houston and Aretha Franklin. And it had a strong and profitable basis in such major countries as Germany and Spain."

Dornemann said that a key objective of BMG was to strengthen its *(Continued on page 77)*

Strong Yen Boosts Japan To No. 2 In '87 Record \$\$

NEW YORK In terms of dollar volume, Japan was the second largest record market in the world in 1987, followed by West Germany and the U.K., according to figures released at MIDEM by the International Federation of Phonogram & Videogram Producers (IFPI).

The Japanese record industry shipped product with a retail value of \$2.397 billion that year, second only to the U.S. volume of \$5.567 billion; West Germany was far behind with trade deliveries totaling \$1.561 billion, just ahead of the U.K.'s shipment value of \$1.5 billion.

But in unit shipments, the U.K.'s

total of 208.2 million singles, LPs, tapes, and CDs was significantly greater than the equivalent figures for Germany (185.6 million) and Japan (171.1 million). Explaining the discrepancy, observers have pointed to the power of the Japanese yen, which has made the Nipponese market look bigger than it really is.

Overall, the value of world shipments of prerecorded music was \$17 billion in 1987, a 21% increase over the prior-year total of \$14 billion. (It should be noted, however, that a 1986 figure was used for Malaysia, and 1985 figures were repeated for the U.S.S.R., Venezuela, *(Continued on page 77)*

PDO, DADC Reveal Slow Growth For New CD Formats Int'l Industry Cool Toward CD-3, CDV

This story was prepared by Mike Hennessey and Nigel Hunter.



CANNES International manufacturing executives who gathered Jan. 21-25 at MIDEM were divided on the merits of the 3-inch CD and downbeat in their assessment of CD video.

They also got their first look at a new, even smaller CD format being introduced in France.

The CDV picture at MIDEM was somewhat restrained. There was no evidence that the system was taking off as effectively as its protagonists might hope.

Philips and Du Pont Optical director Leon Vogels acknowledged that CDV mastering technology is much more difficult than that for

audio CDs because of the need to combine an analog picture with digital sound and because of small-scale production.

He claimed, however, that the introduction of CDV has been successful and that the system is well-accepted. Despite this, he conceded that player sales were "a little on the slow side." CDV players are now selling in Germany for 1,500 deutsche marks (a little more than \$800 U.S.), he said.

Peter Zwicker, marketing and customer relations executive for Sony's Digital Audio Disc Corp. plant in Salzburg, Austria, said that CDV had no real momentum at present. He pointed out that the system has had an impact in Japan, but not yet in Europe. More than 1 million players have reportedly been sold in Japan, with software sales currently running at 5.2 units per player.

The industry's desire to find a viable replacement for the vinyl single was much in evidence at MIDEM. WEA International's Kik van Hengel reported in MIDEM News that he regretted that the fragmentation of the singles market had aggravated the problem of the declining interest in the format.

Sony's unequivocal answer, according to Zwicker, is the CD-3—not the cassette single, the one-sided single, or the 5-inch CD single.

Said Zwicker: "Four out of the *(Continued on page 77)*

Melodia, Tower To Open Record Stores In Moscow

CANNES Melodia, the Soviet state record company, is planning to open three joint-venture retail stores in Moscow with Russ Solomon's Tower Records, it was announced at MIDEM by Valeri Sukhorado, director general of Melodia.

The shops will sell domestic and foreign product and will have hard currency sections for foreign visitors. A Tower megastore is also under consideration for the Georgian capital of Tbilisi.

It was the busiest MIDEM ever

for Soviet participants. The Russian stand was shared by Melodia; Mezhdunarodnaya Kniga, the state trading agency; and VAAP, the copyright society. At the show's close Sukhorado said that Melodia had well-advanced expansion plans, following its independence from MK. These include more joint ventures, more productions with foreign labels, and many more tours, cultural exchanges, and international promotions.

The *perestroika* factor certainly played a significant part in the increased activity at the Soviet stand. Sukhorado had more than 100 appointments on his agenda. He told *(Continued on page 76)*

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Bach Makes Sudden Jump To CEMA

WEA Veteran Moves To Replace White

BY GEOFF MAYFIELD

NEW YORK In an appointment that caught the music industry by surprise, Russ Bach has been named president of CEMA, distributor of Capitol, EMI, Angel, and their associated labels.

Bach, the former executive VP of marketing development for WEA, replaces Dennis White, who exits the distributor after a 27-year tenure with Capitol-EMI companies.

On Jan. 27, Bach informed WEA executives of his departure from that company during a conference call. He started working at the Capitol tower the following Monday.

"I took it because it's a challenge and it's a chief executive slot," says Bach of his move. "The time to come to a company like this is when there's a challenge out there."

He hints of changes in the wind: "In time, there will be a new CEMA, concocted by the people that are going to be running the company."

Bach joined WEA in 1973 as a branch manager. Prior to that, the 29-year industry vet worked for Liberty/UA.

As executive VP of marketing at WEA, Bach was the distributor's point man for such developments as the cassette single, the 3-inch CD, and CD video. Bach also was one of the chief proponents for the indus-

try's ill-fated attempt to establish the 4-by-12-inch box as a packaging standard for cassettes.

"I don't bounce around much, so I intend to be here a while," says Bach of his new position. Along with his enhanced status—"there are only five of these positions around because PolyGram doesn't have a president of distribution," he says—Bach

says he was also attracted by the prospects of being reunited with Capitol-EMI president Joe Smith and Capitol label president David Ber-

man, with whom he worked at WEA. Accounts surveyed by Billboard were surprised about the appointment, but said they think Bach and CEMA will be a good fit. Still, they

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Barnako's New Place Is Behind Radio Microphone

BY BILL HOLLAND

WASHINGTON Frank Barnako, the veteran Video Software Dealers Assn. leader who helped shape the trade group in its early days and has been a continuing presence on the national video retailer scene, has relinquished the presidency and ownership of his Washington, D.C.-based chain to return to full-time radio news reporting.

"It's not a change in career, just a return," says Barnako from the studio of all-news WTOP here, where he is the financial reporter. "And the fact is, I still have a large

piece of the Video Place business."

Barnako, a two-time VSDA president, says he will continue his duties and functions as a VSDA board member, including activities with the local chapter, "as time allows."

Commenting on the change, Barnako says that "after 10 years in day-to-day video retailing, it was time to go on to something like this." His Video Place stores were the first in the Washington area; the initial store opened in 1979.

Barnako was an active and early spokesman in the first-sale controversy that led to the formation of

(Continued on page 78)



Tiffany Class. MCA Records artist Tiffany receives platinum certification for her "Hold An Old Friend's Hand" album at the opening event of MCA's Magic Of Hollywood tour. Pictured, from left, are Bill Brill, VP, promotion, MCA Records; Tiffany; George Tobin, Tiffany's manager; Irving Azoff, chairman, MCA Music Entertainment Group; Larry Solters, senior VP, MCA Music Entertainment Group; and Craig Udit, MC, Magic Of Hollywood.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Marko Babineau is promoted to director of promotion for Geffen Records in Los Angeles. He was director of album rock promotion for the label.

MCA Records in Los Angeles appoints **Luke Lewis** VP, field marketing, and **Abbe Frank** director, national field marketing, in Chicago. They were, respectively, New England branch manager for CBS Records and national marketing manager for the label.

Ken Levy is promoted to VP, creative services, and **Melani Rogers** is promoted to VP, publicity, for Arista Records in New York. They were, respectively, director of creative services and senior director of national publicity, both for the label.

A&M Records in New York promotes **Wayne Isaak** to VP, publicity. He was executive director of publicity for the label.



BABINEAU



LEWIS



LEVY



ROGERS

Deutsche Grammophon in New York names **Alison Ames** VP, A&R management, and **Nancy Phillips** VP, U.S. operations. They were, respectively, VP of U.S. operations and media/production manager for the Boston Symphony Orchestra.

EMI Records in New York makes the following promotions in urban music: **Reggie Barnes**, to national director, urban promotion; **Mike Austin**, to regional promotion director, Southwest; **James Boyce**, to regional promotion manager, Midwest; **Glynicie Coleman**, to regional promotion manager, Mid-Atlantic; and **Virgil Thompson**, regional promotion manager, West Coast. In urban music, EMI appoints **Tolman Merritt** manager, promotion, Carolinas; **Roderick Thomas** manager, promotion, Mid-South; **April Washington** manager, promotion, Baltimore, Washington, and Maryland; and **Kevin Chillious**



ISAAK



AMES



PHILLIPS



BACH

manager, promotion, Ohio Valley. Barnes was regional director, Mid-Atlantic; Austin was promotion manager, Southwest; Boyce was Detroit local promotion manager; Coleman was Northeast promotion manager; and Thompson was Memphis promotion manager, all for the label. Washington was customer service representative for CEMA, and Chillious was with Premiere Marketing and Distribution. EMI in New York appoints **Tim Mandelbaum**, director, business affairs. He was senior attorney for the label.

Germano Gogna is named GM for Nuova Fonit Centra in Milan, Italy. He was director of communications and image for Fininvest.

DISTRIBUTION/RETAILING. Capitol-EMI Music Inc. in Los Angeles appoints **Russ Bach** president, CEMA Distribution. He was executive VP of marketing development for WEA (see story, this page).

Mike Meyer is named VP, operations, for Recordshop in San Francisco. He was VP of sales for Media Home Entertainment.

Ed Grossi is appointed VP, marketing and sales, for RecTrack (U.S.A.) Inc. in Hillside, N.J. He was president of Jem Communications.

Ron Phillips is named director, purchasing, for Records Bar in Durham, N.C. He was director of advertising for the company.

Music Entertainment Group Earns \$22.2 Mil In 4th Quarter

'E.T.' Helps MCA Post Record Returns

BY CHRIS MORRIS

LOS ANGELES Videocassette sales of "E.T. The Extra-Terrestrial" brought out-of-this-world returns in the fourth quarter of 1988, boosting both MCA Inc. and its Music Entertainment Group to record-setting operating income and revenues for both the quarter and the 12 months ended Dec. 31.

In the quarter, the Music Entertainment Group tallied operating income of \$22.2 million, versus \$13 million during the same quarter of 1987. For the year just ended, operating income totaled \$60.4 million, against \$40.8 million in 1987.

Fourth-quarter Music Entertain-

ment revenues were \$210.7 million, up from \$145.9 million for the same period in 1987. For the 12 months, revenues totaled \$661 million, up from \$477.4 million in 1987.

"The Music Entertainment Group reported the highest revenues and operating income in its history for both 1988 periods," said the official MCA Inc. statement. "Music Entertainment results for the year were favorably impacted by fees earned for the domestic distribution of the videocassette release of 'E.T. The Extra-Terrestrial,' the acquisition of Winterland Concessions Co. in late April 1988, and higher music publishing operating income."

"E.T.," the 1982 Steven Spielberg

science fiction blockbuster, has proven to be by far the biggest home video title in history. Priced at \$24.95 (with a \$5 rebate from the Pepsi Cola Co.), it has sold at least 15 million units on videocassette.

Music entertainment revenues include fees for the domestic distribution of home video products (mainly videocassettes). MCA Inc. does not break out separate figures from music and home video products in its financial statements.

The Music Entertainment Group comprises MCA Records, MCA Distributing, music publisher MCA Music, the Universal Amphitheatre (MCA's Universal City, Calif., concert facility) and MCA Concerts, Facility Merchandising, and Winterland Concessions.

MCA's management operation, Frontline Management, was sold to Frontline president Howard Kaufman in December (Billboard, Jan. 7). An MCA corporate source said that he was uncertain if the sale price of Frontline was reflected in Music Entertainment's financial statement but added that it would be "a relatively small item in terms of the consolidated results."

While the MCA statement does not specifically address the performance of MCA Records, the label enjoyed strong sales in the fourth quarter with Bobby Brown's "Don't Be Cruel" (now certified double platinum) and Tiffany's second album, "Hold An Old Friend's Hand" (already certified platinum).

MCA also attributed substantial operating income and revenue gains for the quarter and year to its Filmed Entertainment Group for "the ex-

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Z95 Chicago Responds To Back-Announce Petitions

BY MELINDA NEWMAN

NEW YORK WYZZ "Z95" Chicago has become the first radio station to respond positively to local listener petitions requesting that DJs front- and back-announce songs.

The decision follows a petition drive by Carl Rosenbaum, president of The Flip Side Records. The petition, which asked stations to "Say It When They Play It," garnered more than 10,000 signatures at 55 Chicago-area outlets of Flip Side and other chains. Since then, Rosenbaum has been visiting local radio

stations with the evidence (Billboard, Feb. 4).

The National Assn. of Recording Merchandisers has announced that it will roll out a similar petition campaign nationally following its March 3-6 convention in New Orleans.

Rosenbaum met with Brian Kelly, PD of the top 40 station, Jan. 30 with petitions in tow. Kelly agreed to front- or back-announce all new songs added for at least the first six weeks they're played. However, according to Kelly, the agreement doesn't constitute a major change

(Continued on page 73)

S M T A O N R A E G E R 'S

*Let the good times roll!
Laissez les bon temps rouler!*



SPECIAL EVENTS YOU WON'T WANT TO MISS!!!

Store Managers Party at Tower Records

SEMINARS

- THE SINGLES JACKPOT:
HOW TO TAKE ADVANTAGE OF THE NEW CONFIGURATIONS
- IN STORE SECURITY:
INCREASE PROFITS BY DECREASING THEFT
- "THEATER FOR SELLING":
HOW TO DIRECT CONSUMER BROWSING AND BUYING IN YOUR STORE
- BAR CODING:
NOT JUST FOR GIANTS
- CUSTOMER SERVICE:
HOW TO MAKE YOUR STORE YOUR CUSTOMER'S CHOICE
- SEXUAL HARASSMENT:
YOU, YOUR COMPANY AND THE LAW

EXHIBIT AREA

PRODUCT PRESENTATIONS BY:

- BMG DISTRIBUTION/RCA RECORDS/A&M RECORDS/ARISTA RECORDS
- CEMA DISTRIBUTION
- WARNER/ELEKTRA/ATLANTIC CORP.
- INDEPENDENT MANUFACTURERS & DISTRIBUTORS
- MCA DISTRIBUTING CORP.
- POLYGRAM RECORDS
- CBS RECORDS, INC.
- COLUMBIA/EPIC-PORTRAIT-ASSOCIATED LABELS
- WTG/CBS MASTERWORKS/CHRYSALIS RECORDS

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Def Leppard, Bon Jovi Add To Platinum Pile Metal Meets Metal In Jan. Certs

BY PAUL GREIN

LOS ANGELES Def Leppard's "Hysteria" topped the 9 million mark in U.S. sales in January, surpassing Bon Jovi's "Slippery When Wet" as the best-selling metal-oriented album to date. That 1986 blockbuster has been certified for domestic sales of 8 million copies by the Recording Industry Assn. of America.

Three metal-oriented albums topped the 4 million mark last month: Bon Jovi's follow-up release, "New Jersey"; Poison's "Open Up And Say... Ahh!"; and Van Halen's 1986 album, "5150."

In addition, Van Halen's 1988 re-

lease, "OU812," topped the 3 million mark last month. Seven of the group's eight albums to date are multiplatinum; five have reached triple platinum; and three are at least quadruple platinum.

Two current hit soundtracks advanced in the multiplatinum ranks. "Cocktail" topped 4 million in U.S. sales, and U2's "Rattle And Hum" reached 3 million. In addition, Dire Straits' smash 1985 studio album, "Brothers In Arms," topped the 6 million mark.

Four Christmas-targeted releases went gold and platinum simultaneously in January: Journey's "Greatest Hits"; Pink Floyd's "Del-

cate Sound Of Thunder"; Tiffany's "Hold An Old Friend's Hand"; and "The Traveling Wilburys." It's Journey's eighth platinum album in a row.

A total of 22 singles went gold in January, owing to the RIAA's decision to cut the sales requirement for a gold single from 1 million to 500,000 copies. But two singles would have qualified even under the old rules, and under the new rules become platinum singles. Both are movie themes: the Beach Boys' "Kokomo" from "Cocktail" and Joe Cocker & Jennifer Warnes' "Up Where We Belong" from "An Officer And A Gentleman."

Crosby, Stills, Nash & Young landed their first certified platinum album with "American Dream." The quartet had three chart-topping albums in the early '70s before the inception of platinum awards.

One catalog album was certified platinum in January: the Charlie Dan-

(Continued on page 73)



Smart Alex. Pianist Alex Bugnon meets with label brass for his signing to EMI's Orpheus Records. Shown standing, from left, are Ron Urban, senior VP/GM, EMI; Varnell Johnson, VP, urban promotion, EMI; and Rod Butler, VP, promotion, Orpheus Records. Shown seated, from left, are Charles Huggins, president and CEO, Hush Productions and Orpheus Records; Bugnon; and Kevin Harewood, VP/GM, Hush Productions and Orpheus Records.

MTV, WB Join To Celebrate Woodstock 20 Years Later

BY STEVEN DUPLER

NEW YORK MTV Networks and Warner Bros. Inc. are attempting to put the stock back in Woodstock.

The two companies are embarking on a multifaceted merchandising and promotional campaign to commemorate—and commercialize—the 20th anniversary of the event.

The centerpiece of the promotional campaign will be two exclusive screenings on MTV of the three-hour "Woodstock" film owned by Warner Bros.

Also highlighting the event will be 75 "Woodstock Moments." The two-to-three-minute-long film bites will air from May to August on both MTV and VH-1. Tom Freston, president and CEO of MTV Networks, says the campaign is the first joint promotion between MTV and VH-1 and is designed "to cover the entire 15-50-year-old demographic."

About half of the "Woodstock Moments" will be culled from the feature film, featuring crowd shots and music performances. The rest will be compiled from the nearly 300 cans of never-before-seen Woodstock film footage.

The "Woodstock Moments" will have 30-second commercials inserted at the top of each spot; negotiations are ongoing with potential advertisers, Freston says. Initially, the full sponsorship rights are being offered to only one or two major corporations.

The "Woodstock" film will be aired on MTV during the July Fourth weekend, as well as on a day in mid-August, close to the Aug. 15-17 dates of the original festival.

The MTV movie airings will have commercial interruptions, Freston says, but "far fewer than normal."

An extensive collection of Wood-

(Continued on page 73)

Indies Make Video I.D. For 1st NARM Presentation

BY BRUCE HARING

NEW YORK The Independent Action Committee of the National Assn. of Recording Merchandisers has firmed up plans for its first united product presentation at NARM's annual convention, to be held in New Orleans March 3-6.

Tom Silverman, chairman of New York's Tommy Boy Records and one of the indie presentation's coordinators, says the IAC goal in New Orleans is "to identify that the independent community is no longer a second-class citizen."

"We had 17 gold albums last year, as opposed to two the year before," Silverman says. "We're doing great in the album business, and now we have to get [our gold albums] up to 30 and become major contenders."

The IAC's product showcase will be a 40-45-minute videoclip directed by Steven Stein, an artist on 4th & B'way Records.

Stein describes the IAC video as being similar to Woody Allen's "What's Up, Tiger Lily?," which used dialogue dubbed over stock

footage. Segments on each individual label will be bridged with information on the independent world in general. A special section in the clip will offer information on independent distributors.

"It will allow us to deliver a lot of information in an interesting, light-hearted way," Stein says. "We're basically trying to give the indies a unified feel."

A 45-minute cocktail party before the presentation will also be offered, Silverman says. "We won't have a host. We put it all into the presentation, to make sure nothing can go wrong. It may not be as mind-boggling or riveting as we'd like, but we want to minimize Murphy's Law. If this goes over [with viewers] even 50%, we can come back next year and improve."

At press time, 26 labels and 17 distributors were confirmed as participants in the presentation. Distributors will pay fees ranging from \$500-\$3,000, based on size. Labels are spending between \$500 and \$5,000, based on their expected

(Continued on page 73)

Aged GN'R Album Still Shows Strength; Gibson's Youthful Entry Comes In At 42

GUNS N' ROSES' "Appetite For Destruction" returns to No. 1 in its 77th week on the Top Pop Albums chart. It's the oldest album to top the chart since "Peter, Paul and Mary" returned to No. 1 in its 79th chart week in October 1963.

Michael Jackson's "Thriller" logged its final week at No. 1 in its 69th chart week in 1984. "Whitney Houston" concluded its run on top in its 66th week in 1986. And "Fleetwood Mac" hit No. 1 in its 58th week in 1976.

Geffen Records has two other albums scaling the top 10. Guns N' Roses' follow-up release, "GN'R Lies," jumps to No. 4 and **Eddie Brickell & the New Bohemians'** "Shooting Rubberbands At The Stars" leaps to No. 6.

DEBBIE GIBSON'S second album, "Electric Youth," enters the pop albums chart at No. 42, while her debut release, "Out Of The Blue," ranks at No. 97. The 18-year-old singer is the first teen star to have two albums in the top 100 simultaneously since **Shaun Cassidy**, who had two albums in the top 40 in early 1978, when he was also 18.

The two artists have more in common than just their sales histories—or their all-American images. Just as Gibson is drawing better reviews than teen rival **Tiffany**, Cassidy was considered to be a notch or two above such heartthrobs as **Leif Garrett** and **Donny Osmond**. In Gibson's case, the positive critical response is due to the fact that she writes and produces much of her own material; with Cassidy it was because he chose to cover classic pop/rock hits by the **Crystals** and the **Lovin' Spoonful** rather than ballads by crooners like **Steve Lawrence** and **Johnny Mathis**—as Osmond had done.

Alas, Cassidy's final appearance on the Hot 100 came less than 18 months after his first. Gibson is unlikely to suffer the same fate. She's not being overexposed on TV as Cassidy was in "The Hardy Boys." Also, it's more acceptable for a female singer to have a clean-cut, all-American image than it is for a male. Actually, that probably also helps explain why **Marie Osmond** has had more success in the past decade than Donny has.

FAST FACTS: **Journey** lands its sixth consecutive top 10 album as "Journey's Greatest Hits" jumps to No. 10 on the pop albums chart. It's the first hits anthology to reach the top 10 since **Billy Idol's** "Vital Idol" in 1987.

Paula Abdul's "Straight Up" jumps to No. 1 on the Hot 100. It's Virgin Records' third top-charted hit in less

than two years, following **Cutting Crew's** "(I Just) Died In Your Arms" and **Steve Winwood's** "Roll With It." **Abdul** is the first former cheerleader of a pro football team to land a No. 1 hit.

Roxette's "The Look" crashes onto the Hot 100 at No. 50. That's the highest debut for an act that had never previously made the Hot 100 since **Arcadia** bowed at No. 46 in October 1985. The **Roxette** single had enough airplay points to chart last week, but wasn't commercially available as a single until this week.

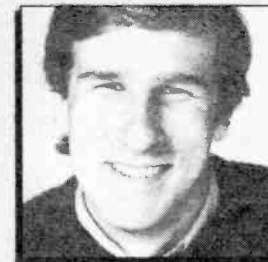
Lamont Dozier recently moved into second place on the list of songwriters with the longest span of No. 1 hits in the rock era. Dozier's chart-toppers span 24 years and five months, from the **Supremes'** "Where Did Our Love Go" to **Phil Collins'** "Two Hearts." The only songwriter who beats that: **Gerry Goffin**, with a

span of 24 years and nine months between his first and last No. 1 hits, the **Shirelles'** "Will You Love Me Tomorrow" and **Whitney Houston's** "Saving All My Love For You."

WE GET LETTERS: **Christopher A. Crain** of Harvard Law School notes that **Sheriff's** "When I'm With You" has established a new record for the longest-held note in a top 10 hit. Lead singer **Freddy Curci** holds a note for 25 seconds, smashing the old record of 16 seconds set in 1980 by **Russell Hitchcock**, who sang lead on **Air Supply's** "All Out Of Love"... **Marc Weisblott** of Toronto adds that the **Sheriff** hit is the first single without a video to reach No. 1 since **Tiffany's** "Could've Been." **Weisblott** speculates that the fact that the song didn't have a video when it was first released in video-crazed 1983 is what kept it from being a hit the first time around. These days, the absence of a video isn't deadly.

Don Beckman of Spokane, Wash., notes that **Bobby McFerrin's** "Don't Worry, Be Happy" is the second-slowest descending No. 1 hit of the '80s. The hit remained on the Hot 100 for 16 weeks after it exited the No. 1 spot. **Queen's** 1980 smash, "Another One Bites The Dust," took even longer—21 weeks—to drop off the chart.

Christopher M. Day of Homestead, Fla., notes that **Breathe's** "Don't Tell Me Lies" recently took the second biggest jump on the Hot 100 of any hit in the '80s. The single jumped 44 notches from No. 96 to No. 52, a leap topped only by **Band-Aid's** "Do They Know It's Christmas," which shot 45 spots from No. 65 to No. 20 in 1984.



by Paul Grein

A Major Statement by A Legendary Artist

Bunny Wailer

LIBERATION

UNIVERSAL DECLARATION of HUMAN RIGHTS



THE GENERAL ASSEMBLY
proclaims

THIS UNIVERSAL DECLARATION OF HUMAN RIGHTS as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal effective recognition and observance among the peoples of Member States themselves and among the peoples under their jurisdiction.

Article 1. All human beings are born equal in dignity and rights and are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

Article 2. Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political opinion, national or social origin, birth or other status.

Furthermore, where necessary, States shall take such steps as are necessary by law to secure the full realization of this Declaration on the basis of equality of the sexes. Each State shall undertake such measures that a person's national status shall not be a ground for discrimination, trust, or other limitations on his rights.

Article 3. Everyone has the right to life, liberty and security of person.

Article 4. No one shall be held in slavery or servitude; slavery or the trade in slaves is prohibited in all its forms.

Article 5. No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

Article 6. Everyone has the right to be recognized everywhere as a person before the law.

Article 7. All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal treatment before the courts.

Article 8. Everyone has the right to an effective and just remedy through competent national tribunals for acts which are deemed to constitute a violation of his basic rights.

Article 9. No one shall be subjected to arbitrary arrest, detention or exile.

Article 10. Everyone has the right to a fair and public hearing by an independent and impartial tribunal in the determination of his rights and obligations.

Article 11. (1) Everyone has the right to a fair trial. (2) Everyone charged with a criminal offence shall have the right to be presumed innocent until proved guilty according to law.

Article 12. No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.

Article 13. (1) Everyone has the right of free movement and residence within the borders of each State. (2) Everyone has the right to leave any country, including his own, and to return to his country.

Article 14. (1) Everyone has the right to seek and to enjoy in other countries asylum from persecution. (2) No one shall be subjected to persecution.

Article 15. (1) Everyone has the right to a nationality. (2) No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.

Article 16. (1) Everyone has the right to freedom of conscience and religion; this right includes freedom to change his religion or belief, either alone or in community with others, in public or private, and to manifest his religion or belief in teaching, observance and observance.

Article 17. (1) Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to receive and impart information and ideas through any media and regardless of frontiers.

Article 18. (1) Everyone has the right to freedom of peaceful assembly and association. (2) No one shall be compelled to belong to an association.

Article 19. (1) Everyone has the right to take part in the government of his country, directly or through freely chosen representatives. (2) Everyone has the right of equal access to public service in his country.

Article 20. (1) The people shall be the basis of government; this will shall be exercised through the people's representatives. (2) Sincere and genuine elections, shall be held under supervision and in the presence of candidates.

Article 21. (1) Everyone has the right of equal access to public service in his country. (2) The people shall be the basis of government; this will shall be exercised through the people's representatives. (3) Sincere and genuine elections, shall be held under supervision and in the presence of candidates.

Article 22. (1) Everyone has the right to take part in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits. (2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

Article 23. (1) Everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment. (2) Everyone, without any discrimination, has the right to equal pay for equal work. (3) Everyone has the right to just and favourable remuneration which shall include allowances and benefits, as well as overtime compensation, vacation with pay, and other social security benefits. (4) Everyone has the right to form and to join trade unions for the protection of his interests.

Article 24. Everyone has the duty to work, to promote the development of the community and to observe the principles of international law.

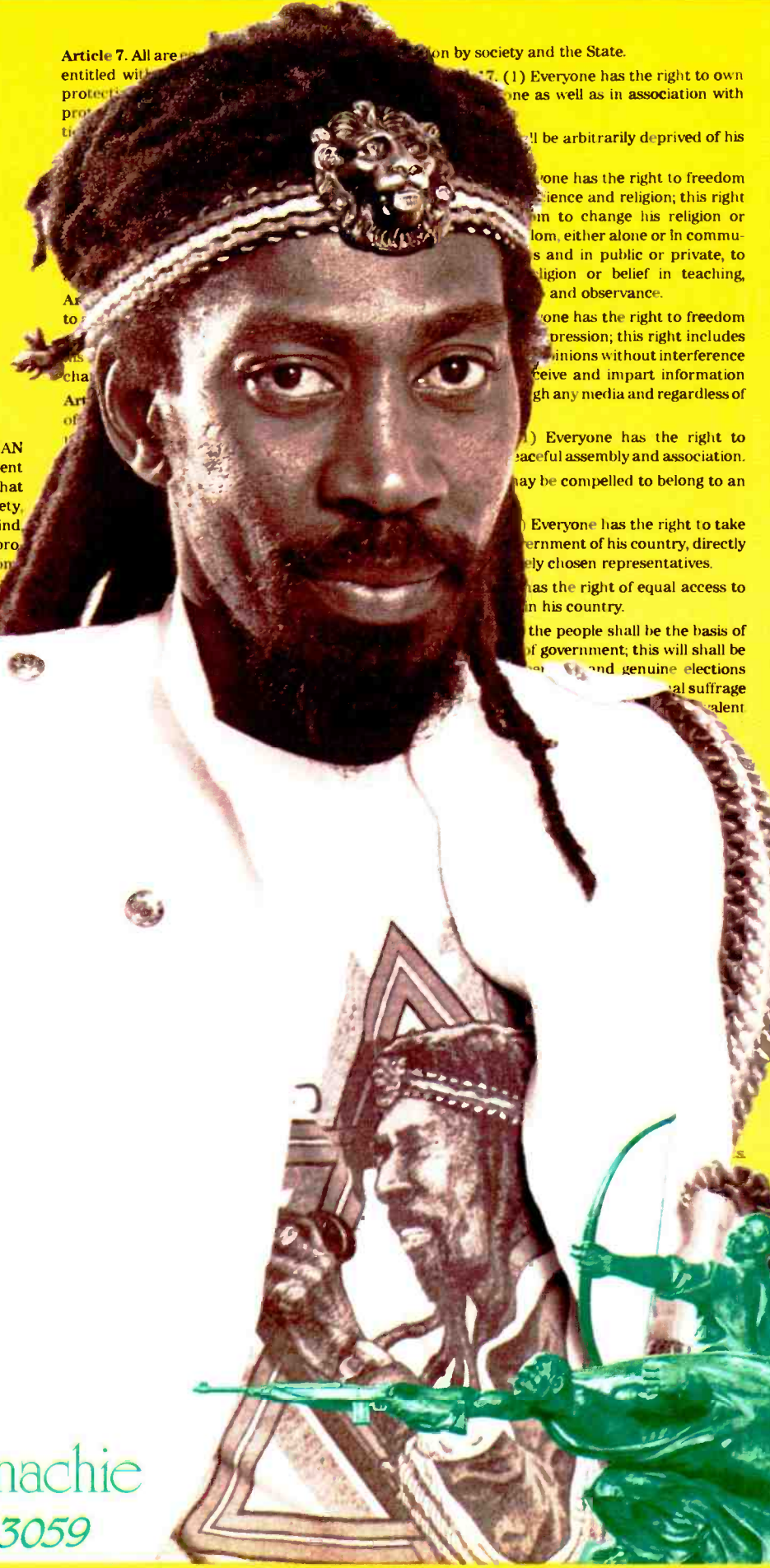
Article 25. (1) Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control. (2) Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection.

Article 26. (1) Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit. (2) Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace. (3) Parents have a prior right to choose the kind of education that shall be given to their children.

Article 27. (1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits. (2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

Article 28. Everyone is entitled to a social and international order in which the rights and freedoms set forth in this Declaration can be fully realized.

Article 29. (1) Everyone has duties to the community in which alone the free and full development of his personality is possible. (2) In the exercise of his rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose of securing due recognition and respect for the rights and freedoms of others and of meeting the just requirements of morality, public order and the general welfare in a democratic society. (3) These rights and freedoms shall be exercised in full and complete equality before the law.



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Article 30. Nothing shall be interpreted as authorizing any State, group or individual to engage in any activity aimed at the destruction of any of the rights and freedoms set forth in this Declaration, or at any other activity aimed at curtailing the enjoyment of any of these rights and freedoms.

Article 31. No one shall be held responsible for acts committed by another person, whether or not he has acted in concert with him, on the basis of their common membership in a political, racial, religious, social or other movement or organization.

Article 32. (1) This Declaration shall be the common standard of achievement for all peoples and all nations. (2) Each State shall undertake such measures that it may fulfill the obligations it assumes by ratifying or acceding to this Declaration.

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Group Just Wants Consumer Information

RECORD INDUSTRY MISUNDERSTANDS PMRC

BY SUSAN BAKER
AND TIPPER GORE

Howard Bloom's, Irv Lichtman's, and Bill Holland's reports (in the Billboard issues of Jan. 21, Dec. 17, and Dec. 10, respectively) of a commentary piece we wrote for The Washington Post have us questioning whether any of them ever actually read it.

Holland charges that we "suggested that the record companies could be subject to penalties under a section of the new federal anti-porn law." The revelation that the Child Protection and Obscenity Enforcement Act could affect the recording industry has been reported by Holland in numerous articles over the past several months. Our article was written to indicate clearly to the industry that we did *not* propose or endorse this federal legislation; it was conceived in response to questions about our position that had been raised more than once by industry members.

In fact, we have repeatedly stated our commitment to the voluntary agreement reached with the Recording Industry Assn. of America, even though its member labels have not followed through on their promise that they would provide standardized consumer information about their albums.

As we stated in our article, the inclusion of auditory pornography in the Child Protection and Obscenity Enforcement Act reflects the growing public concern about explicit and violent themes in music marketed to children and the lack of standard consumer information from the industry. Six million PTA members, 37,000 pediatricians from the American Academy of Pediatrics, and the hundreds of parents and consumers who call or write us daily share this concern. This concern is also reflected in three national polls taken by the Simmons Market Research Bureau, Media General/Associated Press, and Rolling Stone magazine.

Lichtman reported in "Inside Track" that the Parents' Music Resource Center "is using features of the new federal anti-porn law to in-

hibit what it deems obscene material flowing from the rock scene." The facts are that we are a nonprofit organization that educates parents about media messages. We support a voluntary, nonrestrictive consumer labeling plan for albums and tapes. We do not support censorship, as Lichtman's statement implies.

Bloom wrote an inflammatory Billboard commentary that is sure to strike terror in the hearts of all those associated with the sale, promotion, or recording of music. Unfortunately, his facts are also misleading. Under the new law, no record store owner or manufacturer will be fined, jailed, or have assets forfeited without benefit of a trial. Seizure of assets applies only to individuals who, an attorney fears, may pack up and leave town before a trial. Even then, the assets would be held only until the outcome of a trial.

The burden of proof remains with the prosecution to prove that (a) the record or tape is obscene, and (b) the company or individual is engaged in the business of selling obscene materials. Only a court can determine whether an item is obscene. Its judgment is based on three legal criteria: (1) The dominant theme, taken as a whole, must appeal to a prurient (morbid and unhealthy) interest in sex; (2) the material must be patently offensive and affront contemporary community standards; and (3) the material must be without redeeming social value.

The chances of any court finding a record distributor's or a record company's entire catalog without re-

deeming social value is remote. The child protection act, contrary to Bloom's assessment and according to the office of U.S. Rep. Bill Hughes, D-N.J., the bill's primary sponsor, is meant to affect only those companies that deal in pornography.

Our commentary piece for The Washington Post was written to clarify our position on this legislation and to reiterate our commitment to voluntary measures, not federal legislation.

For the record and in the hope that Billboard's reporters will read this, we would like to explain the RIAA's voluntary agreement with the PMRC and the [national] Parent-Teachers' Assn. once more.

Here is how the agreement is described in the "RIAA's policy statement on identifying lyric content":

"To facilitate the exercise of parental discretion on behalf of younger children, participating RIAA member recording companies will identify future releases of their recordings with lyric content relating to explicit sex, explicit violence, or explicit substance abuse. Such recordings, where contractually permissible, either will be identified with a packaging inscription that will state: 'Explicit Lyrics—Parental Advisory'... or such recordings will display printed lyrics."

Participating RIAA member companies include Atlantic, Arista, A&M, Chrysalis, Compeat, Crescendo, Capitol-EMI, Columbia, Mike Curb Productions, Epic, Elektra, MCA, Motown, Manhattan [now EMI], PolyGram, RCA, Solar, Scotti, Tabu, and Warner Bros.

There is *no* restriction on albums containing this consumer information. Anyone can still purchase labeled products. They will simply be better informed about the contents before they do.

Yes, the Guns N' Roses vinyl disk "Appetite For Destruction" carried a warning label, but the tape and CD versions did not. LP sales represent approximately one-fifth of the unit sales of the average release, according to 1988 record industry sales figures reported by USA Today.

Additionally, several companies have not followed RIAA guidelines in their labeling efforts. "Licensed To Ill" by the Beastie Boys contained more than 95 references to drugs and alcohol, including lines like "I'm never dustin' out 'cause I trust that crack." "Girls, Girls, Girls" by Motley Crue contained songs about statutory rape, male prostitutes, and gangs, as well as this line from a song about killing your girlfriend: "Laid out cold, now we're both alone, but killing you helped me keep you home." Metallica's "...And Justice For All" includes a song with these lines: "Drink up, shoot in, let the beatings begin, to see into my eyes, you'll find where murder lies." All of these were released without consumer information after the agreement was reached. All of them reached the top 10 on Billboard's charts.

As a guideline for what is appropriate for children, we find it hard to understand why these songs would not fall into the categories of "explicit violence or substance abuse." If they don't, what does?

Spotty or inconsistent labeling defeats the purpose. Parents cannot rely on it.

If parents can check a rating on a movie or video or read a preview on a network or cable television show, is it too much to ask that they know the contents of an album before purchase? They could check with trade publications like Billboard or Rolling Stone, but what is the chance that the album they are questioning will be featured in that week's issue? They

(Continued on page 68)



BAKER GORE

'The PMRC is not interested in legislating the record industry'

Susan Baker is treasurer and Tipper Gore is second VP of the PMRC.



SUCCESSFUL GAMBLE

Until recently, I was commissioning video clips for Polydor Records in the U.K., and my experience there concurs precisely with the initiatives being undertaken by some clip commissioners in the U.S. (Billboard, Dec. 17).

During my time at Polydor, I "took risks" on several new directors. The most difficult task in all cases was to persuade an artist and his or her manager to resist peer group pressure and use a director with little or no track record. However, I did manage to obtain 20 or so clips this way with budgets between \$9,000 and \$63,000 (at the current exchange rate) and bring at least 10 new di-

rectors into the business (seven of these last year).

The result in the majority of cases was successful, not just as a financial exercise, but creatively also. In fact, some of the "risks" I took culminated in such clips as "Peek-A-Boo" by Siouxsie & the Banshees, directed by Peter Scamell, and "Kiss" by Tom Jones and the Art Of Noise, directed by the Molotovs. The latter are not new directors any longer but were two years ago when I first commissioned them for a Level 42 clip.

My overall point is that this "video A&R facility," where record companies are actually discovering new directors *before* the production companies, is vital to anyone who is responsible for commissioning clips. Surely by taking a risk and supporting new talent, we're beginning to move away, in creative terms, from a videoclip in-

dustry that at times can appear inbred, if not positively stagnant.

The financial argument for clips like these is self-evident and makes all our lives a little easier, but hopefully not always at the expense of strong visual ideas.

Chris Johnson
Head of Production
PolyGram Video
London

RUSH OVERLOOKED

Loved the Rap Music Spotlight (Billboard, Dec. 24), with one exception: The piece on rap producers. Somehow Rush Producers Management was overlooked. As the largest firm of its kind—and one whose roster boasts Hank Shocklee, Larry Smith, the L.A. Posse, D.J. Jazzy Jeff, Daddy-O, Davy D, and Jam Master Jay—RPM probably should have been your first stop in search of infor-

mation for such a piece. I mean, we're in the business of communications, so let's communicate.

And, by the way, we'd like to salute Billboard's innovative decision to produce the rap spotlight out of its L.A. office. In the same kooky spirit, we suggest that when it comes time to produce a spotlight on surf music, you edit it out of New York.

Bill Adler
Director of Publicity
Rush Artist Management
New York

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.

Continuous-Music Rivalry Heats Up In-A-Row Wars

BY SEAN ROSS

NEW YORK First there were stations that promoted the fact that they played three songs in a row. Recently—recently enough to remember even—there were stations selling four in a row. Then came six, 10, 18, 24, and 52 in a row. Now some stations are promoting 100-130 songs in a row without spots.

As the in-a-row battle escalates, stations have gone from promising something they can do once an hour to something they can do once a day if there's a light spot load, since 100 songs in a row constitutes about seven to eight hours' worth of music. Even the PDs promising huge numbers of songs have reservations about the concept. And many feel the rapid one-upmanship has ruined things for everybody.

Until the mid-'60s, radio stations still bragged about playing two songs in a row without spots, promoting it as a "double shot" or "twin spin." During the Bill Drake era stations began talking about three to five songs in a row, but stations imaged around "much more music" and didn't key on a specific number.

The concept regained favor during the early '80s as a number of stations, many of them ACs, promised "never less than four in a row." By 1982-83, such stations as WLOL Minneapolis had gone to the then-daring move of rearranging their clocks to play 10 in a row. But the genesis of today's quantitative-music wars is a market battle that began in New Or-

leans in 1986.

At that time, EZ Communications' top 40 leader WEZB was imaged around four songs in a row, as it had been for several years. When rival WQUE "Q93"—consulted by Jerry Clifton—debuted its crossover format with six in a row, WEZB retaliated by "doubling the music" to eight in a row. Q93 "tripled the music," promising 18 in a row.

The following are just a few of the markets in which one-up contests have started over the in-a-row concept. Not surprisingly, Clifton or EZ stations figure in most of them.

- Orlando, Fla.: Album rock WHTQ sells six in a row. Nationwide's top 40 WBJW-AM-FM "BJ105" is promising 11 in a row every hour. Clifton-consulted urban WJHM "102Jamz" images around 18 in a row.

- Houston: Clifton's top 40 client KKBQ sells "21-50 in a row." New urban outlet KHYS had been doing "36-98 in a row." Now it uses only the higher number.

- Philadelphia: Urban WUSL "Power 99" and top 40 WEGX "Eagle 106" are both imaged around 20 in a row. While neither PD openly cites it as a factor, both stations went to that number once market speculation began that EZ would do 18 in a row on its newly acquired WIOQ "Q102."

(Ironically, when Q102 did sign on, it did so without any in-a-row imagery. But WBSS Vineland, N.J., a top 40 within Philadelphia's signal range, has begun using 21 in a row in an apparent attempt to top its competi-

tors.)

- Dallas: Urban KKDA-FM "K104" PD Michael Spears began in the mid-'80s with eight in a row hourly. When that lost its novelty, he went to 18, then 25—a figure also used by top 40s KHYI and KEGL.

Shortly before new Clifton-consulted urban KJMZ "100.3 Jamz" hit the air, K104 went to 104 in a row, something it can only do several times a week. If the goal was to keep KJMZ from playing 100 in a row, as many had expected, K104's strategy worked. That station talks only about "the most songs in a row guaranteed."

"It's getting crazy now," says KJMZ PD Elroy Smith. "When you hear a station into the hundreds, the listener knows it's a bunch of hype. Ten to 18 songs in a row sounds be-

lievable. When you get into the 30s, it's b.s. Listeners are not as dumb as programmers believe they are."

So why are stations going to these lengths over the in-a-row concept? "It's a good way of blowing off everybody that's in competition with you," says WUSL PD Dave Allen. "It really helps reinforce all the positions you want to reinforce: more music, more variety, less talk, less commercials."

"It's just the latest shiny new object, which isn't really new. It's something that everybody forgot about which is now being used as a tool. Nobody wanted it used against them so they all adopted it."

"It's very hard to have a high-profile morning man like our John Lander or KIIS-FM Los Angeles' Rick Dees and have music image mean-

anything," says KKBQ PD Bill Richards. "We've seen in Arbitron and Birch that our TSL and came continue to increase, although it's hard to pinpoint one reason."

Jay Stevens was WQUE PD when the battle of New Orleans began. Now at KOY-FM "Y95" Phoenix, Ariz., he's imaging around 20 in a row during the day and 130 in a row every night. "To really win the most-music battle, you've got to put your money where your mouth is. 130 songs in a row is a lot of music."

"The active 12-to-24-year-old audience eats it up. When you get into the 25-34 or 25-54 demo, it's not as big a deal because they do like some personality. But when you're talking those big numbers, it just blows that young audience away."

(Continued on next page)

The King Is Gone From Portland, Decatur; SKQ-FM Signs On; Kids Pick Mr. Leonard

ELVIS IS GONE, and his stations aren't feeling too good themselves: KLVN Portland, Ore., and WHOS Decatur, Ala., two of the three stations that went to an all-Elvis Presley format during the "Is Elvis Alive?" hype of last year, have quietly abandoned the format. (Original Elvis station WCVG Cincinnati hangs in there under new PD Alan Beckner.)

KLVN went dark at the end of 1988 after its media attention failed to translate into agency buys, according to a station source. Its owners had fliers floating around the recent National Religious Broadcasters convention in Washington soliciting potential buyers. Meanwhile, WHOS is again simulcasting the country format of sister station WDRM. "We played it out as far as it should be played," says GM Mack Bramlett.

AFTER FIVE MONTHS OF waiting, Spanish Broadcasting System's new WSKQ-FM "FM98" New York hit the air at noon Feb.

1, inaugurated in broken Spanish by New York mayor Ed Koch. True to PD Tony Campos' promise last fall, FM98's music is considerably more up-tempo than SBS' other stations. SBS principal Raul Alarcon Sr. says a typical hour will include four ballads, four salsa and merengue tunes, four Spanish rockers—a category rarely heard in this country—and one tune in English (for example, "Higher Love" by Steve Winwood).

Across town, New York Newsday took a poll of 100 school kids to see who—besides Ross Brittain—should be the new morning zookeeper at WHTZ "Z100." The results: 33% voted for John Rio's "Mr. Leonard" character, who, according to new GM Gary Fisher, is also the most recognized figure in the station's research; 29% voted for night jock Jack Da Wack; 21% wanted Shadoe Stevens—the "American Top 40" host, not the former Z100 jock turned EZ Communications regional VP.

And despite what you've read elsewhere, OM Steve Kingston says he has agreed to stay with Z100 but has not signed a contract yet. Details are still being worked out. When they are, station sources expect Kingston to be named director of programming/operations.

PROGRAMMING: First there were fly jocks. Now WRBQ-AM-FM "Q105" Tampa, Fla., PD Randy Kabrich becomes the first fly PD. He'll be the OM at Scott Shannon's new KIQQ Los Angeles but retain his Q105 duties. Kabrich says he's already been doing a lot of traveling on station business in recent months and that APD Brian Christopher had already been handling a lot of programming duties. Kabrich has committed to the unusual arrangement for a year. Across town, Bob-

by Irwin, from WLTV Milwaukee is the new PD for AC/WUSA "W101."

"Just when you think I've gotten calm, I'll surprise you. That's been my M.O. for life," says Gary Berkowitz, the new VP/programming at top 40 WCZY "Z95.5" Detroit. Berkowitz returns to top 40 programming after two years at cross-town full-service outlet WJR, during which he went from being one of radio's highest-profile PDs to one of its quietest. Before that, he programmed WJR's top 40 sister, WHYT. Brian Patrick will stay on as PD.

Todd "Mad Max" Tolko is the new PD at modern WFNX Boston, replacing Michael Bright. Formerly the PD of XETRA-FM "91X" San Diego, Tolko had been working with consultant Fred Jacobs' modern rock format, the Edge. Dave Ervin is PD at classic rock WMYG Pittsburgh. Ervin most recently was PD at WCLR Chicago but also has album experience at KGON Portland, Ore.

After five months, Bill Stairs is out as PD of top 40 KXXX-FM "X100" San Francisco; no replacement has been named. Across the Bay area, PD Mike Preston has resigned as PD of top 40 KWSS San Jose, Calif. If the latter job interests you, contact GM Kevin Mashek or group PD Guy Zapoleon.

Chris Poole replaces Gabe Baptiste as PD of album KBPI Denver. He was previously MD and production director and will not retain those duties. WHAS Louisville, Ky., PD Gary Bruce takes the long-vacant PD job at n/t WIOD Miami.

Portland, Ore., is already home of KINK—arguably the oldest continuing adult alternative station. Now it has two such stations, as KYTE-FM moves its classical format to its AM, formerly an adult standards station, and becomes KKCY "The City." KQPT Sacramento, Calif., PD Alan Mason (see PD Of The Week, page 21), consults.

Jim Rafferty is the new PD at AC WYST-FM Baltimore, replacing Pete Owen, who can be reached at 301-628-1191. Rafferty, a first-time PD, was APD/MD at similarly formatted WKSZ Philadelphia. Also in Baltimore, Leigh Jacobs is out as PD of classic rock WGRX; his acting replacement is APD Michael Butscher.

As predicted, longtime urban AM WORL Orlando, Fla., has indeed gone to BRN's business news format as WBZS (Billboard, Jan. 21). PD Maxwell St. Clair stays on; a.m. and p.m. drivers Charles "Mad Hatter" Merritt and Jo Jo Dancer will be transferred to another Willie Martin-owned station, to be named shortly.

Another long-awaited change takes place at album (Continued on page 15)



by Sean Ross

Confab Addresses Ethics Religious Broadcasters Gather

BY SEAN ROSS

WASHINGTON, D.C. While religious broadcasters say their scandals have cooled considerably over the last few years, ethics was still the consensus topic at the 46th annual convention of the National Religious Broadcasters, held at the Sheraton Washington Hotel here Jan. 30-Feb. 1.

The opening salvo came just minutes after the convention's Monday-morning ribbon-cutting ceremony, when NRB executive director Ben Armstrong announced that the Board of Directors had voted to rescind the membership of broadcast evangelist Jimmy Swaggart. Swaggart, tarred in a 1988 scandal involving a prostitute, was the subject of new allegations at meeting time.

Meanwhile, NRB's Ethics and Financial Integrity Commission—EFICOM—was the subject of several workshops at the meeting. Formed to police compliance with mandatory ethical standards for broadcast ministries adopted last year, EFICOM will certify the NRB's members over the next few months. It has already received 100 applications from various broadcast ministries with another 200 expected.

At the press conference for the Swaggart announcement, Armstrong told reporters that "despite the scandals," there were 125 new religious radio stations and 50 similarly

themed TV stations last year. He also said that the scandals had at least brought religious broadcasting to general prominence, where its problem had once been public inattention.

The rise of satellite religious broadcasting—especially the switch from shortwave to satellites in international religious broadcasts—was another key topic. NRB president Jerry Rose told the conference that broadcasters now had "more worldwide opportunities than we can handle." He also talked about a "certain amount of introspection" that was taking place in religious broadcasting, something heard in discussions with many attendees.

Representing 1,300-plus radio stations between them, religious broadcasters now own more than one-tenth of U.S. radio facilities. The NRB convention is their equivalent of the National Assn. of Broadcasters' spring meeting. Of the 4,000 people estimated to be in attendance, roughly half were from broadcast ministries or suppliers of prerecorded teaching programs. The remainder were divided evenly between TV people and radio owners, GMs, and PDs—who were, in many cases, the same people.

The music programming segment of religious broadcasting was not heavily represented at NRB. In fact, some of the GMs and PDs from music stations who attended did so only (Continued on page 15)

IN-A-ROW BATTLE

(Continued from preceding page)

Do they believe any station can regularly deliver nine hours of non-stop music? "It's all the sizzle," Stevens says. "If you sell it well, and you sell it every time you open the mike, they absolutely believe you."

Orlando's 102 Jamz promises "at least 18 in a row during continuous music jams," which, like most stations in the 18-25-song range, it can do approximately once a shift, or four to five times daily. "We billboard it excessively," says PD Duff Lindsay. "I believe the image is that we do 18 in a row all the time. If anybody sat there and counted, they would realize that we don't."

Lindsay says no listener has ever complained that WJHM doesn't always do 18 in a row. But BJ105 PD Brian Thomas calls WJHM's claims "not realistic; you want to be consistent. We knew we could do 11 in a row and people would hear the difference, especially because we've also reduced our spot load from 12 to 8 units an hour."

Most of the programmers working in the 10-25-in-a-row range felt that those numbers were more believable than the meganumbers some stations are now using. And although Y95's Stevens says he would go to 150-160 songs in a row if he had to, most PDs, including Stevens, think the law of diminishing returns kicks in somewhere.

"If a station is doing 10 in a row, you can certainly best them with 11 or 12 and they'll have to come back with 15," says WEGX's Charlie Quinn. "But in our research, it seemed that people weren't buying one station being drastically different from another after 20 in a row."

"When you get to an abnormal level, you've blown the position to a point where it's not credible for anybody," says WUSL's Allen. "By going to 104 in a row, K104 has taken it to the point where they've just blown it out. It doesn't work for you, but it doesn't work for your competition."

Not surprisingly, there's also been an on-air backlash to the in-a-row wars. In Orlando, where WJHM occasionally takes shots at BJ105 by declaring that "18 beats 11 every time," WHLY "Y106" PD Jerry Lousteau "decided to step out of that arena and let other people hype it." Now Y106 tells listeners "we're too busy playing it to count it." It also attacks BJ105's relatively conservative playlist by saying, "Not just the same 11 songs in a row."

And KMJQ, the station KHYS wants to challenge, has a promo declaring: "Every radio station has to play commercials, but there are very few stations that can give you more music. Make no mistake. Majic 102 is the radio station with 102-minute continuous music sweeps. When you hear continuous music, you're listening to Majic 102."

KKBQ's Richards is one of several PDs interviewed for this story who used the term "point of no return" to describe the current situation. "We're conditioning our audience to accept fewer and fewer commercials, just like TV, where people tape shows and scan past the spots. The key is to make your station entertaining. If you're playing the wrong music, the audience won't sit through five or 105 in a row."

About Dolby SR...

Guy Charbonneau

producer and owner of Le Mobile, Hollywood

It gives one the sound as if it's not on tape, that it's the live performance

Pro Sound News, April 1987

John Cutler

producer for Grateful Dead

SR could save the analog business for many years. It is transparent...

Mix, July 1987

William Hoekstra

recording engineer, Saint Louis Symphony Orchestra

In some ways, SR is better than digital... the 15ips Dolby actually has a better capability for handling peaks

Pro Sound News, April 1987

Brian Masterson

director, Windmill Lane, Dublin

We have bought 76 channels of Dolby SR which is terrific

Eq, June 1988

Hugh Padgham

producer

I'm quite happy with a good analogue machine and Dolby SR

Sound on Sound, May 1988

Simon Phillips

drummer and studio owner

I've done an album with it and I think it's brilliant

Studio Sound, May 1988

Pete Townshend

musician, The Who

Dolby SR has lengthened the life of analog by 10 years

Pro Sound News, August 1988

John Williams

guitarist

Wherever possible I will do all my recordings with Dolby SR

FI News and Record Review, May 1988

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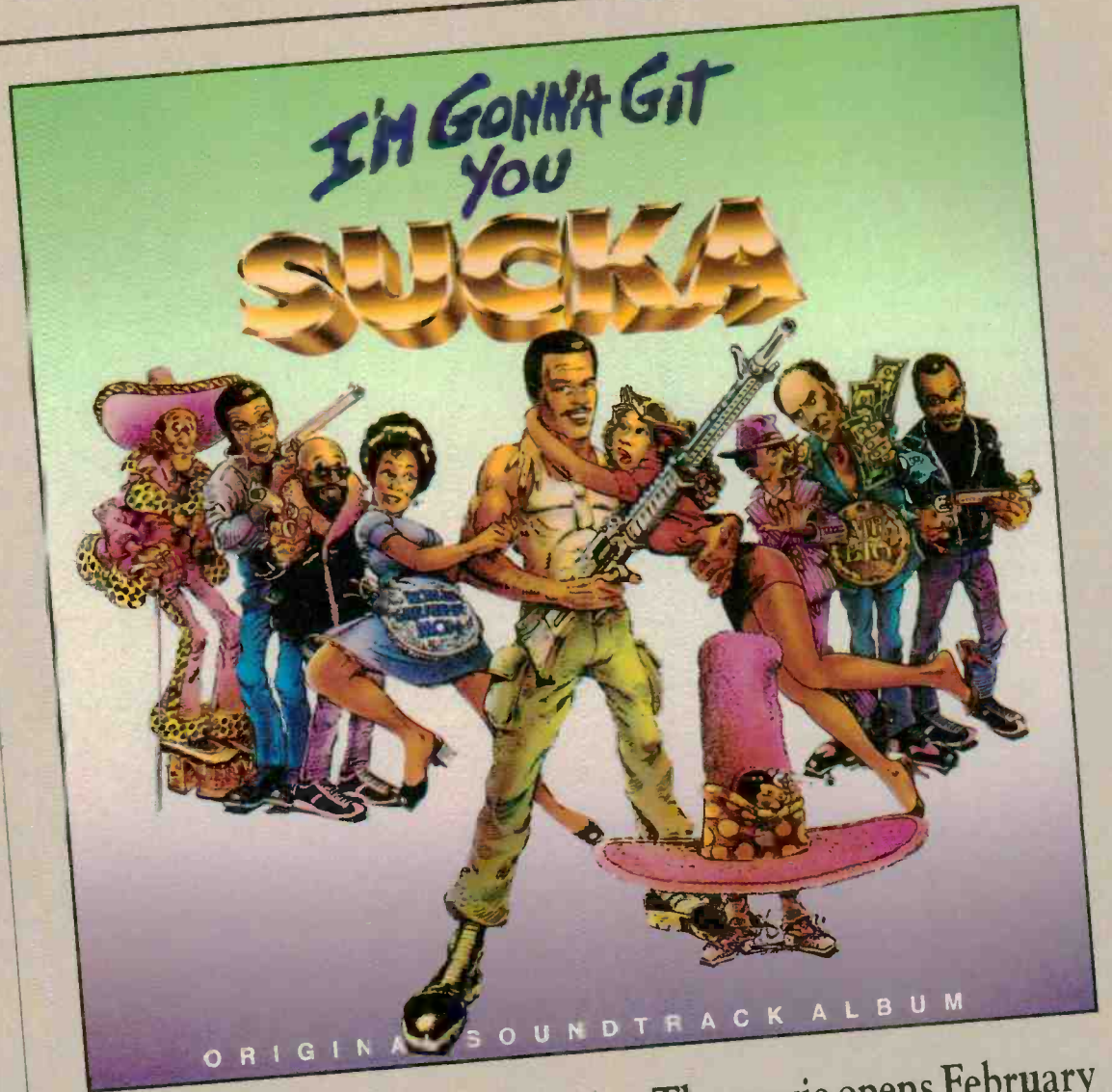
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MOVIE

ARISTA STARS IN TWO HO

I'M GONNA GIT YOU SUCKA

The sleeper hit of the year! The Original Soundtrack Album from UA's top grossing comedy smash I'm Gonna Git You Sucka features ten tracks of great music. In addition to the hit title song by the Gap Band, there's the new single, "He's A Flyguy" by Curtis Mayfield with Fishbone, and "Jack Of Spades" by Boogie Down Productions. You'll also find some of our brightest stars at their very best; the incredible Four Tops duet



with Aretha Franklin, plus strong performances by Jennifer Holliday and Jermaine Jackson, make this one bad mutha of a soundtrack.

The movie opens February 17th in these markets: Los Angeles, San Francisco, San Diego, Portland, Seattle, Sacramento, Houston, Dallas/Fort Worth and New Orleans.

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NEWS

T NEW SOUNDTRACKS!

WORKING GIRL



Winner of 4 Golden Globe Awards including "Best Original Song," Working Girl is working wonders at the box office. The Original Soundtrack Album from the smash 20th Century Fox film features brilliant music by Carly Simon, including her new single "Let The River Run," the theme from Working Girl. Rounding out the chartbound



collection are hits by the Pointer Sisters and Chris De Burgh, plus a classic performance by jazz great Sonny Rollins. With all the excitement surrounding this movie, all you have to do is place this

soundtrack up front and watch it fly out the door.

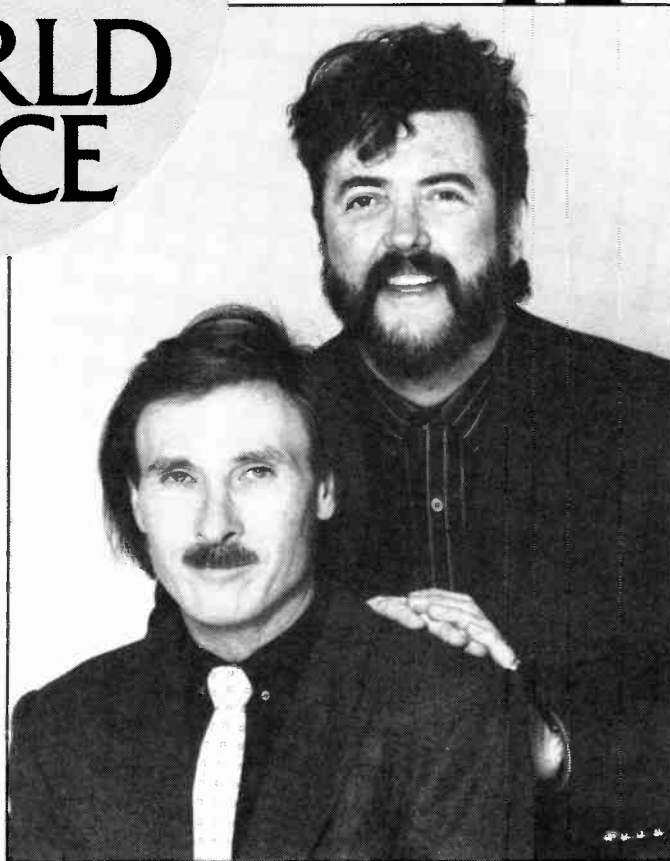
**GOLDEN GLOBE
AWARD WINNER!
BEST ORIGINAL SONG
"LET THE RIVER RUN"
by CARLY SIMON**

SCORE AT THE BOX OFFICE.

An Evening With Seals & Crofts

February 16, 1989

THE PROMISE OF WORLD PEACE



Jimmy & Dash are returning to L.A. after a ten year absence to present a document entitled: **The Promise Of World Peace**. This profound and lucid document was issued by the **Universal House Of Justice**, supreme administrative head of the **Bahá'í Community**, located in Haifa, Israel.

Seals & Crofts will present this document to their friends, the press, and people in the entertainment industry. This special event will commence a two year long effort by the Bahá'ís of Los Angeles to communicate to mankind the promise that now, at long last, "Peace is within the reach of the Nations."

To underscore the importance of this peace statement, Seals and Crofts will be performing some of their hit music as well as some new material which was inspired by this message.

For further information on this event, please call (213) 933-8291.

YesterHits[©]

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Do You Think I'm Sexy**, Rod Stewart, WARNER BROS.
2. **Y.M.C.A.**, Village People, CASABLANCA
3. **Le Freak**, Chic, ATLANTIC
4. **A Little More Love**, Olivia Newton-John, MCA
5. **Fire**, Pointer Sisters, PLANET
6. **Every 1's A Winner**, Hot Chocolate, INFINITY
7. **I Will Survive**, Gloria Gaynor, POLYDOR
8. **September**, Earth, Wind & Fire, COLUMBIA
9. **Too Much Heaven**, Bee Gees, RSO
10. **Lotta Love**, Nicolette Larson, WARNER BROS.

TOP SINGLES—20 Years Ago

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

TOP ALBUMS—10 Years Ago

1. **Blondes Have More Fun**, Rod Stewart, WARNER BROS.
2. **Briefcase Full Of Blues**, Blues Brothers, ATLANTIC
3. **52nd Street**, Billy Joel, COLUMBIA
4. **You Don't Bring Me Flowers**, Neil Diamond, COLUMBIA
5. **Greatest Hits Vol. II**, Barbra Streisand, COLUMBIA
6. **C'est Chic**, Chic, ATLANTIC
7. **Greatest Hits**, Barry Manilow, ARISTA
8. **Cruisin'**, Village People, CASABLANCA
9. **Best Of**, Earth, Wind & Fire, COLUMBIA
10. **Backless**, Eric Clapton, RSO

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **Every Which Way But Loose**, Eddie Rabbitt, ELEKTRA
2. **Back On My Mind Again/Santa Barbara**, Ronnie Milsap, RCA
3. **Come On In**, Oak Ridge Boys, ABC
4. **Why Have You Left The One You Left Me For**, Crystal Gayle, UNITED ARTISTS
5. **Texas (When I Die)**, Tanya Tucker, MCA
6. **I Just Can't Stay Married To You**, Cristy Lane, LS
7. **Maybellene**, George Jones & Johnny Paycheck, EPIC
8. **Tonight She's Gonna Love Me (Like There Was No Tomorrow)**, Razy Bailey, RCA
9. **I'll Wake You When I Get Home**, Charlie Rich, ELEKTRA
10. **Happy Together**, T.G. Sheppard, WARNER/CURB

SOUL SINGLES—10 Years Ago

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

RELIGIOUS CONFAB ADDRESSES ETHICS

(Continued from page 10)

to participate in planning sessions for the National Christian Radio Seminar—the format's equivalent of the Bobby Poe Convention, if such a thing can be imagined, scheduled for Nashville in April.

Despite the increasing number of religious-oriented outlets, only a few stations rely primarily on continuous music programming. In the absence of national ad-agency support for more than a few stations, the majority of stations to alternate between blocks of music—often in a.m. and p.m. drive—and the teaching programs that pay the bills.

Much of what's heard on Christian music stations is relatively sedate by secular standards, often tending toward soft AC. Yet it represents enough of a change from the inspirational music of years past to be controversial. That was one of the main topics at the NRB's one music-programming-oriented panel, "Today's Contemporary Christian Music Station."

WQFL Rockford, Ill., GM Barry Armstrong—who took his station from a wide music mix and a heavy teaching-program orientation to a more musical outlet concentrating on Christian AC—told the panel audience that he had finally decided to "stop defending" his music mix. And PD Jim Channell, whose WAYJ Fort Myers, Fla., is one of Christian radio's hardest rockers, urged other PDs to "quit arguing about what we're doing" and "give the population what they want."

In response to a question about Christian-themed heavy metal, WCIE Lakeland, Fla., GM Jon Hull stressed the need for broadcasters to "reach kids with their own music. It's harder for them to listen to [MOR artist] Sandi Patti than [Christian rockers] White Cross.

"We encourage our listeners to evangelize," Hull said. "It may not seem very spiritual to give away a tape to the eighth caller. But we'll give away two—one for a listener, one for them to give to a friend who doesn't know the Lord."

One surprise, at least for those unfamiliar with the religious broadcasting community, was the relative absence of minority broadcasters at NRB. There were some exceptions—

WWRL New York had a booth on the exhibit floor to promote its station choir, and there were Sunday afternoon concerts sponsored by Black National Religious Broadcasters and Spanish National Religious Broadcasters. But despite the fact that many black gospel stations play an amount of music and post ratings shares well above that of their white counterparts, they rarely operate as part of the same community—something evident at this NRB.

While the best-known speaker scheduled to speak at NRB—President Bush—had to cancel due to a sore throat and the flu, those who did address the convention included VP Quayle, whose speech contained an unusual number of attacks on Soviet Godlessness for these postglasnost times, and James Dobson, whose "Focus On The Family" is one of religious broadcasters' most respected teaching programs.

VOX JOX

(Continued from page 10)

WMJY "Y107" Long Branch, N.J., which did go satellite but which didn't go Z-Rock. Instead, it's using Transtar's album/top 40 Niche 29 service. While new OM Jeff Kelly says that most of WMJY's staff—fired before the ownership transition—was rehired, Y107 is still network in all dayparts.

Steve Brill, PD of classic rock WKLH Milwaukee, is now programming top 40 WZZU Raleigh, N.C. OM Dave Luczak and APD Jeremy Coleman will split his duties for now... MD Kevin Carter is upped to PD at top 40 KMGX "X104" Fresno, Calif. Rival KYNO-AM goes from crossover to oldies under new GM Trini Amador... Dale Boute, APD/MD of album CFMI Vancouver, British Columbia, goes across town for PD duties at AC CKKS.

