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NEWSPAPER

**SPECIAL INTEREST  
 and MUSIC VIDEO**



**Special Edition**

*Follows page 54*

VOLUME 100 NO. 46

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

November 12, 1988/\$3.95 (U.S.), \$5 (CAN.)

## 'E.T.' LOOKS EXTRA TERRIFIC TO VID RETAILERS

### RIAA Halves Requirements For Singles Certification

**NEW YORK** In recognition of the decline of singles sales in recent years, the Recording Industry Assn. of America will halve its certification requirements for gold and platinum singles. Starting Jan. 1, singles will become eligible for gold status with sales of 500,000 units and platinum awards will be given to singles selling more than 1 million units.

Additionally, all EP versions of a single configuration—12-inch singles, CD-3s, etc.—will be eligible for gold certification at 250,000

units, a drop from the former 500,000-unit requirement. The A side of such extended singles must stay constant on all available configurations of the recording. All other certification criteria remain the same.

"We just feel this is more representative of the singles sales that are out there," says Trish Heimers, VP of public relations for the RIAA. "You can look at the numbers for singles certifications over the past years, and

*(Continued on page 79)*

*This story was prepared by Al Stewart and Geoff Mayfield in New York and Jim McCullaugh in L.A.*

**NEW YORK** "E.T.—The Extra-Terrestrial" flew off the shelves at video outlets across the country immediately after—and sometimes before—its official release date, Oct. 27. If a problem existed with the title, it wasn't a matter of mass merchants low-balling the price or stores jumping the street date, but rather a shortage of product that forced dealers to turn away customers.

By all indications, the MCA Home Video release has sparked an unprecedented sales surge that has surpassed all expectations. Some insiders are predicting that unit volume may soar to the 14 million mark—more than double original

projections. Interestingly, the enormous demand for the title has some mass merchants wondering whether there was a need to slash the \$24.95 list price. While "E.T." was widely available for less than \$20 at such retailers as Sears, K mart, and Target, video specialty stores that held the line on pricing say they were able to build store traffic and

realize a healthy profit.

"It feels pretty good to be making all this money off of 'E.T.' while I watch my mass merchant competitors lose money on it," says David Earle, owner of the Video Station in Decatur, Ala. "I thought all along that it would be ridiculous to discount this product. People have

*(Continued on page 78)*

### Roulette Head Sentenced For Extortion Levy Gets 10-Year Jail Term

BY BRUCE HARING

**CAMDEN, N.J.** Roulette Records president Morris Levy, a well-known presence on the music industry scene for more than 30 years, was sentenced Oct. 28 in U.S. Dis-

trict Court here to two concurrent 10-year prison terms and a \$200,000 fine, punishment for his conviction on two federal counts of conspiracy to extort.

Amid government allegations of

*(Continued on page 79)*

### NARM Launches Petition Drive For Song IDs

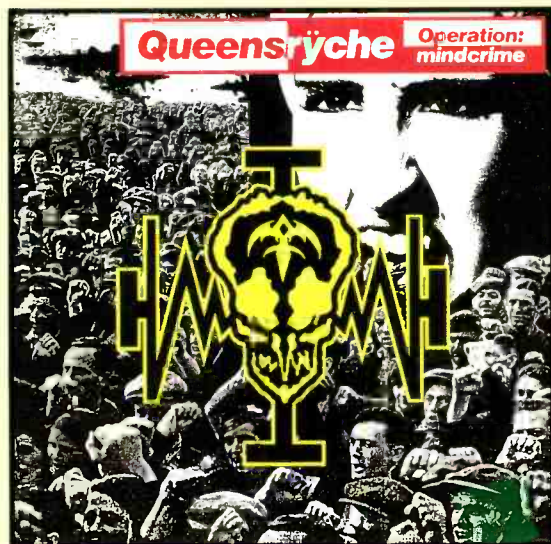
BY KEN TERRY

**NEW YORK** Following words with action, the Retailers' Advisory Committee of the National Assn. of Recording Merchandisers has decided to try a consumer petition drive to convince radio stations that listeners want them to back- and front-announce the records they air.

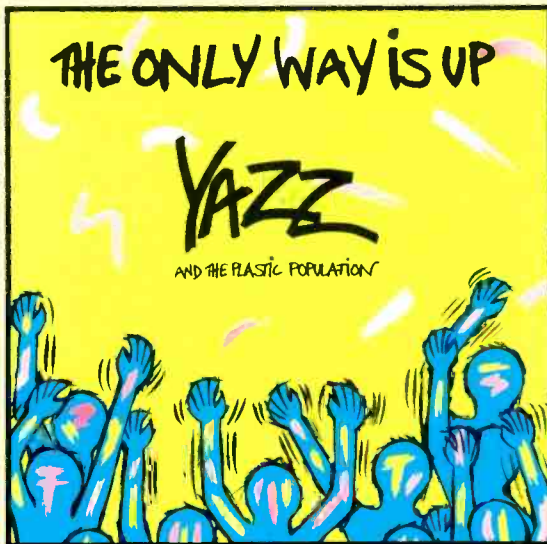
The initial petition campaign will involve 90-100 record stores in Chicago, according to Carl Rosenbaum, president of the 15-unit Flipside Records chain. Rosenbaum, who forcefully advocated the petition idea at September's

*(Continued on page 78)*

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### WW1 Buys KIQQ For \$56 Million In 3-City Thrust

BY PETER LUDWIG

**NEW YORK** Westwood One Inc., the nation's biggest radio-program syndicator and parent of the second largest radio network, has agreed to purchase KIQQ-FM Los Angeles for \$56 million in cash from Outlet Communications Inc. WW1 already owns

*(Continued on page 75)*

*Follows page 66*



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VOLUME 100 NO. 46

NOVEMBER 12, 1988

## VID DEALERS: THE FORCE IS WITH THEM

In this week's Commentary, J2 Communications president James P. Jimirro writes that video stores can serve as a mass medium for the communication of ideas and information, and he calls on dealers to use their power to promote the public's welfare. Jimirro will have more to say on the video business when he keynotes the American Video Conference in Los Angeles Thursday (10). **Page 9**

## Randy's Newest: Portrait Of A New Man

Randy Newman's new Reprise album is "Land Of Dreams," but you're not dreaming if you think the singer/songwriter has taken a different approach this time around. Billboard's Chris Morris reports. **Page 28**

## RECORD PROFITS FOR RECORD BIZ?

That's what industry executives and independent observers are predicting for 1988 in light of the Recording Industry Assn. of America's recent first-half report. Financial editor Mark Mehler has the details. **Page 71**

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# Vid Dealers Not Worried But . . . They've Got Jitters On Kid Porn Act

*This story was prepared by Bill Holland in Washington and Chris Morris in Los Angeles.*

WASHINGTON Video retailers around the country say they are relieved that the most onerous civil fine and forfeiture penalties were removed in the last-minute compromise version of the Child Protection and Obscenity Enforcement Act. However, there is still a feeling among entertainment industry lobbyists and top officials that federal prosecutors must understand and comply with the congressional intent that the law's new prosecutorial powers be aimed at smut peddlers and not at legitimate video dealers.

Industry officials are unsure how federal authorities will test the new law or how the courts will interpret it. They say they will closely monitor the activities of federal authorities at the Justice Department to ascertain that the compromise version of the law is being applied only to persons and businesses "in the full-time business of selling or distributing pornography," as the law states.

"I don't know how the government will try out this, and I'm not sure how this will cut in a court," says Charles Ruttenberg, general counsel for the Video Software Dealers Assn. and the National Assn. of Recording Merchandisers. "My hunch—and this is pure speculation—is that it's not going to be

worse than it is today."

Ruttenberg, like other Washington-based officials, points out that Attorney General Richard Thornburgh "is not as fired up about this as Meese was" and feels there won't be "as much activity on this" in the last days of the Reagan administration and during the "honeymoon" period that will be accorded the next president for the first 90

days of his administration.

"Still, if Bush wins, the [Justice Department] staff will be in place," Ruttenberg adds.

Another Washington-based industry source feels that "up the road, though, some [dealers] are going to have to reassess their business practices."

The insider also says that a report *(Continued on page 82)*

## 2nd Annual AVC Focuses On Video Marketing, Creativity

LOS ANGELES The second annual American Video Conference kicks off Wednesday (9) at the Bel Age Hotel here with an emphasis on both the creative and marketing sides of the special-interest video and music video fields. The three-day event is expected to draw more than 300 video suppliers, producers, directors, duplicators, programmers, and promoters.

The event—presented by the American Film Institute with Billboard and The Hollywood Reporter—incorporates Billboard's 10th annual Music Video Conference.

Among the many innovations this year will be a panel of key

retailers providing insights on sell-through video and a special-interest breakfast with a different topic for discussion at each table.

The business sessions will open Thursday morning with keynote addresses by Jim Jimirro, president of J2 Communications, and Barry Rebo, president of Rebo High Definition Studio. A total of 14 panel discussions will follow.

The special-interest panels will focus on such areas as creativity, duplication, budgeting, distribution, and sponsorships. Other panels will provide case studies of successful videos; still others *(Continued on page 75)*

## BMI To Log Airplay At College Stations

BY SEAN ROSS

NEW YORK BMI used this year's CMJ convention (see story, page 6) to announce that it will begin logging airplay next year at college stations, as it does with commercial outlets. BMI claims the move will release "hundreds of thousands of dollars" to artists whose chief airplay comes from college radio. But BMI's rival calls the move too little, too late.

BMI has traditionally taken a

flat fee from colleges for campus-wide music use that included college radio. As with jukeboxes, college music use was thought to be comparable to that of commercial radio and TV; college monies thus went into a general fund. The other major performing rights organization, ASCAP, has been collecting separate fees for college radio and other campus music use since 1980.

Now BMI assistant VP of performing rights Del Bryant says it

has become "apparent that college radio was quite often a separate format and was being viewed by the major labels and other interested parties as an avant-garde medium for breaking new records. When U2 came on stage at the Grammy Awards and first thanked college radio, lights went off in my head."

BMI will now earmark part of its college license monies—Bryant won't specify a percentage yet—to airplay payments. Monitoring will begin on Jan. 1 and will take place for several days a year at every station on a rotating basis. Bryant hopes the procedure will give college radio personnel "real-world experience in BMI logging"—something most real-world radio people fear in the same way store managers dread taking inventory.

College airplay will be shown on a separate line of an artist's royalty statement. Bryant calls the overall college cash pool "an infinitesimal percentage" of BMI's annual take but says it is in excess of 1 million dollars annually. He stresses that the payments "won't make anybody rich" but will involve "meaningful dollars—hundreds of thousands of them."

But ASCAP managing director Gloria Messinger claims that based on her organization's experiences, "very little money" will flow to artists from her rival's separate monitoring of airplay unless BMI reduces the amount of money being paid for other college use.

ASCAP pays out about \$100,000 *(Continued on page 76)*

## Narada Takes Page From Tiffany In Yule Mall Gigs

BY GEOFF MAYFIELD

NEW YORK It worked for Tiffany, so why not new age? Narada is turning to the malling of America as a vehicle to boost sales of its three holiday albums.

The new age label, which is distributed by MCA, has set a 16-market tour featuring seven of its artists, with most of the concerts to take place in malls. Two corporate sponsors, Delta Airlines and sound company Cerwin Vega, have been enlisted for the tour; both sponsors are providing support services.

The primary goal of the mall campaign is to boost sales of Narada's various-artist set "The Christmas Collection," but the label is

hoping the push will also benefit two prior holiday releases that it distributes, "Solstice" by Michael Jones & David Lanz and the Sona Gaia title "The Gift" by Eric Tingstad & Nancy Rumbel.

Lanz, Jones, and Tingstad, & Rumbel are among the artists who will make the mall swing. The others are David Arkenstone, Spencer Brewer, and Peter Buffet. Most of the shows will feature two performers, but some will feature three.

John Azzaro, Narada's director of sales and marketing, says the label has arranged retail and radio tie-ins for each market. Participating chains include Musicland Group, Trans World Music Corp., *(Continued on page 78)*

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# Houston Debut Tops 9 Million Mark

## Metallica Certified Gold And Platinum

BY PAUL GREIN

LOS ANGELES Whitney Houston's smash debut album topped the 9 million sales mark in October, tying Boston's first album as the best-selling debut release in history. "Whitney Houston" was released on Arista in 1985; "Boston" was issued on Epic in 1976.

Houston is the first female singer to have an album certified for U.S. sales of 9 million by the Recording Industry Assn. of America. Carole

King's landmark 1971 album, "Tap-estry," is believed to have sold in excess of 10 million copies domestically but has not been certified beyond gold.

Also in October, two 1987 releases—Guns N' Roses' "Appetite For Destruction" and U2's "The Joshua Tree"—advanced to the 5 million sales plateau. The Guns N' Roses album is the second heavy metal album on Geffen Records to reach the 5 million mark this year. The "Whitesnake" album hit that

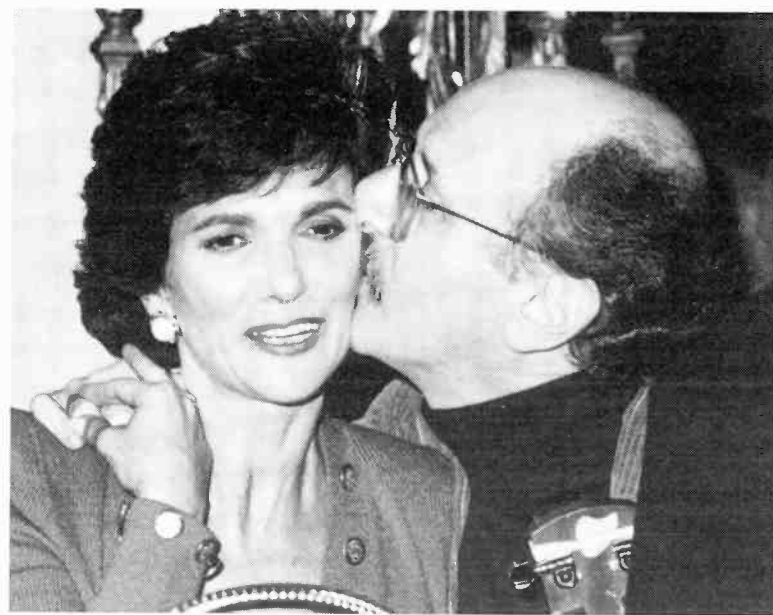
sales level in January.

A current metal smash, Metallica's "... And Justice For All," was certified gold and platinum simultaneously on Halloween. It was the only album to go platinum in October.

Hank Williams Jr.'s 1982 "Greatest Hits" album was certified double platinum in October. A greatest-hits album by another giant country act, the Judds, went gold.

The Robert Cray Band, whose 1987 album "Strong Persuader" went platinum, hit the gold level with the follow-up, "Don't Be Afraid Of The Dark."

Robbie Robertson's solo debut album also went gold, a year after its release. Robertson previously earned five gold albums with the  
(Continued on page 82)



**The Duchess Of Duke.** Kitty Dukakis, wife of Massachusetts Gov. Michael Dukakis, receives a good-luck kiss from folk singer Peter Yarrow at a Dukakis fund-raiser held at the New York nightclub Nell's. (Photo: Chuck Pulin)

## CMJ Confab: It's Beginning To Look A Lot Like NMS

BY KEN TERRY

NEW YORK The CMJ Music Marathon, which convened at New York's Vista Hotel from Oct. 27-30, is starting to look less like a college radio convention and more like a smaller, younger version of the New Music Seminar, the major industry convention held in New York every summer.

According to its organizers, the 7-year-old CMJ confab drew 2,700 attendees this year, up from 2,350 in 1987. That is still a long way from the approximately 7,000 people who attended the NMS meeting in July.

Similarly, the 37 companies that exhibited at CMJ are a far cry from the 150 that displayed their wares at the ninth annual NMS.

Nevertheless, both in its format and in the content of its panel discussions, CMJ is clearly beginning to overlap the NMS' terrain. It is also reaching far beyond the college radio programmers for whom the College Media Journal originally designed its seminar.

This year, says Robert Haber, co-organizer of the convention and publisher of the CMJ New Music Report, college radio programmers  
(Continued on page 82)

## BPI, MCPS Reach Accord On Mechanical Royalty Rules

BY NIGEL HUNTER

LONDON After years of protracted negotiations, the British Phonographic Industry association and the Mechanical Copyright Protection Society have negotiated a revised text to the 1982 Mechanical Royalties Agreement. The text was approved last week by the MCPS board and the BPI council.

The main changes in the agreement, which initially will run until March 31, 1989, are as follows:

- The promotional-goods allow-

ance has been extended so that both 7-inch and 12-inch singles attract a separate allowance without the previous qualification of having an extra track on the 12-inch version. The free-issue allowance for promotional copies is now 2,000 per format.

• A general retention of royalties of 5% per track on albums and 7.5% on singles based on 6.25% of the retail price, exclusive of value-added tax, will apply from Oct. 1. (CDs fall under a separate but similar agreement.) This retention may be  
(Continued on page 79)

## Expansion Fuels Switch To Amsterdam

### IMMC Commits To Growth

NEW YORK The fourth annual International Music & Media Conference is moving next year from Montreux, Switzerland, to Amsterdam, the Netherlands.

Conference director Theo Roos says the event outgrew the facilities at Montreux. "We are very committed to a further expansion of IMMC. Amsterdam provides enough hotels, a unique conference center, and a string of scenic spots for artist interviews."

Roos says the move to Amsterdam will mean increased attendance, an expanding marketplace, better TV coverage, and an increase in artists' showcases for the 1989 event.

"We want to present more European artists to the media as well as

a number of international superstars," says Roos. "Amsterdam also gives the opportunity for radio and TV broadcasters with limited budgets to attend a renowned international media event."

The IMMC will be held April 30-May 4 at Amsterdam's former stock exchange, with global telecasts broadcast from the IMMC center and the famous Carre Theatre.

Various organizations are planning to hold sessions in Amsterdam during the IMMC, including the Country Music Assn. and a number of record labels.

The IMMC is being organized by Amsterdam-based Music & Media magazine in association with Billboard and the Amsterdam City Council.

## Michael's 'Faith' Has Hot 100 Six Appeal; Streisand's Latest Brings Back Memories

**GEORGE MICHAEL's** "Kissing A Fool" jumps to No. 9 on the Hot 100, becoming the sixth top 10 single from his "Faith" album. Only two other albums in history have generated as many as six top 10 hits: **Michael Jackson's** "Thriller" and **Bruce Springsteen's** "Born In The U.S.A.," both of which yielded seven.

"Faith" has been listed in the top 10 on the Top Pop Albums chart for 49 weeks—a record matched by only three other solo albums in the '80s. "Born In The U.S.A." logged 84 weeks in the top 10, "Thriller" had 78 weeks, and **Lionel Richie's** "Can't Slow Down" had 58.

The "Faith" bandwagon began in August 1987 when "I Want Your Sex" climbed to No. 2 on the Hot 100. Michael has reached the top with his last four singles—"Faith," "Father Figure," "One More Try," and "Monkey."

**BARBRA STREISAND** has her highest-charting single and her highest-debuting album in nearly seven years with "Till I Loved You."

The single, a duet with **Don Johnson**, jumps to No. 38 on the Hot 100, becoming her biggest hit since "Comin' In And Out Of Your Life" reached No. 11 in early 1982. The album enters the pop albums chart at No. 42, Streisand's best first-week showing since "Memories" bowed at No. 22 in December 1981.

Streisand has sold millions of albums in the past seven years, but she has done it with little pop radio exposure. This period has been similar to the seven-year stretch between "People" in 1964 and "Stoney End" in 1971, when Streisand had no top 30 singles yet established herself as the best-selling female album artist in history.

But for a time in the '70s and early '80s, Streisand was also a red-hot singles act, chalking up seven top five hits in less than four years.

With or without hit singles, Streisand has placed an album in the top 10 in six of the last 10 Christmas seasons. And with the fast start for "Till I Loved You," she'll probably extend that streak.

**FAST FACTS:** U2's "Rattle And Hum" jumps to No. 1 on the pop album chart, becoming the first double album to top the chart since **Bruce Springsteen's** "The River" in 1980. "Rattle And Hum" is the Irish band's second No. 1 album in a row. "The Joshua Tree" held the top spot for nine straight weeks last year.

**Anita Baker's** "Giving You The Best That I Got" leaps to No. 7 in its second week on the pop album chart. This tops the No. 11 peak of Baker's previous album, "Rapture." The title track jumps to No. 16 on the Hot 100 and to No. 1 on the Hot Black Singles chart. It's the singer's first No. 1 black single: "Sweet Love" peaked at No. 2 on that chart in 1986.

The latest albums by two veteran British pop groups make impressive second-week jumps. **Duran Duran's** "Big Thing" vaults from No. 109 to No. 31 and the **Pet Shop Boys'** "Introspective" leaps from No. 118 to No. 49.

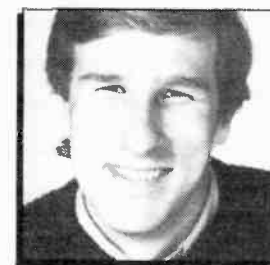
**Will To Power's** "Baby, I Love Your Way/Free Bird" jumps to No. 8 on the Hot 100. The medley couples two of the biggest album rock hits of the '70s. "Baby, I Love Your Way" was one of the key tracks from **Peter Frampton's** 1976

blockbuster, "Frampton Comes Alive!," and "Free Bird" was an album rock classic by **Lynyrd Skynyrd**. The original versions of both songs were also top 20 pop hits, though neither cracked the top 10. The success of the remake must be especially gratifying for Frampton, because it focuses attention on his songwriting, something that was overshadowed a decade ago by his phenomenal success and his pretty-boy image. The hit may help set the stage for Frampton's second Atlantic album, due in January.

**Ivan Neville** cracks the top 40 on the Hot 100 with "Not Just Another Girl," nearly 22 years after his father, **Aaron Neville**, climbed to No. 2 with the classic "Tell It Like It Is." Ivan Neville's record was produced by **Danny Kortchmar**, who has a way with the offspring of famous musicians. He produced **Louise Goffin's** 1979 single "Remember (Walking In The Sand)," which just missed the top 40. Goffin is the daughter of **Carole King** and **Gerry Goffin**.

**WE GET LETTERS:** Rich Appel of CBS in New York notes that this week's top 40 includes remakes of songs that were first made hits in each of the last four decades: from the '50s, "Don't Be Cruel"; from the '60s, "The Loco-Motion" and "Groovy Kind Of Love"; from the '70s, "Baby I Love Your Way" and "Free Bird"; and from the '80s, "Early In The Morning."

**William Simpson** of Los Angeles notes that "Kokomo," the title of the **Beach Boys'** recent No. 1 single, was also the name of an act that had a top 10 instrumental hit in 1961, "Asia Minor"... **Don Beckman** of Spokane, Wash., adds that the Beach Boys' single bowed at No. 96, the lowest entry of any eventual No. 1 hit this year.



by Paul Grein





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### Editorial

# JUKEBOX DESERVES CENTENNIAL TRIBUTE

THE JUKEBOX IS, admittedly, not the mighty singles force of yore. It is no longer a way to make hits but rather a way of sustaining their popularity. Once 500,000 strong, jukeboxes in "locations" have dwindled to half that total, although they have been holding their own for many years. And the cheerful command that one could "put another nickel in" to hear one's favorite songs has given way to a more sobering need to put another dollar in some boxes.

That's the down side. The happy news is that operators are celebrating the 100th anniversary of the jukebox—said to have debuted in the Palais Royale Saloon in San Francisco on Nov. 23, 1889—under the sponsorship of the Amusement and Music Operators Assn. of America, whose members own and service 115,000 of the nation's 250,000 jukeboxes.

The recording industry should glory in the continuing importance of the jukebox in the exposure of its music—both current and catalog—and should get on the bandwagon to help the AMOA celebrate this milestone. For it can be said that the record industry—itsself a slightly older product of 19th century inventors—owes much of its success to the jukebox.

The jukebox, to be sure, has made a journey through the years that mirrors changes in the recording industry itself, ranging from jukeboxes that played 78s while proudly proclaiming their art deco splendor to the sleek '50s stylings that programmed 45s to today's hi-tech wonders that play the latest technological development, the compact disk.

Operators of the older coin machines will probably keep the 45-rpm vinyl disk afloat for some time, but even after the labels stop releasing sin-

gles in that format, it seems unlikely that jukeboxes will die. CD jukeboxes are rising fast, and video jukeboxes are also gaining in popularity. The urge to listen to hit tunes in public places appears certain to survive changes in technology.

RCA Records and its sister labels have made a simple but appealing tribute to the jukebox by announcing they will place the AMOA centennial logo on the 45s they plan to release in the next year. The music industry should be heard from in other ways and with other kinds of label participation, too.

We often long for a bit of Americana that has sadly faded with the fashions of the day. The jukebox, however, is one wonderful bit of Americana that is still very much a part of our lives. It is comforting to know that it can celebrate its 100th birthday with lots of vigor and pride of accomplishment.

## 'Alcohol IQ' Program Uses New Medium VIDEO STORES CAN BE POSITIVE FORCE

BY JAMES P. JIMIRRO

Beginning last month, something remarkable began happening in cities across the U.S.: VCR owners can now walk into video rental stores and take home a free loan copy of a new video, "Your Alcohol IQ." The video, financed and produced by Anheuser-Busch, features a veritable galaxy of celebrities, including Jill Eikenberry, Michael Tucker, Patrick Duffy, and Lisa Hartman. The program encourages viewers to drink responsibly if they do drink and attempts to do so in an entertaining fashion without being pedantic or preachy.

The video has been marketed by J2 Communications and distributed as a public service to retail rental locations by major video distributors across the country.

What's remarkable about all this is not just that the message is well communicated or that the production values are outstanding or even the idea that a public-spirited company like Anheuser-Busch is interested in fostering responsible drinking. What's remarkable is that this program, for

the first time, uses the remarkable communication power of the nation's video stores to achieve something for the public good.

As we know, there are several media in our country that have an ex-

traordinary capability to reach people with ideas and information. They include print media, radio stations, and television, especially the TV networks. This power to communicate is both precious and extraordinary. Governments don't have it (unless

they control the media); giant industrial corporations don't have it; foundations don't have it.

Very recently, a new channel joined the limited number of institutions that can reach people with

and the other media, as important conduits of information.

So, for the first time since the advent of television in 1948, there is a new institution in the U.S. that can further the aims of public-spirited institutions by reaching people with their ideas and information. Interestingly, the manner in which video stores reach people can put them head and shoulders above other media in effectiveness.

One advantage is that the video medium allows for longform messages. "Your Alcohol IQ" runs 35 minutes and really develops information on alcohol abuse. Compare this with the 60 seconds or even 30 seconds of a typical public service announcement on TV or radio.

Furthermore, family members can often view videos together, so they can press the pause button for discussion or family chats. Ideas can be shared in an unhurried environment that invites thought and reflection. Information can be absorbed at one's own pace and reviewed whenever desired.

(Continued on page 75)



**'The power to communicate is extraordinary and also precious'**

James P. Jimirro is president of J2 Communications.



### 'E.T.' GRIDLOCK DEcriED

It's difficult to believe that MCA cannot fill orders on the biggest event in the history of our industry. MCA has had at least six months to launch this release.

We are now faced with telling our customers that yes, we ordered plenty of product and yes, you did see our advertisements saying "E.T.—The Extra-Terrestrial" is out now, but no, we weren't sent our full order—would you like a raincheck? That is sure to enhance our image as well as MCA's.

Was it MCA's intention to see a timeless American treasure as a loss leader in the dump bins of every wholesale club in the country? Presumably, MCA and Steven Spiel-

berg will be flushed with pride when they see the local gas station offering "E.T." for free with the purchase of a full tank of gas.

Here's a good idea: When you short-ship "E.T.," make sure wholesale clubs receive "E.T." (at the lowest price, of course) and video retailers don't. This should cement "E.T." 's image in the marketplace as a product with all the stature of a Ronco back scratcher or a set of Ginsu steak knives.

There is speculation that you are treating "E.T." like a hot Nintendo game and purposely shorting the pipeline. I think that rumor allows for too much marketing savvy on your part.

It is truly unfortunate that a once-in-a-lifetime event has to begin on such a sour note.

Greg Eagle  
Director of Video Operations  
Mr. Movies Inc.  
Eden Prairie, Minn.

### YES TO MODERN ROCK CHART

Congratulations on the unveiling of Billboard's Modern Rock Tracks chart. The time for this music is definitely now, as it has been selling well for some time.

The single gripe I have with the chart is that it is track oriented rather than album oriented. For the most part, only the commercial stations are truly track oriented, and their numbers alone aren't enough for a scientific chart. So we add in college stations, and there are tons of them, but college radio is universally album oriented. Some stations won't even chart a 12-inch single; it doesn't offer enough programming for their DJs.

I basically recommend that you shift to an album chart and include emphasis tracks.

Steve Tipp  
National Promotion Manager  
Warner Bros. Records  
Burbank, Calif.

Ron Cerrito, Modern Rock Tracks chart manager, replies:

We are aware that the programming of college stations is more album oriented than track oriented. We are working on a system that would allow album-oriented stations to report album titles. We must still preserve, however, the unique advantage of Billboard's track chart: It identifies the specific tracks that may have wider potential, beyond the modern rock base.

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.



# Top 40 Oldies Suffer Pop-ularity Drop At Country

BY SEAN ROSS

NEW YORK While top 40 programmers are ignoring country crossover (Billboard, Nov. 5), traffic in the other direction has also slowed considerably. Some country PDs are looking askance at the handful of top 40 oldies they play; others worry that even some Eddie Rabbitt or Dolly Parton titles may be too pop.

Those PDs aren't reacting to pop neglect of their music as much as they are to the ongoing dominance of new traditionalism. WCOS Columbia, S.C., OM Gerry McCracken still plays some pop gold, but scheduling Dobie Gray's "Drift Away" next to the bulk of his currents "gives our computer fits sometimes," he says.

Like many others, McCracken feels that country stations are now choosing to protect their hardcore country listeners at the expense of others. "Our core audience loves Reba McEntire and Randy Travis. We've always counted on the fringe audience that loves Kenny [Rogers] and Dolly to put us over the top. They're drifting away now because they don't like the new country music

that sings through its nose, but that's what you have to play to keep the core happy."

"There was a time when you could play 'Forever In Blue Jeans' by Neil Diamond on a country station. That doesn't happen as much any more," says WWWW "W4" Detroit PD Barry Mardit. "In fact, our library has relied more heavily on traditional stuff. 'Drift Away' may still come up at night, but we could probably get rid of some of our crossovers and it wouldn't hurt us.

"A few years ago people were saying that Randy Travis was the way that country music was going. There was some truth to that, but there still wasn't enough new traditionalist music for a category. Now Randy has half a dozen songs you can play as oldies. Reba has over a dozen songs. You start to find that you can base a portion of your library on this type of music.

"You can hurt yourself more by having too many pop-leaning songs in close proximity to each other than by having too many traditional songs. The audience accepts George Strait followed by Reba." Conversely, Mar-

dit says, even some major country hits are now perceived by W4's audience as too pop.

"Eddie Rabbitt's 'Drivin' My Life Away' and 'I Love A Rainy Night' are thought of as crossover records now... Unfortunately, even if a song is by a country artist, there's always a faction of people who think that if they heard it on a pop station, we no longer have the right to play it."

For years pop-to-country crossover, especially in the gold library, was targeted to listeners who had grown up with top 40 radio before switching to country. (WMAQ Chicago and WHN New York circa 1975 are prime examples, although one PD remembers WDEE Detroit playing Cher records as early as 1972.) But Mardit says some country converts have become purists.

"Once this pop audience starts lis-

tening to country and they hear Dolly Parton's 'Here You Come Again' or 'Two Doors Down,' they say you're playing all that pop stuff."

Significantly, many of the PDs and stations that now worry about superseding their core once championed crossover. W4 had hits with such unlikely titles as Stevie Nicks' "Leather And Lace" and Joe Dolce's "Shaddap You Face." As PD of WAKY Louisville, Ky., John Randolph was often the first (and occasionally the only) top 40 PD on country songs. Now the owner/GM of country WKLO Danville, Ky., Randolph says crossover titles "are the ones we pulled out first. We're slowly taking Kenny Rogers' records out, for example."

Then there's top-rated KCCY Pueblo, Colo., which in 1985-86 sat out many traditional records, never called itself "country" on the air, and

played such odd currents as Klymaxx's "I Miss You" and Nick Lowe's "I Knew The Bride (When She Used To Rock And Roll)."

PD Jack Carter says, "We developed our philosophy during a day when the currents were the Eagles and Linda Ronstadt; it was easy to take one more step. Now, when the currents are Randy Travis and George Strait, [the two genres of music are] just too far apart.

"Klymaxx was a mistake—we were trying to see how far we could push it. Playing Nick Lowe and the Stray Cats wasn't stupid, and we still get requests for those.

"We were making decisions based on the notion that a 25-54-year-old would enjoy 'I Miss You.' There was no FM AC in this market at the time. We felt we could broaden ourselves, (Continued on page 16)

## CMJ's Unconventional Meet Selling Of College Radio Debated

BY SEAN ROSS

NEW YORK Early on, it became clear that the CMJ New Music Report convention, held here Oct. 27-29, was unlike other radio-industry meetings. There was live music at the beginning of one panel ("Come back tonight and hear us play some loud shit," said one band member). Then there was a conventioner who hailed a friend with "Satan!!! How ya doin'!" And one college PD accused the Pixies—a band not known for its commercial radio success—of selling out.

Actually, this year's CMJ featured a lot of ads for buying into the system. College PDs repeatedly heard how important their medium has become. TVT head Steve

Gottlieb told them a No. 1 alternative record is more important than a top 15 album rock track. Geffen Records national director of alternative promotion Mark Kates told them, "Everything all of you are doing is getting more attention; [the powers in the industry have] decided that what we're doing is important now."

Kates' "College Radio And The Alternative Marketplace" session dealt largely with the increased interest of major labels in alternative music. Natalie Werlin, indie buyer for Boston's Newbury Comics, said that she spends much of her time briefing the store's major-label buyer on progressive acts. "My sales are dwindling as the major labels' [sales] pick up," she said.

(Continued on page 76)

## CMJ Panel Is Surprisingly Candid Tip-Sheet Ties To Labels Explored

NEW YORK One of the highlights of the CMJ Music Marathon here was the Oct. 28 "Tips And Trades" panel. Moderated by Larry Dunn, former PD of WLIR Long Island, N.Y. (now WDRE), the session was an unusually candid discussion of the relationship between labels and tip sheets, which traditionally has only been whispered about.

For years, tip-sheet critics have suggested that publications' picks are influenced by label advertising pressure. But it was still a surprise to hear PolyGram's director of college promotion, Tim Hyde, volunteer that his company had threatened to pull its ads had Mercury's Michelle Shocked not made the cov-

er of CMJ. That prompted CMJ's Deborah Orr to quickly insist that the publication "tried to keep advertising and editorial as separate as possible."

And while the Gavin Report's Peter Standish said it is "not uncommon for there to be an ad I don't know about until I see it [in print]," he added that "every trade has had advertising pulled because they don't pick a record." And the Hard Report's Dawn Hood said, "The truth of the matter is that advertising does have an effect," but she added that she makes a point of writing about records that aren't being pushed.

Also discussed was the practice (Continued on page 76)

## KHTR Abandons Top 40 Lead For Oldies; Rook Returns To L.A.; Buffalo Rides Wave

NEARLY SIX YEARS AGO, the double-digit success of KHTR St. Louis was one of the linchpins in top 40 radio's revival. On Nov. 5, it will become the latest of the CBS O&O FMs to go oldies, turning into KLOU "Clue 103." Current PD Kevin Young will take on program/operation duties for sister news/talk KMOX and KLOU, while p.m. driver Ron Morgan will become acting PD for the FM.

KHTR is changing formats despite a rise from 4.8 to 5.4 in the summer book, which put it two shares ahead of its only format rival, WKBQ, which went from 3.2 to 3.7. Ironically, the impetus for the decision may be several hundred miles away. In addition to stressing the salability of oldies' demos, CBS FM head George Sosson says he wants to send a message to EZ Communications.

That company owns AC KYKY St. Louis, one of the stations that a new oldies FM might wind up sharing listeners with. It is also the future owner of WIOQ Philadelphia, which is currently in a tight battle of oldies with CBS' WOGL. Sosson hopes the KLOU change will show "that we're committed to oldies" and encourage EZ to switch formats when it takes over WIOQ next year.

PROGRAMMING: After four years as president of his own AC, KCDA Coeur D'Alene, Idaho, John Rook returns to major-market radio as PD of talk KABC Los Angeles, replacing John Broeske. Rook's friendship with KABC GM George Green goes back 25 years to ABC's KQV Pittsburgh and WLS Chicago. Rook operated his own consultancy from 1972-76 and was PD of KFI Los Angeles from 1977-82.

Buffalo, N.Y., gets a new adult alternative outlet around Thanksgiving when album WBYR takes Satellite Music Network's Wave format and becomes WBMW. New owner/GM John Casciani is a Buffalo radio veteran who put Schulke's easy listening format on WBNY (now WJYE) when it was new. Casciani wanted to take WBMW out of the album rock wars and pick up some of the AC listeners who may have been lost when WRLT became album WGR-FM. PD John Piccillo stays as WBMW's OM.

Oldies WCBM Baltimore has been sold out of receivership to WCBM of Maryland Inc., headed by a local real-estate entrepreneur, and has been granted permission to be consulted by its new owner prior to approval of the sale. WCBM has switched to a n/t format featuring many of old WFBR staffers who were laid off in that station's switch to oldies. Joe Lombardo is now PD

and is teamed with Frank Luber in mornings. Across town, crossover WGHT "Hot 95.9" segues to mainstream top 40. PD Don Brooks still needs a morning person.

Easy KMEZ Dallas makes it official: It will be going urban under consultant Jerry Clifton (Billboard, Oct. 25). A new PD and calls will follow. Ironically, KMEZ owner Summitt now has consultant Don Kelly working against Clifton's WZGC "Z93" in Atlanta and Clifton competing with Kelly's KKDA-FM "K104" in Dallas...

WHK Cleveland goes from Transstar's oldies format to a business-oriented n/t format under Colorado's Business Radio Network on or after Nov. 14 under GM Chuck Bortnick. That leaves the North Coast with no oldies station.

In a surprise move, PD Gary Nolan is out at AC WLTW New York; no replacement has been named. Also, PD Ceacer Gooding is out at urban WQOK Raleigh, N.C.; he can be reached at 919-872-8650 or 212-547-3649. And country WMC Memphis, Tenn., PD duties are being handled by OM Robert John following the departure of Ron Jones.

Peter King goes from production manager at WHEN/WRHP Syracuse, N.Y., to PD for the AC/easy combo. In addition, John Enoch is the new GM, replacing Bob Carolin. Larry Fine is upped to WHEN MD from weekends... Bob Mitchell goes from PD/MD KFRE Fresno, Calif., to PD/MD country WKJN Baton Rouge, La. OM Lee Nye replaces him at KFRE.

SATELLITE MUSIC Network's Z-Rock format picks up two major-market AMs this week, and both are in markets where a hard rock FM had softened. In San Antonio, Texas, KSJL will pick up Z-Rock on Monday (7) and will go up against album KISS; it had been simulcasting top 40 KSAQ. KSJL's 50,000-watt signal reaches much of south Texas, including Corpus Christi and Del Rio, and parts of northern Mexico during the day.

There's even more irony at KJJO-AM Minneapolis. The KJJO AM/FM combo was, until six months ago, "Hot Rockin' 104"—one of the country's few hard rock FMs. Then the AM went to SMN's R&B/oldies Heart & Soul format and the FM changed PDs and went more mainstream. In the meantime, KJJO's Michael Cross became Z-Rock's morning man.

"It finally got to me that there are a lot of disenfranchised head bangers," says KJJO GM John Rohm, explaining his AM's decision to return to hard rock on Halloween. KJJO will take new calls shortly; KSJL will (Continued on page 15)



by Sean Ross



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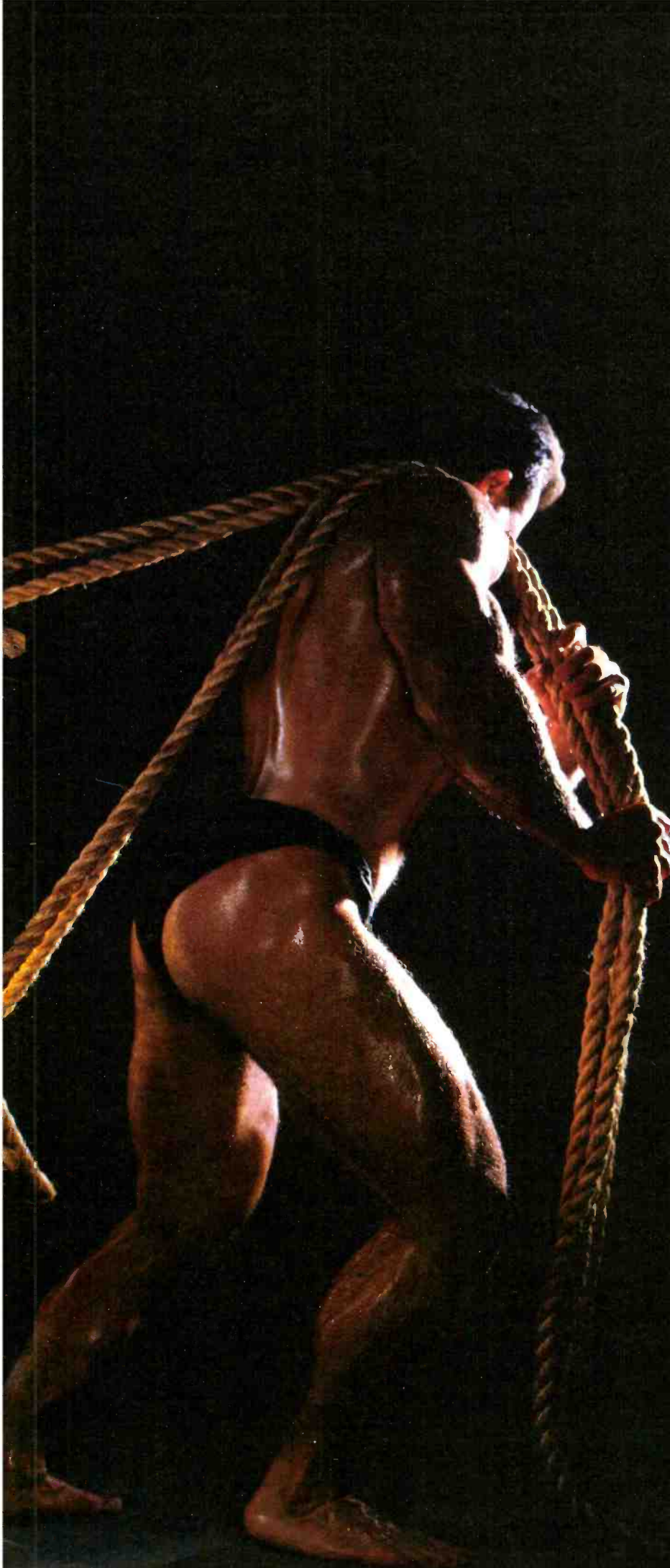
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History-making LP with five No. 1 singles. Over 17 million sold worldwide. "Smooth Criminal" new single. Fall US tour.

**SADE "STRONGER THAN PRIDE"** OE 44210

Platinum again with "Stronger Than Pride." "Paradise" No. 1 Black radio single; second track. "Nothing Can Come Between Us," Top-5 smash and newest hit. "Turn My Back On You."

**CHEAP TRICK "LAP OF LUXURY"** OE 40922

The success story of '88! Heading toward multi-platinum with catalog sales over 7.5 million. Third single/video, "Ghost Town," follows No. 1 hit, "The Flame," and No. 1 video, "Don't Be Cruel."

**CHARLIE DANIELS BAND "HOMESICK HEROES"** FE 44324

Kicks out the jams with "Boogie Woogie Country Fiddle Blues" from their new hit LP, "Homesick Heroes."

**"WEIRD AL" YANKOVIC "GREATEST HITS"** OZ 44478

Follows platinum LP, "Even Worse." Check out "Fat," "Eat It" and "Like A Surgeon."

**LUTHER VANDROSS "ANY LOVE"** OE 44308

Continues Luther's platinum tradition. SRO tour with Anita Baker. New video/single, "Any Love."

**JOAN JETT and the BLACKHEARTS "UP YOUR ALLEY"** FZ 44146

Gold LP contains smash anthem/video, "I Hate Myself For Loving You." Second single/video, "Little Liar," guarantees platinum.

**STANLEY CLARKE "IF THIS BASS COULD ONLY TALK"** FR 40923

More bass-in-your-face on new progressive Portrait® label. An NAC smash and No. 2 Contemporary Jazz album.

**"WILL TO POWER"** FE 40940

"Baby, I Love Your Way/Freebird Medley/(Free Baby)" is heading Top-10. First 7" and 12", "Dreamin'," sold over 300,000.

**THE DICKEY BETTS BAND "PATTERN DISRUPTIVE"** FE 44289

Debut Epic album for former Allman Bros. guitarist. On tour through Christmas.

**SURVIVOR "TOO HOT TO SLEEP"** OZ 44282

Platinum artists return with hot single. "Didn't Know It Was Love," bulleting up the charts.

**BASIA "TIME AND TIDE"** FE 40767

Gold and climbing. First single, "Time and Tide," Top-30. New single, "New Day For You," SRO 22-city tour and a Top-40 album.

**EUROPE "OUT OF THIS WORLD"** OE 44185

Platinum AOR/CHR hit, "Superstitious," video in heavy rotation on MTV!® New single, "Open Your Heart."

**RHYTHM CORPS "COMMON GROUND"** BFZ 44159

Top-10 AOR track, "Common Ground," was featured throughout Olympics. New single is "Father's Footsteps."

**LIVING COLOUR "VIVID"** FE 44099

Guitarist Vernon Reid and Living Colour deliver hot LP, live show and killer video, "Cult Of Personality."

**"TIL TUESDAY "EVERYTHING'S DIFFERENT NOW"** OE 44041

The voice that captures the mood for a generation—that's Aimee Mann and her band "Til Tuesday. Tracks include new single/video, "(Believed You Were) Lucky."

**"IRON EAGLE"** SE 45006

Soundtrack featuring cuts from Mike Reno, Alice Cooper, Henry Lee Summer and Britny Fox.

**GLORIA ESTEFAN and MIAMI SOUND MACHINE "LET IT LOOSE"** OE 40769

Gloria scores big with her second multi-platinum LP and five smash singles.

**"SWEET OBSESSION"** FE 44419

Three talented sisters from Detroit make a bold mark with their Epic debut, featuring the hit, "Gonna Get Over You."

**SUICIDAL TENDENCIES**

**"HOW WILL I LAUGH TOMORROW WHEN I CAN'T EVEN SMILE TODAY"** FE 44288

Premier skate-rock band was huge out-of-the-box. SRO on extensive national tour.

**"TWINS"** SP 45036

Soundtrack featuring tracks from Jeff Beck, 2 Live Crew and a duet with Philip Bailey and Little Richard.

**THE GREGG ALLMAN BAND "JUST BEFORE THE BULLETS FLY"** OE 44333

Follow-up to gold LP, "I'm No Angel." Features "Can't Get Over You," "Slip Away," and scorching "Every Hungry Woman."

**REO SPEEDWAGON "THE HITS"** OE 44202

Includes the new single, "Here With Me," a hit power ballad. Gold heading for platinum.

**ALEXANDER O'NEAL "MY GIFT TO YOU"** OZ 45016

Christmas-oriented songs from a major superstar, including first single, "My Gift To You," and 12" club single, "Sleighride." Produced by Jimmy Jam and Terry Lewis.

**"QUIET RIOT"** FZ 40981

Rock 'n' roll's hardest taskmasters return with smash single, "Stay With Me Tonight."

**CHERRELLE "AFFAIR"** OZ 44148

Hot "Affair" LP track is "Everything I Miss At Home." Produced by hitmakers Jimmy Jam and Terry Lewis.

**ORNETTE COLEMAN AND PRIME TIME "VIRGIN BEAUTY"** OR 44301

Revolutionary saxophonist/composer resurfaces with No. 2 Traditional Jazz album.

**ASLEEP AT THE WHEEL "WESTERN STANDARD TIME"** FE 44213

Revs into high gear with "Hot Rod Lincoln," hot off their newest LP, "Western Standard Time."

**"GREGORY HINES"** OE 40671

Produced by Luther Vandross. Features "You Need Somebody" and "There's Nothing Better Than Love" (the hit duet with Luther Vandross).

**OZZY OSBOURNE "NO REST FOR THE WICKED"** OZ 44245

Guaranteed platinum like every Ozzy! Major US tour begins November with Anthrax. "Miracle Man" video out now.

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- ★ Huey Lewis—Once Upon a Time in New York City
- ★ Bette Midler—Perfect Isn't Easy
- ★ Ruth Pointer—Streets of Gold
- ★ Rubén Blades—Buscando Guayaba
- ★ Myhanh Tran—Good Company

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## WASHINGTON ROUNDUP

BY BILL HOLLAND

**T**HE FEDERAL Communications Commission has approved RKO'S settlement agreement with Atlantic Ventures for WRKO/WROR Boston, making this the third RKO Radio sale to clear the commission. In another case, the FCC Review Board has revoked the licenses of Silver Star Communications-Albany Inc. for stations WMJM/WVAF Cordele, Ga., for "callous abuse" of the commission's distress-sale policy.

**A**TENTION ENGINEERS: The Federal Communications Commission has modified the duopoly rule prohibiting common ownership of two or more commercial radio stations in the same market. Citing "an explosion of new stations in all sized markets," the FCC loosened the reins

not only for AM stations as expected, but for FM stations as well. The FCC adopted new principal-city contour standards to remedy "restrictive" old contour-overlap standards that didn't recognize the differences in signal strengths of AM and FM—to 5 mv/m for AM and 3.16 mv/m for FM. The new standards will allow commonly owned stations to be located closer together to help cut costs.

The FCC has also modified its cross-interest ownership policy, once again concluding that the "plethora of media services" these days makes such restrictions unnecessary. The old policy prevents an individual from having an "attributable" ownership interest in one station in a market while at the same time having a "meaningful relationship" at a competing media outlet. In its action, the commission deleted the rule as it applies to consultants, joint ventures, time-brokerage arrangements, and ad agencies. The FCC is also going to take a look at the "key station employees" section of the policy and per-

haps loosen up its ownership-attribution sections as well as nonattributable equity interests.

**P**RESIDENT REAGAN is expected to sign the bill allowing broadcasters to advertise or mention noncasino lotteries. The Charity Games Advertising Clarification Act, H.R. 3146, got the OK from Congress before it adjourned. The bill will not become effective until 18 months from the date of the signing, however, to allow state governments to modify or loosen their restrictions.

There's also big news for stations serving Indian reservation populations—an amendment to the lottery act will enable reservations to advertise bingo and such so-called Indian games as lotto, pull-tabs, and punch boards. The Indian gaming industry is a multimillion-dollar business, and now radio stations will have a chance to get in on the action. The lottery's 18-month waiting period for states will not apply.

## VOX JOX

(Continued from page 10)

keep those calls. Meanwhile, Z-Rock OM Lee Abrams goes to Europe in January to pitch potential clients.

**P**EOPLE: John Scott is promoted to APD/MD at top 40 KHYI "Y95" Dallas; he'll come off the air, leaving PD Buzz Bennett with a late-night opening. . . Famous Amos is out of nights at urban KHYS Houston; Jimmy Olson from top 40 KHFI "K98" Austin, Texas, is in. PD Steve Hegewood still wants a morning show.

Cynthia Fox returns to album

KMPC-FM Los Angeles for a Sunday night eclectic show called "A Cut Above" . . . N/T WCAU Philadelphia sports director Steve Fredericks has been suspended following his arrest for alleged possession of heroin. Ironically, the events took place shortly before the station had hired former mayor/police commissioner Frank Rizzo for daily p.m. drive duties.

Country KMLE Phoenix, Ariz.'s new lineup starts Tuesday (8). In mornings, Bill Taylor (KKBQ Houston) teams with Chuck Bear (WRBQ

Tampa, Fla.) and Terry Springs. Other staffers: Gary Ross (KKLT Phoenix), middays; Jim West (WFMS Indianapolis), afternoons; Bill Anthony (KESZ Phoenix), nights; and Charlie Martinez (cross-town KVVA), overnights.

Milwaukee vet Nick Alton moves to middays at adult alternative WNUA Chicago. . . Kathy Vasquez, blind since she was 2, joins n/t KPZE Anaheim, Calif., to host a weekly talk show on the problems of the disabled. . . Vickie Jenkins moves to ND at AC KOIT San Francisco from cross-town KYUU (now KXXX-FM) . . . Tom Rivers becomes MD at country WQYK Tampa.

Top 40 KEZB "B94" El Paso, Texas, morning man Steve Crosno makes an unusual cross-town move to Spanish-language KAMA, where he'll team with Terry Bustillos for a bilingual morning show. Cat Simon moves from nights to B94 mornings.

Country KRPT Anadarko, Okla., p.m. driver Katie Carr moves to the same slot at top 40 KYNZ Ardmore, Okla., as Christy Young. . . Top 40 KJYO "KJ103" Oklahoma City MD J.D. Stewart is upped to APD, while midday man Andy Taylor becomes MD. . . Top 40 WKSI Greensboro, N.C., MD Dale O'Brian moves to APD and mornings, where he replaces Jim Quinn. Part-timer Sean Michaels moves to middays.

**C**LASSIFIEDS: Urban WVKO Columbus, Ohio, needs a morning news anchor to replace Jill Frost, who transfers to sales. . . WQXR New York has a production slot in the operations department for someone with writing skills and knowledge of classical music. Call Loren Toolajian at 212-556-5915.

Top 40 KKLQ "Q106" San Diego needs a part-timer. T&Rs to Garry Wall. . . Country WBBF/WBEE-FM Rochester, N.Y., OM Bob Barnett is still taking T&Rs for his AM PD slot but needs a production director immediately; call 716-232-7550.

Assistance in preparing this column was provided by Peter Ludwig.

## OUTA' THE BOX

Programmers discuss the week's new music.

### TOP 40

As he prepares for a format monopoly (see Vox Jox, page 10), WKBQ St. Louis PD Lyndon Abell praises Robbie Nevil's tropical-flavored "Back On Holiday" (EMI) as a "great-sounding record which fits our needs. He had very strong support here with his 1987 hits, so this was a natural." WKBQ adds it at No. 31. Abell also mentions Kenny Loggins' "I'm Gonna Miss You" (Columbia), which is just starting its national chart life. "We've got requests already coming in, and to have that happen this early is a very good sign," he says. "Loggins' material has always done well here, even his national flops." Abell's adult record for the moment is Robert Palmer's "Early In The Morning" (EMI); response from teens has not been fantastic, he says, but adults have really taken to the Gap Band cover.

### URBAN CONTEMPORARY

WCDX Richmond, Va., PD Chuck Woodson is already on the newly renamed "You Got It (The Right Stuff)" (Columbia) by New Kids On The Block. "It seems as if they have a track record just off 'Please Don't Go Girl,' which we still get calls for. Young females began to ask for this one as soon as it went on the air," says Woodson. He also gives Aleese Simmons' "I Want To Be Your Lover" (Orpheus) a nod, calling it "a New York record which has got the funk." Woodson's final mentions go to songs from hot artists that received album-cut play. He says New Edition's ballad "Can You Stand The Rain" (MCA), Al B. Sure!'s remake of Roberta Flack's "Killing Me Softly" (Warner Bros.), and Bobby Brown's "Roni" (MCA) are being released as singles at the perfect time.

STUART MEYER

FOR WEEK ENDING NOVEMBER 12, 1988

Billboard

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	3	4	11	HOW CAN I FALL? A&M 1224	◆ BREATHE 1 week at No. One
2	8	11	6	KISSING A FOOL COLUMBIA 38-08050	◆ GEORGE MICHAEL
3	4	6	11	FOREVER YOUNG WARNER BROS. 7-27796	◆ ROD STEWART
4	6	8	8	A WORD IN SPANISH MCA 53408	◆ ELTON JOHN
5	1	1	10	ONE MOMENT IN TIME ARISTA 1-9743	◆ WHITNEY HOUSTON
6	9	9	7	LOOK AWAY REPRISE 7-27766	◆ CHICAGO
7	2	3	11	GROOVY KIND OF LOVE ATLANTIC 7-89017	◆ PHIL COLLINS
8	10	12	4	TILL I LOVED YOU COLUMBIA 38-08062	BARBRA STREISAND & DON JOHNSON
9	11	10	7	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	◆ ANITA BAKER
10	5	2	12	DON'T YOU KNOW WHAT THE NIGHT... VIRGIN 7-99290	◆ STEVE WINWOOD
11	7	5	17	KOKOMO (FROM "COCKTAIL") ELEKTRA 7-69385	◆ THE BEACH BOYS
12	12	7	13	TRUE LOVE MCA 53363	◆ GLENN FREY
13	16	19	9	WAITING FOR A STAR TO FALL RCA 8691	◆ BOY MEETS GIRL
14	13	14	7	RED RED WINE A&M 1244	◆ UB40
15	26	43	3	BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	◆ WILL TO POWER
16	19	22	5	SILHOUETTE ARISTA 1-9751	◆ KENNY G
17	15	13	21	I'LL ALWAYS LOVE YOU ARISTA 1-9700	◆ TAYLOR DAYNE
18	25	30	5	ANY LOVE EPIC 34-08047/E.P.A.	◆ LUTHER VANDROSS
19	24	27	6	PIECE OF PARADISE WARNER BROS. 7-27779	PM
20	14	15	13	LOVING ARMS CRITIQUE 7-99275/ATLANTIC	LIVINGSTON TAYLOR WITH LEAH KUNKEL
21	23	32	4	TURN BACK THE CLOCK VIRGIN 7-99308	JOHNNY HATES JAZZ
22	22	26	5	CRAZY IN LOVE MCA 53433	KIM CARNES
★★★ POWER PICK ★★★					
23	28	31	4	SMALL WORLD CHRYSLIS 43306	◆ HUEY LEWIS & THE NEWS
24	17	17	17	ONE GOOD WOMAN FULL MOON 7-27824/WARNER BROS.	◆ PETER CETERA
25	27	35	4	JEALOUS GUY CAPITOL 44230	◆ JOHN LENNON & THE PLASTIC ONO BAND
26	18	18	16	IT WOULD TAKE A STRONG STRONG MAN RCA 8663	◆ RICK ASTLEY
27	21	20	14	DON'T WORRY, BE HAPPY EMI 50146	◆ BOBBY MCFERRIN
28	30	47	3	NO MORE LIES POLYDOR 870 990-7/POLYGRAM	◆ THE MOODY BLUES
29	38	—	2	I REMEMBER HOLDING YOU MCA 53430	◆ BOYS CLUB
30	20	16	13	WALK AWAY COLUMBIA 38-07983	MICHAEL BOLTON
★★★ HOT SHOT DEBUT ★★★					
31	NEW ▶	1	1	BEST OF TIMES FULL MOON 7-27712/WARNER BROS.	◆ PETER CETERA
32	46	—	2	ANOTHER LOVER A&M 1226	◆ GIANT STEPS
33	29	25	17	PERFECT WORLD CHRYSLIS 43265	◆ HUEY LEWIS & THE NEWS
34	31	29	16	LOOK OUT ANY WINDOW RCA 8678	◆ BRUCE HORNSBY & THE RANGE
35	48	—	2	OASIS ATLANTIC 7-8896	ROBERTA FLACK
36	50	—	2	HANDLE WITH CARE WILBURY 7-27732/WARNER BROS.	◆ TRAVELING WILBURYS
37	NEW ▶	1	1	IF EVER A LOVE THERE WAS ARISTA 1-9766	FOUR TOPS/ARETHA FRANKLIN
38	35	37	6	DON'T BE AFRAID OF THE DARK MERCURY 870 569-7/POLYGRAM	◆ THE ROBERT CRAY BAND
39	43	46	3	THE LOCO-MOTION GEFFEN 7-27752	◆ KYLIE MINOGUE
40	40	40	25	HOLD ON TO THE NIGHTS EMI 50106	◆ RICHARD MARX
41	32	28	19	HERE WITH ME EPIC 34-07901/E.P.A.	◆ REO SPEEDWAGON
42	45	45	3	NEVER TEAR US APART ATLANTIC 7-89038	◆ INXS
43	33	23	15	WHEN I FALL IN LOVE EMI 50138	NATALIE COLE
44	36	33	22	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	◆ E.JOHN
45	44	36	15	WHEN YOU PUT YOUR HEART IN IT REPRISE 7-27812	KENNY ROGERS
46	42	41	25	MAKE ME LOSE CONTROL ARISTA 1-9686	◆ ERIC CARMEN
47	39	38	20	TIME AND TIDE EPIC 34-07730/E.P.A.	◆ BASIA
48	NEW ▶	1	1	LITTLE LIES, BIG LOVE CHRYSLIS 43250	◆ ADELE BERTEI
49	47	44	7	DON'T BE CRUEL EPIC 34-07965/E.P.A.	◆ CHEAP TRICK
50	34	34	7	1974 (WE WERE YOUNG) A&M 1243	AMY GRANT

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



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# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	4	3	7	IT'S MONEY THAT MATTERS REPRISE 7-27709	RANDY NEWMAN 1 week at No. One
2	2	2	7	WALK ON WATER COLUMBIA 38-08060	EDDIE MONEY
3	3	4	5	TAKE IT SO HARD VIRGIN 7-99297	KEITH RICHARDS
4	1	1	7	DESIRE ISLAND 7-99250/ATLANTIC	U2
5	5	7	4	HANDLE WITH CARE WILBURY 7-27732/WARNER BROS.	TRAVELING WILBURYS
6	6	5	6	ROCK & ROLL STRATEGY A&M 1246	THIRTY EIGHT SPECIAL
7	9	18	4	ANGEL OF HARLEM ISLAND LP CUT/ATLANTIC	U2
8	8	9	10	SLOW TURNING A&M 1245	JOHN HIATT
9	10	13	6	BIG LEAGUE RCA 8750	TOM COCHRANE & RED RIDER
10	7	6	13	FEELS SO GOOD WARNER BROS. LP CUT	VAN HALEN
★ ★ ★ FLASHMAKER ★ ★ ★					
11	NEW ▶	1		AMERICAN DREAM ATLANTIC 7-89003	CROSBY, STILLS, NASH & YOUNG
12	11	15	6	ROCK BOTTOM EPIC LP CUT/E.P.A.	THE DICKEY BETTS BAND
13	19	26	4	HIPPY HIPPIY SHAKE ELEKTRA 7-69366	GEORGIA SATELLITES
14	12	21	7	CONFIDENCE MAN ARISTA LP CUT	THE JEFF HEALEY BAND
15	13	22	6	STAND BESIDE ME MCA 53425	KANSAS
16	NEW ▶	1		ORANGE CRUSH WARNER BROS. LP CUT	R.E.M.
17	22	24	6	BORN TO BE MY BABY MERCURY LP CUT/POLYGRAM	BON JOVI
18	30	—	2	NOBODY'S PERFECT ATLANTIC 7-88990	MIKE + THE MECHANICS
19	26	46	3	SOMETHING SO STRONG ISLAND 7-99266	JIM CAPALDI
20	25	30	4	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
21	15	20	6	TELEPHONE BOX VIRGIN LP CUT	IAN GILLAN & ROGER GLOVER
★ ★ ★ POWER TRACK ★ ★ ★					
22	38	—	2	ARMAGEDDON IT MERCURY LP CUT/POLYGRAM	DEF LEPPARD
23	32	44	3	LONG TIME TILL I GET OVER YOU WARNER BROS. LP CUT	LITTLE FEAT
24	24	25	8	EDGE OF A BROKEN HEART EMI 50141	VIXEN
25	29	35	3	COPPERHEAD ROAD UNI LP CUT/MCA	STEVE EARLE
26	31	38	4	NOT JUST ANOTHER GIRL POLYDOR 887 814-7/POLYGRAM	IVAN NEVILLE
27	18	17	7	SLIP AWAY EPIC LP CUT/E.P.A.	THE GREGG ALLMAN BAND
28	27	28	8	MADALAINE ATLANTIC 7-89041	WINGER
29	35	45	3	PUT ON YOUR DANCING SHOES VIRGIN LP CUT	STEVE WINWOOD
30	14	8	13	LET IT ROLL WARNER BROS. LP CUT	LITTLE FEAT
31	28	31	4	GOD PART II ISLAND LP CUT/ATLANTIC	U2
32	16	14	6	JEALOUS GUY CAPITOL 44230	JOHN LENNON & THE PLASTIC ONO BAND
33	40	—	2	LITTLE LIAR BLACKHEART 08095/CBS	JOAN JETT AND THE BLACKHEARTS
34	41	48	3	LIKE THE WAY I DO ISLAND LP CUT	MELISSA ETHERIDGE
35	23	12	13	NO SMOKE WITHOUT A FIRE ATLANTIC 7-89035	BAD COMPANY
36	20	10	8	BAD MEDICINE MERCURY 870 657-7/POLYGRAM	BON JOVI
37	17	11	11	DON'T KNOW WHAT YOU GOT MERCURY 870 644-7/POLYGRAM	CINDERELLA
38	39	41	5	WHAT I AM Geffen 7-27696	EDIE BRICKELL & NEW BOHEMIANS
39	33	34	5	IF LOVE WAS A TRAIN MERCURY LP CUT/POLYGRAM	MICHELLE SHOCKED
40	46	—	2	ONE NIGHT ATLANTIC LP CUT	BAD COMPANY
41	21	16	8	I DID IT FOR LOVE MCA 53364	NIGHT RANGER
42	45	—	2	IF WE NEVER MEET AGAIN COLUMBIA LP CUT	T.CONWELL/YOUNG RUMBLERS
43	42	40	4	DIDN'T KNOW IT WAS LOVE SCOTTI BROS. 4-08067/E.P.A.	SURVIVOR
44	NEW ▶	1		EVERY ROSE HAS ITS THORN ENIGMA 44203/CAPITOL	POISON
45	47	43	3	RAIN MCA LP CUT	JOHNNY WINTER
46	43	37	22	FINISH WHAT YA STARTED WARNER BROS. 7-27746	VAN HALEN
47	NEW ▶	1		THE CRUSH OF LOVE RELATIVITY LP CUT	JOE SATRIANI
48	NEW ▶	1		THE WAY I FEEL ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
49	36	29	14	NEVER TEAR US APART ATLANTIC 7-89038	INXS
50	NEW ▶	1		I'M AN ADULT NO' / CHRYSLIS LP CUT	PURSUIT OF HAPPINESS

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

## COUNTRY COOLS TO POP

(Continued from page 10)

but we broadened a little too far.

"If we had been able to control the industry, we would have had Restless Heart become the dominant mainstream sound. But country went the other way, and we had to go one way or another. We considered going AC, but that would have been silly."

Carter says he didn't rethink his stance on crossover vs. traditional country because the audience has changed. "We were No. 1 12 plus then; we're No. 1 12 plus now. It's just a matter of staying in tune with what's happening musically."

Not all programmers have rethought their position. Quantum Media Inc. president Bob Pittman was PD of WMAQ when that station made its greatest use of top 40 oldies, especially pre-1968 material. He compares the country/pop separation of today to Nashville's unhappiness in the mid-'70s over the country success of Olivia Newton-John, Linda Ronstadt, and John Denver.

"I think it's good for there to be cross-pollination," Pittman says. "If the country stations say they're not going to play any top 40 oldies, they're cutting off their nose to spite their face, because that's what their audience grew up on."

In markets that traditionally have not liked country, crossovers still have a noticeable presence. WNOE-AM-FM New Orleans, which just got a new, more mainstream country rival in WQXY "Y96," is playing John Cougar Mellencamp's "Rave On" and Bruce Springsteen's "Tougher Than The Rest" as album cuts. PD Dan Diamond says those songs are "working out great. We haven't had one complaint."

"Springsteen is as American as you get, and that makes him as country as you can get. A lot of people don't recognize it, but the lyric lines are similar. Instrumentally, he's got pickers; it's not noise and metal."

In New Orleans, at least, Diamond still sees that "a lot of people who like country also like '50s and '60s rock'n'-roll. We do share audience with [oldies AM] WYAT and [oldies-based AC] WLMG."

And while many PDs see country's rock and rockabilly-based artists as less influential than the McEntire/Travis contingent, Diamond compares the current situation to "1954-58, when out of country came Bill Haley & the Comets, Roy Orbison, Jerry Lee Lewis, Gene Vincent, and Elvis Presley. That's right where we are now."

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## newslines...

**DALE MATTESON** moves from VP/GM of WQUE New Orleans to regional VP for WQUE and sister stations KALO/KHYS Port Arthur, Texas. He also replaces Richard Carroll as KHYS VP/GM. Sales manager John Rokweiler takes over Matteson's VP/GM job in New Orleans.

**GUY ZAPOLEON** has been promoted from group PD to national program director for Nationwide Broadcasting (Billboard, Nov. 5).

**SCONNIX BROADCASTING** has purchased Key Broadcasting's WBMD/WQSR Baltimore and WMDM/WPTX Lexington Park, Md., for \$25 million. Also, it has sold WBOS Boston to Ackerly Communications for \$19.3 million.

**AMERICAN COMEDY NETWORK** appoints Maggie Dugan GM of its new radio commercial production division, CommercialWorks. She previously had her own consulting firm and was marketing director at WAAF Worcester, Mass.

**VOYAGER COMMUNICATIONS** has purchased WELP/WLWZ Greenville, S.C., from American Communications for \$2.6 million.

**PACIFIC PUBLIC RADIO** promotes KLON-FM assistant GM Sharon Weissman to the new position of KLON's station manager. No new assistant GM will be named.

FOR WEEK ENDING NOVEMBER 12, 1988

# MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	1	6	DESIRE ISLAND 7-99250/ATLANTIC	U2 4 weeks at No. One
2	2	3	6	CAROLYN'S FINGERS 4 A.D. LP CUT/CAPITOL	COCTEAU TWINS
3	3	5	8	PUT THIS LOVE TO THE TEST ATLANTIC 7-89027	JON ASTLEY
4	5	8	4	THE GREAT COMMANDMENT ATLANTIC 7-89031	CAMOUFLAGE
5	7	12	3	IN YOUR ROOM COLUMBIA 38-08090	BANGLES
6	4	2	10	PEEK-A-BOO Geffen 7-27760	SIOUXSIE AND THE BANSHEES
7	9	14	5	AWAY A&M LP CUT	THE FEELIES
8	10	10	7	THE KILLING JAR Geffen LP CUT	SIOUXSIE AND THE BANSHEES
9	NEW ▶	1		CHARLOTTE ANNE ISLAND LP CUT	JULIAN COPE
10	6	9	6	JANE SAYS WARNER BROS. LP CUT	JANE'S ADDICTION
11	12	7	10	WHAT I AM Geffen 7-27696	EDIE BRICKELL & NEW BOHEMIANS
12	21	28	4	I'M SORRY LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS
13	11	6	10	BACK ON THE BREADLINE I.R.S. LP CUT/MCA	HUNTERS & COLLECTORS
14	17	23	4	WINNING SIDE MCA LP CUT	OINGO BOINGO
15	18	18	10	MOTORCRASH ELEKTRA 7-69355	THE SUGARCUBES
16	13	19	6	MY BAG CAPITOL LP CUT	LLOYD COLE AND THE COMMOTIONS
17	14	21	3	I DON'T WANT YOUR LOVE CAPITOL 44237	DURAN DURAN
18	16	13	9	I'VE GOT A FEELING RYKODISC LP CUT	THE SCREAMING TRIBESMEN
19	29	—	2	ANGEL OF HARLEM ISLAND LP CUT/ATLANTIC	U2
20	27	—	3	IF LOVE WAS A TRAIN MERCURY LP CUT/POLYGRAM	MICHELLE SHOCKED
21	22	16	3	DREAMWORLD COLUMBIA 38-08093	MIDNIGHT OIL
22	28	29	4	DOMINO DANCING EMI 50161	PET SHOP BOYS
23	19	17	9	ANOTHER KIND OF LOVE VIRGIN LP CUT	HUGH CORNWELL
24	30	—	2	ANA NG BAR NONE LP CUT/RESTLESS	THEY MIGHT BE GAINTS
25	RE-ENTRY			OTHER 99 COLUMBIA 38-08094	BIG AUDIO DYNAMITE
26	15	11	9	KING OF EMOTION REPRISE 7-27737	BIG COUNTRY
27	24	—	2	I SAY NOTHING LONDON LP CUT/POLYGRAM	VOICE OF THE BEEHIVE
28	RE-ENTRY			CHRISTINE RELATIVITY LP CUT	HOUSE OF LOVE
29	NEW ▶	1		1969 POLYDOR 887 816-7/POLYGRAM	THE PRETENDERS
30	NEW ▶	1		TURNING THE TIDE CAPITOL LP CUT	RICHARD THOMPSON

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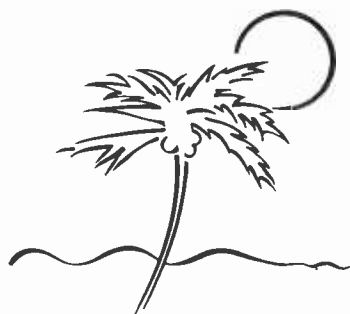
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## Class A Turns Bad Reception Into Promo Ploy

BY PETER LUDWIG

NEW YORK As Class A FM stations fight for a nationwide power upgrade, modern rock WDRE Long Island, N.Y., has hooked up with a promotion that makes the most of its reception problems.

Even in its previous incarnation as WLIR, WDRE's signal had been spotty in Manhattan and other significant portions of metropolitan New York. In the summer, during peak sunspot activity, the signal some-

### PROMOTIONS

times becomes sketchy even near WDRE's Garden City, N.Y., studios.

Now the station is touting a moderately priced indoor FM antenna by Parsec, a company just beginning to go nationwide with two models. The Parsec LS-3 and upscale LS-4 antennas utilize circuitry designed by maverick audio engineer Larry Schotz—thus the LS designation. Schotz-designed circuitry is found in high-end audio gear by Proton, Nakamichi, ADC, and Crown.

Parsec has been supplying WDRE with promotional product since October in exchange for on-air announcements. For the promotion, the \$39.95 Parsec LS-3 Beam Booster was nicknamed the WDRE Maximizer. All the antennas in the involved retail chains also had WDRE Maximizer stickers on their package.

"We're in a unique position here," says OM Warren Cosford. "If you like what we do, you can't get it anywhere else in the market." Cosford initially got involved "to show Parsec and retailers that we have a maniacal audience. A large number of our listeners are hard to reach and only listen to us. We know that we sell tickets—that's been proven over and over.

"I've also always found it odd that people who sell radios spend so little advertising on radio. They seem overly involved in print.

"We're rated in Nassau and Suffolk counties, but we cover very little of Suffolk. The same holds true for southern Connecticut and the New York market. I want Parsec to spend money on WDRE and in print. There are a lot of people out there that know about us, but they're only going to hear about it in print and other media. The main thing for us is to get our name out there while showing we could move product."

Initially, Cosford was "interested in getting Parsec some of that rare commodity—shelf space. We purposely started with a relatively small chain [seven stores] so that sales were easily traced. The follow-up is to go in and say, 'See, we deserve to be in on your next buy.'" The promotion is now involved with its third retail chain, and each has been larger than the last, Cosford says.

Before WDRE got involved with Parsec, Cosford says, the station purchased a number of LS-3s for staff members who lived in New York to see if they worked. Then he gave his first batch of promotional antennas to key record-business people. Since WDRE plays so many new and alternative releases, being heard in the la-

bels' New York offices has been an unexpected plus.

With the antenna promotion in its second month, Cosford says, it has become one of those oft-mentioned but rarely achieved "win/win" situations. "My understanding," says Cosford, "is that they've moved 600-plus units so far. In the short term it's been great. But I also see it as a long-term thing because it helps give us a stronger presence in the New York market."

Stations interested in a similar promotion can call Parsec president Steven Rosenthal at 302-561-9189. Like WDRE's Maximizer label, stations can call the antenna whatever they like on the air as long as it's "by Parsec" and cross-referenced at the retail outlets. The upscale Parsec LS-4 retails for \$79.95 and can pull in FM stations from more than 100 miles away—provided there's a line of sight. Parsec is also readying an AM/FM antenna for 1989 that may be ideal for AMs looking to promote their stereo signals.

#### CLASS A'S POWER STRUGGLE

While the WDRE Maximizer promotion rolls along, WDRE owner/GM



Channel 95's Seattle Reunion. Oldies KJR Seattle brought back many of the jocks from its top-40 heyday for a daylong broadcast and reunion party. Shown, from left, are John Maynard, Tom Murphy, Pat O'Day, Burl Barer, Jerry Kaye, Lan Roberts, Klem Daniels, Bobby Simon, Mike Phillips, Steve West, and Lee "Emperor" Smith.

Ron Morey is organizing as many broadcasters as he can to petition the Federal Communications Commission to grant Class A FMs' request for an across-the-board power increase.

Morey says: "The basic goal is to double the power for Class A FMs from three to 6,000 watts. The New Jersey Class A Broadcasters Assn.

proposal is for a carte blanche increase of all Class A FMs. That's a modest increase at best when you consider that Class Bs are at 25,000 watts. [Signal] has become more important as the urbanization of the suburbs continues."

Right now, Morey and other organizers across the country hope for the support of all 2,043 Class A FMs.

Fifty percent of FM band allotments are Class As; all told, there are about 4,100 FMs.

So far, it has been a struggle. Morey says, "If there's one single biggest disappointment... it comes from the National Assn. of Broadcasters. The NAB took a position that only 40%-50% of the Class As would be entitled to upgrade to 6,000 watts. For example, there's another Class A 65 miles away from us in New Jersey. Under the NAB guidelines, one would get the upgrade and one would not. That would push one back even further."

Morey thinks the NAB is getting "intense organized pressure from the group owners and Class B operators to prevent this." He says that an engineering study provided by the New Jersey group showed the proposed power upgrade would have no adverse effect on the Class Bs.

The deadline for initial comments to the FCC is Nov. 22. Dec. 22 is the deadline for reply comments. The FCC docket number—MM 88-375—should be on every letter and envelope.

## Movie/SCTV Comedian Hits The Airwaves In January 1989 With 'Radio Kandy'

### John Candy Is Banking On Sweet Success On The Dial

BY PETER LUDWIG

NEW YORK John Candy may be known for the brashness of his comedic personas but when asked about shock radio, he says, "I can't abide the aggressive style a lot of these morning shows have. There seems to be a lot of clones out there—not a lot of originality. It's just 'let's get two loud guys out there and insult people.'

"I'm in a lot of different cities and there are some [morning shows] that are very different. [But] you can always tell the guys who are just a little too forced. It's such an easy way to get a laugh. I think they should go back and listen to Lenny Bruce and find out where this all came from.

"We have to look at what we do for a living. We're here to entertain people. If you want to be good at your craft, you have to work at it."

Candy is promising just such a commitment to his new comedy-driven music program, "Radio Kandy," scheduled to debut during the Jan. 7 weekend. The new show is the fourth project of Transtar Radio Network's six-year-old Special Programming division.

Transtar VP of special programming Carl Goldman says the new two-hour weekly offering has inked 157 affiliates since the demo tape was unveiled at September's National Assn. of Broadcasters convention. He says half of the top 10, top 25, and top 50 markets are already inked on the show's roster.

Goldman thinks the initial clearance success is due to both Candy's popularity and the show's ability to clear almost equally on top 40 and AC stations. He says Transtar originally planned "a straight top 40 [show], but Candy was so strong

that PDs were willing to accept a music skew to get him. By sticking to heavy crossover artists like Phil Collins, Steve Winwood, Bruce Hornsby, Huey Lewis, etc., we found we could have our cake and eat it too."

Most of the fall industry buzz

### FEATURED PROGRAMMING

about comedy concerned the two new bartered morning show services (Billboard, Oct. 29). Industry mention of Candy's show centered on doubts that he would translate to radio or that Transtar could clear a two-hour comedy show.

Stations apparently didn't share those doubts, and although Transtar is pushing the show as a come-

dy offering, music makes up the bulk of the programming. Goldman says each of Candy's bits will be kept to 45 seconds—a little more if they overlap song intros.

There also seemed to be network/syndicator resentment about a motion picture/TV star trying to parlay his success into a radio show. But the medium is not entirely new to Candy, and his humor has always sparked the imagination to fill in the blanks—as does radio.

Along with his voice-over work, Candy co-hosted a 90-minute Canadian special on British-invasion rock a few years back that turned into the weekly "That Radio Show" for Canada's Telemedia. Candy says he wants to do "SCTV on radio. The demo [show] is just a sampling. It's going to broaden considerably."

Two of Candy's longstanding comedy partners—SCTV veteran Joe Flaherty and Second City come-

dienne Valerie Bromfield—will appear in the show on a weekly basis. Candy also says he has "a lot of friends coming in to do guest spots" in character or cameo roles, not as standard interviewees.

"We're going to keep it light and fun," says Candy. "The idea is to have a few laughs, enjoy the two hours, and have a good time. I don't want to do a lot of repeats or get tied down to a few [comedy] formats. Much like we did on SCTV—we don't want to overkill anything. We never put characters in just because they're popular. They have to work."

Candy is also making a point of doing custom liners and promos for affiliates once the finishing touches are done on his latest film, "Who's Harry Crumb," which is also set to premiere during the first week of January. "I want to try to keep [the show] as personal as I can for each market," he says. I don't want it to sound like some guy in a room somewhere. I think there's too much of that in radio these days."

#### INDUSTRY AT A GLANCE

United Stations has signed "Weekly Country Music Countdown" host Chris Charles to a new multiyear contract narrating the highly successful special program. Charles has been hosting the weekly US show since it made its debut in 1981... Westwood One has a special installment of "Off The Record With Mary Turner" slated for Nov. 9, featuring the Who in a live album party. The 90-minute program will look at the band's new "Who's Better Who's Best" release with live feeds from Turner in Los Angeles; Pete Townshend, John Entwistle, and show co-host WNEW-FM's Ray White in New York; and Roger Daltrey in Budapest, Hungary.

(Continued on page 23)



Transtar chairman C.T. Robinson celebrates with comedian/actor John Candy as "Radio Kandy" passes the 150-clearances mark, two months before its January debut. From left are Robinson, Dick Clark, Candy, and United Stations president Nick Verbitsky. United Stations handles the national ad sales for Transtar.



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Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. Mac Arthur Park, Donna Summer, CASABLANCA
2. You Needed Me, Anne Murray, CAPITOL
3. Double Vision, Foreigner, ATLANTIC
4. How Much I Feel, Ambrosia, WARNER BROS
5. Hot Child In The City, Nick Gilder, CHRYSALIS
6. Kiss You All Over, Exile, WARNER/CURB
7. Whenever I Call You "Friend," Kenny Loggins, COLUMBIA
8. Beast Of Burden, Rolling Stones, ATLANTIC
9. Get Off, Foxy, TK
10. I Just Wanna Stop, Gino Vannelli, A&M

## TOP SINGLES—20 Years Ago

1. Hey Jude, Beatles, APPLE
2. Those Were The Days, Mary Hopkin, APPLE
3. Love Child, Diana Ross & the Supremes, MOTOWN
4. Little Green Apples, O.C. Smith, COLUMBIA
5. Hold Me Tight, Johnny Nash, JAD
6. White Room, Cream, ATCO
7. Magic Carpet Ride, Steppenwolf, DUNHILL
8. Elenore, Turtles, WHITE WHALE
9. Fire, Crazy World Of Arthur Brown, ATLANTIC
10. Midnight Confessions, Grassroots, DUNHILL

## TOP ALBUMS—10 Years Ago

1. Live And More, Donna Summer, CASABLANCA
2. Living In The U.S.A., Linda Ronstadt, ASYLUM
3. Grease, Soundtrack, RSO
4. Double Vision, Foreigner, ATLANTIC
5. 52nd Street, Billy Joel, COLUMBIA
6. Who Are You, the Who, MCA
7. Pieces Of Eight, Styx, A&M
8. Don't Look Back, Boston, EPIC
9. Some Girls, Rolling Stones, ROLLING STONES
10. Stranger In Town, Bob Seger & the Silver Bullet Band, CAPITOL

## TOP ALBUMS—20 Years Ago

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

## COUNTRY SINGLES—10 Years Ago

1. Sleeping Single In A Double Bed, Barbara Mandrell, ABC
2. Sweet Desire/Old Fashioned Love, Kendalls, OVATION
3. Little Things Mean A Lot, Margo Smith, WARNER BROS
4. Ain't No California, Mel Tillis, MCA
5. I Just Want To Love You, Eddie Rabbitt, ELEKTRA
6. Anyone Who Isn't Me Tonight, Kenny Rogers & Dottie West, UNITED ARTISTS
7. Daylight, T.G. Shepard, WARNER/CURB
8. Cryin' Again, Oak Ridge Boys, ABC
9. Two Lonely People, Moe Bandy, COLUMBIA
10. What Have You Got To Lose, Tom T. Hall, RCA

## SOUL SINGLES—10 Years Ago

1. I'm Every Woman, Chaka Khan, WARNER BROS
2. It Seems To Hang On, Ashford & Simpson, WARNER BROS
3. Your Sweetness Is My Weakness, Barry White, 20TH CENTURY
4. One Nation Under A Groove, Funkadelic, WARNER BROS
5. Blame It On The Boogie, Jacksons, EPIC
6. There'll Never Be, Switch, GORDY
7. Dance, Sylvester, FANTASY
8. Mary Jane, Rick James, GORDY
9. I'm In Love, Rose Royce, WHITFIELD
10. Mac Arthur Park, Donna Summer, CASABLANCA

## SUMMER '88 ARBITRONS

Following are 12-plus average quarter-hour shares, metro survey area, Monday-Sunday, 6 a.m.-midnight. (#) indicates Arbitron market rank. These symbols are used: AC=adult contemporary, adult alt=adult alternative, adult std=adult standards/big band, album=album rock, cls rock=classic rock, easy=easy listening, modern=modern rock, n/t=news/talk. Copyright 1988, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'87	'88	'88	'88	Call	Format	'87	'88	'88	'88
<b>NASHVILLE—(48)</b>											
WYHY	top 40	10.4	11.0	13.2	12.8	WZAZ	black	3.4	2.6	2.3	2.4
WSM-FM	country	9.1	12.2	10.0	10.2	WNFI	top 40	.6	.9	1.3	1.4
WSIX-FM	country	10.5	10.2	10.8	9.2	WSVE	religious	1.5	2.0	1.3	1.4
WZEE	easy	10.2	10.1	7.4	9.2	WCGL	religious	2.6	3.1	2.4	1.1
WQQK	urban	6.5	5.4	6.7	8.2	<b>ALBANY, N.Y.—(53)</b>					
WKDF	album	11.3	8.5	9.1	8.0	WPYX	album	10.6	11.3	12.4	11.7
WLAC-FM	AC	7.0	6.0	6.8	7.2	WGY	AC	14.1	11.8	10.0	10.6
WGFX	cls rock	6.4	5.5	6.5	6.0	WROW-FM	easy	9.0	10.7	11.5	8.5
WSM	country	3.9	5.6	6.0	6.1	WFLY	top 40	8.6	7.8	9.4	7.4
WRMX	AC	3.3	2.9	4.8	4.0	WKLI	AC	5.8	7.1	4.9	5.9
WVOL	oldies	2.2	3.1	2.4	3.3	WGNA-FM	country	6.3	6.1	5.3	5.8
WLAC	n/t	4.1	2.8	3.1	2.0	WTRY	oldies	7.0	5.1	5.5	5.5
WMDB	black	1.0	1.4	.7	1.4	WQBK	n/t	5.8	5.3	6.2	5.3
WWRB-AM-FM	modern	.7	1.5	.7	1.1	WGFM	top 40	6.1	6.8	4.4	4.9
<b>ORLANDO, FLA.—(49)</b>											
WJHM	urban	3.1	3.0	7.0	12.0	WQBK-FM	cls rock	3.8	3.9	4.6	4.2
WKKA	country	12.1	13.4	10.0	10.6	WABY	adult std	2.5	2.3	2.7	4.0
WSTF	AC	9.8	8.7	9.7	8.0	WROW	AC	3.3	3.1	2.7	1.9
WSSP	easy	9.1	7.1	7.1	7.8	WPTR	country	1.9	2.4	2.8	1.6
WOCL	oldies	3.5	4.0	7.9	7.7	WVXZ-FM	top 40	.4	.9	1.2	1.6
WDIZ	album	6.8	7.0	7.4	7.6	WEQX	album	.5	.3	—	1.2
WBJW-AM-FM	top 40	10.4	8.8	6.8	6.7	WACS	AC	—	—	—	1.2
WDBO	AC	5.5	6.1	8.0	5.8	WQQY	top 40	.3	.5	.5	1.0
WHTQ	album	3.7	4.0	4.0	5.7	<b>RICHMOND, VA.—(54)</b>					
WJYO	AC	6.1	4.9	4.3	5.4	WRVQ	top 40	12.1	13.2	14.5	14.2
WCAT	top 40	5.2	5.9	4.7	3.9	WRXL	album	13.2	13.2	10.8	13.9
WLOQ	adult alt	3.2	3.2	1.6	3.3	WRVA	AC	12.3	14.6	12.7	11.7
WNNZ	n/t	3.9	4.3	3.3	2.7	WCDX	urban	3.8	6.3	9.5	9.2
WPRD	adult std	.8	.4	1.8	1.2	WMXB	AC	6.8	7.9	8.6	8.7
WTLN-FM	religious	.7	1.1	1.0	1.1	WPLZ-FM	urban	12.2	9.5	8.6	7.7
WWLV	easy	2.4	2.7	1.6	1.1	WTVR-AM-FM	country	6.9	5.6	7.3	5.2
<b>GREENSBORO/WINSTON-SALEM, N.C.—(50)</b>											
WTQR	country	14.8	18.6	17.5	18.1	WQSF	easy	5.2	6.3	3.9	4.2
WKRR	album	8.6	7.4	13.3	9.9	WKHK	country	4.3	2.9	2.7	3.3
WMAG	AC	8.5	6.5	6.7	7.9	WLEE	adult std	2.2	2.8	2.1	2.9
WQMG	urban	7.8	5.4	4.6	7.9	WKIE	urban	2.7	1.3	1.5	1.8
WKZL	top 40	6.0	6.2	7.1	7.3	WRNL	oldies	1.2	2.1	1.8	1.3
WKSI	top 40	4.9	5.5	4.5	5.9	WANT	urban	2.1	.7	1.2	1.2
WBIG	country	6.9	4.9	5.0	4.4	WFTH	religious	2.5	1.5	1.9	1.1
WOJY	AC	4.1	5.3	5.2	4.3	<b>HONOLULU—(55)</b>					
WSJS	adult std	4.7	5.6	4.5	3.7	KQM-Q-AM-FM	top 40	14.4	14.2	14.2	16.3
WAAA	black	2.2	3.0	2.5	2.7	KUMU-AM-FM	easy	12.6	10.0	9.8	11.6
WMFR	AC	1.8	1.7	1.9	2.7	KSSK	AC	13.0	11.2	12.5	11.5
WMQX-FM	AC	2.0	2.3	1.7	2.0	KMAI	top 40	4.9	9.0	8.3	10.3
WEAL	black	.8	1.6	1.9	1.7	KPOI	album	8.7	6.3	6.4	7.1
WDCG	top 40	.7	.5	.9	1.0	KRTR	AC	6.6	7.3	8.4	5.9
<b>BIRMINGHAM, ALA.—(51)</b>											
WZZK-AM-FM	country	17.1	16.6	14.8	14.5	KXPW	top 40	9.5	6.3	5.0	5.0
WAPI-FM	top 40	10.1	9.1	9.8	11.7	KIKI	oldies	5.2	5.8	6.2	4.4
WMJJ	AC	10.9	11.6	13.8	11.2	KCCN	Hawaiian	4.4	5.5	3.9	3.9
WENN	urban	9.2	10.7	10.9	10.0	KNHVH	n/t	3.8	4.0	4.1	3.8
WXXX	top 40	9.9	10.8	10.0	9.9	KHHH	adult alt	—	—	—	2.8
WERC	n/t	5.9	4.7	5.6	5.5	KGU	n/t	4.8	3.7	3.6	2.7
WATV	urban	3.5	5.5	4.1	5.0	KDEO	country	2.2	3.1	2.7	1.9
WLTB	AC	3.9	4.2	3.8	4.2	KOHO	Hawaiian	1.1	1.1	1.2	1.8
WAPI	adult std	5.3	3.2	2.7	3.6	KNDI	religious	1.3	.8	1.7	1.4
WJLD	urban	2.4	2.8	2.6	2.9	KLNI	adult std	1.1	1.5	.8	1.0
WAGG	religious	3.9	3.6	3.3	2.4	<b>WEST PALM BEACH, FLA.—(56)</b>					
WDJC	religious	1.6	2.4	2.4	2.4	WEAT-AM-FM	easy	12.9	14.6	12.0	12.4
WAYE	religious	1.0	1.7	1.5	1.9	WJNO	n/t	5.9	7.9	5.7	9.5
WZBQ-FM	top 40	1.3	1.1	1.6	1.6	WRMF	AC	8.9	8.4	7.0	8.8
WVOK	country	1.2	1.0	.8	1.4	WIRK	country	5.2	6.2	3.8	5.0
WCRT	oldies	1.1	1.6	1.1	1.1	WNJY	adult std	4.6	6.1	4.1	5.0
<b>JACKSONVILLE, FLA.—(52)</b>											
WAPE-AM-FM	top 40	20.5	16.1	18.7	17.2	WKGR	album	2.6	1.8	2.9	4.0
WQIK-AM-FM	country	11.6	8.9	11.7	10.5	WQVV	top 40	1.6	2.3	4.9	3.4
WFYV-FM	album	9.6	7.8	7.5	10.3	WHYI	top 40	5.1	3.1	4.4	3.1
WIVY	AC	6.7	7.9	6.2	8.5	WNGS	AC	2.6	3.1	3.0	2.8
WPDQ	urban	4.0	3.9	5.8	7.4	WPOW	crossover	3.1	2.4	2.3	2.7
WAIV	AC	7.8	6.9	8.7	6.7	WQXJ	oldies	3.7	3.7	3.4	2.5
WCRJ	country	3.8	5.5	7.1	4.2	WPBR	n/t	2.0	2.1	1.2	2.4
WEJZ	easy	4.0	6.4	3.4	4.1	WGTR	album	1.8	3.2	2.4	2.3
WOKV	n/t	3.5	3.6	3.0	4.0	WHQT	top 40	1.8	2.9	3.1	2.3
						WSHE	album	2.1	1.4	3.2	2.3
						WZTA	cls rock	1.5	1.4	1.5	2.3
						WIOD	n/t	1.7	1.2	1.8	1.8
						WPOM	urban	3.1	4.7	1.5	1.8
						WAXY	AC	2.1	1.6	1.7	1.7
						WKIS	country	1.5	.6	1.4	1.7
						WLYF	easy	2.0	2.3	2.4	1.7

Call	Format	'87	'88	'88	'88	Call	Format	'87	'88	'88	'88
WLVE	AC	1.6	.7	.9	1.5	WWSH	easy	4.7	3.1	4.3	5.2
WDBF	adult std	1.3	.6	.6	1.3	WTLQ	top 40	5.5	3.9	3.2	5.0
WNWS	n/t	.6	.7	1.6	1.3	WNAB	easy	4.3	7.3	5.3	4.9
WYFX	urban	1.7	2.0	3.1	1.3	WGBI-FM	AC	6.3	4.6	5.9	4.8
<b>TULSA, OKLA.—(57)</b>											
KMOD	album	13.8	12.5	13.1	12.2	WMGS	AC	4.7	5.0	6.4	4.5
KRMG	AC	10.2	8.7	9.4	10.1	WEJL	AC	4.8	5.9	2.6	2.8
KAYI	top 40	9.0	10.1	10.4	9.8	WARD	n/t	2.5	1.5	2.0	2.6
KBEZ	easy	7.8	8.8	8.2	9.1	WHLM-AM-FM	top 40	3.0	3.3	3.3	2.3
KWEN	country	12.8	12.9	12.1	9.1	WBAX	adult std	1.2	4.1	1.3	2.1
KVOO	country	7.4	8.4	9.7	8.6	WICK	easy	1.1	1.2	1.6	2.0
KMYZ-FM	top 40	4.4	5.7	6.1	5.6	WQQQ	top 40	.6	1.2	1.1	2.0
KRAV	AC	6.8	6.7	5.6	5.1	WILK	top 40	2.7	1.4	1.8	1.8
KV00-FM	country	1.4	1.3	2.3	4.4	WEAY	AC	.9	.7	1.6	1.7
KQMJ	AC	3.2	2.6	3.0	4.0	WSBG	top 40	.8	1.3	.9	1.6
KVLT	oldies	3.7	2.								



