

Billboard

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NEWSPAPER

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VOLUME 101 NO. 5

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

February 4, 1989/\$3.95 (U.S.), \$5 (CAN.), £3.50 (U.K.)

Programmers Divided On Causes Of Top 40 Arb Drop

BY SEAN ROSS

NEW YORK Top 40 program directors want to remain calm in the face of generally depressing fall Arbitron ratings. But many are looking askance at the new Arbitron diary that took effect in September as well as at the format's relatively hard-edged fall music mix.

Top 40 stations rarely expect a great fall book. "When your active audience goes back to school, that has a tendency to take a little bit away," says WDFX Detroit PD Chuck Beck. "It's nothing that anybody needs to be alarmed about—just something that happens in the fall."

Indeed, if you compare the number of gainers and losers in fall '87 with

that of fall '88, things don't look much worse. In '87, 16 top 40 stations were up and 26 were down in the top 25 markets. A year later, 12 were up, 27 were down, and four held steady.

Yet the difference seems to be in the degree of some of the drops. In

(Continued on page 14)

500 Sites To Get In-Store Music Taping Device Personics Passes Market Test

BY DAVE DIMARTINO

LOS ANGELES Initial sales and survey figures indicate that the Personics in-store taping system, after only 10 weeks of test exposure here in four major retail chains, is scoring big with consumers and retail-

ers alike.

Projections for the system—which allows consumers to create their own audiocassette programs of varying lengths—now call for 500 in-store taping units to be in place at retail outlets both here and on the East Coast by year's end.

The results of the initial tests seem to bear out the claims made by Personics when the Redwood City, Calif.-based firm publicly emerged in May 1987. According to data supplied by the chains that have been testing the system here—Wherehouse, Music Plus, Musicland/Sam Goody, and Tower—the Personics system has boosted overall sales of music product by between 3.5% and 5.5% and has not had a negative impact on prerecorded music sales.

The possibility that Personics could cut into album sales has typically been mentioned by label and retail executives skeptical of the customized-cassette system; according to survey figures, however, artists whose music is represented on

(Continued on page 77)

MTV To Present Heavy Metal Tour

NEW YORK MTV is moving into the concert tour packaging business April 3, when the music television channel will kick off a 30-city, major-market Headbanger's Ball Presents heavy metal tour. The headliner will be Island act Anthrax; RCA's Helloween and Combat Records' Exodus will be

featured acts.

According to Abbey Konowitch, VP of programming, the Headbanger's Ball tour is just the first of a proposed series of packaged concerts to come later this summer and fall, based upon some of the channel's other "specialty" shows, such as "Club MTV" and "120 Min-

utes."

Key to the success of the Headbanger's event, which is being packaged for MTV by International Creative Management, will be a significant amount of on-air promotion of the tour on the 24-hour-per-day music channel. And in a

(Continued on page 79)

Euro Rights Owners Hail Import Ruling

BY MIKE HENNESSEY

CANNES In a judgment of major significance for the music industry, the European Court has ruled that it is illegal to import sound recordings from a Common Market country where their rights are exhausted into a member state where a longer term of protection exists.

The case was initiated in 1987 by EMI-Electrola against a German company that had imported from Denmark a compilation compact disk of recordings made by Cliff Richard

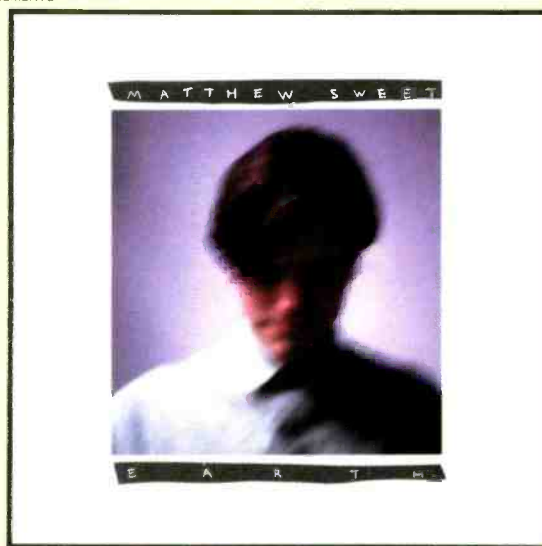
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MIDEM REPORT

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SARAFINA! THE MUSIC OF LIBERATION 9307-1-RC The original Broadway cast recording, with 24 selections composed and produced by Mbongeni Ngema and Hugh Masekela. Young South African voices raised in an exhilarating fusion of jazz, rhythm & blues, rock and gospel. Nominated for 5 Tonys, the show inspired an NBC-TV special and a movie, opening soon nationwide. On RCA Victor/Novus.



On his debut A&M release **Earth**, Matthew Sweet takes an original approach to pop music, borne of his Nebraska roots and his big-city work with bands like the Golden Palominos. Matthew writes and sings with an intense directness. **Earth** has instant appeal, but Sweet's literate lyrics and layers of guitar and keyboards also reward repeated listening. On A&M Records, Compact Discs and BASF Chrome Tape. [SP 5233]

N.Y. Cable Firm Sets 8-Channel Digital Service

BY STEVEN DUPLER

NEW YORK A new digital music home-delivery system using a standard cable-TV hookup to transmit eight channels of 24-hour-per-day CD-quality digital audio is expected to debut this summer in several major markets via at least two major multiple-cable system operators.

New York-based International Cablecasting Technologies, developer of the CD/8 system, says contracts are already signed with Tele-Communications Inc.—the largest MSO in the country—which has committed to the launch with 1 million subscribers in three markets; and Prime Cable, which will initially offer CD/8 to

(Continued on page 84)

MEET THE NEW BAD BOYS OF ROCK 'N' ROLL! **SKID ROW** (81936)

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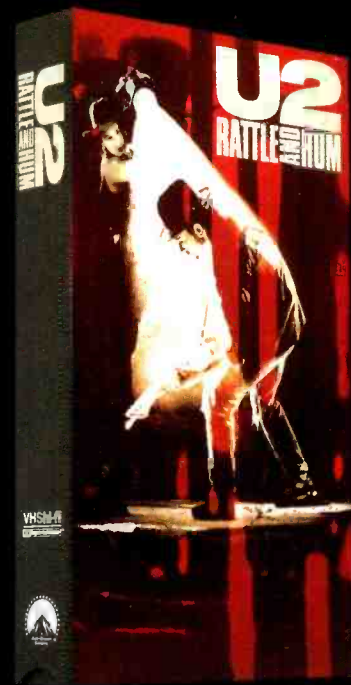
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Billboard CONTENTS

VOLUME 101 NO. 5

FEBRUARY 4, 1989

MEMOS FROM MIDEM

This year's well-attended international music meet in Cannes provided a centralized platform for numerous announcements, deals, showcases, and politicking. Look for Billboard's extensive coverage on pages 1, 3, 50, 65, 78, and 86.

LaserLand Chain Takes Unlucky Fall

Friday the 13th was indeed ominous for Denver-based LaserLand Corp. U.S.A., which closed the doors to its corporate offices on that date in January. The laserdisk retail chain's shutdown may have been due to undercapitalization and overexpansion. Billboard's Peter M. Jones has the story. **Page 42**

VIDEO SPAWNS A RADIO SHOW

A guest shot by Baker & Taylor VP Jeff Tuchman on radio veteran Roy Leonard's WGN-AM Chicago show was so popular that the two now co-host a weekly call-in program revolving around home video. Billboard contributors Moira McCormick and Karen O'Connor describe the show's impact on listeners. **Page 43**

Racker Gets A Handle On Retail

Giant rackjobber the Handleman Co. has launched its first retail effort: a 4,000-square-foot venture located inside Atlanta's American Fare superstore. The new outfit, called The Entertainment Zone, offers prerecorded audio and video cassettes as well as LPs and accessories. Marketing editor Earl Paige has the details in Retail Track. **Page 55**

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Europe Gears For Single Market

Distribution, Rights Being Centralized

BY NIGEL HUNTER

CANNES While no one is expecting the goal of a European single market to be completely achieved by Jan. 1, 1993, its scheduled start-up date, it became evident at the just-concluded MIDEM music fair here that the music industry is already making strides toward that finish line.

Jean-Loup Tournier of SACEM, the French rights society, and BIEM, the association of European mechanical rights groups, was one of several speakers at MIDEM this year who asserted that 1992 has already arrived as far as much of the music industry is concerned.

"Contracts have been modified so that records can move freely through the [European Economic Community] so we don't see what difference 1992 will make," he said. "We can see the beginning of the Europeanization of our copyright societies."

Tournier thinks that peace between the societies and centralization will continue to progress, with a consequent reduction in costs and simplified documentation.

Frans de Wit, managing director of EMI Music Publishing U.K. and president of the U.K. Music Publishers' Assn., said that the European market

has been open to different cultures, particularly American, since 1945.

"By 1992 it will be very different," he added. "I predict we won't have any national subpublishing deals. The publishers will bypass the collecting societies to deal direct with the record companies. Quite possibly there will be only one European collecting society left."

Manfred Kuehn, senior VP of the Bertelsmann Music Group U.S., thinks a single European collecting society for mechanical rights is a desirable aim.

"EMI and other majors may follow what PolyGram, CBS, and now BMG have begun," Kuehn said. "One can see the day when some mechanical

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MIDEM REPORT

Emphasis Is On Cooperation As Industries Face Future

BY MIKE HENNESSEY

CANNES The 23rd annual MIDEM music fair, held here Jan. 21-25, was considered notable not only as a showcase of the diversity and technical ingenuity of the flourishing music and home entertainment industries, but also for the enhanced spirit of solidarity among the different segments of industries facing the challenges of the future.

This spirit was exemplified by the press conference given by Nesuhi Ertegun, president of the International Federation of Phonogram and Videogram Produc-

ers (IFPI), and Jean-Loup Tournier, president of BIEM, the confederation of European mechanical rights societies. Both men emphasized that record companies, rights societies, and music publishers have much to gain by working in harmony to achieve common goals.

This theme was echoed at the seminar staged by the International Federation of Popular Mu-

(Continued on page 85)

MIDEM REPORT

ASCAP Cheers Federal Decision As Freedom For Writers Arbitrators Rule Out BMI Bonus Changes

BY KEN SCHLAGER

CANNES In the final chapter of a two-year battle between BMI and ASCAP, a federal arbitration panel ruled that BMI's proposed changes in its payment schedule to songwriters were in violation of the writers' contract. News of the decision came last week as top U.S. music publishing figures gathered here with others in the international industry for the annual MIDEM music fair.

The BMI proposal to deny bonus payments to former affiliate writers who have joined ASCAP had already been declared in violation of BMI's

anti trust decree following a Justice Department review in June. At that time, BMI agreed to withdraw the proposed changes, which had never been implemented.

Nevertheless, ASCAP, which brought the complaint to the Justice Department and the American Arbitration Assn. on behalf of 11 former BMI writers, has declared the arbitrators' decision to be "an important victory for writers' rights."

Interviewed at MIDEM, Gloria

Messinger, managing director of ASCAP, said her organization "regards this as a significant decision guaranteeing all writers the freedom to move from BMI to ASCAP without fear of having their royalties reduced."

She added that the new decision was not elementary, despite BMI's earlier withdrawal of the proposed changes. "There were some writers who went back to BMI, who wouldn't wait for the decision. Or, they stayed at BMI," Messinger says. "They can now leave."

In their ruling, the arbitrators—two former federal judges and a former federal prosecutor—required that BMI "pay the costs of the arbitration, including fees in the amount of \$30,000 payable to the [former BMI affiliates]."

The ruling, issued Jan. 20, stated that "the provision in BMI's payment schedule effective Jan. 1, 1987, which limited the payment of song bonus payments to writers and publishers who are affiliated with BMI, violated BMI's contractual commitment to pay... former affiliates."

BMI took some satisfaction in the fact that the arbitrators required the society to pay only a portion of ASCAP's costs; Robbin Ahrold, BMI's VP of corporate relations, estimated ASCAP's total legal fees could have run as high as \$200,000.

Messinger acknowledges that "legal fees were in six figures" but declares, "I don't view that as a problem."

"The money at stake was the writers' money," says Messinger. "That money was safeguarded."

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NARM Takes Campaign For Radio Song IDs Nationwide

This story was prepared by Bill Holland in Washington, D.C., and Melinda Newman in New York.

NEW YORK Following the success of a trial program in Chicago, the National Assn. of Recording Merchandisers is preparing to roll out a national record store campaign enlisting patron signatures on petitions requesting that radio stations front- and back-announce songs (Billboard, Jan. 28).

Pam Cohen, executive director of NARM, says that NARM will devote a business session to the issue at the annual convention. "On

March 6, the business session will be dedicated to back-announcing and describing our nationwide plan. We figure it will take us a few months to get it together. We've been talking with the [Recording Industry Assn. of America] to get their involvement."

RIAA executives met with GMs and promo staffs from 16 major labels Jan. 23 on the subject of back-announcing. "Everyone was hopped-up about it," says one participant, "particularly since the involvement with NARM and the 10,000 signatures they got from from all those Chicago stores."

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Few Hot Releases For February

Orbison, Simply Red, Strait Albums Due

BY MELINDA NEWMAN

NEW YORK With the midwinter doldrums ruling the recording scene, few hot new releases are expected in February. Europe, George Strait, Simply Red, and Roy Orbison are among the handful of gold and platinum artists expected to issue product this month.

"Mystery Girl," Roy Orbison's last recording and his first package of all-new material in a decade, appears Wednesday (1); Virgin had originally planned a Valentine's Day release. Two Orbison anthologies, Virgin's "In Dreams" and Rhino's "For The Lonely: An Anthology, 1956-1965," recharted following the singer's December death and have remained on

the Top Pop Albums chart since then. The new album was produced by Orbison, fellow Traveling Wilburys Jeff Lynne and Tom Petty, Mike Campbell, Barbara Orbison, T-Bone Burnett, and Bono.

Europe's first album, never released in this country, will hit the streets Feb. 10, and Epic will try to boost it to the gold level of the hard rock band's subsequent efforts, including the most recent, "Out Of This World."

Simply Red is among several artists hoping to regain certification stature. The British band will try to recapture the gold status attained by "Picture Book"—but eluded by its last album, "Men & Women"—with the Stewart Levine-produced album "A New Flame," scheduled for Feb. 17 release.

Also attempting a return to gold status is Boy George, whose "Tripping Over Mother" is due from Virgin the week of Feb. 20. The album, produced by Teddy Riley and Bobby Z, among others, includes material from a U.K.-only album released last summer and four brand-new tracks. Also on the comeback trail is Atlantic group Rose Royce, with "Perfect Lover" due the week of Feb. 6.

Motown will be well represented this month with El DeBarge's "Gemini" album, slated for release Feb. 20. Maserati also races onto the scene with a self-titled album Feb. 20. The Motown band, formerly on Prince's Paisley Park label, was produced by former Prince bassist Brown Mark, Bernadette Cooper, and Michael Sembello. And former Prince girlfriend Appollonia appears with an epony-

(Continued on page 82)



Ure The Top. Chrysalis Records artist Midge Ure meets with label and management brass to mark the release of his new album, "Answers To Nothing." Shown, from left, are Chris Morrison, Ure's manager; Ure; and Mike Bone, president, Chrysalis.

HBO Video-Sports Illus. Tape Makes Sales Splash

BY AL STEWART

NEW YORK The video version of Sports Illustrated's swimsuit issue has surfaced as one of the top-selling nontheatrical titles ever released, according to HBO Video.

The company says "Sports Illustrated's 25th Anniversary Swimsuit Video" has prebooked some 565,000 units, making it the fourth biggest-selling nontheatrical release in the history of video and the biggest-selling video ever released by HBO (surpassing "Platoon," which logged a unit volume of more than 400,000).

The 55-minute tape, slated for release Feb. 10 at \$19.95, is a showcase of the latest in women's swimwear. The magazine's annual pictorial on the subject, featuring many top fashion models, has traditionally been Sport Illustrated's best-selling issue of the year.

"There are basically three elements that are driving sales," says Curt Viebranz, president of HBO Video. "It's a proven commodity; we have a marketing plan that is creating a lot of awareness and we're offering two prepacks—a three-tape prepack designed for rental and a 12-tape prepack designed for sell-through."

In addition to the three-pack, which offers a free 1989 swimsuit calendar, and the 12-pack, which offers two free copies of the video "All New Not-So-Great Moments In Sports," HBO's marketing plan is highlighted by an Everyone's A Winner promotion that offers an "instant winner" game card with every cassette.

The company says all of the cards will offer some type of prize. Most will offer consumers either a \$2 rebate on any of HBO's "Get The

(Continued on page 78)

Will Host Mornings At KIQQ L.A.

Shannon Signs 5-Year Deal As WW1 VP

BY SEAN ROSS

NEW YORK After months of speculation, Westwood One has announced that Scott Shannon, VP/programming and morning man for WHTZ "Z100" New York, has been signed to a five-year deal as VP of the network's radio station group. Shannon will be based at the company's soon-to-be-acquired KIQQ Los Angeles, where he'll also host mornings.

An affiliate of Transtar's soft AC Format 41 network for the past 3 1/2 years, KIQQ will return to "some configuration of top 40" upon WW1's takeover, expected to take place about April 1, when Shannon starts at the station. A day-to-day operations manager for the station will be announced next week, and a GM will also be announced shortly.

Shannon has been with Z100 since its inception in 1983. The station's two-book rise to the top of the market—a position it has maintained for most of the past five years—has made him top 40's most prominent programmer, as well as the star of its Z100 Morning Zoo. He has been associated with WW1 since his syndicated "Scott Shannon's Rockin' America" countdown debuted three years ago.

Shannon will report to WW1 executive VP Mike Kakoyiannis. His duties will include responsibility for WW1's other radio stations, WNEW-AM and

WYNY New York, as well as consultant duties for WW1's network programming. But for the time being, Shannon says that "all my energies will be devoted to the launch of this new station in Los Angeles." He also says that he will remain involved with Z100 as a consultant.

Financial terms of the Shannon/WW1 deal are not being released, but

initial reports put the deal at \$10 million—or \$2 million a year. Now some sources say the figure is closer to \$14 million. If that's the case, the cost of acquiring KIQQ and Shannon would be \$70 million. And that doesn't include other salaries or the cost of launching a new format in a highly competitive market.

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Geffen Records' Coury Assumes Larger Role

LOS ANGELES Al Coury, the head of Geffen Records' promotion department since December 1985, who has been appointed GM of the label, says that he will now take on "more broad-based responsibilities" involving the day-to-day operation of the company and its marketing plans.

Coury's appointment comes during a period of burgeoning success for Geffen. The Warner Bros.-distributed label currently has three of the top 10 albums on Billboard's Top Pop Albums chart: Guns N' Roses' multiplatinum "Appetite For Destruction" (No. 2), the group's new "GN'R Lies" (No. 5), and Edie

Brickell & the New Bohemians' "Shooting Rubberbands At The Stars" (No. 9).

Coury's appointment also prefigures an anticipated expansion of Geffen's presence on the East Coast; this spring, the label will reportedly install a publicity representative in New York.

"This year we're looking to double what we did last year in terms of volume of business," says Coury, who adds that Geffen's release schedule will also double in 1989.

Concerning the future of the label's promotion department, Coury says, "We certainly will be appoint-

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EXECUTIVE TURNTABLE

RECORD COMPANIES. Al Coury is named GM for Geffen Records in Los Angeles. He was founder and head of its promotion department (see story, this page).

Atco Records in New York appoints **Mark Gorlick** director, national promotion, in Los Angeles, and **Bruce Tenenbaum** director, national promotion, in New York. They were, respectively, national promotion director for Uni Records and director, national pop promotion, for Atco.

Wanita Burrell Boyar is promoted to administrator, product management, by RCA Records in New York. She was secretary to the senior director of product management for the label.

Columbia Records in Los Angeles appoints **Marilyn Mitson** promotion manager, secondary markets. She was administrative assistant, national promotion, West Coast, for the label.

EMI Records in New York names **Art Keith** regional sales manager, Southwest, and **Irwin Sirota** regional sales manager, Southeast. They were, respectively, director of national account sales for Arista Records and Eastern album rock promotion manager for Capitol Records.

Suzanne Olsson is promoted to coordinator, video promotion, by Elektra Records in New York. She was assistant to the national director, video/marketing promotion, for the label.

Universal Records in Nashville makes the following appointments: **Sam**



COURY

GORLICK

TENENBAUM

HAWKINS

Cerami, director, regional promotion, Southeast; **Jay Jensen**, director, regional promotion, Southwest; **Terry Stevens**, director, regional promotion, Midwest and Northeast; and **John Curb**, director, regional promotion, West Coast. Cerami was an independent country promoter; Jensen was with Ray Block Productions; Stevens was with the Satellite Music Network; and Curb was West Coast country promotion manager for Mercury Records.

Vicki Mack Lataillade is named product/marketing manager for Sparrow Records in Los Angeles. She was owner and operator of corporate consulting agency Charismata.

Combat Records in New York promotes **Bridget Roy** to metal marketing and promotion. She was responsible for metal press for the label.

Jim McCall is appointed marketing specialist, Southern region, for Narada Records in Milwaukee. He was regional sales specialist for MCA Distributing.

Sky Records in Atlanta appoints **Jim Parker** director, promotions. He was CEO of Matrix Productions.

Audrey Silver is named director of marketing, classical and jazz, for Chesky Records in New York. She was in marketing for CBS Masterworks.

PUBLISHING. BMI in Los Angeles makes the following appointments: **Gloria Hawkins** to director, writer/publisher relations; **Rick Schwanke** to associate director, writer administration; and **Jan Gross** to executive coordinator, writer/publisher relations. Hawkins was director, writer administration; Schwanke was executive assistant in writer/publisher relations; and Gross was executive assistant to the assistant VP.

Gerry Levinson is appointed executive director of the ASCAP Foundation by ASCAP in New York. She was grants administrator for the Fan Fox And Leslie R. Samuels Foundation.

Chrysalis Music Group in New York appoints **Russell Ziecker** director, talent acquisition, for Chrysalis Music Inc. He was the professional manager for Chrysalis Music in Los Angeles.

RELATED FIELDS. **Herb De Cordova** is promoted to director, licensing and product development, entertainment merchandise publisher Funky Enterprises Inc. He was in licensing and product development for the company.

Susan Blond Inc. in New York names **Cathryn Swan** director, publicity. She was an account executive for Rogers & Cowan.

Rob Prinz joins the music department at Creative Artists Agency in Los Angeles. He was VP, contemporary music, for the William Morris Agency.



Answers

Midge Ure Answers To Nothing

"This is the first time ever in my career that I've had to stand up and say, right this is Midge Ure, this is what he sounds like, this is what he does, without any outside influence. I don't have to compromise at all in what I'm doing... and that's very strange for someone who's been in the music business for 12 years. That's why I consider 'Answers To Nothing' my first genuine solo album."

Midge Ure

"Midge Ure is a master of words and music whether he is a young Ultravox, a music coordinator for the Prince's Trust, a genius for those who don't know about Christmas, or whether he is doing Band Aid, Live Aid, Nelson Mandela Freedomfest or his own solo project like 'Answers To Nothing'."

Scott Muni, WNEW-FM, N.Y.C.

"We listened to it, we loved it, we are playing the hell out of it. Midge is an established artist at KROQ and 'Dear God' will bring him the attention his talent deserves."

Van Johnson, KROQ, L.A.

"As the leader of Ultravox, Midge Ure has had many hits in Europe. The album 'Answers To Nothing' will familiarize him equally in the U.S."

David Sadoff, KLOL, Houston, TX

"Midge Ure has produced the album we knew he had in him. WDRE played 'Dear God' as an import and received immediate reaction. It's now Midge's biggest phone record ever."

Dennis McNamara, WDRE, N.Y.

"I suggested that Phil Collins had more hits in the eighties than any other individual. I was wrong. Midge Ure has had a magnificent tally of 29 hits."

Record Mirror, U.K.

"The lyrical content of 'Dear God' combined with a stirring guitar solo make it irresistible."

Boston Globe

"Simply gorgeous...a perfect song for a new era."

Oedipus, WBCN, Boston, MA

Midge Ure **The Artist**

Answers To Nothing **The Album** (FV/FVT/VK 41649)

Dear God **The Single** (VS4 43319)

Midge Ure **The Producer**

Mixed by **Bob Clearmountain**

Management — CMO International — London, NYC

Not-For-Minors Retail Bin Ordered La. Anti-Porn Law Going Statewide?

BY BRUCE HARING

NEW YORK Retailers who openly display albums by such acts as Guns N' Roses, 2 Live Crew, and Overkill are now subject to jail time and a fine under a Louisiana city ordinance, and one advocate of the measure is pressing to have enforcement of the law expanded statewide.

An emergency ordinance passed Jan. 17 by the City Council of New Iberia, La., a town of 30,000 located approximately 90 miles west of New Orleans, requires that materials that might fall under the state's obscenity definition be placed out of view of unmarried people less than 17 years old. Violation of the ordinance is a misdemeanor, carrying a maximum penalty of 60 days in jail

and a \$500 fine.

To avoid violating the statute, retailers must designate a special area as "not for minors" and deny sale of the alleged obscene material to unmarried people under 17.

The ordinance is to be applied to recordings deemed "harmful to minors," defined as material that "is devoted to or principally consists of descriptions or depictions of illicit sex or sexual immorality for commercial gain."

Paul Voorhies, a private citizen who runs an industrial supply firm in the city, approached the New Iberia City Council with the recommendation.

(Continued on page 79)



Blue And Noteworthy. Blue Note Records marks its 50th anniversary with a party at New York's Birdland, featuring performances by many of the label's artists. Shown, from left, are Bruce Lundvall, East Coast GM, Capitol Records/president, Blue Note Records; Dianne Reeves, Blue Note artist; Ruth Lion, widow of Blue Note founder Alfred Lion; and Blue Note artists Stanley Jordan and Bireli LaGrene.

Industry Hails Reagan's Thailand Trade Penalty

WASHINGTON The Recording Industry Assn. of America and other members of the International Intellectual Property Alliance are hailing one of President Reagan's final acts in office—removing Thailand from the list of countries given trade preference in U.S. markets for repeated failure to protect copyrighted U.S. records and tapes, motion pictures, books, computer software, and other products.

The sanctions, announced recently by outgoing U.S. Trade Representative Clayton Yeutter, remove duty-free status from \$165 million worth of potential Thai imports. Yeutter also warned that if Thai-

land fails to improve its protection of U.S. intellectual property, further trade sanctions could be triggered.

The action stems from petitions filed in June 1987 by the alliance and the Pharmaceutical Manufacturers Assn., a trade group whose members have also been victims of piracy.

Eric Smith, general counsel of the alliance, said the U.S. "expects Thailand" to bring its copyright law and enforcement practices up to international norms, as has virtually every other country in the region. Although covered by the General-

(Continued on page 84)

Guns N' Roses Put Two In Top Five; Def Leppard Album Charts For 72 Weeks

GUNS N' ROSES this week become the first act in 15 years to have two albums in the top five on the Top Pop Albums chart simultaneously. The Los Angeles-based metal band accomplishes the feat as "Appetite For Destruction" holds at No. 2 and "GN'R Lies" jumps to No. 5. The last act to have two albums in the top five at the same time was **Jim Croce**, who had the top two albums in the U.S. in January 1974—four months after he died in a Louisiana plane crash. His 1972 release, "You Don't Mess Around With Jim," was No. 1, and "I Got A Name" was No. 2.

In the past 20 years, only five other acts have placed two albums in the top five simultaneously—and they all did it in the late '60s and early '70s, when shorter intervals between album releases made it much easier to accomplish.

The **Beatles** doubled up in March 1969 with "The Beatles" and "Yellow Submarine" and scored again in May 1973 with the compilations "1962-1966" and "1967-1970." **Roberta Flack** rallied in July 1972 with "First Take" and "Roberta Flack & Donny Hathaway"; **Iron Butterfly**—the only other metal band to hit the jackpot—did it in April 1969 with "Ball" and "In-A-Gadda-Da-Vida;" and the **Supremes** and the **Temptations** together clicked in February 1969 with the "TCB" TV soundtrack and "Diana Ross & The Supremes Join The Temptations."

Geffen Records has another reason to celebrate this week: **Edie Brickell & New Bohemians'** "Shooting Rubberbands At The Stars" jumps to No. 9, giving the label three albums in the top 10 for the first time in its nine-year history.

DEF LEPPARD's "Hysteria" logs its 72nd week in the top 10 on the pop albums chart, moving up to fourth place on the list of albums with the most weeks in the top 10 in the last 25 years.

The top three are "The Sound Of Music" soundtrack, with 109 weeks in the top 10; **Bruce Springsteen's** "Born In The U.S.A." (84 weeks); and **Michael Jackson's** "Thriller" (78 weeks). The "Dr. Zhivago" soundtrack, with 71 weeks, drops to fifth place.

While we're on the metal beat, **Bon Jovi's** "Born To Be My Baby" jumps to No. 4 on the Hot 100, becoming the second top five single from its "New Jersey" album. That makes Bon Jovi the first metal-oriented band to land two top five hits from back-to-back album releases.

SHERIFF's "When I'm With You" jumps to No. 1 on the Hot 100, nearly six years after it was first re-

leased and peaked at a lackluster No. 61. It's the fourth single in the '80s to hit No. 1 after falling short of the top 30 the first time around. It follows **UB40's** "Red Red Wine" (No. 34 in 1984), **Billy Vera & the Beaters'** "At This Moment" (No. 79 in 1981), and **Patti Austin & James Ingram's** "Baby, Come To Me" (No. 73 in 1983).

The most unlikely aspect of the Sheriff saga is that the group disbanded before it made it to the top. Robin Scott-Durkee of Altoona, Wis., notes that

several other groups have registered top 10 hits after permanently disbanding. Among them: **Timex Social Club**, the **Zombies**, and the **Beatles**.

FAST FACTS: **Rush's** "A Show Of Hands" vaults to No. 23 in its second week on the pop

albums chart, looking to become the group's eighth consecutive album to reach the top 15.

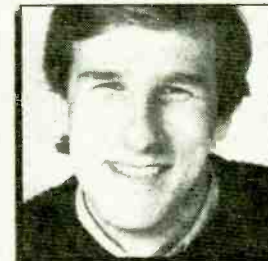
Bette Midler lands her third hit soundtrack as "Beaches" jumps to No. 95 in its third week on the pop albums chart. "The Rose" and "Divine Madness" were back-to-back hits for the actress/singer in 1980.

New Edition's "Can You Stand The Rain" jumps to No. 1 on the Hot Black Singles chart. This is an improvement on the chart standing of "If It Isn't Love," the first single from the group's current album, which peaked at No. 2 in July—behind former lead singer **Bobby Brown's** "Don't Be Cruel."

Vanessa Williams' "Dreamin'" jumps to No. 42 on the Hot 100, surpassing the No. 44 peak of her debut single, "The Right Stuff."

WE GET LETTERS: Adam Hammond of Bay City, Mich., notes that **Breathe** logged 16 weeks in the top 40 on the Hot 100 with both of its first two hits, "Hands To Heaven" and "How Can I Fall." It's the first time any act has logged 16 or more weeks in the top 40 with back-to-back singles since **Michael Jackson** scored in 1983 with "Billie Jean" and "Beat It."

Michael Marguard of Gettysburg, Pa., notes that **Phil Collins** is the first artist in the rock era to land two No. 1 singles with numbers in their titles. And the numbers are sequential: Collins topped the Hot 100 in 1985 with "One More Night" and was No. 1 last week with "Two Hearts"... Alas, "Two Hearts" plummets to No. 10 this week—the steepest drop of any No. 1 single since **Diana Ross'** "Do You Know Where You're Going To" sank to No. 11 in 1976. Both songs are hit movie themes from less-than-successful films starring the artists—"Buster" and "Mahogany," respectively.



by Paul Grein

4 Albums Mirror MOR Format Aurora/Kellit Sets Product

NEW YORK Album-release plans and other projects are taking shape for the Aurora/Kellit labels operated here by producer Ethel Gabriel and Ervin Litkei, the wholesaler and writer.

On the label front, the company is marketing four cassettes, with CDs to follow, of two albums each by Al Caiola and the Bernard Ebbinghouse Orchestra. In December, the label released a Litkei work, "The Atlantic And Pacific Suite," recorded by the London Philharmonic Orchestra.

According to Gabriel, negotiations are in progress to develop a budget and midline series of albums via licensing deals with other companies. Gabriel, a longtime producer at RCA Records, built a strong rep-

utation as a producer of RCA's Camden line of midprice albums.

In other projects, the label's Galiko Music And Film Production has plans to put on a Broadway show, "The Aunts" by playwright Gary Bonasorte. It will debut June 19 at the 47th Street Playhouse here.

Another division is Aurora Film And Video, which sells product through mail order, while a music publishing unit, Leona Music, is readying commemorative copies of Ervin and Andrea Fodor Litkei's "George Bush March." The march was performed at the Inaugural festivities Jan. 20 by the Yale Band under Tom Duffy. Bush is a graduate of Yale Univ. Litkei has written marches for all U.S. presidents since Franklin Roosevelt.

Indie Labels Rough Trade And Twin/Tone Set Deal

NEW YORK The U.S. office of independent label Rough Trade has entered into an exclusive production and distribution agreement with Twin/Tone Records of Minneapolis, mating two of the largest independent labels in the U.S.

The deal, designed to allow Twin/Tone's staff to concentrate on artist development and promotion and to aid the label's cash flow, will move the back-catalog of such artists as the Replacements, Soul Asylum, the Feelies, and the Mekons to Rough Trade distribution. The two labels will jointly plan the back catalog marketing on those artists and will

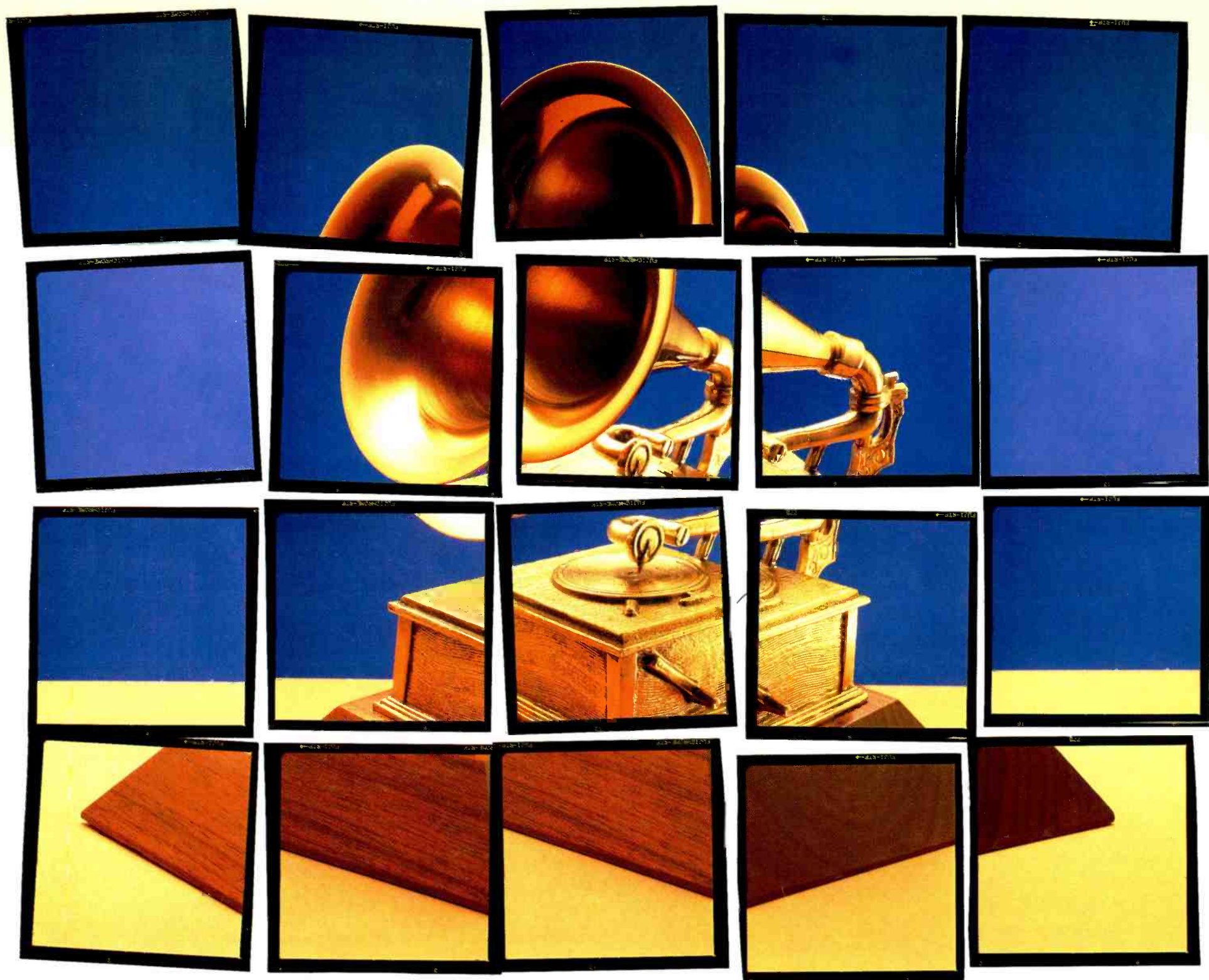
market such new Twin/Tone artists as Agitpop, Yo La Tengo, and Tim Lee.

The Coyote label, closely affiliated with Twin/Tone for several years, is included in the deal. Not affected by the Rough Trade arrangement is Twin/Tone's deal with A&M Records, which allows that label to sign bands from the Twin/Tone roster in return for artist development monies.

"We're a 10-year-old independent company, and like all independents, a major problem is getting paid," says Paul Stark, president of Twin/Tone.

(Continued on page 79)

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Western Musician Tours U.S.S.R To Test The Power Of Art Music Crosses Cultures To Uplift The World

BY PETER HIMMELMAN

It's 20 minutes to 10 a.m. Moscow time, and I'm at 31,000 feet, en route to the U.S. after a six-week, 31-day tour of the U.S.S.R., including Georgia, Armenia, and Soviet Central Asia. To my knowledge, my group and I are the first Western musicians ever to play for the people of Kirghizia, Uzbekistan, Kazakhstan, or Azerbaijan.

To give you some geographical perspective: Tbilisi, the first Soviet city we played in, lies just north of Turkey. Our last date was much farther east in Alma-Ata, situated only 300 kilometers west of the Chinese border in the foothills of the Tien Shan mountains. The cities of Baku, Tashkent, and Frunze, where we also gave concerts, are situated near the borders of Iran, Afghanistan, and China, respectively.

Understandably, I was frequently asked why I would go to the trouble and expense of touring such remote areas. In fact, I was asked this question by almost everyone I met in the U.S.S.R. Obviously, the challenge and singularity of this trip were important motivations; but for me, the trip had more to do with simply testing the power of music.

I was once offered a unique explanation of why music is so much more popular than all other forms of art. Simply stated, the reason is that music, having no physical existence whatsoever, is a "spiritual" entity. Naturally, it is something spiritual that can most easily touch the human soul.

Bearing this in mind, the precious commodity that we create and promote on a daily basis should be seen as far more than a capitalist plaything or a diverting form of entertainment. Rather, music should be viewed as one of the greatest mystical treasures of the universe. I traveled 12,000 miles through 12 time zones to a place with unbiased ears to test the Talmudic contention that what comes from the heart must enter the heart.

The first night after I arrived in the Soviet Union, I gave an interview to a man named Andrei Orlov. As Orlov was checking his tape recorder, he told me that my music and anything I had to say in the next half-hour would be heard by an

estimated 40 million people. Since Orlov's program was extremely popular, it was to be broadcast across the entire continent, from huge cities like Moscow and Leningrad to the most remote villages of Siberia. A person is wont to choose his words very carefully under such circumstances.

In another interview I did with a reporter from the Soviet news agency, TASS, I was asked whether I believed that American artists feel differently than Soviet artists do about the potential stranglehold the media has over the scope of their populari-

records.

All over the Soviet Union, you can see gigantic posters, statues, and billboards of Lenin. Most of the venues we played in had 40-50-foot-high busts of Lenin backstage. Imagine coming from a dressing room to the stage and having to look up into the nostrils of a 10-foot replica of Lenin's nose each night. These ubiquitous creations were meant to remind people of the "higher ideals" of communism, just as the golden arches might remind an American that he cannot be happy without purchasing more and more ham-

kind of hospitality being extended to a Soviet visitor in New York.

Without exception, the Soviet audiences won me over. I saw no generation gaps; the audiences included not only young people but also old men and women with their infant grandchildren bouncing happily on their lap. People came to the shows dressed as though they were attending a symphony concert. Many came with bouquets of fresh flowers, which they brought to us on stage after nearly every song—sometimes even during songs. The linguistic and cultural barriers that I expected to confront proved non-existent.

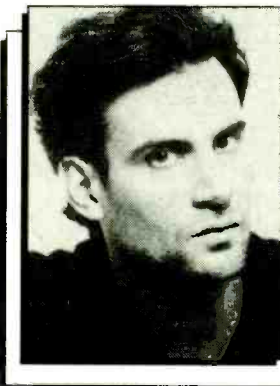
While in Tashkent, the capital of the Uzbek Republic, we were invited to a private concert given by the students of the national conservatory of music. I had a discussion there with the conservatory director, who had come to our performance the night before with several students. He told me that he took our music very seriously, remarking that it was imbued with true emotion and strongly influenced by Western classical works.

He and his students were shocked when we told them that rock'n'roll as a musical form had only been in existence for 40 years or so. It must have sounded strange to them, since the conservatory prides itself on the performance of Uzbek music, which is hundreds of years old. Regardless, many of the musicians were curious to hear what the results would be if traditional Uzbek styles were blended with rock. That afternoon, we listened to a short but beautiful concert they had prepared for us. Their Persian-tinged music was so strangely wonderful that it made the world seem tiny and endless at the same moment.

Given these experiences, I am confident that we were successful as ambassadors of Western music. More important, however, the connection we made with the Soviet people offered proof that all of us, as music industry professionals, not only have an opportunity to test the positive value of our craft but a responsibility to exercise our talents to see that music is used for its rightful purpose: to uplift and repair our world.

'... the music was so wonderful it made the world seem tiny and endless'

Peter Himmelman is an artist on Island Records.



ty and sales of their records. I told him that there had to be an enormous difference, as evidenced by the career of the late Vladimir Vissotsky. Vissotsky was a poet and singer who wrote and sang about the darker side of Soviet life. He focused on controversial issues and politics, as well as on songs that told stories about underworld characters.

Without the help of the media, Vissotsky became as popular as Elvis Presley in a nation of more than 280 million people. His renown came to him through the "underground"—and by underground, I'm not talking about college radio and alternative music magazines. I mean he was officially banned from making public appearances and that it was an illegal act to play the bootleg recordings of his music. I was told that Leonid Brezhnev was a fan of Vissotsky and would play his music privately while publicly condemning him. Years after his death, it is now possible to buy Vissotsky's

burgers. Strangely, several Soviet citizens told me that they had never, in all their lives, met a single person who had bought into any of this propaganda. I wish we could make the same claim in the U.S.

If the Soviet government doesn't always thrill me, the people themselves never failed to. In Tbilisi, the capital of Georgia, for example, we walked into a food store looking for something to eat. A burly man grabbed me in a friendly way and started dragging me into a back room. I suggested to my wife and friends that they follow me; I didn't know what my fate would be, but I did know that it would make for a good photographic opportunity, at the very least. As it turned out, this burly guy was the store manager, and with his friend Bichiko, a short and jolly Georgian man, he proceeded to prepare for us an afternoon feast replete with champagne and fresh pomegranates—all because, as Bichiko said, we were Americans. I may be a cynic, but I can't see that



REDEFINING TERMS

I wish to clarify a phrase in your recent interview with me regarding the changes at Capitol-EMI Music (Billboard, Jan. 21).

The word "barnacles" was intended to allude to a structure that was not totally efficient and certainly had no reference to any of the people who were tragically affected by the moves.

The employees in question were released through no fault of their own and were all loyal and effi-

cient. It was the organization that didn't work in today's marketplace, in our opinion.

I offer my sincere and humble apologies to anyone who suffered because of the unfortunate choice of words and the interpretation of them.

Joe Smith
President, CEO
Capitol-EMI
New York, N.Y.

CHRYSALIS LOOKS BACK

I applaud you for the timely front-page article "Should-Woulda Hits" by Sean Ross (Billboard, Dec. 17, 1988). I agree with the industry executives who said in the article

that today's new releases need more and more rotation.

Ironically, Chrysalis is about to experience a "shoulda-woulda hit" with "Tempted" off the Paul Carrack collection album. If this song finally breaks Paul's career wide open, I will be ecstatic. If not, I will go back to plugging current songs only. I have to go now so I can choose the new single off the Blondie compilation album.

Daniel Glass
VP of Promotion
Chrysalis Records
New York

RADICAL CONCEPT

Hmmm, seeking new talent to di-

rect videos (Billboard, Dec. 17, 1988). What a novel idea. I wonder if this trend might cross over to apply to record producers. Hey! Imagine, not the "biggest" producer, but the "right" producer. Pretty radical!

Dick Hodgkin
M-80 Management
Raleigh, N.C.

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.

Jessica Hahn Holds Onto On-The-Air Career Plans

BY SEAN ROSS

NEW YORK She has been the center of a major sex scandal. She has posed for Playboy. She writes across the screen daily in Sam Kinison's "Wild Thing" video on MTV. She gets "a box of movie scripts every week and notes and letters from different publishers." But Jessica Hahn says she just wants to do radio.

"People are surprised that I've taken it this seriously," says the key figure in the Praise The Lord ministry scandal. "It's hard to explain to people that I love radio so much, but I know I'm going to be damn good. I'm already good for someone who hadn't seen a board two months ago."

"I've sat at a radio station for 20 hours a day just to learn production. I got to the point where I did my own show for a week—running the board, knowing how to use drop-ins, even switching the music around so I wouldn't play too many slow songs at once."

After a brief but heavily publicized stint last fall at top 40 KOY-FM "Y95" Phoenix, Ariz., where she began as the morning "weather and prize bunny" and then moved to nights, Hahn says she is now negotiating with more than a dozen stations for her next radio job.

As perhaps the best-known radio beginner in America, Hahn—who is still based out of a Phoenix condo—is

in an unusual place careerwise. Some stations—interested in fast publicity—are offering big money. Some are offering to teach her radio on a long-term basis, despite her relative inexperience in the field. Whether anybody will give her both remains to be seen.

Like many Long Island, N.Y. kids, Hahn's first radio memories are of WABC and "Cousin" Bruce Morrow. Later, she says, she became an AC listener for a long time. But it was WXRK "K-Rock" morning man Howard Stern who "introduced me to the world of radio."

"At the peak of the PTL story, when reporters were outside my door and throwing rocks at my windows to get my attention, I'd put Stern on and he'd make me laugh. I'd talk to him every day and to this day we're friends. He showed me how important radio was, whether it was talk or music."

When Hahn decided she wanted to go on radio, Stern was as surprised as anybody else, she says. Her interest developed "when I began to do interviews and I realized how comfortable I was in a radio studio as opposed to on TV or anywhere else. Finally, I thought, 'I could do this. I love talking to people. I enjoy just expressing myself.'"

But when Hahn found herself as part of Y95's morning zoo, "At first I thought I'd made a mistake. There

were too many people on the show; there wasn't a whole lot of room for me. They were great, but they didn't need me and I didn't do much. I found at one point I was just adjusting my headphones."

"It was a mistake to put me on mornings without any experience, and it was hard to learn radio with all the media people watching. I'd be on the air and everybody would be running in for autographs; the policemen here would show up at the control room with pictures. I don't mind signing autographs at all, but it was hard enough at first without them."

Hahn also says that when she signed on with Y95, "I didn't realize how conservative Arizona was. It turned around once they got to know me, and they turned out to be some of the warmest people I've met in my life. But it took a while."

"I was asked not to show up at benefits; I had to get permission to show up at the Jerry Lewis telethon. That just made me feel bad at the time. I didn't realize coming in that people felt that strongly. There were editorials right away about me being hired."

Finally, Hahn says she took a week

off to think things over. When she came back, she was teamed with night jock B.J. Harris. "He was the one who allowed me to run the board and worked on production with me. It just took off from there and I grew to love nights. Suddenly, I had ideas that I was able to use."

"The biggest plus was that when I was on nights, I was able to be just Jessica without anybody asking me about the scandal. That will always be there and I understand that, but it wasn't the whole conversation anymore and that was nice."

(Continued on page 16)

Berger Joins Shannon In Migration West; Driscoll PDs Again; Rebate Plan Backfires

NOT ONLY IS SCOTT SHANNON going west (see page 4), but so is his former nemesis at top 40 WPLJ New York. **Larry Berger** is now PD at AC KIOI "K101" San Francisco, replacing **Bob Cole**, who will concentrate on his Fairmont VP/programming duties. Despite his recent top 40 background, both Berger and VP/GM **Nick Marnell** emphasize that a format change is not coming at the already up-tempo K101.

Berger cited K101's staff and his love of San Francisco as two reasons for the coast-to-coast move. He also told the New York Post that one of his motivations was *not* to be near WPLJ. "It's like breaking up with a girlfriend. You don't want to be near a lot of memories," he says. On the same day that Berger's move was announced, **KUBE** Seattle PD **Gary Bryan** and **KHQT** San Jose, Calif., PD **Steve Smith** were both mentioned in a New York Post story as his likely replacement.



by Sean Ross

And the New York havoc continues. **Steve Candullo**, VP/GM of urban **WRKS** has announced that despite his newly acquired VP stripes, he won't stay with the station when new owners Summit Broadcasting come in around April. **WJLB** Detroit p.m. driver **Lauryn Nicole** is now **Mike Love's** morning-drive partner at that station. And at album **WNEW-FM**, Pat St. John moves from weekends to middays, switching places with **Ray White**.

Meanwhile, New York gets closer to having its first business news station. N/t **WMCA** New York, which already does five hours of financial talk during the day, is gearing up to go all business in the mornings. PD **Charles Alzamora** says the move won't affect the rest of the station. **WMCA** may sign with one of the many new business news services as a morning resource but hasn't done so yet.

EZ COMMUNICATIONS' new Philadelphia outlet is on the air and it's not "B102" or "Hot 102." It's still **WIOQ** "Q102" under new PD **Mark Driscoll** (Billboard, Jan. 28). Musically, Q102 resembles **KKLQ** "Q106" San Diego, Calif., with a few pop ballads—Breathe, Sheriff, et al, lots of dance and urban crossovers, and nothing harder than, say, "Heaven Is A Place On Earth."

This is 45 minutes of WIOQ's music on its second night: Patti LaBelle's "New Attitude," EU's "Da Butt," Basia's "New Day For You," the Boys' "Dial My Heart," Will To Power's "Fading Away," Anita Baker's "Just Because," Raze's "Break 4 Love," Pebbles' "Girlfriend," Eighth Wonder's "Cross My Heart," George Michael's "Kissing A Fool," Milli Vanilli's "Girl You Know It's True," and Duran Duran's "All She Wants Is."

"I took an 18-month sabbatical from programming to learn more about what was wrong with radio," says Driscoll. "I really enjoyed my stay with Gannett Broadcasting, and I was at the point where the voice-over business was so great that I could have kept doing that. But

I'm committed with more passion now than I've ever been."

Driscoll will continue to work with his 30 or so production clients. He'll also provide creative input to the rest of EZ Communications' stations. While there's nothing quite as outrageous as the "get outta the way, wimps" slogan Driscoll used at **KHYI** "Y95" Dallas, his touch is evident on Q102. Among the lines being used are "What the hell, here's another hit," "Q102: Philadelphia's newest radio station... if you can call it that," and "Finally, Philadelphia has a radio station."

Staffers lined up thus far for Q102 are **Lindsay Burdette** and **Elvis Duran** from **WZGC** "Z93" Atlanta for middays and afternoons. **Super Snake** from **KSOL** San Francisco will do late nights. Former **WUSL** Philadelphia PD **Tony Quartarone**, rumored for weeks as **WIOQ's** new PD, is on air at Q102 but only part-time during the start-up; he plans to be at his own station shortly.

PROGRAMMING: A week after promotion director **Rich Piombino** became OM at **WMMS** Cleveland, PD **Jeff McCartney** resigned. GM **Charles Bortnick** says he won't be replaced in the near future, although the station is looking to hire a new promotions director and still needs a p.m. driver to replace **Kid Leo**.

Across town, longtime **WKDD** Akron, Ohio, PD **Nick Anthony** is the new PD at n/t **WWWE** Cleveland, reporting to OM **David George**. Another Clevelander, **Allen Matthews**, is the new OM at oldies/country **WDJO/WUBE** Cincinnati; he spent the last seven months as PD of **WGAR** Cleveland.

Steve Woods, acting PD at urban **KACE** Los Angeles, gets the official nod this week, replacing **Pam Wells**. **Terry Arnold**, PD of **WCHB** Detroit, adds PD duties for sister jazz outlet **WJZZ**, which he says will become "more contemporary." **Rosetta Hines** is promoted to MD... **WVOL** Nashville PD **Sam Brown** adds PD duties at urban **WQQK**, replacing **Terrell Newby**.

Morning man **Jon Wailin** is the new PD at country **KNEW** San Francisco, replacing **Jay Christian**. Country **KUSA** St. Louis evolves to country gold under OM **Bill Coffee**. **Carey Curelop**, PD of album **WYNF** Tampa, Fla., adds PD duties for country **WSUN**, replacing **Jack Russell**, who is now production director... Simulcast country AMs **WKHT** & **WNAQ** Hartford, Conn., are going to the Business Radio Network's business news format.

In one of a handful of Washington, D.C., changes, **Sterling Scott** is the new PD of AC **WMMJ**, replacing **Tom Gauger**. Despite the fact that **WMMJ** already has one of the most unusual formats anywhere, Scott says the station will become *less* conventional. Also, **Joe Alfenito**, former PD of **KYUU** San Francisco, returns to urban **WKYS** Washington, D.C., as creative services di-

(Continued on page 14)

WASHINGTON ROUNDUP

BY BILL HOLLAND

'SAFE HARBOR' STILL ADRIFT

The District of Columbia's U.S. Court of Appeals agreed Jan. 23 to stay a Federal Communications Commission order prohibiting the broadcast of "indecent" material at any hour until it can review the order's constitutionality.

The court action was requested by the National Assn. of Broadcasters and 16 other broadcast and public interest groups. The order would have taken effect Jan. 27 and would have eliminated the traditional midnight-6 a.m. "safe harbor" for such broadcasts.

The order comes out of a bill sponsored by Sen. Jesse Helms, R-N.C., passed by the Congress, and signed into law by President Reagan. The ban, critics charge, would deny adults access to constitutionally protected programming.

The FCC, which never sought an outright ban until the congressional mandate, is now placed in the position of supporting the order's constitutionality. It now states there can be no safe harbor because there is a statistical chance that children could be exposed to the broadcasts even in the early morning hours.

NAB TO TOUGH IT OUT ON THE HILL

The NAB's radio board of directors has called for a radio license renewal bill as its top legislative priority for 1989. It hopes a radio-only bill will be introduced this ses-

sion.

The board is seeking reform of the current comparative-license-renewal process as well as codification of earlier FCC radio deregulation—including elimination of the comparative-renewal process, payoffs in the petition-to-deny process, and relaxed commission rules eliminating ascertainment, program logs, program-type and format requirements, and commercial time limitations.

The decision silences inside rumors that the NAB would stop its opposition of the fairness-doctrine codification as a trade-off for congressional radio reforms. The NAB's radio and TV board both voted to continue opposition at the semi annual meeting last month. Even with greater lobbying clout—government-relations expenditures are up 50%—the trade group will find it tough going on Capitol Hill as it seeks to convince members of the unconstitutionality of the doctrine.

NEW BUZZWORD: LOCALISM

Unhappy with a recent FCC decision allowing FM stations to boost their coverage with directional antennas, the NAB's radio board has passed a resolution focusing on interference. The board says the FCC move will "undermine localism and spectrum integrity" and that local outlets and interference-free service "form the very foundation of American radio broadcasting."

Look What A Woman Can Accomplish In 10 Years When She Sets Her Voice To It!

#1 Seven Year Ache #5 Hold On
#1 'I Don't Know Why You Don't Want Me
#1 The Way We Make A Broken Heart
#1 Blue Moon With Heartache

#1 My Baby Thinks He's A Train
#1 Never Be You #8 I Wonder
#15 No Memories Hangin' Round
#1 Tennessee Flat Top Box

New Track:

'Black and White

New Single:

**'I Don't Want To Spoil
The Party**

**ROSANNE CASH,
HITS 1979-1989 (45054)**

Her Album Of The Decade
On Columbia Records,
Cassettes, and Compact Discs.

All Songs Produced by Rodney Crowell,
except Produced by Rodney Crowell & Rosanne Cash
*Produced by David Malloy

Management:
Will Botwin
Side One Management
New York City

ELEKTRAFYING

JOHN ADAMS

Best Opera Recording:

Nixon In China

Best Contemporary Composition:

Nixon In China

ANITA BAKER

Record Of The Year:

Giving You The Best That I Got

Song Of The Year:

Giving You The Best That I Got

Best R&B Vocal Performance, Female:

Giving You The Best That I Got

Best Rhythm & Blues Song:

Giving You The Best That I Got

RUBÉN BLADES

Best Tropical Latin Performance:

Antecedente

**BULGARIAN STATE RADIO &
TELEVISION FEMALE VOCAL CHOIR**

Best Traditional Folk Recording:

Le Mystère des voix Bulgares

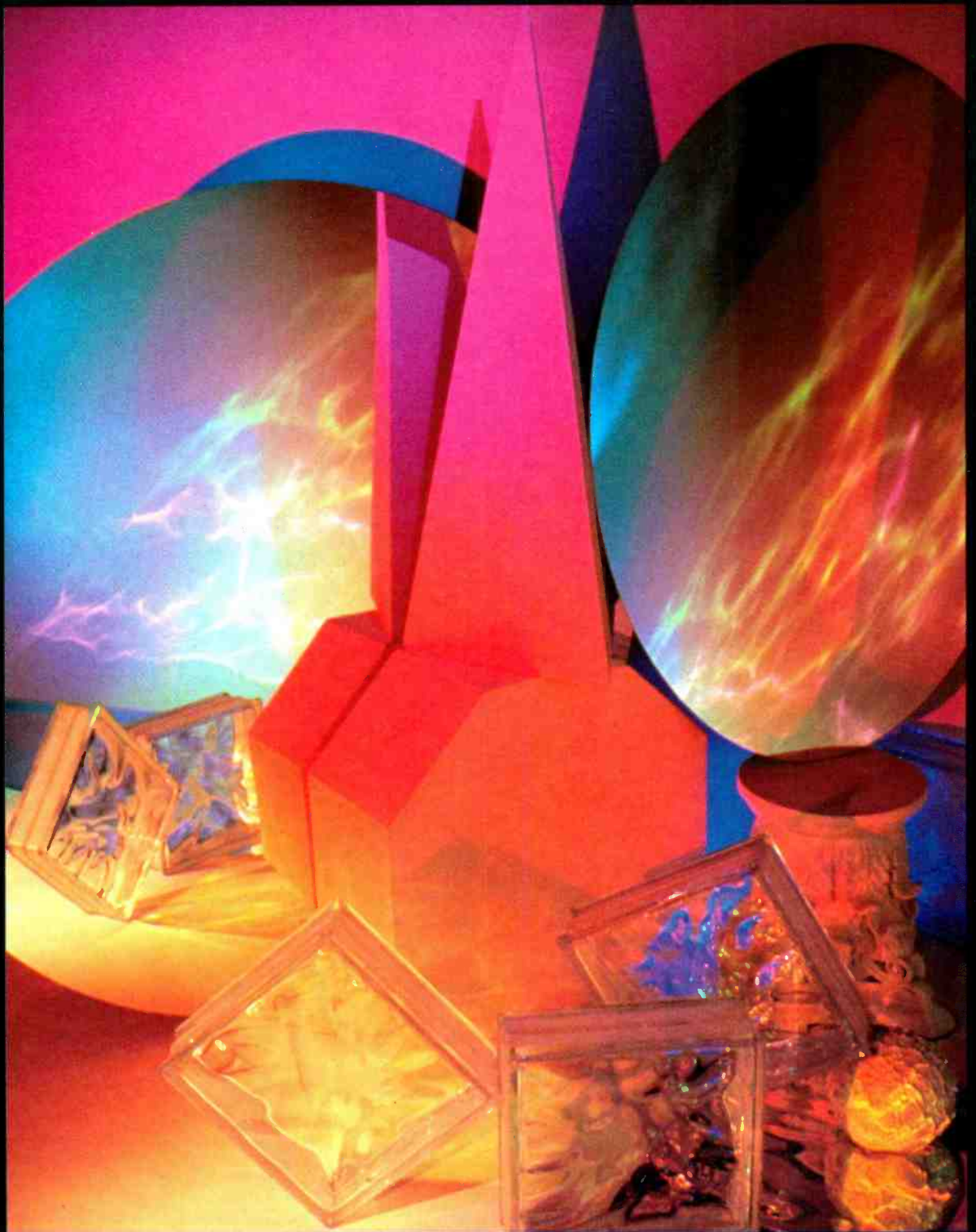
**COCKTAIL SOUNDTRACK/
THE BEACH BOYS**

Best Pop Performance By A Duo Or
Group With Vocal:

Kokomo/The Beach Boys

Best Song Written Specifically For A
Motion Picture Or Television:

Kokomo/The Beach Boys

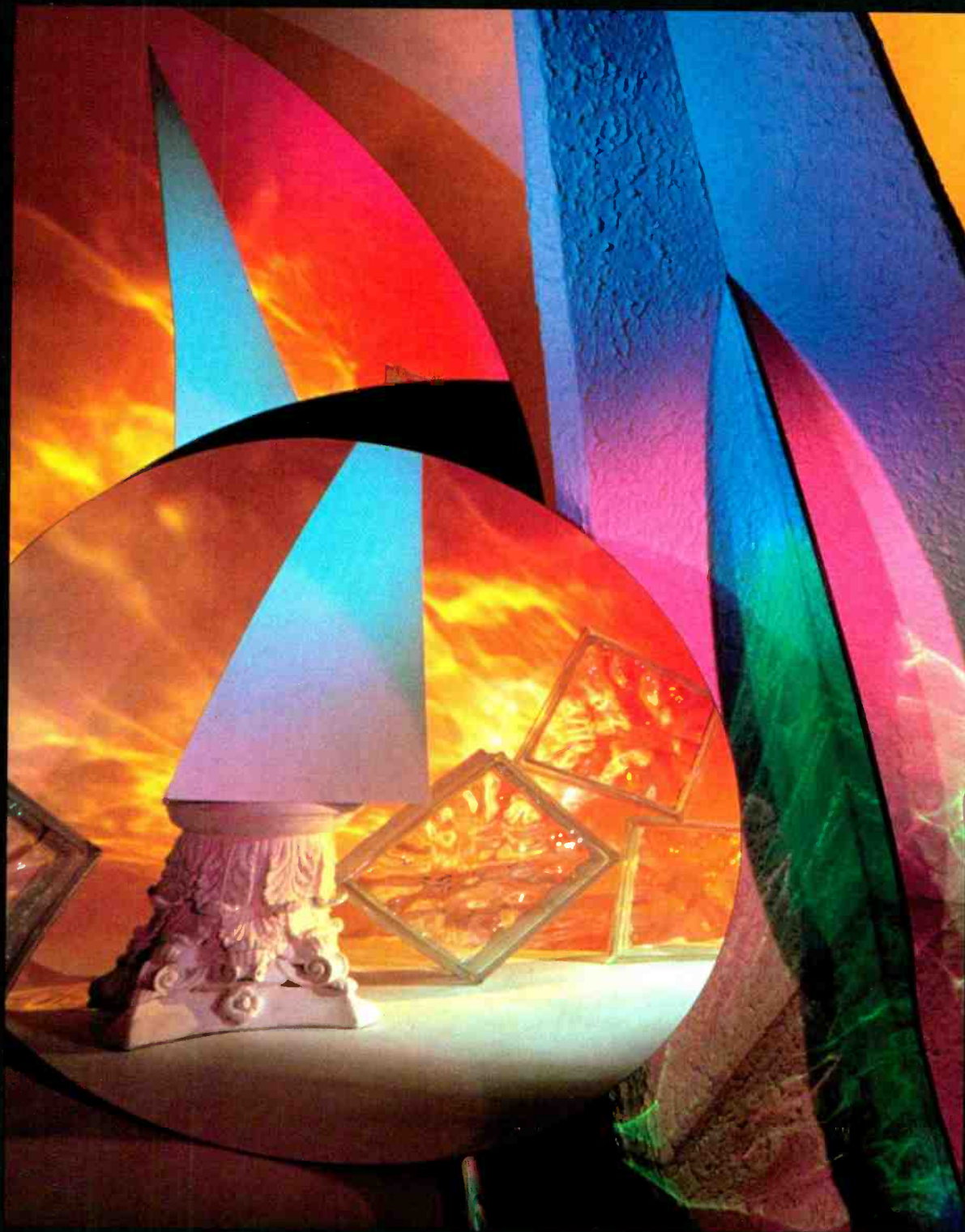


FOR YOUR CONSIDERATION...