Capitol Broadcasting makes two format modifications this week. AC WRKA Louisville is toughening up and moving toward (but not to) top 40; KQFX Austin, Texas, goes from classic hits to mainstream oldies... MD Ken Hopkins is promoted to PD at top 40 KZZU Spokane, Wash.; Jim Arnold stays for mornings. Chuck

Dobson, who had counseled convicted murderer Ted Bundy shortly before his execution, attacked pornography as the chief cause of sexual violence. Bundy, he said, told him: "I've lived in prison a long time. Every man is deeply involved in pornography."

Also noted at NRB were a tangible number of attacks on the secular media. WCIE's Hull told the audience that it was important that his audience be able to hear about Bundy from his station, rather than hear it from the "biased" media.

And the USA Radio Network's advertising material at the convention contained the charge that "the major news networks are controlled by people—some of them thinly-disguised social reformers—whose world views run deeply counter to our Judeo-Christian moral values." Ironically, it was the USA Radio Network that sponsored the press room at NRB.

Matheson is promoted from overnights to MD.

AFTER WHAT HE CALLS his "six-month cool-out period," former WBMX Chicago PD Lee Michaels fills the newly created GM post at the Gavin Report. He'll concentrate on the administrative and noneditorial functions of the magazine. Michaels says he's still looking to acquire radio stations and might do some consulting, if circumstances are right.

And yet another radio-to-print move takes place as Tom Cunningham, OM of top 40 WPST Trenton, N.J., follows his predecessor, Tom Tyler, to the Friday Morning Quarterback. His replacement is night jock Trish Morelo. FMQB, incidentally, has settled its yearlong suit against Monday Morning Replay; the latter publication will have to display its corporate name, Mediabase Research Corp., under the MMR logo.

PEOPLE: Condolences to the friends and family of Kevin Davenport, MD/middays at top 40 KBTS "B93" Austin, Texas. Davenport died in a car crash near Waco, Texas, Jan. 27 on the way back from a George Strait listening party in Dallas; he was 25 years old. An area photographer who was driving Davenport's car at the time was injured. Donations can be sent to the Kevin Davenport Scholarship Fund at Iraan High School, c/o Bank of the Hill, P.O. Box 9409, Austin, Texas, 78766.

Mark Rein & Scott Sloan are the new morning team at album WQFM Milwaukee, but their arrival in the market was announced in an unusual way, according to a Milwaukee Journal story. Before GM Kristine Foate could tell morning man Steven Alan Segal he was being let go, the morning team at cross-town WLZR, Bob Madden & Brian Nelson, had welcomed the new show to town in a carted promo. Segal then called Foate and found out he was being fired. "I'm sorry he had to hear it that way," she says. "But I wasn't going to tell him it wasn't true, then fire him the next day."

Randy Cook & Spiff Carner, from (Continued on next page)

FOR WEEK ENDING FEBRUARY 11, 1989

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	1	5	11	HOLDING ON VIRGIN 7-99261	◆ STEVE WINWOOD 2 weeks at No. One
2	9	13	8	WHEN I'M WITH YOU CAPITOL 44302	SHERIFF
3	8	11	10	DON'T RUSH ME ARISTA 1-9722	◆ TAYLOR DAYNE
4	10	12	9	MY HEART CAN'T TELL YOU NO WARNER BROS. 7-27729	◆ ROD STEWART
5	7	7	11	SOUL SEARCHIN' MCA 53452	◆ GLENN FREY
6	5	6	13	NEW DAY FOR YOU EPIC 34-08112/E.P.A.	◆ BASIA
7	4	2	13	TWO HEARTS ATLANTIC 7-88980	◆ PHIL COLLINS
8	16	24	4	THE LIVING YEARS ATLANTIC 7-88964	◆ MIKE + THE MECHANICS
9	3	1	12	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	◆ FLEETWOOD MAC
10	2	3	13	PUT A LITTLE LOVE IN YOUR HEART A&M 1255	◆ A.LENNOX/A.GREEN
11	12	15	8	SHE WANTS TO DANCE WITH ME RCA 8838	◆ RICK ASTLEY
12	11	10	10	WILD WORLD VIRGIN 7-99269	◆ MAXI PRIEST
13	14	16	10	ALL THIS TIME MCA 53371	◆ TIFFANY
14	15	17	8	AS LONG AS WE GOT EACH OTHER REPRISE 7-27878	STEVE DORFF/FRIENDS
15	6	4	15	I REMEMBER HOLDING YOU MCA 53430	◆ BOYS CLUB
16	19	20	8	ALL I ASK OF YOU COLUMBIA 38-08026	BARBRA STREISAND
17	21	25	5	JUST BECAUSE ELEKTRA 7-69327	ANITA BAKER
18	20	22	6	THIS TIME COLUMBIA 38-08514	◆ NEIL DIAMOND
19	22	30	3	YOU GOT IT VIRGIN 7-99245	◆ ROY ORBISON
20	13	8	18	SILHOUETTE ARISTA 1-9751	◆ KENNY G
21	17	9	22	WAITING FOR A STAR TO FALL RCA 8691	◆ BOY MEETS GIRL
22	23	33	3	LOST IN YOUR EYES ATLANTIC 7-88970	◆ DEBBIE GIBSON
23	18	14	15	OASIS ATLANTIC 7-88996	◆ ROBERTA FLACK
24	30	35	4	DON'T TELL ME LIES A&M 1267	◆ BREATHE
				★★★ POWER PICK ★★★	
25	31	44	4	DREAMIN' WING 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
26	24	18	17	TURN BACK THE CLOCK VIRGIN 7-99308	◆ JOHNNY HATES JAZZ
27	29	27	10	SO GOOD REPRISE 7-27664	◆ AL JARREAU
28	27	21	16	BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	◆ WILL TO POWER
29	25	19	20	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	◆ ANITA BAKER
30	26	23	20	LOOK AWAY REPRISE 7-27766	◆ CHICAGO
31	34	—	2	YOU'RE NOT ALONE REPRISE 7-27757	◆ CHICAGO
32	44	—	2	WE'VE SAVED THE BEST FOR LAST ARISTA 1-9785	KENNY G
33	28	26	24	HOW CAN I FALL? A&M 1224	◆ BREATHE
34	32	36	6	SAVED BY LOVE A&M 1260	AMY GRANT
35	35	—	2	GOT IT MADE ATLANTIC 7-88966	CROSBY, STILLS, NASH & YOUNG
36	37	47	3	WHAT I AM GEPFEN 7-27696	◆ EDIE BRICKELL & NEW BOHEMIANS
37	48	—	2	ACROSS THE MILES SCOTTI BROS. 4-68526/E.P.A.	SURVIVOR
				★★★ HOT SHOT DEBUT ★★★	
38	NEW ▶	1	1	SHE WON'T TALK TO ME EPIC 34-08513/E.P.A.	◆ LUTHER VANDROSS
39	38	—	2	THE WAY YOU LOVE ME WARNER BROS. 7-27773	◆ KARYN WHITE
40	33	28	12	IF WE HOLD ON TOGETHER MCA 53448	DIANA ROSS
41	NEW ▶	1	1	ETERNAL FLAME COLUMBIA 38-68533	◆ BANGLES
42	40	—	2	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	◆ U2
43	49	—	2	BRING DOWN THE MOON RCA 8807	◆ BOY MEETS GIRL
44	NEW ▶	1	1	LET THE RIVER RUN ARISTA 1-9793	◆ CARLY SIMON
45	42	46	3	GIVE ME THE KEYS CHRYSLIS 43335	◆ HUEY LEWIS & THE NEWS
46	NEW ▶	1	1	STRAIGHT UP VIRGIN 7-99256	◆ PAULA ABDUL
47	36	29	13	BABY CAN I HOLD YOU ELEKTRA 7-69356	◆ TRACY CHAPMAN
48	43	37	30	KOKOMO (FROM "COCKTAIL") ELEKTRA 7-69385	◆ THE BEACH BOYS
49	41	41	24	FOREVER YOUNG WARNER BROS. 7-27796	◆ ROD STEWART
50	50	—	2	SURRENDER TO ME CAPITOL 44288	ANN WILSON & ROBIN ZANDER

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

newslines...

CHRIS WITTING has been named VP/GM of WCAU-AM Philadelphia, replacing Allan Serxner. He was previously PD/ND of WBBM-AM Chicago.

BUSINESS NEWS BROADCASTING has "indefinitely postponed" the launch of its proposed business format and will consolidate its offices. Company president John Knowles insists his operation will remain together "until all four of the other operating business formats collapse."

KATHY STINEHOUR has been named to the newly created station manager post at KCFX Kansas City, Mo. She'll also assume GSM duties from Diane O'Byrne.

THE NATIONAL ASSN. OF BROADCASTERS has given senior VP stripes to two of its VPs: Teri Lepovitz of the station services department and Henry Roeder of the conventions/meetings department.

DAVE ROSE, GM of the Business Radio Network, has been promoted to CEO, replacing Michael Lowery, who has formed his own company to operate stations carrying BRN programming.

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	2	3	11	STAND WARNER BROS. 7-27688	R.E.M. 1 week at No. One
2	5	8	4	DRIVEN OUT RCA 8837	THE FIXX
3	4	9	4	YOU GOT IT VIRGIN 7-99245	ROY ORBISON
4	11	19	4	WORKING ON IT WARNER BROS. LP CUT/GEFFEN	CHRIS REA
5	8	10	4	THE LIVING YEARS ATLANTIC 7-88964	MIKE + THE MECHANICS
6	1	2	10	THE LOVE IN YOUR EYES COLUMBIA 38-68532	EDDIE MONEY
7	13	—	2	DRIVE MY CAR A&M LP CUT	DAVID CROSBY
8	9	6	5	MARATHON MERCURY LP CUT/POLYGRAM	RUSH
9	17	—	2	END OF THE LINE WILBURY 7-27637/WARNER BROS.	TRAVELING WILBURYS
10	10	12	9	CULT OF PERSONALITY EPIC LP CUT/E.P.A.	LIVING COLOUR
11	3	4	17	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
12	6	1	12	GOT IT MADE ATLANTIC 7-88966	CROSBY, STILLS, NASH & YOUNG
13	7	7	8	WHEN THE CHILDREN CRY ATLANTIC 7-89015	WHITE LION
14	23	—	2	SLOW TRAIN COLUMBIA LP CUT	BOB DYLAN & THE GRATEFUL DEAD
15	22	28	4	SEND ME SOMEBODY CAPITOL LP CUT	JON BUTCHER
16	19	27	4	DEAR GOD CHRYSALIS 43319	MIDGE URE
17	18	21	9	MYSTIFY ATLANTIC LP CUT	INXS
18	20	25	4	PARADISE CITY GEFFEN 7-27570	GUNS N' ROSES
19	33	44	3	I'LL BE THERE FOR YOU MERCURY LP CUT/POLYGRAM	BON JOVI
20	25	36	3	HEAVEN'S TRAIL GEFFEN LP CUT	TESLA
21	16	16	13	WAY COOL JR. ATLANTIC 7-88985	RATT
22	24	34	5	CRYIN' EMI 50167	VIXEN
23	29	24	8	PATIENCE GEFFEN LP CUT	GUNS N' ROSES
24	30	30	4	ONE CLEAR MOMENT WARNER BROS. LP CUT	LITTLE FEAT
25	14	11	14	THE CRUSH OF LOVE RELATIVITY LP CUT	JOE SATRIANI
26	27	39	3	THE LAST MILE MERCURY 872 148-7/POLYGRAM	CINDERELLA
27	32	37	3	DIRTY BLVD. SIRE LP CUT/WARNER BROS.	LOU REED
28	31	26	8	ACTING THIS WAY MERCURY LP CUT/POLYGRAM	THE ROBERT CRAY BAND
29	15	15	17	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	U2
30	12	5	13	LAST NIGHT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
★★★ POWER TRACK ★★★					
31	35	—	2	I'LL BE YOU SIRE LP CUT/WARNER BROS.	THE REPLACEMENTS
32	34	42	4	SEVENTEEN ATLANTIC 7-88958	WINGER
33	21	18	11	PAPER THIN A&M LP CUT	JOHN HIATT
34	41	49	3	SWORD AND STONE COLUMBIA LP CUT	PAUL DEAN
35	36	38	5	SEE THE LIGHT ARISTA LP CUT	THE JEFF HEALEY BAND
36	48	—	2	VERONICA WARNER BROS. LP CUT	ELVIS COSTELLO
37	46	—	2	BACK TO THE WALL UNI LP CUT/MCA	STEVE EARLE
38	44	—	2	DON'T LOOK BACK MCA LP CUT	CHARLIE SEXTON
39	28	14	15	IF WE NEVER MEET AGAIN COLUMBIA 38-08505	T.CONWELL/YOUNG RUMBLERS
40	26	17	18	WHAT I AM GEFFEN 7-27696	EDIE BRICKELL & NEW BOHEMIANS
41	50	—	2	LITTLE MISS S. GEFFEN LP CUT	EDIE BRICKELL & NEW BOHEMIANS
★★★ FLASHMAKER ★★★					
42	NEW ▶	1	1	SHAKE IT UP ATLANTIC LP CUT	BAD COMPANY
43	37	20	13	YOU DON'T MOVE ME VIRGIN LP CUT	KEITH RICHARDS
44	38	13	15	ARMAGEDDON IT MERCURY 870 692-7/POLYGRAM	DEF LEPPARD
45	40	23	12	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	FLEETWOOD MAC
46	NEW ▶	1	1	COME OUT FIGHTING COLUMBIA LP CUT	EASTERHOUSE
47	39	22	12	CHIP AWAY THE STONE COLUMBIA 38-08536	AEROSMITH
48	49	—	2	WALK AWAY ELEKTRA 7-69324	DOKKEN
49	NEW ▶	1	1	FOR THE LOVE OF MONEY WARNER BROS. LP CUT	BULLETTYOYS
50	NEW ▶	1	1	MY HEART CAN'T TELL YOU NO WARNER BROS. 7-27729	ROD STEWART

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.

NAB Fears FCC Step Will Lead To Highest-Bidder Auction Lottery, No Way, Say Broadcasters

BY BILL HOLLAND

WASHINGTON, D.C. Taking one of its most controversial steps toward broadcast deregulation, the Federal Communications Commission on Jan. 30 voted 3-0 in favor of a proposal to award new radio and television station licenses via a lottery. The system would replace the current long and costly process of comparative hearings, in which applicants' plans and holdings are carefully examined.

The National Assn. of Broadcasters and other broadcast groups wish to reform the present system, in which 75% or more of applicants withdraw and are paid off by the deeper-pocket winner. But NAB opposes a lottery system because it fears the next step will be a government auction with assignments going to the highest bidder.

The commission now uses lotteries to award licenses for cellular telephone systems and low-power TV. Any FCC lottery is also weighted in favor of first-time owners and minorities.

VOX JOX

(Continued from preceding page)

top 40 WBCY Charlotte, N.C., are the new morning team at oldies WFOX Atlanta, replacing J.J. Jackson & Stasia Kelly, who are forming their own event-promotions company... Chaz Kelly goes from PM drive at KZPS Dallas to nights on Transtar's Format 41; Jack Boxer moves from weekends to middays on Transtar Country... Larry Ickes moves from KKSA Sacramento, Calif., to middays at easy KJOI Los Angeles.

At urban WJLB Detroit, production director Gerald McBride is now doing middays as Kris McClendon moves to afternoons... Bob Burton—the Burt in AC WGGG Birmingham, Ala., morning team Burt & Kurt—is leaving radio. PD Rob Barnett replaces him. The new team will be called Kurt & Ken.

Veteran urban jock Guy Broady comes to mornings at KJMZ "100.3 Jamz" Dallas from weekends at KACE Los Angeles. KJMZ has air-named its new weekend overnighter Michael Speerz, which sounds suspiciously like the PD's name at rival KKDA-FM. KJMZ GM Jim Stanton has gotten a letter from Michael Speers' lawyer but will keep the name for now—or, he jokes, change it to Terry Avery.

Jerry Kaye, part of KJR Seattle's lineup in the '60s and a veteran of WLS Chicago, is back at KJR for middays. Some lineup shuffling at adult standards WJJD Chicago puts Clark Weber, Bernie Allen, and Bob Hale in mornings, middays, and p.m. drive—the lineup WLS had in January 1964... Omnicom Group's Allen Rosenshine and Soft Sheen's Edward Gardner are the 1989 chairmen of the Communications Excellence to Black Audiences Awards.

Assistance in compiling this column provided by Carlos Agudelo, Thom Duffy, and Peter Ludwig.

WASHINGTON ROUNDUP

Some Capitol Hill telecommunications leaders are also critical, saying a lottery would violate the intention of the Communications Act and the tradition of diversity and localism. The commission will now hear comments on the proposal from the public.

FCC KEEPS TWO STATIONS QUIET

The owners of two dark radio stations were contacted by the FCC late last month and asked to show cause why their licenses should not be revoked. WRPZ Paris, Ky., has been off the air since October 1987 without permission. KCKO Spokane, Wash., has been silent since 1985. It initially had commission approval, but the FCC says KCKO's owners failed to contact officials when the station re-

mained off the air.

NAB, RAB, OTHERS LET FLY AT KOOP

In an attempt to thwart the preliminary panel recommendations of Surgeon General C. Everett Koop calling for the elimination of alcoholic beverage advertising from radio, TV, and print media, the NAB, Radio Advertising Bureau, and five other ad and media groups have filed comments for possible inclusion in the panel's final report to Congress, calling the panel's anti-ad position biased and its conclusions flawed and unconstitutional.

The groups suggested, in the filing, a more open and comprehensive look at drunk driving and its causes, and said that all have been working for years to combat the national problem. What is needed, the groups said, is an effort from all to make drunk driving "socially unacceptable," and they reiterated that a ban on alcohol products wouldn't solve the problem.

(Continued on next page)

FOR WEEK ENDING FEBRUARY 11, 1989

MODERN ROCK TRACKS™

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

Billboard, copyright 1989.

'88 Summaries Spur Program Changes

NEW YORK As the year-end financial summaries come in, you can see them reflected in the usual January flurry of network programming changes. Even without counting the handful of new offerings from small indies, the new syndicated programs far outweigh the canceled shows.

The biggest move so far has been DIR Broadcasting's decision to expand its radio division as well as form a television division (Billboard, Feb. 4). The change represents DIR president Bob Meyrowitz's first major restructuring since purchasing the company back from Lorimar Telepictures in May.

Newly promoted senior VP/GM of DIR Radio Tom Gatti says the TV division should be announced by the end of February, and that a number of his key personnel—who he wouldn't identify—are already in place. DIR VP of affiliate relations Michael Abramson is now the expanded radio division's VP of programming.

Last fall DIR created two four-hour "full airshift" programs targeting album rock and AC. Gatti says the company is now preparing to tap Rick Dees, host of DIR's weekly countdown, for the new "On The Line" top 40 show. Gatti says the new two-hour Dees offering will have "a lot more of Rick's

personality and a freer style" than the countdown.

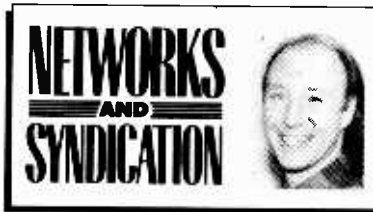
Westwood One hit the first quarter minus two long-running weekly programs while adding four new ones in three formats. The AC "Star Trak Profiles And Pop Concerts"—one of WW1's first shows—and the long-running urban artist profile show "Special Edition" are gone and WW1 VP of programming Gary Landis says they won't be replaced.

"Now that we have a mature syndication industry," Landis says, "there are two ways to look at dropped shows: they either failed, or the format they were designed for has evolved and the shows have outlived their usefulness. AC has fractionalized and urban has gone crossover since [they] were launched." And acknowledging the rigors of programming in a music-intensive world, Landis adds that "both, coincidentally, were profile shows."

The new WW1 weeklies this quarter are: "Fantasy Palace," the album/classic rock show that features three artists recorded live and gives WW1 a chance to utilize its live archives; "High Voltage," WW1's hard rock show targeted to 18-24 males and competing with MJI Broadcasting's "Metalshop"; "Fresh Traxx," an urban version of WW1's successful top 40 "Fu-

ture Hits"; and "Listen In With Lon Helton," featuring a different country artist as guest DJ each week.

Another country possibility is the return of former NBC Radio



by Peter Ludwig

Entertainment weekly, "Live From Walt Disney World." Landis implied that WW1 may be bringing back the live country show, but was only interested if it could be done live. Weekly production costs were a major factor in NBC's decision to drop the show, but Landis says WW1 would be able to trim those costs and recycle the show more effectively.

United Stations' oldies show, "Motor City Beat," was also dropped at the end of 1988 and US has no immediate plans to replace it either. It was only the third weekly program the network has canceled since it started in 1981; US director of programming Denise Oliver says the show had a good two-year run.

Oliver says that two years of flat network growth has caused national programmers to "look at the less successful shows and ask themselves, 'How can we better utilize these resources?'"

In US' case, Oliver says those resources have been redirected toward producing specials. "We're getting better response for specials. Last year we produced 27. We'll probably double that this year." US has concentrated on specials for the past two years, and this summer the network will launch a 15-part series of 90-min-

WASHINGTON ROUNDUP

(Continued from preceding page)

NAB had boycotted Koop's workshop in December, saying that the selection of panelists was "stacked" against them. At stake, should the final report lead to legislation, are millions of dollars in beer, wine, and liquor advertising.

GOOD NEWS FOR DAYTIMERS

The FCC Jan. 30 ruled in a clarification that former daytimers can receive the special commission comparative credit preference given to daytimers in hearings on new FM allocations.

Newsic Inc., licensee of daytimer WRWH Cleveland, Ga., asked for the clarification. It is now a former daytimer given nighttime authorization—secondary status at a power level less than 250 watts.

The commission said that in adopting the preference, its availability was "not conditioned on the types of channels" and former daytimers with nighttime authorization given since the credit ruling would be eligible.

ute programs on the British Invasion.

Landis has a similar story to tell at WW1: "There are more specials in development on my plate than I care to mention. It's going to be a big year for specials [because] they offer a special service to the listener and there's a big client base for them right now."

Gatti says DIR will also hit the holiday-special circuit this summer with two new Dees specials. Gatti also expects specials to figure prominently in this year's industry sales figures, but warns, "Clients are getting too smart for slapped-together programming for the Fourth of July."

Quality will continue to be a major buzz word in the syndication industry this year as competition heats up. "But you have to be careful not to get too deep," says Landis. "The challenge of creating national programming, which in many ways is a contradiction in terms, is to create quality programming that appeals to the lowest common denominator and still keep an eye on quality. There's more than one dent in my wall."

CALENDAR

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

Feb. 10, Frank, Liza & Sammy: The Ultimate Event, Westwood One Radio Network's Special, two hours.

Feb. 10-11, Rod Stewart, On The Radio, On The Radio Broadcasting, one hour.

Feb. 10-12, Mitch Ryder/Steve Tyler/Adam West, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Feb. 10-12, Starpoint, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Feb. 10-12, Ozy Osbourne, Metalshop, MJI Broadcasting, one hour.

Feb. 10-12, Guy, Star Beat, MJI Broadcasting, one hour.

Feb. 10-12, Rick Astley/Rosanne Barr/Pat Sajak, Party America, Cutler Productions, two hours.

Feb. 10-12, The Sheena Easton Story, Hot Rocks, United Stations, 90 minutes.

Feb. 10-12, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.

Feb. 11-12, Al Jarreau/Starpoint/Arsenio Hall, RadioScope, Lee Bailey Communications, one hour.

Feb. 12, Rush/Robert Cray/INXS, Powercuts, Global Satellite Network, two hours.

Feb. 12, Robert Palmer, live from Australia, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Feb. 13, Bon Jovi, Rockline, Global Satellite Network, 90 minutes.

Feb. 13-19, the Kinks, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Feb. 13-19, Kathy Mattea, Listen In With Lon Helton, Westwood One Radio Networks, one hour.

Feb. 13-19, Flora Purim, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Feb. 13-19, Fine Young Cannibals, Rock Over London, Westwood One Radio Networks, one hour.

Feb. 13-19, Heart, Legends Of Rock, Westwood One Radio Networks, one hour.

Feb. 13-19, R.E.M., Rock Today, MJI Broadcasting, one hour.

Feb. 13-19, Anne Murray, Country Today, MJI

(Continued on next page)

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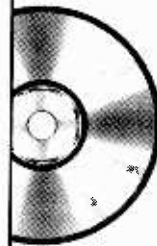
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PIONEER PRESENTS



Hot Picks in Tokio

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

- Week of Jan. 22, 1989
- She Wants To Dance With Me Rick Astley
 - Born To Be My Baby Bon Jovi
 - My Prerogative Bobby Brown
 - Turn It Into Love Kylie Minogue
 - I Remember Looking For You
 - Angel Of Harlem Phil Collins
 - In Your Room U2
 - Kas Art @ Home
 - Waiting For A Star To Fall Boy Meets Girl
 - Till I Loved You Barbara Streisand
 - Look Away Chicago
 - I Only Wanna Be With You Samantha Fox
 - All This Time Tiffany
 - Take A Chance On Me The Jacksons
 - Welcome To The Jungle Guns N' Roses
 - Amazed At The Def Leppard
 - Say In The House Of Love War (Not Neil)
 - Every Rose Has Its Thorn Poison
 - It's My Party Chaka Khan
 - When I'm With You Michael Jackson
 - Smooth Criminal Michael Jackson
 - The Young Rascals Tommy Conwell
 - Happy Happy Shave Georgia Stellas
 - Teddy Bear
 - Wonderful Life
 - Paradise City Guns N' Roses
 - Rimmer Babu Stump

FM JAPAN 81.3 FM

AN OPEN LETTER TO THE ENTERTAINMENT INDUSTRY

The world is engaged in a war. It is not the Cold War we have become so familiar with during the last thirty years. It knows no political boundaries, it gives no false hopes to any member of any political ideology. It is a war that we in the music, television, and film industries must address and continue to address during the next decade. It is a war of survival of the human species on this planet.

During the decade of the 1960's we began hearing doomsday reports caused by the use of chlorofluoro carbons in aerosol cans, air conditioners, and refrigerators destroying our ozone layer. During the 1970's we began hearing reports of acid rain pollution caused by sulfur dioxide and nitrous oxide combining with rain water to form deadly sulfuric and nitric acids in our lakes and reservoirs poisoning and killing our fish and contaminating our drinking water. In the 1980's we began hearing reports of the green house effect which threatens to heat up the Earth's atmosphere 3°F to 9°F by early in the 21st century, melting the polar ice cap and raising the ocean level 2 to 6 feet all around the globe.

This ad does not have the time, space, nor is it really the right place to carry a detailed dialogue on what the consequences to our children and our children's children will be. The drought last summer and unusual worldwide weather phenomena prompted TIME MAGAZINE on January 2, 1989 to name the "Endangered Earth" the "Planet of the Year" rather than name its usual "Man of the Year" award. For the past 15 years the United Nations Environment Program has likewise attempted to alert the world to these clear and present dangers. Time has added a new note of urgency, for which UNEP is indeed grateful. In its comprehensive 33 page report it pictured a world fit for only insects to inhabit. I urge all of you who haven't already done so to read this article. It changed our lives and the way we think and we know it will change yours. This is still a beautiful world and we want our children and our grandchildren to live in it without facing apocalyptic doom.

WHAT THE ENTERTAINMENT WORLD CAN AND MUST DO

We need songs, videos, films, money and a commitment by everyone ranging from people working in the mailrooms to the Presidents of record and film companies. We need songs and videos from the major artists of the day as well as the perennial favorites. Most of all we must resolve not to make this just another "charity fad" as was the year 1985. This is a ten year commitment for we only have a ten year "window", not even a full generation to change the course of cataclysmic events that threaten our survival.

WHAT WE MUST ASK OF OUR GOVERNMENT

TIME MAGAZINE, in the introduction of its 33 page report, said we need a world leader who will mobilize the sort of mass commitment that FDR did in the Depression and World War II, that JFK initiated in the Civil Rights Movement of the 1960's, that Winston Churchill called for from the world during World War II. Every American alive today should urge George Bush to become this kind of leader.

In order to ensure that we win this global war for survival every effort must be made to support the work of the United Nations Environment Program. Your contribution to the "Transmissions Project" for UNEP will help UNEP in its campaign to heighten public awareness and stimulate cooperation and action for the cause of environmental protection. Contributions may be sent to:

"Transmissions Project"
United Nations Environment Program
2 United Nations Plaza, Room 803
New York, N.Y. 10017

For information please contact UNEP — Tel. (212) 963-8139

and address all inquiries to:

Ruth Strassberg
United Nations Environmental Program

Sincerely,

Noel J. Brown
Director

Gerry & Ellen Goffin
National Academy of Songwriters
Special Project Directors

BIO 4 MEANS MUSIC

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

POWER 99 FM

Atlanta P.D.: Rick Stacy
1 Karyn White, The Way You Love Me
2 Sheena Easton, The Lover In Me
3 Paula Abdul, Straight Up
4 Mike + The Mechanics, The Living Year
5 Erasure, A Little Respect
6 Ann Wilson & Robin Zander, Surrender
7 Breathe, Don't Tell Me Lies
8 White Lion, When The Children Cry
9 Def Leppard, Armageddon It
10 Rod Stewart, My Heart Can't Tell You
11 Bon Jovi, Born To Be My Baby
12 Edie Brickell & New Bohemians, What I
13 New Kids On The Block, You Got It (Th
14 Debbie Gibson, Lost In Your Eyes
15 The Boys, Dial My Heart
16 Tommy Page, A Shoulder To Cry On
17 Milli Vanilli, Girl You Know It's Tru
18 Steve Winwood, Holding On
19 Chicago, You're Not Alone
20 Eddie Money, Walk On Water
21 Samantha Fox, I Wanna Have Some Fun
22 Information Society, Walking Away
23 Anita Baker, Just Because
24 U2, Angel Of Harlem
25 Guns N' Roses, Paradise City
26 Roy Orbison, You Got It
27 Poison, Every Rose Has Its Thorn
28 R.E.M., Stand
29 EX Bobby Brown, Roni
30 EX Ann Wilson & Robin Zander, Surrender
A Duran Duran, All She Wants Is
A Roxette, The Look
A Bette Midler, Wind Beneath My Wings
A Luther Vandross, She Won't Talk To Me

100.7 FM #1 HIT MUSIC STATION

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

FOX 95.3 FM

Detroit P.D.: Chuck Beck
1 Paula Abdul, Straight Up
2 Bon Jovi, Born To Be My Baby
3 Guns N' Roses, Paradise City
4 Tone Loc, Wild Thing
5 Samantha Fox, I Wanna Have Some Fun
6 Debbie Gibson, Lost In Your Eyes
7 Bangles, In Your Room
8 Tiffany, All This Time
9 Kon Kan, I Beg Your Pardon
10 Def Leppard, Armageddon It
11 The Time Lords, Doctorin' The Tardis
12 Guns N' Roses, Knocking On Heaven's D
13 Bobby Brown, My Prerogative
14 EX Bon Jovi, Living In Sin
15 Ann Wilson & Robin Zander, Surrender
16 EX New Kids On The Block, You Got It (Th
A17 Bangles, Eternal Flame
18 Ratt, Way Cool Jr.
A19 Fine Young Cannibals, She Drives Me C

94 WKTI FM

Milwaukee P.D.: Todd Fisher
1 Poison, Every Rose Has Its Thorn
2 Bon Jovi, Born To Be My Baby
3 Sheriff, When I'm With You
4 Roxette, The Look

5 10 Paula Abdul, Straight Up
6 Bobby Brown, My Prerogative
7 Ann Wilson & Robin Zander, Surrender
8 White Lion, When The Children Cry
9 Debbie Gibson, Lost In Your Eyes
10 Tiffany, All This Time
11 Sheena Easton, The Lover In Me
12 Taylor Dayne, Don't Rush Me
13 Samantha Fox, I Wanna Have Some Fun
14 Karyn White, The Way You Love Me
15 Phil Collins, Two Hearts
16 U2, Angel Of Harlem
17 Steve Winwood, Holding On
18 EX Synch, Where Are You Now
19 House Of Lords, I Wanna Be Loved
20 Edie Brickell & New Bohemians, What I
21 New Kids On The Block, You Got It (Th
22 Guns N' Roses, Paradise City
A22 —
23 Rick Astley, She Wants To Dance With
24 EX Milli Vanilli, Girl You Know It's Tru
A25 —
A Mike + The Mechanics, The Living Year
A Breathe, Don't Tell Me Lies
A Bangles, Eternal Flame
A Duran Duran, All She Wants Is
A Bobby Brown, Roni
EX EX Was (Not Was), Walk The Dinosaur

WNCI 97.9

Columbus P.D.: Dave Robbins
1 White Lion, When The Children Cry
2 Tone Loc, Wild Thing
3 Paula Abdul, Straight Up
4 Karyn White, The Way You Love Me
5 Vanessa Williams, Dreamin'
6 Sheriff, When I'm With You
7 Steve Winwood, Holding On
8 Phil Collins, Two Hearts
9 Rick Astley, She Wants To Dance With
10 Taylor Dayne, Don't Rush Me
11 Mike + The Mechanics, The Living Year
12 Information Society, Walking Away
13 Sheena Easton, The Lover In Me
14 Bobby Brown, My Prerogative
15 Ann Wilson & Robin Zander, Surrender
16 Boys Club, I Remember Holding You
17 Milli Vanilli, Girl You Know It's Tru
18 Edie Gibson, Lost In Your Eyes
19 Anita Lenon, I'm Green, But A Little
20 New Kids On The Block, You Got It (Th
21 Breathe, Don't Tell Me Lies
22 Guns N' Roses, Paradise City
23 Anita Baker, Giving You The Best That
24 The Escape Club, Shake For The Sheik
25 Chicago, You're Not Alone
A27 —
28 Bobby Brown, Roni
29 Kenny G, We've Saved The Best For Las
A29 —
A30 Was (Not Was), Walk The Dinosaur

WLOT 99.1

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

KZZP 104.7 FM

Phoenix P.D.: Bob Case
1 Paula Abdul, Straight Up
2 White Lion, When The Children Cry
3 Tone Loc, Wild Thing
4 The Boys, Dial My Heart
5 Bobby Brown, Roni
6 Poison, Every Rose Has Its Thorn
7 Karyn White, The Way You Love Me
8 Sheena Easton, The Lover In Me
9 Sheriff, When I'm With You
10 Taylor Dayne, Don't Rush Me
11 Milli Vanilli, Girl You Know It's Tru
12 Debbie Gibson, Lost In Your Eyes
13 Chicago, Look Away
14 Erasure, A Little Respect
15 Edie Brickell & New Bohemians, What I
16 New Kids On The Block, You Got It (Th
17 Kylie Minogue, It's No Secret
18 Boy Meets Girl, Waiting For A Star To
19 Samantha Fox, I Wanna Have Some Fun
20 Rick Astley, She Wants To Dance With
21 Kon Kan, I Beg Your Pardon
22 Ann Wilson & Robin Zander, Surrender
23 Vanessa Williams, Dreamin'
24 Tiffany, All This Time
25 Bon Jovi, Born To Be My Baby
26 Mike + The Mechanics, The Living Year
27 Martika, More Than You Know
28 EX Bangles, Eternal Flame
29 EX New Edition, Can You Stand The Rain
30 EX Sa-Fire, Thinking Of You
A —
A Synch, Where Are You Now
A Deon Estus, Heaven Help Me
A R.E.M., Stand
A Anita Baker, Just Because
EX EX Fleetwood Mac, As Long As You Follow
EX EX Roxette, The Look
EX EX Guns N' Roses, Paradise City
EX EX Will To Power, Fading Away
EX EX nya, Orinoco Flow (Sai Away)
EX EX Dina, 24/7
EX EX Fine Young Cannibals, She Drives Me C

KUBE 93.3 FM

Seattle P.D.: Gary Bryan
1 Rick Astley, She Wants To Dance With
2 Paula Abdul, Straight Up
3 Bon Jovi, Born To Be My Baby
4 White Lion, When The Children Cry
5 Phil Collins, Two Hearts
6 Tone Loc, Wild Thing
7 Karyn White, The Way You Love Me
8 Debbie Gibson, Lost In Your Eyes
9 Information Society, Walking Away
10 Tiffany, All This Time
11 Steve Winwood, Holding On
12 Def Leppard, Armageddon It
13 Kylie Minogue, It's No Secret
14 Ann Wilson & Robin Zander, Surrender
15 Sheena Easton, The Lover In Me
16 Erasure, A Little Respect
17 The Boys, Dial My Heart
18 New Kids On The Block, You Got It (Th
19 Edie Brickell & New Bohemians, What I
20 Bobby Brown, Roni
21 Anita Baker, Just Because
22 Breathe, Don't Tell Me Lies
23 The Escape Club, Shake For The Sheik
24 Duran Duran, All She Wants Is
25 Chicago, You're Not Alone
26 U2, Angel Of Harlem
27 Anita Baker, Just Because
28 Mike + The Mechanics, The Living Year
29 EX Bangles, Eternal Flame
30 EX Rod Stewart, My Heart Can't Tell You
A Cinderella, The Last Mile
A Milli Vanilli, Girl You Know It's Tru
A Love And Money, Hallelujah Man
EX EX Huey Lewis & The News, Give Me The Ke
EX EX Boy Meets Girl, Bring Down The Moon
EX EX Kenny Loggins, Tell Her
EX EX Luther Vandross, She Won't Talk To Me
EX EX Giant Steps, Into You
EX EX Fine Young Cannibals, She Drives Me C
EX EX Eddie Money, The Love In Your Eyes
EX EX Will To Power, Fading Away
EX EX Tracie Spencer, Imagine

X100

San Francisco P.D.: Bill Stairs
1 Tone Loc, Wild Thing
2 The Boys, Dial My Heart
3 Bobby Brown, My Prerogative
4 New Kids On The Block, You Got It (Th
5 Bobby Brown, Roni
6 Paula Abdul, Straight Up
7 Sheena Easton, The Lover In Me
8 Debbie Gibson, Lost In Your Eyes
9 Eighth Wonder, Cross My Heart
10 Boys Club, I Remember Holding You
11 Phil Collins, Two Hearts
12 Kon Kan, I Beg Your Pardon
13 Rick Astley, She Wants To Dance With
14 Al B. Sure!, Killing Me Softly
15 Information Society, Walking Away
16 Milli Vanilli, Girl You Know It's Tru
17 Marc Almond, Tears Run Rings
18 Kirby Coleman, Hey Tom!
19 Samantha Fox, I Can't Face The Fact
20 Samantha Fox, I Wanna Have Some Fun
21 Johnny O, Fantasy Girl
22 Camouflage, The Great Commandment
23 Sweet Sensation (With Romeo J.D.), Si
24 Sheriff, When I'm With You
25 Will To Power, Fading Away
26 Roxette, The Look
27 Taylor Dayne, Don't Rush Me
28 Erasure, A Little Respect
29 Edie Brickell & New Bohemians, What I
A30 —
EX EX Dina, 24/7
EX EX Kylie Minogue, It's No Secret
EX EX Duran Duran, All She Wants Is
EX EX Martika, More Than You Know
EX EX Back To Back, Perfect Girl
EX EX Fine Young Cannibals, She Drives Me C
A —
A Steve B, I Wanna Be The One
A —
A Bangles, Eternal Flame



Billboard's PD of the week

Alan Mason
KQPT Sacramento, Calif.

"FOR YEARS, OUR INDUSTRY HAS recognized that people want to hear something new," says Alan Mason, OM/PD of adult alternative KQPT "the Point" Sacramento, Calif. "It wasn't disco, it wasn't urban cowboys, it wasn't the second English wave, and it wasn't punk. Those weren't trends—those were fads. This type of music, however, has sustained itself long enough to prove that it's not a fad. It's here to stay."

Since KQPT replaced religious KEBR last April, the Point has soared in Sacramento. Its debut share in the spring book was 2.7 12-plus overall, followed by a 4.3 in the summer, then up again in the fall to an astonishing 7.0. The station also finished first in the 25-54 demographic.

KQPT's rapid ascent—tied for third overall in the market with easy KCTC—trailing only country KRAK-FM (7.1) and news/talk KFBK (8.8)—highlights a bright fall showing for the adult alternative format nationwide. Other than heritage eclectic outlet KINK Portland, Ore. (which scored a 7.1 in the fall), the Point's 7.0 is the best 12-plus figure ever achieved in a format that isn't supposed to have boxcar 12-plus numbers.

Mason describes KQPT's music mix as 75% contemporary jazz, 15% new age, and 10% adult contemporary artists. Morning, midday, and afternoon dayparts commonly feature up-tempo jazz (Kenny G, David Benoit, Gerald Albright, Free Flight, Yellowjackets, Kenny Vance, and others), while evenings and overnights, bearing the well-circulated "Lights Out" tag, are more environmental.

Key positioners include "Sacramento's one-of-a-kind radio," "Stress-free radio," and "The quality alternative." Station management agreed on "the Point" ID when a research study reminded them that no station in the market stressed "the point" when announcing frequencies. Thus the slogan, "100.5, the Point."

That research led new owner Duchossois Communications to three format options when it bought KEBR: classic rock, oldies, and adult alternative. Mason, a 17-year veteran of King Broadcasting (including stints as VP/GM at KGW Portland, OM at KYA San Francisco, PD at KING Seattle, and three years with King research), had problems with the first and second options.

"There were existing stations in the market that could easily make adjustments and claim the position we would be seeking," Mason says. "So I read between the lines and decided the third possibility was the best strategic opportunity."

"Besides, I had done album rock, top 40, oldies, and full-service AC. I wanted to try something new. And in the research I saw dissatisfaction from listeners with what radio was offering them. They were thinking like I was. It wasn't that we didn't like the Beatles any more; we're just tired of them." Mason says the publicity surrounding

KTWV "the Wave" Los Angeles didn't figure into his decision. "The original Wave ran contrary to almost everything I believed in," he says. "In the beginning, I felt they were too inclined toward new age music. And I believe a music source without people on the air is nothing more than a juke box."

Mason handles KQPT's "full-service" morning show, which, he says, "reflects our whole approach to the format: The music may change, but basic radio principles remain the same."

"Our audience, the baby boomers, grew up with album rock as a foreground station, so they're used to sophistication in their music. When they want to unwind, they can't accept the Living Strings doing 'A Hard Day's Night,' but they can unwind with contemporary jazz and still be challenged by it."

Mason says KQPT's audience comes from every Sacramento station, but especially from the ACs. "This format offers a unique position in a market," he says. "How are you going to attack it unless you approach us head-on? I don't foresee a Sacramento station challenging us, but some of the fringe stations here could switch to the format and possibly hurt us."

Mason became familiar with the music KQPT plays when he worked for KGW Portland and heard it Sunday mornings on sister station KINK. Now he says, "I'm still surprised cities such as Boston and Atlanta don't have this type of station yet."

"For a city our size, listeners have better-than-average educations and incomes, even though we're surrounded by farmland and I always see horse trailers parked by the State Capitol. Maybe this format wouldn't work in Amarillo, Texas, but it could work in Eugene, Ore. or Richmond, Va."

"When we made the switch, we played two straight days of ocean sounds—one of my training tapes with a subliminal message for positive thinking buried in the sound. [Mason regularly keeps such tapes running in his office. "Nothing metaphysical," says the psychology major.] We wanted to wipe the slate clean, but some people even called to say they liked that."

"We discovered we were playing too much recognizable pop music in the beginning, like Chicago and Cat Stevens, and that we might have leaned a little too far toward R&B. We'll keep fine-tuning it as we go."

"We've got some promotions planned for the spring that are appropriate for this audience. Seventh-caller contests don't work with this audience. My primary goal, as strange as this sounds, is to always be third 25-54. This time we wobbled to No. 1. Some day we may wobble to No. 5. But I always want to be in that area."

"I don't profess to know all the answers, or that what we're doing is the right way to handle this format. But it's our way, and it seems to work for us." TERRY WOOD

Flack Returns To Fond Audience Singer Hits No. 1 After Long Absence

BY NELSON GEORGE

NEW YORK The saying goes, "Absence makes the heart grow fonder." The proof is Roberta Flack's recent No. 1 black single, "Oasis," and the strong critical acclaim for the Atlantic album of the same title.

"Oasis" is Flack's first solo studio album since 1982's "I'm The One." In the interim, Flack has appeared on a few records, including a collection of John Lennon songs and a single version of "We Shall Overcome," released in February 1986 in tribute to Dr. Martin Luther King Jr. and performed in the U.S. and overseas.

But Flack had basically stepped into the background since 1983. Before "Oasis" appeared on the

black chart, the New York-based vocalist hadn't had a charting single since "You're Looking Like Love To Me," a duet with Peabo Bryson in December 1984.

According to Flack; "I was trying to get the business end of my relationship with Atlantic in order. I wasn't unhappy, but I just had to get some things straight. It just took three to four years to do that. Fortunately, I have a strong relationship with many people there, who helped me."

Throughout this period, Flack maintained total control of her career. She doesn't have a manager, although she considers attorney Elliot Huffman, Atlantic chairman Ahmet Ertegun, and Quincy Jones, who executive produced the "Oasis" album, important advisers. "A manager will come to me just as one did to Tina Turner," Flack says. "She had things happen to her that had never happened before. You want that, a manager that takes you to places you've never been before. Besides, I've never thought of my career as something I could move away from. So even with a manager, I'll be very involved in all decisions about my career."

The esteem in which Flack is held is reflected in the songwriting credits. Nick Ashford & Valerie Simpson, Marvin Hamlisch working with Siedah Garrett, Marcus Miller, Brenda Russell, and poet Maya Angelou are among the talents who contributed to the sophisticated mood of "Oasis." The next single is

an Ashford & Simpson tune, "Uh-Uh, Ooh-Ooh Look Out (Here It Comes)."

Aside from the big-name composers, "Oasis" has a sometimes subtle, sometimes overt Third World feel. "We definitely looked to add flavors from the Caribbean and Africa," she says. "There are little percussive elements in the rhythms that add some snap and crackle."

Much of the album was cut in Los Angeles, where Jones was involved in the production of certain tracks. The singer purposely avoided up-tempo songs and instead emphasized material that highlighted her unique vocal style. Flack says of her voice, "I see myself as a combination of sound and science. I've studied the theory behind singing, while also having the feel of the church and R&B. I have the same impact as someone who screams or yells, but I sing with a pure sound that has its own natural soulfulness."

Last year, two of Flack's biggest hits were covered by younger artists: "Where Is the Love?" by Stephanie Mills and Robert Brooks and "Killing Me Softly" by Al B. Sure! Sure!'s version has led Flack into some interesting conversations. Flack recalls, "A 13-year-old girl came over to me and asked, 'How come you did that song that Al B. Sure! did?'"

"I felt wonderful. My performance was a description of my pulse at that place in time. His is descriptive of this time. People forget that both those songs had been recorded before I did them."



Retronuevo Posse. Aside from being the industry's only a cappella/jazz/gospel group, Take 6 has been nominated for a Grammy as best new artist. Backstage at a recent New York appearance to help the group celebrate the honor was jazz trumpeter Wynton Marsalis. Relaxing together, from left, are Take 6's Alvin Chea, Cedric Dent, and David Thomas; Marsalis; and Claude McKnight, Mark Kibble, and Mervyn Warren of Take 6.

Recent Shoot Triggers Social, Political, Media Excitement 'Self-Destruction' Video To Fight Crime

FLAVOR FLAV IS ROCKING a bullhorn. The crowd of nearly 200 rappers, DJs, friends, record company personnel, video technicians, and news crews all stop to listen to hip-hop's Jimmy Durante. "Ya'll heard of the three blind mice, right?" The crowd gathers in anticipation. "What I wanna know is, where the hell were they going?"

Maybe you had to be standing in the morning chill of Harlem, N.Y.'s Mount Morris Park Jan. 27 to find it funny, but Flav's unexpected punch line had folks rolling. Moreover, Flav's crazy good cheer provided one of the many memorable moments at the shooting of the Stop the Violence Movement's "Self-Destruction" video.

"Self-Destruction," released by Jive on Dr. Martin Luther King's birthday, features performances by Boogie

Down Productions, Stetsasonic, Heavy Dee, Kool Moe Dee, M.C. Lyte, Just-Ice, Public Enemy, and Doug E. Fresh; it was produced by D-Nice and KRS-1 in association with Hank Shocklee. The proceeds from the "Self-Destruction" record in the U.S. will go to the National Urban League's campaign to combat black-on-black crime and illiteracy and to like-minded charities in other countries when it is issued overseas. The record was executive produced by Tokyo Rose (known to some as Jive's Ann Carli) and me.

The video, shot by Classic Concepts Productions in support of this all-star charity rap record on Jive, served as a minihip-hop convention, media circus, and fashion show. Starting with that early morning shot, the "Self-Destruction" video locations ranged from Harlem's historic Schomburg Library for Research in Black History to a forbidding detention center and courthouse, the closed hip-hop club Latin Quarter, and a cemetery. The standard gold chains, sneakers, and baseball caps were still in full effect, but the garb was also crown hats, many embellished with Ghanaian kente cloth, jackets representing various rap institutions (Uptown, Def Jam, Sleeping Bag, and Classic Concepts), and African medallions.

News crews from Entertainment Tonight, MTV, BET, the BBC, the U.K.'s Channel 4, and a German television network were there to cover what they considered an historic event: a video by black American artists to benefit a black charity and to cast

light on a crisis in the community.

The video shoot was made possible by donations from Jive, RCA, Atlantic, Spike Lee, and Ed Eckstine. While the music video is being completed to coincide with Black History Month, a longform video documentary discussing black-on-black crime is being organized and funds are being raised. A fundraising party for this purpose was scheduled for Bolido's in New York Wednesday (8). A formal press conference detailing the STV Movement will be held this week. As an adjunct to "Self-Destruction," an essay contest will encourage young people to write about the problem of—and solutions to—crime among their peers.

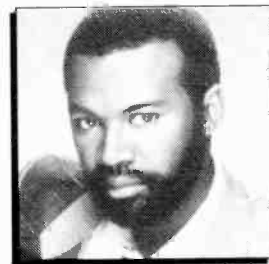
Those interested in donating time and/or money can contact the Stop the Violence Movement, 1348 Lexington Ave.,

New York, N.Y. 10128.

SHORT STUFF: This will be the year that the Los Angeles rap scene explodes as a major sales and creative force. Tone Loc's "Wild Thing," using the Run-D.M.C. rock-rap formula, has busted out on Delicious Vinyl with one of the biggest singles (rap and nonrap) of the decade. "Wild Thing" has gone double platinum, testimony to the power of MTV and women in tight black dresses. Eazy-E on Priority is the first hardcore gang rapper (Ice-T is a post-gang rapper) to build a national following and his video for "We Want Eazy" shows you why. While far from charismatic, Eazy-E has a real tough street look that suggests that his gritty raps (on one album cut he says, "I ain't no role model") come from experience. When Eazy-E is shown rapping "Live From Compton Jail," it doesn't seem like a mere marketing concept. Like many of his West Coast rap comrades, Eazy-E's backing, produced by Dr. Dre and D.J. Yella, this track is based on '70s funk grooves. In this case, it's a Parliament-Funkadelic groove and Maceo Parker, George Clinton, and Bootsy Collins are graciously given writers' credit. Collins, in fact, makes a cameo appearance in the video. Another potential West Coast hip-hop hit is Def Jam's "Give It Here" on Delicious Vinyl, which skillfully bites Joe Tex's "Give It Here" for the verbal hook and Peter Brown's "Dance With Me" for the instrumental hook. Finally, no celebration of L.A.'s rap

(Continued on page 27)

The Rhythm and the Blues



by Nelson George

Billboard POWER PLAYLISTS

FOR WEEK ENDING
FEBRUARY 11, 1989

Sample Playlists of the Nation's Largest Black Radio Stations



Los Angeles	P.D.: Jack Patterson
1	4 Boogie Down Productions, Jack Of Spades
2	2 New Edition, Can You Stand The Rain
3	5 Rob Base & D.J. E-Z Rock, Get On The Dance Floor
4	1 Salt-N-Pepa, Get Up Everybody (Get Up)
5	7 K-9 Posse, Ain't Nothin' To It
6	3 D.J. Jazzy Jeff & The Fresh Prince, Brand New F
7	10 Karyn White, Superwoman
8	11 Eazy-E, We Want Eazy
9	12 Sugga & Spice, That's Funky
10	14 Guy, Teddy's Jam
11	5 Tone Loc, Wild Thing
12	15 Tony! Toni! Toné!, Baby Doll
13	9 The Boys, Dial My Heart
14	8 Bobby Brown, Roni
15	23 Kiara (Duet With Shanice Wilson), This Time
16	18 Today, Him Or Me
17	20 The Gap Band, I'm Gonna Get You Sucka
18	21 The Boys, Lucky Charm
19	13 M.C. Hammer, Pump It Up
20	16 Ziggy Marley & The Melody Makers, Tumbin' Down
21	17 The J.A.S., Coolin' In Cali
22	19 Sweet Tee, On The Smooth Tip
23	28 Stop The Violence Movement, Self Destruction
24	27 Sick Rick, Teenage Love
25	26 The Bar-Kays, Struck By You
26	31 N.W.A., Quiet On The Set
27	29 Super Lover Dee & Casanova Rudd, I Gotta Good T
28	32 Cash Money & Marcellous, Find An Ugly Woman
29	37 Black By Demand, All Rappers Give Up
A30	— Luther Vandross, She Won't Talk To Me
31	34 Z'Looke, Can U Read My Lips
32	24 Sir Mix-A-Lot, Posse On Broadway
A33	— LeVert, Still Coolin'
34	38 J.J. Fad, Ya Gonn Down
35	25 Cheryl "Pepsi" Riley, Thanks For My Child
36	EX Too Short, Life Is Too Short
37	EX Troop, Still In Love
38	30 Vesta, Sweet, Sweet Love
39	EX Ice-T, High Rollers
40	36 Antonette, Baby Make It Boom
A	— Ashford & Simpson, I'll Be There For You
A	— Vanessa Williams, Dreamin'
A	— Freddie Jackson, You And I Got A Thing
A	— 7A3, Drums Of Steel
A	— His Majesty, Armed And Dangerous
A	— Kid N Play, Rolling With Kid N Play
A	— Romeo & Rhyme, Nothin' But A Fan
A	— Vesta, 4 U
EX	EX Today, Girl I Got My Eyes On You
EX	EX Radiant, Somethin's Got A Hold On Me
EX	EX E.D. Charge, Real Love
EX	EX Tony Rock, Still Doin' It
EX	EX Big Daddy Kane, Wrath Of Kane
EX	EX Adeva, Respect
EX	EX Dale, Man In The Mix
EX	EX Milli Vanilli, Girl You Know It's True
EX	EX Dale, Man In The Mix
EX	EX Audio Two, Man Of Styles
EX	EX We Poppa Girls, Heat It Up
EX	EX Evelyn "Champagne" King, Kisses Don't Lie



Pittsburgh	P.D.: Sam Weaver
1	2 Al Jarreau, So Good
2	3 LeVert, Pull Over
3	4 New Kids On The Block, You Got It (The Right St
4	5 Gerald Alston, Take Me Where You Want To
5	6 Bobby Brown, Roni
6	7 Z'Looke, Can U Read My Lips
7	10 Phil Collins, Two Hearts
8	11 Sade, Turn My Back On You
9	1 Sheena Easton, The Lover In Me
10	12 Taylor Dayne, I'll Rush Me
11	4 George Benson, Twice The Love
12	15 Vanessa Williams, Dreamin'
13	13 The Boys Club, I Remember Holding You
14	16 Luther Vandross, She Won't Talk To Me
15	17 Aleece Simmons, I Want To Be Your Lover
16	18 Karyn White, Superwoman
17	20 Paula Abdul, Straight Up
18	8 Was (Not Was), Spy In The House Of Love
19	9 Annie Lennox and Al Green, Put A Little Love In
20	19 Johnny Kemp, One Thing Led To Another
21	22 Samantha Fox, I Wanna Have Some Fun
22	13 Tone Loc, Wild Thing
23	24 Rick Astley, She Wants To Dance With Me
24	25 Kiara (Duet With Shanice Wilson), This Time
25	27 Anita Baker, Just Because
26	29 Guy, Teddy's Jam
27	30 New Edition, Can You Stand The Rain
28	31 The Gap Band, I'm Gonna Get You Sucka
29	33 Al B. Sure!, Killing Me Softly
30	34 Sweet Obsession, Being In Love Ain't Easy
31	35 Midnight Star, Snake In The Grass
32	32 Robbie Newell, Back On Holiday
33	36 Milli Vanilli, Girl You Know It's True
34	37 The Boys, Lucky Charm
35	38 BeBe & CeCe Winans, Heaven
36	39 Art Of Noise, Kiss
37	42 The Bar-Kays, Struck By You
38	43 Cameo, Skunk In It
39	44 Marcus Lewis, The Club
40	45 Jonathan Butler, More Than Friends
41	46 Mike & The Mechanics, The Living Years
42	41 Rob Base & D.J. E-Z Rock, Get On The Dance Floor
43	48 Surface, Gusher Than Friends
44	49 Steve Wonder, With Each Beat Of My Heart
45	50 Will To Power, Fading Away
46	51 Breathe, Don't Tell Me Lies
47	52 Martika, More Than You Know
48	53 Was Not Was, Walk The Dinosaur
49	54 We Poppa Girls, Heat It Up
50	54 Cash Money & Marcellous, Find An Ugly Woman
51	55 Inner City, Good Life
52	56 Sandee, Notice Me
53	57 Jomanda, Make My Body Rock
54	58 Adeva, Respect
A55	— Ashford & Simpson, I'll Be There For You
A56	— James "J.T." Taylor & Regina Belle, All I Want
A57	— MC Hammer, Turn This Mutha Out

VESTA

the new single

“4U”

(AM 1263)



The follow-up to
the #1 radio smash
“Sweet, Sweet Love”

In November, Vesta became the first artist ever to guest-host *Video Soul* on B.E.T. In December, “Sweet, Sweet Love” topped the B.E.T. video chart. In January, “4U” established this 5½-octave-range Diva as a major artist.

Vesta's new single “4U” is headed to the top of the charts.

from the album
VESTA 4U (SP 522)

Produced by: Atala Zane Giles
Executive Producer: E. J. Jackson

Management: Jackson/Jones Management Company



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ORPHEUS RECORDS THANKS

URBAN RADIO AND RETAIL

FOR ITS SUPPORT OF OUR

FIRST SMASH RELEASE,

"CAN U READ MY LIPS,"

BY Z'LOOKE!!!



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AND THANKS FOR YOUR SUPPORT ON ALEESE SIMMONS' FIRST RELEASE,

"I WANT TO BE YOUR LOVER,"

THE LEGEND CONTINUES IN 1989:

Z'LOOKE—"LOVESICK," the second single from the smash lp "TAKE U BACK TO MY PLACE"

ALEX BUGNON—"PIANO IN THE DARK," from the newly released lp "LOVE SEASON"

B-FATS—"MUSIC MAESTRO," the title cut from his smash lp

ALEESE SIMMONS—"I WANT IT," the title cut and second single from her debut lp



TERRI ROSSI'S RHYTHM SECTION

WHILE BeBe & CeCe Winans are touring such exotic locales as Hawaii and Indonesia, Capitol takes "Heaven" 23-18 on the Hot Black Singles chart with No. 1 reports at WTMP Tampa, Fla.; KYEA Monroe, La.; and XHRM San Diego. Overall, the single is top 10 at 34 of the 84 stations reporting the title this week. The single and album of the same name are developing well with strong radio and retail moves. In the mid-Atlantic region, the album is starting to get top 20 sales reports. WHUR Washington, D.C., MD Mike Archie is playing cuts from "Heaven" and the single moves 37-14 at his station. Archie says, "This song appeals to upper-demo adults who reacted quickly and went out and purchased the album. Early on we tested the waters before we dove in. It has been great for a.m. drive, similar in performance to 'Mornin' ' by Al Jarreau." The album is bulleted at No. 50 on the Top Black Albums chart.

BULLETS AROUND on the Hot Black Singles chart this week. The average number of bullets on the chart is between 48 and 52. This week there are 55 bullets, including 11 debuts, with especially heavy traffic in the 24-50 range . . . Milli Vanilli leads the pack as this week's Power Pick/Sales with "Girl You Know It's True" (Arista). "Just Coolin' " by Levert (Atlantic) is the Power Pick/Airplay for the second week in a row; incidentally, Gerald Levert and Marc Gordon of Levert did the 12-inch mix on Christopher Max's single "More Than Physical" (EMI), which debuts at No. 75. El DeBarge returns with "Real Love" (Motown), this week's Hot Shot Debut. DeBarge produced the song and co-wrote it with his younger brother, Darrel . . . Two records make double-digit jumps. "Affair" by Cherrelle (Tabu) moves 76-54 and Kenny G's "We've Saved The Best For Last" (Arista) vaults 22 places to No. 58 based on double-digit adds at radio.

"TEDDY'S JAM" by Guy (MCA) makes its move this week to No. 7 after a two-week rest at No. 11. The single received immediate airplay from the self-titled album and is No. 1 at WDAO Dayton, Ohio; WAAA Winston-Salem, N.C.; and WLOU Louisville, Ky., for the second week. WLOU MD Ange Canessa says, "It has been one of my top requested records since it was an album cut. The album and the single are both selling so well here, it's hard to keep records in stock. I even did a special remix to keep 'Teddy's Jam' fresh for WLOU listeners."

MUMBO JUMBO: Due to new humanoid input, we were unable to interface the usual data of our Sales and Airplay charts for the Hot Black Singles with last week's actual computations. Translation: We screwed up! This week's charts are correct (we hope) . . . While we are on the topic, the two separate charts are helpful in understanding how a record achieves its position on the combined singles chart. Records are ranked from one to 100 based on their total points, which is a combination of points derived from radio and sales reports. For example, the No. 1 record on this week's Sales chart is "Wild Thing" by Tone Loc (Delicious Vinyl). But on the airplay chart, "Wild Thing" is No. 8. When we add up the points for the combined chart, the single comes in at No. 5.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 13 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 94 REPORTERS	TOTAL ON
REAL LOVE EL DEBARGE MOTOWN	8	15	28	51	52
SLEEP TALK ALYSON WILLIAMS DEF JAM	2	9	16	27	27
WE'VE SAVED THE BEST. . . KENNY G ARISTA	6	4	16	26	54
AFFAIR CHERRELLE TABU	5	8	11	24	59
MORE THAN PHYSICAL CHRISTOPHER MAX EMI	2	9	12	23	42
SOMETHING'S GOT A HOLD. . . RADIANT COLUMBIA	2	8	11	21	43
THAT'S THE WAY LOVE IS TEN CITY ATLANTIC	5	4	11	20	38
MOVE ON YOU LATEASHA RAWSONE	3	5	11	19	35
ANOTHER WEEKEND FIVE STAR RCA	5	4	7	16	62
GIRL I GOT MY EYES ON YOU TODAY MOTOWN	2	6	7	15	66

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

Billboard. Hot 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	7	WILD THING	STONE LOC	5
2	1	CAN YOU STAND THE RAIN	NEW EDITION	1
3	8	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	2
4	4	SO GOOD	AL JARREAU	4
5	3	SUPERWOMAN	KARYN WHITE	8
6	2	CAN U READ MY LIPS	Z'LOOKE	10
7	5	SHE WON'T TALK TO ME	LUTHER VANDROSS	3
8	12	TEDDY'S JAM	GUY	7
9	11	DREAMIN'	VANESSA WILLIAMS	6
10	18	GET ON THE DANCE FLOOR	ROB BASE & D.J. E-Z ROCK	15
11	13	I WANT TO BE YOUR LOVER	ALEESE SIMMONS	9
12	20	STRAIGHT UP	PAULA ABDUL	13
13	6	BABY DOLL	TONY! TONI! TONE!	17
14	10	TAKE ME WHERE YOU WANT TO	GERALD ALSTON	22
15	9	RONI	BOBBY BROWN	21
16	16	JUST BECAUSE	ANITA BAKER	11
17	15	TURN MY BACK ON YOU	SADE	12
18	14	KILLING ME SOFTLY	AL B. SURE!	20
19	19	SKIN I'M IN	CAMEO	14
20	24	I'M GONNA GIT YOU SUCKA	THE GAP BAND	19
21	17	KISSES DON'T LIE	EVELYN "CHAMPAGNE" KING	23
22	21	SNAKE IN THE GRASS	MIDNIGHT STAR	16
23	28	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	29
24	29	TEENAGE LOVE	SLICK RICK	26
25	31	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	24
26	26	STILL IN LOVE	TROOP	25
27	22	I WANNA HAVE SOME FUN	SAMANTHA FOX	35
28	23	HEAVEN	BEBE & CECE WINANS	18
29	25	IT'S MY PARTY	CHAKA KHAN	44
30	33	THE LOVER IN ME	SHEENA EASTON	48
31	27	WHERE IS THE LOVE	R.BROOKINS/S.MILLS	46
32	36	CLOSER THAN FRIENDS	SURFACE	27
33	32	TWICE THE LOVE	GEORGE BENSON	28
34	35	DON'T STOP YOUR LOVE	KEITH SWEAT	52
35	—	WE WANT EAZY	EAZY-E	43
36	—	HIM OR ME	TODAY	61
37	30	PULL OVER	LEVERT	63
38	—	PUMP IT UP	M.C. HAMMER	57
39	—	LUCKY CHARM	THE BOYS	33
40	—	DIAL MY HEART	THE BOYS	68

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

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
47 4 U (Captain Z, ASCAP/Black Lion, ASCAP)	79 IMAGINE (SBK Blackwood, BMI/Lenono, BMI)
54 AFFAIR (Flyte Tyme, ASCAP/Tunesmith, BMI/Avant Garde, ASCAP)	44 IT'S MY PARTY (Next Flight, BMI/Willesden, BMI)
88 ALL BECAUSE OF YOU (March 9, ASCAP/Almo, ASCAP/Sac-Boy, ASCAP/MCA, ASCAP/Unicity, ASCAP)	36 JOY AND PAIN (Amazement, BMI)
40 ALL I WANT IS FOREVER (FROM "TAP") (Realsongs, ASCAP)	11 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/L'il Mama, BMI/Music Corp. Of America, BMI/Avid One, ASCAP)
84 ALL RAPPERS GIVE UP (T-Boy, ASCAP)	30 JUST COOLIN' (Trycep, BMI/Ferrell, BMI/Willesden, BMI)
55 ANOTHER WEEKEND (SCS Music)	20 KILLING ME SOFTLY (Fox-gimbel, BMI)
17 BABY DOLL (Two Tuff-Enuff, BMI/PolyGram Songs, BMI/Delos 2000, ASCAP/PolyGram, ASCAP)	23 KISSES DON'T LIE (Music Corp. Of America, BMI/Mercy Kersey, BMI/L'il Mama, BMI)
53 BACK ON HOLIDAY (MCA, ASCAP/Dresden China, ASCAP/Ardayan, ASCAP/Dubin, ASCAP)	92 LOVE DUES (Coopick/Craigland)
31 BEING IN LOVE AIN'T EASY (Bush Burnin', ASCAP/La Love Lane, ASCAP)	48 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP
10 CAN U READ MY LIPS (Looky Lou/Bright Light, BMI)	33 LUCKY CHARM (Hip Trip, BMI/Kear, BMI/Gregorian Chance/PSO Ltd., ASCAP) CPP
1 CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP)	72 MARRIED MEN GET LONELY TOO (Forgeorge/It's Mine/Golden Lady West, BMI/Vicious Beat, BMI)
27 CLOSER THAN FRIENDS (Colgems-EMI, ASCAP)	38 ME, MYSELF AND I (Forceful, BMI/Willesden, BMI)
39 THE CLUB (Allen/Lewis, ASCAP/Sign Of The Twins, ASCAP)	34 MORE THAN FRIENDS (Zomba, ASCAP)
56 CUTTIE PIE (Musicworks/Henstone, BMI)	75 MORE THAN PHYSICAL (Mike Chapman, ASCAP)
68 DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	82 MOVE ON YOU (Rawsome/Cayman, ASCAP/Beatseekers)
52 DON'T STOP YOUR LOVE (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP)	87 MY PREROGATIVE (Cal-Gene, BMI/Virgin Songs, BMI/Bobby Brown, ASCAP/Unicity, ASCAP) CPP
6 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	65 NEVER TOO LATE (Harrindur, BMI/Tortoise Feather, BMI/Thorsong, BMI)
99 EVERYTHING I MISS AT HOME (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	74 NOTICE ME (Tipper, ASCAP/Robi-Rob)
60 FIND AN UGLY WOMEN (Beach House, ASCAP/Fresh Jazz, ASCAP)	97 OASIS (Sunset Burgundy, ASCAP/TuTu, ASCAP/MCA, ASCAP)
77 FLASHIN' BACK (Content, BMI)	96 ON THE SMOOTH TIP (Protoons, ASCAP/Turn Out Brothers, ASCAP)
50 FROM PAIN TO JOY (Miami Spice, ASCAP)	67 ONE THING LED TO ANOTHER (Music Corp. Of America, BMI/Warner Bros. Music/Ertelajay Musique, ASCAP/New Music Group, BMI)
41 GENTLY (MCA, ASCAP/Unicity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Trixie Lou, BMI)	78 POSSE ON BROADWAY (Lockeup, BMI)
15 GET ON THE DANCE FLOOR (Protoons, ASCAP/Hikim, ASCAP)	63 PULL OVER (Trycep, BMI/Ferrell, BMI/Willesden, BMI)
98 GET UP EVERYBODY (GET UP) (Next Plateau, ASCAP/Turn Out Brothers, ASCAP)	57 PUMP IT UP (Bust-It, BMI)
45 GIRL I GOT MY EYES ON YOU (Cal Gene, BMI/Virgin Songs, BMI)	90 THE R (SBK Blackwood, BMI/Eric B & Rakim, ASCAP)
24 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI)	66 REAL LOVE (Jobete, ASCAP)
94 GITTIN' FUNKY (Hittage/Turnout Bros, ASCAP)	95 RESPECT (Irving, BMI)
18 HEAVEN (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)	21 RONI (Kear, BMI/Hip Trip, BMI) CPP
62 HEY TONY! (S.T.M., BMI/Mixx-it West, BMI/Pure Delite, BMI/Main Street, BMI/Birdcage, BMI)	59 R-U LONELY (Jocelyn Brown, BMI)
61 HIM OR ME (Cal-Gene, BMI/Virgin Songs, BMI) CPP	3 SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI)
51 I DON'T WANT 2 BE ALONE (Georgio's, BMI/Stone Diamond, BMI) CPP	14 SKIN I'M IN (All Seeing Eye, ASCAP/PolyGram, ASCAP)
35 I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)	91 SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI)
93 I WANT MORE OF YOU (Lana Bana/Sunshine)	16 SNAKE IN THE GRASS (Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP
9 I WANT TO BE YOUR LOVER (Bush Burnin', ASCAP/Donesna, ASCAP/Lisandra, ASCAP)	4 SO GOOD (Chappell, ASCAP/Abacus Music/Intersong-USA, ASCAP/Palancar, ASCAP)
42 I'LL BE THERE FOR YOU (Nick-O-Val, ASCAP)	73 SOMETHING'S GOT A HOLD ON ME (Catch The Glow/SBK April/Science Lab, ASCAP)
85 I'LL TAKE YOU THERE (Cold Chillin', ASCAP/Irving, BMI)	64 THE SPIRIT OF LOVE (CBS, ASCAP/End Of Day, ASCAP/SilverTay, ASCAP)
19 I'M GONNA GIT YOU SUCKA (United Lion, BMI)	25 STILL IN LOVE (Disguise, ASCAP/Black Lion, ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP)

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CLM Cherry Lane
CPP Columbia Pictures
HL Hal Leonard
WBM Warner Bros.