# POWER PLAYS

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

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

**PLATINUM**

**Z100**  
New York  
O.M.: Steve Kingston

- 1 Bon Jovi, Bad Medicine
- 2 The Beach Boys, Kokomo
- 3 Phil Collins, Groovy Kind Of Love
- 4 Whitney Houston, One Moment In Time
- 5 Kylie Minogue, The Loco-Motion
- 6 UB40, Red Red Wine
- 7 Anita Baker, Giving You The Best That I Can
- 8 Information Society, What's On Your Mind
- 9 Sa-Fire, Boy, I've Been Told
- 10 The Escape Club, Wild, Wild West
- 11 Def Leppard, Love Bites
- 12 George Michael, Kissing A Fool
- 13 U2, Desire
- 14 Rod Stewart, Forever Young
- 15 Bobby McFerrin, Don't Worry, Be Happy
- 16 Duran Duran, I Don't Want Your Love
- 17 Will To Power, Baby, I Love Your Way
- 18 Erasure, Chains Of Love
- 19 Bobby Brown, My Prerogative
- 20 Cheryl "Pepsi" Riley, Thanks For My Love
- 21 Steve Winwood, Don't You Know What This Feels Like
- 22 New Kids On The Block, Please Don't Go
- 23 Elton John, A Word In Spanish
- 24 Tracy Chapman, Baby Can I Hold You
- 25 Joan Jett And The Blackhearts, I Hate Myself To Death
- 26 Poison, Every Rose Has Its Thorn
- 27 Taylor Dayne, I'll Always Love You
- 28 InXS, Never Tear Us Apart
- 29 Luther Vandross, Any Love
- 30 EX Steve Winwood, Don't You Know What This Feels Like

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

- 1 Kylie Minogue, The Loco-Motion
- 2 Bon Jovi, Bad Medicine
- 3 UB40, Red Red Wine
- 4 Anita Baker, Giving You The Best That I Can
- 5 Phil Collins, Groovy Kind Of Love
- 6 Whitney Houston, One Moment In Time
- 7 The Escape Club, Wild, Wild West
- 8 Sa-Fire, Boy, I've Been Told
- 9 When In Rome, The Promise
- 10 Erasure, Chains Of Love
- 11 Giant Steps, Another Lover
- 12 Sweet Sensation, Never Let You Go
- 13 Bobby Brown, My Prerogative
- 14 Bobby McFerrin, Don't Worry, Be Happy
- 15 New Kids On The Block, Please Don't Go
- 16 Stevie B, Stop The Love
- 17 Johnny O, Fantasy Girl
- 18 Luther Vandross, Any Love
- 19 Pet Shop Boys, Domino Dancing
- 20 Whitney Houston, One Moment In Time
- 21 Karyn White, The Way You Love Me
- 22 George Michael, Kissing A Fool
- 23 The Latin Rascals, Don't Let Me Be Misand
- 24 Duran Duran, I Don't Want Your Love
- 25 Ale, I Wanna Know
- 26 Cheryl "Pepsi" Riley, Thanks For My Love
- 27 Inner City, Big Fun
- 28 Taylor Dayne, Don't Rush Me
- 29 U2, Desire
- 30 Taylor Dayne, I'll Always Love You
- 31 Yazz, The Only Way Is Up
- 32 Giggle, Hot Spot
- 33 Terence Trent D'Arby, Dance Little Si
- 34 Brenda K. Starr, What You See Is What You Get
- 35 Michael Jackson, Smooth Criminal
- 36 Rob Base & D.J. E-Z Rock, It Takes Two
- 37 Def Leppard, Love Bites
- 38 Information Society, What's On Your Mind
- 39 Rod Stewart, Forever Young
- 40 Will To Power, Baby, I Love Your Way
- 41 Giant Steps, Another Lover
- 42 Cheryl "Pepsi" Riley, Thanks For My Love
- 43 George Michael, Kissing A Fool
- 44 Cheap Trick, Don't Be Cruel
- 45 Erasure, Chains Of Love
- 46 Raze, Break & Love
- 47 InXS, Never Tear Us Apart
- 48 Luther Vandross, Any Love
- 49 Steve Winwood, Don't You Know What This Feels Like
- 50 Boy Meets Girl, Waiting For A Star To Shine
- 51 Duran Duran, I Don't Want Your Love
- 52 Guns N' Roses, Sweet Child O' Mine
- 53 Taylor Dayne, Don't Rush Me
- 54 Annie Lennox & Al Green, Put A Little Love In Me
- 55 Rick Astley, Whenever You Need Somebody
- 56 New Edition, It Isn't Love

**POWER 95**  
New York  
P.D.: Larry Berger

- 1 The Beach Boys, Kokomo
- 2 UB40, Red Red Wine
- 3 Phil Collins, Groovy Kind Of Love
- 4 Whitney Houston, One Moment In Time
- 5 Kylie Minogue, The Loco-Motion
- 6 The Escape Club, Wild, Wild West
- 7 Sa-Fire, Boy, I've Been Told
- 8 Bobby McFerrin, Don't Worry, Be Happy
- 9 Bon Jovi, Bad Medicine
- 10 Anita Baker, Giving You The Best That I Can
- 11 U2, Desire
- 12 Sa-Fire, Boy, I've Been Told
- 13 Taylor Dayne, I'll Always Love You
- 14 New Kids On The Block, Please Don't Go
- 15 Def Leppard, Love Bites
- 16 Information Society, What's On Your Mind
- 17 Rod Stewart, Forever Young
- 18 Will To Power, Baby, I Love Your Way
- 19 Giant Steps, Another Lover
- 20 Cheryl "Pepsi" Riley, Thanks For My Love
- 21 George Michael, Kissing A Fool
- 22 Cheap Trick, Don't Be Cruel
- 23 Erasure, Chains Of Love
- 24 InXS, Never Tear Us Apart
- 25 Luther Vandross, Any Love
- 26 Steve Winwood, Don't You Know What This Feels Like
- 27 Boy Meets Girl, Waiting For A Star To Shine
- 28 Bobby Brown, My Prerogative
- 29 Duran Duran, I Don't Want Your Love
- 30 Guns N' Roses, Sweet Child O' Mine
- 31 Taylor Dayne, Don't Rush Me
- 32 Annie Lennox & Al Green, Put A Little Love In Me
- 33 Rick Astley, Whenever You Need Somebody
- 34 New Edition, It Isn't Love

**WZOU-94.3**  
Boston  
P.D.: Tom Jeffries

- 1 The Beach Boys, Kokomo
- 2 Phil Collins, Groovy Kind Of Love
- 3 Whitney Houston, One Moment In Time
- 4 Kylie Minogue, The Loco-Motion
- 5 The Escape Club, Wild, Wild West
- 6 Bon Jovi, Bad Medicine
- 7 George Michael, Kissing A Fool
- 8 Taylor Dayne, Don't Rush Me
- 9 U2, Desire
- 10 Giant Steps, Another Lover
- 11 Will To Power, Baby, I Love Your Way
- 12 Yazz, The Only Way Is Up
- 13 Giggle, Hot Spot
- 14 Terence Trent D'Arby, Dance Little Si
- 15 Brenda K. Starr, What You See Is What You Get
- 16 Michael Jackson, Smooth Criminal
- 17 Rob Base & D.J. E-Z Rock, It Takes Two
- 18 Def Leppard, Love Bites
- 19 Information Society, What's On Your Mind
- 20 Rod Stewart, Forever Young
- 21 Will To Power, Baby, I Love Your Way
- 22 Giant Steps, Another Lover
- 23 Cheryl "Pepsi" Riley, Thanks For My Love
- 24 George Michael, Kissing A Fool
- 25 Cheap Trick, Don't Be Cruel
- 26 Erasure, Chains Of Love
- 27 InXS, Never Tear Us Apart
- 28 Luther Vandross, Any Love
- 29 Steve Winwood, Don't You Know What This Feels Like
- 30 Boy Meets Girl, Waiting For A Star To Shine
- 31 Duran Duran, I Don't Want Your Love
- 32 Guns N' Roses, Sweet Child O' Mine
- 33 Taylor Dayne, Don't Rush Me
- 34 Annie Lennox & Al Green, Put A Little Love In Me
- 35 Rick Astley, Whenever You Need Somebody
- 36 New Edition, It Isn't Love

**WZLX-93.7**  
Boston  
P.D.: Tom Jeffries

- 1 The Beach Boys, Kokomo
- 2 Phil Collins, Groovy Kind Of Love
- 3 Whitney Houston, One Moment In Time
- 4 Kylie Minogue, The Loco-Motion
- 5 The Escape Club, Wild, Wild West
- 6 Bon Jovi, Bad Medicine
- 7 George Michael, Kissing A Fool
- 8 Taylor Dayne, Don't Rush Me
- 9 U2, Desire
- 10 Giant Steps, Another Lover
- 11 Will To Power, Baby, I Love Your Way
- 12 Yazz, The Only Way Is Up
- 13 Giggle, Hot Spot
- 14 Terence Trent D'Arby, Dance Little Si
- 15 Brenda K. Starr, What You See Is What You Get
- 16 Michael Jackson, Smooth Criminal
- 17 Rob Base & D.J. E-Z Rock, It Takes Two
- 18 Def Leppard, Love Bites
- 19 Information Society, What's On Your Mind
- 20 Rod Stewart, Forever Young
- 21 Will To Power, Baby, I Love Your Way
- 22 Giant Steps, Another Lover
- 23 Cheryl "Pepsi" Riley, Thanks For My Love
- 24 George Michael, Kissing A Fool
- 25 Cheap Trick, Don't Be Cruel
- 26 Erasure, Chains Of Love
- 27 InXS, Never Tear Us Apart
- 28 Luther Vandross, Any Love
- 29 Steve Winwood, Don't You Know What This Feels Like
- 30 Boy Meets Girl, Waiting For A Star To Shine
- 31 Duran Duran, I Don't Want Your Love
- 32 Guns N' Roses, Sweet Child O' Mine
- 33 Taylor Dayne, Don't Rush Me
- 34 Annie Lennox & Al Green, Put A Little Love In Me
- 35 Rick Astley, Whenever You Need Somebody
- 36 New Edition, It Isn't Love

**WZLX-93.7**  
Washington  
P.D.: Lorrin Palagi

- 1 Whitney Houston, One Moment In Time
- 2 Steve Winwood, Don't You Know What This Feels Like
- 3 The Beach Boys, Kokomo
- 4 Breathe, How Can I Fall?
- 5 Phil Collins, Groovy Kind Of Love
- 6 Information Society, What's On Your Mind
- 7 George Michael, Kissing A Fool
- 8 Bon Jovi, Bad Medicine
- 9 Kylie Minogue, The Loco-Motion
- 10 The Escape Club, Wild, Wild West
- 11 Rod Stewart, Forever Young
- 12 Will To Power, Baby, I Love Your Way
- 13 Bobby Brown, Don't Be Cruel
- 14 Giant Steps, Another Lover
- 15 InXS, Never Tear Us Apart
- 16 Rob Base & D.J. E-Z Rock, It Takes Two
- 17 UB40, Red Red Wine
- 18 Duran Duran, I Don't Want Your Love
- 19 Chicago, Look Away
- 20 George Satellites, Hippy Hippy Shake
- 21 Glenn Frey, True Love
- 22 Erasure, Chains Of Love
- 23 Cinderella, Don't Know What You Got (That's Just What I Am)
- 24 Tracie Spencer, Symptoms Of True Love
- 25 Guns N' Roses, Welcome To The Jungle
- 26 Cheryl "Pepsi" Riley, Thanks For My Love
- 27 Stray, I Believe In You
- 28 Poison, Every Rose Has Its Thorn
- 29 Bobby Brown, My Prerogative
- 30 Denise Lopez, If You Feel It

**POWER 96**  
Detroit  
P.D.: Rick Gillette

- 1 Anita Baker, Giving You The Best That I Can
- 2 Luther Vandross, Any Love
- 3 George Michael, Kissing A Fool
- 4 Whitney Houston, One Moment In Time
- 5 Bobby Brown, My Prerogative
- 6 Kylie Minogue, The Loco-Motion
- 7 J.J. Fad, Way Out
- 8 Cheryl "Pepsi" Riley, Thanks For My Love
- 9 The Beach Boys, Kokomo
- 10 Was (Not Was), Spy In The House Of U.S.
- 11 The Escape Club, Wild, Wild West
- 12 Phil Collins, Groovy Kind Of Love
- 13 Duran Duran, I Don't Want Your Love
- 14 Information Society, What's On Your Mind
- 15 Will To Power, Baby, I Love Your Way
- 16 Tracie Spencer, Symptoms Of True Love
- 17 Deniece Williams, I Can't Wait
- 18 A.B. Sure!, Killing Me Softly With Her Song
- 19 New Edition, You're My Kind Of Guy
- 20 Karyn White, The Way You Love Me
- 21 Robert Palmer, Early In The Morning
- 22 Boys Club, I Remember Holding You
- 23 Elton John, A Word In Spanish
- 24 Huey Lewis & The News, Small World
- 25 InXS, Never Tear Us Apart
- 26 The Beach Boys, Kokomo
- 27 Michael Jackson, Smooth Criminal
- 28 Samantha Fox, I Wanna Have Some Fun
- 29 Barbara Streisand & Don Johnson, Till Death Do Us Part
- 30 Sheena Easton, The Lover In Me
- 31 Eddie Money, Walk On Water
- 32 Taylor Dayne, Don't Rush Me

**WBBM-93.6**  
Chicago  
P.D.: Buddy Scott

- 1 The Beach Boys, Kokomo
- 2 Phil Collins, Groovy Kind Of Love
- 3 Kylie Minogue, The Loco-Motion
- 4 UB40, Red Red Wine
- 5 The Escape Club, Wild, Wild West
- 6 Sa-Fire, Boy, I've Been Told
- 7 George Michael, Kissing A Fool
- 8 Whitney Houston, One Moment In Time
- 9 Will To Power, Baby, I Love Your Way
- 10 Anita Baker, Giving You The Best That I Can
- 11 Bobby Brown, My Prerogative
- 12 Bobby Brown, Don't Be Cruel
- 13 Duran Duran, I Don't Want Your Love
- 14 Was (Not Was), Spy In The House Of U.S.
- 15 Taylor Dayne, I'll Always Love You
- 16 Tracie Spencer, Symptoms Of True Love
- 17 Cheap Trick, Don't Be Cruel
- 18 Information Society, What's On Your Mind
- 19 Deniece Williams, I Can't Wait
- 20 Karyn White, The Way You Love Me
- 21 Erasure, Chains Of Love
- 22 Paula Abdul, (It's Just) The Way That You Love Me
- 23 Michael Jackson, Smooth Criminal
- 24 Max Priest, Wild World
- 25 Jeffrey Osborne, She's On The Left
- 26 Taylor Dayne, Don't Rush Me
- 27 Denise Lopez, If You Feel It
- 28 Taylor Dayne, Don't Rush Me
- 29 Barbara Streisand & Don Johnson, Till Death Do Us Part
- 30 Samantha Fox, I Wanna Have Some Fun
- 31 Latin Rascals, Don't Let Me Be Misand
- 32 Annie Lennox & Al Green, Put A Little Love In Me

**Power 100FM**  
Los Angeles  
P.D.: Jeff Wyatt

- 1 When In Rome, The Promise
- 2 UB40, Red Red Wine
- 3 Bobby Brown, Don't Be Cruel
- 4 Sweet Sensation, Never Let You Go
- 5 Will To Power, Baby, I Love Your Way
- 6 Taylor Dayne, I'll Always Love You
- 7 Giant Steps, Another Lover
- 8 Stevie B, Spring Love (Come Back To Me)
- 9 Erasure, Chains Of Love
- 10 Sa-Fire, Boy, I've Been Told
- 11 Karyn White, The Way You Love Me
- 12 Al B. Sure!, Oh On Your Own (Girl)
- 13 Information Society, What's On Your Mind
- 14 Kylie Minogue, The Loco-Motion
- 15 Will To Power, Baby, I Love Your Way
- 16 Raze, Break & Love
- 17 Tracie Spencer, Symptoms Of True Love
- 18 D.J. Jazzy Jeff & The Fresh Prince, A Little Bit Of Magic
- 19 Deniece Williams, I Can't Wait
- 20 Bobby Brown, My Prerogative
- 21 Bobby Brown, Don't Be Cruel
- 22 George Michael, Kissing A Fool
- 23 Lime, Cutie Pie
- 24 Kim Wilde, You Came
- 25 Anita Baker, Giving You The Best That I Can
- 26 Duran Duran, I Don't Want Your Love
- 27 Lisa Fiedler, You Don't Know
- 28 New Edition, If It Isn't Love
- 29 Noel, Out Of Time
- 30 Was (Not Was), Spy In The House Of U.S.
- 31 The Cover Girls, Better Late Than Never
- 32 Pet Shop Boys, Domino Dancing
- 33 Denise Lopez, If You Feel It
- 34 Jeffrey Osborne, She's On The Left
- 35 Taylor Dayne, Don't Rush Me
- 36 A37
- 37 Samantha Fox, I Wanna Have Some Fun
- 38 D.J. Jazzy Jeff & The Fresh Prince, A Little Bit Of Magic
- 39 Bobby McFerrin, Don't Worry, Be Happy
- 40 Eighth Wonder, Cross My Heart
- 41 The Latin Rascals, Don't Let Me Be Misand
- 42 Tommie Connor, Hot Sauce
- 43 Cameo, You Make Me Work
- 44 Paula Abdul, (It's Just) The Way That You Love Me

**Power 100FM**  
Pittsburgh  
P.D.: Jim Richards

- 1 The Escape Club, Wild, Wild West
- 2 The Beach Boys, Kokomo
- 3 Whitney Houston, One Moment In Time
- 4 Breathe, How Can I Fall?
- 5 Kylie Minogue, The Loco-Motion
- 6 Bon Jovi, Bad Medicine
- 7 Chicago, Look Away
- 8 Bobby Brown, Don't Be Cruel
- 9 Steve Winwood, Don't You Know What This Feels Like
- 10 Rod Stewart, Forever Young
- 11 Kim Wilde, You Came
- 12 Phil Collins, Groovy Kind Of Love
- 13 U2, Desire
- 14 When In Rome, The Promise
- 15 George Michael, Kissing A Fool
- 16 Will To Power, Baby, I Love Your Way
- 17 Daryl Hall John Oates, Downtown Love
- 18 Duran Duran, I Don't Want Your Love
- 19 Huey Lewis & The News, Small World
- 20 InXS, Never Tear Us Apart
- 21 Survivor, Didn't Know It Was Love
- 22 Barbara Streisand & Don Johnson, Till Death Do Us Part
- 23 Poison, Every Rose Has Its Thorn
- 24 D.J. Jazzy Jeff & The Fresh Prince, G
- 25 Boy Meets Girl, Waiting For A Star To Shine
- 26 Cheap Trick, Ghost Town
- 27 UB40, Red Red Wine
- 28 Guns N' Roses, Welcome To The Jungle

**WZLX-93.7**  
Washington  
P.D.: Mark St. John

- 1 Phil Collins, Groovy Kind Of Love
- 2 Steve Winwood, Don't You Know What This Feels Like
- 3 Will To Power, Baby, I Love Your Way
- 4 The Beach Boys, Kokomo
- 5 Whitney Houston, One Moment In Time
- 6 InXS, Never Tear Us Apart
- 7 Bon Jovi, Bad Medicine
- 8 Rod Stewart, Forever Young
- 9 Kylie Minogue, The Loco-Motion
- 10 Information Society, What's On Your Mind
- 11 The Escape Club, Wild, Wild West
- 12 Anita Baker, Giving You The Best That I Can
- 13 George Michael, Kissing A Fool
- 14 Kenny Loggins, Nobody's Fool (Theme F
- 15 U2, Desire
- 16 Chicago, Look Away
- 17 Poison, Every Rose Has Its Thorn
- 18 Glenn Frey, True Love
- 19 George Satellites, Hippy Hippy Shake
- 20 Kenny G, Silhouette
- 21 Guns N' Roses, Welcome To The Jungle
- 22 Duran Duran, I Don't Want Your Love
- 23 Elton John, A Word In Spanish
- 24 Cinderella, Don't Know What You Got (That's Just What I Am)
- 25 Tracie Spencer, Symptoms Of True Love
- 26 Bobby Brown, My Prerogative
- 27 Def Leppard, Love Bites
- 28 Barbara Streisand & Don Johnson, Till Death Do Us Part
- 29 D.J. Jazzy Jeff & The Fresh Prince, G
- 30 Eddie Money, Walk On Water
- 31 Tiffany, All This Time

**Wmms 100.7 FM**  
Cleveland  
O.M.: Kid Leo

- 1 Phil Collins, Groovy Kind Of Love
- 2 The Beach Boys, Kokomo
- 3 Rod Stewart, Forever Young
- 4 Pat Benatar, All Fired Up
- 5 Cinderella, Don't Know What You Got (That's Just What I Am)
- 6 The Escape Club, Wild, Wild West
- 7 Joan Jett And The Blackhearts, I Hate Myself To Death
- 8 Def Leppard, Love Bites
- 9 Bon Jovi, Bad Medicine
- 10 InXS, Never Tear Us Apart
- 11 Eddie Money, Walk On Water
- 12 Van Halen, When It's Love
- 13 Steve Winwood, Don't You Know What This Feels Like
- 14 U2, Desire
- 15 Guns N' Roses, Sweet Child O' Mine
- 16 Chicago, Look Away
- 17 Duran Duran, I Don't Want Your Love
- 18 Cheap Trick, Don't Be Cruel
- 19 Van Halen, Finish What Ya Started
- 20 Robert Palmer, Simply Irresistible
- 21 Vixen, Edge Of A Broken Heart
- 22 John Lennon & The Plastic Ono Band, I Wanna Be Like You
- 23 Tommy Connolly/Young Rumbles
- 24 Poison, Every Rose Has Its Thorn
- 25 Def Leppard, Pour Some Sugar On Me
- 26 Elton John, A Word In Spanish
- 27 Huey Lewis & The News, Small World
- 28 Robert Palmer, Early In The Morning
- 29 Joan Jett And The Blackhearts, Little Missy
- 30 EX Randy Newman, It's Money That Matters
- 31 A Crosby, Stills & Nash, American Dream
- 32 A Tracie Spencer, Symptoms Of True Love
- 33 A Tracie Spencer, Symptoms Of True Love
- 34 EX Bangles, In Your Room
- 35 EX Ivan Neville, Not Just Another Girl
- 36 EX Traveling Wilburys, Handle With Care

**KIISFM 102.7**  
Los Angeles  
P.D.: Steve Rivers

- 1 Phil Collins, Groovy Kind Of Love
- 2 The Beach Boys, Kokomo
- 3 When In Rome, The Promise
- 4 The Escape Club, Wild, Wild West
- 5 L'Trinn, Cars With The Boom
- 6 Rod Stewart, Forever Young
- 7 Kylie Minogue, The Loco-Motion
- 8 Steve Winwood, Don't You Know What This Feels Like
- 9 Will To Power, Baby, I Love Your Way
- 10 Breathe, How Can I Fall?
- 11 UB40, Red Red Wine
- 12 Whitney Houston, One Moment In Time
- 13 Information Society, What's On Your Mind
- 14 Tracie Spencer, Symptoms Of True Love
- 15 Guns N' Roses, Welcome To The Jungle
- 16 Bon Jovi, Bad Medicine
- 17 InXS, Never Tear Us Apart
- 18 George Michael, Kissing A Fool
- 19 Def Leppard, Love Bites
- 20 Anita Baker, Giving You The Best That I Can
- 21 U2, Desire

**KIIS 108FM**  
Boston  
P.D.: Sunny Joe White

- 1 George Michael, Kissing A Fool
- 2 Giant Steps, Another Lover
- 3 Whitney Houston, One Moment In Time
- 4 Tracie Spencer, Symptoms Of True Love
- 5 Anita Baker, Giving You The Best That I Can
- 6 Will To Power, Baby, I Love Your Way
- 7 Kylie Minogue, The Loco-Motion
- 8 U2, Desire
- 9 Eddie Money, Walk On Water
- 10 Pet Shop Boys, Domino Dancing
- 11 Bobby Brown, My Prerogative
- 12 Jon Astley, Put This Love To The Test
- 13 Duran Duran, I Don't Want Your Love
- 14 Elton John, A Word In Spanish
- 15 When In Rome, The Promise

**Power 106**  
Philadelphia  
P.D.: Charlie Quinn

- 1 The Beach Boys, Kokomo
- 2 Bon Jovi, Bad Medicine
- 3 The Escape Club, Wild, Wild West
- 4 Whitney Houston, One Moment In Time
- 5 Cinderella, Don't Know What You Got (That's Just What I Am)
- 6 U2, Desire
- 7 Phil Collins, Groovy Kind Of Love
- 8 Breathe, How Can I Fall?
- 9 Information Society, What's On Your Mind
- 10 Kylie Minogue, The Loco-Motion
- 11 George Michael, Kissing A Fool
- 12 Duran Duran, I Don't Want Your Love
- 13 Will To Power, Baby, I Love Your Way
- 14 Chicago, Look Away
- 15 Giant Steps, Another Lover

**Q103 TAMPA BAY**  
Tampa  
O.M.: Mason Dixon

- 1 The Beach Boys, Kokomo
- 2 Whitney Houston, One Moment In Time
- 3 Bon Jovi, Bad Medicine
- 4 The Escape Club, Wild, Wild West
- 5 Cinderella, Don't Know What You Got (That's Just What I Am)
- 6 George Michael, Kissing A Fool
- 7 Rod Stewart, Forever Young
- 8 Boy Meets Girl, Waiting For A Star To Shine
- 9 Kylie Minogue, The Loco-Motion
- 10 Giant Steps, Another Lover
- 11 Tracie Spencer, Symptoms Of True Love
- 12 Phil Collins, Groovy Kind Of Love
- 13 Steve Winwood, Don't You Know What This Feels Like
- 14 Eddie Money, Walk On Water
- 15 Bobby Brown, Don't Be Cruel
- 16 Kenny G, Silhouette
- 17 Guns N' Roses, Welcome To The Jungle
- 18 Bangles, In Your Room
- 19 Elton John, A Word In Spanish
- 20 Duran Duran, I Don't Want Your Love
- 21 Information Society, What's On Your Mind
- 22 Van Halen, Finish What Ya Started
- 23 Tracy Chapman, Baby Can I Hold You
- 24 Will To Power, Baby, I Love Your Way
- 25 Cinderella, Don't Know What You Got (That's Just What I Am)
- 26 Cheryl "Pepsi" Riley, Thanks For My Love
- 27 Bananarama, Love, Truth & Honesty
- 28 Tiffany, All This Time
- 29 Poison, Every Rose Has Its Thorn
- 30 EX When In Rome, The Promise
- 31 A Survivor, Didn't Know It Was Love
- 32 EX Pet Shop Boys, Domino Dancing

**93Q**  
Houston  
P.D.: Bill Richards

- 1 Kon Kan, I Beg Your Pardon
- 2 The Escape Club, Wild, Wild West
- 3 Pet Shop Boys, Domino Dancing
- 4 U2, Desire
- 5 Phil Collins, Groovy Kind Of Love
- 6 Will To Power, Baby, I Love Your Way
- 7 Cinderella, Don't Know What You Got (That's Just What I Am)
- 8 Bon Jovi, Bad Medicine
- 9 New Order, Bizarre Love Triangle
- 10 Depeche Mode, Strangelove
- 11 The Beach Boys, Kokomo
- 12 Sir Mia A Lot, Pesse On Broadway
- 13 Elton John, A Word In Spanish
- 14 George Michael, Kissing A Fool
- 15 White Lion, When The Children Cry
- 16 New Kids On The Block, Please Don't Go
- 17 Siouxsie and The Banshees, Peek-A-Boo
- 18 Guns N' Roses, Welcome To The Jungle
- 19 Giant Steps, Another Lover
- 20 Kim Wilde, You Came
- 21 Bobby Brown, My Prerogative
- 22 Duran Duran, I Don't Want Your Love
- 23 Chicago, Look Away
- 24 Breathe, How Can I Fall?
- 25 InXS, Never Tear Us Apart
- 26 Candy, Dancing Under A Latin Moon
- 27 Steve Winwood, Don't You Know What This Feels Like
- 28 Jon Astley, Put This Love To The Test
- 29 Was (Not Was), Spy In The House Of U.S.
- 30 EX Van Halen, Finish What Ya Started
- 31 Eddie Money, Walk On Water
- 32 Boys Club, I Remember Holding You
- 33 Deniece Williams, I Can't Wait
- 34 Ivan Neville, Not Just Another Girl
- 35 D.J. Jazzy Jeff & The Fresh Prince, G
- 36 Taylor Dayne, Don't Rush Me
- 37 Anita Baker, Giving You The Best That I Can
- 38 Traveling Wilburys, Handle With Care
- 39 Judas Priest, Young, Yeah, Yeah
- 40 EX Bangles, In Your Room

**Z95.5**  
Detroit  
P.D.: Brian Patrick

- 1 Kylie Minogue, The Loco-Motion
- 2 The Beach Boys, Kokomo
- 3 The Escape Club, Wild, Wild West

**WJOL 99.7**  
Minneapolis  
P.D.: Gregg Swedberg

- 1 The Escape Club, Wild, Wild West
- 2 Will To Power, Baby, I Love Your Way
- 3 Boy Meets Girl, Waiting For A Star To Shine
- 4 Breathe, How Can I Fall?
- 5 Chicago, Look Away
- 6 Cinderella, Don't Know What You Got (That's Just What I Am)
- 7 InXS, Never Tear Us Apart
- 8 When In Rome, The Promise
- 9 Eddie Money, Walk On Water
- 10 Whitney Houston, One Moment In Time
- 11 Bon Jovi, Bad Medicine
- 12 Bobby Brown, Don't Be Cruel
- 13 Vixen, Edge Of A Broken Heart
- 14 Rod Stewart, Forever Young
- 15 The Beach Boys, Kokomo
- 16 Jason Spence, Yeah, Yeah, Yeah
- 17 Basia, Time And Tide
- 18 Pet Shop Boys, Domino Dancing
- 19 U2, Desire
- 20 Boys Club, I Remember Holding You
- 21 Phil Collins, Groovy Kind Of Love
- 22 Information Society, What's On Your Mind
- 23 Poison, Every Rose Has Its Thorn
- 24 George Michael, Kissing A Fool
- 25 Bangles, In Your Room
- 26 Good Question, Waiting For A Star To Shine
- 27 Elton John, A Word In Spanish
- 28 Duran Duran, I Don't Want Your Love
- 29 Steve Winwood, Don't You Know What This Feels Like
- 30 Kylie Minogue, The Loco-Motion
- 31 Erasure, Chains Of Love
- 32 UB40, Red Red Wine
- 33 EX Tracie Spencer, Symptoms Of True Love
- 34 Ivan Neville, Not Just Another Girl
- 35 EX Maxi Priest, Wild World
- 36 EX Joan Jett And The Blackhearts, Little Missy
- 37 Taylor Dayne, I'll Always Love You
- 38 Jon Astley, Put This Love To The Test
- 39 EX Thirty Eight Special, Rock & Roll Str
- 40 Huey Lewis & The News, Small World
- 41 Taylor Dayne, Don't Rush Me
- 42 Cheap Trick, Ghost Town

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

- 1 Rhythm Corps, Common Ground
- 2 U2, Desire
- 3 Bon Jovi, Bad Medicine
- 4 When In Rome, The Promise
- 5 Breathe, How Can I Fall?
- 6 The Beach Boys, Kokomo
- 7 Chicago, Look Away
- 8 Duran Duran, I Don't Want Your Love
- 9 George Michael, Kissing A Fool
- 10 Information Society, What's On Your Mind
- 11 The Escape Club, Wild, Wild West
- 12 Phil Collins, Groovy Kind Of Love
- 13 Van Halen, Finish What Ya Started
- 14 Erasure, Chains Of Love
- 15 George Michael, Kissing A Fool
- 16 Eddie Money, Walk On Water
- 17 Steve Winwood, Don't You Know What This Feels Like
- 18 Joan Jett And The Blackhearts, Little Missy
- 19 InXS, Never Tear Us Apart
- 20 EX Def Leppard, Love Bites
- 21 Vixen, Edge Of A Broken Heart
- 22 Elton John, A Word In Spanish
- 23 Robert Palmer, Early In The Morning
- 24 Rod Stewart, Forever Young
- 25 Pet Shop Boys, Domino Dancing
- 26 Tommy Connor, Hot Sauce
- 27 Ivan Neville, Not Just Another Girl
- 28 Boy Meets Girl, Waiting For A Star To Shine
- 29 Mike + The Mechanics, Nobody's Perfect
- 30 Information Society, What's On Your Mind
- 31 Cheap Trick, Ghost Town
- 32 Eddie Money, Walk On Water
- 33 EX Randy Newman, It's Money That Matters
- 34 EX Thirty Eight Special, Rock & Roll Str
- 35 EX Jon Astley, Put This Love To The Test
- 36 EX Survivor, Didn't Know It Was Love
- 37 EX Traveling Wilburys, Handle With Care





**Houston** P.D.: Paul Christy

- 1 The Escape Club, Wild, Wild West
- 2 Bon Jovi, Bad Medicine
- 3 Sir Mix A Lot, Posse On Broadway
- 4 Kon Kan, I Beg Your Pardon
- 5 INXS, Never Tear Us Apart
- 6 L'Trimm, Cars With The Boom
- 7 U2, Desire
- 8 Guns N' Roses, Welcome To The Jungle
- 9 Giant Steps, Another Lover
- 10 Whitney Houston, One Moment In Time
- 11 George Michael, Kissing A Fool
- 12 Duran Duran, I Don't Want Your Love
- 13 The Beach Boys, Kokomo
- 14 Cinderella, Don't Know What You Got (Elton John, A Word In Spanish)
- 15 Elton John, A Word In Spanish
- 16 Van Halen, Finish What Ya Started
- 17 Ivan Neville, Not Just Another Girl
- 18 Boy Meets Girl, Waiting For A Star To Be (Not Was), Spy In The House Of Lo
- 19 Chicago, Look Away
- 20 Breathe, How Can I Fall?
- 21 Pet Shop Boys, Domino Dancing
- 22 Anita Baker, Giving You The Best That
- 23 Voice Of The Beehive, I Say Nothing
- 24 Vixen, Edge Of A Broken Heart
- 25 Candy, Dancing Under A Latin Moon
- 26 Bangles, In Your Room
- 27 Bobby Brown, My Prerogative
- 28 White Lion, When The Children Cry
- 29 Maxi Priest, Wild World
- 30 Boys Club, I Remember Holding You
- 31 Thirty Eight Special, Rock & Roll Str
- 32 Barbara Streisand & Don Johnson, Till
- 33 Judson Spence, Yeah, Yeah, Yeah
- 34 Yazz, The Only Way Is Up
- 35 Joan Jett And The Blackhearts, Little
- 36 Eddie Money, Walk On Water
- 37 Annie Lennox & Al Green, Put A Little
- 38 EX Georgia Satellites, Hippy Hippy Shake
- 39 EX Romeo's Daughter, Don't Break My Heart
- 40 EX New Kids On The Block, You Got It
- 41 EX Taylor Dayne, Don't Rush Me
- 42 EX Tiffany, All This Time
- 43 EX Bananarama, Love, Truth & Honesty
- 44 EX Robbie Nevil, Back On Holiday
- 45 EX Tracy Chapman, Baby Can I Hold You
- 46 EX Cameo, You Make Me Work
- 47 EX Samantha Fox, I Wanna Have Some Fun
- 48 EX Denise Lopez, If You Feel It
- 49 EX D.J. Jazzy Jeff & The Fresh Prince, G
- 50 EX Eighth Wonder, Cross My Heart



**Hartford** P.D.: Dave Shakes

- 1 The Beach Boys, Kokomo
- 2 The Escape Club, Wild, Wild West
- 3 Bon Jovi, Bad Medicine
- 4 Kylie Minogue, The Loco-Motion
- 5 Anita Baker, Giving You The Best That
- 6 Duran Duran, I Don't Want Your Love
- 7 Phil Collins, Groovy Kind Of Love
- 8 Chicago, Look Away
- 9 Whitney Houston, One Moment In Time
- 10 Karyn White, The Way You Love Me
- 11 Erasure, Chains Of Love
- 12 George Michael, Kissing A Fool
- 13 Breathe, How Can I Fall?
- 14 Will To Power, Baby, I Love Your Way/
- 15 Information Society, What's On Your M
- 16 INXS, Never Tear Us Apart
- 17 Giant Steps, Another Lover
- 18 Elton John, A Word In Spanish
- 19 Was (Not Was), Spy In The House Of Lo
- 20 Barbara Streisand & Don Johnson, Till
- 21 Sweet Sensation, Never Let You Go
- 22 Steve Winwood, Don't You Know What Th
- 23 Stevie B, Spring Love (Come Back To M
- 24 Boy Meets Girl, Waiting For A Star To
- 25 Huey Lewis & The News, Small World
- 26 Tracie Spencer, Symptoms Of True Love
- 27 When In Rome, The Promise
- 28 Ivan Neville, Not Just Another Girl
- 29 Sa-Fire, Boy, I've Been Told
- 30 Paula Abdul, (It's Just) The Way That
- 31 Kenny G, Silhouette
- 32 Eddie Money, Walk On Water
- 33 Maxi Priest, Wild World
- 34 Good Question, Got A New Love
- 35 U2, Desire
- 36 Judson Spence, Yeah, Yeah, Yeah
- 37 Bobby Brown, My Prerogative
- 38 Taylor Dayne, Don't Rush Me
- 39 EX Cameo, You Make Me Work
- 40 EX Cheryl "Pepsii" Riley, Thanks For My
- 41 EX Annie Lennox & Al Green, Put A Little
- 42 EX Michael Jackson, Smooth Criminal
- 43 EX Luther Vandross, Any Love
- 44 EX Tiffany, All This Time



**Dallas** P.D.: Buzz Bennett

- 1 The Beach Boys, Kokomo
- 2 Chicago, Look Away
- 3 Siouxsie and The Banshees, Peek-A-Boo
- 4 Def Leppard, Love Bites
- 5 Bon Jovi, Bad Medicine
- 6 Cinderella, Don't Know What You Got (
- 7 Phil Collins, Groovy Kind Of Love
- 8 Van Halen, Finish What Ya Started
- 9 The Escape Club, Wild, Wild West
- 10 Kylie Minogue, The Loco-Motion
- 11 Duran Duran, I Don't Want Your Love
- 12 George Michael, Kissing A Fool
- 13 Breathe, How Can I Fall?
- 14 Poison, Mama Don't Dance
- 15 Robert Palmer, Early In The Morning
- 16 Maxi Priest, Wild World
- 17 U2, Desire
- 18 INXS, Never Tear Us Apart
- 19 When In Rome, The Promise
- 20 Pet Shop Boys, Domino Dancing
- 21 Basia, Time And Tide
- 22 New Kids On The Block, Please Don't G
- 23 Georgia Satellites, Hippy Hippy Shake
- 24 Tracy Chapman, Baby Can I Hold You
- 25 Guns N' Roses, Welcome To The Jungle
- 26 Vixen, Edge Of A Broken Heart
- 27 Tommy Conwell/Young Rumblers,
- 28 Ivan Neville, Not Just Another Girl
- 29 Joan Jett And The Blackhearts, Little
- 30 Candy, Dancing Under A Latin Moon
- 31 Boy Meets Girl, Waiting For A Star To
- 32 White Lion, When The Children Cry
- 33 EX Eddie Money, Walk On Water
- 34 EX UB40, Red Red Wine
- 35 EX Randy Newman, It's Money That Matters
- 36 EX D.J. Jazzy Jeff & The Fresh Prince, G
- 37 EX Cheap Trick, Ghost Town
- 38 EX Bon Jovi, Bad Medicine
- 39 EX Thomas Cochran, Big League
- 40 EX Eddie Money, Walk On Water
- 41 EX Boys Club, I Remember Holding You
- 42 EX Europe, Open Your Heart
- 43 EX Thirty Eight Special, Rock & Roll Str
- 44 EX Jon Astley, Put This Love To The Test



**Baltimore** P.D.: Chuck Morgan

- 1 The Beach Boys, Kokomo
- 2 Phil Collins, Groovy Kind Of Love
- 3 Def Leppard, Love Bites
- 4 The Escape Club, Wild, Wild West
- 5 Bobby Brown, Don't Be Cruel
- 6 Information Society, What's On Your M
- 7 Kylie Minogue, The Loco-Motion
- 8 New Kids On The Block, Please Don't G
- 9 Whitney Houston, One Moment In Time
- 10 Rod Stewart, Forever Young
- 11 Bon Jovi, Bad Medicine
- 12 U2, Desire
- 13 Cinderella, Don't Know What You Got (
- 14 George Michael, Kissing A Fool
- 15 INXS, Never Tear Us Apart
- 16 New Edition, If It Isn't Love
- 17 Breathe, How Can I Fall?
- 18 Anita Baker, Giving You The Best That
- 19 Erasure, Chains Of Love
- 20 Rob Base & D.J. E-Z Rock, It Takes Tw
- 21 Duran Duran, I Don't Want Your Love
- 22 Will To Power, Baby, I Love Your Way/
- 23 Eddie Money, Walk On Water
- 24 Glen Frey, True Love
- 25 Guns N' Roses, Welcome To The Jungle
- 26 Giant Steps, Another Lover
- 27 Barbara Streisand & Don Johnson, Till
- 28 Bangles, In Your Room
- 29 EX Chicago, Look Away
- 30 EX Kenny G, Silhouette
- 31 EX Paul Abdul, (It's Just) The Way That
- 32 EX Troop, My Heart!
- 33 EX The Beat Club, Security
- 34 EX Pet Shop Boys, Domino Dancing
- 35 EX D.J. Jazzy Jeff & The Fresh Prince, G
- 36 EX L'Trimm, Cars With The Boom
- 37 EX Samantha Fox, I Wanna Have Some Fun
- 38 EX Taylor Dayne, Don't Rush Me
- 39 EX Cherelle, Everything I Miss At Home
- 40 EX New Kids On The Block, You Got It
- 41 EX Eighth Wonder, Cross My Heart
- 42 EX Cameo, You Make Me Work
- 43 EX Latin Rascals, Don't Let Me Be Misund
- 44 EX Denise Lopez, If You Feel It



**Seattle** P.D.: Gary Bryan

- 1 The Escape Club, Wild, Wild West
- 2 Kylie Minogue, The Loco-Motion
- 3 INXS, Never Tear Us Apart
- 4 The Beach Boys, Kokomo
- 5 Information Society, What's On Your M
- 6 Breathe, How Can I Fall?
- 7 Bon Jovi, Bad Medicine
- 8 Phil Collins, Groovy Kind Of Love
- 9 George Michael, Kissing A Fool
- 10 Whitney Houston, One Moment In Time
- 11 Will To Power, Baby, I Love Your Way/
- 12 Bobby Brown, Don't Be Cruel
- 13 Giant Steps, Another Lover
- 14 Duran Duran, I Don't Want Your Love
- 15 Pet Shop Boys, Domino Dancing
- 16 Boy Meets Girl, Waiting For A Star To
- 17 Chicago, Look Away
- 18 Tracie Spencer, Symptoms Of True Love
- 19 Erasure, Chains Of Love
- 20 Anita Baker, Giving You The Best That
- 21 Bangles, In Your Room
- 22 Vixen, Edge Of A Broken Heart
- 23 Van Halen, Finish What Ya Started
- 24 U2, Desire
- 25 Elton John, A Word In Spanish
- 26 Barbara Streisand & Don Johnson, Till
- 27 Robert Palmer, Early In The Morning
- 28 Poison, Every Rose Has Its Thorn
- 29 EX Kenny G, Silhouette
- 30 EX Bobby Brown, My Prerogative
- 31 EX Michael Jackson, Smooth Criminal
- 32 EX Robbie Nevil, Back On Holiday
- 33 EX Taylor Dayne, Don't Rush Me
- 34 EX Tiffany, All This Time
- 35 EX Boys Club, I Remember Holding You
- 36 EX Romeo's Daughter, Don't Break My Hear
- 37 EX Bloodgood, She's Gone
- 38 EX Randy Newman, It's Money That Matters
- 39 EX Guns N' Roses, Welcome To The Jungle
- 40 EX Eddie Money, Walk On Water
- 41 EX Cheap Trick, Ghost Town
- 42 EX When In Rome, The Promise



**Miami** P.D.: Steve Perun

- 1 Will To Power, Baby, I Love Your Way/
- 2 The Beach Boys, Kokomo
- 3 Phil Collins, Groovy Kind Of Love
- 4 Bon Jovi, Bad Medicine
- 5 Whitney Houston, One Moment In Time
- 6 Kylie Minogue, The Loco-Motion
- 7 Information Society, What's On Your M
- 8 New Edition, If It Isn't Love
- 9 Bobby Brown, Don't Be Cruel
- 10 U2, Desire
- 11 Anita Baker, Giving You The Best That
- 12 Def Leppard, Love Bites
- 13 George Michael, Kissing A Fool
- 14 Poison, Every Rose Has Its Thorn
- 15 New Kids On The Block, Please Don't G
- 16 Sa-Fire, Boy, I've Been Told
- 17 Giant Steps, Another Lover
- 18 Duran Duran, I Don't Want Your Love
- 19 Barbara Streisand & Don Johnson, Till
- 20 Peter Cetera, One Good Woman
- 21 The Escape Club, Wild, Wild West
- 22 Guns N' Roses, Welcome To The Jungle
- 23 Kenny G, Silhouette
- 24 Rod Stewart, Forever Young
- 25 Taylor Dayne, I'll Always Love You
- 26 Tracie Spencer, Symptoms Of True Love
- 27 EX Cheryl "Pepsii" Riley, Thanks For My
- 28 EX Bobby Brown, My Prerogative
- 29 EX Tracy Chapman, Baby Can I Hold You
- 30 EX D.J. Jazzy Jeff & The Fresh Prince, G



**Atlanta** P.D.:

- 1 Bobby Brown, My Prerogative
- 2 Cheryl "Pepsii" Riley, Thanks For My
- 3 2 Live Crew, Doo Wah Diddy
- 4 New Edition, You're Not My Kind Of Gi
- 5 Al B. Sure!, Rescue Me
- 6 Phil Collins, Groovy Kind Of Love
- 7 UB40, Red Red Wine
- 8 Anita Baker, Giving You The Best That
- 9 Duran Duran, I Don't Want Your Love
- 10 Kylie Minogue, The Loco-Motion
- 11 Luther Vandross, Any Love
- 12 The Escape Club, Wild, Wild West
- 13 Bobby Brown, Don't Be Cruel
- 14 George Michael, Kissing A Fool
- 15 D.J. Jazzy Jeff & The Fresh Prince, G
- 16 Duran Duran, I Don't Want Your Love
- 17 New Kids On The Block, Please Don't G
- 18 Taylor Dayne, I'll Always Love You
- 19 Prince, I Wish You Heaven
- 20 The Boys, Dial My Heart
- 21 EX Ready For The World, My Gurlie
- 22 EX Good Question, Got A New Love
- 23 EX Yazz, The Only Way Is Up
- 24 EX A.I.B. Sure!, Killing Me Softly With H
- 25 EX Michael Jackson, Smooth Criminal
- 26 EX Whitney Houston, One Moment In Time
- 27 EX New Kids On The Block, You've Got It
- 28 EX Annie Lennox & Al Green, Put A Little
- 29 EX Was (Not Was), Spy In The House Of Lo
- 30 EX Kenny G, Silhouette



**Detroit** P.D.: Chuck Beck

- 1 The Beach Boys, Kokomo
- 2 Phil Collins, Groovy Kind Of Love
- 3 Bon Jovi, Bad Medicine
- 4 The Escape Club, Wild, Wild West
- 5 Poison, Every Rose Has Its Thorn
- 6 Breathe, How Can I Fall?
- 7 Cinderella, Don't Know What You Got (
- 8 Chicago, Look Away
- 9 Guns N' Roses, Welcome To The Jungle
- 10 Kylie Minogue, The Loco-Motion
- 11 INXS, Never Tear Us Apart
- 12 UB40, Red Red Wine
- 13 Duran Duran, I Don't Want Your Love
- 14 Siouxsie and The Banshees, Peek-A-Boo
- 15 Information Society, What's On Your M
- 16 George Michael, Kissing A Fool
- 17 U2, Desire
- 18 Eddie Money, Walk On Water
- 19 Georgia Satellites, Hippy Hippy Shake
- 20 Robert Palmer, Early In The Morning
- 21 Def Leppard, Love Bites
- 22 Boys Club, I Remember Holding You
- 23 Will To Power, Baby, I Love Your Way/
- 24 White Lion, When The Children Cry
- 25 Joan Jett And The Blackhearts, Little
- 26 Bobby Brown, My Prerogative
- 27 EX Guns N' Roses, Knocking On Heaven's
- 28 EX Peter Cetera, Best Of Times
- 29 EX Candy, Dancing Under A Latin Moon



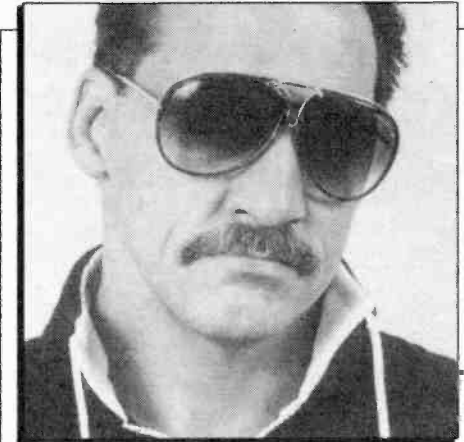
**San Francisco** P.D.: Keith Naftaly

- 1 Bobby Brown, My Prerogative
- 2 Anita Baker, Giving You The Best That
- 3 Karyn White, The Way You Love Me
- 4 Luther Vandross, Any Love
- 5 Will To Power, Baby, I Love Your Way/
- 6 The Beach Boys, Kokomo
- 7 Johnny D, Fantasy Girl
- 8 Sa-Fire, Boy, I've Been Told
- 9 Noel, Out Of Time
- 10 Ale, I Wanna Know
- 11 George Michael, Kissing A Fool
- 12 Tracie Spencer, Symptoms Of True Love
- 13 Duran Duran, I Don't Want Your Love
- 14 Cheryl "Pepsii" Riley, Thanks For My
- 15 Sassa, When The Time Is Right
- 16 New Edition, You're Not My Kind Of Gi
- 17 The Beach Boys, Kokomo
- 18 Raze, Break 4 Love
- 19 Bobby Brown, I Remember Holding You
- 20 Paula Abdul, Straight Up
- 21 Was (Not Was), Spy In The House Of Lo
- 22 Kenny G, Silhouette
- 23 Paula Abdul, (It's Just) The Way That
- 24 Troop, My Heart!
- 25 The Beat Club, Security
- 26 EX Pet Shop Boys, Domino Dancing
- 27 EX D.J. Jazzy Jeff & The Fresh Prince, G
- 28 EX L'Trimm, Cars With The Boom
- 29 EX Samantha Fox, I Wanna Have Some Fun
- 30 EX Taylor Dayne, Don't Rush Me
- 31 EX Cherelle, Everything I Miss At Home
- 32 EX New Kids On The Block, You Got It
- 33 EX Eighth Wonder, Cross My Heart
- 34 EX Cameo, You Make Me Work
- 35 EX Latin Rascals, Don't Let Me Be Misund
- 36 EX Denise Lopez, If You Feel It



**Providence** P.D.: Mike Osborne

- 1 Bon Jovi, Bad Medicine
- 2 The Escape Club, Wild, Wild West
- 3 Kylie Minogue, The Loco-Motion
- 4 Whitney Houston, One Moment In Time
- 5 U2, Desire
- 6 George Michael, Kissing A Fool
- 7 Tracie Spencer, Symptoms Of True Love
- 8 Will To Power, Baby, I Love Your Way/
- 9 Anita Baker, Giving You The Best That
- 10 Cinderella, Don't Know What You Got (
- 11 Breathe, How Can I Fall?
- 12 Boy Meets Girl, Waiting For A Star To
- 13 Eddie Money, Walk On Water
- 14 Chicago, Look Away
- 15 Giant Steps, Another Lover
- 16 Duran Duran, I Don't Want Your Love
- 17 Vixen, Edge Of A Broken Heart
- 18 When In Rome, The Promise
- 19 Van Halen, Finish What Ya Started
- 20 Guns N' Roses, Welcome To The Jungle
- 21 Poison, Every Rose Has Its Thorn
- 22 Lame, Cutie Pie
- 23 Luther Vandross, Any Love
- 24 Daryl Hall John Dates, Downtown Life
- 25 Pet Shop Boys, Domino Dancing
- 26 Elton John, A Word In Spanish
- 27 Was (Not Was), Spy In The House Of Lo
- 28 Huey Lewis & The News, Small World
- 29 Barbara Streisand & Don Johnson, Till
- 30 Joan Jett And The Blackhearts, Little
- 31 Traveling Wilburys, Handle With Care
- 32 EX Kenny G, Silhouette
- 33 EX Robert Palmer, Early In The Morning
- 34 EX Denise Williams, I Can't Wait
- 35 EX Ivan Neville, Not Just Another Girl
- 36 EX Michael Jackson, Smooth Criminal
- 37 EX New Kids On The Block, You Got It
- 38 EX Thirty Eight Special, Rock & Roll Str
- 39 EX Karyn White, The Way You Love Me
- 40 EX Judson Spence, Yeah, Yeah, Yeah
- 41 EX Tracy Chapman, Baby Can I Hold You
- 42 EX Siouxsie and The Banshees, Peek-A-Boo
- 43 EX Survivor, Didn't Know It Was Love
- 44 EX Jeffrey Osborne, Can't Go Back On A P
- 45 EX Maxi Priest, Wild World
- 46 EX Peter Cetera, Best Of Times
- 47 EX Taylor Dayne, Don't Rush Me
- 48 EX Jon Astley, Put This Love To The Test
- 49 EX Romeo's Daughter, Don't Break My Heart
- 50 EX Tiffany, All This Time
- 51 EX Annie Lennox & Al Green, Put A Little



Billboard's  
**PD**  
of the week  
Buzz Bennett  
KHYI Dallas/Fort Worth

"PEOPLE HAVE LABELED ME a high-energy PD," says KHYI "Y95" Dallas PD Buzz Bennett. "But high energy can be artificial. I believe in enthusiasm." Y95 is certainly an enthusiastic-sounding top 40 station; by anyone else's standards, it maintains a fairly high energy level. But it's definitely the cleanest, subtlest Bennett station ever. And the subtlest Y95 ever.

Two years ago, KHYI threw out its relatively successful Christian AC format in favor of "gladiator radio"—sped-up, disco-type music, constant production, harsh processing that resembled AM on FM, and a top-of-the-hour ID that ordered competitors to "get outta the way, wimps."

Y95 did not immediately beat the top 40 leader, rock-leaning KEGL "Eagle 97." For a while, it barely beat the old Christian AC format. By last Christmas, Y95 had changed audibly. In the winter book, it had passed KEGL. This summer, it was fifth in the market, rising from 5.3 to 6.3 12-plus overall while KEGL went from 5.0 to 4.9.

"When I came back into radio actively, I allowed myself to be the victim of something I'd spoken out against for years—running a station purely on research," says Bennett. Because of that decision, "we spent \$3 million and basically had to change format again."

"Even the 12-18-year-old audience is more mature than it's ever been. They don't want to hear sped-up records any more. It's a quality ball game compared to what it used to be. I have a track record of going after teenagers and upper-demo women; we've done that, too, but we've also punched into the 18-to-34-year-old market here."

Y95 was fourth 18-34 overall and No. 1 in 18-34 women. A lot of that has to do with changes in its music. In many ways, Y95 has beaten KEGL by becoming the Eagle. Only a few current titles differentiate the two stations. Urban crossovers—except for an occasional rap on the top 9 at nine—have been replaced by Baxter Robinson and Ivan Neville. And Rolling Stones and Eagles oldies are heard even at night.

"Radio has gotten itself out of its one-dimensional rhythm pocket, which is the greatest thing that has ever happened," says Bennett. "The hits are mass appeal now compared to what they were six to eight months ago. The death of rhythm is what really changed the marketplace for us."

Y95's changes should have given the teen edge to KKDA-FM "K104," the market co-leader with AC KVIL-AM-FM. Instead, KHYI still rules in teens with nearly a 30 share. But "instead of that R&B/rhythm teen we had a year ago, we have the teens who like the white rock music."

Bennett claims that KEGL "took a defensive position" and "ran a total shadow" on Y95 during the summer. "Whatever records we played, they played. Whatever promos we do, they did. Both stations called themselves the new-music leader. Both said they

were everywhere." He also says that KEGL has recently retrenched and is leaning more toward album rock again.

Bennett has more respect for album outlet KTXQ "Q102," which he calls "our best competitor. They're the only station we see out there with us on the streets." Bennett estimates his sharing with both Q102 and KEGL is about 30%-40%.

"We just did the George Michael concert here. Eagle was involved and we were involved. They were sitting there in their suite and watching the concert. They did a billboard contest and had listeners down there with some crummy-looking signs; we sent our security people to take the posters down."

"In the midst of this massive concert, we dropped 30,000 9-inch balloons with our call letters on the audience. That has to have a major impact on another station's psyche. It cost \$10,000 to drop those balloons, but it was well worth it."

Bennett is known for that sort of psychological warfare, but he disclaims the dirtier tricks that have come to prominence lately. He calls the bogus format-change memo that was allegedly sent by Jacor Broadcasting to a competitor and that prompted a lawsuit "in poor taste. If you have to resort to that, you're not being up front about the way you play the game."

"You've got to be a bulldog. [L.A. Dodgers pitcher] Orel Hershiser just walked up to the mound and wiped out the

Oakland A's. He said he was going to do it and he did it. We're not deceitful. We do what we do well and don't react."

Y95 did react, however, by picking up market veteran Scott West when K104 dropped him. "He automatically is a star now. He signs autographs and he's just the all-night man now because K104 made him a star and then threw him out."

"Dallas isn't like New York or L.A. DJs are stars here. My morning guys must be in the newspaper once or twice a week. [They're also known on air as "the morning guys" because, Bennett says, that's the civilian term for morning teams.] How many 'power music machines' are there where the DJs get asked for autographs?"

KHYI has just promoted late night jock John Scott to APD/MD. Owner Evergreen Media is buying WAXY Fort Lauderdale, Fla., and as it acquires other stations, Bennett is expected to concentrate more on national PD duties.

"Am I going to need a PD to replace me eventually? Yes, but I can't take my hands off Dallas yet. I'd like to stabilize this station for another six to 12 months."

"Y95 is my baby; it's a 33,000-watt station that took on the 100,000-watt stations when it couldn't even cover the metro survey area. Leaving it is like having one of your children turn 18 and leave. This station turns 18 in about six months, but I will never stop participating in this station."

SEAN ROSS



# Randy's A New Man On New Album

## 3 Autobiographical Songs Included

BY CHRIS MORRIS

LOS ANGELES After creating a gallery of unforgettable, often bizarre musical characters, Randy Newman has introduced perhaps his most fascinating to date on his new Reprise album, "Land Of Dreams"—himself.

The cover of Newman's album, his first nonsoundtrack work since "Trouble In Paradise" five years ago, features two old snapshots of the artist taken by his mother; the music kicks off with three songs—"Dixie Flyer," "New Orleans Wins The War," and "Four Eyes"—that offer autobiographical glimpses of the singer/songwriter's childhood.

Newman admits that he modeled the boy in those songs after himself, but he says that he also toyed with the facts.

"There's lies in them, tremendous lies," he says. "It's full of lies. Even when I told the truth, I didn't know I did. My mother said, 'Yeah, we did go to New Orleans the day after you were born,' and I didn't know it—I thought it was a few months later or something.

"You don't remember your childhood—it's what you're told," he continues. "'Oh, yeah, you knew all the Beethoven symphonies when you were 4 months old.' 'I did? Wow, that's unbelievable.' That's what you get, and you believe it."

Newman says the autobiographical songs are a response to the limitations he saw in creating the wry, savage portraits of sometimes smug and bigoted characters, who reappear on the "Land Of Dreams" album in such songs as "Roll With The Punches" and "It's Money That Matters."

"I just wondered to myself if it was an artificial little narrowness to be all these different characters that are most often not real bright—we know more than they do—and they most often don't know what they're saying. They don't know how they indict themselves by what they say. So I just wanted to say something a little different and see if I could do it."

Newman's creative methods on "Land Of Dreams," like his lyrical concerns, have changed. For the first time, he eschewed the services of longtime producers Lenny Waronker and Russ Titelman; production duties on the new album were split between Mark Knopfler, Jeff Lynne, and the team of James Newton Howard and Tommy LiPuma.

"I've always been so passive in career matters—pulled kicking and screaming into any new enterprise," says Newman. "Lenny said, 'I think Knopfler is interested.' My lawyer called and said, 'Would you be interested?' I said, 'Yeah, I'd be interested.' Then we did it and it worked out very well. And it did bring something new to it."

He adds, "Jeff Lynne and Mark knew everything that I've done. They'd sat in little rooms in England and listened to it. Mark has been to see me perform 15 times. I never knew it."

Interestingly, Lynne had been the butt of one of Newman's musical

jokes—"The Story Of A Rock Band," the mythical history of the Electric Light Orchestra heard on "Born Again."

"He liked it," Newman says of Lynne's response to the song. "He knew the whole thing, backward and forward; he knew every little note in it. He thought it was funny. At first he thought I was making fun of him, but I wasn't. I wouldn't have done it if I wasn't fond of their music."

Newman followed up production of the album with work on the Tim Newman-directed video for "It's

Money That Matters," a sequel of sorts to the popular video for "I Love L.A."

A concert tour is being planned for the first quarter of 1989, which will probably be a solo outing for Newman.

"I've played with a band about 10 times out of 200, or however many dates I've played, and I don't quite like it as well," he says. "It seems to me I can't feel the audience as well. It's an odd thing—it puts up a wall. Songs won't get laughs... The rock gets in the way."



**Eye Contact.** UB40 members Ali Campbell, left, and Astro get face to face during the band's debut headline appearance at New York's Madison Square Garden. (Photo: Chuck Pulin)

# George Michael Hits 'Faith' Finish Line In Florida

**FAITH FINALE:** Eight months after he played his first solo concert in Japan (Feb. 19), **George Michael** finally ended his marathon world Faith tour with two dates in Florida, Oct. 29 in Miami and Oct. 31 in Pensacola.

The Beat was on hand for the show at Miami's Orange Bowl Stadium, which was originally supposed to be the final stop on the tour, and witnessed yet another entertaining performance from the Bearded One.

The Beat also caught Faith shows in Hawaii, London, and New York, and enjoyed watching Michael assume the role of solo stage performer. The fact that he can deliver the goods with a two-hour show on the strength of just one solo album and a few **Wham!** hits bodes very well for his future as a concert artist.

Michael plans to take a well-earned rest before he starts work on his next album. "My next record will probably be softer, more relaxed and acoustic and probably not as aggressively commercial," he says.

It's been a year since "Faith" hit the streets (Nov. 2, 1987), but the results are in. The album has sold more than 6 million copies in the U.S. alone, spawning a string of No. 1 hits. The Faith tour was one of the year's top box-office draws.

Only 25, Michael is one of the most talented singer/songwriters to have emerged in recent years.

But that's enough—no more praise is necessary. And rest assured, the Beat will make every attempt to stay George-free for a while!

**SHORT TAKES I:** Hot on the heels of its smash Atlantic debut single, "Wild, Wild West," the **Escape Club** is gearing up for its first North American tour, which starts Nov. 13 in San Juan Capistrano, Calif. Dates are booked through Dec. 2... Columbia will issue another **Aerosmith** compilation, "Gems," Nov. 15. The digitally remastered anthology boasts 12 tracks recorded from 1973-82, including a rare studio rendition of "Chip Away The Stone," live versions of which appeared on the "California Jam 2" and "Live Bootleg" albums... **Starship** has completed two songs for its next RCA album: the **Mutt Lange**-penned "I Didn't Mean To Spend The Night" and "It's Not Enough," written by **Martin Page**, the man responsible for the group's No. 1 hit "We Built This City." Both songs were produced by **Mike Shipley** & **Larry Klein** at Kiva Studios in Bel Air, Calif.... Following three special-guest dates in Italy with **Huey Lewis & the News** (Oct. 31-Nov. 2), **Bruce Hornsby & the Range** are headlining a 24-date European tour, which ends Dec. 10 in Dublin, Ireland... Australian rockers the **Screaming Tribesmen** launched their debut U.S. tour Oct. 29 in Oxford, Ohio,

the first of 13 dates as opening act for **UB40**. On Nov. 17, the Rykodisc act embarks on its own headline tour in San Diego, Calif.... Just out in the U.K. on the Harvest label is an album of unreleased **Syd Barrett** material, titled "Opel"... During an Oct. 31 (Halloween) concert in Denver, **Robert Palmer** and his band decided to don some amusing costumes before playing "Addicted To Love." Palmer slipped out of his Italian designer suit and did his finest George Michael impersonation, wearing jeans, boots, white T-shirt, black leather jacket, shades, and (according to his publicist) fake stubble!



**MAC-PACK:** Warner Bros. will release a **Fleetwood Mac** greatest-hits package Nov. 21. In addition to a selection of the band's best-known tunes, the album will include two new recordings, the first Mac tracks to feature guitarists **Billy Burnette** and **Rick Vito**, who joined the lineup following **Lindsey Buckingham's** departure in 1987.

The two new cuts are "As Long As You Follow," written by **Christine McVie** and her husband, **Eddy Quintela**, and the **Stevie Nicks/Kelly Johnston**-penned "No Questions Asked." The McVie-sung "As Long As You Follow" is being released as a single; its accompanying videoclip is directed by **Dominic Sena**.

The LP version of the album boasts 13 tracks; CD and cassette buyers will get three extra cuts—"Big Love," "Over My Head," and "You Make Loving Fun."

**NOT IDLE:** **Billy Idol** says he is "about halfway through" his next album. "Production-wise, the album is a lot simpler and a lot rawer than 'Whiplash Smile,'" says Idol. "It's first and foremost a rock'n'roll album, but there's a bit of the blues in there. That should frighten everyone a bit!"

Idol is recording in Los Angeles with producer **Keith Forsey** and a new band—guitarist **Mark Younger-Smith**, bassist **Phil Sossan**, and drummer **Mike Baird**—dubbed by the Peroxide One as the **Rude Dudes**. The titles of some of the new songs include "Love Child," "Trouble With The Sweet Stuff," "Love Unchained," and "License To Thrill."

**JERSEY'S FINEST:** **Nona Hendryx**, **Millie**

**Jackson**, **Gwen Guthrie**, **Pretty Poison**, **Al Di Meola**, **Prophet**, and the **Cucumbers** will perform live at the first Garden State Music Awards, to be held Nov. 18 at the Count Basie Theater, Red Bank, N.J. Presenters at the event will include **Joyce Sims**, **Mtume**, **Glen Burtnick**, and members of **Kool & the Gang**.

**ROLLING ON:** All tickets for **Keith Richards'** Nov. 29 gig at New York's 2,600-seat Beacon Theater were snapped up in just 17 minutes when they went on sale Oct. 29. The **Rolling Stones** guitarist has lined up a series of U.S. shows to support his Virgin debut solo album, "Talk Is Cheap," with stops expected to include Atlanta, Memphis, Philadelphia, Boston, Cleveland, Detroit, Chicago, San Francisco, Los Angeles, and Washington, D.C.

Fellow Stones strummer **Ron Wood** will open a Tropical Pool & Beach Club Nov. 9 at his Miami Beach, Fla., nightclub, Woody's On The Beach. After the reception, Wood and **Jerry Lee Lewis** will perform.

**SHORT TAKES II:** A&M is now looking at a spring 1989 release for its **Sting** live album, originally due in November... The **Everly Brothers'** third Mercury/PolyGram album, "Some Hearts," hits stores Monday (7). The leadoff single, a remake of the **Beach Boys'** "Don't Worry Baby," is due Nov. 14... EMI hard rock act **Vixen** begins a series of dates with **Eddie Money** Nov. 10 in Grand Rapids, Mich.... Look for **Bonnie Raitt's** debut Capitol album to surface in February. She's been recording tracks at the Capitol studios in Hollywood, Calif., with **Don Was** of **Was (Not Was)** at the production helm... Following a series of dates in Japan, Taiwan, and Malaysia, **Daryl Hall & John Oates** will be back in the U.S. Sunday (6) for a concert in Honolulu. Incidentally, the duo's latest single, "Downtown Life," is its 22nd consecutive top 40 hit. The urban remix, featured in the video, was done by **Tom "T-Bone" Wolk** at **Dave Stewart's** studio... The **Moody Blues'** Oct. 28 show at New York's Madison Square Garden clearly fell way short of selling out, since tickets were given away free at Tower Records and other New York retail outlets.

**CLOSE LOOK:** Kudos to Billboard's eagle-eyed New On The Charts kingpin, **Stewart Meyer**, for spotting the remarkable similarities in the cover artwork of the new albums by **Survivor** (Scotti Bros.) and **Night Ranger** (MCA). Closer inspection revealed that both sleeves were designed by artist **Hugh Syme**—definitely a shaky move on his part.



# ALB BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BOB DYLAN TONI CHILDOS	Radio City Music Hall New York, N.Y.	Oct. 16-19	\$549,303 \$25/\$22.50	23,025 23,496 sellout	Radio City Music Hall Prods.
DEF LEPPARD L.A. GUNS	Tacoma Dome Tacoma, Wash.	Oct. 27	\$494,579 \$18.50	26,962 sellout	Media One
GEORGE MICHAEL BANGLES	Superdome New Orleans, La.	Oct. 18	\$450,555 \$21	24,000 30,000	Contemporary Presentations
DEF LEPPARD L.A. GUNS	Portland Memorial Coliseum Portland, Ore.	Oct. 25-26	\$424,594 \$18.50	23,325 sellout	Media One
ROD STEWART	The Omni Atlanta, Ga.	Oct. 29	\$258,778 \$18.50	13,988 sellout	Cellar Door Prods.
BARRY MANILOW	Resorts International Atlantic City, N.J.	Sept. 30- Oct. 2	\$232,551 \$42.50/\$37.50/ \$25/\$20	5,946 6,000	in-house
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Rosemont Horizon Chicago, Ill.	Oct. 29	\$225,653 \$17.50/\$15.50	13,690 14,111	Jam/Harvest
LITTLE FEAT JOHN KILZER	Warner Theatre Washington, D.C.	Oct. 20-23	\$216,487 \$18.50	12,000 sellout	Chesapeake Concerts
NEW EDITION AL B. SURE! BOBBY BROWN	Baltimore Arena Baltimore, Md.	Oct. 26	\$215,127 \$16.50	13,500 sellout	Al Haymond Enterprises
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	The Met Center Bloomington, Minn.	Oct. 28	\$214,606 \$17.50/\$15.50	12,896 14,000	Jam Prods. Harvest
RAPHAEL	Radio City Music Hall New York, N.Y.	Oct. 28-29	\$212,805 \$25/\$20	9,060 11,748	Radio City Music Hall Prods.
AC/DC CINDERELLA	Roberts Municipal Stadium Evansville, Ind.	Oct. 26	\$207,012 \$16.50/\$15.50	13,351 sellout	Sunshine Promotions
JIMMY PAGE MASON RUFFNER	Centrum in Worcester Worcester, Mass.	Oct. 29	\$194,372 \$17.50	11,107 11,350	Frank J. Russo
AC/DC CINDERELLA	Lubbock Municipal Coliseum Lubbock, Texas	Oct. 31	\$168,861 \$16.50	10,600 sellout	Beaver Prods.
AC/DC CINDERELLA	Barton Coliseum Little Rock, Ark.	Oct. 28	\$165,000 \$16.50	10,000 sellout	Mid-South Concerts Contemporary Presentations
HALLOWEEN RAP ATTACK: ERIC B. & RAKIM BOOGIE DOWN PRODS. EMPO RON BASE	Chicago Amphitheatre Chicago, Ill.	Oct. 29	\$150,375 \$15	10,557 sellout	KST Prods.
THE TEMPTATIONS/THE O'JAYS A.J. JAMAL	Radio City Music Hall New York, N.Y.	Oct. 22	\$145,495 \$30/\$25	5,180 5,874	Radio City Music Hall Prods.
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Richfield Coliseum Cleveland, Ohio	Oct. 24	\$121,806 \$16/\$15	7,962 12,502	Belkin Prods.
AC/DC CINDERELLA	Lake Charles Civic Center Lake Charles, La.	Oct. 29	\$117,075 \$16.50	7,459 8,000	Beaver Prods.
SANDY PATTI BILLY CROCKETT	Fox Theatre St. Louis, Mo.	Oct. 28-29	\$114,483 \$14.50/\$11.50/ \$8.50	8,598 sellout	Fox Associates David Fey
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Bradley Center Milwaukee, Wis.	Oct. 27	\$106,093 \$17/\$15	6,679 14,000	Stardate Prods.
VAN HALEN PRIVATE LIFE	Fort Wayne Memorial Coliseum Fort Wayne, Ind.	Oct. 26	\$103,958 \$17.50/\$16.50	6,248 10,000	Sunshine Promotions
SHOUSIE & THE BANSHIES	Radio City Music Hall New York, N.Y.	Oct. 20	\$103,220 \$20	5,265 5,874	Radio City Music Hall Prods.
SCORPIONS WINGER	Frank Erwin Center Univ. of Texas Austin, Texas	Oct. 25	\$98,396 \$17/\$12.50	6,234 10,977	in-house Stone City Attractions
MOODY BLUES JACK BRUCE	Centrum in Worcester Worcester, Mass.	Oct. 26	\$97,218 \$16.50	5,892 9,500	Frank J. Russo
JULIO IGLESIAS BRAD GARRETT	Fox Theatre St. Louis, Mo.	Oct. 25	\$94,213 \$24.90/\$21.90/ \$18.90/\$12.90	4,198 4,299	Fox Concerts Steve Litman Prods.

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## TALENT IN ACTION

**ELTON JOHN  
WET WET WET**  
Madison Square Garden,  
New York

**KICKING OFF** the first of five sold-out nights here (Sept. 17-18, 21-23), Elton John proved that the more he changes, the more you can count on a fine show.

Every few years, most performers clean out the closet and try to re-make their image. John literally did just that while gearing up for this tour, selling off his stage clothes and assorted memorabilia at a Sotheby's auction.

The tour supports John's latest MCA album, "Reg Strikes Back," and serves as a vehicle for the emergence of Reginald Dwight, John's real-life alter ego. But more than

the name has changed: John's hair is now bleached and his stage costume is a blue suit that befits his new maturity. The choice of hat is the ultimate tip-off to the new John: a dark fez with a feather that transforms Captain Fantastic into either Truman Capote or the late Indonesian statesman Sukarno, depending on your angle.

Still, there's enough familiarity in the show to remind you that John in concert is a force to be reckoned with. Clearly, this tour is designed to firmly position him for the stretch through his 40s and perhaps indicates that his frequent musings on retirement have been put back in the closet.

Rocking out with a five-piece band and three female backup singers, John supported his latest album while mixing in enough of his top 40 classics to keep the fans content.

With John seated at center stage behind an electric piano, the show started with a midtempo "60 Years Gone," the crowd's expectant energy higher than the song's pace. John kept things slow for a while, leading into a dreamy "I Need You To Turn To" and "Funeral For A Friend."

But the appearance of the backup singers for "Burn Down The Mission" kicked off the rock that the crowd was waiting for, igniting the mostly yuppie audience.

"Philadelphia Freedom" was an early highlight, sparked by an impressive show of lights and smoke. John also found time to reach back into his catalog, resurrecting the relatively obscure "Ballad Of Danny Bailey" from the "Goodbye Yellow Brick Road" album.

The new album was neatly covered with the singles "I Don't Wanna Go On With You Like That" and "A Word In Spanish." But, as all true John fans know, the celebration really takes off with "Saturday Night's Alright For Fighting," the anthemic rocker that never fails to

blow off the roof.

Opening act Wet Wet Wet received polite attention from the crowd. Although the hard-working U.K.-based Uni Records act failed to ignite wildfire reaction, it got down to some home cooking with the relentless dance flavor of "Sweet Little Mystery" and came off like a disco band for the '90s.

BRUCE HARING

**TOMMY CONWELL &  
THE YOUNG RUMBLERS**  
The Bottom Line, New York

**BASED ON THIS** Oct. 4 showcase, it's easy to see why Philadelphia-based straight-ahead rocker Tommy Conwell calls his band the Young Rumlbers. It's the perfect tag for a combo that looks and cooks as if it's really hungry.

The Young Rumlbers—guitarist Chris Day, keyboardist/guitarist Rob Miller, bassist Paul Slivka, and drummer Jim Hannum—also display an unusually high degree of band solidarity. In a set lifted from Conwell's Columbia debut album, "Rumble," his four Rumlbers pulled equal weight in backup vocal and instrumental support.

This was key, since Conwell disappointed with his voice and front man personality. However, he more than compensated with tight songs, snappy presentation, and old-fashioned rock'n'roll abandon that comes from playing the club circuit and loving it.

True, when he exclaimed "Play the blues!" ahead of a guitar solo, what followed wasn't exactly a blues solo. But it wasn't empty rhetoric either, as evidenced by the fact that Conwell and company offered the real thing later in the set. Here the lanky, wide-eyed leader with the Chrissie Hynde-autographed guitar took to the tables in classic bar-band tradition, slinging blues leads as his blue denim vest drenched with

(Continued on page 35)



**CANDI.** From left: Nino Milazzo, Rich Imbrogno, Paul Russo, and Candy Pennella.

## NEW ON THE CHARTS

New Canadian act Candi has cracked the Hot 100 Singles chart with "Dancing Under A Latin Moon," the leadoff single from its self-titled I.R.S. Records debut album, which hit stores Oct. 28. The song has also been making waves on the dance scene.

Candi consists of vocalist Candy Pennella, bassist Nino Milazzo, keyboardist Rich Imbrogno, and drummer Paul Russo. When the four longtime friends formed the band six years ago in their hometown of Toronto, they started by playing at Italian weddings to help defer the costs of working on their own material.

In 1987, Candi signed with Somersault Records, a leading Canadian indie label. Shortly afterward, the band inked a publishing deal with SBK Entertainment.

The original 12-inch of "Dancing Under A Latin Moon" came out in January in Canada, where it stayed on the club chart for more than 20 weeks before hitting the national top 40 chart. It was the first time a Canadian act had scored a pop hit with a 12-inch, which piqued I.R.S.' interest and led to the band's signing.

"Candi" was produced by David Shaw and mixed by the team of John Morales & Sergio Munzabai (M&M), which produced Denise Lopez's recent top 30 hit "Sayin' Sorry (Don't Make It Right)."

STUART MEYER

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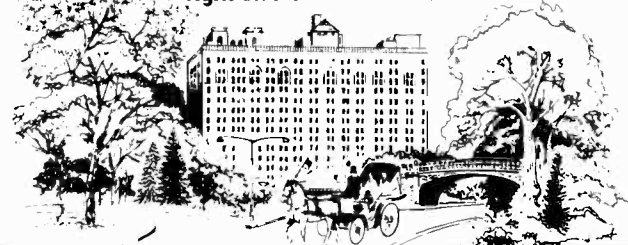
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## The Mayflower Hotel

right on New York's Central Park







**Birthday Posse.** Helping Nile Rodgers, right, celebrate his birthday at a party at New York's China Club is Vernon Lynch, left, member of the Arista act K-9 Posse and younger brother of Eddie Murphy. Lynch performed his single, "Somebody's Brother."

## Stetsasonic: A Sampling Supporter Act Responds By 'Talkin' All That Jazz'

BY HAVELOCK NELSON

NEW YORK Sampling in rap music: Is it theft or is it art? The debate continues, and hip-hop band Stetsasonic felt compelled to put its opinion of the issue on a record. "Talkin' All That Jazz," the latest 12-inch from its Tommy Boy album, "In Full Gear," is a response to those who have been critical of sampling.

Stetsasonic's inspiration for making a pro-sampling song came in the form of comments made by Epic artist/producer James Mtume during a WRKS-FM New York talk show. According to Stet leader Daddy-O, Mtume claimed that because of hip-hop sampling, there is now a whole generation of noncreative musicians. "That's totally false," Daddy-O asserts.

"Today the only type of music that has an 'I want to be different' feel to it is rap," he says. "If that

weren't so, you'd hear a million people trying to sound like Public Enemy. On the other hand, R&B is constantly cloning itself. Then there are guys like Lionel Richie with a total crossover, commercial attitude. When rappers sample,

### 'Rappers sample to bring feeling back to the music'

they're attempting to put feeling back into black music. I call it re-vivifying or recontextualizing. I think we need to show the roots of black music, when it had soul."

Sampling is not necessarily thievery, Daddy-O contends. "Stetsasonic gets the rights to the songs we sample. For instance, when we did 'Talkin' All That Jazz,' we used a bass line from Lonnie Liston Smith's 'Expansions' and we cut a deal with his publishing company. When we redid the Floaters' 'Float On,' we had to give them everything, even though we wrote new words to the song and gave it a different flavor. In that case we got ripped off."

Still, Daddy-O believes all hip-hop artists who sample should negotiate compensation agreements. He thinks most of them do. "I can't see Ice-T saying, 'I'm going to use 'Pusherman' and Curtis Mayfield's not going to say nothin'," he says. "Those of us who think we're going to have a large record

are going to go out and get the rights to what we use."

In "Talkin' All That Jazz," there's a reference to one of the most-sampled artists ever, James Brown ("Tell the truth, James Brown was old/ Til Eric and Ra came out with 'I Got Soul'"). Daddy-O says, "Basically James Brown, who was 'Living In America' and floating on 'Gravity,' tried to break on rappers in 'I'm Real' and 'Static,' saying we learned everything from him and are copycats. What we do is totally different. 'I Know You Got Soul' got over because of Eric B.'s production style and Rakim's lyrics. It shined a green light on James Brown once again, but things didn't start coming back because of him."

"Actually, James came back and played our ball game. He sampled himself. A lot of rappers, including myself, look up to James as an innovator, but the truth had to be told. If James really wanted to win, he should've come back with the most ass-kicking band in the world and beat us down. That's what I'm going to do to him on the next Stetsasonic album. We're going to still sample, but we feel we can establish grooves the way he did."

Last month Stetsasonic completed a three-week European tour with EPMD. Later this month the group will begin touring with Big Daddy Kane and Public Enemy along with EPMD.

## Hip-Hop, Rap Are Crucial To Chart Success, Simmons Says Rush Management Fields Run Of Hits

HOW LARGE IS RUSH ARTIST MANAGEMENT? A look back over the black album chart in 1988 reveals that Rush acts **Public Enemy**, **Jazzy Jeff & the Fresh Prince**, and **EPMD** all reached No. 1, while **Run-D.M.C.** and **Eric B. & Rakim** issued top 10 albums. All five are platinum-plus acts. In addition, **Stetsasonic** is enjoying its biggest-selling album, and the golden boy of hip-hop, **L.L. Cool J**, is in the studio preparing his follow-up to two previous platinum efforts. So is another long-term album seller, **Whodini**. Even those controversial **Beastie Boys**, though their future is still in doubt, called Rush Artist Management home.

Why is it that this one company has been home base for virtually every platinum-plus level rap artist? "We spend a lot of time trying to find out what's great about them and focus on that," says Rush founder **Russell Simmons**. "We can't sell all points of a person's personality, but we can sell the parts that are consistent with their music and their audience. We use image to push that part of the artist out to the public, be it L.L.'s Kangol or Run-D.M.C.'s Adidas."

Simmons says he and **Lyor Cohen**, the company's chief operating officer, "advise and consult on the selection of singles and the advance marketing of each album. You have to take the time to develop an image before the album drops. EPMD had three records in the market before the album dropped on Sleeping Bag. Eric B. & Rakim had two hits before their first album hit the street."

To Simmons the fact that this summer's black albums chart was dominated by rappers and hip-hop-influenced acts is no surprise. "All black dance music in the last five years has been impacted by this music," he asserts. "**Freddie Jackson** isn't selling like **Public Enemy**, and that means a lot. It means that it's harder to sell and maintain sales for R&B acts today who aren't in some way using this music."

Simmons and longtime business partner **Rick Rubin**, who directed the Run-D.M.C. movie "Tougher Than Leather," have reportedly split up. Or have

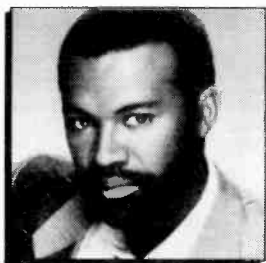
they? Simmons is now sole owner of Def Jam Records as well as its new R&B offshoot, Black Gold. However, he and Rubin still both control Def American Pictures, under which "Leather" was made, and, says Simmons, "Rick is still my closest consultant, and I'm still his. We are still partners in several real-estate properties, including a recording studio." Rubin now has a heavy metal label distributed by Geffen.

Though Rush has shown the ability to develop many platinum-level acts, Run-D.M.C. is still the best-known rap act in the world. Some consider the group to be in decline. Simmons counters: "They shouldn't panic just because they sold only 2 million records. Maybe it was not as good as it could be, but due to lawsuits it was on the shelf for two years. We've gone from gold to platinum to triple platinum to now double platinum, and we've made a movie, so we haven't done so bad."

**SHORT STUFF:** **Nat "King" Cole** fans need to hurry out and purchase a CD player, since four vintage Cole albums were just issued on Capitol in that format. The titles include "Love Is The Thing," "Just One Of Those Things," "Sings For Two In Love," and "The Very Thought Of You." Also on CD is **Lou Rawls** ("The Best Of Lou Rawls," "Lou Rawls Live") and **Nancy Wilson** ("The Best Of Nancy Wilson")... While we're talking about vintage music by veteran blacks on CD, look out for **Sammy Davis Jr.**'s "Greatest Hits," which contains material from 1954 to 1973, including that immortal 1972 hit "The Candy Man"... **Whitney Houston** makes a guest appearance on **BeBe & CeCe Winans**' "Hold Up The Light" on their second Capitol album "Heaven"... Capitol has a promising rapper in **King Tee**. Tee, managed by Ice-T's main man **Jorge Hinojosa**, is represented by his album "Act A Fool"... Ice-T and **Big Daddy Kane** are about to embark on a national promotional tour together to promote their records and talk about teen violence.

### The Rhythm and the Blues

by Nelson George



Though Rush has shown the ability to develop many platinum-level acts, Run-D.M.C. is still the best-known rap act in the world. Some consider the group to be in decline. Simmons counters: "They shouldn't panic just because they sold only 2 million records. Maybe it was not as good as it could be, but due to lawsuits it was on the shelf for two

## Billboard POWER PLAYLISTS FOR WEEK ENDING NOVEMBER 12, 1988

Sample Playlists of the Nation's Largest Black Radio Stations

### WVEE

Atlanta P.D.: Ray Boyd

1	1	Anita Baker, Giving You The Best That I Got
2	2	Luther Vandross, Any Love
3	5	Paula Abdul, (It's Just) The Way That You Love
4	9	The Boys, Dial My Heart
5	13	Cheryl "Pepsi" Riley, Thanks For My Child
6	10	Steve Wonder, My Eyes Don't Cry
7	7	Brenda Russell, Get Here
8	11	Sweet Obsession, Gonna Get Over You
9	12	Ready For The World, My Girl
10	4	Midnight Star Feat. Ecstasy Of Whodini, Don't R
11	6	Karyn White, The Way You Love Me
12	8	Vanessa Williams, (He's Got) The Look
13	18	Al B. Sure!, Rescue Me
14	3	New Edition, You're Not My Kind Of Girl
15	14	Bobby Brown, My Prerogative
16	16	Freddie Jackson, Hey Lover
17	17	Cherelle, Everything I Miss At Home
18	19	Deniece Williams, I Can't Wait
19	20	Cameo, You Make Me Work
20	22	Surface, I Missed
21	21	Tracie Spencer, Hide And Seek
22	24	Lia, Tell Me It's Not Too Late
23	23	Terence Trent D'Arby, Dance Little Sister
24	25	Guy, 'Round And 'Round (Merry Go 'Round Of Love
25	28	Vesta, Sweet, Sweet Love
26	26	The Reddings, Call The Law
27	29	100%, I Burn For You
28	33	Jonathan Butler, There's One Born Every Minute
29	30	Angela Bofill, I Just Wanna Stop
30	27	Jammi, So Fine
31	35	Starpoint, Say You Will
32	32	Troop, My Heart
33	EX	Sheena Easton, The Lover In Me
34	EX	Public Enemy, Night Of The Living Baseheads
35	39	Roberta Flack, Oasis
36	38	Loose Ends, Mr. Bachelor
37	42	George Michael, Kissing A Fool
38	40	J.J. Fad, Way Out
39	43	Stacy Lattisaw, Call Me
40	44	Five Star, Someone's In Love
41	41	Today, Him Or Me
42	45	Run-D.M.C., I'm Not Going Out Like That
43	50	Ziggy Marley & The Melody Makers, Tumblin' Down
44	EX	Najee, So Hard To Let Go
45	48	Rene Moore, All Or Nothing
46	46	By All Means, I'm The One Who Loves You
47	51	Ice-T, I'm Your Pusher
48	EX	Donna Allen, Heaven On Earth
49	52	LaToya Jackson, You're Gonna Get Rocked
50	35	Prince, I Wish U Heaven
51	EX	EPMD, Strictly Business
52	57	Will Downing, A Love Supreme
53	54	Blast Zone, Mary Had A Little Jam
54	EX	Jeffrey Osborne, Can't Go Back On A Promise
55	EX	Gerald Alston, Take Me Where You Want To
56	47	Rick James, Wonderful
57	EX	Four Tops (Duet With Aretha Franklin), If Ever
58	EX	Evon Geffrès & The Stand, Stand And Deliver

### POWER 90.1

Philadelphia P.D.: Dave Allan

1	1	Al B. Sure!, Rescue Me
2	2	Luther Vandross, Any Love
3	5	Cheryl "Pepsi" Riley, Thanks For My Child
4	4	New Edition, You're Not My Kind Of Girl
5	6	Anita Baker, Giving You The Best That I Got
6	10	Cameo, You Make Me Work
7	9	Sweet Obsession, Gonna Get Over You
8	8	Midnight Star Feat. Ecstasy Of Whodini, Don't R
9	11	Paula Abdul, (It's Just) The Way That You Love
10	13	Ready For The World, My Girl
11	18	Cherelle, Everything I Miss At Home
12	20	Ziggy Marley & The Melody Makers, Tumblin' Down
13	16	Freddie Jackson, Hey Lover
14	14	Terence Trent D'Arby, Dance Little Sister
15	22	Loose Ends, Mr. Bachelor
16	17	Surface, I Missed
17	3	Bobby Brown, My Prerogative
18	21	Jonathan Butler, There's One Born Every Minute
19	19	Vanessa Williams, (He's Got) The Look
20	30	Steve Wonder, My Eyes Don't Cry
21	7	Howard Huntsberry, Sleepless Weekend
22	12	Karyn White, The Way You Love Me
23	16	Whitney Houston, One Moment In Time
24	27	Raze, Break 4 Love
25	26	EPMD, Strictly Business
26	28	Deniece Williams, I Can't Wait
27	29	Vesta, Sweet, Sweet Love
28	EX	Keith Sweat, Don't Stop Your Love
29	EX	Sheena Easton, The Lover In Me
30	EX	Teddy Pendergrass, Love Is The Power
A	EX	Michael Jackson, Smooth Criminal
A	EX	Gerald Alston, Take Me Where You Want To
A	EX	Chaka Khan, It's My Party
A	EX	LaVert, Pull Over
EX	EX	Troop, My Heart
EX	EX	Public Enemy, Night Of The Living Baseheads
EX	EX	Five Star, Someone's In Love
EX	EX	Starpoint, Say You Will
EX	EX	The Boys, Dial My Heart
EX	EX	Roberta Flack, Oasis
EX	EX	Prince, I Wish U Heaven
EX	EX	Salt-N-Pepa, Get Up Everybody (Get Up)
EX	EX	Donna Allen, Heaven On Earth
EX	EX	Z'Looke, Can You Read My Lips
EX	EX	D.J. Jazzy Jeff & The Fresh Prince, Brand New F
EX	EX	Jeffrey Osborne, Can't Go Back On A Promise
EX	EX	Stetsasonic, Talkin' All That Jazz
EX	EX	Angela Bofill, I Just Wanna Stop



# 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	1	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	1
2	4	DON'T ROCK THE BOAT MIDNIGHT STAR FEAT. ECSTASY OF WHODINI		5
3	3	ANY LOVE	LUTHER VANDROSS	2
4	6	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	3
5	8	RESCUE ME	AL B. SURE!	4
6	9	MY GIRLY	READY FOR THE WORLD	6
7	2	THE WAY YOU LOVE ME	KARYN WHITE	14
8	11	DANCE LITTLE SISTER	TERENCE TRENT D'ARBY	12
9	13	I CAN'T WAIT	DENIECE WILLIAMS	8
10	17	MY HEART	TROOP	9
11	5	YOU'RE NOT MY KIND OF GIRL	NEW EDITION	16
12	16	MY EYES DON'T CRY	STEVIE WONDER	7
13	15	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	10
14	24	HEY LOVER	FREDDIE JACKSON	11
15	20	I MISSED	SURFACE	17
16	23	GONNA GET OVER YOU	SWEET OBSESSION	13
17	10	MY PREROGATIVE	BOBBY BROWN	23
18	18	ONE MOMENT IN TIME	WHITNEY HOUSTON	28
19	27	YOU MAKE ME WORK	CAMEO	15
20	25	'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE)	GUY	24
21	26	I'M YOUR PUSHER	ICE-T	26
22	28	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	21
23	7	DON'T WORRY, BE HAPPY (FROM "COCKTAIL")	BOBBY MCFERRIN	33
24	31	THERE'S ONE BORN EVERY MINUTE	JONATHAN BUTLER	22
25	38	EVERYTHING I MISS AT HOME	CHERRELLE	19
26	29	CALL THE LAW	THE REDDINGS	20
27	14	THE BEST OF ME	KIARA	35
28	12	(HE'S GOT) THE LOOK	VANESSA WILLIAMS	31
29	36	DIAL MY HEART	THE BOYS	18
30	19	LET'S DO IT AGAIN	GEORGE BENSON	54
31	—	MR. BACHELOR	LOOSE ENDS	25
32	22	SLEEPLESS WEEKEND	HOWARD HUNTSBERRY	40
33	—	I'M THE ONE WHO LOVES YOU	BY ALL MEANS	30
34	—	HIDE AND SEEK	TRACIE SPENCER	34
35	21	STRICTLY BUSINESS	EPMD	56
36	—	SWEET, SWEET LOVE	VESTA	27
37	39	CARS WITH THE BOOM	L'TRIMM	45
38	—	OASIS	ROBERTA FLACK	29
39	—	I WISH U HEAVEN	PRINCE	32
40	—	IT TAKES TWO	ROB BASE & D.J. E-Z ROCK	79

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	1
2	1	ANY LOVE	LUTHER VANDROSS	2
3	6	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	3
4	4	RESCUE ME	AL B. SURE!	4
5	7	MY GIRLY	READY FOR THE WORLD	6
6	8	MY EYES DON'T CRY	STEVIE WONDER	7
7	12	HEY LOVER	FREDDIE JACKSON	11
8	10	GONNA GET OVER YOU	SWEET OBSESSION	13
9	9	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	10
10	11	I CAN'T WAIT	DENIECE WILLIAMS	8
11	16	YOU MAKE ME WORK	CAMEO	15
12	3	DON'T ROCK THE BOAT MIDNIGHT STAR FEAT. ECSTASY OF WHODINI		5
13	15	MY HEART	TROOP	9
14	17	DIAL MY HEART	THE BOYS	18
15	18	I MISSED	SURFACE	17
16	20	EVERYTHING I MISS AT HOME	CHERRELLE	19
17	19	CALL THE LAW	THE REDDINGS	20
18	14	DANCE LITTLE SISTER	TERENCE TRENT D'ARBY	12
19	5	YOU'RE NOT MY KIND OF GIRL	NEW EDITION	16
20	22	THERE'S ONE BORN EVERY MINUTE	JONATHAN BUTLER	22
21	24	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	21
22	26	SWEET, SWEET LOVE	VESTA	27
23	25	MR. BACHELOR	LOOSE ENDS	25
24	28	OASIS	ROBERTA FLACK	29
25	13	THE WAY YOU LOVE ME	KARYN WHITE	14
26	33	I WISH U HEAVEN	PRINCE	32
27	30	I'M THE ONE WHO LOVES YOU	BY ALL MEANS	30
28	36	SAY YOU WILL	STARPOINT	36
29	35	HIM OR ME	TODAY	37
30	29	'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE)	GUY	24
31	21	MY PREROGATIVE	BOBBY BROWN	23
32	37	GET HERE	BRENDA RUSSELL	41
33	40	I JUST WANNA STOP	ANGELA BOFILL	42
34	27	HIDE AND SEEK	TRACIE SPENCER	34
35	34	TELL ME IT'S NOT TOO LATE	LIA	38
36	39	ALL OR NOTHING	RENE MOORE	43
37	—	THE LOVER IN ME	SHEENA EASTON	50
38	—	SOMEONE'S IN LOVE	FIVE STAR	46
39	—	I'M YOUR PUSHER	ICE-T	26
40	—	HEAVEN ON EARTH	DONNA ALLEN	52

## BLACK SINGLES BY LABEL

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

ATLANTIC (6)	11
Island (2)	
Atco (1)	
Oceana (1)	
Ruthless (1)	
MCA (9)	10
Uptown (1)	
COLUMBIA (8)	9
Def Jam (1)	
POLYGRAM	7
Polydor (3)	
Wing (3)	
Atlanta Artists (1)	
WARNER BROS. (4)	7
Paisley Park (1)	
Reprise (1)	
Sire (1)	
ARISTA (5)	6
Jive (1)	
E.P.A.	6
Epic (5)	
Tabu (1)	
MOTOWN	5
A&M	4
CAPITOL (3)	4
Solar (1)	
EMI (3)	4
Orpheus (1)	
ELEKTRA (3)	4
Vintertainment (1)	
RCA (2)	4
Jive (2)	
VIRGIN	3
CHRYSALIS (1)	2
Cooltempo (1)	
PROFILE	2
SLAM	2
Blip Blop (1)	
Nubian (1)	
BUSTIN	1
Bentley (1)	
FANTASY	1
Reality/Danya (1)	
ICHIBAN	1
Emeric (1)	
K-TEL	1
Crush (1)	
LUKE SKYYWALKER	1
NASTYMIX	1
NEXT PLATEAU	1
SELECT	1
SLEEPING BAG	1
Fresh (1)	
TOMMY BOY	1

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
96 2 A.M. (Ted-On, BMI/J.Carr, BMI/Irving, BMI) CPP	
92 ADDICTED TO YOU (Ensign, BMI/Willesden, BMI/Trycap, BMI) CPP	
43 ALL OR NOTHING (Rene Moore, ASCAP)	
2 ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)	
89 BABY DOLL (Two Tuff-Enuff, BMI/PolyGram Songs, BMI/Delos 2000, ASCAP/PolyGram, ASCAP)	
82 BACK ON TRACK (Always, BMI/Poppa Willie, BMI)	
35 THE BEST OF ME (Kiara's Tuff Music, BMI/Tracie Lou, BMI)	
95 BORN NOT TO KNOW (Two Tuff-Enuff, BMI/PolyGram Songs, BMI)	
48 BREAK 4 LOVE (Funky Feet, BMI)	
80 CALL ME (Screen Gems-EMI, BMI)	
20 CALL THE LAW (Redlock, BMI/PolyGram Songs, BMI)	
59 CAN YOU READ MY LIPS (Looky Lou/Bright Light, BMI)	
57 CAN'T GO BACK ON A PROMISE (Rockwood, BMI/March 9, ASCAP/Almo, ASCAP/Hardstone, ASCAP) CPP	
45 CARS WITH THE BOOM (Musicworks, BMI/Henstone, BMI)	
86 CUT THAT ZERO (Entertaining, BMI/Danica, BMI)	
12 DANCE LITTLE SISTER (Virgin Songs, BMI/Yung Terence, BMI) CPP	
97 DANCIN' WITH MYSELF (Mochrie, ASCAP/Bruce Purse, ASCAP/Zomba, ASCAP/SBK April, ASCAP)	
18 DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	
67 DO ME RIGHT (Bee Germaine, BMI)	
81 DO WAH DIDDY (Pac Jam, BMI)	
5 DON'T ROCK THE BOAT (Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP	
60 DON'T STOP YOUR LOVE (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP)	
33 DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Prob Nobilem, BMI)	
19 EVERYTHING I MISS AT HOME (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
85 FEELING INSIDE (New Warrior, BMI)	
41 GET HERE (Rutland Road, ASCAP/WB, ASCAP)	
39 GET UP EVERYBODY (GET UP) (Next Plateau, ASCAP/Turn Out Brothers, ASCAP)	
44 GIVIN' UP ON LOVE (SBK Blackwood, BMI/WB, ASCAP)	
1 GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexcar, BMI/Eydot, ASCAP) CPP	
13 GONNA GET OVER YOU (Bush Burnin', ASCAP/La Love Lane, ASCAP)	
52 HEAVEN ON EARTH (LeoSun, ASCAP)	
31 (HE'S GOT) THE LOOK (Amirful, ASCAP/Toni, ASCAP/Mel-o-mel, ASCAP)	

11 HEY LOVER (Bush Burnin', ASCAP)
34 HIDE AND SEEK (Love-ly-N-Divine, ASCAP)
37 HIM OR ME (Cal-Gene, BMI/Virgin Songs, BMI) CPP
8 I CAN'T WAIT (Welbeck, ASCAP/Sputnik Adventure, ASCAP/SBK April, ASCAP)
42 I JUST WANNA STOP (Ross Vannelli, ASCAP)
17 I MISSED (Colgems-EMI, ASCAP/Deep Faith, ASCAP)
32 I WISH U HEAVEN (Controversy, ASCAP)
61 IF EVER A LOVE THERE WAS (Irving, BMI/Pamalybo, BMI/Chappell & Co., ASCAP/Le Mango, ASCAP)
91 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-

Break, ASCAP)
68 I'M NOT GOING OUT LIKE THAT (Protoons, ASCAP/Rush Groove, ASCAP)
30 I'M THE ONE WHO LOVES YOU (Island, BMI/Stanton's Gold, BMI/April Joy, BMI/Golden Nugget, BMI)
26 I'M YOUR PUSHER (Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP/Warner-Tamerlane, BMI)
79 IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP)
10 (IT'S JUST) THE WAY THAT YOU LOVE ME (Oliver Leiber, ASCAP/Virgin, ASCAP) CPP
70 IT'S MY PARTY (Next Flight, BMI/Willesden, BMI)
47 KISSING A FOOL (Chappell-WA, ASCAP/Morrison Leahy, ASCAP)
99 LET ME BE YOUR HERO (Grabbit, BMI/SBK Blackwood, BMI)
54 LET'S DO IT AGAIN (Warner-Tamerlane, BMI)
90 LOST & FOUND (Frytown Road/Konglather, BMI)
58 L.O.V.E. (Colgems-EMI, ASCAP/Bedrum, ASCAP/Light & Sound, ASCAP)
77 A LOVE SUPREME (Not Listed)
50 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP
51 MARY HAD A LITTLE JAM (International Broadcast, ASCAP/Cayman, ASCAP)
25 MR. BACHELOR (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP
7 MY EYES DON'T CRY (Jobete, ASCAP/Black Bull, ASCAP) CPP
6 MY GIRLY (MCA, ASCAP/Uncity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Music Corp. Of America, BMI/Texascity, BMI)
9 MY HEART (Selessongs, ASCAP)
23 MY PREROGATIVE (Cal-Gene, BMI/Virgin Songs, BMI/Bobby Brown, ASCAP/Uncity, ASCAP) CPP
78 NIGHT OF THE LIVING BASEHEADS (Def American, BMI)
88 A NIGHTMARE ON MY STREET (Zomba, ASCAP)
74 NOTHING CAN COME BETWEEN US (Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP
29 OASIS (Sunset Burgundy, ASCAP/TuTu, ASCAP/MCA, ASCAP)
28 ONE MOMENT IN TIME (Albert Hammond, ASCAP/John Bettis, ASCAP)
75 POSSE' ON BROADWAY (Lockedup, BMI)
72 PULL OVER (Trycap, BMI/Ferrelcliff, BMI/Willesden, BMI)
4 RESCUE ME (SBK April, ASCAP/Across 110th Street, ASCAP/Willarie, ASCAP)
84 RESPECT (ADRA, BMI/T-Ski, BMI)
49 RISING TO THE TOP (Jobur, BMI)
24 'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE) (Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI) CPP
36 SAY YOU WILL (Harrindur, BMI/Tortoise Feather, BMI/Pure Delite, BMI/Bird Cage, BMI) CPP
93 SHE'S ON THE LEFT (Sac-Boy, ASCAP/MCA, ASCAP/Chances R, ASCAP/Uncity, ASCAP/Almo, ASCAP/Haynestorm, ASCAP) CPP
64 SHOW ME (ONE MORE TIME) (Carver Village, BMI)
73 SILHOUETTE (Brenee, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL
40 SLEEPLESS WEEKEND (Forgeorge, BMI/It's Mine/Golden Lady Vest, BMI/Vicious Beat, BMI)
65 SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI)

63 SO HARD TO LET GO (Bush Burnin', ASCAP/Kahri, ASCAP)
62 SOLITAIRE (Ohio Street, BMI/PolyGram Songs, BMI/Chi-Bone, ASCAP/PolyGram Music)
46 SOMEONE'S IN LOVE (Copyright Control)
94 SPY IN THE HOUSE OF LOVE (MCA, ASCAP/Semper Fi Music & Monkeys, ASCAP)
53 STAND AND DELIVER (LeoSun, ASCAP)
56 STRICTLY BUSINESS (Beach House, ASCAP)
98 STUCK (Kear, BMI/Hip Trip, BMI/Ceemac, BMI/Uno, BMI) CPP
27 SWEET, SWEET LOVE (Captain Z, ASCAP/Black Lion, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP
66 TAKE ME WHERE YOU WANT TO (Stanton's Gold, BMI/Irving, BMI/April Joy, BMI)
69 TALKIN' ALL THAT JAZZ (Tee Girl, BMI)
100 TEAR DOWN THESE WALLS (Zomba, ASCAP)
38 TELL ME IT'S NOT TOO LATE (Two Tuff-Enuff, BMI)
3 THANKS FOR MY CHILD (Forceful, BMI/Willesden, BMI)
22 THERE'S ONE BORN EVERY MINUTE (Zomba, ASCAP)
83 TDSS IT UP (Perry's Bedroom, BMI)
21 TUMBLIN' DOWN (Ziggy, ASCAP/Colgems-EMI, ASCAP)
76 WAY OUT (Pink Passion, ASCAP/Ruthless Attack, ASCAP)
14 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
87 WHERE IS THE LOVE (Antisia, ASCAP)
55 WONDERFUL (Stone City, ASCAP/National League, ASCAP) CPP
15 YOU MAKE ME WORK (All Seeing Eye, ASCAP/PolyGram, ASCAP)
71 YOU'RE GONNA GET ROCKED (Forceful, BMI/Willesden, BMI)
16 YOU'RE NOT MY KIND OF GIRL (Flyte Tyme, ASCAP)

### HOT BLACK SINGLES ACTION

#### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 14 REPORTERS	SILVER ADDS 34 REPORTERS	BRONZE/ SECONDARY ADDS 51 REPORTERS	TOTAL ADDS 99 REPORTERS	TOTAL DN
<b>PULL OVER</b>					
LEVERT ATLANTIC	8	14	26	48	52
<b>SMOOTH CRIMINAL</b>					
MICHAEL JACKSON EPIC	6	18	22	46	55
<b>IT'S MY PARTY</b>					
CHAKA KHAN WARNER BROS.	4	6	17	27	49
<b>TURN ON THE BEAT BOX</b>					
EARTH, WIND & FIRE COLUMBIA	4	7	12	23	23
<b>BABY DOLL</b>					
TONY! TONI! TONE! WING	3	8	11	22	29
<b>I WANT TO BE YOUR LOVER</b>					
ALEESE SIMMONS ORPHEUS	2	5	13	20	20
<b>TAKE ME WHERE YOU WANT...</b>					
GERALD ALSTON MOTOWN	2	6	9	17	50
<b>IF EVER A LOVE THERE WAS</b>					
FOUR TOPS/A.FRANKLIN ARISTA	1	6	7	14	61
<b>I LIKE IT LIKE THAT</b>					
MICHAEL RODGERS WTG	3	2	9	14	14
<b>MPB (MISSING PERSONS...)</b>					
WOMACK & WOMACK ISLAND	0	1	12	13	14

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

### SHEET MUSIC AGENTS

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

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





# The Only Complete Listing of Every Charted Black Single!

Every Record That Ever Appeared On Billboard's "Rhythm & Blues," "Soul" & "Black" Singles Charts From 1942 Through 1988, Arranged By Artist & By Title.