PHOTOGRAPHY: BARBARA KASTEN

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NOMINATIONS



TRACY CHAPMAN

Record Of The Year:

Fast Car

Song Of The Year:

Fast Car

Album Of The Year:

Tracy Chapman

Best New Artist

Best Pop Vocal Performance, Female:

Fast Car

Best Contemporary Folk Recording:

Tracy Chapman

JAN DeGAETANI

Best Classical Vocal Soloist Performance:

Songs Of America

JOÃO GILBERTO

Best Jazz Vocal Performance, Male:

Live In Montreux

METALLICA

Best Hard Rock/Metal Performance

Vocal Or Instrumental:

... And Justice For All

TEDDY PENDERGRASS

Best R&B Vocal Performance, Male:

Joy

LINDA RONSTADT

Best Mexican/American Performance:

Canciones de mi Padre

ELEKTRA'S 1988 GRAMMY NOMINEES

ON ELEKTRA CASSETTES, COMPACT DISCS AND RECORDS



ELEKTRA
Musician



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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	5	5	10	HOLDING ON VIRGIN 7-99261	◆ STEVE WINWOOD 1 week at No. One
2	3	3	12	PUT A LITTLE LOVE IN YOUR HEART A&M 1255	◆ A.LENNOX/A.GREEN
3	1	2	11	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	◆ FLEETWOOD MAC
4	2	1	12	TWO HEARTS ATLANTIC 7-88980	◆ PHIL COLLINS
5	6	7	12	NEW DAY FOR YOU EPIC 34-08112/E.P.A.	◆ BASIA
6	4	4	14	I REMEMBER HOLDING YOU MCA 53430	◆ BOYS CLUB
7	7	9	10	SOUL SEARCHIN' MCA 53452	◆ GLENN FREY
8	11	16	9	DON'T RUSH ME ARISTA 1-9722	◆ TAYLOR DAYNE
9	13	17	7	WHEN I'M WITH YOU CAPITOL 44302	SHERIFF
10	12	15	8	MY HEART CAN'T TELL YOU NO WARNER BROS. 7-27729	◆ ROD STEWART
11	10	11	9	WILD WORLD VIRGIN 7-99269	◆ MAXI PRIEST
12	15	22	7	SHE WANTS TO DANCE WITH ME RCA 8838	◆ RICK ASTLEY
13	8	6	17	SILHOUETTE ARISTA 1-9751	◆ KENNY G
14	16	19	9	ALL THIS TIME MCA 53371	◆ TIFFANY
15	17	21	7	AS LONG AS WE GOT EACH OTHER REPRISE 7-27878	STEVE DORFF/FRIENDS
16	24	34	3	THE LIVING YEARS ATLANTIC 7-88964	◆ MIKE + THE MECHANICS
17	9	8	21	WAITING FOR A STAR TO FALL RCA 8691	◆ BOY MEETS GIRL
18	14	13	14	OASIS ATLANTIC 7-88996	◆ ROBERTA FLACK
19	20	20	7	ALL I ASK OF YOU COLUMBIA 38-08026	BARBRA STREISAND
20	22	24	5	THIS TIME COLUMBIA 38-08514	◆ NEIL DIAMOND
21	25	27	4	JUST BECAUSE ELEKTRA 7-69327	ANITA BAKER
22	30	—	2	YOU GOT IT VIRGIN 7-99245	◆ ROY ORBISON
23	33	—	2	LOST IN YOUR EYES ATLANTIC 7-88970	◆ DEBBIE GIBSON
24	18	10	16	TURN BACK THE CLOCK VIRGIN 7-99308	◆ JOHNNY HATES JAZZ
25	19	14	19	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	◆ ANITA BAKER
26	23	18	19	LOOK AWAY REPRISE 7-27766	◆ CHICAGO
27	21	12	15	BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	◆ WILL TO POWER
28	26	23	23	HOW CAN I FALL? A&M 1224	◆ BREATHE
29	27	28	9	SO GOOD REPRISE 7-27664	◆ AL JARREAU
30	35	47	3	DON'T TELL ME LIES A&M 1267	◆ BREATHE
31	44	46	3	DREAMIN' WING 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
32	36	40	5	SAVED BY LOVE A&M 1260	AMY GRANT
33	28	26	11	IF WE HOLD ON TOGETHER MCA 53448	DIANA ROSS
34	NEW ▶	1	1	YOU'RE NOT ALONE REPRISE 7-27757	CHICAGO
35	NEW ▶	1	1	GOT IT MADE ATLANTIC 7-88966	CROSBY, STILLS, NASH & YOUNG
36	29	25	12	BABY CAN I HOLD YOU ELEKTRA 7-69356	◆ TRACY CHAPMAN
37	47	—	2	WHAT I AM Geffen 7-27696	◆ EDIE BRICKELL & NEW BOHEMIANS
38	NEW ▶	1	1	THE WAY YOU LOVE ME WARNER BROS. 7-27773	◆ KARYN WHITE
39	31	31	9	PERFECT RCA 8789	◆ FAIRGROUND ATTRACTION
40	NEW ▶	1	1	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	◆ U2
41	41	36	23	FOREVER YOUNG WARNER BROS. 7-27796	◆ ROD STEWART
42	46	—	2	GIVE ME THE KEYS CHRYSALIS 43335	◆ HUEY LEWIS & THE NEWS
43	37	39	29	KOKOMO (FROM "COCKTAIL") ELEKTRA 7-69385	◆ THE BEACH BOYS
44	NEW ▶	1	1	WE'VE SAVED THE BEST FOR LAST ARISTA 1-9785	KENNY G
45	38	35	18	PIECE OF PARADISE WARNER BROS. 7-27779	◆ PM
46	39	30	18	KISSING A FOOL COLUMBIA 38-08050	◆ GEORGE MICHAEL
47	32	32	10	(BELIEVED YOU WERE) LUCKY EPIC 34-08059/E.P.A.	◆ 'TIL TUESDAY
48	NEW ▶	1	1	ACROSS THE MILES SCOTTI BROS. 4-68526/E.P.A.	SURVIVOR
49	NEW ▶	1	1	BRING DOWN THE MOON RCA 8807	◆ BOY MEETS GIRL
50	NEW ▶	1	1	SURRENDER TO ME CAPITOL 44288	ANN WILSON & ROBIN ZANDER

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



VOX JOX

(Continued from page 10)

rector; he had been MD at the station. Kyle Gibson replaces Special K nights at urban WDJY. And Sandy Weaver takes middays at top 40 WAVA from Loo Katz.

After signing on with several days of continuously segued classic-rock CDs as a smoke-screen format, WAZU Dayton, Ohio, should have changed again to album rock under PD Jim Levin by the time you read this. "The Big Wazoo 103" will rock harder than format rival WTUE and also run a more currents-intensive playlist. New staffers include Joanna London, Karen Marks, and Eddie Mercer. WAZU's sister station, WIOI Jacksonville, Fla., will be going classic rock under new GM Buc Weatherby (from KKRD Wichita, Kan.) and PD Ralph Cipolla.

Album WRDU Raleigh, N.C., MD Bob Walton is officially named PD at that station, replacing Michael Hughes, now at WFBQ Indianapolis, Ind. . . . Peggy Apple is the new PD at album WEQX Albany, N.Y. She was OM at cross-town WNYJ . . . Dorian Flowers returns to noncommercial urban KMOJ Minneapolis as PD from WDKT Huntsville, Ala.

WGCI-AM Chicago goes black n/t under PD Jackie Hasselrig . . . PDs resigning are KFOG San Francisco's Dave Logan, KLOS L.A.'s Charlie West, WDAE/WUSA Tampa, Fla.'s Chris Miller, and WMYG Pittsburgh's Ron Reger.

Jan Dean gets the official PD nod at KAYI "KAY107" Tulsa, Okla.; she will maintain her MD duties . . . Bob Payton from KLCL/KHLA Lake Charles, La., is the new OM at country KVET/KASE Austin, Texas . . . Classic rock KRXX Oklahoma City needs a new PD to replace Sean Casey, who remains on-air at the station. Contact GM Vance Harrison.

Urban WJYL Louisville, Ky., now easy listening WLSY, may return—kind of. WLSY's owners have moved the WJYL calls to their AM construc-

tion permit, which, they say, should be up and running around April. The format hasn't been determined, but urban is a possibility.

PEOPLE: J.R. Nelson is the new production director for top 40 KDWB-FM Minneapolis; he'll also be corporate production director for Legacy Broadcasting . . . Jeff McHugh is promoted to MD at top 40 WNOK-FM Columbia, S.C.

Veteran sportscaster Red Barber and KCOR San Antonio, Texas, VP/GM Nathan Safir are the radio recipients of the National Association of Broadcaster's Hall of Fame award. Their TV counterparts this year were comedians Sid Caesar and the late Ernie Kovacs. Meanwhile, ABC Communications president James Duffy is the winner of NAB's 1989 Distinguished Service Award.

Bubba The Love Sponge from WGRD Grand Rapids, Mich., is now doing nights at top 40 KTFM San Antonio, which is now calling itself "102.7 Jamz" . . . Chris Corley exits classic rock WGFX Nashville; over-nighter Sam Cornett replaces him in p.m. drive . . . Charlie Derek & Mark O'Connell from mornings at AC KRUV Tulsa, move to that slot at oldies KQQL "Kool 108" Minneapolis . . . MD Sherrie Gregory has resigned at album WFYV-FM Jacksonville, Fla.

Two new print appointments this week: Former KJR/KLTX Seattle GM Jackson Dell Weaver is the new editor-in-chief at The Pulse. And researcher Jhan Hiber is now writing for The Gavin Report.

EVENTS: The Columbia School of

Broadcasting chain is putting together a 25th anniversary party and wants to hear from its alumni; call 800-234-5355. Also seeking your assistance this week is Powervision Records' Jan Batts, the mother of "Dear Mr. Jesus" artist Sharon. She's writing a book about her experiences with the song and needs to know how much money was raised for child abuse prevention through radio station promotions; if your station ran one, call 817-517-1823.

The New York Market Radio Broadcasters Assn. has established a scholarship fund named for former NBC Radio president Jack Thayer; call 212-490-6950 . . . The International Radio/Television Society sponsors its sixth annual Minority Career Workshop April 6-7; call 212-867-6650.

ONE OF JANUARY'S ODDEST stories comes from WQMX Akron, Ohio, where OM Tom Mandel is now handling PD duties following the departure of Denny Alexander. When WQMX went from easy to AC last year, it promised advertisers a rebate if they didn't reach a six share 25-plus in the fall book. When the numbers came back, WQMX had a 3.9 in its target demos, which means that the station will be running one make-good spot per hour for the next month. Despite this experience, Mandel says that the promotion was a good way to get sponsors on the air who might not have used a new station otherwise, and that he'd do it again.

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

newslines..

MARY CASHMAN is VP/GM of Ackerly's WBOS Boston, replacing David Recher. She was VP/national sales manager at WXKS-AM-FM.

DIR BROADCASTING expands its radio division, promoting senior VP/sales director Tom Gatti to the new position of senior VP/GM DIR Radio. VP/affiliate relations Michael Abramson is promoted to the new position of VP/programming. Also, DIR will launch a new weekly two-hour Rick Dees show, "On The Line," in March.

ARBITRON RADIO has announced plans to issue local Hispanic market reports for five Texas cities beginning in February. The information used will be taken from the regular Arbitron surveys in those markets.

WESTWOOD ONE continues its consolidation of the NBC Radio Networks, moving NBC's news operation to its expanded Mutual Broadcasting facilities in Arlington, Va. NBC will maintain a New York news bureau and its current New York offices. WW1 says all NBC News on-air staff and 90% of its news support staff are being offered comparable positions in the Capitol area.

BOB TIERNAN has been named GM of KYOU Greeley/Denver, Colo., pending All Pro Broadcasting's takeover of the station. He was previously GM at KEZW/KOSI Denver.

BUZZ BENNETT will be given VP/programming stripes at Evergreen Media's KHYI "Y95" Dallas. He remains that station's PD.

HERITAGE MEDIA has made a bid on more than half of the stock at Actmedia, a prominent in-store advertising firm; that makes Heritage one of the first major broadcasters to diversify into marketing.

GARY STURGEON is named GM at K&K Broadcasting's WMJY Long Branch, N.J., replacing Carl DeProspo. He was previously sales manager at WXKC Erie, Pa.

TOP 40 ARB DROP

(Continued from page 1)

the fall '87 book, only nine of those 26 stations lost more than a share. This year, 14 of 27 stations were so affected. Only three major top 40 stations in the top 25 were up by more than a share, including WDFX. Down sharply were such stalwarts as WXKS-FM "Kiss 108" Boston (from 7.1 to 5.9 12-plus overall); WBZZ "B94" Pittsburgh (from 10.4 to 8.4); WBSB "B104" Baltimore, Md. (from 8.6 to 6.0); and KKRZ "Z100" Portland, Ore. (from 9.3 to 8.2).

More important, because the fall book is the first one in which Arbitron's new soft-format diary was used, many PDs are wondering if their drops had something to do with the new methodology. A handful of GMs—most of them at album rock

(Continued on page 82)

FOR THE RECORD

The Jan. 21 Networks and Syndications column transposed one phone number listing for the newly formed syndication company Bustany Biggs. The correct number is 213-663-2112.

Black Nets Look To Broaden Programming Scope

NEW YORK Having weathered deregulation and the spread of exact-times ratings over the past two years, black-owned syndicators know they are an integral part of the syndication and network arena. And they now believe it's time to broaden their programming scope.

"With the success of black programming firmly established, it's time to recognize our importance to the whole industry," says Jay Williams, the newly appointed president of Sheridan Broadcasting Networks. "We've grown along with the industry and we want to do our part to raise its level of programming and service."

"In order to become a Westwood One, we have to grow beyond being black-only syndicators," Lee Bailey Communications president Lee Bailey says. "To grow bigger, you have to encompass more." But Bailey also warns, "Black radio has to be careful not to have its position usurped."

Not that the problems of the past are over. "Sales are strong [but] the same problems still exist. Black radio is still a difficult sell," Syndicate It Productions VP of radio Graham Boswell says.

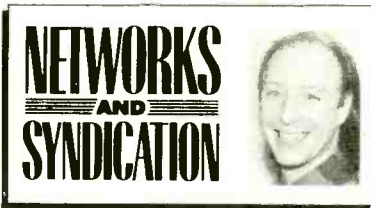
"In recent years the major corporations realized that the black population is spending enormous amounts of money on their products and they began allocating a portion of their ad budget [accordingly]. There have been dramatic improvements over the past 10 years, but they're still not proportioning enough."

Although Boswell notes that major national clients have seen the numbers speak for themselves, he says the regional and local ad dollars are still woefully inadequate compared to urban radio's consumer reach. Despite urban radio—and black music's—qualitative numbers, Boswell says, "There simply hasn't been enough money spent on the black consumer market."

Syndicate It has grown considerably in the past two years and is now building its own TV and audio facilities in Burbank, Calif. Boswell says that growth has come from both the expansion of its programming and a sales affiliation agreement with the National

Black Network.

Syndicate It—which will become SI Communications Inc. when it moves to a new building March 1—has been successful with its first two TV forays, and with his presidential campaign over, the Rev. Jesse Jackson will resume his pop-



by Peter Ludwig

ular "Commentary" for the company; he'll be featured daily in the bartered, nationally sponsored, 90-second feature.

NBN is not yet airing any Syndicate It programming, but according to Boswell, that network's year-old NBN II has "broadened our advertiser base and given us access to the New York advertising community on a day-to-day basis." NBN II was established late in 1987 as an unwired and syndicated programming network to package national spot buys and serve as Syndicate It's sales representative.

Sheridan Broadcasting Network has also grown in the past year, and by December it had created the STRZ Entertainment Network as the entertainment-programming counterpart to the news-, sports-, and information-based SBN. Sheridan lured Chuck Woodson back to be network PD, and Williams says STRZ "will now provide the vehicle whereby SBN will grow the fastest and better serve urban radio."

The new venture will begin to produce a monthly series of music specials this spring along with additional holiday specials. Williams says STRZ is also developing a weekly three-hour music magazine/countdown for a July 7 debut.

With STRZ carrying entertainment, Williams says SBN—like the rest of the network industry—is making its news and sports "tighter and livelier." Coverage is still mass-targeted, with additional news of special interest to blacks provided.

Atlanta-based American Media launched its weekly urban countdown, "Coast To Coast Top 20," in 1981. Company marketing director Travis Head says the show, hosted by Doug Steele, is enjoying an all-time high of 103 affiliates, but says it has had to undergo continual changes to achieve its current penetration of nine of the top 10 black ADI markets.

"The clock has changed a number of times, and last year we went with fewer breaks to put in longer music sweeps," says Head. "We no longer front and back announce every song. When we started, the jingles had full orchestra and the reads were done dry. Now the jingles have a heavy synth sound, there's lots of sampled effects, and there's music beds under all the reads."

"RadioScope," the music magazine produced and hosted by veteran personality Bailey, has been on the air for six years now. In a music-intensive era, Bailey's programming is known for its information quotient, and most employees at the company have titles associated more with publishing than radio.

"We are committed to being respected journalists instead of just another syndication company," Bailey says. "We like to be thought of as a mongrel '60 Minutes,' and I think we cover our field better than anybody."

Bailey echoes the other syndicators when he says, "The influence of black radio is beyond words. If you listen to top 40, you hear a dominance of black music. In that sense black radio is in a period of vibrancy and I think it can stay there."

"Our success as a black company has come from black radio. Their support has kept me around and the opportunity we have to grow is due to their help. If we expand our horizons and tend to sound marketing principles, we can be leaders in this industry beyond our special-niche programming."

CALENDAR

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with mul-

iple dates indicate that local stations have option of broadcast time and dates.

Feb. 1-27, Fleetwood Mac, Rock Stars Monthly Special, Radio Today Entertainment, 90 minutes.

Feb. 3-4, Bobby Brown, On The Radio, On The Radio Broadcasting, one hour.

Feb. 3-5, Phil Collins/Gerry Marsden/Gary Lewis, Cruisin' America With Cousin Bruce, CBS RadioRadio, three hours.

Feb. 3-5, Tone Loc, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Feb. 3-5, Guns N' Roses, Metalshop, MJI Broadcasting, one hour.

Feb. 3-5, Al Jarreau, Star Beat, MJI Broadcasting, one hour.

Feb. 3-5, Paula Abdul/Danny DeVito, Party America, Cutler Productions, two hours.

Feb. 3-5, The Michael Jackson Story, Hot Rocks, United Stations, 90 minutes.

Feb. 3-5, John Belushi/Brian Doyle Murray, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.

Feb. 3-7, Meet The Beatles: The 25th Anniversary, United Stations Special, four hours.

Feb. 4-5, Karyn White/Gerald Alston/BeBe & CeCe Winans, RadioScope, Lee Bailey Communications, one hour.

Feb. 5, Rush/Jon Butcher/Mike & the Mechanics, Powercuts, Global Satellite Network, two hours.

Feb. 5, Gene Watson, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Feb. 6, Rush, Rockline, Global Satellite Network, 90 minutes.

Feb. 6-12, Def Leppard, Up Close, MediaAmerica Radio, 90 minutes.

Feb. 6-12, Iggy Pop, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Feb. 6-12, The Grammy nominees, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Feb. 6-12, Johnny Winter, Legends of Rock, Westwood One Radio Networks, one hour.

Feb. 6-12, Live Over London, Rock Over London Special, Westwood One Radio Networks, two hours.

Feb. 6-12, Dickey Betts/Johnny Winter, In Concert, Westwood One Radio Networks, 90 minutes.

Feb. 6-12, Fleetwood Mac/Lou Reed, Classic Cuts, MJI Broadcasting, one hour.

Feb. 6-12, Fleetwood Mac, Rock Today, MJI Broadcasting, one hour.

Feb. 6-12, Oak Ridge Boys, Country Today, MJI Broadcasting, one hour.

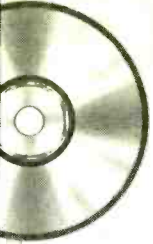
Feb. 6-12, Shenandoah, Live From Gilley's, Westwood One Radio Networks, one hour.

Feb. 6-12, D.J. Jazzy Jeff & the Fresh Prince, Night Scene, Westwood One Radio Networks, one hour.

Feb. 6-12, Eddie Money/Graham Darien/the Police, Fantasy Palace, Westwood One Radio Networks, one hour.

Feb. 6-12, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

PIONEER PRESENTS



Hot Picks in Tokio

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

Week of Jan. 15, 1989

1. Remember Holding You Boys Club Rick Astley
2. She Wants To Dance With Me Bobby Brown
3. Ban To Be My Baby Ben Jovi
4. My Prerogative Phil Collins
5. Angel Of Harlem U2
6. Two Hearts Phil Collins
7. Open Your Heart Europe
8. As Long As You Follow Europe
9. Look Away Chicago
10. Every Rose Has Its Thorn Fleetwood Mac
11. Armageddon It Def Leppard
12. Welcome To The Jungle Guns & Roses
13. Kiss The Art Of Noise
14. It's My Party Chaka Khan
15. Fine Time New Order
16. Holding On Steve Winwood
17. Waiting For A Star To Fall Boy Meets Girl
18. Killing Me Softly Al B. Sure
19. Wonderful Life Black
20. You Are My World Barbra Streisand
21. Till I Love You Nick Heyward
22. In Your Room Guns & Roses
23. Penelope Ianthe Antena
24. Turn It Into Love Kylie Minogue
25. The Living Years Mike & The Mechanics
26. Happy Hippy Shake George Strait
27. Orinoco Flow Enya
28. Yeah Yeah Yeah Judson Spence

FM JAPAN 81.3 FM

Fourth Annual Baltimore/Washington/Virginia

MUSIC BUSINESS FORUM

Saturday, April 1, 1989 / 10 a.m. to 6:30 p.m.
The Vista International Hotel • 1400 M Street, N.W., Washington, D.C.

FOR REGISTRATION FORM, ADVERTISING, EXHIBITING, AND/OR HOTEL INFORMATION CALL (301) 937-6161 or FAX (301) 937-6590

\$45 Students, record pool members, past Forum attendees must register by Feb. 17.

\$55 Early registration must register by Feb. 17.

\$65 Feb. 18 thru walkup.

PANEL AGENDA (subject to change)

Keynote Address

Independent Labels vs. Distributors: The Face Off

Artist Management: How and When To Find the Right One

Charting The Hits: Who Gets Reported and How -The Hype Controversy

A&R: Sign On The Dotted Line...Or Return To Sender -What Gets Them Interested?

Press & Marketing: How To Present Yourself To The Press/What's Their Role in Artist Development

Producers: Their Sound Or Yours? The Artist/Producer Relationship and How Much?

The Artist Perspective of the Music Business and the Struggle to Retain Artistic Freedom

From Demo to Limo

Dance Music in 1989: The Record Breakers

Independent Rock Labels: Who Signs With Them and Why

Black Radio: Programmer or Programmed? Who Determines What We Hear and How

Licensing: The Overseas Connection

Rock Radio: Classic vs. Current - Are We Concerned With New Artist Development?

Folk/Roots/World Music

Women in Music: "Man Smart...Woman Smarter?" Tearing Down Walls and Building Bridges...Their Impact In The Industry

Professionalism and Ethics in the Music Business 101: An Introductory Course

Breaking New Artists

WAMA Workshop

Job Opportunities In Radio? How to Improve Your Chances

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	3	9	THE LOVE IN YOUR EYES COLUMBIA 38-68532	EDDIE MONEY 1 week at No. One
2	3	4	10	STAND WARNER BROS. 7-27688	R.E.M.
3	4	2	16	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
4	9	29	3	YOU GOT IT VIRGIN 7-99245	ROY ORBISON
5	8	19	3	DRIVEN OUT RCA LP CUT	THE FIXX
6	1	1	11	GOT IT MADE ATLANTIC 7-88966	CROSBY, STILLS, NASH & YOUNG
7	7	10	7	WHEN THE CHILDREN CRY ATLANTIC 7-89015	WHITE LION
8	10	27	3	THE LIVING YEARS ATLANTIC 7-88964	MIKE + THE MECHANICS
9	6	8	4	MARATHON MERCURY LP CUT/POLYGRAM	RUSH
10	12	13	8	CULT OF PERSONALITY EPIC LP CUT/E.P.A.	LIVING COLOUR
11	19	45	3	WORKING ON IT WARNER BROS. LP CUT/GEFFEN	CHRIS REA
12	5	5	12	LAST NIGHT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
★★★ FLASHMAKER ★★★					
13	NEW ▶		1	DRIVE MY CAR A&M LP CUT	DAVID CROSBY
14	11	6	13	THE CRUSH OF LOVE RELATIVITY LP CUT	JOE SATRIANI
15	15	11	16	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	U2
16	16	17	12	WAY COOL JR. ATLANTIC 7-88985	RATT
17	NEW ▶		1	END OF THE LINE WILBURY 7-27637/WARNER BROS.	TRAVELING WILBURYS
18	21	21	8	MYSTIFY ATLANTIC LP CUT	INXS
19	27	47	3	DEAR GOD CHRYSALIS 43319	MIDGE URE
20	25	48	3	PARADISE CITY GEFFEN 7-27570	GUNS N' ROSES
21	18	25	10	PAPER THIN A&M LP CUT	JOHN HIATT
22	28	44	3	SEND ME SOMEBODY CAPITOL LP CUT	JON BUTCHER
23	NEW ▶		1	SLOW TRAIN COLUMBIA LP CUT	BOB DYLAN & THE GRATEFUL DEAD
24	34	39	4	CRYIN' EMI 50167	VIXEN
25	36	—	2	HEAVEN'S TRAIL GEFFEN LP CUT	TESLA
26	17	16	17	WHAT I AM GEFFEN 7-27696	EDIE BRICKELL & NEW BOHEMIANS
★★★ POWER TRACK ★★★					
27	39	—	2	THE LAST MILE MERCURY 872 148-7/POLYGRAM	CINDERELLA
28	14	9	14	IF WE NEVER MEET AGAIN COLUMBIA 38-08505	T.CONWELL/YOUNG RUMBLERS
29	24	34	7	PATIENCE GEFFEN LP CUT	GUNS N' ROSES
30	30	50	3	ONE CLEAR MOMENT WARNER BROS. LP CUT	LITTLE FEAT
31	26	35	7	ACTING THIS WAY MERCURY LP CUT/POLYGRAM	THE ROBERT CRAY BAND
32	37	—	2	DIRTY BLVD. SIRE LP CUT/WARNER BROS.	LOU REED
33	44	—	2	I'LL BE THERE FOR YOU MERCURY LP CUT/POLYGRAM	BON JOVI
34	42	49	3	SEVENTEEN ATLANTIC LP CUT	WINGER
35	NEW ▶		1	I'LL BE YOU SIRE LP CUT/WARNER BROS.	THE REPLACEMENTS
36	38	38	4	SEE THE LIGHT ARISTA LP CUT	THE JEFF HEALEY BAND
37	20	18	12	YOU DON'T MOVE ME VIRGIN LP CUT	KEITH RICHARDS
38	13	7	14	ARMAGEDDON IT MERCURY 870 692-7/POLYGRAM	DEF LEPPARD
39	22	14	11	CHIP AWAY THE STONE COLUMBIA 38-08536	AEROSMITH
40	23	15	11	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	FLEETWOOD MAC
41	49	—	2	SWORD AND STONE COLUMBIA LP CUT	PAUL DEAN
42	47	42	4	CALLING AMERICA RCA LP CUT	TOM COCHRANE & RED RIDER
43	32	12	14	ONE NIGHT ATLANTIC LP CUT	BAD COMPANY
44	NEW ▶		1	DON'T LOOK BACK MCA LP CUT	CHARLIE SEXTON
45	40	41	7	NO QUESTIONS ASKED WARNER BROS. LP CUT	FLEETWOOD MAC
46	NEW ▶		1	BACK TO THE WALL UNI LP CUT/MCA	STEVE EARLE
47	35	26	14	LITTLE LIAR BLACKHEART 4-08095/E.P.A.	JOAN JETT AND THE BLACKHEARTS
48	NEW ▶		1	VERONICA WARNER BROS. LP CUT	ELVIS COSTELLO
49	NEW ▶		1	WALK AWAY ELEKTRA 7-69324	DOKKEN
50	NEW ▶		1	LITTLE MISS S. GEFFEN LP CUT	EDIE BRICKELL & NEW BOHEMIANS

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

HAHN HOLDS ONTO ON-THE-AIR CAREER PLANS

(Continued from page 10)

Despite the rocky start, Hahn emphasizes that "everybody at Y95 treated me fairly. [Owner] Gary Edens is a great guy. They were all basically good people. At first the guys were guys; their image of me was very typical of what America thinks. And the women all said, 'Oh fine, all we need is a Playboy bunny.' But it changed completely and they became really sweet.

"People saw me doing things that normal people do. My assistant, Kari Lundin, and I went to a nursing home on Christmas with 108 gifts because I don't have family here and neither does she. Or I would work three shifts in one day. I did nights, overnights, then helped Ron Parker fill in on mornings. It was hard keeping my eyes open driving home, but I loved it."

If Hahn doesn't stay in radio, "there's always books and movies, but that could be 10 years from now or maybe never. Some of the scripts I get are really good, but some are just ridiculous. They all have me starring, even though I never acted a day in my life. And they're all about a woman with a vendetta."

It's hard to tell just what Hahn's effect on KOY-FM's ratings was. The station was up 4.1-4.8 in the fall Arbitrons—4 1/2 shares behind format leader KZZP, but decidedly ahead of its other competitor, KKFR. Mornings were off by three-tenths of a share, but nights were up 4.6-5.7, an increase that Hahn feels she contributed to.

Y95 reportedly paid Hahn \$1,000 a day in her first month, then less in subsequent weeks; her asking price is now estimated at \$50,000-\$60,000 a year, much more than most jocks can expect on a second job. Does she love radio enough to go to Billings, Mont., for \$12,000 a year? Well, she would go to Billings.

"If I had a control room in the woods, I'd do it. That's how much I love radio. But stations that say they want to treat me like just another jock have to keep in mind that every other jock won't bring in this amount of publicity. Even if people hate my guts, they still turn it on out of curiosity.

"Y95 received \$100 million in publicity, and I have the paperwork to prove it. In return, I got an education that I will be forever grateful for... I don't want to lose the value of my name. I'm not stupid; I don't wish people would leave me alone.

"I encourage stations to use my name, but I don't want to be used personally; I'm looking for something long-term, which in my case is six to 12 months.

"Everybody wants to change my image and I tell them it's a package deal. They get the Jessica Hahn who loves God. The Jessica Hahn who posed in Playboy. The Jessica Hahn who loves radio. The Jessica Hahn who loves animals and would rather walk her dog than be on the Phil Donahue show.

"I think radio all the time now. I think maybe I could be a PD somewhere one day. It's not my real aspiration, but I would like to learn that part of it. When everybody is playing the same song at once, I think maybe it's time to back that song down. And now I notice when everybody goes into stopsets at the same time."



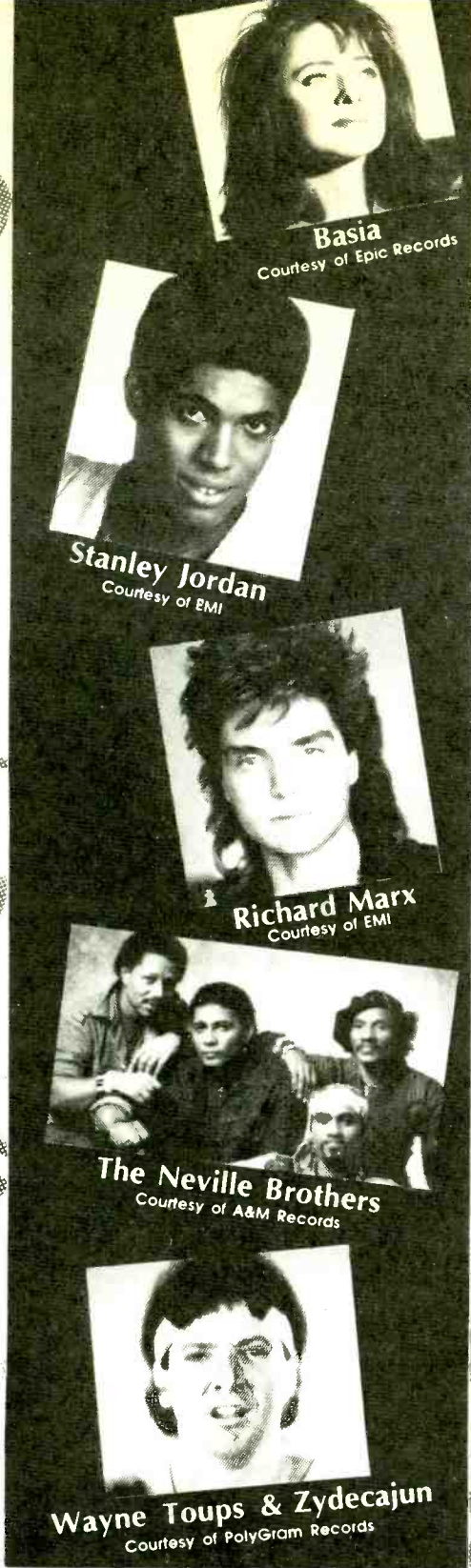
Jessica Hahn, at right, is seen here during her stint as the weather and prize bunny on KOY-FM "Y95" Phoenix, Ariz.'s morning show. With her, from left, are Y95's then-morning team: Tim Hattrick, Glen Beck (now at KRBE Houston), and Pat Powers. (Photo: David Brandt.)

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	9	9	STAND WARNER BROS. 7-27688	R.E.M. 2 weeks at No. One
2	7	14	3	DIRTY BLVD. SIRE LP CUT/WARNER BROS.	LOU REED
3	4	3	9	FISHERMAN'S BLUES ENSIGN LP CUT/CHRYSALIS	THE WATERBOYS
4	3	7	5	FINE TIME QWEST LP CUT/WARNER BROS.	NEW ORDER
5	5	15	3	DEAR GOD CHRYSALIS 443319	MIDGE URE
6	8	10	8	SWEET JANE RCA LP CUT	COWBOY JUNKIES
7	6	12	5	ORINOCO FLOW (SAIL AWAY) GEFFEN 7-27633	ENYA
8	14	—	2	SHE DRIVES ME CRAZY I.R.S. 53483/MCA	FINE YOUNG CANNIBALS
9	2	1	13	CHARLOTTE ANNE ISLAND LP CUT/ATLANTIC	JULIAN COPE
10	NEW ▶		1	NIGHTMARES SLASH LP CUT/WARNER BROS.	VIOLENT FEMMES
11	13	20	5	PUNK ROCK GIRL FEVER LP CUT/ENIGMA	THE DEAD MILKMEN
12	NEW ▶		1	I'LL BE YOU SIRE LP CUT/WARNER BROS.	THE REPLACEMENTS
13	10	11	9	CALL ME BLUE SIRE LP CUT/REPRISE	A HOUSE
14	9	6	12	I'M AN ADULT NOW CHRYSALIS 43316	THE PURSUIT OF HAPPINESS
15	29	—	2	DRIVEN OUT RCA LP CUT	THE FIXX
16	11	23	5	GRAIN OF SAND TVT LP CUT	THE SAINTS
17	15	8	9	TEARS RUN RINGS CAPITOL 44240	MARC ALMOND
18	30	—	2	5 O'CLOCK WORLD ISLAND 7-99241/ATLANTIC	JULIAN COPE
19	18	4	14	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	U2
20	22	24	6	TEENAGE RIOT BLAST FIRST LP CUT/ENIGMA	SONIC YOUTH
21	19	22	3	LITTLE MISS S GEFFEN LP CUT	EDIE BRICKELL & NEW BOHEMIANS
22	20	21	6	CAT-HOUSE SIRE LP CUT/WARNER BROS.	DANIELLE DAX
23	21	17	9	A LITTLE RESPECT SIRE 7-27738/REPRISE	ERASURE
24	25	—	2	ALL SHE WANTS IS CAPITOL 44287	DURAN DURAN
25	17	16	7	WAS THERE ANYTHING I COULD DO? CAPITOL LP CUT	THE GO-BETWEENS
26	26	2	12	ORANGE CRUSH WARNER BROS. LP CUT	R.E.M.
27	23	18	8	WALKING AWAY TOMMY BOY 7-27736/REPRISE	INFORMATION SOCIETY
28	12	13	19	THE KILLING JAR GEFFEN LP CUT	SIOUXSIE AND THE BANSHEES
29	NEW ▶		1	THE MUSIC GOES ROUND MY HEAD TVT LP CUT	THE SAINTS
30	16	30	11	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2

Billboard, copyright 1989.

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



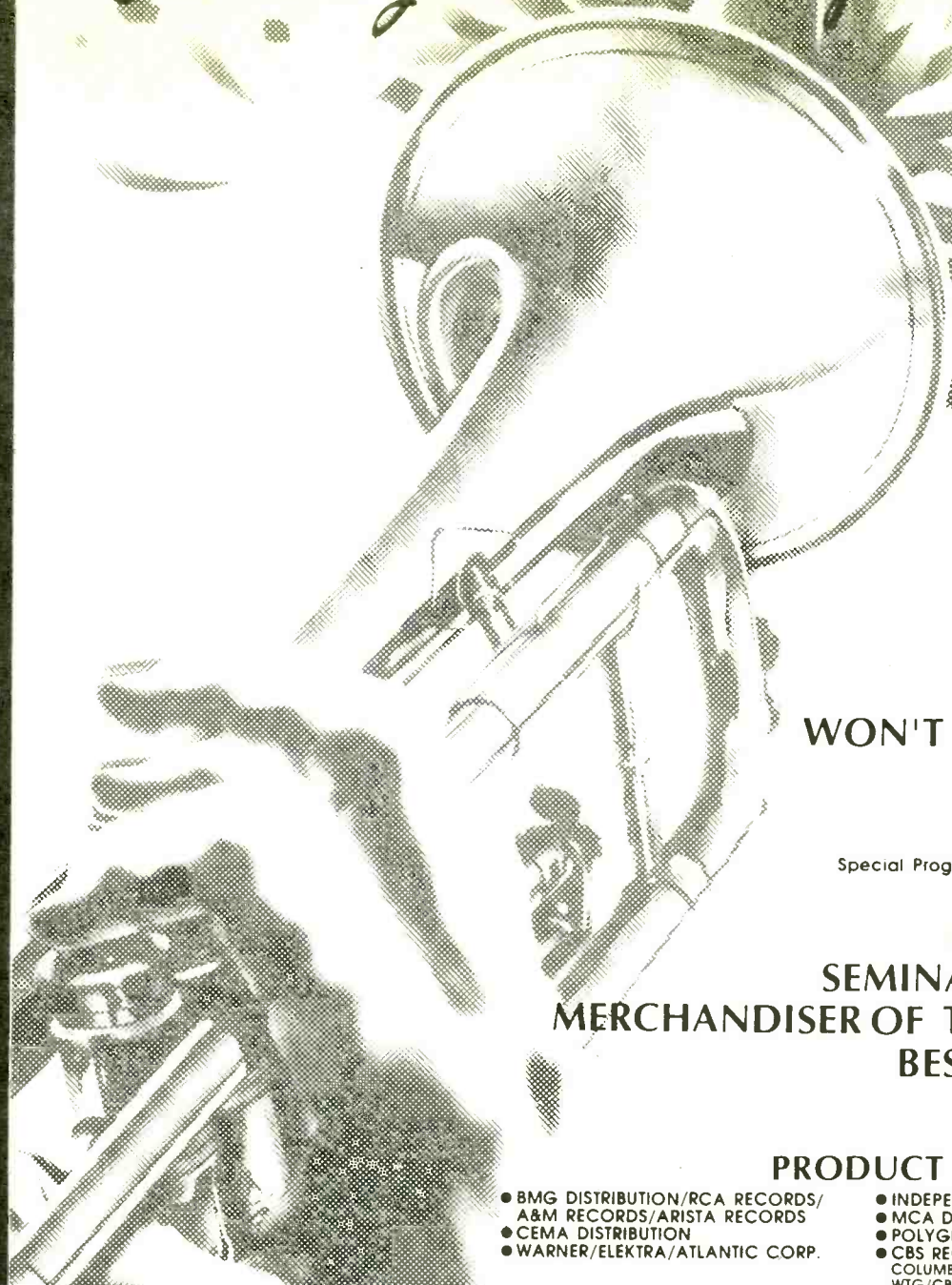
Basia
Courtesy of Epic Records

Stanley Jordan
Courtesy of EMI

Richard Marx
Courtesy of EMI

The Neville Brothers
Courtesy of A&M Records

Wayne Toups & Zydecajun
Courtesy of PolyGram Records



**SPECIAL EVENTS
AND ARTISTS YOU
WON'T WANT TO MISS!!!**

- Opening Cocktail Reception
- Dance Party Hosted by MCA Records
- Scholarship Foundation Dinner
- Late Night Party At Tipitina's
- Store Manager's Party at Tower Records
- Special Program for Spouses, Companions & Guests

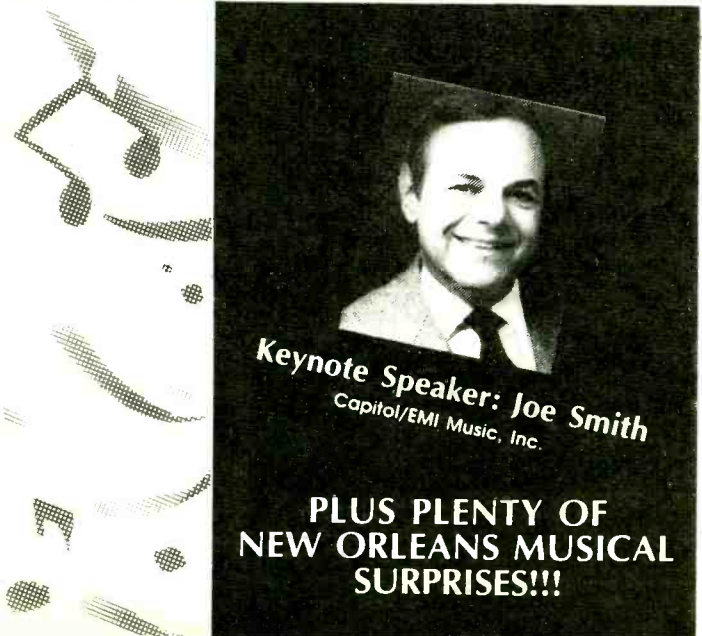
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- CEMA DISTRIBUTION
- WARNER/ELEKTRA/ATLANTIC CORP.
- INDEPENDENT MANUFACTURERS & DISTRIBUTORS
- MCA DISTRIBUTING CORP.
- POLYGRAM RECORDS
- CBS RECORDS, INC.
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WTG/CBS MASTERWORKS/CHRYSLIS RECORDS

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Musicians Band Together To Battle AIDS Among Country's Teens

BY PETER LUDWIG

NEW YORK There is a growing fear among national health officials that teens—particularly minorities—are the next group to fall victim to the AIDS virus in large numbers. To inform adolescents that they are indeed at risk, the Musicians For Life radio/TV PSA campaign was

PROMOTIONS

launched last December by the National AIDS Network as the only such effort targeting teens nationally. Its administrators hope stations will air the 15- and 30-second spots in time slots with high teen listenership.

The 17 fully produced PSAs feature such recording artists as Madonna, Los Lobos, Ice-T, M.C. Lyte, Gwen Guthrie, and Al B. Sure! delivering the facts that there's no cure, *anyone* can catch AIDS, and that you get it from drug needles and engaging in sex. In each spot, the artists all hit hard on the message that abstinence from drugs and sex is the best prevention—and that if you have sex, stick with your partner and use a condom.

Public-service campaign veteran Marcy Kelly is directing the project. She says an increasing number of Americans in their mid-20s are being diagnosed with AIDS or AIDS-Related Complex; since the disease has an

average incubation period of seven years, these people may have contracted the virus in their teens. Kelly says misinformation and teenagers' tendency to consider themselves invulnerable are her biggest challenges.

The campaign's initial concern was that station GMs would bury or simply not air the PSAs for fear of being accused of promoting sexual promiscuity. That's why all the spots advise abstinence. Part of the M.C. Lyte spot, for example, runs, "Sex? You can wait. Drugs and needles? You don't need 'em."

The next concern was the use of the word condom. Kelly says, "We decided the campaign wouldn't be worth it if we didn't use the word. But it didn't present the problem we thought it would. I think we can thank the Surgeon General for that. He's cleared the way for its use in the media."

All the networks and MTV have accepted the Musicians For Life spots; Kelly's concern now is that stations find suitable air slots. "It does no good to run them around Sunday morning news shows," says Kelly. "We need to reach the teens when they're listening. They still think they can tell who has AIDS by looking at them, and that they won't get it as long as they're in love."

Musicians For Life grew out of a Warner Communications fund for teen AIDS education. The National AIDS Network is a national informa-

tion clearinghouse for more than 550 local community AIDS organizations; it channeled that money to the California Community Foundation to develop the campaign.

Kelly is requesting that all stations that received the PSAs fill out the enclosed response card. For more information on the campaign, Musicians For Life can be reached at 818-907-5070. The National AIDS Network, located in Washington, D.C., also has a wealth of information for stations interested in continuing, or starting, AIDS-related promotions. NAN can also put stations in touch with AIDS organizations in their market. Their number is 202-293-2437.

Surgeon General C. Everett Koop has praised the media for its work in getting accurate AIDS information to the public. One of the next big radio efforts will be classic rock WZLX Boston's second "Aim For The Heart" radiothon Feb. 10. WZLX will again enlist national and local celebrities for a day of educational forums and fund raising for the AIDS Action Committee of Massachusetts.

HAVING AN INAUGURAL BALL

Stations in our nation's capital were not about to pass up the chance to run promotions with an inaugural theme for the changing of the presidential guard. Classic rock WCXR brought in new Republican National Committee Chairman Lee Atwater for a two-hour, on-air interview. Atwater, now known for assembling



Quayle In Natural Habitat? KITY "Power 93" San Antonio, Texas, was one among many stations rounding up a Dan Quayle lookalike for inauguration week—in this case, for Power 93 night at a San Antonio comedy club. Pictured standing, from left, Joe Williams; the club's Rick Kolton; KITY PD Rick Upton; IRS's Beckee Cohee; the quasi Quayle; and IRS VP of promotions Barry Lyons. Seated are KITY MD Sharon Lepere and Star Search comedian Al Lubell.

the GOP's unlikely R&B inaugural, was a natural on the station's regular Sunday feature "The Blues Room." And at WCXR's inauguration party, a bush, a frozen quail, and a cabinet were the natural prize choices.

Top 40 WAVA held its own swearing in for listeners who believed their inauguration invitations were "lost in the mail." The party featured WA-

VA's own Bush and Quayle—the winners of the Ron Smith Celebrity Look-Alike Contest. Dress was "all American." Country WMZQ is on the national record as President Bush's favorite station; it simulcast the soundtrack to the inaugural fireworks display.

Top 40 KDWB-FM Minneapolis
(Continued on page 23)



THE GAVIN SEMINAR FOR MEDIA PROFESSIONALS

FEBRUARY 16, 17 and 18

For room reservations, send in your room registration card or contact the Gavin office.



THE WESTIN SAN FRANCISCO

INTRODUCING THE 1989 GAVIN SEMINAR AGENDA!

THURSDAY, FEBRUARY 16th

SEMINAR REGISTRATION DESK OPENS AT NOON

• PRE-SEMINAR ALTERNATIVE CONCLAVE

An informal session, hosted by Peter Standish, discussing the specifics of the Alternative music market.

• COOL TALK AND HOT JAZZ!

Portrait Records and Gavin Jazz/Adult Alternative will present a Jazz/Adult opening discussion session. Immediately following, the room will be transformed into a Jazz club featuring Portrait recording artist Michel Camilo and his band in performance.

FRIDAY, FEBRUARY 17th

• THE PRESENT AND FUTURE OF THE MUSIC AND RADIO INDUSTRY: TWO VIEWS FEATURING RICHARD BALSBAUGH, CEO OF PYRAMID BROADCASTING and BOB KRASNOW, CHAIRMAN OF ELEKTRA RECORDS

Two leading figures in radio and music will offer their feelings and input on the current state and the future of our industries.

• GUNS N' ROSES N' ROCK N' ROLL

An amazing step by step look at the launching of one band's mercurial rise to the top—from demo to platinum status.

• THE POWER OF SONG--AN ARTIST'S PERSPECTIVE

Artists from diverse musical backgrounds will highlight an audience discussion and performance of music beyond "Baby, baby I love you."

• FOCUS GROUPS--THROUGH THE LOOKING GLASS

Jhan Hiber, VP of Research for Malrite Communications goes behind the scenes with this audio/visual session on conducting focus groups and understanding research.

• KEYNOTE EVENT: AN AFTERNOON WITH MANAGEMENT VISIONARY TOM PETERS

A very special Gavin Seminar event featuring Tom Peters, America's foremost management realist. A music/radio industry first!

• THE GAVIN SEMINAR CELEBRITY COCKTAIL PARTY

Artists, music and radio's finest get together for one of the supreme industry affairs of the year. Additional tickets available only through full Seminar registration.

HOSPITALITY SUITES OPEN AFTER COCKTAIL PARTY

SATURDAY, FEBRUARY 18th

• RADIO FORMAT SESSIONS

TOP FORTY--A VIEW FROM THE TOP, THE NATIONAL PERSPECTIVE

Hosted by Dave Sholin with Rick Cummings, Executive VP, Emmis Broadcasting, Guy Zapoleon, Nat'l PD, Nationwide Communications and Dan Vallie, President of Vallie Consulting.

COUNTRY--IN PURSUIT OF MARKET SHARE

Hosted by Lisa Smith, Cyndi Hoelzle and Elma Greer with guest moderator Don Langford, VP of EZ Communications.

ADULT CONTEMPORARY

This morning A/C discussion will be hosted by Ron Fell and Diane Rufer.

URBAN CONTEMPORARY

Hosted by Betty Hollars and John Martinucci with a guest moderator to be announced.

JAZZ AND ADULT ALTERNATIVE

A look at the music intensive radio sounds of Jazz and Adult Alternative and how they're catching those elusive and all important adult listeners.

ALBUM MUSIC PROGRAMMING FACE-OFF

Hosted by Kent Zimmerman and Peter Standish.

• PRODUCTION--PHASE TWO

Back by popular demand! KIIS Production Director Mark Driscoll and Bobby Ocean presents a sequel to last year's successful production session. New technology is explored with the accent remaining on keeping things economically sensible.

• HOTSHOTS OF THE AIRWAVES--THE WINNING PERSONALITIES

Hosted by Lee Michaels with a hot line-up of radio's top talents.

• MJI BROADCASTING AND CAPITOL RECORDS PRESENTS THE FOURTH ANNUAL ROCK 'N' ROLL TRIVIA CONTEST

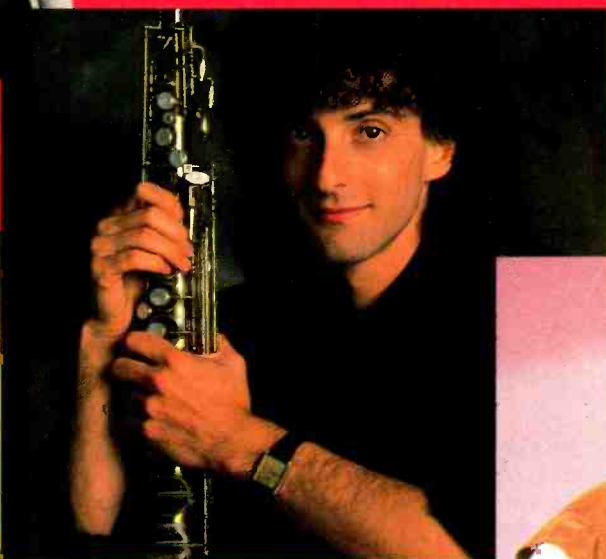
Major fun and prizes for those who know the most about the hits of yesteryear. Be there to watch the elimination trials of rock trivia.

• THE GAVIN SEMINAR MEDIA PROFESSIONALS AWARDS BANQUET

The coveted Gavin Awards recognize outstanding achievement of 1988.

**QUESTIONS? CONTACT THE GAVIN REPORT
(415) 495-1990**

FIRST WE BUILT A HOME FOR THESE PLATINUM ARTISTS...



THEN, WE TOOK A



THE CHURCH

Without question, one of the breakthrough success stories of 1988. Starfish, their Arista debut is now over 400,000 in the U.S. alone, becoming their biggest selling album ever. "Under The Milky Way," went to #1 on the rock and alternative charts and successfully crossed over to become their first Top 20 pop hit.

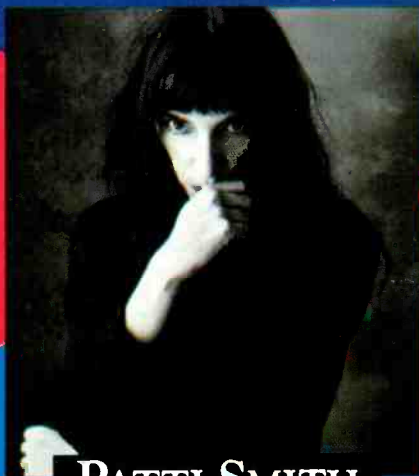


THE JEFF HEALEY BAND

One of the most talked about new artists continues to gain fans at a fast and furious pace. The excitement of experiencing Jeff's masterful guitar playing live, whether in concert or on TV, has left audiences spell-bound. "Confidence Man" went Top 10 and now "See The Light," the title track from his Grammy nominated debut, looks like it'll go all the way and bring the album to gold and beyond.

GRATEFUL DEAD

Just re-signed to a long term contract, the group is at the height of its popularity. In September, the Dead played 9 sold-out shows at Madison Square Garden, becoming the biggest grossing concert engagement of the year. In the summer, watch for the follow-up to In The Dark, their first Top 10 Platinum album.



PATTI SMITH

Named "One Of The Ten Best Albums Of The Year" by The LA Times and many other publications, Dream Of Life proved to be worth the wait, with worldwide sales now approaching 600,000. The new single, "Looking For You (I Was)," will continue to focus attention on this extraordinary artist and album.



DREAMS SO REAL

With the Top 20 title track "Rough Night In Jericho," and their acclaimed live shows, Dreams So Real are firmly establishing themselves as one of the best new bands around. The next track, "Bearing Witness," will take them even closer to realizing their dreams.

PIECE OF THE ROCK...

ANNOUNCING WITH
PRIDE THE SIGNING OF:

Jon ANDERSON

Bill BRUFORD

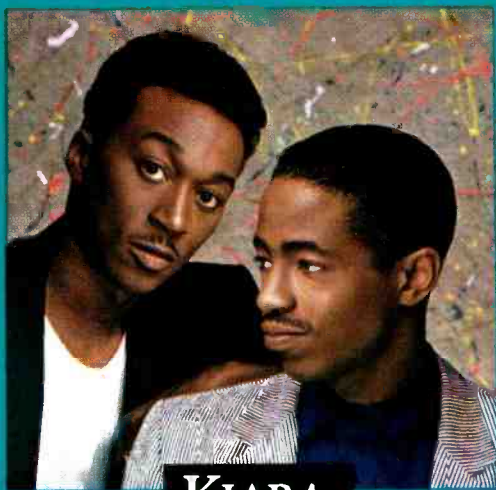
Steve HOWE

Rick WAKEMAN

**THE ALL-STAR ELEMENTS
ARE BACK IN PLACE!**

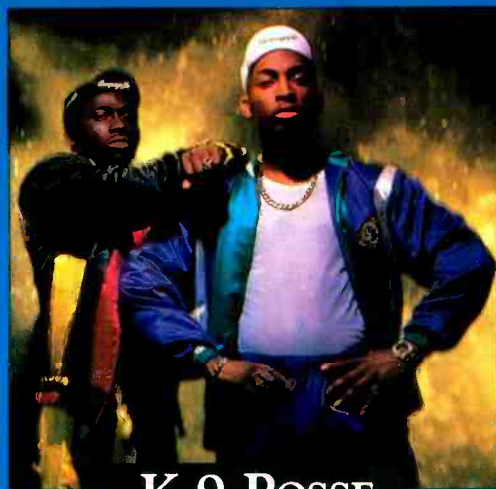
Watch for their debut Arista album,
to arrive roundabout June.

NOW WE'RE ADDING ON 5 NEW STORIES...



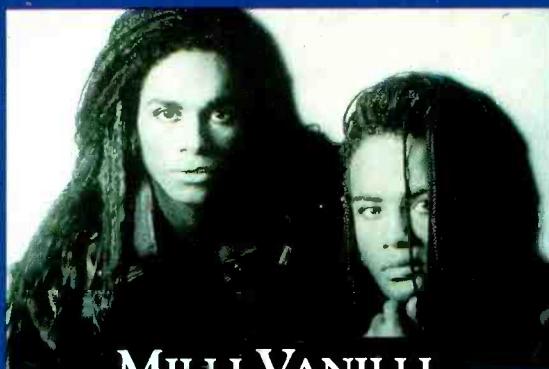
KIARA

With 2 consecutive Top 5 hits, Kiara has already made a definite difference at R&B. Now, "This Time," their number #1 duet with Shanice Wilson, is ready to explode at Top 40. To Change And/Or Make A Difference isn't just the title of their strong selling debut album, it's what they intend to do.



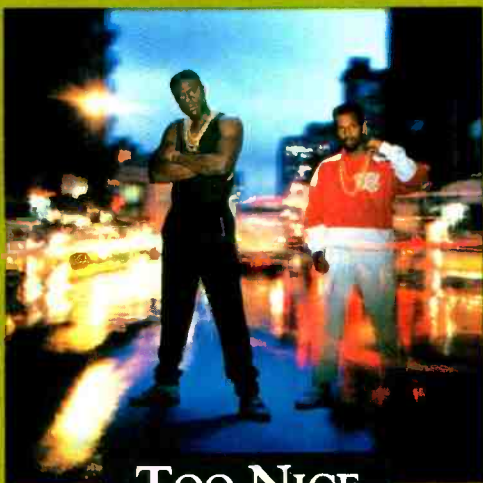
K-9 POSSE

K-9 Posse kicked off Arista's Funky Dope Maneuver with their debut 12", "Ain't Nothin' To It," now breaking big all over the country. Their def debut album, which also includes their next smash "This Beat Is Military," has just been unleashed to the public, with initial orders of 100,000.



MILLI VANILLI

Already one of 1989's hottest new artists, Milli Vanilli are proving they're for real with the worldwide success of "Girl You Know It's True." Their #1 international hit is currently on fire on the Pop, R&B and Dance charts and this is only the beginning. Watch for their upcoming debut album to spread their story throughout the year.