Full Force Flexes Muscles As Busy Artist/Producer

BY DAVID NATHAN

NEW YORK Without a doubt, Full Force ended 1988 with much to celebrate. As the producers of Cheryl "Pepsi" Riley's major smash, "Thanks For My Child," the members of the Brooklyn, N.Y.-based aggregation added yet another accomplishment to a list of career highlights that have made them one of today's major creative forces.

"The whole Cheryl 'Pepsi' Riley album was actually completed almost two years ago," says group member "Bow-Legged" Lou George. "We used our own money to make it and we did it without having a secure commitment from any label. I knew from the first time I heard Cheryl, back when we were doing plays together during our teenage years, that she was the kind of singer who could give you chills. We stayed in touch through the years until we finally started recording in '86."

As Columbia recording artists themselves, the group members took the project to the label as a first choice. George says, "It took a while to work out all the legal aspects and we were getting a little antsy but the deal finally came through early in '88 and of course, Cheryl has gotten off to a great start with her debut album."

George notes that the topical subject matter of "Thanks For My Child" sparked responses from "some single men who think the song is a negative knock on them. For the B side of the new single ['Me, Myself And I'], we cut 'Child, Part 2,' which picks up the conversation from the standpoint of men who are single parents."

In 1988, the group was also responsible for producing Godfather Of Soul James Brown, whose "I'm Real" album generated strong sales and re-activated public interest in the controversial performer. "Working with James Brown taught us so much," says George. "We wanted to take the Godfather back to where he started, like open up the door and let him do

what he does best, and we felt that we accomplished that with his album."

With production chores completed on Samantha Fox, LaToya Jackson, and the Weather Girls, Full Force—which works collectively on all projects—is now turning its attention back to its own recordings. "We usually record our own albums while still doing other projects. We'll be giving our full attention to our next album, especially in view of the kind of commitment that executives like Tommy Mottola and Ruben Rodriguez at Columbia have expressed about developing us as artists. There's going to be a new image for Full Force, a change of look. We'll probably feature more ballads and there will be some duets and some surprises on the next album."

Prior to its next release, the group will be putting finishing touches to the next Lisa Lisa & Cult Jam album and has just completed two sides with Patti LaBelle for her next MCA album. "We're very excited about the next Lisa Lisa album," George says. "It's been a while since we've been in the studio with her and the group and that's made her that much hungrier as an artist. The tracks we cut with Patti, 'Ain't Nothin' But A Feeling' and 'I Got It Like That,' really recaptured the essence of her during her LaBelle days. The dance crowd will go crazy."

With projects in the offing by Shanice Wilson, UTFO, a solo album from Dr. Ice (formerly of UTFO), male vocalist Jimmy Damski, and female group Ex-Girlfriend (the last two are managed by Full Force), Full Force continues to be in high demand. "We're also in the talking stages with CBS for our own label situation and we have an open-door policy with the company," he adds. "Naturally, we're happy with what we've accomplished, but we put it down to the family type of attitude we have. Working with our co-manager, Steve Salem, we feel that we've come a long way in the past few years."

RHYTHM & BLUES

(Continued from page 22)

tion of Ice-T, whose "Power" is the first gold hip-hop album in Warner Bros. history... Ashford & Simpson's "Love Or Physical" on Capitol is their best album in some time. The title track is their best single since "Solid," while the album has several standout ballads. One is a ballad in the duo's classic mold, "Til We Get It Right," that could one day be a standard... Nice to hear two great young voices, Regina Belle and James "J.T." Taylor, working so beautifully together on "All I Want Is Forever"... Heard a bit of Keith Sweat's second Elektra album and detected no fall-off. Two duets will be crucial to the album's success. One is a sequel to "Make It Last Forever," again featuring Jacci McGhee, and the other matches Sweat with Gerald Levert. This last track should become an instant classic with these

very different vocalists playing off their differences to create passionate music. Both duets are instant adds that should happily complicate Primus Robinson's life... Al Jarreau just started a 40-city European tour that will take the Warner Bros. signee to Spain, Holland, Sweden, Switzerland, Austria, Norway, Denmark, and Scotland. It ends in April at London's Wembley Arena.

ACTION MART

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HOT DANCE MUSIC

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ NO. 1 ★★					
1	2	4	5	ALL SHE WANTS IS CAPITOL V-15434	◆ DURAN DURAN
2	4	5	6	FINE TIME QWEST 0-21107/WARNER BROS.	◆ NEW ORDER
3	5	7	6	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN
4	7	24	3	FADING AWAY EPIC 49 08183/E.P.A.	WILL TO POWER
5	1	3	9	WILD THING DELICIOUS DV1002/ISLAND	◆ TONE LOC
6	10	19	5	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	TEN CITY
7	8	12	6	MAKE MY BODY ROCK BIG BEAT BB-0004	JOMANDA
8	13	22	5	STRAIGHT UP VIRGIN 0-96594	◆ PAULA ABDUL
9	3	2	10	A LITTLE RESPECT SIRE 0-21059/WARNER BROS.	◆ ERASURE
10	9	14	6	NOTICE ME FEVER 829	SANDEE
11	11	11	8	RUSSIAN RADIO SYNTHICIDE 71310-0	RED FLAG
12	14	16	6	LEFT TO MY OWN DEVICES EMI V-56121	◆ PET SHOP BOYS
13	6	1	8	GOOD LIFE VIRGIN 0-96591	◆ INNER CITY
14	12	13	6	MORE THAN YOU KNOW COLUMBIA 44 08135	◆ MARTIKA
15	16	17	6	TURN IT UP/SALSA HOUSE MERCURY 872 187-1/POLYGRAM	◆ RICHIE RICH
16	24	28	5	SHE WANTS TO DANCE WITH ME RCA 8839-1-RD	◆ RICK ASTLEY
17	18	20	6	SEDUCTION VENDETTA VE-7014	SEDUCTION
18	26	41	3	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	◆ MILLI VANILLI
19	23	26	5	CONTROL I'M HERE Geffen 0-21111	◆ NITZER EBB
20	41	—	2	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	FINE YOUNG CANNIBALS
★★★ POWER PICK ★★★					
21	34	—	2	HAUNTED HOUSE ONE VOICE ML070647	DADA NADA
22	21	23	6	HIM OR ME MOTOWN MOT-4619	◆ TODAY
23	22	21	8	RESPECT COOLTEMPO 4V9 43329/CHRYSALIS	ADEVA
24	29	39	3	THE CLUB AEGIS 429 08180/E.P.A.	MARCUS LEWIS
25	28	35	4	TEDDY'S JAM UPTOWN 23922/MCA	GUY
26	30	45	3	WALK THE DINOSAUR CHRYSALIS 4V9 43332	◆ WAS (NOT WAS)
27	15	6	11	WALKING AWAY TOMMY BOY TB-919	◆ INFORMATION SOCIETY
28	33	46	3	THE R UNI UNI-8012/MCA	ERIC B. & RAKIM
29	32	38	4	LOVE IS ON HER MIND CUTTING 872 069-1/POLYGRAM	SA-FIRE
30	36	43	4	SINCERELY YOURS ATCO 0-96586/ATLANTIC	SWEET SENSATION (WITH ROMEO J.D.)
31	40	50	3	SHE WON'T TALK TO ME EPIC 49 08178/E.P.A.	◆ LUTHER VANDROSS
32	45	—	2	FEEL IT PROFILE PRO-7240	2 FIERCE
33	47	—	2	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 44 08132	◆ NEW KIDS ON THE BLOCK
34	43	—	2	MY MIND'S MADE UP NEXT PLATEAU NP50090	AMBASSADORS OF FUNK
35	39	48	3	LULLABY SIRE 0-21101/WARNER BROS.	BOOK OF LOVE
★★★ HOT SHOT DEBUT ★★★					
36	NEW	1	1	IT'S TOO LATE WTG 41 08182	NAYOBE
37	37	40	5	HEY YON! NEXT PLATEAU NP80086	KIRBY COLEMAN
38	20	18	8	DIAL MY HEART MOTOWN MOT-4614	◆ THE BOYS
39	NEW	1	1	AS THE END DRAWS NEAR/PASSION... NETTWERK (IMPORT,CANADA)	MANUFACTURE
40	17	9	8	ARE YOU READY WARNER BROS. 0-21118	MORRIS DAY
41	NEW	1	1	HEAVEN KNOWS VIRGIN 0-96589	WHEN IN ROME
42	50	—	2	I KNOW HOW (TO MAKE YOU LOVE ME) MERCURY 872 067-1/POLYGRAM	NIA PEEPLES
43	49	—	2	MAMBO WITCH WAX TRAX WAX-061	A SPLIT SECOND
44	48	—	3	BABY DOLL WING 871 109-1/POLYGRAM	◆ TONY! TONI! TONE!
45	NEW	1	1	UNDER YOUR SPELL I.R.S. 23929/MCA	◆ CANDI
46	27	29	5	ON AN ANGEL'S WINGS ATLANTIC 0-86503	HEAVEN ON EARTH
47	19	8	10	GET ON THE DANCE FLOOR PROFILE PRO-7239	◆ ROB BASE & D.J. E-Z ROCK
48	NEW	1	1	AS ALWAYS TRAX TX-172	RICKY DILLARD
49	NEW	1	1	GIVE ME BACK MY HEART CUTTING CR-223	CORINA
50	25	15	9	HERE COMES THAT SOUND LONDON 886 413-1/POLYGRAM	SIMON HARRIS
BREAKOUTS				<ol style="list-style-type: none"> 1. YOU AIN'T SEEN NOTHING YET FIGURES ON A BEACH SIRE 2. HOW FAR CAN WE GO? THE GROOVE ROBBERS TVT 3. EXCUSES PAULA BRION TOMMY BOY 4. SUCCESS SIGUE SIGUE SPUTNIK EMI 	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	1	10	WILD THING DELICIOUS DV1002/ISLAND	◆ TONE LOC
2	3	5	8	GOOD LIFE VIRGIN 0-96591	◆ INNER CITY
3	4	8	4	STRAIGHT UP VIRGIN 0-96594	◆ PAULA ABDUL
4	6	14	4	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN
5	7	11	8	A LITTLE RESPECT SIRE 0-21059/WARNER BROS.	◆ ERASURE
6	10	13	5	FINE TIME QWEST 0-21107/WARNER BROS.	◆ NEW ORDER
7	2	2	12	DIAL MY HEART MOTOWN MOT-4614	◆ THE BOYS
8	11	12	6	RONI MCA 23921	◆ BOBBY BROWN
9	5	3	13	IF YOU FEEL IT VENDETTA VE-7013	DENISE LOPEZ
10	9	9	12	HIM OR ME MOTOWN MOT-4619	◆ TODAY
11	14	18	6	TEDDY'S JAM UPTOWN 23922/MCA	GUY
12	15	21	5	CAN YOU STAND THE RAIN MCA 23919	◆ NEW EDITION
13	8	4	10	WALKING AWAY TOMMY BOY TB-919	◆ INFORMATION SOCIETY
14	19	27	4	SINCERELY YOURS ATCO 0-96586/ATLANTIC	SWEET SENSATION (WITH ROMEO J.D.)
15	18	16	6	GET ON THE DANCE FLOOR PROFILE PRO-7239	◆ ROB BASE & D.J. E-Z ROCK
16	20	23	4	SEDUCTION VENDETTA VE-7014	SEDUCTION
17	24	39	3	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	◆ MILLI VANILLI
18	22	28	4	ALL SHE WANTS IS CAPITOL V-15434	◆ DURAN DURAN
19	12	6	13	I WANNA HAVE SOME FUN JIVE 1155-1-JD/RCA	◆ SAMANTHA FOX
20	21	22	5	NOTICE ME FEVER 829	SANDEE
21	16	15	6	CROSS MY HEART WTG 41 07894	◆ EIGHTH WONDER
22	23	26	5	LOVE IS ON HER MIND CUTTING 872 069-1/POLYGRAM	SA-FIRE
23	13	7	13	THE LOVER IN ME MCA 23904	◆ SHEENA EASTON
★★★ POWER PICK ★★★					
24	41	—	2	FADING AWAY EPIC 49 08183/E.P.A.	WILL TO POWER
25	26	29	6	RUSSIAN RADIO SYNTHICIDE 71310-0	RED FLAG
26	27	25	5	SHE WANTS TO DANCE WITH ME RCA 8839-1-RD	◆ RICK ASTLEY
27	32	41	4	JACK OF SPADES JIVE 1169-1-JD/RCA	◆ BOOGIE DOWN PRODUCTIONS
28	25	24	16	DOCTORIN' THE TARDIS TVT 4020	THE TIME LORDS
29	46	—	2	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	TEN CITY
30	31	34	8	PERFECT GIRL VENDETTA VE-7009	BACK TO BACK
31	30	38	4	LEFT TO MY OWN DEVICES EMI V-56121	◆ PET SHOP BOYS
32	36	44	4	FIND AN UGLY WOMAN/MIGHTY HARD ROCKER SLEEPING BAG SLX-40143	◆ CASH MONEY & MARVELOUS
33	33	35	5	RESPECT COOLTEMPO 4V9 43329/CHRYSALIS	ADEVA
34	28	20	16	THE GREAT COMMANDMENT ATLANTIC 0-86530	◆ CAMOUFLAGE
★★★ HOT SHOT DEBUT ★★★					
35	NEW	1	1	TWIST AND SHOUT NEXT PLATEAU NP50083	◆ SALT-N-PEPA
36	34	37	8	HEADHUNTER WAX TRAX WAX-053	FRONT 242
37	39	47	3	TURN IT UP/SALSA HOUSE MERCURY 872 187-1/POLYGRAM	◆ RICHIE RICH
38	17	10	13	GET UP EVERYBODY NEXT PLATEAU NP50083	◆ SALT-N-PEPA
39	40	50	3	MAKE MY BODY ROCK BIG BEAT BB-0004	JOMANDA
40	NEW	1	1	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 44 08132	NEW KIDS ON THE BLOCK
41	47	—	2	MORE THAN YOU KNOW COLUMBIA 44 08135	◆ MARTIKA
42	29	19	9	KISS CHINA 871 039-1/POLYGRAM	◆ THE ART OF NOISE FEATURING TOM JONES
43	44	—	2	CONTROL I'M HERE Geffen 0-21111	◆ NITZER EBB
44	38	32	14	POSSE' ON BROADWAY NASTYMIX IGU 76974	◆ SIR MIX-A-LOT
45	48	—	2	THE R UNI UNI-8012/MCA	ERIC B. & RAKIM
46	NEW	1	1	SELF DESTRUCTION JIVE 1178-1-JD/RCA	STOP THE VIOLENCE MOVEMENT
47	50	—	2	PUMP IT UP CAPITOL V-15428	M.C. HAMMER
48	NEW	1	1	NOT GONNA DO IT MOVIN' MR-0004	VICKY MARTIN
49	NEW	1	1	I'LL HOUSE YOU IDLERS WAR-022B/WARLOCK	THE JUNGLE BROTHERS
50	NEW	1	1	I'VE BEEN WATCHING YOU VENDETTA VE-7012	NIGHTIME
BREAKOUTS				<ol style="list-style-type: none"> 1. GIVE ME BACK MY HEART CORINA CUTTING 2. SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS I.R.S. 3. JUST COOLIN' LEVERT FEATURING HEAVY D ATLANTIC 4. HEAVEN KNOWS WHEN IN ROME VIRGIN 	

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

New Wee Papa Girls And Ten City Albums Rule

GOOD LIFE: For the last few weeks, strong *albums* have taken precedent over actual killer single releases. Only a month into the new year, perhaps this is a sign of what is in store for quality product and eventual single releases. This week our favorites again—no surprise—happen to be albums: “The Beat, The Rhyme, The Noise” (Jive/RCA) by the Wee Papa Girls and “Foundation” (Atlantic) by Ten City.

“The Beat, The Rhyme, The

Noise” is a distinctive assemblage of rap tracks from U.K. sisters **TY Tim & Total S.** The duo has dropped “Rappers” from its name for a formal stateside introduction in hopes that programmers (at both clubs and radio) will pay less attention to the packaging and listen to the rhythm and voices. Because they’re British and the album’s musical influences range from reggae to house to pop to R&B, the potential for this act to have across-the-board mass appeal is great.

Lackluster early setup and poor scheduling for the first two singles, “Faith” and “Heat It Up,” will hopefully not overshadow this album’s immediate impact. The brilliant reggae/rap number “Wee Rule,” popular on import, is an obvious next single choice with its incessant and irresistible hook. For clubs, the house-influenced cuts “Blow The House Down” and “To The Trip” are faves, as are the more straight-ahead title track, “Bustin’ Loose,” and “Soulmate.”

Wee Papa Girls are not revolutionary in delivery by any means, but—more importantly—the duo’s likable personality shines through each track like a beacon. Catch the beat.

Ten City’s “Foundation” is a stellar debut for an act that has been promising exactly what they deliver. The 10-song collection is a refreshing and welcome throwback to

the timeless “sounds of Philly,” while remaining quite contemporary. **Byron Stingily, Herb Lawson, and Byron Burke,** under the production guidance of **Marshall**



by Bill Coleman

Jefferson, have turned in a record that, with its wealth of strong material, is bound to become a club staple.

Having struck a chord with the hit singles “Devotion,” “Right Back To You,” and now “That’s The Way Love Is,” this trio is making an impact destined for not only the club music scene but also the makers and listeners of contemporary R&B. The collection exhibits first-rate songs, production, and arrangement featuring the Ten City Orchestra—a 16-man horn, string, drum, and percussion section. The use of acoustic drums, guitars, bass, and piano is such a rarity these days in dance music that listening to an album such as this is like coming home for Christmas.

Of the new cuts, don’t miss the pumping “Satisfaction” (featuring venerable drummer **Earl Young**),

“Suspicious,” and the very Philly-sounding “For You.” Stingily’s chilling Sylvester-like falsetto reigns on both the up-tempo numbers and the sensuous slow tracks. This is what it’s *all* about.

BIG BEATS & LI’L PIECES: We’ve been babbling about **Neneh Cherry** and her U.K. smash, “Buffalo Stance,” for a spell now, and the single’s release stateside on Virgin is imminent. Cherry has completed an accompanying album, reportedly titled “Raw Like Sushi.” **Tim Simenon** (of **Bomb The Bass**) has produced three cuts, **Coldcut** has worked on two, and **Mark Saunders** (of **Bomb The Bass**) with **Cameron McVie** (Cherry’s beau) have worked on four. Most will be mixed by “a host of top remixers,” reports a source at Virgin in England, citing **Kevin Saunderson** and **Steve Hurley** as likely candidates. Apparently, Cherry also did a cover of the **Rolling Stones’** “Under My Thumb,” which may or may not be on the album... **Donna Summer’s** fab new album, “In Another Place And Time,” produced by **Stock, Aitken & Waterman**, is scheduled for a March 14 release... **Teddy Riley & Gene Griffin** have produced four tracks on the forthcoming **Boy George** album; the others were handled by **David Z**... **Bruce Forest** is remixing “Seat On The Ground” for the Irish band **Hothouse Flowers**... Atlantic will be putting out the album from U.K. popette **Mandy**... **Ivan Ivan** is completing mixes on **Keith Richards’** “Big Enough”... **Rapper Slick Rick** has apparently laid down tracks on a new **Al B. Sure!** track... Faves the **Sugarcubes** have reportedly cut a few songs with **Rough Trade** act **Miracle Legion**, one of which will appear on the flip to the Legion’s new single... Feb. 21-25 the fourth annual **Winter Music Conference** will be

held in Fort Lauderdale, Fla. The five-day event will comprise approximately 25 panels discussing radio, marketing, promotion, DJs, record pools, video, booking, talent, and many more aspects of the club and dance music scene. Artist showcases, an awards banquet, and new panels on crossover, black, and pop/rock music will also be incorporated. For further information, call 305-563-3888.

STRAIGHT UP: An album cut worthy of attention: “Does It Really Matter,” which unquestionably is the most happenin’ track from **LaToya** “See, I Really Could Be A Centerfold” **Jackson’s** latest album, “LaToya” (RCA). Produced by the underrated **Steve Harvey** (**Nia Peeples**), the song envelops a hooky R&B/pop sensibility with a tasty club pulse that is easily programmable off the album at 6:07. Check it out... Compilations of interest include “Techno 1,” a grouping of “Detroit house” tracks by **KMS Records** (313-259-1553) that features some of the music’s most prominent figures, like **Kevin Saunderson**, **Mayday**, and “**Magic Juan**” **Atkins**, wearing many hats. Do check out the pumping “Definition Of Love” by **KOS** (**Chaos**), a remix of “First Bass” by **Separate Minds**, and the engaging instrumentals “Illusion” by **R Tyme** and “Beyond The Dance” by **Rhythim Is Rhythim**... Others of interest include the vital “Gotta Have House Vol. II” (**Profile**, 212-529-2600), featuring hits from **Imagination**, **Natalie Cole**, **LNR**, **Kraze**, and **Jeanette Thomas**; “Home Is Where The House Is” (**Popular**, 212-265-7080), featuring **Flightt** and **Suzie & the Cubans**; “Basement Noise” (**Basement/Westside**, 201-963-1560), featuring **E’Leesa** and **Jose Chinga**; and “Big Sounds Vol. 1” (**Quark**, 212-355-6013), featuring **Jomanda** and **Blaze**.



Superwoman Performing live with her band at New York’s Palladium, Warner Bros. recording artist **Karyn White** sang a number of selections from her self-titled album debut. The set was broadcast over **WQHT-FM** “Hot 97”. Photo: **Chuck Pulin**.

Rob Base & D.J. E-Z Rock Rise From Obscurity To No. 1 ‘Positive’ Rap Proves Positively Golden

BY STEPHANIE SHEPHERD

NEW YORK During 1988, as rap exploded on the pop chart, many rappers were talking about gold but few of them attained it. Profile act **Rob Base & D.J. E-Z Rock** were one of those few. The duo burst onto the scene with one of the summer’s hottest songs, “It Takes Two,” which on any given day could be heard pounding from numerous car win-

dows throughout New York and beyond.

The 7-inch and 12-inch combined sales have reportedly exceeded 800,000 units and are awaiting Recording Industry Assn. of America gold certification. The album, also titled “It Takes Two,” has already reached this plateau, having reportedly sold over 775,000 units.

Base rose from relative obscurity and surpassed many of his predecessors in the genre. Beginning at an early age in upper Manhattan recruiting E-Z Rock to do neighborhood parties, Base would emulate **Doug E. Fresh**, whom he watched and learned from. His first record, “DJ Interview,” was released on the independent **Starmakers Records**.

He then hooked up with manager **William Hamilton**, who owned **World To World Records**. Base’s next release was a minor hit called “Make It Hot.” The following demo was “It Takes Two,” which **Profile’s** **Brian Chin** heard and signed without hesitation. Much to everyone’s surprise, the single exploded and an album was rushed onto the market.

“It Takes Two” peaked at No. 35 on the Hot 100, remained on the Hot Black Singles chart for 29 weeks, and was the No. 1 request on **WRKS-FM** New York for 12 consecutive weeks. The album peaked at No. 31 on the Top Pop Albums chart. The latest single, “Get On The Dance Floor,” secured the No. 1 spot on the Hot Dance Club Play chart for two weeks, a rare accomplishment for a rap record.

Base, who describes himself as “shy and quiet,” turns into a ball of

energy on stage, making it easy to motivate the crowd. His first shows were marked by some controversy due to his opening remarks, “Are there any homos in the house?”

He admits, “I made a mistake. At block parties, we always did crowd control saying all kinds of things to keep the kids in line. As I reached a different level, I learned you have to watch what you say or it’ll be in the magazines next week.”

His current stage show includes three DJs and four male dancers who follow a **Chippendale’s** format, which he concedes “drives the girls crazy.” Base has been on tour with **Salt-N-Pepa** almost nonstop since his records were released.

Base, who writes all his own material, says “I just want people to have fun. When they listen to my music, I don’t want them to have to think about what I’m trying to say. I want ‘em to dance. I don’t want to say anything political.”

His manager, **Hamilton**, comments, “‘It Takes Two’ was joyous—it gave people that feeling. Many age groups and nationalities love this record. Our hope is to cross all boundaries.” Says Base, “There’s got to be more positive stuff. Everybody should come out with their own individual thing instead of trying to be better than the other guy. Everybody’s good the way I see it.”

Adds Base, “It’s become a rivalry like in sports to see who ranks No. 1. They should go after what bothers them instead, like violence or drugs.” Base says he hopes to “succeed as a producer the same way I’ve proven myself as a rapper.”

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Crosby Comeback Features Album, Book, Reunions

BY CHRIS MORRIS

LOS ANGELES "If you're a recovering alcoholic or addict, let me tell you right now, one of the most important things is to stay very, very busy," says David Crosby, adding with a laugh, "Idle hands are the devil's playground."

Certainly no one can accuse Crosby of being idle. The singer—written off as dead only a couple of years ago after his highly public battle with cocaine addiction and a subsequent prison term in Texas on arms and drug charges—is back with a vengeance.

This week, A&M released "Oh Yes I Can," Crosby's first solo album in 18 years. "American Dream," the first studio album by Crosby, Stills, Nash & Young since "Deja Vu" in 1970, just achieved platinum status and remains perched in the top 20 of Billboard's Top Pop Albums chart.

As if that weren't enough, Crosby is preparing to record his fifth duo al-

bum with longtime partner Graham Nash; the pair will also tour later in the year. And the vocalist recently rejoined Roger McGuinn and Chris Hillman for three reunion shows in California as the Byrds.

The singer is also represented in the bookstores: his candid autobiography "Long Time Gone," co-authored by Carl Gottlieb, was published late last year by Doubleday.

"I have a lot of prove-it-to-ya going on in here," Crosby says. "Understand, I'm very proud of what I've done. It's a very hard thing to do. I want very, very badly to re-establish myself as standing for something, to make it clear to people that I am committed to making the very best music that I can make, and hopefully to be again a musical influence, a member of my peer group that I admire."

Crosby took his first stab at a second solo album seven years ago; the singer admits that his drug addiction made its completion impossible. The lyrics to some of the songs on the al-

bum, like "Monkey And The Underdog" and "Lady Of The Harbor," were in fact written in prison.

Crosby agrees that "Oh Yes I Can" (co-produced by Crosby, Craig Doerge, and Stanley Johnston) plays like a work in which he purged the demons that originally scuttled the project.

"It has a slightly triumphant feel," Crosby says. "There's a certain catharsis going on there."

A&M A&R VP David Anderle, a friend of Crosby's for two decades, signed the singer to his current label deal. On the strength of other long-standing associations, Crosby enlisted some noteworthy talent to sing on his album.

"The people who sang on it with me are people who have been my friends for many, many years—

Bonnie Raitt, James Taylor," he says. "Jackson Browne is one of the very best friends I've got. . . . With Nash, it was simple—he said, 'Either I sing some harmony on this record or I break your arm. Nothing personal.'"

Of the players on the record, who included such talents as Joe Vitale, David Lindley, Danny Kortchmar, Russ Kunkel, and Steve Lukather, he adds, "After 20 years in this town, I know almost everybody, and they all rallied around and came and played with me."

Likewise, his friendships with Nash and Neil Young brought about the CSN&Y reunion. However, Crosby, who admits to some friction between himself and Stephen Stills, says that a tour "absolutely is not going to happen."

The collaboration between Crosby and Nash is happier. According to Crosby, the pair will soon begin to record a new album (their fifth as a duo), which they will co-produce with Joe Vitale for an as-yet-unspecified label. Crosby says that they will "definitely" tour.

Perhaps the most unexpected renewal of a long-standing musical association took place in January, when Crosby, McGuinn, and Hillman reunited for their Byrds shows. Crosby, who was thrown out of the band in 1968, had previously played with his erstwhile partners at a benefit for the Ash Grove nightclub in L.A. last year.

"We said, 'Wait a minute, this is pretty damn good,'" Crosby says of the first reunion show. "We looked at

(Continued on next page)



Barrance Whitfield & the Savages kick off the eighth year of the Miller Genuine Draft Band Network at a party for the program's participants in Milwaukee on Jan. 17.

Miller Net Adds Vid Promos Sponsored Bands Shoot Miniclips

BY MOIRA McCORMICK

MILWAUKEE The Miller Genuine Draft Band Network—the 7-year-old regional sponsorship program encompassing 26 rising club-oriented acts in 16 states that was instituted by the Milwaukee-based brewer—is providing added exposure for its sponsorees in the form of three-to-five-minute video promotional pieces.

Video footage of 22 sponsored bands was shot in one marathon session Jan. 15 at the local nightclub the Toad as a prelude to Miller's annual Band Network Kickoff. This two-day program of seminars, workshops, and an awards banquet was held Jan. 16-17 at the Milwaukee Hyatt Regency.

Groups sponsored by the band network receive on-premises and advance promotion for tour dates, print advertising, radio promotions, publicity, banners, souvenir posters, and band-identified merchandise. In addition, seven contributing sponsors provide the bands with

equipment.

With the new promotional videos, "our publicity efforts will be expanded from print to broadcast in markets where the bands play," according to Dave Willems, spokesman for Gary M. Reynolds & Associates, the promotion and marketing firm that coordinates the network.

Willems adds, "This will be done by pitching appearances by the band on in-market news programs, music video programs, and general feature/leisure programs."

The 11-hour video shoot was filmed by a 15-person crew from John Roach Projects Inc. of Madison, Wis.

"Shooting the videos all together at the Kickoff, with all the bands here at once, was the most cost-efficient way to get it done," says Miller Brewing spokeswoman Susan Henderson.

Bands were allowed two complete takes of one song along with interview footage to be packaged into promotional pieces by the Miller

(Continued on next page)

Trouser Press Has New Record Guide; Madonna Records Duet With Prince

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

BOOK 'EM: One of the most useful items to cross The Beat's desk recently is "The New Trouser Press Record Guide," the third compendium of esoteric discographical information compiled by Ira A. Robbins, who co-founded the original Trouser Press magazine in 1974. Guaranteed to send shivers down the spines of the "large, enthusiastic audience that rarely watches MTV and ignores Billboard," as its accompanying press release thoughtfully notes, the reference book is a valuable tool for anyone with even the slightest interest in contemporary music.

While it's easy to take issue with many of the capsule summaries of bands' careers (by no less than 27 contributing writers, including Robbins), the bottom line is simply this: No other book out there offers as comprehensive a look at today's increasingly strange music scene.

Though The Beat admittedly has no interest whatsoever in how many albums such artists as **Blotto** or **Regina** have graced the world with, the fact that such information is available here is still, in its way, comforting. Even more comforting—and ultimately the book's saving grace—is that the thoroughness of approach that would include such peripheral artists is in evidence everywhere else.

As a result, those interested in bands with massive and confusing discographies—such as the **Fall**, **Cabaret Voltaire**, or **Swell Maps** and its various offshoots—can save considerable time and energy by simply picking up this book and checking out the appropriate entry. That Robbins and company are also extremely conscientious about differences in album configurations—extra tracks on cassette or CD, different versions of the same album depending on country of origin, etc.—will save consumers not only time and energy, but money.

Although The Beat could nitpick about the book's arbitrary methodology at greater length (for instance, while the **Velvet Underground** and the **Runaways** are awarded full discographical analysis, **James Brown's** sole entry reads "See **Afrika Bambaataa**"), the fact remains that "The New Trouser Press Record Guide" is a massive undertaking well worth your perusal.

And maybe next edition they'll get to the **Bevis Frond**.

SHORT TAKES: One heretofore unmentioned highlight of **Madonna's** upcoming album is bound to be "Love Song," a duet co-written and co-produced by none other than **Prince**, who also sings on the track. **Mary**

Lambert, who directed the videos for both "Material Girl" and "La Isla Bonita" (and who, ironically enough, was the original director of Prince's "Under The Cherry Moon"), just wrapped up the video for the album's initial single and title track, "Like A Prayer" . . . The first album by the reunited **Stray Cats**, "Blast Off," ships March 29. Producer is **Dave Edmunds**; opening single will be "Bring it Back Again." . . . **Gary Numan** has been signed to I.R.S.; look for his first album there, "Metal Rhythm," to ship March 20. . . . Also due from I.R.S. this spring: an album by **Jules Shear** (who is taking a "respite" between **Reckless Sleepers** albums) and **Marty Willson-Piper** of the **Church**. Word has it that Jules wrote the songs, while Willson-Piper "provided the studio." . . . **Jack Bruce's** PolyGram retrospective, due in

stores Feb. 21, marks only the beginning of what will be a very active year for the bassist. In June, expect an altogether new album from him on Epic, featuring songs co-written by Bruce and longtime partner **Pete Brown**, and a couple by Bruce and his former **Cream** partner **Eric Clapton**. Performing on the album as well as Clapton will be **Robert Cray**, members of **Little Feat**, and **Van Morrison**, who'll apparently sing with Bruce on a track. According to Bruce's manager **Ron Terry**, the material will be "blues rock." Adds Terry: "A lot of years of stored-up frustration are all going to come up with this one."

THIS AIN'T THE SUMMER OF LOVE: A pity that so few attended the "Psychedelic Summer of Love" concert noted by The Beat a few weeks back (Billboard, Jan. 21). Though L.A.'s Universal Amphitheatre was indeed embarrassingly empty for the show—which featured the **Seeds**, **Arthur Lee & Love**, **Big Brother & The Holding Company**, the **Strawberry Alarm Clock**, and the **Music Machine**—some impressive playing could be heard amid the wash of nostalgia. Most notable was Arthur Lee, who played most of Love's better-known material and sang superbly throughout. His stage manner was charismatic, hilarious, and markedly sober—bringing to mind the question The Beat finds itself asking regularly: *Why doesn't this man have a record contract?*

To add to the fun, sitting in front of The Beat at the show was L.A. fixture **Rodney Bingenheimer** with **Deborah Harry**. When, of all people, **Cult** lead singer **Ian Astbury** dropped by to greet the pair—this sometime after the Strawberry Alarm Clock played—autograph seekers nearby went gaga and The Beat's fashion-conscious mind was, in the parlance, completely blown.



TALENT IN ACTION

MEAT PUPPETS

*The Roxy
West Hollywood, Calif.*

THE ARIZONA TRIO, longtime heroes of the U.S. musical underground, kept a nearly sold-out house of Meatheads rocking hard throughout most of this tightly played Jan. 18 set, which was the first of two well-attended shows that night.

The band has issued five albums and an EP on Lawndale, Calif.-based

indie SST records, but from the looks of things at the Roxy, their independent status may be short lived. At least half a dozen major label A&R reps could be found in the crush of the audience, indicating that a move into the big leagues probably isn't far off.

For their part, the Puppets proved that they're ready to make the jump. The protracted, excessive Grateful Dead-style jams that marred L.A. concert performances last year were nowhere to be heard; instead, the group concentrated on crisp, economical forays into country-punk-psychelia (a hyphenate style that is their

own invention). The effect was not unlike Blue Cheer playing the Hank Williams songbook.

Guitarist/singer Curt Kirkwood, his shoulder-length tresses flying, led the Puppets through a generous set of songs from the group's albums "Huevos," "Mirage," and "Up On The Sun." Kirkwood's throttled vocals and dense, sometimes frenetic picking was backed forcefully by brother Chris Kirkwood's bass work and Derrick Bostrom's drumming.

As well as essaying some sturdily written new material, the Puppets offered a selection of covers that reflected their versatility and musical

restlessness—Leadbelly's "Good-night Irene," the Merseys' "Sorrow," and George Jones' "The Grand Tour."

Look for this inventive and exciting band to rise into the big time in 1989.

CHRIS MORRIS

THE DEAD MILKMEN

The Ritz, New York

ONE BAND missing at the Inaugural festivities Jan. 20 (an oversight, no doubt) was the Dead Milkmen. At the Ritz, the Enigma act toasted the new administration in its inimitably irreverent style, starting with vocalist Rodney Anonymous' opening remark, "Hey, Mrs. Quayle! Can Danny come out to play?"

It wasn't long before Anonymous' sage advice to President Bush ("Don't beat your wife!") gave way to "R.C.'s Mom," a guide to doing exactly that, from the Philadelphia quartet's latest album, "Beelzebubba."

Other songs and tasteless but embarrassingly funny stories further belied Anonymous' disheveled young-Republican image, which incorporated a linkless and untucked cuffed shirt with dangling suspenders.

"Punk Rock Girl," the focus track from the new album, was brought to life by a girl introduced as Mary, a punkette sporting a catastrophic, footlong purple mohawk who was chased around the stage by Anonymous.

Other highlights of this Mow

Across America tour stop included a version of the college radio hit "Bitchin' Camaro" (from 1985's "Big Lizard In My Backyard"), which was preceded by a flick-and-catch ping-pong ballgame between Anonymous and guitarist Joe Jack Talcum, and a loungey version of Ike & Tina Turner's intro to "Proud Mary."

Antic humor aside, the Dead Milkmen's live show demonstrated rhythmic tightness and subtle instrumental texturing within its minimalist hardcore format. That and Anonymous' showmanship merited a rabid reception by the assembled collegiate slammers, who chimed in as requested on the chorus to the set-closing "Life Is Shit."

JIM BESSMAN

MILLER NETWORK BANDS SHOOT VID PROMOS

(Continued from preceding page)

Band Network.

"Each band will be able to access the raw action footage themselves, editing it as they see fit for their own promotional purposes," says Willems.

The Miller Band Network is also fashioning a 90-second piece on the sponsorship program itself, aimed at national music format shows.

The seminars and workshops here were designed to assist bands in their roles as Miller sponsorees. According to Willems, the partnership is low-key: Each band is required to play at least 120 dates a year, to display the Miller banner on or near the stage, to make a verbal mention of Miller from the stage, and to make sure any barley-derived refreshment on stage bears the Miller logo and is not a competitor's brand.

During one session, Rounder artist Barrence Whitfield, aware that bands entering into corporate partnerships are often accused of selling out, countered, "We're still out

there doing the same thing. I'm up there to perform, and in between I tell the audience who's helping us

'Bands can access the raw footage'

out."

"Selling out is for people with big dollars," agreed bluesman Johnny Clyde Copeland. "We fight to play the blues, and we're seeking help wherever we can find it. Miller provides us with equipment and advertising that would otherwise not be available to us."

The Miller Network bands were honored at the Jan. 16 awards banquet, which was hosted by WKTI-FM Milwaukee DJ Danny Clayton and featured a keynote address by Bob Merlis, Warner Bros. VP of publicity, and performances by nine bands.

Program returnees included Copeland, Joe "King" Carrasco,

Johnny O & the Classic Dogs Of Love, Little Charlie & the Nightcats, Little Women, Lonnie Brooks, Razorback, the Bobby Friss Band, the Dynatones, the Neighborhoods, the Paladins, the Wild Cards, and Tierra.

Newcomers to the program included Barrence Whitfield & the Savages, the Bonedaddys, Anson Funderburgh & Rockets, Evan Johns & the H-Bombs, the Wagoners, Identity, Slave Raider, the Almost Nuts Band, the Dusters, the Lloyd Jones Struggle, the Tom Principato Band, and Ben Friedman.

Assistance in preparing this story provided by Karen O'Connor.

DAVID CROSBY COMEBACK

(Continued from preceding page)

each other and said, 'There's no weirdness here, no chainsaw vibes. I like this.'

However, the trio of January shows (in Ventura, San Juan Capistrano, and San Diego, Calif.) were not mounted simply for pleasure.

"We saw this upcoming thing where the drummer, Mike Clarke, wants to go out on a tour with whoever he can pick up," Crosby explains. "It's just Mike Clarke, who never wrote any of the songs, never sang anything, and didn't play drums very well, either. He wants to do the same thing [original Byrd] Gene [Clark] did—put a pickup band together and go out and call himself the Byrds."

"We feel that that's a ripoff and it's being done in our name, so we wanted to try and set up something as a standard and say, 'Look, if it

isn't this good, don't do it,' and make it plain that the real thing was there. Hopefully it will discourage them from doing that."

The long career that Crosby is presently summarizing on record and on stage is recounted in "Long Time Gone." Crosby, who held off writing the book for a year until he determined he could "make it on the street," says the writing process (with Gottlieb, another old friend and sometime screenwriting partner) was frequently painful.

"The first couple of times that I read something that took me back into the worst of the drug addiction period—when I would read about somebody else watching me go down the tubes—and being hurt by it, it would put me back so strongly that I would have to set it down and I would say, 'Oh, God, this is too painful, I can't do this.' And I did say that. But Carl would say, 'Let's go for a walk around the block, let's talk.' Went back to it—it's just a piece of paper. I'd say, 'Carl, it hurts.' He'd say, 'I know, man. Let's get on with it.'"

But Crosby now sees the book as a recounting of "a very fortunate life."

"I'm very lucky to be alive," he says, with a mixture of relief and pride. "It's an amazing story."

FOR THE RECORD

The Queen Mother of Great Britain was misidentified in a photo with Kylie Minogue in the Feb. 4 Billboard. She greeted Minogue and Bananarama following a Royal Command performance at Royal Albert Hall.



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ARTIST DEVELOPMENTS

GOING WITH THE FLOW

Now here's an unlikely formula for success on the sales charts: Young Irish vocalist splits from her family's familiar folk/pop outfit (Clannad) to sing atmospheric, new age-inclined moodscapes in English, Gaelic, and . . . Latin.

But 27-year-old Enya has in fact soared into the top 10 on several European charts with her "Watermark" album, propelled by the popularity of its first single, "Oronico Flow (Sail Away)."

That hit is in English. Its likely

follow-up, "Storms In Africa," is sung in Gaelic, Enya's native tongue. "Cursum Perficio," meanwhile, is believed to be pop music's first recording with Latin lyrics since Ray Manzerek's "Carmen Burana."

"We discussed whether we should translate the lyrics," says Enya, whose album includes four non-English songs. "We chose not to in order to keep the aura of mystery inherent in the music. People like to conjure up their own images as to what the music is about."

Will radio play songs in a foreign language? "The language of this format is universal," says adult alternative PD John Sebastian of

KTWV-FM Los Angeles, which has been playing "Oronico Flow" for months as an import. "We have played such artists as Bosé and others who sing in foreign tongues. Language is not a barrier."

U.S. consumers apparently agree: "Watermark" stands at No. 66 on Billboard's Top Pop Albums chart this week, in only its second week of activity.

TERRY WOOD

GETTING A FIXX

"Calm Animals," the first Fixx album on RCA after four releases with MCA, is a work that "re-creates the vibe of the road," according to lead vocalist Cy Curnin.

"We concentrated on just writing a bunch of really good songs, rather than coming up with a concept and writing to that," Curnin says. "It's a good album. The new producer [Bill Wittman] alleviated the problem of the middleman; he was in the studio making the album with us. He's a guitarist as opposed to [a keyboardist], and the album definitely reflects more guitar work."

With the move away from conceptual works, the Fixx has released a video for the first single "Driven Out" that was designed "not to say anything at all," Curnin says.

He adds, "The song is quite direct—just the image of the band while the song is being played." Asked if the white horse from the band's classic "Stand Or Fall" video reappears, Curnin says, "We have a little dog rolling over."

The Fixx launches a European tour next month, and plans to hit the States in March. "We aim to stay out as long as possible," Curnin says.

BRUCE HARING

LANZ MARK

With his "Cristofori's Dream" album entrenched at No. 1 on the new age sales chart, pianist David Lanz finds it easier to accept being overlooked for a Grammy nomination in the best-new-age-performance category.

"It's a little ironic, really," Lanz says, adding that his album is dedicated to another overlooked musician, a 16th-century man credited with inventing the forerunner of the modern piano. "Neither Cristofori nor I are high-profile kind of guys."

Consumers and radio programmers are well acquainted with Lanz, however. Since 1983, he has released seven solo or collaborative albums for Narada's Lotus or Equinox labels, scoring several radio hits (including "Behind The Waterfall" and a reworking of "A Whiter Shade Of Pale") and achieving a popularity as a pianist that is matched only by George Winston.

Lanz, who plans to perform at least 15 concerts by June, does not flinch when the new age tag is applied to his music. "I try to achieve an emotional impact with my music by working with the higher energy music possesses," he says. "I'm not some flake, though. For fun, sometimes I'll tell an audience I'm channeling Liberace, but all of his rings are killing me."

TERRY WOOD



Primitive Outing. Primitives members Paul, center, and Tracey, second from right, greet fans following the RCA band's debut at the Roxy, Los Angeles. Also shown, from left, are former Go-Go's member Cathy Valentine, ex-Blondie member Clem Burke, and KROQ's Rodney Bingenheimer.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
MICHAEL JACKSON	Los Angeles Sports Arena Calif.	Nov. 13, Jan. 16-18 & 26-27	\$2,423,603 \$27.50	93,198 sellout	Eric Chandler Limited Avalon Attractions
NEIL DIAMOND	Rosemont Horizon Rosemont, Ill.	Jan. 23-25	\$952,811 \$18.50/\$16.50	51,738 sellout	Ogden Allied Presents
BARRY MANILOW	Las Vegas Hilton Pavilion Nev.	Jan. 13-22	\$665,057 \$46.40/\$40.60	16,150 sellout	in-house
THE ULTIMATE EVENT: FRANK SINATRA LIZA MINNELLI SAMMY DAVIS JR.	Louisiana Superdome New Orleans, La.	Jan. 18	\$400,000 \$40/\$25	11,750 13,000	Glen Lipnick
THE BEACH BOYS/CHICAGO	Nassau Coliseum Uniondale, N.Y.	Jan. 27	\$390,000 \$22.50	17,374 sellout	Ron Delsener Enterprises
BON JOVI SKID ROW	Reunion Arena Dallas, Texas	Jan. 26	\$311,351 \$19.50/\$17.50	16,761 19,000	Stone City Attractions
BILL COSBY	Orlando Centroplex Fla.	Jan. 30	\$279,443 \$18.50	15,105 sellout	Future Entertainment
BON JOVI SKID ROW	The Summit Houston, Texas	Jan. 29	\$278,285 \$17.75	16,223 16,509	PACE Concerts Stone City Attractions
THE BEACH BOYS/CHICAGO	The Spectrum Philadelphia, Pa.	Jan. 24	\$276,632 \$22.50/\$18.50	13,045 sellout	The Concert Company
OZZY OSBOURNE ANTHRAX	Oakland Alameda Co. Coliseum Oakland, Calif.	Jan. 15	\$262,344 \$20/\$18.50	13,964 sellout	Bill Graham Presents
RED SKELTON	Fox Theatre St. Louis, Mo.	Jan. 27-29	\$257,733 \$23.90/\$20.90/ \$17.90/\$11.90	12,643 sellout	Fox Concerts
NEW EDITION AL B. SURE! BOBBY BROWN	Richmond Coliseum Va.	Jan. 21	\$205,785 \$17	12,500 sellout	Al Haymon Enterprises
RATT BRITNY FOX KIX	Palace of Auburn Hills Mich.	Jan. 28	\$194,093 \$17.50/\$15	12,091 sellout	Cellar Door Prods. Belkin Prods.
NEW EDITION AL B. SURE! BOBBY BROWN	UTC Arena Univ. of Tennessee-Chattanooga	Jan. 28	\$181,830 \$16.50	11,553 sellout	Al Haymon Enterprises
OZZY OSBOURNE ANTHRAX	Reunion Arena Dallas, Texas	Jan. 8	\$171,500 \$17.50	9,800 14,000	PACE Concerts
CHICAGO CHIP FRANKLIN	Patriot Center George Mason Univ. Fairfax, Va.	Jan. 28	\$157,141 \$19.50	8,073 8,500	Musicentre Prods.
DURAN DURAN THE PURSUIT OF HAPPINESS	Palace of Auburn Hills Mich.	Jan. 26	\$155,330 \$17.50	8,876 10,000	Belkin Prods.
POISON TESLA	Von Braun Civic Center Huntsville, Ala.	Jan. 25	\$153,632 \$16.50	9,311 10,106	Mid-South Concerts
OZZY OSBOURNE ANTHRAX	ARCO Arena Sacramento, Calif.	Jan. 16	\$140,429 \$20/\$18.50	7,440 7,500	Bill Graham Presents
NEW EDITION AL B. SURE! BOBBY BROWN	Macon Coliseum Ga.	Jan. 29	\$138,229 \$15.50	9,300 sellout	Al Haymon Enterprises
POISON TESLA	Stokely Athletic Center Univ. of Tennessee-Knoxville	Jan. 27	\$126,147 \$16.40/\$14.50	8,131 12,402	Mid-South Concerts
COUNTRY EXPLOSION: CONWAY TWITTY/MERLE HAGGARD/GEORGE JONES	Monroe Civic Center La.	Jan. 27	\$107,940 \$17.50	6,505 sellout	Jayson Promotions
RATT BRITNY FOX KIX	Kellogg Arena Battle Creek, Mich.	Jan. 26	\$88,993 \$16.75	5,313 8,800	Cellar Door Prods.
JERRY GARCIA BAND	Orpheum Theatre San Francisco, Calif.	Jan. 27-28	\$86,155 \$18.50	4,657 sellout	Bill Graham Presents
THE MAGIC OF DAVID COPPERFIELD	Brevard Performing Arts Center Melbourne, Fla.	Jan. 25	\$76,484 \$27/\$18.50	3,929 3,986	in-house
THE TOLL	Peabody's Downunder, Cleveland, Ohio	Jan. 19	\$1,236 \$8/\$6	179 450	Belkin Prods.

Copyrighted and compiled by Amusement Business, A Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Desi Smith in Nashville at 615-321-4276; Ray Waddell in Los Angeles at 213-859-5338; Louise Zepp in Chicago at 312-236-2085. For research information contact Karen Oertley in Nashville at 615-321-4250.

Country Music TV Adds Kansas Affiliate To Ranks

NASHVILLE Country Music Television, the 24-hour-a-day country music video channel here, has reached an affiliation agreement with the National Cable Television Cooperative in Overland Park, Kan.

While the connection does not add a specific number of new viewers immediately, CMT spokeswoman Rene Ray says it will slowly swell the total over the next 18 months.

The agreement, Ray explains,

"means we've been approved by the co-op for use by their member systems. In systems where they have room, they will begin to roll us out as they make changes in their channel lineup." She says the system offers the potential addition of 2.1 million viewers.

According to CMT's own statistics, the service now reaches more than 8.5 million homes—a 32% increase during the past nine months.

Nelson To Make 1st Jamboree Appearance Tucker, Daniels Help Round Out Music 'Superbowl'

NASHVILLE The talent lineup has been released for the 13th annual Jamboree In The Hills, which will be held July 15 and 16 at Brush Run Park in St. Clairsville, Ohio. Set to make his first appearance at the "superbowl of country music" is Willie Nelson.

Other national acts slated for the weekend event are the Charlie Daniels Band, Tanya Tucker, Mel McDaniel, George Jones, Patty Loveless, Mel Tillis, the Bellamy Brothers, Louise Mandrell, Michael Martin Murphey, Restless Heart, Kathy Mattea, Tom T. Hall, and Highway 101.

Last year's outdoor festival drew

about 60,000 ticket buyers, a slight dip from the 1987 total.

Ticket prices are up for the 1989 fest: Advance tickets are \$52.50 for both days or \$32.50 for either day. On July 9, the prices will escalate to \$62 and \$42. The 1988 advance admission costs were \$49.50 and \$29.50, while late tags cost \$55 and \$35. Children under six are admitted free when accompanied by an adult ticket buyer.

Since its inception in 1977, the jamboree has been sponsored and pro-

duced by radio station WWVA Wheeling, W. Va., even though the station itself has functioned under a series of owners. The station broadcasts the show live. J. Ross Felton continues this year as the show's general manager and producer.

Tickets can be ordered by calling 800-624-5456 (232-1170 in Wheeling).

The jamboree will begin officially at 11 a.m. Eastern Standard Time on Saturday.

Children's Charity Grants Last Wishes Of Dying Children Stars Shine To Make Dreams Come True

DREAMMAKERS IN PARADISE: DreamMakers will stage its sixth annual Celebrity Waiters Luncheon at Nashville's Stouffer Hotel on March 15, and the entertainment industry will be out in force. Roy Acuff, the king of country music, will serve as celebrity chairman. He'll be joined in this worthwhile effort by an outstanding cast of stars.

DreamMakers helps make the dreams of children with life-threatening illnesses come true. The non-profit organization has fulfilled more than 200 dreams of these heart-break kids, and the fund-raising luncheon will make many more dreams come true. Among those who have gallantly donned aprons and served as celebrity waiters have been Brenda Lee, Charlie Daniels, Chet Atkins, T.G. Sheppard, Sawyer Brown, Lee Greenwood, Brooke Shields, Jim Varney, Kathy Mattea, Lorianne Crook, Lynn Anderson, Grandpa Jones, Jackie Waddell, and a supporting cast of sports celebs, city and state leaders, and politicians.

DreamMaker officials are hoping the fun luncheon will raise more than \$50,000—and that's no pipe dream. There are a lot of kids out there with lives that have become a nightmare of hospitals and premature death. Each dream realized is a grand event, and these volunteers see to it that the youngsters are treated like kings and queens.

What are their dreams? One young Nashville tot wanted to meet Mr. T. Arrangements were made, and it was off to Hollywood, Calif., to see if Mr. T's muscles were real or not. "His muscles were real!" the youngster reported after returning home. "But he said that wearing all his jewelry has shrunk him a couple inches." Some choose to visit a sunny beach or attend a pro football game. One child simply requested a one-night stay in a hotel. DreamMakers responded with accommodations for four nights at the Opryland Hotel. While being wheeled from the car to the hotel, the dreamer marveled, "They think I'm a star!"

"We're in the business of putting big smiles on little faces," says Nancy West, founder of DreamMakers. That's a wonderful goal and a humane way to alleviate the sadness that surrounds children with bleak futures. Tender love and care has never seemed so important.

Congratulations to DreamMakers for making dreams a reality, and applause also goes to all those busy but caring celebs who give their time and their hearts to this tremendous cause.

Those who wish to purchase tickets to the Celebrity Waiters Luncheon or help DreamMakers in other

ways can write to the organization at P.O. Box 210132, Nashville, Tenn. 37221, or call 615-320-8809.

NEWSNOTES: The Nashville Network has secured exclusive North American telecast rights to the Crook And Chase series beginning April 1, according to executives of TNN and Jim Owens & Assoc. Inc., the series' producer. The agreement will remove the 30-minute weekday program from concurrent syndication in 72 markets.

The Walt Disney Company and Dick Clark Productions Inc. have signed a five-year agreement to stage the Academy of Country Music Awards television special, according to Michael D. Eisner, chairman and CEO of the Walt Disney Company, and Dick Clark, chairman and CEO of Dick Clark Productions. Disney will provide venues and production facilities for the awards special, while Dick Clark Productions will continue to produce the annual event. The 24th telecast is scheduled to air on NBC April 10 at 9 p.m. EST. Performance segments featuring 10 country music newcomers are planned for advance taping at various Disneyland locations.

HELPING HAND: Country artist Steve Wariner is scheduled to perform at a benefit concert for Kentucky State Trooper Randy Gardner, who is terminally ill with cancer, at the Bell County High School gym in Pineville, Ky., Feb. 19 at 4 p.m. All proceeds will go directly into a fund to help pay for Gardner's medical expenses. Gardner's situation was brought to Wariner's attention by three of his friends, who are also state troopers. Tickets are \$6.50 for general admission and \$8 for reserved seating and may be purchased at the following Kentucky locations: The State Police Post, Harlan, Ky.; Disc Jockey Records, Middlesboro Mall; Simon's Restaurant, Pineville; and Harold's TV in Barbourville. Donations can be sent to the Randy Gardner Medical Fund, c/o Trooper John Collins, Harlan State Police Post, Harlan, Ky. 40831.

DEAR MS. SHARON: Sharon Batts, the Texas youngster whose "Dear Mr. Jesus" was a left-field, format-bridging radio hit in 1987, has recorded her first solo album.

The project, released on Nashville's Diadem Records, is called "Someone To Love Me." The title single is being promoted with Valentine's Day tie-ins.



by Gerry Wood



Tree Moves To Higher Ground. Pictured above are several Nashville music executives visiting Walter Yetnikoff, president of CBS Records Inc., during a recent ASCAP-hosted luncheon in honor of the CBS purchase of Tree Publishing—the last of Nashville's major independent music publishers to be bought by a corporate conglomerate. Pictured are, from left, Janice Wendell, chairman and CEO of Eric Ericson and Associates; Jo Walker-Meador, executive director of the Country Music Assn.; Yetnikoff; Donna Hilley, senior VP and CEO of Tree; and Connie Bradley, Southern regional executive director of ASCAP. Pictured below are CBS executives being presented with gifts of Gibson guitars from Tree at an Opryland Hotel reception celebrating the purchase. At the presentation, attended by several hundred music, business, and entertainment figures, were, from left, Buddy Killen, president of Tree and chairman of the executive publishing committee of CBS; Hilley; Chet Atkins, CBS recording artist; Yetnikoff; and Tommy Mottola, president of the CBS Records Division.



COUNTRY CORNER



by Marie Ratliff

WITH SONGS RANGING from the rollicking and irreverent "Wild Turkey" to the definitive classic of the genre, "Sixteenth Avenue," **Lacy J. Dalton** stayed in the upper reaches of the charts in the early '80s. Now, after a two-year absence, Dalton is back with the groundbreaking release of the newly formed Universal label, "The Heart."

"This is one of the most talked about and exciting records we're playing right now," says OM **John Hart**, WUSY Chattanooga, Tenn. "This is the kind of stuff that will put her back on the map."

"We went on it right out of the box," adds MD **Ron Dini**, WSIX Nashville. "It's a great **Kris Kristofferson** song and she does a great job on it. I believe it will re-establish her in the marketplace." Dalton is charted at No. 42.

Dini is sold too on Universal's second offering—"When She Holds Me" by **Larry Gatlin & the Gatlin Brothers**. "This will be a very significant record for the Gatlins," says Dini. "Larry really stretches vocally on this outing. I'd like to see a 'sing-off' between him and **Gary Morris**; what a treat that would be."

MORE ELVIS WATCHERS: Just when you thought the Elvis-sighting furor was over with the fading of "Spelling On The Stone" (Curb), along comes another wave, this one designed to tickle your funnybone. "Honk If Your Elvis" by **Klinton Mayhood Jr.** on the C-B American label is living up the airwaves at KTWO Casper, Wyo., says MD **Bozz Collins**. "This is a well-produced piece of material, a live performance, and one of the funniest records I've heard," says Collins. "It's the second-most-requested record we're playing and the phones are just going crazy. We're using it for a promotion, too, with a contest giving away bumper stickers with the title on it. The listeners love it."

"THIS RECORD could put **Patty Loveless** in the stronghold as one of the top female vocalists," says MD **Tim Closson**, WAXX Eau Claire, Wis., of "Don't Toss Us Away" (MCA). "She does an excellent job and we're picking up a lot of requests on it."

Adds PD **Van Mac**, WOKK Meridian, Miss., "Patty reaches out on this one. I've been a fan of the song from a **Lone Justice** album cut, and Patty does a good job of capturing it for the country audience."

Mac also likes the new **Shenandoah** cut, "The Church On Cumberland Road" (Columbia). "This one is a strong entry going into the new year after the very successful 'Mama Knows.' It's a new twist for their sound, somewhat like the **Doobie Brothers**." Shenandoah is currently charted at No. 41.

LEE GREENWOOD is drawing some extra attention with "I'll Be Lovin' You" (MCA). "There's a good positive attitude about this song," says MD **Kevin Ray**, WWKA Orlando, Fla., "and I think it will be a big one for him."

MD **Joe Flint**, KSOP Salt Lake City, observes, "He seems to be getting back into the hit mold with this one, it's going to be one of his best to date." Greenwood is charted at No. 43.