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YEARS OF  
BILLBOARD'S  
"RHYTHM & BLUES"  
CHARTS!

**ARTIST SECTION** lists each record's peak chart position, date of first chart appearance, total weeks on the charts, original label and record number, plus all cross-over hits' peak positions on Billboard's "Hot 100" and "Bubbling Under" charts, and much more. Includes detailed biographies on most artists, plus interesting notes on many charted singles.

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Billboard®

# TOP BLACK ALBUMS™

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FOR WEEK ENDING  
NOVEMBER 12, 1988

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	18	BOBBY BROWN ▲ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
2	5	14	4	LUTHER VANDROSS EPIC 44308/E.P.A. (CD)	ANY LOVE
3	2	2	14	FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
4	41	—	2	ANITA BAKER ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
5	3	3	18	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
6	4	5	26	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
7	8	9	6	ICE-T SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
8	11	16	6	ROB BASE & D.J. E-Z ROCK PROFILE 1267 (8.98) (CD)	IT TAKES TWO
9	10	8	18	GUY UPTOWN 42176/MCA (8.98) (CD)	GUY
10	9	7	47	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
11	6	4	17	PUBLIC ENEMY ● DEF JAM 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
12	7	6	18	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
13	17	20	7	KARYN WHITE WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
14	12	12	22	BOBBY MCFERRIN ▲ EMI 48059 (9.98) (CD)	SIMPLE PLEASURES
15	14	11	13	SALT-N-PEPA NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
16	13	10	22	EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
17	19	21	7	GEORGE BENSON WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
18	26	34	5	CHERYL "PEPSII" RILEY COLUMBIA 44409 (CD)	ME, MYSELF AND I
19	27	44	3	KENNY G ARISTA 8457 (9.98) (CD)	SILHOUETTE
20	15	15	12	JEFFREY OSBORNE A&M 5205 (8.98) (CD)	ONE LOVE-ONE DREAM
21	23	28	5	READY FOR THE WORLD MCA 42198 (8.98) (CD)	RUFF 'N' READY
22	16	13	25	TEDDY PENDERGRASS ● ELEKTRA 60775 (9.98) (CD)	JOY
23	18	18	24	SADE ▲ EPIC 44210/E.P.A. (CD)	STRONGER THAN PRIDE
24	37	47	3	MIDNIGHT STAR SOLAR 72564/CAPITOL (8.98)	MIDNIGHT STAR
25	22	24	18	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
26	24	23	27	TONY! TONI! TONE! WING 835 549/POLYGRAM (CD)	WHO?
27	20	17	28	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1091/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
28	28	29	18	SIR MIX-A-LOT NASTY MIX 70123 (8.98)	SWASS
29	66	—	2	CAMEO ATLANTA ARTISTS 886 002/POLYGRAM (CD)	MACHISMO
30	33	33	8	KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
31	34	38	7	MARLEY MARL COLD CHILLIN' 25783/WARNER BROS. (8.98) (CD)	IN CONTROL, VOLUME 1
32	21	22	54	TERENCE TRENT D'ARBY ▲ COLUMBIA 40964 (CD)	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
33	30	30	20	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
34	38	36	19	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
35	25	19	13	ERIC B. & RAKIM ● UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
36	32	26	16	J.J. FAD ● RUTHLESS 90959/ATLANTIC (8.98) (CD)	SUPERSONIC—THE ALBUM
37	40	37	25	2 LIVE CREW LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
38	35	32	18	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY
39	36	31	28	TAYLOR DAYNE ● ARISTA 8529 (8.98) (CD)	TELL IT TO MY HEART
40	29	27	18	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
41	31	25	16	STETSASONIC TOMMY BOY 1017 (8.98) (CD)	IN FULL GEAR
42	58	83	3	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
43	43	50	15	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
44	39	35	24	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
45	44	46	11	JOHNNIE TAYLOR MALACO 7446 (8.98)	IN CONTROL
46	68	79	3	THE BOYS MOTOWN 6260 (8.98)	MESSAGES FROM THE BOYS
47	52	54	40	STEVIE WONDER ▲ MOTOWN 6248 (8.98) (CD)	CHARACTERS
48	71	90	3	DENIECE WILLIAMS COLUMBIA 44322 (CD)	AS GOOD AS IT GETS
49	55	55	15	BY ALL MEANS ISLAND 90898/ATLANTIC (8.98) (CD)	BY ALL MEANS

50	49	40	50	GEORGE MICHAEL ▲ COLUMBIA 40867 (CD)	FAITH
51	45	45	20	TRACY CHAPMAN ▲ ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
52	47	53	7	HOWARD HUNTSBERRY MCA 42217 (8.98) (CD)	WITH LOVE
53	53	51	15	M.C. SHY D LUKE SKYYWALKER 1005 (8.98) (CD)	COMIN' CORRECT IN '88
54	72	72	22	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
55	67	75	9	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
56	77	—	2	SUPER LOVER CEE & CASANOVA RUD ELEKTRA 60807 (9.98) (CD)	GIRLS I GOT 'EM LOCKED
57	51	52	29	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
58	60	61	5	BOOTSYS COLUMBIA 44107 (CD)	WHAT'S BOOTSY DOIN'?
59	64	62	9	VARIOUS ARTISTS PANDISC 8801 (8.98)	THE BASS THAT ATE MIAMI
60	59	56	11	PATTI AUSTIN QWEST 25696/WARNER BROS. (8.98) (CD)	THE REAL ME
61	48	39	25	JOHNNY KEMP COLUMBIA 40770 (CD)	SECRETS OF FLYING
62	79	94	4	STEADY B JIVE 1122/RCA (8.98) (CD)	LET THE HUSTLERS PLAY
63	46	42	14	N.W.A. AND THE POSSE MACOLA 1057 (8.98)	N.W.A.
64	57	43	17	RICK JAMES REPRISE 25659/WARNER BROS. (8.98) (CD)	WONDERFUL
65	54	48	25	EVELYN "CHAMPAGNE" KING EMI 46968 (8.98) (CD)	FLIRT
66	65	66	60	MICHAEL JACKSON ▲ EPIC 40600/E.P.A. (CD)	BAD
67	42	41	11	ASWAD MANGO 9810/ISLAND (8.98) (CD)	DISTANT THUNDER
68	62	59	9	CHAPTER 8 CAPITOL 46947 (8.98) (CD)	FOREVER
69	50	49	19	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS MCA 42090 (8.98) (CD)	THE MAC BAND
70	56	57	10	THE OHIO PLAYERS TRACK RECORD 58810 (8.98) (CD)	BACK
71	78	81	18	TRACIE SPENCER CAPITOL 48186 (8.98) (CD)	TRACIE SPENCER
72	93	97	3	NEW KIDS ON THE BLOCK COLUMBIA 40985 (CD)	HANGIN' TOUGH
73	NEW ▶	—	1	SURFACE COLUMBIA 44284 (CD)	2ND WAVE
74	74	58	24	RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
75	63	70	34	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
76	90	—	2	SWEET OBSESSION EPIC 44419/E.P.A.	SWEET OBSESSION
77	69	60	25	TYRONE DAVIS FUTURE 1003 (8.98)	FLASHIN' BACK
78	NEW ▶	—	1	MC SHAN COLD CHILLIN' 25797/WARNER BROS. (8.98) (CD)	BORN TO BE WILD
79	70	73	5	ISAAC HAYES COLUMBIA 40941 (CD)	LOVE ATTACK
80	80	—	2	M.C. HAMMER CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
81	61	63	10	FINESSE & SYNQUIS UPTOWN 42177/MCA (8.98) (CD)	SOUL SISTERS
82	87	71	18	FAT BOYS ● TIN PAN APPLE 835 809/POLYGRAM (CD)	COMING BACK HARD AGAIN
83	83	86	11	STEVIE B LMR 5500 (8.98) (CD)	PARTY YOUR BODY
84	91	84	8	FOUR TOPS ARISTA 8492 (8.98) (CD)	INDESTRUCTIBLE
85	NEW ▶	—	1	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
86	73	67	34	BILLY OCEAN ▲ JIVE 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
87	95	—	8	INFORMATION SOCIETY TOMMY BOY 25691/WARNER BROS. (8.98) (CD)	INFORMATION SOCIETY
88	86	74	73	WHITNEY HOUSTON ▲ ARISTA 8405 (9.98) (CD)	WHITNEY
89	84	76	19	MELBA MOORE CAPITOL 46944 (8.98) (CD)	I'M IN LOVE
90	98	98	3	SA-FIRE CUTTING/MERCURY 834 922/POLYGRAM (CD)	SA-FIRE
91	97	—	2	STANLEY JORDAN EMI 48682 (9.98) (CD)	FLYING HOME
92	76	64	21	JAMES BROWN SCOTTI BROS. 44241/E.P.A. (CD)	I'M REAL
93	82	69	11	THE JUNGLE BROTHERS IDLERS 2704/WARLOCK (8.98)	STRAIGHT OUT THE JUNGLE
94	99	89	10	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 834 923/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
95	92	87	28	BETTY WRIGHT MS. B 3301/VISION (8.98) (CD)	MOTHER WIT
96	NEW ▶	—	1	DORIAN HAREWOOD EMERIC 1001/ICHIBAN (8.98)	LOVE WILL STOP CALLING
97	88	77	17	DAVID SANBORN REPRISE 25715/WARNER BROS. (9.98) (CD)	CLOSE-UP
98	94	85	11	101 NORTH CAPITOL 90911 (8.98) (CD)	101 NORTH
99	96	88	10	RAHEEM A&M 5212 (8.98) (CD)	THE VIGILANTE
100	100	95	27	STACY LATTISAW MOTOWN 6247 (8.98) (CD)	PERSONAL ATTENTION

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.



# BILLBOARD SPOTLIGHTS



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Here's a chance for you to shout, all about the acts you've been shouting about. Run a full page ad or something small; get all our retailers to give you a call. Promote your albums or even a single, tie 'em in with old Kris Kringle, So get us your ad by the deadline, and we'll all go rapping into '89!

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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
<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.					
<b>★★ NO. 1 ★★</b>					
1	2	3	8	<b>BREAK 4 LOVE</b> COLUMBIA 44 07890	RAZE
1 week at No. One					
2	3	5	8	<b>SUPERFLY GUY</b> CAPITOL V-15409	◆ S-EXPRESS
3	5	6	6	<b>JUST WANNA DANCE/WEEKEND</b> FRESH FRE-80125/SLEEPING BAG	THE TODD TERRY PROJECT
4	6	11	5	<b>THE ONLY WAY IS UP</b> ELEKTRA 0-66732	◆ YAZZ AND THE PLASTIC POPULATION
5	7	8	5	<b>OUT OF TIME</b> 4TH & B'WAY 469/ISLAND	NOEL
6	1	2	9	<b>IN THE NAME OF LOVE '88</b> ARISTA ADI-9731	◆ THOMPSON TWINS
7	9	9	6	<b>MY PREROGATIVE</b> MCA 23888	◆ BOBBY BROWN
8	12	19	5	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 0-21025	◆ KARYN WHITE
9	16	41	3	<b>I DON'T WANT YOUR LOVE</b> CAPITOL V-15417	◆ DURAN DURAN
10	11	15	5	<b>DON'T BLAME IT ON THAT GIRL/WAP BAM BOOGIE</b> ATLANTIC 0-86518	MATT BIANCO
11	14	25	4	<b>WHEN THE TIME IS RIGHT</b> PROFILE PRO-7216	SASSA
12	13	17	6	<b>I OWE YOU NOTHING</b> EPIC 49 07879/E.P.A.	◆ BROS
13	10	10	6	<b>YOU CAME</b> MCA 23884	◆ KIM WILDE
14	8	7	6	<b>DANCE LITTLE SISTER</b> COLUMBIA 44 07887	◆ TERENCE TRENT D'ARBY
15	19	22	5	<b>SEARCHIN' FOR</b> EMI V-56111	C.C. DIVA
16	20	23	6	<b>DOCTORIN' THE TARDIS</b> TVT 4020	THE TIMELORDS
17	22	31	4	<b>YOUNG LOVE (REMIX)</b> EPIC 49 07874/E.P.A.	TONY TERRY
18	26	38	4	<b>SO MANY WAYS (DO IT PROPERLY PART II)</b> VENDETTA VE-7008	THE BRAT PACK
19	24	35	4	<b>COMING BACK FOR MORE</b> CHRYSALIS PROMO	JELLYBEAN FEAT. RICHARD DARBYSHIRE
20	4	1	9	<b>SPY IN THE HOUSE OF LOVE</b> CHRYSALIS 4V9 43262	◆ WAS (NOT WAS)
21	23	29	5	<b>THE GREAT COMMANDMENT</b> ATLANTIC 0-86530	◆ CAMOUFLAGE
22	18	20	12	<b>BOY, I'VE BEEN TOLD</b> CUTTING/MERCURY 870 514-1/POLYGRAM	◆ SA-FIRE
23	21	21	5	<b>I'M YOUR PUSHER/L.G.B.N.A.F.</b> SIRE 0-21026/WARNER BROS.	◆ ICE-T
24	27	36	5	<b>THE DIFFERENT STORY</b> WEA (GERMANY) IMPORT	SCHILLING
25	29	40	3	<b>YE KE YE KE</b> POLYDOR 887 948-7/POLYGRAM	MORY KANTE
<b>★★★ POWER PICK ★★★</b>					
26	37	—	2	<b>HUSTLE! (TO THE MUSIC)</b> ATLANTIC 0-86500	THE FUNKY WORM
27	34	47	3	<b>DOMINO DANCING</b> EMI V-56116	◆ PET SHOP BOYS
28	30	45	3	<b>LIVE IT UP</b> WARNER BROS. 0-21015	◆ GARDNER COLE
29	15	12	7	<b>THE LOCO-MOTION</b> GEPFEN 0-21043	◆ KYLIE MINOGUE
30	31	37	4	<b>DON'T LET ME BE MISUNDERSTOOD/LIFE'S TOO SHORT</b> TIN PAN APPLE/MERCURY 887 893-1/POLYGRAM	LATIN RASCALS
31	25	28	6	<b>12 INCHES OF VIRGIN (LP)</b> VIRGIN 1 90951	VARIOUS ARTISTS
32	38	50	3	<b>TEARS RUN RINGS</b> CAPITOL V-15418	MARC ALMOND
33	47	—	2	<b>A LOVE SUPREME</b> ISLAND 0-96607	◆ WILL DOWNING
34	32	33	6	<b>SOVIET SNOW</b> TVT 2495	◆ SHONA LAING
35	50	—	2	<b>SINCE I FELL FOR YOU</b> WARNER BROS. 0-20855	APOLLONIA
36	45	—	2	<b>(IT'S JUST) THE WAY THAT YOU LOVE ME</b> VIRGIN 0 96614	◆ PAULA ABDUL
37	44	—	2	<b>TALKIN' ALL THAT JAZZ</b> TOMMY BOY TB 918	STETSASONIC
38	17	4	11	<b>BIG FUN</b> VIRGIN 0-96610	◆ INNERCITY
39	35	42	4	<b>LONDON TOWNEHOUSE/SYNCOPE '88 (LP)</b> CAPITOL C-90786	VARIOUS ARTISTS
40	49	—	2	<b>TOOK MY LOVE AWAY</b> MINIMAL MIN-5/CRIMINAL	ELLIS "D"
<b>★★★ HOT SHOT DEBUT ★★★</b>					
41	NEW ▶	1	1	<b>DON'T TALK DIRTY TO ME</b> ARISTA ADI-9747	JERMAINE STEWART
42	NEW ▶	1	1	<b>TUMBLIN' DOWN</b> VIRGIN 0-96603	◆ ZIGGY MARLEY & THE MELODY MAKERS
43	28	13	7	<b>DANCIN' WITH MYSELF</b> COLUMBIA 44 07870	JOHNNY KEMP
44	NEW ▶	1	1	<b>INTO YOU</b> A&M SP-12286	GIANT STEPS
45	36	24	5	<b>STRANGELOVE (REMIX)/NOTHING</b> SIRE 0-21022/WARNER BROS.	◆ DEPECHE MODE
46	33	30	7	<b>I WANNA KNOW</b> VENDETTA VE-7003	ALE
47	NEW ▶	1	1	<b>HANGIN' ON THE BOULEVARD</b> COLUMBIA 44 07886	VOYEUR
48	NEW ▶	1	1	<b>USELESS</b> CAPITOL V-15406	KYM MAZELLE
49	NEW ▶	1	1	<b>BACK TO BASICS (EP)</b> NEW YORK UNDERGROUND NU 002	BACK TO BASICS
50	RE-ENTRY	—	—	<b>MY GIRLY</b> MCA 23865	◆ READY FOR THE WORLD
<b>BREAKOUTS</b>				<ol style="list-style-type: none"> <li>1. MAKE NOISE ONLY IN THE DARK PROFILE</li> <li>2. YEAH WHATEVER MOEV NETWORK (CANADA)</li> <li>3. IF YOU FEEL IT DENISE LOPEZ VENDETTA</li> <li>4. DANCING UNDER A LATIN MOON CANDI I.R.S.</li> </ol>	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store and one-stop sales reports.					
<b>★★ NO. 1 ★★</b>					
1	1	1	8	<b>BIG FUN</b> VIRGIN 0-96610	◆ INNERCITY
3 weeks at No. One					
2	2	2	8	<b>MY PREROGATIVE</b> MCA 23888	◆ BOBBY BROWN
3	3	5	7	<b>BREAK 4 LOVE</b> COLUMBIA 44 07890	RAZE
4	6	11	5	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 0-21025	◆ KARYN WHITE
5	4	6	8	<b>THE LOCO-MOTION</b> GEPFEN 0-21043	◆ KYLIE MINOGUE
6	8	8	8	<b>I WANNA KNOW</b> VENDETTA VE-7003	ALE
7	10	10	6	<b>DON'T ROCK THE BOAT</b> SOLAR V-71166/CAPITOL	◆ MIDNIGHT STAR
8	9	7	7	<b>I'M YOUR PUSHER/L.G.B.N.A.F.</b> SIRE 0-21026/WARNER BROS.	◆ ICE-T
9	13	19	5	<b>SPY IN THE HOUSE OF LOVE</b> CHRYSALIS 4V9 43262	◆ WAS (NOT WAS)
10	5	3	14	<b>CHAINS OF LOVE</b> SIRE 0-20953/WARNER BROS.	◆ ERASURE
11	12	14	6	<b>WAY OUT</b> RUTHLESS 0-99285/ATLANTIC	J.J. FAD
12	7	4	14	<b>BOY, I'VE BEEN TOLD</b> CUTTING/MERCURY 870 514-1/POLYGRAM	◆ SA-FIRE
13	11	13	6	<b>STRANGELOVE (REMIX)/NOTHING</b> SIRE 0-21022/WARNER BROS.	◆ DEPECHE MODE
14	17	24	5	<b>OUT OF TIME</b> 4TH & BROADWAY 469/ISLAND	NOEL
15	23	38	3	<b>TUMBLIN' DOWN</b> VIRGIN 0-96603	◆ ZIGGY MARLEY & THE MELODY MAKERS
16	20	26	5	<b>(IT'S JUST) THE WAY THAT YOU LOVE ME</b> VIRGIN 0-96614	◆ PAULA ABDUL
17	16	21	6	<b>WILD WILD WEST</b> ATLANTIC 0-86544	◆ THE ESCAPE CLUB
18	14	15	7	<b>GOT A NEW LOVE</b> PAISLEY PARK 0-20960/WARNER BROS.	◆ GOOD QUESTION
19	18	23	5	<b>DANCE LITTLE SISTER</b> COLUMBIA 44 07887	◆ TERENCE TRENT D'ARBY
20	24	37	4	<b>MY GIRLY</b> MCA 23865	◆ READY FOR THE WORLD
21	22	25	5	<b>YOU CAME</b> MCA 23884	◆ KIM WILDE
22	26	34	3	<b>YOU'RE NOT MY KIND OF GIRL</b> MCA 23903	◆ NEW EDITION
23	19	20	18	<b>THE PROMISE</b> VIRGIN 0-96662	◆ WHEN IN ROME
<b>★★★ POWER PICK ★★★</b>					
24	34	50	3	<b>JUST WANNA DANCE/WEEKEND</b> FRESH FRE-80125/SLEEPING BAG	THE TODD TERRY PROJECT
25	25	32	5	<b>SUPERFLY GUY</b> CAPITOL V-15409	◆ S-EXPRESS
26	33	—	2	<b>DOMINO DANCING</b> EMI V-56116	◆ PET SHOP BOYS
27	21	16	24	<b>IT TAKES TWO</b> PROFILE PRO-7186	◆ ROB BASE & D.J. E-Z ROCK
28	36	44	3	<b>THE GREAT COMMANDMENT</b> ATLANTIC 0-86530	◆ CAMOUFLAGE
29	35	—	2	<b>SO MANY WAYS (DO IT PROPERLY PART II)</b> VENDETTA VE-7008	THE BRAT PACK
30	38	—	2	<b>I DON'T WANT YOUR LOVE</b> CAPITOL V-15417	◆ DURAN DURAN
31	28	33	4	<b>LOVIN' FOOL</b> CUTTING CR-222	TOLGA
32	31	35	4	<b>(YOU USED TO BE) ROMANTIC</b> VENDETTA VE-7006	SHIRLEY LEWIS
33	46	—	2	<b>THE ONLY WAY IT UP</b> ELEKTRA 0-66732	◆ YAZZ AND THE PLASTIC POPULATION
34	27	17	7	<b>STRICTLY BUSINESS</b> FRESH FRE-80123/SLEEPING BAG	◆ EPMD
35	43	47	3	<b>DOCTORIN' THE TARDIS</b> TVT 4020	THE TIMELORDS
36	29	28	8	<b>REACHIN'</b> MOVIN' MR-003	PHASE II
37	42	48	3	<b>SECURITY</b> ATLANTIC 0-86485	THE BEAT CLUB
38	32	9	14	<b>NEVER LET YOU GO</b> ATCO 0-96636/ATLANTIC	◆ SWEET SENSATION
39	44	—	2	<b>THANKS FOR MY CHILD</b> COLUMBIA 44 07871	◆ CHERYL "PEPSII" RILEY
<b>★★★ HOT SHOT DEBUT ★★★</b>					
40	NEW ▶	1	1	<b>YOU MAKE ME WORK</b> ATLANTA ARTISTS 870 587-1/POLYGRAM	◆ CAMEO
41	NEW ▶	1	1	<b>POSSE' ON BROADWAY</b> NASIYMIX IGU 76974	SIR MIX-A-LOT
42	NEW ▶	1	1	<b>RESCUE ME</b> WARNER BROS. 0-21038	◆ AL B. SURE!
43	15	12	8	<b>DANCIN' WITH MYSELF</b> COLUMBIA 44 07870	JOHNNY KEMP
44	NEW ▶	1	1	<b>TEARS RUN RINGS</b> CAPITOL V-15418	MARK ALMOND
45	NEW ▶	1	1	<b>DON'T LET ME BE MISUNDERSTOOD/LIFE'S TOO SHORT</b> TIN PAN APPLE/MERCURY 887 893-1/POLYGRAM	LATIN RASCALS
46	30	18	9	<b>ANOTHER LOVER</b> A&M SP-12274	◆ GIANT STEPS
47	NEW ▶	1	1	<b>TALKIN' ALL THAT JAZZ</b> TOMMY BOY TB 918	◆ STETSASONIC
48	NEW ▶	1	1	<b>MR. BACHELOR</b> MCA 23909	◆ LOOSE ENDS
49	37	22	11	<b>IT WOULD TAKE A STRONG STRONG MAN</b> RCA 8696-1-RD	◆ RICK ASTLEY
50	47	—	4	<b>BROKEN HEART</b> SYNTHICIDE 71307-0	RED FLAG
<b>BREAKOUTS</b>				<ol style="list-style-type: none"> <li>1. I WANNA HAVE SOME FUN SAMANTHA FOX JIVE</li> <li>2. IF YOU FEEL IT DENISE LOPEZ VENDETTA</li> <li>3. GET UP EVERYBODY SALT-N-PEPA NEXT PLATEAU</li> <li>4. USELESS KYM MAZELLE CAPITOL</li> </ol>	

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



# MCA 'Lover' Showcases Easton's Sultry Side

**THE WHOLE STORY:** This season's music is coming in by the truckload! Here's a look at what's happening of interest on the album scene: "The Lover In Me" (MCA) by **Sheena Easton** has got to be one of the most satisfying comeback albums this year. A new label and a clearer musical vision stretches Easton's vocal gifts considerably. Adopting a genuine R&B dance mode, the album's material overall is quite strong and is destined to garner Easton many new fans. Of the L.A. & Babyface productions on the album, the hit title track, "Days Like This," and "No Deposit, No Return" are standouts featuring the production duo's customary style. One of our favorites is the **Angela Winbush**-penned and -produced "Fire And Rain," a sultry, soulful, and very Isley-ish slow number that we hope clicks at radio. The cuts written and produced by **Prince**, the pop-placed funk of "Cool Love" and the thoroughly intense "101" (**Annie Lennox** would kill for something like this) are also among the best material he has given to another artist. An easily programmable effort that you can't afford to go without... **Cherelle** is hitting hard with the album "Affair" (Tabu), which has to be her best complete package to date. The song selection is strong and **Jimmy Jam & Terry Lewis** production is on target as always. "Affair" presents the vocalist in a broader light and features her own well-honed writing and production abilities. Smokin', up-tempo numbers like "Happy That You're Happy With Me," "Pick Me Up," and the title cut are necessary listening; the second side boasts some very tasteful slow numbers of considerable merit. The fab "Keep It Inside" features the talents of **Alexander O'Neal**.

Yemenite fave **Ofra Haza** makes her major-label debut with the album "Shaday" (Sire), which will surprise those who wrote the talent off as a mere novelty. Inspired delivery in English as well as in Haza's native tongue is complemented by contemporary rhythm tracks. The current single "Im Nin'Alu" and its too-funky flip, "Galbi," are the most popular tracks, but there are plenty more delights to choose from. Clubs should immediately delve into "Da' Ale Da' Ale," "Eshal," and "Take Me To Paradise"; the exquisite ballads are superb showcases for Haza's vocals... How fast can you say **Todd Terry**? The infamous beat-and-samplemeister makes his official album debut with **The Todd Terry Project's** "To The Batmobile (Let's Go)" (Fresh, 212-724-1440). Including the now-classic "Bango," "Back To The Beat," and the latest, "Weekend," the primarily instrumental project also boasts a nice mixture of heavy downtempo tracks that will be of great use to the rap and hip-hop crowd, most notably "Made By The Man" and "You're The One." Terry traditionalists should try out "The Circus."

New York-based act **Pop Tarts** have really developed over the years and their new album "Age Of The Thing" (Funtown U.S.A./World Of Wonder, 212-529-3924) proves the point. Covering a gamut of styles, the tracks shine in their own infectious way. Programmers shouldn't hesitate to drop the needle anywhere, but do seek out "Shame," "Off Your Mind (Can't Get 'Em)," "Cherry Red," "Ultra-Brite," and "Electric Kool Aid Acid." It's everything you ever liked about **Soft Cell**, **Cabaret Voltaire**, **Visage**, and **Pet Shop Boys** all on one album. Don't miss.



by Bill Coleman

**BEATS & PIECES:** Our very own **Nelson George** is serving as executive producer for a forthcoming anti-drug-and-violence rap titled "Self Destruction," to be released on **Jive/RCA**. The various-artist project is being produced by **Boogie Down Productions** and **Hank Shocklee**. The featured artists currently include **Stetsasonic**, **MC Lyte**, **Doug E. Fresh**, and **Kool Moe Dee**. **Ice-T**, **Public Enemy**, and **Heavy D** are expected to contribute to the cause as well... "Little" **Louie Vega** is in the studio working on a solo endeavor... We're very happy about the next single from **Sade**, the funk epic "Turn My Back On You"... The classic disco label **Sam Records**, headed by **Sam Weiss**, is positioning itself for a comeback. The label that brought you **Gary's Gang**, **Komiko**, and others is ready once again to get into the dance, rap, and R&B field. Contact **Michael Weiss** c/o Sam Records, 76-05 51st Ave., Elmurst, N.Y. 11373, 718-335-2112.

Keep on the lookout for a new **New Order** single on **Factory** titled "Fine Time"... The U.K. DJ subscription service **DMC** has secured plans to open offices in New York. The organization currently boasts 25 branches worldwide, which provide its members with monthly album packages previewing new product, special noncommercially available remixes, and a monthly magazine

wrap-up called **Mixmag**. Expect the offices to begin operation late this year and to be headed by **Carolyn Martin**, assisted by **Dave Klein**. For further information, contact the U.K. offices at P.O. Box 89, Slough, Berks, SL1 8NA England, or phone 06286-67276.

**THE ONLY WAY IS UP:** **Denise Lopez** makes an impressive debut with her new album, "Truth In Disguise" (A&M). A distinctive vocal styling lends itself nicely to a host of danceable, first-rate technopop tracks. Recommended cuts include "Power Of Suggestion," "Causa' U," and the slow title selection... "I Wanna Have Some Fun" (Jive/RCA), the new album from **Samantha Fox**, will also turn out to be chock-full of surprises. Besides the title cut, the aggressive house-inspired club track "Love House," the bubbling "Walking On Air," and the pop nuances of "Your House Or My House" are standouts... **Martika** also bursts upon the scene with her self-titled Columbia album. Martika offers an effort full of likable, dance-oriented pop tasters. A cover of **Eighth Wonder's** "Cross My Heart" percolates, as does "You Got Me Into This," "See If I Care," and the current single "More Than You Know."

An album of note that seems to have fallen between the promotional cracks is **Phil Thornalley's** "Swamp" (MCA). The popular U.K. producer is worthy of attention with this release that sports co-productions by the art-

ist with **Andre Cymone** and **Tom Bailey**. Thornalley has the potential to fill the gap once occupied by **Howard Jones**. "Listen" deserves to be a smash pop hit, while "Push And Pull," "Conversations," and the single "Love Me Like A Rock" could garner club support with properly tailored mixes... Dance-floor enthusiasts will also need to discover "Drug (It's A State Of Mind)," a cut from **Duran Duran's** new "Big Thing" album (Capitol), which pumps real hard. Also of interest should be the new self-titled album from **Noel** on 4th & B'way (212-995-7800) and an odd compilation of four (???) previously released songs by **Alphaville**, ironically titled "The Singles Collection" (Atlantic). The update of "Big In Japan" could prove to be a hit all over again.

**BEHIND THE GROOVE:** **Cameo's** new album, "Machismo" (Atlanta Artists/PolyGram), serves up some of the band's traditional blend of power-chord R&B and funk. Keep the needle pressed on "Skin I'm In," "In The Night," and "I Like The World"... Despite its members' **Michael Jackson**-hybrid appearance these days, **Five Star** has a few selections with potential on its new album "Rock The World" (RCA). The greatest of the lot is the groovin' "Another Weekend," which likens itself to classic **Leon Sylvers**-produced **Dynasty** and **Shalamar** tracks of old. The cuts "Physical Attraction" and "Rescue Me" are also tasty contenders.

## TALENT IN ACTION

(Continued from page 27)

sweat.

Perhaps emboldened by the crowd reaction, **Conwell** let loose on such tracks from his album as "Walking On The Water," the **Chuck Berry**-esque "Workout," and the leadoff single, "I'm Not Your Man." Encores included **Berry's** "Reelin' and Rockin'" as well as the blues staple "Sweet Home Chicago."

JIM BESSMAN

### ROBBEN FORD

Nightstage, Cambridge, Mass.

**WITH A RESUME** as long and impressive as guitarist **Robben Ford's** (**George Harrison**, **Joni Mitchell**, **Yellowjackets**, **Miles Davis**, **Michael McDonald**, et al.), there's no doubting the prowess—just the format and presentation.

Any doubts, however, should be cast aside after this memorable Oct. 12 show, the first stop on a national tour to support his **Warner Bros.** album "Talk To Your Daughter."

**Ford** and his four-piece band strode the fence between blues and fusion as if it did not exist, much to the delight of the packed house, which was itself split between blues and fusion devotees. Not surprisingly, it was **Ford's** superb guitar work, blues based but also remarkably lyrical and jazz inflected, and drummer **Zeb Katz's** big-beat blues rhythms that set the tone. Within

the span of a single song—a cover of **Little Walter's** venerable "Help The Poor," for example—**Ford** swung from a delicate, near-acoustic solo to a primitive, **T-Bone Walker**-style romp with a smooth, barely noticeable transition. It was a plus that more often than not, individual solos by **Ford** and his band remained true to their blues underpinnings.

**Ford's** surprisingly strong vocals, especially in "Ain't Got Nothin' But The Blues," and his self-deprecating sense of humor were also important components of a show without a set list, mostly featuring material from the album. Also, **Ford** was able to anticipate and play off crowd response in a natural and easygoing manner that will certainly play well to more mainstream rock audiences, especially those not thoroughly familiar with his background and material. **DAVID WYKOFF**

### AMY GRANT

Nassau Coliseum, Long Island, N.Y.

**THE TRETORN** tennis shoe display outside the arena indicated the "clean living" nature of this corporate-sponsored artist, and **Amy Grant** surely did nothing to upset any Christian contemporary sensibility during her Oct. 1 show here. But what makes the inspirational

diva so interdenominationally appealing is that she's never afraid to be herself, which is pretty down-to-earth by any value system.

For example, while performing the show's second song, "Wait For The Healing" (from her latest A&M album, "Lead Me On"), **Grant** danced over to the brilliant country harmonica/percussionist **Terry McMillan** and inspired a monstrous harp solo with a shameless peck on the lips. And although the rest of the material obviously dealt with her "born again" religious status, she testified with charming humility and wondrous poise.

**Grant's** current AC hit, "1974" (which documents her religious transformation), was one of many standouts in a set dominated by lustrous musicianship and arrangements. Two songs were especially noteworthy: "El Shaddai," featuring longtime collaborators **Grant**, her husband and bassist, **Gary Chapman**, and keyboardist **Michael W. Smith** in an acoustic trio setting, and "Everywhere I Go," during which **Grant** led the crowd in "dip and sway" moves. Here the sight of the undulating arena was indeed a marvel to behold.

**Smith** opened the show with a brief set of his own Christian contemporary hits and new songs from his latest **Reunion Records** album, "i 2 (Eye)." **J.B.**

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With a specially priced two-record collection of his best dance tracks including his four top 5 hits and featuring the new 12" "COMING BACK FOR MORE" 19

Chrysalis.



# Anatomy Of A Promo: WB Stresses 'Family' Ties

NASHVILLE With several of its acts selling at the gold and platinum levels and others gaining extensive media attention, Warner Bros. Records settled on The First Family as the title for an across-the-board promotion of its country-album artists during the early part of the fourth quarter.

The promotion officially ended Oct. 28, and according to a Warner spokesman, early sales figures indicate the push was a success.

The artists involved were k.d. lang, Rosie Flores, Hank Williams Jr., Crystal Gayle, Gary Morris,

Southern Pacific, Kenny Rogers, Dwight Yoakam, Nitty Gritty Dirt Band, the McCarters, the Forester Sisters, Michael Martin Murphey, Randy Travis, Highway 101, and Emmylou Harris.

Designed this summer, the promotion enabled the label to spotlight in advance all the Warner Bros. acts that eventually won Country Music Assn. Awards or appeared on the televised awards show Oct. 10.

"I'd like to say we anticipated the awards," says Neal Spielberg, Warner's Nashville sales manager.

"We certainly had our accounts covered with all the acts that won or were on the awards show. But you can't count on what's going to happen on the show, so what we did was plug in our artists with advertising with the different accounts—based on our First Family promotion—rather than on the individual award winners."

Spielberg says that although sales figures are still incomplete, "we had a very noticeable [sales] jump in October, especially with Highway 101, k.d. lang, Randy, Dwight, and Hank. Dwight had a

very large jump out of all that."

In anticipation of Country Music Month, the label ran a four-week sales program from mid-September to mid-October that featured discounting and dating. Then, for all of October, the company ran a merchandising contest built around the First Family theme.

Through its WEA branches, Warner sent all participating retail accounts a point-of-purchase kit that contained a mobile made of miniature album covers, a streamer poster with stylized drawings of the 15 acts involved, album flats, and, for in-store play, a cassette with one cut from each act.

The first 500 retailers that sent in pictures of their store displays built around the material were given First Family T-shirts. A similar contest rewarded the best sales effort by WEA staffers.

Following the CMA Awards, Warner distributed to accounts album stickers noting the accomplishments of Williams (entertainer of

the year and album of the year), Travis (male vocalist of the year), and Highway 101 (vocal group of the year).

Spielberg says the label has attempted each year since 1986 to coin a term for a promotion involving its top country acts. The first year's campaign was called The New Tradition; last year's was titled The Winning Tradition.

In addition to being promoted in retail displays and print ads, the First Family theme was pitched on radio and television in some markets, according to Spielberg—"some around tour schedules," he notes, "and some around what was most effective for the market."

He adds that albums by Travis and Yoakam will be among several from different labels spotlighted in an upcoming chainwide Camelot Records television campaign.

## Industryites Meet To Debate Alternative Marketing Methods CMA Hosts N.Y. Performances, Workshop

THE COUNTRY MUSIC ASSN. continues its efforts to break new ground, including new alternative markets. The thrust intensified in New York at the 1988 College Media Journal Music Marathon Oct. 27-30.

Two acts that would benefit from alternative marketing techniques and that can excite the college media moguls—the O'Kanes and Darden Smith—gave the CMJ attendees a taste of today's country music during two shows Oct. 28 at the Bottom Line. The CBS label mates' performances at the popular venue were part of the CMA's Lost Highway Tour, which was designed to educate and expose college students to the new genre of country entertainers with youth-audience potential. To explore that theme, the CMA held a workshop titled "Breaking Country's Alternative Music In The College Market."

The workshop focused on what role such industry segments as record companies, trade publications, college and commercial radio, publishers, promoters, and managers play in breaking new talent. I was a member of the panel and want to share with Billboard readers some of the comments of my fellow panelists.

"With acts like Darden Smith and Foster & Lloyd, there's a huge influx of new young talent—and history is going to repeat itself in the '90s with huge [Nashville] pop records, like back in the '50s and early '60s with Roy Orbison, the Everly Brothers, Elvis Presley, and Brenda Lee."—David Conrad, CMA president and VP of Almo-Irving Music, Nashville.

"Get an attorney, get a manager, land a record deal, get an agent, put the record out, then go on the road, and there you are . . . you're broke."—Darden Smith on his six-point plan to break new artists.

"What will we be doing in the '90s? Still trying to define what country music is."—Bonnie Garner, GM of Mark Rothbaum Associates, Nashville office.

"I'm excited about the New York City market in breaking new country artists."—David McKay of John Scher Presents/Monarch Entertainment Bureau, New Jersey.

"If country music isn't successful on [New York radio] this time, it'll be a long time before it'll be on the band here again."—Michael O'Malley, PD, WYNY-FM New York.

"I play music from Africa to Austin, Texas, and make it work, but there's a big bias about country music that has to be overcome—it's prejudice on everyone's part."—Jim Caligiuri, CMJ Music Marathon, Stonybrook, N.Y.

"The courage to fail is often lacking in this in-

dustry."—Larry Hamby, VP of contemporary A&R, CBS Records, Nashville.

The session was an eye-opening for the CMA as it was for the college crowd. O'Malley stated that his station has discovered that any act with albums out for less than five years is considered a brand-new act for the New York audience. He also suggested that perhaps it's time for alternative country formats to spring up. Hamby noted that some of the new country artists aren't played on O'Malley's station. Caligiuri added that he's excited about country music "because I find good songwriters who are writing great songs that mix well with all types of audiences." He also observed that "Steve Earle sounds like a country artist to our audience, even though some country people don't think so."

Smith revealed he "gets a lot of airplay" on college radio stations. After a question about the various forms of country music—mainstream, alternative, traditional, pop oriented—Garner observed, "At one time or another, Willie Nelson has been put in each of those categories." Another panelist, Ron Huntsman, panel moderator and head of Ron Huntsman Entertainment Marketing, Nashville, referred to the quest for additional alternative exposure as "in pursuit of U2."

With new inroads toward the alternative marketing destination, the CMA's Lost Highway Tour appears to be on the high road to success.

**BAMA BASH:** It has been a busy Nashville trip for the Bama Band. The Mercury/PolyGram group shot a video for the new single "Real Old Fashioned Broken Heart," taped The Nashville Network's "New Country" show featuring songs from the debut "Solid Ground" album, and appeared on TNN's "Nashville Now" show hosted by country veteran Merle Kilgore. . . . The Academy of Country Music has moved its offices to larger quarters to accommodate growth. The ACM's new address is Suite 923, 6255 Sunset Blvd., Hollywood, Calif. 90028. The phone number remains 213-462-2351. . . . Moe Bandy has been campaigning for, and with, Vice President George Bush. He hopes to sing his "Americana" at the Inaugural Ball if Bush wins.

**SIGNINGS:** Atlantic America artist Robin Lee inks a booking agreement with Buddy Lee Attractions. . . . BMI's Thomas Cain signs members of the Warner Bros. group PM—Jim Mayer, Peter Mayer, and Roger Guth—to BMI. . . . RCA artist J.C. Crowley moves to Mark Rothbaum Associates for management.



by Gerry Wood

## Finalists Gather For Marlboro Talent Roundup

NASHVILLE Nineteen regional winners will compete at the Stockyard Restaurant here Nov. 16-18 in the finals of the Marlboro Country Music National Talent Roundup. The acts were chosen in a series of local contests from April through October.

The top prize is \$30,000 cash and 40 hours of recording time at Nashville's Omni Sound Studios under the guidance of producer Barry Beckett.

The second prize is \$10,000; the third prize is \$7,500. Each act also earned \$7,500 for winning the regional competition.

The finalists and the areas they represent are Aunt Sally, Little Rock, Ark.; Tennessee Rose, Mem-

(Continued on next page)

Jerry Duncan Promotions wishes to congratulate our 1988 number one award winners:

K.T. OSLIN ★ Female Vocalist (CMA)  
HIGHWAY 101 ★ Vocal Group (CMA)

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COLORADO MOON ★ Song of the Year (Indie Bulletin)

SHURFIRE ★ Vocal Group (Cash Box)  
BOBBI LACE ★ Female Vocalist (Cash Box)  
DENNIS PAYNE ★ New Male Vocalist (Independent News)

. . . and to thank you and the other outstanding new country artists we promoted this year for your business.

We invite good new country artists and labels to contact us for your promotional needs.



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## Billboard POWER PLAYLISTS FOR WEEK ENDING NOVEMBER 12, 1988

Sample Playlists of the Nation's Largest Country Radio Stations



Charlotte	P.D.: Paul Johnson
1	2 The Desert Rose Band, Summer Wind
2	3 Southern Pacific, New Shade Of Blue
3	6 Rosanne Cash, Runaway Train
4	7 Ricky Van Shelton, I'll Leave This Wo
5	9 Kenny Rogers, When You Put Your Heart
6	10 Keith Whitley, When You Say Nothing I
7	8 Billy Joe Royal, I Keeps Right On Hu
8	12 Vern Gosdin, Chiseled In Stone
9	13 Restless Heart, A Tender Lie
10	15 Barbara Mandrell, I Wish That I Could
11	17 Shenandoah, Mama Knows
12	20 Lee Greenwood, You Can't Fall In Love
13	14 George Strait, If You Ain't Lovin' 'Y
14	16 Nitty Gritty Dirt Band, I've Been Loo
15	18 The Bellamy Brothers, Rebels Without
16	21 Michael Johnson, That's That
17	19 Glen Campbell, Light Years
18	24 Eddie Rabbit, We Must Be Doin' Somet
19	23 Exile, It's You Again
20	22 Johnny Cash With Hank Williams, Jr.
21	25 The Judds, Change Of Heart
22	EX K.T. Oslin, Hold Me
23	EX Barlie And The Boys, Long Shot
24	EX Sawyer Brown, My Baby's Gone
25	EX Rodney Crowell, She's Crazy For Leavi
26	EX The Statler Brothers, Let's Get Start
27	A Sweethearts Of The Rodeo, Blue To The
28	5 Don Williams, Desperately
29	26 The Oak Ridge Boys, Gonna Take A Lot
30	11 Foster And Lloyd, What Do You Want Fr
A	— Paul Overstreet, Love Helps Those
A	— Kathy Mattea, Life As We knew It
EX	EX James Austin And Silver, Midnight Blu
EX	EX Hank Williams, Jr., Early In The Morn



Memphis	P.D.: Bill Jones
1	5 Rosanne Cash, Runaway Train
2	3 Southern Pacific, New Shade Of Blue
3	7 Michael Johnson, That's That
4	10 Nitty Gritty Dirt Band, I've Been Loo
5	11 Kenny Rogers, When You Put Your Heart
6	12 Vern Gosdin, Chiseled In Stone
7	13 Reba McEntire, I Know How He Feels
8	14 Ricky Van Shelton, I'll Leave This Wo
9	15 Barbara Mandrell, I Wish That I Could
10	16 Keith Whitley, When You Say Nothing A
11	19 George Strait, If You Ain't Lovin' 'Y
12	20 Restless Heart, A Tender Lie
13	22 The Bellamy Brothers, Rebels Without
14	23 Sawyer Brown, My Baby's Gone
15	24 The Judds, Change Of Heart
16	25 K.T. Oslin, Hold Me
17	26 Steve Wariner, Hold On (A Little Long
18	27 Paul Overstreet, Love Helps Those
19	28 Barlie And The Boys, Long Shot
20	29 Willie Nelson, Spanish Eyes
21	30 The McCarters, I Give You Music
22	31 Moe Bandy, I Just Can't Say No To You
23	32 Patty Loveless, Blue Side Of Town
24	34 Eddie Rabbit, We Must Be Doin' Somet
25	36 Tim Malchak, Not A Night Goes By
A26	— Shenandoah, Mama Knows
A27	— Rodney Crowell, She's Crazy For Leavi
A28	— Earl Thomas Conley, What Id Say
A29	— Hank Williams, Jr., Early In The Morn
A30	— Highway 101, All The Reasons Why
A31	— Dan Seals, Big Wheels In The Moonligh
A32	— Dwight Yoakam, I Sang Dixie
A33	— Glen Campbell, Light Years



## MARLBORO ROUNDS UP 19 REGIONAL FINALISTS FOR TALENT CONTEST

(Continued from preceding page)

phis, Tenn.; John Berry, Atlanta; Southern Satisfaction, Tallahassee, Fla.; Dylan Brown Band, Jacksonville, Fla.; C.C. & Company, Charlotte, N.C.; Skyrider, Winston-Salem, N.C.; Bo Travis & the Silver Spur, Fayetteville, N.C.; and Luce Amen & the J.B. Ryder Band, New York.

Also finalists are the Bonners, Los Angeles; the California Cowboys, Oakland, Calif.; Tumbleweed, Denver; Chisholm, Dallas; Jody & Bobby Jenkins, San Antonio, Texas; Evangeline, Baton Rouge, La.; Ronnie Dunn, Tulsa, Okla.; Yankee

Grey, Lexington, Ky.; Hampton Valley Band, Indianapolis; and Thunder Riders, Chicago.

Judges are Janice Azrak, VP of press and artist development, Warner Bros.; Wanda Collier, A&R coordinator, Warner Bros.; Neil Pond, editor, Music City News; Buzz Stone, A&R coordinator, MCA; Hazel Smith, columnist, Country Music; Michael Campbell, manager of Ricky Van Shelton; Jack Hurst, Chicago Tribune Syndicate; Mary Martin, director of A&R, RCA.

Other judges are Bob Montgom-

ery, VP of A&R, CBS; Erv Woolsey, manager of George Strait; Lon Helton, country music editor, Radio & Records; Michael McCall, entertainment writer, the Nashville Banner; David Ross, publisher, Music Row; Joe Galante, VP and GM, RCA; Chip Hardy, director of A&R, MCA; Jo Walker-Meador, executive director, Country Music Assn.; Harold Shedd, creative VP/Nashville, PolyGram; Madeline Boyer, director of promotion, WYNY New York; and Lynn Shults, VP of A&R, Capitol.

Tickets to the finals will be available at \$2 each.

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att: Marketing Department



2832 SPRINGROVE AVENUE  
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FOR WEEK ENDING NOVEMBER 12, 1988

# Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	4	4	<b>RICKY VAN SHELTON</b> COLUMBIA 44221/CBS (CD) 2 weeks at No. One	LOVING PROOF
2	2	2	15	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
3	3	3	12	<b>DWIGHT YOAKAM</b> REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
4	5	6	8	<b>K.T. OSLIN</b> RCA 8369 (8.98) (CD)	THIS WOMAN
5	4	1	12	<b>THE JUDDS</b> ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
6	6	5	18	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
7	7	7	26	<b>REBA MCENTIRE</b> MCA 42134 (8.98) (CD)	REBA
8	8	8	12	<b>RESTLESS HEART</b> RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
9	10	10	9	<b>THE OAK RIDGE BOYS</b> MCA 42205 (8.98) (CD)	MONONGAHELA
10	12	13	33	<b>GEORGE STRAIT</b> ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
11	9	9	15	<b>DAN SEALS</b> CAPITOL 46976 (8.98) (CD)	RAGE ON
12	13	18	4	<b>WILLIE NELSON</b> COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
13	16	16	11	<b>HIGHWAY 101</b> WARNER BROS. 25742 (8.98) (CD)	101 2
14	15	14	68	<b>ROSANNE CASH</b> COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
15	11	11	11	<b>TANYA TUCKER</b> CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
16	18	15	88	<b>RICKY VAN SHELTON</b> ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
17	17	17	28	<b>RODNEY CROWELL</b> COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
18	14	12	77	<b>RANDY TRAVIS</b> ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
19	19	20	40	<b>VERN GOSDIN</b> COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
20	23	26	51	<b>KATHY MATTEA</b> MERCURY 832 793-1 (CD)	UNTASTED HONEY
21	21	25	4	<b>THE CHARLIE DANIELS BAND</b> EPIC 44324/CBS (CD)	HOMESICK HEROES
22	20	19	54	<b>BILLY JOE ROYAL</b> ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
23	24	27	67	<b>K.T. OSLIN</b> ● RCA 5924-1 (8.98) (CD)	80'S LADIES
24	25	23	25	<b>SWEETHEARTS OF THE RODEO</b> COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
25	22	21	22	<b>ALABAMA</b> ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
26	26	24	26	<b>K.D. LANG</b> SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
27	27	29	8	<b>THE DESERT ROSE BAND</b> MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
28	29	28	59	<b>GEORGE STRAIT</b> ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
29	28	22	8	<b>T. GRAHAM BROWN</b> CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
30	30	30	125	<b>RANDY TRAVIS</b> ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
31	31	33	5	<b>LEE GREENWOOD</b> MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
32	32	31	21	<b>KEITH WHITLEY</b> RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
33	44	—	2	<b>THE STATLER BROTHERS</b> MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
34	34	37	68	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
35	35	64	4	<b>ANNE MURRAY</b> CAPITOL 48764 (8.98) (CD)	AS I AM
36	33	32	18	<b>SOUTHERN PACIFIC</b> WARNER BROS. 25609 (8.98) (CD)	ZUMA
37	38	38	5	<b>WAYLON JENNINGS</b> MCA 42222 (8.98) (CD)	FULL CIRCLE
38	36	34	14	<b>THE FORESTER SISTERS</b> WARNER BROS. 25746 (8.98) (CD)	SINCERELY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	36	15	<b>HOLLY DUNN</b> MTM 71070 (8.98) (CD)	ACROSS THE RIO GRANDE
40	40	43	5	<b>PATTY LOVELESS</b> MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
41	41	42	12	<b>KIM CARNES</b> MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
42	43	40	79	<b>REBA MCENTIRE</b> ● MCA 5979 (8.98) (CD)	GREATEST HITS
43	39	35	22	<b>BECKY HOBBS</b> MTM D1 71067 (8.98) (CD)	ALL KEYED UP
44	48	41	31	<b>RICKY SKAGGS</b> EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
45	52	53	4	<b>THE BELLAMY BROTHERS</b> MCA/CURB 42224/MCA (8.98) (CD)	REBELS WITHOUT A CLUE
46	45	39	25	<b>SKIP EWING</b> MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
47	42	44	142	<b>ALABAMA</b> ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
48	46	45	11	<b>NITTY GRITTY DIRT BAND</b> WARNER BROS. 25722 (8.98) (CD)	WORKIN' BAND
49	51	57	4	<b>JOHN DENVER</b> WINDSTAR 72850 (8.98) (CD)	HIGHER GROUND
50	50	46	10	<b>ASLEEP AT THE WHEEL</b> EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
51	47	49	6	<b>WAGONEERS</b> A&M 5200/RCA (8.98) (CD)	STOUT & HIGH
52	49	47	31	<b>STEVE WARINER</b> MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
53	53	50	41	<b>LYLE LOVETT</b> MCA/CURB 42028/MCA (CD)	PONTIAC
54	54	51	18	<b>THE MCCARTERS</b> WARNER BROS. 25737 (8.98) (CD)	THE GIFT
55	58	58	33	<b>CHARLEY PRIDE</b> 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
56	63	65	12	<b>RAY STEVENS</b> MCA 42172 (8.98)	I NEVER MADE A RECORD I DIDN'T LIKE
57	57	52	33	<b>JO-EL SONNIER</b> RCA 6374-1 (8.98) (CD)	COME ON JOE
58	66	62	3	<b>GLEN CAMPBELL</b> MCA 42210 (8.98) (CD)	LIGHT YEARS
59	67	55	5	<b>JOHN ANDERSON</b> MCA 42218 (8.98) (CD)	10
60	70	61	209	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
61	61	66	3	<b>SAWYER BROWN</b> CAPITOL 90417 (8.98) (CD)	WIDE OPEN
62	68	73	22	<b>LARRY BOONE</b> MERCURY 834 377-1 (CD)	LARRY BOONE
63	69	63	65	<b>PATSY CLINE</b> ● MCA 12 (8.98)	GREATEST HITS
64	55	56	30	<b>THE O'KANES</b> COLUMBIA 44066/CBS (CD)	TIRED OF THE RUNNIN'
65	56	48	16	<b>MARIE OSMOND</b> CAPITOL/CURB 48968/CAPITOL (8.98) (CD)	ALL IN LOVE
66	64	54	16	<b>MEL MCDANIEL</b> CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'
67	73	71	19	<b>CANYON</b> 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
68	62	—	3	<b>CONWAY &amp; LORETTA</b> MCA 42216 (8.98) (CD)	MAKING BELIEVE
69	RE-ENTRY			<b>DAVID LYNN JONES</b> MERCURY 832 518-1	HARD TIMES ON EASY STREET
70	60	60	48	<b>MERLE HAGGARD</b> EPIC 40986/CBS (CD)	CHILL FACTOR
71	RE-ENTRY			<b>JANIE FRICKIE</b> COLUMBIA 44143/CBS (CD)	SADDLE THE WIND
72	65	68	92	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
73	59	69	101	<b>RESTLESS HEART</b> ● RCA 5648 (8.98) (CD)	WHEELS
74	75	72	69	<b>HIGHWAY 101</b> WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
75	72	70	48	<b>DAN SEALS</b> CAPITOL 48308 (8.98) (CD)	THE BEST

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



# HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	4	14	<b>★★ NO. 1 ★★</b> RUNAWAY TRAIN R.CROWELL (J.STEWART)	◆ ROSANNE CASH COLUMBIA 38-07988/CBS 1 week at No. One
2	4	6	15	NEW SHADE OF BLUE SOUTHERN PACIFIC/J.E.NORMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-27790
3	8	9	10	I'LL LEAVE THIS WORLD LOVING YOU S.BUCKINGHAM (W.KEMP)	◆ RICKY VAN SHELTON COLUMBIA 38-08022/CBS
4	9	10	11	I'VE BEEN LOOKIN' J.LEO (J.IBBOTSON, J.HANNA)	NITTY GRITTY DIRT BAND WARNER BROS. 7-22750
5	11	13	10	I KNOW HOW HE FEELS J.BOWEN,R.MCINTIRE (R.BOWLES, W.ROBINSON)	◆ REBA MCENTIRE MCA 53402
6	12	15	9	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') J.BOWEN,G.STRAIT (T.COLLINS)	GEORGE STRAIT MCA 53400
7	13	16	13	I WISH THAT I COULD FALL IN LOVE TODAY T.COLLINS,F.FOSTER (H.HOWARD)	BARBARA MANDRELL CAPITOL 44220
8	15	18	12	CHISELED IN STONE B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-08003/CBS
9	16	19	12	THAT'S THAT B.MAHER (H.PRESTWOOD)	◆ MICHAEL JOHNSON RCA 8650-7
10	7	8	14	DESPERATELY D.WILLIAMS,G.FUNDIS (J.O'HARA, K.WELCH)	DON WILLIAMS CAPITOL 44216
11	20	23	8	A TENDER LIE T.DUBOIS,S.HENDRICKS,RESTLESS HEART (R.SHARP)	◆ RESTLESS HEART RCA 8714-7
12	19	22	9	WHEN YOU SAY NOTHING AT ALL G.FUNDIS,K.WHITLEY (P.OVERSTREET, D.SCHLITZ)	◆ KEITH WHITLEY RCA 8637-7
13	18	21	11	REBELS WITHOUT A CLUE J.BOWEN,J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53399/MCA
14	1	2	16	DARLENE R.CHANCEY (G.EIGER, MULLIS, RECTOR)	T. GRAHAM BROWN CAPITOL 44205
15	2	3	16	SUMMER WIND P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	◆ THE DESERT ROSE BAND MCA/CURB 53354/MCA
16	6	7	15	WHAT DO YOU WANT FROM ME THIS TIME B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD)	◆ FOSTER AND LLOYD RCA 8633-7
17	10	12	13	BOOGIE WOOGIE FIDDLE COUNTRY BLUES J.STROUD (C.DANIELS, T.DIGREGARIO, T.CRAIN, C.HAYWARD, J.GAVIN)	◆ THE CHARLIE DANIELS BAND EPIC 34-08002/CBS
18	5	5	15	BLUE TO THE BONE S.BUCKINGHAM (M.GARVIN, B.JONES)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07985/CBS
19	23	27	8	LOVE HELPS THOSE J.STROUD (P.OVERSTREET)	PAUL OVERSTREET MTM 72113
20	25	28	9	SPANISH EYES C.MOMAN (B.KAEMPFFERT, C.SINGLETON, E.SNYDER)	◆ WILLIE NELSON COLUMBIA 38-08066/CBS
21	26	29	7	MAMA KNOWS R.HALL,R.BYRNE (T.MENZIES, T.HASELDEN)	SHENANDOAH COLUMBIA 38-08042/CBS
22	27	33	5	HOLD ME H.SHEDD (K.T.OSLIN)	◆ K.T. OSLIN RCA 8725-7
23	28	36	6	WE MUST BE DOIN' SOMETHIN' RIGHT R.LANDIS (E.RABBITT, R.NIELSEN)	EDDIE RABBITT RCA 8716-7
★★★ POWER PICK/AIRPLAY ★★★					
24	34	40	4	CHANGE OF HEART B.MAHER (N.JUDD)	THE JUDDS RCA/CURB 8715-7/RCA
25	30	34	7	LONG SHOT K.LEHNING (D.SCHLITZ, G.SCRUGGS)	◆ BAILLIE AND THE BOYS RCA 8631-7
26	17	17	12	IT KEEPS RIGHT ON HURTIN' N.LARKIN (J.TILLOTSON)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99295/ATLANTIC
27	21	24	11	IT'S YOU AGAIN E.SCHEINER (S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-08020/CBS
28	14	1	16	GONNA TAKE A LOT OF RIVER J.BOWEN (J.KURHAJEZ, M.HENLEY)	◆ THE OAK RIDGE BOYS MCA 53381
29	35	43	5	SHE'S CRAZY FOR LEAVING T.BROWN,R.CROWELL (R.CROWELL, G.CLARK)	RODNEY CROWELL COLUMBIA 38-08080/CBS
30	31	35	7	MY BABY'S GONE R.CHANCEY (D.LINDE)	◆ SAWYER BROWN CAPITOL/CURB 44218/CAPITOL
31	32	32	10	I JUST CAN'T SAY NO TO YOU J.KENNEDY (P.MCGEE, S.A.GIBSON)	MOE BANDY CURB 10513
32	37	41	6	BLUE SIDE OF TOWN T.BROWN (H.DEVITO, P.KENNERLEY)	PATTY LOVELESS MCA 53418
33	38	39	8	THAT OLD WHEEL J.CLEMENT (J.PIERCE)	JOHNNY CASH WITH HANK WILLIAMS, JR. MERCURY 870 688-7
34	43	51	4	ALL THE REASONS WHY P.WORLEY,E.SEAY (P.CARLSON, B.N.CHAPMAN)	HIGHWAY 101 WARNER BROS. 7-27735
35	45	49	5	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART J.KENNEDY (H.REID, D.REID, D.REID)	THE STATLER BROTHERS MERCURY 870 681-7
36	33	14	18	STRONG ENOUGH TO BEND J.CRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ)	◆ TANYA TUCKER CAPITOL 44188
37	22	25	12	NOBODY'S ANGEL E.PRESTIDGE,J.E.NORMAN (K.BROOKS, R.SHARP)	◆ CRYSTAL GAYLE WARNER BROS. 7-27811
38	41	46	6	I GIVE YOU MUSIC P.WORLEY,E.SEAY (D.ADKINS)	THE MCCARTERS WARNER BROS. 7-27721
39	44	52	5	HOLD ON (A LITTLE LONGER) J.BOWEN,S.WARINER (S.WARINER, R.HART)	STEVE WARINER MCA 53419
40	24	11	15	SATURDAY NIGHT SPECIAL J.BOWEN,C.TWITTY,D.HENRY (D.BLACKWELL, L.BASTIAN)	CONWAY TWITTY MCA 53373
41	29	30	10	PILGRIMS ON THE WAY (MATTHEW'S SONG) S.GIBSON,J.E.NORMAN (M.HUMMON)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27810
42	48	53	5	OLD KIND OF LOVE R.SKAGGS (P.OVERSTREET)	RICKY SKAGGS EPIC 34-08063/CBS
43	46	50	7	LIGHT YEARS J.BOWEN,G.CAMPBELL (J.WEBB)	◆ GLEN CAMPBELL MCA 53426
44	60	—	2	EARLY IN THE MORNING AND LATE AT NIGHT B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (T.SEALS, F.J.MEYERS)	HANK WILLIAMS, JR. WARNER/CURB 7-27722/WARNER BROS.
45	49	54	6	NOT ENOUGH LOVE J.CRUTCHFIELD (C.FARREN, F.KNOBLOCH)	TOM WOPAT CAPITOL 44243
46	50	56	7	NOT A NIGHT GOES BY J.RUTENSCHROER,T.MALCHAK (S.DIAMOND, J.WEATHERLY)	TIM MALCHAK ALPINE 009
47	61	71	3	BURNIN' A HOLE IN MY HEART J.BOWEN,S.EWING (S.EWING, M.GEIGR, W.MULLIS)	SKIP EWING MCA 53435
48	53	60	4	BORDERLINE W.ALDRIDGE (W.ALDRIDGE)	THE SHOOTERS EPIC 34-08082/CBS
49	52	59	4	HOT DOG B.OWENS,J.SHAW (B.OWENS, D.DEDMOND)	◆ BUCK OWENS CAPITOL 44248
50	55	62	5	YOU MIGHT WANT TO USE ME AGAIN T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44245

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	36	20	13	YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' J.BOWEN,L.GREENWOOD (L.GREENWOOD)	LEE GREENWOOD MCA 53386
52	56	66	5	WHERE WAS I J.BRADLEY (S.CLARK, R.PEOPLES)	CHARLEY PRIDE 16TH AVENUE 70420
53	57	58	6	ARE THERE ANY MORE LIKE YOU R.BENNETT (B.HOBBS)	◆ BECKY HOBBS MTM 72114
★★★ HOT SHOT DEBUT ★★★					
54	NEW ▶	—	1	WHAT I'D SAY E.GORDY,JR.,R.L.SCRUGGS (R.BYRNE, W.ROBINSON)	EARL THOMAS CONLEY RCA 8717-7
55	65	81	3	PAINT THE TOWN AND HANG THE MOON TONIGHT J.LEO,L.M.LEE (J.C.CROWLEY, J.W.ROUTH)	◆ J.C. CROWLEY RCA 8747-7
56	70	—	2	(IT'S ALWAYS GONNA BE) SOMEDAY H.DUNN,C.WATERS,W.PETERSON (H.DUNN, T.SHAPIRO, C.WATERS)	HOLLY DUNN MTM 72116
57	42	26	17	BUTTON OFF MY SHIRT R.MILSAP,R.GALBRAITH,K.LEHNING (G.LYLE, B.LIVSEY)	RONNIE MILSAP RCA 8389-7
58	82	—	2	SINCERELY J.E.NORMAN (H.FUQUA, A.FREED)	THE FORESTER SISTERS WARNER BROS. 7-27686
59	NEW ▶	—	1	LIFE AS WE KNEW IT A.REYNOLDS (W.CARTER, F.KOLLER)	KATHY MATTEA MERCURY 872 082-7
60	39	44	9	I GO TO PIECES R.L.SCRUGGS (D.SHANNON)	DEAN DILLON CAPITOL 44239
61	NEW ▶	—	1	BIG WHEELS IN THE MOONLIGHT K.LEHNING (B.MCDILL, D.SEALS)	DAN SEALS CAPITOL 44267
62	69	79	4	RIGAMAROLE J.STROUD (F.KNOBLOCH, D.TYLER)	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72115
63	71	83	3	SHE REMINDED ME OF YOU L.BUTLER (W.HOLYFIELD, P.MCCANN)	◆ MICKEY GILLEY AIRBORNE 10008
64	66	76	4	HENRIETTA J.KENNEDY (GRISOM, KENNEDY, FAGAN)	◆ MEL MCDANIEL CAPITOL 44244
65	40	38	8	HOW MUCH IS IT WORTH TO LIVE IN L.A. J.BOWEN,W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53314
66	68	74	4	WE WERE MEANT TO BE LOVERS L.SCRUGGS (B.F.NEARY, J.PHOTOGLIO)	DAVID SLATER CAPITOL 44257
67	NEW ▶	—	1	I SANG DIXIE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27715/WARNER BROS.
68	79	91	3	CRAZY IN LOVE J.BOWEN,K.CARNES (E.STEVENS, R.MCCORMICK)	◆ KIM CARNES MCA 17669
69	72	84	3	HOT ROD LINCOLN R.BENSON (C.RYAN, W.S.STEVENSON)	◆ ASLEEP AT THE WHEEL EPIC 34-08087/CBS
70	58	45	21	I DON'T HAVE FAR TO FALL J.BOWEN,S.EWING (S.EWING, D.SAMPSON)	◆ SKIP EWING MCA 53353
71	51	37	18	TEAR STAINED LETTER R.BENNETT,B.HALVERSON (R.THOMPSON)	◆ JO-EL SONNIER RCA 8304-7
72	47	31	16	HONKY TONK MOON K.LEHNING (D'O'ROURKE)	RANDY TRAVIS WARNER BROS. 7-27833
73	89	—	2	DOWN IN THE ORANGE GROVE J.BOWEN,J.ANDERSON (J.D.ANDERSON, H.MCCULLOUGH, L.A.DELMORE)	◆ JOHN ANDERSON MCA 53441
74	80	90	3	ALL THE GOOD ONES ARE TAKEN B.MONTGOMERY (M.T.BARNES, R.HARDISON)	LINDA DAVIS EPIC 34-08057/CBS
75	86	—	2	WHEN KAREN COMES AROUND B.LOGAN (BLACKWELL, B.FISCHER, LEE. ORRALL)	◆ MASON DIXON CAPITOL 44249
76	59	48	20	WE BELIEVE IN HAPPY ENDINGS E.GORDY,JR.,R.L.SCRUGGS (B.MCDILL)	EARL THOMAS CONLEY WITH EMMYLOU HARRIS RCA 86632-7
77	84	88	3	I'M ONLY LONELY FOR YOU N.LARKIN (D.KEES, R.ROSS)	PAL RAKES ATLANTIC AMERICA 7-99276/ATLANTIC
78	83	92	3	LEAVIN' ON YOUR MIND B.KILLEN (W.WALKER, W.PIERCE)	DONNA MEADE MERCURY 872 010-7
79	67	67	21	LETTER HOME W.WALDMAN (W.WALDMAN)	THE FORESTER SISTERS WARNER BROS. 7-27839
80	NEW ▶	—	1	TONIGHT IN AMERICA P.ALBRIGHT,M.ROBINSON,D.L.JONES (D.L.JONES, J.EVERETT)	◆ DAVID LYNN JONES MERCURY 872 054-7
81	85	87	4	SHE'S SITTING PRETTY B.BARTON (B.BARTON)	BILLY PARKER CANYON CREEK 0801
82	NEW ▶	—	1	DON'T WASTE IT ON THE BLUES P.WORLEY,E.SEAY,C.BROWN (S.RAMOS, J.VANDIVER)	GENE WATSON WARNER BROS. 7-27692
83	75	57	14	WHEN YOU PUT YOUR HEART IN IT J.E.NORMAN (J.P.DUNNE, A.ROBERTS)	◆ KENNY ROGERS REPRISE 7-27812/WARNER BROS.
84	63	65	7	BRAND NEW WHISKEY R.DEA,G.MIDDLEWORTH (G.STEWART, M.L.STEWART)	GARY STEWART HIGHTONE 506
85	NEW ▶	—	1	DOWN THE ROAD W.MASSEY,J.COTTON (K.BLAZY, J.HENLY, J.R.ROPER)	CHARLY MCCLAIN MERCURY 872 036-7
86	64	47	19	UNTOLD STORIES A.REYNOLDS (T.O'BRIEN)	KATHY MATTEA MERCURY 870 476-7
87	54	42	18	STREETS OF BAKERSFIELD P.ANDERSON (H.JOY)	◆ DWIGHT YOAKAM & BUCK OWENS REPRISE 7-27964/WARNER BROS.
88	74	55	22	ADDICTED K.LEHNING (C.WHEELER)	DAN SEALS CAPITOL 44130
89	62	61	5	WHAT DO LONELY PEOPLE DO D.JOHNSON (H.HOWARD)	BURCH SISTERS MERCURY 870 687-7
90	95	—	2	READY TO TAKE THAT RIDE N.WILSON,J.MALLOY (A.ESTES, S.ANDERSON, C.HILL, T.GRANT)	TRINITY LANE CURB 10515
91	NEW ▶	—	1	(TURN ME LOOSE AND) LET ME SWING NOT LISTED (R.PENNINGTON)	THE SWING SHIFT BAND STEP ONE 392
92	81	63	16	UNDER THE BOARDWALK N.LARKIN (K.YOUNG, A.RESNICK)	LYNN ANDERSON MERCURY 870 528-7
93	76	64	19	BLUE LOVE J.O'HARA,K.KANE (K.KANE, J.O'HARA)	THE O'KANES COLUMBIA 38-07943/CBS
94	NEW ▶	—	1	ROCKY ROAD K.KANE,J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-08099/CBS
95	97	—	2	LOVE'S SLIPPIN' UP ON ME P.MCMAKIN (B.MCDILL)	◆ LYNNE TYNDALL EVERGREEN 1079
96	NEW ▶	—	1	SCENE OF THE CRIME S.BUCKINGHAM (D.SCHLITZ, L.YATES, S.BUCKINGHAM)	LORI YATES COLUMBIA 38-08055/CBS
97	NEW ▶	—	1	I'M GOIN' NOWHERE C.MITCHELL (C.G.MITCHELL)	CHARLIE MITCHELL SOUNDWAVES 4810/NSD
98	NEW ▶	—	1	I WON'T BE SEEING HER NO MORE E.KILROY (D.DILLON, H.COCHRAN)	TOUCH OF COUNTRY OL 127
99	NEW ▶	—	1	LIVIN' IN SHADOWS COCHISE PROD. (L.DRESSEF)	JERRY LEE TUCKER OAK 1057
100	NEW ▶	—	1	SLIPPIN' AROUND V.CLAY (F.TILLMAN)	MACK ABERNATHY CMI 1988-81

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# COUNTRY CORNER



by Marie Ratliff

THEY'RE CALLING IT A "CAN'T MISS RECORD" as the bandwagon continues to gather strength for Skip Ewing's "Burnin' A Hole In My Heart" (MCA), charted at No. 47. It's the most-mentioned selection this week, with programmers uniformly raving about Ewing's hit potential.

"It's a dynamite song," says MD Jeff Iler, KTOM Salinas, Calif. "If there's somebody out there who hasn't had a chance to check it out yet, by all means do so—it should be his first No. 1."

Iler also sees top billing for Buck Owens' "Hot Dog" (Capitol). "It's good to have Buck back in action," he says.

Bob Mitchell, the new PD at WKJN Baton Rouge, La., is a little stronger in his conviction. "Anyone who doesn't add Buck Owens' new record is a communist," he says. It should be pointed out that Mitchell is newly transplanted from Fresno, Calif., and was born and raised in Bakersfield, Calif., Owens' hometown. Any bias here, do you think?

"ALL THE GOOD ONES ARE TAKEN" really struck our music committee's collective ear," says MD Greg Cole, WPOC Baltimore, of Linda Davis' debut single on Epic. "We added it right out of the box. She's a vocal consensus of Lacy J. Dalton, Janie Frickie, Gail Davies, and Reba McEntire. We've gotten quite a few calls on it already."

MD Steve Rogers, KEBC Oklahoma City, says, "Linda Davis has a hot little record around here." He also reports a lot of phone response.

"A GREAT NEW TALENT that should be recognized," is how MD Robynn Jaymes, WYYD Roanoke-Lynchburg, Va., describes Patty Loveless. "Blue Side Of Town" [MCA] crosses both male and female demographics," she says.

"Patty's hot here," adds MD John Swan, KJNE Waco, Texas. "We're already getting strong request action." Loveless is charted at No. 32.

Swan also shows support for Mickey Gilley's "She Reminded Me Of You" (Airborne). "It reminds me of Chicago—not vocally, but in the type of song. It's the kind of thing our audience likes," he says.

"IT'S THE BEST RECORD I've heard this week," says MD Kerry Wolfe, WBIG Greensboro, N.C., of Earl Thomas Conley's "What I'd Say" (RCA), making its Hot Shot Debut on the chart this week at No. 54. "I think it will be another 'Holding Her And Loving You.'"

"Lyrically and vocally, it's one of ETC's best performances," agrees MD Tim Closson, WAXX Eau Claire, Wis.

FOR WEEK ENDING NOVEMBER 12, 1988

## Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	4	I'LL LEAVE THIS WORLD LOVING YOU	RICKY VAN SHELTON	3
2	3	IT KEEPS RIGHT ON HURTIN'	BILLY JOE ROYAL	26
3	1	RUNAWAY TRAIN	ROSANNE CASH	1
4	5	BOOGIE WOOGIE FIDDLE COUNTRY BLUES	CHARLIE DANIELS	17
5	2	GONNA TAKE A LOT OF RIVER	THE OAK RIDGE BOYS	28
6	6	DARLENE	T. GRAHAM BROWN	14
7	11	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')	GEORGE STRAIT	6
8	10	I KNOW HOW HE FEELS	REBA MCENTIRE	5
9	13	CHISELED IN STONE	VERN GOSDIN	8
10	12	I'VE BEEN LOOKIN'	NITTY GRITTY DIRT BAND	4
11	7	BLUE TO THE BONE	SWEETHEARTS OF THE RODEO	18
12	19	A TENDER LIE	RESTLESS HEART	11
13	9	SUMMER WIND	THE DESERT ROSE BAND	15
14	18	SPANISH EYES	WILLIE NELSON	20
15	14	NEW SHADE OF BLUE	SOUTHERN PACIFIC	2
16	8	SATURDAY NIGHT SPECIAL	CONWAY TWITTY	40
17	17	WHAT DO YOU WANT FROM ME THIS TIME	FOSTER AND LLOYD	16
18	23	MAMA KNOWS	SHENANDOAH	21
19	25	WHEN YOU SAY NOTHING AT ALL	KEITH WHITLEY	12
20	30	LOVE HELPS THOSE	PAUL OVERSTREET	19
21	27	REBELS WITHOUT A CLUE	THE BELLAMY BROTHERS	13
22	22	DESPERATELY	DON WILLIAMS	10
23	26	I WISH THAT I COULD FALL IN LOVE TODAY	BARBARA MANDRELL	7
24	20	BUTTON OFF MY SHIRT	RONNIE MILSAP	57
25	—	SHE'S CRAZY FOR LEAVING	RODNEY CROWELL	29
26	16	STRONG ENOUGH TO BEND	TANYA TUCKER	36
27	—	THAT'S THAT	MICHAEL JOHNSON	9
28	15	STREETS OF BAKERSFIELD	DWIGHT YOAKAM & BUCK OWENS	87
29	24	YOU CAN'T FALL IN LOVE WHEN YOUR CRYIN'	LEE GREENWOOD	51
30	28	IT'S YOU AGAIN	EXILE	27

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## COUNTRY SINGLES BY LABEL

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

CBS	16
Columbia (10)	
Epic (6)	
MCA (13)	15
MCA/Curb (2)	
CAPITOL (13)	14
Capitol/Curb (1)	
WARNER BROS. (10)	14
Reprise (3)	
Warner/Curb (1)	
RCA (12)	13
RCA/Curb (1)	
MERCURY	9
MTM	4
ATLANTIC	2
Atlantic America (2)	
CURB	2
16TH AVENUE	1
AIRBORNE	1
ALPINE	1
CMI	1
CANYON CREEK	1
EVERGREEN	1
HIGHTONE	1
NSD	1
Soundwaves (1)	
OL	1
OAK	1
STEP ONE	1

- RUNAWAY TRAIN (Bugle, BMI/Bug, BMI) HL
- SATURDAY NIGHT SPECIAL (Jobete, ASCAP/Major Bob, BMI) CPP
- SCENE OF THE CRIME (Don Schlitz, ASCAP/Lady, BMI/Warner-Tamerlane, BMI/Danny Dog, BMI)
- SHE REMINDED ME OF YOU (SBK April, ASCAP/Idea Of March, ASCAP/New and Used, ASCAP) HL
- SHE'S CRAZY FOR LEAVING (Granite, ASCAP/Coolwell, ASCAP/Chappell & Co., ASCAP) HL
- SHE'S SITTING PRETTY (Friends Of The General, BMI)
- SINCERELY (ARC, BMI/Irving, BMI)
- SLIPPIN' AROUND (Peer International, BMI)
- SPANISH EYES (Screen Gems-EMI, BMI) WBM
- STREETS OF BAKERSFIELD (Tree, BMI) HL
- STRONG ENOUGH TO BEND (Uncle Artie, ASCAP/Don Schlitz, ASCAP/MCA, ASCAP) HL/CPP
- SUMMER WIND (Bar None, BMI/Bug, BMI)
- SHE STAINED LETTER (Island, BMI) WBM
- A TENDER LIE (With Any Luck, BMI)
- THAT OLD WHEEL (Do-Tel, ASCAP)
- THAT'S THAT (Lawyer's Daughter, BMI) CPP
- TONIGHT IN AMERICA (Mighty Nice, BMI/Hat Band, BMI)
- TURN ME LOOSE AND LET ME SWING (Almarie, BMI)
- UNDER THE BOARDWALK (Alley, BMI/Trio, BMI) HL
- UNTOLD STORIES (White Sheep, ASCAP/Colgems-EMI, ASCAP) WBM
- WE BELIEVE IN HAPPY ENDINGS (Jack & Bill, ASCAP) HL
- WE MUST BE DOIN' SOMETHIN' RIGHT (Eddie Rabbitt, BMI/Englishtown, BMI)
- WE WERE MEANT TO BE LOVERS (WB, ASCAP/Warner-Tamerlane, BMI) WBM
- WHAT DO LONELY PEOPLE DO (Tree, BMI) HL
- WHAT DO YOU WANT FROM ME THIS TIME (Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP
- WHAT I'D SAY (Rick Hall, ASCAP/Alabama Band, ASCAP)
- WHEN KAREN COMES AROUND (Jobete, ASCAP/Bobby Fischer, ASCAP/Twin Compulsions, ASCAP/Zomba, ASCAP)
- WHEN YOU PUT YOUR HEART IN IT (Lawley, BMI/Scramblers Knob, ASCAP/WB, ASCAP/Le Mango, ASCAP)
- WHEN YOU SAY NOTHING AT ALL (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM
- WHERE WAS I (Intersong, ASCAP/Hide-A-Bone, ASCAP/Chappell, ASCAP) HL
- YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' (Duchess, ASCAP/Hal-Clement, BMI) HL
- YOU MIGHT WANT TO USE ME AGAIN (Tom Collins, BMI/Collins Court, ASCAP) CPP

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

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

- ADDICTED (Blue Gate, ASCAP/C.Wheeler, ASCAP/Bughouse, ASCAP/Bug, BMI) CPP
- ALL THE GOOD ONES ARE TAKEN (WB, ASCAP/Two Sons, ASCAP/Hatcher Lane, ASCAP) WBM
- ALL THE REASONS WHY (Warner-Tamerlane, BMI/Sportsman, BMI/Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM
- ARE THERE ANY MORE LIKE YOU (Lawyer's Daughter, BMI/Beckaroo, BMI) CPP
- BIG WHEELS IN THE MOONLIGHT (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI)
- BLUE LOVE (Cross Keys, ASCAP) HL
- BLUE SIDE OF TOWN (Almo, ASCAP/Little Nemo/Irving, BMI) CPP
- BLUE TO THE BONE (Cross Keys, ASCAP/Jack & Bill, ASCAP/Mc Bec, ASCAP) HL
- BOOGIE WOOGIE FIDDLE COUNTRY BLUES (Miss Hazel, BMI) WBM
- BORDERLINE (Rick Hall, ASCAP)
- BRAND NEW WHISKEY (Forest Hills, BMI/Blue Day, BMI) CPP
- BURNIN' A HOLE IN MY HEART (Acuff-Rose, BMI/Milene, ASCAP) CPP
- BUTTON OFF MY SHIRT (Almo, ASCAP/Quince, ASCAP/Chappell, ASCAP/Rondor Music/Good Single Ltd., PRS) HL/CPP
- CHANGE OF HEART (Caseyem, BMI/Kentucky Sweetheart, BMI)
- CHISELED IN STONE (Hookem, ASCAP/Hidden Lake, BMI) CPP
- CRAZY IN LOVE (Deb Dave, BMI/Briarpatch, BMI) CPP
- DARLENE (Acuff-Rose, BMI/Milene, ASCAP/It's On Hold, ASCAP) CPP
- DESPERATELY (Cross Keys, ASCAP) HL
- DON'T WASTE IT ON THE BLUES (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP)
- DOWN IN THE ORANGE GROVE (Rural Hip, ASCAP/Jack & Bill, ASCAP/Foggy Jonz, ASCAP)
- DOWN THE ROAD (Southern Grand Alliance, ASCAP/AMR, ASCAP)
- EARLY IN THE MORNING AND LATE AT NIGHT (WB, ASCAP/Two Sons, ASCAP/Morganate, ASCAP/You & I, ASCAP)
- GONNA TAKE A LOT OF RIVER (Reynsong, BMI/Wrensong, ASCAP)
- HENRIETTA (Eight-O-Five, ASCAP/Millhouse, BMI/Ot Music, ASCAP) HL
- HOLD ME (Wooden Wonder, SESAC) HL

- HOLD ON (A LITTLE LONGER) (Steve Wariner, BMI)
- HONKY TONK MOON (Hannah Rhodes, BMI) CPP
- HOT DOG (Tree, BMI) HL
- HOT ROD LINCOLN (Acuff-Rose, BMI) CPP
- HOW MUCH IS IT WORTH TO LIVE IN L.A. (Waylon Jennings, BMI/Tom Collins, BMI/Murrah, BMI) CPP
- I DON'T HAVE FAR TO FALL (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP
- I GIVE YOU MUSIC (Sweet Tater Tunes, ASCAP)
- I GO TO PIECES (Molehole, BMI/Bug, BMI/Rightsong, BMI) HL
- I JUST CAN'T SAY NO TO YOU (Dawn Breaker, BMI) HL
- I KNOW HOW HE FEELS (Maypop, BMI/Alabama Band, ASCAP) WBM
- I SANG DIXIE (Coal Dust West, BMI)
- I WISH THAT I COULD FALL IN LOVE TODAY (Beechwood, BMI) WBM
- I WON'T BE SEEING HER NO MORE (Tree, BMI/SBK Blackwood, BMI/Larry Butler, BMI)

## HOT COUNTRY SINGLES ACTION RADIO MOST ADDED

	GOLD ADDS 29 REPORTERS	SILVER ADDS 60 REPORTERS	BRONZE/ SECONDARY ADDS 65 REPORTERS	TOTAL ADDS 154 REPORTERS	TOTAL ON
WHAT I'D SAY					
EARL THOMAS CONLEY RCA	8	19	28	55	55
EARLY IN THE MORNING... HANK WILLIAMS, JR. WARNER/CURB	7	19	28	54	97
LIFE AS WE KNEW IT KATHY MATTEA MERCURY	4	20	25	49	49
BURNIN' A HOLE IN MY HEART SKIP EWING MCA	2	17	22	41	85
BIG WHEELS IN THE... DAN SEALS CAPITOL	8	14	18	40	40
I SANG DIXIE DWIGHT YOAKAM REPRISE	4	13	19	36	39
SINCERELY FORESTER SISTERS WB	2	9	20	31	52
SOMEDAY HOLLY DUNN MTM	0	9	21	30	61
ALL THE REASONS WHY HIGHWAY 101 WARNER BROS.	4	10	10	24	119
LET'S GET STARTED IF... STATLER BROTHERS MERCURY	7	14	2	23	115

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.

- IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (Beechwood, BMI) WBM
- I'LL LEAVE THIS WORLD LOVING YOU (Tree, BMI) HL
- I'M GOIN' NOWHERE (Gold Horizon, BMI)
- I'M ONLY LONELY FOR YOU (Acuff-Rose, BMI/Arista Music) CPP
- IT KEEPS RIGHT ON HURTIN' (Ridge, BMI)
- IT'S ALWAYS GONNA BE SOMEDAY (Lawyer's Daughter, BMI/Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI)
- IT'S YOU AGAIN (Tree, BMI/Pacific Island, BMI) HL/WBM
- I'VE BEEN LOOKIN' (Unami, ASCAP/Jeffwho, ASCAP/Bughouse, ASCAP) CPP
- LEAVIN' ON YOUR MIND (Cedarwood, BMI) WBM
- LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Statler Brothers, BMI) CPP
- LETTER HOME (Moon & Stars, BMI/Screen Gems-EMI, BMI) WBM
- LIFE AS WE KNEW IT (Silverline, BMI/Lucrative, BMI)
- LIGHT YEARS (White Oak, ASCAP)
- LIVIN' IN SHADOWS (Checkmate, BMI)
- LONG SHOT (Don Schlitz, ASCAP/Irving, BMI) HL/CPP
- LOVE HELPS THOSE (Scarlet Moon, BMI)
- LOVE'S SLIPPIN' UP ON ME (Jack & Bill, ASCAP)
- MAMA KNOWS (SBK April, ASCAP/Music City, ASCAP/Millhouse, BMI) HL
- MY BABY'S GONE (SBK Blackwood, BMI/Dennis Lynde, BMI) HL
- NEW SHADE OF BLUE (Long Tooth, BMI/Endless Frogs, ASCAP)
- NOBODY'S ANGEL (Warner-Tamerlane, BMI/Babbling Brook, BMI/Rumble Seat, BMI) WBM
- NOT A NIGHT GOES BY (MCA, ASCAP/Diamond House, ASCAP/Bright Sky, ASCAP) HL
- NOT ENOUGH LOVE (MCA, ASCAP/Farren Square, ASCAP/Colgems-EMI, ASCAP/A Little More Music, ASCAP) HL/WBM
- OLD KIND OF LOVE (Scarlet Moon, BMI) WBM
- PAINT THE TOWN AND HANG THE MOON TONIGHT (Crowman, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP) WBM
- PILGRIMS ON THE WAY (MATTHEW'S SONG) (Many Hats, ASCAP)
- READY TO TAKE THAT RIDE (Guy, BMI/Brookledge, ASCAP)
- REBELS WITHOUT A CLUE (Bellamy Bros., ASCAP)
- RIGAMAROLE (Colgems-EMI, ASCAP/A Little More Music, ASCAP/Mota, ASCAP/Back Nine, ASCAP) WBM
- ROCKY ROAD (Cross Keys, ASCAP)

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

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



## Merchandiser Beats Back Effects Of Oil Bust Western Celebrates 'Greatest Year'

BY BRUCE HARING

AMARILLO, Texas Riding high on its biggest sales convention and the momentum built by what company president John Marmaduke calls "our greatest year ever," Western Merchandisers appears to have beaten the ravaging effects the oil bust had on its territory.

The parent company of the Hastings Books, Music & Video chain covers an odd-shaped crescent, ranging from Florida, where it has five stores, through the South and Midwest and running as far northwest as Washington and Montana. A good portion of its territory is based in the hard-hit oil belt.

But credit for riding out the storm does not come from any magic formula. Rather, management's willingness to listen to its employees appears to have paid off in a big way.

Marmaduke told Billboard that "1988 is the culmination of good things done by good people. It's more development than recruiting. Our policy has always been to build excellence from within."

While computerization and improved management systems certainly had a big hand in the company's ability to ride out the oil bust, there was evidence at the company's Oct. 20-22 convention here that management strategies are now shaped more by employee opinions.

"A few years ago, [management

was] kind of isolated and didn't really listen to what was going on in the stores," says one store manager. "Now, there's weekly input. It's made a big difference in how things are done."

It appears that input has already

**'1988 is the culmination of good things done by good people—more development than recruiting'**

accomplished great things at the store level. The only negative note sounded by conventioners was the lack of point-of-purchase display material, a detail Marmaduke promises will be given priority in the coming months.

That commitment is already noticeable at one Amarillo Hastings store, which offers candy, popcorn, newspapers, and other impulse items near cash registers to maximize add-on sales. Signage is abundant and tasteful, in keeping with the Hastings trend toward well-lit and spacious, hi-tech design in its new stores.

Marmaduke also says Western will improve its reorder methods in both its rack and retail divisions—

a move greatly facilitated by the company's new high-speed IBM System 400 computer system—and build on what Marmaduke terms "an improved ability to anticipate trends," no doubt a product of more open communication among the company's various divisions.

Sell-through video will also gain greater prominence in Hastings stores during the next year. While ample space is given over to video, the new "power aisles" design at Hastings will feature impulse items retailing at \$10 or less. End caps and step-downs will also play a key role in new store design.

"We have all the opportunities we need" in the South/Southwestern markets, Marmaduke says. Given the company's ability to weather extremely bad business conditions and emerge triumphant, Western appears poised to maximize those opportunities.



**Winning At The Crossroads.** The winning retailer and his label rep proudly cradle their Fender Stratocaster guitars, the grand prizes in the contest for the best in-store display in the Eric Clapton Crossroads contest, sponsored by Fender Musical Instruments, Musician Magazine, and PolyGram Records. Shown, from left, are Ross Garnick, Musician advertising manager; Tower Records manager Steve Harman; PolyGram New York branch manager Ron DiMatteo; and PolyGram account service rep Denis Rizzardi.