TOO NICE

"Two Can Play The Game (Who's Makin' Love To Your Old Lady)" is the first 12" from Arista's Funky Dope Maneuver Too. Introducing Too Nice. Their debut album, Cold Facts, makes it clear that nobody plays the game like they do.



THREE TIMES DOPE

Philadelphia's finest are here and they're carrying a buzz that's too strong to ignore. "Greatest Man Alive," the debut 12" from Arista's Funky Dope Maneuver Three, proves they're not just dope, they're Three Times Dope. Watch for their debut album, Original Stylin', arriving in February.

ARISTA

THE SELECTIVE LABEL WITH POWER.

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

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

TOP SINGLES—20 Years Ago

1. **Crimson & Clover**, Tommy James & the Shondells, ROULETTE
2. **Everyday People**, Sly & the Family Stone, EPIC
3. **The Worst That Could Happen**, Brooklyn Bridge, BUDDAH
4. **Touch Me**, Doors, ELEKTRA
5. **I Heard It Through The Grapevine**, Marvin Gaye, TAMLA
6. **I'm Gonna Make You Love Me**, Diana Ross & the Supremes with the Temptations, MOTOWN
7. **I Started A Joke**, Bee Gees, ATCO
8. **Hooked On A Feeling**, B.J. Thomas, SCEPTER
9. **Soulful Strut**, Young-Holt Unlimited, BRUNSWICK
10. **Build Me Up Buttercup**, The Foundations, UNI

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

1. **The Beatles**, APPLE
2. **TCB**, Diana Ross & the Supremes with the Temptations, MOTOWN
3. **Wichita Lineman**, Glen Campbell, CAPITOL
4. **Diana Ross & The Supremes Join The Temptations**, MOTOWN
5. **Fool On The Hill**, Sergio Mendes & Brasil '66, A&M
6. **Greatest Hits Vol. 1**, The Association, WARNER BROS.
7. **In-A-Gadda-Da-Vida**, Iron Butterfly, ATCO
8. **The Second**, Steppenwolf, DUNHILL
9. **Cheap Thrills**, Big Brother & the Holding Company, COLUMBIA
10. **Beggar's Banquet**, Rolling Stones, LONDON

COUNTRY SINGLES—10 Years Ago

1. **Why Have You Left The One You Left Me For**, Crystal Gayle, UNITED ARTISTS
2. **Every Which Way But Loose**, Eddie Rabbitt, ELEKTRA
3. **Back On My Mind Again/Santa Barbara**, Ronnie Milsap, RCA
4. **Come On In**, Oak Ridge Boys, ABC
5. **Texas (When I Die)**, Tanya Tucker, MCA
6. **The Official Historian On Shirley-Jean Berrell**, Statler Brothers, MERCURY
7. **I Really Got The Feeling/Baby I'm Burning**, Dolly Parton, RCA
8. **Maybellene**, George Jones & Johnny Paycheck, EPIC
9. **I Just Can't Stay Married To You**, Cristy Lane, LS
10. **You Don't Bring Me Flowers**, Jim Ed Brown & Helen Cornelius, RCA

SOUL SINGLES—10 Years Ago

1. **Aqua Boogie**, Parliament, CASABLANCA
2. **I'm So Into You**, Peabo Bryson, CAPITOL
3. **September**, Earth, Wind & Fire, COLUMBIA
4. **Get Down**, Gene Chandler, 20TH CENTURY
5. **It's All The Way Live**, Lakeside, SOLAR
6. **Shake Your Groove Thing**, Peaches and Herb, POLYDOR
7. **Every 1's A Winner**, Hot Chocolate, INFINITY
8. **Le Freak**, Chic, ATLANTIC
9. **Holy Ghost**, Bar-Kays, STAX
10. **Never Had A Love Like This Before**, Tavares, CAPITOL

FALL '88 ARBITRONS

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

Call	Format	'88	'88	'88	'88	Call	Format	'88	'88	'88	'88
SAN ANTONIO, TEXAS—(35)											
KCYY	country	6.6	7.7	5.8	10.3	WHBQ	oldies	4.9	3.2	3.2	1.4
KQXT	easy	8.3	8.6	4.8	7.6	KFTH	religious	2.3	1.4	2.0	1.3
KCOR	Spanish	4.9	8.4	6.0	7.0	WRVR	oldies	8	2.1	1.5	1.2
KITY	top 40	8.0	9.1	9.2	7.0	ROCHESTER, N.Y.—(43)					
WOAI	n/t	5.6	4.6	6.4	6.4	WCMF	album	15.2	16.0	16.5	17.1
KTFM	top 40	8.2	8.0	6.8	5.7	WPXY-AM-FM	top 40	14.9	13.4	14.5	12.4
KAJA	country	5.5	4.4	4.6	5.5	WBEE-FM	country	7.7	11.3	7.9	9.6
KSMG	oldies	2.8	3.6	5.1	5.4	WVOR	AC	9.4	9.6	8.2	9.2
KISS	album	7.6	6.9	5.6	4.7	WHAM	AC	8.7	10.7	8.9	8.5
KZEP	cls rock	4.1	3.8	3.3	4.5	WRMM	AC	6.4	6.1	6.9	7.8
KKYY	country	2.6	2.9	4.3	3.9	WZSH	easy	6.9	6.4	6.2	5.9
KTSA	adult std	3.2	1.4	2.0	3.5	WDKX	urban	5.9	3.9	4.6	4.6
KMMX	AC	5.4	4.9	3.8	3.4	WKLY	oldies	4.5	4.0	7.0	4.3
KSAQ	top 40	2.7	2.7	3.2	3.4	WEZO	adult std	3.2	2.9	2.2	3.4
KONO	oldies	5.2	4.2	4.1	2.9	OKLAHOMA CITY—(44)					
KZVE	Spanish	3.3	4.4	3.2	2.2	KXXY-AM-FM	country	13.9	14.3	12.6	13.8
KEDA	Spanish	3.3	2.3	2.7	2.0	KJYO	top 40	12.7	12.7	11.3	12.3
KSLR	religious	1.2	1.1	1.8	1.3	KATT	album	8.1	10.0	8.4	10.0
KFAN	AC	—	3	1.8	1.1	KKNG	easy	9.0	4.9	7.8	10.0
KSAH	Spanish	8	8	1.1	1.0	KTKO	n/t	6.2	6.5	6.4	7.3
SALT LAKE CITY—(37)											
KSFI	easy	9.8	7.9	7.0	10.0	WKY	country	3.6	3.5	3.8	5.1
KKAT	country	8.9	9.0	11.4	9.6	KRXO	cls rock	6.4	5.8	6.9	5.0
KISN	top 40	7.8	10.6	9.3	7.9	KZBS	top 40	4.3	4.9	4.6	5.0
KCPX	top 40	8.4	9.3	8.3	7.3	KLTE	AC	4.5	3.2	6.0	4.7
KSL	AC	7.9	7.2	7.4	7.0	KOMA	oldies	4.8	4.0	2.5	4.7
KRSP-FM	album	7.8	8.9	7.6	6.3	KMGL	AC	4.4	5.8	6.7	4.4
KSOP-AM-FM	country	5.2	6.1	8.2	4.2	KEBC	country	4.9	6.2	6.2	3.7
KBER	album	3.4	2.6	2.2	4.1	KPRW	urban	3.2	7.2	6.3	2.9
KMGR-FM	AC	4.3	4.0	3.6	4.0	KJIL	religious	1.8	1.1	1.1	1.4
KALL	AC	3.9	2.1	2.4	3.7	KQCV	religious	1.2	1.5	1.2	1.1
KTKK	n/t	2.5	2.8	1.8	3.4	LOUISVILLE, KY.—(47)					
KLZX	cls rock	2.2	2.5	3.4	3.3	WAMZ	country	16.7	16.1	17.8	17.2
KJQN-FM	modern	4	1.4	2.8	3.2	WHAS	AC	17.7	15.4	17.5	15.0
KLCY-FM	AC	3.7	3.6	3.2	3.2	WQMF	album	9.2	8.9	9.5	9.8
KDAB	adult alt	3.0	2.1	1.8	2.1	WDJX-FM	top 40	9.1	10.9	8.1	9.1
KRSP	oldies	6	1.0	1.7	1.5	WVEZ-FM	AC	6.1	6.9	6.9	7.1
KUTR	AC	8	8	1.0	1.5	WRKA	AC	5.1	6.6	4.3	6.3
KFAM	easy	4	8	—	1.4	WJYL	urban	4.7	5.9	4.7	6.2
KZQQ	album	1.0	1.2	8	1.3	WLRB	top 40	5.3	5.8	6.6	6.0
KRPN	oldies	1.3	1.7	1.6	1.2	WLOU	urban	4.0	3.2	3.5	3.9
KKGB	album	8	9	1.7	1.1	WAVG	AC	5.8	4.4	3.4	3.7
KZOL	oldies	1.4	1.2	2.0	1.1	WXVW	easy	2.4	2.5	3.0	2.3
KDYL	adult std	1.7	1.0	1.6	1.0	WTMT	country	1.5	1.9	1.2	1.0
KSRR	AC	7	4	—	1.0	WXLN	religious	1.1	8	1.5	1.0
CHARLOTTE, N.C.—(41)											
WSOC-FM	country	14.4	13.7	14.7	15.6	WYHY	top 40	11.0	13.2	12.8	10.3
WPEG	urban	10.5	8.3	9.4	9.9	WSIX-FM	country	10.2	10.8	9.2	9.9
WCKZ-AM-FM	crossover	6.6	9.9	9.4	8.5	WZEE	easy	10.1	7.4	9.2	9.6
WRFX	album	5.8	8.6	7.6	6.9	WSM-FM	country	12.2	10.0	10.2	9.3
WBT	AC	5.8	6.7	5.1	6.0	WKDF	album	8.5	9.1	8.0	8.3
WRLX	easy	4.1	3.4	4.4	5.7	WLAC-FM	AC	6.0	6.8	7.2	7.1
WLVK	country	6.9	5.9	7.5	5.6	WQQK	urban	5.4	6.7	8.2	6.9
WWMG	AC	4.2	5.8	4.7	4.8	WGFX	cls rock	5.5	6.5	6.0	5.8
WBCY	top 40	5.9	5.9	4.8	4.7	WRMX	AC	2.9	4.8	4.0	5.1
WRQJ	top 40	5.1	5.2	6.0	4.7	WSM	country	5.6	6.0	6.1	4.2
WEZC	AC	7.6	6.2	6.0	4.6	WLAC	n/t	2.8	3.1	2.0	3.0
WFGW/WMIT	religious	9	6	9	1.7	WVOL	oldies	3.1	2.4	3.3	2.9
WGIV	oldies	1.7	1.4	1.0	1.4	WMDB	black	1.4	7	1.4	1.9
WRDX	AC	7	4	8	1.3	WAMB	adult std	1.0	9	9	1.0
MEMPHIS, TENN.—(42)											
WHRK	urban	12.2	11.8	13.9	17.0	WRLT-AM-FM	AC	1.5	7	1.1	1.0
WMC-FM	top 40	10.5	12.8	9.2	9.6	ORLANDO, FLA.—(49)					
WGKX	country	9.3	9.9	9.1	9.4	WWKA	country	13.4	10.0	10.6	11.9
WRVR-FM	AC	8.3	7.1	7.1	7.7	WSPP	easy	7.1	7.1	7.8	8.6
WDIA	urban	5.6	5.2	6.1	6.5	WOCL	oldies	4.0	7.9	7.7	7.8
WEGR	album	5.2	4.9	8.1	6.3	WBW-AM-FM	top 40	8.8	6.8	6.7	7.7
KRNB	urban	10.6	9.4	10.9	6.1	WSTF	AC	8.7	9.7	8.0	7.0
WLOK	religious	5.3	6.3	5.5	5.1	WHTQ	album	4.0	4.0	5.7	6.2
WEZI-FM	easy	6.6	4.4	4.5	4.9	WDBO	AC	6.1	8.0	5.8	5.6
KMPZ	top 40	3.4	2.4	2.4	4.5	WHLY	top 40	5.9	4.7	3.9	5.6
WMC	country	2.7	2.8	3.7	4.4	WDIZ	album	7.0	7.4	7.6	5.5
WREC	adult std	2.0	2.7	2.1	2.8	WJHM	urban	3.0	7.0	12.0	5.3
						WJYO	AC	4.9	4.3	5.4	4.8
						WNNZ	n/t	4.3	3.3	2.7	4.3
						WXXO	religious	6	3.5	9	2.7

Call	Format	'88	'88	'88	'88	Call	Format	'88	'88	'88	'88
WLOQ	adult alt	3.2	1.6	3.3	2.2	WTRY	oldies	5.1	5.5	5.5	3.7
WTLN-AM-FM	religious	1.1	1.1	1.1	1.6	WVKZ-FM	album	9	1.2	1.6	2.7
WWLV	easy	2.7	1.6	1.1	1.5	WABY	adult std	2.3	2.7	4.0	2.5
WORL	urban	3.6	1.8	8	1.1	WROW	AC	3.1	2.7	1.9	2.2
WONQ	Spanish	—	—	—	1.0	WNYJ	oldies	1.2	1.2	8	1.8
GREENSBORO/WINSTON-SALEM, N.C.—(50)											
WTQR	country	18.6	17.5	18.1	16.8	WPTR	n/t	2.4	2.8	1.6	1.3
WQMG	urban	5.4	4.6	7.9	8.9	WHRL	adult alt	3	4	8	1.0
WKRR	album	7.4	13.3	9.9	8.3	RICHMOND, VA.—(54)					
WMAG	AC	6.5	6.7	7.9	6.8	WRVQ	top 40	13.2	14.5	14.2	13.0
WKZL	top 40	6.2	7.1	7.3	6.2	WRVA	AC	14.6	12.7	11.7	12.3
WKSJ	top 40	5.5	4.5	5.9	5.4	WRXL	album	13.2	10.8	13.9	11.2
WSJS	adult std	5.6	4.5	3.7	5.0	WCDX	urban	6.3	9.5	9.2	10.4
WBGJ	country	4.9	5.0	4.4	3.8	WPLZ-FM	urban	9.5	8.6	7.7	8.2
WMOX-FM	oldies	2.3	1.7	2.0	3.1	WMBX	AC	7.9	8.6	8.7	7.9
WJOY	AC	5.3	5.2	4.3	3.1	WKHK	country	2.9			

POWER PLANNIS

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

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

PLATINUM

Z100
New York
O.M.: Steve Kingston

- 1 Samantha Fox, I Wanna Have Some Fun
- 2 Phil Collins, Two Hearts
- 3 Tone Loc, Wild Thing
- 4 Taylor Dayne, Don't Rush Me
- 5 Bon Jovi, Born To Be My Baby
- 6 Tiffany, All This Time
- 7 Debbie Gibson, Lost In Your Eyes
- 8 The Boys, Dial My Heart
- 9 Karyn White, The Way You Love Me
- 10 Paula Abdul, Straight Up
- 11 Bobby Brown, My Prerogative
- 12 Sheena Easton, The Lover In Me
- 13 Poison, Every Rose Has Its Thorn
- 14 White Lion, When The Children Cry
- 15 Denise Lopez, If You Feel It
- 16 Guns N' Roses, Paradise City
- 17 New Kids On The Block, You Got It (Th
- 18 Def Leppard, Armageddon II
- 19 Boy Meets Girl, Waiting For A Star To
- 20 Sheriff, When I'm With You
- 21 When In Rome, The Promise
- 22 Anita Baker, Giving You The Best That
- 23 Information Society, Walking Away
- 24 Bobby Brown, Roni
- 25 Anita Baker, Just Because
- 26 Annie Lennox & Al Green, Put A Little
- 27 Mike + The Mechanics, The Living Year
- 28 Rick Astley, She Wants To Dance With
- 29 Will To Power, Baby, I Love Your Way
- 30 Michael Jackson, Smooth Criminal
- A Karyn White, Superwoman

POWER 95
New York
P.D.: Tom Jeffries

- 1 6 Sheriff, When I'm With You
- 2 5 Def Leppard, Armageddon II
- 3 9 Karyn White, The Way You Love Me
- 4 1 Phil Collins, Two Hearts
- 5 17 Paula Abdul, Straight Up
- 6 8 Tiffany, All This Time
- 7 10 Steve Winwood, Holding On
- 8 14 White Lion, When The Children Cry
- 9 11 Bon Jovi, Born To Be My Baby
- 10 12 New Kids On The Block, You Got It (Th
- 11 15 Bangles, Eternal Flame
- 12 19 Information Society, Walking Away
- 13 18 Rick Astley, She Wants To Dance With
- 14 21 Samantha Fox, I Wanna Have Some Fun
- 15 23 U2, Angel Of Harlem
- 16 22 Rod Stewart, My Heart Can't Tell You
- 17 24 Sheena Easton, The Lover In Me
- 18 25 Eddie Brickett & New Bohemians, What I
- 19 26 Ann Wilson & Robin Zander, Surrender
- 20 27 Martika, More Than You Know
- 21 29 The Escape Club, Shake For The Sheik
- 22 2 Taylor Dayne, Don't Rush Me
- 23 30 'Til Tuesday, (Believed You Were) Luc
- 24 31 T.Crowell/Young Rumberls, Surrender
- 25 32 Eddie Money, The Love In Your Eyes
- 26 33 Chicago, You're Not Alone
- 27 34 Mike + The Mechanics, The Living Year
- 28 35 Erasure, A Little Respect
- 29 36 R.E.M., Stand
- 30 37 Cinderella, The Last Mile
- 31 38 Vanessa Williams, Dreamin'
- 32 39 Erasure, Don't Tell Me Lies
- 33 40 Roy Orbison, You Got It
- 34 41 Huey Lewis & The News, Give Me The Ke
- 35 42 Kylie Minogue, It's No Secret
- A — Was (Not Was), Walk The Dinosaur
- A — Van Halen, Feels So Good
- A — Mickey Thomas, Sing
- A — Vixen, Cryin'
- A — Anita Baker, Just Because
- A — Mike + The Mechanics, The Living Year
- A — Kenny G, Silhouette
- A — Kon Kan, I Beg Your Pardon

KISFM 102.7
Los Angeles
P.D.: Steve Rivers

- 1 Paula Abdul, Straight Up
- 2 Tone Loc, Wild Thing
- 3 Sheriff, When I'm With You
- 4 Karyn White, The Way You Love Me
- 5 White Lion, When The Children Cry
- 6 Taylor Dayne, Don't Rush Me
- 7 Sheena Easton, The Lover In Me
- 8 The Boys, Dial My Heart
- 9 Tiffany, All This Time
- 10 Phil Collins, Two Hearts
- 11 Erasure, A Little Respect
- 12 Poison, Every Rose Has Its Thorn
- 13 Information Society, Walking Away
- 14 Ann Lennox & Al Green, Put A Little
- 15 Bon Jovi, Born To Be My Baby
- 16 New Kids On The Block, You Got It (Th
- 17 Bobby Brown, My Prerogative
- 18 Def Leppard, Armageddon II
- 19 Anita Baker, Giving You The Best That
- 20 Mike + The Mechanics, The Living Year
- 21 Def Leppard, Armageddon II
- 22 Milli Vanilli, Girl You Know It's Tru
- 23 Eddie Brickett & New Bohemians, What I
- 24 Samantha Fox, I Wanna Have Some Fun
- 25 Ann Wilson & Robin Zander, Surrender
- 26 Martika, More Than You Know
- 27 Erasure, Don't Tell Me Lies
- 28 Steve Winwood, Holding On
- A — Fine Young Cannibals, She Drives Me C
- A — Kon Kan, I Beg Your Pardon
- A — Guns N' Roses, Paradise City

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

- 1 Paula Abdul, Straight Up
- 2 Rick Astley, She Wants To Dance With
- 3 Tone Loc, Wild Thing
- 4 Rod Stewart, My Heart Can't Tell You
- 5 'Til Tuesday, (Believed You Were) Luc
- 6 New Kids On The Block, You Got It (Th
- 7 U2, Angel Of Harlem
- 8 Shooting Party, Safe In The Arms Of L
- 9 Julia Fordham, Happy Ever After
- 10 Eddie Brickett & New Bohemians, What I
- 11 Information Society, Walking Away
- 12 Five Star, Someone To Love
- 13 Mike + The Mechanics, The Living Year
- 14 Marc Almond, Tears Run Rings
- 15 Anita Baker, Just Because
- 16 Erasure, A Little Respect
- 17 Milli Vanilli, Girl You Know It's Tru
- 18 The Boys, Dial My Heart
- 19 Enya, Orinoco Flow (Sail Away)

WZOU-94.3
Boston
P.D.: Tom Jeffries

- 1 6 Sheriff, When I'm With You
- 2 5 Def Leppard, Armageddon II
- 3 9 Karyn White, The Way You Love Me
- 4 1 Phil Collins, Two Hearts
- 5 17 Paula Abdul, Straight Up
- 6 8 Tiffany, All This Time
- 7 10 Steve Winwood, Holding On
- 8 14 White Lion, When The Children Cry
- 9 11 Bon Jovi, Born To Be My Baby
- 10 12 New Kids On The Block, You Got It (Th
- 11 15 Bangles, Eternal Flame
- 12 19 Information Society, Walking Away
- 13 18 Rick Astley, She Wants To Dance With
- 14 21 Samantha Fox, I Wanna Have Some Fun
- 15 23 U2, Angel Of Harlem
- 16 22 Rod Stewart, My Heart Can't Tell You
- 17 24 Sheena Easton, The Lover In Me
- 18 25 Eddie Brickett & New Bohemians, What I
- 19 26 Ann Wilson & Robin Zander, Surrender
- 20 27 Martika, More Than You Know
- 21 29 The Escape Club, Shake For The Sheik
- 22 2 Taylor Dayne, Don't Rush Me
- 23 30 'Til Tuesday, (Believed You Were) Luc
- 24 31 T.Crowell/Young Rumberls, Surrender
- 25 32 Eddie Money, The Love In Your Eyes
- 26 33 Chicago, You're Not Alone
- 27 34 Mike + The Mechanics, The Living Year
- 28 35 Erasure, A Little Respect
- 29 36 R.E.M., Stand
- 30 37 Cinderella, The Last Mile
- 31 38 Vanessa Williams, Dreamin'
- 32 39 Erasure, Don't Tell Me Lies
- 33 40 Roy Orbison, You Got It
- 34 41 Huey Lewis & The News, Give Me The Ke
- 35 42 Kylie Minogue, It's No Secret
- A — Was (Not Was), Walk The Dinosaur
- A — Van Halen, Feels So Good
- A — Mickey Thomas, Sing
- A — Vixen, Cryin'
- A — Anita Baker, Just Because
- A — Mike + The Mechanics, The Living Year
- A — Kenny G, Silhouette
- A — Kon Kan, I Beg Your Pardon

Power 96
Washington
P.D.: Mark St. John

- 1 3 Karyn White, The Way You Love Me
- 2 1 Bobby Brown, My Prerogative
- 3 2 Poison, Every Rose Has Its Thorn
- 4 8 Sheena Easton, The Lover In Me
- 5 4 When In Rome, The Promise
- 6 14 Paula Abdul, Straight Up
- 7 7 The Boys, Dial My Heart
- 8 11 Tone Loc, Wild Thing
- 9 6 Boy Meets Girl, Waiting For A Star To
- 10 17 Sheriff, When I'm With You
- 11 13 White Lion, When The Children Cry
- 12 12 Tiffany, All This Time
- 13 21 Samantha Fox, I Wanna Have Some Fun
- 14 10 Phil Collins, Two Hearts
- 15 16 Bon Jovi, Born To Be My Baby
- 16 9 Taylor Dayne, Don't Rush Me
- 17 21 Boys Club, I Remember Holding You
- 18 19 Rick Astley, She Wants To Dance With
- 19 23 New Kids On The Block, You Got It (Th
- 20 20 Steve Winwood, Holding On
- 21 24 Bobby Brown, Roni
- 22 25 Information Society, Walking Away
- 23 26 Michael Jackson, Smooth Criminal
- 24 27 Rick Astley, She Wants To Dance With
- 25 28 Kon Kan, I Beg Your Pardon
- 26 27 Debbie Gibson, Lost In Your Eyes
- 27 30 Guns N' Roses, Paradise City
- 28 EX Eddie Brickett & New Bohemians, What I
- 29 EX Chicago, Look Away
- 30 EX Chaka Khan, I'm Not Alone
- 31 EX Breathe, Don't Tell Me Lies
- 32 EX Vanessa Williams, Dreamin'
- 33 EX Anita Baker, Just Because

Power 94
Pittsburgh
P.D.: Bill Cahill

- 1 Bon Jovi, Born To Be My Baby
- 2 Def Leppard, Armageddon II
- 3 Sheriff, When I'm With You
- 4 White Lion, When The Children Cry
- 5 Karyn White, The Way You Love Me
- 6 Paula Abdul, Straight Up
- 7 Tone Loc, Wild Thing
- 8 Joan Jett And The Blackhearts, Little
- 9 Phil Collins, Two Hearts
- 10 Steve Winwood, Holding On
- 11 Tiffany, All This Time
- 12 U2, Angel Of Harlem
- 13 Samantha Fox, I Wanna Have Some Fun
- 14 Ann Wilson & Robin Zander, Surrender
- 15 Sheena Easton, The Lover In Me
- 16 New Kids On The Block, You Got It (Th
- 17 Rick Astley, She Wants To Dance With
- 18 Guns N' Roses, Paradise City
- 19 Debbie Gibson, Lost In Your Eyes
- 20 Rod Stewart, My Heart Can't Tell You
- 21 Taylor Dayne, Don't Rush Me
- 22 Eddie Brickett & New Bohemians, What I
- 23 Van Halen, Finish What Ya Started
- 24 Bobby Brown, My Prerogative
- 25 Def Leppard, Armageddon II
- 26 Chicago, You're Not Alone
- 27 Bobby Brown, Roni
- 28 EX Mike + The Mechanics, The Living Year
- 29 21 Poison, Every Rose Has Its Thorn
- 30 27 Bangles, In Your Room
- A — Bangles, Eternal Flame

Eagle 106
Philadelphia
P.D.: Charlie Quinn

- 1 3 Samantha Fox, I Wanna Have Some Fun
- 2 1 Def Leppard, Armageddon II
- 3 Taylor Dayne, Don't Rush Me
- 4 6 Bon Jovi, Born To Be My Baby
- 5 9 Sheriff, When I'm With You
- 6 12 White Lion, When The Children Cry
- 7 7 U2, Angel Of Harlem
- 8 13 Rick Astley, She Wants To Dance With
- 9 16 Tone Loc, Wild Thing
- 10 11 Karyn White, The Way You Love Me
- 11 15 Information Society, Walking Away
- 12 17 New Kids On The Block, You Got It (Th
- 13 17 Sheena Easton, The Lover In Me
- 14 18 Paula Abdul, Straight Up
- 15 22 Debbie Gibson, Lost In Your Eyes
- 16 19 Duran Duran, All She Wants Is
- 17 20 Mike + The Mechanics, The Living Year
- 18 24 T.Crowell/Young Rumberls, Surrender
- 19 25 Bobby Brown, Roni
- 20 26 New Kids On The Block, You Got It (Th
- 21 27 The Boys, Dial My Heart
- 22 23 Eddie Brickett & New Bohemians, What I
- 23 28 The Escape Club, Shake For The Sheik
- 24 29 Rod Stewart, My Heart Can't Tell You
- 25 30 Chicago, You're Not Alone
- 26 8 Steve Winwood, Holding On

Q107
Washington
P.D.: Lorin Palagi

- 1 2 Bobby Brown, My Prerogative
- 2 9 Kenny G, Silhouette
- 3 7 Def Leppard, Armageddon II
- 4 Karyn White, The Way You Love Me
- 5 Anita Baker, Giving You The Best That
- 6 Taylor Dayne, Don't Rush Me
- 7 Sheriff, When I'm With You
- 8 Steve Winwood, Holding On
- 9 20 Paula Abdul, Straight Up
- 10 15 Annie Lennox & Al Green, Put A Little
- 11 12 Rod Stewart, My Heart Can't Tell You
- 12 19 Information Society, Walking Away
- 13 18 White Lion, When The Children Cry
- 14 21 Samantha Fox, I Wanna Have Some Fun
- 15 17 Sheena Easton, The Lover In Me
- 16 23 Tone Loc, Wild Thing
- 17 28 New Kids On The Block, You Got It (Th
- 18 22 Boys Club, I Remember Holding You
- 19 21 Joan Jett And The Blackhearts, Little
- 20 25 Bon Jovi, Born To Be My Baby
- 21 29 Kon Kan, I Beg Your Pardon
- 22 26 Debbie Gibson, Lost In Your Eyes
- 23 27 Breathe, Don't Tell Me Lies
- 24 24 The Escape Club, Shake For The Sheik
- 25 30 Guns N' Roses, Paradise City
- 26 31 Mike + The Mechanics, The Living Year
- 27 28 Erasure, A Little Respect
- 28 32 Duran Duran, All She Wants Is
- 29 27 Ann Wilson & Robin Zander, Surrender
- 30 31 Bobby Brown, Roni
- 31 32 Anita Baker, Just Because
- 32 — R.E.M., Stand

WAPA
Washington
P.D.: Mark St. John

- 1 3 Karyn White, The Way You Love Me
- 2 1 Bobby Brown, My Prerogative
- 3 2 Poison, Every Rose Has Its Thorn
- 4 8 Sheena Easton, The Lover In Me
- 5 4 When In Rome, The Promise
- 6 14 Paula Abdul, Straight Up
- 7 7 The Boys, Dial My Heart
- 8 11 Tone Loc, Wild Thing
- 9 6 Boy Meets Girl, Waiting For A Star To
- 10 17 Sheriff, When I'm With You
- 11 13 White Lion, When The Children Cry
- 12 12 Tiffany, All This Time
- 13 21 Samantha Fox, I Wanna Have Some Fun
- 14 10 Phil Collins, Two Hearts
- 15 16 Bon Jovi, Born To Be My Baby
- 16 9 Taylor Dayne, Don't Rush Me
- 17 21 Boys Club, I Remember Holding You
- 18 19 Rick Astley, She Wants To Dance With
- 19 23 New Kids On The Block, You Got It (Th
- 20 20 Steve Winwood, Holding On
- 21 24 Bobby Brown, Roni
- 22 25 Information Society, Walking Away
- 23 26 Michael Jackson, Smooth Criminal
- 24 27 Rick Astley, She Wants To Dance With
- 25 28 Kon Kan, I Beg Your Pardon
- 26 27 Debbie Gibson, Lost In Your Eyes
- 27 30 Guns N' Roses, Paradise City
- 28 EX Eddie Brickett & New Bohemians, What I
- 29 EX Chicago, Look Away
- 30 EX Chaka Khan, I'm Not Alone
- 31 EX Breathe, Don't Tell Me Lies
- 32 EX Vanessa Williams, Dreamin'
- 33 EX Anita Baker, Just Because

Q105
Tampa
O.M.: Mason Dixon

- 1 Phil Collins, Two Hearts
- 2 White Lion, When The Children Cry
- 3 Taylor Dayne, Don't Rush Me
- 4 Rod Stewart, My Heart Can't Tell You
- 5 Karyn White, The Way You Love Me
- 6 Bon Jovi, Born To Be My Baby
- 7 Annie Lennox & Al Green, Put A Little
- 8 Paula Abdul, Straight Up
- 9 Sheena Easton, The Lover In Me
- 10 Sheriff, When I'm With You
- 11 Bobby Brown, My Prerogative
- 12 Def Leppard, Armageddon II
- 13 Tone Loc, Wild Thing
- 14 Eddie Brickett & New Bohemians, What I
- 15 Rick Astley, She Wants To Dance With
- 16 Anita Baker, Giving You The Best That
- 17 New Kids On The Block, You Got It (Th
- 18 Eighth Wonder, Cross My Heart
- 19 The Boys, Dial My Heart
- 20 Eddie Brickett & New Bohemians, What I
- 21 Samantha Fox, I Wanna Have Some Fun
- 22 13 Poison, Every Rose Has Its Thorn
- 23 Tiffany, All This Time
- 24 26 Guns N' Roses, Paradise City
- 25 27 Debbie Gibson, Lost In Your Eyes
- 26 28 Boy Meets Girl, Waiting For A Star To
- 27 23 Bangles, Eternal Flame
- 28 A — Sa-Fire, Thinking Of You
- 29 EX Luther Vandross, She Won't Talk To Me
- 30 EX Breathe, Don't Tell Me Lies
- 31 EX Ann Wilson & Robin Zander, Surrender

B96
Chicago
P.D.: Buddy Scott

- 5 Tone Loc, Wild Thing
- 2 Samantha Fox, I Wanna Have Some Fun
- 3 Phil Collins, Two Hearts
- 4 Taylor Dayne, Don't Rush Me
- 5 Paula Abdul, Straight Up
- 6 Inercity, Big Fun
- 7 Karyn White, The Way You Love Me
- 8 Sheena Easton, The Lover In Me
- 9 Bobby Brown, My Prerogative
- 10 Rick Astley, She Wants To Dance With
- 11 The Boys, Dial My Heart
- 12 Steve Winwood, Holding On
- 13 New Kids On The Block, You Got It (Th
- 14 Michael Jackson, Smooth Criminal

Z95.5
Detroit
P.D.: Brian Patrick

- 3 Sheriff, When I'm With You
- 6 Paula Abdul, Straight Up
- 7 Tone Loc, Wild Thing
- 4 Bon Jovi, Born To Be My Baby
- 5 White Lion, When The Children Cry
- 1 Def Leppard, Armageddon II
- 8 Steve Winwood, Holding On
- 14 Samantha Fox, I Wanna Have Some Fun
- 9 12 Karyn White, The Way You Love Me
- 10 13 Rick Astley, She Wants To Dance With
- 11 2 Taylor Dayne, Don't Rush Me
- 12 14 New Kids On The Block, You Got It (Th
- 13 16 Sheena Easton, The Lover In Me
- 14 21 Mike + The Mechanics, The Living Year
- 15 17 U2, Angel Of Harlem
- 16 18 Information Society, Walking Away
- 17 22 Eddie Brickett & New Bohemians, What I
- 18 9 Phil Collins, Two Hearts
- 19 24 Ann Wilson & Robin Zander, Surrender
- 20 30 Debbie Gibson, Lost In Your Eyes
- 21 25 Tiffany, All This Time
- 22 11 Annie Lennox & Al Green, Put A Little
- 23 26 Duran Duran, All She Wants Is
- 24 27 Martika, More Than You Know
- 25 31 The Boys, Dial My Heart
- 26 29 Erasure, A Little Respect
- 27 32 Huey Lewis & The News, Give Me The Ke
- 28 33 Anita Baker, Just Because
- 29 34 Eddie Money, The Love In Your Eyes
- 30 23 Basia, New Day For You
- 31 35 Breathe, Don't Tell Me Lies
- 32 37 Chicago, You're Not Alone
- 33 37 The Escape Club, Shake For The Sheik
- 34 20 Poison, Every Rose Has Its Thorn
- 35 39 Boy Meets Girl, Bring Down The Moon
- 36 40 Luther Vandross, She Won't Talk To Me
- A — Bangles, Eternal Flame
- A — Erica Smith, Temptation Eyes
- A — Was (Not Was), Walk The Dinosaur
- A — Bobby Brown, Roni

Power 96
Detroit
P.D.: Rick Gillette

- 1 Tone Loc, Wild Thing
- 2 The Boys, Dial My Heart
- 3 Sheena Easton, The Lover In Me
- 4 Samantha Fox, I Wanna Have Some Fun
- 5 Paula Abdul, Straight Up
- 6 Bobby Brown, Roni
- 7 Karyn White, Superwoman
- 8 New Kids On The Block, You Got It (Th
- 9 Phil Collins, Two Hearts
- 10 Luther Vandross, She Won't Talk To Me
- 11 Rick Astley, She Wants To Dance With
- 12 New Edition, Can You Stand The Rain
- 13 Information Society, Walking Away
- 14 Anita Baker, Just Because
- 15 Debbie Gibson, Lost In Your Eyes
- 16 Tiffany, All This Time
- 17 Camouflage, The Great Commandment
- 18 Sheriff, When I'm With You
- 19 Duran Duran, All She Wants Is
- 20 Michael Jackson, Leave Me Alone
- 21 Rob Base, Get On The Dance Floor
- 22 The Escape Club, Shake For The Sheik
- 23 Kon Kan, I Beg Your Pardon
- 24 Vanessa Williams, Dreamin'
- 25 Martika, More Than You Know
- A — Gini Go-Go, I Can't Face The Fact
- A — Milli Vanilli, Girl You Know It's Tru
- A — Eddie Brickett & New Bohemians, What I
- A — Fine Young Cannibals, She Drives Me C
- A — Was (Not Was), Walk The Dinosaur

WAMMS 100.7 FM
Cleveland
P.D.: Jeff McCartney

- 3 Def Leppard, Armageddon II
- 4 Joan Jett And The Blackhearts, Little
- 1 White Lion, When The Children Cry
- 2 Steve Winwood, Holding On
- 5 Bon Jovi, Born To Be My Baby
- 6 Poison, Every Rose Has Its Thorn
- 7 Eddie Brickett & New Bohemians, What I
- 8 Vixen, Edge Of A Broken Heart
- 9 Chicago, Look Away
- 10 Van Halen, Finish What Ya Started
- 11 Ivan Neville, Not Just Another Girl
- 12 Sheriff, When I'm With You
- 13 Rod Stewart, My Heart Can't Tell You
- 14 Phil Collins, Two Hearts
- 15 Karyn White, The Way You Love Me
- 16 Rick Astley, Don't Know What You Got
- 17 U2, Angel Of Harlem
- 18 Eddie Money, The Love In Your Eyes
- 19 Eddie Money, Look On Water
- 20 Guns N' Roses, Paradise City
- 21 Bon Jovi, Born To Be My Baby
- 22 Ann Wilson & Robin Zander, Surrender
- 23 R.E.M., Stand
- 24 Van Halen, Feels So Good
- 25 T.Crowell/Young Rumberls, Surrender
- 26 Chicago, You're Not Alone
- 27 The Escape Club, Shake For The Sheik
- 28 Roy Orbison, You Got It
- 29 'Til Tuesday, (Believed You Were) Luc
- A — Traveling Wilburys, End Of The Line
- A — Ivan Neville & Bonnie Raitt, Falling
- A — Cinderella, The Last Mile

Z95
Chicago
P.D.: Brian Kelly

- 6 Tone Loc, Wild Thing
- 1 Poison, Every Rose Has Its Thorn
- 5 Taylor Dayne, Don't Rush Me

POWER 104 KRBE
Houston
P.D.: Adam Cook

- 1 Tone Loc, Wild Thing
- 2 Eddie Brickett & New Bohemians, What I
- 3 Bon Jovi, Born To Be My Baby
- 4 Sheriff, When I'm With You
- 5 Tiffany, All This Time
- 6 Karyn White, The Way You Love Me
- 7 Erasure, A Little Respect
- 8 Camouflage, The Great Commandment
- 9 Samantha Fox, I Wanna Have Some Fun
- 10 New Kids On The Block, You Got It (Th
- 11 Information Society, Walking Away
- 12 Taylor Dayne, Don't Rush Me
- 13 Def Leppard, Armageddon II
- 14 Paula Abdul, Straight Up
- 15 Sheena Easton, The Lover In Me
- 16 Duran Duran, All She Wants Is
- 17 Ann Wilson & Robin Zander, Surrender
- 18 Rick Astley, She Wants To Dance With
- 19 The Escape Club, Shake For The Sheik
- 20 Red Flag, Russian Radio
- 21 Steve Winwood, Holding On
- 22 U2, Angel Of Harlem
- 23 Debbie Gibson, Lost In Your Eyes
- 24 The Boys, Dial My Heart
- 25 Rod Stewart, My Heart Can't Tell You
- 26 Guns N' Roses, Paradise City
- 27 Mike + The Mechanics, The Living Year
- 28 Fine Young Cannibals, She Drives Me C
- 29 Anita Baker, Just Because
- 30 Milli Vanilli, Girl You Know It's Tru
- 31 Breathe, Don't Tell Me Lies
- 32 Marcus Lewis, The Club
- 33 Chicago, You're Not Alone
- 34 Bobby Brown, Roni
- 35 Pet Shop Boys, Left To My Own Devices
- 36 Cinderella, The Last Mile
- 37 EX Marc Almond, Tears Run Rings
- 38 EX Eddie Money, The Love In Your Eyes
- 39 EX — Bangles, Eternal Flame
- 40 EX — Was (Not Was), Walk The Dinosaur
- A — New Order, Fine Time
- A — Enya, Orinoco Flow (Sail Away)
- EX Martika, More Than You Know
- EX House Of Lords, I Wanna Be Loved
- EX Vanessa Williams, Dreamin'

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

- 1 Sheriff, When I'm With You
- 2 Schilling, The Different Story
- 3 Def Leppard, Armageddon II
- 4 Steve Winwood, Holding On
- 5 Bon Jovi, Born To Be My Baby
- 6 Eddie Money, Walk On Water
- 7 Mike + The Mechanics, The Living Year
- 8 White Lion, When The Children Cry
- 9 Phil Collins, Two Hearts
- 10 U2, Angel Of Harlem
- 11 Joan Jett And The Blackhearts, Little
- 12 Chicago, You're Not Alone
- 13 Van Halen, Feels So Good
- 14 Erasure, A Little Respect
- 15 Tone Loc, Wild Thing
- 16 Chicago, Look Away
- 17 Eddie Money, The Love In Your Eyes
- 18 Fleetwood Mac, As Long As You Follow
- 19 The Escape Club, Shake For The Sheik
- 20 Boy Meets Girl, Waiting For A Star To
- A — Debbie Gibson, Lost In Your Eyes
- A — Vixen, Cryin'
- A — Thirty Eight Special, Second Chance
- EX Fine Young Cannibals, She Drives Me C
- EX Cinderella, The Last Mile

99.5
Dallas
P.D.: Buzz Bennett

- 1 Tone Loc, Wild Thing
- 2 Debbie Gibson, Lost In Your Eyes
- 3 Paula Abdul, Straight Up
- 4 Bon Jovi, Born To Be My Baby
- 5 New Kids On The Block, You Got It (Th
- 6 Mike + The Mechanics, The Living Year
- 7 The Boys, Dial My Heart
- 8 Sheriff, When I'm With You
- 9 Eddie Money, Walk On Water
- 10 Kon Kan, I Beg Your Pardon
- 11 Chicago, You're Not Alone
- 12 The Time Lords, Doctorin' The Tardis
- 13 Samantha Fox, I Wanna Have Some Fun
- 14 Enya, Orinoco Flow (Sail Away)
- 15 Def Leppard, Armageddon II
- 16 Bon Jovi, Bad Medicine
- 17 Chicago, You're Not Alone
- 18 EX La Ford, Close My Eyes Forever
- 19 Ratt, Way Cool Jr.
- 20 EX Rod Stewart, My Heart Can't Tell You
- 21 AC/DC, You Shook Me All Night Long
- 22 EX Guns N' Roses, Paradise City
- 23 EX Vixen, Cryin'
- 24 The Escape Club, Wild West
- 25 EX Tommy Page, A Shoulder To Cry On
- A — Choir Boys, Run To Paradise
- A — Thirty Eight Special, Second Chance
- A — Love And Money, Hallelujah Man
- A — Van Halen, Feels So Good
- EX Boy Meets Girl, Bring Down The Moon
- EX Cinderella, The Last Mile
- EX Pet Shop Boys, Left To My Own Devices

93Q
Houston
P.D.: Bill Richards

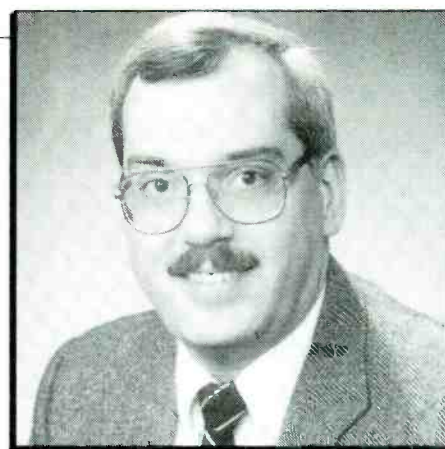
- 1 Tone Loc, Wild Thing
- 2 Erasure, A Little Respect
- 3 Paula Abdul, Straight Up
- 4 Information Society, Walking Away
- 5 Taylor Dayne, Don't Rush Me
- 6 Camouflage, The Great Commandment
- 7 Chicago, You're Not Alone
- 8 Schilling, The Different Story
- 9 New Kids On The Block, You Got It (Th
- 10 U2, Angel Of Harlem
- 11 Sheriff, When I'm With You
- 12 Tiffany, All This Time
- 13 Karyn White, The Way You Love Me
- 14 The Boys, Dial My Heart
- 15 Mike + The Mechanics, The Living Year
- 16 Guns N' Roses, Paradise City
- 17 Samantha Fox, I Wanna Have Some Fun
- 18 Joan Jett And The Blackhearts, Little
- 19 Steve Winwood, Holding On
- 20 Debbie Gibson, Lost In Your Eyes
- 21 Rick Astley, She Wants To Dance With
- 22 Ann Wilson & Robin Zander, Surrender
- 23 R.E.M., Stand
- 24 Van Halen, Feels So Good
- 25 T.Crowell/Young Rumberls, Surrender
- 26 Chicago, You're Not Alone
- 27 The Escape Club, Shake For The Sheik
- 28 Roy Orbison, You Got It
- 29 'Til Tuesday, (Believed You Were) Luc
- 30 Marc Almond, Tears Run Rings
- 31 Sheena Easton, The Lover In Me
- 32 Phil Collins, Two Hearts
- 33 Annie Lennox & Al Green, Put A Little
- 34 Chicago, You're Not Alone
- 35 Enya, Orinoco Flow (Sail Away)
- 36 EX Bangles, Eternal Flame
- 37 EX Fine Young Cannibals, She Drives Me C
- 38 EX Bobby Brown, Roni
- A — Martika, More Than You Know
- A — Duran Duran, All She Wants Is
- EX Eddie Brickett & New Bohemians, What I

92 PRO FM
Providence
P.D.: Mike Osborne

- 2 Def Leppard, Armageddon II
- 5 Sheriff, When I'm With You
- 4 Karyn White, The Way You Love Me
- 6 Bon Jovi, Born To Be My Baby
- 7 U2, Angel Of Harlem
- 8 Sheena Easton, The Lover In Me
- 10 Tone Loc, Wild Thing
- 9 Tiffany, All This Time
- 11 White Lion, When The Children Cry
- 10 12 Steve Winwood, Holding On
- 11 19 Guns N' Roses, Paradise City
- 12 13 Information Society, Walking Away
- 13 14 Samantha Fox, I Wanna Have Some Fun
- 14 15 Rick Astley, She Wants To Dance With
- 15 16 Boy Meets Girl, Waiting For A Star To
- 16 17 Eddie Brickett & New Bohemians, What I
- 17 18 Rod Stewart, My Heart Can't Tell You
- 18 20 Mike + The Mechanics, The Living Year
- 19 21 The Boys, Dial My Heart
- 20 23 Duran Duran, All She Wants Is
- 21 22 Jormaine Stewart, Don't Talk Dirty
- 22 29 Debbie Gibson, Lost In Your Eyes
- 23 25 Erasure, A Little Respect
- 24 28 Martika, More Than You Know
- 25 27 Kylie Minogue, It's No Secret
- 26 33 Vanessa Williams, Dreamin'
- 27 34 Anita Baker, Just Because
- 28 32 'Til Tuesday, (Believed You Were) Luc
- 29 31 The Pursuit Of Happiness, I'm An Adult
- 30 34 Basia, New Day For You
- 31 31 Bobby Brown, Roni
- 32 32 Ann Wilson & Robin Zander, Surrender
- 33 EX Chicago, You're Not Alone
- 34 EX Breathe, Don't Tell Me Lies
- 35 EX The Escape Club, Shake For The Sheik
- A — Vixen, Cryin'
- A — Kenny G & Smoky Robinson,

Billboard's PD of the week

Johnny Michaels
WWYZ Hartford, Conn.



"IT WAS A PRETTY EASY DECISION," says WWYZ "Country 92.5" Waterbury, Conn., PD Johnny Michaels. "We had been through a number of AC formats in a market with plenty of AC. And it had been so long since there was a country FM in the area that everybody assumed that a country station wouldn't work. That was just the time to make a real break into country."

Last summer, WWYZ had a 1.2 share 12-plus overall in the Hartford, Conn., Arbitron. In the fall book, its first after going country, it was sixth in the market with a 5.6 share. WWYZ is fourth in 25-54-year-olds with more than an eight share. In Springfield, Mass., it went from a .4 to a 2.2 12-plus. In New Haven, Conn., it was up from .5 to 4.4.

WWYZ made its change at noon Sept. 1, halfway through Michaels' midday shift, without any advance notice save a short story in the business section of the daily newspaper. "There were no announcements or hype, and the response was immediate," says Michaels. "At many of our earlier promotional events, people were literally offering to buy the station T-shirts right off our backs for \$50 or \$100," says Michaels.

"The last major country station in Connecticut was WIOF, which had evolved into AC around 10 years ago. There's really no one playing country music in Connecticut with the signal to cover the entire state." (A pair of simul-cast AMs, WKHT and WNAQ, are Hartford's only other country outlets.)

"Also, attendance at country shows at the summer theaters, especially the large Lake Compound complex, has grown substantially over the last few years. People like George Strait and the Judds were attracting huge audiences. It appears that the music and audience here have grown enough to support a station like ours."

Southern New England has traditionally been a tough market for country radio. The other major country FM, WBOS Boston, had a 2.4 share in the fall and is currently the subject of format-change rumors. When Michaels listened to the region's other country stations, he found "an almost apologetic approach to country programming. Some of the stations do their best not to label themselves country."

"And most take a very laid-back, background kind of presentation, not a lot of personality or confidence. I don't think that you can be successful with that kind of attitude. We do our best to sound as upbeat, well-produced, and professional as any station in the market. We're not afraid to call ourselves country and remind our listeners of that."

WWYZ is 45% current, with the remaining 55% of its list devoted to gold—including AC and rock crossovers. "Though we regularly program artists like Bob Seger, who is not an unsurprising choice, we've had some success with some of the so-called Southern rock acts like Marshall Tucker, Charlie Daniels, and the Allman Brothers.

"It may be particular to this area, which

has always been a strong supporter of Southern rock; I don't see many other stations doing the same kinds of things," says Michaels, who notes that WWYZ was up nicely "in many of the upper album rock demos in the fall book while Hartford's major rocker, WHCN, dropped from 6.8 to 5.3."

And depending on when you hear it, WWYZ can be considerably less ballad driven than most country FMs. A recent half-hour of nights included Eddy Raven's "Till You Cry," Tanya Tucker's "Highway Robbery," T.G. Sheppard's "Slow Burn," the Statler Brothers' "Let's Get Started If We're Gonna Break My Heart," Alabama's "Old Flame," J.C. Crowley's "Paint The Town And Hang The Moon Tonight," the Sweethearts Of The Rodeo's "Gotta Get Away," and Mel Tillis' "Good Woman Blues."

One advantage to being in Southern New England is that the markets are close together; any given class B or C FM has at least two different markets in its coverage area. "We don't need to worry about localization because we have the entire country market to ourselves, as does WDRG-FM, the area's only oldies FM. So we can play to the entire 2.5 million-person population, which is a definite advantage," says Michaels. The station IDs as Waterbury/Hartford/New Haven; its weather reports mention "shore" and "inland" conditions, not specific cities, to promote the statewide image.

A Connecticut native, Michaels' first professional radio job was at WESA Chaleroi, Pa., while attending Carnegie Mellon. Upon graduation, Michaels returned to Connecticut as a jock at then-top 40 WNHC New Haven. He spent six years at WTIC-FM Hartford and two at WNAQ, which was an oldies station at the time. He's been WWYZ's PD for nearly two years and covers middays, a shift that will be cut to two hours when new morning man Tom Kemp joins from WSKX Norfolk, Va., in early February.

Despite WWYZ's initial response, Michaels still worries about country's image problem. "It's not as much a problem of getting people to keep listening once they've turned to us. Instead, it's getting them to give us a shot and get over negative stereotypes about the music and the people who listen to it," he says. WWYZ's current TV ad campaign shows a young professional woman talking about the new country station she has discovered. "Country music sure has changed, and I guess I have, too," she says.

"There's room for a lot of growth," Michaels says. "We're still getting new listeners at a great rate. I would love to see double-digit figures for 25-54 in the next book, and I don't think it's unrealizable as long as we continue to aggressively market ourselves. In the long term, there's no reason why we shouldn't be shooting for the top in 25-54. When you go from unknown to fourth in three short months, who knows where you can go?"

DAVID WYKOFF

33	35	U2, Angel Of Harlem
34	37	Was (Not Was), Walk The Dinosaur
35	38	Roy Orbison, You Got It
36	39	Karyn White, The Way You Love Me
37	40	Vanessa Williams, Dreamin'
38	40	Boy Meets Girl, Bring Down The Moon
A39	---	Huey Lewis & The News, Give Me The Key
A40	---	Sa-Fire, Thinking Of You
A	---	Giant Steps, Into You
EX	EX	Chicago, You're Not Alone

BIO 4 MEANS MUSIC

Baltimore		P.D.: Chuck Morgan			
1	1	Bobby Brown, My Prerogative	1	1	White Lion, When The Children Cry
2	2	Phil Collins, Two Hearts	2	2	Poison, Every Rose Has Its Thorn
3	3	Def Leppard, Armageddon II	3	4	Sheriff, When I'm With You
4	6	Taylor Dayne, Don't Rush Me	4	5	Bon Jovi, Born To Be My Baby
5	8	Tone Loc, Wild Thing	5	1	Tone Loc, Wild Thing
6	9	The Boys, Dial My Heart	6	6	Bobby Brown, My Prerogative
7	10	White Lion, When The Children Cry	7	9	Ann Wilson & Robin Zander, Surrender
8	4	Boy Meets Girl, Waiting For A Star To	8	8	Phil Collins, Two Hearts
9	11	Tiffany, All This Time	9	12	Roxette, The Look
10	15	Paula Abdul, Straight Up	10	14	Paula Abdul, Straight Up
11	13	Joan Jett And The Blackhearts, Little	11	11	Def Leppard, Armageddon II
12	14	Bon Jovi, Born To Be My Baby	12	12	Tiffany, All This Time
13	16	Karyn White, The Way You Love Me	13	15	Sheena Easton, The Lover In Me
14	17	Samantha Fox, I Wanna Have Some Fun	14	16	Taylor Dayne, Don't Rush Me
15	18	Sheriff, When I'm With You	15	18	Debbie Gibson, Lost In Your Eyes
16	20	Debbie Gibson, Lost In Your Eyes	16	10	Boys Club, I Remember Holding You
17	5	Poison, Every Rose Has Its Thorn	17	19	U2, Angel Of Harlem
18	21	Sheena Easton, The Lover In Me	18	20	Paul Carrack/Squeeze, Tempted
19	22	Boys Club, I Remember Holding You	19	21	House Of Lords, I Wanna Be Loved
20	25	Edie Brickell & New Bohemians, What I	20	22	Karyn White, The Way You Love Me
21	26	Guns N' Roses, Paradise City	21	23	Samantha Fox, I Wanna Have Some Fun
22	24	New Kids On The Block, You Got It (Th	22	24	Steve Winwood, Holding On
23	29	Steve Winwood, Holding On	23	25	New Kids On The Block, You Got It (Th
24	28	Kon Kan, I Beg Your Pardon	24	EX	Edie Brickell & New Bohemians, What I
25	27	Mike + The Mechanics, The Living Year	25	EX	Rick Astley, She Wants To Dance With
A26	---	Bobby Brown, Roni	A	---	Milli Vanilli, Girl You Know It's Tru
27	30	Information Society, Walking Away	A	---	Synch, Where Are You Now
28	19	Chicago, Look Away	A	---	Was (Not Was), Walk The Dinosaur
A29	---	Breathin', Don't Tell Me Lies			
A30	---	Milli Vanilli, Girl You Know It's Tru			

POWER 99 FM

Atlanta		P.D.: Rick Stacy			
1	1	Paula Abdul, Straight Up	1	2	Karyn White, The Way You Love Me
2	3	Mike + The Mechanics, The Living Year	2	1	White Lion, When The Children Cry
3	2	Eddie Money, Walk On Water	3	6	Steve Winwood, Holding On
4	4	Erasure, A Little Respect	4	10	Tone Loc, Wild Thing
5	5	White Lion, When The Children Cry	5	1	Phil Collins, Two Hearts
6	6	Karyn White, The Way You Love Me	6	3	Taylor Dayne, Don't Rush Me
7	24	Sheena Easton, The Lover In Me	7	2	Paula Abdul, Straight Up
8	9	Ann Wilson & Robin Zander, Surrender	8	13	Vanessa Williams, Dreamin'
9	21	Breathe, Don't Tell Me Lies	9	11	Def Leppard, Armageddon II
10	8	Steve Winwood, Holding On	10	14	Sheriff, When I'm With You
11	15	Def Leppard, Armageddon II	11	15	Tiffany, All This Time
12	14	Rod Stewart, My Heart Can't Tell You	12	7	Bobby Brown, My Prerogative
13	18	Bon Jovi, Born To Be My Baby	13	19	Annie Lennox & Al Green, Put A Little
14	19	Edie Brickell & New Bohemians, What I	14	19	Rick Astley, She Wants To Dance With
15	22	The Boys, Dial My Heart	15	8	Anta Baker, Just Because
16	26	New Kids On The Block, You Got It (Th	16	20	Information Society, Walking Away
17	10	Tiffany, All This Time	17	23	Mike + The Mechanics, The Living Year
18	20	Milli Vanilli, Girl You Know It's Tru	18	21	Poison, Every Rose Has Its Thorn
19	27	Debbie Gibson, Lost In Your Eyes	19	26	Ann Wilson & Robin Zander, Surrender
20	12	Poison, Every Rose Has Its Thorn	20	21	Milli Vanilli, Girl You Know It's Tru
21	7	Phil Collins, Two Hearts	21	22	Boys Club, I Remember Holding You
22	23	Information Society, Walking Away	22	27	Sheena Easton, The Lover In Me
23	EX	Tommy Page, A Shoulder To Cry On	23	24	Breathe, Don't Tell Me Lies
24	17	Camouflage, The Great Commandment	24	17	Debbie Gibson, Lost In Your Eyes
25	13	U2, Angel Of Harlem	25	17	Bon Jovi, Born To Be My Baby
26	28	Chicago, You're Not Alone	26	28	Guns N' Roses, Paradise City
27	29	Amiee B. Silhouette, Because	27	30	Chicago, You're Not Alone
28	30	Guns N' Roses, Paradise City	A29	---	New Kids On The Block, You Got It (Th
29	EX	Roy Orbison, You Got It	A30	---	Kenny G & Smoky Robinson, We Saved
A30	---	Samantha Fox, I Wanna Have Some Fun			
A	---	Bobby Brown, Roni			
A	---	R.E.M., Stand			
A	---	Kenny G & Smoky Robinson, We Saved			

The New 100.7 FM

Miami		P.D.: Steve Perun			
1	2	Sheriff, When I'm With You	1	1	White Lion, When The Children Cry
2	3	Tone Loc, Wild Thing	2	3	Def Leppard, Armageddon II
3	10	White Lion, When The Children Cry	3	4	Tiffany, All This Time
4	4	Phil Collins, Two Hearts	4	6	Steve Winwood, Holding On
5	15	Taylor Dayne, Don't Rush Me	5	9	Bon Jovi, Born To Be My Baby
6	6	Kenny G, Silhouette	6	7	Karyn White, The Way You Love Me
7	1	Poison, Every Rose Has Its Thorn	7	13	Ann Wilson & Robin Zander, Surrender
8	9	Karyn White, The Way You Love Me	8	11	New Kids On The Block, You Got It (Th
9	11	Michael Jackson, Smooth Criminal	9	10	Information Society, Walking Away
10	18	Paula Abdul, Straight Up	10	12	Rick Astley, She Wants To Dance With
11	19	Debbie Gibson, Lost In Your Eyes	11	14	Sheena Easton, The Lover In Me
12	5	Boy Meets Girl, Waiting For A Star To	12	16	Tone Loc, Wild Thing
13	17	Bon Jovi, Born To Be My Baby	13	18	Paula Abdul, Straight Up
14	8	Chicago, Look Away	14	2	Bobby Brown, My Prerogative
15	20	Guns N' Roses, Paradise City	15	20	U2, Angel Of Harlem
16	21	Samantha Fox, I Wanna Have Some Fun	16	17	Samantha Fox, I Wanna Have Some Fun
17	7	Def Leppard, Armageddon II	17	19	Kon Kan, I Beg Your Pardon
18	22	The Boys, Dial My Heart	18	21	Robbie Nevil, Back On Holiday
19	25	Bobby Brown, Roni	19	22	Erasure, A Little Respect
20	23	Rick Astley, She Wants To Dance With	20	26	Mike + The Mechanics, The Living Year
21	29	Karyn White, Superwoman	21	25	Giant Steps, Into You
22	13	When In Rome, The Promise	22	28	Boys Club, I Remember Holding You
23	30	Sir Mix-A-Lot, Posse On Broadway	23	30	Breathe, Don't Tell Me Lies
24	27	Mike + The Mechanics, The Living Year	24	28	Kylie Minogue, It's No Secret
25	14	Anta Baker, Giving You The Best That	25	8	Phil Collins, Two Hearts
26	EX	Sa-Fire, Thinking Of You	26	15	Taylor Dayne, Don't Rush Me
27	16	Al B. Sure!, Killing Me Softly	27	31	The Time Lords, Doctorin' The Tardis
28	EX	Will To Power, Fading Away	28	30	Bobby Brown, Roni
29	EX	Bobby Brown, My Prerogative	29	36	Debbie Gibson, Lost In Your Eyes
A30	---	Edie Brickell & New Bohemians, What I	30	35	Martika, More Than You Know
A	---	Sheena Easton, The Lover In Me	31	23	Bangles, In Your Room
A	---	Ann Wilson & Robin Zander, Surrender	32	37	Chicago, You're Not Alone
EX	EX	Anta Baker, Just Because	33	38	Kenny Loggins, Tell Her
EX	EX	Kon Kan, I Beg Your Pardon	34	40	Edie Brickell & New Bohemians, What I
			35	24	Joan Jett And The Blackhearts, Little
			36	39	Milli Vanilli, Girl You Know It's Tru
			37	EX	Vixen, Cryin'
			A38	---	Roxette, The Look
			A40	---	Was (Not Was), Walk The Dinosaur
			A	---	The Boys, Dial My Heart
			A	---	Bangles, Eternal Flame
			A	---	Guns N' Roses, Paradise City
			EX	EX	Karyn White, Superwoman
			EX	EX	Sheriff, When I'm With You

FOX 104.7 FM

Detroit		P.D.: Chuck Beck			
1	1	Tone Loc, Wild Thing	1	1	Paula Abdul, Straight Up
2	2	Paula Abdul, Straight Up	2	2	Tone Loc, Wild Thing
3	5	Bangles, In Your Room	3	3	White Lion, When The Children Cry
4	8	Guns N' Roses, Paradise City	4	5	The Boys, Dial My Heart
5	3	Bon Jovi, Born To Be My Baby	5	8	Poison, Every Rose Has Its Thorn
6	10	Samantha Fox, I Wanna Have Some Fun	6	8	Bobby Brown, Roni
7	4	Def Leppard, Armageddon II	7	9	Karyn White, The Way You Love Me
8	6	Guns N' Roses, Knocking On Heaven's D	8	6	Sheriff, When I'm With You
9	11	Tiffany, All This Time	9	7	Boy Meets Girl, Waiting For A Star To
10	14	Debbie Gibson, Lost In Your Eyes	10	12	Sheena Easton, The Lover In Me
11	7	Bobby Brown, My Prerogative	11	10	Chicago, Look Away
12	16	Kon Kan, I Beg Your Pardon	12	17	Taylor Dayne, Don't Rush Me
13	9	White Lion, When The Children Cry	13	11	Sir Mix-A-Lot, Posse On Broadway
14	17	The Time Lords, Doctorin' The Tardis	14	19	Milli Vanilli, Girl You Know It's Tru
15	12	Chicago, Look Away	15	15	Boys Club, I Remember Holding You
16	13	Will To Power, Baby I Love Your Way/	16	26	Debbie Gibson, Lost In Your Eyes
17	15	Cinderella, Don't Know What You Got (	17	21	Erasure, A Little Respect

18	18	Ratt, Way Cool Jr.
19	21	Ann Wilson & Robin Zander, Surrender
20	19	Poison, Every Rose Has Its Thorn
A	---	New Kids On The Block, You Got It (Th
A	---	Bon Jovi, Living In Sin

WKTI

Milwaukee		P.D.: Todd Fisher			
1	2	White Lion, When The Children Cry	1	2	Karyn White, The Way You Love Me
2	3	Poison, Every Rose Has Its Thorn	2	1	White Lion, When The Children Cry
3	4	Sheriff, When I'm With You	3	6	Steve Winwood, Holding On
4	5	Bon Jovi, Born To Be My Baby	4	10	Tone Loc, Wild Thing
5	1	Tone Loc, Wild Thing	5	1	Phil Collins, Two Hearts
6	6	Bobby Brown, My Prerogative	6	3	Taylor Dayne, Don't Rush Me
7	9	Ann Wilson & Robin Zander, Surrender	7	2	Paula Abdul, Straight Up
8	8	Phil Collins, Two Hearts	8	13	Vanessa Williams, Dreamin'
9	12	Roxette, The Look	9	11	Def Leppard, Armageddon II
10	14	Paula Abdul, Straight Up	10	14	Sheriff, When I'm With You
11	11	Def Leppard, Armageddon II	11	15	Tiffany, All This Time
12	7	Tiffany, All This Time	12	7	Bobby Brown, My Prerogative
13	15	Sheena Easton, The Lover In Me	13	19	Annie Lennox & Al Green, Put A Little
14	16	Taylor Dayne, Don't Rush Me	14	19	Rick Astley, She Wants To Dance With
15	18	Debbie Gibson, Lost In Your Eyes	15	8	Anta Baker, Just Because
16	10	Boys Club, I Remember Holding You	16	20	Information Society, Walking Away
17	19	U2, Angel Of Harlem	17	23	Mike + The Mechanics, The Living Year
18	20	Paul Carrack/Squeeze, Tempted	18	21	Poison, Every Rose Has Its Thorn
19	21	House Of Lords, I Wanna Be Loved	19	26	Ann Wilson & Robin Zander, Surrender
20	22	Karyn White, The Way You Love Me	20	21	Milli Vanilli, Girl You Know It's Tru
21	23	Samantha Fox, I Wanna Have Some Fun	21	22	Boys Club, I Remember Holding You
22	24	Steve Winwood, Holding On	22	27	Sheena Easton, The Lover In Me
23	25	New Kids On The Block, You Got It (Th	23	24	Breathe, Don't Tell Me Lies
24	EX	Edie Brickell & New Bohemians, What I	24	17	Debbie Gibson, Lost In Your Eyes
A25	---	Rick Astley, She Wants To Dance With	25	17	Bon Jovi, Born To Be My Baby
A	---	Milli Vanilli, Girl You Know It's Tru	26	28	Guns N' Roses, Paradise City
A	---	Synch, Where Are You Now	27	30	Chicago, You're Not Alone
A	---	Was (Not Was), Walk The Dinosaur			

WNCI 97.9

Columbus		P.D.: Dave Robbins			
1	2	Karyn White, The Way You Love Me	1	2	Karyn White, The Way You Love Me
2	1	White Lion, When The Children Cry	2	1	White Lion, When The Children Cry
3	6	Steve Winwood, Holding On	3	6	Steve Winwood, Holding On
4	10	Tone Loc, Wild Thing	4	10	Tone Loc, Wild Thing
5	1	Phil Collins, Two Hearts	5	1	Phil Collins, Two Hearts
6	3	Taylor Dayne, Don't Rush Me	6	3	Taylor Dayne, Don't Rush Me
7	2	Paula Abdul, Straight Up	7	2	Paula Abdul, Straight Up
8	13	Vanessa Williams, Dreamin'	8	13	Vanessa Williams, Dreamin'
9	11	Def Leppard, Armageddon II	9	11	Def Leppard, Armageddon II
10	14	Sheriff, When I'm With You	10	14	Sheriff, When I'm With You
11	15	Tiffany, All This Time	11	15	Tiffany, All This Time
12	7	Bobby Brown, My Prerogative	12	7	Bobby Brown, My Prerogative
13	19	Annie Lennox & Al Green, Put A Little	13	19	Annie Lennox & Al Green, Put A Little
14	19	Rick Astley, She Wants To Dance With	14	19	Rick Astley, She Wants To Dance With
15	8	Anta Baker			

Mills' Creative Star Keeps Acts Shining

BY DAVID NATHAN

LOS ANGELES With a total of eight years' involvement in the industry, personal manager Cassandra Mills has recently undertaken an expansion of her client roster following a concentrated period of work with sister-in-law Stephanie Mills. "The basic criteria I use in evaluating whether I can work with an artist revolves around whether they have some vision of where they want to go," says Mills. "There has to be some real talent, of course, but an act has to have something I can expand upon." Her current stable at Creative Star Management includes MCA recording artist, songwriter, and hit producer Robert Brookins, new Geffen vocalist Christopher Williams, and Atlantic's Madame X.