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 29 REPORTERS	SILVER ADDS 59 REPORTERS	BRONZE/ SECONDARY ADDS 65 REPORTERS	TOTAL ADDS 153 REPORTERS	TOTAL ON
HEY BOBBY K.T.OSLIN RCA	6	17	28	51	52
THERE'S A TEAR IN MY BEER H.WILLIAMS, JR. WARNER/CURB	10	13	25	48	96
SETTING ME UP HIGHWAY 101 WARNER BROS	3	16	29	48	49
TELL IT LIKE IT IS B.J.ROYAL ATLANTIC AMERICA	5	15	21	41	96
SHE DESERVES YOU BAILLIE AND THE BOYS RCA	2	10	19	31	66
YOU GOT IT ROY ORBISON VIRGIN	3	10	16	29	56
EXCEPTION TO THE RULE MASON DIXON CAPITOL	0	7	21	28	28
CHURCH ON CUMBERLAND SHENANDOAH COLUMBIA	3	10	12	25	99
THE HEART LACY J. DALTON UNIVERSAL	4	10	11	25	98
FAIR SHAKE FOSTER AND LLOYD RCA	4	10	10	24	102

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

FOR WEEK ENDING FEBRUARY 11, 1989

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

WPOC FM 93.1

Baltimore P.D.: Bob Moody

- Alabama, Song Of The South
- Dwight Yoakam, I Sang Dixie
- Dan Seals, Big Wheels In The Moonlight
- Kathy Mattea, Life As We Knew It
- Tanya Tucker, Highway Robbery
- The Desert Rose Band, I Still Believe In You
- Gene Watson, Don't Waste It On The Blues
- Conway Twitty, I Wish I Was Still In Your Dream
- Ricky Van Shelton, From A Jack To A King
- Southern Pacific, Honey I Dare You
- Eddy Raven, 'Til You Cry
- J.C. Crowley, Paint The Town And Hang The Moon
- Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- Reba McEntire, New Fool At An Old Game
- T. Graham Brown, Come As You Were
- T.G. Sheppard, You Still Do
- Lorrie Morgan, Trainwreck Of Emotion
- Sweethearts Of The Rodeo, I Feel Fine
- Nitty Gritty Dirt Band, Down That Road Tonight
- Ronnie McDowell, Never Too Old To Rock 'N' Roll
- Waylon Jennings, Which Way Do I Go (Now That I)
- George Strait, Baby's Gotten Good At Goodbye
- Lacy J. Dalton, The Heart
- Michael Martin Murphey, From The World Go
- Don Williams, Old Coyote Town
- Vern Gosdin, Who You Gonna Blame It On This Tim
- The Bellamy Brothers, Bridges And Walls
- Emmylou Harris, Heartbreak Hill
- Keith Whitley, I'm No Stranger To The Rain
- Baillie And The Boys, She Deserves You
- Hank Williams, Jr., There's A Tear In My Beer
- Highway 101, Setting Me Up
- Billy Joe Royal, Tell It Like It Is
- Foster And Lloyd, Fair Shake

WMI

Knoxville P.D.: Mike Hammond

- Randy Travis, Deeper Than The Holler
- Eddie Rabbitt, We Must Be Doin' Somethin' Right
- Dan Seals, Big Wheels In The Moonlight
- Alabama, Song Of The South
- Tanya Tucker, Highway Robbery
- T.G. Sheppard, You Still Do
- Eddy Raven, 'Til You Cry
- The Forester Sisters, Sincerely
- Earl Thomas Conley, What I'd Say
- The Desert Rose Band, I Still Believe In You
- T. Graham Brown, Come As You Were
- Skip Ewing, Burnin' A Hole In My Heart
- Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- Anne Murray, Slow Passin' Time
- Lorrie Morgan, Trainwreck Of Emotion
- Ricky Van Shelton, From A Jack To A King
- Nitty Gritty Dirt Band, Down That Road Tonight
- Kathy Mattea, Life As We Knew It
- The Oak Ridge Boys, Bridges And Walls
- Reba McEntire, New Fool At An Old Game
- Steve Wariner, Hold On (A Little Longer)
- Dwight Yoakam, I Sang Dixie
- George Strait, Baby's Gotten Good At Goodbye

KIX 106FM

Memphis P.D.: Bill Jones

- Alabama, Song Of The South
- Dan Seals, Big Wheels In The Moonlight
- Dwight Yoakam, I Sang Dixie
- Holly Dunn, (It's Always Gonna Be) Someday

Louisville P.D.: Coyote Calhoun

- Alabama, Song Of The South
- Dwight Yoakam, I Sang Dixie
- Holly Dunn, (It's Always Gonna Be) Someday
- Dan Seals, Big Wheels In The Moonlight
- Kathy Mattea, Life As We Knew It
- Conway Twitty, I Wish I Was Still In Your Dream
- The Desert Rose Band, I Still Believe In You
- Gene Watson, Don't Waste It On The Blues
- Tanya Tucker, Highway Robbery
- Ricky Van Shelton, From A Jack To A King
- Southern Pacific, Honey I Dare You
- Merle Haggard, You Babe
- T.G. Sheppard, You Still Do
- Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- Larry Boone, I Just Called To Say Goodbye Again
- Sweethearts Of The Rodeo, I Feel Fine
- George Jones, I'm A One Woman Man
- T. Graham Brown, Come As You Were
- Lorrie Morgan, Trainwreck Of Emotion
- Reba McEntire, New Fool At An Old Game
- Eddy Raven, 'Til You Cry
- Waylon Jennings, Which Way Do I Go (Now That I)
- George Strait, Baby's Gotten Good At Goodbye
- Michael Martin Murphey, From The World Go
- Nitty Gritty Dirt Band, Down That Road Tonight
- Keith Whitley, I'm No Stranger To The Rain
- Vern Gosdin, Who You Gonna Blame It On This Tim
- The Oak Ridge Boys, Bridges And Walls
- Billy Joe Royal, Tell It Like It Is
- Shenandoah, The Church On Cumberland Road
- Hank Williams, Jr., There's A Tear In My Beer
- Burch Sisters, I Don't Want To Mention Any Name
- Emmylou Harris, Heartbreak Hill
- Gene Campbell, More Than Enough
- Lacy J. Dalton, The Heart
- John Conlee, Hit The Ground Runnin'
- Ronnie McDowell, Never Too Old To Rock 'N' Roll

KMZ

Burbank P.D.: Bob Guerra

- Alabama, Song Of The South
- Dan Seals, Big Wheels In The Moonlight
- Earl Thomas Conley, What I'd Say
- Skip Ewing, Burnin' A Hole In My Heart
- Dwight Yoakam, I Sang Dixie
- The Desert Rose Band, I Still Believe In You
- Kathy Mattea, Life As We Knew It
- Tanya Tucker, Highway Robbery
- Ricky Van Shelton, From A Jack To A King
- Eddy Raven, 'Til You Cry
- Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- The Forester Sisters, Sincerely
- Ricky Van Shelton, From A Jack To A King
- Randy Travis, Deeper Than The Holler
- Southern Pacific, Honey I Dare You
- Conway Twitty, I Wish I Was Still In Your Dream
- J.C. Crowley, Paint The Town And Hang The Moon
- Reba McEntire, New Fool At An Old Game
- Sweethearts Of The Rodeo, I Feel Fine
- The Oak Ridge Boys, Bridges And Walls
- T. Graham Brown, Come As You Were
- George Strait, Baby's Gotten Good At Goodbye
- Michael Martin Murphey, From The World Go
- George Jones, I'm A One Woman Man
- Nitty Gritty Dirt Band, Down That Road Tonight
- T.G. Sheppard, You Still Do
- Rodney Crowell, She's Crazy For Leaving
- Steve Wariner, Hold On (A Little Longer)
- Emmylou Harris, Heartbreak Hill
- Vern Gosdin, Who You Gonna Blame It On This Tim
- Keith Whitley, I'm No Stranger To The Rain
- Lorrie Morgan, Trainwreck Of Emotion
- Dave Durham & The Bull Durham Band, In My Car
- Mickey Gilley, She Reminded Me Of You
- Merle Haggard, You Babe

KIX 106FM

Memphis P.D.: Bill Jones

- Alabama, Song Of The South
- Dan Seals, Big Wheels In The Moonlight
- Dwight Yoakam, I Sang Dixie
- Holly Dunn, (It's Always Gonna Be) Someday

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
88 9, 999, 999 TEARS (Lowery, BMI)	78 HEY HEART (Tioga Street Music/Hear No Evil, BMI) HL
62 A-11 (Tree, BMI) HL	7 HIGHWAY ROBBERY (Cross Keys, ASCAP/Tree, BMI/Jack & Bill, ASCAP/Mc Bec, ASCAP/Terrace, ASCAP) HL
52 ALL THE REASONS WHY (Warner-Tamerlane, BMI/Sportsman, BMI/Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM	47 HIT THE GROUND RUNNIN' (EEG, ASCAP)
22 BABY'S GOTTEN GOOD AT GOODBYE (Co-Heart, BMI/Muy Bueno, BMI)	72 HOLD ME (Wooden Wonder, SESAC) HL
69 BACK IN THE SWING AGAIN (DeLory/Real Johnson/Tom Collins, BMI)	37 HOLD ON (A LITTLE LONGER) (Steve Wariner, BMI/Irving, BMI) CPP
33 BIG LOVE (Bellamy Bros., ASCAP)	75 HOMELESS PEOPLE (Songs Of Portuguese, ASCAP/Brother Bill's, ASCAP/Lowery, BMI/Eutaula, BMI)
2 BIG WHEELS IN THE MOONLIGHT (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL	14 HONEY I DARE YOU (Midget's Fist, ASCAP/Bob-A-Lew, ASCAP/Maypop, BMI/Long Tooth, BMI) WBM
68 BLUE SIDE OF TOWN (Almo, ASCAP/Little Nemo/Irving, BMI) CPP	53 I DON'T WANT TO MENTION ANY NAMES (Jack & Bill, ASCAP/Amanda-Lin, ASCAP/Alabama Band, ASCAP) HL/WBM
58 BORDERLINE (Rick Hall, ASCAP)	17 I FEEL FINE (SBK Blackwood, BMI/ATV, BMI) HL
16 BRIDGES AND WALLS (Tom Collins, BMI/Song Pantry, ASCAP/VanWarmer, ASCAP)	18 I JUST CALLED TO SAY GOODBYE AGAIN (SBK April, ASCAP/Butler's Bandits, ASCAP/SBK Blackwood, BMI/Larry Butler, BMI) HL
13 BURNIN' A HOLE IN MY HEART (Acuff-Rose, BMI/Milene, ASCAP) CPP	3 I SANG DIXIE (Coal Dust West, BMI) WBM
49 CHANGE OF HEART (Mike Curb/Kentucky Sweetheart, BMI)	5 I STILL BELIEVE IN YOU (Bar None, BMI/Bug, BMI) HL
41 THE CHURCH ON CUMBERLAND ROAD (Little Big Town, BMI/American Made, BMI/Wee B, ASCAP) WBM	10 I WISH I WAS STILL IN YOUR DREAMS (Tree, BMI/Cross Keys, ASCAP) HL
20 COME AS YOU WERE (Dropkick, BMI/SBK Blackwood, BMI) HL	43 I'LL BE LOVIN' YOU (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL
54 COWBOY HAT IN DALLAS (Miss Hazel, BMI)	23 I'M A ONE WOMAN MAN (Cedarwood, BMI) WBM
21 DEEPER THAN THE HOLLER (Scarlet Moon, BMI/Screen Gems-EMI, BMI/Don Schlitz, ASCAP/MCA, ASCAP) HL/WBM	28 I'M NO STRANGER TO THE RAIN (Tree, BMI) HL
46 DON'T TOSS US AWAY (Lionrich)	11 (IT'S ALWAYS GONNA BE) SOMEDAY (Lawyer's Daughter, BMI/Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/PPP
6 DON'T WASTE IT ON THE BLUES (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP) WBM	64 LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Stalder Brothers, BMI) CPP
12 DON'T YOU EVER GET TIRED (OF HURTING ME) (Tree, BMI) HL	4 LIFE AS WE KNEW IT (Silverline, BMI/Lucrative, BMI/Bug, BMI) WBM
25 DOWN THAT ROAD TONIGHT (Jeffwho, ASCAP/Bughouse, ASCAP/Mopage, BMI/Warner-Elektra-Asylum, BMI/Moon & Stars, BMI/Screen Gems-EMI, BMI) WBM	60 LONG SHOT (Don Schlitz, ASCAP/Irving, BMI/Almo, ASCAP) HL/PPP
77 EARLY IN THE MORNING AND LATE AT NIGHT (WB, ASCAP/Two Sons, ASCAP/Morganactive, ASCAP/You & I, ASCAP) CPP/WBM	97 LOOK WHAT WE MADE (WHEN WE MADE LOVE) (MCA, ASCAP/Patchwork, ASCAP/Desert Rose, BMI) HL
79 EXCEPTION TO THE RULE (Cross Keys, ASCAP/Terrace, ASCAP)	98 LOVE HELPS THOSE (Scarlet Moon, BMI)
39 FAIR SHAKE (SBK April, ASCAP/Uncle Artie, ASCAP/Lawyer's Daughter, BMI) HL	76 LOVE IN MOTION (Morgan Active, ASCAP/You & I, ASCAP/DeJamus, ASCAP) HL
15 FROM A JACK TO A KING (Dandelion, BMI)	84 LOWER ON THE MOG (Jack & Bill, ASCAP/Foggy Jonz, ASCAP/Amanda-Lin, ASCAP)
26 FROM THE WORD GO (Tree, BMI) HL	71 MAMA KNOWS (SBK April, ASCAP/Music City, ASCAP/Millhouse, BMI) HL
80 GOODBYE LONESOME, HELLO BABY DOLL (Oporyland, BMI)	48 MORE THAN ENOUGH (White Oak, ASCAP)
85 GRANDMA'S OLD WOOD STOVE (Mach II)	61 MY TRAIN OF THOUGHT (Termite, ASCAP/Bughouse, ASCAP/Famous Monsters, BMI)
42 THE HEART (SBK Blackwood, BMI/Resaca, BMI) HL	50 NEVER TOO OLD TO ROCK 'N' ROLL (Tree, BMI/Strawberry Lane, BMI/Cross Keys, ASCAP/Karen Ann, ASCAP) HL
31 HEARTBREAK HILL (Sorghum, ASCAP/Irving, BMI)	19 NEW FOOL AT AN OLD GAME (Chappell, ASCAP/EEG, ASCAP) HL
94 HELP ME GET OVER YOU (Hollywood Avenue, BMI)	34 OLD COYOTE TOWN (Warner-Tamerlane, BMI/Bellevue Or Not, ASCAP/WB, ASCAP/Make Believeus, ASCAP/Screen Gems-EMI, BMI)
65 (HERE COMES) THAT OLD FAMILIAR FEELING (Bent Cent, BMI)	
87 HERE'S TO YOU (Lyn Pen, BMI)	
59 HEY BOBBY (Wooden Wonder, SESAC)	



CONGRATULATIONS

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on your second Grammy Award nomination!

"The Great Train Song Medley"

Best Country Instrumental Performance



P.O. Box 25371

Charlotte, NC 28229

FOR WEEK ENDING FEBRUARY 11, 1989

Billboard®

TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	28	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	14 weeks at No. One OLD 8 X 10
2	2	2	17	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
3	3	3	21	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
4	5	4	25	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
5	4	5	25	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
6	6	6	39	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
7	14	17	12	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
8	7	7	31	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
9	10	8	17	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
10	11	11	24	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
11	8	9	46	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
12	9	10	25	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
13	13	12	90	RANDY TRAVIS ▲ ³ WARNER BROS. 25568 1 (8.98) (CD)	ALWAYS & FOREVER
14	15	16	24	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
15	16	13	22	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
16	12	19	28	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
17	18	15	101	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
18	17	14	81	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
19	21	18	53	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
20	20	20	41	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
21	23	23	64	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
22	19	21	17	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
23	22	25	34	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
24	24	24	80	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
25	25	22	15	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
26	26	26	35	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
27	44	—	2	EMMYLOU HARRIS WARNER BROS. 25776 (8.98)	BLUEBIRD
28	27	27	72	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
29	29	29	38	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
30	28	28	138	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
31	30	30	38	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
32	32	31	92	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
33	33	32	17	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
34	34	38	21	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
35	35	41	18	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
36	36	37	155	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
37	47	53	17	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
38	37	33	16	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	71	8	BUCK OWENS CAPITOL 91132 (8.98) (CD)	HOT DOG
40	31	39	27	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
41	38	34	81	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
42	41	42	25	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
43	46	44	11	NANCI GRIFFITH MCA 42255 (8.98) (CD)	ONE FAIR SUMMER EVENING
44	39	40	13	BARBARA MANDRELL CAPITOL 90416 (8.98) (CD)	I'LL BE YOUR JUKEBOX TONIGHT
45	40	36	18	LEE GREENWOOD MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
46	48	47	18	WAYLON JENNINGS MCA 42222 (8.98) (CD)	FULL CIRCLE
47	71	58	95	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEARTLAND
48	50	48	9	JOHNNY CASH MERCURY 834 778-1 (CD)	WATER FROM THE WELLS OF HOME
49	49	55	42	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
50	43	46	61	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
51	45	43	39	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
52	53	51	23	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
53	55	49	36	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
54	60	60	12	MICKY GILLEY AIRBORNE 0103 (8.98) (CD)	CHASING RAINBOWS
55	54	54	67	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
56	52	45	44	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
57	66	—	2	NITTY GRITTY DIRT BAND WARNER BROS. 25830 (8.98)	MORE GREAT DIRT: THE BEST OF (VOL. II)
58	56	52	17	THE BELLAMY BROTHERS MCA/CURB 42224/MCA (8.98) (CD)	REBELS WITHOUT A CLUE
59	58	62	46	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
60	61	61	222	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
61	67	65	82	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
62	62	56	32	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
63	59	59	78	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
64	51	35	21	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
65	RE-ENTRY	149	THE JUDDS ▲ RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM	
66	64	57	54	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
67	68	66	105	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK 'LIVE'
68	RE-ENTRY	49	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST	
69	65	72	88	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
70	63	63	5	GARY STEWART HIGHTONE 8014 (8.98) (CD)	BRAND NEW
71	70	70	107	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
72	57	50	31	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
73	72	67	130	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
74	73	69	60	ALABAMA ▲ RCA 6495-1 (8.98) (CD)	JUST US
75	74	64	167	ALABAMA ▲ ² RCA AHL 1-4939 (8.98) (CD)	ROLL ON

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.

Palmer Spreads Stores On N.Y.'s Staten Island

BY RICHARD T. RYAN

NEW YORK Palmer Video has taken Staten Island by storm.

The smallest of New York city's five boroughs, Staten Island has long been recognized as one of the

fastest-growing areas in the state. However, until four months ago, there were no video superstores on the island.

All that has changed quickly since Edison, N.J.-based Palmer opened its first outlet on Staten Is-

land Oct. 1. Spurred by the success of that initial location, Palmer has consequently mapped out plans to open two additional outlets.

The largest will be on Forest Avenue—one of Staten Island's busiest thoroughfares. Located directly across from a large shopping center, the store will encompass some 7,100 square feet.

According to Peter Balner, president of Palmer Video, "That store will be the largest by far on Staten Island. We plan on stocking it with 12,000 cassettes and 9,000 titles." Balner expects the store to gener-

ate "between 2 million and 2.5 million in rentals this year."

Given that projection, it's easy to understand why Balner feels that Staten Island is worth fighting for. In fact, Palmer outbid a number of competitors—including giant Blockbuster Entertainment—to secure the Forest Avenue location.

In addition to developing Staten Island, Palmer is looking into Brooklyn, Queens, Manhattan, and Long Island. "We expect to have between 60 and 70 new company-owned stores in operation within the next 12 months." None of the

new outlets will be franchised, Balner says. "Anything in the New York metropolitan area will be company owned."

The financing for all this growth is expected to come from a public offering that Balner says Palmer will be making later this year. At the moment, the firm is examining its options and deciding which course to pursue. Should Palmer announce an initial public offering, the firm could be taken public by June or July. However, should Palmer stage a reverse merger, the initial public offering could be

(Continued on page 41)

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
ESCAPE FROM SAFEHAVEN (R) Rick Gianasi Sony/\$79.95	1/31/89 (2/27/89)	NA (NA)	Poster, Brochure, Ad Mat
FEDS (PG-13) Rebecca DeMornay, Mary Gross Warner/\$79.95	2/1/89 (2/22/89)	\$3.8 (850)	Stande Poster, Fact Sheet
A FISH CALLED WANDA (R) John Cleese, Kevin Kline, Jamie Leigh Curtis CBS/Fox/\$89.98	2/3/89 (2/23/89)	\$59.9 (1,223)	Poster, Display
GOING UNDERCOVER (PG-13) Lea Thompson, Jean Simmons, Chris Matthew Vidmark/\$89.95	2/7/89 (2/22/89)	NA (NA)	Poster, Stande
MAN ON FIRE (R) Scott Glenn, Brooke Adams, Danny Aiello Vestron/\$79.98	2/1/89 (3/1/89)	\$0.5195 (178)	Poster
MIDNIGHT RUN (R) Robert DeNiro, Charles Grodin MCA/\$89.95	2/1/89 (2/23/89)	\$37.4 (1,161)	Poster, Display, Ad Mats
THE PASSION OF BEATRICE (R) Bernard Pierre Donnadieu, Julie Delphy Virgin/\$79.95	2/7/89 (2/22/89)	\$0.2118 (8)	Poster, Admats
U2 RATTLE AND HUM (NR) Music Paramount/\$24.95	2/1/89 (2/22/89)	\$8.6 (1,391)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER.

NONTHEATRICAL TITLES

THE BLOOD FEAST TERROR Peter Cushing Fries/\$39.95 Prebook cutoff: 2/3/89; Street: 2/28/89	HIGH NOON PART TWO Lee Majors, David Carradine, Pernell Roberts Fries/\$14.95 Prebook cutoff: 2/3/89; Street: 2/28/89
BOGIE Kevin O'Connor Fries/\$14.95 Prebook cutoff: 2/3/89; Street: 2/28/89	HOUSE OF WHIPCORD Barbara Markham, Patrick Barr Fries/\$39.95 Prebook cutoff: 2/3/89; Street: 2/28/89
BRASS Carroll O'Connor Orion/\$59.98 Prebook cutoff: 2/2/89; Street: 2/22/89	THE MARTIAN CHRONICLES: THE EXPEDITIONS Rock Hudson, Darren McGavin, Bernadette Peters Fries/\$14.95 Prebook cutoff: 2/2/89; Street: 2/28/89
THE CRASH OF FLIGHT 401 William Shatner, Eddie Albert, Adrienne Barbeau Fries/\$14.95 Prebook cutoff: 2/3/89; Street: 2/28/89	THE MARTIAN CHRONICLES: THE MARTIANS Rock Hudson, Darren McGavin, Bernadette Peters Fries/\$14.95 Prebook cutoff: 2/2/89; Street: 2/28/89
DEADLY GAMES Steve Railsback, Dick Butkus Fries/\$39.95 Prebook cutoff: 2/3/89; Street: 2/28/89	THE MARTIAN CHRONICLES: THE SETTLERS Rock Hudson, Darren McGavin, Bernadette Peters Fries/\$14.95 Prebook cutoff: 2/2/89; Street: 2/28/89
DEADLY SANCTUARY Klaus Kinski, Jack Palance Fries/\$39.95 Prebook cutoff: 2/3/89; Street: 2/28/89	THE OVERTHROW Lewis Van Bergen, Roger Wilson Imperial/\$79.95 Prebook cutoff: 2/9/89; Street: 2/28/89
DOOMWATCH Ian Bannen, Judy Geeson Fries/\$39.95 Prebook cutoff: 2/3/89; Street: 2/28/89	SLIPPING INTO DARKNESS Michelle Johnson, John Daquino Virgin Vision/\$79.95 Prebook cutoff: 2/2/89; Street: 2/22/89
GRIM REAPER Tisa Farrow Fries/\$39.95 Prebook cutoff: 2/3/89; Street: 2/28/89	

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.

New Ideas Can Help Draw VSDA Chapter Interest

BY EARL PAIGE

SAN DIEGO Being receptive to new and even radical ideas while continuing with familiar time-tested themes seems to be the key to sustaining interest in Video Software Dealers Assn. regional chapters.

At the same time, the volatility of distribution and the distributors' vital role in chapter growth are factors that add to the challenge of maintaining chapters, said several delegates during the fifth annual VSDA Regional Leaders Conference at the Sheraton Harbor East in San Diego Jan. 15-17 (Billboard, Jan. 28 and Feb. 4).

According to delegates who were polled informally here, some of the more popular themes for regional groups are the vendor exhibit or minitrade show, screenings, and distributor panels.

This marked the first time the conference was held on the West Coast in three years and the first time ever that manufacturers participated. The vendors' segment included a reception, dinner, and panel focused on supplier-related issues.

In terms of chapter activity, the event drew 69 representatives from 46 chapters in 30 states, including representatives from four of five Canadian groups—a record attendance, said Pam Cohen, executive director of VSDA, and Rick Karpel, VSDA regional director.

Both Cohen and Karpel said that more emphasis will be placed on manufacturers, a dramatic change in chapter programming. "You're the ones who make the decisions," said Karpel, addressing the 39 manufacturer delegates at the meeting.

Cohen stressed that the new VSDA effort—recognized here with the presentation of VSDA's first regional chapter support award to manufacturers—was not intended to go for the vendors' pocketbooks, but rather to increase communication. "We have the budget to sustain these regional meetings, we aren't dependent on you [the manufacturers]. But

(Continued on page 40)

FOR WEEK ENDING FEBRUARY 11, 1989

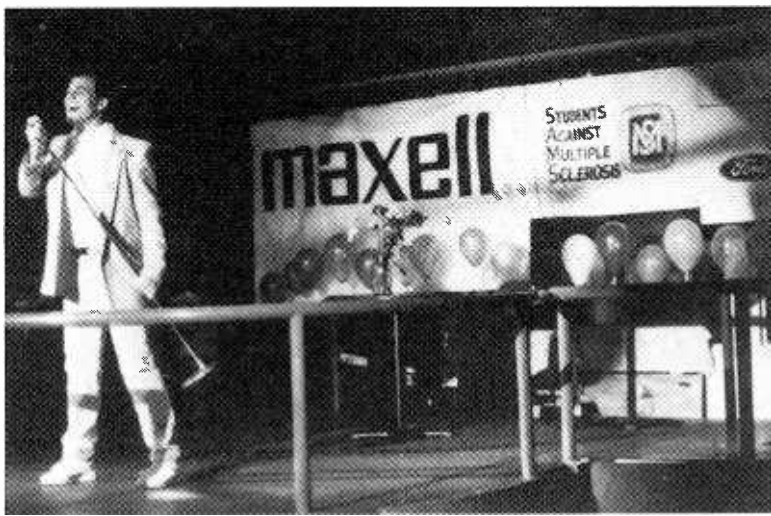
Billboard

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Year of Release	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number		
1	1	17	★ ★ NO. 1 ★ ★			
1	1	17	CINDERELLA	Walt Disney Home Video 410	1950	26.99
2	2	69	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
3	3	73	AN AMERICAN TAIL	Ambin Entertainment/MCA Home Video 80536	1986	29.95
4	5	120	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
5	12	176	DUMBO	Walt Disney Home Video 24	1941	29.95
6	9	139	ALICE IN WONDERLAND	Walt Disney Home Video 36	1951	29.95
7	6	139	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
8	4	34	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	1988	14.95
9	7	14	RAFFI IN CONCERT WITH THE RISE & SHINE BAND	Troubadour Records Ltd./A&M Video VC6179	1988	19.98
10	11	34	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	1988	14.95
11	10	15	TEENAGE MUTANT NINJA TURTLES: HEROES...	Family Home Entertainment 23978	1988	14.95
12	14	125	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	1965	14.95
13	8	88	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
14	13	34	DISNEY'S SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	1988	14.95
15	15	34	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	1988	14.95
16	NEW		DINOSAURS, DINOSAURS, DINOSAURS	Twin Tower Video	1988	29.95
17	17	2	DENVER, THE LAST DINOSAUR	World Events Productions, Ltd./Fries Home Video 91660	1988	19.95
18	19	16	THE THREE CABALLEROS	Walt Disney Home Video 411	1945	29.95
19	22	25	BUGS BUNNY SUPERSTAR	MGM/UA Home Video M201323	1988	19.95
20	23	34	DUCKTALES: FEARLESS FORTUNE HUNTER	Walt Disney Home Video 693	1988	14.95
21	18	12	SING-ALONG, DANCE-ALONG, DO-ALONG	Lorimar Home Video 572	1988	14.95
22	21	3	MOTHER GOOSE STORIES	Lorimar Home Video 574	1988	14.95
23	NEW		TEEN STEAM	J2 Communications J20029	1988	19.95
24	20	90	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH	Walt Disney Home Video 480	1986	14.95
25	16	135	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.



Duplicated Effort. As it did in 1988, Maxell Corp. of America has agreed to sponsor the 1989 Students Against Multiple Sclerosis fund-raising campaign, a push targeting students at more than 200 colleges. Among the activities SAMS participants will pursue during the drive are skipping meals, playing board games, and, as shown above, a "Rock Alike" lip-sync contest.

newsline...

DESPITE RIOTS IN the Overtown section and the hoopla of Super Bowl XXIII, Miami video dealers generally reported business as usual during the week of Jan. 15-22. In fact, says Rick Veingrad, president of the Video Software Dealers Assn.'s south Florida chapter, "I wish business was as 'bad' as this during Christmas." Veingrad, who owns a Video Connection store, says: "We've increased, not decreased. Because of the Super Bowl, all the hotels in the Miami area are jam-packed." At Spec's Music in the Kendall Lakes suburb, manager Nancy Melynk says business was normal except that more women than usual rented over the weekend.

FISH BAIT: CBS/Fox Video has set a display contest to promote the video release of the comedy hit "A Fish Called Wanda." Both CBS/Fox merchandisers and participating retailers will win prizes. Oddly, the contest requires that displays be up by Monday (6), more than two weeks before the title's street date. The 10 prizes: the winner's choice of a package that includes the seven recently released Charlie Chan movies and the four tapes in the Fawly Towers Collection or the 12-title 1989 Action Collection.

RENTRAK IS HITTING the road again this month with another round of sales-pitch seminars. The pay-per-transaction distributor made a similar 15-city swing in November and December. Dates and places for the February tour have not yet been announced. Rentrak is the PPT supplier that chairman Ron Berger founded after he sold the National Video franchise to West Coast Video.

BASF CORP. INFORMATION systems is running a new instant-win game, called Match The Stars, to push its blank videocassettes. Game cards are included in specially marked packages of T-120 EQ, T-160 EQ, and T-120 SHG videotapes. The promo's scratch-off game cards feature 12,000 chances to win, offering six top prizes, including an all-expense paid trip to Hollywood, Calif. Other prizes include color TVs, VCRs, camcorders, and personal stereo portables. To play, customers scratch off eight star-shaped spots. If they find three matching prize names, they win. The promotion will last through spring, according to company officials.

GEOFF MAYFIELD

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TOP VIDEOCASSETTES™ RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	3	3	YOUNG GUNS	Morgan Creek Productions Vestron Video 5267	Emilio Estevez Kiefer Sutherland	1988	R
2	2	4	RED HEAT	IVE 66057	A. Schwarzenegger James Belushi	1988	R
3	1	11	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
4	4	9	WILLOW	LucasFilm Ltd. RCA/Columbia Home Video 6-20936	Val Kilmer Joanne Whalley	1988	PG
5	6	6	SHORT CIRCUIT 2	Tri-Star Pictures RCA/Columbia Home Video 6-27008	Fisher Stevens Michael McKean	1988	PG
6	15	2	THE GREAT OUTDOORS	Universal City Studios MCA Home Video 80811	Dan Aykroyd John Candy	1988	PG
7	7	10	COLORS	Orion Pictures Orion Home Video 8720	Robert Duvall Sean Penn	1988	R
8	8	5	A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER	New Line Cinema Media Home Entertainment M012000	Robert Englund	1988	R
9	5	15	BETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
10	14	4	THE UNBEARABLE LIGHTNESS OF BEING	Orion Pictures Orion Home Video 8721	Daniel Day-Lewis Juliette Binoche	1988	R
11	12	4	MONKEY SHINES	Orion Pictures Orion Home Video 2766	Jason Beghe John Pankow	1988	R
12	18	3	THE BLOB	Tri-Star Pictures RCA/Columbia Home Video 6-27010	Kevin Dillon Shawnee Smith	1988	R
13	9	12	ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R
14	10	6	LICENSE TO DRIVE	United Artists Pictures, Inc. CBS-Fox Video 4753	Corey Haim Corey Feldman	1988	PG-13
15	13	6	ARTHUR 2 ON THE ROCKS	Warner Bros. Inc. Warner Home Video 11811	Dudley Moore Liza Minnelli	1988	PG
16	11	13	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG
17	19	9	FUNNY FARM	Warner Bros. Inc. Warner Home Video 11809	Chevy Chase Madolyn Smith	1988	PG
18	22	5	BLOODSPORT	Cannon Films Inc. Warner Home Video 37062	Jean Claude Van Damme	1988	R
19	17	11	BILOXI BLUES	Universal City Studios MCA Home Video 80799	Matthew Broderick Christopher Walken	1988	PG-13
20	20	12	THE SEVENTH SIGN	Tri-Star Pictures RCA/Columbia Home Video 6-27007	Demi Moore Jurgen Prochnow	1988	R
21	35	2	KANSAS	Media Home Entertainment M012018	Matt Dillon Andrew McCarthy	1988	R
22	21	18	SHOOT TO KILL	Touchstone Pictures Touchstone Home Video 697	Sidney Poitier Tom Berenger	1988	R
23	29	6	MIDNIGHT CROSSING	Vestron Pictures Inc. Vestron Video 6028	Faye Dunaway Daniel J. Travanti	1987	R
24	26	10	STAND AND DELIVER	Warner Bros. Inc. Warner Home Video 11805	Edward James Olmos Lou Diamond Phillips	1988	PG
25	24	9	OFF LIMITS	CBS-Fox Video 1657	Willem DaFoe Gregory Hines	1987	R
26	25	23	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
27	31	21	BROADCAST NEWS	CBS-Fox Video 1654	William Hurt Albert Brooks	1987	R
28	16	22	MOONSTRUCK ◇	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG
29	23	2	PHANTASM II	Spacegate Corporation MCA Home Video 80839	James Le Gros Reggie Bannister	1988	R
30	40	6	THE RESCUE	Touchstone Pictures Touchstone Home Video 869	Kevin Dillon Charles Haid	1988	PG
31	32	6	CASUAL SEX?	Universal City Studios MCA Home Video 80788	Lea Thompson Victoria Jackson	1988	R
32	28	12	RETURN TO SNOWY RIVER	Walt Disney Home Video 699	Tom Burlinson Sigrid Thornton	1988	PG
33	NEW ▶		HOT TO TROT	Warner Bros. Inc. Warner Home Video 11788	Bob Goldthwait Dabney Coleman	1988	PG
34	36	19	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG
35	27	16	RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R
36	NEW ▶		THE THIN BLUE LINE	HBO Video 0177	Not Listed	1988	NR
37	34	6	BIG TOP PEE-WEE	Paramount Pictures Paramount Home Video 32076	Pee-Wee Herman	1988	PG
38	30	17	MASQUERADE	CBS-Fox Video 4749	Rob Lowe Meg Tilly	1988	R
39	NEW ▶		THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R
40	37	3	VIBES	RCA/Columbia Pictures Home Video 6-25002	Cyndi Lauper Jeff Goldblum	1988	PG

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

Music Plus Sets Marathon Promo For Health Vids

BY DEBORAH RUSSELL

LOS ANGELES It was an unprecedented "exercise" in video sales, and the results showed some muscle.

On Jan. 21, Music Plus hosted Exercise-A-Thon, featuring 13 simultaneous in-store demonstrations to raise public awareness of health and fitness as a way of life *and* as a line of video.

Sales of health-and-fitness video product on Jan. 21 were double those sales for average Saturdays, says George Chronis, communications co-

'We're concerned about exercise'

ordinator for Music Plus.

"We saw this [promotion] as an opportunity to work with video companies and their exercise programs while taking the chance on making [the in-stores] an event," Chronis says. "We're concerned about exercise and we have the product. It made sense."

The health-and-fitness presentations were spread out geographically among 13 of the Southern California chain's 60 stores, including outlets in Hollywood, San Pedro, Glendale, Westminster, and Torrance.

Each store featured a team of fitness experts that performed choreographed routines while shoppers watched and browsed. David White, the trainer featured in Raquel Welch's "Lose 10 Pounds In Three Weeks" video; Linda Shelton, host of her own "Professionals Workout" video; and Leslie Tommelleo, who has produced two "Walk Aerobics" tapes, were among the instructors who lunged, kicked, jumped, and jogged through the Music Plus aisles while store monitors on display nearby played compatible exercise videos.

Regular customers may have been a little surprised when they walked in the stores and were greeted by spandex-clad aerobics enthusiasts, but Sue Kelley, regional promotion coordinator for Music Plus, says the unusual in-stores did not interfere with regular business.

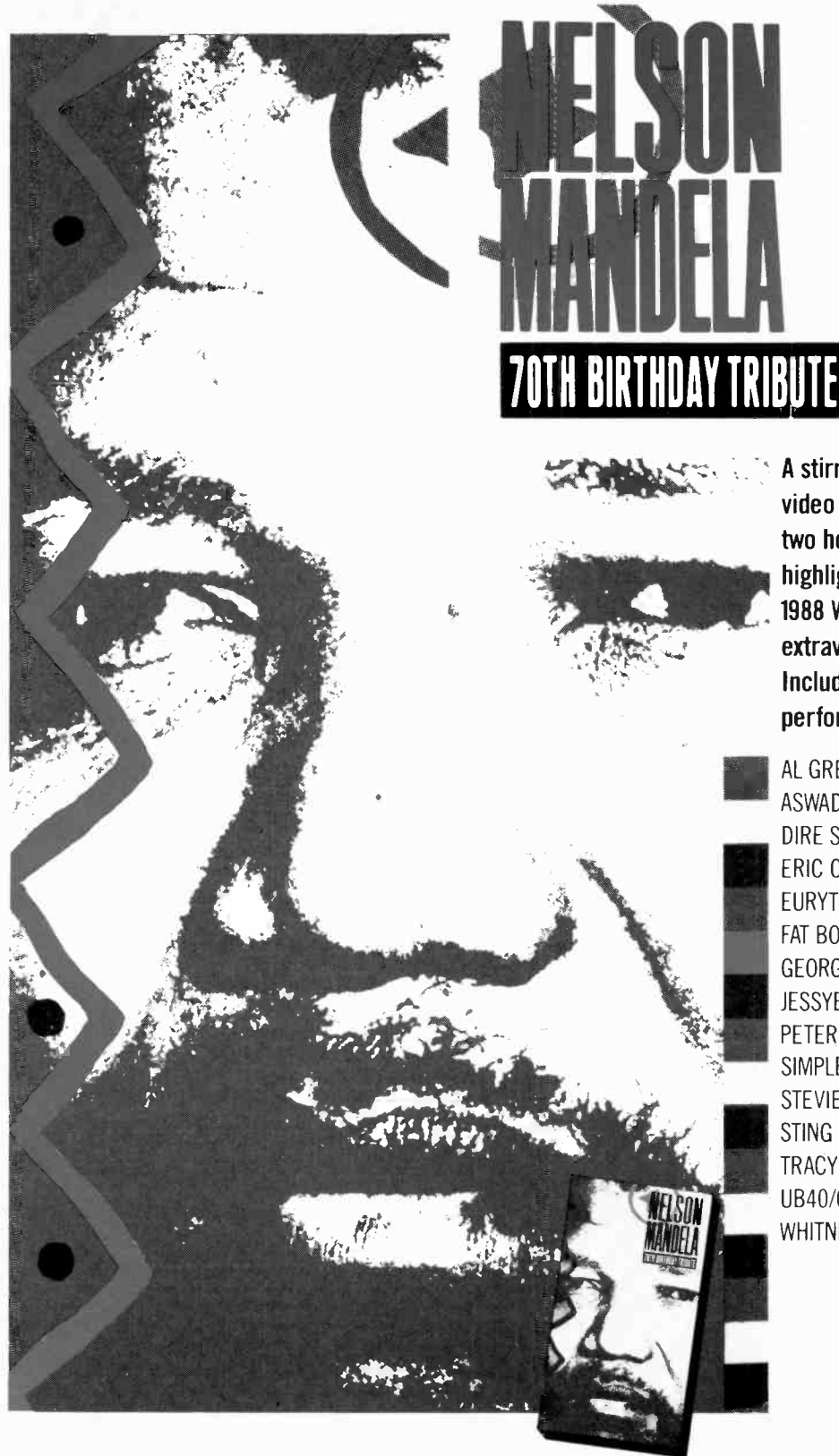
"I noticed that a lot of people looked sort of confused, but interested at the same time," says Kelley. "The general consensus is that not a whole lot of people came to the stores just to see the demo, but once they were in the store, many of them really got into it and wanted to know what we were doing."

In between routines, the fitness teams cooled down by mingling with customers, handing out pamphlets provided by the American Heart Assn., and promoting local exercise classes. They also answered questions about the videos being played and encouraged customers to join their routines and purchase the tapes.

Based on the increased sales that health-and-fitness titles saw during the Exercise-A-Thon, Chronis predicts Music Plus will sponsor similar simultaneous in-stores to promote other types of video products.

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THE GREATEST NAMES IN ROCK HONOR THE GREATEST FREEDOM FIGHTER ALIVE!



A stirring concert video filled with two hours of highlights from the 1988 Wembley Stadium extravaganza. Including memorable performances from:

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- ASWAD/SLY & ROBBIE
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- ERIC CLAPTON
- EURHYTHMICS
- FAT BOYS/CHUBBY CHECKER
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- JESSYE NORMAN
- PETER GABRIEL
- SIMPLE MINDS
- STEVIE WONDER
- STING
- TRACY CHAPMAN
- UB40/CHRISSIE HYNDE
- WHITNEY HOUSTON

Join these greats in an all-star tribute to a great hero of peace and freedom.

"NELSON MANDELA 70TH BIRTHDAY TRIBUTE."

A special 2-hour concert home video from CMV Enterprises.

Order cutoff: 2/17 • In-store: 2/28 • Suggested retail price: \$24.98

Artists' royalties go to support Artists Against Apartheid and South African children's charities.



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DRAWING VSDA INTEREST

(Continued from page 37)

this does not preclude your increased involvement. That door swings both ways," said Cohen.

The point of being open to new ideas was stressed by Paul Hellstern, operator of Brightstar Home Video in Parma, Ohio, a Cleveland suburb. "So often, what you think will be a real winner turns out to be a dud and vice versa," said Hellstern, reviewing the northern Ohio group's activity.

"We were having trouble with attendance no matter what night of the week we tried, so many of our members worked in their stores. So we tried a Sunday meeting, only to find out they didn't like that, either."

On the other hand, Hellstern said a vendor exhibit that attracted just nine booths "drew 250 people and seemed to fire up our whole bunch and get them interested in VSDA. Following this, we had 38 members go to the national convention in Las Vegas."

A number of chapter leaders stressed the perplexing task of coming up with ideas that draw at-

Popular themes are the vendor exhibit or minitrade show, screenings, and distributor panels

tendance and interest. "We've had tax experts and store designers and programs that we consider could save a dealer thousands of dollars, and they just don't come out," said Jim Louer, a partner in Premier Video, Puyallup, Wash., and head of the VSDA Washington chapter. "Yet you have a screening and 150 people show up, some of them driving three hours for \$1.50 worth of [point-of-purchase]."

Changing sites as well as the overall personality of a meeting is an idea being tried by the Southern California group, said John English, new chapter president and operator of MultiVideo in the Los Angeles suburb of Bellflower. This group, which dates back to 1980 and was the first VSDA chapter, has always met at Griswold's, a Fullerton, Calif., hotel and restaurant complex.

"Our new board took a look at always meeting at the same place. It got to be dull. We decided to emphasize show business, and what better place than the Disneyland Hotel?" said English. "We're going to have cartoon characters running all over the place."

Patience and understanding were stressed by Bill Chew, operator of Act One Video in Phoenix, Ariz., and head of a chapter being rebuilt there. Chew emphasized cooperation and group effort, as well as taking advantage of chapter members' special skills and circumstances. "Members of a new board are not used to working together," Chew said. "We're all learning by trial and error."

HAVE YOU EVER HAD A REALLY BIG SECRET?

Tom Hanks big Box Office Gross: **\$111,000,000**

BIG is going to be huge on videocassette too! We're launching a national and spot TV ad campaign that will help make it one of your most profitable titles!

FEBRUARY

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26	27	28		

MARCH

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abc **CBS** **NBC** **FOX** **ESPN** **MTV**

The critics had enormous praise for BIG:

"★★★★★ Boy oh boy, BIG is a lot of fun."
DONNA BRITT/USA TODAY

"All-out pleasure. Movie of the Year!"
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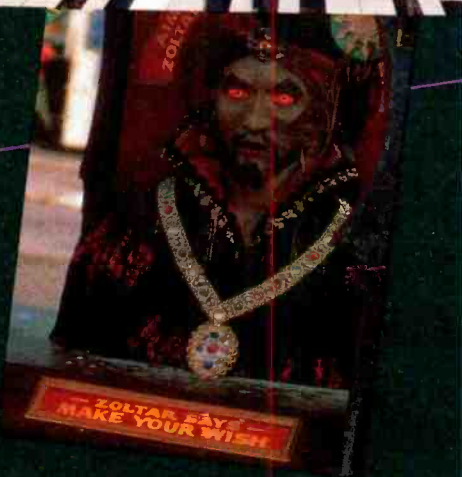
"★★★★★ Triumphant funny."
NEWHOUSE NEWSPAPERS

"Very, very funny. BIG is no small accomplishment."
GANNETT NEWS SERVICE

"BIG is big comedy news."
PETER TRAVERS, PEOPLE MAGAZINE

"BIG is hilarious... Hanks has never been better."
DAVID ANSEN, NEWSWEEK

"One of the summer's biggest hits."
TIME MAGAZINE



PALMER SPREADS TO S.I.

(Continued from page 37)

completed by as early as this month.

Given Palmer's rapid fiscal growth, it must appear an attractive prospect to anyone bullish on video. Balner says, "In 1988 we made \$4 million; in 1989 we expect to make \$14 million; and in fiscal 1990, we should make approxi-

'By the end of March we'll have Staten Island in the bag'

mately \$30 million."

Although Staten Island is only a small ink spot in the Palmer chain, its importance should not be underestimated. "The success of our first store has been nothing short of phenomenal," says Balner. That sentiment is echoed by Brian Ivers, the manager of Palmer's first Staten Island outlet. Ivers believes that the new openings will not adversely affect his business because of the distance between them.

In an effort to attract new members Palmer will be waiving its membership fee at the Staten Island stores, and the Feb. 15 opening of the Forest Avenue outlet promises to be a real extravaganza. In addition to such costumed figures as RoboCop, Balner expects to have New York Met Lee Mazzilli there. Also on hand will be a cartoonist sketching customers in various movie settings. A number of raffles and giveaways, including T-shirts and balloons for children, are planned.

Balner anticipates that the opening will attract 1,000-1,500 new members. "By the end of March, we'll have Staten Island in the bag," he says.

TV Advertising Means Incremental Profits:

'BIG' will be advertised after street date to keep your rental turn rate high. So buy deep!

Sample Programs:

The Tonight Show, David Letterman, Saturday Night Live, Good Morning America, 21 Jump Street, CBS News, Cheers (in selected markets), The

Cosby Show (in selected markets), ESPN Sports (various programs), MTV Music Videos (various times).

Double Advertising In Spot Markets:

Advertising activity will be doubled in these major markets: New York, Los Angeles, Chicago, Philadelphia, San Francisco, Boston, Detroit, Dallas, Washington, D.C., Houston.

Dealer Order Date: March 3rd
Street Date: March 23rd
Catalog Number: 1658
Suggested Retail Price: \$89.98

TWENTIETH CENTURY FOX Presents A GRACIE FILMS Production of A PENNY MARSHALL Film
TOM HANKS "BIG" ELIZABETH PERKINS ROBERT LOGGIA JOHN HEARD
CO-PRODUCED BY ANNE SPIELBERG AND GARY ROSS MUSIC BY HOWARD SHORE WRITTEN BY GARY ROSS & ANNE SPIELBERG
PRODUCED BY ROBERT GREENHUT AND JAMES L. BROOKS DIRECTED BY PENNY MARSHALL PG-13
PRODUCED IN ASSOCIATION WITH AMERICAN ENTERTAINMENT PARTNERS II L.P. READ THE BALLANTINE BOOK © 1988 Twentieth Century Fox Film Corporation. All Rights Reserved.



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Vid Co. Not 'Closing Door' On B Titles Celebrity Set To Spotlight Kid Vid

NEW YORK A shrinking market for B titles coupled with the success of the company's kid vid line has prompted Celebrity Home Entertainment to shift its focus and concentrate on the children's market.

"The move is being made because of the decreasing market for

B titles," says Noel C. Bloom, chairman and president of the 2-year-old video supplier. "In the early days of home video, it was much easier to sell those films. Nowadays, it's tough to compete against the blockbusters and the huge advertising budgets that go with them."

Bloom says the company's Just For Kids line has posted impressive figures and has successfully marketed 17 kid vid titles at the \$9.95 price point. While Bloom says he is not "closing any doors" in terms of second-tier feature films or special-interest cassettes, he notes that the company's acquisitions VP, Krickett Wertz, will be devoting most of her time to the kid vid market.

The company also plans to use Bloom's son Noel Jr. as host of upcoming kid titles. "He comes on at the beginning of each tape, setting up the program, and then at the end to introduce previews of other Just For Kids titles. He's sort of a junior Ed McMahon."

It was Bloom who is credited with creating the first video supplier devoted just to kid vid, Family Home Entertainment. He sold FHE in 1986 and established Celebrity in 1987. AL STEWART



Super Bowl LineUp. The top brass at Media Home Entertainment and NFL Films and Video gathered for a pre-Super Bowl party in Fort Lauderdale, Fla. As part of its ongoing distribution arrangement, Media will distribute videos profiling the two teams in Super Bowl XXIII. The video focusing on the 49ers, "Team Of The Decade," and the video chronicling the Bengals, "Stars In Stripes" are currently available for \$19.95 each. The videos were released only 12 days after the Super Bowl. "This is the fastest Super Bowl home video turnaround in the four years we have been doing the tapes," says Steve Sabol, president of NFL Films and producer of the two tapes. Pictured are, from left, Peter Pirner, president of Media Home Entertainment; Janice Whiffen, Media's VP sales and marketing; and Harlan Sugerman, VP sales and marketing for NFL Films and video.

Sports Videos Aim To Score With 'Football Widows'

BY JAMI BERNARD

NEW YORK For sisters Lynda Miller and Mary Lehman, "The Pink Side Of Sports" series is generating a lot of green.

Produced for approximately \$15,000 apiece, the women's new sports videos are scoring points with their target female audience. "It's aimed at football widows, the wives and girlfriends who feel left out when a sporting event is on TV," explains Miller.

The "Pink" lineup so far consists of instructional on baseball, basketball, and football; plans are under way for programs on hockey and soccer. Each sells for \$29.95 and runs about an hour. Unlike traditional how-to sports videos, these programs explain how to watch a game—the rules, equipment, positions, and strategy. Each video is hosted by a professional from the game ("They just happen to be male; I never really gave it any thought," says Miller).

The sisters, both former high school cheerleaders, tackled the project after Lehman realized that even women who are sports fans "often don't know a nickel defense from a dime package in football."

Though meant primarily for wives and girlfriends who have despaired of spending quality time with their men on Sundays and helped to that end by the use of the frilly "Pink" title, the series, says Miller, is catching on at schools and

among men who missed the Little League boat as kids. "In fact, 60% of our sales are to men, who say they're buying it for their girlfriends, but confess that they're going to watch it, too. Men won't speak up and admit when they don't understand a sport—it's supposed to be an innate knowledge for them."

The information on the cassette is delivered in a straightforward manner, aided by live-action footage. "We tried to stay elementary," says Miller, "because we didn't want to knock away people who were watching for the first time."

On the football video, for example, Carl Ekern of the Los Angeles Rams—in describing what the players wear—actually says in all apparent seriousness: "We've got a pair of pants here which is very important to go on the field with."

But keep your pants on—he eventually gets around to that nickel defense, and even to the weight of the players.

"The Pink Side Of Sports" is currently available through mail order, but Miller and Lehman are negotiating with a distributor to park their copies of "Pink" in video- and bookstores.

The title, by the way, was not meant to be condescending to women. "We have another sister, Mary Kay," says Miller, "and everything in her life is pink. We were only thinking of her."

Vestron Raises 'Parents' Screen Success Slows Vid Plans

NEW YORK Vestron Video says it's proud of its "Parents." The black comedy about two parents (Randy Quaid and Mary Beth Hurt) with peculiar dietary habits has won the acclaim of critics and has wowed theater owners, according to company officials.

As a result, the company has scrapped plans to release the video April 5 and has opted to broaden theatrical distribution. The film, which was produced by the company's theatrical division, Vestron Pictures, is currently screening in some 80 theaters nationwide.

"We thought it would do OK in

theaters and then go to video after several weeks," says Leslie Rotenberg, video publicity manager. "After we screened it for some theater owners and critics—the people we consider opinion makers—we could see that there is a lot of interest in this film. We'll keep it in the theaters for a while and then release it on video, but we haven't set a date for the video release yet."

She notes that the film has also stirred interest in entertainment circles because it was directed by Bob Balaban, the actor who starred in the Broadway production "Speed The Plow."

AL STEWART

FOR WEEK ENDING FEBRUARY 11, 1989

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	2	3	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG	39.98	
2	1	5	E.T. THE EXTRA TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	39.98	
3	3	13	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	24.98	
4	NEW		THE DAY THE EARTH STOOD STILL	CBS-Fox Video 1011-80	Michael Rennie Patricia Neal	1951	NR	39.95	
5	4	17	MOONSTRUCK ◊	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	39.95	
6	NEW		THE WIZARD OF OZ	Criterion Collection	Judy Garland Ray Bolger	1939	G	99.95	
7	NEW		BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	49.95	
8	NEW		2001: A SPACE ODYSSEY	Criterion Collection	Keir Dullea Gary Lockwood	1968	G	24.95	
9	8	13	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	29.98	
10	NEW		DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	49.95	

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

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Make your taxes less taxing. Do them today.

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VIDEO REVIEWS

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

"Jane Fonda's Complete Workout," Warner Home Video, 78 minutes, \$29.95.

Here's something really new in terms of workout programs—a built-in choice. Viewers are offered a workout with weights—which can be skipped—as well as the option of selecting either low-impact or higher-intensity movements during the 30-minute aerobics section. As a result, couples or friends at different fitness levels can use this program at the same time.

The format is also flexible enough so that viewers can choose among a 33-, 70- or 55-minute workout—and there are two of those. Obviously, this allows for progression to more demanding segments as fitness levels improve.

Fonda's name recognition and outstanding track record in this genre combined with the novel approaches in this program should all aid in helping this program to post some extraordinarily healthy sales figures. The low price point should provide even more impetus.

RICHARD T. RYAN

"Kathy Smith's Starting Out," Fox Hills Video, 60 minutes, \$19.95.

One of the reigning queens in the exercise and fitness field, Kathy Smith has a new program that is designed to attract those who have so far withstood her wiles. Far less strenuous than her

(Continued on next page)



On The Run. Run-D.M.C. is out for revenge in "Tougher Than Leather," an action-adventure film in which the group's members are ready to take the law into their own hands after a friend is killed by thugs. The video will be available from RCA/Columbia Pictures Home Video beginning April 6 for a suggested list price of \$89.95. Pictured, from left, are Joseph Simmons (Run) and Darryl McDaniels (D.M.C.).

AU REVOIR LES ENFANTS (GOODBYE, CHILDREN)

The two best foreign films of 1988

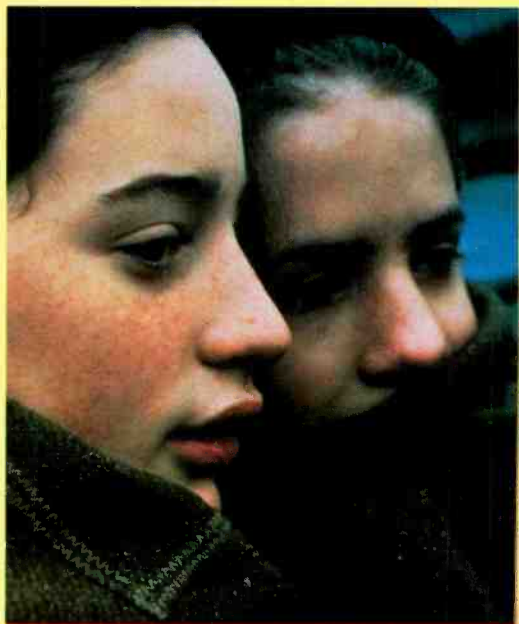
FRENCH
AVAILABLE WITH YELLOW ENGLISH SUBTITLES
OR ENGLISH DUBBED

From the gifted filmmaker Louis Malle (*Atlantic City*) comes this powerful, moving account of the horrors of war, inspired by the most tragic memory of his childhood.

It is the story of two boys—one Catholic, the other Jewish—and the path of their friendship as they discover the real world. Say goodbye to innocence... and see one of the most talked about films of the year.

AU REVOIR LES ENFANTS
(GOODBYE, CHILDREN)
A FILM BY LOUIS MALLE

PG HI-FI STEREO. IN VHS AND BETA An ORION Classics Release



WINNER 7 CÉSARS INCLUDING
BEST PICTURE
WINNER GOLDEN LION
VENICE FILM FESTIVAL

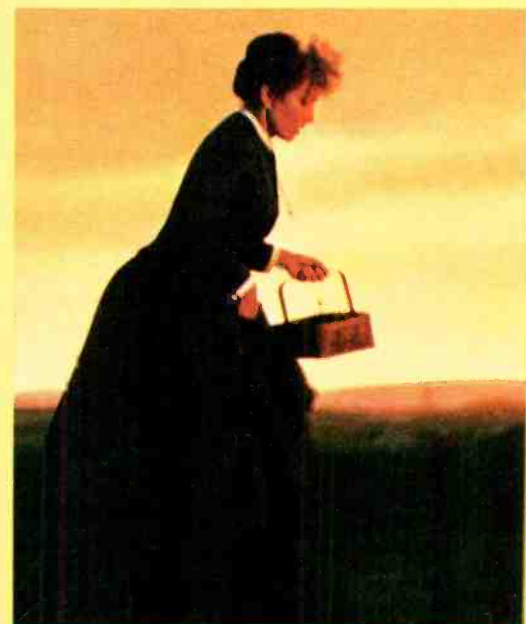
Babette's Feast

DANISH AND FRENCH
AVAILABLE WITH YELLOW ENGLISH SUBTITLES
OR ENGLISH DUBBED

Now from the celebrated storyteller Isak Dinesen (*Out of Africa*) comes this delicious tale of Babette, a superb French chef who uses all her money and artistic skill to create the most memorable meal ever consumed—even though the simple villagers she serves have no idea what they're eating. Eat, drink and be merry as you watch this magnificent movie feast unfold. Treat yourself.

JUST BETZER PRESENTS ISAK DINESEN'S
BABETTE'S FEAST
A FILM BY GABRIEL AXEL

G HI-FI STEREO. IN VHS AND BETA An ORION Classics Release



ACADEMY AWARD®
WINNER
BEST FOREIGN LANGUAGE FILM — 1987

ORION
HOME VIDEO

ORDER CUT-OFF: MARCH 14th. STREET DATE: MARCH 30th.

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TOM HULCE RAY LIOTTA JAMIE LEE CURTIS

DOMINICK & EUGENE

They're twin brothers on their own. Eugene is a medical student. Dominick is a little slow, the result of a childhood accident. It's Dominick's job as a garbage collector that's putting Eugene through school. But there's something in their past that could bring them closer together...or tear them both apart.

**"It's a winner! It's a winner!
This movie made me laugh, it made me cry,
it made me feel good about people."**

—Bill Harris/Rex Reed, *AT THE MOVIES*

ORDER CUT-OFF DATE: APRIL 11th. STREET DATE: APRIL 27th.

A FARRELL/MINOFF Production A ROBERT M. YOUNG FILM "DOMINICK AND EUGENE"
TOM HULCE RAY LIOTTA and JAMIE LEE CURTIS Music Composed and Conducted by TREVOR JONES Costumes by HILARY ROSENFELD
Production Designer DOUG KRANER Associate Producer LEE R. MAYES Director of Photography CURTIS CLARK Editor ARTHUR COBURN
Screenplay by ALVIN SARGENT and COREY BLECHMAN Story by DANNY PORFIRIO Produced by MARVIN MINOFF and MIKE FARRELL

PC-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13

DOLBY STEREO
Prints by DeLuxe

Directed by ROBERT M. YOUNG

Original Motion Picture Soundtrack Available on CineDisc Records, Cassettes and Compact Discs

An ORION PICTURES Release

ORION
HOME VIDEO

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

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Get The Point? Groucho Marx makes a point with his brother Harpo in the 1932 comedy classic "Horse Feathers." Groucho, seen here teaching class, plays a fun-loving college president whose sole concern is building a top-notch football team. The film will be available from MCA Home Video beginning Feb. 23 for a list price of \$29.95.

VIDEO REVIEWS

(Continued from preceding page)

earlier efforts, this program may be just what beginners need to coax them out of the armchair and onto the floor. Although it does offer an invigorating workout, viewers are not likely to be left sprawled on the floor, gasping for breath at its conclusion.

In addition to the aerobics sections, Smith also focuses on warming up, posture, and body awareness. If history indeed repeats itself, this program should post some healthy sales numbers. R.T.R.

"Nice Shot," Sports Enhancement Associates, 60 minutes, \$89.95.

Every golfer wants to "play better," and for most that means slaving over the mechanics of the game. This program is a radical departure from the traditional instructional program. Instead of keying on swing mechanics and technique, the emphasis is on "neuro-linguistic programming." The belief espoused is that golf is primarily a mind game, and the more positive your mental outlook, the better your scores.

While this is not a totally revolutionary approach, there are some new wrinkles, and considering the glowing endorsements from such touring pros as D.A. Weibring, Colleen Walker, and Peter Jacobsen, there is obviously something here that even the best players have found beneficial.

The complete package includes the videocassette, two audiocassettes, and a short playbook. The high price point may turn off some linksters, but those golfers in search of a means of lowering their scores—and there are millions of them—may want to give this program a shot. R.T.R.

"Viva Santana," CBS Music Video Enterprises, 82 minutes, \$19.98.

For more than two decades, San-
(Continued on page 47)

TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			Compiled from a national sample of retail store sales reports.					
			★ ★ NO. 1 ★ ★					
1	1	14	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
2	4	3	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
3	2	17	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
4	3	55	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
5	5	108	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
6	11	2	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
7	6	47	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95
8	8	18	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
9	7	121	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
10	9	69	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
11	14	12	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
12	13	28	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
13	16	60	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
14	10	184	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
15	18	21	GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
16	27	17	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	29.95
17	30	3	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	Raquel Welch	1988	NR	19.99
18	24	13	THE TEN COMMANDMENTS	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	NR	29.95
19	15	9	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
20	12	16	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
21	20	106	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
22	23	97	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
23	19	6	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
24	34	51	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Robert De Niro	1975	R	29.95
25	17	166	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 069	Jane Fonda	1985	NR	29.98
26	40	105	SCARFACE ▲ ◆	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
27	35	74	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
28	21	26	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
29	22	32	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
30	25	9	VIDEO CENTERFOLD-35TH ANNIVERSARY PLAYMATE	HBO Video 0511	Fawna MacLaren	1988	NR	19.99
31	31	117	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
32	28	99	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
33	39	24	PLATOON	Hemdale Film Corp. Vestron Video 6012	Tom Berenger Charlie Sheen	1986	R	24.98
34	36	34	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
35	33	2	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Angela Lansbury	1988	NR	29.95
36	32	131	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	14.95
37	38	159	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	14.95
38	NEW ▶		SHADOW OF A DOUBT	Universal City Studios MCA Home Video 80112	Joseph Cotton Teresa Wright	1942	NR	29.95
39	29	139	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
40	26	41	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95

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

newsline..

RONALD REAGAN'S humorous anecdotes have been culled together for a 40-minute videocassette titled "Stand Up Reagan." The video, slated for release the week of Feb. 15 by J2 Communications, features the former president spinning yarns and telling jokes on a variety of topics, including the Soviets, Congress, show business, and his age. "This is an apolitical look at Reagan," says Jim Jimirro, president of J2. "Whatever you think of his politics, I think most people agree he is a decent human being." Jimirro says he was approached with the idea by producer Drew Brown, who created the video with footage from various sources, including CNN. "I loved the idea. We had a deal within minutes," says Jimirro, who says that the video was made without Reagan's knowledge and that the former president will not receive royalties from the tape. "Stand Up Reagan" will have a list price of \$19.95.

IMAGE ENTERTAINMENT has inked a deal with CBS Music Video Enterprises to release Michael Jackson's "Moonwalker," "Bruce Springsteen: Video Anthology/1978-88," and eight other CMV titles on laserdisk. Lee Kasper, senior VP of sales and marketing, predicts that "Moonwalker," which is fast approaching the half-million mark on videocassette, will become the biggest-selling laserdisk ever released, surpassing all theatrical releases. Image is planning an "upscale marketing blitz" to promote the disks. The Jackson release is due Feb. 28 while the Springsteen title will hit the stores March 15. Both are priced at \$39.95.

FORUM HOME VIDEO is hosting three seminars titled "The Future of Video Retailing: A Look Toward The '90s." Beginning with a session on Tuesday (7) in Framingham, Mass., the meeting will offer studies prepared by the Fairfield Group and address such concerns as return on investment, budgeting, and product selection. The Framingham meeting will also include a panel of trade journalists who cover the video business. All three of the daylong meetings will be moderated by Dick Kerin, former VP of retail chain Erol's, and are open to video dealers free of charge. Another session is scheduled for Feb. 22 in St. Louis; a seminar in Dallas will take place on either Feb. 21 or 23. For more information, contact Forum's Tina James at 212-983-5799.

PARENTS' CHOICE, the watchdog of children's entertainment, is inviting video suppliers to submit their children's titles to a panel of parents, teachers, librarians, and children. The panel is looking for cassettes that entertain, teach, stimulate the imagination, and help a child grow. Winners will receive the prestigious Parents Choice Award (recent recipients include Walt Disney Home Video's "Lady And The Tramp" and the two-volume set, "Anne Of Green Gables"). Only cassettes released after August 1988 are eligible and the deadline for entries is June 15. Contact: Awards Coordinator, Parents Choice, Box 185, Newton, Mass. 02168.

A COMPUTERIZED video data service that can retrieve information on more than 25,000 titles is being offered to retailers by Trade Service Corp., the publisher of the VideoLog reference publication. VideoScan provides such information as plot synopsis, running time, category, price, and the stars featured in each title in the data base. Users can also find titles by category, star, or director. The San Diego-based company says the initial fee for dealers is \$500. Update diskettes, issued on a monthly basis, are priced at \$20 each.

MAGNUM ENTERTAINMENT has picked up nine titles from Cinema Group: "Born American," "Deadtime Stories," "Hollywood Vice Squad," "Hysterical," "KGB: The Secret War," "Something Special," "Starship," "Sweet Country," and "Witchboard." In announcing the acquisition, Richard James, president of Cinema Group, said the B-movie business "reflects a shrinking number of suppliers . . . Magnum is proving itself to be one of the most aggressive players in the field."

SOME 1.7 MILLION VCRs were sold in December, 15% more than the number sold in December of the previous year, according to the Electronic Industries Assn. Although sales were up in the final month of the year, sales for the entire year were down by almost 4%, compared with 1987. The EIA says more than 12 million VCRs (including camcorders) were sold in 1988. In 1987 the number of units sold was more than 13 million.

CHARLENE PRICKETT will begin hosting a series of fitness seminars to promote her three-volume aerobic series The Prickett System. The tapes, "No Jump," "Hang In There," and "Rev Up" will be pitched primarily to aerobic instructors, according to J2 Communications, which is marketing the tapes for \$19.95 each.

GOODBYE BETA: Unicorn Video and Trans World Entertainment, two firms that specialize in the B-movie market, have announced plans to discontinue releasing new titles in the Beta format.

THE SMITHSONIAN INSTITUTION'S book division is set to release its first home video, "The Magnificent Whales." The 60-minute video is a photographic visit with whales and dolphins in their natural habitat and is packaged with a 12-page booklet as well as a poster depicting all 76 varieties of whales and dolphins. The tape is priced at \$32.97. AL STEWART

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
HEALTH AND FITNESS™						
★ ★ NO. 1 ★ ★						
1	1	109	CALLANETICS ◊	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	6	109	JANE FONDA'S NEW WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 069	Beginner and advanced routines designed to strengthen and tone.	29.98
3	5	109	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
4	3	109	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	14.95
5	NEW ▶		JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Her first all-around regimen designed to accommodate all fitness levels.	29.98
6	4	47	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
7	13	13	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	This unique program emphasizes burning fat and losing weight.	19.95
8	7	109	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
9	2	15	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Advanced version of the Callanetics deep-muscle movement program.	24.95
10	16	3	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	This combination of exercise and proper diet gets you in top shape fast.	19.99
11	19	51	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
12	8	109	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
13	12	109	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
14	15	95	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Warner Home Video 051	Strenuous exercise program designed for experienced exercisers.	29.98
15	17	17	WALK AEROBICS	Parade Video 34	Leslie Tommelio hosts this easy-to-follow workout.	19.95
16	9	95	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	19.99
17	20	53	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
18	14	105	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.99
19	18	67	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	14.95
20	10	91	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
BUSINESS AND EDUCATION™						
★ ★ NO. 1 ★ ★						
1	4	67	DRUG FREE KIDS: A PARENT'S GUIDE LCA	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
2	6	13	SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc.	This tape presents experienced instructors giving test-taking techniques.	29.95
3	3	105	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
4	13	109	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
5	NEW ▶		BASIC FINANCIAL PLANNING	Financial Video Resources	Includes the planning and development of lifetime financial security.	29.95
6	15	105	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
7	2	105	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
8	10	97	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
9	8	27	HELLO WORDSTAR	Gregory A. Howard Morris Video 3103	The handy WORDSTAR program gives professional executive-style documents.	29.95
10	1	65	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
11	14	39	HELLO PC	Gregory A. Howard Morris Video 3102	Video eases you through every basic function right up to using the printer.	29.95
12	5	11	SAT-PSAT MATH REVIEW	Video Aided Instruction, Inc.	This valuable test aid will help students review for important exams.	29.95
13	12	107	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
14	9	31	INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS	Lorimar Home Video 081	Topics include getting the idea, finding investors and making the deals.	29.95
15	11	73	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95

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MPAA Rules Miff Indies; 'Rain Man' Pours It On

HIT BY A TRAILER: Though it hasn't turned into open warfare yet, a number of independent video suppliers have been fuming at the Motion Picture Assn. of America for trying to impose what some say are unreasonable guidelines for marketing a home video release.

It seems that since the middle of last year, the MPAA has been forceful about wanting to put its seal of approval on home video campaigns. That means trailers, box art, and promotional material must be G rated, regardless of the original rating; otherwise the motion picture trade group threatens to strip a film of its theatrical rating and bar the video company from further use of it. Without a theatrical rating, some retailers might not stock a film. Some indie suppliers say they have had to rework proposed campaigns for certain titles.

The MPAA's motives appear pure in that they want the home video industry to police itself and not fall victim to a plethora of pending or existing suffocating local regulation.

But the independents say the current guidelines have put a serious crimp in the way they do business. In addition to not accurately reflecting the nature of the film, some say R-rated trailers and box art for R-rated films are a must in the increasingly competitive video market. Often, R-rated trailers and promotional material will spark interest in a film at both the trade and consumer level, resulting in sales and rentals. Some companies maintain that's vital to the B and C title business.

Moreover, say independents, it's hardly fair for a film producer to lose a theatrical rating if a third-party video distributor opts not to play ball with the MPAA.

The MPAA tempered the situation by participating in a meeting Jan. 19 with such companies as Virgin, Vestron, IVE, Fries, New World, Trans World, and HBO. Those who attended say some progress was made. Even the Video Software Dealers Assn. board has become involved. A series of MPAA meetings with retailers has been slated in an effort to underscore the fundamental differences between the theatrical motion picture business, with its captive audiences, and the personal-choice-oriented home video industry. Indies say they want modified guidelines in writing from the MPAA as quickly as possible. Stay tuned.

BOX-OFFICE BITS: United Artists' "Rain Man" continues to pour as it remains the hottest theatrical ticket in the U.S., having reeled in more than \$79 million in five weeks, according to Billboard sister publi-

cation **The Hollywood Reporter**. Just about keeping pace is MCA/Universal's "Twins," which is at \$80 million after six weeks. Other big draws include Warner Bros.' "The Accidental Tourist" at \$18 million; 20th Century Fox's "Working Girl" at \$34 million; Paramount's "The Naked Gun" at \$64 million; Orion's "Dirty Rotten Scoundrels" at \$34 million; Warner's "Tequila Sunrise" at \$36 million; MCA/Universal's "The Land Before Time" at \$42 million; MGM/UA's "Child's Play" at \$31 million; and Buena Vista's "Oliver & Co." at \$48 million.

Among the strong new releases is Buena Vista's "Beaches," which earned \$13 million after four weeks; Tri-Star's "Deepstar Six," which has scared up \$5.5 million; and MGM/UA's "I'm Gonna Git You Sucka," which has done nearly \$6 million.

CRYSTAL BALL: Seven times in the last 10 years the winner of the Golden Globe Award for best drama

has gone on to win an Academy Award for best picture. Thus "Rain Man" is the odds-on Oscar favorite; it walked away with the Globe award Jan. 28. Other winners voted on by the Hollywood press corps include Dustin Hoffman for best dramatic performance in the same film; a three-way tie for best dramatic actress shared by Jodie Foster for "The Accused," Shirley MacLaine for "Madame Sousatzka," and Sigourney Weaver for "Gorillas In The Mist"; and Clint Eastwood, who won best director honors for "Bird."