## NARM Urged To Extend Wholesalers' Meet Many Attendees Say More Time Is Needed

**ONE TOO MANY ONE-ON-ONES:** Bud Katzel, president of GRP Records, was among many at this year's National Assn. of Recording Merchandisers Wholesalers Conference, held Oct. 23-27 in Palm Springs, Calif., who urged that next year's confab be extended. "It has to be spread out more. We went from 8 a.m. to 6 p.m.," Katzel said of one day's sessions. "Maybe the 45 minutes for racks and 30 for one-stops could be looked at." Alan Meltzer, president of CD One-Stop, agreed. "With some vendors, I have said it all in 10 minutes," said Meltzer. "With others, a half-hour is not near enough."

**MORE ON STORE REPORTS:** Frank Hennessey, president/CEO of Handleman Co. and this year's NARM president, said he is being encouraged by various industry leaders to keep up the pressure in his campaigns for reforms in store reporting and curbs on the sales of promotional copies, both of which were mentioned in his opening remarks here. Hennessey urged label executives in the audience to review and evaluate the procedures "to control the distribution of promo products." On store reporting, he said, "We must develop a more professional approach to reporting sales activity. Chart positions should not be for sale." He added that "toward that end, the NARM Operations Committee has developed a standard telecommunications format for sales information."

**Convention Capsules reviews the first joint NARM/VSDA operations confab ... see page 60**

Also touching on packaging and theft prevention, he said, "A standardization security device placed at the manufacturer level, not seen as viable a year ago, is possible today." Hennessey said he plans to meet privately with various industry leaders to discuss these issues.

**MOVE OVER, UPS:** One-stops were told on their final day at the

### CONVENTION CAPSULES

conference that "there are two guys out there now" in the small-package-shipment business. The comment came from Michael Moriarty, VP at Roadway Package Service in Pittsburgh, a division of the familiar truck line. Attendees were interested even though the 3-year-old firm, which has 36 terminals nationally, does not yet offer deliveries across state lines.

**MIDEM UPDATE:** Several independent-label representatives at the meet eagerly signed up with James Lonsdale, executive producer of MIDEM. Lonsdale and MIDEM president Barney Bernhard described the annual international-music-marketplace event, set for Jan. 21-25 in Cannes, France, in a presentation to indie labels and distributors.

**OPERATIONS SNAFU:** In one of the strongest expressions of independent-label and distributor discontent, Navarre Corp. chief financial officer Chuck Chaney suggested that the joint NARM/Video Software Dealers Assn. Operations Committee may not be serving enough members adequately.

Chaney, who was recently appointed to the operations task force,

likened large chains and major labels and distributors to the huge icebreakers and helicopters that recently helped rescue the whales trapped in Alaska. "We are the Eskimos with the chain saws," he said of the indie label camp. "I think they realize it's a very myopic thing they're doing just for the few of them, not for the whole industry." Chaney was particularly skeptical about the telecommunications section of the operations group's scorecard, which tracks standardization. He questioned whether small distributors and labels can realistically be expected to participate in advanced systems of automation.

But Chaney also strongly urged smaller manufacturers to adopt the standardized universal-pricing-code assignments, labeling, and shipping procedures.

**OUTMANNED BUT NOT OUTGUNNED:** Tom Silverman, president of Tommy Boy Records, outlined several areas in which small labels are outmanned by the majors. Among his observations were that majors have "better penetration, better control over the spots in a store where product can be positioned. They have people who do nothing but put up product displays."

**WHERE'S EVERYBODY?** With so many people coming and going, the meet's exact attendance figure was hard to pin down. The opening-night dinner was set for 275, but close to 400 people wound up registering for the event. The Spa, a hotel across the street from NARM headquarters at the Palm Springs Plaza, accommodated much of the spillover; other delegates stayed at the Marriott Courtyard, located three blocks away.

**NARM NOSTALGIA:** Greeting  
(Continued on page 44)

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## DB Records' Fave Pylon Lives

BY BRUCE HARING

**LEGENDS NO MORE:** Pylon emerged Oct. 19 from the Valhalla where great indie bands go to die, performing before 3,000 fans at Legion Field in Athens, Ga. Seen hanging out were members of R.E.M., Love Tractor, Fetchin' Bones, and Dreams So Real. Pylon, now featuring Randy Bewley, Curtis Crowe, Vanessa Briscoe Hay, and Michael Lochowski, performed two new compositions and old faves. As fans of the Athens scene will surely remember, Pylon released several singles and two albums on DB Records from 1979-83. Later this month, DB will release "Hits," a CD compilation of that era.

**FLAK ATTACK:** Publicists from 12 indie labels hit the road last month for the maiden voyage of a traveling panel that met with journalists and record industry figures in several cities, all for the purpose of addressing the problems inherent in the promotion of independent music. The group, founded by Cary Baker, VP of publicity for I.R.S., and former Slash Records publicist Grace Ensenat, explores methods of keeping track of alternative publications and drumming up mainstream media and dis-

cusses various innovative publicity campaigns. The group also meets monthly on the West Coast to discuss these and related matters. More information on those meetings and future Monsters Of Publicity tours are available through



Tracy Hill at Rhino Records, 213-453-5529.

**UNDERCOVER ROCKER:** Ira Kessler, director of purchasing/records at Schwartz Brothers Distributors in Lanham, Md., is a yup-scale executive by day and bass guitarist for Baltimore underground sensation Elements Of Design by night. Kessler was in fine spirits at the recent National Assn. of Recording Merchandisers Wholesalers Conference, despite having played the third and last set at an East Coast original-music haven the night before the confab. Kessler and company have a four-song EP, "The Outskirts," on Impact Records, Suite 301, 401 Washington Ave., Towson, Md., 21204. Call 301-296-5592.

**IN THE MAIL:** Frank Zappa,

"You Can't Do That On Stage Anymore, Vol. 2," featuring the Helsinki concerts, a 1974 gig considered a landmark by Zappaphiles, available from Rykodisc... Abbey Lincoln, "Straight Ahead," a reissue featuring greats Max Roach, Coleman Hawkins, and Eric Dolphy, on Candid Records. Also emerging from the label is Phil Woods' "Rights Of Swing," a reissue from the vet that includes a five-movement suite... Howard McGhee, "Sharp Edge," a reissue CD by the famed trumpeter on Black Lion... Dexter Gordon, "Both Sides Of Midnight," a 1967 Copenhagen recording from the tenor man supreme, on Black Lion... Sweet soul music from the Cover Girls on a 12-inch single, "Better Late Than Never," b/w a dub version and "Show Me," on Sutra Records, New York... Mainstream jazz attacks for modern people from Mark Egan, "A Touch Of Light," and Gary Burton, "Times Like These," from GRP Records.

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#### ALLIANCE We Could Get Used To This

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 CA 90993-4/NA

#### BARBI BENTON Kinetic Voyage

▲ LP Allegiance D1-72876/NA  
 CA D4-72876/NA

#### CAMOUFLAGE Voices & Images

▲ LP Atlantic 81886-1/NA  
 CA 81886-4/NA

#### ANTHONY CASTELO Dreams of Glass

▲ LP Mosaic 153/NA  
 CA MSC 153/NA

#### DINOSAURS Dinosaurs

▲ LP Relix RRLP-2031/NA  
 CA RRCA-2031/NA

#### IAN GILLIAN/ROGER GLOVER Accidentally On Purpose

▲ LP Virgin 90953-1/NA  
 CA 90953-4/NA

#### WHOOPI GOLDBERG Fontaine: Why Am I Straight

LP MCA 42243/NA  
 CA MCAC-42243/NA

#### GOOD QUESTION Good Question

▲ LP Paisley Park 1-25743/NA  
 CA 4-25743/NA

#### HEAVEN ON EARTH Dedication

▲ LP Atlantic 81850-1/NA  
 CA 81850-4/NA

#### THE JIMI HENDRIX EXPERIENCE Radio One

▲ LP Rykodisc RCD 20078/NA  
 CA RACS 20078/NA

#### ETTA JAMES Seven Year Itch

▲ LP Island 91018-1/NA  
 CA 91018-4/NA

#### NICK KAMEN Us

▲ LP Sire 1-25772/NA  
 CA 4-25772/NA

#### L'TRIMM Grab It!

▲ LP Atlantic 81925-1/NA  
 CA 81925-4/NA

#### LIA Lia

▲ LP Virgin 90929-1/NA  
 CA 90929-4/NA

#### LIME Take The Love

▲ LP Critique 91029-1/NA  
 CA 91029-4/NA

#### LIVING EARTH Living Earth

▲ LP Relix RRLP-2033/NA  
 CA RRCA-2033/NA

#### RITA MacNEIL Flying On Your Own

▲ LP Redwood 8804/NA  
 CA 8804/NA

#### MANILLA ROAD Out Of The Abyss

▲ LP Leviathan/Important 19883-1/NA  
 CA 19883-4/NA

#### MAXI PRIEST Maxi Priest

▲ LP Virgin 90957-1/NA  
 CA 90957-4/NA

#### NORTHERN PIKES Secrets Of The Alibi

▲ LP Virgin 90974-1/NA  
 CA 90974-4/NA

#### PARANOISE Constant Fear

▲ LP Antilles/New Directions 90986-1/NA  
 CA 90986-4/NA

#### REGINA Heartless

(Continued on page 58)

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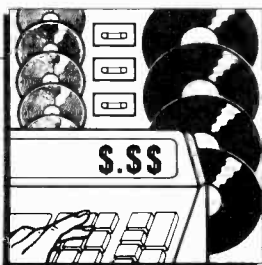
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## RETAIL TRACK



by Earl Paige

**CATALOG, CATALOG, CATALOG:** Is there no end to the resurgence in catalog interest? The catalog craze was constantly discussed at the **National Assn. of Recording Merchandisers Wholesale Conference** in Palm Springs, Calif., Oct. 23-27 (further coverage on the meet appears on page 40). Absolutely stunned by all the catalog action was **David Levine**, president of **Promark**, a syndicated-TV packager who dropped out of the record business nine years ago after heading **Talisman Records**. Now based in both Palm Springs and Los Angeles, Levine found the NARM event to be like old-home week. "I have kept a low profile in terms of the record business, but now it looks like I'm going to have to get more active," he says. Levine has produced a series of music programs around such acts as **Dionne Warwick**, **Ricky Nelson**, **Fats Domino**, and **Liberace**, with album sales on a mail-order 800-number picking up steadily. Involved with Promark are the firms **Silver Eagle Records**, **Heartland Music**, and **Mathew & Roberts**.

**MORE CATALOG:** Catalog exploitation may require a different tact for labels using independent distribution, says **Ron Bollon**, VP of sales at **Continental Communication Corp.**, home to labels **Laurie Records** and **3C Records**. Indie distributors are enjoying such a resurgence with current product that those labels' catalog items are getting lost in the shuffle. So Bollon is going after one-stops with the enormous **Dion & the Belmonts** catalog.

**IT'S IN THE MAIL:** Marketers say there is a lot more mail-order activity than many realize. This is demonstrated by the surprising involvement of the Philadelphia-based mall chain **Wee Three**, which has 19 stores. **Justin "Jud" Herman** now heads the chain's mail-order division, with years in both the mail-order and advertising fields. "We always featured mail order," says **Evelyn Rosen**, president. "We have done exceptionally well with libraries and schools" in selecting specialized media to reach key professionals, she says. Herman adds that Wee Three recognizes that many retail chains are apathetic when it comes to special orders. She says Wee Three not only tracks down difficult-to-find titles, "we also add the personal touch. We will inform customers, whom we tend to refer to as clients, of the status of orders."

Traditionally, the LP has been a mail-order staple, but the vinyl ratio has slipped some for Wee Three. "It's gone from something like 60% a year ago to around 20%—but not so much because of demand. You just can't get LPs," Herman says, except in such genres as current pop and jazz.

**INDEPENDENTS' DAY:** Independent distributors can take pride in having developed the **California Raisins**, says **Joyce Heider-Lynn**, president of **Great Bay Distributing** with the separate one-stop wing **JEK**, who helmed the indie contingents in Palm Springs. "Everyone loved the [California Raisin] commercials, but no one knew how it would play in record stores. It was a case of being innovative." Just as excited is **Mark Cerami**, who heads **Priority Records**. The label's success has even lured Mark's father, **Joseph**, back into the industry fold with **Paulstar Enterprises**, a Minneapolis-based indie distributor.

**AT THE ONE-STOP:** Overall, one-stops are taking the same high ground indie distributors are, proving their value as a way of making their case to the industry, says **Billy Emerson**, president of **Big State Dis-**

(Continued on page 57)

FOR WEEK ENDING NOVEMBER 12, 1988

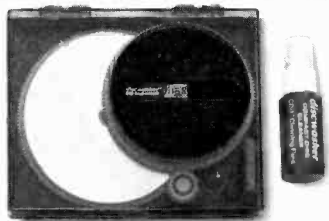
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## TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ No. 1 ★ ★	
1	1	1	3	U2 RATTLE AND HUM	ISLAND 2-91003/ATLANTIC
2	6	—	2	ANITA BAKER GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827
3	3	5	4	KENNY G SILHOUETTE	ARISTA ARCD 8457
4	2	2	6	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
5	5	7	11	SOUNDTRACK COCKTAIL	ELEKTRA 2-60806
6	4	3	14	BOBBY MCFERRIN SIMPLE PLEASURES	EMI E2-48059
7	7	4	36	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
8	12	11	4	SOUNDTRACK IMAGINE: JOHN LENNON	CAPITOL C2-90803
9	8	9	62	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
10	9	6	27	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
11	10	8	4	KEITH RICHARDS TALK IS CHEAP	VIRGIN 2-90973
12	NEW ▶		1	BARBRA STREISAND TILL I LOVED YOU	COLUMBIA CK 40880
13	11	10	4	LUTHER VANDROSS ANY LOVE	EPIC EK 44308/E.P.A.
14	NEW ▶		1	TRAVELING WILBURYS VOLUME ONE	WILBURY 2-25796/WARNER BROS.
15	17	18	4	R.E.M. EPONYMOUS	I.R.S. IRSD 6262/MCA
16	26	—	2	PET SHOP BOYS INTROSPECTIVE	EMI E2-90868
17	23	22	5	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
18	NEW ▶		1	DIRE STRAITS MONEY FOR NOTHING	WARNER BROS. 2-25794
19	15	12	19	STEVE WINWOOD ROLL WITH IT	VIRGIN 2-90946
20	20	19	7	BASIA TIME AND TIDE	EPIC EK 40767/E.P.A.
21	21	—	2	DURAN DURAN BIG THING	CAPITOL C2-90958
22	13	17	9	UB40 LABOUR OF LOVE	A&M CD 4980
23	16	13	4	OZZY OSBOURNE NO REST FOR THE WICKED	CBS ASSOCIATED 44245/E.P.A.
24	14	14	13	LITTLE FEAT LET IT ROLL	WARNER BROS. 2-25750
25	18	15	52	INXS KICK	ATLANTIC 2-81796
26	22	20	52	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
27	25	21	7	JONATHAN BUTLER 7TH AVENUE	PROJAZZ CDJ 675
28	29	—	2	PAUL SIMON NEGOTIATIONS AND LOVE SONGS (1971-1986)	WARNER BROS. 2-25789
29	24	23	24	SADE STRONGER THAN PRIDE	EPIC EK 44210/E.P.A.
30	NEW ▶		1	VARIOUS ARTISTS STAY AWAKE	A&M CD-3918

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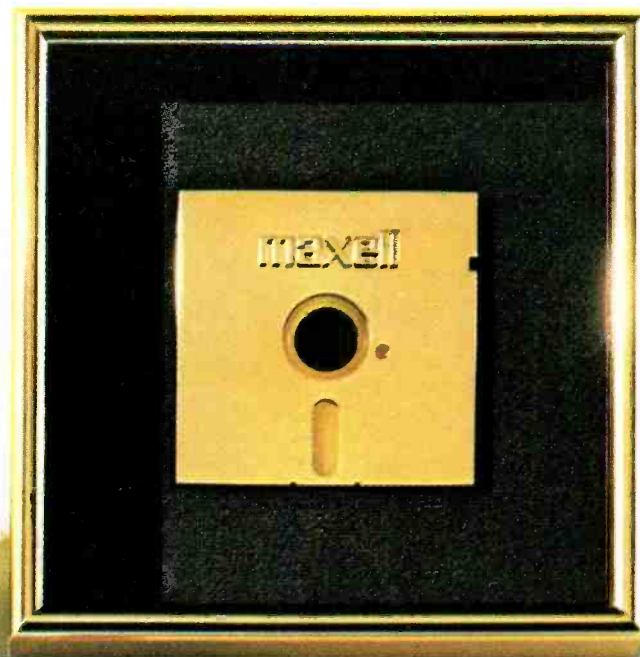
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# Latin Notas



by Carlos Agudelo

**CBS AND BMG ARE NEGOTIATING** separately for a distribution agreement with RMM Records. With eight merengue and four salsa bands on its roster, RMM has become one of the hottest independent labels in the country. RMM, which stands for **Ralph Mercado Records**, is a creation of the New York salsa promoter. "All the details of the [negotiations] are in the hands of my lawyer in Los Angeles, Peter Lopez," Mercado says. "If anything happens it will be for next year." According to sources in Puerto Rico, if RMM reaches an agreement with CBS, it would not include promotion. Also, EMI's Latin division has been involved in discussions on the possible acquisition of **Bobby Valentín's** Bronco Records for a while now. Besides Valentín, the label's roster includes **Raphy Leavitt** and **Willie Rosario**.

**IN WHAT AUTHORITIES ARE CALLING** one of the biggest seizures of counterfeit material ever in the U.S., California law enforcement officials confiscated 217,000 audiocassettes, 620,000 insert cards, four duplicating machines with 44 slaves, and other material and equipment. Authorities say the total value of the seized property is \$1.7 million. According to the Recording Industry Assn. of America, which assisted in the investigation, tapes of Spanish-language music account for 80% of the cassettes confiscated during the two-day operation.

Several suspects were arrested. Under a bill recently passed by the state Legislature and signed by Calif. Gov. George Deukmejian, they face penalties of up to five years in prison and \$250,000 in fines if found guilty. The new legislation makes counterfeiting as well as the distribution or resale of counterfeit product a felony instead of a misdemeanor. The RIAA estimates that more than 40% of the illicit sound-record-

ing product distributed in the U.S. originates in California.

**A NEW RECORD COMPANY**, California Sound Network, has been founded in Los Angeles. It is headed by **Jose Silva**, who departed somewhat traumatically from Globo Records a few months ago. The company says it will begin searching immediately for new artistic talent in such popular genres as *ranchero*, *norteno*, tropical, and ballads. For starters, CSN has distribution of Discos Gas from Mexico. The company hopes to produce 10 new albums a year, promoted through extensive television campaigns.

**THE SAGA OF "BAMBOLEO"** continues: The song, which we have traced back at least to a group called the Tijeritas in Spain, was recently rerecorded by the **Gipsy Kings** and has become a hit internationally, especially in Europe. Now the Gipsy Kings, who sing in Spanish, have been signed for distribution in the U.S.

## Heavyweights vie for distribution deal with RMM

by Elektra, which plans to release the flamenco-style "Bamboleo" as the group's first single here. Meanwhile, the merengue version of "Bamboleo" has been chosen as the first single from the upcoming album by Dominican singer **Sergio Vargas**, who has signed a recording contract with CBS Records International. The salsa version of the song has already been in the market for several months as sung by Celia Cruz with the Fania All Stars. Curiously enough, the first words of the song are part of a *vallenato* (Colombian-rhythm) song called "Caballo Viejo," made famous a few years ago by Cuban-American singer **Roberto Torres**.

**FOR THE RECORD:** MTV Internacional has not seen the new video by the New York Band and has not had any contact with representatives of RMM Records; therefore, it has no plans at this point to show the video, as RMM's Chery Jimenez was quoted as saying in last week's column.

## WHOLESALE CAPSULES

(Continued from page 40)

delegates opening night, **David Lieberman**, head of **Lieberman Enterprises** and chairman of the rackjobbers' committee, surveyed the spillover crowd and noted, "I remember when NARM was smaller than this," referring to the trade group's main convention. He said the Wholesalers Conference allows for "more meaningful communication," adding that the typical conversation at the all-members confab "doesn't go much beyond 'How's your family?' and 'When did you get in?'"

**OPENING NIGHT:** With independents arriving first, a change from the practice at the past two wholesalers' conclaves, delegates were informally welcomed on the night of Oct. 23 by NARM/VSDA executive VP **Mickey Granberg**, whose retirement takes effect in June. An official opening welcome came the second night. Granberg delighted delegates with anecdotes about NARM's past, but at one point she made direct reference to the indie-label resurgence. "I know **Jerry Richman** is here saying, 'Why not cut out all this BS and have us all join NAIRD?'" she said, referring to the National Assn. of Independent Record Distributors and Manufacturers, an organization made up primarily of specialized genre labels and long headed by the **Richman Bros.** executive.

**WILL SONNY GET BLUE?:** Despite the campaign by Palm Springs

Mayor **Sonny Bono** to lure more conventions to the desert mecca, NARM may move the Wholesalers Conference to Miami, according to some insiders. One point raised is that 85% of the independent labels and distributors are from the East. Others griped about poor airline connections, and some echoed the lament of a NARM committee member who said, "After 9 p.m., there's nothing to do in Palm Springs but watch traffic lights change. In Miami, you have the dog races, a whole night scene." Indie representatives recalled that their labels and distributors gathered in Fort Lauderdale Fla., and its environs for four years before NARM made the decision two years ago to combine independents with racks and one-stops in Phoenix, Ariz.

**DINNER AND A SHOW:** **Billy Emerson**, a co-owner of **Big State Distributors**, gave a rousing speech at the awards dinner for independents on the convention's opening night. Although Emerson was frequently interrupted by the raucous crowd, he managed to note that the business volume generated by the indie labels and distributors probably exceeded that of two of the big six majors.

**WHERE HAVE I seen you before?:** A short videoclip touting the "Magnificent Seven," the buzzword for the indie conglomerate, looked familiar to VSDA members who at-

tended the meet. The same clip was used earlier this year during the VSDA meet in Las Vegas, where the term "seven" referred to the number of gatherings the trade group has held. At the wholesalers' confab, the indie record camp was referred to as the "seventh major," after the six major distributors.

**THE WINNER IS . . .** **Jenniene Leclercq** of **Next Plateau Records** had a busy night at the awards dinner for independents, walking away with three trophies, all for **Salt-N-Pepa**. Female rap act **Push It** won awards for best-selling 12-inch and 7-inch singles; **Hot, Cool, & Vicious** won for best-selling album; **EPMD** won for best-selling new artist for "Strictly Business" on **Fresh Records**; and **Creedence Clearwater Revival's Fantasy Records** releases won for best-selling catalog. The last-mentioned award was accepted by a grinning **Phil Jones**, the label's executive VP. Incidentally, Jones credits the Nutri-System diet plan and walking for his 25-pound weight loss. Jones himself received the second annual **Mickey Granberg Award**, which recognizes contributions to the independent-label community.

*Convention Capsules from the NARM Wholesalers Conference was prepared by Bruce Haring and Earl Paige.*

FOR WEEK ENDING NOVEMBER 12, 1988

Billboard

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# HOT LATIN TRACKS™

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

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

## THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." At bookstores now.





**Seouled Out.** SKC Audio Tape took two winners of the MTV Hall & Oates Missed Opportunities Weekend contest to Seoul, South Korea, to attend the Summer Olympic Games there. Pictured, from left, are Tom Anderson, SKC's national sales and marketing manager, winners Diane Van Winkle and Terry Zatisek; and S.W. Park, GM of SKC.

## VIDEO TRACK

LOS ANGELES

ONCE UPON A TIME, a girl named Jessica Hahn made headlines when she reportedly lost her virtue to a charismatic Christian leader. A couple of years later, that sweet young thang has moved into the Playboy mansion and graduated to being the "Wild Thing" in Sam Kinison's new video for his Warner Bros. comedy album. Hahn, in the company of Billy Idol, Jon Bon Jovi, Steven Tyler, and Tommy Lee, makes her music video debut in this Cream Cheese production. Marty Callner directed "Wild Thing" at L.A.'s Raleigh Studios, with Doug Major and Marty Callner producing.

Look for the new video from Warner Bros. act Jane's Addiction, whose "Mountain Song" clip features such pastoral images as guns, lunatics, roller coaster footage, and a baby hanging by its ankles. The album is titled "Nothing's Shocking." Produced by Silvey & Co. president Tina Silvey and directed by Andrew Doucette, the video depicts the taut and twisted world of a junkie crashing down from his high. The clip combines live action footage shot by Doucette with concert footage by Howard Woffinden and Rich Elgood. Doucette and animator Diane Piepol used drawn and Xerox animation as well as strobe and laser lighting to build animation from new and existing footage.

Picture Vision Inc. just wrapped "Any Love," the clip for the title track from Luther Vandross' latest album on Epic Records. Jon Small directed the clip, Victor Hammer was director of photography, and Steven Saporta was executive producer. Small previously directed Vandross' clip for "There's Nothing Better than Love," which featured Gregory Hines.

The Bangles are back with "In Your Room," the first video from "Everything," their new album on Columbia Records. Director Tamra Davies and producer Sharon Oreck of O Pictures shot the clip at the S.I.R. stage in Los Angeles.

Marcelo Anciano of AWGO shot Alice Cooper's video for his cover of the Spirit tune "I've Got a Line On You," for a forthcoming release on Epic Records. The Cooper video, shot on the Chapin Sound Stage, is

the first promotional clip for the movie "Iron Eagle 2." Special effects cameraman Chris Nibley was director of photography, Toby Courlander produced, and Don Wilson edited.

Brenda Russell and One Heart director Steve Purcell recently completed filming "Get Here," the title track from Russell's album on A&M Records. The piece was lensed on Hollywood's Chaplin Stage to capture a moody, nighttimelike abstraction of a performance hall. Vincent Patterson choreographed, Martin Pitts produced, and Rich Frankel oversaw the piece for A&M.

One Heart also recently wrapped production on "When Karen Comes To Town," a clip for Capitol Records act Mason Dixon. Director Charley Randazzo teamed up with One Heart's Tammara Wells to shoot the piece in various locations around the city.

NEW YORK

PETER WALLACH DIRECTED Epic Records' "Til Tuesday in its video for "Believed You Were Lucky." Wallach and M. Faerman produced the clip, which comes from the band's "Everything's Different Now" album.

They Might Be Giants invaded New York recently to shoot two videos for their Bar/None-Restless album. Adam Bernstein directed and Billy Kent produced the clips for Scorched Earth Productions. "They'll Need a Crane" was filmed in Central Park, while "Anna Ng" was shot at the New York Fire Department training center, among other locations.

Scorched Earth also captured Salt-N-Pepa at New York's Rapp Arts Center, where the group covered the Beatles classic "Twist & Shout" in a video reminiscent of the sock hop days. Louise Feldman produced and Ted Demme directed.

The Cowboy Junkies jumped on the cover wagon this month to shoot their video version of Lou Reed's "Sweet Jane." Louise Feldman produced this clip for O Pictures, and Matt Mahurin (Tracy Chapman, Peter Murphy) directed.

Eric B. & Rakim strut their stuff in "Microphone Fiend," a Calhoun Productions video directed by Scott Kalvert. The clip was shot at the Island Club and comes from the "Follow The Leader" album on Uni Rec-  
(Continued on next page)

## Insufficient Ratings Cited

# German TV Sours On Music Shows

BY WOLFGANG SPAHR

HAMBURG, West Germany Although the record business here is healthy again—customers once thought lost to video and other leisure habits are returning to music stores—the music television industry is in the midst of a serious slump.

Speaking at a recent seminar, TV executive Gerd Bauer said, "Music will never be as dominant as it once was on television, and its decline is not limited to German TV. TV stations feel obliged to cater to a mass audience in prime time, and consequently they won't slot music in at that time."

TV insiders are convinced that the music show is now passé and that consequently, the chances of promoting new record releases on the small screen are rapidly diminishing.

Nevertheless, this means that radio, particular independent stations, will become more important.

On the subject of the health of the West German record business, Dieter Oehms, PolyGram managing director, says the industry is expected to gross \$1.7 billion this year.

"The consumers are entering the record shops again," he de-

## 'TV must cater to a mass audience'

clares. "Germans relax best when playing or listening to music."

Although there is an obvious boom, the barometer of the business—the chart—is showing very different readings now than in the past.

Not long ago, a best seller could hope to spend a year on the chart, but now a three-month stint is considered a good showing. Today's younger generation is more fickle and more unpredictable in its tastes, which veer strongly toward

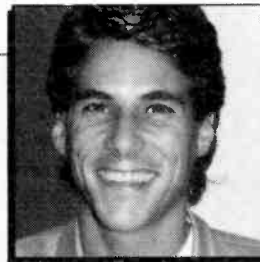
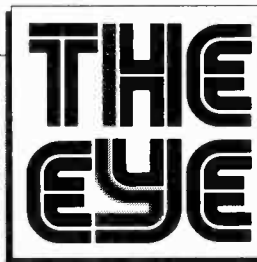
Anglo-American product.

However, Oehms says such local artists as Herbert Groenemeyer, the Rainbirds, Peter Maffay, and Muenchener Freiheit can attain six-figure sales with German material. Still, there are complaints about discrimination against local talent, particularly by radio.

"With German artists doing so well, there should be no pessimism about the prospects for local talent," he states. "The music industry and the media should combine to increase the 20% local-music share of the chart."

Oehms rejects the notion of protectionism or imposed quotas for national music, especially in view of the Common Market consolidation scheduled for 1992.

"A united Europe will allow a free exchange of ideas, goods, and art without obliterating national identity and culture," he says. "It will open up a bigger market for music and culture and give us better access to the world markets."



by Steven Dupler

BACK IN THE SADDLE: After an all-too-brief Hawaiian honeymoon, the Eye reopens just in time for the American Video Conference, set for Wednesday to Friday (9-11) at the Bel Age Hotel in Los Angeles. Before getting into new products and recent developments, we want to express our gratitude for the warm wishes and congratulations so many of you have passed along on the occasion of our wedding last month. So, thanks for everything!

SEE YOU IN L.A.: We're looking forward to seeing everyone at the MTV cocktail party on Wednesday, the opening night of the American Video Conference. If you haven't registered for the AVC yet, it is still possible to do so by calling either the American Film Institute at 213-856-7743 or Peggy Dold at Billboard, 212-536-5089. Or you can register at the Bel Age.

The Thursday morning joint keynote address by high-definition-video expert Barry Rebo and special-interest-video marketing whiz Jim Jimirro will definitely be worth getting up early for. In light of the recent Federal Communications Commission decision to go ahead on a U.S. standard for high-definition television, Rebo's talk on the merging paths of technology and creativity should be of particular interest to music video pros. That afternoon, Fuji Tape is sponsoring a comedy video luncheon hosted by George Carlin.

Panels covering music video during the conference include "The Director's Craft"; "Music On Television: Who's Watching"; "View From The Top"; "Aircheck Afternoon," a programming session featuring footage from about a dozen national and local music video shows; and "Music Video For Sale: The Fourth Configuration," a session on long-form music programming.

Also, be sure not to miss the second formal meeting of the Music Video Assn., set for 6:30 p.m. Thursday.

Judging from current registration figures, we're expecting the biggest turnout in recent years, so

come and be a part of it.

WE MUST SAY: "Rattle And Hum," The new U2 concert documentary film, has a lot going for it. Directed by Phil Joanou (the young Steven Spielberg protégé), it captures the feel of actually being in the front row—and in some scenes of being on stage at a live concert—better than any concert film we've ever seen. The audio quality is magnificent—at least it was at the New York screening we attended—and the cinematography is breathtaking.

But perhaps most important is that the movie shows that U2 has something heretofore unrevealed: a sense of humor. Incredible, yes, but true: The oppressively serious Bono and the boys are actually shown cracking up in Beatles-esque fashion during several interview scenes, overcome with hysterics while trying to state what their intentions were in deciding to make the film in the first place.

A different side of U2 is also shown during the various collaboration scenes: We see a moving performance of "I Still Haven't Found What I'm Looking For" shot with a gospel choir at a church in Harlem, N.Y., and footage of U2 rehearsing "When Love Comes To Town" with B.B. King and his band during a sound check. "Now, you know, I'm not too good with the chords," King cautions Bono prior to working on the tune. At the end of the run-through, the 62-year-old blues master nods at Bono and murmurs, "That sounded real fine, young fella." No kidding.

The band's keen political edge still shines through all this, of course, but its intensity—and its occasional strident self-righteousness—is offset to good effect. Without the movie's more lighthearted scenes, the anger and frustration of the superbly performed "Sunday Bloody Sunday" would have served only to reinforce a one-dimensional portrait of Bono and the other band members. The whole purpose of a film like "Rattle And Hum" is to attempt to show the band members as whole people, and in this regard the movie—while it could and should have more fully explored the players' personalities—succeeds often enough to say it works.

Still, we don't see this film as a massive box-office draw. Fans will come and love it, but because it's basically a straight-ahead concert movie, we'd be surprised if others turn out for it in droves.

EYEFULS: The immense stack of vidclips received during our absence is teetering precariously on the  
(Continued on next page)



## VIDEO TRACK

(Continued from preceding page)

### OTHER CITIES

**TIM POPE** TOOK the Tom Tom Club underwater when he directed "Suboceana," a video voyage to the bottom of the sea and the depths of the subconscious. Lisa Bryer produced the shoot for MGMM. Shot at the Fulham Studios in London, the clip features amorphous, pulsating footage of Tina Weymouth and band. Director Pope had the band members braced to a backdrop and then ran the camera at double speed to achieve the effect of weightlessness. He used frontal lighting fragmented with watery effect and shot through glass to achieve an optical ripple.

Mark Freedman Productions Inc. has wrapped production on the Scorpions' new video, "Passion Rules The Game," shot during a concert in the Kansas Coliseum in Wichita. Director Jeff Zimmerman teamed up with producer Craig Fanning for the five-camera shoot, which features live action and screaming fans. The clip comes from the Scorpions' Mercury album "Savage Amusement."

Metal Blade/Enigma act D.R.I. gives new meaning to the "Suit And Tie Guy," the video for its "Four Of A Kind" album. Tony Kunewald directed and Pliny Porter of Musik-Film produced. The clip intercuts concert footage (complete with a slam-dancing audience at the Omni

Theater in Oakland, Calif.) with concept shots of typical businessmen. The team used a steady cam in the streets of San Francisco to combine frantic time-lapse photography with analytical slow motion.

Vivid Productions has wrapped production on Mick Jagger's "Primitive Cool," the title clip from his new album on CBS Records. Nick Egan directed and Mike Bodnarczuk and Lyn Healy produced. The video combines stock footage of the young Jagger back in the '60s with current footage shot in Australia and Marin County, Calif. Images of Vietnam, Richard Nixon, and student protesters, contrasted with scenes of the '80s, provide a nostalgic twist.

Director Greg Masuak recently took his crew to West Berlin to film the live performance sections of Kim Wilde's chart hit "You Came," on MCA Records. Masuak and director of photography John Metcalfe filmed Wilde during her supporting tour of Michael Jackson's "Bad" tour.

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

## THE EYE

(Continued from preceding page)

edge of the desk, and although some of the videos we've gotten a chance to screen may not be brand-new at this point, they still deserve a mention.

First, we're still cracking up over the slick, funny, and very hip clip for the cover of Sam Cooke's "Chain Gang" by Elektra artist Shinehead, produced by Tina Silvey and directed by Andrew Doucette. The reggae-rap video—which is composed of a series of humorous street and subway scenes intercut with graphics and animation—is airing on a number of national and local outlets, including MTV, BET, Night Flight, and Night Tracks. Local outlets already picking up on the clip include Gainesville, Fla.'s TV-69, Denver's Teletoons, and Nashville's Saturday Night At The Video. Shinehead has also made recent personal appearances on MTV's "Club MTV" and "Mouth To Mouth" shows. Jump on this video.

Next, although we didn't have a chance to comment earlier on the video for "Take It So Hard" from Keith Richards' debut album on Virgin, it is a striking and unusual production for the record's strong first single. Set in a postapocalyptic wilderness, the clip has the look of a bad print of a '50s science fiction film, while the swooping camera angles play up Richards' loose-limbed, hard-rockin' performance style.

"Microphone Fiend," the new single from Uni's Eric B. & Rakim, is a standout clip from the rap record of the year, "Follow The Leader." Director Scott Kalvert

paints a loosely autobiographical sketch playing off Eric B.'s childhood urge to get his message across. The clip was shot in New York's Island Club.




**HELP WANTED**, experience necessary: Two plum national video promotion posts have opened up at Epic and Enigma, based on the East and West Coast respectively. Steve Backer, who formerly held the job at Epic, is remaining at the label and moving up to director of national promotion on the record side of the business. He says his successor will have strong promotion experience as well as an intimate knowledge of the intricacies of the music video industry, with well-established relationships at all national and local video outlets. Give him a call if you think you fit the bill.

In Los Angeles, Enigma's Bart Devaney has also moved up—the label has created a new position called project director, which Devaney says combines elements of A&R and project management. He says he is now seeking a person with qualities similar to those outlined above to fill his shoes in video land.

In other label news, Chrysalis has finally filled the video promotion/production slot left open by Scott Spanjich when he departed for Arista a couple of months ago. The new addition is Linda Weulfing, formerly of Jem Records. No word yet on who—if anyone—will fill the video promotion job at Columbia, despite the fact that former staffer Emily Wittman headed west quite some time ago.

# Billboard THE CLIP LIST TM

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

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p>Reba McEntire, I Know How He Feels Dana McVicker, I'm Loving The Wrong Man Again The Comedy Mill, Our Home Town</p>	 <p>Black Entertainment Television 14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304</p>
<p><b>ADDS</b></p> <p>Art Of Noise, Kiss The Bangles, In Your Room Jim Capaldi, Something So Strong Peter Cetera, Best Of Times Chicago, Look Away House Of Lords, I Wanna Be Loved Sam Kinison, Wild Thing Kenny Loggins, I'm Gonna Miss You Maxi Priest, Wild World R.E.M., Orange Crush Romeo's Daughter, Don't Break My Heart Talking Heads, Nothing But Flowers When In Rome, The Promise</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p> <p><b>ADDS</b></p> <p>Boys Club, I Remember Holding You Peter Cetera, Best Of Times Johnny Hates Jazz, Turn Back The Clock Adele Bertel, Little Lives, Big Love</p>	<p><b>ADDS</b></p> <p>LeVert, Pull Over Taja Sevelle, Popular Rene Moore, All Or Nothing Channel 2, In Debt To You Shirley Murdock, Oh, What A Feeling Aswad, Give A Little Love Giant Steps, Another Lover Living Colour, Cult Of Personality Joan Armatrading, Shouting Stage Judson Spence, Yeah, Yeah, Yeah Sweet Obsession, Gonna Get Over You Doug E. Fresh, Cut That Zero</p>
<p><b>BUZZ BIN</b></p> <p>Edie Brickell &amp; New Bohemians, What I Am Midnight Oil, Dreamworld</p>	<p><b>NOUVEAUX</b></p> <p>Johnny Clegg &amp; Savuka, Take My Heart Away</p>	<p><b>HEAVY</b></p> <p>Anita Baker, Giving You The Best That I Got Luther Vandross, Any Love AI B. Surel, Rescue Me Midnight Starr, Don't Rock The Boat Cheryl "Pepsi" Riley, Thanks For My Child Paula Abdul, (It's Just) The Way That You Love Me New Edition, You're Not My Kind Of Girl Ready For The World, My Girly Cameo, You Make Me Work Terence Trent D'Arby, Dance Little Sister Deniece Williams, I Can't Wait Cherrelle, Everything I Miss At Home</p>
<p><b>SNEAK PREVIEW</b></p> <p>DJ Jazzy Jeff/Fresh Prince, Girls Ain't Nothing... Judy J &amp; The News, Small World Poison, Every Rose Has It's Thorn Keith Richards, Take It So Hard Van Halen, Finish What Ya Started</p>	<p><b>POWER</b></p> <p>Anita Baker, Giving You The Best That I Got The Beach Boys, Kokomo Breathe, How Can I Fall Chicago, Look Away George Michael, Kissing A Fool</p>	<p><b>MEDIUM</b></p> <p>Vesta, Sweet Sweet Love Troop, My Heart Jonathan Butler, There's One Born Every Minute The Reddings, Call The Law Guy, Round And Round Lia, Tell Me It's Not Too Late Ziggy Marley &amp; The Melody Makers, Tumblin' Down Loose Ends, Mr. Bachelor Starpoint, Say You Will Pebbles, Do Me Right</p>
<p><b>HEAVY</b></p> <p>Bon Jovi, Bad Medicine Cinderella, Don't Know What You Got ('Til It's Gone) Phil Collins, A Groovy Kind Of Love Def Leppard, Love Bites Duran Duran, I Don't Want Your Love The Escape Club, Wild, Wild West INXS, Never Tear Us Apart Michael Jackson, Smooth Criminal Kylie Minogue, The Loco-Motion Eddie Money, Walk On Water UB40, Red, Red Wine U2, Desire</p>	<p><b>HEAVY</b></p> <p>Phil Collins, A Groovy Kind Of Love Julia Fordham, Happy Ever After Kenny G, Silhouette Giant Steps, Another Lover Annie Lennox/Al Green, Put A Little Love... Elton John, A Word In Spanish Traveling Wilburys, Handle With Care UB40, Red, Red Wine Will To Power, Baby I Love Your Way</p>	<p><b>MEDIUM</b></p> <p>Kim Carnes, Crazy In Love Sheena Easton, The Lover In Me Whitney Houston, One Moment In Time Michael Jackson, Smooth Criminal John Lennon, Jealous Guy Kenny Loggins, I'm Gonna Miss You The Moody Blues, No More Lies Randy Newman, It's Money That Matters Maxi Priest, Wild World Luther Vandross, Any Love Was (Not Was), Spy In The House Of Love</p>
<p><b>ACTIVE</b></p> <p>Guns N' Roses, Welcome To The Jungle Daryl Hall John Oates, Downtown Life The Jeff Healey Band, Confidence Man Elton John, A Word In Spanish Living Colour, Cult Of Personality George Michael, Kissing A Fool Randy Newman, It's Money That Matters Robert Palmer, Early In The Morning Traveling Wilburys, Handle With Care Vixen, Edge Of A Broken Heart Was (Not Was), Spy In The House Of Love Winger, Madalaine</p>	<p><b>MEDIUM</b></p> <p>Kim Carnes, Crazy In Love Sheena Easton, The Lover In Me Whitney Houston, One Moment In Time Michael Jackson, Smooth Criminal John Lennon, Jealous Guy Kenny Loggins, I'm Gonna Miss You The Moody Blues, No More Lies Randy Newman, It's Money That Matters Maxi Priest, Wild World Luther Vandross, Any Love Was (Not Was), Spy In The House Of Love</p>	<p><b>ADDS</b></p> <p>Voice Of The Beehive, I Say Nothing The Bangles, In Your Room When In Rome, The Promise Bobby Brown, My Prerogative Kenny G, Silhouette The Moody Blues, No More Lies Traveling Wilburys, Handle With Care Dare, Abandon</p>
<p><b>MEDIUM</b></p> <p>The Beach Boys, Kokomo Britny Fox, Girlschool Bulletboys, Smooth Up Cameo, You Make Me Work Toni Childs, Stop Your Fussin' The Fat Boys, Louie Louie Georgia Satellites, Hippy Hippy Shake Pet Shop Boys, Domino Dancing Judson Spence, Yeah, Yeah, Yeah Thirty Eight Special, Rock &amp; Roll Strategy</p>	<p><b>RECORD GUIDE</b></p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	<p><b>POWER</b></p> <p>The Beach Boys, Kokomo Kylie Minogue, The Loco-Motion INXS, Never Tear Us Apart George Michael, Kissing A Fool Phil Collins, A Groovy Kind Of Love Breathe, How Can I Fall U2, Desire Information Society, What's On Your Mind Giant Steps, Another Lover Erasure, Chains Of Love Chicago, Look Away UB40, Red, Red Wine Duran Duran, I Don't Want Your Love</p>
<p><b>BREAKOUTS</b></p> <p>Jon Astley, Put This Love To The Test Boy Meets Girl, Waiting For A Star To Fall Tom Cochrane, Big League Hugh Cornwell, Just Another Kind Of Love Dreams So Real, Rough Night In Jericho Steve Earle, Copperhead Road Melissa Etheridge, Like The Way I Do Giant Steps, Another Lover Annie Lennox/Al Green, Put A Little Love... MC Hammer, Pump It Up Hurricane, Over The Edge Impellitteri, Stand In Line Kansas, Stand Beside Me Kix, Cold Blood L.A. Guns, Electric Gypsy Ozzy Osbourne, Miracle Man Rock City Angels, Deep Inside My Heart Siouxie &amp; The Banshees, Peek-A-Boo The Smithereens, Drown In My Own Tears Stryper, I Believe In You Survivor, Didn't Know It Was Love Voice Of The Beehive, I Say Nothing White Lion, When The Children Cry</p>	<p><b>CURRENT</b></p> <p>Westworld, Sonic Boom Boy Giant Steps, Another Lover Judson Spence, Yeah, Yeah, Yeah Bobby Brown, My Prerogative Annie Lennox/Al Green, Put A Little Love... Thompson Twins, In The Name Of Love '88 The Northern Pikes, One Good Reason The Jeff Healey Band, Confidence Man Midnight Oil, Dreamworld Big Country, King Of Emotion Randy Newman, It's Money That Matters Night Ranger, I Did It For Love The Fat Boys, Louie Louie EPMD, Strictly Business MC Hammer, Pump It Up Public Enemy, Night Of The Living Baseheads Loose Ends, Mr. Bachelor L'Trimm, Cars That Go Boom They Might Be Giants, Hotel Detective Time Lords, Doctorin The Tardis Platinum Blonde, Frirre Was (Not Was), Spy In The House Of Love</p>	<p><b>POWER</b></p> <p>The Beach Boys, Kokomo Kylie Minogue, The Loco-Motion INXS, Never Tear Us Apart George Michael, Kissing A Fool Phil Collins, A Groovy Kind Of Love Breathe, How Can I Fall U2, Desire Information Society, What's On Your Mind Giant Steps, Another Lover Erasure, Chains Of Love Chicago, Look Away UB40, Red, Red Wine Duran Duran, I Don't Want Your Love</p>
<p><b>TNN</b></p> <p>The Nashville Network</p> <p>13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>	<p>14 hours weekly 6430 Sunset Blvd., Hollywood, CA 90028</p>	<p><b>HEAVY</b></p> <p>Ricky Van Shelton, I'll Leave This World Loving You Michael Johnson, That's That Reba McEntire, I Know How He Feels Charlie Daniels Band, Boogie Woogie Fiddle... The Oak Ridge Boys, Gonna Take A Lot Of River Keith Whitley, When You Say Nothing At All Crystal Gayle, Nobody's Angel Foster And Lloyd, What Do You Want From Me... Tanya Tucker, Strong Enough To Bend David Lynn Jones, Tonight In America K.T. Oslin, Hold Me Rene Moore, All Or Nothing T. Graham Brown, Darlene Romeo's Daughter, Don't Break My Heart Balaam And The Angel, I Love The Things... The Deele, Shoot'em Up Movies Desert Rose Band, Summer Wind Dwight Yoakam &amp; Buck Owens, Streets Of Bakersfield</p>



## 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 *illboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.*

### APOLLONIA

**Since I Fell For You**  
Apollonia/Warner Bros.  
Debbie Lepsinger  
Mary Perillo

### ASLEEP AT THE WHEEL

**Hot Rod Lincoln**  
Western Standart Time/Epic  
Wayne Miller/W.M. Miller Productions  
Wayne Miller

### EDIE BRICKELL & NEW BOHEMIANS

**What I Am**  
Shooting Rubber Bands At The Stars/Geffen  
Linda Pearl  
Jonas Livingston

### SAWYER BROWN

**My Baby's Gone**  
Wide Open/Capitol  
Joanne Gardner/Acme Pictures  
Martin Kahan

### CHICAGO

**Look Away**  
Chicago 19/Reprise  
David Ross  
Ralph Ziman

### JOHN DENVER

**Country Girl In Paris**  
Higher Ground/Allegiance  
Ed Shipley, Gary Kauffman  
Ed Shipley

### ERIC B. & RAKIM

**Microphone Fiend**  
Follow The Leader/Uni  
Calhoun Productions  
Scott Kalvert

### SIEDAH GARRETT

**Refuse To Be Loose**  
Kiss Of Life/Qwest/Reprise  
David Naylor  
Howard Woolfenden, Rick Elgood

### KATHI HART

**Love Waits**  
Aegis  
Eric Wyse/Heartsong Productions  
J. Todd Anderson

### MICHAEL JACKSON

**Smooth Criminal**  
Bad/Epic  
Dennis Jones  
Colin Chilvers

### RICK JAMES

**Wonderful**  
Wonderful/Reprise  
Debbie Lepsinger  
Jon Sanborn

### LIA

**Tell Me It's Not Too Late**  
Lia/Virgin  
Jane Reardon/Limelight Productions  
Aleks Keshishian

### MASON DIXON

**When Karen Comes Around**  
Exception To The Rule/Capitol  
Tamara Wells/One Heart Corp.  
Charlie Randazzo

### GLENN MEDEIROS

**Never Get Enough Of You**  
Not Me/Amherst  
Ali Newling  
David Montgomery

### WILLIE WHEEL

**Spanish Eyes**  
What A Wonderful World/Columbia  
Mary M. Matthews/Michael Figlio Productions  
Michael Figlio

### RANDY NEWMAN

**It's Money That Matters**  
Land Of Dreams/Reprise  
Steve Martin, Randy Stith  
Tim Newman

### OZZY OSBOURNE

**Miracle Man**  
No Rest For The Wicked/CBS Associated  
Kurt Marvis/The Company  
Wayne Isham

### BUCK OWENS

**Hot Dog**  
Hot Dog/Capitol  
Peter Nydrle/Nydrle Productions  
Mick Kleber, Peter Nydrle

### JENNIFER RUSH

**You're My One And Only**  
Passion/Epic  
Toby Courlander  
Marcelo Anciano

### SPARKLE

**Love By Starlight**  
Universal  
Dwayne Coles/U Productions  
Dwayne Coles

### TRACIE SPENCER

**Imagine**  
Tracie Spencer/Capitol  
Jon Small/Picture Vision  
Peter Israelson

### AL B. SURE!

**Rescue Me**  
In Effect Mode/Warner Bros.  
Peter Nydrle  
Peter Nydrle

### VAN HALEN

**Finish What Ya Started**  
OUB12/Warner Bros.  
Luc Roeg, Steve Brandman  
Andy Morahan

### LUTHER VANDROSS

**Any Love**  
Any Love/Epic  
Lynn Rose, Jon Small/Picture Vision  
Jon Small

# ROCKAMERICA

## ROCKAMERICA

MIDNIGHT OIL ..... Dreamworld  
TALKING HEADS ..... (Nothing But) Flowers  
OFRA HAZA ..... I'm Nin 'Alu  
CAMOUFLAGE ..... The Great Commandment  
SHONA LAING ..... Glad I'm Not A Kennedy  
PUBLIC ENEMY ..... Night Of The Living Baseheads  
I START COUNTING ..... Ra Ra Rawhide  
SEVERED HEADS ..... Greater Reward  
FRONT 242 ..... Headhunter  
MINISTRY ..... Stigmata  
JANE'S ADDICTION ..... Mountain Song  
RED LORRY YELLOW LORRY ..... Nothing Wrong  
NICK CAVE ..... Deanna  
THIN WHITE ROPE ..... Red Sun  
WALTER SALAS-HUMARA ..... Carol

## DANCE

DURAN DURAN ..... I Don't Want Your Love  
PET SHOP BOYS ..... Domino Dancing (12")  
SHEENA EASTON ..... The Lover In Me  
SWEET SENSATION ..... Never Let You Go  
GARDNER COLE ..... Live It Up (12" Mix)  
GLENN MEDEIROS ..... Never Get Enough Of You  
BARDEUX ..... Bleeding Heart (12" remix)  
CANDI ..... Dancing Under A Latin Moon  
MATT BIANCO ..... Don't Blame It On The Girl  
ERASURE ..... A Little Respect  
KIM WILDE ..... You Came (12" remix)

## URBAN

L'TRIM ..... Cars With The Boom  
SIEDAH GARRETT ..... Refuse To Be Loose  
AL B. SURE! ..... Rescue Me  
PAULA ABDUL ..... The Way That You Love Me  
THE REAL ROXANNE ..... Respect  
MIDNIGHT STAR ..... Don't Rock The Boat  
BURRELL ..... I Really Like  
GUY ..... 'Round And 'Round  
SALT-N-PEPA ..... Get Up Everybody  
GO GO POSSE ..... D.C. Don't Mean Dodge City  
ERIC B. & RAKIM ..... Microphone Fiend  
SIR MIX-A-LOT ..... Posse' On Broadway  
BOOTS Y COLLINS ..... Party On Plastic  
MC SHY D ..... Shake It

# NOVEMBER RELEASES

## MAINSTREAM

MICHAEL JACKSON ..... Smooth Criminal  
WHITNEY HOUSTON ..... One Moment In Time  
GEORGE MICHAEL ..... Kissing A Fool  
ELTON JOHN ..... A Word In Spanish  
WILL TO POWER ..... Baby I Love Your Way/Freebird  
BOY MEETS GIRL ..... Waiting For A Star To Fall  
JON ASTLEY ..... Put This Love To The Test  
ANNIE LENNOX/AL GREEN ..... Put A Little Love  
In Your Heart  
HALL & OATES ..... Downtown Life  
SHINEHEAD ..... Chaingong Rop  
ROBERT PALMER ..... Early In The Morning  
JOHN LENNON ..... Jealous Guy

## AOR

BIG COUNTRY ..... King Of Emotion  
R.E.M. ..... Orange Crush  
R.E.M. ..... Talk About The Passion  
JEFF HEALY BAND ..... Confidence Man  
.38 SPECIAL ..... Rock & Roll Strategy  
GREGG ALLMAN ..... Slip Away  
CROWDED HOUSE ..... When You Come  
JOHN HIATT ..... Slow Turning  
LITTLE FEAT ..... Hate To Lose Your Lovin'  
STEVE EARLE ..... Copperhead Road  
LIVING COLOUR ..... Cult Of Personality  
KIX ..... Cold Blood  
AFTER ALL ..... Bullets  
EDDIE MONEY ..... Walk On Water

## COUNTRY

BUCK OWENS ..... Hot Dog  
RICKY VAN SHELTON ..... I'll Leave This World Loving You  
CHARLIE DANIELS BAND ..... Boogie Woogie Fiddle  
Country Blues  
KEITH WHITLEY ..... When You Say Nothing At All  
BAILLIE AND THE BOYS ..... Long Shot  
SAWYER BROWN ..... My Baby's Gone  
GLEN CAMPBELL ..... Light Years  
BECKY HOBBS ..... Are There Any More Like You  
DANA McVICKER ..... I'm Loving The Wrong Man Again  
RICK SKAGGS ..... Thanks Again  
MEL McDANIEL ..... Henrietta  
STEVE EARLE ..... Copperhead Road  
DAVID LYNN JONES ..... Tonight In America  
K.T. OSLIN ..... Hold Me

**MUSIC VIDEO COMPLATIONS FOR BARS, RESTAURANTS, RECORD AND RETAIL STORES**



**A Box Of Rain Forest.** Grateful Dead guitarist Bob Weir stopped by the set of the Nickelodeon talk show "Don't Just Sit There" to discuss both his music and his involvement in the global effort to stop the destruction of the world's rain forests. Shown on the set, from left, are Weir; Khristianne Brown and Elizabeth Wharton of the youth ecology group Save Our Future; and Alie Smith and Matt Brown, hosts of the program.

## VIDEO PREVIEW PARTIES

### FISHBONE



### TRUTH AND SOUL

IN CLUBS NATIONWIDE —  
FEATURING **FREDDIE'S DEAD**,  
MODERN INDUSTRY, PARTY AT  
GROUND ZERO, WHEN PROBLEMS  
ARISE, and IT'S A WONDERFUL LIFE.

Columbia



## FIELDS OF THE NEPHILIM

SELECTED CUTS FROM THE LONG FORM VIDEO  
"FOREVER REMAIN"  
MOONCHILD, ENDEMONIADA, TREES COME DOWN,  
PHOBIA, CHORD OF SOULS AND PRECHERMAN



## ROCKAMERICA



**VIDEO PROMOTIONS FOR CLUBS,  
BARS RESTAURANTS & RETAIL STORES  
27 EAST 21 ST., NEW YORK, N.Y. 10010 (212) 475-5791**



## AVC Tackling Wide Range Of Topics Complete List Of Programming Panels

LOS ANGELES A comprehensive group of seminars and panels covering all areas of the special-interest video field is in place for this week's second American Video Conference.

The conference, a joint presentation of the American Film Institute, Billboard, and the Hollywood Reporter, is being held here Wednesday-Friday (9-11) at the Bel Age Hotel. The conference also incorporates Billboard's 10th annual Music Video Conference and will feature sessions devoted to that spectrum of the industry.

Among major topics and issues to be addressed are overall market considerations, duplication, distribution, creativity, sensible economics, sponsorships, cross promotions, retail considerations, case studies, and such individual genres as sports video, children's video, and video art.

The following is a complete list of the original-programming seminars:

• **"Director's Craft: View From The Cutting Edge,"** featuring moderator Martin Lewis, film maker, and panelists Rebecca Blake, director; Andrew Solt, producer, director; Stephen Verona, director; Gary Weis, film maker; and Michael Wiese, director, producer.

• **"Duplication, Manufacturing, And Packaging For Profit: The One-Stop Approach,"** featuring moderator Thomas R. DeMaeyer, VCA Teletronics Inc., and panel-

ists Steve Michaelson, Michaelson Productions; Robert B. Pfannkuch, Rank Video Services America; Richard Roth, Queens Group; and Jon Schulberg, A. Eric Jones Productions Inc.

• **"Reconciling Budgets And Production Values: How To Produce A Quality Video On A Limited Budget,"** featuring moderator Patti Jackson, Facets Entertainment Group, and panelists Mersh Greenberg, Silvercup Studios; Rick Melchior, CCR Video; Ellen Pittleman, J2 Communications; Rick Schmidlin, Paisano Publications Video; Patricia Stallone, independent line producer; and Michael Swartz, Twin Tower Enterprises.

• **"Sponsored Tapes: Getting Help From Corporate America,"** featuring moderator William Bradburn, Profiles Publishing, and panelists Peter Bieler, Video Ticket; Robert Billian, True North Productions; Jerome Bowie, JCI Video; John Ondov, Client One; and Dana Victor, Real Magic.

• **"Breaking The Marketing Barrier: Distribution Strategies Into The '90s,"** featuring moderator Barbara Greenleaf, Greenleaf Video, and panelists Terry Bochany, Regency Home Video; Larry Klingman, Fries Home Video; Patricia Leonard, S.I. Video Co.; Christine Lundberg, Ph.D., Home Vision/PMI Media; and Karl T. Wall, Radio Vision Video.

• **"Sell-Through: The Retailer's**

**Point Of View,"** featuring moderator Janice Whiffen, Media Home Entertainment, and panelists Allan Kessler, the ARK Group; Ralph King, Wherehouse Entertainment; Cathy Kouts, The Nature Co.; Mitch Perliss, Show Industries/Music Plus; and Steven Ades, Fast Forward.

• **"Kid Vid: The New Wave Of Children's Entertainment,"** featuring moderator Jack Bierman, L.A. Parent Magazine, and panelists Bruce Johnson, Hanna-Barbera Productions; Shari Lewis; Vida Sculley, Children's Book World; Amy Weintraub, Backyard Productions; and Sheryl Leach, Lyon's Group.

• **"Sports Video: The Industry's New National Pastime,"** featuring moderator Al Stewart, Billboard; Howard Faber, Coliseum Video; Mark Gilula, Mark II Entertainment Group; Henry McGee, HBO  
(Continued on next page)



**It's A Natural.** Vestron Video has announced plans to release a series of shows produced by the National Audubon Society, the first three of which are due Jan. 18 for a list price of \$29.95 each. Pictured at the press conference held to announce the series are, from left, Jon Peisinger, president of Vestron Video; Peter Berle, National Audubon Society president; and Christopher Palmer, National Audubon Society VP and executive producer of the Audubon Television Specials.

FOR WEEK ENDING NOVEMBER 12, 1988

Billboard

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## TOP MUSIC VIDEOCASSETTES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
★ ★ NO. 1 ★ ★								
1	2	9	FAITH	CBS Music Video Enterprises 49000	George Michael	1988	SF	15.98
2	1	15	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
3	13	5	AEROSMITH'S 3 X 5	Geffen Home Video 38146	Aerosmith	1988	SF	15.98
4	8	45	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
5	4	7	OUT OF THE BLUE	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	SF	16.98
6	3	21	MADONNA CIAO ITALIA: LIVE FROM ITALY ▲	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
7	14	7	CARLY SIMON: LIVE FROM MARTHA'S VINEYARD	HBO Video 0129	Carly Simon	1988	C	19.99
8	11	31	KICK-THE VIDEO FLICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98
9	9	55	ONE NIGHT OF RAPTURE ●	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95
10	18	9	... NOTHING LIKE THE SUN	A&M Records Inc. A&M Video C61104	Sting	1988	SF	12.98
11	RE-ENTRY		DAVID BOWIE: THE GLASS SPIDER TOUR	MPI Home Video MP 1526	David Bowie	1987	C	29.95
12	NEW ▶		RIP IT UP LIVE	CBS Music Video Enterprises	Dead or Alive	1988	C	19.98
13	16	33	THE CURE IN ORANGE ●	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	C	24.95
14	7	7	ROY ORBISON AND FRIENDS	HBO Video 0073	Roy Orbison	1987	C	19.99
15	RE-ENTRY		MUMBO JUMBO	Atlantic Records Inc. Atlantic Video 50121-3	Robert Plant	1988	SF	16.98
16	NEW ▶		THE ALL-STAR REGGAE SESSION	HBO Video 0013	Various Artists	1988	C	19.99
17	NEW ▶		STRANGE	Sire Records Warner Music Video 38147	Depeche Mode	1988	SF	19.98
18	10	3	12 WASTED YEARS	MPI Home Video MP1613	Iron Maiden	1988	D	24.95
19	20	7	INTRODUCING THE HARDLINE LIVE!	CBS Music Video Enterprises 49001	Terence Trent D'Arby	1988	C	19.98
20	15	19	ELVIS '56	Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	D	19.95

● RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria.) SF short-form. LF long-form. C concert. D documentary.

## VIDEO PEOPLE

Video People is a weekly column spotlighting personnel changes and promotions announced by prerecorded-video suppliers, distributors, duplicators, retailers, and hardware manufacturers. Announcements should be sent to Video People, Billboard, 1515 Broadway, New York, N.Y. 10036.

Orion Home Video announces that **Fred P. Eggink**, **Edward J. Korte**, and **Shelley J. Gritz** have joined the company as regional sales representatives for sell-through product. The three had been with Nelson Enter-



EGGINK



KORTE



GRITZ



GRAHAM

tainment. **Shandrea Gilchrist** is named projects coordinator. She was with Lorimar/Telepictures, where she assisted in the distribution of films and videos to international customers.

**Fergus O'Scannlain** is promoted to VP of operations for Rentrak Corp. He had been director of the company's pay-per-transaction operations and management information systems. The company also named **Marty Graham** director of product development. He had been a National Video franchise owner for four years.

Raedon Entertainment has named **Deborah Valenta** VP of sales. She was Western regional sales manager.

**Philip Midiri** joins Virgin Vision as VP of finance. He had been an executive director for Paramount Pictures for four years.

**Chuck Siegel** is promoted to national marketing manager of video for Continental Plastic Card, a firm that produces membership cards for video stores.



## Price Is Breakthrough For Sell-Through Market Japan's CVV Offers \$28 Vid Series

BY SHIG FUJITA

TOKYO Japanese consumers are starting to see a dramatic price reduction in prerecorded video here. CIC-Victor Video is set to release 23 feature films on videocassette here Dec. 2 at what the firm describes as a "remarkably low price"—the yen equivalent of \$28.

While sell-through continues to make inroads in the U.S., movie titles on video have been retailing in Japan for between \$85 and \$150, with most around \$125. Thus, sell-through activity has been virtually nil here.

Seiichiro Niwa, who heads the software division of Victor Co. of Japan, more widely known as JVC, says research shows that the Japanese public will buy movie videotapes if they are priced at less than \$40, so CVV opted to go for

\$28, with two-tape movies priced at \$40.

An additional 12 sell-through titles will be released March 1. CVV president Shigehiko Hori says the

### Video movies have been retailing for the yen equivalent of \$85 to \$150

firm is looking to sell a minimum of 20,000 of each of the 47 titles.

Chris D. Kerfoot, VP/GM of CIC Video Far East, says the titles were very carefully selected and were primarily aimed at people over 30 (some 30% of the population) and at women (less than 30%). He says it is "unsatisfactory" that

only 16 million prerecorded videotapes are sold each year in Japan when there are 30 million VCRs in Japan.

Among the Dec. 2 releases are "An Officer And A Gentleman," the two-tape "The Godfather," and "Raiders Of The Lost Ark." All of the \$28 releases debuted on video more than two years ago and have posted strong sales at the higher price point. CVV plans to maintain the \$85-\$150 price range for new titles being released.

Insiders here expect other software companies to follow CVV's low-price example. Not surprisingly, consumer groups that have previously complained about the sky-high cost of prerecorded video have welcomed the moves to cut retail prices.

## New Supplier Specializes In Classic European Films

NEW YORK Three films from controversial Italian director Pier Paolo Pasolini are the first offerings from the video company Water Bearer Films, which plans to restore and put on video a slate of classic European movies, according to company president Irv Stimler.

The three Pasolini films—"Arabian Nights," "The Canterbury Tales," and "The Decameron," which together compose what the late director called The Trilogy Of Life—were toasted at a recent tribute at the Italian Cultural Center here. Josephine Chaplin, who stars in "The Canterbury Tales," made a rare trip to the U.S. from her home in France for the occa-

sion. Chaplin is the daughter of Charlie Chaplin and sister of Geraldine Chaplin.

"Pasolini didn't care about my previous work very much," said Chaplin of being cast in "The Canterbury Tales" in 1972. "He chose me from a photo. He was always looking for faces. If they pleased him he'd go up to them and ask, 'Would you like to be in a film with me?' This was not always well received."

Each of the three videos retails for \$79.95. "Arabian Nights" is already available; "The Canterbury Tales" hits the street next month, with "The Decameron" to follow in December.

## 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.*

**"Hollywood Stars Videotour,"** 5th World Entertainment, 45 minutes, \$19.95.

Ostensibly a "videotour" of California's playground of the rich and famous, this program seems more like a video scandal sheet. Improbable innuendos and lurid suggestions by host Patricia Christine replace the screaming headlines that have become tabloids' trademark. No stories are developed, however, and even viewers in search of vicarious thrills will undoubtedly feel cheated.

Even in its calmer moments, the videotour offers little more than a never-ending series of front gates and address plates. Anyone hoping for a glimpse inside the mansions and palatial estates of such superstars as Michael Jackson, Elvis Presley, and Elizabeth Taylor is going to be disappointed.

Despite the relatively low price, it is difficult to imagine this video excursion finding a home on the shelves of stores in Hollywood Calif.—or anywhere else for that matter—once the word gets out.

RICHARD T. RYAN

**"The World Of Four Wheeling,"** WickerWorks Video, 56 minutes, \$14.95.

An ever-increasing number of Americans are enjoying the off-road freedom and pleasure provided by the host of new four-wheel-drive vehicles that have besieged the market. These vehicles require different driving techniques from those needed to steer an ordinary two-wheel-drive car.

Happily, this informative program covers a variety of diverse



**Sticky Situation.** Artie Bach, president of the New York-based distributor Star Video, center, meets the director and the star of the new Media Home Entertainment release "Sticky Fingers." The film, which was directed by Catlin Adams, right, stars Melanie Mayron (TV's "thirtysomething"), left, as a down-and-out musician who is chased by the mob after being entrusted with \$1 million. The comedy film will be available being Nov. 9 for a list price of \$89.95.

situations that the typical four-wheeler is likely to encounter. All types of surfaces, such as mud, water, and different types of sand, are examined, as well as the various driving strategies most effective for each. There is also an extensive section on winter driving. Other segments zero in on the me-

chanical differences between four-wheel- and two-wheel-drive vehicles, pulling trailers, and accessories.

Although this video is strictly for four-wheelers, there may be enough of them out there to stir significant interest. R.T.R.

## Beatles Tape Spruced Up MPI Remixes 'Mystery Tour'

NEW YORK The videocassette version of the Beatles' "Magical Mystery Tour" features a digital audio remix and a scene-by-scene color-corrected transfer from the original film negative, according to MPI Home Video, which is currently offering the fantasy film for a list price of \$29.95.

According to MPI, the remix, performed at Abbey Road Studios and supervised by George Martin, the original producer of the "Magical Mystery Tour" album, was a painstaking process. The original mixes on the title cut, "Your Mother Should Know," and "Blue Jay Way" were unusable.

In fact, so much was missing from the mix on the original mul-

titracks, which had been stashed in the EMI vaults since 1967, that those who performed the remix had to start from scratch, MPI says. "At one point the technicians were in the studio 36 [straight] hours. The whole painstaking process took a week, and the effort shows. 'Magical Mystery Tour' is now a full-stereo movie with beautiful hi-fi effects throughout the film," the company says.

The 50-minute film was first shown on the BBC in late 1967. It includes the songs "I Am The Walrus," "Fool On The Hill" and "Hello Goodbye."

MPI also offers two other Beatles films, "Help!" and "A Hard Day's Night," for \$29.95 each.

## AVC TO TACKLE WIDE RANGE OF TOPICS

(Continued from preceding page)

Video; Jeff Peisch, Vestron Video; and Ken Ross, CBS/Fox Video.

•"The State Of The Arts On Video," featuring moderator Anne Bray, Los Angeles Contemporary Exhibitions, and panelists Max Almy, video artist; Patricia Polinger, Videots; George Steele, Pacific Arts Video; and Bill Viola, video artist.

•"Chart Busters: Special Interest Videos That Take Off," featur-

ing moderator Therese Wells, the Hollywood Reporter, and panelists Todd Berman, National Geographic Television; Paul Culberg, New World Video; Betsy Wood Knapp, Wood Knapp & Co.; Julie LaFond, Jane Fonda Workout; "Teen Steam" star Alyssa Milano; and Suzie Peterson, MCA Home Entertainment. For more information call Meri Weingarten at the AFI, 213-856-7787.



**22,000 'Mr. Norths.'** That's what Virgin Vision plans to mail to retailers in an effort to draw attention to its forthcoming comedy based on Thornton Wilder's novel and starring Anthony Edwards, pictured at center. The company says 22,000 dealers will receive a complimentary screening copy of "Mr. North" in the hope that the mass mailing will render the same results as a similar promotion for "Lady In White." Virgin says the response from the first promo encouraged the company to send out the free copies. "We received extremely good response to 'Lady In White' screeners," says Tom Burnett, executive VP. "Retailers have been encouraging us ever since to do another such mailing. With 'Mr. North,' we believe we have another film that will benefit from the retailer's personal evaluation." The film, which will be released Jan. 4 for a list price of \$89.95, also stars Anjelica Huston, Robert Mitchum, Lauren Bacall, and Harry Dean Stanton.

# TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★★ NO. 1 ★★								
1	1	4	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
2	2	42	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
3	3	13	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
4	4	95	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
5	5	56	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
6	6	21	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
7	11	19	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
8	8	5	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	19.95
9	7	34	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
10	12	4	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	29.95
11	9	15	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
12	16	84	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
13	<b>NEW ▶</b>		E.T.-THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
14	10	47	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
15	17	171	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
16	13	108	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
17	19	8	GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
18	34	3	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
19	21	126	MARY POPPINS ◆ ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
20	27	104	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
21	15	19	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	14.95
22	14	86	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
23	25	19	DISNEY SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	Animated	1988	NR	14.95
24	22	4	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG	89.95
25	30	24	PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	14.99
26	33	61	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
27	23	21	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95
28	<b>NEW ▶</b>		RAFFI IN CONCERT WITH THE RISE AND SHINE BAND ◇	Troubadour Records Ltd. A&M Video VC6179	Raffi	1988	NR	19.98
29	<b>NEW ▶</b>		BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	89.95
30	31	60	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
31	20	158	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
32	<b>NEW ▶</b>		DISNEY SING ALONG SONGS: VERY MERRY CHRISTMAS SONGS	Walt Disney Home Video 412	Animated	1988	NR	14.95
33	26	10	DUCKTALES: FEARLESS FORTUNE HUNTER	Walt Disney Home Video 693	Animated	1988	NR	14.95
34	<b>NEW ▶</b>		THE LADY IN WHITE	New Sky Communications Virgin Vision 10060	Lukas Haas Katherine Helmond	1988	PG-13	89.95
35	18	56	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
36	36	39	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
37	29	55	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
38	24	152	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	14.95
39	40	125	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	14.95
40	38	3	RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R	89.95

◆ 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.

## HOME VIDEO



**Gearing Up For Cartoon Drive.** Three MGM/UA Home Video staffers greet three of the studio's top stars during a promotional event for the company's Cartoon Moviestars series. Pictured with the Pink Panther and Tom & Jerry are, from left, Susan Issacs, manager of merchandising; Wanda Glinert, manager of marketing; and Sue Procko. Cartoon collections from the company include "Starring Tom & Jerry!," "Starring Bugs Bunny!," "The Pink Panther," and "Tex Avery's Screwball Classics," each currently available for a list price of \$14.95.

## newsline...

**INTERNATIONAL VIDEO ENTERTAINMENT** says sales of "Rambo III" have set a new company record. Some 370,000 units of the action-adventure thriller have been sold since its release Oct. 6. IVE has promoted the film extensively and offered distributors up to an 8% rebate on their "Rambo III" shipments based on performance with other IVE titles. Meanwhile, IVE is gearing up for its next major release, "Red Heat." The action film, starring Arnold Schwarzenegger and Jim Belushi is scheduled for release Dec. 29 and will have a suggested list price of \$89.95. IVE says it will spend some \$3 million to push the title.

**DEBBIE REYNOLDS'** fitness tape, "Couples Do It Debbie's Way," will be promoted on some 2 million boxes of Bran Chex cereal, the result of a national tie-in promotion between Ralston and VidAmerica. From mid-January through the end of May 1989, the cereal boxes will carry a side panel offering a \$5 discount on the tape, which has a suggested list price of \$29.98. A point-of-purchase display promoting the tape and the coupon discount will be made available to video stores and food retail outlets.

"**THE LAST TEMPTATION OF CHRIST**" may not benefit from all of that controversy after all. A recent survey of both born-again Christians and non-Christians revealed that only one in four respondents was more interested in seeing the film as a result of all the hubbub. The study, conducted by the Barna Research Group, a Glendale, Calif., marketing research firm, also says a majority of Christians don't harbor negative feelings toward Universal Studios because it issued the title.

**FORUM HOME VIDEO'S** parent company, Management Company Entertainment Group, has signed a deal for exclusive U.S. and Canadian rights to 200 titles from Viacom's home video library. The multiyear licensing deal includes theatrical features, television movies, Showtime specials, and various television series. Titles include "Come Back To The Five And Dime, Jimmy Dean, Jimmy Dean"; "Hoover"; "Perry Mason Returns"; "Return To Mayberry, R.F.D."; Showtime's "Penn And Teller," "Jonathan Winters," and "Liberace" specials; and such television series as "Navy Log," "Gomer Pyle," and "Grizzly Adams." Forum Home Video president Michael Olivieri anticipates integrating titles into the company's release schedule in February. **AL STEWART**

## THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." At bookstores now.



## Camcorder Picture Changes As Minolta Adds 3 Models

A periodic column focusing on products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

NEW YORK Minolta Corp., known chiefly for its 35mm still cameras, last month broadened its camcorder line with units in the 8mm, VHS-C, and Super-VHS formats.

The introductions reflect both the strong market projections for camcorders (as VCRs sales level off) and the extent to which still-camera makers have embraced the products, once thought to be beyond their range.

Minolta's 8mm unit, the Master Series-8 8200, is as sophisticated as any on the market. It features automatic white balance, autofocus, and autoexposure, and its 1/2-inch charge-coupled-device image sensor mimics the effect of a high-speed shutter, electronically recording at 1/60 or 1/1200 of a second. Minolta says the shutter eliminates afterimages and image smear. The unit also allows for time-lapse photography with an interval timer and features six-times power zoom, a full-information 2/3-inch viewfinder, a



double-azimuth three-head recording system, and a unidirectional condenser mike. It lists for \$1,765.

The new VHS-C unit, called the Master Series-C 50, features what Minolta calls a multidimensional autofocus system. Designed for action videography, the system allows for continuous focus from the surface of the lens to infinity through use of a six-times power zoom lens (the equivalent of a zoom of 50mm to 300mm in still photography, according to Minolta). The unit is one of the first to offer optional converter lenses, including 0.5-times, 1.5-times, and two-times teleconverters. Other features: a dual-area automatic exposure system, which continually measures light and adjusts exposure from two critical light points; an automatic white-balance system that accurately adjusts for a wide range of light sources; a high-speed electronic shutter (1/60-1/1000); H.Q. picture circuitry; and a dual-mode self-timer that delays recording starts by 10 seconds. The VHS-C camcorder lists for \$1,450.



Minolta has equipped its new Super-VHS camcorder with a lens designed to catch the fastest action or zero in on the finest detail—the shutter speed can be adjusted from 1/60 to 1/1000 of a second. The unit, which is priced at \$2,350, represents continuing efforts of still-camera makers to crack the high end of the growing camcorder market.

ance system that accurately adjusts for a wide range of light sources; a high-speed electronic shutter (1/60-1/1000); H.Q. picture circuitry; and a dual-mode self-timer that delays recording starts by 10 seconds. The VHS-C camcorder lists for \$1,450.

The new S-VHS unit is the Maser Series-V 2100. It features shutter speeds of 1/60, 1/120, 1/250, and 1/1000 of a second; automatic focus, exposure, and white balance; S-VHS's 400-plus lines of horizontal resolution, using an advanced metal-oxide-semiconductor image sensor; an 11mm-88mm two-speed zoom lens; a condenser mike with an electronic filter to eliminate wind noise; and a built-in clock/timer. It lists for \$2,350.

### HARDWARE BRIEFS

While traditional still-camera makers are making inroads into the video market, some longtime consumer electronics suppliers are making inroads into still photography with still-video cameras. Most notable among them is Sony, which plans to ship its Mavica system priced at less than \$500 to the U.S. next spring. Like those units introduced by Canon, Konica, and Casio, the Sony system uses a standardized 2-inch magnetic disk that can store up to 50 still-video images playable on standard TVs. Some 42 companies are represented on the Electronic Still-Image Video Camera Committee, which is setting worldwide standards for the product. . . Suppliers and retailers say chip shortages and conservative factory projections will lead to shortages of low-end and even midpriced four-head VCRs this fourth quarter. The sources say shortages will likely bolster efforts to keep recently increased VCR prices high and inventories low through year's end, though some retailers already are having problems getting VCRs for the critical fourth quarter. . . Canon U.S.A., which privately showed Hi-Band 8mm at the Consumer Electronics Show in June, plans to formally unveil the product at the January CES. The company said in June that it plans to ship the product, which will cost about \$100 more than standard 8mm products, early in the spring of 1989. Hi-Band puts 8mm roughly on par with S-VHS. Sanyo and Sony are expected to ship Hi-Band product this spring as well.

FOR WEEK ENDING NOVEMBER 12, 1988

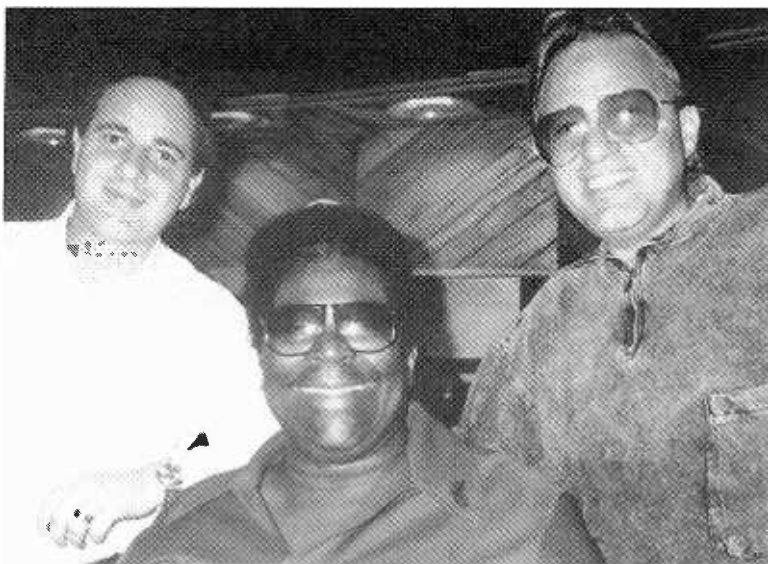
Billboard

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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
<b>RECREATIONAL SPORTS™</b>						
★★ NO. 1 ★★						
1	1	69	DORF ON GOLF ♦	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
2	3	75	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
3	2	97	AUTOMATIC GOLF ▲ ◇	Video Reel Simitar Entertainment, Inc. VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
4	10	3	MIKE TYSON'S GREATEST HITS	HBO Video 0088	Highlights from the World's Heavyweight champ's best matches.	19.99
5	14	41	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
6	4	49	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
7	RE-ENTRY		SCIENCE OF PITCHING	Morris Video 208	Former great Wes Stock teaches the fundamentals of pitching.	19.95
8	5	69	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
9	6	97	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
10	8	29	DORF AND THE FIRST GAMES OF MOUNT OLYMPUS	J2 Communications J2-0010	Tim Conway bungles his way through athletic contests of ancient Greece.	29.95
11	17	23	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 81 18770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
12	RE-ENTRY		NFL TV FOLLIES	NFL Films Video Fox Hills Video	Jonathan Winters hosts this newest football follies program.	19.95
13	12	33	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Comprehensive history of the Superbowl champs, the Washington Redskins.	19.95
14	16	21	FESTIVAL OF FOOTBALL FUNNIES	NFL Films Video Fox Hills Video	Compilation of the NFL's funniest bloopers and blunders.	19.95
15	7	21	WRESTLEMANIA IV ◇	Titan Sports Inc. Coliseum Video WF053	This event, shown in its entirety, includes never-before-seen footage.	39.95
16	13	39	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
17	NEW ▶		SPORTS ILLUSTRATED-GET THE FEELING: SPEED	NFL Films Video HBO Video 0091	Highlights of some of the fastest moments in sport's history.	14.99
18	11	43	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19.95
19	20	27	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1	Paramount Home Video 12623	Pro Lee Trevino reveals the golfing techniques that made him famous.	19.95
20	15	13	FEEL YOUR WAY TO BETTER GOLF	Simitar Entertainment, Inc.	Pro Wally Armstrong teaches the feel good golf swing and how to get it.	14.95
<b>HOBBIES AND CRAFTS™</b>						
★★ NO. 1 ★★						
1	1	83	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
2	3	97	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
3	NEW ▶		READER'S DIGEST VIDEOMANUAL: HOME REPAIR	Random House Home Video	Complete home repair program to deal with the most common repair problems.	29.95
4	RE-ENTRY		JULIA CHILD: FISH AND EGGS	Random House Home Video	From simple pan-fried fish to custards and souffles.	29.95
5	4	23	FODOR'S GREAT BRITAIN	Random House Home Video	This video is based on the world-famous travel book.	19.95
6	RE-ENTRY		A GUIDE TO GOOD COOKING: SECRETS OF A MASTER CHEF	Videokraft	Chef Jacques Pepin hosts this guide to the basics of cooking.	49.95
7	RE-ENTRY		THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
8	6	75	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	19.95
9	NEW ▶		FODOR'S HAWAII	Random House Home Video	Travel tips on hotels, restaurants, sightseeing, and shopping.	19.95
10	13	97	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
11	11	63	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
12	2	5	SUNSPOT VACATIONS FOR WINTER	Videotakes, Inc.	Get inside tips from the experts on food, language, attractions & more.	29.95
13	9	19	SPAGO: COOKING WITH WOLFGANG PUCK	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's Famed pizzas & pastas.	29.98
14	10	45	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 121 35	Celebration of parties, people, and good food for anyone who entertains.	24.95
15	14	9	MICROWAVE COOKING	Best Film & Video Corp.	Pat Hutt hosts this comprehensive course in using the microwave.	29.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. Next week: Health And Fitness; Business And Education.



**Next Of King.** Legendary bluesman B.B. King was working at Powertrax in Los Angeles with producer David Kershenbaum recently on the soundtrack for "Next Of Kin," the upcoming Lorimar/Warner Bros. film starring Patrick Swayze. The soundtrack also features cuts by Ricky Skaggs, George Jones, and Ricky Van Shelton. Shown in the studio, from left, are Jackie Krost, VP of music for Lorimar, King, and Kershenbaum.

## CD Maker Gains Catalog Of Defunct BASF Label Pilz Reins In German Music Cos.

MUNICH, West Germany Independent CD manufacturer Pilz, based in Kranzberg here, has acquired a controlling interest in the music production companies FonoTeam and TeleTerminal KG, both of Hamburg.

The two Hamburg companies, headed by Klaus Laubrunn, control repertoire acquired from the BASF group when that company's short-lived venture into the record business came to an end in the late '70s.

In addition to a substantial amount of classical repertoire, including recordings by Placido Domingo, Hermann Prey, Teresa Berganza, Jose Carreras, and Julia Migenes Johnson, the catalogs include material by such pop and MOR artists as Paul Kuhn, Freddy Breck, Ireen Sheer, Andre Heller,

Caterina Valenta, and Hildegard Knef.

FonoTeam also has a large collection of spoken-word recordings, including a fairy tale series and a number of plays, as well as the entire archives of the former radio station Reichsrundfunk Gesellschaft, with vintage material by Karl Boehm, Wilhelm Furtwaengler, Kans Kappertsbusch, Richard Strauss, and Hans Pfitzner.

On the video side, FonoTeam and TeleTerminal have a number of productions featuring major artists that will be released and marketed on CD video starting next year.

The acquisition, says Pilz, significantly strengthens the company's own repertoire and is in line with the company's policy of reducing its emphasis on custom pressing in an increasingly competitive manufacturing market.

### NEW PRODUCTS & SERVICES

**AMPEX CORP.** HAS grabbed a large military account: The Redwood City, Calif.-based firm will supply about 55,000 of its Ampex 197 videocassettes to the Warner Robbins U.S. Air Force Base, just south of Atlanta. The base's former tape supplier was 3M Co. According to Ampex, the specially configured videocassettes (30 minutes, instead of the standard broadcast length of 20 minutes) will be used in the nose cones of F-16 fighter planes to record various types of radar information.

**NEW SAMPLER:** The **Russ Jones Marketing Group** is now importing the **Lynex**, a new 16-bit sampling device for the **Atari ST** computer. The device, manufactured by **Commander Electronics** in the U.K., is housed in a single-space, rack-mountable package and comes standard with one megabyte of internal RAM. The Lynex provides either 10.5 seconds of mono or 5.25 seconds of stereo, with 16-bit sampling at 50 kilohertz. The memory is expandable to up to 32 megabytes of RAM. The controlling software runs on any Atari ST computer, and Commander says it plans to release a Macintosh version soon. The list price is \$3,300. Call 818-993-4091 for more information.

**NEW INSTALLATIONS:** **JBL**

Professional equipment has been used in a number of recent large-scale pro sound installations. They include an all-JBL speaker cluster in the **Morris Civic Auditorium** in South Bend, Ind., and several all-JBL installations at the **Univ. of Notre Dame**. For information on JBL products, call 818-893-8411.

**MORE CAPACITY:** **Eastern Standard Productions Inc.** of Buffalo, N.Y., has recently completed a major expansion of its real-time duplication and tape-loading facilities. Real-time duplication capability has been doubled and loading capacity has been tripled. Call ESP at 716-876-1454 or 800-527-9225.

**OTARI CORP.** HAS begun shipments of its new **DTR-900B** multitrack digital recorder to multiple studio locations in New York and Los Angeles. The new series features completely redesigned autolocator software and hardware, new proprietary VLSI technology, in-house manufactured recording heads, and upgraded power supplies. The power supplies were incorporated to accommodate the use of optional **Apogee Electronics** low-pass filters in the A-D and D-A converter sections. For more information on the DTR-900 machines, call 415-341-5900.

### AUDIO TRACK

#### NEW YORK

**PRODUCER/ENGINEER NORTY Cotto** was at **Power Play** working on an album project on the **Bad Boy Orchestra** for **Smokin' Records**. Also, Cotto and **Todd Terry** worked on a **Jasmin** project for **Profile**.

**Justin Strauss** was at **I.N.S.** working on overdubs for the remix of "A Little Respect" by **Erasure** for **Warner Bros.** **Eric Kupper** was on keys and **Gary Clugston** was at the board. **Malcolm McLaren** worked on some new material with producers **Strauss** and **Murray Elias**. **Dan Sheehan** was at the desk. And, producer/DJ **Chuck Chillout** completed tracks on **Cool Chip** for **Urban Rock Records**. **Clugston** was at the board.

**Jhon "Jump Back" Fair** stopped by **Simple Simon Studio** to work on "Can't Get Enough Of Your Love" by **Eldorado 13** for **East Street Records**.

**Robert Clivilles & David Cole** of **Done Properly Productions** worked on postproduction on **Freddy Jackson's** EMI release "Crazy For You." In addition, the Clivilles-Cole team worked on "You Could Be Forgiven" with **Capitol** act **Horse** and on the **Latin Rascals** single "Don't Let Me Be Misunderstood." Overdubs on the projects were handled by **Steve "Griff" Griffin**. **Jim "Bonzai" Lyon** ran the board with assistance from **Jay Pollock**.

**Doug E. Fresh** dropped by **Planet Sound** to cut and mix his album in the studio's newly renovated **Studio C**. **Ollie Cotton** was at the controls. **Danny Madden** worked on tracks for his album on **Chrysalis**. **Sire Sire** was in working on a new single with **Madden** producing. **Jeff Stevenson** was at the controls.

**OK Savant** worked on tracks at **Soundtrack**. Members **Brian Cullman** and **Leslie Winston** produced. **Barbara Milne** was at the controls. Group bassist **Sara Lee** worked on tracks with the **B-52's** for a forthcoming album.

**DumBeat** rap act **Easy Abadaba** featuring **D.J. Dan** was at **Airwaves** tracking cuts for its next 12-inch re-

lease. The cuts, which will also appear on the forthcoming "G.Q. Down" album, are "Runaway," "Hardstreet," and the bonus cut "It's Ease And Ab . . ." The album is scheduled for release in early '89.

**William Garrett** was at **Platinum Island** with producer **Anton Fier** working on a new album with the **Golden Palominos**. **Garrett** also produced an independent project for **Lord Boy** that features members of the **Lounge Lizards**, **Full Time Men**, **World At A Glance**, and **Sandra Bernhard's** off-Broadway show band.

Producer **Lenny Kaye** dropped by **Sound On Sound** with **Rhino** artist **Cindy Lee Berryhill** to track and mix her next release. **Knut Bohn** engineered; **Peter M. Beckerman** assisted.

#### LOS ANGELES

**TOBY SCOTT** WAS IN tracking and mixing tracks on **Curb's Ghost Town**. **Scott** and producer **Chuck Plotkin** mixed **Bruce Springsteen's** live EP. **Bob Lacivita** assisted. **Mike Shipley** remixed "Wild Again" by **Starship** from the movie "Cocktail." **Jim Champagne** assisted. Producer/engineer **Steve Hillage** was in with **Tom Kimmel** working on tracks for **PolyGram**. **Champagne** assisted.

**Swedish** group **220 Volt** was at **Galaxy** mixing an album project for **CBS International**. **Max Norman** produced and engineered with assistance from **Bill Zalin**. The **Boys** were in rehearsing dance maneuvers for their debut video. And, **Epic's Amy Keys** mixed a few tunes with engineer **Jeff Lorenzen**. **Spence Chrislu** assisted. The tracks were produced by **Preston Glass** and **Larry Graham**.

**Guns N' Roses** worked on tracks at **Rumbo Recorders** with producer **Mike Clink**. **Jeff Lynne** and **Roy Orbison** recently completed tracks in **Studio A**. And, the **Captain & Tennille** cut their new album.

**Elumba** played host to **Z-Looke** (**Eric Strickland**, **Wayne Cocherham**, **Mike Carpenter**, and **Art Zamara**), an **Orpheus Records/EMI**

group preparing a debut project. **Carpenter** and **Zamara** produced; **Mike Frenke** was at the board. **Donnell Sullivan** assisted.

**Warner Bros.** act **Morris Day** was at **Skip Saylor** mixing a new single with producer **Michael Moore**. **Fred Howard** engineered and **Pat MacDougall** assisted. **Geffen** act **Chris Williams** was in mixing his new album with producer **Dennis Matkosky**. **Tommy Vicari** was at the desk. And, mix specialist **Chris Lord-Alge** worked on **Angel City's** new single for **Chrysalis** with producer **Bob Spencer**.

**CBS** act **Hiroshima** was at **Sunset Sound Factory** recording a self-produced album with **Don Murray** at the board. **Troy Krueger** assisted. **Geffen** artist **Peter Case** recorded tracks with **Larry Hirsch**, **Steven Soles**, and **Case** producing. **Hirsch** was behind the board with assistant **Scott Woodman**.

#### NASHVILLE

**MTM'S JUDY RODMAN** was at the **Bennett House** working on mixes with producer **Tommy West**. **Gene Eichelberger** ran the board with assistant **Shawn McLean**. **Condor Productions** worked on video vocals on "Just The Other Side Of Nowhere" with **Johnny Cash**. **Earl Ball** produced with **Eichelberger** and assistant **McLean** at the board.

At **Lawrence Welk's Champagne Studios**, **Harlan Howard**, **Peter McCann**, **Matraca Berg**, and **Rice & Rice** worked on tracks and overdubs for the **RCA "Writer's Signature II"** album. **Emory Gordy Jr.** produced. **Steve Tillisch** ran the controls assisted by **Randy Best** and **Judy Trenary**.

**Warner Bros.' Beth Chapman** was at **AMR** working on overdubs for her project with producer **Jim Ed Norman**. **Bill Lloyd** of **RCA's Foster & Lloyd** dropped by to play guitar on a song he co-wrote with **Chapman**. **Eric Prestidge** manned the controls.

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



The Otari DTR-900B is the latest-generation multitrack digital recorder from the firm. It features upgraded hardware, software, and internal electronics. Deliveries have already begun.





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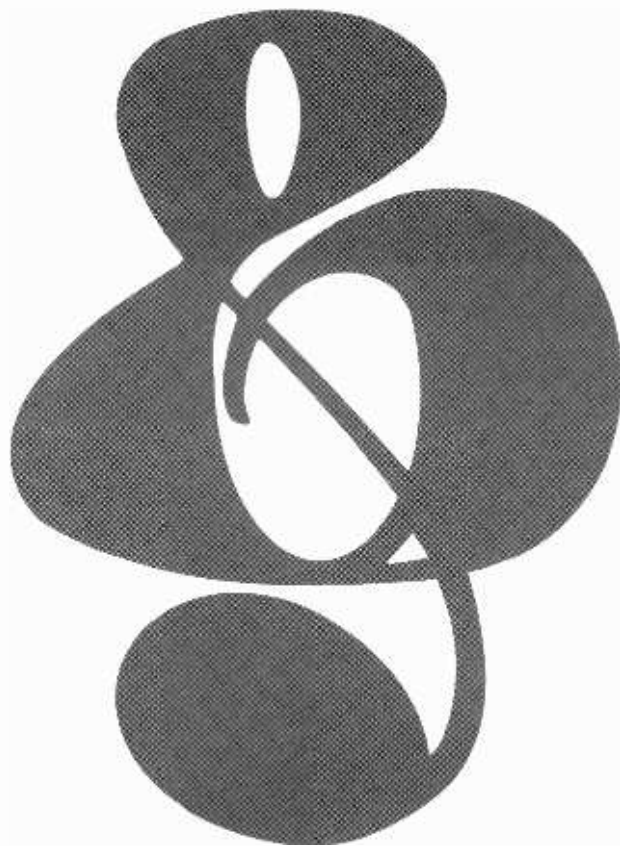
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Fuji and George Carlin are very proud to be a part of this outstanding show. You showed us what good stuff really means.

 **FUJI PHOTO FILM U.S.A., INC.**



## PROGRAMMING

(Continued from page S-4)

ry of President John F. Kennedy's assassination. Accordingly, CBS-Fox has released "John F. Kennedy, The Commemorative Video Album" (\$19.98), which chronicles Kennedy's remarkable life and is hosted by Walter Cronkite, Harry Reasoner and Dan Rather.

"Declassified: The Plot To Kill President Kennedy" (VidAmerica, \$14.98) is an investigative documentary that looks into Kennedy's assassination. And another expose involving JFK is "Marilyn And The Kennedys" (American Video, \$59.95), which examines the legendary American actress' alleged romantic involvement with both John F. and Robert Kennedy, and examines the theory that Monroe may have been murdered to protect the brothers' political careers.

"Strange But True Body Shapes" (Fox Hills Video, \$19.95) is one of the more unusual NFL Films tapes and looks at football players from the 1950s to the '80s who were exceptional athletes despite their size or shape. William "Refrigerator" Perry, Dick Bass, Doug Atkins, Dave Butz, Ted Hendricks and "Ice Cube" McNeil are among the featured players.

"Floral Fantasy" (Ron Roy Productions, \$24.95) is a 45-minute "video bouquet" of roses, daisies, marigolds and other flowers dissolving into and out of each other, all to a soothing new age-ish score by Ron Ray, Carmen Dragon and Eric Bikales.

Just as Vestron may break into the large new age market in a big way with their upcoming Shirley MacLaine tape, J2 Communications could reap riches in the largely unexploited teen video area. "Teen Steam" (J2, \$19.95) is a dance, workout and fanzine fantasy starring Alyssa Milano ("Who's The Boss?"). The ultra-merchandised tapes features offers for a "Teen Steam" record, autographed photos and other products during the course of the video.