Commenting on her success with Stephanie, Mills notes that the main accomplishment has been "re-establishing her credibility in record sales and as a concert artist. Basically, I'd say we've done so well because we do have such a great relationship. We understand

each other's strengths and weaknesses and we're very honest with each other. We may disagree but we care, so we look beyond what's being said. I'm the kind of person who isn't going to just say 'yes' to make you feel good. If I love something, I'll tell you and if I don't, I'll tell you that, too—that's the way I am with the artists I manage."

Mills credits Motown president and former MCA executive Jheryl Busby, MCA's Louil Silas Jr., and promoter Al Hayman as being key personnel involved with Stephanie Mills' re-emergence as a major act. "I sat down with Jheryl [who was senior VP of MCA's black music division at the time] and outlined the marketing components, and he really believed in me and what we were doing. The next step involved Al [Hayman]. I gave him the same plan I'd given Jheryl and I told him I wanted a 20-city tour, not just dates here and there. He saw the direction we were taking so we did that tour in 1986 behind 'The Power Of Love,' which became Stephanie's first No. 1 black music hit that same year."

With her debut MCA album sell-

ing just short of 500,000 copies, Stephanie's recording career enjoyed an immediate turnaround. "That set us up for the 'If I Were Your Woman' album," says Mills.

'Hits are great, but they don't guarantee future success and an ability to work'

"Now we had a real story to tell. We could surround Stephanie with a stronger set of producers who could take her to the next level and we could start getting Stephanie involved in co-writing material on that album, which ended up selling over 900,000 copies. With a very successful tour in which Stephanie sold out several shows ahead of time, we were exactly on target for the plan we'd come up with."

The singer is currently finishing her next MCA album, which includes production by Teddy Riley, Angela Winbush, Levert, Barry Eastmond & Wayne Brathwaite, Paul Laurence, and Nick Martinelli. In addition to overseeing the project with Stephanie, Mills has been busy with Brookins, who scored a No. 1 hit as co-producer and co-writer of Jeffrey Osborne's "She's On The Left" and whose recent revival of "Where Is The Love" as a duet with Stephanie Mills received strong airplay action. "My objective in 1989 is to really build Robert's career as an artist while he continues his work as a successful producer and writ-

er. He has material on the debut Jackie Jackson album and will likely co-produce material with Maurice White on the next [Earth, Wind & Fire] project."

With Williams, Mills' game plan is to create a strong visual image. Says Mills, "Christopher's a very striking young man. He's just 22 and his album will feature some strong romantic, 'fireplace' music. Nick Martinelli and Levert worked on the [album], which is due in February, and I'm confident that he's going to get off to a great start." Mills notes that the second Madame X album is also due out on Atlantic within the next few months. "I see them more in the vein of the LaBelle of the '90s, with a real concept, some wild imagery," she says.

Summarizing her own philosophy of management, Mills states, "Initially, you must work out a career plan with an artist, making your objective to build careers as opposed to just having hit records. Hits are great, but they don't guarantee the artist future success and an ability to work in this business. A manager has to think of short- and long-term goals. That's been the basic strategy I've used with Stephanie, and we're on track for what we want to accomplish together, which is to create her as a well-rounded artist who can continue to build on the foundation we've created. We'd both love to see pop success but not at the expense of Stephanie's urban marketplace. Black radio and black consumers have been totally responsible for supporting what we've accomplished in the last few years."



Saxmen. Saxophonist Kenny G., left, and Grover Washington Jr. perform an unexpected sax duet at a Chicago radio station.

More Industryites In NARAS Can Up Awards' Accuracy Grammy Misses The Groove . . . Again

IT'S A REAL DRAG TO WRITE the same column about how far off-base the Grammy's black music nominations are year after year. But then, the folks who vote on the Grammys annually display their ignorance about the important forces in this music. In addition, this column has received many phone calls and heard plenty of gripes about the nominations. So . . .

This year's primary beef centers around the best-R&B-male-vocalist category. In 1988 three young male vocalists sold millions of records, cassettes, and CDs with music that established a new direction in black popular music. **Al B. Sure!**, **Bobby Brown**, and **Keith Sweat** constituted the vanguard of a new generation of black entertainers who update the tradition of the great '60s soul men with '80s hip-hop attitude.

Of these "new jack" stars only Sure! was nominated in the male vocal category. Meanwhile, **Terence Trent D'Arby**, a promising artist whose hype currently outstrips his originality, and **Stevie Wonder**, the songwriter/activist who has made many great records but whose "Characters" isn't one of them, were nominated.

These nominations are based more on the visibility of the artist (D'Arby was a Rolling Stone cover boy) and longevity (Wonder) than on the strength of their current product. The same is probably true of ex-Miss America **Vanessa Williams'** nomination as best new artist over Sure! and Sweat (though that theory doesn't explain **Take 6's** pleasantly surprising nomination in the same category).

The problem stems in part from wounds self-inflicted by the black music community. Many folks eligible for membership in the National Academy of Recording Arts and Sciences, including quite a few of those complaining, are not members. The voting process is not a mysterious closed-door process. Because the overwhelming membership apparently has little knowledge of contemporary black music (or at least of its leading edge), the disparities between the nomina-

tions and the music won't quickly disappear. Still, if more of the industry's younger blacks become active members, they can become a force for change.

SHORT STUFF: This should be a big year for young choreographer **Rosie Perez**. Apart from designing steps for **Bobby Brown** and the **Boys**, Perez has a featured role in **Spike Lee's** Universal film, "Do The Right Thing" . . . **Bobby McFerrin's** "Don't Worry, Be Happy" was a hit record, and now Dell Publishing is attempting to make it a best-selling book. The book version, comprising 20 new verses of lyrics as well as special illustrations, will be in bookstores next month . . .

Former **Madonna** guitarist **Menace** has been signed by Jump Street Records. **Bill Laswell** is producing . . . **Ashford & Simpson's** latest Capitol

album, "Love Or Physical" (which for some reason has no question mark), reaches stores in March . . . The innovative **De La Soul**, that psychedelic hip-hop flower child group on Tommy Boy, is about to release its first album, "Three Feet And Rising." Its 12-inch singles, "Plug Tunin'," and "Potholes In My Lawn," earned the trio an unusual niche in the hip-hop marketplace. Its members are not traditional B boys in look or approach. They have a satirical, tongue-in-cheek quality that suggests smart-ass frat brothers let loose in a recording studio . . . On Jan. 18 in New York, BMI held a luncheon for producer/writer/manager **Gene Griffin** to celebrate the rise of Bobby Brown's "My Prerogative" to No. 1 on the pop chart . . . **James Ingram** sings "Remember The Dream," a song featured in the CBS Schoolbreak Special "My Past Is My Own," which was set to air Jan. 24. **Whoopi Goldberg** stars in this tale of young black activists in Georgia in 1961 . . . **Bernie Worrell**, the ex-**Funkadelic** keyboardist whose distinctive riffs have inspired a new generation of funkateers, is cutting a solo album for Gramavision. Among those set to make a cameo musical appearance is **Bootsy Collins**.



by Nelson George

Billboard POWER PLAYLISTS

FOR WEEK ENDING FEBRUARY 4, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

Chicago	P.D.: Sonny Taylor	Philadelphia	P.D.: Dave Allan
1 3 Tony! Toni! Tone! Baby Doll		1 1 Karyn White, Superwoman	
2 8 Gerald Alston, Take Me Where You Want To		2 2 Al B. Sure!, Killing Me Softly	
3 5 Kiara (Duet With Shance Wilson), This Time		3 3 New Edition, Can You Stand The Rain	
4 6 Sade, Turn My Back On You		4 4 Luther Vandross, She Won't Talk To Me	
5 11 Evelyn "Champagne" King, Kisses Don't Lie		5 5 Sade, Turn My Back On You	
6 12 Vanessa Williams, Dreamin'		6 6 Alease Simmons, I Want To Be Your Lover	
7 10 New Edition, Can You Stand The Rain		7 7 Z'Looke, Can U Read My Lips	
8 14 Guy, Teddy's Jam		8 8 Anita Baker, Just Because	
9 4 Bobby Brown, Roni		9 9 Vanessa Williams, Dreamin'	
10 13 BeBe & CeCe Winans, Heaven		10 10 Kiara (Duet With Shance Wilson), This Time	
11 7 Z'Looke, Can U Read My Lips		11 12 Cameo, Skin I'm In	
12 16 Luther Vandross, She Won't Talk To Me		12 13 Sweet Obsession, Being In Love Ain't Easy	
13 23 Anita Baker, Just Because		13 16 Paula Abdul, Straight Up	
14 17 Samantha Fox, I Wanna Have Some Fun		14 17 New Kids On The Block, You Got It (The Right St)	
15 30 Al Jarreau, So Good		15 15 Tony! Toni! Tone!, Baby Doll	
16 20 Alease Simmons, I Want To Be Your Lover		16 18 Tone Loc, Wild Thing	
17 19 Johnny Kemp, One Thing Led To Another		17 19 Marcus Lewis, The Club	
18 21 Marco Spon, All My Love		18 20 Troop, Still In Love	
19 25 Freddie Jackson, You And I Got A Thing		19 23 Milli Vanilli, Girl You Know It's True	
20 22 Midnight Star, Snake In The Grass		20 23 Rob Base & D.J. E-Z Rock, Get On The Dance Floo	
21 26 Cheryl "Pepsi" Riley, Me, Myself And I		21 27 Guy, Teddy's Jam	
22 24 Marcus Lewis, The Club		22 28 James "J.T." Taylor & Regina Belle, All I Want	
23 28 Cameo, Skin I'm In		23 24 George Howard, One Love	
24 27 The Gap Band, I'm Gonna Get You Sucka		24 26 The Gap Band, I'm Gonna Get You Sucka	
25 32 Paula Abdul, Straight Up		25 11 Samantha Fox, I Wanna Have Some Fun	
A26 — Ten City, That's The Way Love Is		26 14 Bobby Brown, Roni	
27 41 — Vesta, 4 U		27 28 Vesta, 4 U	
28 38 Sweet Obsession, Being In Love Ain't Easy		28 30 Midnight Star, Snake In The Grass	
29 36 Jonathan Butler, More Than Friends		29 EX LeVert, Just Coolin'	
30 44 Surface, Closer Than Friends		30 EX Donna Allen, Joy And Pain	
31 34 Robbie Nevil, Back On Holiday		A — Ashford & Simpson, I'll Be There For You	
32 33 Average White Band, The Spirit Of Love		A — George Benson, Give The Love	
33 37 Kirby Liebowitz, Hey Ton't		A — Jeffrey Osborne, All Because Of You	
34 39 Slick Rick, Teenage Love		A — Cheryl "Pepsi" Riley, Me, Myself And I	
35 50 LeVert, Just Coolin'		A — Kid N Play, Rolling With Kid N Play	
A36 — Ashford & Simpson, I'll Be There For You		A — Cherelle, Affair	
37 42 The Boys, Lucky Charm		EX Gerald Alston, Take Me Where You Want To	
38 40 Betty Wright, From Pain To Joy		EX Evelyn "Champagne" King, Kisses Don't Lie	
39 48 Milli Vanilli, Girl You Know It's True		EX Al Jarreau, So Good	
40 43 The Bar-Kays, Struck By You		EX Slick Rick, Teenage Love	
41 45 Sandee, Notice Me		EX Jonathan Butler, More Than Friends	
42 47 Rob Base & D.J. E-Z Rock, Get On The Dance Floo		EX The Boys, Lucky Charm	
43 46 Ready For The World, Gentilly		EX Surface, Closer Than Friends	
A44 — Vesta, 4 U		EX Freddie Jackson, You And I Got A Thing	
45 49 The Delis, Thought Of You Just A Little Too Muc		EX Tuff Crew, My Part Of Town	
A47 — Today, Girl I've Got My Eye On You		EX BeBe & CeCe Winans, Heaven	
A48 — Cherelle, Affair		EX Today, Girl I've Got My Eye On You	
A49 — Ice-T, High Rollers			
A50 — Donna Allen, Joy And Pain			
A51 — Mica Paris, My One Temptation			
A52 — Self Destruction, Stop The Violence Now			
A53 — Stop The Violence Movement, Self Destruction			



NEW EDITION scored its first No. 1 single in 1983 with "Candy Girl" (Streetwise). Since then, the group has earned three more, including this week's chart topper, "Can You Stand The Rain" (MCA). The first two releases from their "Heartbreak" album, "If It Isn't Love" and "You're Not My Kind Of Girl," peaked at No. 2 and No. 3, respectively.

LAST WEEK 11 of the top 15 records were bulleted. On this week's chart, four of those records either moved up but lost their bullet or were pushed back on the chart by stronger records. "Can You Read My Lips" by Z'Looke (Orpheus) moves up one position to No. 2, based on a fair gain in retail points, even though radio reports show a large decrease. Likewise, "Killing Me Softly" by Al B. Sure! gains in retail points while producing only minimal radio gains. "Baby Doll" by Tony! Toni! Toné! (Wing) and "I Want To Be Your Lover" by Aleese Simmons (Orpheus) were pushed back from bullets in spite of fair point increases.

SLICK RICK, known as Ricky Dee when he recorded with **Doug E. Fresh**, recently attended a Columbia Records luncheon for the black and Hispanic media in New York sporting an eye patch. Of his debut single, "Teenage Love" (Def Jam), he said: "My music is meant to be humorous and enjoyable to the ear. This song is about growing into the birds and the bees from the point of view of kids before they become sexually active."

ARISTA HEATS UP the chart with this week's Sales Power Pick, "I'm Gonna Git You Sucka." This single by the **Gap Band** is from the soundtrack and movie of the same name. The album moves 77-64 on the Top Black Albums chart. "Girl You Know It's True" by **Milli Vanilli** shows strong gains at radio this week with 13 station adds and 43 stations moving the record up on their playlists. The record is on a total of 73 stations. "This Time" by **Kiara** featuring **Shanice Wilson** continues up the chart to No. 8. The record is No. 1 at WNBC New Haven, Conn.; WQMG Greensboro, N.C.; and WORL Orlando, Fla. "We've Saved The Best For Last" by **Kenny G**, featuring **Smokey Robinson**, debuts at No. 80.

"DREAMIN'" by **Vanessa Williams** gained significant retail and radio points this week, even though the record picks up just one position on the chart. **Felicia Freeny**, national marketing manager for Wing, reports that the record had been building steadily and is especially breaking big in Florida and the Carolinas. **Maxwell St. Clair**, PD at WORL, says: "I get lots of phones for this record. Between [format rival] WJHM and us, it is the most requested record in the market, along with Kiara." "Dreamin'" is top five at 15 of the 94 reporting stations.

ON THE RECORD: "Twist And Shout" by **Salt-N-Pepa** debuts this week at No. 77. You may notice that the catalog number is the same as "Get Up Everybody (Get Up)." The number is correct; Next Plateau decided to release the flip of the single, perhaps due to its British success. Coincidentally, this cut and the initial release from the album, "Shake Your Thang," were originally performed by the **Isley Brothers**.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	RADIO MOST ADDED			TOTAL ADDS	TOTAL ON
	PLATINUM/ GOLD ADDS 13 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS		
I'LL BE THERE FOR YOU ASHFORD & SIMPSON CAPITOL	9	19	32	60	73
4 U VESTA A&M	2	12	20	34	57
GIRL I GOT MY EYES ON YOU TODAY MOTOWN	8	7	17	32	51
AFFAIR CHERRELLE TABU	5	10	17	32	35
ANOTHER WEEKEND FIVE STAR RCA	1	12	15	28	46
WE'VE SAVED THE BEST... KENNY G ARISTA	2	10	14	26	29
SOMETHING'S GOT A HOLD... RADIANT COLUMBIA	3	3	16	22	22
JOY AND PAIN DONNA ALLEN OCEANA	5	7	8	20	82
JUST COOLIN' LEVERT ATLANTIC	2	6	11	19	87
THAT'S THE WAY LOVE IS TEN CITY ATLANTIC	2	4	12	18	18

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

FOR WEEK ENDING FEBRUARY 4, 1989

Billboard Hot Black Singles SALES & AIRPLAY™

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

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

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

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
4 U (Captain Z, ASCAP/Black Lion, ASCAP)	61 IN DEBT TO YOU (Two Tuff-Enuff, BMI/PolyGram Songs, BMI)
76 AFFAIR (Fyfe Tyme, ASCAP/Tunesmith, BMI/Avant Garde, ASCAP)	25 IT'S MY PARTY (Next Flight, BMI/Willesden, BMI)
48 ALL I WANT IS FOREVER (FROM THE "TAP" SOUNDTRACK) (Realsongs, ASCAP)	46 JOY AND PAIN (Amazement, BMI)
86 ALL RAPPERS GIVE UP (T-Boy, ASCAP)	16 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/L'il Mama, BMI/Music Corp. Of America, BMI/Avid One, ASCAP)
72 ANOTHER WEEKEND (SCS Music)	40 JUST COOLIN' (Trycep, BMI/Fernclyff, BMI/Willesden, BMI)
99 ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)	14 KILLING ME SOFTLY (Fox-gimbel, BMI)
6 BABY DOLL (Two Tuff-Enuff, BMI/PolyGram Songs, BMI/Delos 2000, ASCAP/PolyGram, ASCAP)	17 KISSES DON'T LIE (Music Corp. Of America, BMI/Mercy Kersey, BMI/L'il Mama, BMI)
52 BACK ON HOLIDAY (MCA, ASCAP/Dresden China, ASCAP/Ardavan, ASCAP/Dubin, ASCAP)	96 LOVE EDUCATION (Better Nights, ASCAP/PolyGram, ASCAP)
34 BEING IN LOVE AIN'T EASY (Bush Burnin', ASCAP/La Love Lane, ASCAP)	100 LOVE IS THE POWER (Calloco, BMI/Hip Trip, BMI)
92 BIG FUN (Drive On, BMI/Virgin Songs, BMI)	33 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP
95 BRAND NEW FUNK (Zomba, ASCAP)	41 LUCKY CHARM (Hip Trip, BMI/Kear, BMI/Little House, ASCAP)
97 BREAK 4 LOVE (Funky Feet, BMI)	66 MARRIED MEN GET LONELY TOO (Forgeorge/It's Mine/Golden Lady West, BMI/Vicious Beat, BMI)
1 CAN U READ MY LIPS (Looky Lou/Bright Light, BMI)	47 ME, MYSELF AND I (Forceful, BMI/Willesden, BMI)
2 CAN YOU STAND THE RAIN (Fyfe Tyme, ASCAP)	44 MORE THAN FRIENDS (Zomba, ASCAP)
36 CLOSER THAN FRIENDS (Colgems-EMI, ASCAP)	81 MY PREOGATIVE (Cal-Gene, BMI/Virgin Songs, BMI/Bobby Brown, ASCAP/Unicity, ASCAP) CPP
42 THE CLUB (Allen/Lewis, ASCAP/Sign Of The Twins, ASCAP)	75 NEVER TOO LATE (Harrindur, BMI/Tortoise Feather, BMI/Thorsong, BMI)
64 CUTTIE PIE (Musicworks/Henstone, BMI)	78 NOTICE ME (Tipper, ASCAP/Robi-Rob)
57 DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	67 OASIS (Sunset Burgundy, ASCAP/TuTu, ASCAP/MCA, ASCAP)
35 DON'T STOP YOUR LOVE (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP)	89 ON THE SMOOTH TIP (Protoons, ASCAP/Turn Out Brothers, ASCAP)
12 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	90 ONE LOVE (Galen Griffen, BMI/Asphalt, BMI)
82 EVERYTHING I MISS AT HOME (Fyfe Tyme, ASCAP/Avant Garde, ASCAP)	55 ONE THING LED TO ANOTHER (Music Corp. Of America, BMI/Warner Bros. Music/Erteljay Musique, ASCAP/New Music Group, BMI)
74 FIND AN UGLY WOMEN (Beach House, ASCAP/Fresh Jazz, ASCAP)	69 POSSE ON BROADWAY (Lockedup, BMI)
61 FLASHIN' BACK (Content, BMI)	30 PULL OVER (Trycep, BMI/Fernclyff, BMI/Willesden, BMI)
59 FROM PAIN TO JOY (Miami Spice, ASCAP)	54 PUMP IT UP (Bust-It, BMI)
49 GENTLY (MCA, ASCAP/Unicity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Trixie Lou, BMI)	84 RESPECT (Irving, BMI)
18 GET ON THE DANCE FLOOR (Protoons, ASCAP/Hikim, ASCAP)	9 RONI (Kear, BMI/Hip Trip, BMI) CPP
79 GET UP EVERYBODY (GET UP) (Next Plateau, ASCAP/Turn Out Brothers, ASCAP)	43 R-U-LONELY (Jocelyn Brown, BMI)
62 GIRL I GOT MY EYES ON YOU (Cal Gene, BMI/Virgin Songs, BMI)	5 SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI)
31 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI)	19 SKIN I'M IN (All Seeing Eye, ASCAP/PolyGram, ASCAP)
83 GITTIN' FUNKY (Hittage/Turnout Bros, ASCAP)	68 SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI)
23 HEAVEN (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)	21 SNAKE IN THE GRASS (Hip Trip, BMI/Jig-A-Watt Jams, BMI)
65 HEY TON! (S.T.M., BMI/Mixx-It West, BMI/Pure Delite, BMI/Main Street, BMI/Birdcage, BMI)	4 SO GOOD (Chappell, ASCAP/Abacus Music/Intersong-USA, ASCAP/Palancar, ASCAP)
50 HIM OR ME (Cal-Gene, BMI/Virgin Songs, BMI) CPP	51 THE SPIRIT OF LOVE (CBS, ASCAP/End Of Day, ASCAP/SilverTay, ASCAP)
39 I DON'T WANT 2 BE ALONE (Georgio's, BMI/Stone Diamond, BMI) CPP	26 STILL IN LOVE (Disguise, ASCAP/Black Lion, ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP)
22 I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)	20 STRAIGHT UP (Virgin, ASCAP/Wolf, ASCAP)
13 I WANT TO BE YOUR LOVER (Bush Burnin', ASCAP/Donesna, ASCAP/Lisandrea, ASCAP)	45 STUCK BY YOU (Deronde Jay, BMI/Gale Warnings, BMI/Slam City, BMI)
56 I'LL BE THERE FOR YOU (Nick-O-Val, ASCAP)	
24 I'M GONNA GIT YOU SUCKA (United Lion, BMI)	
87 I'M GONNA GIT YOU SUCKA (United Lion, BMI)	
	3 SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
	63 SWEET, SWEET LOVE (Captain Z, ASCAP/Black Lion, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP) CPP
	10 TAKE ME WHERE YOU WANT TO (Stanton's Gold, BMI/Irving, BMI/April Joy, BMI) CPP
	11 TEDDY'S JAM (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP)
	29 TEENAGE LOVE (Def American, BMI)
	98 THANKS FOR MY CHILD (Forceful, BMI/Willesden, BMI)
	70 THAT'S THE WAY I LOOK AT LOVE (Too Sweet Muzik, ASCAP)
	37 THIS IS AS GOOD AS IT GETS (SBK Blackwood, BMI/ATV, BMI/SBK April, ASCAP/Welbeck, ASCAP) CPP
	8 THIS TIME (Almo, ASCAP/Wun Tun, ASCAP) CPP
	71 THOUGHT OF YOU JUST A LITTLE TOO MUCH (Gilcon, BMI/Daville, BMI/Stan Flo, BMI)
	94 TUMBLIN' DOWN (Ziggy, ASCAP/Colgems-EMI, ASCAP/Almo, ASCAP)
	15 TURN MY BACK ON YOU (Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP)
	32 TWICE THE LOVE (Glasshouse, BMI/Irving, BMI/Jobete, ASCAP)
	77 TWIST AND SHOUT (Screen Gems-EMI, BMI/Robert Mellin, BMI)
	93 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
	53 WE WANT EAZY (Mash-A-Mug, BMI/Island, BMI)
	80 WE'VE SAVED THE BEST FOR LAST (Pardini, ASCAP/Geffen, ASCAP/Matkosky/Chappell & Co., ASCAP/French Stuff)
	88 WHAT BECOMES OF A BROKEN HEART (Arrival, BMI)
	73 WHERE DID YOU GET THAT BODY...BABY? (Bright Light, BMI)
	27 WHERE IS THE LOVE (Antisia, ASCAP)
	7 WILD THING (Varry White, ASCAP)
	58 WITH EACH BEAT OF MY HEART (Jobete, ASCAP/Black Bull, ASCAP)
	38 YOU AND I GOT A THANG (Amirful, ASCAP/Torin, ASCAP)
	85 YOU AND ME (Eye Of Madley, ASCAP/Carolyn White, ASCAP/Keecho, ASCAP/Virginia G, ASCAP)
	28 YOU GOT IT (THE RIGHT STUFF) (Maurice Starr, ASCAP/SBK April, 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.

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★★ NO. 1 ★★					
1	3	5	8	WILD THING DELICIOUS DV1002/ISLAND	◆ TONE LOC
2	4	9	4	ALL SHE WANTS IS CAPITOL V-15434	◆ DURAN DURAN
3	2	3	9	A LITTLE RESPECT SIRE 0-21059/WARNER BROS.	◆ ERASURE
4	5	7	5	FINE TIME QWEST 0-21107/WARNER BROS.	◆ NEW ORDER
5	7	10	5	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN
6	1	1	7	GOOD LIFE VIRGIN 0-96591	INNER CITY
7	24	—	2	FAOING AWAY EPIC 49 08183/E.P.A.	WILL TO POWER
8	12	19	5	MAKE MY BODY ROCK BIG BEAT BB-0004	JOMANDA
9	14	18	5	NOTICE ME FEVER 829	SANDEE
10	19	31	4	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	TEN CITY
11	11	16	7	RUSSIAN RADIO SYNTHICIDE 71310-0	RED FLAG
12	13	17	5	MORE THAN YOU KNOW COLUMBIA 44 08135	MARTIKA
13	22	34	4	STRAIGHT UP VIRGIN 0-96594	◆ PAULA ABDUL
14	16	21	5	LEFT TO MY OWN DEVICES EMI V-56121	◆ PET SHOP BOYS
15	6	6	10	WALKING AWAY TOMMY BOY TB-919	◆ INFORMATION SOCIETY
16	17	27	5	TURN IT UP/SALSA HOUSE MERCURY 872 187-1/POLYGRAM	RICHIE RICH
17	9	8	7	ARE YOU READY WARNER BROS. 0-21118	MORRIS DAY
18	20	24	5	SEDUCTION VENDETTA VE-7014	SEDUCTION
19	8	2	9	GET ON THE DANCE FLOOR PROFILE PRO-7239	◆ ROB BASE & D.J. E-Z ROCK
20	18	20	7	DIAL MY HEART MOTOWN MOT-4614	◆ THE BOYS
21	23	28	5	HIM OR ME MOTOWN MOT-4619	◆ TODAY
22	21	22	7	RESPECT COOLTEMPO 4V9 43329/CHRYSALIS	ADEVA
23	26	32	4	CONTROL I'M HERE Geffen 0-21111	◆ NITZER EBB
24	28	37	4	SHE WANTS TO DANCE WITH ME RCA 8839-1-RD	◆ RICK ASTLEY
25	15	14	8	HERE COMES THAT SOUND LONDON 886 413-1/POLYGRAM	SIMON HARRIS
★★★ POWER PICK ★★★					
26	41	—	2	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	◆ MILLI VANILLI
27	29	35	4	ON AN ANGEL'S WINGS ATLANTIC 0-86503	HEAVEN ON EARTH
28	35	45	3	TEDDY'S JAM UPTOWN 23922/MCA	GUY
29	39	—	2	THE CLUB AEGIS 429 08180/E.P.A.	MARCUS LEWIS
30	45	—	2	WALK THE DINOSAUR CHRYSALIS 4V9 43332	◆ WAS (NOT WAS)
31	30	30	8	NEVER GET ENOUGH OF YOU AMHERST AMHD-133	◆ GLENN MEDEIROS
32	38	46	3	LOVE IS ON HER MIND CUTTING 872 069-1/POLYGRAM	SA-FIRE
33	46	—	2	THE R UNI UNI-8012/MCA	ERIC B. & RAKIM
★★★ HOT SHOT DEBUT ★★★					
34	NEW	1	1	HAUNTED HOUSE ONE VOICE ML070647	DADA NADA
35	10	4	11	THE LOVER IN ME MCA 23904	◆ SHEENA EASTON
36	43	50	3	SINCERELY YOURS ATCO 0-96586/ATLANTIC	SWEET SENSATION WITH ROMEO J.D.
37	40	44	4	HEY TON! NEXT PLATEAU NP80086	KIRBY COLEMAN
38	27	11	11	I WANNA HAVE SOME FUN JIVE 1155-1-JD/RCA	◆ SAMANTHA FOX
39	48	—	2	LULLABY SIRE 0-21101/WARNER BROS.	BOOK OF LOVE
40	50	—	2	SHE WON'T TALK TO ME EPIC 49 08178/E.P.A.	◆ LUTHER VANDROSS
41	NEW	1	1	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	FINE YOUNG CANNIBALS
42	36	38	4	YEAH BUDDY IDLERS WAR-029/WARLOCK	ROYAL HOUSE
43	NEW	1	1	MY MIND'S MADE UP NEXT PLATEAU NP50090	AMBASSADORS OF FUNK
44	37	39	5	I CAN'T FACE THE FACT CAPITOL V-15444	GINA GO-GO
45	NEW	1	1	FEEL IT PROFILE PRO-7240	2 FIERCE
46	32	36	4	TWICE THE LOVE WARNER BROS. 0-21115	GEORGE BENSON
47	NEW	1	1	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 44 08132	◆ NEW KIDS ON THE BLOCK
48	RE-ENTRY	2	1	BABY DOLL WING 871 109-1/POLYGRAM	◆ TONY! TONI! TONE!
49	NEW	1	1	MAMBO WITCH WAX TRAX WAX-061	A SPLIT SECOND
50	NEW	1	1	I KNOW HOW (TO MAKE YOU LOVE ME) MERCURY 872 067-1/POLYGRAM	NIA PEEPLES
BREAKOUTS					
1. IT'S TOO LATE NAYOBE WTG					
2. HEAVEN KNOWS WHEN IN ROME VIRGIN					
3. GIVE ME BACK MY HEART CORINA CUTTING					
4. AS THE END DRAWS NEAR/PASSION FOR... MANUFACTURE NETTWERK					

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★★ NO. 1 ★★					
1	1	2	9	WILD THING DELICIOUS DV1002/ISLAND	◆ TONE LOC
2	2	4	11	DIAL MY HEART MOTOWN MOT-4614	◆ THE BOYS
3	5	7	7	GOOD LIFE VIRGIN 0-96591	◆ INNER CITY
4	8	14	3	STRAIGHT UP VIRGIN 0-96594	◆ PAULA ABDUL
5	3	6	12	IF YOU FEEL IT VENDETTA VE-7013	DENISE LOPEZ
6	14	20	3	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN
7	11	11	7	A LITTLE RESPECT SIRE 0-21059/WARNER BROS.	◆ ERASURE
8	4	1	9	WALKING AWAY TOMMY BOY TB-919	◆ INFORMATION SOCIETY
9	9	9	11	HIM OR ME MOTOWN MOT-4619	◆ TODAY
10	13	17	4	FINE TIME QWEST 0-21107/WARNER BROS.	◆ NEW ORDER
11	12	12	5	RONI MCA 23921	◆ BOBBY BROWN
12	6	5	12	I WANNA HAVE SOME FUN JIVE 1155-1-JD/RCA	◆ SAMANTHA FOX
13	7	3	12	THE LOVER IN ME MCA 23904	◆ SHEENA EASTON
14	18	19	5	TEDDY'S JAM UPTOWN 23922/MCA	GUY
15	21	25	4	CAN YOU STAND THE RAIN MCA 23919	◆ NEW EDITION
16	15	15	5	CROSS MY HEART WTG 41 07894	◆ EIGHTH WONDER
17	10	8	12	GET UP EVERYBODY NEXT PLATEAU NP50083	◆ SALT-N-PEPA
18	16	18	5	GET ON THE DANCE FLOOR PROFILE PRO-7239	◆ ROB BASE & D.J. E-Z ROCK
19	27	45	3	SINCERELY YOURS ATCO 0-96586/ATLANTIC	SWEET SENSATION WITH ROMEO J.D.
20	23	31	3	SEDUCTION VENDETTA VE-7014	SEDUCTION
21	22	29	4	NOTICE ME FEVER 829	SANDEE
22	28	41	3	ALL SHE WANTS IS CAPITOL V-15434	◆ DURAN DURAN
23	26	34	4	LOVE IS ON HER MIND CUTTING 872 069-1/POLYGRAM	SA-FIRE
★★★ POWER PICK ★★★					
24	39	—	2	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	◆ MILLI VANILLI
25	24	21	15	DOCTORIN' THE TARDIS TVT 4020	THE TIMELORDS
26	29	37	5	RUSSIAN RADIO SYNTHICIDE 71310-0	RED FLAG
27	25	32	4	SHE WANTS TO DANCE WITH ME RCA 8839-1-RD	RICK ASTLEY
28	20	10	15	THE GREAT COMMANDMENT ATLANTIC 0-86530	◆ CAMOUFLAGE
29	19	13	8	KISS CHINA 871 039-1/POLYGRAM	◆ THE ART OF NOISE FEATURING TOM JONES
30	38	42	3	LEFT TO MY OWN DEVICES EMI V-56121	◆ PET SHOP BOYS
31	34	36	7	PERFECT GIRL VENDETTA VE-7009	BACK TO BACK
32	41	50	3	JACK OF SPADES JIVE 1169-1-JD/RCA	◆ BOOGIE DOWN PRODUCTIONS
33	35	35	4	RESPECT COOLTEMPO 4V9 43329/CHRYSALIS	ADEVA
34	37	40	7	HEADHUNTER WAX TRAX WAX-053	FRONT 242
35	17	16	9	BRIDES OF FRANKENSTEIN A&M SP-12285	O.M.D.
36	44	49	3	FIND AN UGLY WOMAN/MIGHTY HARD ROCKER SLEEPING BAG SLX-40143	CASH MONEY & MARVELOUS
37	31	22	9	SMOOTH CRIMINAL EPIC 49 07895/E.P.A.	◆ MICHAEL JACKSON
38	32	26	13	POSSE' ON BROADWAY NASTYMIX IGU 76974	◆ SIR MIX-A-LOT
39	47	—	2	TURN IT UP/SALSA HOUSE MERCURY 872 187-1/POLYGRAM	RICHIE RICH
40	50	—	2	MAKE MY BODY ROCK BIG BEAT BB-0004	JOMANDA
★★★ HOT SHOT DEBUT ★★★					
41	NEW	1	1	FADING AWAY EPIC 49 08183/E.P.A.	WILL TO POWER
42	30	23	8	I'M NIN'ALU/GALBI SIRE 0-21001/WARNER BROS.	◆ OFRA HAZA
43	33	24	10	DON'T RUSH ME ARISTA ADI-9723	◆ TAYLOR DAYNE
44	NEW	1	1	CONTROL I'M HERE Geffen 0-21111	◆ NITZER EBB
45	49	48	7	GANGSTA GANGSTA RUTHLESS PVL-07263/PRIORITY	N.W.A.
46	NEW	1	1	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	TEN CITY
47	NEW	1	1	MORE THAN YOU KNOW COLUMBIA 44 08135	MARTIKA
48	NEW	1	1	THE R UNI UNI-8012/MCA	ERIC B. & RAKIM
49	36	30	8	HEAT IT UP JIVE 1159-JD/RCA	◆ WEE PAPA GIRL RAPPERS
50	NEW	1	1	PUMP IT UP CAPITOL V-15428	M.C. HAMMER
BREAKOUTS					
1. TWIST AND SHOUT SALT-N-PEPA NEXT PLATEAU					
2. ORINOCO FLOW (SAIL AWAY) ENYA GEFEN					
3. SAFE IN THE ARMS OF LOVE SHOOTING PARTY VENDETTA					
4. WALK THE DINOSAUR WAS (NOT WAS) CHRYSALIS					

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

New Order Uses Startling Yet Familiar 'Technique'

THIEVES LIKE . . . "Technique" (Qwest/WB) marks the end of a decade for a band that has been painstakingly consistent in its musical approach while remaining quite contemporary and adventurous at the same time. **New Order** has at times suffered from sheer self-indulgence, but "Technique" manages to both reflect the band's past and project the four-some's future. Mirroring 1985's brilliant "Low Life" in its strong single content, this new collection has enough material for the die-hard alternative and dance-oriented-rock traditionalists ("All The Way," "Run," and "Guilty Partner") as well as tracks that more mainstream programmers can discover ("Round & Round," "Mr. Disco," and "Vanishing Point"). Be it "technopop," "acid," "house," "balearic," "new beat," or whatever the label of the week is, "Technique" further proves that New Order's vision is revolutionary yet so very familiar.

SUBCULTURE: Motown has just released (much to our dismay) "Love Hangover '89" by **Diana Ross**. The classic number has received an unnecessary postproduction and mix by none other than PWL's **Phil Harding & Ian Curnow**. The most redeemable parts of these remixes are the tasty guitar work in the beginning and break of the "urban" version and the still-exquisite, balladlike beginning of the "12-inch" version. We would have much preferred a reissue of the original club mix. Hope this isn't a trend . . . It didn't take long: There is already a female answer to **Tone Loc's** "Wild Thing," called "I'm Your Wild Thing" (Attitude, 904-354-7244) by **Mamado & She**. Surprisingly enough, this effort holds up on its own merits and follows a similar styling to Loc's. Timely enough to make a great impact . . . "My One Temptation" (Island) by fave **Mica** (pronounced Mee-sha) **Paris** has finally been unleashed. Postproduced and mixed for the U.S. by **Bruce Forest**, the song's loping leisurely feel is accented by Paris' stellar vocal. Forest has added a funky, R&B groove to the extended mix that carries over to a delicious "vocal groove dub." Though not up-tempo or traditional club material by today's standards, it's more than deserving of exposure. Seek out as well the **Jolley Harris Jolley** "Reproduction" remix that was released on import last year . . .

The long overdue solo debut of **Alyson Williams** also kicks in a refreshing way. "Sleep Talk" (Def Jam) throbs with a streetwise hip-hop rhythm base and a soulful powerhouse delivery from Williams. Sporting a grittier "The Right Stuff" attitude, success at radio is a given, which will hopefully inspire club programmers to jump on this one as well. But—where's the a cappella and



by Bill Coleman

instrumental?

Upon the request of **Rusty Garner**, the label's director of video and club promotion, EMI recently serviced a three-record, limited-edition **Pet Shop Boys** 12-inch collection of tracks from the duo's latest album, "Introspective." Easier for programmers to select favorite cuts from, the package contains the album versions of "I'm Not Scared," "I Want A Dog," "It's Alright," and "Always On My Mind/In My House." In addition, previously unavailable remixes of "Left To My Own Devices" and "Always On My Mind," handled by **Shep Pettibone**, and a "base" mix of "Domino Dancing" are also included.

BIG BEATS & LI'L PIECES: Ask and you shall receive—Sire is putting out a new **Tom Tom Club** album. The project has a tentative March 28 release date and will contain nearly half a dozen new tracks and one or two re-recorded from the U.K. collection "Boom Boom Chi Boom Boom." Only a handful of songs from the latest U.K. edition will be on the U.S. release . . . **Shep Pettibone** has completed mixes on **S-Express'** "Hey Music Lover." He's also begun work on the single "Like A Prayer" for **Madonna**. Incidentally, it's been rumored that Madonna will portray the character **Breathless Mahoney** in a film version of comic-strip detective **Dick Tracy** written, produced, and directed by **Warren Beatty** . . . **Kylie Minogue** will appear in a feature film called "The Delinquents" being co-produced by **David Bowie** . . . Remixer **Dave Morales** is working on a solo project . . . **Gail King** has done

remixes on **Kid N' Play's** new single, "Rollin' With Kid N' Play" . . . **Arrow's** "Ooh La Soca" has been re-ouched by **Murray Elias**.

Cary Vance has been named national director of dance for Virgin and **Brian Chin** has been upped to A&R director for Profile . . . **Robert Owens** has been working with **Arthur Baker** on a track for Baker's forthcoming album on Breakout/A&M . . . Mixes on the **Joyce Sims** cut "Take Caution With My Heart" were handled by **Justin Strauss**.

In the anything-can-happen-and-usually-does department: Fashion designer **Jean Paul Gautier** is reportedly putting together an album comprising remixes of one song he has recorded, called "How To Do That (In A New Way)." The song is reportedly a house-ish track with snippets of Gautier's vocal over it. Mixes have already been completed by **Mark Saunders** (of **Bomb The Bass**) and **George Schilling** (who has worked with the **Beatmasters**). Talk has arisen that the **Art Of Noise** and **M/A/R/R/S** have expressed interest in doing versions . . . A tale of two Pauls: Apparently **Kiss' Paul Stanley** has been collaborating with **Full Force's Paul Anthony**.

The 1989 **Urban Teen Music Awards** will be held at New York's Apollo Theater Feb. 25. The awards are a people's choice event; the nominations will be voted on by the general public through a national balloting system, with ballots available in teen magazines, record outlets, radio stations, and nightclubs. For a nominee listing or information contact 212-749-2383.

TEMPTATION: "I Wanna Be The One" (LMR, 212-586-3600) is the brand-new single from **Stevie B**. Dance/pop sound with Latin elements is a potential smash at crossover radio and clubs. The earnest vocal and appealing instrumental and vocal hook is quite memorable . . . **Chena** returns with a strong chart contender, "Mama Said" (Columbia). Percolating, hooky midtempo number chugs along in six mixes . . . "Psychodelic Shack" (Wild Pitch, 212-687-1817) from **Trybe** is creating a stir for those who cater to the underground R&B/club music crowd. The postproduction and mix were handled by **Frankie Knuckles**, and there are plenty of versions to choose from . . . "Make The House Shake" (Epic) by the **Almighty El-Cee** is a surprising release because of its definitive club, almost underground, nature. Written, produced, and mixed by **Freddie Bastone**, the house-ish track features a rapper, but we prefer the instrumental version, which stands well enough on its own merits.

Those who can't get enough of that "Running" groove shouldn't hesitate with "We Belong Together" (Miami Moon, 305-877-9043) by Florida's **Secret Society**. It's styled similarly to many Information Society numbers, with the addition of a saxophone that works well . . . **Corina** has returned with a strong Latin/pop number, titled "Give Me Back My Heart" (Cutting, 212-567-4900). Lively and energetic performance is enhanced with thoughtful production and mixes courtesy of **Aldo Marin**, **Gus Rodriguez**, and **George Mauro** . . . Shaping up to be a hit in the Miami region is "Wondering" (Mic Mac, 212-677-6720) by **Tonasia**. Male vocalists years

over a crisp, Latin/pop number in a variety of mixes by **Tommy Nappi & Rick Bottari** and **Mickey Garcia & Elvin Molina**.

FUTURE EAR CANDY: Be on the lookout for U.K. artist **Roachford** whose debut will appear stateside in

the spring on Epic. The outfit blends R&B, pop, rock stylings effectively. Also from London is a new quartet called the **Sundays** that will delight those who revel in a **Cocteau Twins-meet Sugarcubes** musical approach. The band is scheduled to release a single for Rough Trade in England.



All In The Family. Sutra/Fever threw a party in New York with the Record Pool Business Center to celebrate the holidays. Shown enjoying the festivities, back row from left, are **Sal Abbatiello**, president Fever Records & Management; **Margo Urban** of the Cover Girls; and **Art Kass**, president Sutra Records. Gracing the front row are **Angel Sabater**, the Cover Girls; recording artist **Sandee** ("Notice Me"); and **Caroline Jackson**, the Cover Girls.

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Just Started—LaChandra
The Revenge—MKG
I Got Something—Kidd City
My Summer Story—Jammix
We're Back—Dynamic Duo

Trackin' Down House—Tony V
I Can't Wait For Love—The Bigger
Faster + Faster—OSK
Gotta Get—Keith, Kat
She Has A Way '89—Bobby O Rmx
Yo Yo Get Funky—Fast Eddie
Turn Up The Bass—Tyree
Make My Body Rock—Jomanda
Have In Mind—Cetu Javu
Say Goodbye—Lisa Johnson
Hungry For Love—Bad Boys Blue
Ciao Boys—Barbara
You're The One (Remix)—1000 Ohms
Heaven Must Have Sent You—Samantha Gilles
This Is Crazy—Evelyn Thomas
Coincidence—Gazebo
My My My—Chris

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Second Annual TNN Viewers Choice Awards Top Country Artists Vie For Honors

BY GERRY WOOD

NASHVILLE Six of the hottest acts in country music—Ricky Van Shelton, George Strait, the Judds, Reba McEntire, Hank Williams Jr., and Randy Travis—are competing for favorite entertainer honors in the second annual TNN Viewers' Choice Awards. The finalists for the April 25 awards were announced at a press conference telecast live Jan. 23 in a special episode of The Nashville Network's "VideoCountry" show.

VJ Shelley Mangrum hosted the half-hour press conference aboard the General Jackson riverboat at Opryland USA. The show also featured "Nashville Now" host Ralph

Emery and nominees Rodney Crowell, Kathy Mattea, Tanya Tucker, and Shelton.

Billed as "the only awards program where viewers have an opportunity to determine the winner," the awards will be decided by public balloting via 900 numbers for two categories each week beginning March 7 and ending April 4. In celebration of TNN's sixth anniversary, the TNN Viewers Choice Awards will be presented during a black-tie event at the Grand Ole Opry House.

Vying for favorite male vocalist are Crowell, Shelton, Strait, Travis, Williams, and Dwight Yoakam. Female vocalist finalists are Mattea, McEntire, Tucker, Rosanne Cash, Emmylou Harris, and K.T. Oslin. Favorite group candidates are the Oak Ridge Boys, the Nitty Gritty Dirt Band, the Judds, Highway 101, Alabama, and Sweethearts of the Rodeo.

Favorite album nominees are Yoakam with "Buenas Noches From A Lonely Room" on Warner Bros./Reprise; Oslin with "This Woman" on RCA; Travis with his Warner Bros. album "Old 8x10"; Shelton's CBS release "Loving Proof"; Strait's MCA album "If You Ain't Lovin'"; and Vern Gosdin's rebound CBS release "Chiseled In Stone." Favorite song choices are Keith Whitley's "Don't Close Your Eyes" written by Bob McDill; Tanya Tucker's "Strong Enough To Bend" written by Beth Nielsen Chapman and Don Schlitz; "Streets Of Bakersfield" sung by Yoakam and Buck Owens, and written by Homer Joy; Shelton's "I'll Leave This World Loving You" by Wayne Kemp; Strait's version of the Tommy Collins song "If You Ain't Lo-

vin'"; and Mattea's "Eighteen Wheels And A Dozen Roses" written by Paul Nelson and Gene Nelson.

Favorite newcomer finalists are Whitley, Jo-El Sonnier, Baillie & the Boys, Skip Ewing, Shenandoah, and David Lynn Jones. Video nominees are "Young Country" performed by Williams, produced by Preacher Ewing and Bill Fishman, directed by Ewing; "Strong Enough To Bend" performed by Tucker, produced by Marc W. Ball, directed by John Miller; "Streets Of Bakersfield" performed by Yoakam and Owens, produced by Victoria Golden, directed by Marcus Stevens; "Eighteen Wheels And A Dozen Roses" performed by Mattea, produced by Clarke Gallivan, directed by Jim May and Coke Sams; "Gonna Take A Lot Of River" performed by the Oak Ridge Boys, produced by Ken Walz, directed by Larry Boothby; and "I'll Leave This World Loving You" performed by Shelton, produced by Mary Matthews, directed by Jim May.

The nominees were selected by a 150-member panel consisting of viewers randomly selected from TNN's in-studio audience, and representatives of the music, TV, radio, and media industries. Sweepstakes will be held, offering viewers the chance to win prizes, including 10 grand-prize winners who will receive a trip for two to Nashville to attend the awards show. Other prizes include TV sets, TNN touring jackets, CD players, VCRs, and personal stereos. The phone numbers for each category will be announced in a series of promo spots aired on TNN and in a national print campaign in USA Today.



Proud To Be Prez. Connie Bradley, ASCAP's Southern director, is surprised with a congratulatory party hosted by her Nashville staff after she was elected president of the Country Music Assn. for the 1989 term. Pictured, front row from left, are Donna Spangler, Bradley, Tom Long, and John Biggs. In the rear, from left, are Pat Rolfe, Judy Gregory, and Shelby Kennedy.

Hit Maker Holyfield Gained Fame Using His Heart & Head Wayland A Natural For ASCAP Board

COULD HOLYFIELD HAVE THIS DANCE? That's the question many Nashville songwriters and music business leaders are asking as the date for ASCAP's board of directors election approaches. Nashville and country music need to be represented on the writer's side of the ASCAP board, and **Wayland Holyfield** would be the perfect candidate for the post.

The composer/lyricist has received more than 35 ASCAP and BMI awards over the past dozen years and has written more than 40 top 10 hits and 13 No. 1 smashes with some pop cross-overs. Such artists as **Anne Murray** and **Don Williams** have scored with songs like "Could I Have This Dance?" and "You're My Best Friend." The former netted a Grammy for Murray and the latter was voted the all-time favorite country song in England. With more than 100 chart singles worldwide, Holyfield has also penned "Till The Rivers All Run Dry," and "Some Broken Hearts Never Mend."

A native of Arkansas, Holyfield played his way through college in a rock'n'roll band, graduated with a marketing degree, and in 1972 followed his musical instincts to Nashville, riding a Ryder into Music City with wife **Nancy**. One of the few creative songwriters with an acute business sense, he wrote songs from the heart and placed them by using his head.

Holyfield's approach to songwriting starts with prose: "When you write a song, you're doing a very, very edited version of a short story." Often he'll write out what he's trying to say in prose form, without rhymes or meter, to make sure his premise is solid. He'll edit it down and develop it into song lyrics. Then he dons his business hat. "Having the product alone is not enough, or being able to market something alone is not enough. I spend a lot of time on the business part of it, because it is a big business and it's a competitive business."

The creative/business tandem has paid off with interest. Holyfield was co-winner of ASCAP's 1982 country-songwriter-of-the-year award and has twice won the Music City News top-country-hits-of-the-year award. He has served as an officer and member of the Nashville Songwriters Assn.'s board of directors and has received that organization's president's award. He has served on the board of the Nashville Entertainment Assn. and on the Country Music Foundation Advisory Committee. For ASCAP, he has served on its legislative committee, Southern advisory committee, and board of review. An active advocate for songwriters and their rights, Holyfield played a key role in de-

feating source licensing.

All this—and the fact that he smokes a pipe—makes him the perfect candidate for an ASCAP board position. ASCAP's New York- and Los Angeles-dominated board has never had a writer member from Nashville (and no publisher members except **Buddy Killen** and **Wesley Rose**). It's time for the venerable performing rights organization's leaders to remember who brought them to the dance in Nashville and on the country charts. And it's time for Wayland to waltz onto ASCAP's distinguished board where he would bring a youthful, knowledgeable viewpoint honed by hits and sharpened by success.

MARLBORO'S MAN: The Philip Morris Co. has notified **George Strait** that he has been voted the 1988 Marlboro Country Music Tour's enter-

tainer of the year. Each year, the tour crew and personnel vote for their favorite artist on that year's tour, and Strait is the first artist to receive the top award by a unanimous vote. Meanwhile, Strait and his manager, **Erv Woolsey**, have been named trustees of Southwest Texas State Univ., their alma mater in San Marcos, Texas. Strait won a degree in agriculture, and Woolsey majored in business administration. . . **Bob Mulloy**, a member of the Belmont College faculty since 1961, has been named director of the Nashville college's music business program. More than 380 majors are enrolled in the program. Mulloy plans to increase the involvement of the 24-member music business advisory board and oversee development of a second state-of-the-art recording studio for the students. . . The new address for Network Ink Public Relations: 1101 18th Ave. S., Nashville, 37212 (phone: 615-320-5727).

BUSH-WACKERS: A United Stations Programming Network special inaugural edition of its "Solid Gold Country" show included artists that **President George Bush**, seeking a kinder and gentler music, selected as some of his all-time favorites. The anointed are: **Crystal Gayle**, **Moe Bandy**, **Loretta Lynn**, the **Oak Ridge Boys**, **Lee Greenwood**, **Jimmy Dean**, **Mickey Gilley**, and the **Gatlin Brothers**. Other presidential picks are **Alabama**, **Chet Atkins**, **Randy Travis**, the **Statler Brothers**, **Kenny Rogers**, **Charlie Daniels**, **John Conlee**, **Johnny Cash**, **Dolly Parton**, **Eddie Rabbitt**, **Charley Pride**, **Glen Campbell**, **Merle Haggard**, **Anne Murray**, **Juice Newton**, **Barbara Mandrell**, and **Reba McEntire**.



by Gerry Wood



Licensing Fight Hits Court G.M.L. Takes On Sehorn, Others

NASHVILLE The ownership and licensing rights to more than 8,000 master recordings will be debated in a U.S. District Court trial here beginning May 22. The suit pits G.M.L. Inc., which operates Gusto Records, against New Orleans music executive Marshall E. Sehorn and others in a dispute over the so-called "Springboard Catalog" once owned by Columbia Special Products.

In December, the court granted G.M.L. a preliminary injunction against the defendants' continued exploitation of the catalog. The injunction, according to G.M.L. attorney Grant Smith, will remain in effect until the trial begins.

Country acts whose masters are in the catalog include George Jones, Ronnie Milsap, and B. J. Thomas. Among rock acts involved are Gene Pitney, the Shirelles, the Kingsmen, the Coasters, Little Richard, the Platters, Fats Domino, Brook Benton, Chuck Berry, Sam Cooke, the Drifters, Bill Haley & the Comets, James Brown, Ike & Tina Turner, and Gladys Knight & the Pips.

According to the original complaint, which G.M.L. filed March 29,

G.M.L. bought the masters and worldwide exploitation rights to them from the Koala Record Co. in 1984. Smith says G.M.L. paid \$1 million for the catalog. Koala, the docu-

(Continued on next page)

Cash Honored By B'Nai Brith

NASHVILLE Johnny Cash will be presented with the Americanism Award by the B'nai B'rith Anti-Defamation League at a testimonial dinner here March 30. The black-tie event will be held at the Doubletree Hotel.