SHORT SCANS I: MGM/UA Home Video is putting "The Wizard Of Oz" on moratorium at the end of January to preserve its value. It's been reduced to a sell-through price of \$29.95 for some time and has sold approximately 700,000 pieces to date. International Video Entertainment picked up domestic home video rights, for probable '89 release, to "Homeboy," starring Mickey Rourke and Christopher Walken, via license from Palisades Entertainment Group. Buena Vista Home Video has picked up rights to the old "Rocky & Bullwinkle" cartoon series and plans to have product in stores by the fourth quarter. RCA/Columbia Pictures Home Video has a clever promotion going for "Punchline." Retailers are encouraged to tape a two-to-three-minute stand-up routine. The winner gets a free trip to—and VIP treatment at—the VSDA convention in Las Vegas in August, as well as the opportunity to re-create the bit on stage as part of the studio's opening-night dinner ceremonies.



by Jim McCullaugh

VIDEO REVIEWS

(Continued from page 44)

tana has endured on the rock scene. This video retrospective traces the band's career from its late-'60s appearances on "The Ed Sullivan Show" and at Woodstock, up to the present. At the same time, it provides an interesting look at the evolution and maturation of the sound identified with Santana.

In addition to concert footage, including all of the group's major hits, there is an extended interview with band founder Carlos Santana. His recollections and anecdotes are priceless, and he offers insights into the world of rock'n'roll while he philosophizes about life.

With its top-notch editing and exciting juxtaposition of shots of Santana then and now, this is a must, not only for lovers of the driving Latin beat synonymous with Santana, but for all rock aficionados. **R.T.R.**

"Your Financial Guide To Success, Power and Security," In The Black Productions, 80 minutes, \$29.95.

Caroline Jones, a leading marketing executive and host of the syndicated series "In The Black," covers a wide array of topics—financial and otherwise—for viewers. Working with a team of correspondents, she interviews a number of financial experts who offer tips on budgeting, selecting a financial advisor, and evaluating investment opportunities. There are also segments on maintaining good health and supporting your community.

The only drawback to the program is that its diffuseness prevents it from exploring any topic too deeply. Instead of pursuing subjects to a conclusion, the program often opts for providing viewers with addresses to which they can write to obtain more information. Still, with its obvious slant toward the black community (a market too often neglected by video programmers), this series should do well in many markets. **R.T.R.**

"The Basics Of Healthy Cooking," The Natural Gourmet Cookery School, 101 minutes, \$39.95.

"Hardcore" vegetarians will find this program positively mouthwatering. Hostess Annemarie Colbin has been described as "The Julia Child of natural foods cooking." In this program, she shows viewers what she has done to earn that appellation as she effortlessly whips up a seemingly endless number of concoctions using grains and beans as her bases. Every meal of the day—including snacks—has been covered, and all the recipes are free of sugar and dairy products.

With the increased emphasis on healthy foods and dietary concerns, this program may well find a receptive audience. However, it is aimed primarily at purists—a fact that may hamper sales. **R.T.R.**

How two boys worlds apart become the best of friends.



mac and me

Out of this world and into your heart.

A mysterious alien creature has accidentally landed on Earth. He's lost, frightened and in desperate need of a friend. Luckily for him, he's about to find one...

"STANDEE AVAILABLE CONTACT YOUR DISTRIBUTOR"

ORDER CUT OFF DATE: MARCH 14

STREET DATE: MARCH 30

An R.J. LOUIS Production "MAC AND ME" CHRISTINE EBERSOLE JONATHAN WARD KATRINA CASPARY LAUREN STANLEY
And Introducing JADE CALEGORY Music By ALAN SILVESTRI Music Supervisor BROOKS ARTHUR Editor TOM WALLS Director of Photography NICK McLEAN
Executive Producers MARK DAMON - WILLIAM B. KERR Written By STEWART RAFFILL AND STEVE FEKE Produced By R.J. LOUIS Directed By STEWART RAFFILL

ORION
HOME VIDEO

DOLBY STEREO
Prims By Deluxe
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PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

Soundtrack Available On Curb Records
An ORION PICTURES Release

**Palmer Video invades
N.Y.'s Staten Island
... see page 37**

'Cream Farewell' Is U.K. Co.'s Next Project Span To Show Concerts In U.S.

BY STEVEN DUPLER

NEW YORK A one-hour rock concert television program, "Live On Stage," is the first major production by Nashville-based Span International Inc., the newly established U.S. TV production and distribution division of U.K.-based Span Pictures Ltd.

Span International will also be handling the distribution of the historic "Cream Farewell Concert," which has never been broadcast in the U.S.

Span plans to syndicate "Live On Stage" throughout the U.S. In addition, 13 one-hour versions of the program have been licensed to Independent Television in England. The company says it has sold the show to a number of other international territories.

Each segment of "Live On Stage" features three to four acts recorded in concert. The show begins airing in

March on a monthly basis for the first three months, beginning a weekly schedule in June. The program has been cleared for syndication in 45% of the U.S., including such major markets as Boston, Chicago, Philadelphia, Phoenix, Cleveland, San Francisco, and New Orleans.

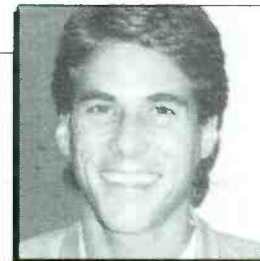
Artists already recorded for the first three monthly specials include the Gregg Allman Band, the Commodores, the Fabulous Thunderbirds, Leon Russell & Edgar Winter, Steve Forbert, John Kay & Steppenwolf, Rick Astley, Let's Active, Jimmy Hall, Velvet Elvis, and the Royal Court Of China.

The programs are produced in Nashville by Span's Patricia Ledford, who helmed her own TV and film production company and served for four years as executive director of Tennessee's Film, Tape, and Music Commission prior to joining Span.

Phillip Goodhand-Tait, managing director of Span Pictures Ltd. and founder of the Span Organization, is the program's executive producer. He has served as managing director of various independent television and film companies in the U.K., including Trillion Pictures and VCL Communications. The latter company was eventually sold to Richard Branson's Virgin Group and remains Virgin's video distribution network outside the U.K.

The "Cream Farewell Concert," Span's next distribution project, was taped at the Royal Albert Hall in 1969. It will be shown for the first time in the U.S. via a distribution deal with Eastern Educational Television Network, which will distribute the concert to PBS stations around the country, including New York, Los Angeles and other major markets.

THE EYE



by Steven Dupler

ECSTASY: That's what we have been experiencing all last week after repeated listenings to XTC's new studio album, "Oranges And Lemons." Abundant with top-quality songwriting (we heard five sure singles on the first couple of plays), superb harmonies, wonderfully exotic instrument sounds, and a wry sense of humor, "Oranges And Lemons" could and should be the big one for this unbelievably underappreciated band.

Don't, however, look for the video for the first single, "Mayor Of Simpleton," in the very near future. Both the single and the album are not due until late February. And while the video is already completed, **Geffen** and XTC's management have decided to go to radio first with the single, rather than attempt to break it via video outlets. According to **Tarquin Gotch**, the band's manager, the label and the band felt they would shoot for heavy radio adds the first week or two and then go to **MTV** and other nationals.

The rationale here is that with the success of the single "Dear God" from "Skylarking," its last album, XTC firmly established itself as a band capable of pulling a large following and attracting radio audiences. Prior to that time, the group had been viewed as more of an esoteric "critic's choice" outfit with "cult following" status, and Geffen execs would obviously like to see that change. Radio, then, is the place to start, they feel.

The video, a copy of which the Eye was lucky enough to get, is an extremely funny spoof on such '60s-style British TV adventure series as "The Avengers." But this is not ha-ha humor—it is very dry and low-key—very English. In fact, think of the feel that director **Richard Lester** was able to get in the Beatle's first two films, and you get close.

Whether the clip will work for MTV viewers is anybody's guess. The lower end of the MTV demographic (subteens up to high school seniors) may find the humor a bit over their heads and a little too Anglicized. Also, due to the extremely low budget for the clip, the production values are not quite up to the glossy extravaganzas most viewers have come to expect from music videos. "We didn't have much money to work on this video," says Gotch, "so we opted for ideas and humor, instead of smoke bombs and chest thumping." Luckily, though, while we do live in a video age, the song is still the thing, and "Mayor Of Simpleton" is a great one, with a driving guitar-based beat, strong melody, and tight harmonies.

Gotch tells us he is hoping for a bigger budget for the next video (the following single will be "King For A Day") and we hope XTC gets whatever it needs. Meanwhile, keep listening to the radio, and watching for the clip once it arrives.

IN CONTRAST, COLUMBIA'S newest act, the **Pasadenas**, is going heavy to video out of the box, as smart baby acts are wont to do these days, what with the tightness of radio playlists. The English soul band—discovered by **Lincoln Elias** (Terence Trent D'Arby)—showcases the dancing and singing talents of its members in its debut clip for "Tribute (Right On)." The buzz has been hot on this act, and the CBS strategy is paying off: **MTV** picked up the video—directed by **Vaughan Arnell & Anthea Benton**—as last week's Hip Clip, and simultaneous adds were obtained on **VH-1** and **BET's** "Video Soul," both of which have started the video in medium rotation. According to Columbia's **Mark Ghuneim**, other national and local shows have been serviced but have not been tracked as of yet. Finally, the **Telegenics Production Crew** has been tapped to produce an extended-length 12-inch dance remix of the video.

EYE LIKE: Reprise artist **Tanita Tikaram's** clip for "Twist In My Sobriety," directed by **Gerard de Thame** and produced by **Roger Brown** for **HLA Productions**, is a masterpiece of understatement. Grainy, sepia-toned images float by as 19-year-old Tikaram sings with a husky, emotion-racked voice that belies her age. We're not sure if this record will hit the U.S. as hard as it has Europe, where Tikaram has moved close to 1 million albums already. But forward thinking programmers should definitely give it strong play.

DIR BROADCASTING IS making a heavy move into television programming, to the tune of a \$10 million investment. The radio syndication company has recently hired **Michael Pillot** (formerly of Columbia Records) for the newly created position of VP of **DIR Television**. The majority of DIR's TV programming is expected to be music related, although some comedy and general entertainment may find its way into the mix. Further details will follow next week.

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.

BAR-KAYS

Struck By You
Animal/Mercury
Karolyn Ali/Renge Films
Bill Parker

CLINT BLACK

Better Man
Killing Time/RCA
Mike McBath
Bill Young

RODNEY CROWELL

After All This Time
Diamonds And Dirt/Columbia
Joanne Gardner/Acme Pictures
Bill Pope

NEIL DIAMOND

This Time (Over Again)
The Best Years Of Our Lives/Columbia
Jon Small/Picture Vision
Peter Israelson

DURAN DURAN

Do You Believe In Shame?
Big Thing/EMI
Elizabeth Flowers/Picture Music Int'l./
Ken Waltz Productions
Chen Kaige

GEORGIA SATELLITES

Sheila
Open All Night/Elektra
Tina Silvey
Andrew Doucette

MICHAEL JACKSON

Leave Me Alone
Bad CD/Epic
Dennis Jones
Jim Blashfield

LEVEL 42

Tracie
Staring At The Sun/Polydor
The Molotovs
The Molotovs

METALLICA

One
... And Justice For All/Elektra
Anita Wetterstedt
Bill Pope

SA-FIRE

Thinking Of You
Sa-Fire/Cutting
Kathie Hersch/Ken Waltz Productions
John Lloyd Miller

THE THIEVES

Everything But My Heart
The Thieves/Capitol
Ken Waltz Productions
John Lloyd Miller

TAMMY WYNETTE

Next To You
Next To You/Epic
Mary Matthews/Studio Productions
Jim May



Don't Make Me Fly. Actually, the song is called "Don't Tell Me Lies," and it is the third single from A&M duo Breathe. The gravity-defying scene depicted is from the clip directed by the Molotov Brothers (Duran Duran, Art Of Noise, Thrashing Doves). Pictured in the air is Ian Spice; earthbound is partner David Gasper.

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VIDEO TRACK

LOS ANGELES

MADONNA, AND DIRECTOR **Mary Lambert**, and Hollywood cinematographer **Steven Poster** recently wrapped "three wild days of shooting" for Madonna's new single, "Like A Prayer," the title tune from her new album on **Sire Records**. The crew started at the **Raleigh Studio** and then moved around to various locations in the city to create the bizarre imagery needed for the shoot. **Sharon Oreck** produced for **O Pictures**.

Oreck was also executive producer on the new **Metallica** clip, "One," co-directed by **Bill Pope** and **Michael Solomon**. **Anita Wetterstedt** was line producer. The song comes from the **Elektra** album "... And Justice For All."

"Don't Look Back" is the new video from **Charlie Sexton's** self-titled record on **MCA**. **Mick Haggarty** directed, and **Francie Moore** and **Tamara Friedman** produced for **Limelight Productions**. The concept piece combines footage shot in the **S.I.R.** studios with exterior city shots.

NEW YORK

DURAN DURAN AND CHINESE film maker **Chen Kaige** have wrapped "Do You Believe in Shame" from the **Capitol** album "Big Thing." Kaige shot footage all over the city, as well as on the **Roosevelt Island Tramway**. **Elizabeth Flowers** produced the concept piece for **Picture Music International** in conjunction with **Ken Walz Productions**.

PolyGram Records artist **Sa-Fire** also completed a video recently with **Ken Walz Productions**. **John Lloyd Miller** directed "Thinking of You," combining performance footage shot at the **Ritz** with a series of flashbacks dedicated to the memory of the artist's late uncle. **Kathie Hersch** produced.

Cheryl "Pepsi" Riley has a new video, "Me, Myself and I," from her debut album on **Columbia Records**. The clip was photographed and directed by **Doug Nichol**, and **Jim Czarnecki** produced for **The Film Syndicate**.

Meanwhile, the **Average White Band** is back—with a new video from the group's album on **Track Records**. **Joel Stillerman** directed and produced the clip "Spirit Of Love" for **Picture Vision**.

OTHER CITIES

Alabama recently visited Tennessee's **Temperance Hall** and the **Tennessee Performing Arts Center** in **Nashville** to shoot "Song Of The South" from the band's **RCA** album "Southern Star." **Steve Boyle** directed the clip, and **Greg Crutcher** produced for **Dreamland Productions**. **Phran Schwartz** was executive producer.

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



A Big-Ticket Issue for Your Customers!

Billboard Spotlights A Retailer's Guide to MUSIC VIDEO

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

- 10 ways to increase music video sell-through in record stores. Quotes from chain & indie buyers and owners.
- What are record/video labels doing to capture record stores? Interviews with videolabel execs.
- Hardware trends -- CD, CD3, CDV/laserdisks, video cassettes, VHS, 8mm, DAT. Interviews with hardware execs and retailers.
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Billboard UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

NARM '89 Mar 11 • Countdown
• Combo Stores
• Packaging
• Vinyl
• Music Video Feb 14

THE WORLD OF INDEPENDENT LABELS Mar 11 • Distribution
• Goldrush '89
• Artist Development
• Non-Mainstream Labels
• Indie Distribution Feb 14

ITA '89 (PRO DUPLICATION) Mar 11 • ITA Overview
• Audiocassettes
• Videocassettes
• CD & CDV
• New Technology Feb 14

ASCAP 75TH ANNIVERSARY Mar 25 • ASCAP Now
• History
• International
• ASCAP Foundation
• Talent Feb 28

WHY THEY ARE SPECIAL:

- **NARM '89** journeys to New Orleans to set the stage for yet another year atop a music business with one foot in the present and one in the future. When the NARM membership gets together for its annual checkup, Billboard is there with a full review and preview of key retailing trends and issues.
- **SPOTLIGHT ON INDEPENDENT LABELS** underscores a major NARM presentation by active indies celebrating a year of accomplishments usually reserved for the majors. Inspired by rap, dance and alternative-music labels, the indies struck for more gold and platinum in '88 than any year since the exodus of Arista, Chrysalis and Motown—with more gold singles than the majors for three years running.
- **PRO DUPLICATION** (ITA '89, March 8-11, Palm Beach, Fla.) spotlights audio and video duplication and replication, and how the marriage of audio and video continues to change the face of high-speed duplication and mastering systems. With improving A/V cassette quality, fluctuating CD demand, and new tape formats in the wings, the pro duplication industry is gearing up for bigger business in the '90s.
- **ASCAP 75th ANNIVERSARY** special surveys the songwriter in 1989, from both creative and business standpoints. Up-and-coming ASCAP members in all genres bring the future into fast focus; new markets are creating new licensing opportunities; ASCAP superstars trace their roots to their heroes; while the ASCAP Foundation helps deliver music via special programs to where it's needed most.
- **COMING ATTRACTIONS: EUROPEAN BROADCASTING, TOP CONCERTS & VENUES, INTERNATIONAL TOURING, U.K.**

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

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<p>ADDS</p>	<p>ADDS</p>	<p>ADDS</p>
<p>Breathe, Don't Tell Me Lies Dej Jeff, Give It Here Sheena Easton, The Lover In Me Huey Lewis & The News, Give Me The Keys Colin James, Five Long Years Metallica, One Lou Reed, Dirty Blvd. The Traveling Wilburys, End Of The Line</p>	<p>The Bangles, Eternal Flames Love N' Money, Hallelujah Man</p>	<p>Ashford And Simpson, I'll Be There For You The Pasadenas, Tribute (Right On) Ten City, That's The Way Love Is Fine Young Cannibals, She Drives Me Crazy Easy-E, We Want Easy Etta James/James Stewart, Avenue D</p>
<p>NOUVEAUX</p>	<p>NOUVEAUX</p>	<p>NOUVEAUX</p>
<p>Tanita Tikarim, Twist In My Sobriety</p>	<p>Tanita Tikarim, Twist In My Sobriety</p>	<p>Tanita Tikarim, Twist In My Sobriety</p>
<p>BUZZ BIN</p>	<p>BUZZ BIN</p>	<p>BUZZ BIN</p>
<p>Cowboy Junkies, Sweet Jane R.E.M., Stand Replacements, I'll Be You</p>	<p>Phil Collins, Two Hearts Taylor Dayne, Don't Rush Me Michael Jackson, Leave Me Alone Mike & The Mechanics, The Living Years Roy Orbison, You Got It Steve Winwood, Holding On</p>	<p>Phil Collins, Two Hearts Taylor Dayne, Don't Rush Me Michael Jackson, Leave Me Alone Mike & The Mechanics, The Living Years Roy Orbison, You Got It Steve Winwood, Holding On</p>
<p>POWER</p>	<p>POWER</p>	<p>POWER</p>
<p>HIP CLIP</p>	<p>HIP CLIP</p>	<p>HIP CLIP</p>
<p>The Pasadenas, Tribute (Right On)</p>	<p>The Pasadenas, Tribute (Right On)</p>	<p>The Pasadenas, Tribute (Right On)</p>
<p>HEAVY</p>	<p>HEAVY</p>	<p>HEAVY</p>
<p>Paula Abdul, Straight Up Bon Jovi, Born To Be My Baby Bobby Brown, My Prerogative Def Leppard, Armageddon It Duran Duran, All She Wants Is Eddie Brickell & New Bohemians, What I Am The Escape Club, Shake For The Sheik Fine Young Cannibals, She Drives Me Crazy Samantha Fox, I Wanna Have Some Fun Guns N' Roses, Paradise City Information Society, Walking Away Michael Jackson, Leave Me Alone Living Colour, Cult Of Personality Eddie Money, The Love In Your Eyes Roy Orbison, You Got It Rod Stewart, My Heart Can't Tell Me No Tone Loc, Wild Thing U2, Angel Of Harlem White Lion, When The Children Cry Winger, Seventeen Steve Winwood, Holding On</p>	<p>Paula Abdul, Straight Up Basia, New Day For You Eddie Brickell & New Bohemians, What I Am Enya, Orinoco Flow (Sail Away) Debbie Gibson, Lost In Your Eyes Carly Simon, Let The River Run Tiffany, All This Time Traveling Wilburys, Handle With Care The Traveling Wilburys, End Of The Line</p>	<p>Kiara w/Shanice Wilson, This Time New Edition, Can You Stand The Rain Vanessa Williams, Dreamin' Al Jarreau, So Good Luther Vandross, She Won't Talk To Me Cameo, Skin I'm In Bebe & Cece Winans, Heaven Michael Jackson, Leave Me Alone Midnight Starr, Snake In The Grass Tone Loc, Wild Thing Paula Abdul, Straight Up LaVert, Just Coolin'</p>
<p>MEDIUM</p>	<p>MEDIUM</p>	<p>MEDIUM</p>
<p>Chicago, You're Not Alone Neil Diamond, This Time Sheena Easton, The Lover In Me The Pasadenas, Tribute (Right On) Vanessa Williams, Dreamin'</p>	<p>Chicago, You're Not Alone Neil Diamond, This Time Sheena Easton, The Lover In Me The Pasadenas, Tribute (Right On) Vanessa Williams, Dreamin'</p>	<p>Tony! Toni! Tone!, Baby Doll Gerald Alston, Take Me Where You Want To Sade, Turn My Back On You Samantha Fox, I Wanna Have Some Fun Freddie Jackson, You And I Got A Thing George Benson, Twice The Love The Boys, Lucky Charm Kid 'N Play, Rollin' With Kid 'N Play James J.T. Taylor/Regina Belle, All I Want Is Forever Salt-N-Pepa, Twist And Shout New Kids On The Block, You Got It (The Right Stuff) M.C. Hammer, Turn This Motha Out Cheryl 'Pepsi' Riley, Me, Myself And I Was (Not Was), Walk The Dinosaur</p>
<p>ACTIVE</p>	<p>ACTIVE</p>	<p>ACTIVE</p>
<p>The Bangles, Eternal Flames Bullet Boys, For The Love Of Money Cinderella, The Last Mile Erasure, A Little Respect Debbie Gibson, Lost In Your Eyes Mike & The Mechanics, The Living Years Milli Vanilli, Girl You Know It's True Ratt, Way Cool Jr. Charlie Sexton, Don't Look Back Tesla, Heaven's Trail (No Way Out) Vixen, Cryin' Was (Not Was), Walk The Dinosaur</p>	<p>Dead Milkmen, Punk Rock Girl Camper Van Beethoven, Life Is Grand Pursuit Of Happiness, I'm An Adult Now Timelords, Doctorin' The Tardis Surf Punks, Come On To My House Living Colour, Cult Of Personality The Jeff Healey Band, See The Light U2, Angel Of Harlem R.E.M., Stand INXS, Guns In The Sky Kid 'N Play, Rollin' With Kid 'N Play Easy-E, We Want Easy M.C. Hammer, Pump It Up Slick Rick, Teenage Love Dej Jeff, Give It Here The Wagoners, Help Me Get Over You Roy Orbison, In Dreams Steve Earle, Copperhead Road K.T. Oslin, Hold Me Steve Forbert, Streets Of This Town Traveling Wilburys, Handle With Care Rick Astley, She Wants To Dance With Me</p>	<p>8 hours daily 1000 Louisiana Ave., Houston, TX 77002</p>
<p>MEDIUM</p>	<p>MEDIUM</p>	<p>MEDIUM</p>
<p>Rick Astley, She Wants To Dance With Me Camouflage, The Great Commandment Julian Cope, 5 O'Clock World Dokken, Walk Away Europe, Let The Good Times Rock The Fixx, Driven Out House Of Lords, I Wanna Be Loved Ivan Neville, Falling Out Of Love Rush, Marathon Tommy Conwell And The Young Rumlbers, If We Never Meet Again Mickey Thomas, Sing Tiffany, All This Time</p>	<p>Dead Milkmen, Punk Rock Girl Camper Van Beethoven, Life Is Grand Pursuit Of Happiness, I'm An Adult Now Timelords, Doctorin' The Tardis Surf Punks, Come On To My House Living Colour, Cult Of Personality The Jeff Healey Band, See The Light U2, Angel Of Harlem R.E.M., Stand INXS, Guns In The Sky Kid 'N Play, Rollin' With Kid 'N Play Easy-E, We Want Easy M.C. Hammer, Pump It Up Slick Rick, Teenage Love Dej Jeff, Give It Here The Wagoners, Help Me Get Over You Roy Orbison, In Dreams Steve Earle, Copperhead Road K.T. Oslin, Hold Me Steve Forbert, Streets Of This Town Traveling Wilburys, Handle With Care Rick Astley, She Wants To Dance With Me</p>	<p>ADDS</p> <p>Fine Young Cannibals, She Drives Me Crazy Simply Red, It's Only Love Georgia Satellites, Hippy Hippy Shake Red Flag, Russian Radio Warrant, Down Boys Europe, Let The Good Times Rock Dreams So Real, Bearing Witness Pipsy Kings, Bamboleo Pursuit Of Happiness, Hard To Laugh</p>
<p>BREAKOUTS</p>	<p>BREAKOUTS</p>	<p>BREAKOUTS</p>
<p>Marc Almond, Tears Run Rings Dead Milkmen, Punk Rock Girl Paul Dean, Sword And Stone The Jeff Healey Band, See The Light Kix, Blow My Fuse Kylie Minogue, It's No Secret New Kids On The Block, You Got It (The Right Stuff) Ozzy Osbourne, Crazy Babies Pet Shop Boys, Left To My Own Devices Robert Cray, Acting This Way The Saints, Grain Of Sand Skid Row, Youth Gone Wild Midge Ure, Dear God Karyn White, The Way You Love Me</p>	<p>Dead Milkmen, Punk Rock Girl Camper Van Beethoven, Life Is Grand Pursuit Of Happiness, I'm An Adult Now Timelords, Doctorin' The Tardis Surf Punks, Come On To My House Living Colour, Cult Of Personality The Jeff Healey Band, See The Light U2, Angel Of Harlem R.E.M., Stand INXS, Guns In The Sky Kid 'N Play, Rollin' With Kid 'N Play Easy-E, We Want Easy M.C. Hammer, Pump It Up Slick Rick, Teenage Love Dej Jeff, Give It Here The Wagoners, Help Me Get Over You Roy Orbison, In Dreams Steve Earle, Copperhead Road K.T. Oslin, Hold Me Steve Forbert, Streets Of This Town Traveling Wilburys, Handle With Care Rick Astley, She Wants To Dance With Me</p>	<p>POWER</p> <p>Paula Abdul, Straight Up White Lion, When The Children Cry Tone Loc, Wild Thing Eddie Brickell & New Bohemians, What I Am Karyn White, The Way You Love Me New Kids On The Block, You Got It (The Right Stuff) U2, Angel Of Harlem Debbie Gibson, Lost In Your Eyes Taylor Dayne, Don't Rush Me Phil Collins, Two Hearts Bobby Brown, My Prerogative</p>
<p>CURRENT</p>	<p>CURRENT</p>	<p>CURRENT</p>
<p>Hank Williams Jr. & Sr., There's A Tear In My Beer Restless Heart, Why Does It Have To Be Me Foster And Lloyd, What Do You Want From Me This Time? Becky Hobbs, Are There Any More Like You Shenandoah, The Church On Cumberland Road Dan Seals, They Rage On T. Graham Brown, Come As You Were Tammy Wynette, Next To You Rosanne Cash, Runaway Train Frank Burgess, American Man George Strait, Baby's Gotten Good At Goodbye Keith Whitley, I'm No Stranger To The Rain Nitty Gritty Dirt Band, I've Been Lookin' Reba McEntire, Sunday Kind Of Love Bama Band, Real Old-Fashioned Broken Heart Kim Carnes, Crazy In Love Patty Loveless, If My Heart Had Windows Ross Lewis, Love In Motion Jonathan Edwards, Look What We Made (When We Made Love) Kathi Hart, Love Waits</p>	<p>Huey Lewis & The News, Give Me The Keys Metallica, One (Edited Versin) Red Flag, Russian Radio Dead Milkmen, Punk Rock Girl Europe, Let The Good Times Rock James J.T. Taylor/Regina Belle, All I Want Is Forever Fine Young Cannibals, She Drives Me Crazy Roy Orbison, You Got It</p>	<p>HEAVY</p> <p>T. Graham Brown, Come As You Were Patty Loveless, Don't Toss Us Away Lorrie Morgan, Trainwreck Of Emotion Alabama, Song Of The South Dan Seals, They Rage On Keith Whitley, I'm No Stranger To The Rain Sawyer Brown, My Baby's Gone Rodney Crowell, After All This Time Restless Heart, Why Does It Have To Be Me George Strait, Baby's Gotten Good At Goodbye K.T. Oslin, Hold Me The Wagoners, Help Me Get Over You Tammy Wynette, Next To You Shenandoah, The Church On Cumberland Road Ricky Van Shelton, I'll Leave This World Loving You Bailie & The Boys, Long Shot Billy Joe Royal, Tell It Like It Is The Statler Bros., Let's Get Started If Your Gonna</p>

Latin Notas



by Carlos Agudelo

ONE OF THE MOST active Latin labels in Europe is Messidor Records, based in Frankfurt, West Germany. The company, headed by Goetz Wornier, has a remarkable catalog of music, most of it by such contemporary Cuban artists as Gonzalo Rubacaba, Irakere, Pablo Milanes, Arturo Sandoval, and Los Van Van. The label has released two compilation albums, "New Generation, Cuban All Stars," volumes 1 and 2. Other artists on Messidor include Astor Piazzola, Soledad Bravo, Horacio Molina, Inti Illimani, and Ray Barretto. Messidor releases are available in the U.S. through Rounder Records in Cambridge, Mass. One important aspect of the Messidor productions, most of which are available in CD and LP, is the good quality of the product.

Original music from Cuba, whose quality is generally below U.S. production standards, is available from such places as the Center For Cuban Studies and Ediciones Vitral, both in New York. But due to the scarcity of cardboard in Cuba for printing record jackets, the center's stock is diminished. It expects that the 100 or so titles it distributes will be available in the coming months.

Some U.S. indies are also releasing Cuban music. Carthage/Hannibal is putting out "Dias Y Flores," Silvio Rodriguez's first solo album, recorded in 1975. Musically speaking, it is one of the greatest achievements of the so-called *nueva trova* movement, a powerful, inspired record that set standards for what came after it. Incidentally, Carthage/Hannibal, which is owned by Joe Boyd, is simultaneously releasing "Shongai," a record by a trio featuring Malian artist Toumani Diabete on the West African kora harp, flamenco guitarist Ketama, and bassist Danny Thompson. The result is an interesting crossover of flamenco music played on a kora harp,

which sounds wonderful with the traditionally passionate Spanish-language lyrics.

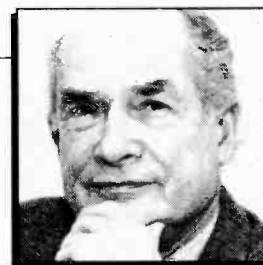
LOS HERMANOS ROSARIO, Sergio Vargas, Monchy, La Patrulla 15, the group Tambo, and the New York Band were set as the featured acts at New York's Carnaval Del Merengue, held at the Felt Forum Feb. 4-5. . . "Ven Devorame Otra Vez" by Lalo Rodriguez was No. 1 out of the 107 best songs of 1988 chosen by WCMQ FM Miami. "No Te Olvidare" by Gloria Estefan & Miami Sound Machine was second, Eddie Santiago's "Lluvia" was third, "Este Amor Que Hay Que Callar" by Yolandita Monge was fourth, and "Toco Madera" by Raphael was fifth. The station is programmed by Maria Cristina Ruiz. . . The first album by Laura Flores on the EMI label, "Para Vivir Feliz," is out; the title

Quality Cuban recordings available from Messidor

track is the first single. . . According to the 1988 statistical overview published by the Recording Industry Assn. of America, Hispanics purchased 3% of the total music sold in the U.S. in 1988. The update also says that 4.4 million tapes were imported from Latin America during that period, with a value of almost \$5 million. It doesn't specify whether this figure includes parallel imports. . . Finally, after several months of delays, WSKQ FM New York, the first FM Spanish-language radio station in the city, is on the air.

MUSICIANS FOR LIFE, a national media campaign providing AIDS prevention information, is distributing a series of video and radio public service announcements geared toward teenagers in the U.S. Included are Spanish language PSAs by Madonna, Los Lobos, and Apollonia. According to the National AIDS Network, the organization sponsoring Musicians For Life, minorities are being hit especially hard by the AIDS epidemic. Contact: Musicians For Life, 330 Warner Blvd., Burbank, Calif. 91510. The number to call is 818-953-3302.

Classical KEEPING SCORE



by Is Horowitz

STEPPING UP THE PACE: Telarc continues to put new steam behind its recording program with an expected 40 releases due this year, compared with 30 in 1988. The new items on the agenda cover a wide range. Standard symphonic titles, a few on the perimeter, plus more than a sprinkling of crossover packages comprise a mix that has worked well for the label in the past.

Telarc forges ahead with 40 varied releases in '89

On the crossover side, Telarc hopes to repeat a past success formula with "Roundup 2," a Western variety set with Erich Kunzel conducting the Cincinnati Pops. This time the vocal soloist will be Gene Autrey rather than Frankie Laine. Another crossover album, just recently recorded in Cincinnati, brings P.D.Q. Bach to the label for the first time. The group was a comic staple on Vanguard for many years.

Other planned sessions, says Telarc's John Eustace, include Walton's "Belshazzar's Feast" with Robert Shaw and the Atlanta Symphony & Chorus, as well as an album with the Atlanta and its new conductor, Yoel Levi, that will include Copland's Symphony No. 3.

Should the Baltimore Symphony strike be settled soon, as appears likely at this writing, Telarc can resume its stalled recording program with David Zinman and the orchestra. Inked for April are Schumann's Symphonies Nos. 2 and 3; sessions were scheduled for last October. Also on the recording books for

April is Dvorak Symphony No. 8 with Andre Previn and the Los Angeles Philharmonic. Among recent Telarc signings is the Dutch group Quink, a five-singer ensemble specializing in early music.

Eustace says that market success with Telarc crossover cassettes issued last year will lead to selected classical releases in that configuration this spring. Label toppers Jack Renner and Robert Woods claim that recent improvements in duplicating techniques have resolved past reservations on cassette quality.

NANCY PHILLIPS, former media and production manager for the Boston Symphony Orchestra, has taken over as VP of Deutsche Grammophon, replacing Alison Ames, who assumes a new domestic A&R role at the label (see Executive Turntable, page 4). The Phillips appointment caps a talent search begun several months ago (Keeping Score, Nov. 26). Among her duties at BSO was coordinating record sessions with labels.

Wags at PolyGram Classics can't pass up the opportunity to rib the new appointee. She's not really Phillips' Nancy, they say. The reference, of course, is to Nancy Zannini, VP of sister label Philips. Nor will the new Nancy, she insists, follow the advice of some to change her name to Nancy Degee.

DANIEL BARENBOIM, recently separated with little ceremony but lots of heat from his post as artistic director of the Bastille Opera, due to open in Paris next season, will be devoting much of his time to opera recording. In preparation for the bicentennial anniversary of Mozart's death in 1991, Barenboim, who has just been named to replace Sir Georg Solti as music director of the Chicago Symphony beginning in 1991, will be recording three Mozart operas with the Berlin Philharmonic for Erato. The project, encompassing "Cosi fan tutte," "The Marriage Of Figaro" and "Don Giovanni," will be done in collaboration with RIAS-Berlin.

The albums will not be released domestically by BMG Classics. By the time they are completed, Erato will be represented by WEA International.

FOR WEEK ENDING FEBRUARY 11, 1989

Billboard

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TOP LATIN ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	43	ISABEL PANTOJA DESDE ANDALUCIA RCA 6956
	2	3	23	ROBERTO CARLOS ROBERTO CARLOS 88 CBS 80002
	3	2	13	ROCIO DURCAL COMO TU MUJER ARIOLA 8574
	4	5	41	BRAULIO CON TODOS LOS SENTIDOS CBS 10534
	5	8	25	EYDIE GORME DE CORAZON A CORAZON CBS 69305
	6	4	19	ANGELA CARRASCO BOCA ROSA EMI 8469
	7	9	5	GIPSY KINGS GIPSY KINGS ELEKTRA 60845
	8	6	23	YOLANDITA MONGE VIVENCIAS CBS 10552
	9	7	17	EMMANUEL 10 ANOS DE EXITOS GLOBO 8521
	10	11	5	EDNITA NAZARIO FUERZA DE GRAVEDAD FONOVISA 8811
	11	14	5	CHAYANNE CHAYANNE CBS 80051
	12	17	5	ISABEL PANTOJA GENIO Y FIGURA GLOBO 8598
	13	10	37	JUAN GABRIEL DEBO HACERLO ARIOLA 7619/RCA
	14	21	63	JOSE JOSE SOY ASI ARIOLA 6786/RCA
	15	—	1	ANA GABRIEL TIERRA DE NADIE CBS 80054
	16	24	3	DYANGO TANGO EMI 9576
	17	—	1	YURI ISLA DEL SOL CBS 463554
	18	12	41	RAPHAEL LAS APARIENCIAS ENGANAN CBS 460892
	19	25	3	RICARDO MONTANER RICARDO MONTANER TH-RODVEN 2538
	20	15	53	LOS BUKIS SI ME RECUERDAS LASER 3044/FONOVISA
	21	22	89	JULIO IGLESIAS UN HOMBRE SOLO CBS 50337
	22	23	11	GLENN MONROIG APASIONADO WEA LATINA 506025-1/WEA
	23	18	45	EMMANUEL ENTRE LUNAS RCA 6955
	24	20	3	MENUDO SOMBRAS Y FIGURAS MELODY 007
	25	—	7	HOMBRES G AGITAR ANTES DE USAR CBS 69307
TROPICAL/SALSA	1	1	5	EDDIE SANTIAGO INVASION DE LA PRIVACIDAD TH-RODVEN 2575
	2	3	31	LUIS ENRIQUE AMOR Y ALEGRIA CBS 10546
	3	2	9	VARIOS ARTISTAS JUNTOS PA' GOZA TH-RODVEN 2549
	4	4	11	LA PATRULLA 15 SOLO SE QUE FUE EN MARZO TTH 010
	5	7	21	MAX TORRES SENSUALMENTE TROPICAL EMI 8463
	6	5	17	GILBERTO SANTARROSA AMOR Y SALSA COMBO 2053
	7	6	41	LALO RODRIGUEZ UN NUEVO DESPERTAR TH-RODVEN 2517
	8	9	15	JOHNNY VENTURA EL CABALLO UNA LEYENDA CBS 80012
	9	17	5	WILFRIDO VARGAS MAS QUE UN LOCO SONOTONE 1423
	10	13	5	TOMMY OLIVENCIA EL JEQUE TH-RODVEN 2577
	11	8	17	RUBEN BLADES ANTECEDENTES ELEKTRA 60795
	12	14	11	HANSEL Y RAUL BLANCO Y NEGRO CBS 80016
	13	16	41	EL GRAN COMBO ROMANTICO Y SABROSO COMBO 2054
	14	19	27	FANIA ALL STARS BAMBOLEO FANIA 650/SONIDO
	15	18	13	BONNY CEPEDA A NIVEL INTERNACIONAL COMBO 2056
	16	11	15	CELIA CRUZ/RAY BARRETTO RITMO EN EL CORAZON FANIA 651/SONIDO
	17	21	29	FRANKIE RUIZ EN VIVO Y A TODO COLOR TH-RODVEN 2531
	18	—	31	ANDY MONTANEZ EL ETERNO ENAMORADO TH-RODVEN 2527
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	20	12	9	VARIOS ARTISTAS NON STOP DANCING CBS 80034
	21	24	3	PEDRO CONGA EN ACCION SONOTONE 1165
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	24	20	41	CONJUNTO CHANEY MAS QUE ATREVIDO HIT MAKERS 71
	25	15	7	JOCHY HERNANDEZ EL AMIGUITO CBS 80020
REGIONAL MEXICAN	1	1	13	BRONCO UN GOLPE MAS FONOVISA 8808
	2	5	5	VARIOS ARTISTAS 15 IDOLOS SUPERPOPULARES FONOVISA 8813
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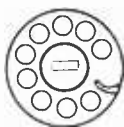
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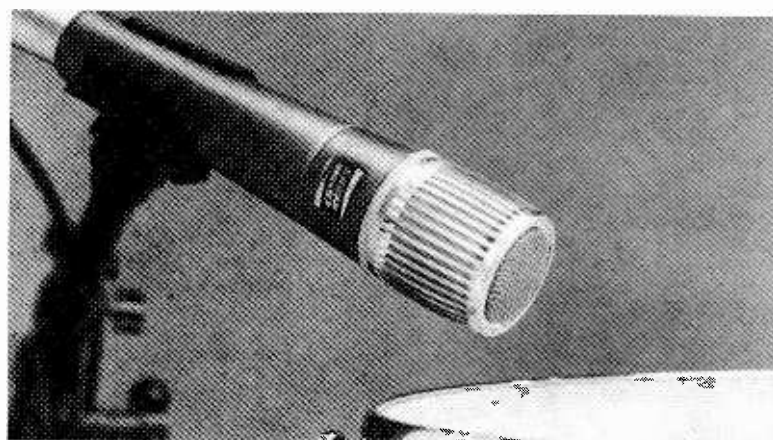
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AUDIO TRACK

NEW YORK

THE CLAN WAS in at **Baby Monster** recording an a cappella tune as well as a video soundtrack. **Steve Burgh** produced. **Eric Rosen** and **Fat** were in from Barcelona, Spain, to record a 10-song album project. **Steve McAllister** engineered.

Producer **John Luongo** was in at **Electric Lady** working on several mixes, including **Huey Lewis & the News'** recent singles "Small World" and "Give Me The Keys" (**Chrysalis**). **Arista's Hall & Oates** mixed their 7-inch and 12-inch versions of the single "Downtown Life." **Warner Bros.' Van Halen** mixed the single "Finish What You Started." **Atlantic's The Escape Club** mixed the follow-up to "Wild, Wild, West," titled "Shake For The Sheik." Then, **Kiss (PolyGram)** was in mixing the tune "Let's Put The 'X' In Sex." And finally, **CBS/Columbia** artist **Johnny Mathis** mixed his single "Daydreamin'." All sessions were engineered by **Gary Hellman**. **Bridget Daly** assisted.

Diane Ponzio, a member of the **Diane Ponzio Trio**—named one of 1988's best unsigned bands by **Musician Magazine**, recorded several originals at **New Breed**. **Haze Greenfield** produced with **Stewart Lerman** at the board.

Tuto Aquino edited **Peter Cetera's** "Body Language" for **Warner Bros.** at **Prime Cuts**. He also worked on the cut "In Your Room" for the **Bangles** (**Columbia**), and **Virgin's West And Byrd** track, "Final Kiss of Love." **Done Properly's Robert Clivilles & David Cole** remixed a number of projects, including **Luther Vandross'** "She Won't Talk To Me" (**Epic**), **Seduction's** "Seduction" (**Vendetta**), and **Robbie Nevil's** "Back On Holiday" (**Manhattan**). All editing was handled by **Luie Rivera**. **Roger Pauletta** edited "Body Contact" by **Good Question** (**Warner Bros.**).

L.L. Cool J was in at **Chung King House of Metal** mixing his third album for **Def Jam**. **Cool J**, **Dwayne Simon** of **LA Posse**, and **Steve Ett** produced most of the tracks. **Hank Shocklee** produced a couple of cuts. **Ett** engineered. Two new rap acts, **LA Breeze** and the **Wise Guys**, cut tracks for de-

but albums on **Atlantic**. The **LA Posse** produced both bands. **Greg Gordon**, **Chuck Valle**, and **Perry Gruszecki** engineered. And, **Manitoba's Wild Kingdom** worked on a debut project for **CBS**. **Andy Shernoff** produced with **Gordon** at the board.

LOS ANGELES

ACTRESS/SINGER **TINA Yothers**, who plays **Jennifer** on **NBC's "Family Ties"**, cut tracks at **Pacifique Recording** with producer/engineer **Ken Deranterian**.

Manager **John Mercer** was in at **Elumba** with his group **E.U. (Experience Unlimited)**, the group that performed "Da Butt" on the soundtrack for "School Daze." **Raymond Jones** produced the group's debut **Virgin** album.

Capitol artist **Peabo Bryson** was in at **Aire L.A.** tracking his new release with producer **Dean Gant**. **Craig Burbidge** engineered, assisted by **Gregg Barrett**. **Stephanie Mills** was in tracking vocals for her upcoming release. **Jeff Lorenzen** was at the board with **Rob Siefert** assisting. **Louil Silas** produced the **MCA** project. **Atlantic's Chuckii Booker** completed tracks and began work on mixes with engineers **Burbidge**, **Seifert**, and **Barrett**.

NBC's "Different World" star **Jasmine Guy** finished up tracks with the **Knight Crew** producing. **Gregg Scott** and **Bill Zalin** engineered. Former **Klymaxx** drummer **Bernadette Cooper** produced overdub sessions for **Motown** act **Mazerati** in preparation for a single release on **MCA/Motown**. **Scott Skidmore** was at the controls, assisted by **D. Costa**.

Tom Petty worked on overdubs and mixes for his solo release at **Devonshire Audio/Video** with **Tom Cambell** of the **Heartbreakers** co-producing. **Don Smith** ran the board. **Steve Heinke** and **Scott Gordon** assisted. Producer **Peter Matz** was in scoring the feature film "Torch Song Trilogy" with engineer **Ami Hadani**. **Larry Goodwin** assisted. And postproduction work was completed on **Oliver Stone's** feature film "Talk Radio" and the new "Felix The Cat."

Mixing for **Sandra Bernhard's** new **Enigma** album was handled at **Secret Sound** with producer **Joe**

Chicarelli. **Marc DeCisto** was at the board, assisted by **Daren Chadwick**.

NASHVILLE

SKIP EWING WAS IN at **Sound Stage** working on tracks with producer **Jimmy Bowen**. **Russ Martin** and **Tim Kish** engineered, assisted by **Marty Williams**. **Ashley Cleveland** worked on tracks for **RCA** with producer **Craig Krampf**. **Bob Bullock** mixed.

Ralph Henley wrote and produced material for "Raising Parents," a segment of **WSMV-TV's** award-winning **For The Family** public service series. Tracks were recorded and mixed at **Ralph Henley Productions** with **Mordent "The Studio" Guy** at the controls.

Local rock'n'roll band the **Maniken** cut tracks with producer **Argyle Bell** at **Sixteenth Avenue Sound**. **Scott Baggett** engineered. The project includes original material and the **Maniken** rendition of the **Rolling Stones'** "Dead Flowers."

OTHER CITIES

ISLAND GROUP **BOURGEOIS TAGG** completed three sides with producer **Peter Wolf** at **41B Recording**, **Westlake Village**, Calif. **Mickey Thomas (Starship)** put finishing touches on the title song for the **Tri-Star** motion picture "Sing." **Gonzalo Esponosa** ran the board. And, **Geffen's Wang Chung** completed an album with **Wolf** producing.

ESB artist **Bobby Lee Caldwell** completed tracks with **Jerry Matheny** on steel at **C&M Audio**, **Garland, Texas**. **Eva** and **Stan Bonn** produced.

Kevin Saunderson and **Ben Grosse** were responsible for completing remixes for **Paula Abdul (Virgin)** and **Apollonia (Warner Bros.)** at **Pearl Sound** in **Canton, Mich.** **Steve King** was in with **R.J.'s Latest Arrival**, mixing the group's newest single for **EMI/Manhattan**. **Mark Childress** and **Scott Kinzie** assisted on all sessions.

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

DIGITAL WORKSTATIONS are becoming an increasingly common sight in postproduction facilities. **London-based Tape Gallery** has implemented the new hi-tech tools to such a degree that the facility's most recent project—music, sound effects, and post work for "Round The Bend," a new children's TV series—has been done entirely in the digital domain utilizing the **New England Digital Synclavier Audio System**, **Tapeless Studio**, and the **NED Direct-To-Disk Multitrack Recorder** systems.

Lloyd Billing, chairman of **Tape Gallery**, claims "Round The Bend" is the first TV show in the U.K. to be entirely digitally audio postproduced in this fashion. How is it done? **Billing** says that prior to shooting and animation, all original dialogue is recorded **Direct-To-Disk**, the original music score is recorded on the **Synclavier**, and sound effects are chosen from the **Synclavier's** optical disk storage.

The next step has the show's director, **John Henderson** (who also directs the British puppet satire "Spitting Images"), making a combined picture and sound version of the show, editing that on 1-inch videotape, and making various timing changes in the audio track. The **Tape Gallery** staff then resynch the original **Direct-To-Disk** audio to the director's edited version. Contact **New England Digital** for information on its products at 802-295-5800.

DOWN HOME GALA: The **Austin, Texas**, music industry is hosting a gala reception for the **Society of Professional Audio Recording Studios** Saturday (11) at the **Austin Opera House**. Attending the event will be local dignitaries and politicians, as well as label and recording and postproduction executives. Newly elected **SPARS** president **Bruce Merley** will speak about the history and goals of the organization, and the reception will coincide with a Feb. 11-12 **SPARS** board of directors meetin at the **Four Seasons** hotel. For information, contact **Ernie Gammage** at the **Austin Music Industry Council** (512-472-3325) or **Shirley Kaye** at **SPARS** (407-641-6648).

SAMPLING CLINICS: **Numark PPD**, the manufacturer of sampling

and DJ gear, says it plans to coordinate "sampling clinics" at music and audio stores around the U.S. in response to what it says is a need to better educate potential users of the equipment as to what the gear can do for their music and DJ careers. **Numark** held its first clinic in December at **Gand Music And Sound** in **Northfield, Ill.** According to the firm, several hundred local DJs were invited to learn the latest mixing and digital sampling techniques. "We had a great turnout, sold a lot of product, and showed the DJ community that their business is important to us," says **Robert Kotovsky**, VP of **Numark**. Contact the company for information at 201-225-3222.

PROTEAN ACHIEVEMENT: **Emu Systems**, maker of the **Emulator** and **Emax** sampling systems, has unveiled its newest product, the **Proteus**, a 16-bit, 32-voice, polyphonic, digital sound module. The unit takes up just one rack space and incorporates a new generation of **E-mu**-designed **VLSI** technology. According to the company, the sound quality provided is equal to the company's flagship **Emulator III**, at a cost of less than \$1,000, suggested retail price. Memorywise, the **Proteus** packs four megabytes (internally expandable to eight) of 16-bit samples, culled from the **E-III** library. Contact **Emu** at 408-438-1921.

WAVEFRAME RACKS 'EM UP: **WaveFrame Corp.** reports eight new installations of its high-end **AudioFrame** digital audio workstation, including **Wonderlove Studios** and **Rob Arbittier's** in **Los Angeles**; **Sheffield Recordings** in **Maryland**; **Sound Associates** in **New York**; **Process Recording Studios** in **Greensboro, N.C.**; **Trax Sounds** in **Toronto**; the **Univ. of California** at **Santa Barbara**; and **West Productions** in **Burbank**.

The **AudioFrame** is an all-digital "sound production environment" integrated into a single unit. Contact the firm for details at 304-447-1572.

Edited by **STEVEN DUPLER**

Billboard has photos of MIDEM '89 ... see page 62

Holland Bows 1st Long-Playing Digital Disk

BY WILLEM HOOS

AMSTERDAM Holland claims it is the first country in the world to introduce the new long-play digital system.

Launched at the recent Horecava '89 business fair here, the technology is a joint initiative by Denon, the Japanese electronics company, and multinational firm Reditune, which specializes in product development and has branches in 62 countries around

LPD is used for background music

the world.

The LPD is a 5-inch disk resembling the CD in appearance but intended for professional use only—mostly for rental. With eight hours of playing time, its primary use is for background music in hotels, restaurants, bars, shopping malls, and other public areas.

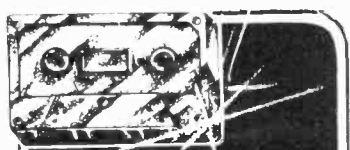
The LPD requires a special player and cannot be used on a standard CD machine. Only one player is currently being offered, at a cost of \$1,659, obtainable only from Reditune for sale, rental, or leasing.

Denon is manufacturing the software while Reditune handles the marketing. According to Reditune Holland managing director Jaap Seibert, the system has been developed with a large investment over four years.

"The LPD will be launched soon in the U.K. and West Germany," he says, "and I predict that most other European countries will have the system before the end of this year. It probably won't be available in the U.S. in the near future because Reditune left the background music scene there a few years ago."

Seibert expects that LPD disk production, now taking place in Japan, will come to Holland soon; Reditune has already contacted two Dutch CD factories, Dureco and the European Optical Data Storage Co., with this in mind.

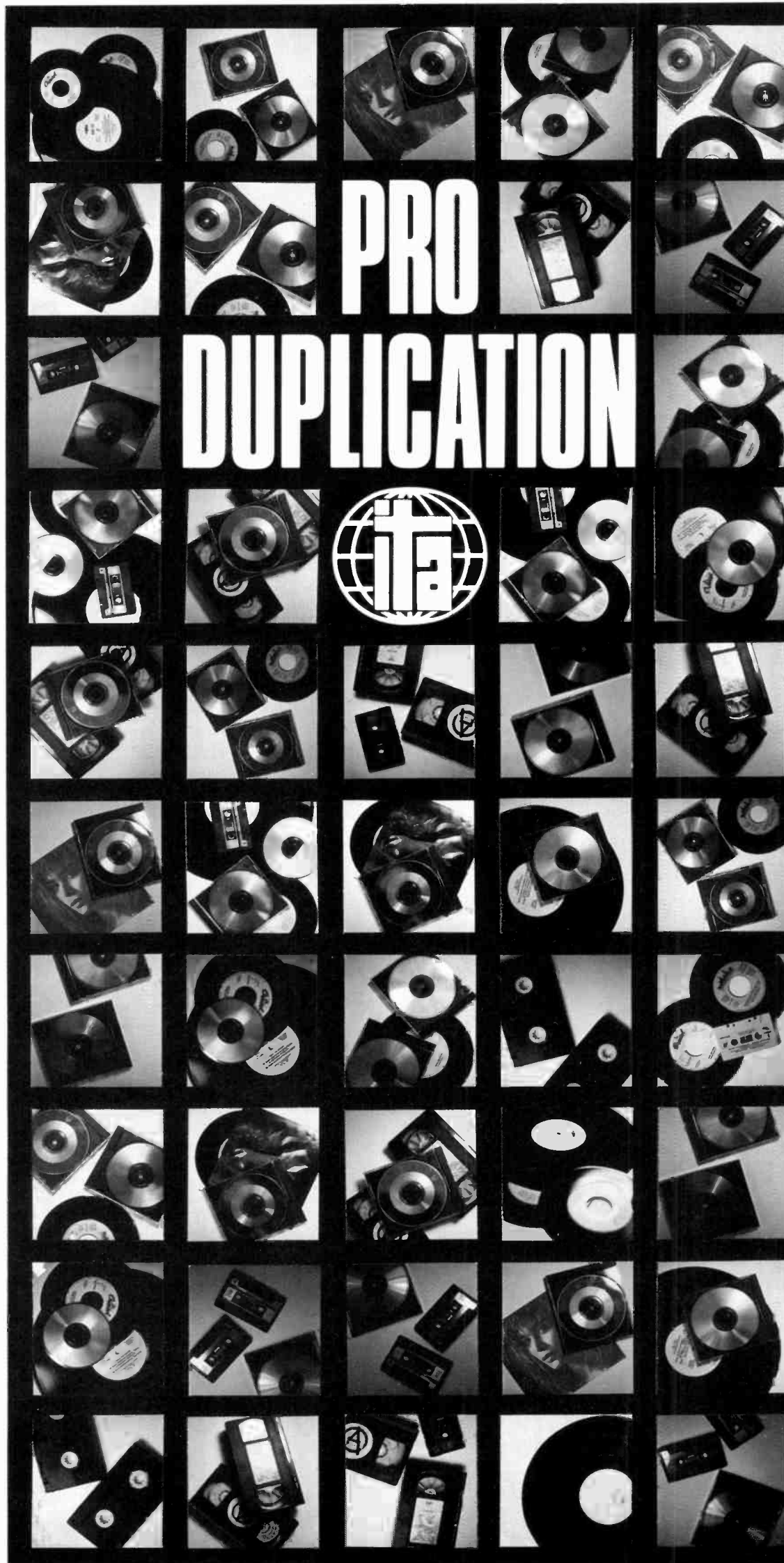
Reditune has 21 disks available at an annual rental fee of \$415 each. The LPD repertoire is MOR "beautiful music." Additional disks are being compiled monthly by experts in this field.



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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	29	AMY GRANT MYRRH 7016871061	25 weeks at No. One LEAD ME ON
2	2	21	MICHAEL W. SMITH REUNION 7010037124	I 2 (EYE)
3	3	45	SANDI PATTI WORD 7019064108	MAKE HIS PRAISE GLORIOUS
4	4	13	PETRA SPARROW/STARSONG SSC8106	ON FIRE
5	6	45	CARMAN BENSON R2463	RADICALLY SAVED
6	7	17	RAY BOLTZ DIADEM 790 113 0296	THANK YOU
7	5	169	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
8	9	33	STEVE GREEN SPARROW SPC.1164	FIND US FAITHFUL
9	21	5	BEBE & CECE WINANS SPARROW SPR1169	HEAVEN
10	11	21	SECOND CHAPTER OF ACTS LIVE OAKS 7010012210	HYMNS 2
11	12	21	RICH MULLINS REUNION 7010036527	WIND'S OF HEAVEN, STUFF OF EARTH
12	14	17	TWILA PARIS STAR SONG SSR8102/SPARROW/STARSONG	FOR EVERY HEART
13	8	129	AMY GRANT MYRRH SP 3900/WORD	THE COLLECTION
14	19	37	TAKE 6 REUNION 7010032-726	TAKE SIX
15	20	17	THE IMPERIALS MYRRH 701-687-8066	FREE THE FIRE
16	26	29	STRYPER ENIGMA R02449	IN GOD WE TRUST
17	16	13	WHITE CROSS PURE METAL 7900603689/SPECTRA	HAMMER & NAILS
18	13	9	WAYNE WATSON DAYSPRING 701-417-5572	THE FINE LINE
19	27	77	BEBE & CECE WINANS SPARROW SPR1132	BEBE AND CECE WINAN
20	39	21	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 7115720118	HOLD UP THE LIGHT
21	23	149	SANDI PATTI WORD WR 8325/A&M	MORNING LIKE THIS
22	29	77	PETRA STAR SONG SSR8084/SPARROW/STARSONG	THIS MEANS WAR
23	25	13	PHIL KEAGGY MYRRH 7016876063	SUNDAY'S CHILD
24	10	41	SANDI PATTI IMPACT RO 3874/BENSON	THE GIFT GOES ON
25	15	37	AMY GRANT MYRRH SP 5057/A&M	A CHRISTMAS ALBUM
26	32	5	COMMISSIONED LIGHT 7115720193	WILL YOU BE READY?
27	28	141	CARMAN WORD WR 8321/A&M	THE CHAMPION
28	RE-ENTRY		GLAD BENSON R02445	THE ACAPELLA PROJECT
29	24	13	MIKE WARNKE MYRRH 701-417-3014	ONE IN A MILLION
30	RE-ENTRY		BLOOD GOOD FRONTLINE RO 9002/BENSON	BLOOD GOOD
31	22	57	RUSS TAFF MYRRH 701684806X/WORD	RUSS TAFF
32	18	13	VARIOUS ARTISTS SPARROW SPR1176	CHRISTMAS
33	NEW▶		THE WINANS SELAH/QUEST SLR7501	LIVE AT CARNEGIE HALL
34	NEW▶		THE CLARK SISTERS WORD Spn7-015022281	CONQUEROR
35	RE-ENTRY		WHITE HEART SPARROW SPR1144	EMERGENCY BROADCAST
36	NEW▶		KINGDOM LIGHT 7115720061	AMAZING
37	35	57	FIRST CALL DAYSPRING 7014161016/WORD	SOMETHING TAKES OVER
38	34	13	SANDI PATTI WORD 701-9083-501	INDIANAPOLIS INDEED
39	17	5	EVIE WORD 7019058515	CHRISTMAS MEMORIES
40	31	25	MARGARET BECKER SPARROW SPC 1161	THE RECKONING

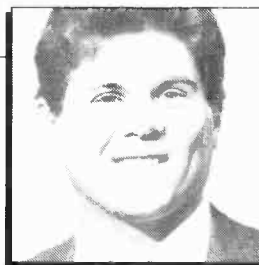
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Gospel LECTERN



by Bob Darden

This is the first of a two-part interview with inspirational artist Michael Card.

MICHAEL CARD—along with **Morris Chapman**—is inspirational music's resident pastor/teacher. Card's lyrics are among the most literate in religious music. And his classically oriented, fold-based music touches listeners across a broad musical spectrum.

Card's latest release for **Sparrow** is titled "Present Reality" and it is a lovely, lyrical piece of work. He's also currently represented by the three-album set "The Life," a trilogy on the life of Jesus Christ. "The Life" collects "Known By The Scars," "Scandalon," and "The Final Word," along with an accompanying study guide in a single, handsome package.

While still in junior high and high school, Card says he "immersed" himself in Crosby, Stills, Nash & Young. But when he first heard Dan Fogelberg, he discovered his own songwriting voice.

"I think his songs showed me how it could be done, especially his ability to move people in a spiritual way," Card says.

Listening to Card speak or reading his lyrics makes it easy to believe that he originally planned to be a Bible teacher—not a touring musician.

"I pooh-poohed contemporary Christian music while I earned my master's degree at Western Kentucky Univ.," he says. "I was preparing to work on my Ph.D. when a couple of friends approached me. They were getting into production and were looking for a guinea pig to produce so they could shop a demo around and get a job for themselves. Well, they'd heard some of the songs I'd written for the biracial church I attended in Bowling

Green [Ky.] and asked me to do it. I've been playing catch-up in Christian music ever since.

"I can only remember one song we eventually recorded, 'I Have Decided,' but **Zondervan** [Corp., parent of **Milk 'N' Honey**] liked it—and the production—and took us as a package deal. So in 1981 I began working on the first of two records for Milk 'N' Honey."

In 1984 Card began working on what would become "Known By The Scars"—the third segment of the trilogy, though chronologically it was released first. When he left Milk 'N' Honey for Sparrow, that was his first release. He admits, however, that the trilogy didn't take shape in his mind until he began working on the next release, "Scandalon."

Card then established the major themes: the Passion, the last week of Christ, the suffering Messiah, and the cost of discipleship. The third part, "The Final Word," is written around the theme of the incarnation. Card says

Sparrow's Michael Card masters lyrical inspiration

his goal was to show that there's more to the incarnation of Christ than just celebrating Dec. 25.

"Once again, I overwrote myself," he says. "I have to grow into what I've said every time. To have lived with the message of 'Scandalon' the past seven years has been real intense. It says you have to be broken before you can be used by God and I had no idea of the depth of what I was writing about at the time. Since then, I've taken it on the chops repeatedly, learning that lesson.

"I've got a theory that the people with the most visible places in the Christian faith—Peter, James, John, the pillars, the ones who clearly got the attention of Jesus—were the ones who needed the most attention. They were the ones who would most likely do or say something wrong. So people like me who are visible, I think God puts us here because we need to be on a short leash. If He wants me to perform it is to increase my fragility, not because of any 'star quality' I might have."

Jazz BLUE NOTES



by Jeff Levenson

ALTHOUGH THEY HAVE CREATED a show that occasionally brings down the house, the producers of the new Broadway musical "Black And Blue" may have erred in their judgment that jazz and blues require glitz and gilding. **Claudio Segovia** and **Hector Orezoli**, madcap music packagers responsible for recent theatrical successes "Tango Argentino" and "Flamenco Puro," have eschewed the inherent earthiness of the blues and fashioned a revue that sweetens music that needs no enrichment. As a result, "Black And Blue" induces predictable "oohs" and "ahs" by resorting to the kind of spectacle usually associated with Las Vegas staging.

Although the show's artificial luster is too often blinding, many in the cast offer performances that illuminate

'Black And Blue' sweetens music that doesn't need it

their individual talents—no surprise, given the power-hitting lineup: Blues divas **Ruth Brown**, **Carrie Smith**, and **Linda Hopkins** sing the songs of **Duke Ellington**, **Fats Waller**, **Jimmie Lunceford**, and **W.C. Handy**, among others; old-time hoofers **Bunny Briggs**, **Jimmy Slyde**, and **Ralph Brown** tap the tradition while young dancing protégé **Savion Glover** brings us up to date; and an all-star jazz band featuring pianist **Sir Roland Hanna**, alto master **Jerome Richardson**, guitarist **Billy Butler**, and 80-year-old fiddler **Claude Williams** provide the requisite musical authenticity.

The show is structured like a string of pearls—music and dance numbers segue into one another, loosely held together by the thematic glue of black music and cul-

ture. It is both gaudy and grand. As glittering as it gets, however, the show's mannered opulence underscores a fundamental verity that the blues are no more poignant rendered in gemmed velvet than in patchwork rags.

BLUES CHIPS: Before **Ruth Brown's** starring plum on Broadway, she had a featured role in **John Waters' zany rock'n'roll comedy, "Hairspray."** At the same time, she was busy hosting "Harlem Hit Parade," a weekly music and interview program on **National Public Radio**. With all the varied media exposure, we may soon see renewed interest in her latest **Fantasy** album, "Have A Good Time." She reprises three of her chart-topping hits from the '50s—"Teardrops From My Eyes," "(Mama) He Treats Your Daughter Mean," and "5-10-15 Hours" . . . Country blues, long the domain of hard-drinking men with roadhouse manners, had one distinguished female voice. She was **Memphis Minnie**, and in the '30s and '40s she recorded a host of sides (some never released) that presaged the mostly urban, electric ensemble blues styles developed after World War II. Producer **Bob Thiele** has issued some of that choice material on "I Ain't No Bad Gal," one of the many titles in the **Portrait Masters** series . . . **Tomato Records**, ready to ripen after a long period of vegetation, is preparing to release "Who's Been Talkin'," **Robert Cray's** first album from 1980. Of course, since that time, Cray has become a superstar, winning Grammys in 1986 ("Showdown") and in 1987 ("Strong Persuader"). He's hoping that this year's nominated single, "Don't Be Afraid Of The Dark" on **Mercury**, earns him the hat trick.

INTO THE SPOTLIGHT: Jazz players whose Grammy nominations (or contributions to nominated entries) didn't get enough media attention elsewhere deserve a mention here. Congrats to keyboardist **Lyle Mays**, cited in the best children's recording category for his music and production on "The Tale Of Peter Pan" on **Windham Hill**; arrangers **Billy Barber**, **Bill Berg**, **Jimmy Johnson**, and **Dick Oatts—Flim & the BB's**—for best instrumental arrangement on **DMP's "Jazz Patrol"**; and **Mike Renzi** for his best instrumental arrangement accompanying vocals (those of **Lena Horne** and **Sammy Davis Jr.**)—"I Wish I'd Met You" on **Three Cherries**.

Rackjobber Enters The Entertainment Zone Handleman Opens Retail Division

BY RUSSELL SHAW

ATLANTA The Handleman Co., the music industry's largest rackjobber, is finally testing the retail waters with its first Entertainment Zone, a store-within-a-store that sells music and video products here.

Handleman's Entertainment Zone prototype opened late last month as a 4,000-square-foot operation at the just opened American Fare, a 244,000-square-foot hypermarket in suburban Stone Mountain, east of Atlanta.

American Fare, a version of the European hypermarket concept, is co-owned by K mart and grocery chain Brunos Inc. and sells everything from apparel and apples to audio and video equipment.

Unlike the traditional rack setups that Handleman usually services, Entertainment Zone is a totally autonomous turnkey concept. Sales staff in the music and video department are hired and paid by the new Handleman entity.

"We believe this is going to be a different kind of store, with a family orientation," Handleman Co. president Frank Hennessey says, as he looks out from the Entertainment Zone location onto more than

80 checkout lanes filled with American Fare shoppers. "There's the concept of shoppers buying everything they need in one place rather than making a bunch of stops."

Although Entertainment Zone occupies only 4,000 square feet of Fare's huge area, its placement at

'We believe in sell-through'

the front of the store to the right of the main entrance is no accident. Handleman executives think the location accommodates the shopper who is interested in shopping only the Entertainment Zone section, while it also attracts impulse buyers from the ranks of consumers who have already loaded their carts with other merchandise.

To that end, Entertainment Zone is positioned within direct sight of checkout counters and a section where sound and video hardware are sold. Unlike a shopping mall, there are no doors at Entertainment Zone; access from the main American Fare store is open, and it has its own checkout counter.

Entertainment Zone carries compact disks, video movies for sale, and audiocassettes, with a few peripheral items such as blank audio and video tape. Currently, 4,000 pre-recorded videocassettes and 17,000 audiocassettes are in stock. There is also a small selection of cassette singles, which will be expanded during the next few months. The store is divided into three color-coded sections where one of the three specialties prevails. Reflecting the competitive strategy of American Fare, Zone's prices are economical. CDs, for example, range from \$12.99 to \$15.99, on average. A number of hit videos are priced at \$19.99.