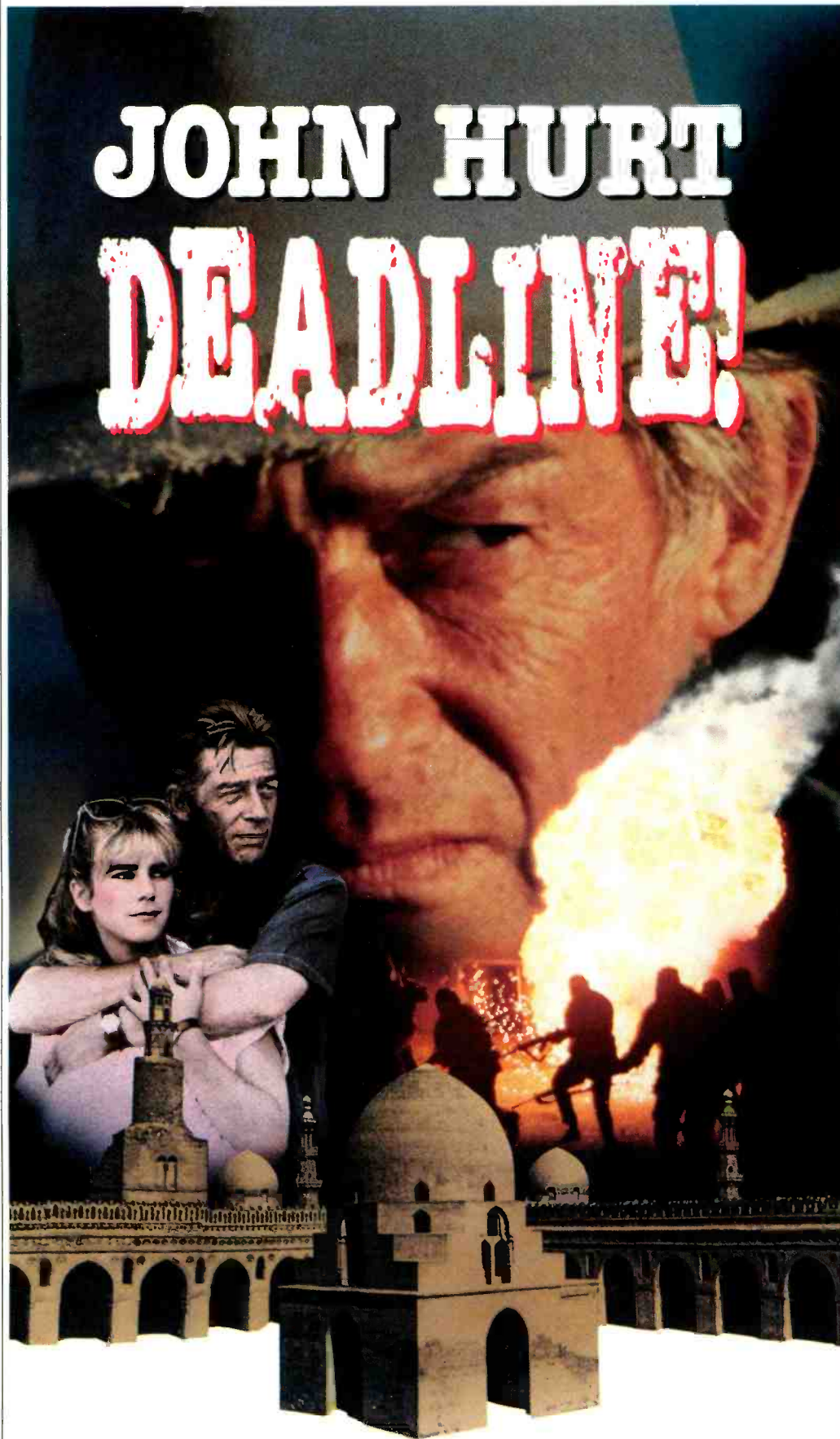
"Windham Hill: Tibet" (Paramount, \$29.95) is a remarkable visual essay on Tibet and its inhabitants, accompanied by a film score by Mark Isham.

The three-volume "The Boy Scout Advancement Program" (Paramount, \$24.95 each) covers boy scout symbols, skills and lore.

"Woody Vs. Bo: The Ten Year War" (Family Express Video, \$29.95) documents the gridiron rivalry between the Ohio State Buckeyes and the Michigan Wolverines, in particular the years between 1969 and '78 when, guided by their legendary coaches Woody Hayes and Bo Schembechler, the two powerful teams went head to head during a number of remarkable pigskin contests.

CHRIS MCGOWAN

**CREDITS:** Editorial by *Billboard* writers, except "Sponsorships," "Programming" and "Original Video," by L.A. freelance contributor *Chris McGowan*; Cover & design, *Steve Stewart*.



CITY LIGHTS ENTERTAINMENT GROUP presents  
 A BBC/ILLUSTRATION FILMS PRODUCTION of "DEADLINE"  
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 Editor: DICK ALLEN Music: JIM PARKER  
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**It's a short fuse on the Persian Gulf powder keg. Granville Jones holds the match...**

Washed-up British reporter Granville Jones (John Hurt) is an alcoholic recluse in the terse capital city of Awad, an oil-rich Mideast kingdom. Bitter memories of a doomed love affair with the sensuous noblewoman Lady Romy-Burton (Imogen Stubbs) fill his empty hours. But when Islamic revolutionaries ignite a coup in Awad, Jones's lifelong friendship with the now-hostage King plunges him deep into swirling intrigue and danger. Jones finds himself locked in a race against time and pursuing revolutionary guards to get the King's desperate cry for help to the outside world...

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- *DEADLINE* stars Academy Award nominee and worldwide film idol JOHN HURT (*THE ELEPHANT MAN*, *MIDNIGHT EXPRESS*, *ALIEN*, 1984) in the role of his life!
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**PRE-BOOK DATE: 11/3/88**  
**STREET DATE: 11/16/88**

Suggested retail: \$79.95  
 Program length 85 min.  
 Catalog number 25115 • Color

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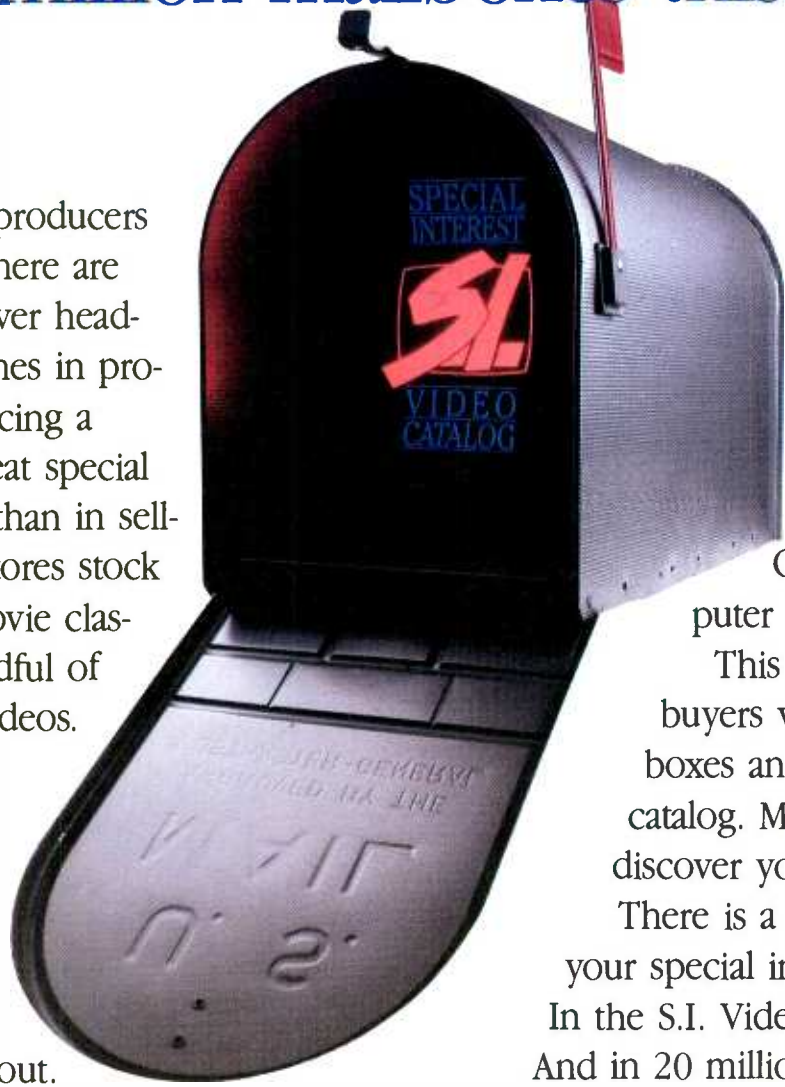
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## DISTRIBUTION

(Continued from page S-7)

cess is to work backwards from the original idea of the video. In other words, he says, identifying first who the audience is, determining how to reach them, and, if viable, going ahead and producing the tape." Most special interest distributors demand at least a preliminary marketing gameplan from the creator of the video.

The marketing and distribution framework can be as massive and creative as the proponent of the video, say observers. Every attempt should be made to break into traditional distribution. After that, there are special interest catalogs to mine, as well as more refined and specialized direct marketing techniques. Depending on the nature of the video, most analysts say producers should seek those distributors and reps that reach targeted specialty outlets such as camera stores, gift shops, florists, grocery stores or drug stores.

One example of the direct response approach, says Terry Bochanty, GM of Regency Home Video, is putting a civil war tape commercial with an 800 number on an old John Wayne movie on television.

"There has to be a plan that makes sense," he says. "You can't just put a commercial like that on the air haphazardly. But that takes a lot of legwork and research."

"One thing the alternative video marketer has to keep in mind," he says, "is that you can't assume the consumer wants the title or that the consumer is even asking for it. In most cases they are not asking for it. If it is presented to him or her in a certain context, it may well be ordered, however."

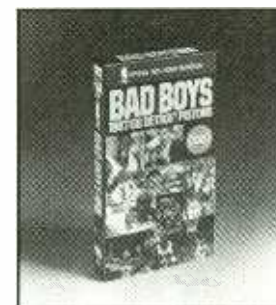
## SPONSORSHIP

(Continued from page S-9)

ed' circulation offer [with the NFL tape as a premium], it was measurable and has worked out very well for them. And consumer on-pack offers are measurable."

For both sponsor and video label, it's a winning combination. The sponsor reaches a focused audience with specific interests and receives the added media publicity a video can generate. The label gets production money, extra units sold, additional publicity, the option of a lower price point and/or expanded distribution.

Concludes Great Earth's Mel Rich, "Cross-promoting with video in the video age is important."



"Bad Boys—1987/88 Detroit Pistons," an official NBA Video Yearbook on CBS-Fox.



**SPONSORSHIP**

(Continued from page S-3)

salers around the U.S. and via mailings.

"We had previously made two other public interest tapes, but this is the first time we've used the video store distribution area," adds LaMonica. "We are urging that stores make the tape available on a free rental basis. It's good for the video stores, a chance to enhance their images."

Great Earth Vitamin Stores and J2 co-financed the recently released "Tough Stuff," in which Tracy Scoggins ("The Colbys") demonstrates the physical fitness program of "Plyometrics." The \$19.98 tape features a short advertorial for Great Earth at the end and comes with a \$10-off coupon for the company's products. Outside the video arena, Scoggins represents Great Earth's Great Shape Diet and Beauty Helper nutritional and weight control product line.

"We did it because it's a great publicity vehicle, because we feel that our product line is not in the forefront of the establishment," says Mel Rich, president of the Great Earth Vitamin Stores franchise organization. "We need that physical thing—the workout, the exercise—to help sell the line. It's a perfect marriage of personality and hook of the video, and is a backdoor to our products."

"With the video, Tracy can get on TV shows that she couldn't get on with just a new vitamin product alone," adds Ellen Pittleman, J2's VP of programming and development. "And J2 can tie into Great Earth's 250 outlets."

"The bottom line is that we get more bang for our buck. We'll see how many of the coupons come in and we can gauge the walk-in traffic in our stores for the video and for the 'Great Shape' product line," comments Great Earth's Rich.

The CBS-Fox bowling tape "Score More!" featured sponsorship participation by both American Cyanamid (Old Spice brand) and Ebonite. American Cyanamid was given a 15-second commercial spot at the tape's beginning and a 30-second spot at the end, and the Old Spice logo appeared on the cassette cover. Ebonite, whose products were used throughout the video and featured on the cassette cover, will distribute the tape (exclusively) to bowling centers and pro shops, as well as (non-exclusively) to sporting goods stores that carry bowling products.

"Some type of sponsorship is very important, whether it's in the form of hard cash or incremental units in the form of premiums," says Ken Ross, CBS-Fox director of non-theatrical programming. "On videos such as our Bill Cosby tape sponsorship is not necessarily important. But for other tapes it's a nice cushion and can even make or break the tape. Each project is different, but on the whole we strive for sponsorship and premiums."

Is the effectiveness of video sponsorship something that can be measured? "When it's a consumer program, certainly," says Media's Whiffen. "With our 'Sports Illustrat-

(Continued on page S-10)



**When a Hollywood movie crew stumbles across the secret hide-away of a paramilitary army, their revenge is swift and merciless. But one crew member—Kiersty, the voluptuous teenaged daughter of the slain director—escapes the slaughter with the aid of a renegade mercenary named Grosso. Together, they plot a last-ditch dash for freedom. Their plan has one chance to work—if they can wipe out the brutal Captain Parker and his hired guns on their own killing ground...**

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at teens.

Conceptually, it was J2 president Jim Jimirro who encouraged producers, distributors, retailers and others in the original video trade to view these tapes primarily as a specific "product" first and as a videotape secondarily. A baby tape, for example, he emphasizes, is a baby product first and should be marketed that way, appropriate in baby sections of department stores and the province of the baby products buyer. If the title "crosses over," it can also earn a spot on the video department shelf. Achieving cross-over can make a special interest tape climb to the spectacular plateau.

From a marketing and sales viewpoint, this middle level of original video firm has been also pioneering—creating innovative links with sponsors for cross-promotions, licenses and other synergistic opportunities.

After the mid-tier—at level three—comes one of the most pioneering and entrepreneurial aspects of the original video business. Baskerville estimates that there are any number of small, unpublicized regional producers who are making special interest video tapes in just about every pocket of the country. This phenomenon is visible, for example, at resort spots where several tourist tapes are available, or else a ski lodge in places like Crested Butte, Colo., where a local instructional tape can be had. Many times the production values of these programs are not up to par with Hollywood's but, nevertheless, the local entrepreneurs earn enough to recoup their investment and more. They also feed a buzzing duplication and packaging industry. No one seems to know quite just how big this activity is except suffice to say it's sizable.

## DISTRIBUTION

(Continued from page S-3)

Jimirro points out that it's not only the original video producers that need the sponsorships and cross-promotions but the consumer goods company as well.

"Network shares are down," he says. "And advertisers want to follow their audiences. A lot of that audience has gone to video and they know that."

Within that framework, he says, are two different kinds of businesses. One, the A title movie rental business where an advertiser can get a big numbers buy.

"Then there's the interesting original video, sell-through product that may have had less exposure. And that's where coupons, cross coupons, premiums and self-liquidators come in with surprisingly good results," he says.

"Distribution is all over the place," says West Coast analyst Tim Baskerville who likens the phenomenon to the "mass marketing" of a paperback book.

"It's almost like each title has to be assembled from the ground up." Often times, he says, the pro-

(Continued on page S-10)

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**cabin fever**/kab-en-fe-ver/*n* (1918) : extreme irritability and restlessness resulting from living in isolation or within a confined indoor area for a prolonged time

Websters Ninth New Collegiate Dictionary



**cure** (kyoor) *n.* The 500 Home Run Club,\*  
Lynyrd Skynyrd Tribute Tour, The TLC Way  
of Training Your Dog (With Howard Keel),  
Why Fish Strike! . . . Why They Don't,  
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(See also the Charlie Daniels Band  
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## VIDEO SUCCESS

(Continued from page S-1)

gories such as health and fitness, cooking, sports or else a high concept tape with a very recognizable celebrity.

The studios are supplementing their marketing and distribution via special marketing that takes the form of specialty advertising, direct marketing and other innovative techniques.

If nothing else, say some analysts, the studios have the clout to get some significant shelf space in the 20,000-25,000 VSDA-type outlets and are helping to raise original video consciousness among consumers.

The numbers for the studios have been respectable, say analysts, even spectacular in some instances, passing the 100,000 units mark as with "Callanetics" or the HBO Sports Illustrated "Get The Feeling" series.

But as West Coast video analyst Tim Baskerville points out: "The studios can make more money on a lesser theatrical title than investing too much in non-theatrical." He also points out that the rise and fall of the high-profile special interest orientation of Lorimar Home Video may have sent a sobering signal to the big players to remain conservative. Take away Jane Fonda, he notes, and the Lorimar original video program had its share of ups and downs.

Still, he says, the studios have become a forceful presence in original video.

After the studios—at level two—original video has crystallized in the last 12 months to what analysts characterize as a highly visible "mid-tier" group of companies. Among them, firms like J2, JCI, Wood-Knapp and other players, which, although not highly publicized, quietly ring up significant original video success stories.

It's at this level, says Baskerville, that potentially the most excitement lies.

"If original video is ever going to blossom into a bigger category," says Baskerville, "it's at this level." Companies like J2, he says, represent what appears to be a winning formula—well-capitalized companies with shrewd marketing management that is forging ties with appropriate sponsors and other partners for cross-promotions. "These companies have to remain big enough and sophisticated enough yet not be blinded by the fact the numbers are not larger than they really are. If you can do a deal and leverage a small investment, it looks very promising."

It's at this level, he says, that more adventuresome special interest programming ideas are being tried as well as more progressive marketing and sales campaigns.

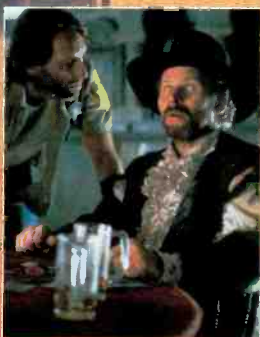
Industry observers say J2, for example, has to be credited with breaking new programming ground with "Dorf On Golf," a spoof of the sport starring Tim Conway, which has clocked well in excess of 100,000 units. More recently, J2 is attempting to forge a newer original category with "Teen Steam," a program starring teenage acting sensation Alyssa Milano and aimed



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## PROGRAMMING: Already Exploding Universe of Special Interests Spinning Off Startling New Subject Galaxies

Retailers and consumers are already familiar with non-theatrical tapes starring Jane Fonda, Bill Cosby, Jack Nicklaus and the WWF that sell units in the six and even seven figures. But beyond these familiar videos is an astonishing variety of product that caters to every conceivable special interest.

The following is a look at but a few of the upcoming or recently released titles that inhabit the vast and ever-expanding non-theatrical video universe.

One of the top special-interest releases of the year is the six-tape set "Joseph Campbell And The Power Of Myth" (Mystic Fire Video, \$29.95 each), an acclaimed series that first appeared on public television in mid-'88. The tapes (filmed at George Lucas' Skywalker Ranch) feature journalist Bill Moyers and renowned mythology scholar Joseph Campbell discussing stories that range from Eskimo fairy tales to King Arthur to "Star Wars" and looking at their relation with life, death and the evolution of human consciousness over time. The PBS series was so popular that its companion paperback shot to the No. 1 position on the *New York Times*' best-seller list this year.

"Martha Graham: An American Original In Performance" (Kultur Video, \$39.95) contains three historic performances by American dance legend Martha Graham and her company. The three dances are: "A Dancer's World," "Night Journey" and "Appalachian Spring." The latter work, one of Graham's most famous, features a score by renowned composer Aaron Copland.

In February, Vestron will launch the "Shirley MacLaine Inner Workout," which is subtitled "meditation for relaxation and stress reduction." Could the tape pull an already large number of new-age titles (on yoga, crystals, meditation, channeling, reincarnation, t'ai chi, etc.) after it is into the mainstream?

LaserDisc Corp. of America bowed the Pioneer Special Interests label this year to provide educational and informational laserdisc product that can be used in a classroom setting or

enjoyed at home. "Encyclopedia Of Animals" is an eight-volume series that covers more than 700 species of animals. "Animation Animation" is a series of disks that focus on worldwide film animators. And "Visual Pathfinders" examines the techniques of modern experimental animation. Each disk retails for \$99.95, is in the CAV format and takes full advantage of the LaserDisc 54,000-frame capacity for storage and dual audio track capability.

"The Video Guide To Stamp Collecting" (Premiere Home Video, \$24.95) is hosted by Gary Burghoff (Radar from "M\*A\*S\*H") and is an informative and surprisingly entertaining introduction to what is perhaps the world's most popular collecting hobby.

"The Impact Zone" (Cinergy Entertainment, \$29.95) shows top windsurfing stars challenging the towering waves and fierce side shore winds off Maui. The well-photographed action of this "rockumentary" is backed by a soundtrack featuring blues legend Clarence "Gatemouth" Brown.

"Carnaval 88" (Globo Video, \$79.95) is 90 minutes of non-stop samba as Rio de Janeiro's "samba schools" parade during Brazil's Carnival celebration. Each samba school has several huge floats and hundreds of colorful singers, sexy dancers and adroit musicians. The scale, noise and glamour make the Rose Parade look like a small-town event in comparison. Great for in-store play.

"Christmas With Flicka" (View Video, \$29.95) features American opera star Frederica von Stade celebrating the holidays. Julius Rudel conducts.

"Basic Chinese By Video" (MasterVision, \$74.95) will teach the language student how to communicate with 1.1 billion people.

Anyone who ever saw baseball legend Pete Rose slide headfirst into home plate or run to first base on a walk will always think of him when words like "hustle" or "spirit" come to mind. The holder of the record for most lifetime hits, Rose discusses winning, dedication and motivation amidst exciting highlight clips from his career in "Pete Rose: Reach For The Sky" (Morris Video, \$29.95).

February will see the release of "The Sports Illustrated 25th Anniversary Swimsuit Video" (HBO Video). Most likely, a good number of the five million people who buy the Sports Illustrated swimsuit issue each year will probably go for this one too. Retailers, get ready.

And speaking of the shapely, notorious former porn star Traci Lords has released (!) an exercise video. "Warm Up With Traci Lords" (Starmaster Home Video) bowed in September and features Lords in a 47-minute, non-impact "Jazzethics" workout.

Nov. 22 marks the 25th anniversary  
(Continued on page S-11)

Alyssa Milano of TV's "Who's The Boss?" in J2's "Teen Steam" youth dance/music/lifestyle video.



Gary Burghoff tweezers a rarity in Premiere's "The Video Guide To Stamp Collecting."



The American Women's Wrestling Federation (A.W.W.F.) steams up the small screen for Media.

## ORIGINAL VIDEO: Producers See Opportunity in Almost Every Active, Captive Audience—if You Can Reach Them

How do video alchemists turn creative elements into special interest gold? How does a development person come up with a "Callanetics," "Dorf" or "Golf My Way With Jack Nicklaus"? How important are celebrity participation, sponsorship, pre-promotability, narrowcasting, clearly defined specialty distribution paths—and the "hook"?

MCA has sold over 600,000 units of "Callanetics," shipped platinum in October with "Super Callanetics" and has a number of other successful special-interest tapes. "For us, the project has to be pretty mass appeal, be a large special interest that we can target effectively and have a pretty high hook—because of the celebrity or the subject or a combination of the two," says Suzie Peterson, VP of production & development for MCA. "It has to have a number of things going for it."

"There is an area for growth in special interest videos and we're not competing with features like 'Colors,'" says George Steele, president of Pacific Arts. "Videos like our 'Drive To Win' are being sold and marketed in a completely different way. There is absolutely an audience and an opportunity."

"We are not making original productions, but we are acquiring them. We look at a lot of tapes, and are searching actively for programs that fit our criteria. We are interested if the tape is something that is collectible, that can enhance someone's video library. Does it have educational, informational, reference value? What are the distribution opportunities? What will the audience be? Can we price it between

\$24 and \$29, the usual sell-through range?"

"It's become a real business, you can't just throw anything out and let it fly," says Kathy Callahan, VP of sales & marketing for Forum Home Video, which launched "The Greggains Plan" among other non-theatrical tapes in '88.

"Video is a non-essential impulse purchase. You have to figure out that hook to spark the purchase. Star quality is good, but sometimes a star can be a detriment if there's no substance behind the face. Sponsorship, brand-name association and nostalgia quality are all good," adds Callahan.

HBO Video has decided to concentrate on mass market magazine videos, standup comedy and music programming in the special interest area, according to Steve Zales, HBO Video marketing manager.

"HBO is part of Time Inc., so we have a number of major mass market magazines at our fingertips," says Zales. "With mass market magazine videos, you have a built-in audience. When the magazine has a readership of five to 25 million, you're more likely to succeed."

"With 'Sports Illustrated's Get The Feeling: Speed,' we sold over 180,000 units. We expect to do 350,000 units, maybe even 500,000, with the 'Sports Illustrated 25th Anniversary Swimsuit Video,' which will be out in February."

"With these videos, we have the readership and the equity of the magazine's name, and we've done the research. We have a panel of over 2,000 video purchasers and we take 600 each time we do research and expose them to 20 dif-

ferent concepts. We ask their likes and dislikes, and discover their purchase intent. That way we can gauge each of the various concepts."

HBO also has highly successful lines of comedy videos and music tapes (many that were originally concerts on HBO or Cinemax cable TV). Upcoming titles include "Money Magazine: Making Your Money Count" and "Life Magazine: Life In Camelot: The Kennedy Years."

Adds Zales, "You have to put out product with a built-in awareness level and name personalities to drive sales. It's the only way to have success considering the amount of product that's out now."

J2 scored big with "Dorf On Golf" (170,000 units sold) and the 'Dorf' sequel is over 70,000 and climbing. Plus J2's two Chef Paul Prudhomme tapes together are over 65,000 units. "The business has become more and more hit-driven," says Ellen Pittleman, VP of programming & development for J2 Communications. "You must pick carefully and the tapes must have longevity. We're still getting reorders for the first 'Dorf,' which we put out in May '87."

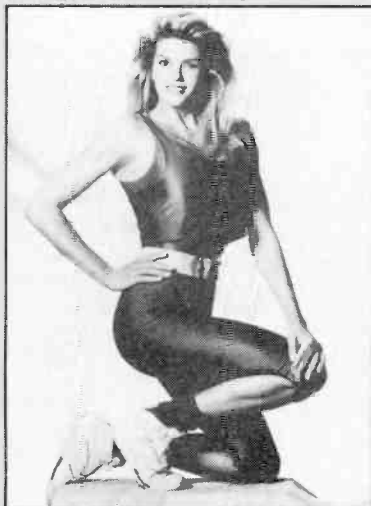
J2 has attempted to tap into as what it sees as the wide-open "teen" market in video, launching Alyssa Milano's "Teen Steam," an exercise, dance and fan video all in one. "Kids under 17 spend over \$78 billion a year on clothes, food, music and movies," notes Pittleman. "We feel that this market really hasn't been exploited in video."

(Continued on page V-8)





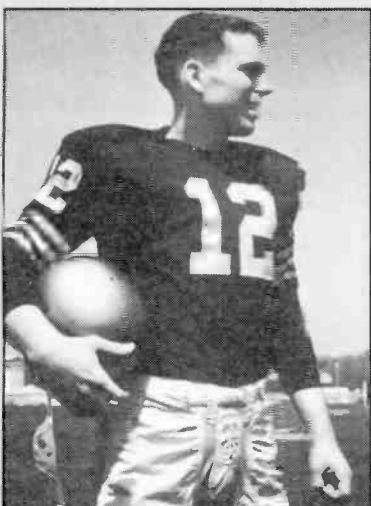
Jimmy Connors in Vestron's "Jimmy Connors' Tennis."



Kathy Smith's "Fat Burning Workout" on Fox Hills.



Jack Nicklaus in "Greatest 18 Holes" on CBS-Fox.



Young Roger Staubach in Vestron's "Great Moments In College Football."

## ANSWERING THE CHALLENGE: New Breed of Hybrid Distribution Specialist Cropping Up to Fill Void

By JIM McCULLAUGH

It's no secret that the major studios want to teach the 20,000-25,000 traditional video specialty stores in the U.S. how to sell low-priced movies—both hit product and catalog.

This fall the sell-through campaigns are at an all-time high as two low-priced powerhouse lead titles—"E.T. The Extra-Terrestrial" and "Cinderella" at both under \$30—are gobbling up a lot of open-to-buy money and a significant amount of shelf space.

Add to that the fact that most of those stores never really had an affinity for original video anyway and the special interest video market has a sizable distribution hurdle to overcome. It's breaking that distribution barrier that has been and is the challenge of the original video market.

Thus in the future, alternative video appears even more appropriately matched with alternative distribution.

George Steele, president of Pacific Arts Video, notes that with the 1988 shakeup in home video distribution which was effected by such suppliers as Vestron, MCA Home Video and RCA/Columbia Pictures Home Video, the major wholesalers are even more reluctant to deal with speciality product. Since the original video industry, he says, still does not provide the economics for it, large-scale specialty distributors are not cropping up, although a newer breed of hybrid distribution specialist is coming more to the forefront. One example, he says, is Tamarelle's International Films, Ltd., Chico, Calif., which is a foreign film specialty distributor. He says it's very likely that more alternative programming, target-oriented distributors and one-stops will crop up, attempting to pre-pack programs for various kinds of retail outlets.

For its "Jacques Cousteau" series, Steele says the company uses a specialty company called Bennett-Marine which

affords distribution in boating-oriented outlets, which has been very successful. Other special interest video companies use a similar strategy model.

Perhaps the biggest breakthroughs in alternative video distribution in the last 12 months, say many industry participants, have been the growth of special interest video catalogs such as Burbank, Calif.-based S.I. Video and other catalogs, magazines, direct mail and direct response techniques.

"No question about it," says Steele. "When you have a catalog going out to a quarter of a million homes, the results can be pretty dramatic. It all ties into the growth of catalog shopping in general in America and alternative video can and will play a big role there. The catalogs seem to be flourishing." In sketching his 1989 gameplan, says Steele, specialty marketing and distribution, catalogs and other forms of targeted marketing will play a major part.

"It may seem like the exposition of the obvious," says Jim Jimirro, president of J2 Communications. "But I think direct marketing could well be 25% of the business. It's the ability to find and target and rifle shot. It's certainly a part of our overall mix. It includes mail, television, home shopping networks and magazine direct response."

It is also encouraging, he notes, that such impact retailers like Erol's and Applause are opening sell-through only stores. "You can't sustain a store like that on 'E.T.' or 'Cinderella' alone but you will on a wide variety of product. That's optimistic for original video product."

The truth of the matter, he says, at traditional retail, is that "access to the marketplace is getting more limited. It's becoming more of a hit driven business. It's increasingly tougher for producers to guarantee retailers that you will deliver customers for your product. That's what makes cross promotions so attractive for this part of the business."

(Continued on page S-7)

## SPONSORSHIPS AND VIDEO: A Winning Combination Still Reigns With Accurate Cross-Promotional Punch

By CHRIS MCGOWAN

Home video sponsorship is a way to create positive impressions in demographic target groups. It's a way to shoot a rifle instead of a shotgun," says Bill Mergler, director of corporate promotion for Volvo.

Volvo, which sponsored the recently released two-tape "Jimmy Connors' Tennis" on Vestron, is one of the still growing number of corporations who have chosen to hook up with special-interest tapes in sponsorship, promotion or premium deals. Sports, comedy and other non-theatrical tapes can provide sponsors with an ideal means to reach a desired niche market.

A few of the many sponsored or corporate-promoted tapes released in '88 include: JCI's "Coors Action Sports Videos" (six 30-minute sports compilations listing for \$9.95 each), "It's OK To Say No To Drugs!" and "Kids Have Rights, Too!" (both tapes had promotional tie-ins with Coca-Cola Foods' Minute Maid In The Box), and "Fitness Formula" (JCI, Jazzercise Inc. and Lincoln-Mercury tied for a joint promotion involving the tape).

Two 30-second spots for Budweiser beer (in the form of a trivia quiz) were placed on Wood Knapp Video's \$9.95 "Going For The Gold" Olympics preview tape. And, in September, Fries Home Video's \$19.95 "Denver, The Last Dinosaur" featured a 30-second commercial for Ralston Purina's Dinersaurs breakfast cereal and became involved in an extensive FHV-Ralston Purina promotion strategy.

As is often the case with ties between sponsor and label, demographics brought Volvo and Vestron together.

"Tennis is a natural association for Volvo, as the average tennis player is 35 and makes \$53,300 per year and the average Volvo buyer is 37 and makes \$53,000 each year," adds Mergler. "And in terms of median education level and other factors, there is great similarity as well."

"We've been sponsoring tennis events since '73 and Jimmy Connors has played in many Volvo events. These videos

naturally fall into that total lifestyle exposure of the name Volvo, into that demographic."

Mergler is currently considering an in-dealership promotion of the two Connors programs, "Winning Fundamentals" and "Match Strategy," which cost \$39.98 each. Mergler is also contemplating contests that may include free lessons from the tennis ace as one prize. "This is the first video we've sponsored. We'll step back, watch, see and measure. Obviously, if it works, we'll do more," says Mergler.

"Video is a unique way of getting an advertising message out to hundreds of thousands of people," adds Janice Whiffen, senior VP of marketing for Media Home Entertainment.

Media has attempted to tap into the \$22 billion it estimates that American companies spend on premiums and sales incentives per year. In '87 the label, which has the exclusive home video rights to all NFL programming, produced a special edition of "Football Follies" for Sports Illustrated magazine to use as a premium in its subscription offers.

Other companies tying with Media on sponsorship or premium deals include Gillette ("Superbowl XXII" and "Gillette's Most Valuable Player"), Alcoa ("Fantastic Finishes"), Miller Brewing Co., Macy's, Nestle, General Mills, Goodyear and Miles Laboratories (Alka-Seltzer). "We have a very diversified product line, extremely suitable for premiums and dealer-loading programs," notes Whiffen.

Two recent J2 Communications sponsorship/promotion ties include Great Earth Vitamin Stores (on "Tracy Scoggins Tough Stuff Workout") and Anheuser-Busch ("Your Alcohol I.Q."). The latter tape (underwritten by Busch and released in September.) urges responsible drinking, features numerous Hollywood celebrities and is intended as a public service effort. "The first 25,000 copies are free to video stores and after that they can be purchased for \$6.95 from distributors," says Michael LaMonica, senior VP of industry affairs for Anheuser-Busch. The tape will be distributed through J2's regular video distributors, through 960 Busch whole-

(Continued on page S-9)





Once in a while we'll lose a viewer or two.

It's bound to happen.  
Even though our audience loves to watch their music—  
the best of video music—  
they have other things to attend to.  
Like each other.  
That's why over 30 million viewers make love, soothe their  
infants, and pay their bills with us in their lives.  
And they're listening to your music to decide which records to buy.  
Even if they're not always watching.

THE OTHER MUSIC TELEVISION **VH1** VIDEO HITS ONE™





# SPECIAL INTEREST VIDEO

**Ring Up Another Original Video Success Story! With Smart Marketing and Innovative Sponsorships, 'Mid-Tier' Labels Are Breaking New Programming Ground**

By JIM McCULLAUGH

**U**nquestionably, original video has emerged as a legitimate programming vehicle, artform—and sales and marketing opportunity.

A recent glance at Billboard's Top Videocassette Sales chart reveals no less than 12 titles in the top 40. Among them: four Jane Fonda workouts, three Kathy Smith fitness reels, three Playboy videos, MCA's "Callanetics," and last but not least, perhaps the most ground-breaking success story in original video programming in the past two years—"Dorf On Golf," a sports parody.

Beyond that, however, hundreds and hundreds—even thousands—of untold specialty titles are being made and are achieving satisfactory sales goals for their producers. Participants in this segment of the industry feel they are literally at the vanguard of an exciting "fourth network" that is barely in embryo. Many proponents say this area accounts for 5%-10% of the whole video market and at least 5% of dollar volume.

But to understand just how original video fits into the big home video picture, the category must be viewed in many multiple layers that overlap. For that reason, hard and fast industry-wide rules or statistics are hard to come by except for broad strokes and generalities. When all the pieces are added together, however, original video emerges as an extremely dynamic and vibrant landscape.

At level one—the motion picture studios, a number of major suppliers continue to explore the area although on a limited basis.

Examples at this level include the MCA Home Video experience with "Callanetics." Meanwhile, CBS-Fox Video continues to pioneer the sports front via a separate, dedicated label offering basketball titles and other sports-oriented concepts. Paramount has committed to a series of boy scout tapes. Warner Home Video and Hollywood super-cook Wolfgang Puck have tested the waters. And Vestron Video remains committed to the highly successful "National Geographic" series as well as other projects.

Typically, the higher profile studios have been attempting to move a lot of that product through the traditional Video Software Dealer Assn. wholesale and retail network. As a result, their activities have been confined to more proven categories.

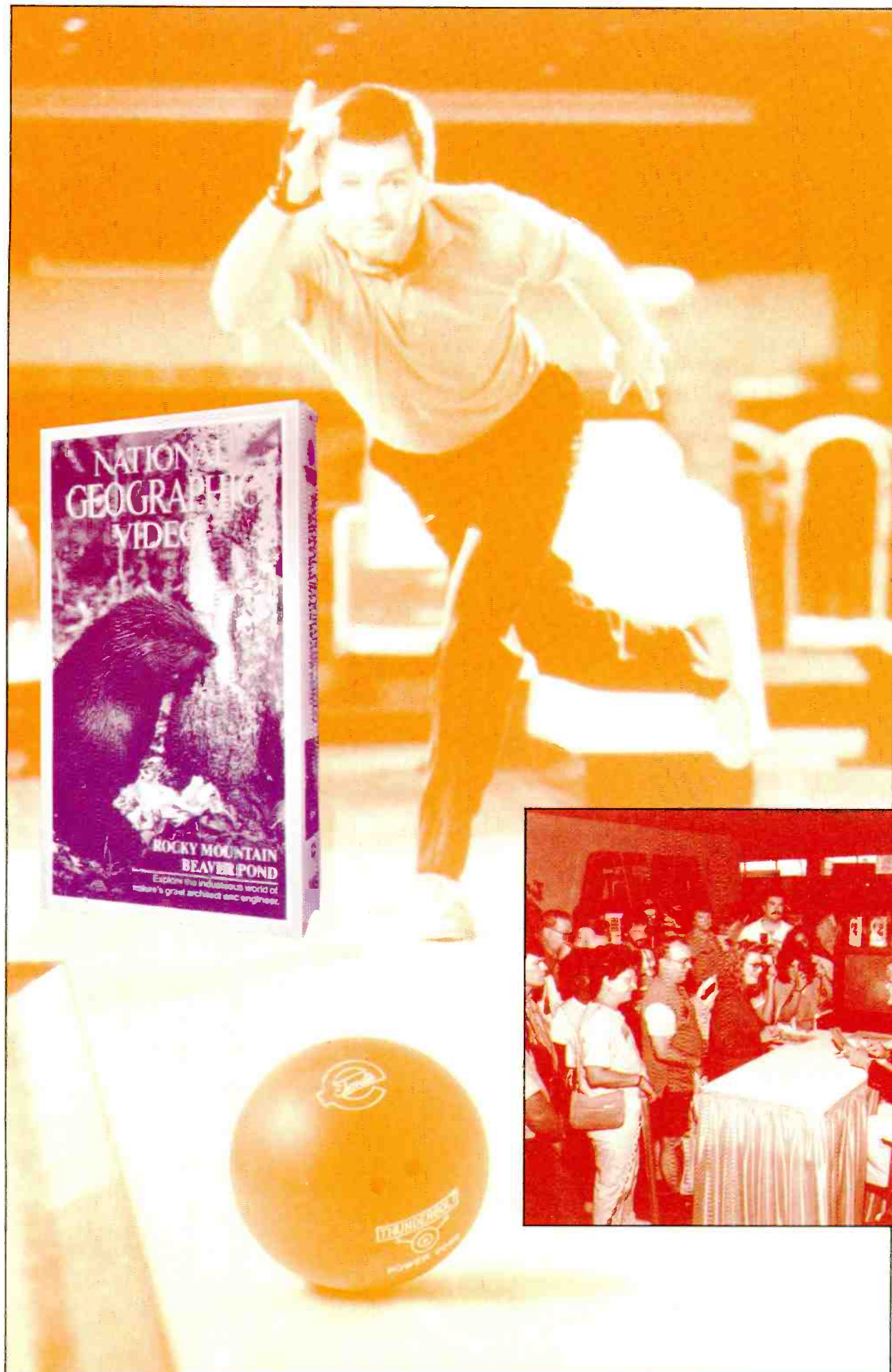
*(Continued on page S-6)*

**BOWLING FOR DOLLARS:** "Score More! Bowling with Nelson 'Bo' Burton Jr." on CBS-Fox; Inset: National Geographic's "Rocky Mountain Beaver Pond" video from Vestron series; Angela Lansbury autographs "Angela Lansbury's Positive Moves: A Personal Plan For Fitness & Well-Being At Any Age" video at Wood Knapp booth at recent VSDA Convention in Las Vegas.

**Also in this issue:**



**Spotlight on MUSIC VIDEO**





# Jazz BLUE NOTES



by Jeff Levenson

**O**F THE RECENT DEVELOPMENTS on the domestic jazz record scene, one that holds particular promise is the willingness of major (and otherwise large) labels to take a chance on adventurous new music. With an eye toward capturing an expanding consumer market, **Nonesuch**, for instance, proved there was room in the record racks for cutting-edge product that includes artists as diverse as **Kronos Quartet**, **Scott Johnson**, **John Zorn**, and the **Bulgarian State Radio and Television Female Vocal Choir**. These artists would not have had an easy time of it in previous years. Even if they were signed by a record company, they could not have counted on much promotional support.

Things are changing. We are seeing record-company risk taking that parallels developments in the music. Part of the reason is the emergence of an audience sensitive to both the convergence of stylistic genres and hybrid forms that defy easy categorization. This market segment, I believe, is less concerned with the danceability of current product than with the promulgation (and conspicuous consumption) of art; music just happens to be one of the requisite forms. So be it; motives far less honorable have determined cultural trends in the past.

**The Knitting Factory**, a New York club that has earned its well-deserved reputation as a haven for new-music types—the city's so-called downtown artists—has just made a deal with **A&M Records** that should, after the first of the year, spread the word well beyond New York's East Village.

The club is preparing to release three digitally recorded CDs titled "Live At The Knitting Factory." Two of the issues will be various-artist compilations; the third will be devoted to an individual or group. The current plan calls for a new sampler to be released every six months, updating performance activities at the venue.

The partnership is rather innovative. Here, a record company hires a performance space to serve in an A&R capacity, thus broadening the label's new-music catalog. The Knitting Factory, it would seem, is well suited to the task because it routinely sees talent that doesn't surface elsewhere. The club books different artists nightly—sometimes two, three, or more in any one evening. The sum effect is an incredibly rich and assorted mix of styles and musical approaches, many in varying stages of development, which pass through the club before going to any record label. Now, A&M will get first dibs.

**ANOTHER YARN FROM ABOVE:** Ever mindful of the need for creative packaging of new music, The Knitting Factory will launch a spin-off enterprise later this month—a second season of live radio broadcasts. From 50-75 stations around the country

are expected to air weekly tapes culled from the club's recorded stash of highlighted events. A partial list of upcoming shows includes guitarist **Elliot Sharp**, cellist **Hank Roberts**, saxophonist **Anthony Braxton**, keyboardist **Wayne Horvitz**, and trombonist **George Lewis**. . . In December, the club will present a festival of new music in Groningen, Holland, distant shores known to celebrate freethinkers. Thirty-five musicians who perform regularly at The Knitting Factory will travel en masse, thus widening downtown New York's sphere of cultural influence.

**BOX ALERT:** 'Tis the season for special boxed sets. Many of the labels have already issued holiday product; others are frantically working on it. We'll have more to say on the subject in the weeks ahead. But for now, sink your ears into this: "**Bing Crosby**, The Crooner, The **Columbia Years, 1928-1934**" is a rich, 65-track compilation that celebrates the singer's

## The Knitting Factory spins adventurous new jazz tales

earliest recorded work. On these sessions he is accompanied by the **Dorsey Brothers**, **Eddie Lang**, **Paul Whiteman**, the **Mills Brothers**, **Glenn Miller**, the **Don Redman Orchestra**, **Joe Venuti**, and other jazz greats who, in the '20s and '30s, didn't quite realize they were making history. "The Crooner" is a follow-up to "The Voice," the Grammy Award-winning box of vintage **Frank Sinatra** material. Columbia promises to continue the series with sets honoring **Sarah Vaughan** and **Fred Astaire**.

**GIMME THAT VINYL:** RCA **Bluebird** has just issued 12 of its most popular titles on vinyl and cassette. Previously, the titles were available on CD only. They include works by **Art Blakey**, **Gary Burton**, **Glenn Miller**, **Fats Waller**, **Benny Goodman**, **Stan Getz**, **Lionel Hampton**, **Artie Shaw**, **Lambert, Hendricks & Bavan**, and **Duke Ellington**. (My favorite? The Duke issue "And His Mother Called Him Bill," a poignant tribute to **Billy Strayhorn** with painfully good treatments of "Blood Count" and "Lotus Blossom.")

**HONORABLE MENTION:** Many thanks to **Ron Nethercutt**, GM of **KSLU Public Radio** in Hammond, La., for unraveling a mystery. In response to a Blue Notes column item on jazz great **Bill Evans**, Nethercutt offhandedly deciphered the pianist's enigmatically named song and album, "Re: Person I Knew." Thank goodness. I could never figure out what the title meant. Simple—it's an anagram of the name **Orrin Keepnews**, Evans' famed record producer. Pretty sneaky.

FOR WEEK ENDING NOVEMBER 12, 1988

Billboard

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# TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
ARTIST	TITLE		LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	7	<b>DIANE SCHUUR</b> GRP 9567 (CD)	★★ NO. 1 ★★ 3 weeks at No. One TALKIN' 'BOUT YOU
2	2	13	<b>GROVER WASHINGTON, JR.</b> COLUMBIA OC 44256 (CD)	THEN AND NOW
3	3	17	<b>BETTY CARTER</b> VERVE 835 661/POLYGRAM (CD)	LOOK WHAT I GOT
4	5	13	<b>ELIANE ELIAS</b> BLUE NOTE 48785/CAPITOL DENON CY-2180 (CD)	CROSS CURRENTS
5	6	7	<b>JACK DEJOHNETTE'S SPECIAL EDITION</b> IMPULSE 8029/MCA (CD)	AUDIO VISUALSCAPES
6	4	17	<b>ORNETTE COLEMAN AND PRIME TIME</b> PORTRAIT FR 44301/E.P.A. (CD)	VIRGIN BEAUTY
7	10	3	<b>SOUNDTRACK</b> COLUMBIA 44299 (CD)	BIRD
8	8	9	<b>BOB FLORENCE</b> USA MUSIC GROUP 589/OPTIMISM (CD)	STATE OF THE ART
9	9	9	<b>RAY CHARLES &amp; BETTY CARTER</b> DUNHILL 039 (CD)	RAY CHARLES & BETTY CARTER
10	NEW		<b>CHARLIE PARKER</b> VERVE 837 832/POLYGRAM (CD)	BIRD—THE ORIGINAL RECORDINGS OF CHARLIE PARKER
11	13	5	<b>VARIOUS ARTISTS</b> IMPULSE 42122/MCA (CD)	A TRIBUTE TO JOHN COLTRANE
12	7	25	<b>ELLA FITZGERALD</b> VERVE 835 454/POLYGRAM (CD)	ELLA IN ROME - THE BIRTHDAY CONCERT
13	11	13	<b>AL HIRT</b> PROJAZZ 659/INTERSOUND (CD)	THAT'S A PLENTY
14	14	15	<b>BRANFORD MARSALIS</b> COLUMBIA OC 44055 (CD)	RANDOM ABSTRACT
15	NEW		<b>ERNIE WATTS QUARTET</b> JVC 3309/GRP (CD)	ERNIE WATTS QUARTET

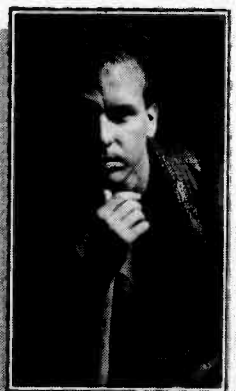
## TOP CONTEMPORARY JAZZ ALBUMS™

1	5	3	<b>KENNY G</b> ARISTA 8457 (CD)	★★ NO. 1 ★★ 1 week at No. One SILHOUETTE
2	1	29	<b>BOBBY MCFERRIN</b> EMI 48059 (CD)	SIMPLE PLEASURES
3	2	19	<b>STANLEY CLARKE</b> PORTRAIT FR 40923/E.P.A. (CD)	IF THIS BASS COULD ONLY TALK
4	4	11	<b>BOB JAMES</b> WARNER BROS. 25757 (CD)	IVORY COAST
5	8	7	<b>MICHAEL BRECKER</b> IMPULSE 42229/MCA (CD)	DON'T TRY THIS AT HOME
6	3	17	<b>DAVID SANBORN</b> REPRISE 25715/WARNER BROS. (CD)	CLOSE-UP
7	6	39	<b>BASIA</b> EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
8	9	5	<b>STANLEY JORDAN</b> EMI 48682 (CD)	FLYING HOME
9	16	3	<b>LEE RITENOUR</b> GRP 9570 (CD)	FESTIVAL
10	10	7	<b>GEORGE BENSON</b> WARNER BROS. 25705 (CD)	TWICE THE LOVE
11	12	21	<b>TUCK &amp; PATTI</b> WINDHAM HILL 111 (CD)	TEARS OF JOY
12	15	3	<b>LYLE MAYS</b> GEFEN 24204/WARNER BROS. (CD)	STREET DREAMS
13	13	17	<b>NAJEE</b> EMI 90096 (CD)	DAY BY DAY
14	7	13	<b>PATTI AUSTIN</b> QWEST 25696/WARNER BROS. (CD)	THE REAL ME
15	11	19	<b>SPYRO GYRA</b> MCA 6235 (CD)	rites of summer
16	18	5	<b>FLIM &amp; THE BB'S</b> DMP 462 (CD)	THE FURTHER ADVENTURES OF FLIM & THE BB'S
17	24	5	<b>CARLOS REYES</b> TBA 240 (CD)	THE BEAUTY OF IT ALL
18	21	3	<b>ALVIN HAYES</b> TBA 238 (CD)	PASSION FLOWER
19	NEW		<b>JIM HORN</b> WARNER BROS. 25728 (CD)	NEON NIGHTS
20	14	19	<b>YELLOWJACKETS</b> MCA 6236 (CD)	POLITICS
21	22	3	<b>FATBURGER</b> INTIMA 73334/ENIGMA (CD)	LIVING IN PARADISE
22	23	5	<b>JOHN BOLIVAR</b> OPTIMISM 3204 (CD)	BOLIVAR
23	NEW		<b>TOM GRANT</b> GAIA 13-9013 (CD)	MANGO TANGO
24	19	7	<b>MISSING LINKS</b> MCA 42206 (CD)	GROOVIN'
25	17	15	<b>DOC SEVERINSEN</b> AMHERST 3319 (CD)	FACETS

Albms with the greatest sales gains during the last two weeks. (CD) Compact disk available.  
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JOE TAYLOR



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## Blockbuster/Major Merger Inches Through Court Hoops

BY EARL PAIGE

LOS ANGELES As the Blockbuster Entertainment/Major Video merger awaits yet another federal court hearing, observers note that new elements of superstore franchising, such as franchise valuation, are coming under scrutiny.

Meanwhile, the investment community is eagerly eyeing the wild volatility in trading, prompting stock speculation keyed to the lawsuits' progress (Billboard, Oct. 8).

Throughout the course of litigation in three states, Blockbuster's stock has fluctuated in price. When it first became apparent that some disgruntled Major franchisees were attempting to block their company's merger with Blockbuster, Blockbuster's stock fell from \$25 to \$16. On Oct. 24,

### Investors are eagerly eyeing the volatility in trading

when news broke of robust earnings, the issue bounced back to 19<sup>1</sup>/<sub>4</sub>. Says Gary Jacobson, analyst at Kidder Peabody, "I give it 50-50 odds the merger will go through."

But, Kidder adds, "Major Video is not important to Blockbuster. Blockbuster has its own expansion plan in place. Major is still meeting with franchisees, negotiating with them."

Many observers are cynical. Take Jim Salzer, owner of a video specialty store and an adjacent audio outlet in Ventura, Calif., who says, "I understand Blockbuster is a stock play. I think all these suits will be settled out of court." Salzer adds that he has just learned that Blockbuster "is coming into my market with six stores."

After a Sept. 26 court decision in Texas, the focus in the litigation shifted to Rhode Island, where a hearing was set for Oct. 27.

Plaintiffs in Rhode Island seek a temporary injunction to halt the merger, an action denied in Texas, where the trial has been set for Dec. 27.

The Rhode Island action is the second of three federal suits haunting the proposed merger since it was announced in May—then at a value of \$56 million, now believed to involve \$100 million because of Blockbuster's subsequent expansion and stock performance (Billboard, May 7).

In a third federal suit, filed in Miami Sept. 19, no hearing date has been set. While that suit names the same defendants as the Texas and Rhode Island actions, it does not seek to block the merger (Billboard, Sept. 17).

The Texas case was initiated on July 19 by six Major Video franchisees who filed suit against Major, Blockbuster, and the merger entity MV Merger Subsidiary Inc., a wholly owned Blockbuster subsidiary, seeking to block the merger in U.S. District Court (Billboard, Aug. 6).

Plaintiffs in the Texas action are franchisees Bobby Cox of Odessa; Roger A. Ellis, also of Odessa; Cliff

Throneberry of Pryer, Okla.; Edward Henry Capital, a Texas company doing business in Phoenix, Ariz.; Peter MacKenzie Associates of Bridgeport, Conn.; and Gerald L. Sliemers of Toledo, Ohio, who dropped out of the action by the time an amended complaint was filed Sept. 7.

The Texas hearing produced an allegation that the merger would enable Blockbuster to monopolize the superstore franchise business. But when U.S. District Judge Lucius Bunton denied the injunction Sept. 26, he noted that both "parties agreed during the hearing that the [antitrust] Clayton Act does not apply in this case."

Calling a preliminary injunction "an extraordinary and drastic remedy," Bunton ruled that a requirement for granting one—evidence of a substantial threat of irreparable injury—hasn't been met.

The plaintiffs in the Texas action do not seek specific damages, saying that damages are in the "thousands of dollars"; elsewhere, however, the suit says "some plaintiffs herein have committed to open in excess of 25 franchised stores and thereby have committed to a multimillion dollar investment."

Citing testimony from William Ashbaugh, VP for corporate finance at Rauscher Pierce Refsnes Inc., Bunton noted that the value of a franchise can be determined by comparing historical performance with future projections. Such an analysis would consider cash flow stream future projections, initial franchise fees, monthly franchise fees, existing operations, terms of agreement, more recent franchise agreements, the number of stores open and to be opened, geographical rights, and competition.

As for the Rhode Island case, on Sept. 20—six days before Bunton's ruling—Blockbuster and Major agreed to refrain from consummating the merger in nine Northeastern states, pending a hearing originally set for Oct. 13 in U.S. District Court in Rhode Island.

The Rhode Island suit was brought by Northwest Management Inc. on Sept. 16. Northwest operates Major franchises in Rhode Island, Pennsylvania, Vermont, Connecticut, Maine, Massachusetts, New Hampshire, New Jersey, and New York. The Texas defendants are also named in the Rhode Island action.

Rhode Island plaintiffs Frederick Kelsey and Mark Feinstein are seeking at least \$10 million in damages.

They also accuse Major of violating the Rhode Island Franchise and Distributorship Investment Regulations Act and the Federal Trade Commission's franchise rule by failing to supply its Uniform Franchise Offering Circular and related documents.

The plaintiffs also accuse Major of promoting restraint of trade and unfair competition. They say that around August, Blockbuster and Major tried to persuade Major franchisees to convert to the Blockbuster system, saying the franchisees' status would change with the merger and no new Major stores would be opened despite franchise agreements.

FOR WEEK ENDING NOVEMBER 12, 1988

Billboard

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.						Year of Release	Rating
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
				★ ★ NO. 1 ★ ★			
1	1	9	MOONSTRUCK ◊	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG
2	2	5	SHOOT TO KILL	Touchstone Pictures Touchstone Home Video 697	Sidney Poitier Tom Berenger	1988	R
3	6	4	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G
4	3	6	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG
5	7	4	MASQUERADE	CBS-Fox Video 4749	Rob Lowe Meg Tilly	1988	R
6	14	3	RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R
7	29	2	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
8	5	10	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
9	8	5	SHE'S HAVING A BABY	Paramount Pictures Paramount Home Video 32027	Kevin Bacon Elizabeth McGovern	1988	PG-13
10	4	8	BROADCAST NEWS	CBS-Fox Video 1654	William Hurt Albert Brooks	1987	R
11	10	8	THE LAST EMPEROR ◊	Hemdale Film Corp. Nelson Home Entertainment 7715	John Lone Joan Chen	1987	PG-13
12	16	3	SHAKEDOWN	Universal City Studios MCA Home Video 80820	Peter Weller Sam Elliott	1988	R
13	9	7	FRANTIC	Warner Bros. Inc. Warner Home Video 11787	Harrison Ford	1988	R
14	23	3	THE SERPENT AND THE RAINBOW	Universal City Studios MCA Home Video 80772	Bill Pullman Cathy Tyson	1987	R
15	15	4	VICE VERSA	RCA/Columbia Pictures Home Video 6-25007	Judge Reinhold	1988	PG
16	11	14	SUSPECT	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R
17	17	6	THE MILAGRO BEANFIELD WAR	Universal City Studios MCA Home Video 80796	Sonia Braga Chick Vennera	1988	R
18	12	8	BEST SELLER	Orion Pictures Vestron Video 6026	James Woods Brian Dennehy	1987	R
19	13	13	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R
20	18	4	SWITCHING CHANNELS	Tri-Star Pictures RCA/Columbia Home Video 6-27006	Kathleen Turner Burt Reynolds	1988	PG
21	<b>NEW ▶</b>		BRIGHT LIGHTS, BIG CITY	MGM/UA Home Video M801377	Michael J. Fox	1988	R
22	25	5	THE LADY IN WHITE	New Sky Communications Virgin Vision 10060	Lukas Haas Katherine Helmond	1988	PG-13
23	19	11	EMPIRE OF THE SUN	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG
24	<b>NEW ▶</b>		THE UNHOLY	Vestron Pictures Inc. Vestron Video 5257	Ben Cross Hal Holbrook	1988	R
25	20	14	D.O.A.	Touchstone Pictures Touchstone Home Video 698	Dennis Quaid Meg Ryan	1988	R
26	27	5	JOHNNY BE GOOD	Orion Pictures Orion Home Video 8715	Anthony Michael Hall Robert Downey, Jr.	1988	R
27	22	10	COP	Atlantic Releasing Corp. Paramount Home Video 12659	James Woods Leslie Ann Warren	1988	R
28	26	4	SCHOOL DAZE	RCA/Columbia Pictures Home Video 6-25006	Larry Fishburne Giancarlo Esposito	1988	R
29	24	2	FRIDAY THE 13TH PART VII-THE NEW BLOOD	Paramount Pictures Paramount Home Video 32209	Lar Park Lincoln Kevin Blair	1988	R
30	<b>NEW ▶</b>		LITTLE NIKITA	RCA/Columbia Pictures Home Video 6-25000	Sidney Poitier River Phoenix	1988	PG
31	<b>RE-ENTRY</b>		THE HOUSE ON CARROLL STREET	Orion Pictures HBO Video 0138	Kelly McGillis Jeff Daniels	1988	PG-13
32	21	16	WALL STREET ◊	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R
33	35	4	ILLEGALLY YOURS	CBS-Fox Video 5165	Rob Lowe Colleen Camp	1988	PG
34	28	15	ACTION JACKSON	Lorimar Film Entertainment Lorimar Home Video 816	Carl Weathers Vanity	1988	R
35	33	9	HAIRSPRAY	New Line Cinema RCA/Columbia Home Video 6-22882	Divine Ricki Lake	1988	PG
36	40	13	THE MANCHURIAN CANDIDATE	MGM/UA Home Video M801369	Frank Sinatra Laurence Harvey	1962	NR
37	<b>NEW ▶</b>		BAD DREAMS	CBS-Fox Video 1659	Jennifer Rubin Bruce Abbott	1988	R
38	<b>NEW ▶</b>		CRITTERS 2-THE MAIN COURSE	New Line Cinema RCA/Columbia Home Video 6-22773	Scott Grimes Liane Curtis	1988	PG-13
39	37	2	DEAD HEAT	New World Entertainment New World Video A88005	Treat Williams Joe Piscopo	1988	R
40	38	2	A NEW LIFE	Paramount Pictures Paramount Home Video 32160	Alan Alda Ann-Margret	1988	PG-13

◆ 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.



## Reliance Bows Vid Shipping, Display Cases

Reliance Plastics & Packaging has introduced a line of corrugated-paperboard and injected-molded-plastic display and shipping cases for VHS videocassettes. The company offers custom imprinting for all the cases.

The prepack counter displays hold six to 12 cassettes, and the freestanding corrugated display holds 36 tapes.

Specs and prices are available from Reliance at 201-748-2222.

### RETAIL TRACK

(Continued from page 42)

tributing Corp. of Dallas and chairman of NARM's one-stop committee. Emerson says the subdistributor role will change dramatically as more national and large regional chains depend on one-stops for fill-in. At the same time, competition is pushing the chains into the suburban and smaller markets, where they compete seriously with independent retailers—historically the one-stops' bread and butter.

Emerson says contracts on chain fill-in business are rare. "We can't count on any particular release" being one that chains will call up for "on a Friday afternoon when their own distribution couldn't deliver it," he says.

One-stops may well need to seek separate relationships with suppliers, says **Steve Libman**, president of **Nova Distributing Corp.**, making the case for recognition of the one-stop service role.

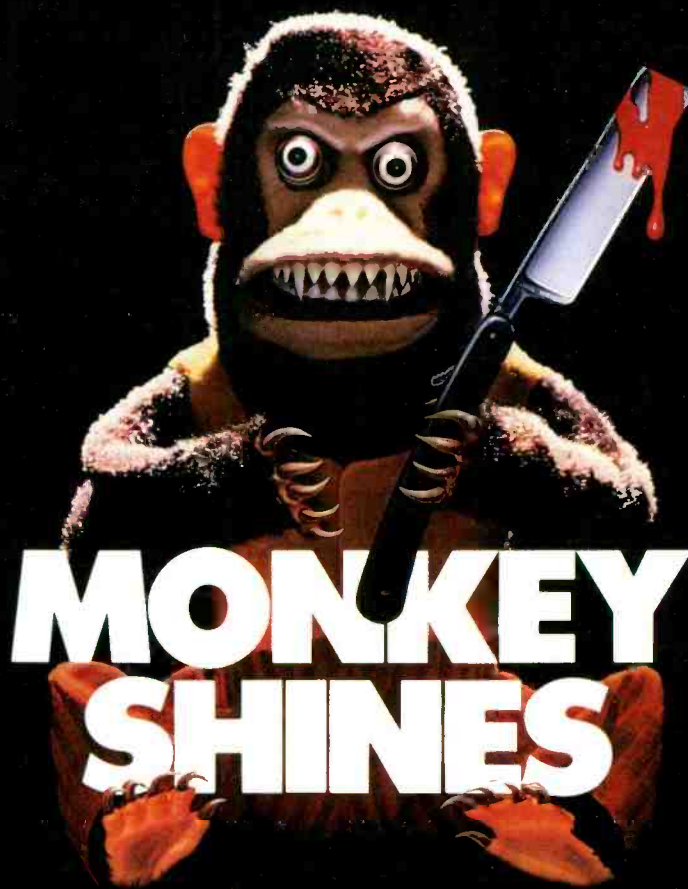
**WHEREHOUSE COMES OF AGE:** It's another massive media blitz as **Wherehouse Entertainment** stages a two-week, 18th-anniversary sale that includes 9 million inserts, says **Bruce Jesse**, VP of advertising and sales promotion. The ad copy: "Our lowest prices of the year in all departments." CDs are \$11.99 and LPs and cassettes are \$6.99.

**WAS WAS THERE:** Speaking of Wherehouse, on Oct. 7 the chain's Torrance, Calif., headquarters hosted an acoustic performance by **Chrysalis** act **Was (Not Was)**. The band had to improvise, using cases and other warehouse paraphernalia as percussion instruments, but the result was a fun afternoon for some 100 Wherehouse store managers, buyers, executives, and other home-office staffers. **Tom Silver**, the label's West Coast regional marketing manager, arranged the stop to get the chain pumped to push the band's "What Up, Dog?" album.

**MUSIC PLUS VS. HUNGER:** Going after the consumer from a different direction, **Music Plus** launched its annual food drive. Large containers are up in all 57 **Music Plus** stores as the chain does its charity number for the Los Angeles Mission and Thanksgiving giving.

(Continued on page 59)

From the director of "Night Of The Living Dead" **GEORGE ROMERO**



# MONKEY SHINES

**An Experiment in Fear**

Once there was a man whose prison was a chair.  
The man had a monkey, they made the strangest pair.  
The monkey ruled the man, it climbed inside his head.  
And now as fate would have it, one of them is dead.

**ORDER CUT-OFF DATE: DECEMBER 13th. STREET DATE: DECEMBER 29th.**

A CHARLES EVANS PRODUCTION A GEORGE A. ROMERO FILM "MONKEY SHINES"  
JASON BEGHE JOHN PANKOW KATE McNEIL JOYCE VAN PATTEN Music By DAVID SHIRE  
Associate Producer PETER McINTOSH Production Designer CLETUS ANDERSON Editor PASQUALE BUBA  
Director of Photography JAMES A. CONTNER Based on the Novel "Monkey Shines" By MICHAEL STEWART  
Executive Producers PETER GRUNWALD GERALD S. PAONESSA Produced By CHARLES EVANS  
Written for the Screen and Directed By GEORGE A. ROMERO



Prints By DeLuxe READ THE VINTAGE BOOK DOLBY STEREO An ORION PICTURES Release

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



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## Jasco Bows Trio Of HE+ AC Adapters

Jasco has introduced three HE+ Universal AC adapters that are compatible with most Yamaha and Casio keyboards.

Model HE 8681 is a universal AC adapter and battery eliminator. It has seven voltage settings—from 1.5-12 volts DC—a universal adapter plug, a Walkman plug, and a polarity switch. It is compatible with many Yamaha keyboards. Suggested retail price: \$14.59.

Model HE 8682 is also a universal AC adapter and battery eliminator. It has six voltage settings—from 3-12 volts DC—a universal adapter plug, and a polarity switch. It is compatible with many Casio keyboards and retails for \$15.99.

Model HE 8683 is for Casio and Yamaha keyboards that require higher merageap than can be served by the above adapters. It has six voltage settings—from 3-12 volts DC—a universal adaptor plug, and a polarity switch. Retail price: \$20.69.

The adapters all work with a variety of other electronic gadgets. Contact 405-752-0710 for more information.

## ALBUM RELEASES

(Continued from page 41)

LP Brass Star 80002-1/\$6.98  
CA 80002-4/\$7.98

**DARREN ROBBINS**  
Darren Robbins Steals Your Girlfriend

▲ CD Like DLR 001-1/NA  
CA DLR 001-4/NA

**ALEX ROZUM**  
Lost To The Street

▲ LP Warner Bros. 1-25785/NA  
CA 4-25785/NA

**PETE SEARS**  
Watch Fire

▲ LP Redwood 8806/NA  
CA 8806/NA

**JUDY SMALL**  
Homefront

▲ LP Redwood 8808/NA  
CA 8808/NA

**JUDSON SPENCE**  
Judson Spence

▲ LP Atlantic 81902-1/NA  
CA 81902-4/NA

**THAT PETROL EMOTION**  
End Of The Millennium Psychosis Blues

▲ LP Virgin 91019-1/NA  
CA 91019-4/NA

**WAVY GRAVY**  
The 80's Are The 60's Twenty Years Later

▲ LP Relix RRLP-2032/NA  
CA RRCA-2032/NA

**JOHNNY WINTER**  
Birds Can't Row Boats

▲ LP Relix RRLP-2034/NA  
CA RRCA-2034/NA

**FRANK ZAPPA**  
You Can't Do That On Stage Anymore, Vol. 2: The Helsinki Concert

▲ CD Rykodisc RCD 10083/84/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.

# Corey Haim and Corey Feldman..

"...a lot of big laughs..."

ROGER EBERT

"LICENSE TO DRIVE hooks you faster than a car cutting in front of you on the freeway."

LOS ANGELES TIMES

"LICENSE TO DRIVE careens through its comic course with accelerating skill."

HOLLYWOOD REPORTER

"the engaging cast brings...style to the material."

NEW YORK TIMES

## License to DRIVE

TWENTIETH CENTURY FOX Presents A DAVIS/LICHT/MUELLER Production

COREY HAIM • COREY FELDMAN LICENSE TO DRIVE CAROL KANE • RICHARD MASUR Music Score by JAY FERGUSON

Executive Producer JOHN DAVIS Written by NEIL TOLKIN Produced by JEFFREY A. MUELLER and ANDREW LICHT Directed by GREG BEEMAN

Read the Scholastic book Color by DeLuxe

DOLBY STEREO

CBS  
FOX  
VIDEO

PG-13

Original Motion Picture Soundtrack Album on MCA RECORDS and CASSETTES and COMPACT DISCS

© 1985 TWENTIETH CENTURY FOX FILM CORPORATION

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# ...pull out all the comic stops in "LICENSE TO DRIVE"

A DYNAMIC ADVERTISING CAMPAIGN  
ON NATIONAL TV TO AIR



AFTER  
STREET DATE

WILL KEEP RENTALS SOARING

"LICENSE TO DRIVE" features  
a sizzling soundtrack with  
Billy Ocean, Belinda Carlisle,  
New Edition and other  
music superstars



Dealer order cut-off: 11/25  
Street date: 12/15  
Catalog #1667  
\$89.98 Suggested Retail Price

## RETAIL TRACK

(Continued from page 57)

**TOWER'S MONSTER SALE:** The L.A. chains are slugging it out at the start of the final quarter. Tower Records ran a Monster Music Sale through Nov. 2. The campaign was keyed to various labels and genres: MCA hits and jazz, Narada new age, and GRP jazz. The sale prices were \$11.99 for CDs and \$6.99 for LPs and cassettes. The campaign also included a sweepstakes; a free trip to Australia is the grand prize.

**GOODY, GOODY:** Not to be left out, Musicland's L.A. Sam Goody outlets boasted a jazz and new age CD sale through Oct. 23, with a sale price of \$12.99 per album. CDs from another group of labels were selling for \$2 off, and selling for less than \$8.99 were CDs from Angel Studio Series, CBS Composers, Digital Masterpieces, Great Performances, DG Galleria, ECM Works, London Jubilee, Philips Silver Line Classics, and Verve jazz. CDs from Erato Bonsai and RCA Red Seal Midline were selling for \$9.99. The chain also offered a Country Music Assn. Awards sale, with CDs for \$11.99 and LPs and cassettes for \$6.99.

**STRETCHING OUT:** How often has your chain staged a rubber-band shoot-out? Kemp Mill, in conjunction with WHFS-FM Annapolis, Md., decided to celebrate the Edie Brickell & New Bohemians' "Shooting Rubber Bands At The Stars" release. Free ammunition was available at the chain's Columbia, Md., site; DJs Weasel and Damian were the willing targets.

**COMBO RACK:** Sight And Sound Distributors, the fast-expanding video wholesale firm based in St. Louis, has formed a rack division that will service CDs "where it makes sense," says president J.D. Mandelker. The newly hired operations manager for the rack arm, Brenda Presson, had been with Target and Movies To Go (which has been acquired by Blockbuster Entertainment). Sight And Sound, an arm of corporate Sound Disk-Tributors, which also owns Streetside Records, recently opened a distribution facility in New Orleans, La., and will open another one in Minneapolis as part of an expansion facilitated by the recent districting realignment of RCA/Columbia Pictures Home Video.

**CHRISTMAS CROSS-merchandising:** Such racks as Olympia Record Industries, now heavily into video sell-through, are discovering the value of placing goods in various departments. Olympia will have Christmas boxed sets in Macy's tree-trimming sections, says Larry Lipp, executive buyer. The evergreen "A Christmas Carol," "White Christmas," and "Miracle On 34th Street" are boxed with a suggested list price of \$60; other sets include Snoopy and other kid-die titles. "You have to put it in their face," says Lipp, adding that Olympia also features health videos in sporting-goods sections and children's product in toy departments.

Now that all the conventions are over, what's your excuse for not calling Retail Track? Phone Earl Paige at 212-273-7040.



# NARM/VSDA Operations Meet Nets Top Turnout

**OVERNIGHT SUCCESS:** The National Assn. of Recording Merchandisers Operations Committee lauded the turnout and accomplishments achieved through its merger with members of NARM affiliate group the Video Software Dealers Assn., a union that resulted in the first joint NARM/VSDA Operations Conference at the Marriott in the Los Angeles suburb of Torrance Oct. 22-23 (Billboard, Oct. 29). Co-chairman **Jim Nermyr**, treasurer and VP of information systems at the **Musiland Group**, thought the attendance of 120 indicated healthy, varied, industrywide interest. However, Nermyr stressed that bringing in the video segment is still very new. Presentations naturally skewed strongly toward audio; in fact, the manufacturer's viewpoints, represented in talks by **John Rucker**, director of national order services, **BMG Distribution**, and **Larry Weiss**, VP of national operations for **WEA**, concerned only audio.

**KEEPING SCORE:** Possibly esoteric to the many specialty video delegates was the updating of a scoreboard that tracks the progress of six major distributors of prerecorded audio by **Robert Schneider**, executive VP of **Western Merchandising** and committee

co-chairman. Schneider promised a version for video soon. The scoreboard covers warehouse activities, ordering systems, assignment and placement of UPC bar codes, adoption of standardized content labels and forms, and levels of computer-

## CONVENTION CAPSULES

to-computer transactions.

**LET THE GOOD TIMES ROLL:** That's the theme for NARM 1989 in New Orleans, March 3-6. VSDA is again in Las Vegas, Aug. 6-10, says **Joanna Baker**, director of operations and management information systems at the trade group's Marlton, N.J., office, reviewing various association activities. Baker is giving a big plug for Home Video Week, Nov. 13-19, an awareness campaign aimed at newspapers and other news media. Also, look for NARM's **Grammy Music American Music Awards** display materials to arrive in stores Dec. 15. The AMA broadcast is set for Jan. 30; the presentation of the Grammys airs on Feb. 22.

**IT'S THE LAW:** **Jim Murphy**, director of enforcement at VSDA, is doing combo services these days,

now serving NARM as well. He outlined details of the dual trade group's two phone hot lines, one for piracy and the other for loss prevention.

**ONE HIGHLIGHT OF** the two-day conclave was a tour of **Wherehouse Entertainment's** flagship store, headquarters, and distribution facility. **Robert Erhardt**, assistant VP of systems and development for Wherehouse and a member of the NARM/VSDA Operations Committee, led the tour through the home office.

**LOOK, MOM, BETA!** The corner of Sepulveda and Hawthorne at the west end of the Del Amo Mall in Torrance has become a must-stop for visiting industryites in Los Angeles, a junction that offers perhaps the busiest arena of combo retailing anywhere. Besides the Wherehouse flagship, just a few doors down is a former **Licorice Pizza** now operated by **Musiland** under the old **Discount Records** logo. Directly across the intersection is a giant **Tower Records/Tower Video**. Within sight there is a **Major Video** superstore. Just a few blocks away is one of the largest units of combo web **Music Plus**.

NARM/VSDA operations delegates, however, only had time to see the Wherehouse unit, where

even attendees who are only marginally into video—if at all—crowded into the video rental section that boasts an incredible 26,000 videocassettes. Yes, Wherehouse still maintains Beta in all 196 rental departments, though the inventory runs about 5% of total tapes. A popular item that elicited a number of questions was a free rental trailer Wherehouse itself puts together that showcases 34 titles under the promotional banner "Now Playing." Other delegates were impressed with the tier pricing flagged by colored dots: white, \$2.50; red, \$1.50; and

blue, ranging from \$2.50-\$2.99 (all adult titles are \$2.99).

Eschewing a new-release section, Wherehouse flags all arriving titles with the appropriate tag and places them in the proper genre section. Total fascination is the only way to describe the zeal with which NARM and VSDA delegates quizzed staff about the chain's innovative Frequent Renter Program, which awards points toward prizes much in the same way the airlines do. Each tape rental earns 10 points, with a limit of four tapes per day. A number of

(Continued on next page)

FOR WEEK ENDING NOVEMBER 12, 1988

Billboard®

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## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★		
1	1	4	<b>CINDERELLA</b> Walt Disney Home Video 410	1950	26.99
2	2	56	<b>LADY AND THE TRAMP</b> Walt Disney Home Video 582	1955	29.95
3	3	21	<b>MICKEY COMMEMORATIVE EDITION</b> Walt Disney Home Video 690	1988	14.95
4	4	107	<b>SLEEPING BEAUTY</b> ◆ Walt Disney Home Video 476	1959	29.95
5	5	60	<b>AN AMERICAN TAIL</b> ◇ Amblin Entertainment/MCA Home Video 80536	1986	29.95
6	6	163	<b>DUMBO</b> ▲◆ Walt Disney Home Video 24	1941	29.95
7	8	126	<b>WINNIE THE POOH AND TIGGER TOO</b> ◆ Walt Disney Home Video 64	1974	14.95
8	7	21	<b>MICKEY AND THE BEANSTALK</b> Walt Disney Home Video 691	1988	14.95
9	9	21	<b>DISNEY'S SING ALONG SONGS: YOU CAN FLY!</b> Walt Disney Home Video 662	1988	14.95
10	11	21	<b>DUCKTALES: FEARLESS FORTUNE HUNTER</b> Walt Disney Home Video 693	1988	14.95
11	13	126	<b>ALICE IN WONDERLAND</b> ▲◆ Walt Disney Home Video 36	1951	29.95
12	10	163	<b>PINOCCHIO</b> ◆ Walt Disney Home Video 239	1940	29.95
13	24	3	<b>DISNEY SING ALONG: VERY MERRY CHRISTMAS SONGS</b> Walt Disney Home Video 412	1988	14.95
14	15	75	<b>DISNEY'S SING ALONG SONGS: HEIGH-HO!</b> Walt Disney Home Video 531	1987	14.95
15	18	77	<b>DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH</b> ◇ Walt Disney Home Video 480	1986	14.95
16	12	21	<b>DUCKTALES: DAREDEVIL DUCKS</b> Walt Disney Home Video 694	1988	14.95
17	14	122	<b>WINNIE THE POOH AND THE BLUSTERY DAY</b> ◆ Walt Disney Home Video 63	1968	14.95
18	19	112	<b>WINNIE THE POOH AND THE HONEY TREE</b> ◆ Walt Disney Home Video 49	1965	14.95
19	21	34	<b>BUGS!</b> MGM/UA Home Video M201233	1988	14.95
20	16	21	<b>DUCKTALES: HIGH-FLYING HERO</b> Walt Disney Home Video 695	1988	14.95
21	17	120	<b>THE SWORD IN THE STONE</b> ◆ Walt Disney Home Video 229	1963	29.95
22	20	3	<b>THE THREE CABALLEROS</b> Walt Disney Home Video 411	1945	29.95
23	23	2	<b>TEENAGE MUTANT NINJA TURTLES: HEROES...</b> Family Home Entertainment 23978	1988	14.95
24	<b>NEW</b> ▶		<b>RAFFI IN CONCERT WITH THE RISE &amp; SHINE BAND</b> ◇ Troubadour Records Ltd./A&M Video VC6179	1988	19.98
25	25	149	<b>ROBIN HOOD</b> ◆ Walt Disney Home Video 228	1973	29.95

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

**B I L L B O A R D**  
**H I T M A K E R S**  
**GET IT**

**#20**  
**FACT**  
**OF THE WEEK**

**BILLBOARD REGULARLY**  
**FOCUSES ISSUES ON**  
**VIDEO PRODUCT THAT**  
**SELLS KID VIDEO, HEALTH**  
**& FITNESS VIDEO,**  
**CLASSIC VIDEO, ETC.**  
**16 SPECIALS IN ALL**  
**EVERY YEAR!**

**Whatever Your Product, Billboard Covers Your Market!**

**Over 180,000\* readers every week!**

**H I T M A K E R S**  
**USE IT**

\* ABC Audit 1987



## CONVENTION CAPSULES

(Continued from preceding page)

stereo and video gifts are offered in exchange for points; the maximum number of points, 10,000, can net customers an RCA Colortrak 40-inch, diagonal-screen TV or a GE VHS-C video camera/recorder (shipping and handling on these two items are \$35 and \$80 respectively).

**VIDEO STORES EYE AUDIO:** Two delegates at the conference, **Martin Riska**, owner of two-store **Take 2 Inc.**, Fargo, N.D., and **Eugene Lemon**, who has two **Video Network** stores, one in Oakland, Calif., and the other in New Orleans, said they appreciated the chance to look in on audio operations because both merchants are eyeing CD. Other video specialty delegates lauding the combined conference included **Mike Balik**, director of information systems at **The Movie Exchange** in suburban Philadelphia, and **John Manning**, GM at **PVD Video Services**, Burnaby, British Columbia. Both rack video exclusively.

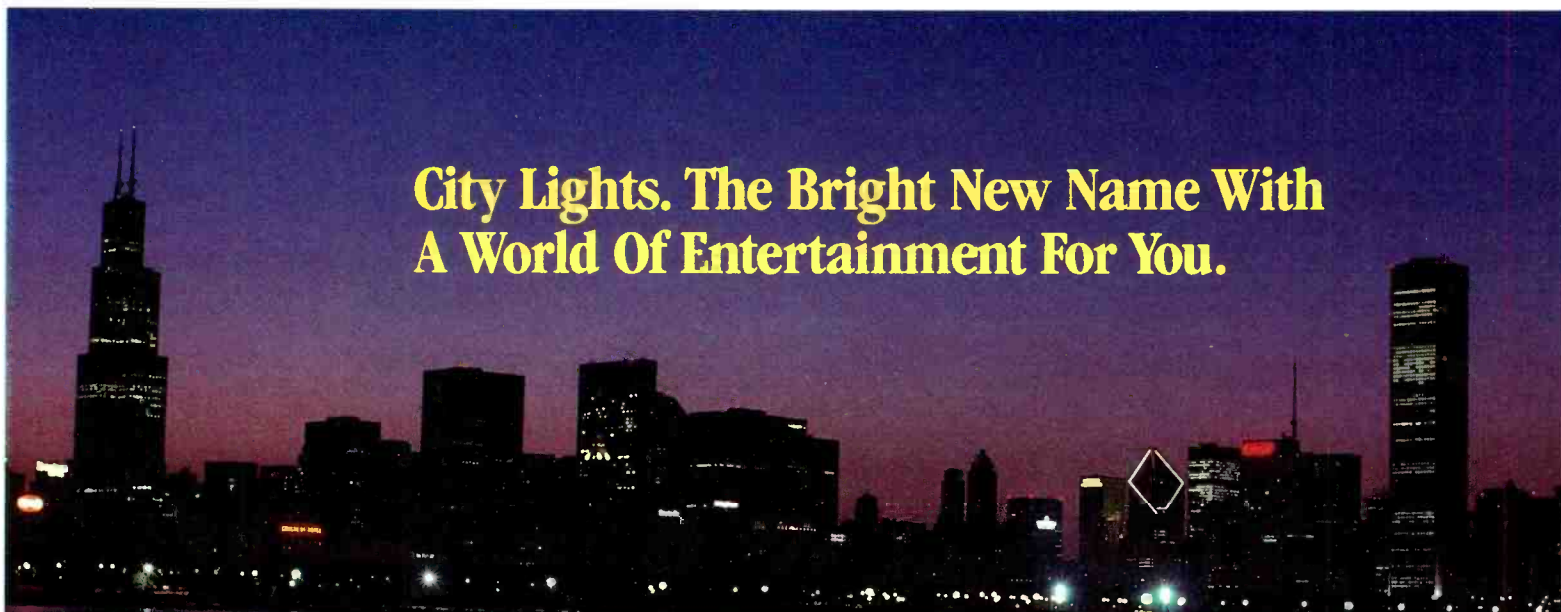
**TRACKING RACETRAC:** Is **Racetrac Petroleum** looking at audio? Does anyone know what **Racetrac** is up to? The two delegates from the Atlanta chain didn't disclose anything, politely saying that to do so would be against company policy. Says combo retailer **Jim Salzer**, "They don't return phone calls." Salzer says he wanted to feature **Racetrac** this past August at the **VSDA** convention "because I have a feeling for how they're doing their stores and believe they are highly innovative." Salzer says **Racetrac** divides its outlets into sections, one for gas and automotive product, another for food, and, he adds, "they have 5,000 movies in the video part." Salzer divides his own **Ventura**, Calif., audio store, located across the street from the video outlet, into four sections—jewelry, gifts, tobacco, and records and tapes. "I couldn't stay in business with audio alone," he says.

## Annual Maxell Promo Pushes Blank Tapes

Maxell has kicked off its traditional Maxell-E-Brate holiday-season promotion, designed to help retailers build store traffic and boost blank-tape sales during the fourth quarter.

In each package of its **UDSII-90** and **XLII-90** blank tapes, Maxell is offering a free prerecorded music cassette featuring 30 minutes of holiday songs, including "Jingle Bells," "Deck The Halls," and "Silent Night."

The promotion will include point-of-purchase displays and special holiday packaging. More information is available from Maxell: 201-641-8600.



## City Lights. The Bright New Name With A World Of Entertainment For You.

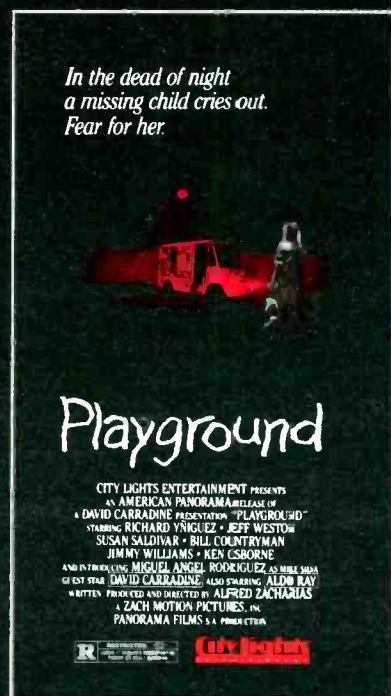
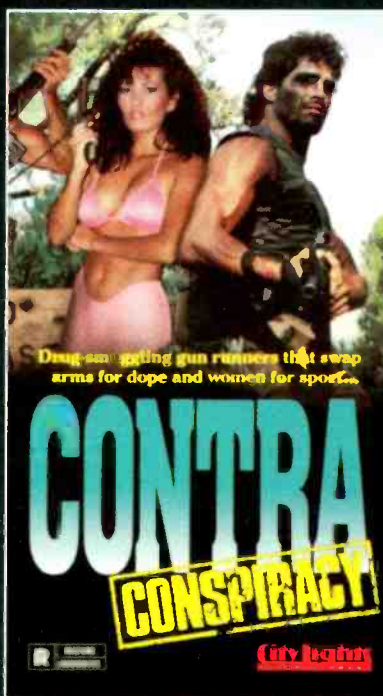
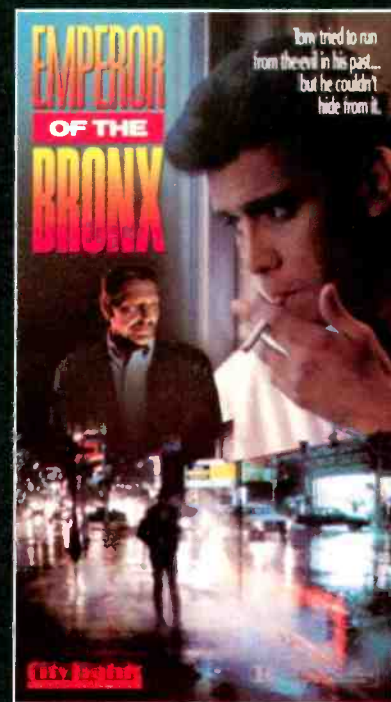
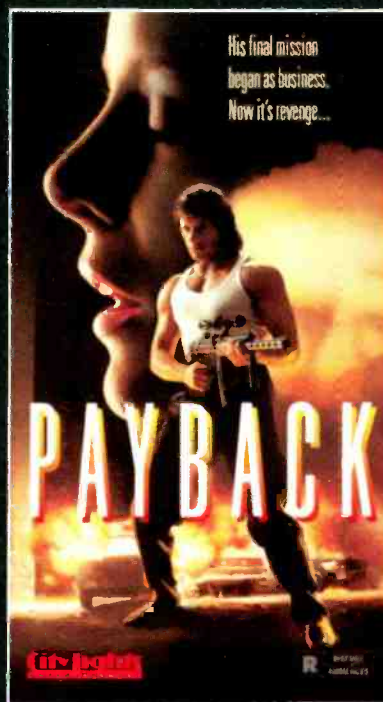
*For markets and audiences worldwide, the exciting new source is City Lights Entertainment International. Our feature films and entertainment programming offer you top stars that sparkle, stories that move moviegoers everywhere, and built-in appeal that means business! Here are our brightest attractions for the coming season...*

**For information about these and other great City Lights International titles, contact:**

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**(213) 859-9702**  
**FAX (213) 859-7448**  
**TELEX 798807**

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## VIDEO RELEASES

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

### AN ALL-STAR TOAST TO THE IMPROV

Robert Klein, Billy Crystal, Robin Williams

♣♥HBO/\$39.99

Prebook cutoff: 11/9/88; Street: 11/30/88

### BALLET FAVORITES

Mikhail Barishnikov, Natalia Makarova

♣♥HBO/\$19.99

Prebook cutoff: 11/9/88; Street: 11/30/88

### THE CAPTAIN'S TABLE

John Gregson, Peggy Cummins

♣♥Paramount/\$19.95

Prebook cutoff: 11/4/88; Street: 11/30/88

### GEORGE CARLIN LIVE: WHAT AM I DOING IN NEW JERSEY?

Comedy

♣♥HBO/\$39.99

Prebook cutoff: 11/9/88; Street: 11/30/88

### CARRY ON DOCTOR

Frankie Howard, Sidney James

♣♥Paramount/\$19.95

Prebook cutoff: 11/4/88; Street: 11/30/88

### CASUAL SEX

Lea Thompson, Victoria Jackson

♣♥MCA/\$89.95

Prebook cutoff: 11/11/88; Street: 12/8/88

### CHEERLEADER CAMP

Betsy Russell, Leif Garrett, Lucinda Dickey

♣♥Prism/\$79.98

Prebook cutoff: 11/15/88; Street: 11/30/88

### CHOICE OF ARMS

Yves Montand, Gerard Depardieu, Catherine Deneuve

♣♥Cinematheque/\$59.95

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(Continued on next page)



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TOP CLASSICAL ALBUMS™

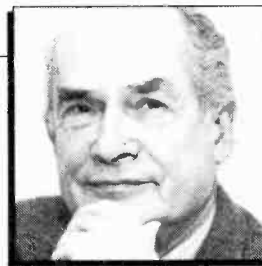
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store sales reports.				
★★ NO. 1 ★★				
1	1	21	THE MOVIES GO TO THE OPERA ANGEL CDM-69596 (CD)	12 weeks at No. One VARIOUS ARTISTS
2	2	19	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154 (CD)	BERLIN PHILHARMONIC (MAAZEL)
3	3	35	BAROQUE MUSIC FOR TRUMPETS CBS MK-42478 (CD)	WYNTON MARSALIS
4	5	5	PORTRAIT OF WYNTON MARSALIS CBS MK-44726 (CD)	WYNTON MARSALIS
5	6	5	BEETHOVEN: SYMPHONIES 1 & 6 ANGEL CDC-49746 (CD)	LONDON CLASSICAL PLAYERS (NORRINGTON)
6	4	35	MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC-49276 (CD)	NADJA SALERNO-SONNENBERG
7	NEW ▶		PAVAROTTI AT CARNEGIE HALL LONDON 421-526/POLYGRAM (CD)	LUCIANO PAVAROTTI
8	7	9	MAHLER: SYMPHONY NO. 2 DG 423-395 (CD)	NEW YORK PHILHARMONIC (BERNSTEIN)
9	8	105	HOROWITZ IN MOSCOW DG 419-499 (CD)	VLADIMIR HOROWITZ
10	9	27	BRAHMS: DOUBLE CONCERTO CBS MK-42387 (CD)	ISAAC STERN, YO-YO MA
11	10	49	HOROWITZ PLAYS MOZART DG 423-287 (CD)	VLADIMIR HOROWITZ
12	NEW ▶		WINTER WAS HARD NONESUCH 79181 (CD)	THE KRONOS QUARTET
13	12	7	MAHLER: SYMPHONY NO. 5 DG 423-608 (CD)	VIENNA PHILHARMONIC (BERNSTEIN)
14	14	9	BERNSTEIN: MASS CBS M2K-44593 (CD)	LEONARD BERNSTEIN
15	11	17	SCHUMANN: CELLO CONCERTO CBS MK-42663 (CD)	YO-YO MA
16	13	17	VIVALDI: THE FOUR SEASONS CBS MDK-44644 (CD)	ST. PAUL CHAMBER ORCHESTRA (ZUKERMAN)
17	20	7	TCHAIKOVSKY: 1812 OVERTURE PRO ARTE CDD-409 (CD)	DALLAS SYMPHONY (MATA)
18	NEW ▶		LOVE SONGS DELOS CD-3029 (CD)	ARLEEN AUGER
19	15	51	BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD)	LONDON CLASSICAL PLAYERS (NORRINGTON)
20	16	11	TELARC SAMPLER 5 TELARC CD-80005 (CD)	VARIOUS ARTISTS
21	18	15	NIELSEN: SYMPHONIES 4 & 5 LONDON 421-524/POLYGRAM (CD)	SAN FRANCISCO SYMPHONY (BLOMSTEDT)
22	25	23	BEETHOVEN: SYMPHONY NO. 6 NIMBUS NI-5099 (CD)	HANOVER BAND
23	NEW ▶		LUCIANO PAVAROTTI IN CONCERT CBS MK 44816 (CD)	LUCIANO PAVAROTTI
24	23	33	CHOPIN: SELECTIONS FROM THE COLLECTION RCA 7725-RG (CD)	ARTHUR RUBINSTEIN
25	21	39	VERDI: REQUIEM TELARC CD-80152 (CD)	DUNN, CURRY, HADLEY, PLISHKA (SHAW)

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★				
1	1	5	SHOW BOAT ANGEL A2-49108 (CD)	3 weeks at No. One VON STADE, HADLEY, STRATAS (MCGLINN)
2	2	9	THE SOUND OF MUSIC TELARC CD-80162 (CD)	VON STADE, CINCINNATI POPS (KUNZEL)
3	3	15	JAMES GALWAY'S GREATEST HITS RCA 7778-RC (CD)	JAMES GALWAY
4	6	5	DIGITAL JUKEBOX PHILIPS 422-064 (CD)	BOSTON POPS (WILLIAMS)
5	4	13	THE BERNSTEIN SONGBOOK CBS MK-44760 (CD)	VARIOUS ARTISTS
6	5	7	BERNSTEIN 70 DG 427-042 (CD)	LEONARD BERNSTEIN
7	7	37	BEETHOVEN OR BUST TELARC CD-80153 (CD)	DON DORSEY
8	15	3	SOUSA: MARCHES NIMBUS NI-5129 (CD)	THE WALLACE COLLECTION
9	8	19	THE SCARLATTI DIALOGUES CBS MK-44519 (CD)	BOB JAMES
10	9	51	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD)	BOSTON POPS (WILLIAMS)
11	10	7	FROM LONDON WITH LOVE PRO ARTE CDD-407 (CD)	LONDON SYMPHONY (CACAVAS)
12	12	3	FRAGMENTS OF A DREAM CBS MK-44574 (CD)	JOHN WILLIAMS, PACO PENA
13	NEW ▶		PROKOFIEV: PETER & THE WOLF CBS MK-44567 (CD)	"WEIRD AL" YANKOVIC, WENDY CARLOS
14	11	43	HOLLYWOOD'S GREATEST HITS TELARC CD-80168 (CD)	CINCINNATI POPS (KUNZEL)
15	14	11	THE BEATLES CONNECTION ANGEL CDC-49556 (CD)	THE KING'S SINGERS

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Classical  
KEEPING  
SCORE



by Is Horowitz

**AWARDING RECOGNITION:** Ovation magazine's challenge to the Grammys as a worthy showcase for classical record awards gained in credibility Oct. 24. But the awards show at New York's Avery Fisher Hall still has a long way to go before it holds its own as a live event.

The new show, billed as the Mumm Champagne Classical Music Awards and financed largely by Mumm's parent, the Seagram Corp., had visible record industry support this time around. All the majors had delegations on hand. At last year's debut event, trade participation was token and spotty.

As a live presentation, however, the show had too many weak moments. Misreadings of artist names by a few luminaries who should have known better and some inept live performances were flaws that eroded effective appearances by others.

It's likely, however, that the delayed broadcast, to be aired Nov. 7 on the Arts & Entertainment cable-TV channel, will be much more shipshape. Alexander Cohen, the executive producer, is an experienced hand at such affairs (the Tony Awards, for example) and much of the live material may stitch together well with prerecorded-video acceptance takes by winners who were not present to pick up their awards.

Whatever the validity of recurring charges of classical nonfeasance against the Recording Academy's TV spectacular, there's no proof that the Mumm/Ovation alternative is the best response. But it does show promise.

And now for the winners, chosen by a panel of classical radio programmers, Ovation critics, and record retailers, supplemented in the case of the first three awards by Ovation readers. Albums were nominated by

record labels.

Record of the year: Wagner's "Lohengrin," with Placido Domingo and Jessye Norman, conducted by Sir Georg Solti (London). Recording artist of the year: Murray Perahia (CBS). Debut recording artist of the year: Nadja Salerno-Sonnenberg (Angel).

Best recordings in other categories were orchestral: Beethoven's Ninth Symphony conducted by Roger Norrington (Angel); concerto: Bartók Piano Concertos, Zoltan Kocsis (CBS); opera: A tie between Adams' "Nixon In China," conducted by Edo de Waart (Nonesuch), and Strauss' "Ariadne auf Naxos," conducted by James Levine (Deutsche Grammophon); chamber music: Bartók Quartets, Alban Berg Quartet; Instrumental solo: Mozart Piano Sonatas, Mitsuko Uchida (Philips).

Also, choral: Verdi's "Requiem," Robert Shaw (Telarc). Vocal solo: Mozart/Strauss/Wolf Recital, Arleen Auger (CBS). Vocal reissues: Puccini's "Turandot,"

Ovation's new awards show fails to take the prize

Erich Leinsdorf (RCA). Nonvocal reissues: Mendelssohn/Tchaikovsky Violin Concertos, Jascha Heifetz (RCA). Contemporary composer: Witold Lutoslawski, Cello Concerto, etc. (Philips). Crossover: "Jazz Works For Orchestra," Simon Rattle (Angel). Production and engineering: Holst's "The Planets," Paul Myers and John Dunkerly (London). Hall Of Fame citations went to Avery Fisher and Virgil Thomson.

**PASSING NOTES:** Eurodisc will become a dedicated vocal, choral, and operatic label within the BMG Classics complex, says Michael Emmerson, company chief. An ambitious operatic program is being developed, he says... The BMI Foundation has set Feb. 10 as the deadline for submissions to its annual Student Composers Competition. Winners will divide \$15,000. Past winners who went on to prestigious careers include composers William Bolcom, George Crumb, and Mario Davidowsky.

Gospel  
LECTERN



by Bob Darden

This is the first half of an interview with A&R head Alan Abrahams on Light Records' efforts to gain a wider audience for the group Commissioned.

**ALAN ABRAHAMS**, head of A&R for the black-gospel-oriented Light Records, has one of the best-kept secrets in the business on his hands, and he's not happy about it. The gospel group Commissioned is widely considered to include some of the hottest musicians, best singers, and strongest songwriters in music. The catch is getting somebody—anybody—to listen.