Cash, who is recovering from a December heart bypass operation, records for Mercury Records and is a member of the Country Music Hall Of Fame.

Details on the dinner are available through Deborah Victor at 404-262-3470 or Robert Moses at 615-351-8504.

G.M.L. V. SEHORN

(Continued from preceding page)

ment says, made its purchase of the material in 1981.

The complaint specifically charges Sehorn and the other defendants with fraud, interference with prospective business advantage, unfair competition, and violations of statutory and common law copyright and asks for unspecified compensatory and punitive damages.

Other defendants cited in the original complaint are Red Dog Express, White Dog, and Rec-Track (USA). G.M.L. is seeking to add to the defendants' list these alleged users of the disputed mas-

ters: Allegiance Records, American Music Service, Baur Music Productions (Switzerland), Collectibles, Golden Circle, Increase Records, MCR Productions (U.K.), Rhino Records, Repeat Records, and San Juan Music.

Sehorn says he bought nonexclusive rights to the Springboard collection from JEY Productions in 1982. JEY, according to G.M.L.'s complaint, bought the masters from Columbia on Dec. 2, 1981, and sold them the same day to Koala.

JEY obtained permission from Koala to sell Sehorn nonexclusive rights to the catalog, Sehorn says,

partially in compensation for a catalog he had sold to JEY and for which he had not been completely paid. G.M.L. maintains in its suit that JEY had no right to sell use of the masters to Sehorn.

In regard to G.M.L.'s push to add the alleged users to the list of defendants, Sehorn says: "We're maintaining that they're victims of circumstances and that the judge should not allow them to make a suit against them. It should be my responsibility, and if I lose, then they can go sue for whatever damages they think [they're due]."

EDWARD MORRIS



Highway Hobnobbery. Members of Highway 101 and Bill Bachand, owner of Toolies Country, meet with surprise visitor Buck Owens following the group's performance at Toolies, where Paulette Carlson dedicated a song to Owens and called him "an inspiration." Pictured, from left, are group members Curtis Stone, Jack Daniels, Cactus Moser, and Carlson; Bachand; and Owens.

FOR WEEK ENDING FEBRUARY 4, 1989

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	27	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	13 weeks at No. One OLD 8 X 10
2	2	2	16	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
3	3	3	20	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
4	5	6	24	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
5	4	4	24	DWIGHT YOAKAM ● REPRIS 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
6	6	5	38	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
7	7	7	30	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
8	9	9	45	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
9	10	10	24	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
10	8	8	16	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
11	11	11	23	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
12	19	20	27	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
13	12	13	89	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
14	17	23	11	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
15	16	16	23	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
16	13	12	21	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
17	14	14	80	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
18	15	15	100	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
19	21	17	16	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
20	20	19	40	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
21	18	18	52	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
22	25	26	33	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
23	23	24	63	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
24	24	22	79	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
25	22	21	14	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
26	26	25	34	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
27	27	27	71	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
28	28	28	137	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
29	29	32	37	SKIP EWING MCA 421 28 (8.98) (CD)	THE COAST OF COLORADO
30	30	30	37	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
31	39	39	26	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
32	31	29	91	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
33	32	31	16	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
34	38	42	20	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
35	41	38	17	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
36	37	37	154	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
37	33	34	15	SAWYER BROWN CAPITOL/CURB 90417/CAPITOL (8.98) (CD)	WIDE OPEN
38	34	35	80	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	40	12	BARBARA MANDRELL CAPITOL 90416 (8.98) (CD)	I'LL BE YOUR JUKEBOX TONIGHT
40	36	33	17	LEE GREENWOOD MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
41	42	41	24	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
42	71	75	7	BUCK OWENS CAPITOL 91132 (8.98) (CD)	HOT DOG
43	46	49	60	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
44	NEW ▶		1	EMMYLOU HARRIS WARNER BROS. 25776 (8.98)	BLUEBIRD
45	43	45	38	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
46	44	43	10	NANCI GRIFFITH MCA 42255 (8.98) (CD)	ONE FAIR SUMMER EVENING
47	53	69	16	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
48	47	44	17	WAYLON JENNINGS MCA 42222 (8.98) (CD)	FULL CIRCLE
49	55	58	41	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
50	48	48	8	JOHNNY CASH MERCURY 834 778-1 (CD)	WATER FROM THE WELLS OF HOME
51	35	36	20	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
52	45	47	43	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
53	51	51	22	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
54	54	53	66	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
55	49	52	35	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
56	52	50	16	THE BELLAMY BROTHERS MCA/CURB 42224/MCA (8.98) (CD)	REBELS WITHOUT A CLUE
57	50	46	30	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
58	62	64	45	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
59	59	59	77	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
60	60	57	11	MICKEY GILLEY AIRBORNE 0103 (8.98) (CD)	CHASING RAINBOWS
61	61	56	221	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
62	56	61	31	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
63	63	70	4	GARY STEWART HIGHTONE 8014 (8.98) (CD)	BRAND NEW
64	57	54	53	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
65	72	72	87	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
66	NEW ▶		1	NITTY GRITTY DIRT BAND WARNER BROS. 25830 (8.98)	MORE GREAT DIRT: THE BEST OF (VOL. II)
67	65	65	81	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
68	66	60	104	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
69	75	62	85	DWIGHT YOAKAM ● REPRIS 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
70	70	—	106	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
71	58	55	94	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEARTLAND
72	67	63	129	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
73	69	66	59	ALABAMA ▲ RCA 6495-1 (8.98) (CD)	JUST US
74	64	67	166	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
75	74	68	84	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO

○ 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	3	13	WHAT I'D SAY E.GORDY, JR., R.L. SCRUGGS (R.BYRNE, W.ROBINSON)	EARL THOMAS CONLEY RCA 8717-7
★★ NO. 1 ★★ 1 week at No. One					
2	2	4	11	SONG OF THE SOUTH ALABAMA, J.LEO (B.MCDILL)	ALABAMA RCA 8744-7
3	4	6	15	BURNIN' A HOLE IN MY HEART J.BOWEN, S. EWING (S. EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53435
4	5	8	13	BIG WHEELS IN THE MOONLIGHT K.LEHNING (B.MCDILL, D.SEALS)	DAN SEALS CAPITOL 44267
5	6	9	13	I SANG DIXIE PANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27715/WARNER BROS
6	7	10	13	LIFE AS WE KNEW IT A.REYNOLDS (W.CARTER, F.KOLLER)	KATHY MATTEA MERCURY 872 082-7
7	1	2	12	DEEPER THAN THE HOLLER K.LEHNING (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-27689
8	10	14	11	I STILL BELIEVE IN YOU P.WORLEY, E. SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53454/MCA
9	11	15	13	DON'T WASTE IT ON THE BLUES P.WORLEY, E. SEAY, G.BROWN (S.RAMOS, J.VANDIVER)	GENE WATSON WARNER BROS. 7-27692
10	13	18	10	HIGHWAY ROBBERY J.CRUTCHFIELD (GARVIN, JONES, SHAPIRO)	TANYA TUCKER CAPITOL 44271
11	12	16	14	(IT'S ALWAYS GONNA BE) SOMEDAY H.DUNN, C.WATERS, W.PETERSON (H.DUNN, T.SHAPIRO, C.WATERS)	HOLLY DUNN MTM 72116
12	16	21	10	TIL YOU CRY B.BECKETT (R.GILES, S.BOGARD)	EDDY RAVEN RCA 8798-7
13	15	19	15	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
14	18	22	11	I WISH I WAS STILL IN YOUR DREAMS J.BOWEN, C.TWITTY, D.HENRY (D.COOK, J.JARVIS)	CONWAY TWITTY MCA 53456
15	19	25	9	HONEY I DARE YOU SOUTHERN PACIFIC, J.E.NORMAN (COOK, JENKINS, GIBSON, KARP, MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27691
16	20	31	7	DON'T YOU EVER GET TIRED (OF HURTING ME) R.MILSAP, R.GALBRAITH, T.COLLINS (H.COCHRAN)	RONNIE MILSAP RCA 8746-7
17	21	27	10	BRIDGES AND WALLS J.BOWEN (R.MURRAH, R.VANWARMER)	THE OAK RIDGE BOYS MCA 53460
18	25	33	5	FROM A JACK TO A KING S.BUCKINGHAM (N.MILLER)	RICKY VAN SHELTON COLUMBIA 38-08529/CBS
19	22	26	12	I JUST CALLED TO SAY GOODBYE AGAIN R.BAKER (P.NELSON, B.MCGUIRE)	LARRY BOONE MERCURY 872 046-7
20	8	12	14	SINCERELY J.E.NORMAN (H.FUQUA, A.FREED)	THE FORESTER SISTERS WARNER BROS. 7-27686
21	24	32	10	I FEEL FINE S.BUCKINGHAM (J.LENNON, P.MCCARTNEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-08504/CBS
22	27	35	7	NEW FOOL AT AN OLD GAME J.BOWEN, R.MCINTIRE (S.BOGARD, R.GILES, S.STEPHEN)	REBA MCINTIRE MCA 53473
23	26	28	12	YOU BABE K.SUESOV, M.HAGGARD (S.D.SHAFFER)	MERLE HAGGARD EPIC 34-08111/CBS
24	28	34	9	COME AS YOU WERE R.CHANCEY (P.CRAFT)	T.G. GRAHAM BROWN CAPITOL 44273
25	32	38	8	I'M A ONE WOMAN MAN B.SHERILL (T.FRANKS, J.HORTON)	GEORGE JONES EPIC 34-08509/CBS
26	31	37	11	YOU STILL DO B.MONTGOMERY (L.WILSON, C.KELLY)	T.G. SHEPPARD COLUMBIA 38-08119/CBS
★★★ POWER PICK/AIRPLAY ★★★					
27	35	50	3	BABY'S GOTTEN GOOD AT GOODBYE J.BOWEN, G.STRAIT (T.MARTIN, T.MARTIN)	GEORGE STRAIT MCA 53486
28	14	7	17	HOLD ON (A LITTLE LONGER) J.BOWEN, S.WARINER (S.WARINER, R.HART)	STEVE WARINER MCA 53419
29	33	39	8	FROM THE WORD GO S.GIBSON, J.E.NORMAN (C.WATERS, M.GARVIN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27668
30	36	40	7	DOWN THAT ROAD TONIGHT J.LEO (J.HANNA, J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27679
31	9	1	17	SHE'S CRAZY FOR LEAVING T.BROWN, R.CROWELL (R.CROWELL, G.CLARK)	RODNEY CROWELL COLUMBIA 38-08080/CBS
32	41	49	5	WHO YOU GONNA BLAME IT ON THIS TIME B.MONTGOMERY (H.COCHRAN, V.GOSDIN)	VERN GOSDIN COLUMBIA 38-08528/CBS
33	17	5	16	ALL THE REASONS WHY P.WORLEY, E. SEAY (P.CARLSON, B.N.CHAPMAN)	HIGHWAY 101 WARNER BROS. 7-27735
34	42	55	3	I'M NO STRANGER TO THE RAIN G.FUNDIS, K.WHITLEY (S.CURTIS, R.HELLARD)	KEITH WHITLEY RCA 8797-7
35	38	46	8	HEARTBREAK HILL R.BENNETT, E.HARRIS (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-27635/WARNER BROS.
36	39	47	9	TRAINWRECK OF EMOTION B.BECKETT (J.VEZNER, A.RHODY)	LORRIE MORGAN RCA 8638-7
37	23	24	15	SHE REMINDED ME OF YOU L.BUTLER (W.HOLYFIELD, P.MCCANN)	MICKEY GILLEY AIRBORNE 10008
38	48	54	5	BIG LOVE J.BOWEN, J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53478/MCA
39	46	56	5	OLD COYOTE TOWN D.WILLIAMS, G.FUNDIS (G.NELSON, L.BOONE, P.NELSON)	DON WILLIAMS CAPITOL 44274
40	30	11	16	CHANGE OF HEART B.MAHER (N.JUDD)	THE JUDDS RCA/CURB 8715-7/RCA
41	47	53	5	WHICH WAY DO I GO (NOW THAT I'M GONE) J.BOWEN, W.JENNINGS (J.MACRAE, S.CLARK)	WAYLON JENNINGS MCA 53476
42	29	13	16	BORDERLINE W.ALDRIDGE (W.ALDRIDGE)	THE SHOOTERS EPIC 34-08082/CBS
43	34	20	19	LONG SHOT K.LEHNING (D.SCHLITZ, G.SCRUGGS)	BAILLIE AND THE BOYS RCA 8631-7
44	49	57	5	TENNESSEE NIGHTS E.PRESTIDGE, J.E.NORMAN (S.HARRINGTON, J.BUCKINGHAM)	CRYSTAL GAYLE WARNER BROS. 7-27682
45	50	58	8	I DON'T WANT TO MENTION ANY NAMES D.JOHNSON (L.CORDLE, L.PALAS)	BURCH SISTERS MERCURY 872 324-7
46	57	—	2	FAIR SHAKE B.LLOYD, R.FOSTER, R.WILL (G.CLARK, R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 8795-7
47	66	—	2	THE CHURCH ON CUMBERLAND ROAD R.HALL, R.BYRNE (B.DIPIERO, J.S.SHERILL, D.ROBBINS)	SHENANDOAH COLUMBIA 38-68550/CBS
48	60	—	2	THE HEART J.BOWEN, J.STROUD, L.J.DALTON (K.KRISTOFFERSON)	LACY J. DALTON UNIVERSAL 53487/MCA
49	61	—	2	I'LL BE LOVIN' YOU J.BOWEN, L.GREENWOOD (D.SCHLITZ, P.OVERSTREET)	LEE GREENWOOD MCA 53475
50	37	17	18	BLUE SIDE OF TOWN T.BROWN (H.DEVITO, P.KENNERLEY)	PATTY LOVELESS MCA 53418

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	54	69	3	TWILIGHT TIME C.MOMAN (B.RAM, M.NEVINS, A.NEVINS)	WILLIE NELSON COLUMBIA 38-08541/CBS
52	59	67	4	NEVER TOO OLD TO ROCK 'N' ROLL R.MCDOWELL, RHYTHM KINGS (R.MCDOWELL, J.MEADOR, R.O.YOUNG)	RONNIE MCDOWELL CURB 10521
53	40	29	17	HOLD ME H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8725-7
★★★ HOT SHOT DEBUT ★★★					
54	NEW ▶	—	1	TELL IT LIKE IT IS N.LARKIN (G.DAVIS, L.DIAMOND)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99242/ATLANTIC
55	43	23	17	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART J.KENNEDY (H.REID, D.REID, D.REID)	THE STALLER BROTHERS MERCURY 870 681-7
56	NEW ▶	—	1	DON'T TOSS US AWAY T.BROWN (B.MACLEAN)	PATTY LOVELESS MCA 53477
57	68	77	3	STAY NOVEMBER P.WORLEY, E. SEAY (J.S.SHERILL, T.CAIN)	KEVIN WELCH WARNER BROS. 7-27647
58	58	64	7	HEY HEART R.L.SCRUGGS (D.DILLON)	DEAN DILLON CAPITOL 44294
59	62	80	3	MORE THAN ENOUGH J.BOWEN, G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53493
60	65	83	3	HIT THE GROUND RUNNIN' B.LOGAN (B.FISCHER, R.GILES)	JOHN CONLEE 16TH AVENUE 70424
61	44	30	14	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.
62	67	94	3	COWBOY HAT IN DALLAS J.STROUD (C.DANIELS, T.DIGREGORIO, T.CRAIN, C.HAYWARD, J.GAVIN)	THE CHARLIE DANIELS BAND EPIC 34-68542/CBS
63	NEW ▶	—	1	THERE'S A TEAR IN MY BEER H.WILLIAMS, JR., B.BECKETT, J.E.NORMAN (H.WILLIAMS)	HANK WILLIAMS, JR. WARNER/CURB 7-27584/WARNER BROS.
64	52	42	19	MAMA KNOWS R.HALL, R.BYRNE (T.MENZIES, T.HASELDEN)	SHENANDOAH COLUMBIA 38-08042/CBS
65	45	36	11	SLOW PASSIN' TIME K.LEHNING (BLACK, BOURKE, ROCCO)	ANNE MURRAY CAPITOL 44272
66	69	75	4	HELP ME GET OVER YOU E.GORDY, JR. (M.WARREN)	WAGONEERS A&M 1261/RCA
67	51	41	18	WE MUST BE DOIN' SOMETHIN' RIGHT R.LANDIS (E.RABBITT, R.NILSEN)	EDDIE RABBITT RCA 8716-7
68	55	51	20	A TENDER LIE T.DUBOIS, S.HENDRICKS, RESTLESS HEART (R.SHARP)	RESTLESS HEART RCA 8714-7
69	NEW ▶	—	1	SHE DESERVES YOU K.LEHNING (K.BAILLIE, M.BONAGURA, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 8796-7
70	76	—	2	A-11 J.SHAW (H.COCHRAN)	BUCK OWENS CAPITOL 44295
71	73	81	3	(HERE COMES) THAT OLD FAMILIAR FEELING B.REED (B.D.REED)	LISA CHILDRESS TRUE 95
72	NEW ▶	—	1	YOU GOT IT J.LYNN (J.LYNN, R.ORBISON, T.PETTY)	ROY ORBISON VIRGIN 7-99245
73	NEW ▶	—	1	MY TRAIN OF THOUGHT T.COLLINS (B.BURCH, M.WOODY)	BARBARA MANDRELL CAPITOL 44276
74	53	43	21	WHEN YOU SAY NOTHING AT ALL G.FUNDIS, K.WHITLEY (P.OVERSTREET, D.SCHLITZ)	KEITH WHITLEY RCA 8637-7
75	80	90	3	HOMELESS PEOPLE B.BUIE (B.HIGGINS, B.BUIE, S.LIMBO)	BERTIE HIGGINS SOUTHERN TRACKS 2005
76	71	44	20	LOVE HELPS THOSE J.STROUD (P.OVERSTREET)	PAUL OVERSTREET MTM 72113
77	NEW ▶	—	1	ONE IN YOUR HEART ONE ON YOUR MIND W.MASSEY, J.COTTON (M.PHEENEY, J.LEAP)	CHARLY MCCLAIN MERCURY 872 506-7
78	84	—	2	TWO HEARTS D.HOLIDAY (K.STEGALL, S.HARRIS)	JON WASHINGTON DOOR KNOB 315
79	64	45	9	I MARRIED HER JUST BECAUSE SHE LOOKS LIKE YOU T.BROWN, B.WILLIAMS, JR., L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53471/MCA
80	NEW ▶	—	1	BACK IN THE SWING AGAIN B.MONTGOMERY (A.DELORY, L.JOHNSON, C.WHITSETT)	LINDA DAVIS EPIC 34-68544/CBS
81	92	—	2	LOVE IN MOTION D.MORGAN (F.J.MYERS, R.GILES)	ROSS LEWIS WOLF DOG 21-5
82	63	63	7	THE LAST ROSE M.LLOYD, P.DRAKE (C.F.HOUSE)	BOBBY VINTON CURB 10512
83	91	—	2	WRONG TRAIN H.BRADLEY (E.PENNEY, J.MCBEY)	JUDY LINDSEY GYPSEY 83881
84	56	48	12	RAININ' IN MY HEART B.HALVERSON, R.BENNETT (J.WEST, J.MOORE)	JO-EL SONNIER RCA 8726-7
85	85	—	2	PERFECT FAIRGROUND ATTRACTION, K.MALONEY (M.E.NEVIN)	FAIRGROUND ATTRACTION RCA 8789-7
86	78	68	9	LOOK WHAT WE MADE (WHEN WE MADE LOVE) W.WALDMAN, J.EDWARDS (D.LOGGINS, R.SMITH, M.CHAPMAN)	JONATHAN EDWARDS MCA/CURB 53467/MCA
87	89	—	2	SACRED GROUND R.VAN HOY (K.BROOKS, V.RUST)	KIX BROOKS CAPITOL 44275
88	72	52	8	ROLLER COASTER RUN (UP TOO SLOW, DOWN TOO FAST) B.MAHER (H.PRESTWOOD)	MICHAEL JOHNSON RCA 8748-7
89	NEW ▶	—	1	WALK THAT WAY J.KENNEDY (R.GHROSS, S.MUNSEY, JR.)	MEL MCDANIEL CAPITOL 44303
90	77	62	12	YOU'RE GONNA MAKE HER MINE T.BROWN, S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53444
91	NEW ▶	—	1	SETTIN' AT THE KITCHEN TABLE B.J.BURNETTE, L.HAZELWOOD (S.D.SHAFFER, L.SHAFFER)	JUSTIN WRIGHT BEAR 195
92	NEW ▶	—	1	THIS OLD FEELING T.DEE (T.DEE, T.HAMILTON)	ANDY & THE BROWN SISTERS KILLER 115
93	NEW ▶	—	1	HERE'S TO YOU R.PENNINGTON (M.HOLT)	FARON YOUNG STEP ONE 397
94	83	91	3	HONEY I'M JUST WALKING OUT THE DOOR R.TUCKER (R.TUCKER)	RICK TUCKER OAK 1066
95	79	61	10	WHAT HE DOES BEST N.LARKIN (T.SCHUYLER)	LYNN ANDERSON MERCURY 872 220-7
96	81	60	9	EVERYTIME I GET TO DREAMIN' N.LARKIN, R.REYNOLDS (D.GOODMAN, J.B.DETTERLINE, JR., J.CAPPS)	JOSH LOGAN CURB 10519
97	94	87	20	THAT OLD WHEEL J.CLEMENT (J.PIERCE)	JOHNNY CASH WITH HANK WILLIAMS, JR. MERCURY 870 688-7
98	74	59	8	I'M IN LOVE AND HE'S IN DALLAS P.WORLEY, E. SEAY (K.M.ROBBINS, R.LEIGH)	MARIE OSMOND CAPITOL/CURB 44269/CAPITOL
99	93	66	22	I KNOW HOW HE FEELS J.BOWEN, R.MCINTIRE (R.BOWLES, W.ROBINSON)	REBA MCINTIRE MCA 53402
100	82	86	3	A WAY TO SURVIVE H.COCHRAN (H.COCHRAN, M.CARPENTER)	MONTY HOLMES ASHLEY 1001

Products with the greatest airplay this week. ♦ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

COUNTRY CORNER



by Marie Ratliff

TECHNOLOGY TRIUMPHS: A new release on the Warner/Curb label features **Hank Williams Jr.** singing a duet with **Hank Williams Sr.**, who died Jan. 1, 1953, when Hank Jr. was only 3 years old. The demo tape of a song that Hank Sr. had written for a friend surfaced recently in Texas. Through the marvels of modern technology, the almost four-decades-old tape was cleaned up, surface noise and glitches were eliminated, instrumentation was augmented, and Hank Jr.'s vocals were added. The resulting single, "There's A Tear In My Beer," is purportedly the only previously unreleased Hank Sr. material in existence.

"We put it on right out of the box," says OM **John Hart**, WUSY Chattanooga, Tenn., "and the phones just went nuts. The local Record Bar store is already getting over-the-counter requests for the single, which is very unusual since we've only been playing the record a week. It's perfect for our upper demos across all dayparts."

MD **Mike Owens**, KXXY Oklahoma City, says his audience's reaction is similar to Hart's and adds, "I don't know about the longevity of a record like this; it's a curious piece, but I think everybody should play it. It generates a lot of listener interest no matter what the programmer may feel about it." The record makes its chart debut at No. 63.

IT'S NOT OFTEN that two different artists get the inspiration to do a remake at the same time. Unfortunately, it has happened with **Aaron Neville's** 1967 pop hit, "Tell It Like It Is."

Sammy Sadler's version on Evergreen had a few weeks of lead time in its release date and bulleted up the charts for three weeks before the **Billy Joe Royal** cut on Atlantic America hit the streets.

Because of Royal's strong fan base, most programmers are making the switch, which resulted in Sadler's record peaking at No. 70 last week and Royal's taking the Hot Shot Debut honors this week at No. 54.

"It's sad for Sadler," says MD **Johnny Dark**, WCAO Baltimore. "He had himself a good record that was doing extremely well, but the calls for Royal's version have gone right through the roof."

"The song suits Billy Joe's voice perfectly," adds PD **Rick Braswell**, WPAP Panama City, Fla. "He has the voice that will make it happen all over again."

INITIAL INTEREST: **Doug Kershaw's** "Boogie Queen" (BGM) is proving to be a timely release for the New Orleans market, says WNOE PD **Dan Diamond**. "It's almost [Mardi Gras] carnival time and this is a perfect time for a record like Kershaw's. I don't know about the rest of the country, but it's a happening record for me."

Kevin Welch's "Stay November" (Warner Bros.) is drawing good phones at KSJB Jamestown, N.D., MD **Cowboy Glanzer** says, "I can't get anybody to tell me exactly why they like the record, but I'm getting a lot of calls to play it again." Welch is charted at No. 57.

"More Than Enough" by **Glen Campbell** (MCA), charted at No. 59, is taking off at KVOO Tulsa, Okla. Says MD **Mike Wilson**, "This is a real good cut of the **Jimmy Webb** song, and I'm getting some good early feedback on it."

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 29 REPORTERS	SILVER ADDS 59 REPORTERS	BRONZE/ SECONDARY ADDS 65 REPORTERS	TOTAL ADDS 153 REPORTERS	TOTAL ON
DON'T TOSS US AWAY PATTY LOVELESS MCA	3	19	35	57	59
TELL IT LIKE IT IS BILLY JOE ROYAL ATL AMER	5	17	28	50	55
THERE'S A TEAR IN MY BEER HANK WILLIAMS, JR. WB/CURB	5	19	22	46	48
CHURCH ON CUMBERLAND SHENANDOAH COLUMBIA	1	14	21	36	74
MY TRAIN OF THOUGHT BARBARA MANDRELL CAPITOL	1	12	22	35	35
SHE DESERVES YOU BAILLIE AND THE BOYS RCA	1	12	22	35	35
FAIR SHAKE FOSTER AND LLOYD RCA	3	11	11	25	78
THE HEART LACY J. DALTON UNIVERSAL	4	7	14	25	73
WHO YOU GONNA BLAME IT... VERN GOSDIN COLUMBIA	4	11	7	22	127
I'LL BE LOVIN' YOU LEE GREENWOOD MCA	1	10	11	22	63

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

FOR WEEK ENDING FEBRUARY 4, 1989

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

WXTU

Philadelphia P.D.: Bob Young

- 1 2 Skip Ewing, Burnin' A Hole In My Heart
- 2 5 Earl Thomas Conley, What I'd Say
- 3 6 Alabama, Song Of The South
- 4 1 Randy Travis, Deeper Than The Holler
- 5 8 Dan Seals, Big Wheels In The Moonlight
- 6 3 The Judds, Change Of Heart
- 7 12 Eddy Raven, 'Til You Cry
- 8 4 Merle Haggard, You Babe
- 9 4 Rodney Crowell, She's Crazy For Leaving
- 10 13 The Oak Ridge Boys, Bridges And Walls
- 11 15 The Desert Rose Band, I Still Believe In You
- 12 16 Tanya Tucker, Highway Robbery
- 13 18 Conway Twitty, I Wish I Was Still In Your Dream
- 14 19 J.C. Crowley, Paint The Town And Hang The Moon
- 15 22 Kathy Mattea, Life As We Knew It
- 16 14 Anne Murray, Slow Passin' Time
- 17 21 T.G. Sheppard, You Still Do
- 18 23 Sweethearts Of The Rodeo, I Feel Fine
- 19 17 The Forester Sisters, Sincerely
- 20 24 Michael Martin Murphey, From The Word Go
- 21 26 Ricky Van Shelton, From A Jack To A King
- 22 25 Reba McEntire, New Fool At An Old Game
- 23 20 Steve Wariner, Hold On (A Little Longer)
- 24 27 Nitty Gritty Dirt Band, Down That Road Tonight
- 25 26 Emmylou Harris, Heartbreak Hill
- 26 26 Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- 27 28 Southern Pacific, Honey I Dare You
- 28 29 Michael Johnson, Roller Coaster Run (Up Too Six)
- 29 29 EX Roy Orbison, You Got It
- A — The Bellamy Brothers, Big Love
- A — Keith Whitley, I'm No Stranger To The Rain
- A — Gene Watson, Don't Waste It On The Blues

WESC FM 92

Greenville P.D.: Allen Power

- 1 2 Earl Thomas Conley, What I'd Say
- 2 3 Alabama, Song Of The South
- 3 4 Skip Ewing, Burnin' A Hole In My Heart
- 4 1 Randy Travis, Deeper Than The Holler
- 5 5 Dan Seals, Big Wheels In The Moonlight
- 6 7 Dwight Yoakam, I Sang Dixie
- 7 8 Kathy Mattea, Life As We Knew It
- 8 9 The Forester Sisters, Sincerely
- 9 10 The Desert Rose Band, I Still Believe In You
- 10 11 Gene Watson, Don't Waste It On The Blues
- 11 12 Holly Dunn, (It's Always Gonna Be) Someday
- 12 13 Tanya Tucker, Highway Robbery
- 13 14 J.C. Crowley, Paint The Town And Hang The Moon
- 14 15 Eddy Raven, 'Til You Cry
- 15 16 Conway Twitty, I Wish I Was Still In Your Dream
- 16 18 Southern Pacific, Honey I Dare You
- 17 21 The Oak Ridge Boys, Bridges And Walls
- 18 22 Sweethearts Of The Rodeo, I Feel Fine
- 19 20 Larry Boone, I Just Called To Say Goodbye Again
- 20 23 Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- 21 25 Ricky Van Shelton, From A Jack To A King
- 22 26 Reba McEntire, New Fool At An Old Game
- 23 24 T. Graham Brown, Come As You Were
- 24 27 George Jones, I'm A One Woman Man
- 25 28 Merle Haggard, You Babe
- 26 29 Michael Martin Murphey, From The Word Go
- 27 30 Nitty Gritty Dirt Band, Down That Road Tonight
- 28 32 Vern Gosdin, Who You Gonna Blame It On This Time

FM 99.5 wgar

Cleveland P.D.: Allen Matthews

- 1 3 Earl Thomas Conley, What I'd Say
- 2 2 Alabama, Song Of The South
- 3 4 Dan Seals, Big Wheels In The Moonlight
- 4 5 Skip Ewing, Burnin' A Hole In My Heart
- 5 6 Kathy Mattea, Life As We Knew It
- 6 1 Randy Travis, Deeper Than The Holler
- 7 7 The Forester Sisters, Sincerely
- 8 14 Dwight Yoakam, I Sang Dixie
- 9 11 Tanya Tucker, Highway Robbery
- 10 12 Gene Watson, Don't Waste It On The Blues
- 11 12 Holly Dunn, (It's Always Gonna Be) Someday
- 12 15 Emmylou Harris, Heartbreak Hill
- 13 17 The Desert Rose Band, I Still Believe In You
- 14 19 Eddy Raven, 'Til You Cry
- 15 8 Rodney Crowell, She's Crazy For Leaving
- 16 20 Conway Twitty, I Wish I Was Still In Your Dream
- 17 21 J.C. Crowley, Paint The Town And Hang The Moon
- 18 22 Ricky Van Shelton, From A Jack To A King
- 19 23 Southern Pacific, Honey I Dare You
- 20 24 Nitty Gritty Dirt Band, Down That Road Tonight
- 21 9 Bailie And The Boys, Long Shot
- 22 25 Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- 23 27 Reba McEntire, New Fool At An Old Game
- 24 29 The Oak Ridge Boys, Bridges And Walls
- 25 10 Patty Loveless, Blue Side Of Town
- 26 30 Michael Martin Murphey, From The Word Go
- 27 18 Steve Wariner, Hold On (A Little Longer)
- 28 32 Emmylou Harris, Heartbreak Hill
- A29 — Lorie Morgan, Trainwreck Of Emotion
- 30 34 Keith Whitley, I'm No Stranger To The Rain
- 31 25 Mickey Gilley, She Reminded Me Of You
- 32 35 The Bellamy Brothers, Big Love
- 33 Highway 101, All The Reasons Why
- 34 28 The Judds, Change Of Heart
- A35 — T. Graham Brown, Come As You Were

FM 102.5

Phoenix P.D.: R.J. Curtis

- 1 1 Randy Travis, Deeper Than The Holler
- 2 3 Earl Thomas Conley, What I'd Say
- 3 5 Alabama, Song Of The South
- 4 4 Dan Seals, Big Wheels In The Moonlight
- 5 6 Gene Watson, Don't Waste It On The Blues
- 6 8 Merle Haggard, You Babe
- 7 10 Kathy Mattea, Life As We Knew It
- 8 9 Skip Ewing, Burnin' A Hole In My Heart
- 9 2 Rodney Crowell, She's Crazy For Leaving
- 10 4 Eddy Raven, 'Til You Cry
- 11 15 The Oak Ridge Boys, Bridges And Walls
- 12 16 Larry Boone, I Just Called To Say Goodbye Again

COUNTRY 105 FM

Sacramento P.D.: Don Langford

- 1 2 Alabama, Song Of The South
- 2 3 Earl Thomas Conley, What I'd Say
- 3 4 Skip Ewing, Burnin' A Hole In My Heart
- 4 1 Randy Travis, Deeper Than The Holler
- 5 5 Dan Seals, Big Wheels In The Moonlight
- 6 8 Dwight Yoakam, I Sang Dixie
- 7 7 J.C. Crowley, Paint The Town And Hang The Moon
- 8 9 The Forester Sisters, Sincerely
- 9 10 Holly Dunn, (It's Always Gonna Be) Someday
- 10 11 Gene Watson, Don't Waste It On The Blues
- 11 13 Tanya Tucker, Highway Robbery
- 12 14 The Desert Rose Band, I Still Believe In You
- 13 15 Southern Pacific, Honey I Dare You
- 14 16 Merle Haggard, You Babe
- 15 18 Conway Twitty, I Wish I Was Still In Your Dream
- 16 19 Larry Boone, I Just Called To Say Goodbye Again
- 17 20 Sweethearts Of The Rodeo, I Feel Fine
- 18 21 Ronnie Milsap, Don't You Ever Get Tired (Of Hur)
- 19 22 Reba McEntire, New Fool At An Old Game
- 20 23 Eddy Raven, 'Til You Cry
- 21 24 The Oak Ridge Boys, Bridges And Walls
- 22 25 T. Graham Brown, Come As You Were
- 23 26 Ricky Van Shelton, From A Jack To A King
- 24 27 T.G. Sheppard, You Still Do
- 25 28 George Jones, I'm A One Woman Man
- 26 29 Michael Martin Murphey, From The Word Go
- 27 30 George Strait, Baby's Gotten Good At Goodbye
- 28 29 EX Lorie Morgan, Trainwreck Of Emotion
- 29 Nitty Gritty Dirt Band, Down That Road Tonight
- EX — Vern Gosdin, Who You Gonna Blame It On This Time

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
70 A-11 (Tree, BMI)	53 HOLD ME (Wooden Wonder, SESAC) HL
33 ALL THE REASONS WHY (Warner-Tamerlane, BMI/Sportsman, BMI/Warner-Reluge, ASCAP/Macy Place, ASCAP) WBM	28 HOLD ON (A LITTLE LONGER) (Steve Wariner, BMI/Irving, BMI) CPP
27 BABY'S GOTTEN GOOD AT GOODBYE (Co-Heart, BMI/Muy Bueno, BMI)	75 HOMELESS PEOPLE (Songs Of Portuguese, ASCAP/Brother Bill's, ASCAP/Lowery, BMI/Eufaula, BMI)
80 BACK IN THE SWING AGAIN (DeLory/Real Johnson/Tom Collins, BMI)	13 HONEY I DARE YOU (Miguel's Fist, ASCAP/Bob-A-Lew, ASCAP/Maypop, BMI/Long Tooth, BMI) WBM
38 BIG LOVE (Bellamy Bros., ASCAP)	94 HONEY I'M JUST WALKING OUT THE DOOR (Cherolyn, BMI)
4 BIG WHEELS IN THE MOONLIGHT (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL	45 I DON'T WANT TO MENTION ANY NAMES (Jack & Bill, ASCAP/Amanda-Lin, ASCAP/Alabama Band, ASCAP) HL/WBM
50 BLUE SIDE OF TOWN (Almo, ASCAP/Little Nemo/Irving, BMI) CPP	21 I FEEL FINE (SBK Blackwood, BMI/ATV, BMI) HL
42 BORDERLINE (Rick Hall, ASCAP)	19 I JUST CALLED TO SAY GOODBYE AGAIN (SBK April, ASCAP/Butler's Bandits, ASCAP/SBK Blackwood, BMI/Larry Butler, BMI) HL
17 BRIDGES AND WALLS (Tom Collins, BMI/Song Pantry, ASCAP/VanWarmer, ASCAP)	99 I KNOW HOW HE FEELS (Maypop, BMI/Alabama Band, ASCAP) WBM
3 BURNIN' A HOLE IN MY HEART (Acuff-Rose, BMI/Milene, ASCAP) CPP	79 I MARRIED HER JUST BECAUSE SHE LOOKS LIKE YOU (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)
40 CHANGE OF HEART (Caseyem, BMI/Kentucky Sweetheart, BMI)	5 I SANG DIXIE (Coal Dust West, BMI) WBM
47 THE CHURCH ON CUMBERLAND ROAD (Little Big Town, BMI/American Made, BMI/Wee B, ASCAP)	8 I STILL BELIEVE IN YOU (Bar None, BMI/Bug, BMI)
24 COME AS YOU WERE (Dropkick, BMI/SBK Blackwood, BMI) HL	14 I WISH I WAS STILL IN YOUR DREAMS (Tree, BMI/Cross Keys, ASCAP) HL
62 COWBOY HAT IN DALLAS (Miss Hazel, BMI)	49 I'LL BE LOVIN' YOU (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI)
7 DEEPER THAN THE HOLLER (Scarlet Moon, BMI/Screen Gems-EMI, BMI/Don Schlitz, ASCAP/MCA, ASCAP) HL/WBM	25 I'M A ONE WOMAN MAN (Cedarwood, BMI) WBM
56 DONT TOSS US AWAY (Lionrich)	98 I'M IN LOVE AND HE'S IN DALLAS (Irving, BMI/SBK April, ASCAP/Lion Heated, ASCAP) HL
9 DON'T WASTE IT ON THE BLUES (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP) WBM	34 I'M NO STRANGER TO THE RAIN (Tree, BMI)
16 DON'T YOU EVER GET TIRED (OF HURTING ME) (Tree, BMI) HL	11 (IT'S ALWAYS GONNA BE) SOMEDAY (Lawyer's Daughter, BMI/Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP
30 DOWN THAT ROAD TONIGHT (Jeffwho, ASCAP/Bughouse, ASCAP/Mopage, BMI/Warner-Elektra-Asylum, BMI/Moon & Stars, BMI/Screen Gems-EMI, BMI) WBM	82 THE LAST ROSE (A Team, ASCAP)
61 EARLY IN THE MORNING AND LATE AT NIGHT (WB, ASCAP/Two Sons, ASCAP/Morganactive, ASCAP/You & I, ASCAP) CPP/WBM	55 LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Stallier Brothers, BMI) CPP
96 EVERYTIME I GET TO DREAMIN' (Ensign, BMI/Puggy, BMI)	6 LIFE AS WE KNEW IT (Silverline, BMI/Lucrative, BMI/Bug, BMI) WBM
46 FAIR SHAKE (SBK April, ASCAP/Uncle Artie, ASCAP/Lawyer's Daughter, BMI)	43 LONG SHOT (Don Schlitz, ASCAP/Irving, BMI/Almo, ASCAP) HL/CPP
18 FROM A JACK TO A KING (Dandelion, BMI)	86 LOOK WHAT WE MADE (WHEN WE MADE LOVE) (MCA, ASCAP/Patchwork, ASCAP/Desert Rose, BMI) HL
29 FROM THE WORD GO (Tree, BMI) HL	76 LOVE HELPS THOSE (Scarlet Moon, BMI)
48 THE HEART (SBK Blackwood, BMI/Resaca, BMI)	81 LOVE IN MOTION (Morgan Active, ASCAP/You & I, ASCAP/Dejamas, ASCAP)
35 HEARTBREAK HILL (Sorghum, ASCAP/Irving, BMI)	64 MAMA KNOWS (SBK April, ASCAP/Music City, ASCAP/Millhouse, BMI) HL
66 HELP ME GET OVER YOU (Hollywood Avenue, BMI)	59 MORE THAN ENOUGH (White Oak, ASCAP)
71 (HERE COMES) THAT OLD FAMILIAR FEELING (Bent Cent, BMI)	73 MY TRAIN OF THOUGHT (Termite, ASCAP/Bughouse, ASCAP/Famous Monsters, BMI)
93 HERE'S TO YOU (Lyn Pen, BMI)	52 NEVER TOO OLD TO ROCK 'N' ROLL (Tree, BMI/Strawberry Lane, BMI/Cross Keys, ASCAP/Karen Ann, ASCAP) HL
58 HEY HEART (SBK Blackwood, BMI/Larry Butler, BMI) HL	22 NEW FOOL AT AN OLD GAME (Chappell, ASCAP/EEG, ASCAP) HL
10 HIGHWAY ROBBERY (Cross Keys, ASCAP/Tree, BMI/Jack & Bill, ASCAP/Mc Bec, ASCAP/Terrace, ASCAP) HL	39 OLD COYOTE TOWN (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/WB, ASCAP/Make Believeus, ASCAP/Screen Gems-EMI, BMI)
60 HIT THE GROUND RUNNIN' (EEG, ASCAP)	77 ONE IN YOUR HEART ONE ON YOUR MIND
	(Songmedia, BMI/Friday Night, BMI)
	13 PAINT THE TOWN AND HANG THE MOON TONIGHT (Crowman, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP) WBM
	85 PERFECT (MCA, ASCAP)
	84 RAININ' IN MY HEART (Excellore, BMI)
	88 ROLLER COASTER RUN (UP TOO SLOW, DOWN TOO FAST) (Lawyer's Daughter, BMI)
	87 SACRED GROUND (Cross Keys, ASCAP/Tree, BMI/David 'N' Will, ASCAP)
	91 SETTIN' AT THE KITCHEN TABLE (Acuff-Rose, BMI)
	69 SHE DESERVES YOU (Colgems-EMI, ASCAP/Don Schlitz, ASCAP)
	37 SHE REMINDED ME OF YOU (SBK April, ASCAP/Ideas Of March, ASCAP/New and Used, ASCAP) HL
	31 SHE'S CRAZY FOR LEAVING (Granite, ASCAP/Coolwell, ASCAP/Chappell & Co., ASCAP) HL
	20 SINCERELY (American League, BMI/Irving, BMI/Liason Two, BMI) HL/CPP
	65 SLOW PASSIN' TIME (Chappell & Co., ASCAP/Serenity Manor, ASCAP/R.M.B., ASCAP/Bibo, ASCAP/Robin Hill, ASCAP) HL
	2 SONG OF THE SOUTH (Jack & Bill, ASCAP) HL
	57 STAY NOVEMBER (SBK Combine, BMI/Sweet Baby, BMI)
	54 TELL IT LIKE IT IS (Conrad, BMI/Ol Rapp, BMI)
	44 A TENDER LIE (With Any Luck, BMI)
	68 TENNESSEE NIGHTS (WB, ASCAP/Sante Fe, ASCAP/Warner-Tamerlane, BMI/Duck Songs, BMI)
	97 THAT OLD WHEEL (Do-Tel, ASCAP)
	63 THERE'S A TEAR IN MY BEER (Acuff-Rose, BMI)
	92 THIS OLD FEELING (Little Bill, BMI)
	12 'TIL YOU CRY (Chappell & Co., ASCAP/EEG, ASCAP) HL
	36 TRAINWRECK OF EMOTION (Wrensong, ASCAP/Headless Horseman, BMI)
	51 TWILIGHT TIME (Tro-devon, BMI)
	78 TWO HEARTS (SBK Blackwood, BMI)
	89 WALK THAT WAY (Eight-O-Five, ASCAP/Millhouse, BMI)
	100 A WAY TO SURVIVE (Tree, BMI)
	67 WE MUST BE DOIN' 'SOMETHIN' RIGHT (Eddie Rabbitt, BMI/Englishtown, BMI)
	95 WHAT HE DOES BEST (Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI) WBM
	1 WHAT I'D SAY (Rick Hall, ASCAP/Alabama Band, ASCAP) WBM
	74 WHEN YOU SAY NOTHING AT ALL (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM
	41 WHICH WAY DO I GO (NOW THAT I'M GONE) (Intersong, ASCAP/Hide-A-Bone, ASCAP) HL
	32 WHO YOU GONNA BLAME IT ON THIS TIME (Tree, BMI/Hookem, ASCAP) HL
	83 WRONG TRAIN (Chiplin, ASCAP/April, ASCAP)
	23 YOU BEBIE (Acuff-Rose, BMI) CPP
	72 YOU GOT IT (SBK April, ASCAP/Gone Gator, ASCAP/O'risongs, ASCAP)
	26 YOU STILL DO (Zomba, ASCAP/Makin' Songs, ASCAP)
	90 YOU'RE GONNA MAKE HER MINE (Silverline, BMI) WBM

Gibson Shoots For 2nd Metal Cert 'Electric Youth' Is Showcase For Teen

BY TERRY WOOD

LOS ANGELES Like most good songwriters, Debbie Gibson says she is improving with age—even at age 18.

"I'm able to base more of my songs on experience now," says the teen sensation from Long Island, N.Y., who is aiming to duplicate or exceed the triple-platinum success of her Atlantic debut, "Out Of The Blue," with a mature follow-up, "Electric Youth."

"I was only 13 when I first wrote 'Only In My Dreams' [the first of five top five singles from 'Out Of The Blue'], and I still hadn't had a boyfriend then—I was just gues-

ing, really," says Gibson, punctuating her sentence, as she often does, with an unaffected laugh. "I can relate better to my own songs now."

Gibson wrote all 11 songs on the new album and produced six of them. Fred Zarr, who helped produce "Out Of The Blue," handled four songs on "Electric Youth" and produced one new song with the singer.

"I definitely think there's more variety in this album," says Gibson, who will appear on the American Music Awards Monday (30) as a nominee and co-host. "There are four ballads on this album, and I think the whole album is stronger

vocally. I don't think people knew what I could do vocally before the first album, so the new songs have an even wider range.

"Songwriting, actually, is the easiest and most rewarding thing for me. I usually write them late at night, before I go to sleep, and they only take 10 or 15 minutes."

Coincidentally, the release of her second album comes only a month after the follow-up MCA release by pop's other teen queen, Tiffany. Their debut recordings were also released at roughly the same time, in the spring of 1987.

"I really like her new album," Gibson enthuses. "I like it a lot better than her first one, and I've played it so much my parents are saying, 'Shut up with the Tiffany'"

(Continued on page 38)



Royal Family. Australian singer Kylie Minogue, right, greets Queen Elizabeth II following her command performance at Royal Albert Hall. In the background are the members of Bananarama.

Catalog, Remasters Fuel The Jimi Experience Rykodisc Issues Hendrix Disks

BY DAVE DiMARTINO

LOS ANGELES Jimi Hendrix continues to be a phenomenon close to 20 years after his death.

The latest evidence of that fact is Rykodisc's best-selling "Radio One" album, a compilation of BBC radio sessions recorded in 1967, that has rapidly climbed the Top Pop Albums chart and is now perched at No. 119 with a bullet.

Now approaching the 200,000 sales mark, the set is Rykodisc's fastest-selling title to date. The company's previous top title was Hendrix's "Live At Winterland" album (released in 1987), which further proves that interest in the late legendary guitarist continues to thrive.

Central to both recordings has been producer Alan Douglas, who controls the rights to Hendrix's music and who was instrumental in getting these stunning new Hendrix recordings out on Massachusetts-based Rykodisc. Prior to the "Winterland" release, the vast majority of Hendrix's recordings were—and still are—on Warner/Reprise.

Douglas says the link with Rykodisc is working to everybody's benefit.

"Jimi Hendrix has been a Warner Bros. artist for over 20 years now," he says. "They have a large catalog, and there's a certain amount of complacency within the company. They sell X amount of [Hendrix] records every year without putting any new

energy into it. My argument is that Hendrix always has a growing audience. Of course they see it—but they only see it at the end of each year, when they see that they sold more records than they did the last period."

Thus, says Douglas, with Warner already working its successful catalog, a move elsewhere was called for when new Hendrix material was located. The Rykodisc connection came about when Douglas went looking for "a young, aggressive company that was, in my opinion, solid financially, with lots of energy, and growing. I needed somebody that was growing and could use the product to help them grow."

Douglas says the "Radio One" material had been sitting in the BBC archives for years. "Over the years I've been hearing bootlegs come out, off of air checks and things, all over the place. We finally decided that we ought to go on in and do as good a sound job on those tapes as we could, and put them out."

Though recorded in mono, the sessions went through a thorough digital cleaning-up process. Douglas credits engineer Joe Gastwirt, who took the masters to San Francisco's well-known noise-reduction company Sonic Solutions, for the surprisingly good sound of "Radio One." "If you hear the original tapes and then these tapes, the difference is incredible," he says.

On a historical level, the sessions heard are especially interesting to Hendrix fans because, as Douglas notes, they were done comparatively early in the guitarist's career, "when Jimi was becoming a star as such." Such rarely heard tracks as "Catfish Blues," "Drivin' South," and "Hoochie Coochie Man" provide a fascinating look at Hendrix's pre-Experience repertoire.

"I think we got a mix of Hendrix, pre-Experience and [when the] Experience [was] just exploding," Douglas says, "giving us a mix of material very different than anything else that's been released."

Later this year, Douglas will supervise the Rykodisc release of "Isle Of Wight," Hendrix's last public performance. The recording had initially been slated to appear after the "Win-

(Continued on page 38)

Coil, Zoogz Albums Bear Buckley Tracks; MTV Sets Censored Jane's Addiction Clip

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

GOODBYE AND HELLO AGAIN: As unlikely as it sounds, we may be in the midst of a **Tim Buckley** revival. Music by the late singer/guitarist—who recorded an unbroken string of classic albums from 1966 through 1975, when he died—is emerging from several unexpected quarters.

The U.K. got the first taste of this seeming revival a few years back when indie group **This Mortal Coil** hit it big with Buckley's "Song For A Siren," then followed up with "Morning Glory" and "I Must Have Been Blind" on its "Filigree And Shadow" album. Then wacked-out avant-guitarist **Eugene Chadbourne** (along with a barely uncredited **Camper Van Beethoven**) devoted an entire album side to Buckley compositions on his recent "The Eddie Chatterbox Double Trio Love Album" on the indie Fundamental label. Furthermore, the Beat has just received an advance cassette of the new **Zoogz Rift** album—set for imminent release on SST—bearing a version of Buckley's "Look At The Fool."

But the best news is yet to be told: By the year's end, it's very likely that all of Buckley's albums—the majority of which have been deleted for years—will be back in stores on CD.

Enigma Records has finalized a deal that will see the release of all of Buckley's post-Elektra material on both CD and cassette on their soon-to-be-announced Enigma Retro line. Included in the deal are Buckley's "Blue Afternoon," "Starsailor" (which, in fact, the Beat thinks is close to the best album ever recorded), "Greetings From L.A.," "Sefronia," and "Look At The Fool." Even better news: Also in the deal are two previously unreleased live albums, one recorded in 1968 at London's Palladium, the other in 1969 at Los Angeles' famous Troubadour.

And if that isn't enough, word has it that Elektra will issue Buckley's "Happy Sad" as a midline CD March 3, with the rest of his catalog there (including the best-selling "Goodbye And Hello") hopefully soon to follow.

NO RIOT JOKES: With a Grammy nomination behind it, Los Angeles' own odd band **Jane's Addiction** will kick off a new leg of its U.S. tour Friday (3) in Miami. Big news on the Jane front includes the release of the 28-minute Warner Reprise video "Soul Kiss" on Valentine's Day (Feb. 14). Dubbed a "videomontary," the videocassette contains "Mountain Song"—the first promo video by the band, shot at the L.A. club the Scream—

and will bear a "deemed unacceptable for broadcast standards" sticker.

Lead vocalist **Perry Farrell** "has always maintained that he would never consent to an edited version of 'Mountain Song' (or any Jane's Addiction video) in order to receive airtime on any broadcast channel," says a band press release. "His artistic integrity intact," it continues, "MTV has just agreed to air 'Mountain Song,' unedited, on its 'Headbangers' Ball' and '120 Minutes' programs."

It's a bold step for MTV, since—after all—"Mountain Song" contains actual *nudity*.

But wait! The press release continues: "As there is nudity in the video, black censor bars will adorn the 'offensive areas.'"

Artistic integrity: It's not just for breakfast anymore.

SPEAKING OF INTEGRITY, charismatic **Morton Downey Jr.** will devote not one but *two* of his shows to the pressing topic of "groupies," Feb. 27-28. Guests on the show will include **Pamela Des Barres** (who penned "I'm With The Band," a recent tome on the subject), **Ted Nugent**, and members of **Anthrax**, **House Of Lords**, **Circus Of Power**, **Ratt**, and **Winger**. Also appearing will be recent I.R.S. Records signing **Christmas**, who should provide "a stark juxtaposition to everyone else," according to a label spokesman.

SHORT TAKES: Epic will repackage and reservice the debut of Brit hitmakers **Bros**, who have sold more than 1.4 million albums in the U.K. *alone*, and who just sold out six consecutive nights there at Wembley Stadium (capacity 12,000). Due to be relaunched in March, "Push" will contain a new track called "Madly In Love" . . . **Lloyd Cole** will be recording his new album through February and March in New York, with producers **Paul Hardiman** and **Fred Maher** at the helm . . . This week, **Beggars Banquet/RCA** releases the second **Pierce Turner** album, for which there are big hopes. . . . In the Beat's mailbox this week was an unusual package from Private Music, containing Guyanese-style madras curry powder and hot Russian gourmet horseradish. On the horseradish label was a sticker that read, "What do these two cultures have in common?" The Beat's immediate answer? *Both* have produced food products that have been packaged together and sent out by Private Music! Only later would it be revealed that the package was promoting a new album recorded by **Ravi Shankar** in Moscow.



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15,300-Seat Venue To Draw Top Pop, Rock, Country Acts Orlando Arena Opens Up Central Florida

BY THOM DUFFY

ORLANDO, Fla. The new Orlando Arena, which opened in late January, is expected to reshape the concert market throughout Central Florida, drawing acts that previously bypassed the city and pulling superstar tours that previously bypassed the state, according to promoters and building managers.

During a "honeymoon" that likely will last six months to a year, promoters say, most of the top pop, rock, and country artists on tour in Florida will perform at the 15,300-seat venue, lured by the prestige of playing at the state's newest concert facility, located in one of the nation's fastest growing metropolitan areas.

The Orlando Arena made its debut Monday (30) with an appearance by Bill Cosby. Confirmed bookings through February include Kenny Rogers and Dolly Parton, Bon Jovi, Chicago, George Strait, and Hank Williams Jr.

In the long run, however, the new building will face keen competition for concerts in one of the most crowded entertainment-facility markets in the nation—a market that stretches the length of Interstate 4 across the center of Florida and includes the Sun Dome in Tampa, the Lakeland Civic Center, the Orange County Convention and Civic Center in Orlando, and the Ocean Center in Daytona Beach.

Although the Orange County Civic Center has hosted several con-

certs in Orlando in recent years, the building is primarily booked with convention and trade shows and is frequently unavailable for tour routings. As a result, fans in Orlando have grown accustomed to traveling 90 miles west to Tampa, 50 miles west to Lakeland, or 50 miles east to Daytona for major shows.

The Orlando Arena will change that. The building, which is adjacent to Interstate 4 in downtown Orlando, has a state-of-the-art design similar to that of the Miami Arena. It can accommodate about 4,000 more fans than the Sun Dome, Expo Hall, or Civic Center, and 6,000 more than either the Lakeland Civic Center or Daytona's Ocean Center. It is the largest concert venue between the Omni in Atlanta, which seats 17,300, and the Miami Arena, with a capacity of 16,600.

"The arena is not going to be a harbinger of bad news for the other facilities," said John Christison, director of Orlando Centroplex, the city department that manages the Orlando Arena. "I believe it's going to increase the overall concert traffic [in Florida]."

According to Centroplex officials and concert promoters, the opening of the Miami Arena last July will help, not hinder, the Orlando Arena. Together, the two buildings will create "a logical routing into the state for major tours," Christison said.

brilliant ear for melodies. They work together, and have the same values I do, in not letting overplaying swamp the song."

Tikaram met Van Hooke through her manager, Paul Charles, who was at her first appearance at the Mean Fiddler club in London. "He's [Irish singer] Paul Brady's agent, and because someone of his stature picked up on me, all the record companies started coming to the gigs. Things happen quickly in England."

Indeed. On the strength of the British singles "Good Tradition" and "Twist In My Sobriety," "Ancient Heart" went top 10 in England and all the way to No. 1 in Tikaram's native Germany and in Norway, which the singer calls "the only place that sells Leonard Cohen records."

JIM BESSMAN

ON THE SKIDS

This band hails from Sayreville, N.J. It's starting a national arena tour this month. It has strong crossover potential. And it's not Bon Jovi.

Skid Row bows this month on Atlantic with a self-titled debut. As you might expect, the group's ties with Bon Jovi are longstanding.

"We grew up together; we used to live right down the street from each other," says Skid Row guitarist Dave "The Snake" Sabo of the days when Jon Bon Jovi was John Bongiovi. "He did for us what he did for Cinderella. We've been friends, and he always listened to the music I made, but he never felt in his heart it was ready."

But Bon Jovi finally heard something he liked and passed the tape on to his manager, Doc McGhee. A few pen strokes later, Skid Row had a management deal and, reportedly, a big-money record contract.

In the studio, Skid Row teamed with producer Mike Wagener, the man behind the board for White Lion's "Pride." Says Sabo: "Not to brown-nose the guy, but [Wagener] was the sixth member of the band. He definitely brought the best out of everybody."

The first single, "Youth Gone Wild," has an accompanying video. Skid Row will also open for—who else?—Bon Jovi on its North American tour.

BRUCE HARING

ARTIST DEVELOPMENTS

AX TO GRIND

"I'm not sure that politics and rock'n'roll were ever strange bedfellows," says singer/guitarist Jon Butcher, whose new Capitol album, "Pictures From The Front" (his third for the label), contains some outspoken material.

"All great rock made a political statement," he says. "We live in a two-dimensional society, and it's gotten so fluffy that people are taken aback when Tracy Chapman makes a statement that needs to be made."

Like Chapman, Butcher hails from the Boston area; also like her, he has stepped forward with songs that reflect on social tumult in America and abroad. The first single from the album, "Send Me Somebody," talks about gang violence and shootings of passers-by.

"A friend of mine was inadvertently injured by a stray bullet," Butcher says of the incident that prompted the song, which has gained quick acceptance from album rock programmers. "I had a near encounter with the gang lifestyle."

Other tracks deal with the impact of Reaganomics ("Might As Well Be Free"); apartheid in South Africa ("Beating Drum"); and Boston's red-light district, dubbed the Combat Zone ("Division Street").

Of his new material, Butcher says, "sometimes when you tell somebody else's story, you tell your own."

CHRIS MORRIS

TEENAGE TIKARAM

Britain's 19-year-old Tanita Tikaram brings a mature sensibility to her Reprise debut album, "Ancient Heart."

Instead of adolescent romance themes, her songs bear the intelligence and thoughtfulness of such role models as Joni Mitchell and Leonard Cohen. Dance beats have been replaced by Peter Van Hooke and Rod Argent's compatible arrangements and production.

"Peter played drums for Van Morrison, who had such a great sound," says Tikaram. "And Rod [the former Zombies member and leader of Argent] has such a

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TALENT IN ACTION

MILES DAVIS
Indigo Blue
New York

IMAGINE A MUSICIAN opening a swank new midtown Manhattan jazz club, commanding a \$25 cover charge and \$10 minimum for drinks, and then proceeding to play a perfunctory set of mildly interesting electric funk tinged with jazz. That musician, you can assume, would be promptly chased out of town.

Such was not the case, however, when 62-year-old trumpeter Miles Davis opened Indigo Blue and proceeded to do precisely that.

In attending Davis' first New York club date in 13 years, patrons paid close to \$100 per couple for the privilege of seeing the jazz legend up close, and they enthusiastically applauded his set.

One can only hope that they didn't pay to actually hear Davis play his trumpet, for by Dec. 18, the third night of his engagement, Davis hardly bothered to play the instrument at all. He noodled a lot, deigning to blow for maybe 30 seconds at a stretch, but he spent most of his time as a band leader.

At times, the energetic ensemble did reach exuberant heights, punching up such Davis compositions as "Tutu" and "Perfect Way" with rhythmic flair.

The primary soloists were saxophonist Kenny Garrett, who provided what little jazz credibility the band had, and Joseph Foley McCreary, whose guitarlike "lead bass" work, while scorching, never strayed far from the well-worn paths blazed long ago by Jimi Hendrix et al. The wide-ranging percussive work of Marilyn Mazur also stood out.

There were a few brief shining moments when the unmistakable voice of Davis' poignant, haunting trumpet could actually be heard and appreciated. Unfortunately, the one song that Davis chose to extend himself for was Michael Jackson's "Human Nature," which, unlike his rendition of Cyndi Lauper's "Time After Time," sounded trite and tired instead of fresh and reinvented.

It's clearly time for Davis to move on. Again.

CHARLES PAIKERT

ANSON FUNDERBURGH & THE ROCKETS WITH SAM MYERS

Tipitina's, New Orleans

WINNERS OF FOUR HONORS—including best blues band for 1988—at the recent W.C. Handy Awards, Anson Funderburgh & the Rockets, along with Sam Myers, brought their down-home brand of blues to Tipitina's Jan. 1.

The Dallas-based quartet continues to be head and shoulders above any other blues band currently making the club circuit in the South. Propelled by Funderburgh's tenacious Fender guitar and Myers' plaster-cracking vocals and harmonica, the group creates an amazing vintage blues sound, one the likes of the late blues greats Howlin' Wolf and Muddy Waters would have surely smiled upon.