Three things you won't see at Entertainment Zone, however, are videos for rent, LPs, and 12-inch dance singles. Dance inventory will be added relatively soon, but don't look for video rentals to come on board. "We at Handleman are very strong believers in the sell-through concept," Hennessey says.

Like many other industry figures, Hennessey also believes the LP is on its last legs. Currently, says Hennessey, "about five" hit LP titles are carried, but the token offering might be dropped soon.

To promote their recent grand opening, Entertainment Zone mailed out more than 15,000 targeted direct-mail pieces to local zip codes. Within the five-to-10 mile radius of this hypermarket is a wide demographic sweep, from predominantly white upper-crust suburbs, to predominantly black urban areas. The Entertainment Zone's mailer supplemented a huge, 850,000-household direct-mail campaign to most Atlanta households undertaken the previous week by American Fare.

Reinforcing the synergy between the Handleman enterprise and its landlord, Entertainment Zone was one of the featured merchants in the American Fare brochure. That synergy may be more direct in the future; cross-promotions that tie Entertainment Zone to American Fare's software and audio/video hardware operations are being considered.

Entertainment Zone is a trial balloon for a company that has long had its eye on retailing. In years past, the rack has made subtle inquiries to see if it might be able to buy or merge with an existing chain, and in recent months, the wholesaler has made public statements about a desire to diversify into retailing. Handleman was rumored to be a bidder when Dallas-based Sound Warehouse went on the selling block in October, although its role in those negotiations has never been confirmed.

Handleman officials won't say where or when additional Entertainment Zones might be placed, except to say that a successful operation here would encourage new locations. American Fare's next location will be in Charlotte, N.C., which presumably would be an option for Entertainment Zone if the concept works here.

Military Cuts Back Bases Army: Music Sales Will Survive

BY BRUCE HARING

NEW YORK Several hundred thousand music purchasers may be shifted to other parts of the world beginning in 1990, thanks to the Pentagon's decision to phase out a number of U.S. military installations. However, the mass movement of personnel is not expected to drastically affect music sales at post exchanges, according to a Billboard survey.

If Congress approves the Pentagon decision, the phaseout will take place over five years beginning in 1990, affecting a total of 145 military installations throughout the U.S.

Of that total, 86 installations were recommended for closing and 54 will be reduced in size, according to a Pentagon spokesman.

Congress will vote on the Pentagon proposals during a 45-day legislative period beginning in March.

While record companies and dis-

tributors are reluctant to provide figures on the military's overall music sales, company officials concede military spending constitutes an important percentage of overall net profits.

Spending by military personnel in post exchanges in the U.S. and overseas accounts for close to 3% of some music distributors' totals. Approximately 65% of that spending comes from servicemen stationed overseas, where devalued dollars make it difficult for military personnel to entertain themselves away from the base.

The proposed installation phaseout will not be a major concern to most of the businesses that deal with the military, according to a Billboard survey.

WEA president Henry Droz says the Army and Air Force exchanges have been a good outlet, "but far be it from me to tell the government what to do."

"We would regret fewer outlets,
(Continued on page 59)

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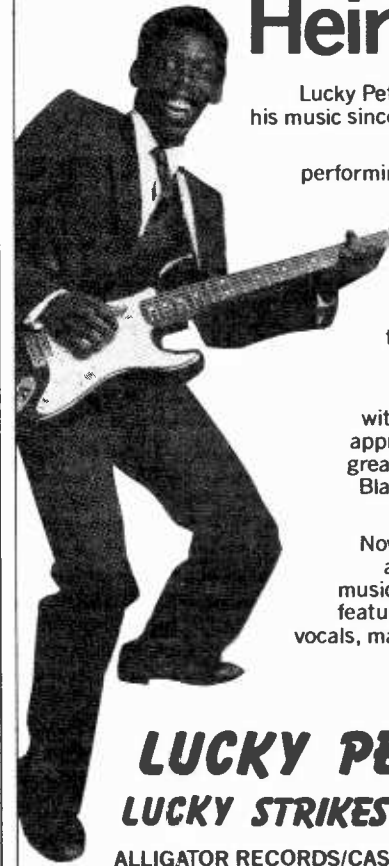
Charles Brown performs a different shade of blues, a late-night, dimmed-lights, martini-drinking, cigar-smoking, uptown piano blues, urbane and jazzy, playfully suave and seductively soulful.

Between 1946 and 1952, he recorded nine Top 10 rhythm & blues hits, creating standards like "Driftin' Blues," "Black Night" and "Merry Christmas, Baby." His popularity was rivaled only by Nat "King" Cole and Louis Jordan, his influence essential on Ray Charles and Sam Cooke.

"One More For The Road," Charles Brown's first album in 14 years, featuring the guitar of Billy Butler, is now available on Alligator Records, Cassettes and Compact Discs.

ONE MORE FOR THE ROAD
CHARLES BROWN

Child Prodigy, Heir Apparent



Lucky Peterson has been turning heads with his music since before he was old enough to read.

By the time he was three, he was performing with pioneers like Muddy Waters and John Lee Hooker in his father's nightclub. When he was just five he made his first record, produced by the legendary Willie Dixon, leading to appearances on "The Ed Sullivan Show" and "The Tonight Show."

As a teenager, he went on the road with Little Milton, serving a three-year apprenticeship with the rhythm & blues great that led to a spot in Bobby "Blue" Bland's band. He was Bland's featured soloist for three years.

Now 25, Lucky has played more stages and filled more passports than most musicians twice his age. "Lucky Strikes," featuring Lucky on guitar, keyboards and vocals, marks the emergence of an important new voice in contemporary blues.

LUCKY PETERSON
LUCKY STRIKES!

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M.S. Distrib Exec Pumps Marsh's 'Purple Haze'

BY BRUCE HARING

JOHN KULIAK, director of Chicago promotion at the Windy City's M.S. Distributors, knew that album rock radio missed the boat on the version of **Jimi Hendrix's** "Purple Haze" that adorns Canadian violinist **Hugh Marsh's** "Shaking The Pumpkin," released in the U.S. in November on the tiny **Soundwings/Duke Street** label after tremendous success in Canada.

Besides being one of the classic rock songs of all time, the cut had **Robert Palmer** on vocals. Yet there was virtually no U.S. airplay.

"Out of sheer frustration, I took it around and did a blindfold test to **Brian Kelly**, programming and music director of Chicago's WYZZ-FM ["Z95"]," Kuliak says. "He liked Palmer's voice, but [the cut] had too much violin for [contemporary hit radio]."

So Kuliak made his own edit of the song, de-emphasizing violinist Marsh's soloing and bringing up Palmer's vocals. The production was done in Kuliak's living room, using a CD player and cassette deck.

With those adjustments, Kelly's station hopped on the single. The cassette edit then made its way to a few other stations; soon, a handful of stations across the country were playing a second edit of the song, along with an edited version of the CD.

To date the previously ignored

track has snowballed to the point where New York album rock giant **WNEW-FM** and approximately 20-30 other stations across the country have added the cut as a Palmer single, and the future appears bright for further adds.

Soundwings is unable to issue a full-fledged single until legal difficulties stemming from a contractual arrangement with Palmer's former label, **Island**, and current home, **EMI**, are resolved.

Meanwhile, Kuliak says he awaits a call from **Michael Jackson**, just in case the **Gloved One** needs a little production help on his next album.

READER'S GUIDE: **Ira Robbins**, founder of the influential (and sadly defunct) **Trouser Press**, is back on the charts with "The New Trouser Press Record Guide," the third update of his indispensable encyclopedia of alternative albums, mini-albums, CDs, and cassettes released from 1975 through the middle of last year. Over 1,900 bands and 6,200 records are covered by editor Robbins and his 27 contributors, covering artist histories, discographies, and opinionated reviews of acts from **ABC** to the **Tapper Zukie**. The 672-page **Collier/Macmillan** book hits the stores Feb. 22, priced at \$16.95 in paperback.

SEEDS AND SPROUTS: **White Zombie's** new album on **Caroline Records** will be out March 3. **Bill**

Laswell, the man behind the boards for **Motorhead** and **Iggy Pop** on recent efforts, is the producer... **Important/Relativity's** new **In-Effect**



label has signed **Raw Deal**, one of the hot new names in New York's hardcore scene. A late spring/early summer release is planned... **Second Vision**, the New York marketing and promotional company, has formed **Post Modern Solution** to provide similar services to the alternative music community. The company has

worked with **Depeche Mode**, **Era-sure**, the **Sugarcubes**, and others, and will concentrate on promotion of product to album rock and college radio and trade publications as well as retail tracking. More info is available from **Justine Chiara** at **Second Vision**, 212-334-9260... **Lucky Peterson**, the child prodigy who regularly stroked the keys on the **Tonight Show** and **Ed Sullivan's** program, is about to mount his first national tour in support of his solo debut on **Alligator Records**, "Lucky Strikes!" Peterson made his recording debut at age 5, later traveling with **Little Milton** and **Bobby "Blue" Bland**... **WEA Music of Canada Ltd.** has taken over the distribution of the **Stony Plain** roots music label. **BMG Music of**

Canada previously handled the account... Just on the market is "Glitch Sampler #4, Texas—The Musical Melting Pot," another installment in the series of compilations released on **Glitch Records**, the offshoot of the popular **Austin, Texas**, fanzine **Glitch News**. Ten Texas bands are featured. More info is available from **Glitch**, 512-453-8575... **HighTone Records' Joe Ely** had his show at the **Los Angeles Palomino Club** closed down by fire marshals 30 minutes into his set because of overcrowding. Officials estimated the crowd at 600, well more than the club's capacity of 450. Ely kept the show going with a street performance outside the club, accompany-

(Continued on next page)

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.

JAZZ/NEW AGE

LAVERN BAKER
Lavern Baker Sings Bessie Smith

♣ LP Atlantic 90980-1/NA
CA 90980-4/NA

PAUL BARBARIN
Paul Barbarin & His New Orleans Jazz

♣ LP Atlantic 90977-1/NA
CA 90977-4/NA

RUBY BRAFF'S ALL-STARS
Braff!

♣ LP Portrait RJ-44393/NA
CA RJT-44393/NA

CELESTIAL NAVIGATIONS
Celestial Navigations

♣ CD Nouveau 683-2/NA
CA 683-4/NA

TEDDY CHARLES TENTET
Teddy Charles Tentet

♣ LP Atlantic 90983-1/NA
CA 90983-4/NA

ORNETTE COLEMAN
Art Of The Improvisers

♣ LP Atlantic 90978-1/NA
CA 90978-4/NA

DUKE ELLINGTON/TERESA BREWER
It Don't Mean A Thing If It Ain't Got That Swing

♣ CD Columbia CK-37340/NA

DUKE ELLINGTON
Ellington Indigos

♣ LP Columbia CJ-44444/NA
CA CJT-44444/NA

DUKE ELLINGTON
Vol. 1—Studio Sessions; Chicago 1956

♣ CD Saja 91041-2/NA
CA 91041-4/NA

DUKE ELLINGTON
Vol. 2—Dance Concerts; California 1958

♣ CD Saja 91042-2/NA
CA 91042-4/NA

DUKE ELLINGTON
Vol. 3—Studio Sessions; New York 1962

♣ CD Saja 91043-2/NA
CA 91043-4/NA

DUKE ELLINGTON
Vol. 4—Studio Sessions; New York 1963

♣ CD Saja 91044-2/NA
CA 91044-4/NA

DUKE ELLINGTON
Vol. 5—The Suites; New York 1968 & 1970

♣ CD Saja 91045-2/NA
CA 91045-4/NA

GARY HERBIG
Gary Herbig

♣ LP Headfirst 723-1/NA
CA 723-4/NA

BILLIE HOLIDAY
Quintessential Billie Holiday, Vol. V, 1937-38

♣ LP Columbia CJ-44423/NA
CA CJT-44423/NA

ILLINOIS JACQUET
Banned In Boston

♣ LP Portrait RJ-44391/NA
CA RJT-44391/NA

AHMAD JAMAL
Poinciana

♣ LP Portrait RJ-44394/NA
CA RJT-44394/NA

J.J. JOHNSON
Trombone Master

♣ LP Columbia CJ-44443/NA
CA CJT-44443/NA

JOHN LEWIS
Wonderful World Of Jazz

♣ LP Atlantic 90979-1/NA
CA 90979-4/NA

DAVID MURRAY
Ming's Samba

♣ LP Portrait OR-44432/NA
CA ORT-44432/NA

TANGERINE DREAM
Cyclone

♣ LP Virgin America 91011-1/NA
CA 91011-4/NA

TANGERINE DREAM

Force Majeure

♣ LP Virgin America 91012-1/NA
CA 91012-4/NA

TANGERINE DREAM
Rubycon

♣ LP Virgin America 91009-1/NA
CA 91009-4/NA

TANGERINE DREAM
Stratosfear

♣ LP Virgin America 91010-1/NA
CA 91010-4/NA

VARIOUS ARTISTS
Atlantic Records: Great Moments In Jazz

♣ LP Atlantic 81907-1/NA
CA 81907-4/NA

VARIOUS ARTISTS
Jazz Masters—27 Classic Performances

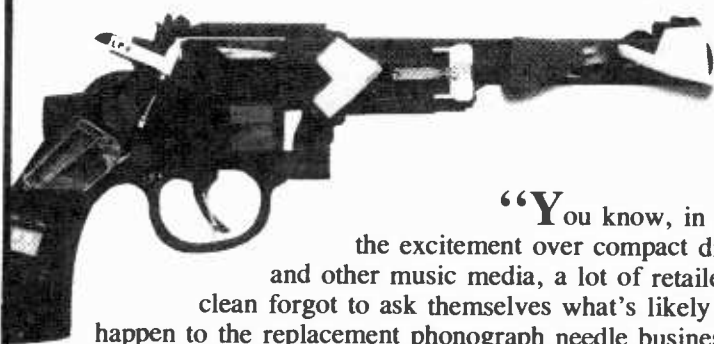
♣ LP Columbia J2C-45037/NA
CA J2T-45037/NA

SADAO WATANABE
Elis

♣ LP Elektra 60816-1/NA
CA 60816-4/NA

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

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GRASS ROUTE

(Continued from preceding page)

ing himself on guitar . . . Philadelphia's **Ruffhouse Records** has signed a distribution deal with **Enigma Records**. Initial releases will include product from **DJ Jazzy J & Robbie B**, **Blackmale**, and **Mac' Money** . . . **Roadracer Records** has completed a licensing deal that brings over several bands from the aborted U.S. SPV/Steamhammer project. **Hittman**, **Razor**, **Sodom**, and **Destruction** are among the acts joining Roadracer. Incidentally, the **David Chastain** picked up by Roadracer in a licensing deal with **Leviathan Records** is **David T. Chastain**, not to be confused with Midwestern musician David Chastain.

NEW ARRIVALS: A compilation, "Today Brooklyn—Tomorrow The World," the next wave of New York rock'n'roll on **Brooklyn Beat**, 335 Prospect Avenue, Park Slope, Brooklyn, N.Y. . . . **Moro**, "Pieces Of Anda," romantic guitar stylings on **Mobile Fidelity**, 1260 Holm Road, Petaluma, Calif. 94952, 707-778-0134 . . . **Dennis Dougherty**, "On The Brink," hard-hitting album on **Thinking Dog Records**, P.O. Box 591, Montclair, N.J. 07042 . . . Keyboardist **Steve Bach**, a descendent of J.S. Bach, offers "More Than A Dream," on Soundwings, Suite 800, 1299 Ocean Avenue, Santa Monica, Calif. 90401, 213-394-2528 . . . **Don Whyte**, "Jamaica Needs Money," 12-inch single for Hurricane Gilbert relief, available through **Jawari Akhenaten**, 5515 Griggs Road, Houston, Texas 77021; 713-644-3046.

ARMY CUTS BACK

(Continued from page 57)

but if people are merely transferred, I don't know that that would be much of a loss in business," he says.

Droz says the phase-in of any base cutbacks would be gradual. "If in fact these people are transferred, it might make other exchanges more viable," he notes.

Paul Smith, VP/GM marketing and sales for CBS, says the cutbacks shouldn't be a problem. "If it's true, the bases they're cutting back are smaller and not terribly important, so it won't affect us a lot. We'll lose locations, but it matters more if they cut back personnel."

Smith declined to provide information on the amount of business CBS does with the military, but says business is "significant. They're one of our largest accounts."

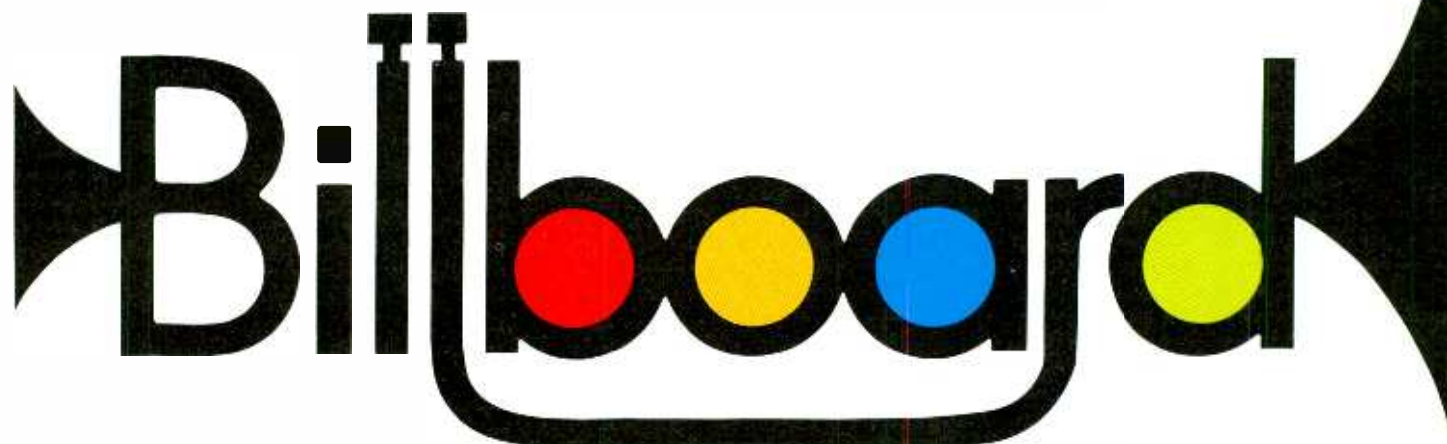
Donna Davis, supervisory buyer for the post exchange at Fort Gillem, Ga., says any cutbacks will still mean "business as usual."

"Most of the ones that are closing are small installations," she points out. "They're not reducing the military; that's when there'd be a problem, with drastic cuts in the actual military forces."

However, one record industry exec who asked not to be named felt any shrinkage in available outlets might cost the industry business.

"Every time you take an account out of the record business, it will cost us business. It's hard to quantify it, but to whatever extent we lose PXs from the base closings, with fewer people exposed to our product, that costs us."

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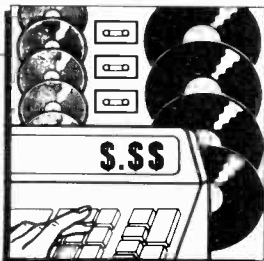
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RETAIL TRACK



by Earl Paige

SPREADING OUT: Count **Harmony House** among those chains no longer classified as strictly regional. **Lloyd Welch**, director of corporate development for the Detroit-based 29-store web, says a second store will be opening soon in Toledo, Ohio, as will one in Lansing, Mich., which is 84 miles west of Detroit. The chain also has its first Chicago store. Welch says a chainwide grand-opening sale was launched in late January "because we had no chance for any kickoffs during the Christmas season."

JUNKIE JUNKET: **Kemp Mill Records** and progressive Annapolis, Md., station **WHFS-FM** combined to promote **RCA** act the **Cowboy Junkies** with a contest asking fans, "What is a Cowboy Junkie?" The band's unusual name and the fact that it is relatively new on the scene provided the 31-store Washington, D.C., web with an original angle, says **Robin Wolfson**, promotions and merchandising director. The prize junket consists of a limo for a day, horseback riding for two, a gift certificate from the **Count's Western Store**, a picnic lunch, and dinner. Also, 150 T-shirts will be given out (sample answers will appear in the City Paper and be aired as well).

BEASTLY PRODUCT: **Capitol** will try to capitalize on the avid cult that has developed for the CBS-TV series "Beauty And The Beast" with an album, due in March, of poetry recitations by **Ron Perlman**, who plays the beast. The album will be called "She Walks In Beauty." In addition to selling it through conven-

tional music stores and racks, the label is also plans to place the cassette version in mainstream retail locations. **Capitol** had originally hoped to get the title out by Valentine's Day.

ANOTHER VIEW: Much has been written about **Morris Levy** of late, not only in this magazine, but in the consumer press as well. We share with you a letter that was printed in the Jan. 12 issue of **Rolling Stone**; it was written by **Paul J. LeGere**, a **Strawberries Records & Tapes** store manager in Saratoga Springs, N.Y., in response to a 1988 **Rolling Stone** article about Levy. The letter was written before **LIVE Entertainment** signed a letter of intent to buy **Strawberries**. Some of the text below had been deleted when it appeared in the magazine. **Le Gere** wrote:

"It was nice to read something in your publication about **Morris Levy** that wasn't all bad. It seems of late the media has been on a **Levy-bashing** mission, anxious to get in as many licks as possible... **Mr. Levy** has been involved in the business from its infancy, building his 70-plus-store empire from the ground up and taking chances where others would not. While he's no **Andrew Carnegie**, he has been known to lean toward the philanthropic. I've had a rather personal experience with this side of him.

"Back in February 1987, after I'd been manager of one of his stores for but a year, I was diagnosed with **Hodgkin's disease**. I was out for six months while undergoing chemotherapy. **Mr. Levy** not only paid me full salary the first few weeks until disability kicked in but continued to match those (half-salary) until I returned to work in mid-October '87—granted, to him, a pittance, but to me, my standard of living.

"Nobody is all good. **Mr. Levy** has his faults—and my loyalty."

*Letter reprinted with the permission of **Rolling Stone** magazine and author **Paul LeGere**. Yes, **Retail Track** welcomes letters as well as phone calls. **Buzz Earl Paige** at 213-273-7040.

FOR WEEK ENDING FEBRUARY 11, 1989

Billboard®

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	1	1	14	TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
2	2	2	13	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS	GEFFEN 2-24192
3	3	3	16	U2 RATTLE AND HUM	ISLAND 2-91003/ATLANTIC
4	6	4	15	ANITA BAKER GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827
5	5	6	10	FLEETWOOD MAC GREATEST HITS	WARNER BROS. 2-25801
6	4	17	3	RUSH A SHOW OF HANDS	MERCURY 836 346 2/POLYGRAM
7	9	9	12	R.E.M. GREEN	WARNER BROS. 2-25795
8	11	8	10	JOURNEY JOURNEY'S GREATEST HITS	COLUMBIA CK 44493
9	8	5	10	PINK FLOYD DELICATE SOUND OF THUNDER	COLUMBIA C2K 44484
10	12	18	18	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
11	7	7	17	KENNY G SILHOUETTE	ARISTA ARCD 8457
12	10	11	49	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
13	NEW▶		1	DEBBIE GIBSON ELECTRIC YOUTH	ATLANTIC 2-81932
14	15	13	19	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
15	17	15	18	POISON OPEN UP AND SAY... AHH!	ENIGMA C2-48493/CAPITOL
16	14	10	75	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
17	16	16	40	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
18	18	12	11	CROSBY, STILLS, NASH & YOUNG AMERICAN DREAM	ATLANTIC 2-81888
19	13	14	9	GUNS N' ROSES G N' R LIES	GEFFEN 2-24198
20	20	25	3	LOU REED NEW YORK	SIRE 2-25829/WARNER BROS.
21	21	—	2	ENYA WATERMARK	GEFFEN 2-24233
22	NEW▶		1	NEW ORDER TECHNIQUE	QWEST 2-25845/WARNER BROS.
23	19	19	12	THE JIMI HENDRIX EXPERIENCE RADIO ONE	RYKODISC RACD-0078
24	NEW▶		1	LIVING COLOUR VIVID	EPIC EK 44099/E.P.A.
25	26	—	2	RICK ASTLEY HOLD ME IN YOUR ARMS	RCA 8589-2-R
26	24	20	20	BASIA TIME AND TIDE	EPIC EK 40767/E.P.A.
27	22	24	4	MICHELLE SHOCKED SHORT SHARP SHOCKED	MERCURY 834 924-2/POLYGRAM
28	NEW▶		1	COWBOY JUNKIES THE TRINITY SESSION	RCA 8568-2-R
29	30	—	2	SHEENA EASTON THE LOVER IN ME	MCA MCAD 42249
30	25	21	24	SOUNDTRACK COCKTAIL	ELEKTRA 2-60806

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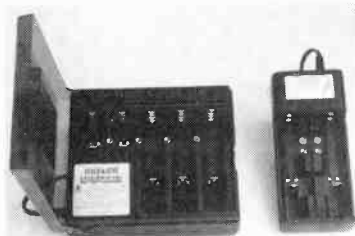
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NEW PRODUCTS



Well Stacked. Gemini Industries has developed three types of stackable modular units designed to hold audiocassettes, videocassettes, and CDs. All units have the same dimensions—11⁷/₁₆-by-8¹⁵/₁₆-by-5¹⁵/₁₆ inches. Suggested retail is \$8.99 for each type of module. Contact: 800-526-7452.

Charge! Maxell Corp. of America offers two new Ni-Cad battery chargers. The four-position KB-8E Ni-Cad charger allows users to charge up to four pieces of AAA, AA, C, or D size batteries or two pieces of 9V Ni-Cad batteries together or in combination. The eight-position KB-88A Ni-Cad charger allows users to charge up to eight pieces that are AAA, AA, C, or D size or four pieces of 9V Ni-Cad batteries, together or in combination. Contact Maxell Corp.: 212-420-8100.



CD Giveaway. TDK plans to include a free 60-minute Rykodisc CD sampler with multipacks of world-famous "SA" high-bias cassettes. The free sampler, "Here It Is, The Music" will be available with the purchase of a six-pack of TDK's new SA-90 (Type II, high bias) or a five-pack of CD-length SA-100. The free CD features 18 full-length songs from the Rykodisc catalog. Contact: 212-807-1400.

Family Favorites. Walt Disney Records has created the Disney's Family Song Favorites promo, a collection of song albums, cassettes, and CDs from the label's line, featuring "Lullaby Favorites," "The Music Of Disneyland, Walt Disney World And EPCOT Center," and "The Official Album Of Disneyland And Walt Disney World." A full-color store display is available. Contact 818-972-3300.

New Age Labels Ink License Deal

BY GEOFF MAYFIELD

NEW YORK Indie label American Gramophone sees its three-year license agreement with Living Music as a logical expansion of its core business.

Although Living Music, the label founded by pioneering new age musician Paul Winter, and American Gramophone will continue to operate as separate logos, it is anticipated the union will bring about a creative synergy between Winter and AG president Chip Davis. Davis is the leader of and primary composer for Mannheim Steamroller, who scored platinum success during the fourth quarter with "A Fresh Aire Christmas."

Under the agreement, announced last month (Billboard, Feb. 4), Omaha, Neb.-based AG will manufacture, distribute, and market Living Music product worldwide, except in Japan, where the New York-based label is marketed by Pony Canyon.

Beginning in March, all but two of Living Music's 14 catalog titles will be reissued through the AG pact.

Three new Living Music albums are slated for release this year. A title by cellist Eugene Friesen is due in April, followed by two Winter titles—one due in April or May, the other in September.

Living Music product will not be sold on LP, according to Michael Delich, AG director of sales.

According to Delich and executive VP Steve Kalhorn, the parent label plans to set up a separate network of independent distributors for the Living Music line. Delich says, however, that in some markets the same distributor will carry both the AG and Living Music labels.

Kalhorn and Delich see the merging of the two new age lines as a good fit since AG has experience selling eclectic, instrumental albums.

Davis anticipates there will be occasions when he and Winter can collaborate on album projects. The two label chiefs both hold strong regard for the environment and have, on occasion, interspersed natural sounds in their music; both have also supported benefits for various environmental causes.

Winter's line was last distributed by the Moss Music Group, before that company reorganized and became part of Pickwick Entertainment. Prior to the Moss pact, Living Music was distributed by Windham Hill through A&M.

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FOR WEEK ENDING FEBRUARY 11, 1989

Billboard

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NEW AGE ALBUMS™

THIS WEEK			2 WKS. AGO			WKS. ON CHART			TITLE LABEL & NUMBER/DISTRIBUTING LABEL		ARTIST
Compiled from a national sample of retail store sales reports.											
1	1	17	★ ★ NO. 1 ★ ★					CRISTOFORI'S DREAM NARADA LOTUS 61021/MCA 17 weeks at No. One		DAVID LANZ	
2	2	17						DEEP BREAKFAST MUSIC WEST MW-102		RAY LYNCH	
3	4	17						CHAMELEON DAYS PRIVATE MUSIC 2043		YANNI	
4	5	17						OPTICAL RACE PRIVATE MUSIC 2042		TANGERINE DREAM	
5	3	13						A WINTER'S SOLSTICE, VOL. II WINDHAM HILL 1077		WINDHAM HILL ARTISTS	
6	7	17						DOLPHIN SMILES GLOBAL PACIFIC ZK 40719/CBS ASSOCIATED		STEVEN KINDLER & TEJA BELL	
7	8	17						RIVERS GONNA RISE PRIVATE MUSIC 2029		PATRICK O'HEARN	
8	11	17						NEVERLAND PRIVATE MUSIC 2036		SUZANNE CIANI	
9	NEW ▶							WATERMARK Geffen 24233		ENYA	
10	6	17						DECEMBER WINDHAM HILL 1025		▲ ² GEORGE WINSTON	
11	9	13						THE NARADA COLLECTION NARADA 39100/MCA		NARADA ARTISTS	
12	13	17						VALLEY IN THE CLOUDS NARADA MYSTIQUE 62001/MCA		DAVID ARKENSTONE	
13	10	13						IMAGINARY ROADS WINDHAM HILL 1078		WILLIAM ACKERMAN	
14	12	9						PATHWAYS TO SURRENDER COLUMBIA FC-44225		CHRIS SPHEERIS	
15	18	3						LEGENDS NARADA LOTUS N61022/MCA		ERIC TINGSTAD & NANCY RUMBEL	
16	16	13						AFTER THE RAIN NARADA LOTUS 61020/MCA		MICHAEL JONES	
17	17	9						DIRECT ARISTA 8545		VANGELIS	
18	21	3						ANTARCTICA POLYDOR 815732/POLYGRAM		VANGELIS	
19	14	17						EARTHWALK CBS-FM 44520		MAX LASSER'S ARK	
20	NEW ▶							WORLD DANCE GLOBAL PACIFIC ZK 40734/CBS ASSOCIATED		DO'AH	
21	20	9						AUTUMN WINDHAM HILL 1012		▲ GEORGE WINSTON	
22	22	3						DUSK MUSIC WEST MW-132		JIM CHAPPELL	
23	15	17						WINDHAM HILL SAMPLER '88 WINDHAM HILL 1065		WINDHAM HILL ARTISTS	
24	NEW ▶							WINTER INTO SPRING WINDHAM HILL 1019		▲ GEORGE WINSTON	
25	RE-ENTRY							AT THE END OF THE EVENING WINDHAM HILL 1076		NIGHTNOISE	

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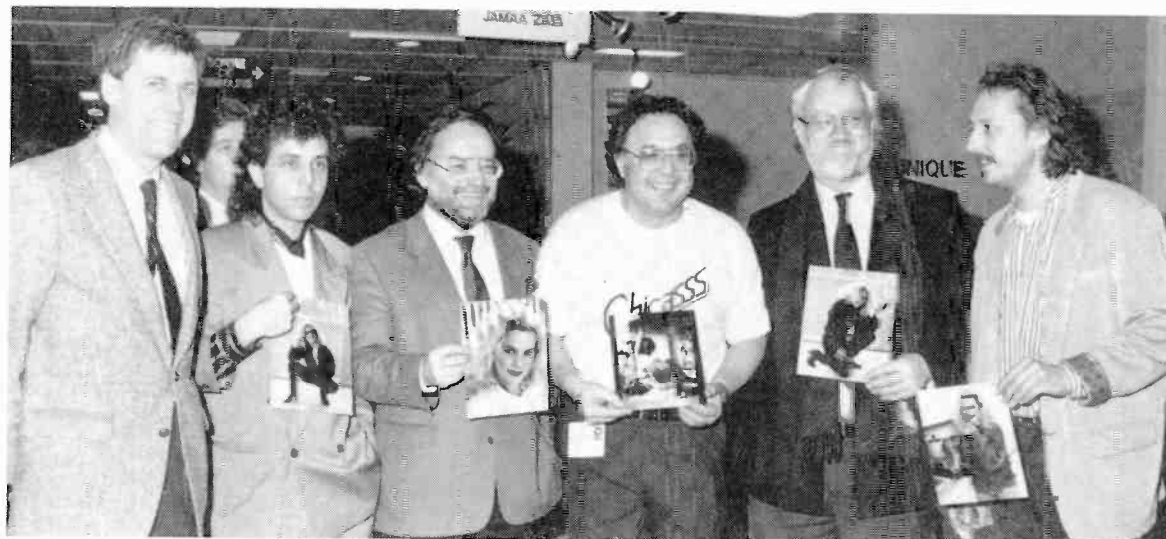
Willie Robertson, center, chairman of the Nordoff Robbins Music Therapy Centre Ltd., was among the hosts at a reception co-sponsored by Billboard. Flanking Robertson are Lance Freed, managing director of Rondor U.K., left, and Stuart Hornall, president of Rondor International. It was announced at the reception that 15% of the advertising revenue from Billboard's forthcoming U.K. Spotlight will be donated to the Music Therapy charity.



Senegalese sensation Mory Kante, top, and France's the Gipsy Kings, bottom, were among the international stars to showcase their talents at the Martinez Hotel.



IFPI president Nesuhi Ertegun, center, receives MIDEM's inaugural man-of-the-year award during a dinner in his honor at the Moulin de Mougins restaurant. Flanking Ertegun are Pascal Morabito, left, designer of the award, and Roger Vergé, owner of the celebrated restaurant.



Executives from PolyGram celebrate the signing to Polydor of U.S. singer Nikka Costa with Costa's representatives. Shown, from left, are attorney Neville L. Johnson; Steve Singer, VP of de Walden Music International Group; Ben Bunders, president, PolyGram Germany; Christian de Walden, president, Zig Zag Productions; Goetz Kiso, managing director, Polydor Germany; and Wolfgang Johannsen, director of A&R, Polydor Germany.



Jean-Loup Tournier, director general of SACEM, the French authors' society, addresses guests at the Billboard cocktail party in the Majestic Hotel. Tournier welcomed the announcement of a special French music supplement to be published in Billboard and Music & Media in July to commemorate the 200th anniversary of the French Revolution.



ASCAP managing director Gloria Messinger, left, and president Morton Gould, center, welcome Michael Freegard, chief executive of the U.K. Performing Right Society, to a celebration of ASCAP's 75th anniversary. (Photo: Ken Schlager)



U.K. record executive and superstar producer Pete Waterman, left, was the honoree at a special luncheon at Villa Domerque, high in the hills above Cannes. Among those saluting Waterman are Cannes vice mayor Michel Giraud, center, and Xavier Roy, co-managing director of MIDEM. (Photo: Ken Schlager)



Representatives of 58 nations were on hand for MIDEM, including agents from the China Record Co., seen here conducting business on the show floor. (Photo: Ken Schlager)



Billy Cobham Jr., second from right, relaxes after his set at the MIDEM jazz concert. With Cobham, from left, are Bob Bingham, co-managing director of MIDEM; Clive Woods, concert producer; and Mike Hennessey, international editorial director, Billboard.

China Record Corp. Stand Gains Spotlight At MIDEM

CANNES The China Record Corp. attended its second MIDEM, and its booth was one of the busiest with regard to visitors eager to learn more about the potentially immense Chinese music market and its structure.



The CRC is a state-run enterprise headquartered in Beijing, with branches in Shanghai, Guangzhou, and

Chengdu.

It also operates distribution and administrative networks in various provinces, municipalities, and autonomous regions throughout the Republic of China in close cooperation with area radio and television bureaus, and has 3,000 retail agencies around the country for the sale of its records and cassettes.

There are other Chinese record companies in operation around the huge republic, but they mostly specialize in recording and releasing local artists singing in the local dialects. The CRC is the sole organization empowered to trade internationally.

CRC foreign trade department executive Chan Chi told Billboard that the Chinese population now exceeds 1 billion, and his company is seeking suitable Western product for licensing and release in China as well as placing some of the CRC's popular, classical, and folkloric recordings overseas.

"We are authorized by the Ministry of Film and Broadcasting to im-

port and export repertoire," he explained, "and the Ministry provides financial support to enable us to do this."

The CRC first came to MIDEM in 1983, but has been busy expanding and developing the domestic market over the intervening years.

"Many Western countries are far away from China," Chan remarked, "so they have come to our booth to exchange ideas and opinions and discuss possible product releases. We are looking for Western repertoire as well as hoping to interest other countries in our music, and we hope to be at MIDEM every year from now."

The CRC has an arrangement with CBS Records for access to that company's classical repertoire, and is interested in what Chan terms "melodic music" by the likes of Julio Iglesias and James Last. There is plenty of enthusiasm for Western pop and rock, too, and Michael Jackson's "Bad" album has been released in China with considerable success.

The compact disk is still in its infancy in China, and its progress is impeded by a lack of players and the fact that the average Chinese personal income would be stretched at present to afford both CD hardware and software.

However, a CD manufacturing plant is to be set up in Shanghai, and Chan anticipates that this format will become popular and a viable sales proposition over the next two or three years, especially in the big cities.

Producers Given More Program Flexibility Radio 1 Cuts Length Of Playlist

BY EDWIN RIDDELL

LONDON Britain's only national pop radio station—BBC Radio 1—has introduced significant changes in its music programming.

Beginning Jan. 30, the station has reduced its dependence on the charts by cutting the number of singles on its playlist from 60 to 35.

The new system will mean a smaller number of playlist allocations in daytime programming. It's a move the BBC says is designed to allow producers more flexibility and creativity in building programs.

"We are realizing more and more that targeting is vital if we are to maintain our No. 1 position," says Radio 1 head of music Roger Lewis.

"We'll still base our programs on the current station sound made up of the best new records, and we'll still be using the playlist to encourage new artists. But by tightening up our playlist, we will allow producers to be more selective in building other parts of their program."

The BBC says its research has shown that their shifting audience has different requirements at different times of day. "We will now be able to cater more effectively [to] their particular tastes, whether it is with album tracks, recent hits, or classic oldies," says Lewis.

The new playlist will account for about half of Radio 1's daytime output, making up roughly seven of the 14 tracks each hour, a smaller proportion than under previous

playlist systems.

The A list of 15 titles will get about 15 plays per week, while the B list will have 20 titles, each played about 10 times weekly.

There is speculation about whether the changes will affect the number of new singles issued by the record industry. Radio 1 has said it remains committed to breaking new bands.

CBS U.K. welcomes the changes. Says director of corpo-

rate publicity Jonathan Morrish: "We release singles based on our belief in new bands. We don't let radio program policies dictate our A&R policies. It is up to record companies to believe in the bands they sign."

The cut in Radio 1's playlist follows the introduction of the station's first weekly album playlist, through which five recent albums now receive regular play on daytime programs.

Dutch Music Industry Execs To Mull Future Of Domestic Product

AMSTERDAM About 50 key figures from the Dutch music industry are to participate in a meeting in Hilversum Feb. 14 to discuss the current impact and future prospects of domestic product. The get-together reflects the growing apprehension about the status and promotion of local productions in the face of increased competition from Anglo-American repertoire. The meeting is an initiative of the Conamus Foundation, which was set up to promote Dutch music at home and abroad.

WILLEM HOOS

Austria Boosted By Power Tours

VIENNA The big-name pop-rock touring business in Austria hit new success levels last year, according to Jeff Maxian, who heads up leading concert agency Vienna Concerts. Among the headliners here in 1988 were Michael Jackson, Pink Floyd, George Michael, Whitney Houston, Sting, and Joe Cocker. This year has started well with a sell-out show by U.K. teen superstars Bros. Other visiting tourists set so far for 1989: Al Jarreau, Rick Astley, Roger Whittaker, Italian duo Al Bano & Romina Power and a major live promotion for Virgin-signed young Bavarian talent Nicki.

MANFRED SCHREIBER

Munich Label Issues CDs Of Int'l Meet

HAMBURG Noted Munich-based classical label Col Legno has released six CDs of modern music from the Third International Music for Peace, Humanity and Friendship Among Nations meet, held in Leningrad, the U.S.S.R., and recorded and produced by label chief Wulf Weinmann. The CDs feature works by such contemporary composers as Pierre Boulez and Krystof Penderecki, plus up-and-coming names, including Franz Hummel (West Germany), Andrej Eshpai (Soviet Union), Ivan Jevic (Yugoslavia), and Daniele Lombardi (Italy). Distribution of the six titles is by PolyGram Musikvertrieb via specialized stores.

WOLFGANG SPAHR

Dutch Top 40 Celebrates 25 Years

AMSTERDAM Among celebratory projects being planned within the Dutch music business to mark the 25th anniversary of the Dutch Top 40, the leading national chart, is the compilation at year's end of a Top Thousand listing, reflecting the popularity of best-selling singles here since the chart was first published on Jan. 2, 1965. The Dutch Top 40 Foundation is organizing the program of events.

WILLEM HOOS

Finns Set 1st Pro Entertainment Confab

HELSINKI The Finnish music and light entertainment business is staging its first meeting for professionals, Musiikki & Meedia—Tapanuma, in Tampere, Finland, Sept. 29-Oct. 1. Likely to become an annual event, the main theme of the seminars, with media representatives involved, will be the current state of Finnish show business. A limited-stock company will organize the event. Companies to be involved include Rockadillo, Jee-Jee Music, Extra-Viihde, Karppanen, and Discopress; Tapio Korjus of Rockadillo is the event's managing director.

KARI HELOPALTIO

Continental Air To Sponsor Capital Fest

LONDON Continental Airlines of the U.S. will become the first-ever overall sponsor of the Capital Music Festival in a \$1.8 million package. Last year Continental acted as the official airline for the event, Europe's largest of its kind, and recently sponsored Chris Rea's U.K. tour and the live Dirty Dancing show at the Royal Albert Hall. The Capital festival runs from June 21-July 15 and includes the JVC Capital Radio Jazz Parade.

EDWIN RIDDELL

Decrease Of German Pubs Predicted

BY WOLFGANG SPAHR

CANNES Within four years at most, the number of German music publishing companies will be reduced by half, and only a handful of record companies will survive.

These were the pessimistic predictions heard during MIDEM, although some future for small enterprising independents is foreseen.

Medium-size companies no longer have much chance of buying catalogs in face of the formidable competition from the multinational conglomerates or of renewing existing deals at their expiration date.

Says Gerig publisher Guenter Ilgner: "It is spooky to see how many German publishing houses must give up their catalogs, which they have fostered with so much love."

About 700 West German music people attended MIDEM this year and tackled business in a relaxed manner in an almost family atmosphere. The major German record companies like BMG, PolyGram, and CBS did not have booths and their representation was minimal.

"A short stay is sufficient," declares BMG managing director

Thomas Stein, "as everything can be realized more quickly now by modern communication."

Small companies, however, were conspicuous by their presence. They were concentrating on placing their specialized repertoire resources internationally and met with some success. The Americans in particular are watching the German music scene closely in view of the Billboard chart ratings for Camouflage, White Lion, and Alphaville.

The joint booth of the German Music Publishers Assn. (DMV) proved popular in its second year at MIDEM. The focal point of the stand was a 2.6 liter Mercedes 190 automobile, and the German wine served received no complaints.

The 22 publishing companies participating in the booth agreed that the venture had been even more successful than last year. The German Day attracted more than 400 visitors, impeding access to neighboring stands and delaying the arrival of the West German consul general from Nice.

DMV VP Dr. Hans-Wilfried Sikorski used MIDEM as a platform for an aggressive address aimed at the European Commission, and EMI Electrola president Helmut Fest and WEA Germany marketing director Gerd Gebhardt also impressed with

their forthright opinions.

Fest criticized European radio and TV services for favoring U.S. and U.K. productions transmitted by satellite. He regards this bias as increasing the general ignorance about what continental Europe has to offer in terms of talent, and called for a more cosmopolitan attitude to improve the repertoire of the international music market.

Gebhardt stated that the promotional requirements for record companies are changing in ratio to the altering patterns of the media scene. Promotion departments should become partners of the media and not petitioners as in the past by supplying relevant, useful information and generally acting as expert consultants.

"The media, and especially radio, need our product as urgently as we need their support," stressed Gebhardt. "We still face the same old problem that established acts are broadcast nearly to death in top 40 formats and newcomers have almost no chance."

Heated debates took place about the consequences for music publishers of the single market in 1992. Most German publishers agree that eventually there will be only one copyright organization in Europe han-

(Continued on next page)

Indie's New Acts Sought For Singapore Pacific Licenses Rykodisc

BY CHRISTIE LEO

SINGAPORE The wide-ranging music tastes among CD buyers in this market has encouraged Pacific Music to seek out license rights to independent labels.

The company's latest acquisition, Rykodisc, is being touted as a label with a special potential for developing new artists.

Says Pacific managing director Steven Tan: "We will use the same strategy as we did when we acquired distribution rights here to Enigma. It took us almost a year, building constant airplay and media exposure, before we broke Enigma artists. We'll give the same commitment to Ryko acts."

The major thrust in compact disk action in Singapore is the promotion of deep catalog releases. Rykodisc signings, including esoteric as well as mainstream acts, are a key aspect of Pacific Music marketing for 1989.

Pacific, local licensee for such labels as Arista, Motown, Chrysalis, and RCA, has been adding new labels to its existing roster to meet consumer demands.

"Top 40 acts will still sell in Sin-

gapore in all formats," says Tan. "But in the next few years the CD format will draw from reissues. CD buyers, basically more affluent, are already replacing vinyl collections with CDs."

Pacific policy is to nurture new acts while expanding the sales base of established acts, says Gary See, A&R manager. "I'm sure the long-term benefits of distributing Ryko product will open up the market for a slew of unknown artists here."

"Now that heavy metal has made a strong comeback in Singapore, most majors are stocking up back catalog product in that genre. If any trend has appeal, the majors will cash in on that. We're looking for our own trend by promoting lesser-known acts."

Initial releases here from Rykodisc include "Radio One," by Jimi Hendrix; "Manchild And Myth," by Peter Koppes; "Art Attack," by Marty Willson Piper; and two compilations, "Heartbeat Reggae" and "Out Of The Blues."

Pacific's Rykodisc deal is for distribution only, with no pressing rights. The company is buying only finished product from Rykodisc.

Swiss, Israeli Firms Join Musikvertrieb To Distribute NMC

BY WOLFGANG SPAHR

ZURICH, Switzerland Musikvertrieb AG Switzerland has bought a substantial amount of stock in NMC Israel, formerly CBS Israel. The deal was jointly announced by Musikvertrieb president Jack Dimenstein and NMC managing director Daniel Yadin and is described by Dimenstein as a "new partnership [that] will serve to strengthen both companies in their respective fields of operation."

Yadin says that Musikvertrieb is the leading record distributor in Switzerland, while NMC is the largest record company in Israel in terms of producing Israeli artists and music. He believes the part-

nership will greatly improve NMC's chances of promoting its artists in the European market.

NMC is licensed to release product from CBS, Carrere, Chrysalis, Delphine, Minos Matsas, Beggars Banquet, and 4AD, among other labels in the Israeli market, and will continue this activity and its promotional work on international repertoire.

It is the only record company in that territory with its own in-house cassette duplication, record pressing, cassette insert, record sleeve, and poster printing plant.

Jack and Sarah Dimenstein and Musikvertrieb controller Willy Zurschmiede will join Yadin and his associates on the NMC board.

FEWER GERMAN PUBS PREDICTED

(Continued from preceding page)

ding licensing. Furthermore, if the multinational companies continue their aggressive acquisition policies along the lines of the Warner-Chappell and EMI-SBK groupings, many publishers expect that enterprises like WEA and CBS will settle licensing and rights directly with publishers, thereby drastically affecting the GEMA operation, for instance.

German publisher Andreas Budde does not expect national publishers to disappear with the advent of the single market, however. Because there are natural language barriers throughout Europe, he believes there is still plenty of profitable scope for national repertoire.

Among deals done at MIDEM was a contract signed by Metronome Records with Canada's Attic Records, securing the latter's repertoire for Ger-

many, Austria, and Switzerland and including such artists as John James, Ruman Grave, and Robert Burton.

"The strategy of Metronome rests on exclusive deals with a perspective of the worldwide market," explains MD Klaus Ebert. "Germany can be a springboard to international success as well as being an important market in itself."

Ebert believes in long-term investment of time, effort, and finance in artists rather than treating them as one-off, throwaway commodities. He is sure that artists will respond positively to this approach by repaying it in both record sales and by resisting financial blandishments to go elsewhere. Metronome is enjoying major success in the States with "The Great Commandment" by Camouflage.

Private Stations Gross \$1.72 Bil Saskatchewan Radio Is Least Profitable

BY KIRK LaPOINTE

OTTAWA Private radio stations made nearly \$98.3 million in aftertax profit in 1987, or 5.6% of their revenue, new figures from the federal government say.

The information, compiled by Statistics Canada, indicates that private radio employed on average 18,239 people during the year and took in more than \$1.72 billion in air time and production revenue in 1987.

Expenses for the year were nearly \$1.6 billion, with programming costs of more than \$750 million comprising the largest chunk of costs. Administration costs slightly exceeded \$360 million, while sales and promotion costs were slightly less than \$260 million.

The figures provide an interesting, if somewhat difficult to define, view of the radio business in Canada.

For example, they indicate just how many stations made money and how many lost during the year, although no station identities are mentioned. Overall, 204 AM stations made money and 130 did not, while 73 FM stations profited and 69 did not.

The least prosperous province was Saskatchewan, where six of six FM stations lost money and only 10 of 18 AM stations made a profit. In every other province, however, a majority of stations made money.

In Manitoba, three FMs made money and three did not, while 10 AM outlets profited and eight did not. It was the only province in which the overall industry did not show a profit. Statistics Canada says Manitoba private radio stations chalked up \$155,734 in losses overall.

In Alberta, 19 AM stations made money and 17 lost, while eight FM outlets profited and six did not.

In Quebec, 42 AMs profited while 28 lost, and 17 FM stations made money while 10 did not—overall profits were a Canadian high, more than \$5.8 million.

In Ontario, 48 AM stations made money and 39 lost; 29 FM stations made money, while 24 lost. The profits were not high in Ontario, probably because many chains have their head offices there and industry employment is the highest of any province in the country.

In the combined British Columbia, Northwest Territories, and Yukon regions, eight FM outlets made money and 10 did not, while 40 AM stations profited and 23 did not.

In the Atlantic region, profits were the order of the day for AM outlets, but FM stations fared less well.

Combined Newfoundland and Prince Edward Island figures show that 11 AM stations made money and only four lost, while two FMs profited and two did not. In Nova Scotia, 14 AM outlets profited and only three did not, while three FM stations made money and six lost. In New Brunswick, the AM scoreboard showed 10 profiting and two losing, while three FM outlets made money and two did not.

The survey, of course, did not cover the public-financed Canadian Broadcasting Corp. AM and FM networks.

Although difficult to generalize, the FM industry is more profitable than AM in Canada, the 1987 figures indicate. AM outlets made more than \$4.8 million in aftertax profit, while FM stations recorded an \$8.8 million profit after taxes.

The profits are also down from the 1986 aftertax profit of more than \$107 million, which represented 6.5% of gross revenue.

Total sale of air time was more than \$648 million in 1987, while total production sales were more than \$14 million to push the revenue total to more than \$662 million.

Marcel Masse Reappointed Communications Minister

OTTAWA Marcel Masse has been made communications minister, returning to a job he held and was widely praised for during the first term of Prime Minister Brian Mulroney's government.

Masse will also lead a new cabinet committee on cultural affairs and national identity, a signal many say shows that the Mulroney government is concerned about culture and the impact that the free-trade deal with the U.S. has on it.

Mulroney shook up his cabinet Jan. 30, 2½ months after his Conservative government was re-elected. Communications Minister Flora MacDonald was not re-elected, so Mulroney had to replace her at the cabinet table.

Masse was MacDonald's predecessor in the job and drew strong praise for the way he fought for cultural institutions and industries at the cabinet table. He had openly professed interest in reacquiring his old job and had told friends he was not enjoying his role as energy minister.

But when Mulroney appointed Sen. Lowell Murray as the interim communications minister shortly after the election, many believed that Masse was not going to get a second crack at the post.

During her two years on the job, MacDonald pushed through copyright reform, but a much-needed overhaul of the broadcasting act fell short of passage through Parliament, and it will likely be Masse's first area to contend with. Following that, a second phase of copyright reforms is expected to deal with such issues as home taping and rental rights.

Masse has been known to concentrate power in his departments in his own office, usurping some of the traditional public service roles of discretionary spending. He is likely to be heavily lobbied by the recording industry to augment a fund he helped develop to produce recordings, videos, and radio shows and to support marketing and touring. The fund was drained in the first few months of the fiscal year.

The creation of the cabinet committee on culture could prove to be Masse's enduring mark. Through it, the government is likely to bolster its support of the arts. Many arts groups fear that the onset of free trade will erode Canadian cultural sovereignty, even if the deal does not have a direct major impact on arts spending. KIRK LaPOINTE

MAPLE BRIEFS

DIETER RADECKI, former VP of PolyGram Inc. Canada, has been appointed president and CEO of the 225-plus-store A&A Records and Tapes chain. The move is effective May 1, says chairman and CEO Fred Rich. Radecki has long been praised for his work at PolyGram. In recent years, he was arguably the leading authority on CDs in Canada.

THE RAP has been unfair, say some record promotion representatives. Sure, CFNY-FM Toronto has brought in music consultant Doug Pringle to trim the playlist and program more hits. But it's not the end of the world as some have portrayed it, they say. "From

what I can tell," says A&M's promo chief, J.P. Guilbert, "there's still going to be lots of opportunity to break acts."

SPEAKING OF CHANGES, CHUM-AM Toronto is gradually shedding its gold programming and restoring a current-hits playlist. It is not quite a reversion to the top 40 approach of old, but it is a move in that direction. New PD Marty Forbes calls it "hot AC."

THE ANNE MURRAY Christmas Special" drew 2.6 million viewers, a phenomenal 43 share, when broadcast in December. That made it the highest-ranked variety special on Canadian TV last year.

THERE'S A huge lineup in the

works for a benefit show Feb. 15 for Joey Phillion, a 15-year-old burn victim. Triumph's Gil Moore and Mike Levine will host a show to include Glass Tiger, Candi, and a surprise major Canadian group. Others scheduled to appear include Corey Hart, the Jeff Healey Band, Colin James, Dalbello, Honeymoon Suite, and Gowan.

CANADIAN ARTISTS getting hitched to the new Warners technology CD+Graphics include Frozen Ghost and Honeymoon Suite.

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.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

THE THIRD TIME IS the charm for Paula Abdul as "Straight Up" (Virgin), the third single from her debut album, hits No. 1 by a large margin in both sales and airplay. Her lead is so wide that "Straight" is likely to hold at No. 1 next week, although "Wild Thing" by Tone Loc (Delicious Vinyl) is a strong contender. "Wild" is No. 3 in airplay points despite the fact that there are almost 40 stations on the Hot 100 panel not yet reporting airplay. (Most top five records receive play on at least 225 of the 237 reporting stations.) This problem may harm its bid to become the first rap record to hit No. 1 on the Hot 100.

IT IS RARE FOR a new group to be the Hot Shot Debut and the most-added record at radio, but that's exactly what is happening to Swedish duo Roxette with "The Look" (EMI). The single is just arriving in U.S. record stores, but major radio stations were serviced by EMI with an import single and PDs sent tapes of the song around the country so their colleagues could get the record on the air. The result: 103 stations on the Hot 100 panel are playing it, with 87 adds this week, causing the single to enter at No. 50. As mentioned in this week's Vox Jox, the first U.S. station to play it was KDWB Minneapolis, where it jumps 6-1 this week. It also jumps 9-4 at WTKI Milwaukee and 23-17 at 93Q Houston.

AMONG THE OTHER FIVE debuts on the chart are records by two talented teens. New Jersey native Tommy Page's recording of his own composition, "A Shoulder To Cry On" (Sire), enters at No. 91. It looks big in markets that went on it early, including strong moves of 7-3 at KISN and 21-13 at KCPX, both in Salt Lake City, and 23-16 at Power 99 Atlanta. Iowa native Tracie Spencer enters at No. 96 with her cover of the John Lennon classic "Imagine" (Capitol). Several other singles by new artists look especially strong, including Irish singer Enya's "Orinoco Flow" (Geffen), which jumps 14-5 at Y95 Dallas, 18-9 at KXXR Kansas City, and 11-8 at KZZU Spokane, Wash., with an overall chart jump of nine places to No. 62.

QUICK CUTS: "Eternal Flame" by the Bangles (Columbia) nabs the Power Pick/Airplay and is the second most-added record on the chart, zooming 16 places to No. 40. Early jumps at radio include 11-6 at Z94 Boston and 26-18 at both KLUC Las Vegas and KZBS Oklahoma City. By winning the airplay award, "Flame" has an 89% chance of matching the top-five performance of the first single, "In Your Room," from the "Everything" album. A chart jam occurred in the 20s this week as Duran Duran's "All She Wants Is" (Capitol) gains points strongly, well over the bullet criteria, but is held at No. 26 by even stronger records. "Shake For The Sheik" by the Escape Club (Atlantic) has held at No. 28 for three weeks, despite point gains each week. "The Great Commandment" by Camouflage (Atlantic) moves up without a bullet for the fourth week in a row; the single performs well where it is being played, but is not gaining enough points week to week for a bullet. Strong markets for "Commandment" include Houston (8-4 at Power 104), San Antonio, Texas (19-15 at KITV), and Detroit (No. 17 at Power 96).

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 55 REPORTERS	Bronze/ SECONDARY ADDS 163 REPORTERS	TOTAL ADDS 237 REPORTERS	TOTAL ON 237 REPORTERS
THE LOOK ROXETTE EMI	7	23	57	87	103
ETERNAL FLAME BANGLES COLUMBIA	2	17	58	77	155
WALK THE DINOSAUR WAS (NOT WAS) CHRYSALIS	2	7	31	40	142
MORE THAN YOU KNOW MARTIKA COLUMBIA	1	3	27	31	119
STAND R.E.M. WARNER BROS.	2	8	20	30	92
DREAMIN' VANESSA WILLIAMS WING	4	5	20	29	140
FEELS SO GOOD VAN HALEN WARNER BROS.	1	3	25	29	95
WE'VE SAVED THE BEST... KENNY G ARISTA	0	4	24	28	65
CRYIN' VIXEN EMI	3	5	18	26	111
SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS I.R.S.	0	5	18	23	71

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

FOR WEEK ENDING FEBRUARY 11, 1989

Billboard Hot 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	STRAIGHT UP	PAULA ABDUL	1
2	5	WILD THING	TONE LOC	3
3	1	WHEN I'M WITH YOU	SHERIFF	2
4	4	BORN TO BE MY BABY	BON JOVI	4
5	11	I WANNA HAVE SOME FUN	SAMANTHA FOX	8
6	3	WHEN THE CHILDREN CRY	WHITE LION	5
7	9	ALL THIS TIME	TIFFANY	6
8	12	THE LOVER IN ME	SHEENA EASTON	7
9	14	SHE WANTS TO DANCE WITH ME	RICK ASTLEY	9
10	16	WHAT I AM	EDIE BRICKELL & NEW BOHEMIANS	11
11	17	ANGEL OF HARLEM	U2	14
12	20	SURRENDER TO ME	ANN WILSON & ROBIN ZANDER	16
13	21	LOST IN YOUR EYES	DEBBIE GIBSON	12
14	19	DIAL MY HEART	THE BOYS	17
15	15	WALKING AWAY	INFORMATION SOCIETY	10
16	18	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	15
17	7	THE WAY YOU LOVE ME	KARYN WHITE	13
18	6	ARMAGEDDON IT	DEF LEPPARD	18
19	8	DON'T RUSH ME	TAYLOR DAYNE	19
20	23	A LITTLE RESPECT	ERASURE	20
21	26	ALL SHE WANTS IS	DURAN DURAN	26
22	27	RONI	BOBBY BROWN	23
23	10	TWO HEARTS	PHIL COLLINS	22
24	28	SHAKE FOR THE SHEIK	THE ESCAPE CLUB	28
25	36	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	30
26	13	HOLDING ON	STEVE WINWOOD	24
27	29	PARADISE CITY	GUNS N' ROSES	25
28	25	THE LIVING YEARS	MIKE + THE MECHANICS	21
29	22	MY PREROGATIVE	BOBBY BROWN	31
30	32	MY HEART CAN'T TELL YOU NO	ROD STEWART	27
31	24	EVERY ROSE HAS ITS THORN	POISON	34
32	34	DON'T TELL ME LIES	BREATHÉ	29
33	30	LITTLE LIAR	JOAN JETT AND THE BLACKHEARTS	39
34	37	I BEG YOUR PARDON	KON KAN	32
35	38	IT'S NO SECRET	KYLIE MINOGUE	37
36	—	DREAMIN'	VANESSA WILLIAMS	36
37	31	SMOOTH CRIMINAL	MICHAEL JACKSON	51
38	35	I REMEMBER HOLDING YOU	BOYS CLUB	41
39	—	LOOK AWAY	CHICAGO	53
40	—	KOKOMO (FROM 'COCKTAIL')	BEACH BOYS	72

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7	15	WALKING AWAY	INFORMATION SOCIETY	10
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24	31	PARADISE CITY	GUNS N' ROSES	25
25	26	RONI	BOBBY BROWN	23
26	32	MY HEART CAN'T TELL YOU NO	ROD STEWART	27
27	34	DON'T TELL ME LIES	BREATHÉ	29
28	39	YOU'RE NOT ALONE	CHICAGO	33
29	28	SHAKE FOR THE SHEIK	THE ESCAPE CLUB	28
30	25	ALL SHE WANTS IS	DURAN DURAN	26
31	21	MY PREROGATIVE	BOBBY BROWN	31
32	37	I BEG YOUR PARDON	KON KAN	32
33	40	JUST BECAUSE	ANITA BAKER	35
34	—	THE LOVE IN YOUR EYES	EDDIE MONEY	38
35	36	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	30
36	—	DREAMIN'	VANESSA WILLIAMS	36
37	38	IT'S NO SECRET	KYLIE MINOGUE	37
38	24	EVERY ROSE HAS ITS THORN	POISON	34
39	—	ETERNAL FLAME	BANGLES	40
40	—	WALK THE DINOSAUR	WAS (NOT WAS)	42

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
24/7 (Onid, BMI)	66 I WANNA BE LOVED (Greg Guffria, ASCAP/Airtuig, BMI)
ACROSS THE MILES (Easy Action, BMI/Baruck-Console, BMI/Rude, ASCAP/Warner-Tamerlane, BMI) WBM	8 I WANNA HAVE SOME FUN (Forcelul, BMI/Willesden, BMI)
ALL SHE WANTS IS (Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM	58 IF WE NEVER MEET AGAIN (Jutters, BMI/Music Corp. Of America, BMI) HL
ALL THIS TIME (George Tobin, BMI) HL	96 IMAGINE (Blackwood/Lenono, BMI)
ANGEL OF HARLEM (U2, ASCAP/Chappell, ASCAP) HL	57 IN YOUR ROOM (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM
ARMAGEDDON IT (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	71 INTO YOU (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM
AS LONG AS YOU FOLLOW (Fleetwood Mac, BMI) WBM	37 IT'S NO SECRET (All Boys USA, BMI) CPP
BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Almo, ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Hustler's, ASCAP) HL/CPP	35 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/Avid One, ASCAP/L'Il Mama, BMI/Music Corp. Of America, BMI) HL
BACK ON HOLIDAY (MCA, ASCAP/Dresden China, ASCAP/Ardavan, ASCAP/Dubin, ASCAP) HL	86 KISS (Controversy, ASCAP) WBM
BORN TO BE MY BABY (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	72 KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) (Walt Disney, ASCAP/Honest John.ASCAP/Claire Audient, ASCAP/Dawyin, BMI) HL
BRING DOWN THE MOON (Irving, BMI/Boy Meets Girl, BMI) CPP	45 THE LAST MILE (Eve Songs, ASCAP/Chappell, ASCAP) HL
CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP)	98 LEFT TO MY OWN DEVICES (Virgin, ASCAP) CPP
CROSS MY HEART (Ensign, BMI) CPP	39 LITTLE LIAR (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/CPP
CRYIN' (Trippland, BMI/Leibraphone Musikverlag, ASCAP/PolyGram Songs, BMI) WBM	20 A LITTLE RESPECT (Sonet, PRS/Emile, ASCAP) MSC
DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	21 THE LIVING YEARS (Michael Rutherford, BMI/R&BA, BMI/Hidden Pun, BMI/Hit & Run Music) WBM
DOCTORIN' THE TARDIS (Chappell Music/MCA Music/WB Music/EG Music) HL/WBM	92 THE LOCD-MOTION (Screen Gems-EMI, BMI) WBM
DON'T RUSH ME (Almo, ASCAP) CPP	50 THE LOOK (Jimmy Fun)
DON'T TELL ME LIES (Virgin, ASCAP) CPP	53 LOOK AWAY (Realsongs, ASCAP) WBM
DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	12 LOST IN YOUR EYES (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
END OF THE LINE (Zero Productions, BMI/SBK April, ASCAP/Special Rider, ASCAP/Gone Gator, ASCAP/Ganga, BMI)	38 THE LOVE IN YOUR EYES (Ardavan, ASCAP/AG, ASCAP/Chappell, ASCAP/Dubin, ASCAP) HL
ETERNAL FLAME (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM	7 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP
EVERY ROSE HAS ITS THORN (Sweet Cyanide, BMI/Willesden, BMI)	43 MORE THAN YOU KNOW (Famous, ASCAP/Tika Tunes, ASCAP/Marvin Morrow/Ensign, BMI) CPP
FADING AWAY (SBK Blackwood, BMI/Bob Rosenberg, BMI)	27 MY HEART CAN'T TELL YOU NO (Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP
FEELS SO GOOD (Yessup, ASCAP) CLM	31 MY PREROGATIVE (Cal-Gene, BMI/Bobby Brown, ASCAP/Uncity, ASCAP/Virgin Songs, BMI) HL/CPP
FINISH WHAT YA STARTED (Yessup, ASCAP) CLM	88 NEW DAY FOR YOU (Cornevon, BMI/Almo, ASCAP/Virgin Songs, BMI) CPP
GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI) HL	100 NOT JUST ANOTHER GIRL (PolyGram Songs, BMI/Sunset Beach, BMI/Mo-Rat, BMI) WBM
GIVE ME THE KEYS (AND I'LL DRIVE YOU CRAZY) (Hulex, ASCAP) CLM	62 ORINOCO FLOW (SAIL AWAY) (SBK Songs/SBK Blackwood, BMI) HL
GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexsar, BMI/Eyedot, ASCAP) CPP	25 PARADISE CITY (Guns N' Roses, ASCAP) CLM
GOT IT MADE (Goldhill, BMI) WBM	95 POSSE ON BROADWAY (Lockeup, BMI)
THE GREAT COMMANDMENT (Blue Box)	79 THE PROMISE (Virgin Songs, BMI) CPP
GROOVY KIND OF LOVE (Screen Gems-EMI, BMI) WBM	46 PUT A LITTLE LOVE IN YOUR HEART (SBK Unart, BMI) CPP
HOLDING ON (F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM	23 RONI (Kear, BMI/Hip Trip, BMI) CPP
I BEG YOUR PARDON (Beun Music/Lowery, BMI) CPP	78 SECOND CHANCE (Rocknocker, ASCAP/SBK Blackwood, BMI/Cal Curtis/Too Tall, BMI)
I REMEMBER HOLDING YOU (Joe Pasquale, ASCAP) HL	28 SHAKE FOR THE SHEIK (EMI, ASCAP) WBM
	60 SHE DRIVES ME CRAZY (Virgin, ASCAP) CPP
	9 SHE WANTS TO DANCE WITH ME (All Boys USA, BMI) CPP
	54 SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI) HL
	91 A SHOULDER TO CRY ON (Page Three/Warner-Tamerlane, BMI/Doraffo, BMI)
	75 SILHOUETTE (Brenez, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL
	80 SINCERELY YOURS (Shaman Drum, BMI)
	51 SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI) WBM
	48 STAND (Night Garden, BMI/Unichappell, BMI) HL
	1 STRAIGHT UP (Kear, ASCAP/Woif, ASCAP) CPP
	55 SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
	16 SURRENDER TO ME (FROM "TEQUILA SUNRISE") (Rockwood, BMI/Security Hogg, ASCAP/United Artists, ASCAP/SBK April, ASCAP/United Lion, BMI/SBK Blackwood, BMI) HL/CLM
	69 TEARS RUN RINGS (Arto, ASCAP)
	81 TELL HER (Screen Gems-EMI, BMI) WBM
	67 THINKING OF YOU (Cutting, ASCAP)
	22 TWO HEARTS (Phil Collins, BMI/Hidden Pun, BMI/Beau Di O Do, BMI/Warner-Tamerlane, BMI) WBM
	56 WAITING FOR A STAR TO FALL (Irving, BMI/Boy Meets Girl, BMI) CPP
	85 WALK ON WATER (Geffen, ASCAP/Thornwall, ASCAP) WBM
	42 WALK THE DINOSAUR (MCA, ASCAP/Semper Fi Music & Monkeys..., ASCAP) HL
	10 WALKING AWAY (T-Boy, ASCAP/INSOC, ASCAP)
	90 WAY COOL JR. (Ratt Music, BMI/Time Coast, BMI/Rightsong, BMI/Small Hope, BMI) HL
	13 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
	97 WELCOME TO THE JUNGLE (Guns N' Roses, ASCAP) CLM
	70 WE'VE SAVED THE BEST FOR LAST (Pardini, ASCAP/Geffen, ASCAP/Matkosky/Chappell & Co., ASCAP/French Stuff)
	11 WHAT I AM (Geffen, ASCAP/Strangemind Productions, ASCAP/Enlightened Kitty, ASCAP/Winthrow, ASCAP/Edie Brickell, ASCAP) WBM
	2 WHEN I'M WITH YOU (Bananaree, BMI) HL
	5 WHEN THE CHILDREN CRY (Vavoom, ASCAP) WBM
	3 WILD THING (Varry White, ASCAP)
	89 WILD, WILD WEST (EMI, BMI) WBM
	63 WILD WORLD (Safala, ASCAP/Westbury, ASCAP) MSC
	44 YOU GOT IT (SBK April, ASCAP/Orbisongs, ASCAP/Gone Gator, ASCAP) HL
	15 YOU GOT IT (THE RIGHT STUFF) (Maurice Starr, ASCAP/SBK April, ASCAP) HL
	33 YOU'RE NOT ALONE (Virgin, ASCAP/Trinifold, ASCAP) CPP

LIFELINES

BACH MAKES SUDDEN JUMP TO CEMA

(Continued from page 4)

think the secret to CEMA's success ultimately lies in the hands of its labels. "They'll still need some hits," says one chain executive. "Except for [EMI acts] Richard Marx and Bobby McFerrin, they haven't had much happening."