Light has always been a gospel powerhouse. Even when the company was tottering financially a couple of years ago, such acts as the New Jersey Mass Choir and Vickie Winans kept it afloat. In October, six of the top 40 spots on the spiritual chart belonged to Light.

Light currently has 10 artists—a far cry from the days when Andrae Crouch, Walter Hawkins, and a host of other gospel artists were signed to the label. But Abrahams, a savvy, English-born producer whose credits include work with Joan Baez and Tavares, says the small roster works in Light's favor: "From an A&R standpoint, that's good because that means everybody gets equal attention."

Abrahams says Light is interested in signing contemporary Christian artists again, but only if they're of the same quality as their counterparts in black gospel.

"It is clear to me that our best artists beg comparison with their secular counterparts," he says. "Commissioned is the best band in music—and I've heard them all, both here and in England. And a Vickie Winans is on par with Anita Baker or Whitney Houston."

"What I don't see in Christian music are white artists

that excite me the way their secular counterparts do. There are no artists as compelling as Sting, Steve Winwood, or Bruce Springsteen in Christian music."

However, Abrahams is quick to point out that excellence is not the sole goal of religious music. In the end, gospel music is only important if it is instrumental in bringing more souls to the kingdom of God, he says.

But excellence is why it is so important to get the word out on Commissioned. The group's current album, "On The Winning Side," is not garnering the airplay its predecessor, "Go Tell Somebody," did—although it is selling well in the black gospel marketplace.

"Commissioned is going to do OK without airplay because [it does] so many live performances. That's where the rubber meets the road: ministering to people face to face. I just don't think that's good enough."

"[The group's] new album, the one [its members are] just in the process of finishing, is really excellent. It

Light Records' Abrahams commits to Commissioned

should recapture the airplay they got off of 'Go Tell Somebody.' Couple that with the strong base they already have and everything will come together. I'm confident it will do well with their black gospel constituency."

Abrahams believes that there is a distinct line drawn in religious radio.

"It's a barrier we intend to break down," Abrahams says grimly. "Commissioned is instrumental in that happening. Once the DJs and PDs see [the group] perform live, they'll know that [it's] a band, that [it] can really rock out. Commissioned has a broad appeal. Here's a band where some of their harmonies are comparable to the Beach Boys!—and others are straight-ahead black gospel. Their albums employ sophisticated vocal stacks and arrangements. So not only do their records sound like pop records, the funk still happens."

Next week Abrahams talks about Light's plans to break Commissioned to a white gospel audience.



Spotlight

# Classical Music

**The CD Bounty Has Enabled Labels to Rapidly Convert Catalog While Making It Attractive For Newcomers to Test the Classical Waters**

By IS HOROWITZ

**C**lassical labels have done just fine over the past couple of years, riding the CD crest along with the rest of the industry. But more recently, the burgeoning number of titles that have entered the marketplace, now at levels that can no longer be absorbed comfortably, has confronted labels with a level of competition that has some taking a new and hard look at past guidelines.

Ironically—or inevitably—it was the very success of the CD format that etched the much sharper edge on the competitive profile. Bountiful availability of manufacturing capacity and falling pressing prices over the past two years have enabled the major labels to convert older catalog at an unprecedented rate. These same factors have also made it more attractive for a host of newcomers to test the classical waters.

While the situation was already tight a year ago, there were many in the industry that judged it a temporary deviation. They thought normal consumption growth would depress the product bulge. Well, it didn't quite happen that way. The production-consumption gap continued to widen.

As we move into the new year, we see a new player entering the arena that will surely add more than a few degrees of heat to the competitive temperature. WEA Corp., possessor of one of the industry's most powerful distribution organizations, has set up a classical wing. It came last October, when it began marketing the large Teldec catalog, acquired earlier by WEA International.

WEA Corp. has been frank in stating that its interest in classics goes beyond the labels it now handles, Nonesuch and Virgin, in addition to Teldec. Other producing units, either by acquisition or license, are expected to come aboard as the classical division gains momentum. The fight for retail exposure can only intensify.

Current estimates place the number of classical titles available on CD at well over 10,000, an unexpectedly high number less than six years after the domestic introduction of the configuration.

Most observers feel the period of dramatic market growth is over, at least for the time being. While classics have reached a heady sales plateau, perhaps \$300 million at retail, the growth curve has flattened. The fight for a decent share of the pie is stepping up.

Most of the majors and many of the newcomers to the field are actively pursuing the economy minded consumer, with prices of completely packaged CDs, some digitally recorded, at dealer prices as low as \$2.75. Many of these titles, including major-label budgets at about \$1 more, are

*(Continued on page C-3)*

FROM TOP: CHRISTOPHER HOGWOOD; ISAAC STERN; ROGER NORRINGTON; DON DORSEY.  
(Cover illustration: Tom McKeith)



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NI 5104



NI 5100



NI 5074 6 CD's (separate)



NI 5111



NI 5121



NI 5136



NI 5099



## THE CD BOUNTY: Labels Convert Catalog, New Artists Converge on 'New' Classical

(Continued from page C-1)

finding shelf space in racks and retail outlets traditionally inhospitable to classics, a promising sign to many.

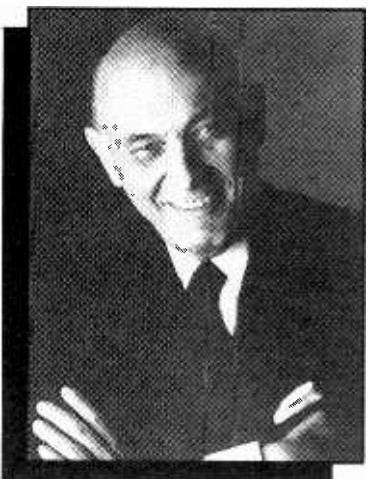
No one is more blunt in assaying the scope of the product



Ton Koopman



Leonard Bernstein



Sir Georg Solti



Midori

Kiri Te Kanawa on London radio.

Murray Perahia

Lorin Maazel



glut than Joseph F. Dash, head of **CBS Masterworks**. "I'm absolutely appalled at the amount of product out there," he says.

Nor is Dash about to excuse the industry for the state it finds itself in. "It's nobody's fault but our own," he says. "The industry has shot itself in the foot."

That said, Dash has already set in motion a review of recording and release guidelines that will see at least temporary cutbacks in both areas. "We are adopting a strategy of the most stringent conservatism," he says.

As for new artists, CBS Masterworks says it will only sign talent with worldwide potential. And all new projects will be monitored closely. For the most part, new production will be limited to mainstream repertory. "This is not the time for experimentation," says Dash, although he is quick to indicate that there will be exceptions when thought necessary.

Early in the new year a pairing of those perennial repertoire siblings, the Grieg and Schumann Piano Concertos, will be issued on CBS featuring Murray Perahia with the Bavarian Radio Symphony under Sir Colin Davis. That period will see the release of somewhat more esoteric cello concertos (Britten and Barber) by Yo-Yo Ma with the Baltimore Symphony conducted by David Zinman. There will also be an addendum to the Perahia Mozart Piano Concerto cycle with a package of the multiple keyboard concertos. Perahia will be partnered with Radu Lupu, and the ensemble again will be the English Chamber Orchestra. Upcoming also is a Wynton Marsalis album with Eastman Wind Ensemble under Donald Hunsberger. And Soviet emigre pianist Vladimir Feltsman will be heard in the Rachmaninov 2d Concerto with Zubin Mehta conducting the New York Philharmonic.

On the young artist side, Japanese violinist Midori, lured away from Philips, will be recording the Paganini Caprices this month, to be followed with the Dvorak Violin Concerto with Mehta and the New York Philharmonic.

As for operas, Dash points to the Mascagni rarity, "Iris," due next year. It stars Placido Domingo; Giuseppe Patane is the conductor. And completion of a recording of Boito's "Mefistofele," with Samuel Ramey in the title role, awaits only the overdubbing Jose Carreras's part, postponed because of the tenor's illness. That session was due to be held this month. And come the end of December, CBS microphones will be hung in New York's Avery Fisher Hall to catch Mehta and his orchestra live in a "New Year's Eve Gala."

At this writing it was not clear if the accession of Guenther Breest to a top CBS/Sony classical post would affect these plans.

Like other chief label executives, Brown Meggs, president of **Angel Records**, sees the product flood and sharpening competition as key factors

affecting operational strategy. "Dealers are not taking on any more 'Boleros,'" he says. "The nice-guy days are over."

Meggs lays the slowdown in market growth largely to player manufacturers. For the most part, he observes. "They are not aggressively selling equipment." He rebuts hardware maker complaints that high software prices are to blame for flattening out the industry growth curve.

Meggs maintains that current price levels are fair in view of costs that are generally higher than in the era of black vinyl. "We won't be the first to cut prices," he says, "but we intend to remain competitive."

Angel, which came to CD a bit later than most other majors, mounted one of the industry's heaviest release schedules the last couple of years, particularly in catalog reissues. But the label has now reached what it considers an optimum active catalog size, about 1,600 CD titles. That's a lot more than the number in May, 1984, almost a year after other labels had entered the market. That modest number was 11, Meggs remembers.

From now on, new releases will see a corresponding removal from active status of the oldest and slowest moving Angel titles. Still, it will take about another two years to put out back-catalog items still thought worthy of CD conversion. But no more monthly catalog CD releases that have, on occasion, numbered as many as 60 titles.

Black vinyl has become an almost negligible portion of total volume at Angel. Although LP returns just about equal new LP sales, the configuration will still figure on selected items as "long as the market exists," says Meggs. But, as with other majors, that means representation primarily on crossover product. Angel's current experience with "Show Boat," for instance, demonstrates that for certain items there is "still a decent market out there."

As for cassettes, they represent about 10% of Angel volume, says Meggs. Their strength, however, lies principally in budget and midlines.

On the repertoire side, Meggs says the company's recording program will continue to focus largely on modern orchestra and star conductor productions, despite the outstanding success of such period instrument specialists as Roger Norrington. That's where the interest of the mainstream public lies, he says. He cites projects such as Riccardo Muti's Beethoven cycle with the Philadelphia Orchestra and Bernard Haitink's upcoming Wagner "Ring" project with the Concertgebouw as examples.

Crossover, of course, remains high on Angel's planning agenda. "It's the best way to get big dollars in a hurry," he says.

Michael Emerson, president of **RCA Classics**, has few illusions about the current market situation, but is hardly intimidated. Under the Bertelsmann Music Group umbrella, his division has enjoyed strong support in an expansion movement that is attempting to return the RCA label to a leadership role. He claims a current recording budget that is 10 times larger than when he came to the label in July 1968.

"As for competition," says Emerson, "the stronger the better." The challenge is there, and the result is that "the consumer will get better product." He also feels that prices have to come down, both in response to competitive pressures and the need to expand the market.

Like other majors, BMG set a brisk pace in CD reissues. This has been trimmed somewhat this year, and Emerson expects that the total number of releases this calendar year will be somewhat less than the 270 issued in 1987. Newly recorded material, however, will figure more strongly in the mix.

Investments in new recordings will show a significant increase next year, says Emerson. There will also be more support for artists on the label. He is a firm believer that consumers generally are attracted more to the artist than the work, and that only talent with high consumer appeal can be sold at full price.

BMG's commitment to musical theater continues strong. (Continued on page C-7)

A Billboard Spotlight



## CLASSICAL RETAIL:

### CD Glut, Pricing and Quality Create Consumer Confusion, Dealer Concern

By SUSAN ELLIOTT

A BILLBOARD SPOTLIGHT

How are retailers dealing with the ever-raging flood of compact disks? "It's not like two years ago when you could order literally anything in CD and it would sell," says Thom Healy, head of stock for the Harvard Coop's classical department. Healy reports having to pick and choose: "After awhile, the cream rises to the top. You figure out what the necessary product is and what the frill items are."

"The CD market is totally glutted," says Denise Pineau, manager of the Classical Music Centers for Barnes and Noble. "I'm becoming even more selective than I have been in the past."

"We try to be choosy," says Fritz Ireland, classical manager of the 42 Spec's Records outlets in Florida. "There are a lot of inferior recordings of the famous works out there and we just avoid them."

"You can no longer pick up everything from everybody," echoes Dieter Wilkinson, national buyer for the 620-store Musicland/Sam Goody chain. "We pick and choose, and concentrate on those titles that achieve the most turnover."

Some of the larger stores in the Tower and Sound Warehouse chains still bring in virtually every title. Adrian Mills, classical buyer for the latter's 115 outlets, orders most of the domestic product and is more selective on the imports. Ray Edwards, national classical manager for Tower's 50 stores, reports carrying all titles in his larger facilities.

Of the eight stores canvassed, all agreed that CD's availability in full-, mid-, and budget price lines has caused confusion among their customers. Says Pineau: "One woman came into the store the other day and said, 'When I buy Heifetz, I know it's old, so I expect to pay less. But what am I supposed to think when I can buy Horowitz for \$11.99 or \$12.99? I mean, I expect to pay \$16 for Horowitz.'"

"People say to me all the time, 'Why is the price going down?' 'Is DG's sound quality going to be as good now that their price is lower? I don't know how to judge anything by price anymore.' Those are the customers who get so frustrated they throw their hands in the air and walk out."

Healy's clientele is similarly confused. "For awhile our customers asked why CD prices were so high. Then when the midlines arrived, they asked what was wrong with them, since they were cheaper."

"We frequently explain," he continues, "that you can certainly buy an all-digital CD by a leading orchestra at full price. But it might be an inferior interpretation to a mid-priced CD that just doesn't happen to be all-digital."

Further clouding the issue are full-priced CDs that are *not* all digital. Says Wilkinson, "There are companies who are still selling analog remasters at full price. So some customers think we're ripping them off."

And then there are the mid-priced CDs that are all digital. Says Pineau: "Many times I find myself saying, 'Well you're paying more here because it's DDD.' And I pray to God that I don't turn around and bump into a midline that's also DDD. No matter what I say, I'm lying through my teeth."

"The midline and budget lines were a wonderful idea and still are," she continues. "But if you don't give some significance to the full line, then why bother? There is something to be said for classical music being elitist. I feel like we're whoring the product out the door."

"By all means, the midlines and budgets have hurt the full-price product," agrees Jim Rose, GM of the 17 Chicago-based Rose Records stores. "We're seeing a tremendous amount of trading down," says Wilkinson, who reports that customers see no reason to pay top dollar for a certain conductor and orchestra when they can buy the same performing forces for less.

Says Fritz Ireland: "As long as manufacturers are making triple-D midline and budget CDs, the market could easily survive without full-price CDs."

Tower's Edwards disagrees. "The top line is the most important, because that's where the new releases are. And, with the exception of certain midprice reissues on PolyGram and Angel, the new releases are still the biggest sellers. Overall, this is still a new-release business."

Frank Trace, buyer for the 217 Ohio-based Camelot outlets, falls somewhere in the middle. "Budget and midline are a good area for casual classical buyers. But the serious buyer seems to stick with the full-price CD."

In terms of other configurations, the cassette's popularity lies mostly within budget range (except at Barnes and Noble, which reports strength in all price categories), and the LP is not as dead as some manufacturers seem to think. Pin-

eau reports her sales ratio at 60:35:5, CD:Cassette:LP. "LP to be higher," she says, "until CBS and PolyGram did their major deletions. I could sell more if I could get them."

Edwards says Tower's sales are about 70% CD and the rest "split between LP and cassette. We are still ordering a good stock of LP titles. In a lot of cases, we have to resort to imports of items that are no longer available in domestic LP catalogs. There are still a group of people who are devoted to LPs."

Mills reports his sales ratio at 75:20:5. "We still order LPs, selectively, for our top stores," he says. Ireland does too, though only cutouts. "Almost all of our business is CDs, budget cassettes, and cutout LPs," he says.

#### Creating the Proper In-store Environment

Aside from in-store play, a knowledgeable sales staff is of primary importance in creating an effective environment for classical record buyers. "That's by far the most effective sales tool for classical," says Mills.

"You've got to have people who know what they're doing," says Pineau, who hires mostly music students. Both Tower and Sound Warehouse cordon off classics from the rest of the store. "All of our new stores in the past 10 years have a separate classical environment with a dedicated sound system," says Edwards. "We try to have lots of in-store displays and create a fairly pleasant place where you want to linger."

"The majority of our classical departments are glassed off," says Mills. "The customer does not have to hear Bon Jovi and it allows him to stay in the store longer, with a more comfortable atmosphere."

Ireland isn't convinced that segregation is the best route: "I don't know if partitioning off the the classical section is really the best thing to do. Our classical department in the Dixie Highway store is located between the pop and video departments, so it's accessible to those other types of customers."

Those "other types" were largely responsible for the huge success of Mills' recent "lowest CD prices ever" promotion.

"We sold CDs from \$3.99 up and treated it like a pop sale, merchandising it at the front of the store because the prices were so low. We moved thousands of CDs, and most of the buyers were crossover sales."

Another effective promotion for Sound Warehouse is throwing a party. "We run them in the stores with radio stations," says Mills. "We serve cheese and wine and give away a CD every five minutes for three or four hours. It draws hundreds of people."

The main idea, of course, is to get people into the store. "Really the thing that draws people in is a label sale," says Edwards.

"We do lots of giveaways," reports Pineau, who has given away everything from Godiva chocolates to an Itzhak Perlman autographed recording.

Says Ireland, "The best promotion we've done all year was giving away a CDV player to promote PolyGram's new line of CDVs."

Though the Coop is the smallest and Tower the largest of  
(Continued on page C-20)



Trevor Pinnock



Jean-Pierre Rampal



Pierre Boulez



Andre Previn



Michael Tilson Thomas



Jessye Norman & Dr. Hans Kinzl, pres., Philips Classics Prods.



Itzhak Perlman

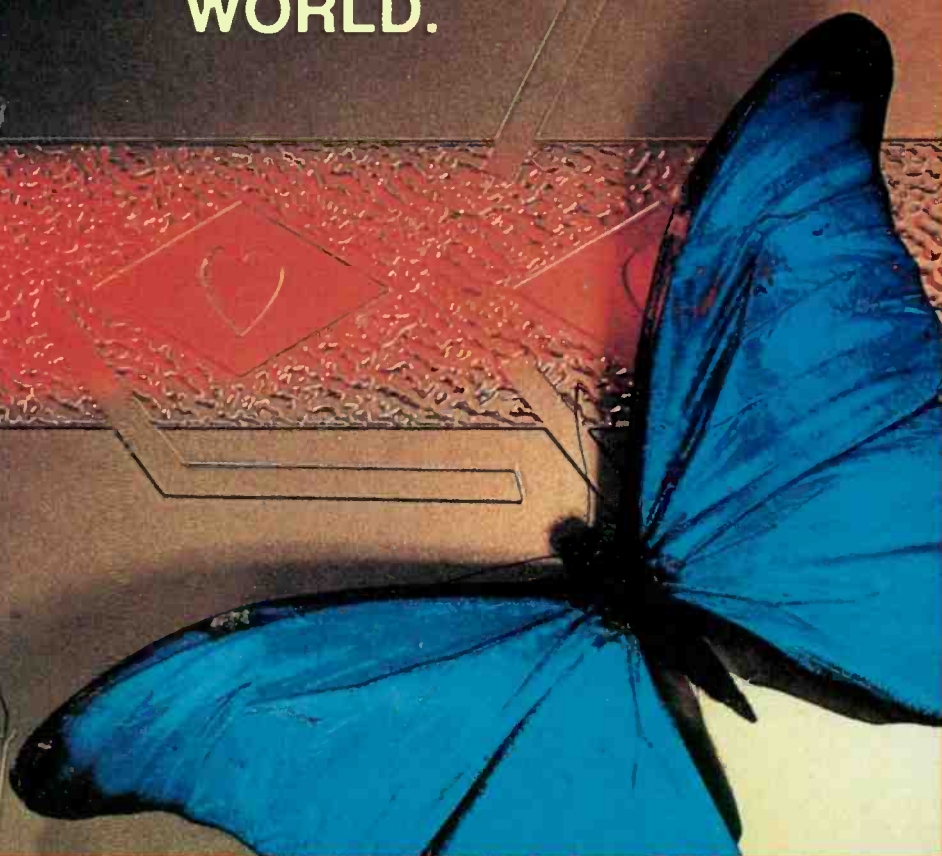


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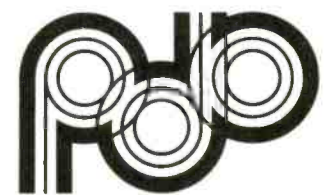
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PHILIPS AND DUPONT OPTICAL





## THE CD BOUNTY

(Continued from page C-3)

says Emmerson, and current planning calls for three major productions a year. The label will also be launching a new series of back-catalog musicals.

Among new projects soon to be implemented are two series of period instrument recordings. One will be at mid-price, with material already being assembled from a number of sources. The other will consist of new recordings produced for the most part by Wolf Erichson, who has long been identified with the specialty. At least 12 titles in the latter category will be issued annually, says Emmerson.

There is also a possibility that BMG will end its tie with Erato, Emmerson confirms. The current contract with the French label expires the end of 1989, and both sides are said to be "considering their options."

"It was easy to do good business in the days of rapid CD expansion," recalls David Weyner, marketing and sales VP at PolyGram Classics. However, much more aggressive promotion is called for today, and he believes labels must be more resourceful in shaping product lines.

Much of PolyGram's efforts this coming season will be focused on promoting budget product to chain accounts. There will also be strong support efforts for midlines in chains. Weyner expects to see more "designer approach" packaging to attract new adult buyers.

Lynne Hoffman-Engel, VP of London Records, agrees that promotion is a key to success today. The goal is not only to get more response from established collectors, but to reach new people with classics or related material. More crossover product is due next year, she says, but there will also be heavy reliance on central repertoire performed by the label's top artists.

## TOP CLASSICAL ALBUMS

Following is a recap chart of the top classical albums during the eligibility period of Oct. 17, 1987 to Oct. 15, 1988.

Pos. TITLE—Artist—Label

- 1 HOROWITZ PLAYS MOZART—Vladimir Horowitz—DG
- 2 BAROQUE MUSIC FOR TRUMPETS—Wynton Marsalis—CBS
- 3 HOROWITZ IN MOSCOW—Vladimir Horowitz—DG
- 4 MENDELSSOHN: VIOLIN CONCERTO—Nadja Salerno-Sonnenberg—Angel
- 5 BEETHOVEN: SYMPHONY NO. 9—London Classical Players (Norrington)—Angel
- 6 BEETHOVEN: PIANO CONCERTO NO. 5—Murray Perahia—CBS
- 7 THE MOVIES GO TO THE OPERA—Various Artists—Angel
- 8 BRAHMS: DOUBLE CONCERTO—Isaac Stern, Yo-Yo Ma—CBS
- 9 GLASS: AKHNATEN—Stuttgart State Opera (Davies)—CBS
- 10 WAGNER: THE 'RING' WITHOUT WORDS—Berlin Philharmonic (Maazel)—Telarc
- 11 THE ACADEMY PLAYS OPERA—Academy Of St. Martin-In-The-Fields—Angel
- 12 WHITE MAN SLEEPS—The Kronos Quartet—Nonesuch
- 13 BACH: CHACONNE/PARTITA/CELLO SUITE—Andres Segovia—MCA
- 14 CARNAVAL—Wynton Marsalis—CBS
- 15 HOLST: THE PLANETS—Boston Pops (Williams)—Philips
- 16 POPS IN LOVE—Boston Pops (Williams)—Philips
- 17 BEETHOVEN: SYMPHONIES 4 & 5—Academy Of Ancient Music (Hogwood)—L'Oiseau Lyre
- 18 ADAMS: NIXON IN CHINA—Sylvan, Maddalena, Page (De Waart)—Nonesuch
- 19 PLEASURES OF THEIR COMPANY—Kathleen Battle, Christopher Parkening—Angel
- 20 VIVALDI: THE FOUR SEASONS—St. Paul Chamber Orchestra (Zukerman)—CBS
- 21 VERDI: REQUIEM—Dunn, Curry, Hadley, Plishka (Shaw)—Telarc
- 22 VERDI: REQUIEM—Studer, Zajic, Pavarotti, Ramey (Muti)—Angel
- 23 FINZI: CLARINET CONCERTO—English String Orchestra (Boughton)—Nimbus
- 24 HOLST: THE PLANETS—Philharmonia Orchestra (Boughton)—Nimbus
- 25 SCHUMANN: CELLO CONCERTO—Yo-Yo Ma—CBS

One of the more ambitious projects on the launching pad is a 10-year survey of the works of Kurt Weill. This will cover operas, cantatas and Broadway material. About two albums a year will be released. Among works that will figure early in the series are the opera "Die Burgschaft" and the cantata "The Eternal Road." The project is being undertaken in conjunction with the Kurt Weill Foundation. Most of the recordings will be made in Germany, with John Mauceri as conductor.

London will be giving more attention to midlines, says Hoffman-Engel, and the introduction this month of a new Grand Opera series will be continued into the new year. In addition to early Joan Sutherland recordings, the series will return to active circulation many of the operas starring Renata Tebaldi.

In its attempt to extend market reach, London will seek to broaden conventional definitions of crossover. This will include classical music performed on electronic instruments, says the label chief, as well as lighter music played by such groups as I Salonisti, and other music that skirts the boundaries of pop and new age.

Defining this music is difficult, Hoffman-Engel admits. Around the London shop it is now being referred to as "progressive music for eclectic tastes."

There's plenty of Christopher Hogwood coming, both in his established role with early music, as well in later works. His first recording with the Handel and Haydn Society, a set of Handel Concert Grossi, is due out early next year. He will also conduct the ensemble in a program of Handel arias featuring Arleen Auger. And Hogwood will be heard in the first of a series with the St. Paul Chamber Orchestra.

Philips does not intend to cut back on new releases, although it will be looking more carefully on "both the A (artists) & R (repertoire) sides," says Nancy Zannini, VP. But she feels there is always room for someone new with genuine talent.

Zannini points with some special pride to the label's experience with pianist Mitsuko Uchida. There was certainly no dearth in recordings of the Mozart piano sonatas, she notes, when Uchida launched her highly regarded series of recordings of these works.

The label's star performers will, of course, continue to dominate Philips's release efforts. Another Jessye Norman live recital album will be released in January to coincide with her scheduled appearances with the Metropolitan Opera. Seiji Ozawa and the Boston Symphony will add to their Mahler cycle in March with the release of the Symphony No. 1. And the Boston Pops with John Williams will be releasing "Orkney Wedding, Sunrise" by Peter Maxwell Davies in an album commemorating the 100th anniversary of the orchestra.

In October Philips began recording a Brahms cycle with Riccardo Muti and the Philadelphia Orchestra. Other upcoming work with Muti, whom the label now shares with Angel Records, includes a "William Tell," to be produced in December at La Scala.

Like other majors, Philips continues a bountiful reissue program. It is setting particular store on a series of CDs featuring early stereo-era Mercury recordings, including many that have long been collector items on LP. The trick here was to be sure audiophile interest would not be eroded by the use of noise suppression techniques in the digital transfers, and label technicians are said to have tried and rejected a number of "sophisticated" procedures.

There will be 20 CDs in the first batch of Mercury reissues, due out in the first half of 1989. In all, three release groups are in the planning stage. The recordings, of course, feature such conductors as Antal Dorati, Rafael Kubelik and Howard Hanson. It's possible, says Zannini, that later releases will offer some of Mercury's mono productions, also remembered fondly by aging audiophiles.

An avid collector herself, Alison Ames, VP of Deutsche Grammophon, finds some of the most obscure reissues attractive. But their very number poses problems. Too many of them, along with clusters of new budget labels that have sprouted during the CD boom, are crowding the marketplace and exerting price and repertoire pressures, she says.

While DG and the other classical majors are active in the budget arena, they do need good margins on frontline product to support new recording projects, Ames points out. Prices on frontline CDs, as a result, are not likely to drop significantly, despite the product glut.

On the reissue front, DG still has a long way to go before suitable items in its vast catalog are exhausted, says Ames. Older recordings by the late Karl Bohm and Ferenc Fricsay are in the upcoming CD pipeline, as well as items by star vocalists recorded in mono during the mid-'50s. Among the

(Continued on page C-10)

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A Billboard Spotlight

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## SHOW MUSIC: Classical Casters Bid for Crossover Success

By IRV LICHTMAN

The concept of the crossover show music album, wherein classical artists lend their voices (sometimes their batons!) to such fare, is not new. But never before has there been such classical label fervor in mating opera stars with legendary scores.

In a more traditional crossover vein, classical label catalogs are also bulging with solo albums by opera stars who sing the works of the great theatre composers, as well as other pop favorites.

Starting with Deutsche Grammophon's successful 2-CD production of "West Side Story" in 1985, the young compact disk era has produced six major crossover show music productions, crowned so far in terms of abundant scholarship and more than three hours of running time by the new 3-CD version of "Show Boat" on Angel Records.

With varying degrees of intensity, classical labels have scheduled many new show albums or solo pop ventures.

Historically, the supreme crossover show performance, first on stage and soon afterwards on recordings, was that of Ezio Pinza in "South Pacific." Admittedly at the tail end of his operatic career, the great basso was called upon in 1949 to play romantic lead opposite Mary Martin in the original Broadway cast production of Rodgers & Hammerstein's "South Pacific," recently reissued on CD by CBS Masterworks. Last year the label marketed a crossover version of the show starring "West Side Story's" Kiri Te Kanawa and Jose Carreras.

Pinza, who reached a vastly expanded and appreciative audience, even emerged as a hit singles artist with his memorable rendition of "Some Enchanted Evening," the big ballad from the show. Almost four decades later, many a show-er baritone attempts to sing the song with the intensity of a Pinza. Pinza later also starred in Harold Rome's "Fanny" (1954), which is making its way to the CD catalog on RCA Victor.

Lesser known crossover performances on Broadway included that of Robert Weede in Frank Loesser's musically ambitious (Columbia released a 3-LP cast album of the score) "Most Happy Fella" (the show was revived on Broadway in 1979 with another opera singer, Giorgio Tozzi in the lead); Helen Traubel in another Rodgers & Hammerstein musical, "Pipe Dream" (1954), released on RCA; and Cesare Siepi in 1962's "Bravo Giovanni" (Columbia). Last year, Teresa Stratas played a featured role in the ill-fated Charles Strouse-Stephen Schwartz musical, "Rags."

Recording history, too, is amply supplied with crossover albums, with the likes of Lawrence Tibbett, Robert Merrill, Roberta Peters, Patrice Munsel and Jan Peerce featured in studio cast versions of great musical theatre scores.

Show music buffs, with some important reservations (see below), are basically delighted with the crossover studio cast album, whose genesis in the digital recording era, as noted above, is DG's "West Side Story," with its composer, Leonard Bernstein, conducting.

This was followed last year by another Te Kanawa/Carreras teaming on CBS Masterworks' "South Pacific," while so far this year DG's sister company, London, has starred Te Kanawa in "My Fair Lady," MCA has offered "Carousel," and Telarc has moved into show crossovers with "The Sound Of Music," starring Frederica von Stade.

On Sept. 28, Angel/EMI Records began marketing its whopping 3-CD package of "Show Boat," starring von Stade, Jerry Hadley, Bruce Hubbard and Teresa Stratas. Not only has its length (more than 3 CD hours) set a record in crossover show product, but so has its cost, estimated at around \$550,000.

Show music buffs or critics, for that matter, have not always been receptive to crossover sets. Their chief criticism has generally centered on a view that some opera singers have been miscast in roles requiring a lighter touch both in vocal style and personality.

However, there is general agreement on two major issues of great interest to lovers of the musical theatre: orchestrations adhere to the originals when available, and, with the greater length of CD programming in mind, hitherto unrecorded music or lyrics fill many gaps left by the original  
(Continued on page C-20)

Yo-yo Ma



Charles Dutoit



Ruggero Raimondi & Agnes Baltsa



John McGlinn



Victor Borge in-store.



Christoph von Dohnányi



Riccardo Muti



## BRIGHT PICTURE: CDV Spurs Wider Acceptance of Laserdisk and Classical Home Video

By IS HOROWITZ

PolyGram's recent introduction of CD video has focused new trade attention on classical home video, whether on cassette or laserdisk. With the awesome universe of videocassette players already in American homes, no one expects that disks will catch up or seriously challenge the older configuration for some time. Or ever, in the view of some. Others, however, see the new format headed for rapid growth as it begins to interface more widely with audio CD playback.

PolyGram researchers, for instance, predict that five years hence 25% of all CD players in consumer hands will also be capable of playing CDV. The number of such versatile players in 1993 will reach 5.5 million, says Guenter Hensler, president of PolyGram Classics, and sales of disk will number more than 20 million.

But as of this writing no more than 40,000 combo units have been distributed. More than 300,000 older-model laser-video players are said to be in the market. These cannot read audio CD disks and, for the most part, are incapable of tracing digitally encoded sound.

Companies with classical music videocassettes, whether instrumental, opera or ballet, are claiming good sales and an increasing penetration of record outlets, particularly in those stores which do a substantial classical business. Prices have been coming down over the past year, and good sell-through experience is attracting more video outlets as well. While numbers remain modest compared to movies and other mass potential categories, classical video represents welcome plus business for many.

Opera remains the musical form that many feel benefits most from video, whether on tape or disk. Prestigious performances, such as Paramount's string of Metropolitan Opera productions, and ballet, of course, are among those that bear repetition gracefully. In many other musical productions, the visual impression, however impressive the first time around, can fade in interest on subsequent viewings.

Eventually, say some optimistic prognosticators, the price of CDVs may come down to the point where they cost little more than conventional CDs. At that time, consumers may look upon them as more attractive, one-time music investments.

Robin Nystrom, marketing executive at Home Vision, the Chicago-based distributor, claims that its best-selling opera cassette, a performance of "Aida" with Maria Chiara, Ghena Dimitrova and Luciano Pavarotti, has sold 7,200 copies since its release less than a year ago at a list price of \$39.95. A sale of 5,000 to 7,000 in the first year is considered very good, says Ernest Gilbert, president of Video Arts International.

Bob Karcy of VIEW Video puts it another way. "Over a period of time classical videos can outsell many B movies." He is quick to point out the staying power of opera cassettes and other musical packages.

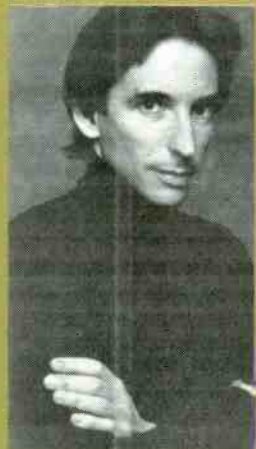
As for laserdisk sales, Ron Rich of Pioneer Artists pegs a good sale of opera at 6,000 to 8,000, with the average for the first year after release at about 2,500. This compares well with sales of opera on videocassette, he maintains, despite the huge disparity in player ownership for the two configurations. Pioneer has released 40 operas on laserdisk since its first, a "Tales Of Hoffmann" starring Placido Domingo, in 1981.

Rich, who was expected to leave his present post to set up his own video firm, believes that PolyGram's entrance into CDV can only spur wider acceptance of the laserdisk medium. While much of Pioneer's sales still come from high-end video and audio retailers, good experience by some record chains such as Tower is leading others to stock laserdisk, says Rich. The product is now being tested by National Record Mart, he says, and the Whiz chain is also "getting involved."

PolyGram strategy is to have each of its classical labels market CDV titles featuring artists on their respective rosters, enabling cross-promotion strategies with CD where appropriate. Most of its material comes from Unitel, which has  
(Continued on page C-20)



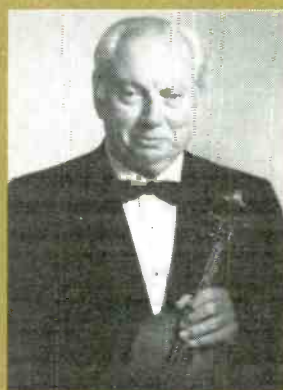
# MASTERWORKS



Michael Tilson Thomas



Yo-Yo Ma



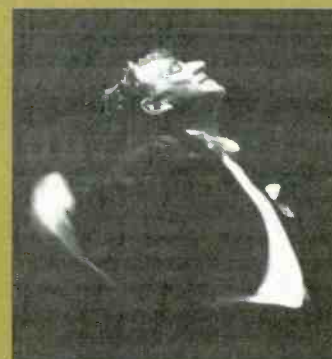
Isaac Stern  
Artist Laureate



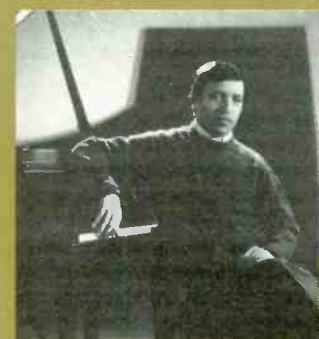
Jean-Pierre Rampal



Esa-Pekka Salonen



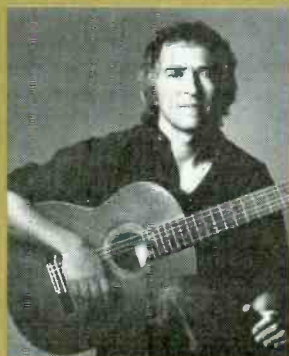
Leonard Bernstein  
Artist Laureate



Murray Perahia



Vladimir Horowitz



John Williams



Vladimir Feltsman



Emanuel Ax



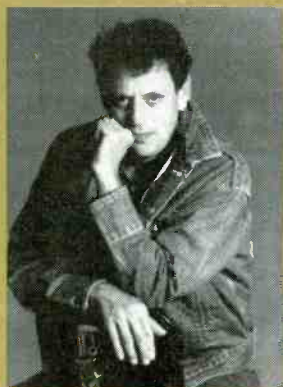
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- Vladimir Horowitz 1962
- John Williams 1964
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- Murray Perahia 1972
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- Vladimir Feltsman 1978
- Yo-Yo Ma 1979
- Emanuel Ax 1981
- Cecile Licad 1981
- Philip Glass 1982
- Cho-Liang Lin 1982
- Wynton Marsalis 1982
- Claudio Abbado 1983
- Esa-Pekka Salonen 1985
- Midori 1988





## THE CD BOUNTY

(Continued from page C-7)

latter she singles out a Wagner program with Astrid Varnay and Wolfgang Windgassen.

The label's Archiv line, one of the industry's first to probe deeply into early and Baroque music, will be making its CD debut at midprice early next year, says Ames. At the other end of temporal spectrum, DG will be adding to its 20th Century Classics series, again at midprice.

But new and major projects will continue to be released at past rates. DG's Wagner "Ring" project with James Levine and Metopera forces, bows this month with "Die Walkure." "Siegfried" and "Rheingold" are due in '89, and only "Gotterdammerung" still remains to be recorded. Other new opera projects include a "Butterfly" with Mirella Freni and Giuseppe Sinopoli conducting the Philharmonia; "Eugen Onegin," also with Freni and mounted in Dresden with Levine on the podium; and a "Wozzeck" in Vienna conducted by Claudio Abbado.

DG hopes to do more recording with the Chicago Symphony Orchestra under Leonard Bernstein, says Ames. And she notes new activity by violinist Anne-Sophie Mutter. The Tchaikovsky Concerto with Herbert von Karajan conducting has recently been recorded, and Mutter will also be heard in the Stravinsky and Lutoslawski violin concertos.

Thomas Z. Shepard, head of MCA Records classical and theatrical division, agrees that the market is glutted with low-price product, and that even on higher priced items the abundance of titles is forcing label executives to turn inward and ask themselves, "Why am I making this new recording; will it sell?"

With respect to MCA's lowest-price units, its Double-Decker series, two CDs for the midprice of one, the answer remains positive, says Shepard. These items are drawn from the MCA/Decca vaults and the Westminster, Kapp and Command catalogs owned by MCA.

The label's midline Crimson series, however, has been tailing off in sales. More material by such conductors as Maxim Shostakovich, Sir Charles Mackerras, Stanislaw

Skrowaczewski and Rafael Fruhbeck de Burgos, will figure in this series and, where thought appropriate, some may be elevated to a higher price category. Among these is a Rachmaninoff 2d Symphony with Ghennady Rozhdestvensky.

Top-line deep catalog material, such as the Jascha Heifetz CDs released last month, and the continuing series of Andres Segovia reissues, will remain at the next higher Gold Line price, and all new recordings undertaken by MCA itself go at top-of-the-line prices.

The Gold Line will also be the home of a series of classic Broadway show recordings pre-dating the stereo era. Among them are such vintage productions as "Oklahoma," "The King And I," "Call Me Madam" and "One Touch of Venus."

New recordings by pianists Ruth Laredo and Joanna Harris, and the Amherst Saxophone Quartet are due out early next year, and among unusual items planned is a "Tenth" Symphony by Beethoven, a 19-minute work realized by British musicologist Barry Cooper from material in the composer's sketchbook. Wyn Morris conducts the London Symphony, and Cooper fleshes out the disk with an illustrated talk.

Shepard, one of the industry's most active Broadway show producers, will turn out another studio revival of a classic show, and upcoming stage-related recordings will in-

clude a set starring Sarah Brightman. And MCA's license arrangement with John Yap's That's Entertainment Records will see more Gilbert & Sullivan ("The Gondoliers") and some Noel Coward ("Bittersweet").

Telarc Records executives feel the company has succeeded in establishing a label image that has many consumers looking to it first for new product purchases. This public perception is responsible for the company's outside growth in the last few years, believes president Robert Woods, and will carry it through the current competitive squeeze with greater success than most.

Despite an active catalog size that numbers only some 130 titles, Woods lays claim to about 10% of classical turnover in the U.S., a large enough slice of the pie to have attracted any number of buyout suitors, most recently a vigorous bid by the budding WEA International classical wing.

Woods parries recurrent rumors with firm denials that any deals are pending or planned. He admits, though, that "all major players have talked to us."

Within the past year, says Woods, Telarc has increased its new-title production rate by 40%, with some 40 new recording projects already inked in for the coming year. Main-line standard classics remain the label's area of concentration, and conductors with whom it works on a regular basis include Lorin Maazel, Christoph von Dohnanyi, Sir Charles Mackerras, Robert Shaw, Yoel Levi, David Zinman, Jesus Lopez-Cobos and Erich Kunzel, the latter, of course, its chief crossover contributor.

On the crossover side, Telarc expects that its biggest seller yet will be the all-star "Big Band Hit Parade" it released in October featuring such soloists as Gerry Mulligan, Dave Brubeck and Cab Calloway with the Cincinnati Pops Orchestra conducted by Kunzel.

More pop-slanted product, a greater stress on top-of-the-line, and a general increase on promotion are among the methods being employed by Intersound's Pro Arte to overcome market inertia.

Crossover has been a large part of the product mix at the

(Continued on page C-12)

A Billboard Spotlight



Philippe Entremont

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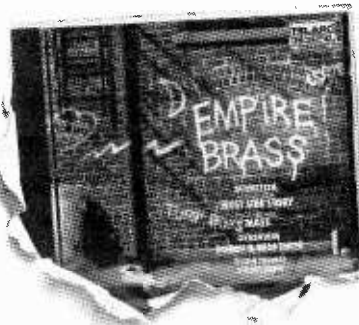
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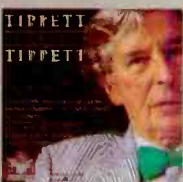
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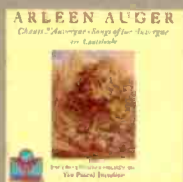
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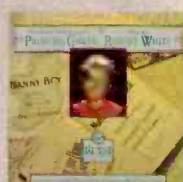
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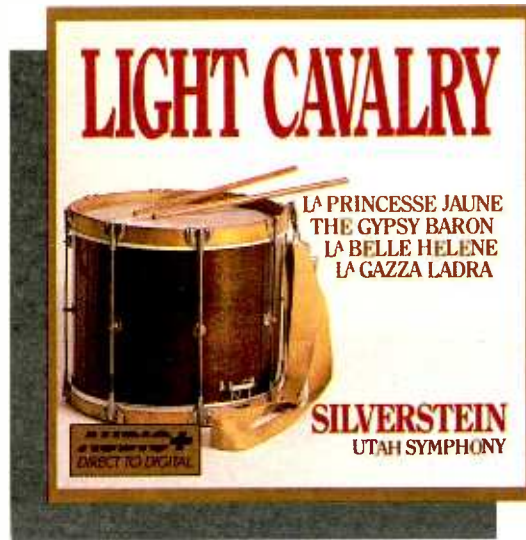


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### THE CD BOUNTY

(Continued from page C-10)

label for a couple of years now, and much more is due, says VP Steve Vining. He points to an upcoming series featuring such artists as Dizzy Gillespie and Al Hirt with symphony orchestras as examples.

Vining also cites positive experience with ProArte's first AudioPlus CDs. These recordings, produced with minimal microphone techniques, fed to 2-channel digital tape right at the session, and pressed on gold-reflecting CD surfaces, represent ProArte's claim to quality superiority. They will figure more prominently in new projects, says Vining. "It's our way of setting our product away from the pack," he says. Six AudioPlus CDs are out now; 10 to 12 are planned for next year.

Pro Arte, currently working with six American orchestras, perhaps more on a consistent basis than any other label, is also said to be in discussion with two more. In addition, more recordings are planned with English orchestras, including the London Symphony.

ProArte's budget Quintessence line, sold to dealers at about \$3.50, now numbers some 40 titles. Midline Maxi-plays, a "greatest-hits" type series of 60 minute (or over) CDs, currently comprise 32 titles. Both of these lines will be added to over the next year, says Vining.

As a label that shuns the repertoire mainstream except for relatively few new projects, Nonesuch is not faced with as much title-duplication resistance as most other labels. Still, as VP Peter Clancy points out, there is only so much bin space and buying dollars out there, and competition for a decent share puts new demands on marketing support.

Among contemporary works Nonesuch will be bringing out in '89 is a Steve Reich set with guitarist Pat Metheny, and the Kronos Quartet in "Different Trains." The Kronos will also be featured in a Terry Riley album, performing "Salome Dances For Peace." On another disk, soprano Dawn Upshaw is backed by David Zinman and the St. Luke's Orchestra in works by Barber, Harbison, Stravinsky and Menotti. Also due are new works by John Zorn and John Adams, says Clancy.

As for standard repertoire, the label will be releasing further installments in Richard Goode's Beethoven piano sonata cycle it is sponsoring in combination with the Book-of-the-Month Club, Beethoven cello sonatas with Anner Bylisma and Malcolm Bilson, and Bach's "Well-Tempered Clavier, Vol. 2," performed by pianist Edward Aldwell.

Unlike most other labels, Nonesuch still finds LP a viable medium, although sales continue to fall. For the time being, new recordings are still being issued in all three configurations, says Clancy.

With little apparent fear of the crowded marketplace, Nimbus, distributed by A&M, is gearing for a substantial increase in its recording commitments. In one new deal, it has signed a 36-album, three-year pact with the Philharmonia Orchestra that calls for a large chunk of standard repertoire performed under a number of conductors. The arrangement, in part, is said to have come about because of personal ties between Robert Maxwell, under whose publishing conglomerate Nimbus falls, and Daniel Salem, chairman of the Philharmonia. Recording sessions will begin next spring, says marketing coordinator Sharon Korot.

In another new deal, the label has entered into a commitment with the re-formed D'Oyly Carte Co. to record 14 complete Gilbert & Sullivan operettas over the next five years. When these two deals begin to bear fruit, release schedules will be stepped up from the current five to six a month, says Korot.

Continuing Nimbus projects will deliver more Vaughan Williams from William Boughton and the English String Orchestra, Schubert symphonies from Roy Goodman and the Hanover Band, Haydn Symphonies from the Austro-Hungarian Haydn Orchestra under Adam Fischer, and Beethoven String Quartets from the Medici Quartet.

Heavy retailer promotions will also be continued, says Korot, including contests and tie-ins with local radio. Nimbus claims success with the two picture-disk CDs it has released so far, and more will be seen when the material is thought appropriate.

A good deal of basic orchestral repertoire is on Teldec's agenda to help make it a strong candidate for mainstream contention. Now a major element in WEA Corp.'s new push into classics, the label hopes to build up this phase of its catalog as quickly as possible.

Orchestral recording will be done on both sides of the Atlantic, says Wolfgang Mohr, Teldec's director of A&R and  
(Continued on page C-14)





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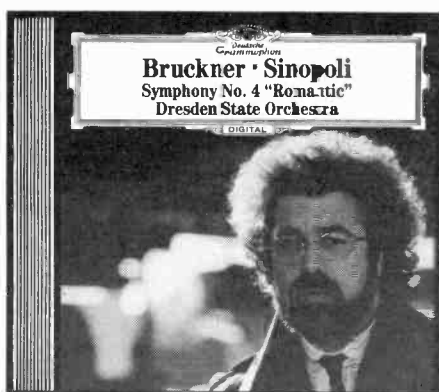


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423 657-2 GH2

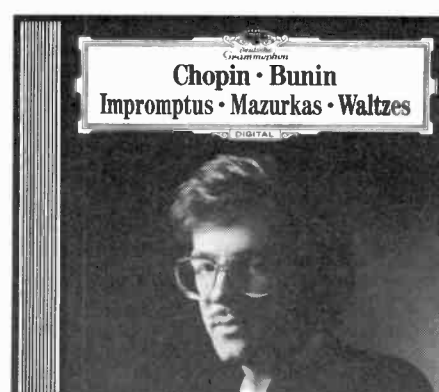
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# Classical Music

## THE CD BOUNTY

(Continued from page C-12)

production. Recordings of Brahms symphonies by the Cleveland Orchestra under Christoph von Dohnanyi will be followed by a Russian Program ("Pictures at an Exhibition" and "Night on Bare Mountain"). Mohr says it is the label's intention to sign more U.S. orchestras in order to build a strong domestic presence. In Europe, Teldec is working with the Gewandhaus under Kurt Masur in a survey of Tchaikovsky symphonies and concertos, as well as a Mendelssohn cycle. And Haydn symphonies and masses are being recorded with Nikolaus Harnoncourt.

In the Das Alte Werke series, home of early music on the label, the years' old task of recording all of Bach's church cantatas has been completed, with the final packages now scheduled for release. Telemann's "Tafelmusik" comprises another major cycle being tackled.

On the budget side, Teldec is issuing a number of multi-disk packages including 11 CDs of Haydn sonatas in two volumes, the Beethoven piano variations on 5 CDs, the Mozart piano concertos on 10 CDs, and Monteverdi operas on six CDs.

The approximately 400 titles in Teldec's catalog will find 60 to 70 new titles added in the coming year. In recent years, new releases numbered about 30 annually, says Mohr.

Virgin Classics held off on new releases for the remainder of the year, following its launch of 15 titles this past October, to allow its organization to mesh gears. But beginning in the first quarter of '89 heavy makeup release schedules are planned, says Douglas Currie, who left Tower to head up the domestic operation. Along with WEA Corp., its distributor, the U.K.-based label hopes to make a quick impression on the U.S. classical scene.

Ten to 15 new titles will be released during each of the first three months of the year, says Currie. They will then be tapered down to five to eight a month. "We want to get our catalog out as soon as possible," says Currie. This need for market representation outweighs caution in a market he agrees is overburdened with product.

Among Virgin titles coming out next year are new entries in a Beethoven cycle by the Borodin Quartet, and a series of recordings by pianist Stephen Hough. Operas old and new are in the works, with Monteverdi's "Coronation of Poppea" on one hand, and Britten's "Albert Herring" on the other. Another highlight will be a recording of Bach's B minor Mass by the Orchestra of the Age of Enlightenment, a period instrument group conducted by Sir Charles Mackerras.

Currie also notes that Virgin will introduce a midline series by mid-'89 that will feature new recordings by the London Chamber Orchestra under Christopher Warren-Green. Basic repertoire will be stressed.

Because of the special nature of its catalog, New World Records is another label less affected by the product glut than others, and it continues to add new recordings of American music at a steady rate. In fact, says A&R chief Elizabeth Ostrow, the label's release schedule is moving up to about 15 titles a year, somewhat more than in recent years.

New World is almost alone among classical labels that still issues LPs along with CDs on all new recordings. Schools and libraries, that together comprise an important market segment for the firm, have not yet substantially converted to the new configuration, says Ostrow. Cassettes, on the other hand, have not found many adherents among the public the label serves.

New World will be completing an Ellen Taaffe Zwilich album with the New York Philharmonic under Zubin Mehta by the end of the year. Other projects on its recording agenda include a set of works commissioned and performed by the American Brass Quintet, and a set of Peter Mennin works with the Columbus Symphony.

Projects next year include a program of pieces by John Knowles Paine with Mehta and the NYP, and a large work by Stephen Paulus with the Atlanta Symphony. Ostrow says that discussions are also underway (at this writing) with the Philadelphia Orchestra for a Vincent Persichetti album. In addition, she points to a major upcoming project devoted to works by Samuel Barber that have never been recorded before.

Arabesque will continue its tight release schedule of about 16 classical titles a year, says president Ward Botsford, in addition to those issued by its recently announced jazz wing under the direction of pianist Billy Taylor. On the classical side more is expected from tenor Rockwell Blake, whose Rossini album won strong attention. Mozart arias are

next, says Botsford. Upcoming orchestral recordings will include other material with Mitch Miller on the podium. Among other new projects inked in for next year, two will star Elizabeth Soderstrom: Britten's "Les Illuminations" with the English Chamber Orchestra, and Shostakovich's Symphony No. 14, recorded in Poland.

Since Arabesque was separated from its former parent label Caedmon and purchased by Botsford, its longtime director and producer, the label has beefed up international distribution, with revenues from foreign sources now said to be several times previous levels.

Like others, Rene Goiffon, president of Harmonia Mundi USA, has found that sales of CD classics have leveled off. They've been "fairly stable over the past six months," and he doesn't anticipate that the pace of growth will rev up again very soon. One thing, however, that has increased, he notes without much pleasure, is the number of CD returns.

That isn't to say that business is bad overall, but that it is just tougher to compete for market exposure, agrees Goiffon. One result is that sales per title are dipping, as compared to a year or so ago. Of the approximately 1,500 titles that he markets (including Harmonia Mundi's own product), only about 200 "sell well."

On some material, LPs and CDs derived from analog recordings are preferred by a loyal minority of collectors, Goiffon has noted. In fact, in the company's own productions, the use of analog over digital remains the preferred recording technology. In part this is due to the approach of Paul McGrath, the engineer on most of their recording sessions, as well as the preference of house producer Robina Young.

With about 100 titles in its top-of-the-line catalog, Delos Records will be cutting back release schedule titles to two or three a month, rather than about five as in the recent past. Amelia Haygood, president of the West Coast label, admits that the competitive situation is at the root of this retrenchment. In mid-October the label applied for reorganization under Chapter 11 of the Bankruptcy Act. "We'll be more cautious about duplicating titles and will devote more resources to packaging and presentation," she says.

As for 3-inch classics, which Delos pioneered as a commercial configuration, the original 25 titles which introduced the format have not been added to, and the number is unlikely to grow significantly in the immediate future.

Delos' premium line will continue to feature orchestral recordings under the direction of Gerard Schwarz and James DePriest, says Haygood, as well as other works with cellist Janos Starker.

Denon America has already begun to trim some items from its frontline catalog as it seeks to devote more promotional resources to its strongest titles. Including the Supraphon line, it currently markets some 400 CDs.

Denon is also turning more of its attention to crossover (Continued on page C-16)

## TOP CLASSICAL CROSSOVER ALBUMS

Following is a recap chart of the top classical crossover albums during the eligibility period of Oct. 17, 1987 to Oct. 15, 1988.

- | Pos. | TITLE—Artist—Label   |
|------|--|
| 1    | BEETHOVEN OR BUST—Don Dorsey—Telarc  |
| 2    | BY REQUEST ... THE BEST OF JOHN WILLIAMS—Boston Pops (Williams)—Philips        |
| 3    | KIRI SINGS GERSHWIN—Kiri Te Kanawa—Angel                                       |
| 4    | HOLLYWOOD'S GREATEST HITS—Cincinnati Pops (Kunzel)—Telarc                      |
| 5    | VOLARE—Luciano Pavarotti (Mancini)—London                                      |
| 6    | MY FAIR LADY—Kiri Te Kanawa, Jeremy Irons—London                               |
| 7    | JAMES GALWAY'S GREATEST HITS—James Galway—RCA                                  |
| 8    | CAROUSEL—Barbara Cook, Samuel Ramey—MCA  |
| 9    | THE SCARLATTI DIALOGUES—Bob James—CBS  |
| 10   | BACH ON ABBEY ROAD—John Bayless—Pro Arte                                       |
| 11   | A LOVE UNTIL THE END OF TIME—Plácido Domingo—CBS                               |
| 12   | FLAMENCO GUITAR—Paco Pena—Nimbus   |
| 13   | THE SOUND OF MUSIC—Von Stade, Cincinnati Pops (Kunzel)—Telarc                  |
| 14   | GERSHWIN: OF THEE I SING/LET 'EM EAT CAKE—Orchestra Of St. Luke's (Thomas)—CBS |
| 15   | THE BERNSTEIN SONGBOOK—Various Artists—CBS                                     |



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**LABELS**

(Continued from page V-4)

current hit songs.

"We have concentrated on people with long track records, such as Neil Diamond, Eric Clapton, Liberace and Dick Clark," says Vestron director of non-theatrical programming Jeffrey Peisch. "These tapes continue to sell month after month in catalogs, record stores, video stores, mass merchants and bookstores."

Sony Video Software has more than 200 music video titles and some huge hits such as "Bon Jovi—Breakout," "Stevie Nicks: Live At Red Rocks" and "Beatles Live." In selling music video, the label has often relied on innovative thematic promotions. Their current "Cornerstones In Music Video" campaign offers a limited-time price reduction, co-op dollars, expanded return allowances and extended dating.

"Music video is definitely growing, selling better than ever. As more and more retail space is devoted to it, it is becoming a bigger market. I think the future is very bright," says Steve Brecker, Sony marketing manager.

In October, A&M shipped platinum-plus on its most successful music video title ever, "Raffi In Concert With The Rise And Shine Band." The label has also scored platinum in the past with Raffi's first music video and titles by Janet Jackson and the Police, says Steve Macon, director of video sales & marketing for A&M Records.

"It's important to put the video out in a timely manner, with prices usually between \$12.98 and \$19.98 and to cross-promote. But then there's the next level of marketing. You have to use the music configuration creatively and not always just ride the coattails of the next record release," says Macon.

One example of Macon's "next level" was last May's release of "Joe Jackson Live In Tokyo," in which the video (released simultaneously with the LP) was packaged with a free 3-inch CD.

Vic Faraci, Warner Bros./Nashville senior VP, thinks that retail outlets still need to improve how they handle the "fourth configuration." "Music videos have to be put in more locations and into higher traffic areas in the stores themselves so that consumers can more readily find music video. Music videos are not merchandised at retail in the way that records are." Faraci feels the genre is "doing well," led by heavy metal acts, but that the growth in the genre is not "what we hoped we'd see." One of Warner's current top-sellers is "Madonna Ciao Italia: Live From Italy."

MCA Home Video has sold over 50,000 units apiece of its two Doors titles as well as "George Strait Live."

**CREDITS:** Editorial by *Billboard* writers, except "Market," "Music TV" and "Labels" by L.A. freelance contributor Chris McGowan, "Directors" by Jim Farber, "Video-clips" by Mark Weinstein, and "Soundtracks" by Jim Bessman, all three N.Y. freelance writers; Cover & design, Steve Stewart.



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## THE SPREADING MARKET

(Continued from page V-1)

now all the channels are beginning to program more like radio stations, as to who's watching what at certain times. And there are more specialized shows appearing, such as for reggae, jazz, other genres," says Virgin's White.

On the music video software side, CD video is another subject that causes onlookers to stand back in contemplation. PolyGram and WEA started it off in June and PolyGram had 45 5-inch CDV titles out as of early October. Comments Len Eband, PolyGram Video senior VP of music video, "It's chicken and egg, the same analogy as what happened with CD audio."

"We expect big things, and it's not as far away as you might think," adds Vic Faraci, senior VP Warner Bros./Nashville.

"It's hard to say yet what the impact will be. All the laser formats got a big boost from CD, but I don't know whether or not CDV is a viable part of the mix," adds Suzie Peterson, MCA Home Video VP of production & development.

CDV is moving slowly partly because of the small player population of CDV units that can play the 5-inch format and the high cost (\$750 minimum) of the CDV combination players. However, in the laserdisk (8 and 12-inch CDV) area, things are moving along more rapidly.

There may be a U.S. player population of some 470,000 laserdisk units by the end of this year and many 12-inch disks of music video (especially in classical music) are selling well. PolyGram Classics will have over 40 12-inch titles out by Christmas and the division's president Gunter Hensler says that 12-inch laserdisks are already outselling 12-inch vinyl for the imprint.

In terms of the music video genre as a whole, attendees at the Sept. 27-29 NARM Retailer's Conference generally felt that the category had at last become a meaningful and profitable area for retailers (Billboard, Oct. 15). Chains such as Musicland, Record Bar, J&R Music World and The Wiz reported that music video sales increased from 50%-100% in '88.

Some of the heaviest hitters in the genre currently are: Madonna, Prince, Def Leppard, George Michael, Metallica, INXS, Bon Jovi, Motley Crue, Pink Floyd, and Led Zeppelin.

And eight music videos (not counting "Pink Floyd The Wall" or "Yellow Submarine") were in the Billboard Top 100 videocassettes sales chart for July 18, '87 to July 16, '88: the Grateful Dead, Bon Jovi, the Doors, Kiss, Madonna and Elvis Presley provided the titles.

Observes Atlantic's Schulman, "Sales have been much stronger recently. I feel a resurgence and it's not just of heavy metal. Sales slowed in '87 when everyone was trying to figure out what the market was. Then after a little education and history, people are back now getting into it, but in a more realistic manner. We cross-market, cross-merchandise and cross-advertise whenever possible. We're very aggressive in pursuing music video sales."

Concludes PolyGram's Eband, "We've learned to do it better."

## DIRECTORS' VIEW

(Continued from page V-3)

feels the record companies and MTV often have a more conservative view of the form. "They're really afraid of trying something different, though there are exceptions."

Bernstein believes the reason for this is the second guessing that goes on between MTV and the record companies. "[The record companies] should want to stand out, do something that's really outrageously different but at the same time they're second-guessing what MTV's gonna want and they err on the side of the conservative."

As a result, director Mary Lambert says, record companies usually want something that stands out, but not too much. "They want something that makes a statement but not too much of one. They're still afraid of alienating anybody."

Another problem limiting creativity, says Bernstein, is the time directors are given to come up with a concept. "Directors get called at most a week in advance. Often you get called late in the afternoon and they want it the next day. You don't have a lot of time to mulch over it."

Still, working within all these constrictions can be a challenge, directors say. "I think it's frustrating only if you look at video-making like it should be a pure thing," says Morris. "We are being commissioned by record companies to make these little films and I think it's an interesting challenge to try and make it within the system. Great features have been made in Hollywood when people were given money essentially to make just an exploitation movie."

Callner adds that "innovation is such a subjective word. My feeling is, songs haven't become any more innovative in the last 20 years either, but if we video directors stay true to the music, than we won't have to be so innovative."

Still, some directors feel it's exactly the stagnation of the music that's hurt the videos. Right now many of the most popular clips on MTV are for basic hard rock numbers, by bands like Def Leppard and Bon Jovi. Generally, the scene is dominated by more straightforward and rigid music than the abstract synth-pop that defined the early music video era. "It's really hard to do an abstract conceptual piece for a song that's a straight-ahead three-chord boogie or metal," says Bernstein. "Since the music is really standard, it's hard to get your conceptual ya-yas out."

Morris agrees. "My feeling is the new direction [for music video] will come with a new wave of artists. I think if we had a wave like we did in '77, then the clips would be more exciting. Back then when you saw a Pretenders or a Madness clip, it was really exciting. We're not making films in a vacuum; they're tied in to the music of the moment."

Pope believes better work could be done regardless. "I find it really sad because the idea of music and images is a really terrific idea. It's become horribly distorted. I think there's this cynical attitude about them now."

Of course, some video directors disagree—including Callner and Small. But even they would be hardpressed to convince viewers that we're currently living through a golden age of video creativity. Some cliché-busting, innovative work is certainly still being made. But director Mahurin says, "It's hard to understand why there aren't more good videos being made, given all the people trying to break into filmmaking and the resources the music industry has. I just hope something changes in the future."

## SOUNDTRACK CRAZE

(Continued from page V-4)

having taken a deep interest in the score. "He wasn't really knowledgeable on the street music art form, but wanted a sense of timing and passage among scenes. We ended up with a gold record and what many consider to be the best rap compilation available."

As a counsel in Orion Pictures' business affairs department, Gary Lehman was involved in "Colors" (an Orion picture). He says that soundtracks, like most of the company's creative practices, rest with the director.

"Each director has his own way," says Lehman. "We can try to guide them in selecting music, but our general philosophy is not to interfere with the people we hire."

Paramount's Bedell says that he often acts as an A&R rep in keeping up with record companies and music publishers and their artists' activities. "I get songs from everywhere and keep them filed in case an appropriate situation arises where I can plug them in," he says.

Unquestionably, then, studios and record labels still value each other's company when it comes to movie soundtracks. But Atlantic's Paul Cooper, while noting "incredible success" with the many soundtracks continuously released there, also senses a slackening in soundtrack album releases as both labels and studios exploit their relationship with greater care. Joe Regis, a partner in the independent development and production company Los Pictures Corp., explains why.

"For a while, everybody wanted a soundtrack album," says Regis, who has facilitated several such projects, including "Big Trouble In Little China" for Enigma Records (William Hein, Enigma's chairman, is Regis' partner in Los Pictures). "But after a bunch of meaningless soundtracks, people have grown more selective, and that's good for the business."

For Regis and others, a movie soundtrack using pop music makes sense only if it's a music-based movie, where music plays a big part in the story or catalyzes the film's energy.

"If it's simply a number of source cues that don't connect with the story, or an incidental underscore that doesn't drive the scenes, it's gratuitous to issue a soundtrack. Because if the music isn't vital to the movie, as in 'Dirty Dancing,' it comes off terribly. And it just makes things worse for everybody by adding one more forgettable soundtrack to a glut in the marketplace, which retailers don't know how to deal with in the first place."

## VIDEOCLIPS

(Continued from page V-3)

couldn't get a label to try me. And even after I had directed Kool Moe Dee's 'Wild Wild West,' which got the highest score

up till that point on 'Smash Or Trash,' I still found myself crying on people's doorsteps."

Moreover, prospects for new independent production entities seems even bleaker. A survey of video activity at 26 labels recently revealed that the firms Propaganda, "O" Pictures, MGMM, F.Y.I., and the Company were contracted for 22% of the production work in progress over a six-week period ending Oct. 1, 1988.

While clearly within the mainstream, Propaganda director David Fincher says that he sees fewer of the really big canvases and that "there are fewer stars willing to pay \$100,000 for a great video." And Fincher also believes the form has become "a much more defined thing" where "a label will come to you and says things like they want a 70/30 split between performance and concept with portrait-type breakaways and an overall glossy look."

Typically, new blood comes from the ranks of directors/producers working for established production entities like Declain Lowney, Crescenzo Notarile, and Jeff Zimmerman. And while not specifically referring to these directors, "the overall effect," according to David "Preacher" Ewing, (responsible for such classics as the Ramones' "Something To Believe In" and Suicidal Tendencies' "Institutionalized"), is that the form is becoming more of "a cameraman's medium in which visual style is used as a substitute for substance."

For his part, Ewing cites the music industry's refusal to recognize music video as anything more than a commercial for a song as the underlying cause of the problems. Alluding to MTV's complicity in this he says, "At some point they made what appears to be a very conscious decision to program radio on TV, which is obvious given the very sophisticated way they approach their own IDs, promotions, and visual presentations."

MTV producer Mark Pellington, who is responsible for many of the IDs and promotions to which Ewing refers, cites his own free-lance work directing Information Society's "Pure Energy (What's On Your Mind)" as proof that "MTV does respond to something different and they do take their stabs if they think it's something their audience is going to respond to."

Further attesting to MTV's willingness to try some new things is the network's own meetings at last year's AVC Conference, during which they urged video producers and directors not to produce videos designed to fit into what is already on MTV.

In the home market, where the chart-topping success of packages by Motley Crue and the Cure have yet to spur production beyond the level of in-concert offerings and compilations, it grows painfully obvious that music video is still considered little more than a commercial for a song. Yet within these constraints, music videos continue to evolve, and many transcend their limitations as film and approaching the level of art in the process.

## ORIGINAL VIDEO

(Continued from page S-4)

CBS-Fox has concentrated primarily on sports in the special interest area. "Quality is No. 1, then star appeal, marketing and distribution-driven characteristics," says Ken Ross, director of non-theatrical programming for CBS-Fox. "Will it lead into potential premium sales, sponsorship opportunities? Will it bring in built-in forms of alternative distribution? Except for large chains who are into sell-through, video stores are not the avenue for these tapes."

"It's important to have a compatible line of product or to have the potential for a series from the video. It doesn't pay to spend the money setting up alternative distribution, to carve out channels for one-offs."

Media Home Entertainment is heavily involved in sports and children's videos, especially, in its Fox Hills and Hi-Tops lines. "Special interest alone does not sell," says Janice Whiffen, senior VP of marketing for Media. "Jane Fonda and Kathy Smith brought something to the party, but other exercise tapes never sold as well because they had nothing special. There must be another factor—a spokesman or entertainment value."

Says Jeffrey Peisch, director of non-theatrical programming for Vestron, "I think fitness, sports and comedy will continue to grow in the special interest area. But it's important to keep looking for new genres of special interest. We think we've found a new one with our 'Shirley MacLaine Inner Workout' tape that will be released in February."

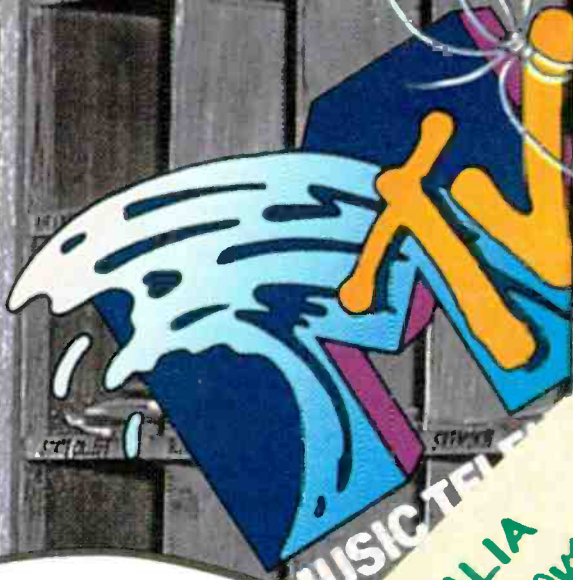
Concludes J2's Ellen Pittleman, "There is a large untapped market out there for original video. But it's harder now to get distribution and you've got to be pretty right on in terms of what you select. There must be pre-exposure, wide appeal and a high level of quality, and you must offer marketing support."

CHRIS MCGOWAN





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## MUSIC TV

(Continued from page V-1)

"We play principally the Billboard Hot 100, so it's pretty diverse," says Comstock. "We do pop, rock, jazz, rap, metal, a little of everything. I would say we have a more eclectic mix than most national shows.

"I think video music on TV needs more variety. It has become like radio, which has little variety and is incredibly boring. There are a fair number of acts out there who don't get exposed."

Hit Video USA offers 57 1/2 hours a week of programming on broadcast TV and is in almost 43 million households, according to Lou Robinson, Hit Video director of programming. "We attempt to hit the 12-to-35 demographic," comments Robinson. "We have some block programming, a top-30 countdown show and a new music review. We mix urban, rock, progressive with some AC.

"I think the public appetite is growing. Music video has evolved so much. There are a lot of good shows. Before it was just starting from scratch and there was a lot of experimenting. Now we've learned from our mistakes and each other.

"You look at it now as running a close second to radio. Before radio was the mainstay and video was like a bonus, something cool to turn on once in a while."

Addressing complaints that music video on TV has become too predictable, Robinson responds, "It's the same as in radio. There's only so much you can do. Attention span is so short on video. How do you make it longer? I think what's needed is to gear the show to the audience you want."

While many programmers and radio promotion complain that music video programming on television is too narrow and hit-driven, especially on national shows, others point to the varied programming offered by many local shows, the potential of dayparting and the introduction of many new specialized programs.

Says Celia Hirschman, president of Vis-Ability, a Los Angeles-based video marketing firm, "There's a universe of about 120 [significant] shows in the U.S., including country, with about 15%-20% dedicated to alternative music. There are a lot of regional shows dedicated to jazz and other types of music. The number of local shows has been pretty consistent through the last three years."

"There are 15 to 20 shows that will air anything I put out if it's gotten college radio play," says Warner's Sylvanus. "There's a little more of a base for playing alternative and more shows to play just that. Also 24-hour shows have found ways to slot different genres, such as MTV with '120 Minutes' and 'Post Modern MTV.'"

And what does MTV's Lee Masters feel is needed in the world of music video programming?

"Evolution. We have to keep changing. Music video has become part of the culture and people are used to it. That's both good and bad."

CHRIS MCGOWAN

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# RECORD COMPANIES: Realistic Marketing, Budding Catalogs Help Music Video Come Alive at Retail

By CHRIS MCGOWAN

The majority of labels who sell music video are more pleased these days about the state of the genre. And although some home video firms have de-emphasized the category, many record company video arms have dramatically increased their commitment to music video software.

"We feel strongly that the music video business belongs in the hands of the record companies," says Debbie Newman, VP of programming & marketing for CMV (CBS Music Video). "The record companies work with these artists day in and day out. And we sell these music videos as well as records to our accounts, which understand the music business. For the home video labels, on the other hand, music video was always sort of a bastard child."

CBS Music Video, which has been releasing product under its own name since August, has eight titles out so far and plans to release two-three titles per month, tying them to album releases and/or tours whenever possible. "We also believe it's a catalog business. We don't have a theatrical mentality on it. We see it as an ongoing business," adds Newman.

PolyGram Video has some of the biggest hits in the genre, with Bon Jovi's "Slippery When Wet" (nearly 200,000 units as of early October), "Def Leppard: Historia" (close to 150,000) and "Kiss Exposed" (almost 90,000 units), according to Len Epan, senior VP of music video for PolyGram.

"Sales are going extremely well," says Epan. "We entered with our own distribution system in May '87 and have been releasing product every month. Sales are way beyond what we had going through third-party distribution and we're seeing our numbers double.

"Third parties, especially Sony and MusicVision, have done a great job and built a base, but getting distributed through a record label has improved the marketing. We can cross-promote and coordinate ad campaigns, and the pub-

licity people can have the artists talking about the LP and the video at the same time. So much depends on having product in the marketplace when people want to buy it.

"And we can more effectively reach the record accounts, which comprise 75% of the music video market."

Cross-promotion will reach a new level in January, when PolyGram releases Rush's "A Show Of Hands," a concert recording that will be released on LP, audiocassette, CD, VHS cassette, 12-inch CDV and 5-inch CDV simultaneously. "It's the first comprehensive format marketing of its kind," says Epan.

PolyGram is also ahead on the CDV front, with more than 45 five-inch CDV titles out as of early October. In the 12-inch CDV area, PolyGram Classics will have over 40 disks (of opera, ballet and symphonic concerts) out by Christmas.

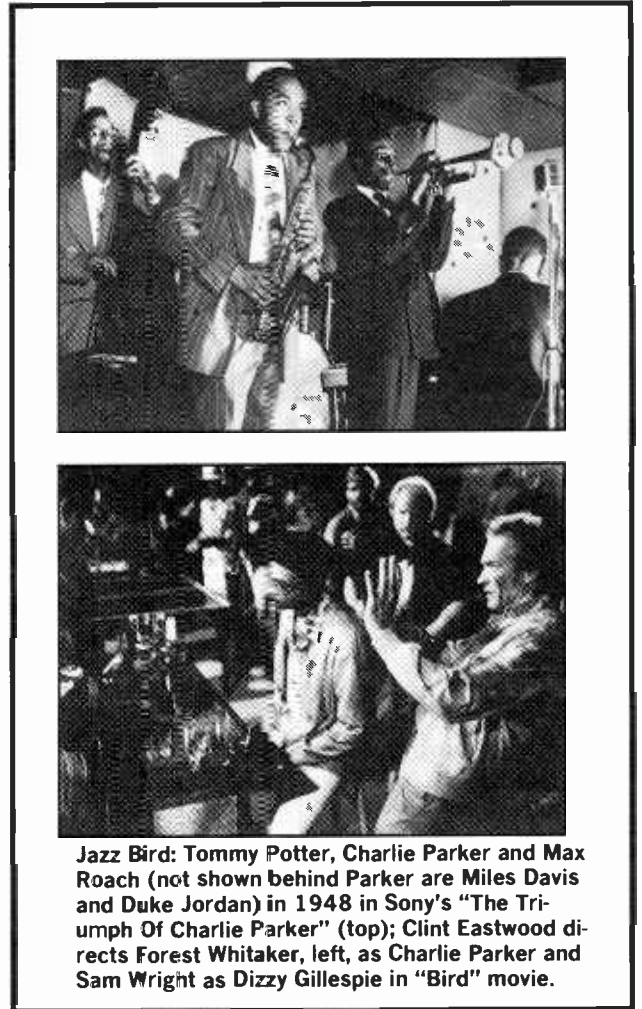
"They are doing well and selling at an increasing pace," comments Guenter Hensler, president of PolyGram Classics. "The bulk are sold in classical music departments, with most sales coming from New York, Los Angeles and San Francisco. California has been a more adventurous market in that respect and Tower is the leading chain for us.

"At this point it sells more than vinyl for us. So I hope the dealer doesn't throw away the 12-inch fixtures, because they'll need them."

Speaking of optical-format hardware dealers, Hensler adds, "I think they're taking laserdiscs more seriously, especially because of their success in Japan." According to Hensler, PolyGram pre-sold 10,000 units in Japan of the 11-laserdisc set of their October release of Wagner's Ring Cycle conducted by Pierre Boulez. The price for each set? About \$750 (98,000 yen).

Though video labels selling music video can sometimes have problems coordinating music video releases with album releases, many remain major players in the genre. Some utilize direct marketing, innovative promotions and a focus on "classic" artists whose video sales depend less on

(Continued on page V-9)



Jazz Bird: Tommy Potter, Charlie Parker and Max Roach (not shown behind Parker are Miles Davis and Duke Jordan) in 1948 in Sony's "The Triumph Of Charlie Parker" (top); Clint Eastwood directs Forest Whitaker, left, as Charlie Parker and Sam Wright as Dizzy Gillespie in "Bird" movie.

# THE SOUNDTRACK CRAZE GROWS UP: Film/Music Marriages Search With Greater Selectivity for True Compatibility

By JIM BESSMAN

The synergy between film and music, which became the rage in both sectors of the entertainment industry when the vast cross-promotional possibilities involving movies and soundtracks were recognized, has reached maturity.

Record companies and artists have seen that representation in a movie soundtrack doesn't necessarily ensure hit records or film exposure. On the other hand, film studios have learned that chart-topping singles and soundtracks don't guarantee big box office.

As MTV's VP of programming Abbey Konowitch notes, "A great film never made a hit out of any song that wasn't one already," though he adds that a great song can bring at least some people to a movie theater. Even so, studio officials like Paramount Picture's senior VP, music, Steve Bedell worry about "overkill" when it comes to incorporating pop songs into movies.

"I refuse to compromise the integrity of the film, and our directors and producers feel the same way," he says, recalling "battles" with pushy record companies over proposed soundtrack music which didn't meet the "marriage" goals set out in the relationship between films and music.

But the mere fact that Bedell's title includes the word "music" underscores the importance placed by studios in this relationship, which at Paramount has spawned "Footloose," "Top Gun," and "Pretty In Pink," to name just a few of its many hit movie/soundtrack marriages.

"The audience reached by contemporary music and motion pictures is one and the same," says Bedell. "A record that gets on the air 10 times a day on thousands of stations across the country is of tremendous value. And since MTV is leaning more toward programming similar to CHR radio, a bigger hit means more broadcasting of videos tying-in artist performances with scenes promoting the movie."

Atlantic Records' West Coast senior VP/GM Paul Cooper

seconds the importance of movie music videos to the promotional scheme of both label and studio. But he adds that such clips must be founded upon a song that is commercial, and must then be suitable for video programming.

"You don't want to do a video and then find that there's no use for it," says Cooper, adding that a second major issue involves making certain that the song and artist performance that the video is based on doesn't take a backseat to the accompanying movie footage.

"We get our video people involved with the producer or the studio's production team to make sure our artist doesn't get lost in the shuffle," he notes.

But the first order of business, for Cooper and others, is getting a good song into the marketplace, preferably ahead of the six-to-eight weeks lead time desired between the soundtrack album's release and the film's launch. Notes Paramount's Bedell, "We rely on the song and the accompanying video to help open our movie. If you have a song by a top 40 artist like Kenny Loggins, for instance, and a good run of eight-to-10 weeks [before the movie premiere], it's conceivable that you could have a top 10 record and video giving your movie mass exposure just as it opens."

MTV's Konowitch also cites song quality as the "first and foremost" factor for a movie video's acceptance at the video service. "Then comes the artist, followed by the synergy of the movie footage to the music. It doesn't help to simply play a clip a few times because of the footage or the studio."

At Warner Bros. Records, A&R VP Benny Medina speaks of "creating the proper [cinematic] environment through music," using such examples as "La Bamba" and "Colors."

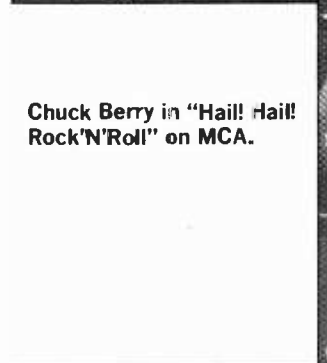
"We don't do a lot of soundtracks at Warners, only when the lifestyle of the film's audience can be married to the music and therefore make a significant contribution," he says.

As Medina notes, "Colors" 's director Dennis Hopper was also credited as executive producer of the film's soundtrack,

(Continued on page V-8)



Soundtrack soldier: Kenny Loggins again captures the charts with "Nobody's Fool" from "Caddyshack II."



Chuck Berry in "Hail! Hail! Rock'N'Roll" on MCA.



Prince in "Sign 'O' The Times" on MCA.



## DIRECTORS' VIEW: Creativity and Innovation Harder to Come By in '88; MTV, Labels, Music Itself to Blame

By JIM FARBER

**W**iggling babes, smashing glass, gusting flames—everyone knows the cliches of music video. The question is, have ritualized symbols like these and others come to dominate too much of the scene? Is music video progressing as a creative form or stagnating in a quagmire of familiar images and rote performance pieces? Many of the people who direct the clips fear the latter. Innovation, they say, is often viewed as indulgence. Preferred are whatever techniques have earned the highest MTV play in the past.

Tim Pope, a clip maker for the last seven years, and known for his mischievous work with artists like the Cure and Neil Young, says, "When I started out there was no rule book. Now there is one and it's very badly written."

Adam Bernstein, who created some of the wittiest clips of the last few years for They Might Be Giants, feels a lot of the tricks of the form have been exhausted. "We've seen videos with wild locations and the whole wave of New York film school videos that muck around with the film stock and deteriorate the image. We've seen clips with rapid fire, abstract cuts. There's been the legion of standard comedy fare like the David Lee Roth videos or the videos Jeff Stein has done. Those pulled things away from the mainstream for a while, but then they got played out."

That's a major problem in a medium where new tricks can be turned into new cliches within weeks. Still, are directors really given free reign to continuously try out new ideas? Especially in the last two years, record companies and bands have tilted away from more ambitious concept clips to safer performance pieces. The prevailing wisdom is that these shorts sell the band's image more directly, though, as director Marty Callner explains, most of these still incorporate about 30% "conceptual embellishment. A clip should never be 100% performance," he says. Still, as British director Nick Morris explains, "People now are more interested in making a more direct statement which says, 'this is the band, this is what they look like, this is what you'll find on the album,' which is, I suppose, a swing from what it once was when people wanted to make them [videos] as outrageous and original as they could."

Still, director Jon Small feels performance clips can be quite creative, a fact he proved, in at least one case, with his witty "Walk This Way" clip for Run-D.M.C. and Aerosmith. It's not as creative," he cautions. "But performances are fun."

Director Callner (music video's own Mr. Cleavage, renowned for his lascivious clips for Heart, Whitesnake and Lita Ford) agrees, stressing that a band's performance and identity must always come before the director's creativity. "A lot of directors are trying to use videos to showcase their own talents with a camera," he says. "I think my stuff is popular because I don't try to be pretentious with it. I'll always take a back seat to the song."

Yet, critics feel this approach has been taken too far, resulting in more predictability and less adventurous directorial points of view. Of course there are exceptions to this trend, like director Matt Mahurin, who has challenged the fast-paced, image-packed norm with his own auteur style, stressing slow-moving, shadowy images. His moody style has highlighted the work of performers like Peter Gabriel, Tracy Chapman, and 10,000 Maniacs. "I'm very careful what I take on," Mahurin says. "If you start from a level of similar sensibilities and respect for one another, then it works well."

Mahurin puts his faith in individual artists because he  
(Continued on page V-8)



Biting video: Great White attacks with cuts from platinum "Once Bitten" album plus offstage footage (Radio Vision/IVE).

## VIDEOCLIPS: Still-Evolving Form Struggles to Transcend Limitations; Filmmaking Winning Emphasis Over Effects

By MARK WEINSTEIN

**U**nlike the "Sledgehammer" and a-ha videos of only yesterday, music video's newest crop of "success stories" like Steve Winwood's "Roll With It," Escape Club's "Wild Wild West," and Bryan Ferry's "Limbo" tend to put a much greater emphasis on filmmaking ability than effects. Many working within the field tend to equate the recent evolution in creativity with what producer Tina Silvey calls, "a much higher level of competence both at the labels and the production companies."

According to director Abigail Simon, "There seems to be more of a willingness on the part of labels to match artists with directors based on the compatibility of their overall styles rather than trying to grab off bits and pieces of things that have been done before."

Observes Gail Sparrow, head of the New York office of MGM, "There are people in this business now who are willing to put money behind a visually interesting act even if they haven't yet proven themselves on the charts," a fact underscored by the success of newcomers DJ Jazzy Jeff & the Fresh Prince, Tracy Chapman, and the Godfathers.

The public is also more discriminating about music video these days, too. This much is strongly suggested by the experience of programmers at interactive video shows like Anaheim-based "All-Request Videos" and Miami-based "Video Jukebox Network." Playlists from these programmers reveal that eye-catching videos consistently outdraw performance videos by major acts regardless of the radio exposure for the artists.

Also fueling the evolution of the form are increased commitments to video at the indie labels like New York-based Select Records, which this year increased their production fivefold; or the continued health of black videos where, according to Ralph McDaniels, producer of WNYC-TV's "Video Music Box." "Five years ago, almost nobody in the business knew what they were doing." Yet for the most part, these vital signs have not achieved enough impact to change the overall scheme of things within the business.

According to Columbia Records West Coast director of video Kris P., "Budgets are generally lower throughout the industry this year." Exacerbating the situation are time constraints that typically allow for three weeks between the completion of the single and the time the video has to be on the air—all of this assuming that the artist is available to shoot (which is often not the case).

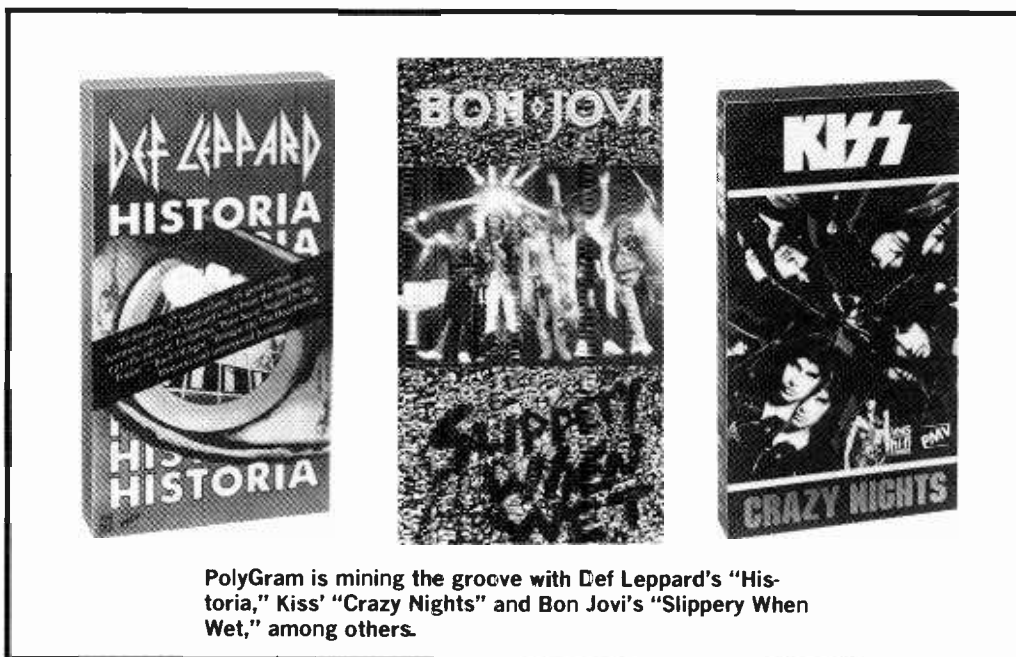
Although she readily concedes, "Record companies spend their money based on which records have the most potential to sell," Kris P. says that there is a place for taking risks if the situation allows for it. By way of illustration, she cites a recent shoot for the Bangles' "In Your Room," which she assigned to Tamra Davis, a director who "was known primarily for more avant-garde works with lower budgets, but who I suspected would add the kind of edge the group needed." Yet she is quick to add, "If this wasn't a situation where we could have three weeks of meetings between the product manager, the artists, their manager and the director, I probably would have had to go with something safer using a more established name."

On the flip side, the situation does not bode well for new directors like Scott Kalvert who, although he is currently "hot" in the wake of clips like "Parents Just Don't Understand" for DJ Jazzy Jeff & the Fresh Prince, was no overnight success. Says Kalvert, "I had produced four videos that had won on the 'MTV Basement Tapes' and I still

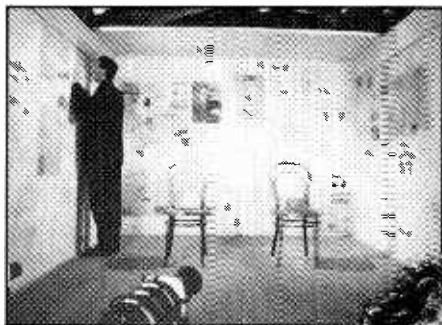
(Continued on page V-8)



The Clash is featured in "British Rock: The Legends Of Punk And New Wave" (Vestron).



PolyGram is mining the grove with Def Leppard's "Historia," Kiss' "Crazy Nights" and Bon Jovi's "Slippery When Wet," among others.



Hugh Cornwall in director Jan Svankmajer's Prague studio for "Another Kind Of Love" Virgin video.



Stevie Nicks mesmerized the music video charts with her "Live At Red Rocks" Sony video.





Australia



Austria



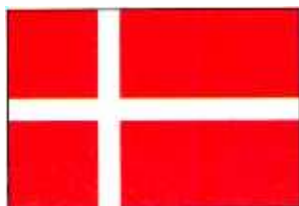
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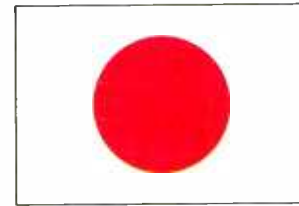
Ireland



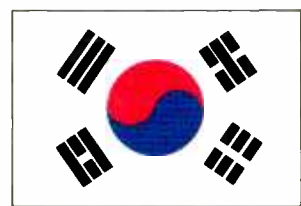
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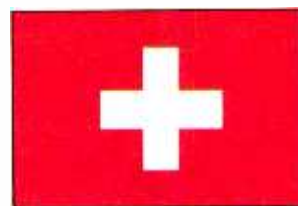
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# THE SPREADING MARKET: Music Industry Feels New Presence Building in Record Stores

By CHRIS MCGOWAN

Now a familiar presence on the entertainment landscape, music video in the late '80s has become both a well-established artist promotion vehicle and a steadily-growing home video genre.

At the retail level, many record chains report that sales of the category in '88 are up 50%-100% over '87 figures. Greater marketing expertise, retailer incentives, timely releases on hit-driven product, higher nationwide VCR penetration and the merchandising of music video as a music configuration have all contributed to the category's strong year.

1989 will see increased comprehensive format marketing; PolyGram Video will lead off in January with Rush's "A Show Of Hands," to be released on LP, audiocassette, CD, VHS cassette, 12-inch CDV and 5-inch CDV simultaneously.

On the broadcasting front, live satellite concert transmissions and music video program dayparting may both become more important. And record companies are serious about their vidclips. Production from all labels rose 29% in '87 and may rise by roughly that percentage in '88 as well, according to Lee Masters, executive VP & GM for MTV and VH-1. "We feel that things are going really well," he says. "And the quality of music videos is up again."

"I think that the labels are spending a lot more time and care with the presentation of their new artists through music video because of the recognition of the impact that video airplay has on the buying consumer," says Celia Hirschman, president of Vis-Ability, a Los Angeles-based videoclip marketing company.

"At one time, not so long ago, records were sold through radio airplay and word-of-mouth," comments Mark Schulman, Atlantic Records senior VP & GM. "But video airplay is up there as part of the top three now. There's an impact in all kinds of music, helping both old and new acts."

"Videoclips are very effective. They can definitely start a buzz," adds Cledra White, East Coast artist development/video manager for Virgin Records.

"The numbers tells us that video is a medium that people are growing up with now. They expect to see videos for records and videos make them more inclined to purchase records," says Laurel Sylvanus, national manager of video promotion for Warner and Reprise. "I feel if anything that video is more effective now and labels have more information to work from regarding its effectiveness. They have research on national shows and their impact on sales. Thought it's still a little grey regarding regional impact on sales."

In the data-gathering area, Capitol recently implemented a sophisticated in-house computer tracking system of Capitol videoclips (Billboard, Aug. 20). The system analyzes information from 125 national and local music TV outlets, each serving a minimum of 100,000 households. The outlets are broken down by type of signal, viewership, coverage and format and the label tracks all current Capitol videos according to location and rotation of programming.

Satellite transmission is seen as increasingly important, both for live concert events and for other music video programming concepts. MTV, now seen in Europe, Australia, Japan and Latin America, has plans for "planetary premieres," in which vidclips would be bowed simultaneously in all countries reached by the network.

"Satellite transmissions are the coming thing," says Warner's Sylvanus. "I think you will find that we're in a satellite age. And if you don't have satellite capabilities, then you're in the dark ages."

MTV's recent move to dayparting has also generated great interest, but most label executives are taking a "wait-and-see" attitude towards it. "I won't know how I feel about it until after the first 90 days," says Karen Sobel, Geffen national video promotion director.

Dayparting is seen by some as indicative of music video TV moving closer in programming style to radio. "It seems



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Known as**



**Clockwise from top left: The Supremes in "Ready Steady Go! The Sounds of Motown" (Sony); Eurythmics' "Savage" clip (Virgin); The Cure in "Just Like Heaven" clip (Elektra); Belinda Carlisle in "Belinda Live" (Virgin); Video eyes courtesy of Annie Lennox in "Savage."**

## MUSIC VIDEO ON TV: From Youth to Middle Age in Seven Years?

For the national music video shows that have survived into the late '80s, longevity has largely meant success, expansion and—be it the programmers or viewers' choice—conservatism.

"Music video is definitely no longer the bad boy of TV," says "Night Tracks" producer Tom Lynch. "But with that acceptance and maturity, music video programmers must strive to make it all a bit more interesting, fun and daring. More in tune with the rock sensibility. Because right now music programming on TV is becoming like a middle-aged man."

In regards to the other side of the screen, Lynch observes, "I think the TV audience has become a hell of a lot more hit-oriented. They're not as willing to try new forms of music with music video. Just look at the ratings. MTV has incredibly tightened up their playlists. And we find that our top-10 shows do better than our shows with alternative programming."

"I also think there's a lot less opportunity for new shows to survive in the music video world." "Night Tracks" is one of the veterans in the area, at nearly 5 1/2 years of age. The program, aired 14 hours weekly on SuperStation TBS, was in 44 million households as of last June.

"The only good thing that's happened over the last year or two is the breakthrough of rap music," adds Lynch. "Rap music videos have a sense of fun and they're the most interesting videos. They have the fun rock used to have."

In regards to "Night Tracks'" use of voiceover VJs, Lynch says, "Our motto has always been less talk, more music. We'll continue with voiceover announcers."

As of July, MTV, television music video's godfather, was in 42.6 million households, while sister channel VH-1 was in 28 million (both offer continuous programming). Demographically, MTV appeals mainly to the 12-34 demographic (50/50 men/women), while VH-1 attracts the 25-49 set (slightly more women than men).

Now over seven years old, MTV is in Australia (on broadcast TV), Japan (broadcast), Europe (24-hour cable) and Latin America (through the syndicated "MTV International").

Lee Masters, executive VP & GM for MTV and VH-1, is thinking globally these days. "We are planning to have 'planetary premieres,' in which we will premiere a clip simultaneously in all countries that we're in at once, and really do a job in marketing or breaking an artist worldwide."

Big news in music-video land in September was MTV's decision to daypart videos, which it will continue to do during a 90-day trial period that lasts into December. "It's too early to tell how it will impact the labels, but I think there will be great benefits. I think we can more efficiently break new artists, giving airplay where it'd be more likely to benefit them."

On VJs, Masters says, "They're very important. They put a human face on the channel. Often, with these hi-tech graphics, slick production quality and fast editing, the VJs have a grounding influence. They keep the human touch and give warmth to a highly-produced, very slick program."

TNN (The Nashville Network) offers 13 hours of weekly programming and is currently in 42 1/2 million households via cable TV. The show's viewers are mainly between 18 and 49, with women constituting 70% of the audience. TNN launched in March '83.

"In country, we had a very light supply of music videos when we started," recalls C. Paul Corbin, TNN director of programming. "The whole marketplace was about 50 videos at that point and they used to be mainly playing the music and having the camera shoot birds, trees and streams. They didn't pay attention to the lyrics."

"Since then, several hundred country music videos have been released and the quality has gotten much better. The videos now tend to stay close to the story line, and country lyrics are usually so literate that they're easy to translate. There's an emphasis on mood and the point of the words, and they don't get surreal as they sometimes do on MTV."

"We keep hearing that there will be a decrease in the production of country videoclips, but we haven't seen it. There continues to be a steady flow. And country music sales are up, alive and well."