The repertoire at the group's Tipitina's show was derived from their four Black Top albums and a number of obscure and familiar blues classics. Opening their first set with a storming version of "My Heart Cries Out For You," the band fol-



Cameo Appearance. Eddie Murphy, left, called on his friend Larry Blackmon of Cameo when it came time to work on his forthcoming Columbia album. Blackmon produced three tracks on the album, which will be out later this year.

lowed with other strong blues shuffles, including "A Man Needs His Loving All The Time," "Pawnbroker," and "I Don't Want No Leftovers."

Although visually a stoic front man, Myers nevertheless is capable of injecting strong emotion into the material he chooses to sing. He is also one of the few players capable of recalling Little Walter and Sonny Boy Williamson, the great masters of the blues harp. With Funderburgh & the Rockets complementing him superbly, Myers especially shined when he sang slower numbers like "Sleeping In The Ground" and "Changing Neighborhoods."

Throughout the band's two 90-minute sets—ending finally at 2:30 a.m.—the club remained packed, which was no easy task considering it was the night after New Year's Eve.

JEFF HANNUSCH

THE NEVILLE BROTHERS & FRIENDS *Storyville Jazz Hall* New Orleans

THE NEVILLES and "friends"—Bonnie Raitt, Herbie Hancock, Buckwheat Zydeco, the Dixie Cups, the Dirty Dozen Brass Band, Jimmy Buffett, Gregg Allman, Ivan Neville, actor Dennis Quaid, and CBS newsman Ed Bradley—appeared here Dec. 18 to film a Cinemax Sessions special.

Since admission to the show was by invitation only, the club was accordingly jammed with the Neville's

more enthusiastic home-town fans, who squeezed their way onto the guest list.

Not surprisingly, the Nevilles used the show to debut a number of tunes from their new album, due from A&M in March. Opening with a funky "Yellow Moon," the group, which seems to have abandoned the idea of trying to sound contemporary, returned to the rootsy New Orleans sound that won over most of their fans in the first place.

Other new songs included "Sister Rosa," Cyril Neville's tribute to Rosa Parks, and the rousing "Fire And Brimstone," which was propelled by the Dirty Dozen Brass Band.

Certainly no TV special concerning the Neville Brothers would be complete without Aaron Neville's 1966 ballad hit "Tell It Like It Is," and he obliged by delivering an especially emotional rendition.

Aaron's son Ivan, a former member of the Neville Brothers band, is currently making waves on his own. Joined on stage by Raitt, Ivan performed his current hit "Not Just Another Girl," winning an appropriate hug from his dad.

One of the Nevilles' more enthusiastic supporters was CBS' Bradley. Not only did he do a song with the group—appropriately, the Dominoes' classic "60 Minute Man"—but he occasionally appeared between songs, urging the audience to "get Nevillized!"

J.H.

DEBBIE GIBSON SHOOT FOR STARS

(Continued from page 36)

album already! She's moved a little more toward a Stevie Nicks style, and I think it's just a matter of time before people stop comparing us."

While Tiffany has allowed her producer/svengali, George Tobin, to shape her career, Gibson has made her development a family affair. Her mother is her full-time manager, while her father continues to work for Trans World Airlines. Her older sister has assisted with styling chores for videos and, with her grandparents, runs Debbie's fan club. Even Gibson's younger sister is part of the team, helping with her wardrobe.

"I'm pretty true to my image," Gibson says with a chuckle. "I be-

lieve in being clean-cut and hard working. For concerts and videos, I mainly wear things from my closet."

Gibson's label has been content to let her chart her own career course. "Atlantic didn't come by the studio until the new album was in the final mixes," she says.

Atlantic president Doug Morris says, "We feel her instincts are right on the bull's-eye. She knows best how to communicate with her audience, and we follow her instincts. This album is an important step forward for her, and you can count on her to be one of the major stars of the next decade, guaranteed."

AB BOXSCORE TOP CONCERT GROSSES

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ARTIST(S)	Venue	Date(s)	Ticket Price(s)	Capacity	
THE ULTIMATE EVENT: FRANK SINATRA LIZA MINELLI SAMMY DAVIS JR.	Reunion Arena Dallas, Texas	Jan. 17	\$593,465 \$45/\$32.50	15,097 18,711	PACE Concerts
NEW EDITION AL B. SURE! BOBBY BROWN	New Charlotte Coliseum Charlotte, N.C.	Jan. 20	\$372,793 \$17	21,929 23,800	Dimensions Unlimited/ Al Haymon Enterprises
BARRY MANILOW	Caesars Palace Lake Tahoe, Nev.	Dec. 31- Jan. 1	\$299,000 \$50/\$40	3,900 sellout	in-house
LUTHER VANDROSS/ANITA BAKER SINBAD	Bradley Center Milwaukee	Dec. 18	\$287,875 \$25	12,300 18,000	Stardate Prods.
RANDY TRAVIS/ TAMMY WYNETTE	Patriot Center George Mason Univ. Fairfax, Va.	Jan. 15	\$224,508 \$17.50	12,829 14,874 sellout	Special Moments Promotions Musicentre Prods.
POISON TESLA	The Omni Atlanta, Ga.	Jan. 18	\$204,225 \$17.50	12,396 16,985	PACE Concerts Concert Promotions/ Southern Promotions
POISON TESLA	Mississippi Coast Coliseum & Convention Center Biloxi, Miss.	Jan. 20	\$184,783 \$17.50	11,186 12,000	Beaver Prods.
WHISPERS/ PHYLLIS HYMAN	Resorts International Hotel Atlantic City, N.J.	Jan. 13-15	\$184,118 \$27.50/\$22.50	7,452 7,700 sellout	Electric Factory Concerts
RANDY TRAVIS/MERLE HAGGARD	Hampton Coliseum Hampton, Va.	Jan. 13	\$167,108 \$17.50	9,549 sellout	Special Moments Promotions
POISON TESLA	Barton Coliseum Little Rock, Ark.	Jan. 21	\$165,000 \$16.50	10,000 sellout	Mid-South Concerts Beaver Prods.
OZZY OSBOURNE ANTHRAX	The Summit Houston, Texas	Jan. 6	\$158,873 \$17.50/\$12.50	9,468 12,000	PACE Concerts
RANDY TRAVIS/MERLE HAGGARD	Wicomico Youth Center Salisbury, Md.	Jan. 14	\$140,052 \$17.50	8,003 11,200 sellout	Special Moments Promotions
GEORGE STRAIT BILLY JOE ROYAL	Mississippi Coliseum Jackson, Miss.	Jan. 21	\$110,490 \$15	7,507 sellout	Varnell Enterprises
OZZY OSBOURNE ANTHRAX	Kemper Arena Kansas City, Mo.	Jan. 10	\$108,308 \$17.50	6,513 12,200	Contemporary Presentations New West Presentations
METALLICA QUEENSRYCHE	Special Events Center Univ. of Texas- El Paso	Jan. 21	\$107,559 \$15.50	6,937 10,000	Stardate Concerts PACE Concerts
RANDY TRAVIS/MERLE HAGGARD	Martin Luther King Jr. Arena Savannah Civic Center, Ga.	Jan. 12	\$107,433 \$17.50	6,139 7,000	Special Moments Promotions
OZZY OSBOURNE ANTHRAX	Hirsch Memorial Coliseum Shreveport, La.	Jan. 7	\$96,304 \$16	6,297 10,300	PACE Concerts
GEORGE STRAIT BILLY JOE ROYAL	Barnhill Arena Univ. of Arkansas- Fayetteville	Jan. 20	\$94,557 \$15	6,501 sellout	in-house

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RYKO, WB RELEASE HENDRIX DISKS

(Continued from page 36)

terland" album, but Douglas' intervening negotiations with the BBC for the "Radio One" sessions briefly postponed its release.

"I didn't want to put out two straight concerts back to back if I could help it," Douglas says, "and I also wanted to give Rykodisc a catalog concept—so they can deal with the merchandising and so on on that basis."

Producer Douglas' long association with Hendrix—which included being in the studio with Hendrix "all of 1969," he says—has not been without its share of controversy. In the mid-'70s, Douglas caused a stir with the posthumous release of two Re-

prise albums—"Crash Landing" and "Midnight Lightening"—that featured Hendrix backed by overdubbed session musicians.

"For me, it was just regular record business," Douglas says with some irony. "The critics bitched and moaned, but 10-12 years later they do the same thing to 'Bird' and everybody says, 'What a great technological achievement.' I tell whoever talks about it, to look what they did to [Charlie Parker]—they isolated his solos and they put contemporary musicians playing, and everybody says 'Isn't that great.' That's all I did, man—I didn't do anything else but the same thing."

Reggie Award, Vendors Liven Up Meeting; VSDA Leaders Mull Policies And Trends

BY EARL PAIGE

WHERE'S REGGIE? The Video Software Dealers Assn.'s Regional Leaders Conference is five years old, but like everything else in home video, the confab is changing so fast that even VSDA administrative staff people were surprised by the sudden interest in the event this year, held at the Sheraton East in San Diego Jan. 15-17.

One new element is the Reggie award, which goes to the manufacturer who lends the most support to VSDA's chapters, which now number 50 in 30 states and four Canadian provinces. The award has nothing to do with Reggie Jackson, the baseball great, but stands for "regional chapter," explained Pam Cohen, executive director.

Cohen made her first address at the affair since being named the replacement for retiring executive VP Mickey Granberg (Billboard, Nov. 19).

HURRAY HOLLYWOOD: This marked the first time the conference included an event for vendors. The innovation drew advance registrations from Academy Home Entertainment, Fries Home Video, HBO Home Video, International Video Entertainment, Magnum Entertainment, MCA Home Video, Media Home Entertainment, MGM/UA Home Video, Paramount Home Video, Prism Entertainment, RCA/Columbia Pictures Home Video, Republic Pictures Home Video, Virgin Vision, Walt Disney Home Video, and Warner Home Video.

ON THE SPOT: Five retailer panelists critiqued manufacturers (Billboard, Jan. 28). The latter group was represented by moderator Herb Fischer, senior VP of sales

CONVENTION CAPSULES

and marketing at MGM/UA. Jan DeMasse, operator of Video Place, Exeter, N.H., suggested that confusion is one of the reasons why there might be an adversarial relationship between retail and manufacturing. "Unpopular policies are often said to derive from upstairs, not at the home video division level," she said. David Earle, owner of Video Station, Decatur, Ala., said, "Policies often are altered by distributors."

SWEET TALK: That bane of home video, ad spots on movies, may have a sweeter side, suggested panelist Joe Johnson, president of 12-store Midco-GTI, Sioux Falls, S.D. He was greeted with vigorous applause after quipping, "If I'm Snickers, I want at least a 90-day window prior to pay-per-view."

BOARD ROOM: Chapter leaders, no matter how new to VSDA or home video, enjoyed the advantage of constant contact with VSDA's board, who also huddled at the event. One member said only two of 15 board members, The Video Place president Frank Barnako and Schwartz Brothers Inc. president Jim Schwartz, were unable to

attend.

SHOP OFF: Arlene Caplan and Sharon Ballstadt kidded friends that their shopping trip with husbands Allan and David was some kind of credit-card playoff, but it was actually just a relaxing afternoon away from the conference and the video business. Although both Allan and David—heads of Applause Video, Omaha, Neb., and Adventures In Video, Minneapolis, respectively—are on the board, Sharon said she and Arlene hadn't seen each other since the previous year, when VSDA hosted the chapter soiree in New Jersey.

OUT AT THE POOL: This was the first conference on the West Coast after two years in the East. The first event was held March 4-5 in 1987 in VSDA's Marlton, N.J., headquarters (spanking new after the move in late '86 from nearby Cherry Hill, N.J.). Last year, the Feb. 16-18 event was moved to the Viscount Hotel in Mount Laurel, N.J., near the national office.

OUT ON THE DOCK: Yes, that was Arthur Morowitz, two-term VSDA president and head of Metro Video Distributors/Coliseum Video, wetting a fishing line from a fisherman's travel kit he carries with him. The action off the rocks near the Sheraton East wasn't too bad, but it was nothing like Morowitz's retreat on New Jersey's Atlantic shore. "At least there's always the eels, but you never know what you'll hook into."

(Continued on page 41)



In This Corner. World Wrestling Federation star Hillbilly Jim, right, drew more than 1,000 fans when he signed autographs at one of Video Towne Entertainment's stores in Dayton, Ohio. Greeting the grappler, from left, are Robert Williams, Video Towne president, and VP Janice Zosh.

FOR WEEK ENDING FEBRUARY 4, 1989

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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	16	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	68	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	4	72	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA Home Video 80536	1986	29.95
4	3	33	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
5	5	119	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
6	6	138	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
7	9	13	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ♦ Troubadour Records Ltd./A&M Video VC6179	1988	19.98
8	23	87	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
9	7	138	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951	29.95
10	10	14	TEENAGE MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978	1988	14.95
11	8	33	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988	14.95
12	13	175	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
13	11	33	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Lorimar Home Video 662	1988	14.95
14	12	124	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
15	14	33	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
16	24	134	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95
17	NEW ▶		DENVER, THE LAST DINOSAUR World Events Productions, Ltd./Fries Home Video 91660	1988	19.95
18	15	11	SING-ALONG. DANCE-ALONG, DO-ALONG Lorimar Home Video 572	1988	14.95
19	19	15	THE THREE CABALLEROS Walt Disney Home Video 411	1945	29.95
20	22	89	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ♦ Walt Disney Home Video 480	1986	14.95
21	16	2	MOTHER GOOSE STORIES Lorimar Home Video 574	1988	14.95
22	20	24	BUGS BUNNY SUPERSTAR MGM/UA Home Video M201323	1988	19.95
23	21	33	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988	14.95
24	18	13	DISNEY SING ALONG: VERY MERRY CHRISTMAS SONGS Walt Disney Home Video 412	1988	14.95
25	17	25	MICKEY'S CHRISTMAS CAROL Walt Disney Home Video 225	1983	14.95

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

Rentrak Faces Lawsuits By Franchisees Illinois Plaintiffs Charge Fraud, Seek Damages

BY MOIRA McCORMICK

CHICAGO In a pair of lawsuits filed in lower court here by a former National Video franchise against Rentrak Corp. and National Video Inc., three actions are continuing in federal court and the other three are proceeding to arbitration. In related National Video/Rentrak litigation, a suit filed by Rentrak against former Austin, Texas, franchisee Rick Glaubinger is still taking place.

Two groups of former Illinois franchisees, both represented by the Chicago-based law firm of Jenner & Block, filed suit in October in the circuit court of Cook County. According to plaintiffs' attorney Carter Klein, both complaints are nearly identical. The first to file were John Davis; Meyer Sokol; Sokol Enterprises Inc.; Mark, Rebecca, and Thomas Maskey; and Alex Bucciarelli, on Oct. 14. The second group, Dino and Rosemarie Merced and Jack and Dorothy Oakley, filed Oct. 21.

According to Klein, the Davis, Merced, and Oakley actions are proceeding to arbitration, while the So-

kol, Maskey, and Bucciarelli actions have been removed to a federal court under Judge John Norberg.

No dates have yet been set in either case, says Klein. The defendants' attorney, Marc Seidler of the Chicago law firm of Rudnick and Wolfe, did not return Billboard's phone calls.

Both complaints charge Rentrak (known at the time of the alleged misconduct as National Video Inc., or NVI) and National Video Inc. (known at the time as West Coast Video Holdings Inc.) with one count of violation of the Illinois Franchise Disclosure Act, and one count of fraud and misrepresentation. Damages sought include the amount of royalties, franchise fees, and advertising fees paid to then-NVI, amount of net losses suffered by the plaintiffs, confirmation of the rescission of the franchise relationship, punitive damages of \$300,000 per plaintiff (\$600,000 for Bucciarelli), and legal fees.

Davis and the other plaintiffs, who had rescinded their respective franchise relationships with the defendants the day their cases were filed, charge Rentrak and NVI with

making misrepresentations and omissions in National Video's Uniform Franchise Offering Circular and other promotional materials and oral misrepresentations and omissions in connection with National Video's sale of franchisees to plaintiffs. According to the complaint, "NVI's UFOC was materially misleading" in that it "never... informed plaintiffs that NVI would sell or assign plaintiff franchisees to a competing video store franchiser," referring to National Video's selling out to West Coast Video.

Additionally, the suit alleges, the UFOC failed to contain the required pay-per-transaction contract forms, and failed "to disclose the nature and extent of the PPT program and its salient contractual terms." Plus, "NVI omitted to disclose... that [it] would devote most of its resources and efforts to PPT at the expense of its franchise operations."

The suit further charges that the defendants' UFOCs "failed to disclose... hidden franchise fees in the form of VIP and processing fees (Continued on next page)



Something Fishy. As part of the company's first-quarter marketing strategy, CBS/Fox Video's point-of-purchase piece for "A Fish Called Wanda" is an 18-inch-high, 20-inch-long freestanding item that resembles an aquarium. The street date for "Fish" is Feb. 23.

FRANCHISEES SUE RENTRAK

(Continued from preceding page)

and other fees. For example, plaintiff Merced found he was remitting up to \$1,000 or more per month to NVI for NVI's processing of VIP cards." NVI also did not make good on its promise of lower wholesale prices, by "prevent[ing] the plaintiffs from negotiating a more beneficial purchase arrangement with suppliers than that negotiated by NVI," according to the complaint. "Plaintiffs were not informed by NVI's UFOC that suppliers recommended by NVI would and did sell inventory and supplies at higher prices than could be obtained elsewhere."

Among other allegations, the suit also charges that NVI attracted plaintiffs to become franchisees by saying that it "was a large and growing company which would vigorously support its franchisees in Illinois and would have a large group of local advertising and strong public recognition of the National Video name. Plaintiffs were told by NVI representatives and literature that NVI would continue with rapid growth and become the 'McDonald's' of the video retail industry, with strong national and local name recognition, advertising, and support. At the time and after these statements were made, NVI went into a steep decline losing over 300 franchised stores in an 18-month period." Plus, it says "NVI represented to plaintiffs that its PPT pro-

gram would be a highly successful exclusive and unique program for the benefit of NVI franchisees. NVI failed to give plaintiffs rights to any significant number of new releases for an exclusive period of time ahead of the competition. NVI failed to keep PPT exclusive to NVI franchisees. NVI has now abandoned its franchisees to market its PPT program to other competing video store chains and retail outlets, contrary to representations made to those plaintiffs when NVI representatives were selling them their franchises and the PPT program."

Finally, the complaint states, "Numerous other written and oral statements were made to plaintiffs by NVI to induce them to become NVI franchisees. These statements include statements about NVI's dedication to revitalizing its franchised operations, about NVI's franchisees receiving pricing lower than the competition through NVI negotiated discounts, about NVI's ongoing management assistance and support, about NVI's TV advertising, and about many other respects of NVI's growth, recognition, support, and proven programs of success for plaintiffs as National Video franchisees. Such statements were material, but false and misleading."

In the Glaubinger case, Glaubinger says Rentrak filed suit against his company Austex Video for uncollected royalties after he changed his business name from National Video to Entertainment Warehouse. The civil action, filed in U.S. district court in Oregon, is still in litigation. According to Glaubinger, he gave Rentrak back its inventory, and Rentrak is still seeking royalties from the time he changed his business to Entertainment Warehouse. "National quit servicing its franchisees after the announcement of the sale to West Coast Video," he says, explaining why he rescinded his franchise relationship. "I closed the deal [as Entertainment Warehouse] without them, and left everything in escrow."

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

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TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
★ ★ NO. 1 ★ ★							
1	1	10	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
2	3	3	RED HEAT	IVE 66057	A. Schwarzenegger James Belushi	1988	R
3	8	2	YOUNG GUNS	Morgan Creek Productions Vestron Video 5267	Emilio Estevez Kiefer Sutherland	1988	R
4	2	8	WILLOW	LucasFilm Ltd. RCA/Columbia Home Video 6-20936	Val Kilmer Joanne Whalley	1988	PG
5	4	14	BETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
6	6	5	SHORT CIRCUIT 2	Tri-Star Pictures RCA/Columbia Home Video 6-27008	Fisher Stevens Michael McKean	1988	PG
7	5	9	COLORS	Orion Pictures Orion Home Video 8720	Robert Duvall Sean Penn	1988	R
8	7	4	A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER	New Line Cinema Media Home Entertainment M012000	Robert Englund	1988	R
9	9	11	ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R
10	11	5	LICENSE TO DRIVE	United Artists Pictures, Inc. CBS-Fox Video 4753	Corey Haim Corey Feldman	1988	PG-13
11	10	12	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG
12	28	3	MONKEY SHINES	Orion Pictures Orion Home Video 2766	Jason Beghe John Pankow	1988	R
13	15	5	ARTHUR 2 ON THE ROCKS	Warner Bros. Inc. Warner Home Video 11811	Dudley Moore Liza Minnelli	1988	PG
14	27	3	THE UNBEARABLE LIGHTNESS OF BEING	Orion Pictures Orion Home Video 8721	Daniel Day-Lewis Juliette Binoche	1988	R
15	NEW		THE GREAT OUTDOORS	Universal City Studios MCA Home Video 80811	Dan Aykroyd John Candy	1988	PG
16	19	21	MOONSTRUCK ◇	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG
17	12	10	BILOXI BLUES	Universal City Studios MCA Home Video 80799	Matthew Broderick Christopher Walken	1988	PG-13
18	22	2	THE BLOB	Tri-Star Pictures RCA/Columbia Home Video 6-27010	Kevin Dillon Shawnee Smith	1988	R
19	13	8	FUNNY FARM	Warner Bros. Inc. Warner Home Video 11809	Chevy Chase Madolyn Smith	1988	PG
20	17	11	THE SEVENTH SIGN	Tri-Star Pictures RCA/Columbia Home Video 6-27007	Demi Moore Jurgen Prochnow	1988	R
21	14	17	SHOOT TO KILL	Touchstone Pictures Touchstone Home Video 697	Sidney Poitier Tom Berenger	1988	R
22	20	4	BLOODSPORT	Cannon Films Inc. Warner Home Video 37062	Jean Claude Van Damme	1988	R
23	NEW		PHANTASM II	Spacegate Corporation MCA Home Video 80839	James Le Gros Reggie Bannister	1988	R
24	16	8	OFF LIMITS	CBS-Fox Video 1657	Willem DaFoe Gregory Hines	1987	R
25	21	22	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
26	18	9	STAND AND DELIVER	Warner Bros. Inc. Warner Home Video 11805	Edward James Olmos Lou Diamond Phillips	1988	PG
27	25	15	RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R
28	30	11	RETURN TO SNOWY RIVER	Walt Disney Home Video 699	Tom Burlinson Sigrid Thornton	1988	PG
29	23	5	MIDNIGHT CROSSING	Vestron Pictures Inc. Vestron Video 6028	Faye Dunaway Daniel J. Travanti	1987	R
30	33	16	MASQUERADE	CBS-Fox Video 4749	Rob Lowe Meg Tilly	1988	R
31	32	20	BROADCAST NEWS	CBS-Fox Video 1654	William Hurt Albert Brooks	1987	R
32	26	5	CASUAL SEX?	Universal City Studios MCA Home Video 80788	Lea Thompson Victoria Jackson	1988	R
33	29	17	SHE'S HAVING A BABY	Paramount Pictures Paramount Home Video 32027	Kevin Bacon Elizabeth McGovern	1988	PG-13
34	24	5	BIG TOP PEE-WEE	Paramount Pictures Paramount Home Video 32076	Pee-Wee Herman	1988	PG
35	NEW		KANSAS	Media Home Entertainment M012018	Matt Dillon Andrew McCarthy	1988	R
36	31	18	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG
37	35	2	VIBES	RCA/Columbia Pictures Home Video 6-25002	Cyndi Lauper Jeff Goldblum	1988	PG
38	34	15	THE SERPENT AND THE RAINBOW	Universal City Studios MCA Home Video 80772	Bill Pullman Cathy Tyson	1987	R
39	38	25	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R
40	37	5	THE RESCUE	Touchstone Pictures Touchstone Home Video 869	Kevin Dillon Charles Haid	1988	PG

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

VSDA CONFERENCE

(Continued from preceding page)

panies," Caplan enlivened a panel exchange by saying he has to call Fischer "and have him red freight things in." Morowitz held up a hand. "I call Herb, too, but he never red freights me." To which Fischer retorted, "For you, Arthur, we have to blue freight it in."

VSDA IN JULY? The idea of holding the annual VSDA convention somewhat earlier in the year still comes up for discussion, delegates said. It can't happen soon, however, because of VSDA's enormous size. And to hold it much earlier, in any event, invites possible conflicts with the once-a-year confab of VSDA's affiliate 32-year-old audio software trade group, the National Assn. of Recording Merchandisers (set this year for March 3-6 at New Orleans' Marriott Hotel). The **Summer Consumer Electronics Show**, scheduled this year for June 3-6 in Chicago, poses another consideration.

SAFE HARBOR: The Sheraton East on Harbor Island is no stranger to VSDA/NARM, recalled Granberg, who noted that in 1984 it was the first site in San Diego for NARM's fall Retail Advisory Committee huddle.

IN THE COURTROOM: The adult video battle goes on, related Jack Messer, head of the 70-unit Video Store in Cincinnati, a veteran X-rated product defendant. In one jurisdiction, there were three trials—the first dismissed on a technicality, the second ending in a hung jury, and just prior to coming to San Diego, an acquittal. A key factor offered by the defense was a survey on community standards conducted by a state university professor. "One juror was quoted as saying, 'Why didn't the prosecution offer us something other than just saying these stores are smut dealers?'" says Messer.

VIEW FROM UP NORTH: "My only gripe is, why don't industry retail statistics offer more reflection of what we do up in Canada?" said Sheldon Gale, VP of operations at Star Time FotoVideo, Winnipeg, Manitoba.

TRADE TALK: As might be expected, VSDA leaders from around the country spent plenty of time exchanging ideas. "We see an increase in any title we put our 'Viewer's Choice' belly band around," said Jim Bevak, head of Video Vista in suburban Detroit. "But we don't band things capriciously—our people have seen it, or we know it's a good movie from rental analysis."

VIDEO AND YOGURT: Host chapter president Howard Bregstein showed off his newest enterprise to a group of delegates who visited Bregstein's Cafe Video store next door to a frozen yogurt outlet, Icy Delights. The dessert store is a partnership with Gary Holcombe. Planning to knock out a doorway between the stores, Bregstein and Holcombe have formed a yogurt-dispensing machine distributorship and will have a booth in Las Vegas at the VSDA show, Aug. 6-9.

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Consumer Advertising Premiere, Coming Attractions, Take One and a national television ad campaign, including MTV and a radio blitz	A+
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NATIONAL RELEASE DATE: MARCH 15, 1989

PREBOOK DATE: MARCH 1, 1989

Catalog #: MV39001; Running Time: 103 minutes; Rated R; *\$89.98 Suggested List Price, 1988.

2-Pack Catalog #: MV890012P; *\$159.98 Suggested List Price.

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*Price Slightly Higher in Canada. Printed in U.S.A.



Denver-Based Laser Web Closes Corporate Offices Amid Activity

BY PETER M. JONES

DENVER It was an unlucky Friday the 13th for LaserLand Corp. U.S.A. The Denver-based, all-laser web closed its corporate offices Jan. 13.

The publicly traded company was deleted from the NASDAQ board in December for failing to meet net worth requirements.

The headquarters' closure came on the heels of a flurry of LaserLand activity. In December, the franchisee opened its first compact disk and laserdisk store in the greater Gotham market in Carle Place, N.Y. At the same time, a store in another of its out-of-town markets, Austin, Texas, was forced to close.

There was no official announcement of the closing by the corporate office, but according to the firm's answering machine: "[LaserLand] ceased its ongoing corporate administrative activities. Because of continuing unprofitable operations and inability to pay its obligations, the management . . . determined that cessation of certain activities was in the best interest of the company and its shareholders."

The recorded message also indicates that LaserLand intends to attain additional funds, but the tape says, "There can be no assurance that such funding will be available." Neither LaserLand president John O'Brien nor other executives were available for comment.

Three of LaserLand's Colorado

stores have gone out of business in the past several months. The remaining Denver-area store, the original prototype owned by the corporation, closed its doors Jan. 18, less than one week after the corporate offices ceased operation. A second Denver outlet closed Nov. 3; the store in Colorado Springs went out of business on New Year's Eve.

The sole remaining Colorado franchisee is in Boulder. Store owner Darin Good is the only person talking about the parent's apparent demise.

"They were growing and expanding very quickly and they ran out of money," says Good. LaserLand tried to open 22 stores in 1½ years with approximately \$3 million in initial funding, according to Good. At LaserLand's peak, the firm claimed 18 franchisees in the U.S. and Canada.

"There are two reasons why businesses fail. The owner doesn't want to give up control, and the business is undercapitalized," says Good. "[LaserLand] is a classic case of both happening." According to Good, many of LaserLand's financial problems stemmed from a series of poor business decisions regarding franchisees.

The firm initially financed many franchisees' stores and was never reimbursed, Good says. Good, who purchased his franchise in July 1987, says, "I knew LaserLand was going down back in November. It won't affect my business."

The closing of LaserLand's corporate offices and three Colorado

stores has come as little surprise to the firm's competition here.

"They had such bad cash-flow problems that they couldn't bring in new releases," observes Valerie Appelbaum, manager of Listen Up Disc Connection, which operates two all-CD stores in the area.

Large salaries and a long payroll may have also been contributing factors to the corporate closing. Good says the management was inexperienced. Appelbaum, who recently interviewed a former LaserLand buyer for a position with Listen Up, says, "I was astonished by the salary [the purchaser] made and by how many people they had on their payroll."

A second wind for LaserLand Corp. should not be taken lightly. Good claims that corporate heads, including O'Brien, are consulting with a new chief financial officer, who is backed by a venture capitalist group. "They're going to bring \$1 million-\$5 million to the table," says Good. "It's just a matter of how much of the company O'Brien is willing to give up to get that money."

Good claims O'Brien told him that LaserLand will not file for Chapter 11. "He said, he'll do [Chapter] 7 or he won't do anything; then he'll turn around with this venture capital company and start right where he left off," says Good. "Some of the ideas that O'Brien had would justify a venture capitalist group to bring a lot of money to the table."

The Carle Place store, which car-

ries 2,000 laserdisk titles and 4,000 CDs, remains open. Its owner is confident that O'Brien will find a way to fund his corporation's resurrection.

As for the Colorado stores that have already closed, Good says, "They believed too much of what LaserLand Corp. would say their stores could do." He adds that those owners relied only on the corporate office to supply all merchandise. "I deal direct-

ly with all the manufacturers," says Good, who is buying \$40,000 worth of the previous stores' inventory.

Good does not see the LaserLand closing as a commentary on the future of the laserdisk. "It's going to be a major factor in the '90s," he says. According to Appelbaum, "[LaserLand] was going to take the laserdisk and make something of it; that's the hardest nut to crack right now."

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
THE BIG BLUE Jean Marc Barr, Jean Reno, Rosanna Arquette RCA/Columbia/\$89.95	1/31/89 (2/23/89)	\$2.8 (967)	Poster
DEBAJO DEL MUNDO Barbara Mujica New World/\$69.95	2/1/89 (2/14/89)	\$0.0235 (1)	None
THE DECEIVERS Pierce Brosnan, Shashi Kapoor Warner/\$89.95	1/26/89 (2/15/89)	\$0.0182 (3)	None
A HANDFUL OF DUST James Wilby, Rupert Graves, Alec Guinness RCA/Columbia/\$89.95	1/31/89 (2/23/89)	\$1.2 (29)	Poster
THE METAL YEARS Documentary RCA/Columbia/\$89.95	1/31/89 (2/23/89)	\$0.1801 (9)	Poster
STARLIGHT HOTEL Greer Robson, Peter Phelps Republic/\$79.95	1/17/89 (2/8/89)	\$0.0109 (1)	Poster, Brochure, Counter- card

* INFORMATION FURNISHED BY VIDEO FORECASTER.

NONTHEATRICAL TITLES

ATTACK FORCE Z Mel Gibson Virgin Vision/\$24.95 Prebook cutoff: 1/29/89; Street: 2/1/89	HELL HUNTERS Maud Adams, Stewart Granger New Star/\$79.95 Prebook cutoff: 1/20/89; Street: 2/14/89
BRAVESTARR: HIGH NOON IN TEXAS Animated Prism/\$39.95 Prebook cutoff: 1/19/89; Street: 2/7/89	HOLLYWOOD SHUFFLE Robert Townsend Virgin Vision/\$24.95 Prebook cutoff: 1/29/89; Street: 2/1/89
CAPTIVE Irina Brook, Oliver Reed Virgin Vision/\$24.95 Prebook cutoff: 1/29/89; Street: 2/1/89	ICED Debra Deliso, Doug Stevenson Radiance/Prism/\$79.95 Prebook cutoff: 1/19/89; Street: 2/7/89
A DANGEROUS SUMMER Tom Skeritt, James Mason Virgin Vision/\$24.95 Prebook cutoff: 1/29/89; Street: 2/1/89	TO KILL A STRANGER Donald Pleasence Virgin Vision/\$24.95 Prebook cutoff: 1/29/89; Street: 2/1/89
DEADLINE Christopher Walken Virgin Vision/\$24.95 Prebook cutoff: 1/29/89; Street: 2/1/89	PACKIN' IT IN Molly Ringwald, Paula Prentiss, Richard Benjamin Virgin Vision/\$24.95 Prebook cutoff: 1/29/89; Street: 2/1/89
DEADLY COMPANION Anthony Perkins, Michael Sarrazin Virgin Vision/\$24.95 Prebook cutoff: 1/29/89; Street: 2/1/89	REDNECK ZOMBIES Lisa DeHaven, W.E. Bensen Troma/Trans World/\$79.95 Prebook cutoff: 1/16/89; Street: 2/15/89
FIND THE LADY John Candy, Mickey Rooney Virgin Vision/\$24.95 Prebook cutoff: 1/29/89; Street: 2/1/89	BRUCE SPRINGSTEEN: VIDEO ANTHOLOGY 1978-88 Music CBS Music Video/\$24.98 Prebook cutoff: 1/17/89; Street: 1/31/89
FUNHOUSE Eric Bogosian Pacific Arts/\$24.95 Prebook cutoff: 1/13/89; Street: 2/1/89	THE STILTS Laura Del Sol, Fernando Fernan Gomez Cinematheque/\$59.95 Prebook cutoff: 1/20/89; Street: 2/7/89
GHOSTBUSTERS: A GHOUL IN EVERY PORT Animated Prism/\$39.95 Prebook cutoff: 1/19/89; Street: 2/7/89	TARGET EAGLE George Peppard, Max Von Sydow, Maud Adams Virgin Vision/\$24.95 Prebook cutoff: 1/29/89; Street: 2/1/89
THE HAUNTING OF JULIA Mia Farrow, Keir Dullea Magnum/\$59.98 Prebook cutoff: 1/23/89; Street: 2/16/89	TRADITION ON ICE—A 62-YEAR HISTORY OF THE NEW YORK RANGERS Sports Paramount/\$24.95 Prebook cutoff: 1/27/89; Street: 2/22/89

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12

FACT

OF THE WEEK

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Billboard's video pages total 1,200 magazine size pages, per year.

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ABC AUDIT/SUBSCRIBER STUDY 1987

Chicago's WGN-AM Tackles Vid Biz In New Show

This story was prepared by Moira McCormick & Karen O'Connor.

CHICAGO When Baker & Taylor Video's VP of advertising and promotions, Jeff Tuchman, first appeared as a guest on WGN-AM's "Roy Leonard Show" in the spring of 1987, the switchboard lit up like a Christmas tree. Tuchman, considered a pioneer in the home video business, and longtime WGN personality Leonard now co-host a regular call-in program revolving around home video.

Airing the last Friday of every month from 10-11:30 a.m., the program features discussions of upcoming releases, probes issues facing video consumers and suppliers, and offers contests and promotional giveaways for listeners. Each installment of the program is sponsored by one home video supplier, which provides the giveaway merchandise.

On Dec. 23, for example, the program's sponsor was Walt Disney/Touchstone Home Video, which furnished Disney shirts, pens, and such movie titles as "Three Men And A Baby," "Good Morning, Vietnam," "Rescue," and "Shoot To Kill." Listeners won the booty by calling in with answers to Disney/Touchstone trivia.

A typical question from that show was "What was the name of the song that Ted Danson, Tom Selleck, and Steve Guttenberg sang to the baby in 'Three Men And A Baby'?" (The answer: "Goodnight Sweetheart" by the Spaniels.)

On that same show, Tuchman and Leonard talked about which titles to

look for in January and February, and which titles were the top renters and sellers according to the Billboard charts. Tuchman also discussed the upcoming deletion of some classic and James Bond titles, but added that he believes they will be brought back later this year at a lower price in a new marketing campaign.

Callers kept Tuchman busy with inquiries on such topics as video releases related to President John F. Kennedy's assassination; teaching football to women; whether "Christmas In Connecticut" is available on video; whether the home video version of "Cinderella" is the same as the theatrical version released 35 years ago; and whether any Elvis Presley concerts are on video. Callers also wanted to talk about Super-VHS and problems with VCR tracking.

The home video call-in show got its start when Leonard, who also does other video features on his program, encouraged listeners to call him with home-video-related questions. "They started asking about movies I knew nothing about," Leonard recalls, "and I decided I needed some help."

"Roy and I had a meeting in April 1987. The chemistry was there, and it grew into a show," says Tuchman. "I've been doing the show on a regular basis since June."

Says Leonard, "This particular show, and my other programs related to movies, get the most audience response. We've just done our monthly show, and I'll receive calls from people early next week, wanting to know when the next one is.

"The listeners want to know what's coming out, when it's coming out, and where they can find it," Leonard noted. "The audience wants knowledgeable answers from a video expert; the giveaways are very important, too."

Tuchman, who says he appreciates the input from VCR owners themselves, adds, "I receive approximately 25-40 calls at my office each week from people who listen to the show and have tracked me down because they have a question. One call was from a woman who was trying to find her husband's favorite movie—'Five Easy Pieces'—for his birthday the next day. She was in tears because she couldn't find it for sale on home video anywhere. [It is now available from RCA/Columbia Pictures Home Video.]

"I calmed her down, made some calls, and found the movie at a store that had one copy left. I asked them to reserve it under my name, and I called the woman back with the in-

formation. When I gave her the good news, she responded by screaming."

Leonard says the home video call-in show will continue "indefinitely

through 1989." Special shows are planned for Valentine's Day, the night of the Academy Awards presentation, Mother's Day, and Father's Day.



Each month, Jeff Tuchman, VP of advertising and promotions for distributor Baker & Taylor, left, joins WGN-AM host Roy Leonard to inform Chicago listeners about what's new in video.

FOR WEEK ENDING FEBRUARY 4, 1989

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.								
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	NEW ▶		MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98
2	2	21	FAITH	CBS Music Video Enterprises 49000	George Michael	1988	SF	15.98
3	1	27	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
4	3	57	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
5	7	55	SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
6	11	15	ROY ORBISON AND FRIENDS	HBO Video 0073	Roy Orbison	1987	C	19.99
7	6	17	AEROSMITH'S 3 X 5	Geffen Home Video 38146	Aerosmith	1988	SF	15.98
8	5	43	KICK-TH THE VIDEO FLICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98
9	16	19	OUT OF THE BLUE	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	SF	16.98
10	8	33	MADONNA CIAO ITALIA: LIVE FROM ITALY ▲	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
11	18	7	GENESIS-VIDEOS VOLUME ONE	Atlantic Records Inc. Atlantic Video 50129-3	Genesis	1988	LF	16.98
12	12	19	CARLY SIMON: LIVE FROM MARTHA'S VINEYARD	HBO Video 0129	Carly Simon	1988	C	19.99
13	14	67	ONE NIGHT OF RAPTURE ●	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95
14	4	15	12 WASTED YEARS	MPI Home Video MP1613	Iron Maiden	1988	D	24.95
15	10	133	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
16	13	27	ERIC CLAPTON AND FRIENDS	Radio Vision Vestron Musicvideo 1210	Eric Clapton Phil Collins	1986	C	19.98
17	17	3	WICKED VIDEOS	CBS Music Video Enterprises 49008	Ozzy Osbourne	1988	SF	14.98
18	9	85	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
19	15	23	PINK FLOYD AT POMPEII	Vestron Musicvideo 1008	Pink Floyd	1986	C	19.95
20	19	21	... NOTHING LIKE THE SUN	A&M Records Inc. A&M Video C61104	Sting	1988	SF	12.98

● 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.

New Vid Firm's Forte Is Special Interest Titles

LOS ANGELES Producer's Video has been formed here to exclusively produce sell-through-price special-interest videos.

A total of 12 releases are scheduled for 1989, including the recently issued "The Dodgers Way To Play Baseball" and Pete Rose's "Reach For The Sky," both of which are be-

Distribution will be via Morris Video

ing distributed through Morris Video.

The two major principals in the company are Mel Bergman and William Speckin. Bergman was a founding partner in Appledown Films Inc. while Speckin had his own sports-management-and-marketing company.

Producer's Video productions will fall into four categories, says Bergman, including health and fitness, how-to/instructional, motivational, and historical retrospectives of legendary sports personalities.

Among sports-legend projects being readied, says Bergman, are retrospective videos on Babe Ruth and Knute Rockne as well as Jack

Dempsey and Gene Tunney.

Also being readied is "The History Of Motor Sports," featuring Danny Sullivan, former Indianapolis 500 winner.

The company, says Bergman, has also signed contracts and is in pre-production on programs featuring Kareem Abdul-Jabbar on "Fitness For Men Over 40" and a three-part video series with former Chicago Cubs baseball great Ernie Banks called "History Of Great Black Baseball Players."

Bergman says traditional video distribution will be maintained through Morris Video but that Producer's Video is handling all sponsorship premiums and direct response internally.

However, the company is considering forming its own label, says Bergman, and may eventually do its own distribution.

All the company's projects, says Bergman, will have sponsorship ties.

Suggested retail prices for one-hour programming will start at \$19.95. Cassettes are also being marketed in tandem with audio products and/or books at a higher retail price for the premium market.

Vestron Unveils Shirley MacLaine Relaxation Vid

BY JAMI BERNARD

NEW YORK Actress Shirley MacLaine has narrowed down the market for her new self-help video on relaxation: "People suffering from stress—oh, about 220 million Americans," she says.

"Shirley MacLaine's Inner Workout: A Program For Relaxation And Stress Reduction Through Meditation," a 70-minute program due from Vestron Video March 15 for a list price of \$29.98, is an offshoot of the spiritual seminars MacLaine conducts regularly, which focus on a Far Eastern meditation technique.

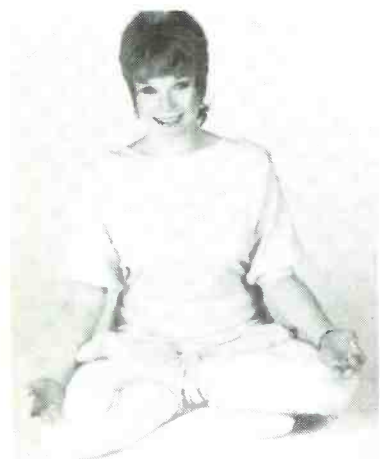
Simply put, the Oscar winner's goal is to teach people how to clean and align their chakras.

Those who have missed the new age boat may find it difficult to understand—let alone locate—their chakras. Ancient Eastern wisdom divides the body into seven of these whirling energy centers, each equipped with its own characteristic color, area of concern, and musical note. These seven points of reference are located along the front of the spinal cord. Through meditation, the chakras open up, allowing their distinctive and healing colors to shine through, maybe sounding a musical note while they're at it. When all seven are in alignment, the reward is a supreme sense of well-being.

"Going within yourself to self-heal is not really something to be skeptical about, it's something to take responsibility for," MacLaine says.

The video will be cross-marketed with MacLaine's sixth book, "Going Within," due from Bantam in April. The book will contain an ad for the video, which in turn will be packaged with a coupon for the book. The covers of both projects feature similar photos, taken during the same shoot, and the star will make personal appearances to help drum

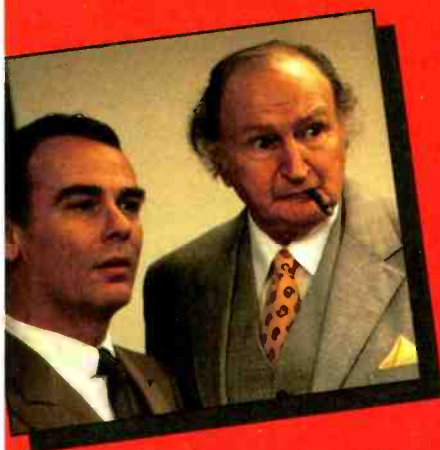
(Continued on next page)



Shirley MacLaine teaches viewers to go "within yourself to self-heal" in her new video, "Shirley MacLaine's Inner Workout: A Program For Relaxation And Stress Reduction Through Meditation." The 70-minute video will be available beginning March 15 for a list price of \$29.98. The prebook cutoff date is Feb. 15.

ORION HOME VIDEO SCORES ANOTHER HIT.

The hilarious comedy about a hit man's widow trying to find a new life for herself while fighting off a nosy FBI agent and a lustful Mafia boss.



"...part satire, part parody, and mostly just plain hysterical."

—Joel Siegel
WABC-TV New York

"A romantic slapstick comedy with an eccentric fizz all its own."

—David Denby
NEW YORK

"Jonathan Demme's best by far."

—Dennis Cunningham
WCBS-TV New York

"'Mob' offers a charm you can't refuse."

—Mike Clark
USA TODAY



"...a killer comedy..."

—Dennis Cunningham
WCBS-TV New York



SELLING POINTS

- One of 1988's top grossing films
- Superstar performances by Michelle Pfeiffer, Dean Stockwell and Matthew Modine
- A high-energy comedy, directed by award-winning Jonathan Demme (*Something Wild*, *Melvin and Howard*)
- Bright, upbeat musical score by Academy-award winning composer David Byrne, of the pop group The Talking Heads.

ORDER CUT-OFF DATE: FEBRUARY 7
STREET DATE: FEBRUARY 23

ORION
HOME VIDEO

A JONATHAN DEMME PICTURE MICHELLE PFEIFFER MATTHEW MODINE DEAN STOCKWELL
"MARRIED TO THE MOB" MERCEDES RUEHL ALEC BALDWIN Music by DAVID BYRNE
Production Designer KRISTI ZEA Director of Photography TAK FUJIMOTO
Edited by CRAIG MCKAY, A.C.E. Executive Producers JOEL SIMON and BILL TODMAN, JR.
Written by BARRY STRUGATZ & MARK R. BURNS Produced by KENNETH UTT and EDWARD SAXON
Directed by JONATHAN DEMME Prints by DeLuxe® SPECTRAL RECORDING®
SOUNDTRACK ALBUM AVAILABLE ON REPRISE RECORDS, TAPES AND COMPACT DISCS

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VIDEO REVIEWS

"'THE GODFATHER' ON LAUGHING GAS...!"

—Carrie Rickey
PHILADELPHIA INQUIRER

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.

"Ozzy Osbourne Wicked Videos," CBS Music Video, 18 minutes, \$14.95.

Ex-Black Sabbath vocalist Ozzy Osbourne is one of heavy metal's founding fathers and an able songwriter—facts that are too often obscured by his controversial reputation. This quickie compilation highlights that reputation. The most striking video is the gleefully nasty "Miracle Man," about televangelist Jimmy Swaggart and his fall from grace. Depending on your point of view, it's either brilliant satire or tasteless trash.

Also included are "Crazy Train" from the retrospective "Tribute" album, featuring footage of Osbourne's late guitarist, Randy Rhoads; "Crazy Babies," a visual takeoff on the cover art of the current "No Rest For The Wicked" album; and the standard fooling-around-the-set outtakes. Fans will no doubt eat this up, but the full-length concert video "The Ultimate Ozzy" (CBS/Fox, 1986) is a better representation of Osbourne's very real musical talents.

LEE BLACK

"Zahava," Thompson Produc-
(Continued on page 47)

MACLAINE UNVEILS VID

(Continued from preceding page)

up sales.

While the book has a more detailed explanation of the care and cleaning of chakras, the video has the advantage of color and motion to help viewers visualize, say, the survival chakra (red), or the nightmares-and-imagination chakra (indigo).

The program opens with a no-nonsense introduction. "Please leave your anxieties and worries for the next hour or so," MacLaine advises. Of course, if it were that simple, there wouldn't be a needy market of 220 million Americans for relaxation videos in the first place.

This "new way to relax"—actually, it dates back about 5,000 years—starts with a chakra lesson followed by a half-hour of "open-eyed meditation," during which MacLaine gently guides viewers' thought processes as they sit cross-legged, watching kaleidoscope patterns on the screen. Finally, there is a period of meditation with eyes closed.

MacLaine's message may be unusual, but many find it effective. Bela Abzug, for example, the lawyer and sometime political candidate who once tried to talk MacLaine out of publishing her first book because of possible career fallout, is the executive producer of "Inner Workout."

TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	13	E.T. THE EXTRA-TERRESTRIAL	★ ★ NO. 1 ★ ★ Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
2	2	16	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
3	3	54	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
4	35	2	MOONWALKER	Ultimate Production CBS Music Video Enterprises 24V-49009	Michael Jackson	1988	NR	24.98
5	5	107	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
6	8	46	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95
7	15	120	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
8	4	17	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
9	7	68	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
10	6	183	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
11	NEW ▶		JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
12	14	15	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
13	13	27	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
14	31	11	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
15	21	8	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
16	9	59	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
17	23	165	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 069	Jane Fonda	1985	NR	29.98
18	20	20	GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
19	16	5	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
20	19	105	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
21	18	25	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
22	10	31	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
23	12	96	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
24	28	12	THE TEN COMMANDMENTS	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	NR	29.95
25	24	8	VIDEO CENTERFOLD-35TH ANNIVERSARY PLAYMATE	HBO Video 0511	Fawna MacLaren	1988	NR	19.99
26	RE-ENTRY		KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
27	11	16	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	29.95
28	17	98	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
29	33	138	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
30	27	2	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	Raquel Welch	1988	NR	19.99
31	40	116	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
32	38	130	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	14.95
33	NEW ▶		ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Angela Lansbury	1988	NR	29.95
34	29	50	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Robert De Niro	1975	R	29.95
35	26	73	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
36	30	33	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
37	25	42	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
38	36	158	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	14.95
39	32	23	PLATOON	Hemdale Film Corp. Vestron Video 6012	Tom Berenger Charlie Sheen	1986	R	24.98
40	39	104	SCARFACE ▲ ◆	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95

◆ 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.

Fonda Fights To Stay Foremost On Sales Charts

JANE FONDA SWEARS she never uttered the phrase "no pain, no gain" in any of her videos and that she only said "feel the burn" a few times. This doesn't surprise me. (Did you know that Humphrey Bogart never said "Play it again, Sam" in "Casablanca"?) Fonda has taken on larger-than-life dimensions in the video biz, so everything she does tends to be magnified.

While the vast majority of workout tapes are greeted with a hohum, a new Fonda tape is still big news. During a stop in New York, Fonda's latest whirlwind media tour generated plenty of interest, including a touching profile in The New York Times and a puff piece in the New York Post recounting her every move at a press lunch (she's a half hour late, she "eagerly downs" her salad, now she's drinking a beer

...). All this for her 10th workout tape, "Jane Fonda's Complete Workout" (Warner Home Video, \$29.95).

It's clear that Fonda has been one of the most important players in video history—a pioneer who almost single-handedly made nontheatrical video a reality. Her videos sold in the millions when others were trying to break into five figures. Not surprisingly, she has dominated the Billboard Video Sales chart for almost a decade.

Even so, the workout-video arena is not what it was when "Jane Fonda's Workout" hit the streets in 1980. By now, almost every celebrity worth his or her salt has donned leotards to strut in front of the camera—from Lorenzo Lamas to Angela Lansbury (and let's not forget Vestron's new fitness tape for the mind, "Shirley MacLaine's Inner Workout"). So Fonda has to work a little harder to pitch the latest entry, and no, the Fonda series does not command lofty price points anymore—they're all priced at less than \$30 now.

Maybe that's why Fonda got a little antsy when the subject of competition reared its head during the luncheon. For starters, she's not exactly a fan of Callan Pinckney, the woman featured in MCA's "Callanetics" and "Super Callanetics." Not only did she imply that the Pinckney workout was unsafe, she was clearly miffed that "Callanetics" was higher on the year-end Billboard Video Sales chart than "Jane Fonda's Low Impact Aerobic Workout." (Incidentally, Fonda's first two tapes were pulled from the market because they were considered unsafe. "You learn from your mistakes," she said.)

So how about the new Raquel Welch tape, "Raquel: Lose 10 Pounds In Three Weeks"? "I don't know how they can make a claim like that," Fonda scoffed.

"Do you like any of these other

workout tapes, or do you think they are all schlocky knock-offs of yours?" I asked.

"Well, you're very tactful," she cracked. (I get that all the time.) "I respect Kathy Smith and what she has done," she added later.

Clearly Fonda wasn't on hand to chow down with reporters and shoot the breeze about the competition. She wants to retain her position as the goddess of video workouts and even seems a tad territorial about the entire category. At one point she waxed self-congratulatory: "Nobody's tapes are as good as mine," she stated.

Maybe she's right, but she's not the only game in town anymore. Each week more workout tapes vie for shelf space, many of them from celebs and many at \$20 or less. (There's talk that Cher will soon

jump into the fray.) So Fonda has to hustle if she's going to stay on top. It's a grind, all that traveling and all those tiresome ques-

tions, but somebody—even if it wasn't Fonda—once said: "No pain, no gain." Right, Jane?

THERE'S SOME GOOD NEWS on the pay-per-view front: The Video Software Dealers Assn. notes that MCA Home Video appears to be rethinking its policy of simultaneous video and PPV releases. Three MCA titles in the first quarter, including the February release of "Midnight Run," will have a minimum PPV window of three weeks. Also, VSDA says Paramount has "opened its PPV window a little wider" for the Hits Blitz II promo, giving dealers a 45-day jump instead of the usual 30 days.

Interestingly, the VSDA's monthly PPV report reveals that smaller companies tend to give dealers the biggest edge over PPV. Nelson Entertainment and Virgin Vision offer a whopping three-month window on many titles.

Although these are positive indications for dealers who feel PPV nipping at their heels, remember: PPV execs are pleading with Hollywood for a jump on video stores.

SHORT TAKES: Michael Jackson's "Moonwalker," which is said to have sold more than 300,000 units, is fast becoming the "E.T." of music video. The U.S. video debut also comes on the heels of the title's smash success in theaters in Japan and much of Europe and Latin America. One question: Why isn't every video specialty store in the nation stocking it? ... It's good to see that Charlie Chan has finally made it to video, and at sell-through prices. CBS/Fox's Key Video line is releasing seven Chan flicks for \$19.95 each. Even if sell-through is not all that strong, Confucius says these will rent for a long time.





We're Jammin'. Basketball superstar Michael Jordan flies through the air in the new CBS/Fox Home release "Michael Jordan: Come Fly With Me." The 45-minute program, which was made for home video, focuses on Jordan's life and career and includes rare footage of his college career. The video will be available for a list price of \$19.98 beginning Jan. 26.

VIDEO REVIEWS

(Continued from page 45)

tions, 60 minutes, \$29.95.

In a world where literally hundreds of workout videos have danced their way into stores, Zahava has managed to breathe life into the concept. Her vast dance and fitness background lends credibility and focus here.

Zahava leads her students through an intense nonimpact aerobic workout and remains cheerful and spirited throughout. Her enthusiasm, centered on "a celebration of the body," motivates participants to the height of sweatdom.

The intricate yet easy-to-follow choreography is evidence of much planning, practice, and organization on Zahava's part. Her instructions are crystal clear and are underscored with frequent drills on proper form. This program is no-fluff breath of fresh air in an over-worked market.

DEBBIE HOLLEY

"On The Edge Of Extinction: Panthers And Cheetahs," Vestron Video, 60 minutes, \$29.98.

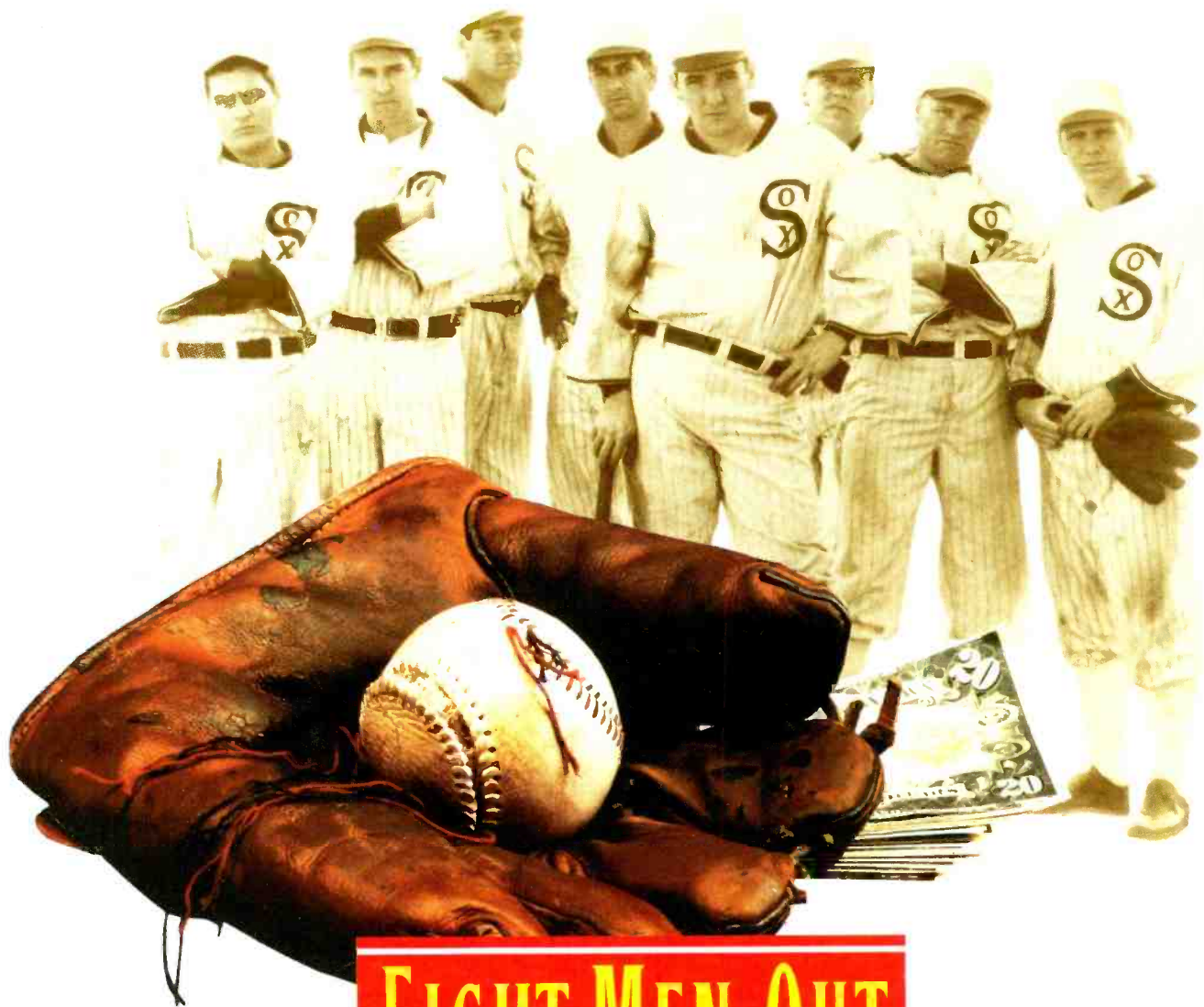
Deep in the Florida Everglades, a mere 30 panthers are the last surviving members of one species of big cats. Half a world away, in Africa, another big cat—the cheetah—hunts antelope on an ever-diminishing plain. Unless the efforts of a small group of concerned scientists and environmentalists are successful, the next generation of humans may never see either of these animals.

Plagued by dwindling habitats, inbreeding, and other problems, these predatory felines truly are on the edge of extinction. Actress Loretta Swit details the problems confronting the huge animals as well as the multifront battle being waged in their behalf.

Both interesting and informative, this program combines spectacular photography with an inspiring narrative. The high production values and timeless message make this a must for any-

(Continued on next page)

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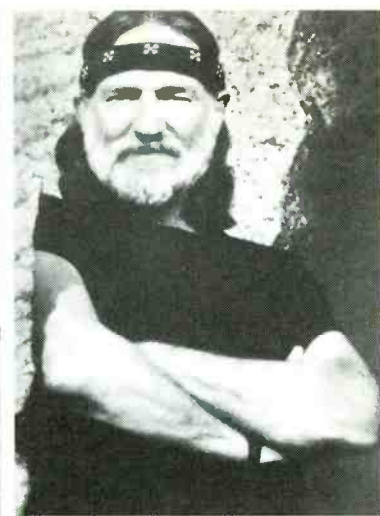
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Willie Will Sing. Country music legend Willie Nelson stars in an upcoming 60-minute concert video from Vestron. "Willie Nelson—Greatest Hits Live" features 16 songs, including "On The Road Again," "Whiskey River," and "Always On My Mind." The video, which has a list price of \$19.98, will be available beginning Feb. 15.

VIDEO REVIEWS

(Continued from preceding page)

one who loves animals and values the contributions they make to our world. **RICHARD T. RYAN**

"The Mysterious Black-Footed Ferret," Vestron Video, 60 minutes, \$29.98.

Believed extinct in 1972, the black-footed ferret suddenly reappeared in 1981 when a colony of the rare creatures was discovered in Wyoming. In fact, there are so few black-footed ferrets left that they have earned the dubious distinction of being "the rarest animal in North America."

Enormously playful and entertaining, the ferrets are natural actors, and as they cavort across the screen, actress Loretta Swit describes their habits and lifestyles and the dangers they face. Sadly, this program may be the only chance for most viewers to see these captivating creatures in action. At the moment there are no known black-footed ferrets surviving in the wild.