While White cannot be held accountable for the labels' A&R decisions, there were some issues that appeared to put him in a vulnerable light. Some sources within the industry say managers of acts who are signed to CEMA-distributed labels have complained about poor product placement. And, while accounts generally laud White as reliable, they say that some of CEMA's policies—like its attempt a year ago to move cassette singles to \$2.99 and its approach to lowering CD prices—seemed out of step with other distributors' trends.

There was also reportedly some friction between White and EMI

president Sal Licata over Licata's decision to build a label sales staff, although White doesn't think that dispute put him in jeopardy.

The ouster was as much a surprise to White as it was to anyone. At the time he got his walking papers Jan. 27, he had just attended Capitol-EMI's senior management conference in Orlando, Fla., and had already scheduled February visits at some East Coast accounts. White's last day was a teary and emotional one for several CEMA staffers.

White was in good spirits when contacted by Billboard, however. "The phones have just been ringing off the wall," he says. "The accounts have been most supportive."

In fact, White gives himself a good grade for his two-year stint as CEMA president, claiming that the distribution was "\$30 million over budget" at the time he left.

Auditorium, Los Angeles. Mac Newberry, 213-936-7900.

MARCH

March 1-4, Country Radio Seminar, Opryland Hotel, Nashville. Frank Mull or Tricia Dubuque, 615-327-4487.

March 3-7, 1989 NARM Convention, Marriott Hotel, New Orleans. 609-596-2221.

March 8-11, International Tape/Disc Assn. 19th Annual Seminar, PGA Sheraton Resort, Palm Beach Gardens, Fla. Charles Van Horn, 212-643-0620.

March 11-12, The Record's Music Industry Conference, Royal York Hotel, Toronto, Ontario. 416-533-9417.

March 12, The 1989 Juno Awards, O'Keefe Centre, Toronto, Ontario. 416-485-3135.

March 12, New Jersey Record Collectors Show/Convention, Coachman Inn, Cranford, N.J. 609-443-5405.

APRIL

April 1, Fourth Annual Baltimore/Washington/Virginia Music Business Forum, Vista International Hotel, Washington, D.C. 301-937-6161 or 301-937-6590.

April 1, Tamika Reggae Awards, Beacon Theatre, New York. Clinton Lindsay, 212-645-7330.

April 8, Fourth Annual New York Music Awards, Beacon Theatre, New York. Marilyn Lash, 212-265-2238.

April 29, The Garden State Music Seminar, Hyatt Regency, New Brunswick, N.J. 201-785-0015.

BIRTHS

Boy, James Theodore, to Jim Mason and Tedi Brunetti, Dec. 23 in New York. He is a manager for TransWorld Music Corp. She is a singer/songwriter.

Girl, Jennica Snow, to Jeff Justice and Diane Pfeifer Justice, Jan. 4 in Atlanta. He is a professional comedian. She is a former Capitol recording artist, a songwriter/author, and head of Strawberry Patch Music publishing.

Girl, Rachel Ann, to Tom and Ruby Glaser, Jan. 9 in Englewood, N.J. He is associate director of marketing administration, CBS Records, New York.

Girl, Samantha Michele, to Keith Garde and Laurie Harris, Jan. 16 in Boston. He is director of promotion and marketing for Collins Management Inc., the managers of Aerosmith.

Girl, Chelsea Brooke, to Jeff and Rhonda Schoen, Jan. 19 in New York. She is an editing engineer at Sterling Sound Inc. mastering stu-

NEW COMPANIES

Springer Productions Inc., formed by Craig Springer and David Springer, to produce and promote concert presentations by nationally and internationally recognized jazz and contemporary jazz artists. 1255 W. Belden, Chicago, Ill. 60614; 312-880-9986.

Meek/Renown International/Raw Records, formed by Ronnie Freelove, Dale Carey, and Gilbert Walker. Gospel acts will be marketed under the Meek label, while Renown will market the contemporary acts. Raw will serve as a rap label. Suite H, 136 Marietta St. N.W., Atlanta, Ga. 30303; 800-666-8266 or 404-589-8266/7.

Opposition Music Publishing and Loyal Opposition Records Inc., a publishing and production concern, formed by Mark William Gooden and operating under the Opposition Records label. 3802 Judy Dr., Stillwater, Okla. 74074.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

FOR THE RECORD

A story about events at the MIDEM convention in the Feb. 4 issue may have given a false impression about a statement made by IFPI president Nesuhi Ertegun. In saying that the battle for a technical solution to home taping is over, Ertegun was referring exclusively to analog cassettes, and not to DAT.

dio.

MARRIAGES

Brian Ribbey to Laura Sanano, Dec. 17 in Beverly Hills, Calif. She is publicity coordinator for Windham Hill Productions in Hollywood.

Debra Socking of Boston to Sidro Garcia, Jan. 7 in Las Vegas. She is a model; he is leader of Sidro's Armada, a Las Vegas show band, and a Pauly recording artist.

Ronnie Cates to Tresa Buzz, Jan. 7 in Nashville. He is the bass player for the group Petra.

Louie Weaver to Penny Raymond, Jan. 25 in Nashville. He is the drummer for Petra.

DEATHS

Jack Hoffman, 72, of natural causes, Jan. 16 in Los Angeles. The ASCAP lyricist was a member of the Vine Street Irregulars, a group of original publishers, producers, and writers that was popular in the 1950s. He penned such tunes as "I Thank God," which was recorded by Sam Cooke, and composed the campaign song for President Eisenhower, titled "We Love The Sunshine Of Your Smile." He was active in the music publishing firms Winston Music and Hoffman House Music.

Hoffman is survived by three brothers, Louis, Izador, and Morris. In lieu of flowers, donations may be made to the Alzheimer Disease Research Assn.

Steve Wahrer, 47, of throat cancer, Jan. 21 in Robbinsdale, Minn. In the early '60s, he was the drummer for the Trashmen, a group that saw top 10 national chart action with the single "Surfin' Bird." The Trashmen broke up in 1967 and Wahrer began playing with a variety of bands in the Twin Cities. He joined the Trashmen on revival concerts until a year ago, when he became ill.

Olga Averino, 93, in her sleep, Jan. 17 in Cambridge, Mass. She was a lyric soprano who sang with the Boston Symphony Orchestra under Serge Koussevitsky. Averino taught for more than 50 years at Wellesley College and at the Longy School and New School of Music in Cambridge. She held classes at her home until the week before her death. Her husband was the late Paul Fedorovsky, a violinist with the Boston Symphony, who died in 1958. She is survived by a daughter and three grandsons.

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.

FEBRUARY

Feb. 10, Vegas Valentine, 20th Annual Music Industry Celebration For The AMC Cancer Research Center, Tavern On The Green, New York. 212-757-6460.

Feb. 13-17, Video Expo San Francisco, San Francisco Civic Auditorium. Ellen Greenfield, 914-328-9157 or 800-248-KIPI.

Feb. 15-17, 1989 International New Age Music Conference, Roosevelt Hotel, Hollywood, Calif. 213-935-7774.

Feb. 16, Songwriters Guild Of America Song Critique, SGA office, Hollywood, Calif. B. Aaron Meza, 213-462-1108.

Feb. 16-18, Gavin Seminar, Westin St. Francis Hotel, San Francisco. 415-495-1990.

Feb. 17-19, Nashville Songwriter Assn. International 11th Annual Songwriting Symposium, Vanderbilt Plaza Hotel, Nashville. Mary Frances Wright, 615-321-5004.

Feb. 18-23, National Assn. For Campus Activities National Convention, Opryland Hotel, Nashville. Heidi Mohn, 803-782-7121.

Feb. 21-25, Winter Music Conference IV, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-3888.

Feb. 22, 31st Annual Grammy Awards, Shrine

RECORD INDUSTRY MISUNDERSTANDS PMRC

(Continued from page 9)

can buy the album and listen to it first, but most stores will not let them return it if they find the contents too graphic.

Consumer information will not take the place of good parenting. It will offer needed guidelines to parents who understand the value of good communication with their children.

The PMRC has no desire to place a childproof cap on the recording industry. We cannot understand the difficulty in offering consumer information that is available in all other forms of entertainment—a system that is informative, not restrictive.

This is no threat because we are not interested in legislating the recording industry. We are interested

in conveying the need for consumer information that is felt by a growing majority of the consuming public.

Bill Holland replies: Nowhere in my Dec. 10, 1988, article did I write that the PMRC has threatened the record industry with the new antiporn law. In fact, I wrote that they had not done so. I also quoted a PMRC spokesperson to the effect that the Washington Post op-ed piece was not a "veiled threat." But the mention in the Post's piece of the auditory pornography section of the Child Protection and Obscenity Enforcement Act is certainly a suggestion that companies could be subject to penalties. To conclude otherwise strains credulity and reason.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 1/24	Close 1/30	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	200	175 3/4	174 1/2	-1 1/4
Cannon Group	44.9	4 1/2	4 1/4	+1/4
Capital Cities Communications	205	355 1/2	365	+9 1/2
Carolco Pictures	73	7 1/4	7 1/4	.....
Coca-Cola	3167.7	44 3/4	46 1/4	+1 1/2
Columbia Pictures	1727.7	13 3/4	13 3/4	.....
Walt Disney	4049.4	69 3/4	75	+5 1/4
Eastman Kodak	6277.1	46 1/2	48 1/2	+2 1/4
Gulf & Western	1757	40 3/4	42 1/4	+1 3/4
Handleman	498.5	24	23 3/4	-3/4
MCA Inc.	1768	47 1/4	47 1/4	+3/4
MGM/UA	158.9	14 1/4	14 1/4	-1/2
Orion Pictures Corp.	149.2	14 1/4	15	+1/4
Sony Corp.	300.2	56 1/4	56 1/4	+1/4
TDK	68.3	72 1/4	70 1/4	-2
Vestron Inc.	105.5	3 1/4	3 1/4	.....
Warner Communications Inc.	2954.4	38 1/2	40 1/4	+2 1/4
Westinghouse	2185.1	53 3/4	55 1/2	+2 1/4
AMERICAN STOCK EXCHANGE				
Commtron	19.1	4 1/4	4 1/2	-1/4
Electrosound Group Inc.	11.1	2	2	.....
Nelson Holdings Int'l	23	1/2	1/2	.....
New World Pictures	19.9	2 1/4	2 1/4	.....
Price Communications	139.2	8 3/4	8	-3/4
Prism Entertainment	23.4	3 1/4	3 1/4	-1/4
Unitel Video	2.6	12 1/2	12 1/4	-1/4
OVER THE COUNTER				
Acclaim Entertainment		3 1/4	3 1/4	.....
Blockbuster Entertainment		22	22	.....
Certron Corp.		1 1/4	1 1/4	.....
Dick Clark Productions		3 1/4	3 1/4	.....
LIN Broadcasting		81 3/4	82	+1/4
LIVE Entertainment		20 1/4	20 1/2	+1/4
Lieberman Enterprises				.....
Major Video				.....
Malrite Communications Group		10 3/4	10 3/4	.....
Recoton Corp.		5 1/2	5 1/2	.....
Reeves Communications		5 1/4	5 1/4	-1/4
Satellite Music Network, Inc.		5 1/4	5 1/4	.....
Scripps Howard Broadcasting		70	70	.....
Shorewood Packaging		17 1/2	17 1/2	.....
Sound Warehouse		24 3/4	24 3/4	.....
Specs Music		7	7 1/4	+1/4
Starstream Communications Group, Inc.		1 1/4	1 1/4	.....
Trans World Music		26 3/4	26 1/4	-1/2
Video Jukebox Network		4 1/4	4 1/4	.....
Wall To Wall Sound And Video		3 1/4	3 1/4	.....
Westwood One		8 1/4	8 1/4	+1/4
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		127	127	.....
Pickwick		228	232	+4
Really Useful Group		570	575	+5
Thorn EMI		685	719	+34
Virgin				.....

Hawkins, Delmores Join Alabama Hall

NASHVILLE Composer/band leader/trumpeter Erskine Hawkins and the late country music pioneers the Delmore Brothers won the Alabama Music Hall Of Fame's Lifework Awards for Performing Achievement in ceremonies held Jan. 26 at the Boutwell Auditorium in Birmingham, Ala.

The dinner and show was hosted by Tammy Wynette and the group Alabama.

Others Alabamians honored at the event were Emmylou Harris, Clarence Carter, and Percy Sledge, each given the Governor's Achievement Award for Popular Music; Eleanor Bergquist, Classical Performance Award; gospel singer Jake Hess, America's Music Award; musician and publisher David Briggs, Music Industry Award; and songwriters Milton Brown and Curly Putman, Musical Creators Awards.

The late composer William Levi Dawson won the Lifework Award for Non-Performing Achievement, and late talent promoter Joe L. Frank was honored with the John Herbert Orr Pioneer Award.

Performers at the ceremonies—which drew an audience of 1,200—were the Commodores, the Foster Family, William Golden, the Goldenes, Jimmy Hall, Jake Hess, Martha Reeves & the Vandellas, the Rossington Band, Tommy Shaw, Pat Upton, and Ransom Wilson.

Michael, Travis Take Triple-Crown Honors At AMA

BY PAUL GREIN

LOS ANGELES George Michael and Randy Travis were the big winners at the 16th annual American Music Awards, each taking home three of the popularity prizes.

Michael beat Michael Jackson in both of their head-to-head contests—favorite pop vocalist in pop/rock and soul/R&B. In addition, Michael's "Faith" was named favorite soul/R&B album. It's only the second time that an album by a white artist has scored in the R&B category; the Bee Gees' "Saturday Night Fever" won 10 years ago.

Travis set the pace in country, winning for the second year in a row in the male vocalist, album, and single categories.

Though Jackson was shut out in regular balloting—as he was at last year's Grammy Awards—he was presented with a special award of achievement recognizing the success of his "Bad" album and world tour. Comedian Eddie Murphy narrated a 16-minute filmed salute to Jackson, which

was by far the evening's longest and gushiest segment. The tribute, which was widely perceived as a ploy to assure Jackson's attendance at the event, upstaged the presentation to Willie Nelson of the annual award of merit—which is billed as the show's most prestigious presentation.

Guns N' Roses' "Sweet Child O' Mine" was named favorite pop/rock single, marking the first time that a metal band has registered in the favorite single or album categories. But Def Leppard beat Guns N' Roses in both of the newly introduced heavy metal categories: favorite group and favorite album.

D.J. Jazzy Jeff & the Fresh Prince were the winners in both of the new rap categories.

Whitney Houston was the evening's third multiple winner. She was named favorite female vocalist in the pop/rock field for the third straight year and favorite female in soul/R&B for the second time in three years. The first of the two prizes brought her career total of American Music Awards to 10, as she immodestly told the audi-

ence in her acceptance speech.

The "Dirty Dancing" soundtrack was named favorite pop/rock album.

Alabama won for the seventh straight year in the category of favorite country group. That's by far the longest winning streak in one category in the history of the awards.

Freddie Jackson's "Nice 'N' Slow" was named favorite soul/R&B single, marking the first time that the winner of that award was not a top five pop hit. The Freddie Jackson single peaked at No. 61 on the Hot 100.

The show was co-hosted by Kenny Rogers, Debbie Gibson, Anita Baker, and Rod Stewart, who also performed. Stewart's warm, tender performances of "My Heart Can't Tell You No" and "Forever Young" were the show's standouts.

Here's the complete list of winners.

POP/ROCK

Album: "Dirty Dancing" soundtrack, RCA. Single: Guns N' Roses' "Sweet Child O' Mine," Geffen. Male Artist: George Mi-

chael, Columbia. Female Artist: Whitney Houston, Arista. Group: Gloria Estefan & Miami Sound Machine, Epic. New Artist: Tracy Chapman, Elektra.

SOUL/R&B

Album: George Michael's "Faith." Single: Freddie Jackson's "Nice 'N' Slow," Capitol. Male Artist: George Michael. Female Artist: Whitney Houston. Group: Gladys Knight & the Pips, MCA. New Artist: Al B. Sure!, Warner Bros.

COUNTRY

Album: Randy Travis' "Always And Forever," Warner Bros. Single: Travis' "I Told You So." Male Artist: Travis. Female Artist: Reba McEntire, MCA. Group: Alabama, RCA. New Artist: Patty Loveless, MCA.

HARD ROCK/METAL

Album: Def Leppard's "Hysteria," PolyGram. Group: Def Leppard.

RAP

Album: D.J. Jazzy Jeff & the Fresh Prince's "He's The D.J., I'm The Rapper," Jive/RCA. Group: D.J. Jazzy Jeff & the Fresh Prince.

FOR WEEK ENDING FEBRUARY 11, 1989

HOT CROSSOVER 30™


THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	10	WILD THING DELICIOUS VINYL 102	TONÉ LOC 4 weeks at No. One
2	2	2	10	STRAIGHT UP VIRGIN 7-99256	PAULA ABDUL
3	5	5	9	RONI MCA 53463	BOBBY BROWN
4	3	3	13	DIAL MY HEART MOTOWN 53301	THE BOYS
5	8	12	5	GIRL YOU KNOW IT'S TRUE ARISTA 1-9781	MILLI VANILLI
6	4	4	11	THE LOVER IN ME MCA 53416	SHEENA EASTON
7	6	6	12	I WANNA HAVE SOME FUN JIVE 1154/RCA	SAMANTHA FOX
8	7	7	11	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 38-08092	NEW KIDS ON THE BLOCK
9	12	17	3	LOST IN YOUR EYES ATLANTIC 7-88970	DEBBIE GIBSON
10	9	11	8	SUPERWOMAN WARNER BROS. 7-27773	KARYN WHITE
11	10	9	8	WALKING AWAY TOMMY BOY 7-27736/REPRISE	INFORMATION SOCIETY
12	13	15	5	CAN YOU STAND THE RAIN MCA 53464	NEW EDITION
13	16	22	4	JUST BECAUSE ELEKTRA 7-69327	ANITA BAKER
14	14	20	4	DREAMIN' WING 871 078-7/POLYGRAM	VANESSA WILLIAMS
15	18	19	5	I BEG YOUR PARDON ATLANTIC 7-88969	KON KAN
16	11	8	12	DON'T RUSH ME ARISTA 1-9722	TAYLOR DAYNE
17	26	—	2	SINCERELY YOURS ATCO 7-99246	SWEET SENSATION (WITH ROMEO J.D.)
18	22	24	5	SHE WANTS TO DANCE WITH ME RCA 8838	RICK ASTLEY
19	23	23	5	SHE WON'T TALK TO ME EPIC 34-08513/E.P.A.	LUTHER VANDROSS
20	20	21	5	MORE THAN YOU KNOW COLUMBIA 38-08103	MARTIKA
21	21	16	10	CROSS MY HEART WTF 31-08036	EIGHTH WONDER
22	19	14	20	MY PREROGATIVE MCA 53383	BOBBY BROWN
23	27	—	2	A LITTLE RESPECT SIRE 7-27738/REPRISE	ERASURE
24	29	—	2	FADING AWAY EPIC 34-68543/E.P.A.	WILL TO POWER
25	28	—	2	ALL THIS TIME MCA 53371	TIFFANY
26	24	27	3	WHEN I'M WITH YOU CAPITOL 44302	SHERIFF
27	17	10	9	TWO HEARTS ATLANTIC 7-88980	PHIL COLLINS
28	15	13	21	THE WAY YOU LOVE ME WARNER BROS. 7-27773	KARYN WHITE
29	NEW	1	1	24/7 4TH & B'WAY 7471/ISLAND	DINO
30	25	25	3	GET ON THE DANCE FLOOR PROFILE 7239	ROB BASE & D.J. E-Z ROCK

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

Billboard POWER PLAYLISTS


FOR WEEK ENDING
FEBRUARY 11, 1989

Sample Playlists of the Nation's Largest Crossover Radio Stations




NEW YORK P.D.: Joel Salkowitz

- Paula Abdul, Straight Up
- Samantha Fox, I Wanna Have Some Fun
- Sheena Easton, The Lover In Me
- Information Society, Walking Away
- Debbie Gibson, Lost In Your Eyes
- Sa-Fire, Love Is On Her Mind
- The Boys, Dial My Heart
- New Kids On The Block, You Got It (Th
- Taylor Dayne, Don't Rush Me
- Rick Astley, She Wants To Dance With
- Tone Loc, Wild Thing
- Bobby Brown, Roni
- Kon Kan, I Beg Your Pardon
- The Time Lords, Doctorin' The Tardis
- Rob Base & D.J. E-Z Rock, Get On The
- Phil Collins, Two Hearts
- Karyn White, The Way You Love Me
- Will To Power, Fading Away
- Sweet Sensation (With Romeo J.D.), Si
- Milli Vanilli, Girl You Know It's Tru
- Bobby Brown, My Prerogative
- Erasure, A Little Respect
- Denise Lopez, If You Feel It
- The Jungle Brothers, I'll House You
- Eighth Wonder, Cross My Heart
- Luther Vandross, She Won't Talk To Me
- Michael Jackson, Smooth Criminal
- Martika, More Than You Know
- Anita Baker, Just Because
- Was (Not Was), Walk The Dinosaur
- Adeva, Respect
- Stevie B, I Wanna Be The One
- Corina, Give Me Back My Heart
- Sandee, Notice Me
- Cheryl "Pepsi" Riley, Thanks For My
- When In Rome, The Promise
- Salt-N-Pepa, Twist And Shout
- Karyn White, Superwoman
- Boys Club, I Remember Holding You
- Inner City, Good Life
- Dino, 24/7
- Fine Young Cannibals, She Drives Me C
- Samantha Fox, I Only Wanna Be With You
- Marcus Lewis, The Club
- Mac Band Featuring The McCampbell Brothers,
- Pat Shop Boys, Let To My Own Devices
- Debbie Gibson, Electric Youth




SAN FRANCISCO P.D.: Keith Naftaly

- Bobby Brown, Roni
- New Edition, Can You Stand The Rain
- Milli Vanilli, Girl You Know It's Tru
- Sandee, Notice Me
- Cynthia, Change On Me
- Debbie Gibson, Lost In Your Eyes
- New Kids On The Block, You Got It (Th
- Karyn White, Superwoman
- Vanessa Williams, Dreamin'
- N W A, Something 2 Dance 2
- The Boys, Dial My Heart
- Dino, 24/7
- Martika, More Than You Know
- Rob Base & D.J. E-Z Rock, Get On The
- Inner City, Good Life
- Luther Vandross, She Won't Talk To Me
- Sweet Sensation (With Romeo J.D.), Si
- Carmouflage, The Great Commandment
- Back To Back, Perfect Girl
- Will To Power, Fading Away
- Sa-Fire, Thinking Of You
- Marc Almond, Tears Run Rings
- Anita Baker, Just Because
- Tommy Page, A Shoulder To Cry On
- Gina Go-Go, I Can't Face The Fact
- Fine Young Cannibals, She Drives Me C
- Tone Loc, Wild Thing
- Kristin Baker, Don't Turn Your Back On
- Stevie B, I Wanna Be The One
- Tone Loc, Funky Cold Medina
- Paula Abdul, Straight Up
- James "J.T." Taylor & Regina Belle, A
- Giant Steps, Into You
- Kenny G Featuring Smokey Robinson, We
- M.C. Hammer, Pump It Up
- Slick Rick, Teenage Love
- Klara, This Time
- Shirley Murdock, I Still Love You



LOS ANGELES P.D.: Jeff Wyatt

- Tone Loc, Wild Thing
- Paula Abdul, Straight Up
- Bobby Brown, My Prerogative
- Sheena Easton, The Lover In Me
- Johnny O, Fantasy Girl
- The Boys, Dial My Heart
- Samantha Fox, I Wanna Have Some Fun
- Cynthia, Change On Me
- Phil Collins, Two Hearts
- Eighth Wonder, Cross My Heart
- Boys Club, I Remember Holding You
- Milli Vanilli, Girl You Know It's Tru
- Information Society, Walking Away
- Bobby Brown, Roni
- Kon Kan, I Beg Your Pardon
- Debbie Gibson, Lost In Your Eyes
- Martika, More Than You Know
- Ale, I Wanna Know
- New Kids On The Block, You Got It (Th
- Tiffany, All This Time
- Taylor Dayne, Don't Rush Me
- Karyn White, The Way You Love Me
- Rick Astley, She Wants To Dance With
- Sweet Sensation (With Romeo J.D.), Si
- Erasure, A Little Respect
- Kylie Minogue, It's No Secret
- Marc Almond, Tears Run Rings
- Anita Baker, Just Because
- Duran Duran, All She Wants Is
- Michael Jackson, Smooth Criminal
- Gina Go-Go, I Can't Face The Fact
- Karyn White, Superwoman
- Lennox & Ai Green, Put A Little
- Fine Young Cannibals, She Drives Me C



WASHINGTON P.D.: Bob Mitchell

- Karyn White, Superwoman
- Tone Loc, Wild Thing
- Kenny G, Silhouette
- New Edition, Can You Stand The Rain
- Bobby Brown, Roni
- Samantha Fox, I Wanna Have Some Fun
- Klara, This Time
- Paula Abdul, Straight Up
- Rob Base & D.J. E-Z Rock, Get On The
- Keith Sweat, Don't Stop Your Love
- Vanessa Williams, Dreamin'
- Luther Vandross, She Won't Talk To Me
- Anita Baker, Just Because
- Slick Rick, Teenage Love
- Today, Him
- Taylor Dayne, Don't Rush Me
- The Boys, Dial My Heart
- Milli Vanilli, Girl You Know It's Tru
- Salt-N-Pepa, Everybody Get Up
- Guy, Teddy's Jam
- Michael Jackson, Leave Me Alone
- Robertia Flack, Oasis
- Z'Looke, Can U Read My Lips
- Tracie Spencer, Imagine
- Will To Power, Fading Away
- James "J.T." Taylor & Regina Belle, A
- The Boys, Lucky Charm
- New Kids On The Block, You Got It (Th
- Inner City, Good Life
- Sweet Sensation (With Romeo J.D.), Si
- Was (Not Was), Walk The Dinosaur
- Sa-Fire, Thinking Of You
- Salt-N-Pepa, Twist And Shout
- LeVert, Just Coolin'
- Kenny G Featuring Smokey Robinson, We
- Dino, 24/7
- Cameo, Skin I'm In
- Al Jarreau, A Good
- Information Society, Walking Away

POP

DAVID CROSBY
Oh Yes I Can
PRODUCERS: David Crosby, Craig Doerge & Stanley Johnston
A&M SP 5232

Coming off the success of CSN&Y's top 10 "American Dream," Crosby launches a second assault on the charts with his first solo project since '71. Solid and at times very affecting set gets its single send-off with a curious choice, the disquieting "Drive My Car." Sample "Melody," "In The Wide Ruin," or the slyly autobiographical "Monkey And The Underdog" for a more complete taste of what the album has to offer.

THE REPLACEMENTS
Don't Tell A Soul
PRODUCERS: Matt Wallace & the Replacements
Sire/Reprise 9 25831

Minneapolis' perennial bad boys are set to burst through with their third major-label release. Production and playing have never been cleaner, and mastermind Paul Westerberg's writing moves the feet and tugs at the heart with equal impact. Single "I'll Be You" is a major album rock and modern rock comer; "Darlin' One" and storming, anthemic "We'll Inherit The Earth" sound like inevitable successors. Rock'n'roll for real.

TESLA
The Great Radio Controversy
PRODUCERS: Steve Thompson & Michael Barbiero
Geffen GHS 24224

Nothing controversial about it at all—this one will sound just fine on the radio. Hard-rocking quintet's second outing is full of lean and mean contenders for airplay; coupled with an opening slot on Poison's tour, it looks like worries should be few for this band. "Heaven's Trail" is a big album rock entry; almost anything here sounds like a contender for jock attention.

WARRANT
Dirty Rotten Filthy Stinking Rich
PRODUCER: Beau Hill
Columbia 44383

Rock from Hollywood quartet à la Van Halen doesn't break any new ground but delivers extremely catchy, well-performed tunes bolstered by Jani Lane's strong, supple vocals. Having already broken out of the L.A. fray, band should have no problem establishing itself nationally. Best cuts are "32 Pennies," "Down Boys," and "Heaven."

THE REIVERS
End Of The Day
PRODUCERS: John Croslin, Andy Metcalfe
Capitol 90119

Unfortunately, there's probably nothing here that will help this Austin, Texas, co-ed quartet break out of the college mold, but that doesn't keep their second effort for Capitol from sparkling with such pleasurable tunes as "Inside Out," "It's About Time," and "Almost Home."

MATTHEW SWEET
Earth
PRODUCERS: Fred Maher, David M. Allen, Matthew Sweet
A&M 5233

After an unsteady 1986 debut and excellent work with the Golden Palominos, this Nebraskan singer/songwriter is back in force with the help of pure popster Richard Lloyd and guitar virtuosi Robert Quine and Gary Lucas. Sweet's songcraft is matchless on such gentle hook-laden melodies as "How Cool," "The Alcohol Talking," and "When I Feel Again." Other highlights include the '60s-flavored

SPOTLIGHT



ROY ORBISON
Mystery Girl
PRODUCERS: Various
Virgin 91058

The late Orbison's first studio album in a decade is a fitting testament to the glory of his voice. "You Got It," produced by fellow Traveling Wilbury Jeff Lynne, has already won radio acceptance, but the album is deep in rich material. Look for "She's A Mystery To Me" (produced and written by U2's Bono), the Elvis Costello-penned "The Comedians," or the staggering Lynne-produced ballad "A Love So Beautiful" to click.



BOB DYLAN & THE GRATEFUL DEAD
Dylan & The Dead
PRODUCERS: Jerry Garcia & John Cutler
Columbia 45056

The 1987 tour that mated these '60s titans was one of the major concert events of the year. That coupled with the resurgent popularity of the Dead would seem to assure commercial success of this single-LP live package. That said, it should be pointed out that this is primarily a Dylan album (his material alone is heard), and laid-back grooves supplied by the Dead won't make fans forget "Before The Flood."

"Vertigo" and the razor-sharp "Vixen."

WARGASM
Why Play Around?
PRODUCER: Wargasm
Rock Hotel Records/Profile 1254

Driving postpunk metal with gruesome lyrics about murderers, zombies, and the like interspersed with two beautiful, simply elegant instrumentals. Go figure.

LEGAL REINS
Please, The Pleasure
PRODUCER: Tim Palmer
Arista 8534

Instantly likable, guitar-based San Francisco trio could score big on college/alternative scene with such tunes as the quirky "Go Inside," the jangly "I Really Do," and the quietly touching "Our Day."

CRACK THE SKY
From The Greenhouse
PRODUCER: John Palumbo
Grudge Records/BMG 4500

To band's credit, its members manage to pay homage to their influences—David Bowie, the Beatles, Pink Floyd—without ever sounding derivative. Understated production,

intricate arrangements, and a bucketful of songs detailing the world's woes make this perfect for college and alternative spins. This is first release under BMG's domestic distribution deal with Grudge.

THE POPES
Hi We're The Popes
PRODUCER: John Plymale
Upon This Rock 100

North Carolinian quartet's double A-sided debut EP is tuneful and inventive enough to rank it with venerated Tarheel pop bands the dB's and Let's Active. Among six excellent tunes, "Charmless" and "The Day I Had To Explode" bear a Replacements-like sense of humor and rhythm, while "I Wish I Was A Train" and "Marilyn" sparkle with incomparable harmonies. Contact: 919-933-7398.

DON DIXON
Chi-Town Budget Show
PRODUCER: Don Dixon
Restless 7 72296

Singer/songwriter Dixon and vocalist/sidekick Marti Jones are backed by the Woods on this \$9.98 CD, recorded last year as a Chicago radio concert. With material drawn solely from his two Enigma albums, D.D. & company radiate Southern charm and good vibrations on such "greatest hits" as "Girls L.T.D.," "February Ingenue," "Borrowed Time," and "Praying Mantis."

NEAL GLADSTONE
Sleep Neat
PRODUCERS: Neal Gladstone, others
Kaleidoscope F 28

California performer releases self-penned collection of wacky songs infusing humor into such topics as cloning, cars, and sex. Best are aristocratic title cut and Beach Boys-inspired "Dodge Dart." The burning question persists as to why in the middle of a good shtick did Gladstone insert the perfectly pleasant but totally inappropriate "Come To America" sung by Audrey Perkins.

BLACK

MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK
Tap
PRODUCERS: Various
Epic SE 45084

New Gregory Hines-Sammy Davis Jr. vehicle may be about classic hoofing style, but soundtrack LP has a decidedly contemporary sound. "All I Want Is Forever," the leadoff duet by James "J.T." Taylor (ex-Kool & the Gang) and Regina Belle is a winning smoothie; Teena Marie, Tony Terry, Etta James, and Gwen Guthrie also contribute strong tracks.

JAZZ

ERIC DOLPHY
Vintage Dolphy
PRODUCER: Gunther Schuller
GM 3005

Nearly 25 years after the maverick reed man's death come these spring '63 live recordings, performed by four-to-10-piece bands. Schuller wrote three "serious" pieces for Dolphy that feature harp and string quartet, while other tracks include players and material heard on the classic Alan Douglas sessions. Songs include "Half Note Triplets" (elsewhere titled "Burning Spear"), "Iron Man," and a jam on Bird's "Donna Lee." Contact: 617-332-6398.

NEW AND NOTEWORTHY

TEN CITY
Foundation
PRODUCERS: Marshall Jefferson, Ten City, Guy Vaughn, Byron Stingily
Atlantic 81939

Three-man outfit has effectively bridged the classic R&B "sounds of Philly" with a contemporary dance pulse worthy of attention. With the aid of Jefferson, the trio counters a solid collection of infectious up-tempo numbers like current smash "That's The Way Love Is," "Satisfaction," or "Where Do We Go" with seductive romantic cuts like "Close & Slow" and the title cut.

THE WEE PAPA GIRLS
The Beat, The Rhyme, The Noise
PRODUCERS: Teddy Riley, Hamish McDonald, Kevin Saunders, others
Jive/RCA 1172

Female duo hailing from the U.K. has the potential to make a great impact in the States. Twelve-cut collection finds sisters T Y Tim and Total S rhyming over a host of sounds spanning many musical styles. Pop and college radio should delve right into the reggae-tinged "Wee Rule" and "Faith"; clubs will delight in "To The Trip" and "Blow The House Down," while R&B outlets can program the title cut and the balladlike "Soulmate." Don't miss.

OLIVER LAKE
Otherside
PRODUCER: Oliver Lake
Gramavision 18-8901

Lake switches over to his "serious" jazz side in these six compelling, well-arranged pieces with an avant-garde spin. In a quintet setting with legendary free percussionist Andrew Cyrille, Lake conjures up a bluesy flashback on "Gano Club" and a Mingus-styled gospel revival on "Hymn For The Old Year." The 19-piece big band numbers "Weave Song II" and "Dedicated To Dolphy" are similarly dramatic and challenging.

CHET ATKINS, C.G.P.
PRODUCERS: Darryl Dybka & Chet Atkins
Columbia 44323

Master guitarist's fourth jazz-tinged "C.G.P." album, with guest shots by Mark Knopfler and Jim Horn, is grabbing radio adds. Snobbish critics might write this off as fusion schmaltz, but odds are a larger audience will think the album's loudest message is that a truly gifted musician can sound appealing in any setting.

NEW AGE

ONE ALTERNATIVE
Take Note
PRODUCER: Mark Oppenlander
One Alternative Records AC11

With some cuts already receiving airplay, Pennsylvania acoustic trio's second album provides a very pleasant jazzy listen as Jill Haley's delicate oboe weaves through the intricate guitar play. Best bets are title track, "Alaskan Hushpuppies," and "Trillium." Available on CD and cassette only. Contact: 215-232-9306.

COUNTRY

GENE WATSON
Back In The Fire

PRODUCERS: Paul Worley, Ed Seay, Gregg Brown
Warner Bros. 9 25832-1

Watson still possesses one of the richest and most mellow voices in country music. In his first effort for Warner Bros., he shines particularly on "Dreams Of A Dreamer," "Don't Waste It On The Blues," and "The Great Divide."

SHENANDOAH
The Road Not Taken
PRODUCERS: Rick Hall, Robert Byrne
Columbia FC 44468

This immensely listenable quintet made its breakthrough with "Mama Knows," but it is equally appealing on such love ballads as "She Doesn't Cry Anymore" and such up-tempo projects as the current single, "The Church On Cumberland Road."

DAVID ALLAN COE
Crazy Daddy
PRODUCER: Billy Sherrill
Columbia FC 45057

Among the top rereleased titles here are "I've Enjoyed As Much Of This As I Can Stand" and the title cut. Other good ones: "Love Is A Never Ending War" and "Actions Speak Louder Than Words."

CLASSICAL

BACH: ENGLISH SUITES (COMPLETE)
Andras Schiff, Piano
London 421 640

Since Glenn Gould, no one has done more than Schiff to return the piano to high status as a keyboard medium for Bach. These finely judged performances, convincingly ornamented, are distinguished by impressive tonal beauty and inner clarity. Schiff's earlier Bach recordings have prepared a substantial audience for this entry.

PROKOFIEV: VIOLIN CONCERTO NO. 1
GLAZOUNOV: VIOLIN CONCERTO
SHCHEDRIN: STHIRA
Anne-Sophie Mutter, National Symphony Orchestra, Rostropovich
Erato ECD 75506

Technically assured and elegant fiddle playing in the concertos, but Mutter doesn't quite reach the summit in communication. Shchedrin's "Stihira" is an effective orchestral piece that makes worthy use of traditional Russian material. Rostropovich is in top form with music that's second nature to him.

PROKOFIEV: CLASSICAL SYMPHONY
BIZET: SYMPHONY IN C
BRITTEN: SIMPLE SYMPHONY
Orpheus Chamber Symphony
Deutsche Grammophon 423 624

It would be hard to assemble three more compatible works on a single disk. Youthful in spirit, reflecting the tender years of the composers when written, they are immediately appealing and played joyously by the expert ensemble. There's good potential here.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

POP

PICKS

SIMPLY RED *It's Only Love* (3:59)
 PRODUCER: Stewart Levine
 WRITERS: Jimmy Cameron, Vella Cameron
 PUBLISHER: Mayplace
Elektra 7-69317 (12-inch version also available.
Elektra 0-66713)

Back with one of its best. Soulful, midtempo R&B ballad should help propel the act to the top of a variety of charts à la George Michael. Stellar production and song complemented by Mick Hucknall's classic vocal.

RECOMMENDED

CHARLIE SEXTON *Don't Look Back* (4:03)
 PRODUCERS: Bob Clearmountain, Tony Berg
 WRITERS: Charlie Sexton, Tonio K.
 PUBLISHERS: Sextunes/Unicity/N.Y.M., ASCAP
MCA 53482

Sexton returns with a guitar-etched fury in his music and a passion in his voice. Could very well light up those request lines.

CHEAP TRICK *Never Had A Lot To Lose* (3:22)
 PRODUCER: Richie Zito
 WRITERS: R. Zander, T. Petersson
 PUBLISHER: Consenting Adult, BMI
Epic 34-68563 (c/o CBS)

Lively power rocker is a definite highlight from act's latest platinum-plus project.

FIXX *Shred Of Evidence* (3:37)
 PRODUCER: William Wittman
 WRITER: C. Curnin
 PUBLISHER: not listed
RCA 8837-7R

Act opts for a more straight-ahead rock approach on this track lifted from its new album, "Calm Animals." Less moody and self-conscious than the band's past efforts.

ROBERT PALMER *She Makes My Day* (4:21)
 PRODUCER: Robert Palmer
 WRITER: Robert Palmer
 PUBLISHERS: Heavy Nova/Ackee, ASCAP
EMI B-50183 (c/o Capitol)

Litig, easy-paced rock ballad from "Heavy Nova."

BOOK OF LOVE *Lullaby* (4:05)
 PRODUCERS: Flood, Ted Ottaviano
 WRITER: Theodore Ottaviano
 PUBLISHERS: Book Of Love/I-Squared/Warner-Tamerlane/Dorazio/Warner-Tamerlane, BMI
Sire 7-27667 (c/o Warner Bros.) (12-inch reviewed Jan. 14)

WINGER *Seventeen* (3:35)
 PRODUCER: Beau Hill
 WRITERS: Kip Winger, Reb Beach, Beau Hill
 PUBLISHER: Variseau/Small Hope/Dinner Mints, BMI
Atlantic 7-88958

Hip, heavy rock act grinds out a tasty piece about robbing the cradle.

NIA PEEPLES *I Know How To Make You Love Me* (4:10)
 PRODUCERS: Doc Powell, Tony Prendatt
 WRITERS: N. Peeples, J. Paris
 PUBLISHERS: Nia Peeples/PolyGram/Leibraphone/PolyGram, ASCAP/BMI
Mercury 872 066-7 (c/o PolyGram) (12-inch reviewed Dec. 3)

TRAVELING WILBURYS *End Of The Line* (3:30)
 PRODUCERS: Otis Wilbury, Nelson Wilbury
 WRITERS: G. Harrison, J. Lynne, B. Dylan, T. Petty, R. Orbison
 PUBLISHERS: Ganga Publishing B.V., PRS/Zero, BMI/SBK April/Special Rider/Gone Gator, ASCAP
Wilbury 7-27637 (c/o Warner Bros.)

The family goes rural on this earthy second offering with country appeal.

JULIAN COPE *5 O'Clock World* (3:13)
 PRODUCER: Ron Fair
 WRITER: Allen Reynolds
 PUBLISHER: Screen Gems-EMI, BMI
Island 7-99241 (c/o Atlantic)

Jammin' fave at alternative outlets uncovers the mediocrity of a 9-to-5 existence.

LEVEL 42 *Tracie* (3:08)
 PRODUCERS: Level 42, Wally Badarou, Julian Mendelsohn
 WRITERS: M. King, G. Husband
 PUBLISHERS: Level 42/Chappell, ASCAP/Copyright Control
Polydor 871 438-7 (c/o PolyGram)

Indistinctive pop love plea found a niche in the U.K. but may have a tough time here.

BLACK

PICKS

EL DEBARGE *Real Love* (4:30)
 PRODUCER: El DeBarge
 WRITERS: El DeBarge, Darryl DeBarge
 PUBLISHER: Jobete, ASCAP
 MIXER: Timmy Regisford
Motown MOT-1948 (12-inch version also available.
MOT-4618)

Four-on-the-floor rhythmic drive and DeBarge's affected delivery cook on this R&B/dance track benefiting from Regisford's mixes. From the new album, "Gemini."

Z'LOOKE *Lovesick* (3:05)
 PRODUCER: Claytoven
 WRITERS: Claytoven Richardson, John Bendich, Dooney Jones
 PUBLISHERS: Pure Delight/Bright Light, BMI
 MIXER: Z'Looke
Orpheus B-72650 (c/o Capitol) (12-inch version also available.
Orpheus V-72651)

Act that scored with "Can U Read My Lips" offers a likable R&B/technofunk tune.

STETSASONIC FEATURING FORCE M.D.'s *Float On* (5:08)
 PRODUCER: Vincent F. Bell
 WRITERS: M. Willis, A. Ingram, J. Mitchell
 PUBLISHER: Duchess, BMI
 MIXERS: Daddy-O, Bobby Simmons
Tommy Boy TB-924 (12-inch single)

Rap act customizes the Floaters' classic slow jam with a little background help from label mates Force M.D.'s. Brilliant production and sincere delivery—this deserves to be a smash. "Miami Bass" graces the flip.
 Contact: 212-722-2211.

GERALD ALBRIGHT *In The Mood* (4:16)
 PRODUCER: Gerald Albright
 WRITERS: Darryl Simmons, Babyface
 PUBLISHERS: Kears/Hip Trip-Hip Chic, BMI
Atlantic 7-88945

Heart-warming instrumental rendition of the Whispers' ballad hit from last year.

RECOMMENDED

INNER CITY *Good Life* (3:59)
 PRODUCER: Kevin Saunderson
 WRITERS: K. Saunderson, P. Gray, R. Holman
 PUBLISHERS: Virgin, BMI/Drive On
Virgin 7-99236 (c/o Atlantic) (12-inch reviewed Dec. 17)

NU GIRLS *Can We Talk About It?* (3:41)
 PRODUCERS: Davis, Stone, Klein
 WRITERS: L. Julian, J. Stone, P. Klein
 PUBLISHER: Henstone, BMI
Atlantic 7-88968 (12-inch version also available.
Atlantic 0-86466)

Youthful vocal quality and delivery are almost reminiscent of the Boys on this punchy R&B/dance rap featuring Stetsasonic's Daddy O. Hope they can dance.

JOHNNY KEMP *Birthday Suit* (4:26)
 PRODUCER: Rhett Lawrence
 WRITERS: R. Lawrence, D. Pitchford
 PUBLISHERS: TSP, ASCAP/Triple Star, BMI
 MIXER: Keith Cohen
Columbia 38-68569 (12-inch version also available.
Columbia 44-68207)

Lifted from the "Sing" collection. Kemp lends his voice to an aggressive pop/R&B dance track with multiformat potential.

RIGHT CHOICE *Secret Wish* (3:40)
 PRODUCER: Ron "Have Mercy" Kersey
 WRITERS: Eric Van Tijn, Johann Sluitsma
 PUBLISHER: Intersong, ASCAP
Motown MOT-1958 (12-inch version also available
Motown MOT-4631)

Sweet and harmonious midtempo R&B love note from the act's forthcoming debut.

KRYSTOL *Don't Let Go* (4:06)
 PRODUCER: Winston Johnson
 WRITERS: K. Harris, I. Rausch
 PUBLISHERS: Tocep/Jumpin' Off, BMI
Epic 34-68084 (c/o CBS)

Female outfit returns with a tasteful, melodic, and charming R&B slow number with a guest male vocal appearance.

NEW AND NOTEWORTHY

WOKIE *She's So Cold* (5:50)
 PRODUCERS: Alan George, Fred McFarlane
 WRITERS: T. Gatling, F. McFarlane
 PUBLISHERS: Tim Tim, ASCAP/Kaptein Keyboards, BMI
 MIXER: Kurt Upper
Jump Street JS-1022 (12-inch single)

Production sits right up there with the Calloways or Teddy Riley in approach. Heavy R&B/dance rhythm coupled with the male lead's smooth vocal has the appeal to win at radio.
 Contact: 212-873-1248.

B-FATS *Music Maestro* (4:20)
 PRODUCER: Donald "Dee" Bowden
 WRITER: Will Bowden
 PUBLISHERS: Donesha's/Bush Burnin', ASCAP
Orpheus B-72664 (c/o Capitol) (12-inch version also available.
Orpheus V-72665)

It's been a long time since we've done the "Wop," but with a groove as infectious as the one here you may not be able to help yourself.

NAJEE *Najee's Nasty Groove* (4:08)
 PRODUCER: Rahni Song
 WRITERS: Rahni Song, Najee
 PUBLISHER: Bush Burnin'/Kahri International/Najee, ASCAP
EMI B-50181 (c/o Capitol)

Horn players' jazzy nuances season an otherwise down and dirty R&B instrumental.

ATENSION *Let Me Push It To Ya* (3:54)
 PRODUCER: Lionel Job
 WRITERS: J. Carter, J.R. Sayles, I. Scott, K. Scott, D. Wyatt
 PUBLISHERS: Harrindur/Noiseta, BMI
Island 0-96583 (c/o Atlantic) (12-inch version also available.
Island 7-99249)

Trendy R&B with a Minneapolis flavor is likable but not necessary.

MARLEY MARL *The Symphony* (6:43)
 PRODUCER: Marley Marl
 WRITERS: C. Curry, A. Hardy, N. Wilson, M. Williams, D. Clear
 PUBLISHERS: Cold Chillin'/EM Marl Int'l, ASCAP
Cold Chillin' 7-27631 (c/o Warner Bros.) (12-inch version also available.
Cold Chillin' 0-21124)

New mix of the shuffling rap track that guests Master Ace, Craig G., Kool G Rap, and Big Daddy Kane. From Marl's "In Control Vol. 1."

COUNTRY

PICKS

FORESTER SISTERS *Love Will* (3:34)
 PRODUCERS: James Stroud, Barry Beckett
 WRITERS: Don Pfirmer, Byron Gallimore
 PUBLISHERS: Jack And Bill/Welk/GID, ASCAP
Warner Bros. 7-27575

The Foresters' spun-glass harmonies provide exquisite emphasis for this testimony to the unparalleled strength of love.

CHARLEY PRIDE *White Houses* (3:15)
 PRODUCER: Jerry Bradley
 WRITER: J. Cunningham
 PUBLISHERS: Rocksmith/Lockhill-Selma, ASCAP
16th Avenue 70425

Her love has him so delirious, he's helpless and living in a rose-colored world. Pride gives his traditional quality performance.

RECOMMENDED

SHELBY LYNNE *Under Your Spell Again* (3:03)
 PRODUCER: Billy Sherrill
 WRITER: Buck Owens
 PUBLISHER: Central Songs/Screen Gems-EMI, BMI
Epic 34-68584 (c/o CBS)

A worthy cover of Buck Owens' 1959 hit. Lynne's wounded voice and the crying steel contribute just the right sense of emotional surrender.

BRUCE GOSSE *Hillbilly Hearts* (2:45)
 PRODUCER: Scott Baggett
 WRITER: Bruce Gosse
 PUBLISHER: Gosse, ASCAP
W.O.W. 1089

Strong vocals, a hooky melody, and smooth production take the lead over a weak storyline. Label based in Nashville.

JILL HOLLIER *Many Tears Ago* (2:07)
 PRODUCERS: Robby Adcock, Chris Waters
 WRITER: Winfield Scott
 PUBLISHER: Screen Gems-EMI, BMI
Warner Bros. 7-27585

Charming and nostalgic. This is what Teresa Brewer might have sounded like doing country music of the '50s.

CROSBY, STILLS, NASH & YOUNG *This Old House* (4:48)
 PRODUCER: Niko Bolas, Crosby, Stills, Nash & Young
 WRITER: Neil Young
 PUBLISHER: Silver Fiddle, ASCAP
Atlantic 7-88966

The legendary foursome reunite on this storytelling, Young-penned tune. Imaginative country music flaunting heavy group harmonies on the hook.

BRUCE VAN DYKE *It's All In The Touch* (2:57)
 PRODUCERS: Jim Allison, Dan Chauvin
 WRITERS: R. Bourke, S. Bogard, R. Giles
 PUBLISHERS: Chappell/RMB/Bibo/Partnership, ASCAP
Aria LO-688-1

He sweetly gives advice on keeping a woman's interest. Gentle production backs clearly noted vocals. Contact: 615-292-9899.

SHANE LEONARD-PETERS *She Thinks I Still Care* (2:24)
 PRODUCER: Andy King
 WRITERS: Steve Duffy, Dickey Lee
 PUBLISHERS: Jack/Glad, BMI
GBS 782

A romping rendition of the No. 1 1962 George Jones classic. Production and delivery are energetic and danceable. Contact: 615-242-5001.

MARILYN ORTLIEB *Let Your Love Take Hold Of Me* (3:08)
 PRODUCER: Gene Kennedy
 WRITERS: Ray Sanders, Ann Tygett
 PUBLISHER: Door Knob, BMI
Door Knob DK89-320

Dreamy, sweet, head-on-the-shoulder, dance-along music. Contact: 315 Mount Juliet Rd., Mount Juliet, Tenn. 37122

LINDA DAVIS *Back In The Swing Again* (2:30)
 PRODUCER: Bob Montgomery
 WRITERS: A. DeLory, L. Johnson, C. Whitsett
 PUBLISHERS: DeLory/Real Johnson Songs, ASCAP/Tom Collins, BMI
Epic 34-68544 (c/o CBS)

Up-tempo vocals with driving rhythm lend character to this tightly produced toe-tapper.

BILL TAYLOR *Have A Heart* (2:34)
 PRODUCER: not listed
 WRITER: Jerry Fuller
 PUBLISHERS: 4 Star/Opryland, BMI
B&N 22145

A smooth country winner, simply produced and creatively penned. Vocals are strong and consistent from beginning to end. Label based in Cave Creek, Ariz.

DANCE

RECOMMENDED

CC: DIVA *Grazing In The Grass* (6:38)
 PRODUCER: Nayan
 WRITERS: Harry Elston, Philemon Hou
 PUBLISHER: Cherio, BMI
 MIXERS: Nayan, Bessie Bob Brockmann
EMI V-56129 (c/o Capitol) (12-inch single)

Third single from "Yowusupwidat?" is a contemporary dance/pop remake of Friends Of Distinction's 1969 hit that could spark interest in the duo at radio as well as clubs.

RAIANA PAGE *Open Up Your Heart* (6:18)
 PRODUCER: Andy "Panda" Tripoli
 WRITERS: A. Tripoli, A. Lebron
 PUBLISHERS: Beach House/Andy Panda, ASCAP
 MIXERS: Andy "Panda" Tripoli, Hugo Dwyer
Sleeping Bag SLX-40140 (12-inch single)

The Cover Girls' mentor, Panda, introduces a familiar but rather likable Latin-esque production with a vulnerable vocal delivery. Contact: 212-724-1440.

ADEVA *In And Out Of My Life* (6:00)
 PRODUCER: Mike Cameron
 WRITERS: T. Jackson, D. Parkin, P. Daniels
 PUBLISHERS: Andi-Girl/Smackin'. BMI
 MIXERS: Mike Thompson, Mike Cameron
Easy Street EZSR-7536 (12-inch single)

New remix of the R&B/club track that first appeared last year. From the vocalist that gave you "Respect." Contact: 212-254-7979.

LOUIS CLARK & THE ROYAL PHILHARMONIC ORCHESTRA *Beethoven's Fifth* (6:04)
 PRODUCERS: Jeff Jarratt, Don Reedman
 WRITER: not listed
 PUBLISHER: Eaton, BMI
 MIXERS: Phil Harding, Ian Curnow
Arista AD1-9796 (12-inch single)

At least Walter Murphy would have approved. Clever, acid-inspired reworking of the composer's classic with an added narrative.

SKINNY PUPPY *Testure* (8:28)
 PRODUCERS: David Ogilve, Cevin Key
 WRITER: Skinny Puppy
 PUBLISHER: Nettovboard, PRO
 MIXERS: David Ogilve, Cevin Key
Capitol V-15439 (12-inch single)

Popular cut from "Vivisect VI" track incorporates the act's usual techno wizardry with an industrial flair. Note "Serpents" on the flip.

HI-C *I Don't Know* (6:51)
 PRODUCER: Robert Bryan
 WRITER: R. Bryan
 PUBLISHER: Beach House, ASCAP
 MIXERS: Tony Smalios, "Little" Louie Vega
Sleeping Bag SLX-40139 (12-inch single)

R&B vocal arrangement over a beat-heavy "freestyle" rhythm. Contact: 212-724-1440.

GROOVE ROBBERS *How Far Can We Go?* (6:00)
 PRODUCERS: Chris C., Tommy D.
 WRITER: not listed
 PUBLISHER: not listed
 MIXER: not listed
TVT 4058 (12-inch single)

U.K. DJs try their hand at a percolating R&B/club groove. Plenty of samples, scratch, and rap. Contact: 212-929-0570.

MS. DEBBIE DEB *Wild Things (Holds Me Tight)* (5:35)
 PRODUCERS: Jesse "Jess" Diaz, Mark Roofe
 WRITER: Chip Taylor
 PUBLISHER: Blackwood, BMI
 MIXERS: Mark Roofe, Julio Ferrera
Cafe Express CAFE-600 (12-inch single)

The singer that brought you "When I Hear Music" in 1984 now offers an average techno rendition of the Troggs' much-covered "Wild Thing." Contact: 305-573-1499.

PICKS: New releases with the greatest chart potential.
 RECOMMENDED: Records with potential for significant chart action.
 NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.
 Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store, one-stop, and rack sales reports.	
				★★ NO. 1 ★★	
1	2	2	77	GUNS N' ROSES ▲ ⁶ GEFLEN GHS 24148 (8.98) (CD) 5 weeks at No. One	APPETITE FOR DESTRUCTION
2	1	1	30	BOBBY BROWN ▲ ² MCA 42185 (8.98) (CD)	DON'T BE CRUEL
3	3	3	14	TRAVELING WILBURYS ▲ WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
4	5	7	9	GUNS N' ROSES GEFLEN GHS 24198 (8.98) (CD)	G N' R LIES
5	4	5	39	POISON ▲ ⁴ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AHH!
6	9	11	21	EDIE BRICKELL & NEW BOHEMIANS ● GEFLEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
7	7	4	78	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
8	6	6	19	BON JOVI ▲ ⁴ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
9	8	8	15	ANITA BAKER ▲ ² ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
10	12	13	11	JOURNEY ▲ COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
11	10	9	16	U2 ▲ ³ ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
12	11	12	17	KENNY G ▲ ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
13	14	15	12	R.E.M. ● WARNER BROS. 25795 (9.98) (CD)	GREEN
14	15	16	10	FLEETWOOD MAC WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
15	13	10	27	SOUNDTRACK ▲ ⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
16	28	33	30	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
17	17	17	10	TIFFANY ▲ MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
18	16	14	10	PINK FLOYD ▲ COLUMBIA PC 2 44484 (CD)	DELICATE SOUND OF THUNDER
19	18	21	42	TRACY CHAPMAN ▲ ² ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
20	24	31	73	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
21	25	28	22	WINGER ● ATLANTIC 81867 (8.98) (CD)	WINGER
22	23	77	3	RUSH MERCURY 836 346-1/POLYGRAM (CD)	A SHOW OF HANDS
23	19	19	11	CROSBY, STILLS, NASH & YOUNG ▲ ATLANTIC 81888 (9.98) (CD)	AMERICAN DREAM
24	26	27	55	TAYLOR DAYNE ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
25	21	22	11	KISS MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
26	33	40	18	KARYN WHITE ● WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
27	20	18	65	GEORGE MICHAEL ▲ ⁶ COLUMBIA OC 40867 (CD)	FAITH
28	27	25	13	RATT ● ATLANTIC 81929 (9.98) (CD)	REACH FOR THE SKY
29	34	52	24	LIVING COLOUR EPIC BFE 44099/E.P.A. (CD)	VIVID
30	37	108	3	RICK ASTLEY RCA 8589-1-R (9.98) (CD)	HOLD ME IN YOUR ARMS
31	29	23	30	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
32	31	30	32	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
33	36	41	12	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
34	38	44	16	BULLETBOYS WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
35	22	20	14	BARBRA STREISAND ▲ COLUMBIA 40880 (CD)	TILL I LOVED YOU
36	45	51	25	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
37	30	26	66	INXS ▲ ³ ATLANTIC 81796 (9.98) (CD)	KICK
38	47	50	12	SAMANTHA FOX JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
39	35	29	35	VAN HALEN ▲ ³ WARNER BROS. 25732 (9.98) (CD)	OU812
40	40	37	15	DURAN DURAN ● CAPITOL C1-90958 (9.98) (CD)	BIG THING
41	41	35	38	JOAN JETT AND THE BLACKHEARTS ● CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
42	NEW		1	DEBBIE GIBSON ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
43	32	24	17	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
44	42	43	12	JOE SATRIANI RELATIVITY 8265/IMPORTANT (6.98) (CD)	DREAMING # 11
45	43	34	21	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
46	44	36	15	BANGLES ● COLUMBIA OC 44056 (CD)	EVERYTHING
47	39	32	32	STEVE WINWOOD ▲ ² VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
48	54	55	52	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
49	52	57	11	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
50	53	49	37	BREATHE ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
51	56	45	37	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
52	58	62	35	ERASURE SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
53	49	48	19	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
54	51	38	32	CHICAGO ● REPRISE 25714 (9.98) (CD)	19

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	50	42	73	MICHAEL JACKSON ▲ ⁶ EPIC OE 40600/E.P.A. (CD)	BAD
56	46	46	6	NEIL DIAMOND COLUMBIA OC 45025 (CD)	THE BEST YEARS OF OUR LIVES
57	68	97	13	MIKE + THE MECHANICS ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
58	59	59	29	GUY ● UPTOWN 42176/MCA (8.98) (CD)	GUY
59	48	39	25	THE ESCAPE CLUB ● ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
60	61	61	6	SHERIFF CAPITOL C1-91216 (6.98) (CD)	SHERIFF
61	62	56	14	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
62	63	65	10	EAZY-E RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
63	57	47	17	OZZY OSBOURNE ● CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
64	55	53	17	BOY MEETS GIRL RCA 8414-1-R (8.98) (CD)	REEL LIFE
65	66	66	20	VIXEN EMI 46991 (9.98) (CD)	VIXEN
66	60	58	26	INFORMATION SOCIETY ● TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
67	100	—	2	ENYA GEFLEN 24233 (9.98) (CD)	WATERMARK
68	95	164	4	SOUNDTRACK ATLANTIC 81933 (9.98) (CD)	BEACHES
69	64	68	35	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
70	84	129	3	COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
71	65	64	23	KYLIE MINOGUE GEFLEN GHS 24195 (8.98) (CD)	KYLIE
72	81	99	9	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
73	79	139	3	LOU REED SIRE 25829/WARNER BROS. (9.98) (CD)	NEW YORK
74	74	76	18	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
75	67	54	74	SOUNDTRACK ▲ ¹⁰ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
76	83	94	10	THE WATERBOYS CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
77	86	102	11	M.C. HAMMER CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
78	80	67	15	PET SHOP BOYS ● EMI 90868 (9.98) (CD)	INTROSPECTIVE
79	99	104	13	HOUSE OF LORDS RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
80	77	73	30	BRITNY FOX ● COLUMBIA BFC 44140 (CD)	BRITNY FOX
81	75	75	11	AL JARREAU REPRISE 25778 (9.98) (CD)	HEART'S HORIZON
82	78	69	11	DOKKEN ● ELEKTRA 60823 (13.98) (CD)	BEAST FROM THE EAST
83	89	85	18	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
84	69	60	31	ROBERT PALMER ▲ EMI 48057 (9.98) (CD)	HEAVY NOVA
85	71	72	40	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
86	97	107	5	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
87	72	71	18	SOUNDTRACK ● ATLANTIC 81905 (9.98) (CD)	BUSTER
88	73	74	22	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
89	82	86	65	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
90	113	116	4	SLICK RICK DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
91	123	134	32	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
92	88	78	58	KEITH SWEAT ▲ ² VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
93	98	98	9	THE PURSUIT OF HAPPINESS CHRYSALIS BFV 41675 (CD)	LOVE JUNK
94	104	113	8	THEY MIGHT BE GIANTS BAR/NONE 72600/RESTLESS (8.98) (CD)	LINCOLN
95	87	81	17	EDDIE MONEY COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
96	92	79	19	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
97	94	80	76	DEBBIE GIBSON ▲ ³ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
98	90	92	17	SIR MIX-A-LOT NASTYMIX 70123 (8.98) (CD)	SWASS
99	70	63	12	SAM KINISON WARNER BROS. 25748 (9.98) (CD)	HAVE YOU SEEN ME LATELY?
100	116	140	5	CAMOUFLAGE ATLANTIC 81886 (8.98) (CD)	VOICES & IMAGES
101	91	83	9	THE ART OF NOISE CHINA 837 367 1/POLYGRAM (CD)	THE BEST OF THE ART OF NOISE
102	102	118	6	ROY ORBISON VIRGIN 90604 (12.98) (CD)	IN DREAMS
103	76	70	41	CHEAP TRICK ▲ EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
104	105	100	9	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
105	129	—	2	VIOLENT FEMMES SLASH 25819/WARNER BROS. (9.98) (CD)	3
106	110	89	37	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
107	NEW		1	NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE
108	109	109	11	MAXI PRIEST VIRGIN 90957 (8.98) (CD)	MAXI PRIEST
109	111	111	22	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING

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.

METAL MEETS METAL IN CERTS

(Continued from page 6)

iels Band's "A Decade Of Hits," which was released in 1983.

Here's the complete list of January certifications.

MULTIPLATINUM ALBUMS

Def Leppard, "Hysteria," Mercury/PolyGram, 9 million.

Dire Straits, "Brothers In Arms," Warner Bros., 6 million.

Bon Jovi, "New Jersey," Mercury/PolyGram, 4 million.

Poison, "Open Up And Say ... Ahh!," Enigma/Capitol, 4 million.

Van Halen, "5150," Warner Bros., 4 million.

"Cocktail" soundtrack, Elektra, 4 million.

U2, "Rattle And Hum," Island/Atlantic, 3 million.

Van Halen, "OU812," Warner Bros., 3 million.

PLATINUM ALBUMS

Journey, "Greatest Hits," Columbia, its eighth.

Pink Floyd, "Delicate Sound Of Thunder," Columbia, its sixth.

Charlie Daniels Band, "A Decade Of Hits," Epic, their third.

The Judds, "Heartland," RCA, their third.

Tiffany, "Hold An Old Friend's Hand," MCA, her second.

Crosby, Stills, Nash, & Young, "American Dream," Atlantic, their first.

"Traveling Wilburys", Wilbury/Warner Bros., their first.

GOLD ALBUMS

Pink Floyd, "Delicate Sound Of Thunder," Columbia, its 10th.

Journey, "Greatest Hits," Columbia, its eighth.

John Lennon, "Imagine" soundtrack, Capitol, his eighth.

Crosby, Stills, Nash, & Young,

"American Dream," Atlantic, their fourth.

Dokken, "Beast From The East," Elektra, its fourth.

Ratt's "Reach For The Sky," Atlantic, its fourth.

R.E.M., "Green," Warner Bros., its third.

Dwight Yoakam, "Buenas Noches From A Lonely Room," Reprise, his third.

Tiffany, "Hold An Old Friend's Hand," MCA, her second.

"Traveling Wilburys", Wilbury/Warner Bros., their first.