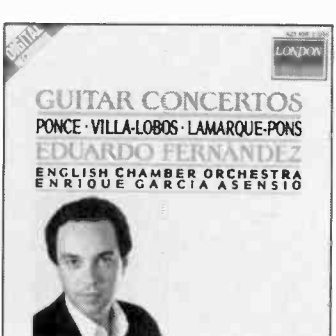
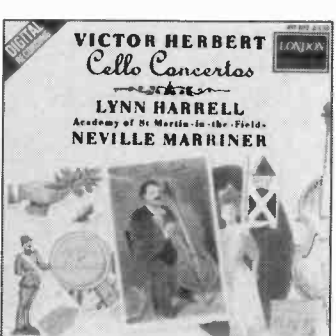
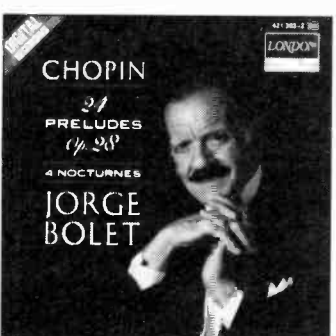
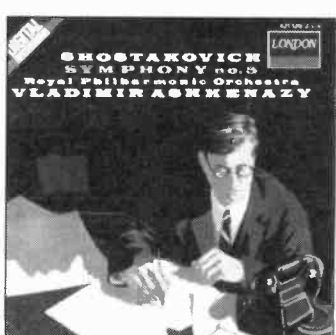
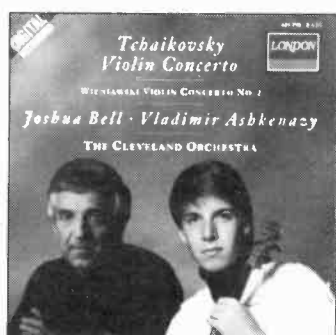
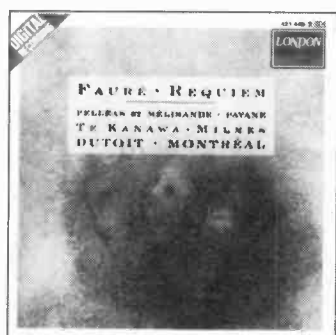
The All New Record Guide has five half-hour shows weekly and reaches 70% of the country, according to Record Guide head of operations Beth Comstock. The show's strongest demographic range is the 18-34 group.

(Continued on page V-5)



M U S I C B Y

# INSPIRATION



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S O U N D B Y

# LONDON



## THE CD BOUNTY

(Continued from page C-14)

productions with Henry Mancini and the Royal Philharmonic. Three more Mancini CDs are due in the coming year, says Angela Stolfi, advertising manager.

At the same time, the company is focusing more attention on midlines. A new Supraphon midline series, *Treasury*, was introduced in October with 20 titles, and three more releases of 10 disks each are scheduled through next February. The recordings come from analog productions and feature such artists as violinist Josef Suk and pianist Ivan Moravec, and conductors Vaclav Smatacek, Vaclav Neumann and Karl Ancerl.

Denon will be giving special support to its own productions by pianist Bruno-Leonardo Gelber, now working his

way through a Beethoven sonata cycle, and conductor Elisha Inbal, whose recent Mahler cycle is being followed up with an integral recording of Ravel's orchestral works.

**Musicmasters**, with about 100 titles in its active catalog, plans to continue a release schedule of four to five CDs a month. Jeffrey Nissim, president, agrees that there is little point competing with the giant labels on well-duplicated repertoire. Younger artists, though, are high on his priority agenda.

The latter approach has led him to record artists brought to public attention via such organizations and contests as Young Artists, Spoleto Festival U.S.A., and the Naumburg Foundation. Soon to be presented in debut diskings are flautist/composer Gary Schoker, and baritone Chris Trakas. They follow a road trod earlier by such artists as Nadja Sa-

lerno Sonnenberg, Joshua Bell, Joseph Swenson and Dawn Upshaw.

Musicmasters is also continuing to work with such veterans as violinist Oscar Shumsky, conductor Julius Rudel, guitarist Eliot Fisk, and pianists Stephen Hough and Yefim Bronfman.

Into jazz, as well, Musicmasters has mounted a number of crossover projects, including an upcoming set of the symphonic works of Duke Ellington, performed by established jazz soloists and the American Composers Orchestra directed by Maurice Peress.

**ECM Records** still finds vinyl a useful album medium in its classical releases, accounting for about 15% of total sales; the cassette share is 35%. Actually the label shies away from the classical tag. It prefers to identify its non-jazz

A Billboard Spotlight

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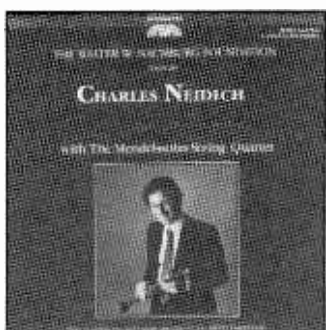
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**Charles Neidich**

Winner of the Walter W. Naumburg Competition for clarinet partnered by the ARCO Foundation, he has also won the 1982 Munich International Competition and is the first American to receive the Fulbright grant to study in the Soviet Union. Wolfgang A. Mozart: Clarinet Quintet in A Major, K. 581; Carl Maria von Weber: Clarinet Quintet in B-flat Major, Op. 34



**Stephen Hough**

This new recital journeys through a fascinating variety of neglected virtuoso and encore pieces by Paderewski, Rodgers, Godowsky, Quilter and more—20 tracks in all!



**Arleen Auger**

product as "composed music," in contrast to "improvised music." The former fall into ECM's New Series. This distinction was drawn with the first album of Arvo Paart music in 1984, recalls ECM's Katherine King. Now the label issues four to five new "classical" titles annually. Works by Steve Reich, John Adams, Monk, and performances documenting Gidon Kremer's Lockenhaus Festival remain ECM standbys.

ECM's current push is on the recently issued "St. John Passion" by Paart, performed by the Hilliard Ensemble under the direction of Paul Hillier. The label headed by Manfred Eicher, who also produces most of its titles, celebrates its 20th anniversary next year.

Larry Kraman of **Newport Classic** says distribution has improved dramatically since MCA began handling the line last July. But stores are cherry-picking as they face the flood of new releases, and Kraman realizes that more vigorous promotion is essential. He's adding about four new titles a month, and is currently working his way through a pool of already recorded material that numbers some 50 albums.

Newport Classic's biggest upcoming title, says Kraman, is a "Carmina Burana" performed by Robert DeCormier and the New York Choral Society. The unique element here, he says, is the realization of the instrumental portion by synthesizer. Anthony Newman continues as the label's most active artist and has recently turned his interpretive attention to Scarlatti. On the lighter side, Bill Crofut will be heard in a set of familiar Baroque and modern music selections with banjo, pennywhistle and other folk instruments.

**Mobile Fidelity's** Melodiya project, which is yielding performances of both standard and unusual works by Soviet artists, is continuing with a strong stress currently on contemporary compositions. This will bring many works to the attention of American collectors that are not available on any competing disks, says Herb Belkin, label chief. Among the composers he cites are Alexander Tchaikovsky, Tikhon Khrennikov, Giya Kanchelli and Andrei Petrov.

Under the arrangement Belkin has with Melodiya, Mobile Fidelity has access to analog archival material which it transfers to digital and releases on CD in this market. Belkin's company has developed proprietary equipment to process the transfers.

An intriguing prospect is the possibility that Melodiya may, in the future, make available recordings performed by Russian artists who fell out of official favor and had their disks removed from circulation. Under glasnost, if all goes well, some of these may return to the Melodiya catalog and then find their way to Mobile Fidelity and the American market.

**Capriccio Records'** Jerome Stine points to Kurt Weill's opera "The Tsar Has His Photograph Taken" as an example of rarities it seeks out to help it compete in a market crowded with repertoire duplications. That work, produced in cooperation with Cologne Radio, will be released in January.

(Continued on page C-19)

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**Brahms: Symphony No. 4/Hungarian Dances**  
Nos. 1, 3 & 10  
Hallé Orchestra/Skrowaczewski  
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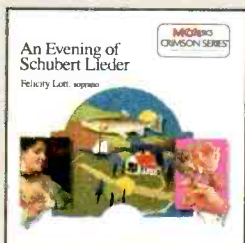
**Fauré: Requiem/Tantum Ergo/Messe Basse**  
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Westminster Cathedral Choir/  
City of London Sinfonia/  
David Hill, conductor  
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Cristina Ortiz: piano  
MCA/MCAD-25234



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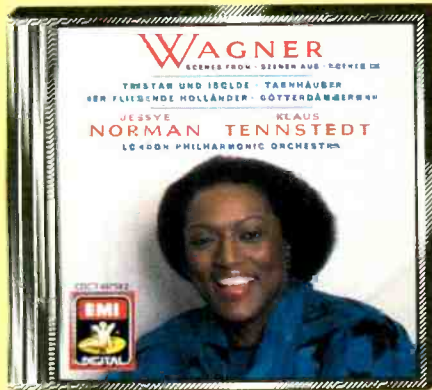
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## THE CD BOUNTY

(Continued from page C-16)

While the West German label also exploits more conventional vistas—its continuing program with Sir Neville Marriner and the Stuttgart Radio Symphony, for instance—the label is also pursuing an active release schedule of mid-lines and budgets.

In the latter category it is introducing Laserlight, a line that lists at \$4.99, and sells to dealers at \$2.95 each including jewel case and blisterpack. One digitally recorded package aimed at the beginning collector, "Masters Of Classical Music," offers a 10-CD boxed set, each CD featuring a different composer. In another, all the Beethoven symphonies, conducted by Janos Ferencsik, are offered in a 5-CD set.

At top of the line, Capriccio is preparing a 14-disk set of C.P.E. Bach recordings, already released individually, to bow this December during ceremonies marking the 200th anniversary of the composer's death. Regular dealer price of front line Capriccio product is \$9.99. The Bach package, however, will be marketed at less than full price, says Stine.

Capriccio was one of the first label to offer an extensive line of digital audiotape cassettes. While it continues to service DAT, it reports only modest sales at this stage of the configuration's market penetration.

Stradivari Records is another label that sees promise in super budget lines. The target audience for these items is largely the neophyte collector, more concerned with title than performer, says Stradivari general manager Michael Fine.

Stradivari's Amadeus line, due for introduction this November, sells to the trade at \$2.75. All disks hold at least 60 minutes of music, says Fine, and come with liner notes, and are packaged in jewel boxes with longbox. The recordings date from the late '60s and early '70s. The first release consists of 15 items.

Stradivari midlines that stress economy include a "Pictures At An Exhibition" and "Petruška" on a single CD, and a complete Mahler 9th on a single CD with an outside playing time of 81 minutes.

But one of the label's more innovative ploys will make the same program serve different markets. In one case, its album by Bert Luccarelli of Debussy material transcribed for oboe, will be packaged under several different titles, each with its own artwork, to appeal



Cho-Liang Lin

more directly to a number of target audiences.

Veteran recordman Seymour Solomon is aware that it's probably not the easiest time to launch a new company, but he is moving ahead in any case with Omega Classics, marking his return to the industry after the sale of Vanguard Records some years back. First CDs were to be shipped last month, and he is planning to release about 24 annually beginning next February. Omega will also issue digital audiotape cassettes of selected items.

Some of the artists featured in the initial release will be heard in additional titles next year. Among them Solomon cites the Australian Chamber Orchestra, the Camerata of St. Andrew, and the team of William Bolcom and Joan Morris.

The Smithsonian Institution, which has recently moved beyond its traditional mail-order-only policy to include retail sales, has become yet another competitor for dealer space. Some of its material is now being issued by Angel/EMI, and it is also releasing other titles under its own imprint. These are being distributed by One World Records.

Smithsonian recordings are performed for the most part on period instruments, many taken from the Institution's large permanent collection. Violinist Jaap Schroeder also appears as conductor in a series of Beethoven symphony recordings for the label, one more among the several "authentic" cycles now bidding for collector attention.

Enigma Records, which began marketing the Naxos line of budget classical CDs last summer, is aiming at a catalog of some 300 titles, mostly of standard works. This will serve as a core for new collectors,

label execs hope. The material is licensed from Marco Polo Records in Hong Kong and is recorded mostly in eastern Europe.

Tom Yotka, label manager, hopes to smooth access to retailers buffeted by the product glut by more efficient use of bin space. He says all product will be shipped in slimline jewel boxes and, soon, blisterpacks that are half as thick as conventional containers. Twice as much product per unit of bin space can then be displayed. But he sees as his main task convincing the public that many budget CDs compare favorably with higher priced product. A former retailer himself, Yotka feels there is a quality prejudice against budgets that can be overcome.

While Koch Import Services has added a number of new lines to its distribution string—most recently Musicmasters, Chandos and Orfeo—it is also stepping up activities as manufacturer. Schwann Records, which it acquired as a property earlier this year, will have 100 CD titles on the domestic market by the end of the year, says Michael Koepfle, general manager. And the label's catalog of some 400 albums is being reviewed for additional CD transfers. Schwann's policy of maintaining an LP presence on all active titles will be continued into the new year, says Koepfle. New titles are also due on Schwann's midline Treasure series.

To meet increasing competition for dealer exposure, both for its own as well as distributed product, Koepfle says Koch has to adopt "more standard record label marketing techniques." That means more promotion and advertising, particularly in national media, he says.

Activities at Moss Music Group

came to a virtual halt over much of the past year as the company underwent financial reverses and eventual reorganization under a new parent company, Pickwick Entertainment. It is now back in action.

The company's Vox Prima line of CDs, packaged originally in cardboard "Wallets," a format that failed to win public favor, is now being repackaged in standard jewel boxes, says the label's Ira Moss. A batch of 36 titles were released to start, priced to retail at \$6.98. Moss has also introduced its Allegretto II line, a budget CD group of catalog reissues. The new name is replacing the Allegro logo because of a trademark conflict, says Moss.

Carol Marunas, in charge of A&R, says new recording has been resumed, with 12 or 15 projects planned for next year. One of the more ambitious will be a recording of the Telemann opera, "Pimpinone," with the St. Luke's Chamber Ensemble and soloists John Ostendorf and Julianne Baird. Other new recordings will feature Israeli violinist Sergiu Schwartz and pianist Joshua Pierce, says Marunas.

Outlet Books, which manufactures a large catalog of budget and midprice CDs under the Pantheon and Price-Less logos, will continue issuing new titles, says George Horvath, who manages the company's classical division. The late George Mendelssohn, who was Outlet's A&R consultant and initiated most projects, left a large backlog of material awaiting release. Long range plans for new material are under discussion, says Horvath.

One way to impact the crowded market is to find enough subscribers to finance an original release, postponing the fight for retailer exposure until after initial costs are recouped. That is the tack taken by Richard Kapp for his new label, Essay Records.

Season subscribers to his concerts with the Philharmonia Virtuosi are asked if they will buy a specific program, if recorded. If enough say "yes," Essay is off the hook and goes ahead. Kapp claims good results with his first project, Vivaldi's "Four Seasons," and others are said to be on the way.

A Billboard Spotlight

CREDITS: Coordinator, Is Horowitz, Billboard Contributing Editor and author of the "Keeping Score" classical column; Editorial by Billboard writers, except "Retail" by Susan Elliott, N.Y. freelance writer; Cover illustration, Tom McKeith; Design, Steve Stewart.



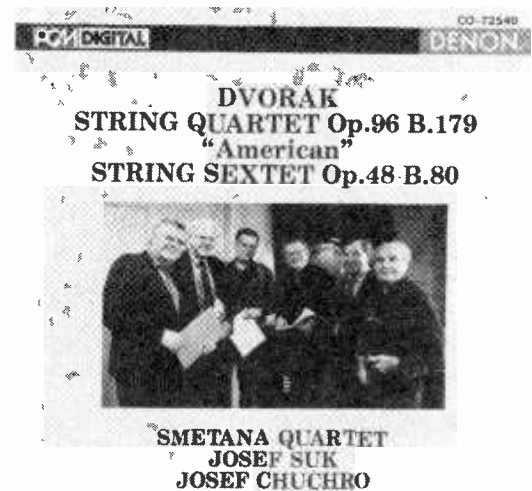
Emanuel Ax

## THE SMETANA QUARTET PLAYS DVORAK

That renowned Czech ensemble, the Smetana Quartet, continues its series of digital recordings on Denon, with the "American" Quartet and Sextet in A Major of countryman Antonin Dvorak. Joined by Josef Suk (viola) and Josef Chuchro (cello) for the sextet, their playing manifests an impressive maturity, scale and depth.

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## SHOW MUSIC

(Continued from page C-8)

Broadway cast versions, which rarely expanded their length beyond the 50 minute or so limitations of the LP format.

One prime example of show music scholarship dear to the hearts of show music buffs is the work being done by conductor/musical theatre scholar John McGlinn for Angel.

It should be noted, too, that classical labels have made less involved attempts to create crossover success, what with dozens of albums in recent years featuring operatic stars in renditions of musical theatre perennials. Such programming has featured the likes of Te Kanawa, Jessye Norman, Joan Sutherland, Marilyn Horne, Placido Domingo, and Julia Migenes.

Label executives are divided on whether, success aside, these crossover albums also promote mainstream classical fare by opera singers.

While PolyGram Classics chief Guenter Hensler, CBS Masterworks chief Joseph F. Dash and Telarc's president/producer Bob Woods are hard put to draw a cause-and-effect, Angel Records' Brown Meggs is convinced there is a spill-over.

"The situation is pathetic with respect to research, but I'll go by the seat of the pants and say that classical artists have found a larger audience for their classical works as a result," says Meggs. He cites a non-show crossover album, violinist Itzhak Perlman's collection of Yiddish folk songs, "Tradition," as a spark that ignited additional interest in his classical performances.

As previously reported, Angel has earmarked a series of show albums under McGlinn's supervision, including "Anything Goes," restor-

ing its original 1934 orchestrations, a Rodgers & Hammerstein album sung by Samuel Ramey (the star of MCA's "Carousel") and a Rodgers & Hart set with von Stade. Also to come is a McGlinn package of Rodgers & Hart songs.

CBS Masterworks' Dash says the label is strongly committed to crossover show albums and releases planned for the months ahead back up his contention.

New CBS projects include a re-recording of songs from a 1948 musical by Heitor Villa-Lobos, "Magdalena," featuring Jerry Hadley, Judy Kaye and Faith Esham. Due next May is a cast album of "Rags," the short-lived Charles Strouse/Stephen Schwartz musical, with Julia Migenes replacing Teresa Stratas as the female lead. Dash won't be specific on another "major project" other than to say it involves the music of Kurt Weill. It's believed to be a recording of one of Weill's American theatrical works.

Telarc this fall offered its first crossover show album, a 70-minute-plus recording of Rodgers & Hammerstein's venerable "The Sound of Music," starring Frederica von Stade, Hakan Hagegard and Eileen Farrell. And label president/producer Bob Woods says Telarc is likely to produce other similar albums, especially in view of a "very good relationship" with the Rodgers & Hammerstein office. But Woods says he has set time-consuming standards in making these albums that eschew any kind of assembly-line production. "We want to do these albums in the U.S. since that's where I believe American musicals should be recorded. Finding studio time takes time." Woods also insists long rehearsals and at least two complete performances of the work before it's recorded. "We're certainly trying to reach new people with such projects,"

Woods says, "but I really doubt that we'll bring in buyers to our mainstream classical product because of these crossover albums."

As for casting of crossover albums, Tom Shepard, who runs the MCA Classics division and is one of the most active producers of show albums, says, "What it all comes down to is the ability of opera stars to be idiomatically right for the role. Some are. Some aren't." Shepard's production of "Carousel" features Barbara Cook, a musical theatre/cabaret star, while the lead male is played by opera's Samuel Ramey. But, notes Shepard, Ramey is a "husky midwesterner who has the persona of a musical theatre performer and would probably be one if he hadn't made opera his career."

While London Records has no immediate plans for a followup to its "My Fair Lady" project, label VP Lynne Hoffman-Engel notes that German singer Ute Lemper will sing, in English and German, a collection of Kurt Weill songs in a new album due this fall.

According to a spokesperson for RCA Red Seal, which markets show albums under its RCA Victor logo, the label reached a decision some time ago to forego crossover studio cast albums in favor of an aggressive pursuit of new Broadway shows and an ambitious CD reissue schedule of casters from the RCA vaults.

## BRIGHT PICTURE

(Continued from page C-8)

a very active production program in opera, orchestral and ballet material.

While PolyGram Classics has experimented with a number of 5-inch CDVs, which, like their pop counterparts, offer about five min-

utes of video plus 20 minutes of digital audio, none have yet been made available for commercial sale. So far they serve a promotional purpose. A London Records 5-inch featuring violinist Joshua Bell is an example. It's expected that the Bell CDV and others will be placed in the sales pipeline early next year.

By the end of this year, PolyGram will have some 45 titles on longform CDV. As many as 60 will be released next year, says David Weyner, sales and marketing VP. Among titles projected are "Salome" conducted by Karl Bohm, with Teresa Stratas in the title role; the completion of the Bayreuth "Ring" cycle conducted by Pierre Boulez ("Siegfried" and "Gotterdammerung" are still to come); the Tchaikovsky Violin Concerto with Itzhak Perlman, Eugene Ormandy and the Philadelphia Orchestra; and continuation of Leonard Bernstein's Vienna Philharmonic series with the Beethoven Symphony No. 3.

In a sort of reverse compatibility, all PolyGram Classics CDs carry analog soundtracks in addition to digital, so that they may be playable, albeit not digitally, on older laserdisk hardware. To spread the word of CDV more widely, PolyGram is planning a series of in-store demonstration with major outlets.

Since 1985 most of Pioneer's laserdisks have incorporated digital sound, says Rich. Product sources for opera have included the Metopera, Covent Garden, Verona, La Scala and the Bolshoi. New material, including ballet, will be coming from LDC in Japan, R.M. Arts in Munich and London, and National Video Corp.

Dennis Hedlund points to a new Kultur deal with the Australian Opera Co. that will result in cassettes early next year featuring Joan Suth-

erland in "Lucia di Lammemoor" and "Daughter of the Regiment," and in a gala concert with Marilyn Horne. Thirty new Kultur titles are due out within the next six months, bringing the imprint's catalog to 125.

Kultur sees special promise in a holiday promotional tie with Stolichnaya Vodka that will make possible the release of a 100-minute tape of Tchaikovsky's "Nutcracker" as danced by the Bolshoi Ballet at a retail price of \$16.95. One phase of the promotion is a contest that will award the winner a 10-day trip to the Soviet Union. Looking ahead, Hedlund sees CDV in Kultur's future when warranted by a larger player population.

Home taping remains a serious problem, impacting the sales potential particularly of recently broadcast material, observes VAI's Gilbert. So he sees bright prospects for a newly inked deal which gives him videocassette rights to vintage Bell Telephone Hour broadcasts. This will result in more than 20 one-hour cassettes dating from TV in the '60s. Much of the material will be reprogrammed into concept collections. An example Gilbert cites on a single cassette—"First Ladies of Opera"—Renata Tebaldi, Leontyne Price, Birgit Nilsson and Joan Sutherland. Many top instrumentalists also appeared on the Telephone during its decade on the air, including Gregor Piatigorsky, Andres Segovia, Michael Rabin, Yehudi Menuhin, and Robert Casadesu.

Among upcoming special programs VIEW will dangle before vocal buffs is a La Scala documentary that will offer performances by Tito Schipa, Ferruccio Tagliavini, Beniamino Gigli, Tito Gobbi, and Mario Del Monaco on a single cassette. VIEW's Karcy is one who doesn't see video on disk as a format with great promise.

Gurtman & Murtha, which has a series of orchestral video programs, "The World's Greatest Music," as well as instrumental titles and live tapings of Victor Borge on cassette, has recently been testing direct sales through television as a way of supplementing retail marketing.

## RETAIL

(Continued from page C-4)

the outlets canvassed, both reported a decline in instores. "The major labels have really backed off from in-stores," says Healy. "I've tried on several occasions to get major artists and have failed."

"We haven't done many instores" says Edwards, "because the record companies are reluctant to sponsor them." He says the chain has held only two thus far this year.

Sound Warehouse nonetheless points to two particularly effective in-stores. "We just had James Galway in Dallas and 400 people showed up," says Mills. "We also had one with Sir Georg Solti when we opened up our main store in Chicago. It helped us tremendously."

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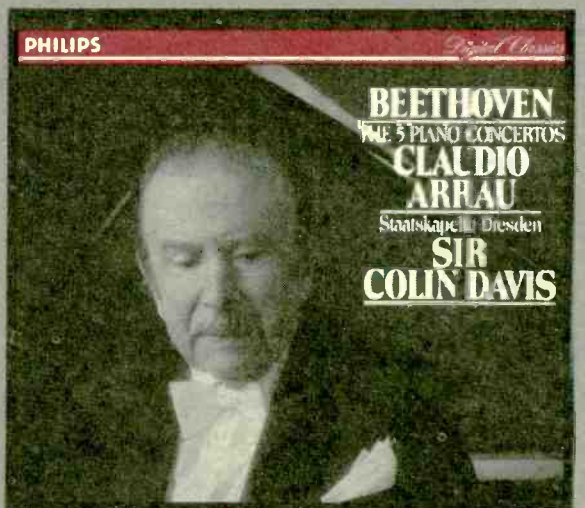
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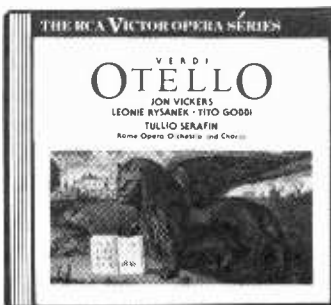


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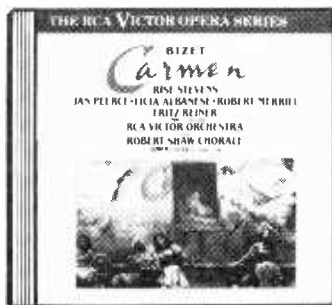


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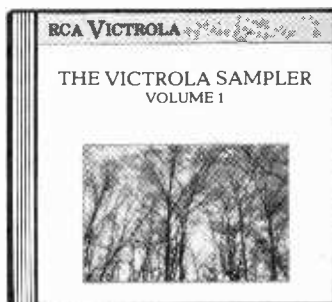


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# Protection For Noncreative Contributors Debated IFPI Champions Producers' Rights

BY MIKE HENNESSEY

LONDON The International Federation of Phonogram and Videogram Producers (IFPI) is preparing a campaign to achieve for performers and producers of phonograms the same level of protection that is accorded authors and composers.

Although in the U.S., the U.K., and some other countries that follow the Anglo-American pattern, national legislation provides phonogram producers with copyright protection equivalent to that of authors, there are a number of continental European countries where only those who make a creative contribution to the production of a work are granted rights at the highest level, usually identified as the "droit d'auteur."

Gillian Davies, associate director general of the IFPI, says that the distinction made between record producers and authors is being exacerbated by the World Intellectual Property Organization in Geneva, which has characterized producers' rights as neighboring, or secondary, rights.

"It is the old prejudice that record production is merely an industrial process," she says. "But we are mounting a campaign to show that the production of a sound recording embodies elements of creativity comparable with those recognized in other rights owners who are afforded authors' rights in national legislation and in the international copyright conventions."

Nesuhi Ertegun, president of IFPI and a record producer of long standing, contrasts the downgrading of record producers' rights with the situation in the movie industry, where, he says, "no one would think of claiming that the major creative role in a film was that of the screenplay writer."

"In record production the producer has a role equivalent to that of the movie director, which is essentially creative."

The IFPI campaign will point out that in talking about phonogram production it is referring not to the man-

ufacture of sound carriers but to "the process of producing the recorded performances by fixing them on to the original master tape in the studio."

Davies says: "This is a process which can be just as creative as that of composing. There are hundreds of examples of compositions which have been given new leases on life because of the creative ingenuity of record producers."

In compiling its case for the highest level of protection for phonogram producers, the IFPI is inviting well-known recording artists and composers to comment on the creative role of the record producer.

Says Davies: "We shall be referring to the statement of A.K. Karminstein, the U.S. register of copyright, to the House Committee on the Judiciary in September 1965, when he said: 'There is no doubt in my mind that record performances represent the writings of an author in the constitutional sense and are as fully creative and worthy of copyright protection as translations, arrangements, or any other class of derivative works. I also believe that the contributions of the record producer to a great many sound recordings also represent true authorship and are just as entitled to protection as motion pictures and photographs.'"



**Meritorious Michael.** The British Academy Of Songwriters, Composers And Authors presents Mike Hennessey, Billboard's international editorial director, with the Gold Badge Of Merit, an annual award for outstanding service to the music industry. Shown seated, from left, are Roger Whittaker, singer; David Heneker, president, BASCA; Stuart Reid, music publisher; and Brian Willey, vice chairman, BASCA. Shown standing, from left, are Marcel Stellman, songwriter and former Decca Records executive; Ronnie Cass, revue writer; Marilyn Worsley, general secretary, BASCA; Peter Gormley, Cliff Richard's manager; Johnny Pearson, composer/musical director; and Hennessey.

## IFPI Board Talks Turkey On Piracy At Annual Meet

ISTANBUL, Turkey Two years ago, 95% of all prerecorded music sales in this country were of pirated product. Today, 85% of all sales are of legitimate product, and all the major labels are represented by bona fide licensees.

It was in recognition of this fact and of Prime Minister Turgut Ozal's contributions to the anti-piracy campaign that the International Federation of Phonogram & Videogram Producers (IFPI) held its annual board meeting here Oct. 19-20.

At the dinner that followed the sec-

ond day of the meeting, Ozal was presented with a gold disk by IFPI president Nesuhi Ertegun in recognition of his support for the anti-piracy fight and his speed in enacting copyright legislation to transfer the local record market from the pirates to the legitimate industry.

Ertegun and some of his IFPI associates were featured on an extensive television news program during the IFPI delegation's visit here when he told a press conference that it was in the interests of Turkish artists and Turkish repertoire that international

companies be allowed to operate in a properly regulated national industry.

He also attacked the concept of the uncontrolled marketing of the DAT system, saying that unless adequate protection of producers', performers', and composers' rights could be guaranteed, DAT would destroy the record industry.

Ian Thomas, director general of IFPI, urged the Turkish government to ratify the Geneva Phonograms Convention against piracy.

Ertegun later reported that IFPI's Turkish branch, the newest chapter

of the global label trade group, already has 31 member companies.

"All the international record companies now have legitimate licensees, and we are all selling records," he said. "Two years ago, legitimate sales of Madonna singles were 3,000. Last year we sold 300,000, and that's a measure of how tremendously the market has improved. This is a country of 55 million people, so the potential for sales is excellent."

Ertegun said the speed of the transformation was due largely to the personal involvement of Ozal.

"I met him in November 1986, at the time when the government was about to pass legislation to protect audio and video recordings, and I explained to him that it was not enough just to pass laws and that they had to be enforced.

"He promised that this would be done—and he kept his word. He set up an 18-strong task force to deal with piracy. As soon as the new law came into effect, the police acted against the pirates. There were many seizures of illicit product and a series of successful prosecutions. The pirates eventually capitulated."

Ertegun also paid tribute to David Attard, IFPI's legal adviser for the Middle East, who helped draft the new law, which provides for the use of government stamps to identify legitimate product.

## 8mm Camcorders Selling Well In Japan Sony Leads Market; Over 500 Titles Available

TOKYO The 8mm camcorder is proving very popular in Japan, with Sony accounting for over 70% of those manufactured here. Other companies involved in production are Matsushita Electric, Hitachi, Canon Camera, and Sanyo.

There are now almost 500 titles available in the 8mm format, over half of them movies. Music titles compose about a third of the total and include such international repertoire as "John Lennon Live," "David Bowie: Serious Moonlight

Concert," "Memories Of Duke Ellington," "Tony Bennett Sings," and "Eric Clapton Live '85."

Six monthly 8mm "magazines" with 20 minutes playing time are also issued by publishers. They retail at just over \$16.

Hiromasa Otsuka, Sony Consumer Video Group product planning manager, reports that buyers of 8mm camcorders are mostly couples in their 30s with small children whom they want to film growing up. Purchasers also in-

(Continued on next page)

## French Broadcasters To Get Tough New Regulatory Body

BY PHILIPPE CROCCQ

PARIS French broadcasting, the traditional football of politicians, is to have its third regulating body in as many years. A draft bill has been sent to the Senate aimed at establishing a Higher Committee of French Audiovisual, to be known as the CSA, by the end of the year.

Two years ago the country's High Authority for Communications, set up by the Socialists, was replaced by another body, the CNCL, instituted by Jacques Chirac's Conservatives.

Now, following the Socialist return to power, President Francois Mitterrand has decided to scrap the CNCL and create the CSA. The new body will be very similar to the old High Authority. Its composition is the same: nine members, three chosen by Mitterrand, three by the president of the Senate, and three by the president of the National Assembly.

The CSA will also restore some of

the interventionist principles abandoned in the deregulatory climate under Chirac. It will lay down general duties for TV channels as well as public service specifications.

It will also have teeth. Sanctions for breaches of the general duties of TV, radio, and telecommunications are envisaged.

The CSA will have its work cut out, observers note. Recently, French broadcasting has been rocked by a series of strikes and disputes over pay and conditions. Virtually every sector has been affected, including Antenne 2, Radio France, and France Inter. A daily strike notice has been drawn up, in effect until Nov. 20.

The declared aim of the CSA is to be a buffer between the government and broadcasters. But opposition critics are already saying its members have been chosen to reflect the sensibilities and viewpoints of the government.



**Glenn Gold.** Amherst Records artist Glenn Medeiros, left, receives a Belgian gold record for his "Nothing's Gonna Change My Love For You" single. Shown at right is Charles Licoppe, managing director, PolyGram Belgium.

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## CAMCORDERS SELLING IN JAPAN

(Continued from preceding page)

clude men in their 50s and 60s who used to own 8mm movie cameras.

He says that the Video 8 Combo with a six-inch screen, which went on sale in October last year, selling at \$1,275, has proved a popular line. It's a Trinitron color video TV, and research shows that up to 70% of Video 8 Combo owners use them in their homes and also their

cars.

Also selling well is the Video Walkman, listed at \$1,035, on sale since late August. It is a 3-inch liquid crystal 8mm video which can be used outdoors.

Sony 8mm camcorders range in price from the record-only Handycam (\$1,115) to the Video 8 Pro (\$2,420).

## Five Japanese Companies Release Optical Videodisk Singles

TOKYO LaserDisc, a subsidiary of Pioneer, has just released three optical videodisk singles here, closely followed by releases from Toshiba-EMI and Videoarts Japan. The number of firms putting out LD product grows to five with titles from Warner-Pioneer at the end of November and Pony Canyon in late December. The 20-centimeter LD singles give 20 minutes of playing time, are recorded on one side only, and retail here at just over \$20. Pioneer Video, which presses the optical videodisks, has a capacity of 150,000 units a month. It's estimated there will be 1.7 million players able to play the configuration in domestic use here by year end, most fully compatible and selling at between \$1,000 and \$1,400.

SHIG FUJITA

## PRS Establishes Branch In Ireland

DUBLIN, Ireland Beginning Jan. 1, 1989, the newly created Irish Music Rights Organization (IMRO), set up as the Irish "voice" of the U.K.'s Performing Rights Society, will look after local composers, songwriters, and music publishers. Royalties will still come directly from PRS in London. "PRS members are still PRS members, with all the international benefits of that society," says Brendan Graham, chairman of an IMRO board of 13 directors, 10 of them Irish. KEN STEWART

## MTV Europe Expands To Norway

OSLO, Norway Around 250,000 Norwegian viewers can now receive, via seven cable operators, MTV Europe, the continent's only 24-hour music channel. Monica Dodi, MTV Europe's sales and network development director, claims it is the fastest-growing cable channel in Europe, reaching 4.2 million homes in 11 countries: "Norway is a vital link in our pan-European chain, for its youth market is underserved by traditional television." PETER JONES

## Armstrong Trumpeted In Dutch Revival

AMSTERDAM, the Netherlands The movie "Good Morning, Vietnam" plus a television advertising campaign by Dutch brewer Heineken have combined to spark a great revival in Holland for the music of the late Louis Armstrong. "What A Wonderful World," from the soundtrack and also in the commercial, made No. 2 in the national chart as a single, and the reissued "Hello Dolly" also charted. Now TV-merchandise Qualitel has seen its Armstrong compilation climb onto the chart. WILLEM HOOS

## Ireland's New Venue Attracts Top Acts

DUBLIN, Ireland Ireland's newest concert venue, the 10,000-capacity Point Depot, which cost some \$3.5 million, opens this month in the fast-expanding Dublin Docklands area. Huey Lewis & the News and Bros are among the first concert imports. U2's tour crew helped devise acoustic and stage facilities, and the Irish supergroup is to play several concerts there this winter. KEN STEWART

## VCR Imports Climbing High In Japan

TOKYO Japan imported 118,000 VCRs in the first half of this year from Asia's newly industrialized economies (known as NIEs), according to statistics from the Electronic Industries Assn. of Japan. That six-month tally compares with just 15,000 imported from Asia for the whole of 1986 and 138,000 for all of 1987. And imports of color TV sets from Asian countries jumped from 25,000 in 1986 to 250,000 in the January-June period of this year. SHIG FUJITA

## London's Brixton Academy Overhauled

LONDON The Brixton Academy in south London gets a \$3.5 million face-lift in January. Currently restricted to 50 pop/rock shows a year, the refurbished venue will be available every evening for pop. The owners say it will compete with Wembley Arena and Hammersmith Odeon for major U.S. acts, particularly in the soul and heavy metal genres. The Academy will have a 4,000 seating capacity. PETER JONES

# Cable Service Must Up French-Canadian Content MuchMusic Swallows CRTC Rules

BY KIRK LaPOINTE

HULL, Quebec The MuchMusic Network has been given a new license to carry music video through August 1993. While the federal broadcast regulator praises the performance of MuchMusic to date, some tougher conditions have been imposed on the service in the coming years.

The Canadian Radio-television and Telecommunications Commission, in a decision Oct. 27, renewed MuchMusic's license from April 1989 through Aug. 31, 1993. But that license also compels the network to devote much more to the financing of music video and forces it to play five times more French-language Canadian video than it previously offered. Additionally, the CRTC has kept MuchMusic's wholesale rate to cable companies down slightly from what the network sought and wants more detailed information each year to distinguish MuchMusic's financial state from that of parent company CHUM Ltd.

The biggest sting comes in the form of MuchMusic's commitment to help produce music video. When it got started in 1983, MuchMusic offered to devote 2.4% of its gross revenues or \$100,000, whichever amount was more, to the Video Foundation to Assist Canadian Talent, an industry-overseen agency that disburses support funds for production. To date, MuchMusic's contributions have exceeded \$650,000.

MuchMusic wanted to simply hold tight with its 2.4%-or-\$100,000 offer, but the CRTC noted that MuchMusic "is in a profitable situation and considers that it is realistic to expect the licensee to contribute a greater proportion of its gross revenues to the production of Canadian music videos." The result: A condition of the license holds MuchMusic to commit 5% of gross revenues or \$300,000, whichever is more.

The second onerous license condition is a new rule for the network in French-Canadian video.

Again, when MuchMusic first began, it acknowledged that it wasn't doing enough to expose French-music videos. The problem, for the most part, was supply. Without a major network interested in playing its videos, Quebec-based record companies were unlikely to assemble videos when their own financial ledgers were in a sorry state. But MuchMusic launched MusiquePlus, a Montreal-based MuchMusic equivalent for the Quebec cable market and, by all accounts, a success story in Canadian broadcasting.

Still, the commission was less than taken with the efforts by the network. It notes that MuchMusic wants only 1% of all Canadian video it plays to be in French. "The commission is surprised and disappointed that, in the present application, the licensee has not seen fit to provide stronger support and exposure for French-language videos." The CRTC said that MuchMusic itself noted the increased availability of such product when seeking a license for MusiquePlus.

The result: Another condition of the license that forces the network to play 5% French-music video among its Canadian content. An existing condition is that MuchMusic play 30% Canadian-content videos. The commission also said it expects MuchMusic to live up to its promise of two francophone concerts a year on the service.

## The CRTC has forced MuchMusic to lower its wholesale cable rate to subscribers

But the CRTC will let the network count Canadian-content videos each week instead of forcing it to comply each day. And following some fine-tuning in the exact definition of music films, the CRTC hasn't caved in to demands by conventional broadcasters that MuchMusic's new rights to broadcast music-related films be diminished.

On a lesser point, the network was asked to provide closed-captioning for the deaf with a reasonable amount of its programming.

MuchMusic president Moses Znaimer says the network will boost its 2.2 million subscriber base to 3.45 million by August 1993.

## Dion Nabs Three Awards At Quebec's ADISQ Ceremonies

OTTAWA Celine Dion, tabbed by many as the Quebec artist with international breakthrough potential, took three Felix statuettes to lead the way at the annual l'Association Quebecoise du l'Industrie du Disque, du Spectacle et de la Video ceremonies Oct. 23 in Montreal.

Dion, who was promised a song by Elton John and is arguably the strongest hope for bilingual success ever from the province, took awards for top female vocalist, best performance, and Quebec artist achievement outside Quebec.

Meanwhile, Johanne Blouin and Michel Rivard also cashed in with two Felixes. Blouin's successes of the last year have been meteoric, with platinum-plus sales for her debut album, "Merci Felix," a collection of songs by Felix Leclerc, a seminal figure in Quebec music who died in August. Blouin's album topped the Quebec charts for five months; ADISQ bestowed on her the best-debut-album and best-traditional-album honors.

Rivard, meanwhile, has been a strong artistic influence in French-language music for more than a decade. He won the best-male-singer and best-show awards.

The Quebec music industry has indeed enjoyed a renaissance in the last year or so. Abetted by bet-

There are also some programming plans in progress: a weekday business program, a trivia game show, and possibly a morning show (presumably to reflect the more subdued tastes of that daypart). Znaimer says MuchMusic's news operation will be upgraded.

MuchMusic plans to spend an average of \$3.9 million a year on Canadian programming and \$400,000 on foreign programs.

Because MuchMusic's finances aren't disclosed separately from those of its parent company, the commission noted that it has been hard to assess the network's viability and plans as fair or unfair. It now wants unaudited statements from MuchMusic each year.

But the commission nevertheless kept MuchMusic's wholesale rate down, at least for the short term. Saying the network had conservatively estimated potential advertising revenue in its financial projections, it will now allow MuchMusic a wholesale rate to cable firms of seven cents per subscriber from April 1, 1989. That rate moves up to eight cents in September 1989 and to nine cents in September 1991. MuchMusic has sought eight cents per subscriber for next year, with half-cent increases each year to reach 9 1/2 cents by the end of August 1993. The end result will be to lower rates soon, but a nine-cent rate will be reached sooner than MuchMusic would have planned.

ter organization within the business and a smattering of government assistance for production and tour support, a new generation of sophisticated, stylish, and much more musically daring artists has emerged.

In Mitsou, the Quebec scene has a legitimate sex kitten. Her song, "Bye Bye Mon Cowboy," a sensational dance number that dominated clubs during the year, helped earn her the discovery-of-the-year Felix.

Pierre Flynn's solo debut, "Le Parfum du Massard," was deemed rock album of the year by ADISQ. Both Flynn and Mitsou gave riveting performances during the show at Salle Wilfrid Pelletier.

Men Without Hats, the best-known Quebec band, won best English pop rock album for "Pop Goes The World."

Marjo, another compelling, high-style Quebec singer, took best-selling-album honors for her "Celle Qui Va." Richard Seguin, a veteran Quebecer, took pop-rock-album honors for "Journee d'Amerique."

Nathalie and Rene Simard took honors for best video and single, Madame was voted best francophone group, and Karen Young and Michel Donato nabbed best jazz album for "Contradanse."

KIRK LaPOINTE



# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 11/5/88

This Week	Last Week	SINGLES
1	1	ORINOCO FLOW ENYA WEA
2	2	JE NE SAIS PAS POURQUOI KYLIE MINOGUE PWL
3	10	GIRL YOU KNOW IT'S TRUE MILLI VANILLI COOLTEMPO/CHRYSALIS
4	11	STAND UP FOR YOUR LOVE RIGHTS YAZZ BIG LIFE
5	19	KISS ART OF NOISE/TOM JONES CHINA
6	3	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA
7	4	WE CALL IT ACIEED D. MOB FEATURING GARY HAIMAN FRR/LONDON
8	18	SHE MAKES MY DAY ROBERT PALMER EMI
9	7	WEE RULE WEE PAPA GIRL RAPPERS JIVE
10	5	A LITTLE RESPECT ERASURE MUTE
11	8	HARVEST FOR THE WORLD THE CHRISTIANS ISLAND
12	6	DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN/EMI
13	9	NEVER TRUST A STRANGER KIM WILDE MCA
14	17	CAN YOU PARTY ROYAL HOUSE CHAMPION
15	21	REAL GONE KID DEACON BLUE CBS
16	14	BURN IT UP BEATMASTERS WITH P.P. ARNOLD RHYTHM KING/MUTE
17	39	THE FIRST TIME ROBIN BECK MERCURY/PHONOGRAM
18	16	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN
19	12	TEARDROPS WOMACK & WOMACK 4TH & B'WAY/ISLAND
20	13	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA
21	20	NOTHING CAN DIVIDE US JASON DONOVAN PWL
22	15	BIG FUN INNER CITY FEATURING KEVIN SAUNDERSON 10 RECORDS/VIRGIN
23	28	ACID MAN JOLLY ROGER 10 RECORDS/VIRGIN
24	36	1-2-3 GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
25	31	WELCOME TO THE JUNGLE/NIGHTRAIN GUNS N' ROSES GEFFEN
26	29	TWIST IN MY SOBRIETY TANITA TIKARAM WEA
27	22	I'LL HOUSE YOU JUNGLE BROTHERS GEE ST.
28	NEW	LET'S STICK TOGETHER—88 REMIX BRYAN FERRY EG/VIRGIN
29	35	THE PARTY KRAZE BIG BEAT/MCA
30	NEW	HE AIN'T NO COMPETITION BROTHA BONDY PARLOPHONE
31	NEW	I WISH U HEAVEN PRINCE PAISLEY PARK/WARNER BROS.
32	34	TAKE A LOOK LEVEL 42 POLYDOR
33	25	I DON'T BELIEVE IN MIRACLES SINITTA FANFARE
34	24	RIDING ON A TRAIN THE PASADENAS CBS
35	23	SECRET GARDEN T'PAU SIREN/VIRGIN
36	26	HE AIN'T HEAVY, HE'S MY BROTHER THE HOLLIES EMI
37	30	DESIRE U2 ISLAND
38	27	ALL OF ME SABRINA PWL/MEGA
39	NEW	MISSING YOU CHRIS DE BURGH A&M
40	NEW	HERE COMES THAT SOUND SIMON HARRIS FRR/LONDON
<b>ALBUMS</b>		
1	1	DIRE STRAITS MONEY FOR NOTHING VERTIGO/PHONOGRAM
2	2	U2 RATTLE AND HUM ISLAND
3	5	KYLIE MINOGUE KYLIE—THE ALBUM PWL
4	NEW	T'PAU RAGE SIREN/VIRGIN
5	10	ENYA WATERMARK WEA
6	12	VARIOUS SMASH HITS PARTY '88 DOVER/CHRYSALIS
7	8	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
8	3	LUTHER VANDROSS ANY LOVE EPIC
9	7	BANANARAMA THE GREATEST HITS COLLECTION LONDON
10	4	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
11	6	PASADENAS TO WHOM IT MAY CONCERN CBS
12	11	CHRIS DE BURGH FLYING COLOURS A&M
13	NEW	VARIOUS UNFORGETTABLE EMI
14	9	ANITA BAKER GIVING YOU THE BEST THAT I GOT ELEKTRA
15	16	VARIOUS THE GREATEST LOVE TELSTAR
16	17	VARIOUS BUSTER (ORIGINAL SOUNDTRACK) VIRGIN
17	37	VARIOUS SOFT METAL STYLUS
18	18	ERASURE THE INNOCENTS MUTE
19	NEW	PAUL SIMON NEGOTIATIONS AND LOVE SONGS 1971—1986 WARNER BROS.
20	23	TANITA TIKARAM ANCIENT HEART WEA
21	25	FOSTER & ALLEN THE WORLDS OF FOSTER & ALLEN STYLUS
22	20	VARIOUS RARE GROOVE MIX STYLUS
23	26	ORIGINAL SOUNDTRACK DIRTY DANCING RCA
24	19	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
25	21	WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND
26	40	BROS PUSH CBS
27	35	MICHAEL JACKSON BAD EPIC
28	22	BON JOVI NEW JERSEY VERTIGO/PHONOGRAM
29	31	VARIOUS THE CLASSIC EXPERIENCE EMI
30	NEW	THE PROCLAIMERS SUNSHINE ON LEITH CHRYSALIS
31	14	JEAN MICHEL JARRE REVOLUTIONS POLYDOR
32	13	THE WATERBOYS FISHERMAN'S BLUES ENSIGN/CHRYSALIS
33	27	WHITNEY HOUSTON WHITNEY ARISTA
34	39	VARIOUS MOTOWN IN MOTION K-TEL
35	30	VARIOUS ... AND THE BEAT GOES ON TELSTAR
36	34	BOMB THE BASS INTO THE DRAGON RHYTHM KING/MUTE
37	24	TRANSVISION VAMP POP ART MCA
38	36	VARIOUS MOONLIGHTING ORIGINAL SOUNDTRACK WEA
39	NEW	THE WEE PAPA GIRL RAPPERS THE BEAT, THE RHYME, THE NOISE JIVE
40	29	VARIOUS ONES ON 1 BBC

## CANADA (Courtesy The Record) As of 11/7/88

SINGLES		
1	1	DON'T WORRY, BE HAPPY BOBBY McFERRIN EMI/CAPITOL
2	2	GROOVY KIND OF LOVE PHIL COLLINS ATLANTIC/WEA
3	3	LOVE BITES DEF LEPPARD BLUDGEON RIFFOLA/VERTIGO/POLYGRAM
4	4	DESIRE U2 ISLAND/MCA
5	5	SWEET CHILD O' MINE GUNS N' ROSES GEFFEN/WEA
6	7	THE LOCO-MOTION KYLIE MINOGUE GEFFEN/WEA
7	6	BETTER BE HOME SOON CROWDED HOUSE CAPITOL/CAPITOL
8	10	DON'T BE CRUEL CHEAP TRICK EPIC/CBS
9	11	FOREVER YOUNG ROD STEWART WARNER BROS./WEA
10	9	IT WOULD TAKE A STRONG STRONG MAN RICK ASTLEY RCA/BMG
11	12	TRUE LOVE GLENN FREY MCA/MCA
12	13	BAD MEDICINE BON JOVI MERCURY/POLYGRAM
13	20	KOKOMO BEACH BOYS ELEKTRA/WEA
14	8	SIMPLY IRRESISTIBLE ROBERT PALMER EMI/CAPITOL
15	16	DON'T YOU KNOW WHAT THE NIGHT CAN DO STEVE WINWOOD VIRGIN/A&M
16	18	VOODOO THING COLIN JAMES VIRGIN/A&M
17	14	HANDS TO HEAVEN BREATHE VIRGIN/A&M
18	NEW	NEVER TEAR US APART INXS ATLANTIC/WEA
19	15	PERFECT WORLD HUEY LEWIS & THE NEWS CHRYSALIS/MCA
20	NEW	DANCING UNDER A LATIN MOON CANDI I.R.S./MCA
<b>ALBUMS</b>		
1	1	U2 RATTLE AND HUM VERTIGO/POLYGRAM
2	2	BON JOVI NEW JERSEY MERCURY/POLYGRAM
3	4	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
4	3	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN/WEA
5	5	VARIOUS ARTISTS COCKTAIL SOUNDTRACK ELEKTRA/WEA
6	6	TRACY CHAPMAN ELEKTRA ASYLUM/WEA
7	7	INXS KICK ATLANTIC/WEA
8	8	ROD STEWART OUT OF ORDER WARNER BROS./WEA
9	9	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
10	10	GEORGE MICHAEL FAITH COLUMBIA/CBS
11	14	BOBBY McFERRIN SIMPLE PLEASURES EMI/CAPITOL
12	12	RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
13	13	COLIN JAMES VIRGIN/A&M
14	11	METALLICA ... AND JUSTICE FOR ALL ELEKTRA/WEA
15	15	STEVE WINWOOD ROLL WITH IT VIRGIN/A&M
16	16	CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL/CAPITOL
17	17	HOTHOUSE FLOWERS PEOPLE LONDON/POLYGRAM
18	NEW	MELISSA ETHERIDGE ISLAND/MCA
19	19	KEITH RICHARDS TALK IS CHEAP VIRGIN/A&M
20	20	CHEAP TRICK LAP OF LUXURY EPIC/CBS

## WEST GERMANY (Courtesy Der Musikmarkt) As of 10/24/88

SINGLES		
1	2	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA
2	1	HAND IN HAND KOREANA POLYDOR/DGG
3	4	DOMINO DANCING PET SHOP BOYS PARLOPHONE
4	3	GO FOR GOLD THE WINNERS CBS
5	7	A GROOVY KIND OF LOVE PHIL COLLINS WEA
6	5	MACHO MACHO RAINHARD FENDRICH ARIOLA
7	NEW	DON'T WORRY BE HAPPY BOBBY McFERRIN MANHATTAN
8	12	TEARDROPS WOMACK & WOMACK ISLAND
9	10	DESIRE U2 ISLAND
10	6	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA
11	8	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BLOW UP
12	11	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA
13	NEW	SECRET LAND SANDRA VIRGIN
14	9	DER BLONDE HANS HANNES KROEGER HANSA
15	13	JUST FOR YOU MIXED EMOTIONS ELECTROLA
16	20	BIG BUBBLES, NO TROUBLES ELLIS BEGGS & HOWARD RCA
17	14	INDESTRUCTIBLE FOUR TOPS ARISTA
18	NEW	STOP YOUR FUSSIN' TONI CHILDS A&M/DGG
19	NEW	DON'T TALK DIRTY TO ME JERMAINE STEWART VIRGIN
20	NEW	AGE OF REASON JOHN FARNHAM RCA
<b>ALBUMS</b>		
1	NEW	U2 RATTLE AND HUM ISLAND
2	1	BAP DA CAPO EMI
3	9	JENNIFER RUSH PASSION CBS
4	2	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
5	3	HERBERT GROENEMEYER OE EMI
6	4	BON JOVI NEW JERSEY VERTIGO/PHONOGRAM
7	7	CHRIS DE BURGH FLYING COLOURS A&M/DGG
8	6	EROS RAMAZZOTTI MUSICA E' ODD
9	NEW	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
10	NEW	MIXED EMOTIONS JUST FOR YOU ELECTROLA
11	5	MICHAEL JACKSON BAD EPIC
12	8	LEVEL 42 STARING AT THE SUN POLYDOR/DGG
13	10	HELLOWEEN KEEPER OF THE SEVEN KEYS PART 2 NOISE
14	14	JOHN FARNHAM AGE OF REASON RCA
15	11	SOUNDTRACK DIRTY DANCING RCA/ARIOLA
16	18	SOUNDTRACK ONE MOMENT IN TIME ARISTA
17	12	METALLICA ... AND JUSTICE FOR ALL VERTIGO/PHONOGRAM
18	19	DIE FLIPPERS NUR FUER DICH BELLAPHON
19	NEW	SOUNDTRACK BUSTER WEA
20	13	JULIANE WERDING TAROT WEA

## JAPAN (Courtesy Music Labo) As of 10/31/88

SINGLES		
1	1	TSURUGI NO MAI HIKARU GENJI PONY/CANYON/FUJI/PACIFIC/JOHNNS
2	NEW	SUNAONI I'M SORRY CHECKERS PONY/CANYON/THREE STAR/YAMAHA
3	2	AKIKARAMO SOBANIITE YOKO MINAMINO CBS/SONY/S ONE/FUJI/PACIFIC
4	NEW	KIMI NO YOWASA MISATO WATANABE EPIC/SONY/NICHION/THUNDER
5	3	MUGON ... IROTTPOI SHIZUKA KUDO PONY/CANYON/FUJI/PACIFIC/OGIPRO/YAMAHA
6	4	DEAR ALGERNON KYOSUKE HIMURO TOSHIBA/EMI/YUI
7	5	ONLY LOVE HOUND DOG MOTHER AND CHILDREN/NTV M/GRANDMOTHER
8	7	DAYBREAK OTOKOGUMI BMG/VICTOR/JOHNNS
9	NEW	MOYUMKARA SAMENAIDE MARINA WATANABE EPIC/SONY/CBS/FUJI/PACIFIC
10	6	HEART AND SOUL MARI HAMADA VICTOR/BEING
<b>ALBUMS</b>		
1	NEW	TATSURO YAMASHITA BOKUNO NAKANO SHONEN MOON
2	1	TOSHINOBU KUBOTA SUCH A FUNNY THANG CBS/SONY
3	NEW	BEAT BOYS BEAT BOYS TO-JYO PONY/CANYON
4	NEW	KIYOTAKA SUGIYAMA THE WARM FRONT LONG SIGHT/VAP
5	2	TOMOYASU HOTEI GUITAR RHYTHM TOSHIBA/EMI
6	NEW	MIHO NAKAYAMA MAKIN'DANCIN' KING
7	3	KOME KOME CLUB GO FUNK CBS/SONY
8	4	OTOKOGUMI OTOKOGUMI BMG/VICTOR
9	NEW	UP-BEAT HERMIT COMPLEX VICTOR
10	5	BON JOVI NEW JERSEY PHONOGRAM

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 11/5/88

HOT 100 SINGLES		
1	1	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG
2	2	DON'T WORRY BE HAPPY BOBBY McFERRIN MANHATTAN
3	10	TEARDROPS WOMACK & WOMACK 4TH & B'WAY
4	5	DESIRE U2 ISLAND
5	4	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN
6	3	DOMINO DANCING PET SHOP BOYS PARLOPHONE
7	20	ORINOCO FLOW ENYA WEA
8	8	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/ARIOLA/BMG
9	9	UN ROMAN D'AMITIE GLENN MEDEIROS & ELSA AMHERST/MERCURY
10	NEW	JE NE SAIS PAS POURQUOI KYLIE MINOGUE PWL
11	6	HAND IN HAND KOREANA POLYDOR
12	7	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG
13	11	NUIT DE FOLIE DEBUT DE SOIREE CBS
14	17	AMOR DE MIS AMORES PACO AVREP/POLYGRAM
15	14	YOU CAME KIM WILDE MCA
16	15	A LITTLE RESPECT ERASURE MUTE
17	13	WE CALL IT ACIEED D MOB FEATURING GARY HAIMAN FRR/LONDON
18	12	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
19	16	THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE
20	NEW	PUISQUE TU PARS JEANS JACQUES GOLDMAN EPIC
<b>HOT 100 ALBUMS</b>		
1	1	U2 RATTLE AND HUM ISLAND
2	2	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
3	4	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
4	6	CHRIS DE BURGH FLYING COLOURS A&M
5	NEW	DIRE STRAITS MONEY FOR NOTHING VERTIGO
6	3	BON JOVI NEW JERSEY VERTIGO
7	7	MICHAEL JACKSON BAD EPIC
8	9	JACQUES BREL 15 ANS D'AMOUR BARCLAY
9	11	KYLIE MINOGUE KYLIE—THE ALBUM PWL
10	5	LEVEL 42 STARING AT THE SUN POLYDOR
11	8	JEAN MICHEL JARRE REVOLUTIONS DREYFUS/POLYDOR
12	12	SOUNDTRACK LE GRAND BLEU VIRGIN
13	10	BAP DA CAPO EMI
14	NEW	LUTHER VANDROSS ANY LOVE EPIC
15	17	STING ... NOTHING LIKE THE SUN A&M
16	14	JENNIFER RUSH PASSION CBS
17	13	EUROPE OUT OF THIS WORLD EPIC
18	NEW	SOUNDTRACK BUSTER VIRGIN/WEA
19	NEW	HELLOWEEN KEEPER OF THE SEVEN KEYS PART 2 NOISEWORKS
20	NEW	INXS KICK MERCURY

## AUSTRALIA (Courtesy Australian Music Report) As of 11/7/88

SINGLES		
1	2	A GROOVY KIND OF LOVE PHIL COLLINS WEA
2	1	DESIRE U2 ISLAND
3	5	DON'T WORRY BE HAPPY BOBBY McFERRIN MANHATTAN
4	3	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION CBS
5	7	NOTHING CAN DIVIDE US JASON DONOVAN MUSHROOM
6	9	BAD MEDICINE BON JOVI VERTIGO
7	6	TWO STRONG HEARTS JOHN FARNHAM RCA
8	11	WILD, WILD WEST THE ESCAPE CLUB WEA
9	4	SIMPLY IRRESISTIBLE ROBERT PALMER EMI
10	NEW	SO EXCELLENT KYLIE MOLE CBS
11	8	PUSH IT SALT-N-PEPA LONDON
12	13	I WANT YOUR LOVE TRANSVISION VAMP MCA
13	10	ALL FIRED UP PAT BENATAR CHRYSALIS
14	15	SWEET CHILD O' MINE GUNS N' ROSES GEFFEN
15	NEW	I QUIT BROS CBS
16	14	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA
17	12	THAT'S WHEN I THINK OF YOU 1927 WEA
18	20	MAKE ME LOSE CONTROL ERIC CARMEN ARISTA
19	NEW	KISS 'N' TELL CHANTOOZIES MUSHROOM
20	17	AS THE DAYS GO BY DARYL BRAITHWAITE CBS
<b>ALBUMS</b>		
1	1	U2 RATTLE AND HUM ISLAND
2	2	INXS KICK WEA
3	3	BON JOVI NEW JERSEY VERTIGO
4	4	JOHN FARNHAM AGE OF REASON RCA
5	9	DIRE STRAITS MONEY FOR NOTHING VERTIGO
6	7	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
7	6	CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL
8	10	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN
9	5	VARIOUS 88 THE WINNERS WEA
10	NEW	THE COMEDY COMPANY THE COMEDY COMPANY ALBUM CBS
11	16	BROS PUSH CBS
12	11	KYLIE MINOGUE KYLIE—THE ALBUM MUSHROOM
13	13	TONI CHILDS UNION A&M
14	12	POISON OPEN UP AND SAY AHH! ENIGMA/LIBERATION
15	8	VARIOUS 1988 WHAT'S HOT EMI
16	15	ROBERT PALMER HEAVY NOVA EMI
17	14	CHANTOOZIES CHANTOOZIES MUSHROOM
18	17	ERIC CLAPTON THE CREAM OF ERIC CLAPTON POLYDOR
19	18	PAT BENATAR WIDE AWAKE IN DREAMLAND CHRYSALIS
20	NEW	MELISSA ETHERIDGE MELISSA ETHERIDGE ISLAND

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 10/29/88

SINGLES		
1	1	TEARDROPS WOMACK & WOMACK ARIOLA
2	3	DESIRE U2 ISLAND
3	2	A GROOVY KIND OF LOVE PHIL COLLINS WEA
4	5	RIDING ON A TRAIN THE PASADENAS CBS
5	NEW	DON'T WORRY BE HAPPY BOBBY McFERRIN EMI BOVENA
6	6	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA
7	9	DOMINO DANCING PET SHOP BOYS PARLOPHONE
8	4	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
9	NEW	LOVELY DAY (REMIX) BILL WITHERS CBS
10	NEW	BAD MEDICINE BON JOVI PHONOGRAM
<b>ALBUMS</b>		
1	NEW	U2 RATTLE AND HUM ARIOLA
2	2	BZN ENDLESS DREAM MERCURY
3	3	BEROEN STENBERG & JAMES LAST FLUTE/FIESTA POLYDOR
4	1	LEVEL 42 STARING AT THE SUN POLYDOR
5	7	THE NEW LONDON CHORALE THE YOUNG VERDI RCA
6	9	WOMACK & WOMACK CONSCIENCE ISLAND
7	4	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
8	5	SAM BROWN STOP A&M
9	6	UB40 UB40 VIRGIN
10	NEW	VARIOUS TSJECHOV PHONOGRAM





**Platinum Pebbles.** Pebbles is awarded with platinum certification for her self-titled debut MCA album. Shown, from left, are Babyface, Pebbles' co-producer; Richard Palmese, executive VP, MCA; L.A. Reid, Pebbles' co-producer; Irving Azoff, chairman, MCA Music Entertainment Group; Azoff's wife, Shelli; Pebbles; Al Teller, president, MCA Records; Louil Silas Jr., senior VP, MCA; and Teller's wife, Jennifer.



**Harping On It.** Jazz harpist Deborah Henson-Conant signs a recording agreement with GRP Records. Pictured, from left, are Susan Marcus, Henson-Conant's manager; Henson-Conant; and Larry Rosen, co-president, GRP.



**Cheap Thrills.** Cheap Trick celebrates an exclusive worldwide co-publishing agreement between its Consenting Adult Music and EMI Music Publishing. Pictured, from left, are Robin Zander, Cheap Trick; Ira Jaffe, president, EMI Music Publishing, North America; Bun E. Carlos, Cheap Trick; Linda Blum Huntington, VP, professional activities, EMI Music Publishing, North America; and Tom Peterson and Rick Nielsen of Cheap Trick.



**Holland Days.** Songwriting legends Eddie and Brian Holland sign a worldwide distribution agreement with Fantasy Inc. for their HDH and Music Merchant labels. Pictured standing, from left, are Ralph Keffel, president, Fantasy; Richard Davis, HDH executive, and Phil Jones, executive VP, Fantasy. Pictured seated, from left, are Brian Holland; Harold Beatty, producer/songwriter, HDH; and Edward Holland.



**Showboating.** Label executives and performing artists gathered at a special party to mark the release of Angel Records' "Show Boat" album. Shown, from left, are Brown Meggs, president, Angel; John McGlinn, "Show Boat" conductor; Frederica von Stade, Magnolia in "Show Boat"; and Tony Caronia, VP, Angel.



**Faith To Faith.** At the close of his "Faith" tour, George Michael is honored with a crystal piece by Warner/Chappell Music. Pictured, from left, are Jay Morgenstern, executive VP/GM, Warner/Chappell; Michael; and Les Bider, president and chief operating officer, Warner/Chappell.



**Governor's Greatest.** The National Academy Of Recording Arts And Sciences presented its Governor's Award to music industry greats at the A&R/producers luncheon, hosted by past honoree Milt Gabler. Shown, from left, are George Avakian; Leon Huff; Nesuhi Ertegun; Gabler; and Kenneth Gamble.



## Higher Unit Shipments, Dollar Values Indicate A Profitable 1988 For Music Industry Finances, Prognosis Is Good

BY MARK MEHLER

NEW YORK Anticipated annual highs in domestic unit and dollar shipments of recorded music are not the only good news for the industry this year (Billboard, Nov. 5). From all indications, the bottom line is looking even better.

Although computing the industry's 1988 profitability is an elusive proposition because only a couple of large, publicly held companies break out operating earnings, industry executives and independent observers believe that escalating shipments here and abroad are going to translate into record profits for manufacturers as a whole.

The Recording Industry Assn. of America recently reported an 18.1% first-half hike in U.S. shipments (at list price) of all configurations, to \$2.96 billion. The industry is virtually assured of surpassing the \$6 billion mark this year, putting it well above last year's record dollar value—net after returns—of \$5.5 billion.

Making the biggest contribution to profitability is the sharp hike in shipments of higher-margin CDs. CD shipments were up 46.8% in dol-

lars in the first half, compared with a 23.4% decline in the dollar value of LP shipments. Domestic CD dollar volume represented 34% of the first-half total, compared with 27% in last year's six-month period, according to the RIAA.

The impact of rising CD sales on profitability is especially evident in the third-quarter and nine-month results just reported by Warner Communications Inc.'s Recorded Music and Music Publishing division. Quarterly income rose 49%, and nine-month operating income registered a 48% gain, with both periods setting all-time records (Billboard, Oct. 29). Most responsible was a 75% increase in worldwide unit CD sales in the quarter. U.S. CD volume was up a healthy 50%, but a 110%-plus unit hike in international CD sales was the biggest profit booster, WCI said.

MCA's Music Entertainment Group also reported record operating income for both the three- and nine-month periods (Billboard, Nov. 5). The gains were 53% in the quarter and 37% in the nine months. The company, however, would not discuss the reasons for those increases, except to cite the impact of

such nonprerecorded music operations as concessions and amphitheaters.

WCI and MCA, together with the other leading publicly held players—CBS Records (a unit of Sony Corp.) and Thorn EMI—total roughly \$6 billion in annual worldwide sales.

CBS Records, since its acquisition by Sony in January, no longer breaks out operating profit, and Thorn EMI has not reported numbers since its last fiscal year ended in March.

CBS Records sources did confirm, however, that in an apples-to-apples comparison, the company will be more profitable in 1988 than it was in its last year as a CBS Inc. operation.

Lee Isgur, who follows the home entertainment industry for Paine Webber, says there are several reasons why industry profits are rising even faster than wholesale or retail volume.

"Obviously, CDs are a big part of the equation," he says. "The [gross]

margin on a CD the label sells for \$10 is about 35%, compared with about 30% on a cassette that's sold for \$6... But there's more. Now you're seeing a broader number of releases doing big numbers, in the absence of a 'Thriller'-type megahit. The megahit mentality encourages the labels to go wild in their tour and promotional spending, and this wildness usually permeates down to lesser acts. Without the 20 million sellers, the labels are more conservative in their spending approaches, and you see this reflected in higher profits."

Craig Bibb of Prudential-Bache, who follows the music industry from the retail end, notes that a raw CD that cost the labels \$4 a year ago now costs a mere \$1, owing to increased capacity and an upward learning curve.

"Clearly [labels] aren't feeling a great deal of pressure to pass those savings along," he says. "It would be safe to say that lower [production] costs are fueling their profits this year."

## Tim Rice, Managing Director Leave Lloyd Webber's Co.

BY NIGEL HUNTER

LONDON Boardroom disagreements at Andrew Lloyd Webber's Really Useful Group have become apparent since the release of RUG's annual financial results. Although pretax profits in the 12 months ended June 30 rose 7.6% to \$10.35 million on turnover of \$40.8 million, virtually all of the gains derived from Lloyd Webber's activities (Billboard, Oct. 1).

Managing director Brian Brolly, who set up the group with Lloyd Webber 10 years ago, resigned recently by "mutual agreement" and is taking a total payoff of \$1.4 million.

A further shock came within 48 hours of Brolly's resignation, when the firm announced that lyricist Tim Rice had resigned from the RUG board. Rice collaborated with Lloyd Webber on such early successes as "Evita," "Jesus Christ Superstar," and "Joseph And The Amazing Technicolor Dreamcoat," but their professional paths have diverged in recent years.

Sources note that RUG's fortunes continue to be overly dependent upon Lloyd Webber's writing talent, which accounts for 85% of the group's income. Brolly was particularly keen to diversify, say sources, prompting RUG to acquire the Aurum Press book publishing firm last year and to add a record operation to the existing music publishing arm.

However, Brolly's temporary replacement, business and legal-affairs director Keith Turner, now says the group wants to continue exploiting its musical expertise, which is "where our skills lie."

Rice's departure is also said to

be due to his bewilderment over RUG's direction. Lloyd Webber, who stepped down as CEO in 1986, is returning as executive director, and a new managing director will be sought.

Brolly began his career with MCA Inc. in May 1957 and, apart from two years with Radio Telefis Eireann in the Irish Republic, remained until 1973, when he joined forces with Paul McCartney in setting up the ex-Beatle's MPL Communications group of companies.

His first contact with Lloyd Webber came in 1969 when, as managing director of MCA Records UK, Brolly was instrumental in developing and recording "Jesus Christ Superstar" as an album concept before its stage production.

In 1978, Lloyd Webber invited him to become a co-founder and managing director of the newly formed Really Useful Co., which was successfully launched on the London Stock Exchange in January 1986 as the Really Useful Group.

States Brolly: "When Andrew and I formed the Really Useful Co. 10 years ago, we shared a common ambition to build upon his personal success and to develop a company which would be a force in the entertainment business."

"I am sure the company will continue to flourish with its main core business of theatrical production, particularly as 'The Phantom Of The Opera' continues to enchant a global audience and as Andrew's new musical, 'Aspects Of Love,' premieres early in 1989. I now propose to pursue other ventures, remaining in touch with the company as a major shareholder."

## Lorimar Posts Premerger Loss In 2nd Quarter

NEW YORK Lorimar Telepictures, which has agreed to merge with Warner Communications Inc. as expected, reported a sharply higher net loss for the second quarter ended Sept. 30.

The television and film company, which has already merged its faltering home video division with WCI, said the loss for the three months was \$215 million, which includes a loss of \$15.4 million from discontinued operations. In last year's quarter, Lorimar lost \$56.3 million, after a \$723,000 loss from discontinued operations.

Three-month revenues were \$70.5 million, down 53% from \$148.6 million in the prior year's period.

For the six months, the net loss was \$260.3 million, compared with \$63.4 million last year. Six-month revenues declined from \$263 million to \$177.3 million.

Recently, as part of a revised merger accord, WCI agreed to make available to Lorimar a "substantial" but unspecified amount of cash to help the company meet its operating needs (Billboard, Oct. 28).

## Multimedia Dips In 3rd-Quarter Net Earnings

NEW YORK Multimedia Inc., the diversified Greenville, S.C.-based company, reports a net income of \$4.5 million, or 36 cents a share, in the third quarter ended Sept. 30. This compares with net earnings of \$4.9 million, or 40 cents a share, in last year's quarter.

Revenues for the three months were \$108 million, up from \$102.5 million last year.

Broadcasting operations, which include seven radio stations and four TV stations, posted operating revenues of \$33.44 million, down slightly from \$33.45 last year. The decrease was due to the inclusion of revenues from WZTV television in Nashville in 1987 but not in 1988. The station was sold last June. Excluding WZTV revenues from the 1987 quarter, overall broadcasting revenues were up 6% in the 1988 period, the company said.

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## MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Open 10/25	Close 10/31	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	306.4	176 1/2	175	-1 1/2
Cannon Group	55.8	4 1/2	4 1/2	0
Capital Cities Communications	116.6	35 3/4	36 1/2	+1 1/2
Coca-Cola	3412.3	44	43 1/2	-1/2
Walt Disney	981.5	68	66 1/2	-1 1/2
Eastman Kodak	3836.1	49 1/2	48 1/2	-1/2
Gulf & Western	1739.6	40	41 1/2	+1 1/2
Handleman	143.3	24 1/2	25 1/2	+1
MCA Inc.	2176	49 1/2	49 1/2	0
MGM/UA	91.8	11 1/2	11	-1/2
Orion Pictures Corp.	93.3	15 1/2	14 1/2	-1/2
Primerica	802	28 1/2	29	+1/2
Sony Corp.	182	47 1/2	47 1/2	0
TDK	22.1	62 1/2	62 1/2	0
Vestron Inc.	50.6	4 1/2	4 1/2	0
Warner Communications Inc.	1378.6	36 1/2	35 1/2	-1 1/2
Westinghouse	1279.3	54 1/2	54 1/2	-2 1/2
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	23.7	4 1/2	4 1/2	0
Electrosound Group Inc.	3.7	3 1/2	3 1/2	0
Lorimar/Telepictures	443.2	11 1/2	11	-1/2
New World Pictures	46.9	3 1/2	2 1/2	-1
Price Communications	148.1	6 1/2	7 1/2	+1
Prism Entertainment	1.8	3 1/2	3 1/2	0
Turner Broadcasting System				
Unitel Video	185.2	9 1/2	11 1/2	+2 1/2
<b>OVER THE COUNTER</b>				
Acclaim Entertainment		3	3	0
Blockbuster Entertainment		18 1/2	19	+1/2
Certron Corp.		1 1/2	1 1/2	0
Dick Clark Productions		4 1/2	4 1/2	0
Infinity Broadcasting				
LIN Broadcasting		57 1/2	58 1/2	+1
Lieberman Enterprises		19 1/2	20 1/2	+1
Major Video		12 1/2	12	-1/2
Malrite Communications Group		10 1/2	10 1/2	0
Recoton Corp.		5 1/2	5 1/2	0
Reeves Communications		5 1/2	5 1/2	0
Satellite Music Network, Inc.		3 1/2	3 1/2	0
Scripps Howard Broadcasting		76	76	0
Shorewood Packaging		16	16	0
Sound Warehouse		18 1/2	17 1/2	-1/2
Specs Music		7 1/2	7 1/2	0
Starstream Communications Group, Inc.		2 1/2	2 1/2	0
Trans World Music		24 1/2	23 1/2	-1/2
Video Jukebox Network		3 1/2	3 1/2	0
Wall To Wall Sound And Video		4 1/2	4 1/2	0
Westwood One		11	11 1/2	+1/2
<b>LONDON STOCK EXCHANGE (In Pence)</b>				
Chrysalis		111	108	-3
Pickwick		235	235	0
Really Useful Group		520	525	+5
Thorn EMI		665	663	-2
Virgin		134	134	0



## POP

### PICKS

**CHRIS DE BURGH**  
Flying Colours  
PRODUCERS: Paul Hardiman & Chris De Burgh  
A&M SP 5224

U.K. songsmith is back with his first album since his No. 1 U.S. hit "The Lady In Red." Smooth stylings should sit well at both AC and top 40; leadoff single "Missing You," "Carry Me," and "Tender Hands" all sound like material that could land De Burgh back at the top.

**TIL TUESDAY**  
Everything's Different Now  
PRODUCERS: Rhett Davies, Bruce Lampcov  
Epic 44041

Third and strongest 'Til Tuesday release boasts a brighter sound and far sturdier songwriting from friends Jules Shear, Kit Hain, and Matthew Sweet as well as lead singer Aimee Mann. The midtempo pop hooks of "Everything's Different Now" are undeniable, as are the folksy harmonies of "Why Must I," the metronomic beat of "Limits To Love," and the sweet waltz time of "The Other End (Of The Telescope)," which was co-written by and is sung with Elvis Costello.

**SAMANTHA FOX**  
I Wanna Have Some Fun  
PRODUCERS: Full Force; Rob & Ferdi Bolland; Stock Aitken, Waterman; Fred Zarr; others  
Jive 1150-1-J (c/o RCA)

The sly Fox is back with an album chock-full of dance nuggets that are sure to please. From the pop-inflected hi-NRG of "Walking On Air" and the Kylie Minogue-like cover of "I Only Wanna Be With You" to the hard-driving, house-inspired club tracks "Love House" and the title cut, the U.K. sexpot has delivered a package destined for club and radio play.

### RECOMMENDED

**MOTORHEAD**  
No Sleep At All  
PRODUCERS: Motorhead & Guy Bidmead  
Enigma/GWR 7 73405

Quartet smashes and bashes in brute-force live set recorded in Finland during '88 European tour. Singer Lemmy Kilmister is as effective as ever, and bangers should rejoice at potent new versions of "Ace Of Spades," "Eat The Rich," "Killed By Death," and other 'Head-ache inducers.

**SONIC YOUTH**  
Daydream Nation  
PRODUCERS: Sonic Youth & Nicholas Sansano  
Blast First/Enigma 75403-1

New York avant-noise-rock quartet jumps to a new label and offers a two-record set of high-velocity, rambling, engrossing rockers. Group has mostly made its peace with conventional song structures; while lengthy songs still aim directly at the alternative side, music is for the most part less abrasive, more expansive, and more thought provoking than ever before.

**RON LEVY'S WILD KINGDOM**  
Safari To New Orleans  
PRODUCERS: Hammond Scott & Ron Levy  
Black Top BT-1040

Boston-based pianist Levy isn't the world's greatest singer, but he tickles the ivories ingratiatingly on this set cut in the Crescent City. Good group of guest stars includes guitarists Ronnie Earl, Anson Funderburgh, and Eugene "High Rise" Ross; saxists Grady Gaines and Earl Turbinton Jr.; and members of the Golden Eagles Mardi Gras tribe.

**CATERWAUL**  
Beholden  
PRODUCER: Dennis Herring  
I.R.S. 23906

Phoenix-bred L.A. immigrants offer a first taste of their impressionistic

sound on this four-track EP; full-length album will follow in early '89. Intriguing vocalist Betsy Martin fronts the quartet, which should find ready takers in the R.E.M./10,000 Maniacs camp.

**TOM COCHRANE & RED RIDER**  
Victory Day  
PRODUCERS: Don Gehman, Tom Cochrane, Ken Greer, John Webster  
RCA 8532

Victory Day indeed for this Canadian group, which gets a new lease on recording life via this label debut. Songs like "Big League" (about a young hockey player in a car crash) and the more hopeful title track make it a good risk. Cochrane has something to say in his realistic vignettes and gets an appropriately straight-ahead means of saying it from R.E.M. and John Cougar Mellencamp producer Gehman.

**BIG DIPPER**  
Craps  
PRODUCERS: Lou Giordano, Paul Quick Kolderie  
Homestead HMS 122

Hard-driving garage-pop quartet shows impressive growth beyond its groundbreaking, rough-hewn sound in this second album. Alternative airwaves should go wild over the midtempo hooks of "Meet The Witch," the bracing beat of "The Bells Of Love," and the inescapable monster groove of "Ron Klaus Wrecked His House."

**VOICE OF THE BEEHIVE**  
Let It Bee  
PRODUCERS: Pete Collins, others  
London 828 100

Bouncy, eager-to-please Anglo-American five-piece delves into '60s girl-group pop harmonies in a manner reminiscent of the Bangles or Go-Go's. Hook-bearing highlights of a promising debut include "Don't Call Me Baby," "I Walk The Earth," and "Just A City."

**TAMBU/CHARLIE'S ROOTS**  
Culture  
PRODUCERS: Joe R. Brown, Pelham Goddard  
Sire 25741

Led by vocalist Chris "Tambu" Herbert, this 14-piece Trinidadian band delivers light-hearted calypso rhythms with an infectious beat. Standouts on this six-track album include the call-and-response vocals of the title track, the insouciant bounce of "This Party Is It," and the winning horn charts and harmonies of "Makes Me Groove."

**FRANK ZAPPA**  
You Can't Do That On Stage Anymore Vol. 2  
PRODUCER: Frank Zappa  
Rykodisc RCD 10084

Second installment of the Zappa multi-CD oeuvre is a 1974 Helsinki, Finland, concert featuring tighter versions of many songs included on the "Roxy And Elsewhere" album. Hard-line FZ fans should love previously unreleased compositions "Room Service," "Approximate" and "T'Mershi Duween," as well as old favorites "Idiot Bastard Son" and "Uncle Meat."

## BLACK

### PICKS

**LEVERT**  
Just Coolin'  
PRODUCERS: Gerald Levert & Marc Gordon  
Atlantic 81926

The brothers Levert and Gordon have shown a sure hand for crossing into pop ("Casanova") and are coming off a hit, "Addicted To You," from the "Coming To America" soundtrack. Good-humored and funky third album should prolong the group's track record; "Take Your Time" and title cut should work wonders on both black and pop charts.

## NEW AND NOTEWORTHY

**FAIRGROUND ATTRACTION**  
The First Of A Million Kisses  
PRODUCERS: Fairground Attraction & Kevin Moloney  
RCA 8596-1-R

Invigorating set announces the arrival of a delectably understated quartet whose semiacoustic style throws the spotlight on vocalist Eddi Reader's sweet singing and guitarist Mark E. Nevin's marvelous writing. Jazz and folk touches enliven the band's special sound. Album features the Attraction's No. 1 U.K. hit "Perfect"; other tunes are all of same high caliber. Maybe not the easiest sell in the world, but who cares? This could be the debut of the year.

## DANCE

### PICKS

**JENNIFER RUSH**  
Passion  
PRODUCERS: Various  
Epic 44433

Rush comes back strong, showcasing her distinctive vibrato with a battery of producers, including Jellybean, Harold Faltermeyer, and Michael Omartian. Highlights of a dance-worthy, radio-ready set include the funky pulse of her Michael Bolton duet, "Same Heart," the muscular strains of "Love Get Ready," and the irresistible groove of "Remind My Heart."

## JAZZ

### PICKS

**PHIL WOODS' LITTLE BIG BAND**  
Evolution  
PRODUCER: Bill Goodwin  
Concord CJ-361

Outstanding session features five horns atop Woods' longtime rhythm section; resulting textures and arrangements—and superhot playing—represent the saxophonist's best showing in years. Standouts: "Hal Mallet" and "Black Flag."

**JOHN SCOFIELD**  
Pick Hits  
PRODUCERS: John Scofield, Gene Harada  
Gramavision 18 8805

Scofield's fans can't get bored; this live Tokyo date is the versatile guitarist's fourth album in three years. Although not a household name, he has compiled a healthy chart history. While this doesn't capture all of his live energy, his following should still be eager.

**VARIOUS ARTISTS**  
A GRP Christmas Collection  
PRODUCER: Michael Abene  
GRP 9574

Christmas tidings with a groove; GRP's shimmering sound lends itself to holiday fare with contributions from Dave Grusin, Diane Schuur, Lee Ritenour, Chick Corea, Tom Scott, and Dave Valentin. Expect broad radio exposure from jazz, quiet storm, new age, and other formats; that and in-store play should result in brisk sales.

**HARRY CONNICK JR.**  
20  
PRODUCER: Kevin Blang  
Columbia 44369

Second album from prodigal 20-year-old pianist/vocalist is a polished, stylish collection of classic covers, including Berlin's "Blue Skies," Gershwin's "S'Wonderful," and Arlen/Yarburg's

"If I Only Had A Brain." Connick's piano approach is a mix of Earl Hines' and Thelonius Monk's, and his lazy, almost slurred vocals are engaging, especially on his duets with Carmen McRae on "Please Don't Talk About Me When I'm Gone" and Dr. John on "Do You Know What It Means To Miss New Orleans."

### RECOMMENDED

**BARNEY KESSEL**  
Red Hot And Blues  
PRODUCER: Eric Miller  
Contemporary C-14044

Joined by Bobby Hutcherson, Kenny Barron, Rufus Reid, and Ben Riley—a lineup that can do no wrong—guitarist Kessel has put together an upbeat set that should score strongly at jazz radio. Highlight: Kessel's own "Rio."

**MICHEL CAMILO**  
PRODUCERS: Julio Marti & Michel Camilo  
Portrait OR 44482

Dominican pianist best known for his work with Paquito D'Rivera steps out on his own for his first solo stint. Camilo is a lyrical stylist equally adept at up-tempo boppers and ballads; he gets fine support here in two different trio settings, with Marc Johnson showing his usual strength on bass in one of the groups. Good for straight-ahead jazz outlets.

**THE HARPER BROTHERS**  
PRODUCER: Ron Carter  
Verve 837 033

All members of this quintet, led by brothers Winard and Philip Harper, own impressive résumés; the hearty platter of standards and worthwhile originals served up on this debut proves their experience. Joyful noise for fans who dig real jazz.

**CHARLIE HADEN QUARTET WEST**  
In Angel City  
PRODUCERS: Hans Wendl, Charlie Haden  
Verve 837 031

Seminal bassist releases a refreshingly straight-ahead, no-nonsense collection featuring the seamless sax work of Ernie Watts. Innovative jazz fans will applaud Haden's litting treatment of Pat Metheny's "The Red Wind" and delicate rendition of Miles Davis' "Blue In Green" as well as Ornette Coleman's "Alpha" and the celebratory fun of Haden's "Child's Play."

## NEW AGE

### PICKS

**VARIOUS ARTISTS**  
Narada: The Christmas Collection  
PRODUCERS: Various  
Narada 63902

As far as Christmas album sales are concerned, all eyes this year are on Mannheim Steamroller, but don't underestimate this package. Like Mannheim's holiday fare, this album casts familiar material in a refreshing light. In-store play will be vital to its success; 16-city mall tour by troupe of Narada artists should also boost sales potential.

### RECOMMENDED

**ERIC TINGSTAD, NANCY RUMBEL**  
Legends  
PRODUCER: Eric Tingstad  
Narada Lotus 61022

Mostly quiet fare of precise, pretty play, although acoustic album doesn't get stuck in a singular dynamic range. Couple will play at three of the 16 stops on label's holiday-season mall tour, which could boost sales in those markets.

## COUNTRY

### PICKS

**T.G. SHEPPARD**  
Crossroads  
PRODUCER: Bob Montgomery  
Columbia FC 44421

The reassuring balladeer apparently shopped at Hooks R Us for this project. The tag lines linger and the delivery is smooth, but there is an overall shortage of drama. Best cuts: "I Know All About Her" and "The Invitation."

### RECOMMENDED

**EDDIE ADCOCK & TALK OF THE TOWN**  
The Acoustic Collection  
PRODUCER: Billy Troy  
CMH CMH-9039

In this two-record package, the gifted trio turns in spirited performances in bluegrass, pop, blues, and gospel. Most of the songs are familiar, but the treatment is fresh and inventive.

**THE OSBORNE BROTHERS**  
Singing, Shouting Praises  
PRODUCERS: Osborne Brothers  
Sugar Hill SH-3764

The Osbornes continue to pour their instrumental and vocal energies into the high, keening sound that is basic to bluegrass. In this collection of hymns, the best cuts are "Old Brush Arbors," "Where No One Stands Alone," and "Nearer My God To Thee."

## CLASSICAL

### RECOMMENDED

**MENDELSSOHN: SYMPHONY NO. 3; DIE ERSTE WALPURGISNACHT**  
Cleveland Orchestra & Chorus, Von Dohnanyi  
Telarc CD-80184

The "Walpurgisnacht," a musical pagan witches brew so appropriate to this fall period, is the welcome novelty here. An effective piece rarely performed or recorded, it builds to emotional climaxes abetted expertly here by the solid Telarc sound. It's a good partner to the familiar symphony.

**LOU HARRISON: PIANO CONCERTO; SUITE FOR VIOLIN, PIANO & SMALL ORCHESTRA**  
Keith Jarrett, Lucy Stoltzman, New Japan Philharmonic, Otomo  
New World NW 366

The complex concerto, whose exotic textures gain added piquancy via tuning adjustments of the solo piano, finds Jarrett a sympathetic interpreter. But even more effective is the chamber suite, a much earlier work already displaying Harrison's careerlong preoccupation with Oriental idioms. Jarrett's participation may well spin the package into allied markets to supplement "straight" classical sales.

**SPOTLIGHT:** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

**NEW & NOTEWORTHY:** Highlights new and developing acts worthy of attention and other releases of special interest.

**PICKS:** Releases predicted to hit the top half of the chart in the format listed.

**RECOMMENDED:** Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Drew Wheeler, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



## 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.

### NOVEMBER

Nov. 3-6, 85th Audio Engineering Society Convention, Los Angeles Convention Center and Los Angeles Hilton Hotel, Los Angeles. Donald J. Plunkett, 212-661-8528.

Nov. 8, 15, and 22, ASCAP Gospel Workshop, ASCAP offices, Nashville. Eve Vaupel, 615-244-3936.

Nov. 9-11, 2nd Annual American Video Conference & Awards with the 10th Annual Billboard Music Video Conference, Bel Age Hotel, Hollywood, Calif. For information, call the American Film Institute, 213-856-7743.

Nov. 10, NARAS And ASCAP Present: A&R Wars: Is A&R Holding The Record Industry Back?, Beverly Garland Hotel, North Hollywood, Calif. Billy James, 818-843-8253.

Nov. 12, American Music Week Songcraft Seminar: Song By Song By Sondheim, Singers Forum Foundation, New York. 212-674-1143.

Nov. 18, Garden State Music Awards, Count Basie Theater, Red Bank, N.J. Marie Ruffolo, 201-785-0015.

Nov. 22, International Tape/Disc Assn. General Membership Meeting And Update Seminar, Waldorf-Astoria Hotel, New York. Henry Brief, 212-643-0620.

### DECEMBER

Dec. 3-4, MIDI Expo, Sheraton Centre, New York. Tony Scalisi, 203-259-5734.

Dec. 10-20, Music Business Workshop, Full Sail Center For Recording Arts, Altamonte Springs, Fla. 407-788-2450.

Dec. 12-16, Video Expo Orlando, Orange County Convention/Civic Center, Orlando, Fla. Ellen Greenfield, 914-328-9157 or 800-248-KIPI.

Dec. 15, International Radio & Television Society Christmas Benefit, Waldorf-Astoria Hotel, New York. 212-867-6650.

## VIDEO STORES CAN BE POSITIVE FORCE

(Continued from page 9)

We think that the "Your Alcohol IQ" program is going to make a difference. We believe that of the thousands of people who will walk into video stores from Portland, Maine, to Portland, Ore., and take this video home, some of them will get the message; some will talk about that message to their friends and families; and some will change their drinking habits. As a consequence, somewhere a life is going to be saved.

"Your Alcohol IQ" is a prototype. We think video stores will continue to grow in numbers and importance and eventually entire sections of stores will be devoted to videos in the public service. There are many corporations besides Anheuser-Busch that have demonstrated their eagerness to be associated with good works. Why not a Johnson & Johnson video on safe sex? Or a General Motors piece on safe driving? Or an Exxon video on energy conservation? Anheuser-Busch has been the pioneer. Surely others will follow and, I am certain, not so far behind.

The "Your Alcohol IQ" program was developed jointly by J2 Communications and Anheuser-Busch after J2 came up with the concept. J2 also developed the plan to implement it in



**Hard-Line Marxists.** EMI president and CEO Sal Licata, left, congratulates Richard Marx on the double-platinum success of his self-titled debut album, which featured four top three singles.

## LIFELINES

### BIRTHS

Girl, Jennifer Elizabeth, to Mark and Nancy Terry, Oct. 22 in White River Junction, Vt. He is director of marketing at New England Digital Corp. there.

Boy, Austin James "Buck," to Brad and Lisa Wavra, Oct. 27 in Milwaukee. He is VP of Joseph Entertainment and a booking agent for Riverside Theater and Alpine Valley Music Theater.

### MARRIAGES

John Luongo to Joy Winter, Sept. 28 in New York. He is a record producer/remixer and president of The Office Inc. management. She is an artist on CBS Associated and

conjunction with key distributors. Anheuser-Busch provided all of the money for the production and the marketing and a great deal of creative input. But it all worked because the video distributors reacted magnificently to the project, from initial idea to the implementation phase.

The distributors have been not just cooperative but enthusiastic participants. They clamored for the chance to be involved in something that could bring them this kind of satisfaction and could provide the industry with the chance to do good. Indeed, in many ways, it is a rite of passage for our business—an acknowledgment of the fact that we are very successful and have the wherewithal to give back some of the fruits of that success.

"Your Alcohol IQ" is a beginning. As more and more Americans buy VCRs—and rent and buy more videos—the inclination to proffer this kind of contribution will likewise grow. It can be a source of great satisfaction for us: the chance, as we continue to provide the public with one of the most exciting entertainment streams in history, to provide them with a great public service as well.

former lead singer of the group Lime.

**Robert "B.F." Fuller to Tami Pascal,** Oct. 1 in Cleveland. He is manager of Record Revolution. She is an account executive for the local entertainment newspaper, The Scene.

**Mike Osborne to Patricia Nadeau,** Oct. 8 in Ashland, Mass. He is PD/operations manager at WPRO-FM-AM Providence, R.I. She is business manager for Rhode Island Magazine.

### DEATHS

**Adam Baran,** 34, of complications from AIDS, Oct. 16 in Honolulu. He was one of the original VJs at Private Eyes in New York. For the past three years, Baran worked as video director/editor at Hula's Bar & Lei Stand and Wave Waikiki. He was the winner of Billboard's video music award for best indepen-

## AMERICAN VIDEO CONFERENCE EXPECTS 300-PLUS

(Continued from page 5)

will focus on such genres as sports video and children's video. (For details, see page 48.)

The music video panels will be highlighted by the "Air-Check Afternoon" session, presented by the Telegenics Production Crew and moderated by Mitch Rowan, publisher and editor of the CVC Report. The panel will show a specially produced tape of music video shows from around the U.S. (For more about the music video panels, see page 45.)

Friday's closing gala will include the presentation of the AVC Awards in 27 special-interest video categories and the Billboard Music Video Awards in 15 categories. Among the celebrity presenters expected at the gala are Gary Coleman, Cathy Rigby, Alaina Reed, Shari Belafonte Harper, "Weird Al" Yankovic, David Foster, Nia Peeples, Edie McClurg, and Eric B. & Rakim. The host is TV, film, and video actor and comedian Fred

## WW1 BUYS KIQQ L.A. IN 3-CITY THRUST

(Continued from page 1)

WYNY New York and a half-interest in WNEW-AM New York, both purchased this year.

Details of how WW1 plans to finance the purchase were not available at press time, but WW1 chairman/CEO Norm Pattiz says, "It's a straight asset purchase with no carry-overs. There are a number of ways we can finance that, and there are many options that will be looked at over the next few months."

KIQQ was third among L.A.'s adult contemporary stations in the summer Arbitrons; it ranked 16th with a 2.6 share in the 12-plus overall audience. While WW1's background in rock syndication has prompted speculation that the station will go to a top 40 or album rock format, Pattiz says he wouldn't be surprised if KIQQ continues to run Transtar's satellite-delivered AC Format 41, which he calls "compatible with our talk programming. It will be three to four months before we're operating

the station, and the market could change considerably by then."

WW1 has grown dramatically since purchasing Mutual Broadcasting in 1985. It acquired NBC Radio Networks in 1987 for \$50 million. If it reaches its stated goal of owning both AM and FM properties in New York, Los Angeles, and Chicago, WW1 can assure major-market clearances for its programming and eliminate much of the annual compensation it pays network affiliates to carry its national-commercial-spot load.

WW1's purchase of WYNY, New York's only country station, earlier this year for \$39 million is generally considered to have been an excellent deal for WW1; it was able to trade frequencies with seller Emmis Broadcasting's WQHT and thereby reduce WYNY's price.

Although KIQQ's \$56 million purchase price is \$20 million-\$30 million less than the purchase prices for four other recently sold Los Angeles stations, Pattiz estimates that it is 18 times the station's annual cash flow. Most buyers try to purchase radio stations for nine to 11 times their cash flow.

Pattiz, however, defends his decision to pay a higher multiple for the station at a time when his company is recuperating from a financial crisis. "It's a great deal relative to the past four big purchases," he says. "We want stations that are below midpoint of their maturity in order to get the appreciation."

"KIQQ currently generates \$3.5 million in cash flow, but we can see \$5 million on day one. With consolidation [of operations] and the gain of \$1 million in compensation, our multiple is 11. That's the leverage we get from already being in the business. Whoever came in with the second highest bid [for KIQQ] did so at 18 times the cash flow. For us it was pretty cheap."

WW1 purchased its half-interest in WNEW-AM this summer for \$11 million. Beginning Dec. 5, WNEW will air three WW1 talk programs, Mutual's "The Larry King Show" and two Talknet shows, one featuring financial adviser Bruce Williams and the other personal counselor Dara Wells. The WW1 talk programming will air from 8 p.m. to 5 a.m. on weekdays.

In response to printed speculation that Outlet had to complete the sale of KIQQ by the end of the year to meet existing loan covenants, company president/CEO David Henderson says, "That's ridiculous. We renegotiated our loan agreements with the bank and let them know about the sale. We have until March 31, 1989, to be in compliance with the loan covenants."

Outlet recently sold WIOQ-FM Philadelphia to EZ Communications for a modest \$19.5 million. Says Henderson, "Both parties [EZ and WW1] have put up earnest money, and that and our current operating revenues have already essentially covered our financial obligations."