Wonderfully amusing, the ferrets' actions are certain to delight young and old alike. Couple the inherent entertainment with an intelligent script that points out just how precarious the ecosystem of their world—and ours—is; the result is a program that should bag more than its share of viewers.

R.T.R.

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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
Compiled from a national sample of retail store sales reports.						
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	2	9	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver hosts more compilations of sports' most memorable goofs.	14.99
2	1	81	DORF ON GOLF ♦	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
3	3	109	AUTOMATIC GOLF ▲ ◇	Video Reel Similar Entertainment, Inc. VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
4	4	87	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
5	7	17	NFL TV FOLLIES	NFL Films Video Fox Hills Video	Jonathan Winters hosts this newest football follies program.	19.95
6	14	51	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
7	12	3	THE OFFICIAL 1988 WORLD SERIES VIDEO	CBS-Fox Video 2199	Includes all the excitement of the showdown between L.A. & Oakland.	19.98
8	5	81	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
9	18	39	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1	Paramount Home Video 12623	Pro Lee Trevino reveals the golfing techniques that made him famous.	19.95
10	16	55	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19.95
11	6	53	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
12	15	109	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
13	10	33	WRESTLEMANIA IV ◇	Titan Sports Inc. Coliseum Video WF053	This event, shown in its entirety, includes never-before-seen footage.	39.95
14	9	11	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
15	11	5	SPORTS ILLUSTRATED-GET THE FEELING POWER	NFL Films Video HBO Video 0092	Highlights from the greatest moments in sports accentuating power.	14.99
16	NEW ▶		SPORTS ILLUSTRATED-GET THE FEELING WINNING	NFL Films Video HBO Video 0092	Winning moments in all sports are showcased.	14.99
17	8	35	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
18	20	25	SCIENCE OF PITCHING	Morris Video 208	Former big leaguer Wes Stock teaches the fundamentals of pitching.	19.95
19	13	15	MIKE TYSON'S GREATEST HITS	HBO Video 0088	Highlights from the World's Heavyweight champ's best matches.	19.99
20	19	61	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	2	51	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
2	4	13	FODOR'S HAWAII	Random House Home Video	Travel tips on hotels, restaurants, sightseeing, and shopping.	19.95
3	3	31	SPAGO: COOKING WITH WOLFGANG PUCK	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's Famed pizzas & pastas.	29.98
4	1	87	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	19.95
5	10	57	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
6	7	109	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
7	8	109	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
8	11	35	FODOR'S GREAT BRITAIN	Random House Home Video	This video is based on the world-famous travel book.	19.95
9	9	13	THE SHORT-ORDER GOURMET	Polaris Communication	Cooking essentials are taught for the time-pressed professionals.	19.95
10	13	75	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
11	14	13	READER'S DIGEST VIDEOMANUAL: HOME REPAIR	Random House Home Video	Complete home repair program to deal with the most common repair problems.	29.95
12	6	95	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
13	15	21	MICROWAVE COOKING	Best Film & Video Corp.	Pat Hutt hosts this comprehensive course in using the microwave.	29.95
14	12	59	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
15	RE-ENTRY		DO-IT-YOURSELF: PLUMBING AND ELECTRICAL	D.I.Y. Video Corp.	Includes installation of bathroom and light fixtures.	19.95

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

UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

NEW ORLEANS Mar 4 • New Orleans Today Feb 7
 • Talent
 • Record Companies
 • Venues & Clubs
 • Music Business

NARM '89 Mar 11 • Countdown Feb 14
 • Combo Stores
 • Packaging
 • Vinyl
 • Music Video

THE WORLD OF INDEPENDENT LABELS Mar 11 • Distribution Feb 14
 • Goldrush '89
 • Artist Development
 • Non-Mainstream Labels
 • Indie Distribution

ITA '89 (PRO DUPLICATION) Mar 11 • ITA Overview Feb 14
 • Audiocassettes
 • Videocassettes
 • CD & CDV
 • New Technology

WHY THEY ARE SPECIAL:

- **SPOTLIGHT ON NEW ORLEANS** lights up the city for NARM-goers looking for something old and something new in Big Easy entertainment. A city steeped in colorful traditions and influences, New Orleans is teeming with musical treats of all kinds, and with the success of those in rock, jazz, R&B, and blues, this spicy delta melting pot is more than ready to shed the facade as last year's trendy movie backdrop to take its rightful place as next year's talent hotbed.
- **NARM '89** journeys to New Orleans to set the stage for yet another year atop a music business with one foot in the present and one in the future. When the NARM membership gets together for its annual checkup, Billboard is there with a full review and preview of key retailing trends and issues.
- **SPOTLIGHT ON INDEPENDENT LABELS** underscores a major NARM presentation by active indies celebrating a year of accomplishments usually reserved for the majors. Inspired by rap, dance and alternative-music labels, the indies struck for more gold and platinum in '88 than any year since the exodus of Arista, Chrysalis and Motown—with more gold singles than the majors for three years running.
- **PRO DUPLICATION** (ITA '89, March 8-11, Palm Beach, Fla.) spotlights audio and video duplication and replication, and how the marriage of audio and video continues to change the face of high-speed duplication and mastering systems. With improving A/V cassette quality, fluctuating CD demand, and new tape formats in the wings, the pro duplication industry is gearing up for bigger business in the '90s.
- **COMING ATTRACTIONS:** U.K., MUSIC VIDEO, ASCAP 75th.

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*****RESERVE SPACE TODAY!!*****

Credit Atlantic Success To Videos Offers Visibility, Promotional Support

BY JIM BESSMAN

NEW YORK With a string of recent successes on MTV and other outlets, it is apparent that music video is assuming a bigger role than ever at Atlantic Records.

The award-winning performances of INXS clips, along with widely programmed videos by artists such as White Lion, Debbie Gibson, Escape Club, Winger, Robert Plant, Mike & the Mechanics, and Kix, indicate the label's strength in terms of satisfying video programmers as well as record retailers looking for promotional support from the tube.

"A couple of years ago, the money men would say, 'You can't prove to me that video sells records,'" says Shelley Cooper, director of creative advertising and video for Atlantic. "Now there's no question in anyone's mind that we're selling records. Within two days of MTV's first play of Escape Club's 'Wild Wild West,' people were going into record stores asking for the album on the strength of the clip. When the group was in

New York for the first time, tourists from Oklahoma recognized them at the Empire State building because they'd seen them on TV."

Linda Ferrando, manager of national video promotion, says this anecdote is but one of many examples of Atlantic's heightened awareness that video is often the primary tool in establishing bands today.

"The video has got to break the band—we'll follow you on this one," is being said to me more often lately," she notes, pointing to Skid Row, a recently signed Jon Bon Jovi discovery (the group is opening on Bon Jovi's upcoming tour) as a current instance where video is taking the lead.

"Our AOR department wanted people to come running because of the video, so we made a street-type clip for 'Youth Gone Wild' [the first clip for Skid Row], and then did a 'Smash Or Trash' segment on MTV and got an 80% positive reaction," says Ferrando. "There are bands that have to be video bands from the start, and I have more input now as to who they are."

Since Ferrando assumed her position two years ago, Atlantic's music video operation has "consolidated," such that she is now in charge of all video programming aspects, and acts as a central information clearinghouse to other Atlantic departments. Key to her role, she says, is responding to feedback from users, such as clubs and pools that may request more dance mixes, or broadcasters who feel that viewers may prefer certain types of productions over others.

Cooper, who handles the creative and production end of Atlantic's video output, says that long-range career development is her main concern.

Using Winger as an illustration, she points out that she met with both artist and album producer three months prior to the release of the record, thus realizing early front man Kip Winger's videogenic potential, as well as the band's easy fit into the prevailing melodic hard rock mode.

Curt Creager, manager of video marketing, also speaks in terms of

(Continued on page 70)

Both Services To Offer Mail-Order Sales, New Programming Landscape Launches Classical Channel

CANNES, France As part of an \$18.5 million expansion, the Landscape Channel, an all-instrumental music mail-order service, is launching a new outlet—the Classical Channel—and acquiring new programming for both services.

**MIDEM
REPORT**

According to Nick Austin, chairman of the Landscape Channel, the new service will allow viewers to purchase musical product played on the air in the same manner as the Landscape Channel but will also offer "a live concert element of classical programming plus performance, all done in a contemporary manner using visual overlays."

"There will be a Landscape or-

chestra, possibly based in the U.K. and employing contracted rather than free-lance musicians who will benefit from revenue received from the sale of the albums we record," Austin revealed at the recent MIDEM gathering here.

Landscape was established in the U.K. last year by Austin, who is also co-founder of U.K. indie label Beggars Banquet. He appointed producer Mike Appleton, whose credits include the Live Aid and Freedomfest fund raisers, to head up the channel, which claimed from the start to be unique in that it offered a "home music shopping" facility to viewers, with all music played available by tele-shopping or mail order.

Landscape's programming encompasses classical, new age, jazz, and other contemporary instru-

mental music. The service accepts no advertising and uses no on-air presenters.

Speaking at the MIDEM launch, Austin said research has shown that 11% of European music sales are of instrumental works.

As for the future, Austin noted the company is looking to expand to the U.S. and Canada as soon as possible and hopes to be available in "all major television markets worldwide inside three years."

Earlier this year, Landscape announced that it would not accept record company promotion videos free of charge but would pay for them when required at the current Landscape programming rate (Billboard, Jan. 21).

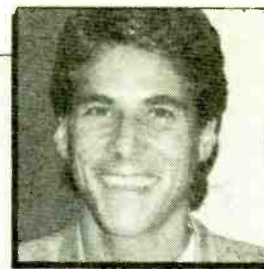
Austin said, "That reflects our position as an international music program. By year's end, we'll be selling records via direct response in the three major continents, and the idea of taking videos from those who can afford the expense while ignoring the smaller companies who cannot does not fit into our philosophy."

Austin's new Classical Channel—operating through the Astra satellite in conjunction with Sky Television—will participate in a Sky Arts Channel program set to begin transmission in June.

"Our research and viewer response to early-morning Landscape trial runs shows a strong desire among the public for an all-classical format," said Austin.

"There will be no spoken word on the Classical Channel and, like Landscape, albums, cassettes, CDs, CDVs, and videos will be available for sale by direct response and through our mail order catalog."

THE EYE



by Steven Dupler

AFTER THREE YEARS nestling on the docket of a Houston federal court, the antitrust lawsuit brought against MTV Networks and its parent firm, Viacom International, by Hit Video USA has been settled quietly out of court, with its terms undisclosed.

Thus ends the last challenge to both MTV's dominance of the national music television scene and its sometimes controversial videoclip exclusivity agreements with major labels.

While there is no knowing exactly what MTV and Hit Video agreed upon in order to settle their differences, an informed source says that it is more than likely money alone did most of the talking. "I really don't think any concessions were made on MTV's part in this settlement," says the source. "It's pretty much known that Wodlinger Broadcasting [Hit Video's parent company] has been in need of cash for some time, and I'm sure that factored heavily into this thing finally being settled. After all, attorney's fees really start to add up after three years."

A prepared statement issued by Connie Wodlinger, CEO and president of the broadcasting group that bears her name, reads: "This marks the end of an era for us, and the beginning of another. We can move forward aggressively. And although there will always be a competitive spirit, there is room for peaceful coexistence between Hit Video USA and MTV." And so it goes.

On a brighter note, Hit Video is celebrating its third birthday and says it is planning to aggressively expand and promote. This is welcome news, especially after setbacks experienced by the company about two years ago (significant staff cutbacks, dropping of all cable service in favor of broadcast affiliates, and severe curtailment of daily programming hours.)

The biggest news is that Hit Video has expanded its hours from seven to 10 per day. The service has also contracted for international distribution via International Broadcast Systems in Dallas, which currently markets programming to more than 92 countries. Wodlinger, reached at last week's National Assn. of Programmers and Television Executives convention in Houston, says the licenses are being worked out now, and Hit Video will likely be available internationally sometime in the second quarter.

According to Hit Video, the service—consisting of general music video programming and four syndicated feature shows—is currently available to more than 41 million households nationwide via 38 broadcast affiliates in major markets, including New York, Los Angeles, Miami, Boston, and New Orleans. This is a significant jump from the early days: When the channel began, its audience reach was only 2.5 million. The channel's projections are for 45 million households by the end of 1989.

Hit Video also claims to be the largest producer and syndicator of music programming for broadcast TV. This top-40-oriented programming is targeted at the roughly 1,000 full-power commercial TV stations in the country. What's more, says Wodlinger, there are 245 full-power stations under construction, which Hit Video sees as a significant growth market.

"The operators of these new stations require inexpensive programming that will help establish them in the local market," Wodlinger says.

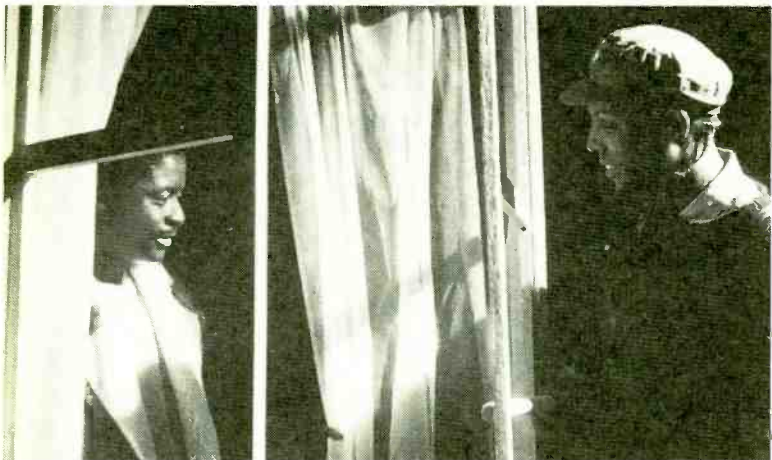
Plans for 1989 include a general staffing increase and a couple of show possibilities, such as a jazz program and a dance music show to be produced at local Houston clubs. The four syndicated features the service produces are "Hit Video USA Weekly," "Women In Rock," "Hit Video USA Countdown," and the "New Video Hour."

Wodlinger says the personnel beef-up will include a new national sales manager as well as marketing and distribution executives, so get those resumes out.

VIRGIN ARTIST JULIA FORDHAM was in New York recently, shooting videos with director Paula Grife for her next two single releases from her eponymous debut album. The clips are for "Comfort Of Strangers" and "Where Does The Time Go?" Fordham's first video, for the single "Happy Ever After," enjoyed a monthlong stint in the Nouveaux Video slot on VH-1 this past fall. The critically acclaimed album, incidentally, is now beginning to rack up strong radio play around the country in the new AC format. Another clear-cut case of video leading ol' man radio by the nose.

WITH THE departure of promotion chief Dan DeNigris from Epic Records several weeks ago and the subsequent flurry of activity at the company, the video promotion slot vacated by Steve Backer remains unfilled.




EYE LIKE: The Fine Young Cannibals' latest video, "She Drives Me Crazy," directed by Philippe De Coufle, is a sure winner, as is the splendid I.R.S./MCA album from which the single is culled, "The Raw And The Cooked." Those who enjoyed New Order's "True Faith" video will recognize some De Coufle signatures: The FYC video employs similarly tribalistic movements and ritual-like dance and some bizarre costuming. MTV picked a winner early with this—the video debuted last week as the channel's Hip Clip.



Double Debut. Motown artist Gerald Alston, left, and director Jeffrey Daniels share a word on the set of Alston's debut video of the single "Take Me Where You Want To." The clip, produced by A.W.G.O., marks Daniels' directorial debut as well.

Billboard® THE CLIP LIST™

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

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p>Steve Winwood, Holding On Karyn White, The Way You Love Me Martika, More Than You Know</p>
<p>ADDS</p> <p>Dead Milkmen, Punk Rock Girl Paul Dean, Sword And Stone Europe, Let The Good Times Rock Ivan Neville, Falling Out Of Love Roy Orbison, You Got It Pet Shop Boys, Left To My Own Devices Replacements, I'll Be You Charlie Sexton, Don't Look Back Skid Row, Youth Gone Wild Tesla, Heaven's Trail (No Way Out) Mickey Thomas, Sing Midge Ure, Dear God</p>	<p>ADDS</p> <p>Carly Simon, Let The Rive Run They Might Be Giants, Ana NG Chicago, You're Not Alone The Pasadenas, Tribute (Right On) Huey Lewis & The News, Give Me The Keys</p>	 <p>Black Entertainment Television 14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304</p>
<p>BUZZ BIN</p> <p>Cowboy Junkies, Sweet Jane R.E.M., Stand</p>	<p>NOUVEAUX</p> <p>Enya, Orinoco Flow (Sail Away)</p>	<p>ADDS</p> <p>The Boys, Lucky Charm Barkays, Struck By You Atension, Let Me Push It To Ya' Donna Allen, Joy And Pain Judson Spence, Love Dies In Slow Motion</p>
<p>HIP CLIP</p> <p>Fine Young Cannibals, She Drives Me Crazy</p>	<p>POWER</p> <p>Phil Collins, Two Hearts Taylor Dayne, Don't Rush Me Michael Jackson, Leave Me Alone Roy Orbison, You Got It Paul Simon, Me And Julio Steve Winwood, Holding On</p>	<p>HEAVY</p> <p>New Edition, Can You Stand The Rain Kiara w/Shanice Wilson, This Time Vanessa Williams, Dreamin' Tony! Toni! Toné!, Baby Doll Cameo, Skin I'm In Al Jarreau, So Good Gerald Alston, Take Me Where You Want To Tone Loc, Wild Thing Karyn White, Superwoman Michael Jackson, Leave Me Alone Bebe & Cece Winans, Heaven</p>
<p>SNEAK PREVIEW</p> <p>U2, Pride (In The Name Of Love)</p>	<p>HEAVY</p> <p>Basia, New Day For You Edie Brickell & New Bohemians, What I Am Debbie Gibson, Lost In Your Eyes Mike & The Mechanics, The Living Years Tiffany, All This Time The Traveling Wilburys, Handle With Care Karyn White, The Way You Love Me</p>	<p>ADDS</p> <p>Luther Vandross, She Won't Talk To Me Midnight Starr, Snake In The Grass Paula Abdul, Straight Up Robert Brooks, Where Is The Love Sade, Turn My Back On You Samantha Fox, I Wanna Have Some Fun Cheryl "Pepsi" Riley, Me, Myself And I Freddie Jackson, You And I Got A Thang LaVert, Just Coolin' Rob Base/DJ EZ Rock, Get On The Dance Floor New Kids On The Block, You Got It (The Right Stuff) K-9 Posse, Ain't Nothin' To It</p>
<p>HEAVY</p> <p>Paula Abdul, Straight Up Bon Jovi, Born To Be My Baby Edie Brickell & New Bohemians, What I Am Bobby Brown, My Prerogative Taylor Dayne, Don't Rush Me Def Leppard, Armageddon It Duran Duran, All She Wants Is Erasure, A Little Respect The Escape Club, Shake For The Sheik Samantha Fox, I Wanna Have Some Fun Guns N' Roses, Paradise City Information Society, Walking Away Michael Jackson, Leave Me Alone Joan Jett And The Blackhearts, Little Liar Eddie Money, The Love In Your Eyes Poison, Every Rose Has It's Thorn Rod Stewart, My Heart Can't Tell Me No Tone Loc, Wild Thing U2, Angel Of Harlem White Lion, When The Children Cry Winger, Seventeen Steve Winwood, Holding On</p>	<p>MEDIUM</p> <p>Paula Abdul, Straight Up Breathe, Don't Tell Me Lies Sheena Easton, The Lover In Me Neil Diamond, This Time</p>	<p>MEDIUM</p> <p>Luther Vandross, She Won't Talk To Me Midnight Starr, Snake In The Grass Paula Abdul, Straight Up Robert Brooks, Where Is The Love Sade, Turn My Back On You Samantha Fox, I Wanna Have Some Fun Cheryl "Pepsi" Riley, Me, Myself And I Freddie Jackson, You And I Got A Thang LaVert, Just Coolin' Rob Base/DJ EZ Rock, Get On The Dance Floor New Kids On The Block, You Got It (The Right Stuff) K-9 Posse, Ain't Nothin' To It</p>
<p>ACTIVE</p> <p>The Bangles, Eternal Flames Bullet Boys, For The Love Of Money Cinderella, The Last Mile T.Conwell/Young Rumbler, If We Never Meet Again Debbie Gibson, Lost In Your Eyes Living Colour, Cult Of Personality Mike & The Mechanics, The Living Years Milli Vanilli, Girl You Know It's True Ratt, Way Cool Jr. Vixen, Cryin' Was (Not Was), Walk The Dinosaur</p>	<p>RECORD GUIDE</p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	<p>ADDS</p> <p>Martika, More Than You Know U2, Angel Of Harlem Mickey Thomas, Sing Cash Money & Marvelous, Find An Ugly Woman Europe, Let The Good Times Rock Dreams So Real, Bearing Witness</p>
<p>MEDIUM</p> <p>Rick Astley, She Wants To Dance With Me Camouflage, The Great Commandment Julian Cope, 5 O'Clock World Dokken, Walk Away The Fixx, Driven Out House Of Lords, I Wanna Be Loved Rush, Marathon Tiffany, All This Time</p>	<p>CURRENT</p> <p>New Edition, Can You Stand The Rain Was (Not Was), Walk The Dinosaur Bobby Brown, My Prerogative Chaka Khan, It's My Party LaVert, Just Coolin' Julian Cope, 5 O'Clock World Art Of Noise, Kiss Tracie Spencer, Imagine Salt-N-Pepa, Twist And Shout Phil Collins, A Groovy Kind Of Love DJ Jazzy Jeff/Fresh Prince, Girls Ain't Nothing... Philip Bailey/Little Richard, Twins Kylie Minogue, It's No Secret Milli Vanilli, Girl You Know It's True Breathe, Don't Tell Me Lies Duran Duran, All She Wants Is Annie Lennox/Al Green, Put A Little Love ... Karyn White, Superwoman Guns N' Roses, Sweet Child O' Mine Guns N' Roses, Paradise City Luther Vandross, She Won't Talk To Me Bebe & Cece Winans, Heaven</p>	<p>ADDS</p> <p>Martika, More Than You Know U2, Angel Of Harlem Mickey Thomas, Sing Cash Money & Marvelous, Find An Ugly Woman Europe, Let The Good Times Rock Dreams So Real, Bearing Witness</p>
<p>BREAKOUTS</p> <p>Marc Almond, Tears Run Rings Robert Cray, Acting This Way The Jeff Healey Band, See The Light Kix, Blow My Fuse Kylie Minogue, It's No Secret New Kids On The Block, You Got It (The Right Stuff) Ozzy Osbourne, Crazy Babies The Saints, Grain Of Sand "Til Tuesday, (Believed You Were) Lucky Timelords, Doctorin' The Tardis Karyn White, The Way You Love Me</p>	<p>WALK THE TRACKS</p> <p>14 hours weekly 6430 Sunset Blvd., Hollywood, CA 90028</p>	<p>POWER</p> <p>Paula Abdul, Straight Up Karyn White, The Way You Love Me Taylor Dayne, Don't Rush Me White Lion, When The Children Cry Edie Brickell & New Bohemians, What I Am Tone Loc, Wild Thing Phil Collins, Two Hearts New Kids On The Block, You Got It (The Right Stuff) Bobby Brown, My Prerogative</p>
<p>TNN</p> <p>The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>	<p>ADDS</p> <p>The Bangles, Eternal Flames Pet Shop Boys, Left To My Own Devices Vixen, Cryin' 2 Live Crew, Yakety Yak Tony! Toni! Toné!, Baby Doll The Fixx, Driven Out Inner City, Good Life Bullet Boys, For The Love Of Money Tanita Tikaram, Twist In My Sobriety Karyn White, Superwoman</p>	<p>ADDS</p> <p>Martika, More Than You Know U2, Angel Of Harlem Mickey Thomas, Sing Cash Money & Marvelous, Find An Ugly Woman Europe, Let The Good Times Rock Dreams So Real, Bearing Witness</p>
<p>CURRENT</p> <p>Mason Dixon, When Karen Comes Around Lorrie Morgan, Trainwreck Of Emotion The Wagoners, Help Me Get Over You Tammy Wynette, Next To You Baillie & The Boys, Long Shot Fairground Attraction, Perfect Rodney Crowell, After All This Time Alabama, Song Of The South Buck Owens, Hot Dog J.Crowley, Paint The Town... T. Graham Brown, Come As You Were Paul Dean, Sword And Stone Mickey Gilley, She Reminded Me Of You Jo-El Sonnier, Rainin' In My Heart Steve Forbert, Streets Of This Town Gary Stewart, An Empty Glass The Traveling Wilburys, Handle With Care K.T. Oslin, Hold Me Vicky Bird, Mem'rieset Love Dean Dillon, The New Never Wore Off My Sweet Baby</p>	<p>HEAVY</p> <p>Phil Collins, Two Hearts The Escape Club, Shake For The Sheik White Lion, When The Children Cry Duran Duran, All She Wants Is Edie Brickell & New Bohemians, What I Am Tone Loc, Wild Thing Sheena Easton, The Lover In Me Tiffany, All This Time Bon Jovi, Born To Be My Baby Rick Astley, She Wants To Dance With Me Samantha Fox, I Wanna Have Some Fun Paula Abdul, Straight Up</p>	<p>HEAVY</p> <p>Alabama, Song Of The South Paul Dean, Sword And Stone T. Graham Brown, Come As You Were Lorrie Morgan, Trainwreck Of Emotion Dan Seals, They Rage On Keith Whitley, I'm No Stranger To The Rain Sawyer Brown, My Baby's Gone Restless Heart, A Tender Lie Rodney Crowell, After All This Time K.T. Oslin, Hold Me The Statler Bros., Let's Get Started If Your Gonna Baillie & The Boys, Long Shot Ricky Van Shelton, I'll Leave This World Loving You The Wagoners, Help Me Get Over You Reba McEntire, I Know How He Feels Shenandoah, The Church On Cumberland Road Tammy Wynette, Next To You George Strait, Baby's Gotten Good At Goodbye</p>

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

CHICAGO AND THE crew at DNA Inc. just wrapped "You're Not Alone," the band's latest from the Reprise album "19." Director Richard Levine combined performance footage, shot in the Raleigh Studios, with a montage of exterior shots. David Naylor was executive producer.

Carlos Grasso recently directed the video for **Throwing Muses'** new single, "Dizzy," from the band's album on Sire Records. Mark Leemkuil produced for **Midnight Films.**

Ivan Neville and Propaganda Films have finished "Falling Out Of Love," the Polydor artist's latest clip from his record "If My Ancestors Could See Me Now." Director Alex Proyas shot Neville and

company at L.A.'s Triangle Stage, with Tony Shiff producing. Additional footage was shot in New Orleans.

The Georgia Satellites follow up their "Hippy Hippy Shake" clip with "Sheila," the latest from their album on Elektra Records. Andrew Doucette directed and Silvey/Co.'s Tina Silvey produced.

NEW YORK

LIVING COLOUR SENDS an "Open Letter To A Landlord," in the new clip from their "Vivid" album on Epic Records. Drew Carolan directed the band, shooting footage in the New Haven, Conn., club Toad's Place and mixing it with exterior shots of New York. N. Lee Lacy/Associates' Liz Silver and Luke Thornton produced.

(Continued on page 70)

Sky TV Reduces Target New Channels To Reach 1 Mil

LONDON Sky Television, which will launch four satellite channels on Feb. 5, says it expects its programs to reach about 1 million fewer households by 1990 than it had originally estimated.

Sky owner Rupert Murdoch had set a target of 2.5 million homes when he announced the project last June. The company still believes that figure is attainable but has lowered its guarantee for advertisers to 1.15 million.

This frank revision has been welcomed by the advertising industry. A typical reaction was voiced by Peter Bowman, media research director of the WCRS agency.

"I don't think satellite television has caught the imagination of blue-chip advertisers," he says.

"They aren't persuaded yet. There's no sign of any real hunger for satellite or of the dishes being ready anyway. I think it will succeed, but it will take a couple more years to get under way."

The Independent Broadcasting Authority has ruled that Independent Television companies in the U.K. should accept advertising from Sky Television, providing the advertisements do not criticize ITV companies or programs or promote individual Sky programs.

The ITV companies are generally reluctant to give publicity, paid or otherwise, to a potential rival for advertising revenue. The IBA adds that it is open for the ITV firms to seek a judicial review of its ruling if they so wish.

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, 1515 Broadway, New York, N.Y. 10036.

ALABAMA
Song Of The South
Southern Star/RCA
Greg Crutcher/Dreamland Productions
Steve Boyle

EUROPE
Let The Good Times Rock
Out Of This World/Epic
Fiona O'Mahoney/MGMM
Nick Morris

LOVE AND MONEY
Halleluiah Man
Strange Kind Of Love/Mercury
Pete Chambers/Fugitive TV
Pete Cornish

LORRIE MORGAN
Trainwreck Of Emotion
RCA
Joanne Gardner/Acme Pictures
Stephen Buck

IVAN NEVILLE

Falling Out Of Love
If My Ancestors Could See Me Now/Polydor
Tony Shiff/Propaganda Films
Alex Proyas

RAINBIRDS
Boy On The Beach
Rainbirds/Mercury
ARRI TV
ARRI TV

RUSH
Marathon
A Show Of Hands/Mercury
John Diaz/Calhoun Productions
Larry Jordan

SIMPLY RED
It's Only Love
A New Flame/Elektra
Melissa Stokes/VIVID Productions
Vaughan Arnell, Anthea Benton

WAYNE TOUPS & ZYDECAJUNS
Sweet Joline
Blast From The Bayou/Mercury
Siri Aarons/VIVID Productions
D.J. Webster

VAN HALEN
Feel So Good
QUB12/Warner Bros.
Steven Brandman, Luc Roeg/VIVID Productions
Andy Morahan

WENDY & LISA
Are You My Baby
Fruit At The Bottom/Columbia
Mike Bodnarczuk, Lyn Healy/VIVID Productions
Nick Egan

CompuSonics Scraps Manufacturing Firm To Focus On Engineering R&D

BY STEVEN DUPLER

NEW YORK CompuSonics Corp., the Palo Alto, Calif.-based designer and manufacturer of exotic optical and magnetic-disk-based recording/editing systems, is abandoning the manufacturing end of its business.

The firm says it will now focus solely on engineering research and development and subsequent licensing of its technologies to outside manufacturers.

Three companies have already been granted such licenses: Digital Trends Inc. of Concord, Calif. will manufacture CompuSonics' proprietary existing line of optical and hard-disk-based digital audio workstations in the U.S.; and U.K.-based pro audio manufacturer Ferrograph Ltd. has extended its current license to build the DSP-1000 optical disk recorder to now include hard and floppy magnetic disk systems as well.

CompuSonics will not yet divulge the name of the third company, noting only that it is a U.S. firm in the pro audio/video market and that it is planning to use CompuSonics' technology as part of a new multi-processing system.

Licensee Digital Trends is also continuing to serve in its expanded role as CompuSonics' marketing and sales arm in the U.S.

John Stautner, president of CompuSonics, says the company has made the move away from manufacturing "not so much because of slow sales on its product lines," but because CompuSonics customers "prefer highly customized, individualized systems that simply are not cost-effective for a small manufacturing company to produce in large quantities on a regular basis."

"The people who buy our products have highly individualized needs," says Stautner. "Rather than us making a single uniform product, we felt it made more sense to license our technology to other manufacturers and thus give the customer more flexibility. It also allows us to do what we do best, which is research, development, and engineering—not marketing and sales."

CompuSonics' product line encompasses the DSP-1000, an optical disk-based recorder/editor, used primarily for CD mastering and editing, as well as sound effects work and audio databases for labo-

ratory research; the DSP-1500, which is based around a removable cartridge floppy disk and is intended mostly for broadcast applications; and the DSP-2002, a hard-disk-based audio for video postproduction system.

According to Staunton, CompuSonics has sold and delivered more than 100 of the various systems. They range in price from \$4,500 for a playback-only cartridge system to as much as \$175,000 for the fully optioned DSP-2002. The majority of CompuSonics sales, however, have been in the \$6,000-\$7,000 price range.

Dutch Studio Renovations Add SSL Features Wisseloord Bows Remade Room

HILVERSUM, the Netherlands Joe Elliot, lead singer of the U.K. hard rock band Def Leppard, opened the renovated Studio 3 at the Wisseloord recording complex here in best British soccer fashion: Wisseloord technical manager Henk Korff blew a referee's whistle and Elliot kicked a football through a paper door.

The renovation work had lasted a month, including repainting and the installation of a new carpet, a new acoustic system, and new recording equipment. The most expensive item is an SSL mixing console, which replaced a

PolyGram custom-built desk. The Wisseloord complex is now fully SSL equipped.

The work cost \$644,000, and deputy managing director Bert Baars says that the other studios in the complex will undergo similar face lifts and improvements in the future.

Wisseloord is owned by PolyGram Holland, and was opened in February 1978 by Prince Claus, husband of Queen Beatrix of the Netherlands. Among artists who have recorded at the complex are Elton John, Mick Jagger, Randy Crawford, and Barry Manilow.

NEW PRODUCTS & SERVICES

NEVE UP NORTH: According to the folks at Neve, sales activity on the V Series console is heating up in Canada. Facilities that have recently acquired the high-end desks include **VTR Productions/Eastern Sound** in Toronto, which purchased a 60-input V Series with Necam 96 automation; Montreal-based **Sonolab**, which added a 48-input film rerecording board; the **National Film Board**, also in Montreal, which acquired a 48-input V Series with Necam 96; and **Sounds Interchange** in Toronto, which just added a 36-input V Series desk. Neve says all sales were assisted by **Sonotechnique** in Montreal, Neve's sole Canadian distributor and the largest volume dealer of pro audio goods in Canada.

DAT MAY NOT have had much presence at the Consumer Electronics Show, but sales of digital audio-cassette decks continue to grow rapidly in the pro audio world. One case in point: **HHB Hire & Sales**, the large London-based pro audio dealer says it is planning its largest DAT display to date at the upcoming **International Audio Engineering Society** convention, March 7-10 in Hamburg, West Germany.

Among the units HHB will be showing at AES are the full **Sony** range, which includes the portable TCD-D10 (actually intended for consumer use but well regarded by the pros all the same); the TCD-D10 PRO, which is (obviously) a professional version of the former unit, equipped with two analog-to-digital converters; dual sampling rates (44.1 and 48 kHz); balanced XLR inputs; and the Sony PCM-2000 and PCM-2500 professional DAT recorders.

Also on hand at the HHB stand will be the **Technics** SV-260 portable and SV-360 studio model DAT recorders. Contact HHB at 01-960-2144.

CHANGES AT Group W Productions: The Los Angeles-based firm has changed the name of its video services arm (formerly Television Videotape Satellite Communications) to **Group W Videoservices** in order to communicate to the industry the division's growing role in syndicated and corporate tape distribution, as well as a number of other satellite and tape operations. According to **Derk Zimmerman**, president of

Group W Productions, the video services arm will continue to service more than 300 clients with year-round, 24-hour-a-day operations. Contact Group W at 213-850-3846.

DIGITAL VIDEO continues to grow, with a number of East and West coast facilities acquiring **Sony** D-2 composite digital video equipment. The latest to purchase D-2 gear in New York is **Magno Sound & Video**, which has picked two DVR-10 digital videotape recorders.

SPEAKING OF HI-TECH video gear, **Otari Corp.** reports it has recently sold three T-700MKII high-speed Thermal Magnetic Duplication units to **VTR Productions** in Toronto. VTR is Canada's largest video duplicator; the acquisition makes it the first firm in that country to install high-speed duping gear.

According to **John Carey**, marketing manager of Otari, there are now four TMD installations in North America. The equipment at VTR, he says, gives the facility the capability to produce more than 4,300 two-hour programs per 24 hours. Contact Otari for information on TMD at 415-341-

5900.

STUDER REVOX AMERICA has always been known more for its multitrack tape recorders than for any other product, but the Nashville-based firm is currently on a big push to promote its recording consoles to the industry. The first large Studer desk in this country is currently installed at **Lighthouse Studio** in North Hollywood, Calif., and owner **Eduardo Fayad** says the 62-input model 905 board—equipped with **GML** moving fader automation—is performing spectacularly.

According to Studer, the console is "in some significant ways" a joint venture between Fayad and the Studer engineers at the parent company in Regensdorf, Switzerland. The Lighthouse owner requested a number of special functions and routing capabilities, as well as a unique patch field configuration and unusual insert points, all of which were provided by Studer.

The desk is currently being used to mix the new **Stephen Bishop** album. Contact Studer for details at 615-254-5651.

Edited by STEVEN DUPLER

AUDIO TRACK

NEW YORK

THE JAMAICA BOYS, featuring **Marcus Miller**, **Mark Stevens**, and **Lenny White**, worked on album preproduction in **Calliope's MIDI** room. Programmers included **Lisle Leete**, **Chris Julian**, and **Gregge Tupper**. Also, **Oran "Juice" Jones** worked on a **Def/Jam** project for CBS with **Shane Faber** at the controls. Faber also worked on tracks with **Brenda K. Starr**, who cut a **Brian & Shelley Morgan** ballad for her next album.

At **Sound On Sound Recording**, **Thiago De Mello & Amazon** recorded tracks for an upcoming release with **Mike McMackin** at the board. **Bryce Goggin** assisted. Also, dance tracks by the **Tribe** were mixed for **Wild Pitch Records**.

Producer/artist **Jellybean** was in at the **Hit Factory** producing four tunes for the **Paramount Pictures** film "Experts," starring **John Travolta**. Artists participating in the project include **Anne Preven** ("Read My Mind"), **Anthony & the Camp** ("Party Time"), **Ed Terry** ("Hard To Get"), and the **Latin Poets** ("Get On Up"). **Craig Vogel** and **Dave McNair** ran the board.

Producer **Jack Douglas** was in at **Island Media** putting down tracks with **Aerosmith**. They used a **Synclavier** on the remix of the upcoming single "Chip Away At The Stone." **Henry Haid** was at the controls. Also, **Cy Curnin** of the **Fixx** was in producing vocals for artist **Peter Brown**. **Rob Bengston** engineered. **De La Soul** was in recording and mixing an album

for **Tommy Boy**. **Prince Paul** produced with **Al Watts** at the board.

Eddie Murphy took a break from comedy and recorded his second album of music at **Right Track Recording**. **David Jones** produced with **Eddie Garcia** seated at the desk. **Jeff Abikzer** assisted. **Shep Pettibone** recently completed the remix of the **Bangles'** "In Your Room."

The **Beastie Boys** were in at **Krypton** working with a special guest on a **Capitol** release. And **Paul Shaffer** worked on a **Capitol** project bringing **Mavis Staples**, **Ellie Greenwich**, and **Darlene Love** in to sing backup on "What Is Soul?" The tune already had performances by **Wilson Pickett**, **Ben E. King**, **Bobby Womack**, and **Don Covay**. Shaffer co-produced the project with **Steve Cropper** and **Covay**. **Steve Addabbo** produced and engineered tracks on folk music legend **Eric Anderson**, a project scheduled for release on **CD**.

John Lurie (Lounge Lizards) was in at **39th Street** mixing a soundtrack he composed and arranged for the **Columbia Pictures** film "Police Story." **Tom Lazarus** ran the board with **Ed Douglas** assisting.

Recent action at **Chung King** included engineer/producer **Jay Henry** and **Emanuel Rahiem** (lead singer from the disco band **G.Q.**) working on final mixes for **Rahiem's Capitol** debut.

LOS ANGELES

JOE HARDY WAS IN at **A&M Studios** producing tracks on **Little Caesar** for **Geffen**. **Arnie Acosta** did all mastering for the **U2 "Rat-"**
(Continued on next page)



The big desk shown here is in the control room at Lighthouse Studio in North Hollywood, Calif., and is still a fairly uncommon sight in this country. The Studer 905 recording console is the first of its kind in the U.S. and was custom configured for the studio.

AUDIO TRACK

(Continued from preceding page)

tle And Hum" album at A&M's mastering studio. Mike Reese mastered albums for David Knopfler and Windows, both Cypress acts; the David Crosby album on A&M; and the soundtrack for the movie "Punchline."

John Stamos was in at Track Record Inc. putting down some songs for his current television series, "Full House." Lorimar's Tammy Lester produced with Tom Murphy at the board. Murphy co-produced a live concert video on gospel act Shirley Caesar with James Bullard of Word Records and Ted Mather. Bill Metoyer (Flotsam & Jetsam, DRI, Slayer) mixed a new live album for Armored Saint and recorded and mixed the latest albums for Heretic, Sacred Reich, and Atrophie.

Keith Cohen was in at Larrabee remixing records for Giant Steps (A&M), Living In A Box (Chrysalis), LA Splash (WTG), Paul Schaffer (Capitol), and Johnny Kemp (Columbia).

Reprise artist/songwriter Robert Lamm and songwriter Timothy Drury cut tracks at Sound Image with John Henning at the board.

Producer / composer Chris Young worked on the motion picture soundtrack "The Fly II" at Kren Studios. The film is a 20th Century Fox picture. Jeff Vaughn engineered and Russell Bracher served as associate engineer. Jillion Healey cut tracks with producer Ken Suesov. And producer Michael J. Jackson worked on the film "1969" with Russell Bracher at the controls.

GRP artist David Benoit cut tracks at Aire LA with Don Grusin producing. Don Murray engineered with Gregg Barrett assisting.

Warner Bros.' Madonna was in at Smoketree mixing her new album with producer Pat Leonard. Robert Salcedo assisted.

NASHVILLE

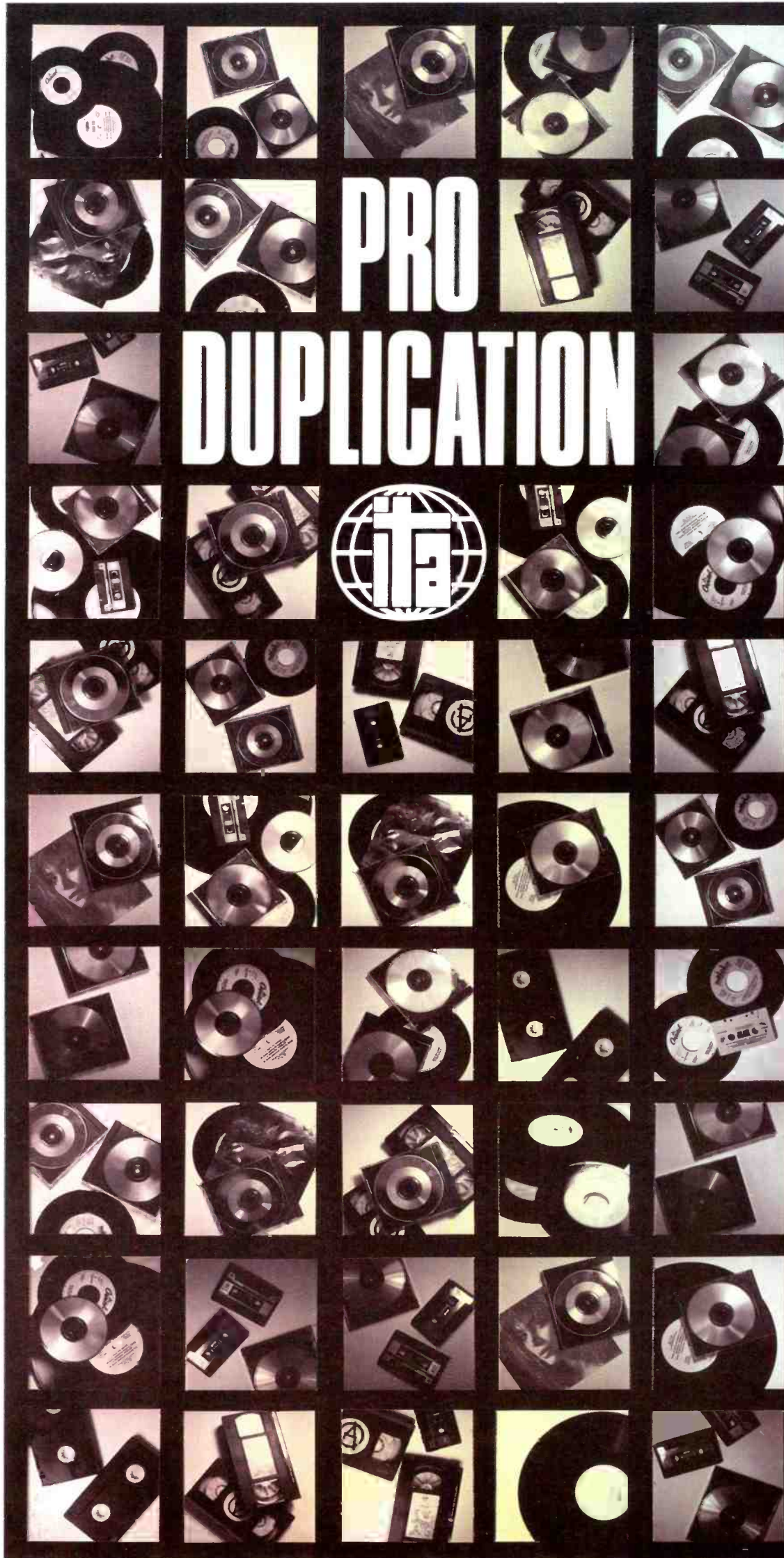
GLENN CAMPBELL, Ellen
(Continued on page 70)

ITS Changes Forum's Name, Date, Locale

NEW YORK The International Teleproduction Society is making a few changes in its second annual industry gathering: The event has a new name (the ITS Annual Forum); a new date (Sept. 16-19); and a new location (the Century Plaza hotel in Los Angeles).

The forum is intended to allow leading production and postproduction facilities to meet with their suppliers on a yearly basis. Included in the event is a manufacturers' exhibition area and a series of workshops and panels.

For information on the ITS Annual Forum, call the organization at 212-629-3266.



A Billboard Spotlight

BILLBOARD'S MARCH 11 ISSUE WILL FEATURE A DETAILED ANALYSIS OF THE STATE OF PRO DUPLICATION & REPLICATION ... AND A PREVIEW OF ITA '89 (INTERNATIONAL TAPE/DISC ASSOCIATION CONVENTION).

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Few Changes At Sound Warehouse, Strawberries

BY GEOFF MAYFIELD

NEW YORK The announced buyouts of the Sound Warehouse and Strawberries Records & Tapes chains may ultimately reshape the industry's retail scene, but in the meantime, the deals are most notable for changes that *won't* occur under new ownership.

LIVE Entertainment vows it will ride with the Strawberries management team built by founder Morris Levy; Shamrock Holdings promises the same for the crew led by CEO Terry Worrell at Sound Warehouse.

Both acquisitions were announced Jan. 16 (Billboard, Jan. 28). Both deals had been anticipated.

The biggest relief from the music

industry's point of view is that both Dallas-based Sound Warehouse and Milford, Mass.-based Strawberries will continue to function as independent accounts.

Since Shamrock and LIVE already had purchasing entities in place—the former through Show Industries and the

latter through Lieberman Enterprises—many label and distributor executives worried the sales would lead to consolidated buying, erasing two high-volume accounts from their ledgers. The 121-store Sound Warehouse chain is one of the music industry's 10 largest accounts, while the

billing rung by 79-store Strawberries ranks in the industry's top 20.

"From a record company's point of view, it's status quo," says a national accounts director at one of the six major distributors. "We lose nothing."

The scenarios painted by the chain's new owners also eliminate the wave of layoffs that typically follows the sale of a chain. In some rare cases—as in 1984, when Durham, N.C.-based The Record Bar bought Los Angeles web Licorice Pizza—the acquired company's support staff is retained. A similar situation had been sought last fall by Washington, D.C.-based Waxie Maxie's when it explored the possibility of becoming part of Pittsburgh-based National Record Mart.

More common, though, is that the buyer already has its own troupe of buyers, administrators, and support staff on hand. Rather than duplicate responsibilities, the buying chain usually lets go of most—if not all—of the acquired company's work force. The employees of Sound Warehouse and Strawberries, however, have been spared the wave of pink slips.

LIVE chairman Jose Menendez virtually goes out of his way to commend Strawberries' management team; he did so twice during a Billboard interview and LIVE included a similar tribute in the press release that announced the deal.

Mark Siegel, chairman of Show and executive VP of Shamrock, is equally complimentary regarding Sound Warehouse's management, and he points to Shamrock's 10-month ownership of Show as proof that a Dallas shake-up should not be anticipated. "At Music Plus, there have been almost no changes in top management, with the exception of the selling partners who wanted to leave. I don't have expectations of a different set of behavior at Sound Warehouse."

But such sweet talk is expected during a honeymoon, say some industry watchers. If either Strawberries or Sound Warehouse perform below expectations, the new parents would likely take a hard look at revisions within chain management.

Of course, it will take some time before such evaluations can be made. And past performance supports the soothing comments made by Menendez and Siegel.

International Video Entertainment and Lieberman had been related entities for more than a year and a half before Menendez and Lieberman co-chairman David Lieberman announced the recent appointment of president Gilbert Wachsmann, the former president of the Child World toy chain (Billboard, Jan. 28).

Further, Wachsmann's hiring did not remove former president Harold Okinow from the company; Okinow remains as Lieberman vice chairman. And the rack has retained most of the executives who were in place when LIVE and Lieberman merged.

As for Shamrock, its track record from past takeovers would suggest that Sound Warehouse's management will remain stable. "Shamrock is known as an operator, not a butcher," says Craig Bibb, a senior analyst for Prudential-Bache Securities.

Beyond that, there is industry

Sound Warehouse: By The Numbers

Status: Shamrock Holdings and Sound Warehouse have signed a definitive agreement. The investment firm has established a company called Shamrock Entertainment II Inc. for the purpose of acquiring Sound Warehouse. Pending the likely approval of the retailer's board in late March or early April (management holds 73% of outstanding shares), the new Shamrock entity will merge with Sound Warehouse.

The Price: Approximately \$132.5 million. Shareholders of Sound Warehouse will receive \$25.65 per share and can receive a bonus of up to 10 cents per share, depending on how the company performs certain agreed-upon conditions.

The Chain: 121 stores, with 10 new ones scheduled to open by the end of the year. In the fiscal year that ended May 31, the chain reported \$4.2 million net income on \$181 million in sales.

The Closing: Deal is expected to close shortly after the above mentioned board meeting. Analysts say shareholders will be cashed out within three months.

Wall Street Update: Shamrock's merger will remove the 121-store chain from the over-the-counter board. It marks the third time since the start of 1987 that a publicly held music chain has been taken private.

Strawberries Web: By The Numbers

Status: LIVE Entertainment, the merged entity formed by rackjobber Lieberman Enterprises and video supplier International Video Entertainment, has entered a letter of intent to buy Beckzack Corp., the parent company of Cambridge One-Stop and the Strawberries Record & Tapes chain. Rumors that founder Morris Levy planned to sell the web had been circulating for more than three years. The buyout will be paid entirely in cash at the closing.

The Price: Is said to be between \$40 million and \$50 million. Sources close to Levy had said that \$50 million was his asking price; one analyst guesses the final tally sits between \$42 million and \$45 million. Since LIVE is a public company, the price will be disclosed at some point.

The Chain: 79 stores, with more expansion planned. A LIVE statement says the chain rang \$60 million in its last fiscal year. The company's one-stop mostly services Strawberries stores, although it does sell to some outside accounts. LIVE chairman Jose Menendez says he expects the wholesale operation to continue.

The Closing: Expected to close in the middle of March.

Wall Street Update: Since LIVE is a public entity, Strawberries' performance will be disclosed, although LIVE can choose to show the chain's performance as either a separate entity, or show its numbers elsewhere in its financial reports.

speculation that Sound Warehouse CEO Worrell received a five-year contract from Shamrock. Worrell will not comment on such specifics. He does, however, cite remarks made by Siegel during the negotiation process that suggested the Sound Warehouse CEO could remain a fixture at the chain over the long term. (At the same time, Worrell has also told Billboard that retaining Sound Warehouse's management was not a consideration when his company's trustees determined which buying party would win its bid.)

Pronouncements by LIVE's Menendez and Shamrock's Siegel indicate the stakes will be raised when other music chains are put into play: Both executives say their Los Angeles-based companies will pursue more retail properties in the future.

Previously, the leading candidates for such buyouts were the trade's two largest chains: 680-store The Musicland Group, based in Minneapolis, and 436-store, Albany, N.Y.-based Trans World Music Corp. Those two webs have accelerated the entire field's growth, with much of each company's expansion due to acquisition.

Now Shamrock, LIVE, and other companies are likely to join future bidding battles. Among the likely challengers:

- Shortly after investment house Adler & Shaykin took Torrance, Calif.-based Wherehouse Entertainment, the firm expressed a desire to establish a presence in Eastern markets. It was strongly rumored to have been a bidder when Sound Warehouse went into play.

- Handleman Co., the industry's largest rack, which is about to embark on its first retail venture through new subsidiary Entertainment Zone (see Retail Track, page 56), is also seen as a likely suitor. Although the company has never bought a retail chain, it has made quiet inquiries in the past. Handelman was also rumored to be a Sound Warehouse bidder.

- W.H. Smith, the U.K.-based horizontal retailer that owns England's Our Price chain and most of that country's Virgin stores, is another poten-

tial player. Last year, W.H. Smith was rumored to be a bidder for both Musicland and Sound Warehouse when those chains were put on the market; although it has never been proved that the company actually placed a formal bid on either of those properties, W.H. Smith has indeed studied the U.S. music retail market.

Analysts agree that a larger field of bidders will drive up the value of worthwhile chains.

"It's not just that the people like LIVE and Shamrock and Adler & Shaykin are in there," says Parker Barnum, an analyst for Wood Gundy. "It's also that record stores have strung several strong years together, so interest in the industry is increasing."

Says Prudential-Bache's Bibb; "If you own a 10-store chain, and you say to yourself, 'Well, Terry Worrell got 73% of revenues,' that gives you a benchmark to measure your company's value. I think he did an excellent job negotiating this sale."

Mardi Gras Label Serves Stew Of Louisiana Music

BY JEFF HANNUSCH

NEW ORLEANS "Basically we're a label geared toward the tourist market," says Mardi Gras Records president Warren Hildebrand. "Most people that buy our records are visiting New Orleans and want to take home a musical souvenir."

Although Hildebrand's label currently has a modest half-dozen releases available, he does a brisk business retailing the sounds of New Orleans and Louisiana. Currently his catalog contains examples of ragtime, Dixieland, Cajun, zydeco, and R&B.

The label's most successful title to date has been its initial release, aptly titled "Mardi Gras In New Orleans." The album collects many (Continued on page 70)



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Heart Of Stones. Rolling Stones legend Keith Richards and members of his touring band, the X-Pensive Winos, touted his Virgin solo debut with a stop at Tower Records' midtown store near New York's Lincoln Center. Shown in the front, from left, are musicians Waddy Wachtel, Steve Jordan, Richards, and Charlie Drayton. In the back, from left, are Jim Swindel, Virgin VP of sales; John Boulos, the label's director of national promotion; Steve Harmon, store manager; Michael Rosenberg, East Coast regional sales manager, Virgin; and Alex Miller, Virgin regional promotion manager. (Photo: Larry Busacca)



Party Time. The Albany Assn. of Record Merchants recently threw its second annual Holiday Extravaganza in upstate New York, drawing a crowd from all the major labels and companies like Trans World Music Corp., Handleman Co., One Way Records, Northeast One Stop, Albany One-Stop, and Records'N'Such.



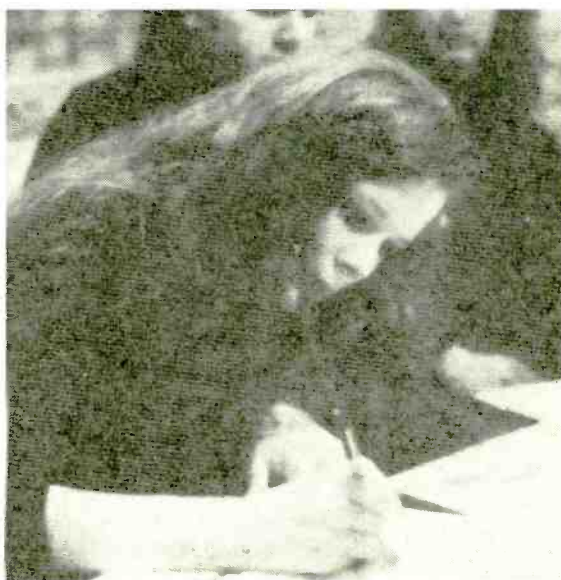
Foxy Lady. Samantha Fox touted her latest Jive album at a dinner for New York-area retailers. Shown, from left, are Bob Anderson, BMG Distribution's New York branch manager; B.J. Lobermann, GM, J&R Music World; Kevin Hardt, eastern division marketing director, Musicland Group/Sam Goody; Fox; Bob Morelli, BMG regional singles manager; Phyllis Purpero, senior director of advertising and promotions, Record World; Frank Lampel, BMG sales rep; and Mitch Imber, Record World VP of merchandising.



G Willikers. Rachelle Freidman, left, co-owner of New York superstore and mail-order house J&R Music World, presents a jacket bearing her company's logo to sax champ Kenny G. The in-store event was one of several promotional stops that the Arista artist made in major U.S. and Canada markets.



The Fans Understand. Starship Records & Video, an Atlanta-based retail chain, hosted Jive/RCA recording artists D.J. Jazzy Jeff & the Fresh Prince at its McAlpin Square Shopping Center location in Savannah, Ga. About 300 fans showed up for autographs before the group's concert appearance there as the opener for Run-D.M.C.

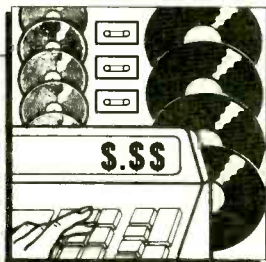


Knows What She Knows. When Edie Brickell of rising Geffen act Edie Brickell & New Bohemians visited Kemp Mill Records' Georgetown store in Washington, D.C., her activity wasn't confined to singing album covers. She also sketched some drawings, like those seen on the group's album, in one case using a customer's leather jacket as her canvas.



Main Course. Capitol's BeBe & CeCe Winans were joined by Arista superstar Whitney Houston when the duo performed at CEMA's fifth annual R&B Retail Dinner. Houston was a guest performer on the Winans' "Heaven" album.

RETAIL TRACK



by Earl Paige

HANDLEMAN BOWS STORE: The winds of retail change continue with gale force as Handleman Co. launches its first retail store effort: the 4,000-square-foot Entertainment Zone inside the just-opened K Mart hypermart, American Fare, in Atlanta. Product includes prerecorded audio and video cassettes, accessories, and hit LPs, with no video rentals. The store is expected to have a staff of 15, including part-time help.

Handleman, which racks no other entity inside the giant retail facility, describes the outlet as a specialty store, rather than a leased department. "[It] came about because our customer [K mart] asked us to provide it," says one strategist at Handleman. The firm is making no announcement as to further stores, and a source says that "for now" there has been no internal administrative structure set up for anything like a store division. **Louis Kircos**, VP, finance, and **Stephen Strome**, executive VP and president, video and home computer software, confirm broad aspects of the new entry.

The Handleman move follows closely the acquisition by Lieberman Enterprises of the Strawberries chain (Billboard, Jan. 28). Previously, only racker Western Merchandising, through its Hastings web, had significant retail store activity.

TAKIN' IT TO TOWER: Tower Records/Tower Video's historical stronghold on Sunset Boulevard in Los Angeles is being challenged. Warehouse Entertainment is opening a store in the Beverly Connection, an adjunct to the Beverly Center, not far from the strip.

NO CD-ONLY BLUES: At least this is the word flooding into the column after recent coverage of CD-only store shutterings or consolidations. One of the most upbeat reports comes from **David Lang**, president, and **Jerry Solomon**, VP, at four-unit Compact Disc World at Woodbridge, N.J. After bowing their first store in October 1986, Lang and Solomon have never looked back, and they plan to invade the Philadelphia area next. They do not deal in used product and believe that price, service, a selection comprising 14,000 titles per store, and hot locations can keep them on the grow... Also optimistic is **CD Connection**, a 4-year-old specialty outlet in Mission Viejo, Calif., an upscale community on the southern fringe of Los Angeles, where manager and buyer **Jerry Ross** says, "We're just beginning to feel the Tower Records about a mile from us."

SOME CD-ONLY BLUES: Computer bugs goofed up a recent report on Atlanta Compact Disc: This veteran chain has been offering to sell its two outlets in Tampa, Fla., in order to draw its wagons around the four stores in Atlanta... Another closure: **Compact Disc Warehouse** in Westwood, Calif., where franchisee **Kevin Shipp** "thought December would do it for him, and instead it did it to him," says one source... Actually, the stores of Compact Disc Warehouse, originally a franchise operation, are now individually owned, says **Randy Sequeira**, owner of the original store in Westminster, Calif. Six out of 10 stores remain. Yet another shuttering is the **Boston Compact Disc** outlet near Tower Records. This veteran firm maintains its original store in Cambridge, Mass.