"Karyn White", Warner Bros., her first.

"Winger", Atlantic, its first.

"Buster" soundtrack, Atlantic.

PLATINUM SINGLES

Beach Boys, "Kokomo," Elektra, their first.

Joe Cocker & Jennifer Warnes' "Up Where We Belong," Island, their first.

GOLD SINGLES

Chicago, "Look Away," Reprise, their fifth.

Beach Boys, "Kokomo," Elektra, their third.

Pat Benatar, "Love Is A Battlefield," Chrysalis, her second.

Bobby Brown, "Don't Be Cruel," MCA, his second.

Phil Collins, "Groovy Kind Of Love," Atlantic, his second.

Debbie Gibson, "Shake Your Love," Atlantic, her second.

Huey Lewis & the News, "Power Of Love," Chrysalis, their second.

Bobby Brown, "My Prerogative," MCA, his first.

Joe Cocker & Jennifer Warnes, "Up Where We Belong," Island, their first.

Escape Club, "Wild Wild West," Atlantic, its first.

Frankie Goes To Hollywood, "Relax," Island, its first.

Debbie Gibson, "Only In My Dreams," Atlantic, her first.

Information Society, "What's On Your Mind," Tommy Boy, its first.

J.J. Fad, "Supersonic," Atco, its first.

Huey Lewis & the News, "I Want A New Drug," Chrysalis, their first.

Bobby McFerrin, "Don't Worry, Be Happy," EMI, his first.

Robert Palmer, "Addicted To Love," Island, his first.

Poison, "Every Rose Has Its Thorn," Enigma/Capitol, its first.

Tone Loc, "Wild Thing," Delicious Vinyl, its first.

U2, "Desire," Island/Atlantic, its first.

UB40, "Red Red Wine," A&M, its first.

Will To Power, "Baby, I Love Your Way/Free Bird," Epic, its first.

MTV, WB JOIN TO CELEBRATE WOODSTOCK 20 YEARS LATER

(Continued from page 6)

stock merchandise will also be marketed, including movie posters, hats, T-shirts, and other items. This merchandise will be based on logos and designs connected with the movie of the concert, rather than the actual event.

Discussions are under way to determine who actually owns which merchandising rights, since the film and the event are so closely linked. Rights to the name of the actual event are still owned by Joel Rosenman and John Roberts, the concert's producers, while Warner Bros. owns all media rights surrounding the movie.

New York-based Steve Gold Enterprises has been licensed by Roberts and Rosenman to market memorabilia merchandise (original concert tickets and festival posters). Larry Lieberman, executive director of Steve Gold Enterprises, says there is some question over the rights to such items as the original guitar-and-dove Woodstock logo.

Warner Bros.' VP of marketing, Eric Frankel, confirms that discussions over certain aspects of the merchandising rights are taking place, and that they "have been for the past six months."

One area still being discussed by Warner and Roberts and Rosenman is a possible Woodstock II concert tour, which would feature some of

the original festival performers as well as established stars and breaking acts.

But according to Frankel, while Roberts and Rosenman have the rights to the Woodstock name and thus the ability to stage such a concert tour, "they don't have the right to telecast it, sell it to cable or pay-per-view, or put it out on home video, and that's pretty much the only way to make an event like that profitable."

While discussions over a jointly produced concert tour continue between Warner Bros. and Roberts and Rosenman, Edward Bleier, president of pay-TV and network features at Warner Bros. Inc., says other special marketing events are being planned.

These include the possibility of re-releasing the "Woodstock" film for large-screen showings on a city-by-city "movie concert" basis. Venues for such shows could range from movie theaters to auditoriums and small concert halls, Bleier says.

Warner Bros. is also digging through its film vaults with the idea of producing anywhere from two to four hours of new television programming that would incorporate the never-before-seen archival footage. A radio syndication package is also being investigated.

"The sponsor, or sponsors, will be able to underwrite the 'Woodstock

Moments,' the movie screenings, the broadcast television documentary, part of the merchandising, any radio network arrangements, as well as the city-by-city movie tour," says Bleier.

While there are other print and broadcast tributes planned for this anniversary year by both magazines and television concerns, the MTV/VH-1/Warner Bros. plan is unique in that Warner Bros. holds sole rights to the film and the miles of archival film footage. Thus, any other planned TV specials will be denied the use of this material.

CBS CATALOG GOES TO U.S.S.R.

(Continued from page 1)

gles, Journey, Billy Joel, Bob Dylan, the Hooters, Barbra Streisand, Julio Iglesias, Earth, Wind & Fire, Terence Trent D'Arby, Judas Priest, and Midnight Oil.

One of the George Michael hits from his "Faith" album, "I Want Your Sex," serves as an example of how far glasnost has evolved, because such material would likely have been deemed off-limits in the preglasnost era.

CBS International, from its headquarters in New York, issued a terse seven-line announcement of the arrangement, and refused further comment on the matter. However, it was learned that the first shipment of albums was made in mid-January. Presumably, the bulk of the modest shipment is being stocked by the big Melodia-run record store in Moscow, one of about 30,000 outlets in all of the U.S.S.R.

That the CBS albums were manufactured in the West and contain English-language liner notes and label copy are deemed of vital interest to Soviet music fans.

One source familiar with the Soviet marketplace says of Soviet fans, "It's not only Western music they want, but all of the original artwork and label copy as well."

It is not known how the financial terms have been structured by CBS and the Soviets. But with most of the releases long past their sales peaks, CBS can probably sell the albums to the Soviets at levels that allow stores to charge prices within the reach of average Soviet citizens—said to be no more than \$3.75 or so an album.

Glasnost has already produced a steady diet of Western pop music exposure in the Soviet Union. It has taken the form of tours by such artists as Bon Jovi, the Scorpions, Elton John, Peter Dinklage, UB40, and Billy Joel, whose

concerts there were recorded and released in the West. The Joel album, "Kohuept," is among the releases in the first shipment.

Additionally, a Paul McCartney album of his past hits, "Back In

Soviet fans want art, label copy, too

The U.S.S.R.," was released late last year only in the Soviet Union. McCartney recently participated in a radio phone-in with Soviet music fans.

In the past year, Mezhdunarodnaya Kniga, the Soviet export-import agency, imported albums by Whitney Houston and the Alan Parsons Project, in addition to making licensee deals with such

PolyGram hard rockers as Deep Purple and Yngwie Malmsteen (Billboard, Feb. 13, 1988).

Two-way licensing deals for classical music, which rarely challenges Soviet ideological considerations, long preceded the start of glasnost. But even with classical repertoire things are taking an interesting turn. BMG Classics, for instance, hopes to market in the Soviet Union, under its own logo, the recordings of Russian artists it has signed to exclusive deals.

As for the CBS breakthrough, no details were made available on future shipments, their contents or numbers being shipped.

CBS is credited with the first signing of a Soviet contemporary artist, Boris Grebenshikov, for release in the West.

CD FORMAT REACHES PLATINUM CIRCLE

(Continued from page 1)

called platinum barrier in September. The album—which in all configurations has sold more than 5 million units—continues to chart strongly and is now No. 163 on the Top Pop Albums chart.

December saw similar sales success for two other CDs.

RCA reports that the "Dirty Dancing" CD broke the 1-million-copy barrier sometime during the December holidays; at press time, total CD sales were nearing the 1.1 million mark. Overall domestic sales of the soundtrack have now exceeded 10 million, and it is still charting strongly at No. 75.

Similarly, Def Leppard can claim honors as the first heavy metal band to reach the platinum-CD level. The group's "Hysteria" album—now platinum nine times over in all configurations—also passed the 1-million-CD point

in December. The album maintains its hold on the top 10 and this week is No. 7.

Finally, George Michael now stands as the first solo artist to sell more than 1 million copies of a CD with his best-selling "Faith" album. At the end of January, over a million "Faith" CDs had been sold by Columbia.

Likely candidates to soon duplicate Michael's platinum achievement include Michael Jackson, whose "Bad" is close to the 900,000 mark in CD sales and gaining; U2 again, this time with "Rattle And Hum," now past the 900,000 level; Guns N' Roses, whose Geffen debut is "very close to platinum" on CD, according to a label source; and Whitney Houston, whose "Whitney" is now past 900,000 in CD sales.

INDIES READY VID ID FOR NARM

(Continued from page 6)

level of representation in the showcase.

The idea for an independent production originated at the NARM Wholesalers Conference, held in October in Palm Springs, Calif.

"I'm pleased by the reaction but disappointed that there aren't more labels from the rock side and folk," Silverman says. "Their cash flow can't afford them the luxury of participating. I'm also disappointed at the distributor reaction. We only have 40% of distributors, and we'd like to see 70%."

Labels signed up for the presentation include Fantasy, TVT, Sleeping Bag/Fresh, 4th & B'way, Mango, Antilles/New Directions,

Delicious Vinyl, Great Jones, Tommy Boy, Select, Priority Nastymix, Malaco, Next Plateau, the Welk Group, K-tel, Telarc, American Gramophone, Denon, Slam, Rampart, Specialty, Sutra, Relix, Quicksilver, and Macola.

Distributors committed to the clip include Landmark, Schwartz Bros., Malverne, JFL, MDI, Great Bay, Paulstarr, Motor City, Associated, Action, CRD, Gemini, Select-O-Hits, Big State, M.S., Encore, and Pearl.

The IAC will meet in New Orleans March 2 to discuss the presentation.

WYZZ CHICAGO MEETS SONG-ID DEMANDS

(Continued from page 4)

for the station.

"Carl talked to us particularly about back-selling the music, which we'll make an effort to do," Kelly says. "We've always front- or back-sold records the first six weeks of the run, but the emphasis will be on

backselling now whenever possible."

He added that he was putting out a memo to his on-air staff emphasizing back-announcing whenever possible. "It's something we'd like to get behind Carl on."

WEA, CEMA UP LP PENALTIES

(Continued from page 1)

a higher returns rate for LPs than they do for other album-length products. Only MCA and BMG have not made similar adjustments, although it is anticipated BMG will shortly announce a similar revision.

Some accounts look at the new WEA and CEMA policies as proof that the configuration's day is coming to an end.

"They both tell me, as a buyer, that LPs are a pariah," says the VP of purchasing from one of the industry's five largest accounts. Even with the higher purchase bonuses, the executive, who requests anonymity, says that "the spiral of this is such that you've got to say, 'Why buy LPs in the first place?'"

David Roy, head buyer for 441-store Albany, N.Y.-based Trans

World Music Corp., says the boost on purchase credits makes the higher penalties easier to swallow, "but there's still that thought in the back of your mind that you've got to watch your LPs."

Other accounts praise the fact that CEMA and WEA saw fit to increase their bonuses at the same time that the higher penalties went into effect.

"WEA and CEMA actually did something fair for a change," says Bud Libman, executive VP of Atlanta-area one-stop Nova Distributing Corp. "With CBS and PolyGram, you have no incentive. Everybody loses."

The difference in the newly revised CEMA and WEA policies, says Libman, is that the break-even point remains the same. Libman thinks the changes will impact accounts that try

to "dump a lot of LPs. I'm glad they found a way to penalize the offenders without hurting everybody else."

Accounts and rival distributors have been nervous since late last year, when CBS doubled its LP penalty to 10% (see story this page). Paul Smith, senior VP/GM of sales and marketing for CBS, admits that that change prompted "some apprehension" among accounts and that similar apprehensions among his competitors may have prompted the revised programs. But he firmly denies that CBS has any intention of accelerating the LP's demise.

"We think there is a substantial marketplace for the LP, now and in the years to come," says Smith. "We want everyone, including ourselves, to deal with it intelligently." As proof

of his conviction, he points out that CBS included LPs in its current buy-in program on front-line titles, which began in mid-January.

Smith says that LPs account for more than 20% of the vendor's jazz sales and a "significant part" of CBS' black music sales. He says the LP is also an important configuration during the early stages of a heavy metal album's release.

And yet, say Smith and other distribution executives, the industry must face up to the fact that although demand for the LP is far from over, the configuration does not contribute as much to a company's profits as it once did.

Smith calls the trend toward higher vinyl penalties "a wake-up call that [the LP is] still there and still viable, but not what it once was."

Executives at WEA and CEMA say the higher bonuses in their firms' new policies are designed to encourage accounts that do well with LPs to continue stocking the product.

"We look at it as more of a reward for titles that are LP sellers," says Joe Mansfield, CEMA VP of sales. "We think our [LP] discounts are the highest in the industry." (With CEMA's discounts pegged at 2.4% for retail accounts and 2.7% for subdistributors, Mansfield is correct.)

"For those who are really in the LP business—stocking it, merchandising it, and buying the product efficiently—we are going to make it more profitable," says WEA president Henry Droz. "The fact is, about 90% or more of our customers earn money on our returns policy."

"On the other hand, if an account

decides arbitrarily that it wants to get out of the LP business or drastically scale back its LP stock, then that's an abuse of the returns policy, and you will pay a higher penalty."

Droz says that a returns system is provided to adjust inventory problems caused by "errors or misjudgments. It's not intended to help someone cut out a portion of their inventory."

Smith, Droz, and new CEMA president Russ Bach say that gluts of returned LPs generally are caused by reorder patterns. "It usually isn't the initial buy," says Smith. "It's the last reorder that kills you."

Droz and CBS' Smith acknowledge that much of the nervousness attached to the LP's decline is tied to the fast fade that 8-track tapes experienced during the early part of this decade. "They went from 32% of the business to nothing," says Droz.

But neither Smith nor Droz think the 8-track provides a proper analogy for the LP. "It doesn't relate at all. Eight-track was a car configuration that got overtaken by the cassette," says Smith. "There's absolutely no relationship at all. We see the LP as hopefully having a long life, and it will as long as accounts don't overreact" to the revised returns policies.

While some accounts have apparently purged their LP inventories at the vendors' expense, and while the major distributors say LP returns run ahead of those posted by cassette and CD, Droz says: "It's nowhere near a disaster or crisis situation. I must compliment the industry on handling [the situation] relatively well."

Understanding The New Policies

NEW YORK The strategies of the new CEMA and WEA LP return policies are similar, but the numbers are different.

In the WEA plan—which doubles the LP penalty from 5% to 10%—the subdistributor breakeven point remains 20%, while the retail breakeven holds at 16%. (The wholesaler discount moves from 1% to 2%, while the retail discount is also doubled, from .8% to 1.6%.)

Similarly, CEMA has raised both sides of the incentive/disincentive formula. The returns charge for all accounts has moved from 10.5% to 15%, but its bonuses have moved

higher, too, which keeps the cap at 18% for subdistributors and 16% for retailers. Its purchase discounts—2.4% for retail accounts and 2.7% for wholesalers—are the highest in the business.

The letter that announced CEMA's new rate also announced some customary price increases and a simplification of its returns procedures.

At press time, accounts were beginning to receive letters from MCA announcing similar price hikes, which were described by one MCA executive as "customary increases." Merchandisers say the MCA letter

also includes a few title deletions on cassette and CD and some 20 pages of LP deletions. For now, however, MCA has not made a move toward higher LP penalties.

With the CEMA and MCA hikes, the industry has now seen four of the six majors implement increases since the start of 1989. At the beginning of January, CBS moved up the wholesale price on its \$8.98 and \$9.98 list equivalent cassettes and LPs and on some CDs, while BMG implemented higher costs for select products. At the same time, CBS and BMG both lowered prices on some CDs. GEOFF MAYFIELD

POP SINGLES, POP JINGLES

(Continued from page 1)

chin," which was released last June. Frey's music will be the background for a TV commercial depicting him dressed in exercise gear and working out on a stationary bike at one of the sponsor's health and fitness centers.

While the 30- and 60-second spots will be shown in 52 markets starting early this month, a 7-inch single of "Livin' Right" will hit radio Feb. 22; street date for the single is Feb. 27.

But this new way of mating music with money has its down side, some observers say. They point to ad campaigns that are far too expensive to bring a positive return, and instances where monies are given to music industry figures who do not effectively use the funds.

Paul Stanley, president and creative director of PS Productions in Chicago, predicts, "We'll see a ton more sponsorships tied in with records and new releases. It's the next natural step."

Stanley says his organization is working on a deal that will promote record releases by artists who are not superstars. He declined to reveal details, but said the campaign would break early next month.

"It's good for all parties to center more on the record, as opposed to centering on the tour," Stanley adds. "It just makes sense. The key to event marketing is to be thinking and creating. That's how you keep the [sponsorship] industry healthy and keep making big successes. I think a record tie-in is a natural for corporations targeting that demographic."

Stanley says most of the record/sponsorship deals will develop slowly. "Corporations put their marketing

budgets together well in advance, so you won't see someone hopping on the bandwagon right away [after Madonna]," he says. But in the future, he promises, "You will see a large effect."

But Stanley also cautions that corporate monies are not an endless reservoir.

"I still think they're paying too much for their sponsorships, and I wish they'd stop that," he says. "It makes it real rough [for other businesses] if you're trying to buy."

"I think we'll definitely see more of [record sponsorships]," says Lesa Ukman, editor of Special Events Report, a Chicago-based newsletter that tracks sponsorship as part of the International Events Group, a corporate broker. "Companies are looking for that extra spin. I've already heard of some deals, all off the record. But clearly, as it becomes more and more acceptable for artists to tour under a corporate name, there's less and less resistance to do more commercial things like these kinds of record releases."

Ukman, who admits that she thought the era of blockbuster music marketing associations was "dead," says the Madonna/Pepsi deal "is reaffirming that even though observers think [sponsorship] is common and cluttered, marketers don't think consumers see it that way, and there's still lots of opportunity."

"It's always followed a track," Ukman adds. "First we had sponsorship of big tours, then we had the trickle-down to the bar bands, and we'll see the exact same thing with recordings."

Jay Coleman, the president and founder of Rockbill-EMCI, a company specializing in music-related sponsorships, says that Pepsi's success with superstar endorsements may cause that company to further explore the music industry for potential deals with less-than-superstar acts.

"It's quite possible in the future," Coleman says. "We've looked at those situations, and I think at some point it wouldn't surprise me to see that happen."

Rockbill-EMCI has been responsible for every deal Pepsi has done with music, Coleman says. "Basic-

ly, [deals] are an attempt to create a promotional package where things will work in tandem," he says. "When an album first comes out, you're looking for a maximum amount of visibility and exposure. Pepsi will make all America aware that Madonna's back with a new album, and that awareness will drive a lot of people into the record store."

Michael Omansky, RCA's VP of marketing management, says the new twist of sponsoring a record release as well as a tour should provide much added juice to sales.

"On any ads, timing is important,"

Omansky says. "You need the media weight at the right time, to skew it in with the strength of a single or album. It's not as effective after the album has peaked."

Corporate revenues would enable record companies to fully realize the power of television in promoting new releases, he adds.

"TV advertising at significant weight is not economically viable [for record companies]," Omansky says, pointing out that R.J.R. Nabisco alone outsends the record industry. "If you have a sponsor to bring it to you, it's a pretty powerful medium for the right artists, especially for albums with large mainstream potential."

Several industry observers point to George Michael's deal with Diet Coke as an ill-timed sponsorship.

"The difference between [Michael's deal and Madonna's] is the fact that Madonna's program with Pepsi is a more integrated effort," Coleman says. "In the case of George Michael and Coke, George's album has already run its course. He's finished his tour, will not tour next year, and the new album won't be out until the end of the year."

Another source cautioned against a new "Star Wars" of corporate sponsorship that could push funding beyond the point of no return.

"[Record sponsorship] is fine as long as money is used for constructive purposes," says the source, who is familiar with corporate concert promotions. "But there are times where a lot of money is given to people who just don't know what to do with it."

Pepsi Comes 1st To WB

NEW YORK Although Warner Bros. officials are delighted with the major television push that will accompany the debut of Madonna's single, "Like A Prayer," they admit there are huge problems in coordinating the release to radio.

"We'll have it out in time; the problem is for Pepsi to have it first," says a Warner Bros. source who asked not to be named.

"We have to find a way to give it to radio immediately after the Pepsi premiere. But the debut is at 8:30 at night, so how can we get it to 600 targeted stations?"

The Warner official also says that several West Coast radio stations have been considering taping the satellite feed of the commercial, thereby having the release three hours before the competition.

"If you think about it, there's a lot of devious scenarios," the source says. "We're appreciative of the exposure, but it's also creating a lot of problems."

Current plans call for the Madonna/Pepsi commercial to air worldwide the night of March 7; the single is expected to be totally serviced to radio no later than March 10. The street date for the single is the following week (Billboard, Feb. 4).

The album radio date is March 17, with a street date of March 21.

"Like A Prayer" is the first full Madonna album since "True Blue" was released in 1986. Madonna produced the album with Pat Leonard and Stephen Bray. An additional track, "Love Song," was produced and written with Prince, and is performed as a duet on the album.

Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	117	126	25	THE JUDDS ● RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
111	101	84	18	WHEN IN ROME VIRGIN 90994 (8.98) (CD)	WHEN IN ROME
112	112	132	4	SOUNDTRACK CAPITOL C1-91185 (9.98) (CD)	TEQUILA SUNRISE
113	106	103	29	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
114	121	124	6	ROY ORBISON RHINO 71493 (14.98) (CD) FOR THE LONELY: AN ANTHOLOGY, 1956-1965	
115	115	96	23	WILL TO POWER EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
116	103	91	43	BOBBY MCFERRIN ▲ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
117	93	93	12	BOYS CLUB MCA 42242 (8.98) (CD)	BOYS CLUB
118	118	119	11	JULIA FORDHAM VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
119	119	125	11	THE JIMI HENDRIX EXPERIENCE RYKODISC RALP 0078 (13.98) (CD)	RADIO ONE
120	120	122	34	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
121	107	88	43	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ ² JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
122	96	82	17	KEITH RICHARDS VIRGIN 90973 (9.98) (CD)	TALK IS CHEAP
123	108	90	22	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
124	114	114	12	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
125	122	95	20	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
126	85	87	12	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1026-1-J/RCA (8.98) (CD)	ROCK THE HOUSE
127	NEW ▶	1	1	THE FIXX RCA 8561-1-R (8.98) (CD)	CALM ANIMALS
128	128	138	24	TOMMY CONWELL AND THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD)	RUMBLE
129	132	146	4	KING TEE CAPITOL C1-90544 (8.98) (CD)	ACT A FOOL
130	133	143	38	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
131	147	170	4	OFRA HAZA SIRE 25816/WARNER BROS. (8.98) (CD)	SHADAY
132	135	136	19	ANTHRAX MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
133	125	127	14	IVAN NEVILLE POLYDOR 834 896 1/POLYGRAM (CD) IF MY ANCESTORS COULD SEE ME NOW	
134	144	163	25	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
135	137	137	62	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
136	146	166	21	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING
137	161	182	4	FAIRGROUND ATTRACTION RCA 8596-1-R (8.98) (CD)	THE FIRST OF A MILLION KISSES
138	134	120	12	ROBBIE NEVIL EMI 48359 (9.98) (CD)	A PLACE LIKE THIS
139	126	115	21	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
140	164	150	19	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
141	153	162	3	FEMME FATALE MCA 42155 (8.98) (CD)	FEMME FATALE
142	142	123	26	HUEY LEWIS & THE NEWS ▲ CHRYSALIS OV 41622 (CD)	SMALL WORLD
143	130	110	27	SALT-N-PEPA ● NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
144	131	121	30	PUBLIC ENEMY ● DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
145	167	177	3	MARC ALMOND CAPITOL C1-91042 (8.98) (CD)	THE STARS WE ARE
146	150	151	9	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
147	138	135	87	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ ² EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
148	124	105	16	RICKY VAN SHELTON ● COLUMBIA FC 44221 (CD)	LOVING PROOF
149	127	101	56	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
150	156	156	11	DREAMS SO REAL ARISTA AL 8555 (8.98) (CD)	ROUGH NIGHT IN JERICHO
151	141	128	18	RANDY NEWMAN REPRISE 25773 (8.98) (CD)	LAND OF DREAMS
152	139	131	48	SOUNDTRACK ▲ ³ RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
153	NEW ▶	1	1	SKID ROW ATLANTIC 81936 (9.98) (CD)	SKID ROW
154	149	149	148	ANITA BAKER ▲ ⁴ ELEKTRA 60444 (8.98) (CD)	RAPTURE
155	157	157	25	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	158	158	10	JULIAN COPE ISLAND 91025/ATLANTIC (9.98) (CD)	MY NATION UNDERGROUND
157	140	141	26	LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
158	181	191	4	LEE RITENOUR GRP GR 9570 (9.98) (CD)	FESTIVAL
159	168	168	5	ROBERTA FLACK ATLANTIC 81916 (9.98) (CD)	OASIS
160	NEW ▶	1	1	OINGO BOINGO A&M SP 5217 (8.98) (CD)	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET
161	136	117	14	CAMEO ● ATLANTA ARTISTS 836 002 1/POLYGRAM (CD)	MACHISMO
162	162	173	4	SOUNDTRACK WTG SP 45036/E.P.A. (CD)	TWINS
163	165	178	98	U2 ▲ ⁵ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
164	182	172	37	2 LIVE CREW ● LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
165	NEW ▶	1	1	MIDGE URE CHRYSALIS FV 41649 (CD)	ANSWERS TO NOTHING
166	184	—	2	MARTIKA COLUMBIA FC 44290 (CD)	MARTIKA
167	145	106	62	UB40 ▲ A&M SP 4980 (8.98) (CD)	LABOUR OF LOVE
168	151	144	53	MIDNIGHT OIL ▲ COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
169	159	153	14	VARIOUS ARTISTS A&M SP 3918 (9.98) (CD)	STAY AWAKE
170	152	155	10	AEROSMITH COLUMBIA FC 44487 (CD)	GEMS
171	163	154	17	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
172	RE-ENTRY	60	60	NEW ORDER ● QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
173	170	171	6	SOUNDTRACK WALT DISNEY 64101 (8.98) (CD)	OLIVER & COMPANY
174	174	188	4	CANDLEMASS METAL BLADE 73340/ENIGMA (8.98) (CD)	ANCIENT DREAMS
175	166	145	13	CHERELLE TABU OZ 44148/E.P.A. (CD)	AFFAIR
176	160	148	74	10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
177	179	176	114	DEF LEPPARD ▲ ⁷ MERCURY 810 308 1/POLYGRAM (CD)	PYROMANIA
178	143	112	17	SOUNDTRACK ● CAPITOL C1-90803 (14.98) (CD)	IMAGINE: JOHN LENNON
179	148	130	14	DIRE STRAITS WARNER BROS. 25794 (9.98) (CD)	MONEY FOR NOTHING
180	176	159	41	SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
181	173	147	14	PAUL SIMON WARNER BROS. 25789 (12.98) (CD)	NEGOTIATIONS AND LOVE SONGS (1971-1986)
182	178	180	15	JONATHAN BUTLER JIVE 1136-1-J/RCA (8.98) (CD)	MORE THAN FRIENDS
183	183	194	8	JIM CAPALDI ISLAND 91024/ATLANTIC (9.98) (CD)	SOME COME RUNNING
184	155	142	26	UB40 A&M SP 5213 (8.98) (CD)	UB40
185	169	160	13	TIL TUESDAY EPIC OE 44041/E.P.A. (CD)	EVERYTHING'S DIFFERENT NOW
186	175	175	17	R.E.M. I.R.S. 6262/MCA (9.98) (CD)	EPONYMOUS
187	194	186	90	RANDY TRAVIS ▲ ³ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
188	196	184	15	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
189	171	165	9	BULGARIAN STATE RADIO & T.V. FEMALE CHOIR NONESUCH/EXPLORER 79165/ELEKTRA (9.98) (CD)	MYSTERY OF BULGARIAN VOICES
190	190	197	7	THE DEAD MILKMEN FEVER 73351/ENIGMA (8.98) (CD)	BEELZEBUBBA
191	172	190	69	TIFFANY ▲ ⁴ MCA 5793 (8.98) (CD)	TIFFANY
192	191	152	30	J.J. FAD ● RUTHLESS/ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
193	188	174	27	FREDDIE JACKSON ● CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
194	180	161	25	EUROPE ● EPIC OE 44185/E.P.A. (CD)	OUT OF THIS WORLD
195	185	179	15	MIDNIGHT STAR SOLAR D1-72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
196	NEW ▶	1	1	TANITA TIKARAM REPRISE 25839 (8.98) (CD)	ANCIENT HEART
197	189	187	10	JUDSON SPENCE ATLANTIC 81902 (9.98) (CD)	JUDSON SPENCE
198	195	189	16	HELLOWEEN RCA 8529-1-R (8.98) (CD)	KEEPER OF THE SEVEN KEYS, PART II
199	192	183	18	COCTEAU TWINS CAPITOL C1-90892 (9.98) (CD)	BLUE BELL KNOLL
200	154	133	20	SIUXSIE AND THE BANSHEES GEFEN GH5 24205 (8.98) (CD)	PEEPSHOW

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|----------------------------------|--|---------------------------------|----------------------------------|--------------------------|------------------------------|--------------------------|---------------------|
| 10,000 Maniacs 176 | Camouflage 100 | Steve Earle 61 | The Jimi Hendrix Experience 119 | Little Feat 157 | Pink Floyd 18 | Buster 87 | Van Halen 39 |
| 2 Live Crew 164 | Candlemass 174 | Sheena Easton 49 | John Hiatt 136 | Living Colour 29 | Poison 5 | Cocktail 15 | Luther Vandross 43 |
| Paula Abdul 16 | Jim Capaldi 183 | Eazy-E 62 | Hothouse Flowers 155 | Martika 166 | Maxi Priest 108 | Dirty Dancing 75 | VARIOUS ARTISTS |
| Aerosmith 170 | Tracy Chapman 19 | Enya 67 | House Of Lords 79 | Bobby McFerrin 116 | Public Enemy 144 | Imagine: John Lennon 178 | Stay Awake 169 |
| Marc Almond 145 | Cheap Trick 103 | Erasure 52 | Ice-T 125 | Metallica 45 | The Pursuit Of Happiness 93 | More Dirty Dancing 152 | Violent Femmes 105 |
| Anthrax 132 | Cherelle 175 | The Escape Club 59 | Information Society 66 | George Michael 27 | R.E.M. 186, 13 | Oliver & Company 173 | Vixen 65 |
| The Art Of Noise 101 | Chicago 54 | Gloria Estefan/ Miami Sound 147 | INXS 37 | Midnight Oil 168 | Ratt 28 | Tequila Sunrise 112 | |
| Rick Astley 30, 149 | Toni Childs 120 | Melissa Etheridge 69 | J.J. Fad 192 | Midnight Star 195 | Lou Reed 73 | Twins 162 | Was (Not Was) 83 |
| Bad Company 123 | Cinderella 31 | Europe 194 | Freddie Jackson 193 | Mike + The Mechanics 57 | Keith Richards 122 | Judson Spence 197 | The Waterboys 76 |
| Anita Baker 9, 154 | Cocteau Twins 199 | Fairground Attraction 137 | Michael Jackson 55 | Kylie Minogue 71 | Lee Ritenour 158 | Rod Stewart 51 | When In Rome 111 |
| Bangles 46 | T.Conwell/Young Rumlbers 128 | Femme Fatale 141 | Jane's Addiction 109 | Eddie Money 95 | Rush 22 | Barbra Streisand 35 | Karyn White 26 |
| Rob Base & D.J. E-Z Rock 53 | Julian Cope 156 | The Fixx 127 | Joan Jett And The Blackhearts 41 | Ivan Neville 133 | Sa-Fire 140 | Al B. Sure! 85 | White Lion 20 |
| Basia 48 | Cowboy Junkies 70 | Roberta Flack 159 | Journey 10 | Sade 106 | Salt-N-Pepa 143 | Keith Sweat 92 | Will To Power 115 |
| Bon Jovi 8 | The Robert Cray Band 134 | Fleetwood Mac 14 | The Judds 110 | Slick Rick 90 | Joe Satriani 44, 89 | They Might Be Giants 94 | Vanessa Williams 91 |
| Boy Meets Girl 64 | Crosby, Stills, Nash & Young 23 | Julia Fordham 118 | Chaka Khan 146 | Thirty Eight Special 171 | Scorpions 180 | Tiffany 17, 191 | Winger 21 |
| Boys Club 117 | D.J. Jazzy Jeff/The Fresh Prince 121, 26 | Samantha Fox 38 | Kid 'N Play 104 | Tanita Tikaram 196 | Ricky Van Shelton 148 | 'Til Tuesday 185 | Steve Winwood 47 |
| The Boys 33 | Taylor Dayne 24 | Kenny G 12 | King Tee 129 | 'Til Tuesday 185 | Sheriff 60 | Today 86 | |
| Breathe 50 | The Dead Milkmen 190 | Debbie Gibson 42, 97 | Sam Kinison 99 | Tony! Toni! Tone! 130 | Michelle Shocked 88 | Traveling Wilburys 3 | |
| Eddie Brickell & New Bohemians 6 | Def Leppard 7, 177 | Gipsy Kings 72 | Kiss 25 | Randy Travis 187, 113 | Paul Simon 181 | Randy Travis 187, 113 | |
| Britny Fox 80 | Neil Diamond 56 | Guns N' Roses 1, 4 | Kix 74 | U2 163, 11 | Siouxie and The Banshees 200 | U2 163, 11 | |
| Bobby Brown 2 | Dire Straits 179 | Guy 58 | L'Trimm 188 | UB40 167, 184 | Ozzy Osbourne 63 | UB40 167, 184 | |
| Bulgarian State Female Choir 189 | Dokken 82 | M.C. Hammer 77 | LeVert 124 | Midge Ure 165 | K.T. Oslin 139 | Midge Ure 165 | |
| Bulletboys 34 | Dreams So Real 150 | Ofra Haza 131 | Huey Lewis & The News 142 | Robert Palmer 84 | Sir Mix-A-Lot 98 | | |
| Jonathan Butler 182 | Duran Duran 40 | The Jeff Healey Band 96 | | Pet Shop Boys 78 | Skid Row 153 | | |
| Cameo 161 | | Helloween 198 | | | Slick Rick 90 | | |

LABEL EXECS ASK HARD QUESTIONS ABOUT PERSONICS

(Continued from page 1)

• Although most of the selections offered by Personics are tracks from catalog albums, some current and recent product is being or will soon be tested on the system. Record company folk are optimistic that Personics can become a tool to help break new acts, and they don't rule out the possibility of licensing new singles by established artists to Personics.

• Personics should continue to be confined to record merchandisers, say most label executives. The dominant view is that expanding Personics outside record stores would hurt specialty dealers.

• While four of the six major label groups have licensed some of their catalogs to Personics—and those companies like the results they have seen so far—the licenses appear to be uniformly short-term, with escape clauses that will allow the companies to pull out if they believe Personics is harming sales.

Bruce Resnikoff, VP of special markets and products for MCA Records, says that the duration of his label's Personics licenses is "limited. They're not long deals. I believe that most companies have been given the option to withdraw particular items or withdraw their catalog, if they so wish. No label has made a long-term commitment from the outset. Everybody is going in with blindfolds on, and nobody wants to be [unpleasantly] surprised."

Warner Special Products president Mickey Kapp puts it another way: "We view [Personics] as a friend, and we're watching to see if it will be a foe."

Kapp, who licenses product to Personics on behalf of the Warner Communications Inc. labels, declined to comment on the length of the contracts. But Lou Dennis, senior VP/director of sales for Warner Bros. Records, says, "If [the Personics system] is harming you, you can always remove [your selections]."

The primary concern about the system is that it may hurt catalog sales. Although Personics' Los Angeles market test indicated that catalog volume actually rose in stores that had the machines, label executives are skeptical about the study, due to its very limited nature. "It seems very positive, but it's only a test in one market and it's not a valid marketing test," says Mark Schulman, executive VP/GM of Atlantic Records.

Personics president Charles Garvin, while pointing to reasons to be cheerful about the market test, readily admits its limitations. He promises further research as the company brings its system to 500 locations across the country by year's end.

As a further check on Personics' progress, Kapp says, WCI has commissioned a major tracking study by Univ. of Illinois professors Susan Middlestadt and Martin Fishbein, who conducted an influential gift-giving survey for WCI several years ago. While the results are designed for internal consumption only, Kapp says, "I'd suspect that in time they'll be made available [to the industry]."

Kapp says that Personics may inhibit home taping, which, he estimates, represents lost revenues equivalent to "about 30% of the business now."

"If Personics is really successful," he states, "five years down the road, you should see a reduction in the sale of blank tapes."

Similarly, Dennis says: "If people

perceive [Personics] as a way to get into home taping, to make their own compilations, we're going to benefit. The artist, the label, and the publisher will all collect. That appears to be positive—and it's possible that it will pique [consumers'] interest in something, and they'll go out and buy the whole [album]. This is another avenue of exposure."

Label executives hope that Personics will spur album sales by exposing consumers to individual tracks in the system's listening kiosks and on the tapes they make. Says Hale Milgrim, senior VP of marketing for Elektra/Asylum/Nonesuch, "It looks like another avenue for people to hear music in a quick efficient manner and get people to go into record stores and buy other catalog."

John Burns, executive VP of MCA Distribution and Manufacturing, similarly hopes that "a consumer who buys the selection of an artist [will] end up buying a full album by that artist."

Brian Kelleher, VP of special markets for PolyGram, likes the traffic-building aspect of Personics (the company claims that 42% of the Personics consumers surveyed in the market test entered the record store to buy a tape made on the system). "The more traffic you have, the more browsing that occurs, the more you're going to sell," he says.

Kelleher also points to the monthly Personics magazine, which features articles on both new and catalog acts, as evidence that the system is being set up to encourage album buying.

Kelleher says the label is not worried about Personics cutting into catalog sales. Reminded that the current Personics catalog includes six Donna Summer cuts (each for \$1.25), Kelleher comments, "If someone wants to do a whole Donna Summer compilation, it would probably cost them more than one of our Sound Savers cassettes," which retail at \$5.98 for a 10-track album.

PolyGram already has given Personics some fairly recent material—including tracks from Bon Jovi's next-to-latest title, "Slippery When Wet," and Def Leppard's long-chart-

ing "Hysteria." Next month, two tracks from the new Hothouse Flowers album, including the group's current single, will appear on the Personics list.

Personics is also offering a pair of current Elektra singles: Anita Baker's "Giving You The Best That I Got" and the Gipsy Kings' "Bamboleo." Regarding the latter entry, Milgrim says: "This is a test. It's not the typical situation. We're trying this for a limited time only to see how it works. And if we have a good response, we'll try it with some other [new acts]."

A&M Blasts In-Store Tape System

NEW YORK Although four of the six major-label groups support the Personics' in-store taping system, CBS, RCA, and Arista have not signaled their intention to participate, and A&M has come out strongly against the system.

Neither RCA nor Arista had any comment about Personics at press time, and a CBS spokesman merely said, "We are having discussions with [Personics]."

A&M will not pact with the taping service firm. In a statement released Feb. 1, A&M president Gil Friesen said, "A&M Records is opposed to violating the integrity of our artists and releases. We believe that there is an implicit trust be-

tween artist and label and between label and consumer. We uphold these trusts at all costs. By positioning itself between the label and the consumer, Personics circumvents much of what the artist and the label do and subverts both of these trusts."

Friesen goes on to detail the reasons for A&M's disapproval, as follows:

• "Unqualified record store clerks make quality control decisions with Personics."

• "Many albums do not lend themselves to 'cherry picking.'" Taking a song out of context, without accompanying visual or graphic material, "simply falls far short of many art-

From Milgrim's perspective, Personics could be "a variant of in-store play." He stresses the importance of positioning the product a label is trying to sell via Personics as close as possible to the duplicating machines.

Although some labels are adamantly opposed to Personics placing its machines in locations other than record stores—Warner even prohibits such a move in its licenses—Garvin says that eventually, racked record departments could get involved.

"We'd hope to work with forward-looking rackjobbers and subdistributors," he says.

ists' original intentions."

• "The magic isn't just the song. Style and visual materials aren't 'packaging,' they're an integral part of the musical experience... Take away the graphics, and you lose the sense of time and place, you lose identification with the artist, and you lose a little bit of the magic."

• "Ultimately, we feel Personics will lead to a narrowing of choice. The customer will get only the hits, not the artistically coherent album. 'Catalog' will be nothing but a parade of singles. This approach to music delivery reduces artists, catalog, the whole history of recorded music to a series of 3-minute pop songs."

Yankees Go Home Happy From Successful Fair

BY KEN SCHLAGER

CANNES Representatives of U.S. companies at this year's MIDEM seemed unanimous in their praise for the music fair's continuing role in their international business efforts.

Most Yanks at the annual Cote d'Azur conclave represented either major publishing interests or aggressive independent labels and distributors. As in past years, many attending indies pooled their resources by creating group exhibition stands.

Overall U.S. attendance was up to 746, an increase of about 150 from

the previous year; U.S. booths totaled 99, up from 74 in 1988. Growth in the U.S. indie presence was seen at the booth organized by the Nashville Entertainment Assn. Last year's booth represented two companies, according to executive director Lynn Gillespie; this year, NEA repped 10 companies in Cannes and sponsored a showcase for four Nashville acts.

The Texas stand also bustled and two entire rows of booth space were needed to accommodate the 22 U.S. firms—ranging from Miami-based Luke Skywalker Records to Milwaukee's Narada Productions—that were joined under the American Music Independents banner.

Canada, too, was well represented; the Canadian booth repped almost 30

different firms. In all, Canadians accounted for 223 registrations and about 45 exhibits.

Among the U.S. indies was veteran MIDEM-goer Hugh Fordin, president of New York-based DRG Records Inc. Fordin observed that the show floor was "busier this year than last year."

Some U.S. firms here were part of another MIDEM trend: the growing participation of companies providing services to the music business, such as CD pressers, packagers, and T-shirt manufacturers; even the Sunset Marquis Hotel took a booth to promote its in-house Synclavier digital audio facility.

Some at MIDEM debated this year's schedule, which had the con-

vention opening on the weekend and running to midweek; in past years, MIDEM opened on a Monday. Gary Pini, A&R director at New York's Profile Records, feared that "too many people were leaving after the weekend. I prefer it the other way." Others felt the weekend start provided an opportunity for some Europeans who might not otherwise have been able to attend.

A number of first-time attendees were particularly pleased to be in Cannes. Craig Kallman, president of New York-based Big Beat Records, said his business activities here "more than paid for the trip." Kallman did not take a booth, but said, "A lot of people know the label; they're calling me at the hotel." One of Kallman's acts, Kraze, was showcased twice at MIDEM; he reports completing licensing deals for singles by Kraze and several other artists "from Greece to Portugal to Japan."

Another first timer, Gordon Pennington, creative director of New York's Phenomena Productions, found "there's a much more serious attitude toward business at MIDEM than at the New Music Seminar. Money is being spent here."

DRG's Fordin was seeking licenses for "Just Say No," a new jazz symphony on the perils of drug abuse. The work is narrated and performed by Freddie Hubbard with the Boston Symphony Orchestra, and features Jon Hendricks, Sonny Fortune, and Joe Beck. The recording will be available next month in the U.S., with a substantial portion of the proceeds going to drug prevention organizations, according to Fordin. In the early going at MIDEM, he also

(Continued on next page)

MELODIA, TOWER TO OPEN RECORD STORES IN MOSCOW

(Continued from page 3)

Billboard, "We have had a great number of proposals and we shall be looking carefully at all of them before we make any decisions."

One of the major proposals is believed to be from WEA International, which is reportedly looking to license a substantial part of Melodia's catalog worldwide and to commission new recordings.

Said Sukhorado: "The doors are wide open for anyone to work with Melodia. We are ready to negotiate with any company that wishes to work with us and we will, of course, choose the partners that offer the most equitable and profitable terms."

Melodia is reviewing all contracts concluded on its behalf by MK and, after April 1, will be responsible for

deciding whether to renew contracts as they expire. Contracts still in force at that date will continue to be dealt with by MK, but only in respect to master tapes already supplied.

Melodia is also hoping to advance its entry into compact disk production, originally expected to happen in 1990. But Sukhorado said that an experimental pressing plant in Moscow is currently being re-equipped in order to start CD production before the end of this year. Four CD presses are being installed initially, with a first production target of 3 million CDs annually.

Melodia is also engaged in discussions with the Turkish cassette-manufacturing company Raks—which does custom duplication for the Sovi-

et label—to develop cassette production and duplication facilities in the Soviet Union, where demand for pre-recorded cassettes hugely outstrips supply.

Joint ventures also are on the agenda for VAAP, whose director of music services, Serguey Semenov, announced agreement with one of its U.S. counterparts, BMI, to stage a series of joint seminars this year.

The initiative follows the visit last year of a group of BMI composers to the U.S.S.R. for meetings with Soviet composers—which included work on joint compositions. This meeting, according to BMI chief executive Frances Preston, will be followed by a similar event staged in the U.S. later this year. MIKE HENNESSEY

CD-3, CDV FARE POORLY AT MIDEM

(Continued from page 3)

five major record companies support the 3-inch CD format and the market in Europe for 1988 was between 3 million and 5 million, of which we manufactured 2.5 million."

Zwicker predicts 3-inch sales in Europe to be between 15 million and 20 million units in 1989, "of which we expect to manufacture 50%."

DADC is manufacturing the basic 3-inch disk at a delivered cost of 1.35 DM (about 73 cents), with mastering costing 500 DM (\$270). DADC has developed a blister pack of the same dimensions as the regular CD jewel case for easy storage.

"We believe totally in the CD-3 as the answer to the singles problem," said Zwicker. "A dedicated CD-3 Walkman—Sony's D-82—is now on the market in Japan, and it is expected that it will be launched in Europe at around 300 DM [\$160], a price which will eventually reduce to 150 DM [\$75-\$80]."

Zwicker said he expects the retail price of the CD-3 in Germany to drop to 8 DM or 9 DM per unit. The best European sales to date, he said, have been in the U.K., France, and Germany.

PDO's Vogels claimed that reaction to the CD-3 format has not been all that positive. PDO is linked to PolyGram, which has not been wildly enthusiastic about CD-3.

"The U.K. has had reasonable sales, but not the U.S.," noted Vogels. "We are ready to make formats according to market demand. We really would have preferred to

YANKS HAPPY WITH FAIR

(Continued from preceding page)

could report licensing deals for West Germany and the Scandinavian countries.

Representatives of Technetronics Inc., a West Chester, Pa., CD manufacturer, were in MIDEM to seek clients for their expanding facility. Technetronics' Dave McQuade said the company's manufacturing was functioning at its annual capacity of 3 million CDs and would be increasing its output to more than 6.5 million this month. The company hoped to cash in on the need for additional CD pressing in Europe. "We understand the demand is just incredible," said James W. King, Technetronics' chief financial officer.

King acknowledged that the weak dollar could help the business prospects of U.S. CD makers. "It's a key ingredient in the competitive pricing that's now in the CD industry. People are looking at pennies and the exchange rate has a lot to do with that."

At the Nashville booth, NEA's Gillespie said, "Everybody's thrilled with MIDEM." One participant there, Lee Stoller of LS Records, reported licensing deals for his Cristy Lane catalog in South Africa, Australia, New Zealand, and other territories. "We're also talking to China, Russia, and Hong Kong."

Meanwhile, in the wide-open spaces of the Texas booth, Judy Jett, VP of the Texas Music Assn. and director of administration at Fort Worth's Caravan Of Dreams production studio painted a similarly upbeat picture. "We'll come back home with a better idea of how to join together and market our product in Europe."

see the one world-standard format—the 5-inch CD."

According to the VMG company of France, however, the sensible optical disk replacement for the vinyl single is a new, even smaller mini-CD. This tiny disk measures 6.35 centimeters—just more than 2 inches wide—and can contain up to eight minutes of music. It is expected to retail in France at the equivalent of \$4.

VMG launched the prototype mini-CD at MIDEM with a recording of the French national anthem, "La Marseillaise" by Frederic Mercier, in celebration of the 200th anniversary of the French Revolution.

VMG plans to sell the mini-CD through tobacco and newspaper and magazine outlets as well as conventional record stores. VMG's commercial director, Pierre-Antoine Berthold, said the mini-CD can be played on all existing CD players

BMG ANNOUNCES \$105 MIL GAIN IN FISCAL 1987-88

(Continued from page 3)

own product base, and in this respect its companies in Spain, Italy, Germany, France, and Brazil, as well as Arista in the U.S., had been most successful.

"The high up-front investments are now paying off. We shall continue to develop new artists and also to sign up internationally known stars," he said.

Noting some of the repertoire successes of 1987-88, Dornemann cited the "Dirty Dancing" and "More Dirty Dancing" albums, which sold 21 million units; Whitney Houston, whose first two albums sold nearly 27 million units; and Britain's Rick Astley, whose debut album sold 7 million units.

Dornemann acknowledged that BMG still has a long way to go to achieve its long-term goals but it has an aggressive eye on major acquisitions in the future and a commitment to substantial investment in A&R development.

"At present, Warner has greater profitability than we do and CBS has a bigger market share—but we have opportunities to catch up in Japan, for example, where our market share is up by 5%," Dornemann said. He added that CBS derived a substantial part of its income from Japan, where margins are the highest in the world.

"If we want to challenge CBS and Warner, we have to grow internally by means of greater investment and we also have to build acquisitions," Dornemann said.

BMG is looking to Japan, where the company has a majority share in a joint venture with JVC, as a major development area and is also pledged to build up the RCA label in the U.S.

"We have to consider some strong

STRONG YEN BOOSTS JAPAN TO NO. 2

(Continued from page 3)

and Zimbabwe, since 1987 data was unavailable for those countries.)

Globally, unit shipments of CDs jumped 86% to 260 million units from 140 million in 1986. Unit volume of cassette tapes advanced 19% to 1.15 billion from 970 million the previous year, and LP unit shipments dropped 14% to 590 million from 690 million.

Figures reported for the People's Republic of China indicate that that huge country shipped 110 million cas-

ettes worth \$550 million in 1987. That would place it ahead of Canada, with total dollar volume of \$452.6 million, and make it the sixth largest record market in the world.

The six biggest markets—the U.S., Japan, West Germany, the U.K., France, and China—together accounted for \$12.4 billion in shipments, which was 73% of the world record business in 1987.

KEN TERRY

moves in the next few years," Dornemann said. But in answer to a question from the floor, he said that there are no plans to make a bid for A&M. "As far as I am aware," he said, "they do not want to sell."

He noted that of BMG's 15% U.S. market share, 4.5% was accounted for by A&M repertoire, but the A&M share is decreasing.

Outlining BMG's A&R policy, co-chairman Monti Lueftner said the company was not only committed to signing and developing new artists but also to re-establishing major acts that had moved out of the limelight. He noted the success of the Four Tops and Engelbert Humperdinck as examples and said that the company had just signed Deep Purple.

"BMG is also prepared to bid for established stars who are interested in changing their record company and is also looking to acquire independent production companies with creative potential."

Enlarging on BMG's plans for territorial expansion, Rudi Gassner, president and CEO of BMG International, said that he sees the Pacific Rim as one of the major growth areas for the record industry. He reported that BMG is opening affiliates in Hong Kong, Singapore, and Malaysia.

The question of intellectual-property protection in an age of accelerating technological innovation came in for serious examination at the conference when Dornemann said that BMG and WEA are the only major record groups not under the influence of hardware companies. He sees this situation as making the rights-protection situation more difficult.

"The fact that the protection of in-

tellectual property is not adequately recognized and pursued by all market participants is a source of concern," Dornemann said. "I believe it represents a real danger when companies producing software are acquired by hardware companies. It remains to be seen what influence this new structure of companies with potentially conflicting interests will have on the industry in general and on the rights of intellectual property owners in particular." He said that consumer interest in new technology should not be used as an excuse to neglect the protection of software.

In answer to a question on building the BMG artist roster, Bob Buziak, president of RCA Records, said that it is not the company's policy to buy market share by paying inflated prices for established artists. "We don't make loss-leader deals," he said, adding that recent high price-tag deals for albums by Steve Winwood and Robert Palmer had brought disappointing returns.

On the subject of CD-3, Gassner said that BMG is joining EMI, WEA, and CBS in backing the format and will be releasing the first 25 titles Feb. 15.

The BMG annual report notes that North America accounted for 49% of the company's income, the German-speaking territories 20%, the rest of Europe 18%, Latin countries 7%, and the Far East 6%. BMG's market share, including licensed and distributed product, was 17% in Europe, 33% in Latin America, 5% in the Far East, 15% in the U.S., and 14% world-

wide.

Nevertheless there is a real demand for cheaper CD processes, according to Optical Disk & Memory Engineering of Eindhoven, Holland, which introduced the Mark 11 version of its monoline CD production system—a continuous production model that can turn out 400 CDs an hour and occupies a floor space of 20 square meters. The computerized quality control is claimed to achieve a yield of up to 95%.

Other new products introduced at MIDEM included the Nimbus Touch-And-Buy CD-ROM product information system (Billboard, Feb. 4) and Pioneer's CDV jukebox, both of which use touch-screen technology.

The CDV jukebox is a '90s incarnation of the film/record jukeboxes developed in France by Scopitone in the '60s. By touching the screen, the customer can select a record of his choice.

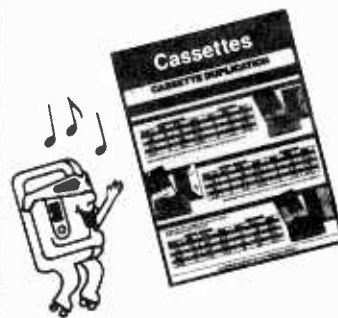
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Bobby Brown Arrested In Ga. For Alleged Lewdness

BY MELINDA NEWMAN

NEW YORK It would seem that Bobby Brown cannot exercise his prerogative in Columbus, Ga.

The MCA artist was arrested there Jan. 26 after violating the town's anti-lewdness ordinance during a concert.

Brown was taken into police custody for bringing a woman from the audience on stage and "hunching" over her in a simulation of sexual intercourse in direct violation of the ordinance enacted after a 1987 Beastie Boys concert, according to Columbus police major John Wood.

The ordinance prohibits "sexually explicit performances harmful to minors on city property," including simulation of sexual acts whether performers are clothed or not.

Brown, who was allowed to finish his set, was taken to the police station and booked. After paying a \$652 fine, he returned to the venue in time to join former group New Edition for a song.

Def Jam artist L.L. Cool J was the first performer arrested in Columbus for violating the ordinance. Gene Simmons of Kiss was also apprehended after dropping his pants on stage during a performance.

"I really hate that this happened,"

says Columbus Municipal Auditorium manager Steve Johnson. "The Columbus police department [which provides security for the shows] determines if someone breaks the ordinance. The person in charge of security here reads all acts a copy of the ordinance and makes sure they understand it before they go on."

Johnson said that he didn't believe the ordinance had lost the venue any bookings. However, rapper Ice T refused to perform after he heard the ordinance, even though he was already in the building. Both Lita Ford and REO Speedwagon have played the building without incident.

Although the police have received calls from irate citizens about Brown's arrest, Johnson said he did not expect the ordinance to be overturned. "It would have to be challenged for that to happen, and no one has challenged it," he says.

Brown's manager, George Smith, did not return repeated phone calls. However, Brown made it clear to a local television crew that he wouldn't be playing in Columbus anytime soon. "If I can't do all these dances, there's no sense in me coming down here performing for these people because I can't give them my all," he said.

Geffen Confirms Interest In Chrysalis Group Shares

LOS ANGELES News that the David Geffen Co. has upped its interest in the Chrysalis Group from 8.4% to 10% of the U.K.-based company's stock has increased speculation that a takeover attempt may be in the offing.

In an interview with Billboard, Geffen Co. chairman David Geffen said Chrysalis chairman Chris Wright was correct in his published assessment of the Geffen move. Wright termed it a response to the stock's current undervaluation.

"You know the record business," Geffen said. "Sometimes you're hot and sometimes you're cold. Three years ago, Geffen Records was cold."

Geffen denied speculation that any of Chrysalis' other divisions—which

include a publishing and television company—were of greater interest to him than its record label.

Asked if there is truth to published rumors that the Geffen Co. might increase its interest in Chrysalis to the 25% level, Geffen said, "I've never thought about it."

Geffen further said he had "no game plan whatsoever" in regard to further Chrysalis stock acquisition.

"I think Chris Wright is a superb executive," Geffen said. "He's a good friend. I like him. We like each other."

At press time, Wright was away from the U.K. home office of Chrysalis and could not be reached for comment.

DAVE DIMARTINO

BARNAKO EXITS VIDEO PLACE FOR RADIO JOB

(Continued from page 4)

the VSDA.

New Video Place president Eric Heckman, who now has a controlling interest in the nine-store chain, has had a varied career in radio, the record industry, and in the video business.

"Eric has tremendous talent and enthusiasm," Barnako says. "It should be good for us both."

Barnako, in addition to retaining a "substantial share" in the Video Place chain, still holds the position of executive VP. According to Heckman, "Frank still has an office and he comes in several times a week."

Both Heckman and Barnako say the ownership transfer deal was made Dec. 8. The transaction follows rumors throughout 1988 that Barnako was looking for a buyer.

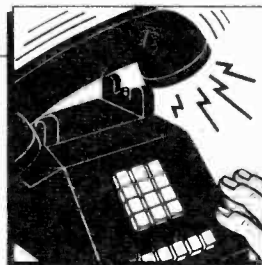
Heckman says he plans to en-

large and reposition the chain by moving more aggressively into the suburban Maryland market.

After working in the Midwest and East with several major record companies in marketing and promotion jobs, Heckman returned to Washington two years ago to get into the video business with a vending machine venture. He and Barnako were introduced by fellow VSDA officer Jim Schwartz of SBI Distributing in Lanham, Md.

"Eric made an investment to become a partner, expressed an interest in running the day-to-day operation, and I said that's fine with me," Barnako says.

Barnako says he has recently invested in another local video store and is planning to publish a national news-radio newsletter.



Edited by Irv Lichtman

GTI DEAL? Jerry Ade has apparently acquired Norby Walters' General Talent International. Word is that it will be reformed as **Famous Artists Agency Inc.** Ade, long associated with GTI, is said to have started the new booking agency with his brother, **John**, also previously with GTI, and is expected to announce its roster this week. It's not likely to include two of GTI's biggest clients, **Luther Vandross** and **Kool & the Gang**. Those two acts are supposedly among the performers who have signed with **Pyramid Entertainment Group**, formed in December by former GTI agents **Sal Michaels**, **Cara Lewis**, **Jeff Frasco**, and **Leon Saunders** (Billboard, Jan. 21).

WHEN YOU WISH . . . Blockbuster Entertainment Corp. will set aside sections of its video chain's south Florida superstores for a **Walt Disney** kiosk that will feature Disney movies. While it's a nonexclusive test-market arrangement, some say that a \$4 spurt Feb. 1 in the value of Blockbuster stock was attributed to the Disney tie-in.

LATE RADIO NEWS: After a year and a half as PD of **KVIL** Dallas, arguably the AC format's best-known station, **Tom Watson** is resigning to open a consultancy called **Adult Contemporary Concepts**. He can be reached at 214-612-2226; no replacement has been announced. Also, **Tony Richards** is replacing **Quincy Jason** as the PD of urban **WOWI** Norfolk, Va.

IS MIKE BONE, president of **Chrysalis Records**, the replacement for **Don Jenner** if Jenner makes the switch—as he is likely to do—from **Arista Records** to **Columbia Records**? Meanwhile, **Pat Rustici**, who was to replace **Billy Bass** as VP of marketing at **Chrysalis**, has decided instead to join the new **SBK** label in a similar capacity.

MAJOR GRAND RIGHTS firm **Musical Theatre International** is being sold to a group headed by lawyer/music industry entrepreneur **Freddie Gershon**. Sellers are **Nick Firth** of **BMG Music Publishing** and others who acquired **MTI** for about \$10 million from **SBK**, which, in turn got the company as part of its acquisition of **CBS'** publishing interests.

A MELLOWER WORLD: **Capitol's Angela Bofill**, **EMI's Najee**, and **RCA/Jive's Jonathan Butler** met the press Jan. 23 in New York to discuss their joint 40-city tour starting Feb. 14 as booked by the **William Morris Agency**. Asked why the three were going out together, Najee answered, "I guess it's to make a mellow world."

CLARIFICATION: **Dick Asher**, president of **PolyGram Records**, clarifies a Track item in the Jan. 28 issue reporting part of his talk to a New York lawyers' group. His use of the word "disturbing" in reference to the trend of foreign ownership of U.S. companies primarily focused on his view, as stated in the text of his speech, that the recording business is "one of the few businesses where the balance of trade has traditionally been favorable to America."

A NEW SONG written specifically to help the fight on behalf of abused children has been recorded by **Dawnn Lewis**, star of NBC's "A Different World" and the current feature film, "I'm Gonna Get You Sucka." Writers **Linda Landau** and **Michael Skinner** say that half the royalties on sales of the record will go to **Childhelp U.S.A.** of Woodland Hills, Calif. The recording's B side will have celebrities talking about the tragedy of child abuse, most recently reflected in the **Lisa Steinberg** trial in New York. Labels interested in distributing the single can call 516-333-7898.

NOT THIS TIME: The film version of **Harvey Fierstein's "Torch Song Trilogy"** contains a number of new and old jazz cuts, including an **Ella Fitzgerald** version of "This Time The Dream's On Me." However, the latter song didn't make it to the **PolyGram/Polydor** new track album. Why? According to co-producer and music

supervisor **Larry Lash**, in a letter to programmers, **Fitzgerald's** management exercised its right to refuse her appearance on a multi-artist album. The label is releasing a single from the package, **Marilyn Scott's** new recording of "Skylark."

ORIGINAL MOSCOW CAST: While at **MIDEM**, **DRG Records** chief **Hugh Fordin** made a deal with **Melodia** to release in the U.S. a Russian cast version of "Hello, Dolly!" that played Moscow last year. The original recording is a three-LP affair including dialog (in Russian, of course). **Fordin** plans a single-CD version without dialog for March release, to be followed by a special edition of two CDs later on. **Fordin** says he's also negotiating the rights to release in the U.S. a Japanese version of "Phantom Of The Opera."

IN LAW: **Casey Del Casino**, a former music publishing executive, is now practicing law in Nashville with the firm of **King & Ballow**, which concentrates on entertainment and copyright law. **Del Casino** was a winner of the **ASCAP** **Nathan Burkan Award** while at **Vanderbilt Univ.**

A PLACE FOR THEM: The **Foundation for the Love of Rock and Roll Inc.** is conducting a survey to determine the needs of those willing to move to the organization's proposed Florida retirement community for musicians who hit the **Billboard** **Hot 100** charts in the '50s through the '70s. **Judith Haimes**, a director of the foundation, says those musicians or support personnel with an interest in finding out more about the proposed community should call her at 813-398-2868; or write the foundation at 10710 Seminole Blvd., Seminole, Fla. 34648.

SWEET SMELL OF SUCCESS: Look for **Revlon** to pact with **Debbie Gibson** to develop a fragrance called "Electric Youth," named for the talented teen's latest **Atlantic** album. If **Gibson** signs the deal, **Revlon** hopes to market the product through record stores.

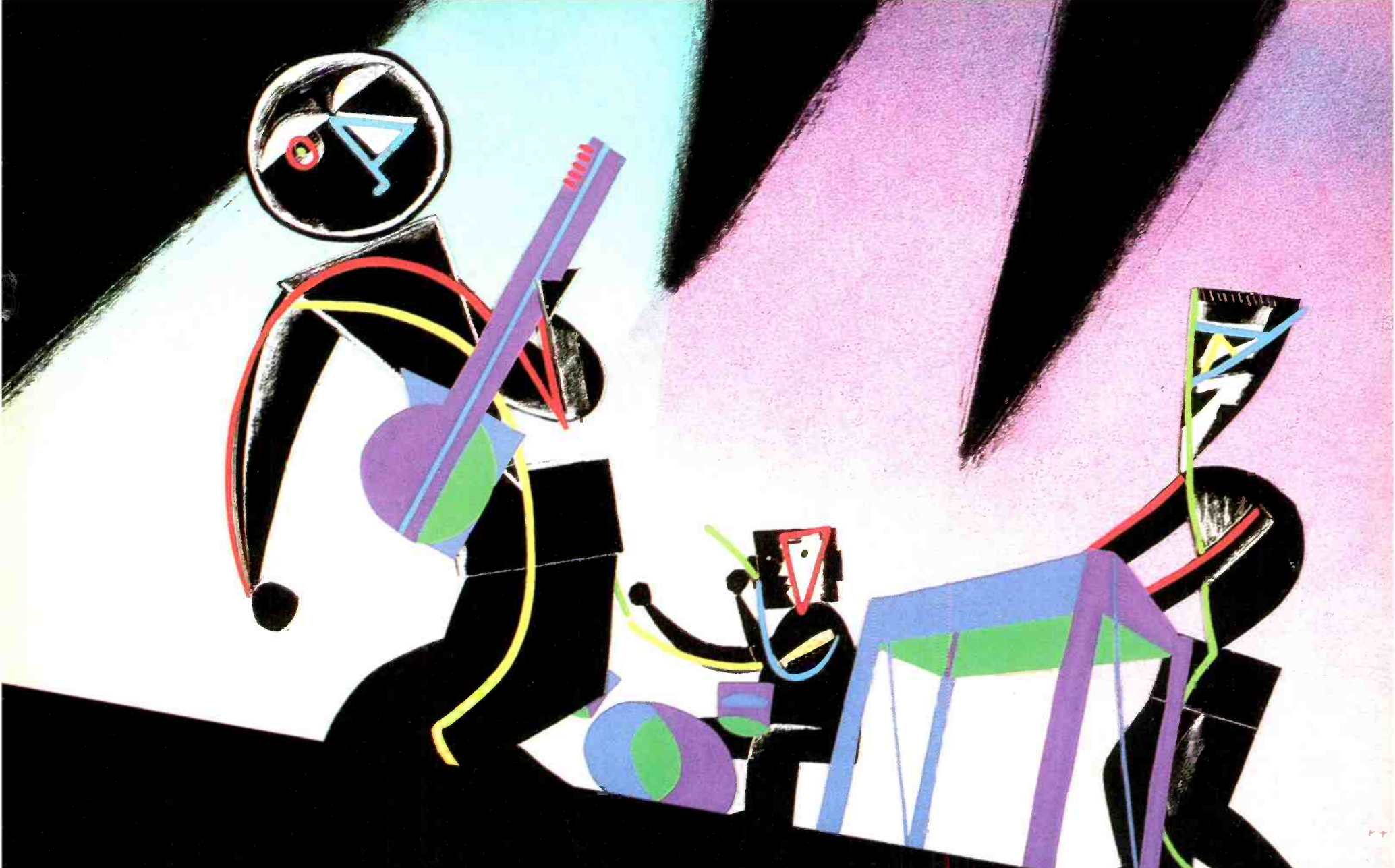
GENEROSITY: The attempt by the **National Assn. of Recording Merchandisers** to boost indie store representation with a special \$50 membership rate is getting a boost from two Southern one-stops. **Nova Distributing's Bud Libman** and **Central South Music Sales' Randall Davidson** have each started programs to subsidize some of their accounts' enrollment fees.

THEY HAVE A GRUDGE: **BMG Distribution** has signed an exclusive distribution deal with newly formed **Grudge Records**. The first release under the Jan. 30 agreement is "From The Greenhouse" by **Crack The Sky**. Grudge is headed by veteran execs **Chuck Gregory**, **Gordan Anderson**, and **Stan Snyder**. Grudge's offices are in Nyack, N.Y.

IN LIVING COLOR: **Ted Turner**, the—dare we say—colorful head of **Turner Broadcast System** and its related video company, will be one of the keynoters at next summer's **Video Software Dealers Assn.** convention. Also slated to keynote the Las Vegas meet is **Thomas Peters**, the co-author of the best seller "In Search Of Excellence."

EURO-HONCHO: **MTV Europe** finally has a new chief—**Bill Roedy**, who had previously spent nine years in U.S. cable television, most recently as VP, affiliate operations, of **HBO**. As managing director of **MTV Europe**, **Roedy** replaces **Mark Booth**, who left several months ago to join U.K. media baron **Robert Maxwell's** company.

PLANS FOR A TRIBUTE to slain Beatle **John Lennon** are still progressing, despite a Jan. 31 story in the **Milwaukee Journal** that reported that officials of the **Milwaukee Symphony Orchestra** and **Pennsylvania/Milwaukee Ballet** company balked at organizers **Sid Bernstein** and **Perry Muckerheide's** assertions that the two groups were involved in the project (**Billboard**, Feb. 4). **Gary Good**, executive director of the orchestra, told the **Journal** that "there have been only initial discussions" about the program. **Muckerheide** says that **Good** possibly backtracked on his involvement because he felt the **Journal** story was premature. **Good** could not be reached by press time.



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