Outlet recently agreed to acquire sister company Atlin Communications by purchasing private stock for \$260,000. With the Atlin acquisition, Outlet will own WTOP/WASH Washington, D.C.; television stations WJAR Providence, R.I., and WCMH Columbus, Ohio; and WATL-TV Atlanta and WXIN-TV Indianapolis.

dent production on "Explicit Lyrics" in 1986. He is survived by his parents, three brothers, and a sister. In lieu of flowers, contributions may be made to The Life Foundation, Suite 104, 320 Ward Ave., Honolulu, Hawaii 96814.

**Freda Cooper,** 78, of acute renal failure, Oct. 26 in Los Angeles. She was the widow of Ted Cooper, former property master for such television shows as "Gunsmoke," "Have Gun Will Travel," and the mother of Paul Cooper of Atlantic Records. She is survived by two sons and three sisters. In lieu of flowers, contributions may be made to The Motion Picture Country House and Hospital, c/o Bill Haug, 23388 Mulholland Drive, Woodland Hills, Calif. 91364.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

Willard.

Here are some of the other special events planned for the AVC:

- An opening-night cocktail party Wednesday sponsored by MTV Music Television and VH1: Video Hits One on the AFI campus.

- A Fuji Tape comedy luncheon Thursday featuring a special performance by George Carlin.

- A Thursday-evening pool-side cocktail party at the Bel Age hosted by West Coast Video Duplicating Inc.

- A Thursday-evening screening at the AFI campus of "Tape Heads," the new film by Michael Nesmith, last year's AVC keynoter. The film stars Tim Robbins of "Bull Durham" fame.

For additional program and registration information, call the AFI at 213-856-7787. Registrations will also be accommodated on site at the Bel Age. A limited number of gala-only registrations also are available.



## CMJ'S UNCONVENTIONAL MEET: THE SELLING OF COLLEGE RADIO

(Continued from page 10)

While one audience member charged that MDs are being "manipulated" by the majors' promotional resources and another longed for the era "when college radio was there for the indies," Kates pointed out, "My department has just doubled—to two people." And Virgin Records college-promotion director Todd Bisson said that he was the only person dealing with a constituency of 450 stations.

Kates suggested that on some projects, such as Geffen's Victoria Williams album, he might have actually suffered a backlash for representing a major. When Bisson jokingly suggested that Virgin might do better because it doesn't have Guns N' Roses on its roster, Kates shot back, "You have Steve Winwood."

The nationally distributed labels definitely have an advantage at WRAS Atlanta. MD Kim Saade told the audience that with a 100,000-watt signal, "We try to play things that people in rural parts of Georgia can obtain. We want people to be able to [find records at] Turtles." Restless Records' national radio promotion director, Sherri Trahan, accused her of creating "a catch-22. We need airplay to get into the stores."

At this year's CMJ, college radio

seemed to be in a strange position: too eclectic for some and too provincial for others. Although the "College Radio And The Community" panel was filled with stories of freshmen classes, student newspapers, and college boards that want something more mainstream, the programming panels featured representatives of rap, country, world beat, and other varieties of music looking for ways to improve access to college radio.

Said Delicious Vinyl principal Marty Schwartz, "If rap is hip and college radio is hip, it's strange that there's no connection." WCDB Albany, N.Y., MD Josh Rosenthal attributed college reluctance on rap music to "ignorance"; his station's three hours of daily rap has helped encourage other jocks to work that music into their shows, he said.

College radio's attitude toward more exotic types of music was discussed by a small gathering at the "Cultural Meltdown" session. KFJC Los Altos, Calif., MD Doug Kelley told college PDs to "encourage your jocks to educate themselves" about world beat music. But free-lance journalist Gene Santoro took a slightly different stand, stating that radio listeners won't always "get depth through music filtered through somebody else's ear."

Danny Kahn, national promotion director for Nonesuch Records, agreed that caution is in order. "It's dangerous to take world music and popularize it as a trend. You have to be careful of what you're trying to do with the music and have realistic goals and objectives," he argued.

At the Oct. 29 "Metal And Radio" panel, the call was more for populism than adventurism. While

some of those in attendance regarded Guns N' Roses as too commercial, Tracy Barnes, PD of Satellite Music Network's Z-Rock format, encouraged them "not to be too exclusive. We've got to get this music accepted."

Barnes' boss, Lee Abrams, drew only 60-65 people to an hourlong talk following the radio panel, but surprisingly, the recent mainstreaming of Z-Rock wasn't a sen-

sitive topic among panelists. CMJ's Jessica Harley said that she had initially been "cynical" about the new Z-Rock but now sees it as important to heavy metal's "crusade" for greater acceptance.

Assistance in preparing this story was provided by Bill Coleman and Jim Bessman.



## HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**THE ESCAPE CLUB** scores a No. 1 single with its first release as "Wild, Wild West" (Atlantic) leaps over the **Beach Boys**, with sales points providing the edge; the Beach Boys' "Kokomo" (Elektra) still has a solid lead in radio points. The next two weeks may

see a free-for-all as the singles by **Kylie Minogue** and **Bon Jovi** make a run for the top next week, followed by **U2**, **Will To Power**, and **George Michael**.

**THE** 60s, 70s, and 80s are unusually competitive this week. "Rock & Roll Strategy" by **Thirty Eight Special** (A&M) picks up 11 radio adds and early top 15 reports

from Erie, Pa. (19-15 at K104), and Louisville, Ky. (15-14 at WLRS), to keep its bullet but with only a two-place move to No. 68.

Three other records, although unbulleted, are gaining enough points for an upward move in a less competitive part of the chart, but they hold in position. "Dancing Under A Latin Moon" by **Candi** (I.R.S.) stays at No. 69 but has six top 20 reports, including moves of 15-10 at Power 99 Atlanta and 17-15 at B93 Austin, Texas. "Put This Love To The Test" by **Jon Astley** (Atlantic) holds at No. 76 but is No. 9 at Y95 Phoenix, Ariz., and moves 28-20 at Z104 Norfolk, Va. "Forever Young" by **Alphaville** (Atlantic) shows strength in the West, with moves of 27-19 at FM102 Sacramento, Calif., 19-14 at KLUC Las Vegas, and 18-10 at KNMQ Sante Fe, N.M.

**LET'S SHINE** the spotlight on five new artists whose first Hot 100 singles, although not among the 10 most added, are showing promise. Ladies and children first: 13-year-old **Tracie Spencer** from Iowa is bulleted at No. 42 with "Symptoms Of True Love" (Capitol), which is performing well everywhere it is played, earning No. 1 reports from both WKSS Hartford, Conn., and WFLY Albany, N.Y., a No. 4 report from Kiss 108 Boston, and jumps of 24-15 at Y108 Denver and 19-16 at B96 Chicago. "The Way You Love Me" by **Karyn White** (Warner Bros.), bulleted at No. 47 nationally, is No. 1 at Magic 104 Fresno, Calif., and No. 3 at KMEL San Francisco and jumps 22-10 at WTIC Hartford and 19-9 at Power 93 San Antonio, Texas. **Cheryl "Pepsi" Riley** is bulleted at No. 59 with "Thanks For My Child" (Columbia), which is breaking out in Miami (20-14 at Hot 105), Detroit (No. 8 at Power 96), and her hometown of New York (24-19 at Power 95).

Now for the gentlemen: Mississippi native **Judson Spence** is bulleted at No. 46 with "Yeah, Yeah, Yeah" (Atlantic), with strong moves at WL0L Minneapolis (24-16) and Q107 Charleston, S.C. (27-18). And U.K. singer **Maxi Priest**, whose cover of **Cat Stevens'** "Wild World" (Virgin) is No. 65 with a bullet, shows early strength at Y95 Dallas (30-16) and KATD San Jose, Calif. (19-16).

FOR WEEK ENDING NOVEMBER 12, 1988

## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
①	1	2	7	<b>GIVING YOU THE BEST THAT I GOT</b> ELEKTRA 7-6937J	<b>ANITA BAKER</b> 2 weeks at No. One
②	2	4	7	<b>MY PREROGATIVE</b> MCA 53383	<b>BOBBY BROWN</b>
③	5	6	5	<b>BABY, I LOVE YOUR WAY/FREEBIRD</b> EPIC 34-08034/E.P.A.	<b>WILL TO POWER</b>
4	3	3	8	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 7-27773	<b>KARYN WHITE</b>
5	6	10	6	<b>ANY LOVE</b> EPIC 34-08047/E.P.A.	<b>LUTHER VANDROSS</b>
⑥	11	18	4	<b>THANKS FOR MY CHILD</b> COLUMBIA 38-07996	<b>CHERYL "PEPSII" RILEY</b>
7	4	1	10	<b>RED RED WINE</b> A&M 1244	<b>UB40</b>
8	8	13	6	<b>THE LOCO-MOTION</b> Geffen 7-27752	<b>KYLIE MINOGUE</b>
9	7	5	6	<b>GROOVY KIND OF LOVE</b> ATLANTIC 7-89017	<b>PHIL COLLINS</b>
⑩	12	21	4	<b>KISSING A FOOL</b> COLUMBIA 38-08050	<b>GEORGE MICHAEL</b>
⑪	17	20	5	<b>WILD, WILD WEST</b> ATLANTIC 7-89048	<b>THE ESCAPE CLUB</b>
12	9	9	8	<b>ONE MOMENT IN TIME</b> ARISTA 1-9743	<b>WHITNEY HOUSTON</b>
13	15	19	6	<b>THE PROMISE</b> VIRGIN 7-99323	<b>WHEN IN ROME</b>
14	14	16	8	<b>BOY, I'VE BEEN TOLD</b> CUTTING 870 514-7/POLYGRAM	<b>SA-FIRE</b>
15	16	23	5	<b>YOU'RE NOT MY KIND OF GIRL</b> MCA 53405	<b>NEW EDITION</b>
⑬	22	27	3	<b>KOKOMO (FROM "COCKTAIL")</b> ELEKTRA 7-69385	<b>THE BEACH BOYS</b>
⑮	27	—	2	<b>I DON'T WANT YOUR LOVE</b> CAPITOL 44237	<b>DURAN DURAN</b>
18	13	15	9	<b>CARS WITH THE BOOM</b> ATLANTIC 7-89005	<b>L'TRIMM</b>
19	21	25	9	<b>ANOTHER LOVER</b> A&M 1226	<b>GIANT STEPS</b>
20	10	8	9	<b>NEVER LET YOU GO</b> ATCO 7-99284/ATLANTIC	<b>SWEET SENSATION</b>
⑰	30	—	2	<b>YOU MAKE ME WORK</b> ATLANTA ARTISTS 870 587-7/POLYGRAM	<b>CAMEO</b>
22	29	—	2	<b>RESCUE ME</b> WARNER BROS. 7-27762	<b>AL B. SURE!</b>
23	18	26	6	<b>I CAN'T WAIT</b> COLUMBIA 38-08014	<b>DENIECE WILLIAMS</b>
24	19	12	18	<b>I'LL ALWAYS LOVE YOU</b> ARISTA 1-9700	<b>TAYLOR DAYNE</b>
25	25	14	12	<b>IT TAKES TWO</b> PROFILE 5186	<b>ROB BASE &amp; D.J. E-Z ROCK</b>
26	24	17	18	<b>DON'T BE CRUEL</b> MCA 53327	<b>BOBBY BROWN</b>
⑳	<b>NEW</b>	1	1	<b>FANTASY GIRL</b> MIC MAC 504	<b>JOHNNY O</b>
㉑	<b>NEW</b>	1	1	<b>OUT OF TIME</b> 4TH & B'WAY 7469	<b>NOEL</b>
㉒	<b>NEW</b>	1	1	<b>(IT'S JUST) THE WAY THAT YOU LOVE ME</b> VIRGIN 7-99282	<b>PAULA ABDUL</b>
30	28	28	4	<b>DON'T ROCK THE BOAT</b> SOLAR 70027/CAPITOL	<b>MIDNIGHT STAR FEAT. ECSTASY</b>

○ Products with the greatest airplay gains this week. Billboard, copyright 1988.

## CMJ PANEL EXPLORES TIES BETWEEN LABELS, TIPS

(Continued from page 10)

of championing records during trade reports. Standish, Orr, and Hood all said they occasionally initiate discussions of certain records with reporting stations, a practice discouraged by the major trades. While that might often be at the behest of labels that believe they can get better feedback anonymously, all said they are not working records for compensation.

Despite the resurgence of industry attention to paper adds, few in the panel discussion said they consider dishonesty a problem in their format. Gavin's Standish called alternative radio "the least hyped of all the formats."

"That's because nobody really spends money on us," added Dunn.

The subject of trades also came up at the following day's heavy metal radio panel. With hard rock still heard mostly in blocks nationwide, metal charts don't have a great deal to measure. WJUL Lowell, Mass.' Bill Fischer bemoaned the fact that with most stations able to report only 10-15 records, there is "no truly fair way to do a playlist." Several panelists said the limited number of slots also makes it hard for labels to work more than one album at a time.

SEAN ROSS

## BMI TO LOG AIRPLAY AT COLLEGE STATIONS

(Continued from page 5)

in college airplay money a year; that's less than one-tenth of what it collects for college music use altogether. Messenger says the 14.1 cents per student her organization charges is more than BMI's college use fee. (Bryant puts it at about 1 cent less.) Therefore, she claims, to pay significantly more than \$100,000 will "take away from the live performance world" at colleges.

Messenger also attacks BMI for "talking about [college monitoring] like it's never been done be-

fore. We've been doing this since 1980."

The audience at the Oct. 28 CMJ session was considerably more receptive to the BMI announcement, cheering when Peter Holsapple of college-radio-staple band the dBs promised that BMI would treat the genre "just the way they do with the real world. BMI checks are the most regular things that have happened in my life."

But others at the announcement were confused about what effect the new system will have on their stations. Asked by one attendee if college licensing fees will go up, Bryant said only that college rates generally increase. But he later said that there will be no dramatic across-the-board raise in what colleges are currently paying, much of which is fixed by contract. He also said that the administrative costs of the change will not be passed on to colleges.

**Fantasy Records and John Fogerty face off in court over charges singer copied his own song ... see page 86**



# 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	WILD, WILD WEST	THE ESCAPE CLUB	1
2	3	THE LOCO-MOTION	KYLIE MINOGUE	3
3	4	ONE MOMENT IN TIME	WHITNEY HOUSTON	5
4	6	BAD MEDICINE	BON JOVI	4
5	1	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)	THE BEACH BOYS	2
6	7	DESIRE	U2	6
7	16	KISSING A FOOL	GEORGE MICHAEL	9
8	5	GROOVY KIND OF LOVE	PHIL COLLINS	7
9	8	NEVER TEAR US APART	INXS	10
10	17	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY	WILL TO POWER	8
11	11	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)	CINDERELLA	14
12	18	HOW CAN I FALL?	BREATHE	11
13	14	ANOTHER LOVER	GIANT STEPS	13
14	20	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	16
15	19	A WORD IN SPANISH	ELTON JOHN	19
16	21	LOOK AWAY	CHICAGO	12
17	23	I DON'T WANT YOUR LOVE	DURAN DURAN	15
18	9	RED RED WINE	UB40	20
19	25	WAITING FOR A STAR TO FALL	BOY MEETS GIRL	17
20	12	WHAT'S ON YOUR MIND (PURE ENERGY)	INFORMATION SOCIETY	18
21	32	WALK ON WATER	EDDIE MONEY	21
22	29	EDGE OF A BROKEN HEART	VIXEN	27
23	33	THE PROMISE	WHEN IN ROME	22
24	10	CHAINS OF LOVE	ERASURE	25
25	—	WELCOME TO THE JUNGLE	GUNS N' ROSES	24
26	39	DOMINO DANCING	PET SHOP BOYS	26
27	22	DON'T WORRY, BE HAPPY (FROM "COCKTAIL")	BOBBY MCFERRIN	41
28	13	DON'T BE CRUEL	BOBBY BROWN	30
29	15	DON'T YOU KNOW WHAT THE NIGHT CAN DO?	STEVE WINWOOD	23
30	38	SPY IN THE HOUSE OF LOVE	WAS (NOT WAS)	35
31	40	FINISH WHAT YA STARTED	VAN HALEN	29
32	—	SMALL WORLD	HUEY LEWIS & THE NEWS	31
33	35	DOWNTOWN LIFE	DARYL HALL JOHN OATES	37
34	24	LOVE BITES	DEF LEPPARD	28
35	—	MY PREROGATIVE	BOBBY BROWN	33
36	30	IT TAKES TWO	ROB BASE & D.J. E-Z ROCK	52
37	37	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	45
38	—	IN YOUR ROOM	BANGLES	36
39	27	DON'T BE CRUEL	CHEAP TRICK	51
40	—	BOY, I'VE BEEN TOLD	SA-FIRE	48

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)	THE BEACH BOYS	2
2	3	WILD, WILD WEST	THE ESCAPE CLUB	1
3	5	BAD MEDICINE	BON JOVI	4
4	4	THE LOCO-MOTION	KYLIE MINOGUE	3
5	2	GROOVY KIND OF LOVE	PHIL COLLINS	7
6	10	HOW CAN I FALL?	BREATHE	11
7	11	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY	WILL TO POWER	8
8	7	ONE MOMENT IN TIME	WHITNEY HOUSTON	5
9	6	NEVER TEAR US APART	INXS	10
10	12	KISSING A FOOL	GEORGE MICHAEL	9
11	13	LOOK AWAY	CHICAGO	12
12	14	DESIRE	U2	6
13	15	ANOTHER LOVER	GIANT STEPS	13
14	18	I DON'T WANT YOUR LOVE	DURAN DURAN	15
15	8	WHAT'S ON YOUR MIND (PURE ENERGY)	INFORMATION SOCIETY	18
16	21	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)	CINDERELLA	14
17	23	WAITING FOR A STAR TO FALL	BOY MEETS GIRL	17
18	24	WALK ON WATER	EDDIE MONEY	21
19	25	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	16
20	9	DON'T YOU KNOW WHAT THE NIGHT CAN DO?	STEVE WINWOOD	23
21	26	THE PROMISE	WHEN IN ROME	22
22	16	RED RED WINE	UB40	20
23	28	WELCOME TO THE JUNGLE	GUNS N' ROSES	24
24	33	EVERY ROSE HAS ITS THORN	POISON	32
25	22	FOREVER YOUNG	ROD STEWART	34
26	17	CHAINS OF LOVE	ERASURE	25
27	27	A WORD IN SPANISH	ELTON JOHN	19
28	19	LOVE BITES	DEF LEPPARD	28
29	30	DOMINO DANCING	PET SHOP BOYS	26
30	31	FINISH WHAT YA STARTED	VAN HALEN	29
31	29	SMALL WORLD	HUEY LEWIS & THE NEWS	31
32	20	DON'T BE CRUEL	BOBBY BROWN	30
33	34	IN YOUR ROOM	BANGLES	36
34	—	MY PREROGATIVE	BOBBY BROWN	33
35	36	EDGE OF A BROKEN HEART	VIXEN	27
36	40	EARLY IN THE MORNING	ROBERT PALMER	39
37	39	TILL I LOVED YOU	BARBRA STREISAND & DON JOHNSON	38
38	—	NOT JUST ANOTHER GIRL	IVAN NEVILLE	40
39	—	SPY IN THE HOUSE OF LOVE	WAS (NOT WAS)	35
40	—	SYMPTOMS OF TRUE LOVE	TRACIE SPENCER	42

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## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

ATLANTIC (9)	12
Atco (1)	
Island (1)	
Ruthless (1)	
MCA (10)	11
I.R.S. (1)	
COLUMBIA	9
E.P.A.	9
Epic (6)	
Blackheart (2)	
Scotti Bros. (1)	
WARNER BROS. (3)	7
Full Moon (2)	
Paisley Park (1)	
Wilbury (1)	
A&M (5)	6
Vendetta (1)	
EMI	6
POLYGRAM	6
Mercury (3)	
Atlanta Artists (1)	
Cutting (1)	
Polydor (1)	
ARISTA	5
RCA (1)	5
Jive (4)	
CAPITOL (2)	4
Enigma (2)	
ELEKTRA	4
GEFFEN	4
REPRISE (2)	4
Sire (1)	
Tommy Boy (1)	
VIRGIN	4
CHRYSALIS	2
ENIGMA	1
PROFILE	1

- ASCAP/John Bettis, ASCAP/WB, ASCAP) WBM
- 63 PEEK-A-BOO (Dreamhouse/Chappell, ASCAP) HL
- 55 PLEASE DON'T GO GIRL (Maurice Starr, ASCAP/SBK April, ASCAP) HL
- 22 THE PROMISE (Virgin Songs, BMI) CPP
- 71 PUT A LITTLE LOVE IN YOUR HEART (SBK Unart, BMI) CPP
- 76 PUT THIS LOVE TO THE TEST (BMG Music/Real Life Music) CPP
- 20 RED RED WINE (Tallyrand, ASCAP) HL
- 68 ROCK & ROLL STRATEGY (Too Tall, BMI/Rocknocker, ASCAP)
- 49 SILHOUETTE (Brene, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL
- 93 SIMPLY IRRESISTIBLE (Bungalow, ASCAP/Ackee, ASCAP) WBM
- 31 SMALL WORLD (Hulex, ASCAP) CLM
- 66 SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI)
- 35 SPY IN THE HOUSE OF LOVE (MCA, ASCAP/Semper FI Music & Monkeys, ASCAP) HL
- 70 SWEET CHILD O' MINE (Guns N' Roses, BMI) CLM
- 42 SYMPTOMS OF TRUE LOVE (Larry Spier, ASCAP/Rolf Budde, GmbH) WBM
- 59 THANKS FOR MY CHILD (Forceful, BMI/Willesden, BMI)
- 38 TILL I LOVED YOU (Yeston, BMI)
- 50 TIME AND TIDE (Cornevo, BMI/Virgin Songs, BMI) CPP
- 53 TRUE LOVE (Red Cloud, ASCAP/Night River, ASCAP) WBM
- 17 WAITING FOR A STAR TO FALL (Irving, BMI/Boy Meets Girl, BMI) CPP
- 21 WALK ON WATER (Geffen, ASCAP/Thornwall, ASCAP) WBM
- 99 WAY OUT (Pink Passion, ASCAP/Ruthless Attack, ASCAP)
- 47 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
- 24 WELCOME TO THE JUNGLE (Guns N' Roses, BMI) CLM
- 18 WHAT'S ON YOUR MIND (PURE ENERGY) (T-Boy, ASCAP/INSDC, ASCAP)
- 83 WHEN THE CHILDREN CRY (Vavoom, ASCAP) WBM
- 1 WILD, WILD WEST (EMI, BMI) WBM
- 65 WILD WORLD (Salala, ASCAP/Westbury, ASCAP)
- 19 A WORD IN SPANISH (Intersong-USA, ASCAP/Big Pig, ASCAP) HL
- 46 YEAH, YEAH, YEAH (Judson Spence, BMI/Wholemeal, BMI)
- 77 YOU CAME (Unicity, ASCAP/Rickim, BMI) HL
- 86 YOU MAKE ME WORK (All Seeing Eye, ASCAP/PolyGram, ASCAP) WBM
- 100 YOU'RE NOT MY KIND OF GIRL (Flyte Tyme, ASCAP)

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 81 ALL THIS TIME (George Tobin, BMI)
- 13 ANOTHER LOVER (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM
- 44 ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP) HL
- 75 BABY CAN I HOLD YOU (SBK April, ASCAP/Purple Rabbit, ASCAP) HL
- 8 BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Almo, ASCAP/Muages Artists Ltd., ASCAP/Duchess, ASCAP/Hustler's, ASCAP) HL/CPP
- 87 BACK ON HOLIDAY (MCA, ASCAP/Dresden China, ASCAP/Ardayan, ASCAP/Dubin, ASCAP)
- 4 BAD MEDICINE (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM
- 67 BEST OF TIMES (Fall Line Orange, ASCAP/Johnny Yuma, BMI) WBM
- 48 BOY, I'VE BEEN TOLD (Blue Dog, ASCAP/Cutting, ASCAP)
- 54 CARS WITH THE BOOM (Musicworks, BMI/Henstone, BMI)
- 25 CHAINS OF LOVE (Sonet, PRS/Emile, ASCAP)
- 74 DANCE LITTLE SISTER (Virgin Songs, BMI/Young Terence, BMI) CPP
- 69 DANCING UNDER A LATIN MOON (Ensign, BMI/Stone Diamond, BMI/Kinaalda, BMI) CPP
- 6 DESIRE (U2, ASCAP/Chappell & Co., ASCAP) HL
- 61 DIDN'T KNOW IT WAS LOVE (Easy Action, BMI/Rude, ASCAP/Baruck-Consolo, BMI/Warner-Tamerlane, BMI) WBM
- 26 DOMINO DANCING (Cage, ASCAP/10 Music/Virgin, ASCAP) CPP
- 30 DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP
- 51 DON'T BE CRUEL (Elvis Presley, BMI/Unichappell, BMI) HL
- 73 DON'T BREAK MY HEART (Zomba, ASCAP)
- 14 DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Eve Songs, ASCAP/Chappell, ASCAP) HL
- 56 DON'T RUSH ME (Almo, ASCAP) CPP
- 41 DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Prob Nobile, BMI) HL
- 23 DON'T YOU KNOW WHAT THE NIGHT CAN DO? (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI/Warner-Tamerlane, BMI) WBM
- 37 DOWNTOWN LIFE (Hot-Cha, BMI/Careers, BMI/Fust Buzza, BMI/Delightful, BMI) CPP
- 39 EARLY IN THE MORNING (Temp Co., BMI)
- 27 EDGE OF A BROKEN HEART (Chi-Boy, ASCAP/Feesongs, BMI)
- 32 EVERY ROSE HAS ITS THORN (Sweet Cyanide,

- BMI/Willesden, BMI)
- 95 FALLEN ANGEL (Sweet Cyanide, BMI/Willesden, BMI) HL
- 29 FINISH WHAT YA STARTED (Yessup, ASCAP) CLM
- 34 FOREVER YOUNG (Rod Stewart, ASCAP/Intersong, ASCAP/Special Rider, ASCAP/Kevin Savigar, ASCAP/PSO Ltd., ASCAP) HL/CPP/WBM
- 82 FOREVER YOUNG (Rolf Budde, GmbH/Neue Welt Musikverlag GmbH, ASCAP/Warner-Tamerlane, BMI) WBM
- 64 GHOST TOWN (Consenting Adult, BMI/Realsongs, ASCAP) WBM
- 72 GIRLS AIN'T NOTHING BUT TROUBLE (Zomba, ASCAP)
- 16 GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eyedot, ASCAP) CPP
- 92 GOT A NEW LOVE (Vogue, BMI/Good Question, BMI) HL
- 7 GROOVY KIND OF LOVE (Screen Gems-EMI, BMI) WBM

- 62 HANDLE WITH CARE (SBK April, ASCAP) HL
- 57 HIPPIY HIPPIY SHAKE (FROM "COCKTAIL") (Jonware, BMI) CPP
- 11 HOW CAN I FALL? (Virgin, ASCAP) CPP
- 97 I BELIEVE IN YOU (Stryper, BMI) HL
- 94 I CAN'T WAIT (Welbeck, ASCAP/Sputnik Adventure, ASCAP/SBK April, ASCAP) HL
- 15 I DON'T WANT YOUR LOVE (Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM
- 60 I HATE MYSELF FOR LOVING YOU (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/CPP
- 43 I REMEMBER HOLDING YOU (Joe Pasquale, ASCAP)
- 89 I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)
- 79 IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM
- 96 IF YOU FEEL IT (You Tomorrow, BMI/Irving, BMI)
- 45 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP) HL
- 90 I'M GONNA MISS YOU (BMG Songs, ASCAP/Lease-A-Tune, ASCAP/Reswick-Wertel, ASCAP/Careers, BMI/Rent-A-Song, BMI/Beseme West, ASCAP)
- 36 IN YOUR ROOM (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM
- 52 IT TAKES TWO (Profnoons, ASCAP/Hikim, ASCAP)
- 88 (IT'S JUST) THE WAY THAT YOU LOVE ME (Ollie Leiber Music, ASCAP)
- 78 IT'S MONEY THAT MATTERS (Twice As Nice, ASCAP)
- 9 KISSING A FOOL (Chappell-WA, ASCAP/Morrison Leahy, ASCAP) HL
- 2 KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) (Walt Disney, ASCAP/Honest John.ASCAP/Claire Audient, ASCAP/Darwin, BMI) HL
- 58 LITTLE LIAR (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/CPP
- 3 THE LOCO-MOTION (Screen Gems-EMI, BMI) WBM
- 12 LOOK AWAY (Realsongs, ASCAP) WBM
- 28 LOVE BITES (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
- 91 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP
- 33 MY PREROGATIVE (Cal-Gene, BMI/Bobby Brown, ASCAP/Unicity, ASCAP/Virgin Songs, BMI) HL/CPP
- 85 NEVER LET YOU GO (Shaman Drum, BMI)
- 10 NEVER TEAR US APART (Tol Muziek Music/MCA, ASCAP) HL
- 98 A NIGHTMARE ON MY STREET (Zomba, ASCAP)
- 84 NOBODY'S PERFECT (Michael Rutherford, BMI/R&BA, BMI/Hit & Run Music/Hidden Pun, BMI) WBM
- 40 NOT JUST ANOTHER GIRL (PolyGram Songs, BMI/Sunset Beach, BMI/Mo-Rat, BMI) WBM
- 80 ONE GOOD WOMAN (Fall Line Orange, ASCAP/Johnny Yuma, BMI) WBM
- 5 ONE MOMENT IN TIME (Albert Hammond,

## HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 56 REPORTERS	BRONZE/ SECONDARY ADDS 162 REPORTERS	TOTAL ADDS 238 REPORTERS	TOTAL ON CHART
SMOOTH CRIMINAL MICHAEL JACKSON EPIC	3	13	62	78	87
DON'T RUSH ME TAYLOR DAYNE ARISTA	5	18	35	58	104
MY PREROGATIVE BOBBY BROWN MCA	3	12	33	48	123
BACK ON HOLIDAY ROBBIE NEVIL EMI	4	10	32	46	46
PUT A LITTLE LOVE IN YOUR... ANNIE LENNOX & AL GREEN A&M	4	8	29	41	77
GHOST TOWN CHEAP TRICK EPIC	2	5	27	34	85
EVERY ROSE HAS ITS THORN POISON ENIGMA	2	7	17	26	193
I REMEMBER HOLDING YOU BOYS CLUB MCA	1	5	18	24	122
SILHOUETTE KENNY G ARISTA	1	2	21	24	112
SPY IN THE HOUSE OF LOVE WAS (NOT WAS) CHRYSALIS	0	1	21	22	120

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

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

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



## NARM PLANS CHICAGO PETITIONS FOR SONG IDS

(Continued from page 1)

NARM Retailers Conference in San Diego, says the 20-member advisory committee favors expanding the campaign nationwide if the Chicago drive proves successful.

Already involved in the back-announcing push, Rosenbaum says, are the 16-unit Chicago-based Rose Records chain and the Dallas-based 115-unit Sound Warehouse web, which operates 10 stores in the Windy City. In addition, he believes the local 20-unit JR's Music skein will participate, along with the 401-store Albany, N.Y.-based Trans World chain, which he estimates has 20-30 Chicago outlets.

Some 25,000 petitions, each with space for up to 40 names, are being printed for the drive, slated to begin this week. Rosenbaum notes that Flipside clerks will make a point of asking customers to sign the petitions, rather than just leaving them on the front counter. "We're really going to push on this thing," he says.

After a sufficient number of names have been collected, he continues, retailer representatives will go to each Chicago-area radio station that is not back-announcing and will present the petitions. He feels this will be more effective than action by the record companies would be.

"The only way to get to radio stations is to tell them what their listeners want, rather than what

the record industry wants," he states. "I've been in this industry for 20 years, and I know radio won't respond to pressure from the manufacturers but will respond to their listeners."

One reason for the stations' indifference to label pressure, says Rosenbaum, is that "radio has been so hyped that they don't believe anything anymore... They don't believe the record companies. They know when the labels come in, it's usually for a self-serving purpose."

Nevertheless, Henry Droz, president of WEA Corp., says the major record companies will continue their efforts to jawbone noncooperating radio stations through their sales and promotion personnel.

Droz denies speculation that some labels might be afraid to approach radio programmers through their promotion people, whose first priority is to get records played. "It's not a question of angering the radio stations—but of telling them about listener frustrations that they should know about," he states. "I don't see that as angering anyone. It's a mutual objective we should all have."

Several label promotion executives agree that actively seeking both back-announcing and airplay on radio stations presents no ma-

nor problem for them.

"Our relationships are not that tenuous where we would never say anything about back-announcing because we were trying to get records played," says John Fagot, VP of promotion at Capitol. "There's a separation between that kind of thing and trying to get a record played."

According to Marc Benesch, VP of promotion at Columbia, "If you're a believer that the business is made up of relationships, I don't see where having a conversation or debating the pros and cons about back-announcing is going to cause any negatives between a record company and a radio station."

The subject of back-announcing was extensively discussed, Droz notes, at the recent meeting of the Recording Industry Assn. of America Marketing Committee. A focal point of the discussion, he notes, was "the views of our customers."

Asked how the labels view the NARM petition drive, Droz replies, "We think it's a good idea."

Paul Smith, senior VP/GM of marketing for CBS Records and the other co-chair of the RIAA Marketing Committee, also supports the NARM initiative. "The value of airplay is diminished tremendously if no one knows what's being played," he points out, add-

ing that consumer research bearing this out "has to be hammered at radio."

On the other hand, he admits, "The only ones that radio is going to respond to are the listeners."

Numerous suggestions on how to deal with the situation were offered at the San Diego meeting (Billboard, Oct. 8). Richard Palmese, executive VP of marketing and promotion for MCA, even said that it might be a good idea for artists to do IDs for stations that back-announce and for labels to direct promotional and advertising dollars their way.

Rosenbaum, however, argues that rewarding some stations with advertising would have little effect on the policy of other outlets toward back-announcing, since label ads amount to such a small percentage of radio revenues.

Droz says the record companies have never seriously discussed the idea of a reward-and-punishment approach to radio stations. "I don't think it's too practical to reward stations that back-announce," he declares. "We are dealing with a radio station community out there, and they're all important [to the labels]."

*Assistance in preparing this story was provided by Dave DiMartino in Los Angeles.*

## NARADA

(Continued from page 5)

Camelot Music, Wherehouse Entertainment, Wall To Wall Sound and Video, The Wiz, and Record Den's Music Box.

In selecting sites for the tour, Azzaro says, Narada limited dates to cities where the label enjoys both retail and airplay support, criteria that eliminated some malls from consideration. "These are 16 extremely important markets for us," he says.

He cites Philadelphia, where WMGK "Magic 103" will sponsor the concert, and notes that although the station runs a conventional adult contemporary format, "Natural States," an album by Lanz & Paul Speer, placed ninth on a year-end list of its listeners' 300 most-requested albums. "That's ahead of people like Billy Joel, Barry Manilow, Linda Ronstadt, the Beatles. It's amazing," says Azzaro.

He describes the shopping centers on the tour as "upscale malls."

The tour begins Nov. 22 with a nonmall stop in New York, tentatively set for the AT&T Atrium, which Azzaro describes as a "media event." Sponsoring dealer The Wiz will be represented at that venue with coupons, but at the mall stops, the musicians will play immediately outside the store.

"It's putting a \$5,000 concert on the retailer's doorstep," says Azzaro. After New York, the tour travels to Boston; Philadelphia; Washington, D.C.; Cleveland; Milwaukee; Chicago; Minnesota; St. Louis; Kansas City, Mo.; Denver; Salt Lake City; Phoenix, Ariz.; Los Angeles; San Francisco; and San Diego, where it concludes Dec. 23.

Azzaro says that in each market, the troupe will visit key radio and retail outlets that aren't involved with that market's concerts. For example, although Musicland is the host for Narada's Minneapolis show, musicians Lanz and Tingstad & Rumbel will also make visits to such accounts as Target, Record Shop, and Lieberman. And further, the three will play a pair of invitation-only dinner concerts in that city at the Fine Line Music Cafe for radio and retail guests.

Initial mall sites were lined up by MCA Event Marketing, the mall-tour division that MCA created after Tiffany rose to platinum sales on the strength of her mall circuit. Since starting this project, however, Narada has also hired its own mall specialists, says Azzaro.

"We feel you have to hear this music up close to know what it is," he says, explaining the rationale behind the mall concerts. "I talk to people all the time about new age music, and they don't know what it is."

Narada is also hoping the tour will boost the profile of its artists. "We have switched our focus from label recognition to artist awareness," says Azzaro. "Our focus for '89 is artist awareness." He promises a swirl of media attention, saying that Narada will stage a two-week publicity blitz in each market prior to each date.

The label's support for its holiday fare is not confined to the 16-market tour, however. The label is making mobiles, posters, and bin divider cards available to accounts. It is also offering a 6% discount on "The Christmas Collection" for orders placed Nov. 7-18.

## 'E.T.' SPELLS BIG BUSINESS FOR VID RETAILERS

(Continued from page 1)

been asking for 'E.T.' on video for six years. If anything, MCA should have charged [a list price of] \$39.95 and kept the mass merchants out of it."

Even so, some specialty store dealers were glad mass merchants were low-balling the price, especially in light of MCA's inability to fulfill orders. A number of dealers quietly admit they have purchased discounted copies at retail only to later resell them for \$24.95. In fact, some have been able to get a better price from a mass merchant or warehouse club than they could from their distributor.

Some specialty dealers were irked by the pricing strategy embraced by discounters and were fuming over street-date violations by several mass merchants [Billboard, Nov. 5].

Lou Berg, who heads Houston sell-through specialist Audio/Video Plus and is president of the Video Software Dealers Assn., says stores in the Wal Mart, Walgreens, Woolworth's, and K mart chains offered the video before its street date. While MCA brass declined comment on the alleged violations, company officials reportedly contacted stores selling the title too early with threats of reprisals for noncompliance.

Those mass merchants who may be lamenting their decision to jump the date and slash the price on "E.T." can take solace from the excitement "E.T." is creating at all outlets that are stocking the fantasy classic.

Doug Harvey, director of Target's internal rack division, Jetco, which services 342 stores in the chain, says, "It's the most emotional item since the Cabbage Patch doll. The demand has far exceeded forecasts." He points out that the

limited availability has fueled demand and says he expects additional waves of consumer publicity Nov. 19, when the remainder of the initial order is scheduled to ship, and Dec. 10, when reorders are slated to hit stores.

"No matter what happens, it does get a bunch of people into our stores," says Terry Worrell, president of Dallas-based Sound Warehouse, a 115-store chain that is charging \$19.95 for the title. "I don't see how we can lose under any circumstances. And it's up to each retailer to see they get the best gross profit they can from it."

Aside from the skyrocketing

sales, dealers are crowing about the spillover effect. While it will take months to gauge the film's overall impact on the home video industry, it seems clear that the A-title sell-through market is enjoying a ride on the little alien's coattails. The three titles most commonly mentioned by dealers interviewed are "Cinderella" (Walt Disney Home Video), "Dirty Dancing" (Vestron Video), and "Good Morning, Vietnam" (Touchstone Home Video).

"We're seeing a halo effect," says Vans Stephenson, director of public relations at the Erol's chain. "When consumers come in to buy a copy of 'E.T.' and see a copy of 'Lethal

Weapon' for \$20, there's a good chance they will buy that tape or something else."

Beth Bornhurst, director of video for the Walden Books chain, estimates that traffic generated by "E.T." boosted the sale of other video titles by 20%-30%. Sales of "Cinderella" were spurred in the wake of "E.T.," which boosted business for children's titles, classics, and new releases as well, she says.

Similarly, Steve Berns, president of New York-based, 20-store RKO Warner Theatres Video, says "E.T." and "Cinderella" will boost video's overall sales performance. "This will just feed the frenzy for A titles," says Berns. "The 'Dirty Dancing's and 'Platoon's of the world will not be affected negatively; they'll be affected positively." Berns bases his optimism on early "Cinderella" results. "The first day, in excess of 15% [of our customers] bought an additional cassette with 'Cinderella.'"

"'E.T.' is not diverting funds or our focus away from other studio programs," says Stephenson. Still, many observers feel that if any category of video is hurt this Christmas, it may be special interest.

Even J2 Communications president Jim Jimirro, original video programming's major booster, concedes that original video will suffer from "limited access" this Christmas, partly due to "E.T." and "Cinderella." He says special interest at the mainstream video retailing level is becoming an increasingly "hits driven" business, and apart from breakthrough titles such as "Dorf On Golf" and the Jane Fonda exercise series, special interest continues to gravitate toward the direct-marketing route.

## 'E.T.' Is Still Looking Out For No. 1 On Sales Chart

NEW YORK Pity poor "E.T." The lovable little alien came home one day too late to debut at No. 1 on Billboard's Top Videocassettes Sales chart.

The long-awaited home video version of "E.T.—The Extra-Terrestrial" was released by MCA Oct. 27. By that time, about half of the calls for Billboard's weekly video sales survey had already been made.

Not surprisingly, every video outlet contacted on the release day reported the tape as its runaway best seller. Nevertheless, the reports taken the previous day held "E.T." down to the No. 13 spot on the chart (see page 50).

Marc Zubatkin, Billboard's video chart manager, says numerous

stores reported "E.T." as their best seller prior to the street date based on preorders from consumers, but he adds, "We only accept reports on titles that are actually on the market." If the chart included preorders, "E.T." would have debuted on the Billboard chart weeks ago, Zubatkin says.

As for the tape's activity on the market, Zubatkin, who has been video chart manager for five years, says, "I've never seen anything like it. Everyone is selling it—including many places that never sold video before as well as stores like Tower Records in Westwood [Calif.], which ordinarily only sells music videos. They made an exception for this tape."



## RIAA HALVES REQUIREMENTS FOR SINGLES CERTIFICATION

(Continued from page 1)

they've been low."

Heimers could not estimate how many singles would have been eligible for gold certification this year if the new standard had been in effect. "I don't know what anything sells until it's certified," she says.

Gold singles were awarded this year to M/A/R/R/S for "Pump Up The Volume" on 4th & B'way Records; to Salt-N-Pepa for "Push It" on Next Plateau; and for "Alice In Wonderland" and "Winnie The Pooh And The Honey Tree" on the Walt Disney label.

Disney scored the year's only platinum singles, "Bambi" and "Snow White." In 1987, the RIAA certified four singles gold, one platinum.

Under the new RIAA policy, the fees for certification remain the same: \$275 for RIAA members, \$425 for nonmembers. All singles meeting the criteria for certification will be eligible, regardless of when they were released. "If they want to certify 'I Want To Hold Your Hand' by the Beatles, they can," Heimers says.

Burt Baumgartner, VP of singles promotion at Columbia Records, says the change won't mean a gold rush for the industry.

"I think it's going to be just as tough [to get gold certification], because single sales are so bad. Even big hit singles sell only 100,000 units. [Gold status] is still going to be a major achievement, and there'll be hardly any more than there were before. To hit 500,000, the song will be a certified smash.

## Gold Singles No Longer Pan Out

BY PAUL GREIN

LOS ANGELES "Precious And Few," the title of a gold single from 1972, is also an apt description of the dwindling number of gold singles in recent years.

The Recording Industry Assn. of America has awarded just five gold singles in the last two years, fewer than it did in an average month back in the days when singles were king. The RIAA awarded 60 or more gold singles a year six times from 1969-79; 40 or more gold singles were awarded every year for 13 straight years, from 1968-80.

In fact, gold singles were once so commonplace that platinum singles—signifying sales of 2 million copies—became the goal for most top stars. And for a while, even

those became fairly commonplace. There were 10 platinum singles in 1978 and 12 in 1979. During that period, which coincided with the peak of the disco phenomenon, the Bee Gees had four consecutive platinum singles and Donna Summer had two in a row.

The singles market virtually exploded in the '60s. The number of gold singles jumped every year from 1962, when there were just two, to 1969, when there were 64. The yearly totals hit an all-time peak in 1973, when there were 70 gold singles.

The number of gold singles remained impressive through the end of the '70s and was at least respectable as late as 1984, when there were 23 gold singles—discounting oldies and kiddie disks. But starting in 1985, the bottom dropped out

of the singles business.

Again discounting oldies and kiddie disks, there were just nine gold singles that year, and the number dropped to six in 1986, three in 1987, and two in the first 10 months of this year. Both of this year's gold winners are dance/black/pop crossover hits on small New York-based labels: Salt-N-Pepa's "Push It" on Next Plateau and M/A/R/R/S' "Pump Up The Volume" on 4th & B'way.

In the late '60s and early '70s, virtually all top five hits—and most top 10 hits—were assured of being gold singles. But in recent years, even the biggest No. 1 hits have been unable to reach the certification level.

With the reduction in the certification requirement, it should become more commonplace.

What I'm betting on a good, solid single is 200,000 units. Platinum will be really outrageous."

"It's the best news I've heard in a long time," says Cory Robbins, president of Profile Records. "I always felt that the standard was too tough the last few years, especially when you note that every top 40 album was certified gold and virtually no No. 1 single was certified gold. It didn't seem proportionately correct. Maybe it will bring some excitement

back to the single business."

Tom Silverman, president of Tommy Boy Records and an outspoken advocate of the change, saw the new certification requirements as "a great artist development tool."

"It helps radio stations and retailers look at us as a more important label," Silverman says. "They feel part of a big success. Plus, it creates excitement in the business; albums pay the bills, but songs drive the industry. There has to be a fu-

ture for the single, or it's all over."

Don Jenner, executive VP/GM at Arista, says his label has asked the RIAA to change the standard "about 100 times." Though Arista has had no small share of gold singles in the past few years—including Whitney Houston's "I Wanna Dance With Somebody" and Dionne & Friends' "That's What Friends Are For"—Jenner says that because today's "giant" records typically peak at about 400,000, the shift

was "very needed and very important."

Jenner cites a change in the general public's buying habits. "Obviously we're seeing more multiplatinum albums right now than we've ever seen in the record business," he says. "Instead of people just wanting to buy one song, they're opting to buy an album. With the multiple hit singles that have been released from albums—like four off Exposé, five off Whitney, five off George Michael, four off of Taylor Dayne—why buy four singles for \$8 when you can buy an album for the same price?"

At Warner Bros., Lou Dennis, senior VP and director of sales, points out that the change now means the standards for gold and platinum certification are the same for both singles and albums. "I don't know if we set out for uniformity, but as it stands, that's what we got," he says.

The lowering of the gold single standard need not be viewed as a permanent shift, Dennis adds. "As the cassette single expands and if the CD-3 expands as we hope, who knows? We may have to change the standards," he says. "I don't think the standards should necessarily be stamped in concrete. I think you have to deal with the marketplace and act accordingly."

*This story was prepared by Bruce Haring in New York with assistance provided by Dave DiMartino in Los Angeles.*

## MORRIS LEVY SENTENCED TO 10 YEARS IN PRISON

(Continued from page 1)

drug trafficking, organized crime ties, and money laundering, a haggard-looking Levy still proclaimed his innocence. The 61-year-old Levy, who owns the 79-unit New England-based Strawberries record chain and recently sold his music publishing company, Big Seven Music, remains free on a \$4 million cash/property-secured bail while appealing his conviction.

A jury convicted Levy May 25 of two counts of conspiracy to extort money from Pennsylvania record distributor John Lamonte, who was a partner with Levy in a soured business deal involving 4.7 million MCA cutout records (Billboard, June 4).

Also sentenced with Levy was reputed organized crime figure Dominick "Baldy Dom" Canterino, who was given two concurrent 12-year terms with a \$50,000 fine on the same charges. He is free on a \$1.5 million cash/property bail pending appeal. Canterino had tried to mediate the dispute between Levy and others when the Lamonte deal collapsed.

Assistant U.S. District Attorney Bruce Repetto, the chief prosecutor in the case, took the kid gloves off while addressing U.S. District Judge Stanley Brotman, calling for substantial jail time for Levy.

"The charade that [the Lamonte cutout transaction] was a legitimate

business deal is over," Repetto told Brotman. "It was an organized crime concept from day one."

Repetto also repeatedly referred to a related West Coast court case involving reputed organized-crime figure Sal Pisello during daylong arguments, stating several times that "it has never been satisfactorily explained how Sal Pisello got inside MCA." Pisello's Consultants For World Records Inc. was involved in the Lamonte cutout transaction with Levy, a fact that Repetto used to show the influence of organized crime in the deal.

Levy, admitting organized-crime ties but denying any criminal connection in those relationships, contested four other government allegations in the prosecution's presentencing report to the court, chief among them that he was a major heroin supplier for a Philadelphia drug dealer.

Brotman, citing the unreliability of the chief source of the drug information and the government's inability to name another source, did not consider the allegation in his sentencing.

In the government's presentencing report to the court, Repetto charged that in October 1987, convicted Philadelphia drug dealer Roland Bartlett told FBI agents that Levy was his main connection for heroin. Bartlett operated Emerald International Records and Domino Records, maintaining an office at Roulette's New York headquarters for the latter. He was sentenced in December 1987 to a 35-year jail term without parole for drug-trafficking and tax-

evasion crimes and is currently facing murder charges in Burlington County, N.J.

Repetto also said the government had heard from "a confidential informant" that Levy was a heroin connection prior to meeting with Bartlett but would not reveal the source.

John J. Barry, Levy's attorney, strongly countered the government drug charges. "Whatever else Morris Levy is, he's not a drug dealer," Barry told the judge. Barry also submitted what he claimed were exculpatory results from a polygraph test administered to Levy by an operator Levy hired.

Brotman also discounted a government allegation that Levy "operated through force and intimidation." Repetto said his office had received complaints about Levy's methods from individuals in the record business who were "afraid" to come forward.

Barry cited letters of support from many people in the record industry, including the "top guys from the six major concerns." When later asked for the names of the record executives who offered support, Barry deferred to Levy, who declined to reveal their identities.

The government did score points against Levy with its allegation that there is "substantial evidence of funneling money to the Genovese [crime] family."

Barry countered that Levy has engaged in "legitimate business transactions with these people. We object to the idea that these are illegal activities." However, Barry

declined Repetto's offer to detail how the money was funneled to the Genovese family and refused to contest the presentencing report's allegation. Brotman later declined to use government evidence that Levy donated an upstate New York farm to the Rev. Louis Gigante, brother of reputed Genovese family head Vincent Gigante, but did note that the defendant's associations could be considered in the sentencing.

Quoting from the Biblical book of Micah in his sentencing address to Levy, Brotman cited a passage that states one should "do justice, love mercy, and walk humbly with thy God."

"But where you have fallen down is you have not done justly," Brotman said. "For that reason, consequences must be suffered. It's difficult for you as a successful businessman to be here; I'm sure you wouldn't have been here had you just said, 'To hell with it,' and not worried about the money [involved in the Lamonte transaction]."

Repetto's request for a bail of \$10 million drew gasps from Levy's supporters, who packed one side of the courtroom. Brotman later agreed to a \$1 million cash bond and a \$3 million mortgage on Levy's upstate New York horse farm. Repetto did succeed in having travel restrictions placed on Levy; he also successfully petitioned the court to order Levy not to associate with more than 21 specific individuals, whose names Repetto read from a list, while out on bail.

## BPI, MCPS REVISE MECHANICAL ROYALTY AGREEMENT

(Continued from page 6)

claimed for two quarters with distribution in the third quarter or for three quarters with distribution in the fourth in the event that a record is released in the second half of any quarter. The BPI has advocated this revision for years because of the failure of the returns provision to adequately cover significant returns. The BPI also rates it as "an important step toward record companies paying on net sales."

• Royalties on exports to the U.S. must be paid there until further notice. They were previously paid in the U.K., and the alteration arises from the change in relationship between the MCPS and the U.S.' Harry Fox Agency, which also collects mechanical royalties.

• The termination provisions have been tightened up so as to put the MCPS and its members at less of a commercial disadvantage in circumstances where record companies go into liquidation or receivership.

• A procedure has been developed for BPI members who default on obligations under the agreement. It provides for clearly defined periods in which omissions can be remedied, after which the MCPS and/or the affected publishers can exercise the termination provisions.

• The language of the agreement has been clarified in a number of areas, particularly those relating to payment and provisions affecting export both inside and outside the European Economic Community.



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	5	14	3	U2 ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM 1 week at No. One
2	2	2	64	GUNS N' ROSES ▲5 GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
3	1	1	6	BON JOVI MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
4	3	3	14	SOUNDTRACK ▲ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
5	4	4	65	DEF LEPPARD ▲7 MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
6	6	6	17	BOBBY BROWN ▲ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
7	22	—	2	ANITA BAKER ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
8	8	9	52	GEORGE MICHAEL ▲6 COLUMBIA OC 40867 (CD)	FAITH
9	7	5	30	BOBBY MCFERRIN ▲ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
10	11	10	17	CINDERELLA ▲ MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
11	10	8	8	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
12	16	28	4	LUTHER VANDROSS EPIC OE 44308/E.P.A. (CD)	ANY LOVE
13	9	7	29	TRACY CHAPMAN ▲2 ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
14	12	11	53	INXS ▲3 ATLANTIC 81796 (9.98) (CD)	KICK
15	17	19	4	OZZY OSBOURNE CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
16	18	25	4	KENNY G ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
17	13	12	19	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
18	15	13	19	STEVE WINWOOD ▲ VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
19	14	15	49	UB40 ▲ A&M SP 4980 (8.98) (CD)	LABOUR OF LOVE
20	20	18	26	POISON ▲2 ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY ... AHH!
21	21	17	22	VAN HALEN ▲2 WARNER BROS. 25732 (9.98) (CD)	OUB12
22	19	16	30	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
23	25	21	42	TAYLOR DAYNE ● ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
24	23	22	24	ROD STEWART ● WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
25	26	26	13	INFORMATION SOCIETY TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
26	24	20	25	JOAN JETT AND THE BLACKHEARTS ● CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
27	31	36	4	KEITH RICHARDS VIRGIN 90973 (9.98) (CD)	TALK IS CHEAP
28	37	39	12	THE ESCAPE CLUB ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
29	28	23	28	CHEAP TRICK ▲ EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
30	27	24	18	ROBERT PALMER ● EMI 48057 (9.98) (CD)	HEAVY NOVA
31	109	—	2	DURAN DURAN CAPITOL C1-90958 (9.98) (CD)	BIG THING
32	32	45	4	SOUNDTRACK CAPITOL C1-90803 (14.98) (CD)	IMAGINE: JOHN LENNON
33	29	27	12	EUROPE EPIC OE 44185/E.P.A. (CD)	OUT OF THIS WORLD
34	30	35	27	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
35	38	38	7	ICE-T SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
36	36	37	11	GLENN FREY MCA 6239 (8.98) (CD)	SOUL SEARCHING
37	35	29	19	ELTON JOHN ● MCA 6240 (8.98) (CD)	REG STRIKES BACK
38	41	41	39	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
39	34	30	6	ANTHRAX MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
40	44	50	6	ROB BASE & D.J. E-Z ROCK PROFILE 1267 (8.98) (CD)	IT TAKES TWO
41	33	32	61	SOUNDTRACK ▲3 RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
42	NEW ►	—	1	BARBRA STREISAND COLUMBIA 40880 (CD)	TILL I LOVED YOU
43	39	34	13	HUEY LEWIS & THE NEWS ▲ CHRYSALIS OV 41622 (CD)	SMALL WORLD
44	50	53	4	R.E.M. I.R.S. 6262/MCA (9.98) (CD)	EPONYMOUS
45	42	31	8	VARIOUS ARTISTS ● ARISTA AL 8551 (9.98) (CD)	1988 SUMMER OLYMPICS-ONE MOMENT IN TIME
46	46	46	12	NEW KIDS ON THE BLOCK COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
47	51	56	24	BREATHE A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
48	43	40	24	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
49	118	—	2	PET SHOP BOYS EMI 90868 (9.98) (CD)	INTROSPECTIVE
50	40	33	43	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
51	55	63	9	WINGER ATLANTIC 81867 (8.98) (CD)	WINGER
52	45	43	40	MIDNIGHT OIL ● COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
53	54	51	17	BRITNY FOX COLUMBIA BFC 44140 (CD)	BRITNY FOX
54	49	44	63	DEBBIE GIBSON ▲2 ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	48	49	13	LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
56	59	59	5	SOUNDTRACK ATLANTIC 81905 (9.98) (CD)	BUSTER
57	NEW ►	—	1	TRAVELING WILBURYS WILBURY 25796/WARNER BROS. (9.98) (CD)	VOLUME ONE
58	68	73	4	EDDIE MONEY COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
59	58	58	60	MICHAEL JACKSON ▲6 EPIC OE 40600/E.P.A. (CD)	BAD
60	66	66	7	VIXEN EMI 46991 (9.98) (CD)	VIXEN
61	100	—	2	BANGLES COLUMBIA OC 44056 (CD)	EVERYTHING
62	67	71	9	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
63	56	61	16	GUY UPTOWN 42176/MCA (8.98) (CD)	GUY
64	52	48	12	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
65	71	87	8	EDIE BRICKELL & NEW BOHEMIANS GEFFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
66	61	54	45	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
67	47	42	74	RICHARD MARX ▲2 EMI ST 53049 (8.98) (CD)	RICHARD MARX
68	53	47	74	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲2 EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
69	57	55	13	UB40 A&M SP 5213 (8.98) (CD)	UB40
70	72	77	10	KYLIE MINOGUE GEFEN GHS 24195 (8.98) (CD)	KYLIE
71	60	52	22	ERASURE SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
72	NEW ►	—	1	CAMEO ATLANTA ARTISTS 836 002 1/POLYGRAM (CD)	MACHISMO
73	62	57	56	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	19
74	78	100	19	CHICAGO ● REPRISE 25714 (9.98) (CD)	19
75	75	89	8	K.T. OSLIN RCA 8369-1-R (8.98) (CD)	THIS WOMAN
76	65	65	5	READY FOR THE WORLD MCA 42198 (8.98) (CD)	RUFF 'N' READY
77	73	75	7	SHOXSIE AND THE BANSHEES GEFEN GHS 24205 (8.98) (CD)	PEEPSHOW
78	87	99	3	RICKY VAN SHELTON COLUMBIA FC 44221 (CD)	LOVING PROOF
79	79	84	22	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
80	64	62	14	SALT-N-PEPA NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
81	81	94	4	NIGHT RANGER CAMEL 6238/MCA (8.98) (CD)	MAN IN MOTION
82	69	70	17	J.J. FAD ● ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC-THE ALBUM
83	91	91	5	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
84	74	68	16	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
85	63	60	17	PAT BENATAR ● CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
86	76	69	22	THE SUGARCUBES ELEKTRA 60801 (9.98) (CD)	LIFE'S TOO GOOD
87	108	128	4	BOY MEETS GIRL RCA 8414-1-R (8.98) (CD)	REEL LIFE
88	95	115	6	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
89	103	114	5	KARYN WHITE WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
90	90	90	4	OINGO BOINGO MCA 2-8030 (10.98) (CD)	BOINGO ALIVE
91	84	78	14	FREDDIE JACKSON ● CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
92	70	67	28	SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
93	96	97	9	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
94	97	104	5	RANDY NEWMAN REPRISE 25773 (8.98) (CD)	LAND OF DREAMS
95	77	64	35	SOUNDTRACK ▲3 RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
96	89	82	21	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
97	86	80	30	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
98	80	76	17	PUBLIC ENEMY ● DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
99	99	121	5	WHEN IN ROME VIRGIN 90994 (8.98) (CD)	WHEN IN ROME
100	116	123	10	WILL TO POWER EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
101	82	79	61	10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
102	104	112	4	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
103	NEW ►	—	1	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
104	83	83	36	ROBERT PLANT ▲ ESPERANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
105	107	129	5	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
106	92	92	12	THE JUDDS ● RCA/CJRB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
107	88	88	12	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
108	93	86	52	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
109	117	119	5	COCTEAU TWINS CAPITOL C1-90892 (9.98) (CD)	BLUE BELL KNOLL

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.





# D.J. JAZZY JEFF & THE FRESH PRINCE

## GIRLS AIN'T NOTHING BUT TROUBLE FOR THESE DOUBLE PLATINUM RAPPERS

**"GIRLS AIN'T NOTHING BUT TROUBLE"**\*\* the newly recorded smash hit single from the remarketed now-gold album, **"ROCK THE HOUSE"** 1026-1-J

**"HE'S THE D.J., I'M THE RAPPER"** 1091-1-J double platinum and the biggest rap album of '88, featuring the hits **"PARENTS JUST DON'T UNDERSTAND"** **"A NIGHTMARE ON MY STREET"** and the new single that's breaking out of black radio, **"BRAND NEW FUNK"**

Double the hip-hop, Double the hype. It's D.J. Jazzy Jeff & The Fresh Prince—The double platinum type.

\*Produced by D.J. Jazzy Jeff & The Fresh Prince and Pete Q. Harris. Mixed by Nigel Green at Battery Studios, London.



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## CHILD-PORN ACT

(Continued from page 5)

that VSDA and other industry leaders might seek a meeting with the Justice Department is untrue. "We're going to review the legislative history [of the act] to see what it says and closely follow what Justice does, but that's it," says the source.

VSDA president Lou Berg is also cautious about the impact of the bill. "To be honest with you, I'm not sure. It's not good. I've got too many people who carry adult, and they're concerned. But it's just too early to tell."

VSDA recently mailed out an update informing members of the critical changes and deletions in the final bill, also noting the toughening of state obscenity laws in Wisconsin, Minnesota, and Michigan.

Vans Stephenson, director of public relations at Erol's Inc., the large Washington, D.C.-based chain, says that "it's still a bad bill, and it concerns all of us." Erol's doesn't carry adult product, but Stephenson is still worried about the pressure from the religious right for test cases.

"I'm glad the strict language giving federal prosecutors sledgehammer power is gone, and the courts will have more discretion," he says. "I just hope the pressure for test cases will be on hardcore traffickers and not on regular video retailers." He thinks the issue will be "battled out in the courts" and hopes that "judicial balance will prevail."

Lou Epstein, VSDA chapter president in Cincinnati, where several retailers have been prosecuted for obscenity, is angered by the bill's provisions.

"They're trying to take honest entrepreneurial people and intimidate them," he says. "They're threatening the little guy. Are we in fact breaking any laws? I don't think we are. I don't think any video dealer carrying normal adult product is breaking any laws." He adds that the potential impact of the bill is "as vague as its wording."

Particularly unclear, according to Epstein, is the bill's focus on "regular" dealers of obscene material—which might possibly apply to video dealers who carry adult films.

"When you say 'regular,' I don't know how to interpret this," he says. "I think the industry needs an interpretation of the bill."

Lou Fogelman, president and CEO of the Music Plus combo chain in Los Angeles, echoes the feelings of other dealers who haven't yet seen a copy of the revised bill. "I can't comment on its hypothetical ramifications," he says. "As far as I'm concerned, for now and for the foreseeable future it's business as usual."

The bill, part of the larger omnibus drug bill, was passed by Congress in the final hour of the 100th Congress and awaits President Reagan's signature.

In the original Senate version of the bill, legitimate retailers would have faced fines of up to \$250,000 and mandatory civil and criminal forfeiture of all fixtures and goods of their businesses if convicted of possessing or selling even one or two items deemed obscene—even if the obscenity judgment were obtained in another state or city.

The forfeiture provisions are now up to the discretion of the court, and standard-of-proof protections in prosecutions have been strengthened.

# NARM Losing Its Seats On VSDA Board

BY GEOFF MAYFIELD

NEW YORK Revisions in the election procedures of the Video Software Dealers Assn. will ultimately reshape the trade group's board of directors and allow the organization to make future adjustments when dictated by changes within VSDA's overall membership.

The most significant consequence of the changes ends the arrangement in which three members from VSDA's affiliated group, the National Assn. of Recording Merchandisers, are appointed to the VSDA board.

The move away from the NARM appointments had been widely anticipated by board members in both trade groups since August, when VSDA's directors agreed to extend its affiliation with NARM (Billboard, Aug. 20).

It was under the auspices of NARM that VSDA was created. Prior to the renewal agreement, some of the elected VSDA directors had grumbled that the younger trade association, in the words of one officer, "didn't need NARM to tell us how to run things."

But Mickey Granberg, executive VP of both groups, says the original appointment system merely reflected NARM's responsibility in launching the video organization, "like when you co-sign for a loan," and

that NARM had no intention of making that arrangement permanent.

"That wasn't even on the table," she says. "VSDA doesn't need any NARM people on its board any more than NARM needs VSDA people on its board."

Granberg adds, however, that in VSDA's eight-year history, all of the NARM appointees have been full-fledged members of VSDA. And she does not rule out the possibility that NARM members might be elected or appointed to the board in the future.

The three current appointees—Tower Records/Tower Video president Russ Solomon, Show Industries president Lou Fogelman, and Schwartz Brothers Inc. president Jim Schwartz—will continue to serve the VSDA board until August, when the newly elected directors will be installed. The board will remain a 15-member group, however, because of another revision, which allows the 12 elected directors to tap three additional directors from VSDA's regular member roster. One will serve a one-year term; each of the other two will serve a two-year term.

Granberg and VSDA president Lou Berg say the new system allows the trade group to better reflect the complexion of its overall membership. "This gives the people

on the board a chance to elect an outstanding individual who didn't get elected or to make sure the board represents all segments of the industry," says Granberg. Adds Berg, head of Houston's two-store Audio/Video Plus, "I think now we'll have the freedom to round out the board, whether it be with a large dealer or a distributor."

Berg and Granberg both acknowledge that small independents account for the bulk of VSDA's voting membership, which has made it difficult for representatives from large chains and video distributors to garner enough ballots to make the board. Similarly, they say that if continued consolidation within the industry turns VSDA into a group of larger merchants at some point in the future, the three open seats may well be used to ensure representation by smaller dealers.

Representation by distributors is an immediate concern. Schwartz and past VSDA president Arthur Morowitz, head of Metro Video, are the only distribution executives on the board, and the terms of both expire in August.

The board also decided at its Oct. 11 meeting in North Miami, Fla., that only directors elected by the overall membership may serve as VSDA president. This is not a change in practice from past years, although the stipulation had not

been official. Appointed members have been elected officers but not president.

Other election changes approved at the meeting are as follows:

- In an effort to achieve broader geographical representation, the VSDA Nominating Committee will expand from five to nine members. Three of the nine will be board members who are not up for re-election; the other six will be selected from the overall membership.

- Prior to Nominating Committee meetings, VSDA will solicit letters of interest from the general membership in a search for people interested in serving on the board. Granberg says the extra step will help make the nominating group aware of all potential candidates.

- The at-large nominations from the overall membership will continue as previously structured. Potential candidates not named by the Nominating Committee can be placed on the VSDA ballot when nominated by 20 different regular-member companies.

The changes were recommended by the nine-member Election Reviews Committee, which was chaired by Carol Pough, a partner in the Santa Ana, Calif., store Video Cassettes Unlimited. That committee hammered out the revisions at meetings held Oct. 9-10 in North Miami.

## CMJ, NMS LINES BLUR

(Continued from page 6)

accounted for only 35%-40% of the registrants. "The percentage [of college radio people] has gone down, but the number has gone up," notes Haber.

Most of the other attendees seemed to be aspiring artists, managers, and indie-label people. They attended panel sessions with such names as "The Retail Connection And Independent Distribution," "Surviving And Thriving As An Independent Label," and "International Artist Development." While of minimal interest to college programmers, these discussions—along with the Metal Marathon panels—were clearly geared to new artists and their handlers.

Although NMS started with a similar focus on getting new music and the artists who make it off the ground, Haber doesn't think CMJ is becoming a competitor of the larger convention. Whereas NMS has expanded to the point where it offers discussions on nearly every aspect of the music business, he notes, "We're trying to strictly deal in new artists and established artists who are making innovative music."

Haber can foresee the possibility, however, of transferring the convention to the Marriott Marquis, where the NMS is held, or to the Hilton, where it used to be held. To do that, he estimates, he would have to have 3,500-4,000 attendees. The CMJ meeting was moved downtown this year to the Vista from the older Roosevelt Hotel, and Haber says he is satisfied with the Vista for now.

The growth of the CMJ event has paralleled the increasing interest of the major labels in alternative and college radio as an avenue for breaking new acts. Not surprisingly, the majors maintained a high profile at CMJ, with several show-

casing new acts at CMJ-affiliated clubs and some companies taking booths in the exhibit area.

The labels were trying to sell college radio on their alternative acts, such as CBS' Fishbone and Suicidal Tendencies, EMI's Talk Talk and National Velvet, and A&M's the Feelies. Ironically, however, the musical form receiving the most official attention at CMJ was heavy metal, the subject of seven panel sessions and two keynote addresses (by Megadeth and Lee Abrams) in the Metal Marathon '88 miniconvention Oct. 28-29.

Haber explains that CMJ played up heavy metal more than it did last year because it is "exciting music" and because "young metal bands, if they're good, go through the [artist development] process so quickly that it provides a model for the rest of the industry."

Haber admits the majors are still pushing their "cutting-edge" acts at CMJ but claims that "that's beginning to change with the Metallicas of the world," which he suggests are metal bands with an experimental side.

Besides alternative rock, he adds, record companies are also beginning to focus on "the folk renaissance," typified by such singer/songwriters as PolyGram's Michelle Shocked. Yet he doesn't deny that Shocked, like Abbie Hoffman and Billy Bragg last year, was picked as this year's CMJ keynote speaker partly because of her rebellious political stance.

"We're looking at whatever is left of the renegade art of a couple of decades ago," he explains, noting that college radio is a "renegade medium" compared with mainstream radio. "If something is a little dangerous, a little adventurous,

that doesn't mean it doesn't sell. The CMJ type of artist has generally tried to challenge listeners into opening their minds a little."

Shocked's rambling speech, however, was not too challenging. Noting that she was trying to change the system from within through her music, she said she doesn't like to call herself an artist but that art can be a model for society. The way to effect change, she advised, is to build a social consensus by addressing community issues. She cited the Amnesty International tour, the 24 Hours For Life AIDS research benefit, and an upcoming New York benefit on behalf of the homeless as examples of this approach.

As she harangued a half-empty ballroom about the need to alter the system, the exhibit area and hallway outside were buzzing with the talk of young people eager to break

into the music business. If they were hoping to attract the attention of A&R people, they were undoubtedly disappointed, as few were in evidence at CMJ.

But to some attendees, the mere existence of this event was a reason for hope. At one of the exhibit booths, for example, visitors were offered CDs containing tracks by 15 Cleveland-area bands, along with press clips about some of them. In addition, some of the groups played at clubs in New York and Hoboken, N.J., during the CMJ meeting.

Jim Clevo, who manages a few of the Ohio acts, says the booth cost only \$1,250, compared with \$2,000-\$3,000 at NMS. He said he has attended the latter event, however, and has found it worthwhile.

For additional coverage of the Music Marathon, see pages 10 and 36.

## 'WHITNEY HOUSTON' TOPS 9 MILLION MARK

(Continued from page 6)

Band.

Pat Benatar landed her eighth consecutive gold album, which is her entire output on Chrysalis.

Arista's "1988 Summer Olympics—One Moment In Time" album went gold, giving Houston—who has a top five single with the title track—another gold record for her crowded wall.

Here's the complete list of October certifications:

### MULTIPLATINUM ALBUMS

"Whitney Houston," Arista, 9 million.

"Guns N' Roses," Geffen, 5 million.

U2, "The Joshua Tree," Island/Atlantic, 5 million.

Hank Williams Jr., "Greatest

Hits," Warner/Curb, 2 million.

### PLATINUM ALBUMS

Metallica, "... And Justice For All," Elektra, its first.

### GOLD ALBUMS

Pat Benatar, "Wide Awake In Dreamland," Chrysalis, her eighth. The Judds, "Greatest Hits," RCA, their fourth.

Metallica, "... And Justice For All," Elektra, its fourth.

Robert Cray Band, "Don't Be Afraid Of The Dark," Mercury/Hightone, its second.

"Robbie Robertson," Geffen, his first as a solo artist.

Various Artists, "1988 Summer Olympics—One Moment In Time," Arista.







# Major Int'l Pub Acquires Edition Hansen

## Danish Co. Swells Music Sales/G. Schirmer Catalog

BY KNUD ORSTED

COPENHAGEN, Denmark Edition Wilhelm Hansen, the largest music publishing company in the Scandinavian countries, with major holdings in serious 20th-century repertoire, has been acquired by the international publishing firm Music Sales/G. Schirmer.

The deal includes the major operation of Edition Wilhelm Hansen AS, the Danish parent company of Edition Wilhelm Hansen, as well as its subsidiary companies in Sweden, Finland, West Germany, the U.K., and the U.S.

According to Robert Wise, managing director of Schirmer/Hansen parent Music Sales in London, a "secrecy pact" with Hansen precludes disclosure of the financial terms of the deal, which also involved real estate and retail outlets in the several countries.

In the U.S., Music Sales/G. Schirmer president Barrie Edwards says the acquisition will provide an even greater presence in Europe for the U.S.-originated G. Schirmer, which is also rich in works of serious

music. Edwards notes that Music Sales acquired G. Schirmer two years ago at a cost of some \$8 million. He concedes that the Hansen deal cost the company considerably more. Edwards expects Hansen's fortunes to be enhanced in the U.S. via handling by Music Sales/G. Schirmer, replacing a two-person staff out of New York. Like Hansen, G. Schirmer was founded in the mid-19th century.

The Hansen firm was founded 131 years ago, and the fifth generation of the family since then, sisters Hanne and Lone Wilhelm Hansen, will continue to run the theatrical and production divisions through Nordiska Teaterforlag and the newly acquired Strakosch and Nordgreen Teaterforlag.

The sisters will act as consultants for Music Sales/G. Schirmer, and the third director of Hansen, Tine Birger Christensen, will continue as managing director of the Danish company.

Previous members of the board, Hanne Wilhelm Hansen and attorneys Henrik Stig Moller and K. Lund Christensen, will retire. The new board of directors comprises Bob Wise, Malcolm Grabham, and Frank

Johnson of Music Sales, London. In Sweden, West Germany, the U.K., and the U.S., the present management teams will be retained.

Edition Wilhelm Hansen AS has published the works of virtually every prominent Scandinavian composer since the days of Grieg, Sibelius, and Carl Nielsen. The company also holds the copyrights to a number of songs by popular composers, including George Gershwin and Paul Simon.

Chester Music, its London subsidiary, has published outstanding composers from other countries, including Stravinsky, Poulenc, and de Falla.

G. Schirmer, described as Hansen's "mirror image" in the U.S. and already part of the Music Sales group, has an almost identical pedigree. The 125-year-old company has promoted and nurtured many contemporary composers, including Bernstein, Menotti, and Barber, and over the years has published, along with sister imprint AMP, nearly half of the Pulitzer Prize-winning musical compositions.

With the new link, these three similar companies will extend opportunities worldwide for their catalogs and composers. Schirmer's strength in the U.S. and the commanding international position of Music Sales as a publisher and retailer will complement the dominant status of Edition Wilhelm Hansen throughout Scandinavia and Europe, with dramatically enhanced marketing possibilities.

*Assistance in preparing this story was provided by Irv Lichtman in New York.*

# Alleged Tax Debt Has Not Hurt Ohio Music Retailer

BY EARL PAIGE

LOS ANGELES Record & Tape Outlet, a 41-store chain and wholesale firm based in a suburb of Columbus, Ohio, is embroiled with the Internal Revenue Service over a disputed tax lien and alleged tax debt stated at \$27.6 million.

The large amount of the disputed claim has fueled questions about the company's liquidity among accounts, suppliers, and competitors since the case came to light in July. Since then, officials of both Record & Tape Outlet and the IRS have been reviewing the claim.

At issue are back taxes relating to an IRS audit of the company's books. An alleged unpaid balance between 1980 and 1984 totals \$27.4 million; the rest of the money is owed for alleged unpaid taxes in 1985 and 1987.

According to Jack Batcheck, president of parent firm Music Promotions, a meeting with IRS officials Oct. 4-6 has resulted in "knocking out 98%" of the claim. Another meeting was set for Nov. 4.

An official at the IRS office in Cincinnati declined to comment on the case, other than to verify the original claimed amount.

Joe Testa, recorder in Franklin County, Ohio, verifies that the claim the IRS filed with his office includes six different liens, totalling \$27,594,165.69, "going back to May 1981."

Batcheck says the firm originat-

ed in 1971 as United Sounds of America, a still-existing rack firm that services mass merchandisers with promotional product. The first Record & Tape Outlet store opened in 1976.

Despite the claim, Batcheck says, the firm has had few problems with suppliers. "The majors have been fantastic since a local story broke. We have never been out of front-line product," he says. "They did take a pause to assess things, but they always knew what our numbers were."

One regional branch manager for a major distributor confirms that his company is still selling to Record & Tape Outlet.

"They're an active account with everybody," says the branch manager, who requests anonymity.

Noting the size of the lien, the source says, "There is no way that that is possible... Our credit people do not believe that situation."

He continues, "We do not feel the need to jump ship on that account. We're doing business as normal with that account... We're doing business with that account like we did last year and like we did the year before."

Another regional branch manager for one of the major distributors says curtly, "Yes, they are still a customer—and that's as far as I care to go."

*Assistance in preparing this story was provided by Chris Morris.*

# BMG Bows 3 New Cos.

LONDON BMG Music International is setting up three new Scandinavian companies under the BMG Ariola banner in Denmark, Sweden, and Norway.

In an announcement made jointly in New York and London, Rudi Gassner, president and CEO, said, "Establishing these new centers has completed our goal to have an affiliate in all European countries as well as fostering the globalization of BMG Music International."

Ernst Mikael Jorgensen, most recently managing director of his own company, It's Magic, has been named GM of BMG Ariola, Denmark. Jorgensen handled PolyGram's local and international A&R, marketing, and promotion in Denmark until 1986.

Heading up the Norwegian affiliate is Erling Johannessen, who joins BMG after an 11-year stint at PolyGram, where he was most recently senior product manager for A&R, marketing, and promotion. Hans Breitholtz has been named GM of the

Swedish branch.

Each of the new companies will be responsible for local and international A&R, marketing, promotion, and sales in its respective market. BMG Ariola in Norway will join PolyGram and Scandinavian Music Distribution as an equal partner in their joint distribution venture, Music Service Oslo, as of Jan. 1.

Also on Jan. 1, the Swedish company will set up a new distribution venture with PolyGram. The new company, which will be known as Record Service, will operate out of the existing PolyGram arm. And the Danish company's distribution deal with GDC also takes effect at the beginning of the new year.

Arnold Bahlmann, BMG's senior VP, Central Europe, says, "Though we've had an excellent base with our licensee Gramofon Electra in the past, the establishment of our new Scandinavian companies augments our objective for expanding and strengthening in Europe."



**Personification.** Personics president Charles Garvin, left, cuts the ribbon on the first Personics System, which allows consumers to create custom-made cassettes. Shown at right is George Montgomery, director of the Wherehouse store in which the system is installed.

## INSIDE TRACK

(Continued from page 86)

**SOUTHERN BOUND?** BMI officials are considering relocating some key-punch-operator positions from its New York headquarters to the organization's Nashville office. A decision is expected within six weeks concerning operators who handle TV-music cue sheets and put them into BMI's computer data base. Nashville's lower telecommunications and labor costs, as compared to New York's, are believed to be a factor in the decision. The jobs do not involve executives, directors, or managers, according to Robbin Ahrold, BMI's VP of corporate relations.

**SOUTHERN BOUND, PART II: Mike Martinovich**, VP of merchandising for CBS Records, New York, is rumored to be headed for Nashville to take over the top marketing post once held by Roy Wunsch, now the label's senior VP of Nashville operations. An announcement is expected "in a couple weeks," according to a CBS source, who added that Martinovich would be a strong addition to the Nashville team being assembled by Wunsch.

**INSTANT SUCCESS:** No sooner had RCA Records marketed a batch of CD-only catalog soundtracks and other material, ranging from Henry Mancini scores to Elvis Presley to the "The Helen Morgan Story," than the label felt the need to add cassette versions to the release mix.

**THE 'F' WORD:** Miami rap act M-4sers are back with their second album for JR Records, "Shake It Up And Get Nasty." You'll probably hear about this one—if not on the charts, perhaps in the courts. The album features the sentimental track "We Want To F... You," a XXX-rated takeoff on 2 Live Crew's controversial 1987 track, "We Want Some Pussy." Of course, if the title of M-4sers song offends, you can get the G-rated version: "We Want To Rock You."

**WHO SAYS THE PRESS IS FREE?** Tommy Hammond, one of the proprietors of the Alabama record

store charged with selling "porno" records (specifically, 2 Live Crew's "Move Somethin'"), is still waiting on an appeal date. And the costs of the defense are rising. Joe Campbell, a co-owner of the Takin' Home The Hits store in Alexander City, Ala., reports Hammond's lawyer charged for every media phone call fielded in the days after the case hit the news. So far, Hammond's part of the defense has cost \$1,800.

**PERFORMANCE PRIMER:** The New York Music Publishers' Forum, a unit of The National Music Publishers' Assn., meets Wednesday (9) at the Warwick Hotel to hear how ASCAP, BMI, and SESAC work for writers. ASCAP's Lisa Schmidt and Ken Gilman, BMI's Del Bryant and Marvin Bernson, and SESAC's Steven R. Gordon and Deborah Houghton will be present to explain it all.

**HIS SHOW:** Sid Prosen, the veteran record producer and writer ("Till I Waltz Again With You"), has penned and recorded a Yule song, "If I Were Really Santa Claus," on which Prosen himself does the vocal with backing by Sid's Hometowns Orchestra. Prosen also produced the session, which appears on his own label, Big Records.

**TAKING SHAPE:** Remo Capra, the singer/writer, wrote an avant-garde play some years ago called "The Shape." It has evolved into another opus, "The Cube," which contains 10 songs soon to be recorded by Capra. One of them, in an earlier form, was recorded years ago by the Cowsills on MGM Records. "The Cube" has a theater edition, which is available at the Drama Book Shop and Gotham Book Mart in New York.

**SMART-Y MOVE:** Smarty Pants Inc., the kiddie audio/visual line helmed by Sheldon Tirk, has made a deal for distribution in Canada through A&M Records. Among the 19 releases debuting the arrangement are the audio and video adaptations of "The Real Mother Goose," the classic first published in 1916.





**Pioneer Spirit.** Hans Gout, executive VP emeritus of Philips Du Pont Optical, was presented with the first Pioneer Award by the National Assn. Of Recording Merchandisers for his role in the introduction of the compact disk. Shown, from left, are Gout and Frank Hennessey, president of NARM.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Skip Miller is named VP, black music, for RCA Records in New York. He was president of Motown Records.

Orpheus Records in New York appoints **Walter Lee** VP, marketing and operations. He was senior VP, marketing and promotion, for Capitol Records.

**Martin Greenfield** is named VP, administration, for Epic/Portrait/CBS Associated Labels in New York. He was VP, planning and administration, for CBS Records.

BMG Classics in New York appoints **Chris Wemcken** VP of marketing. He was international A&R/product manager for PolyGram Records in Sydney, Australia.

Enigma Entertainment Corp. in Los Angeles names **Tom Yotka** label manager for the Enigma Classics division. He was a product coordinator/manager for Warehouse Entertainment.

CBS Records in New York appoints **Dennis Burstein** associate director of traffic, merchandising. He was traffic manager, merchandising, for the label. Columbia Records in New York names **David W. Tezak** local promotion manager, Detroit. He was local promotion manager, Detroit, for Cap-



MILLER



LEE



GREENFIELD



WEMCKEN

itol Records. CBS Records Inc. in Los Angeles appoints **Adrian White** senior counsel, West Coast. She was records counsel for the label.

Warner Bros. Records in Los Angeles names **Paul Vitagliano** national promotion manager, modern music/college radio. He was a club DJ and producer for WFNX Boston. Warner Bros. Records in Nashville makes the following appointments: **Bill Mayne**, national promotion manager; **Chris Palmer**, alternative marketing/product manager; and **Rick Baumgartner**, regional marketing manager, Southwest. Mayne was regional marketing manager, Southwest, and Palmer was national promotion manager, both for the label. Baumgartner was sports director for WSIX Nashville.

**Mark Maynard** is promoted to director of Master Series marketing/director of sales by MCA Records/Nashville. He was director of sales for the label.

Atco Records in New York makes the following appointments: **Valerie DeLong**, Southeast regional promotion director; **Jeff Hackett**, Southwest regional promotion director; **Jeff Neben**, West Coast regional promotion director; **Barbara Seltzer**, East Coast regional promotion director; and **Peter Spasoff**, Midwest regional promotion director. DeLong was in marketing and sales for WEA; Hackett was a restaurateur in Houston; Neben was a record consultant; Seltzer was national secondaries promotion manager for the label; and Spasoff was Chicago local-promotion rep for RCA Records.

Motown Records in Los Angeles appoints **Mary Joe Moore** assistant to the VP of promotion; **Joan Scott** joins regional promotion, West Coast. They were, respectively, assistant to the VP of sales and distribution for the label and in regional promotion, West Coast, for Capitol/EMI.

**Mike Lipton** is named director of marketing for Conscar Records And Tapes in Los Angeles. He was senior VP for United Artists Records.

Tommy Boy Records in New York names **Larry Stanley** director, business affairs and international, and **Edward Strickland** national director, R&B promotions. They were, respectively, in private law practice and tour promotions coordinator for Rush Artist Management.

• VIDEO PEOPLE on the move, see page 48

# Capitol Box Fits CD-3 Criteria

BY GEOFF MAYFIELD

**NEW YORK** The 3-by-12-inch box has grabbed the inside track on becoming the merchandising standard for the 3-inch compact disk—and Capitol Records thinks it has developed the product's ultimate package.

Capitol's timing seems right. Shortly after the label released two CD-3 singles—Duran Duran's "I Don't Want Your Love" and Poison's "Every Rose Has Its Thorn"—in this package, the Manufacturers Advisory Committee of the National Assn. of Recording Merchandisers unanimously endorsed the 3-by-12 as the standard for 3-inch disks.

The star of this show is the 3-by-3-inch plastic box, called a Gem-Pak, that is housed within the disposable footlong cardboard package. Ron McCarrell, Capitol VP of marketing, says the snap-open box holds disks more securely than the cardboard slip sleeves being used by other labels.

"The plastic wallet makes for good storage, as opposed to the paper ones I've been seeing, where the disk can slip out," McCarrell says.

The Gem-Pak also features dedicated art work on a wraparound label placed on the wallet at the point of manufacture. The design permits spine identification by

CD-3s, a feature missing from most previous packages.

Fort Wayne, Ind., manufacturer International Packaging Corp. has a patent pending on Gem-Pak's design and has registered a trademark for the product's name. The company worked in league with New York-based packaging specialist Queens Group and Sony CD presser Digital Audio Disc Corp. on the packaging design. Capitol coordinated its efforts with Queens Group.

McCarrell says Capitol plans to use the design for all forthcoming CD-3s, regardless of their program—A-B singles, maxisingles, or mini-albums.

Within the colored band atop the front of the 3-by-12 package on future Capitol CD-3s, copy will clearly state the type of program. The labels will read, for example, "contains two songs" or "contains maxisingle mix." No such description appears on the Poison and Duran Duran boxes because those units were designed before Capitol decided to label the type of program, McCarrell says.

Richard Roth, executive VP of Queens Group, and Gene Hull, VP of marketing for International Packaging Corp., say the Gem-Pak's design will facilitate automated loading by CD pressers. Although Queens brokered the Capitol deal, if the package becomes

widely utilized, Hull says his company would sell its plastic boxes directly to pressers. Queens, which produces the Gem-Pak's wrap-around label and the 3-by-12 box, will continue to deal with labels. "It's not really in our interest to be sellers of plastic units," Roth explains. "It's in our interest to develop a package that will work for the industry."

Another CEMA-distributed label, EMI, also plans to use the Gem-Pak. The first EMI CD-3s in the package, from Robert Palmer and Najee, are due for release Wednesday (9). As for labels outside of the CEMA camp, Roth says, "Everybody who has seen it has expressed a great deal of interest in it."

The decision by the 36-member NARM Manufacturers Advisory Committee to adopt the 3-by-12 as the CD-3 standard was reached Oct. 26 at the trade group's Wholesalers Conference in Palm Springs, Calif. Ironically, the 3-by-12 size has not been well received by retailers and racks as a standard for cassette maxisingles, the taped versions of 12-inch singles.

Many merchandisers had been rooting for the 3-by-12 as standard for CD-3s; store managers who attended September's Retailers Conference in San Diego agreed those dimensions would be most practical. But, led by Tower Records, some of the chain executives who attended that meet were beginning to favor a 7-by-7-inch package, which would allow dealers to store the 3-inch disks in vinyl singles bins.

## Def Jam Bows Black Gold, Signs 5 Acts To R&B Label

**NEW YORK** Def Jam Records, the home of such hip-hop stars as L.L. Cool J and Public Enemy, is introducing an R&B-only label called Black Gold. Like Def Jam, Black Gold will be distributed by Columbia Records.

Four of the first five acts signed to Black Gold previously recorded for Def Jam. They are Alyson Williams, Oran "Juice" Jones, Chuck Stanley, and Tashan. The fifth is veteran vocal group Blue Magic.

"We're splitting Black Gold off from Def Jam to develop a special aura for the artists and the label," says Def Jam-Black Gold president Russell Simmons. "Most of today's

R&B is not artist driven enough, is not gutsy enough. Our artists' images will be very strong. There'll be no question about what they represent."

Simmons intends to bring in many new staffers and move some over from Def Jam to Black Gold. Faith Newman, who worked in song publishing for Def Jam, will be A&R director for Black Gold.

Williams' album, titled "Raw, Gutsy R&B," is to be released in January, with projects by Blue Magic and Jones to follow.

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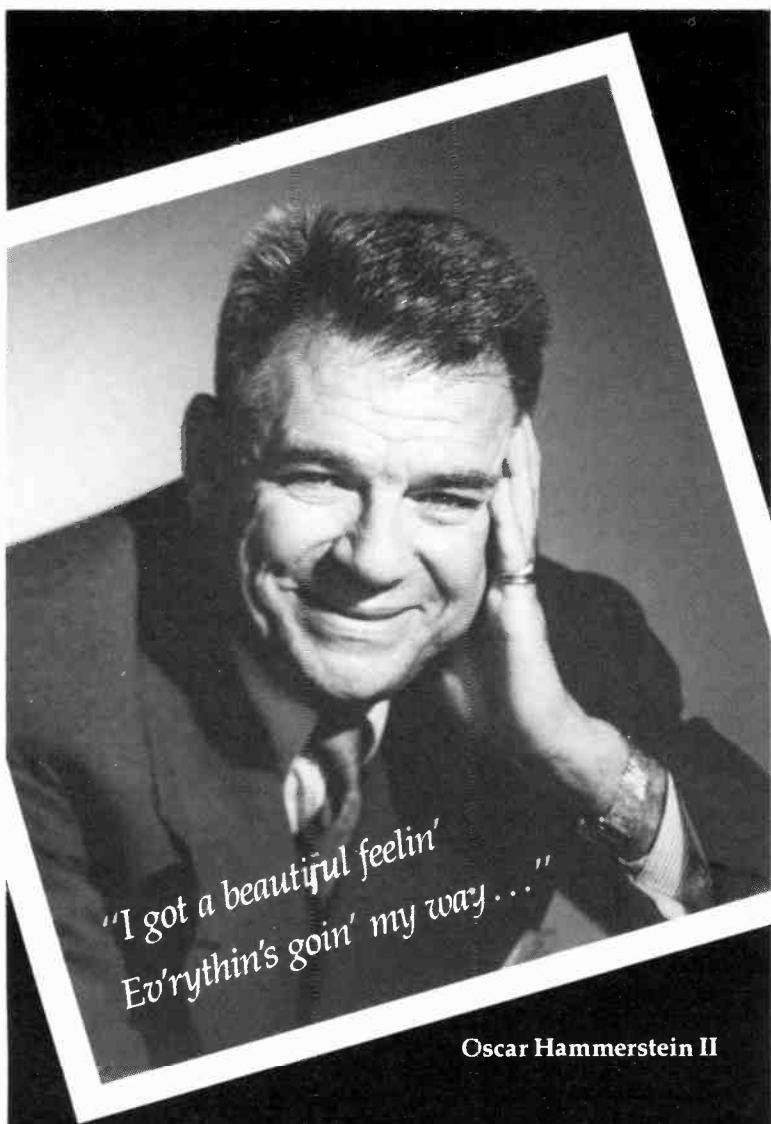
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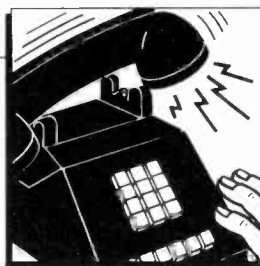
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# INSIDE TRACK



Edited by Irv Lichtman

**O**VERTURE TO A PRICE CUT? WEA has extended its fourth-quarter CD discounts, which originally were slated to run out at the end of October, through to Dec. 23. The move is fueling optimism among retailers that the distributor plans to put some sort of permanent price reduction in place by the start of next year, especially since WEA used a similar tactic last year to introduce its \$12.78-list Super Savers line. The current deals, offered on most available titles, cut 6% off the wholesale price of \$12.78 titles and 12% off full-line disks.

**W**AXING ON: Scuttlebutt in the Washington, D.C., area suggests that the Pittsburgh-based National Record Mart intends to pick up the 50-year-old Waxie Maxie's web; those rumors have circulated in the Midwest, too. Meanwhile, Track hears that David Blaine, Waxie's VP and GM, may be headed to Philadelphia-based Wall To Wall Sound & Video in January. Wall To Wall has been shopping for an executive to head its music operation for at least a year.

**M**ILESTONE: Albany, N.Y.-based Trans World Music Corp. becomes only the second U.S. music chain to top the 400-unit mark. The web opened its 401st store Oct. 29, the last day of its fiscal quarter. Musicland, of course, has more than 600 stores.

**H**OLLIER EXITS FILMTRAX: The unexpected resignation of Tim Hollier from his executive positions at Filmtrax has caused shock in the U.K. music business. His departure is attributed by the company to "personal reasons and a desire to pursue various projects within the film industry." Filmtrax chief executive John Hall, who set up the company four years ago with Hollier, terms the parting "amicable." Hollier was director of Filmtrax and president of its U.S. subsidiary, Filmtrax Copyright Holdings Inc. A singer/songwriter in the '60s, Hollier's compositions formed the basis of the Filmtrax publishing operation. The company has made major acquisitions this year, including the Columbia Pictures Music Group, which includes Belwin-Mills Music and Columbia's print

unit, and Ivan Mogull Music, in purchases totalling \$70 million. It also acquired the U.K.'s Novello & Co.

**T**HE SALE OF ROULETTE RECORDS along with other labels owned by Morris Levy is still up in the air after another period expired in which New York's KB Communications had exclusive rights to buy the label for \$4.5 million. KB, which originally had a deadline of Sept. 9, could not meet the new October date, but there's still a chance a deal could come about, Track hears.

**L**UMBERING ON: Despite continuing rumors that Tree International is about to be sold, executive VP Donna Hilley denies anything is imminent. She does confirm, though, that CBS Records, PolyGram, and EMI are "real interested and in the ball game."

**B**USTING OUT: Phil Collins' debut film, "Buster," will open in U.S. theaters Nov. 23. Based on the real-life story of British train robber Buster Edwards, the film was a No. 1 smash in the U.K. It has also spawned a hit single for Collins, his remake of "A Groovy Kind Of Love," off the Atlantic soundtrack. The soundtrack includes two more Collins cuts, including the next single, "Two Hearts" . . . "The Middle Of Nowhere," a new revue based on the songs of Randy Newman, begins performances Nov. 4 at New York's Astor Place Theatre.

**I**T'S A STEAL: Someone got away with the headphones used to demonstrate a car DAT setup at the Tower store on Fourth and Broadway in New York the other day. Some graffiti was also scrawled on the DAT machine itself. The DAT On The Road display, one of seven at Tower stores in the U.S., was put up by GRP Records, which entered the prerecorded DAT scene this year. Well aware of industry controversy surrounding DAT, Bud Katznel, GRP senior VP of marketing and sales, comments, "I didn't know the RIAA was after headphones too!"

**E**NTERTAINMENT ATTORNEYS Michael Sukin and Marc Jacobson and their staff are leaving the New York firm of Berger & Steingut to join Carro, Spanbock, Kaster & Ciuffo. The latter firm, located at 1645 Broadway, represented Morris Levy in the recent sale of his Big Seven music publishing company to Japan's Fuji entertainment complex, while Sukin brings in representation of the Gershwin Estates, Opryland, Acuff-Rose Music, the Presley Estate, and the Gipsy Kings, among others.

(Continued on page 84)

## Fogerty, Fantasy Face Off In Frisco Court

### Label: Ex-Creedence Star Stole His Own Song

BY ROBIN TOLLESON

SAN FRANCISCO Rock stars are frequently sued by songwriters who claim that the artists stole their songs. But it is not every day that an artist is accused of ripping off his own composition.

That is exactly what has happened, however, to John Fogerty, the former lead singer of Creedence Clearwater Revival, who last week faced charges of musical plagiarism in U.S. District Court here.

Fantasy Records, the plaintiff in the suit, contends that Fogerty's 1985 Warner Bros. hit "Old Man Down The Road" is the same song as Creedence Clearwater Revival's 1970 "Run Through The Jungle." Fantasy owns the rights to much of the material Fogerty wrote for Creedence before the group disbanded in 1972.

Fogerty and his lawyers admit to similarities between the two songs but attribute that to the fact that both belong to the bluesy genre Fogerty calls "swamp music." "I just sit down and make the best rock'n'roll that I can," Fogerty testified here Oct. 24.

Fantasy lawyer Malcolm Burn-

stein counters, "He can write 500,000 in his same style, but not use the same melody. These are note-to-note the same."

Fantasy says it would not have an argument if the two songs were just similar. "You can listen to 'Green River' and it doesn't sound like 'Old Man Down The Road,'" Burnstein says. But New York musicologist Harold Barlow testified that riffs found in "Jungle" and "Old Man" show up repeatedly in works by Fogerty that precede both of them, going back to "Bootleg" in 1968. Barlow said that Fogerty had "made this structure commonplace."

Appearing in court in a conservative, dark-gray business suit, his right hand in a cast, Fogerty joked with Burnstein that his swamp music is not officially recognized by the Juilliard School of Music but became visibly uncomfortable when pressed about the actual composition of "Old Man Down The Road." At one point, he snapped, "Yeah, I did use that half-step. What do you want me to do, get an inoculation?"

Fantasy's lawyers hope to convince the jury there are substantial similarities between the two songs

and that the only reasonable way that could occur is through copying. If the tunes are shown to be sufficiently similar, the law allows the jury to infer that copying took place. "We don't think it was a conscious effort on John's part," says attorney Burnstein, "but that's not the question. The question is, is he a copyright infringer?"

The 10-member jury is expected to reach a verdict on the question of copyright infringement by the end of this week. Monetary damages will be assessed separately.

Fantasy's lawyers have been working on the case since shortly after Fogerty's "Centerfield"—the album on which "Old Man" appeared—was released in 1985, according to Burnstein. The trial has put a halt to work Fogerty is doing on a new album for Warner Bros.

This is not the first time Fogerty and his former bosses have tangled over his "Centerfield" album. Fantasy owner Saul Zaentz sued the singer and Warner Bros. for \$142 million in 1986 for allegedly slandering him in two songs on the album, "Zanz Kant Dance" and "Mr. Greed."



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