GOOD CD-ONLY NEWS: While many CD specialists are closing, others are opening, including one store that's always closed on weekends. **Laserfair** in the Wall Street district of New York City is open Monday-Friday only, 10 a.m.-6 p.m. This 1,200-square-foot outlet, featuring 5,000 titles, including videodisks, is managed by **Henry Orenstein** and owned by **Louis Milner**, who

(Continued on page 59)

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Billboard

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	POP™ LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	13	TRAVELING WILBURYS TRAVELING WILBURYS	★★ NO. 1 ★★ WILBURY 2-25796/WARNER BROS.
2	2	3	12	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS	GEFFEN 2-24192
3	3	2	15	U2 RATTLE AND HUM	ISLAND 2-91003/ATLANTIC
4	17	—	2	RUSH A SHOW OF HANDS	MERCURY 836 346-2/POLYGRAM
5	6	6	9	FLEETWOOD MAC GREATEST HITS	WARNER BROS. 2-25801
6	4	4	14	ANITA BAKER GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827
7	7	7	16	KENNY G SILHOUETTE	ARISTA ARCD 8457
8	5	5	9	PINK FLOYD DELICATE SOUND OF THUNDER	COLUMBIA C2K 44484
9	9	8	11	R.E.M. GREEN	WARNER BROS. 2-25795
10	11	11	48	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
11	8	9	9	JOURNEY JOURNEY'S GREATEST HITS	COLUMBIA CK 44493
12	18	17	17	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
13	14	15	8	GUNS N' ROSES G N' R LIES	GEFFEN 2-24198
14	10	14	74	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
15	13	12	18	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
16	16	16	39	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
17	15	13	17	POISON OPEN UP AND SAY... AH!!	ENIGMA C2-48493/CAPITOL
18	12	10	10	CROSBY, STILLS, NASH & YOUNG AMERICAN DREAM	ATLANTIC 2-81888
19	19	18	11	THE JIMI HENDRIX EXPERIENCE RADIO ONE	RYKODISC RACD 0078
20	25	—	2	LOU REED NEW YORK	SIRE 2 25829/WARNER BROS.
21	NEW ▶	1	1	ENYA WATERMARK	GEFFEN 2-24233
22	24	24	3	MICHELLE SHOCKED SHORT SHARP SHOCKED	MERCURY 834 924-2/POLYGRAM
23	22	20	13	BARBRA STREISAND TILL I LOVED YOU	COLUMBIA CK 40880
24	20	21	19	BASIA TIME AND TIDE	EPIC EK 40767/E.P.A.
25	21	19	23	SOUNDTRACK COCK TAIL	ELEKTRA 2-60806
26	NEW ▶	1	1	RICK ASTLEY HOLD ME IN YOUR ARMS	RCA 8589-2-R
27	23	23	3	ROY ORBISON FOR THE LONELY: AN ANTHOLOGY, 1956-1965	RHINO R21S-71493
28	RE-ENTRY	5	5	AL JARREAU HEART'S HORIZON	REPRISE 2-25778
29	NEW ▶	1	1	BULLETTYOYS BULLETTYOYS	WARNER BROS. 2-25782
30	NEW ▶	1	1	SHEENA EASTON THE LOVER IN ME	MCA MCAD-42249

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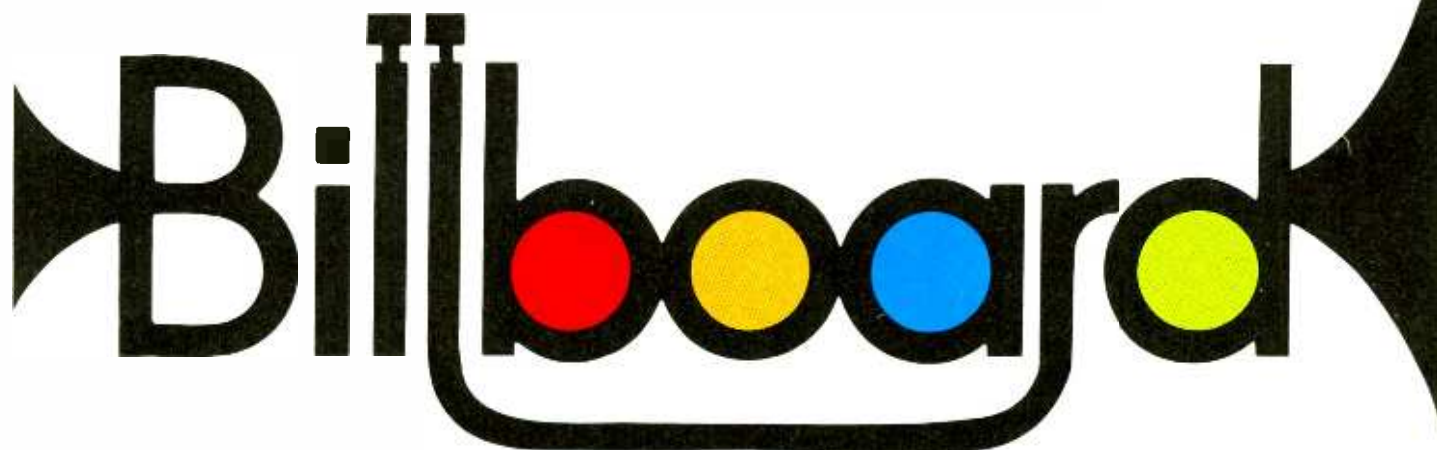
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ALBUM RELEASES

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

POP/ROCK

BAR-KAYS Animal

♣ LP Mercury 836 774-1/NA
 CA 836 774-4/NA

RAY CHARLES Seven Spanish Angels & Other Hits

♣ LP Columbia FC-45062/NA
 CA FCT-45062/NA

DAVID ALLAN COE Crazy Daddy

♣ LP Columbia FC-45057/NA
 CA FCT-45057/NA

NEIL DIAMOND The Best Years Of Our Lives

♣ LP Columbia OC-45025/NA
 CA OCT-45025/NA

BOB DYLAN & GRATEFUL DEAD Dylan & The Dead

♣ LP Columbia OC-45056/NA
 CA OCT-45056/NA

GIPSY KINGS Gipsy Kings

♣ LP Elektra 60845-1/NA
 CA 60845-4/NA

IQ Are You Sitting Comfortably

♣ LP Squawk 836 429-1/NA
 CA 836 429-4/NA

LOVE & MONEY Strange Kind Of Love

♣ LP Mercury 836 498-1/NA
 CA 836 498-4/NA

DUGAN McNEIL In The Velvet Night

♣ LP Wing 834 492-1/NA
 CA 834 492-4/NA

VANESSA PARADIS M & J

♣ LP Polydor 837 834-1/NA
 CA 837 834-4/NA

MANDY PATINKIN Mandy Patinkin

♣ LP Columbia FM-44943/NA
 CA FMT-44943/NA

TNT Intuition

♣ LP Mercury 836 777-1/NA
 CA 836 777-4/NA

VARIOUS ARTISTS Def Jam Classics, Vol. 1

♣ LP Def Jam/Columbia FC-45035/NA
 CA FCT-45035/NA

VARIOUS ARTISTS Mighty Quinn

♣ LP A&M SP-3924/NA
 CA CS-3924/NA

THE WONDER STUFF Eight-Legged Groove Machine

♣ LP Polydor 837 802-1/NA
 CA 837 802-4/NA

YELLO Flag

♣ LP Mercury 836 426-1/NA
 CA 836 426-4/NA

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1st Round NAIRD Ballots Due; Thin White Rope Parts Iron Curtain

BY BRUCE HARING

TUESDAY (31) IS the first-round balloting deadline for the 1988 **Indie Awards**, the Grammy-esque ceremony sponsored by the **National Assn. of Independent Record Distributors & Manufacturers**.

All NAIRD members' product issued during 1988 is eligible for an award. First-round ballots allow each member to nominate up to five selections in each category. These will be included on the second-round ballot, issued in mid-February. The third and final round of balloting will be tallied in early April, with results to be announced at the **Indie Awards Banquet** May 13, part of the May 10-

14 NAIRD convention at the **Wyndham-Franklin Plaza** in Philadelphia. One first-place and two honorable-mention awards will be given in each category.

Third-round nominees will be asked to supply a small number of promotional copies of each release, to be made available to NAIRD members at a nominal fee.

Four new categories have been added to the ballot this year: adult contemporary, comedy, R&B album, and rap album. The "package design" category has been changed to "cover design." Thirty-two categories will be voted on.

HOLD THOSE CALLS: Grass Route was contacted by several jazz



label representatives concerned that their Grammy nominees were ignored in our Jan.28 roundup. No slight was intended. As stated in the column, we limited our review to the pop, rock, rap, blues, and R&B categories, leaving other nominees to their respective Billboard correspondents. Apologies for any misunderstandings, and good luck to all Feb. 22.

RUSSIAN CHRISTMAS: Frontier Records' **Thin White Rope** is back

from a December tour of the Soviet Union with several Italian bands, a 14-shows-in-two-and-a-half-weeks jaunt through a country lead guitarist **Guy Kayser** describes as "depressing but improving."

"A couple times we were the cultural event of the week, and we had all the parents and old people out to see us," Kayser says. "I tried to learn Lithuanian and got to the point where I could say 'Good evening.' The music took care of the rest."

Independent product in the U.S.S.R. is confined to tape trading, Kayser says. "In the stores, they have the **Beatles**, **Led Zeppelin**, **Creedence**, all time-tested stuff. There's some pretty radical Russian groups, but all the ones we played with were '70s metal knockoffs. That's where they've caught up to. They're singing things like 'No bread, no meat,' but it's cool that they

get to say it."

SEEDS AND SPROUTS: **Rough Trade** has hired **Rick Hankey**, formerly of **MTV**, to handle both radio promotion and publicity. Among the projects he'll be working on at the label is an upcoming new release from the revived **Fairport Convention**, "Red And Gold," touted as the band's return to English traditional folk music. The album is due in mid-February... **New York reggae promoter Tamika Productions** has announced the first annual **Reggae Awards Show**, to be held April 1 at the **Beacon Theatre**. The awards will be based on record-sales reports derived from radio station **WNWK's** weekly top 10 chart. Live performances and presentation of the **Bob Marley Achievement Award** are among the highlights. Call **Clinton Lindsay** at Tamika, 212-645-7330.

NEW PRODUCTS

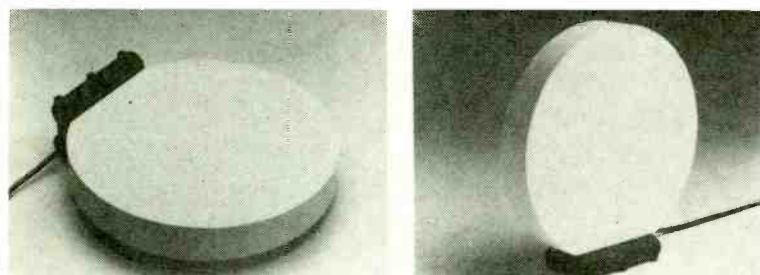


New Look. BASF Corp. Information Systems has repackaged its **Chrome Maxima II** audiocassette in a new "wide window" cassette shell, a design that features 12 rigid bracing struts in the magnetic head area, although the tape's formulation has not been altered. Suggested retail prices are \$3.29 for the C-60 and \$3.99 for the C-90. Contact: 212-362-2906.

Hold It. Songs & Creations of San Anselmo, Calif., has developed a special guitar music holder that attaches directly to the instrument, right. The plastic device, which retails for \$29.95, functions as a third hand, snugly holding music books away from the instrument. Discounts are available for multiple purchases. Contact: 800-227-2188.



Well Received. TERK Technologies of New Rochelle, N.Y., offers an indoor FM antenna called the **Pi**, at left. The round antenna is roughly the size of a CD and rests in the horizontal position for omnidirectional reception, or vertically to tune in weaker stations. Suggested retail is \$85. Contact: 212-302-5500.



Gotta Wear Shades. Nalpac Ltd. has added **Serengeti** sunglasses to its distributor line. The style features optical quality lenses and was named in *Fortune* magazine's list of "100 Products That America Makes Best." Contact: 800-521-5946.

On Line. Augie Blume & Associates Inc. has created **Musicpro:File**, a nationwide database information service that claims to list more than 17,000 music and media-related businesses. Among the database offerings are record companies, distributors, radio stations, booking agencies and managers, and print media, plus other topics. The base can be formatted on computer disk to operate on MS-DOS, Mac, and CP/M operating systems. Contact: 415-457-0215.



Clicking. Outer Circle Products has developed the **CLIK! CD case**, which displays CDs at an angle. The case, which the company claims presents a 55% slimmer profile, holds 16 CDs. Contact: 312-266-8820.

RETAIL TRACK

(Continued from page 56)

claims he opened Manhattan's first CD-only shop, **The Compact Disc**. That 1,600-square-foot outlet opened in the middle of 1986 at Second Avenue and 63rd Street and is managed by **Steve Lippman**. As part of Milner's emphasis on service, it offers 12 headset listening stations. Milner has only recently added video, as CD stores everywhere continue to look to make a crossover connection...

Russ and Dale Peterson have added a second CD's **Unlimited** after three years in **Costa Mesa, Calif.**, in suburban Los Angeles. The new outlet is in the massive **South Coast Plaza** complex and is helmed by **Paul Turney**, originally a manager of stores at **Wherehouse**.

To reach **Retail Track**, phone **Earl Paige** at 213-273-7040.

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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	33	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	22 weeks at No. One VARIOUS ARTISTS
2	2	13	PAVAROTTI AT CARNEGIE HALL LONDON 421-526/POLYGRAM	LUCIANO PAVAROTTI
3	3	31	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154	BERLIN PHILHARMONIC (MAAZEL)
4	4	17	PORTRAIT OF WYNTON MARSALIS CBS MK-44726	WYNTON MARSALIS
5	5	17	BEETHOVEN: SYMPHONIES 1 & 6 ANGEL CDC-49746	LONDON CLASSICAL PLAYERS (NORRINGTON)
6	6	47	BAROQUE MUSIC FOR TRUMPETS CBS MK-42478	WYNTON MARSALIS
7	10	7	SCHUBERT: LIEDER DG 419-237	KATHLEEN BATTLE
8	8	117	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
9	7	13	WINTER WAS HARD NONESUCH 79181	THE KRONOS QUARTET
10	9	7	WAGNER: DIE WALKURE DG 423-389	BEHRENS, NORMAN, LUDWIG, LAKES (LEVINE)
11	11	13	LUCIANO PAVAROTTI IN CONCERT CBS MK-44816	LUCIANO PAVAROTTI
12	12	9	MAHLER: SYMPHONY NO. 2 MCA MCAD2-11011	LONDON SYMPHONY (KAPLAN)
13	16	3	BACH: SONATAS & PARTITAS ANGEL CDCB-49483	ITZHAK PERLMAN
14	14	21	MAHLER: SYMPHONY NO. 2 DG 423-395	NEW YORK PHILHARMONIC (BERNSTEIN)
15	13	61	HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ
16	18	7	THE MOZART ALBUM CBS MK-44545	CANADIAN BRASS
17	21	3	BRAHMS/FRANCK: SONATAS ANGEL CDC-49410	NADJA SALERNO-SONNENBERG
18	17	7	THE BAROQUE GUITAR MCA MCAD-42070	ANDRES SEGOVIA
19	NEW▶		PUCCINI: HEROINES CBS MK-39097	KIRI TE KANAWA
20	20	9	PART: PASSIO ECM 837-109	HILLIARD ENSEMBLE
21	23	3	SYMPHONIC SPECTACULAR TELARC CD-80170	CINCINNATI POPS (KUNZEL)
22	15	7	HANDEL: MESSIAH ARCHIV 423-630	THE ENGLISH CONCERT (PINNOCK)
23	19	9	BEETHOVEN: SYMPHONY NO. 9 NIMBUS NI-5134	HANOVER BAND
24	RE-ENTRY		VERDI & PUCCINI: ARIAS CBS MK-37298	KIRI TE KANAWA
25	NEW▶		RACHMANINOFF: PIANO CONCERTO NO. 2 RCA 7982-RC	EVGENY KISSIN

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	17	SHOW BOAT ANGEL A2-49108	15 weeks at No. One VON STADE, HADLEY, STRATAS (MCGILINNY)
2	2	21	THE SOUND OF MUSIC TELARC CD-80162	VON STADE, CINCINNATI POPS (KUNZEL)
3	3	17	DIGITAL JUKEBOX PHILIPS 422-064	BOSTON POPS (WILLIAMS)
4	4	27	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
5	5	9	BIG BAND HIT PARADE TELARC CD-80177	CINCINNATI POPS (KUNZEL)
6	6	25	THE BERNSTEIN SONGBOOK CBS MK-44760	VARIOUS ARTISTS
7	7	15	SOUSA: MARCHES NIMBUS NI-5129	THE WALLACE COLLECTION
8	9	11	ROMANZAS DE ZARZUELAS ANGEL CDC-49148	PLACIDO DOMINGO
9	8	13	PROKOFIEV: PETER & THE WOLF CBS MK-44567	"WEIRD AL" YANKOVIC, WENDY CARLOS
10	NEW▶		RAMIREZ: MISA CRIOLLA PHILIPS 420-955	JOSE CARRERAS
11	11	19	BERNSTEIN 70 DG 427-042	LEONARD BERNSTEIN
12	12	63	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178	BOSTON POPS (WILLIAMS)
13	15	9	FRAGMENTS OF A DREAM CBS MK-44574	JOHN WILLIAMS, PACO PENA
14	10	7	JOY TO THE WORLD ANGEL CDC-49097	THE EMPIRE BRASS
15	13	49	BEETHOVEN OR BUST TELARC CD-80153	DON DORSEY

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

Classical KEEPING SCORE



by Is Horowitz

FOCUSING ON CDV: "We're still preaching largely to the converted," says Guenter Hensler, president of PolyGram Classics, assaying the status of CD video. But he's definitely upbeat about its future. Sales so far are largely concentrated in the bellwether cities—New York, Los Angeles, and San Francisco—but there are encouraging signs that interest is spreading, says Hensler.

Most important, of course, is hardware penetration, and Hensler takes heart at predictions that sales of players this year will more than double the 70,000 sold in 1988. Price is the key to more rapid penetration, and he expects that the market will get a strong boost when, as expected, new player models break the \$500 list barrier later this year.

At Sony, marketing manager Ned Nomura agrees that price is an important factor. List prices rose a year ago to accommodate more expensive multidisk capability, he says, and "we will be looking for something more affordable in '89."

While Nomura sees a strong potential in lower prices, he feels that quality is a greater consideration for many consumers, particularly in the classical area. Regardless of repertoire preferences, Sony experience shows positive interest among consumers who also own superior TV receivers.

PolyGram classical CDV titles, marketed through the company's labels—Deutsche Grammophon, London, and Philips—now number about 45 but will be supplemented by 10 new packages next month and 20 more in April. In all, says Hensler, "We should release 50 to 60 new titles this year."

Reliance for software on outside producers, primarily Unitel, will begin to taper as the year progresses, although it is certain to remain a major element in the total PolyGram mix. Hensler says PolyGram is gearing up to produce as many as 20-30 titles of its own a year. Among upcoming PolyGram-produced CDVs is a Gershwin documentary; a disk of Kiri Te Kanawa singing "Songs Of The Auvergne," with visuals shot in France; and a Jessye Norman recital.

Other new product will be coming from DG's recent tie with the Metropolitan Opera. Early titles will include performances of "Turandot" and "Carmen," conducted by James Levine.

Hensler also sees potential for classical product in the one-sided, 8-inch laserdisk recently announced by Pioneer. This can hold up to 20 minutes of video. It presents interesting repertoire possibilities, he believes. Newer players are capable of playing the disks as is; older players require adaptors.

PolyGram still holds to its prediction that the CDV player penetration will exceed 5 million by 1993. Some time soon, however, the company will also begin duplicating many of its titles on videocassette. This in no way alters its conviction regarding the superiority of CDV, says Hensler. "But we can't ignore the 60 million VCRs that are out there."

BIRTHDAY FAVORS: Carnegie Hall will help mark its centennial year in 1991 with the performance of a host of specially commissioned works. In all cases, the composer has been chosen by the performer or group that will debut the work during the centennial year.

From William Bolcom will come a cycle of songs on texts by American women poets, for mezzo Marilyn Horne. Luigi Nono will write a piece for pianist

Labels optimistic about CDV as prices lower on players

Maurizio Pollini. Composers who will write works for orchestras appearing at the hall include **Bernard Rands** (Philadelphia Orchestra), **Terry Riley** (Saint Louis Symphony), **Alfred Schnittke** (Cleveland Orchestra), **Steven Stucky** (Los Angeles Philharmonic), **Toru Takemitsu** (Boston Symphony), **Michael Tippett** (Chicago Symphony, with **Jessye Norman**), and **Joan Tower** (New York Philharmonic with the **Empire Brass Quintet**). **Ned Rorem** will write a piece for the **Beaux Arts Trio**.

Costs of the commissioning program, some of which will be shared with other groups, will come to about \$500,000, says **Judith Aaron**, general manager of Carnegie Hall.

PASSING NOTES: The Baltimore Symphony board and members of the orchestra have resumed discussions to end the strike that has silenced the orchestra for the past several months.

Philippe Entremont leaves his post as music director of the Denver Symphony at the end of this season in protest against proposed budget cuts that would trim the size of the orchestra. Entremont and the orchestra were to have made two recordings this season for Pro Arte. One, Mussorgsky's "Pictures At An Exhibition," was recorded last month and is scheduled to be released this spring. The other has been cancelled.

Classical Grammy Nominations

CLASSICAL
BEST CLASSICAL ALBUM (Award to the artist[s] and to the album producer)
Horowitz Plays Mozart (Piano Concerto No. 23 In A & Piano Sonata No. 13 In B Flat)—Vladimir Horowitz, piano; Carlo Maria Giulini, conductor; LaScala Opera Orchestra; Thomas Frost, album producer; Deutsche Grammophon. **Mahler: Symphony No. 2 In C Minor "Resurrection"**—Leonard Bernstein, conductor; New York Philharmonic; Hans Weber, album producer; Deutsche Grammophon. **Rorem: String Symphony; Sunday Morning; Eagles**—Robert Shaw, conductor, Atlanta Symphony Orchestra. "String Symphony"; Louis Lane, conductor, Atlanta Symphony Orchestra, "Sunday Morning" & "Eagles"; Robert Woods, album producer; New World. **Verdi: Requiem & Operatic Choruses**—Robert Shaw, conductor, Atlanta Symphony Orchestra & Chorus; Robert Woods, album producer; Telarc. **Wagner: Lohengrin**—Sir Georg Solti, conductor, Vienna State Opera Choir & Vienna Philharmonic; principal solos: Placido Domingo, Jessye Norman, Eva Randova, Siegmund Nimsgern, Hans Sotin, Dietrich Fischer-Dieskau; Christopher Raeburn, album producer; London.

BEST ORCHESTRAL RECORDING (Award to the conductor and album producer)
Beethoven: Symphony No. 9 In D Minor—Roger Norrington, conductor, London Classical Players;

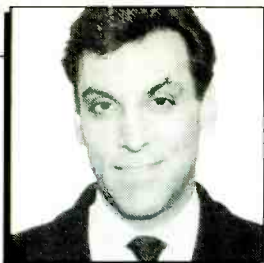
David R. Murray, album producer; Angel. **Bruckner: Symphony No. 7 In E**—Sir Georg Solti, conductor, Chicago Symphony Orchestra; Michael Haas, album producer; London. **Copland: Appalachian Spring (Complete); Letter From Home; John Henry; Cortège Macabre From Grohg**—Leonard Slatkin, conductor, Saint Louis Symphony Orchestra; Joanna Nickrenz, album producer; Angel. **Mahler: Symphony No. 2 In C Minor "Resurrection"**—Leonard Bernstein, conductor, New York Philharmonic; Hans Weber, album producer; Deutsche Grammophon. **Rorem: String Symphony; Sunday Morning; Eagles**—Robert Shaw, conductor, Atlanta Symphony Orchestra, "String Symphony"; Louis Lane, conductor, Atlanta Symphony Orchestra, "Sunday Morning" & "Eagles"; Robert Woods, album producer; New World.

BEST OPERA RECORDING (Award to the conductor, album producer, and principal soloists)
Adams: Nixon In China—Edo de Waart, conductor, Orchestra of St. Luke's; principal solos: Sanford Sylvan, James Maddalena, Thomas Hammons, John Duykers; Carolann Page, Wilhelm Hellweg, Album Producers; Elektra/Nonesuch. **Bellini: Norma**—Richard Bonynge, conductor, Welsh National Opera Orchestra & Chorus; principal solos: Joan Sutherland, Luciano Pavarotti, Montserrat Caballe, Samuel Ramey; Andrew Cornell, album producer; London. **Bernstein/Wadsworth: A Quiet Place**—

Leonard Bernstein, conductor, Austrian Radio Symphony; principal solos: Chester Ludgin, Beverly Morgan, John Brandstetter, Peter Kazaras, Jean Kraft, Wendy White; Hans Weber, album producer; Deutsche Grammophon. **Mozart: Idomeneo**—Sir John Pritchard, conductor, Vienna Philharmonic Orchestra & Chorus; principal solos: Luciano Pavarotti, Agnes Baltsa, Lucia Popp, Edita Gruberova, Leo Nucci; Christopher Raeburn, album producer; London. **Puccini: La Bohème**—Leonard Bernstein, conductor, Chorus and Orchestra of Santa Cecilia; principal solos: Angelina Reaux, Jerry Hadley, Barbara Daniels, Thomas Hampson; Hans Weber, album producer; Deutsche Grammophon. **Wagner: Lohengrin**—Sir Georg Solti, conductor, Vienna State Opera Choir & Vienna Philharmonic; principal solos: Placido Domingo, Jessye Norman, Eva Randova, Siegmund Nimsgern, Hans Sotin, Dietrich Fischer-Dieskau; Christopher Raeburn, album producer; London.

BEST CHORAL PERFORMANCE (OTHER THAN OPERA) (Award to the choral conductor, choral director and/or chorus master, and to the orchestra conductor if an orchestra is on the recording)
Bach: Christmas Oratorio—John Eliot Gardiner, conductor, The Monteverdi Choir & The English Baroque Soloists; Archiv. **St. Matthew Passion**—Sir Georg Solti, conductor, Chicago Symphony Chorus & (Continued on page 70)

Jazz BLUE NOTES



by Jeff Levenson

THE HISTORY OF INDEPENDENT jazz labels breaks neatly into geographical categories. In the late '40s, for instance, New York had **Bob Weinstock** and **Prestige**; a few years later, Los Angeles was represented by **Lester Koenig** and **Contemporary**; and a short time after that, St. Louis and Chicago were home base for **Bob Koester** and **Delmark**.

Delmark, in particular, documented a wide range of music that covered the many stylistic subgenres of jazz. The sounds were sometimes familiar—as in the work of the traddies, beboppers, or roots-oriented bluesmen. At other times, they were new to the ears—as in the gusting free winds behind the **Assn. For The Advancement Of Creative Musicians**. Koester chronicled them all.

Some of the label's recent issues affirm his sagacious judgment: "Bucket's Got A Hole It," a regional exchange of dialects between Chicago pianist **Art Hodes** and New Orleans clarinetist **Barney Bigard**; "Blue Stroll," saxophonist **Ira Sullivan's** walk with fellow hornman **Johnny Griffin**; and "As If It Were The Seasons," by multireed master **Joseph Jarmen**.

Also among Koester's current gems is **Wynton Kelly's** "Last Trio Session," recorded with bassist **Paul Chambers** and drummer **Jimmy Cobb** in 1968, three years before the pianist's death. With clearly one of the finest rhythm sections in the history of jazz, the trio offered an inspired blend of individual voices coalescing into one.

That fact is underscored by the odd choice of material—"Say A Little Prayer," "Light My Fire," "Yesterday." All in lesser hands could sound like textbook kitsch: trite, stodgy, unremarkable. Here, the group infuses the would-be mothballs with soulful stylings that evince bluesy earthiness and rhythmic sophistication.

If, over the years, Kelly's talents as an improviser and group leader were overshadowed by his stellar work as

an accompanist, this Delmark offering (like many of Koester's titles) should help set the record straight.

MINDING MONK: Film makers **Charlotte Zwerin** and **Bruce Ricker** (along with executive producer **Clint Eastwood**) have a new documentary about **Thelonious Monk** titled "Straight, No Chaser." It advances an intriguing theory regarding Monk's mental facilities.

For years, Monk, one of America's greatest composers, has been regarded as eccentric and idiosyncratic, a lone genius whose distinctive ways fueled a mythic persona at once engaging and off-putting. Even if one had never seen him in action or read stories about him, his music alone offers a character profile: It is stylized,

Wynton Kelly: jewel in Delmark's jazz heartland

quirky, peculiar to him.

The film, though, casts a particularly telling shadow across Monk's lifescape. Through the use of first-rate footage coupled with commentary by managers, associates, and his son, we see strong evidence of a man suffering from mental disease.

For instance, **Thelonious Monk Jr.** describes his father's condition, detailing symptoms that sound like a clinical definition of manic depression. Managers **Harry Colomby** and **Bob Jones** depict a man often childlike and dependent, remote and oddly out of touch with his surroundings. The **Baroness Pannonica de Koenigswarter**, Monk's longtime nurturer, speaks of the composer's isolation in his last years, of his admission: "I am very seriously ill."

In some circles, this is hardly news. The real questions are (among many others, I suppose): Did Monk's condition account for his genius? Did he possess a highly refined view of the world? Was it his mental handicap that enabled him to create unusually focused music?

Certainly, artists great and small have suffered mental diseases that crippled their ability to negotiate life. Yet their art flourished. In Monk's case, his compositions and recordings remain a lasting monument—whatever the source of his inspirations.

Gospel LECTERN



by Bob Darden

NOT MANY Canadian acts have made a dent in the inspirational or spiritual charts over the years. But the ones that have—**Bruce Cockburn**, **Connie Scott**, and now, the **Awakening**—have all been something special. The Awakening joins that select list after only its second **Reunion** release, "Into Thy Hands."

The Awakening began when guitarist **Andrew Horrocks** began writing Christian rock songs with friend **Al**

Canada's the Awakening is a new-style inspiration

Powell after hearing "Jesus Rock" legend **Larry Norman** perform. Later, Powell's brother **Mike** joined the loose-knit group—but only after a successful stint with various Canadian dance bands.

"We discovered we all wanted to make the same kind of music and that we all were into Yes at the time—so we eventually got together," Horrocks says. "I really felt the Lord had his hands on this from the beginning. That was four years ago this month, in the winter of 1985 in Woodstock, Ontario."

Despite the lack of appropriate venues in eastern Canada, the fledgling group added keyboard player/vocalist **Ian Tanner** and honed its songwriting and instrumental skills with support from friends and family.

"We still haven't done any secular things, clubs or bars," Horrocks says. "It has always been more of a youth-group type of a thing. That doesn't rule those out for the future, but the whole reason we got into this was

to make people learn more about Christianity. We never wanted to be a rock version of **Sandi Patti**. Lifting up the church is not the reason we got into it. The idea is to reach a broader audience."

It's a goal well within the Awakening's reach. "Into Thy Hands" was one of 1988's 10 best albums—full of hummable, commercial tunes and lyrics that show conviction and intelligence.

"Well, the most important thing to all of us is the melody," Horrocks says. "We've only been together four years, so we are definitely in a growing process yet. It is exciting to write together. Each member has his own personality, his own unique record collection. And the sum of the parts is greater than the whole. Our tastes range from early Yes to Tracy Chapman to New Model Army to Gene Loves Jezebel to Rush. Actually, I think the only common ground is a love of Peter Gabriel."

"I believe there is something special in our songwriting together. On our first release, 'Sanctified,' a lot of the songs were written individually and brought in. 'Into Thy Hands' is more of a band sound, like maybe U2."

The band is currently based in Kitchener, Ontario, where there is a strong artistic community. Horrocks says there is no true Christian music scene in Canada yet, despite the presence of such major artists as the **Daniel Band**, **Elim Hall** [also signed to Reunion], **Scott**, and **Cockburn**. Consequently, the Awakening has done few dates in Canada. (It has also become a popular staple in the American Christian music festival each summer.)

"All that means is that all of us still have day jobs," Horrocks says. "I'm an engineer at **Cedartree Recording Studio** here in Kitchener, where Ian is hired as a staff jingle writer. We both enjoy our jobs so there's none of the 'boy, I can't wait until I get on the road' mentality. Our producer, **Richard Hutt** [Tom Cochrane & Red Rider, the Northern Pikes], owns the studio."

"The other guys in the band also have fulfilling outside jobs and feel the same way. And, hey, we're all still young. We're maturing. And we're still staying open to what God wants us to do—and be."

FOR WEEK ENDING FEBRUARY 4, 1989

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 LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	19	★ ★ NO. 1 ★ ★ DIANE SCHUUR GRP 9567 (CD)	15 weeks at No. One TALKIN' 'BOUT YOU
2	3	13	CHARLIE PARKER VERVE 837 176/POLYGRAM (CD)	BIRD--THE ORIGINAL RECORDINGS OF CHARLIE PARKER
3	2	15	SOUNDTRACK COLUMBIA 44299 (CD)	BIRD
④	7	7	MICHEL CAMILO PORTRAIT 44482/E.P.A. (CD)	MICHEL CAMILO
5	4	29	BETTY CARTER VERVE 835 661/POLYGRAM (CD)	LOOK WHAT I GOT
⑥	6	11	CASSANDRA WILSON JMT 834 419/POLYGRAM (CD)	BLUE SKIES
⑦	9	7	CHARLIE PARKER SAVOY JAZZ 1208 (CD)	ORIGINAL BIRD: THE BEST OF BIRD ON SAVOY
8	5	25	GROVER WASHINGTON, JR. COLUMBIA OC 44256 (CD)	THEN AND NOW
⑨	10	5	LENA HORNE THREE CHERRIES 44411 (CD)	THE MEN IN MY LIFE
⑩	11	9	GARY BURTON GRP 9569 (CD)	TIMES LIKE THESE
11	8	25	ELIANE ELIAS BLUE NOTE 48785/CAPITOL DENON CY-2180 (CD)	CROSS CURRENTS
12	12	11	TONY WILLIAMS BLUE NOTE 48494/CAPITOL (CD)	ANGEL STREET
⑬	15	3	MILES DAVIS COLUMBIA 45000 (CD)	THE COLUMBIA YEARS 1955-1985
⑭	NEW ▶		JIMMY MCGRIF MILESTONE M-9163/FANTASY (CD)	BLUE TO THE BONE
⑮	NEW ▶		ETTA JONES MUSE 5351 (CD)	I'LL BE SEEING YOU

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	★ ★ NO. 1 ★ ★ AL JARREAU REPRIS 25778/WARNER BROS. (CD)	3 weeks at No. One HEART'S HORIZON
2	2	15	KENNY G ▲ ARISTA 8457 (CD)	SILHOUETTE
3	3	15	LEE RITENOUR GRP 9570 (CD)	FESTIVAL
4	4	41	BOBBY MCFERRIN ▲ EMI 48059 (CD)	SIMPLE PLEASURES
5	5	29	DAVID SANBORN REPRIS 25715/WARNER BROS. (CD)	CLOSE-UP
6	7	17	STANLEY JORDAN EMI 48682 (CD)	FLYING HOME
7	9	51	BASIA ● EPIC 40767/E.P.A. (CD)	TIME AND TIDE
8	6	19	MICHAEL BRECKER IMPULSE 42229/MCA (CD)	DON'T TRY THIS AT HOME
9	10	13	TOM GRANT GAIA 13-9013 (CD)	MANGO TANGO
⑩	11	11	TOM SCOTT GRP 9571 (CD)	FLASHPOINT
11	8	15	FATTBURGER INTIMA 73334/ENIGMA (CD)	LIVING IN PARADISE
⑫	13	7	GERALD ALBRIGHT ATLANTIC 81919 (CD)	BERMUDA NIGHTS
⑬	17	7	WISHFUL THINKING SOUNDWINGS 2109 (CD)	WAY DOWN WEST
⑭	25	3	GIPSY KINGS ELEKTRA 60845 (CD)	GIPSY KINGS
15	14	23	BOB JAMES WARNER BROS. 25757 (CD)	IVORY COAST
16	16	15	LYLE MAYS GEFEN 24204/WARNER BROS. (CD)	STREET DREAMS
⑰	24	3	SADAO WATANABE ELEKTRA 60816 (CD)	ELIS
18	12	31	STANLEY CLARKE PORTRAIT FR 40923/E.P.A. (CD)	IF THIS BASS COULD ONLY TALK
19	19	19	GEORGE BENSON WARNER BROS. 25705 (CD)	TWICE THE LOVE
20	15	33	TUCK & PATTI WINDHAM HILL 111 (CD)	TEARS OF JOY
21	22	9	JORDAN DELASIERRA GLOBAL PACIFIC 40730/COLUMBIA (CD)	VALENTINE ELEVEN
⑳	NEW ▶		BRANDON FIELDS NOVA 8811 (CD)	THE TRAVELLER
23	20	7	MARLENA SHAW POLYDOR/VERVE 837 312/POLYGRAM (CD)	LOVE IS IN FLIGHT
⑳	NEW ▶		GARY HERBIG HEAD FIRST 723-1/K-TEL (CD)	GARY HERBIG
25	21	11	RODNEY FRANKLIN NOVUS 3038/RCA (CD)	DIAMOND INSIDE OF YOU

● Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available.
● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

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HOT LATIN TRACKS™

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

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Latin Notas



by Carlos Agudelo

A LETTER FROM EUROPE: "As subscribers to Billboard, we study Latin Notas with great interest. Unfortunately, Billboard reflects only the American view on Latin American music. We wonder whether it has come to your attention that Latin-American music means a lot to people in Europe, Japan, and Latin America.

"Your column covers 95% of Mexican and Puerto Rican activities but hardly anything from the other Latin American regions. Tropical Music, as a record label and publisher, specializes in Latin American music in [European] countries, where the music featured in your column has absolutely no market. A star like Mercedes Sosa from Argentina sells a lot of records here, as do many Brazilian artists. I have also noticed your complete silence about music like soca, which is mainly recorded in the U.S.

"We would like to see Latin Notas cover the entire Latin American scene. Did you ever hear the exciting new pop songs from Chile? If you have the space to drop some lines about us, Tropical Music is an independent publisher and record label (Tropical Music, Nektar, and TAO catalog included). We would like to cooperate with companies in Latin America and the U.S. regarding licensing, imports, and publishing." Signed **Claus Schreiner**, GM, Tropical Music (GMBH, PÖB 2230, D-3550 Marburg, West Germany).

Suggestion acknowledged. All right, let's start right now. A report kindly provided to us by **Helmut Otto** (Record Information, Hemme 34, 4300 Essen 11, West Germany) says that there are basically three kinds of Latin music importers in his country. There are multinationals and those importers working under the banner of large record companies, such as Aris (BMG/RCA), ASD (EMI), and IMS (PolyGram), which only release hit or new material and a few CD reissues, plus some folkloric material. No Latin material from the U.S. Latin subsidiaries of BMG and CBS is available in Germany, Otto says.

Second, there are medium-size wholesalers, such as the Dortmund-based Plane-Verlag, which distributes two West German Latin labels, Tropical and Messidor, as well as salsa material brought in via France. It also distributes Third World music, which is targeted at music collectors.

Third, there are importers that are both wholesalers and retailers, such as Frankfurt-based Musica Latina, which has a big catalog of salsa, merengue, folklore, and Caribbean records, imported mainly from Venezuela and France. As for broadcasting, Otto says he

W. Germans' Latin tastes range from salsa to soca

knows of about 6½ hours a month of Latin, a half-hour of Caribbean music, and one hour of African music programming.

"Fortunately, Latin music is growing at clubs and discotheques here," Otto says. "Near at hand, there is the club Cafe Cuba, with an excellent program ranging from salsa via [the] Caribbean to Afro music. On Wednesday there is disco tropical, and on Fridays appearances of Tropical performers. Recently, Salsa Picante, a German band, appeared here."

More information on Germany's Latin music scene comes from Munich-based **Chuck Herrmann**, a musician, Latin music fan, collector, and DJ at a twice-a-week salsa discotheque, which is "crowded all the time," half of the clientele being Latinos and the rest Germans. He says there may be about 500 hardcore tropical music fans, with similar configurations in other major German cities and European capitals. New releases are usually late. Herrmann says most record stores in Germany get their records from **Wolfgang Gühr**, a Frankfurt-based distributor. He also says there are three professional salsa orchestras: **La Conexión Latina**, **Grupo Irazu**, and **Orquesta Wawanco**. He says Latin orchestras come to Germany but they should do it more often. "When I say Latin I mean salsa, merengue, and cumbia. All together it is not a big Latin scene, but it's very interesting and they really go with it," Herrmann says.

Brazilian Music May Be Next Big Thing Record Releases, Concert Appearances Add Up

BY CARLOS AGUDELO

NEW YORK Little things here and there, added up, sometimes amount to a big thing. They are the trend announcers, small clues as to what will be big next.

This seems to be happening with Brazilian music, which is on its way to becoming fashionable in the U.S. as more records by Brazilian artists are released, more famous names perform, more radio shows begin, discs open new series, and even Antonio Carlos Jobim, reputedly Brazil's greatest composer, takes up permanent residence in New York.

For example, B2 in New York opened a Friday-night Brazilian series Jan. 20 with a performance by Nana Vasconcelos & the Bush Dancers. Upcoming acts include Tonino Horta, Martino Da Vila, and Herbie Mann.

Such famous Brazilian singers as Gal Costa, Gilberto Gil, Da Vila, Milton Nascimento, and Maria Bethania have performed in New York recently. Costa, regarded as Brazil's top female vocalist, was the featured artist at the Lincoln Center gala here inaugurating the exhibition "Portugal-Brazil: The Age Of Atlantic Discoveries,"

sponsored by the Brazilian Cultural Foundation. Both Bethania and Nascimento packed Town Hall and Radio City Music Hall respectively, while Da Vila gave a spirited performance at S.O.B.'s.

New album releases of Brazilian music in the U.S. include "Brazil Classics 1: Beza Tropical," Talking Head David Byrne's compilation for Sire Records of cuts by the best of today's Brazilian music talent. Featured artists include Costa, Gil, Chico Buarque, Bethania, Georgi Benn, and Caetano Veloso. Also coming soon will be Paul Simon's new album, which he recorded with Vasconcelos for Atlantic.

With three major, almost simultaneous releases in the second half of 1988—"Bird Of Paradise," by Djavan, one of Brazil's paramount pop artists; "Vicio," by Simone, a top-rated female vocalist; and "Yauarete," by Nascimento—CBS has also jumped on the bandwagon. American musicians appearing on Nascimento's album include Simon, Herbie Hancock, and Wayne Shorter. CBS has also signed RPM, Brazil's best-selling rock group.

Albums recently released by Elektra include one by Dori Caymmi, an acoustic Veloso al-

bum, and "Live At Montreaux" by João Gilberto. Such smaller labels as Concord Records ("The Sun Is Out" by Flora Purim & Airto Moreira) and Sound Wave Records (Enrique Pantoja) are committing themselves to more Brazilian product.

On the Latin side, WEA Latina is planning to release between three and five albums of Brazilian jazz within the next few weeks. The company, which recently put out a previously unreleased album by Ellis Regina, is bringing the music of Raul Marcarena, Alberto Favero, Pantoja & Chich Baker, Marcos Ariel, and Victor Bigione, among others.

Pat Phillips and Ettore Strata, in association with Absolut vodka, are producing a Carnegie Hall concert featuring Jobim March 15. The event, which promises to be one of the high points of the spring season, will also feature Costa and Caymmi, plus Jobim's own band.

The concert will celebrate the 25th anniversary of the composition of "The Girl From Ipanema," one of Jobim's immortal bossa nova songs. As things stand now, the concert may very well become a tribute to the wonderful and now trendy Brazilian music in the U.S.

Europeans Call For Local Support Session Addresses Marketing Methods

BY NIGEL HUNTER

CANNES The old problem of radio play for new talent—and domestic product—emerged as one of the main topics at the Billboard seminar on "Getting The Music To Market."



Billboard international editor Mike Hennessey, who moderated the seminar, stressed from the outset that income from the use of music is growing more quickly than from the sale of sound carriers.

And after John Waller, Phonogram U.K. marketing director, had given a full account of the conception, production, marketing, and promotion of the recent Dire Straits album, "Money For Nothing," the issue of the dominance of U.S./U.K. product in Europe was powerfully debated by record company leaders from West Germany and Holland.

For Helmut Fest, EMI Electrola managing director, the new Euro channels are favoring U.S./U.K. product ahead of Continental material.

"The U.S./U.K. companies are ignorant of Europe," he said. "We should all be treated as equals."

Willem van Kooten, president of Nada Music, Holland, said it was "about time for the Europeans to fight back against U.S./U.K. product." He had words of praise for the French, whose culture minister, Jack Lang, had only agreed to give MTV a license on condition that it contain 25% of local product. Van Kooten drew attention to the fact that many radio stations in France are committed to home-grown music.

He added that Holland radio must have the worst record in this respect—playing barely 10% domestic product and much of that old material. Van Kooten said there should be more commitment by local radio to promote local talent.

Gerd Gebhardt, WEA Germany managing director, defended the programming of the mass of new radio stations there following deregulation.

"It's too soon to start thinking of format radio. The stations are still trying to find out who their audiences are—so top 40 is very widespread," he said.

An area of concern in France was the introduction of television advertisements for records, which favored the multinationals. It was pointed out that independent producers just did not have the funds for this, although some joint production was offered by the TV stations.

In discussing new marketing techniques, Russ Solomon, founder of Tower Records, reported on a new computerized project, the Personics System, now being tested in California. With this, the store clerk taps into the computer a selection of music chosen by the

customer from a catalog of about 1,500 titles at present. After 10 minutes a high-quality cassette is available with personalized packaging.

Solomon said that not all record companies are involved in the trial, but he viewed the Personics custom-tape system as a plus for sales rather than a threat to other product in the store.

Olivier Sauty de Chalon, president of the COGEDEP wholesale firm in France, spoke about a development there whereby credit-card vending machines for CDs and cassettes are being evaluated at prime sites in the Paris region.

He also reported on record sales via the Post Office interactive videotext Minitel system and changes in retail practice. De Chalon said more hi-fi hardware stores

in France are selling software, notably CD and CD video.

Garry Le Count, marketing director of Pickwick U.K., presented a video of the company's computerized distribution system, one of the most sophisticated in the U.K., enabling delivery of product to all stores serviced within 24 hours.

Patrick Hourquebie, director of the Virgin Megastore in Paris, gave an outline of how the store was designed and how it functions. He emphasized that the modern retail store is geared to generate customer interest.

IFPI president Nesuhi Ertegun reminded the seminar audience that there are a number of undesirable loopholes, which must be closed, in the various ways the public now has access to music and intellectual property.

Woolworth's Entertainment U.K. Forms Union Records

CANNES Entertainment U.K., the wholesale and racking operation owned by W.H. Woolworth, the multiple retail chain, has formed a record label, Union Records.



Its first single, "She Said She Said," will be released in March by David Van Day, half of the hit duo Dollar, and produced by Nick Straker, known for such successes as "A Walk In The Park" and "A Little Bit Of Jazz."

In early postwar years, Woolworth retailed mostly cover versions of hits on the Embassy label, produced by Oriole Records, which was bought by CBS when the latter company started its own U.K. operation. Union Records is its first involvement in a contemporary label generating its own product.

Announcing the plans here at Midem, Union label manager David Cross disclosed that the enterprise will be virtually autonomous from Entertainment U.K., but will enjoy its full financial support and marketing resources.

Cross, who formerly worked with Pinnacle Records and Island Records, joined Entertainment U.K. in 1986 when it was known as Record Merchandisers. Laurie MacGregor, another former Pinnacle staffer, is now his business manager.

"Union will be licensing product as well as creating its own," says Cross, "and we are looking for good pop and rock and dance music for release."

He does not anticipate any hostility from other U.K. retail chains or independents due to the Woolworth connection. The chain will not automatically carry all Union product, and he believes the quality of the new label's releases will convince all retail outlets of their

sales value.

Various musical projects are under way, and Union will soon release its first two albums.

NIGEL HUNTER

Nimbus' 'Touch & Buy' System Based On CD-ROM

CANNES A system that could revolutionize retailing and radically reduce storage and display space needed at retail outlets has been designed and developed by Nimbus Records, a leading U.K. manufacturer of CDs.



It involves hi-tech cash registers and creates what is described as "the most sophisticated point-of-sale system ever." The "touch and buy" system, said to be the first of its kind in the world, is intended as an effective sales tool for retailers. It enables customers to select and purchase items swiftly and easily by touching a screen.

The system was made possible by an application of CD-ROM (Read Only Memory) technology, which stores and retrieves data. One disk can accommodate up to 250,000 pages of text. Nimbus has been in the vanguard of its development.

The first application of the Nimbus CD-ROM system uses as

its data base the Nimbus catalog of classical music released on its own CD label.

By touching the screen with a finger, customers can hear an excerpt from the recording they are considering buying as well as read press reviews and liner notes and see a full-color reproduction of the sleeve design.

Once the customer has selected an item for purchase, the details are automatically relayed to the cash register, where information about the name and code of the CD and its list price is displayed on the till's screen.

A receipt is automatically printed out for the customer paying at the checkout point, and a credit card facility on the cash register provides a direct debit alternative for purchasers.

Nimbus, which is currently in negotiations to set up large-scale manufacturing of the system, believes "touch and buy" has huge potential in all retailing areas apart from CDs and that CD-ROM will become a universal feature in most retail outlets.

NIGEL HUNTER

Advertisers Underrate Airwave Potential Future Of European Radio Called Golden

CANNES European radio can look forward to a "golden age," according to Jean-Paul Baudecroux, president of NRJ, the major French FM network. He points to the growth of satellite broadcasting during the past 12 months and adds that governments are now addressing the issues of efficient regulations and rights protection, although with varying degrees of success.



NRJ leads FM expansion in France with its main rival, the Nostalgie Network, and both are highly profitable. Other FM players are not so successful, however, and industry insiders believe the French market can only support two top 40 format networks and two MOR-style stations, pointing to the number of mergers and takeovers as evidence.

Bill Patterson, U.K. media planning director at Ogilvy & Mather, says that radio is still "an underrated medium" as far as advertising is concerned. A survey of ad-

vertising in the major European countries reveals that television is still the preeminent favorite medium, although print media ads account for the most sales. Television ad expenditure ranges from a low 14.2% in the Netherlands to a peak of 54.5% in Portugal, with an average of

about 30%. But the average radio expenditure is only about 7%, and the Netherlands, Belgium, and the U.K. allocate less than 2.5% of their total advertising budgets to this medium.

At the top of the radio league are the Irish Republic with 16% and Portugal with 13%.

Monaco Hosts First New Music Awards Ceremony

CANNES The Principality of Monaco will host the first World Music Awards May 10 in Monte Carlo. The awards will be decided by a survey of record sales during 1988 in all the major recording countries, and is being conducted with the assistance of the IFPI.



The awards will cover "the whole spectrum of the music industry," as well as pop music, and each artist who takes part in the May 10 gala at the Monte Carlo Sporting Club will receive a World Music Award for best album sales in each music category.

An international panel of music professionals will present special awards to certain artists in recognition of a special achievement in 1988 in the field of music or for a successful musical career. The awards show will be televised under the production direction of former BBC TV director Michael Hurll, and will be screened around the world by 30 TV networks.

The event has been inaugurated to commemorate the centenary of the Monagasque law protecting authors' rights and the 40th anniversary of Prince Rainier's accession to the Monaco throne.

NIGEL HUNTER

The U.K.'s Landcape Channel announces formation of its Classical Channel division at MIDEM ... see page 50



Champagne Kings. Executives of Zomba Music celebrate their success as the No. 1 black singles publisher and No. 2 black publishing corporation in the Billboard year-end awards. Pictured from left are Jim Doyle, director, Zomba Music Publishers Ltd.; Ralph Simon, executive director, Zomba Group Of Companies; Garry Bell, recent Zomba signee; and John Fruin, group managing director, Zomba U.K.

Belgian Tape Makers Balk At New Tax Proposal Levy On Blank Tapes Opposed

BY MARC MAES

BRUSSELS, Belgium The Belgian Federation of Tape Manufacturers has reacted belligerently to the proposal for the introduction of a levy on blank tape—the subject of a press conference held by SIBESA, the Belgian phonographic industry organization. The tape manufacturers state bluntly that the measure has no chance.

Sen. Roger Lallemand resuracted the tape levy proposal (Billboard, Oct. 29), and SIBESA suggested some extension and amendment of his basic draft, mainly in the field of taxation.

“We think the levy should be based on the recording time rather than the retail price,” says SIBESA chairman Charles Licoppe,

Any industry would oppose raising retail prices with a zero result. The consumer would have to pay this levy and he should be made fully aware of that fact.”

Declerq also alleges that other European countries where tape levies have been imposed have suffered large increases in parallel imports, and adds that in Germany illegal imports of cassettes almost caused the market to collapse.

“and there should also be a levy on recording hardware.”

Comments Gilbert Declerq, chairman of the tape manufacturers’ federation: “Sen. Lallemand’s proposal will be discussed by the government, but we cannot agree with what SIBESA wants to do.

Declerq thinks the matter of a levy should be examined with the single European market in 1992 in mind, and that Lallemand’s proposal is only a temporary and unsatisfactory solution.

Trade Law Boosts Nigeria Protections

This story was prepared by Peter Jones in London and Dean Disi in Lagos, Nigeria.

LAGOS, Nigeria On Dec. 29, The government here finally approved the 1988 Copyright Decree, which is seen as a comprehensive Nigerian copyright law with significant improvements over the protection

given record companies under the old 1970 law.

Now producers not only have the right to prevent the unauthorized reproduction of their phonograms (as under the 1970 decree) but also broadcasting, public performance, and rental rights.

And the period during which such rights exist is now increased from 20 to 50 years from the end of the year in which the recording was first made.

Additionally, new penalties have been approved for the manufacture and importation of infringing copies: a maximum fine of 1,000 Naira (some \$100 at an exchange rate of 10 Naira to the U.S. dollar) per infringing copy, a prison sentence of up to five years, or both.

Penalties under the 1970 decree were 0.4 Naira per infringing unit (with a maximum 100 Naira, or \$10, per transaction), and a two-month prison sentence imposable only for the second offense.

New penalties for the sale, distribution, or possession (other than for private or domestic use) of infringing copies are 100 Naira per copy, or up to two years imprisonment, or both.

In the final weeks to the passage of the new national copyright decree, the Performing Musicians’

Assns. of Nigeria summoned all its members onto the streets of Lagos and all state capitals for an open protest march.

The route passed by various government ministries and the Nigerian Television Authority.

All record company members of the Nigerian IFPI group and the National Assn. of Recording Industries not only contributed support funds but also declared the day of the work-free, sending representatives to swell the numbers.

An initial convoy of some 50 vehicles, plus the marchers, brought traffic to a halt here as workers trooped out of their offices to see local music idols on parade. Union president Tony Okoroji had previously cleared the event with government and police. He wrote: “This is a protest against lawlessness, the nonexistence of a copyright law that would protect the artist and his creative work.”

The procession passed by the CBS and EMI offices, with staffers joining in the protest.

The culture minister assured marchers the law was “coming soon.” Union head Okoroji commented, “We’ve been agitating for justice in copyright protection for

(Continued on next page)

Holland Awaits Stronger Anti-Piracy Law Audio, Video Fields Angered By Slow-Moving Gov’t

BY WILLEM HOOS

AMSTERDAM Holland still has no firm new legislation on audio and video software piracy. A government bill introduced two years ago has not yet even been discussed by Parliament, to the growing frustration and fury of the record industry.

The main purpose of the awaited new legislation is to stiffen penalties for piracy. Currently, the maximum penalty is a fine of 25,000 Dutch guilders (about \$12,500) or a six-month jail sentence. Within the new bill is a proposal for a maximum fine of \$50,000 and/or two years in prison. The industry expected political debate on the new

bill last summer.

The Dutch Anti Video Piracy Federation, coordinated by Emmy Janssen, was set up by the IFPI group NVPI, the mechanical right/copyright societies BUMA/STEMRA, the cinema group NBB, the broadcaster NOS, and the Netherlands branch of the Motion Picture Assn. of America. “[The parliamentary debate] was put off and we have no new date. It seems the government wants to expand the bill to include penalties for pirates of computer software programs—a complex area for legislation,” says Janssens, who also coordinates the fight against audio piracy on behalf of national NVPI and STEMRA.

Janssens believes, however, that video piracy may be on the wane in Holland. Industry estimates suggest that 75% of the Dutch video business was in pirate hands in the early '80s and that the figure is now down to 15%.

In 1984, the Netherlands had 3,000-plus video retailers, while there are now just 1,200. “But most are bona fide,” says Janssens. “Some dealers will still provide an illicit back-to-back copy, though.”

In 1988 the Anti Video Piracy Federation seized nearly 19,000 illegal videocassettes, mostly of major movies, and 106 arrests were made. There were 26,000 confiscations of illegal videotapes in 1987 and nearly 30,000 the year before that.

“But stiffer penalties would mean our video trade would be almost 100% clean,” says Janssens.

On the audio piracy side, the music business is worried most about



Djavan Fan. Brazilian CBS artist Djavan, left, is welcomed by label mate Basia after his first U.K. appearance at London’s Dominion Theatre.

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McCartney Back In The U.S.S.R. On BBC Broadcast Of Phone-In

LONDON Paul McCartney became the first Western pop star to broadcast live on the BBC's Russian Service Jan. 26. He handled a one-hour phone-in chat show for an estimated 18 million people. The show included tracks from his album "Choba B CCCP," or "Back In The USSR," which was exclusively released in a 50,000-unit run in the U.S.S.R. BBC executive David Morton says, "A couple of years ago we wouldn't even have dreamed of putting McCartney in direct touch with Russian listeners."

Philips Joins In Czech VCR Venture

AMSTERDAM Dutch multinational giant Philips is participating in the AVEX video-recorder enterprise that has been set up in the Czech city of Bratislava. A local company, Tesla, owns 70% of the project; Prague, Czechoslovakia-based Transakta has 10%, and Philips has 20%. The plant's output is expected to rise to 500,000 VCRs annually, to be sold throughout the Eastern Bloc.

WILLEM HOOS

Munich's Tele 5 To Double Output

MUNICH, West Germany Tele 5, an independent TV station, is expanding its programs in order to double its output and reach 10 million German households by the end of the year. The station, 45% of which is owned by Italian media mogul Silvio Berlusconi, will maintain 60% music video content in its 24-hour-a-day program schedules and intends to screen a major event monthly, such as the Academy Awards and the Super Bowl.

WOLFGANG SPAHR

Britain Seeks Two More TV Franchises

LONDON The Cable Authority here is seeking applications for two more regional television franchises, covering some 113,000 homes, bringing the total to 47 and the number of homes that will eventually be covered to 6.6 million. But in six months' time the authority, noting "the tremendous upsurge of interest in cable," is to review the position of all franchises awarded more than 12 months previously and any franchise that cannot show "substantial and concrete progress towards the early start of operations" will be canceled.

PETER JONES

Japan Shipped 7.47 Million VCRs In '88

TOKYO Japanese domestic shipments of VCRs in 1988 totalled 7.47 million units, up 13% on the previous year. A sales surge in the first six months led industry pundits to anticipate a full-year upturn of 19% to 7.5 million, but sales sagged in the second half. Camcorder sales were up 36% to 1.28 million units last year.

SHIG FUJITA

U.K. To Tycoons: Hands Off TV Stations

LONDON Such newspaper proprietors as Rupert Murdoch and Robert Maxwell could be prevented from having controlling interests in U.K. independent television stations in the '90s, according to government sources. Douglas Hurd, home secretary, says there will be tight restrictions in broadcasting legislation to prevent "concentration of broadcasting ownerships and unhealthy cross-media ownership. Choice would be undermined if our broadcasting was allowed to be dominated by a handful of tycoons of international conglomerates."

PETER JONES

Japan Air To Offer Free Video Service

TOKYO Japan Air passengers flying from Tokyo, London, and New York are being offered a video service using Sony Video Walkmans, which will be loaned free to first- and business-class travelers, with 14 Japanese and international titles. Claiming a world first in this field, the airline plans to extend the service after a two-month trial.

SHIG FUJITA

Century To Run Ireland Radio Station

DUBLIN The Independent Radio & Television Commission here has granted Century Communications a seven-year franchise to run Ireland's first national commercial radio station. It starts May 1 with a music-slanted format. Running costs for the first year are put at some \$3.5 million. Directors of the company include James Stafford and Oliver Barry, the promoter bringing in Frank Sinatra, Liza Minnelli, and Sammy Davis Jr. for open-air shows in May.

KEN STEWART

IFPI Raids More Pirates, Seizes Less

KUALA LUMPUR, Malaysia The IFPI conducted more raids but seized less pirate product in Malaysia last year, according to Ram Singh, senior operations manager. There were 197 raids nationwide, mostly on record stores and market stalls, in 1988, compared with 149 the previous year, but the value of confiscated product dropped from \$360,000 to \$134,000, and the number of pirate cassettes was down from 44,000 to 22,000. Malaysia's copyright act became effective in December 1987.

Y.S. MING

Indonesian Tape Piracy Down Tape Copiers Form Legal Companies

BY GLENN A. BAKER

BALI, Indonesia There is no mistaking the change in atmosphere along the busy, tourist-laden streets of crowded Kuta, Legian, and Sanur Beaches. Young Australians still haggle for good prices but the wares are markedly different.

Where once they stumbled out of dozens of loud, garish, and cavernous pirate cassette shops clutching boxes upon boxes of illegal cassettes, their music purchases are now far more modest.

The boom days of the Indonesian pirates are most definitely over.

Since May, when the Republic of Indonesia finally embraced international copyright conventions, the world's most active music pirates have been forced not so much into inactivity as into greatly scaled-down, legitimate operations.

No matter how many back rooms one talks oneself into, there is no trace to be found of the estimated 5 million illegal tapes that were in circulation when the new law came into effect.

Nor is there sign of any newly

manufactured stock. The hub of Asian piracy has, for all intents and purposes, been bloodlessly conquered.

In most tape stores here, up to two-thirds of the shelf areas are roped off and the remaining areas filled with multiple copies of 200 or so legitimate titles, licensed from

The boom days of the Indonesian pirates are over

CBS, PolyGram, WEA, RCA, and EMI.

This is an astonishing contrast to the days when many thousands of titles, including impossibly rare jazz gems, were offered for Rp. 2000—the equivalent of about \$1.30.

The new legitimate tapes, mostly released by former pirate label Kings Ind., sell for more than twice the old price (Rp. 4,500-Rp. 5,000), and carry only the slender contents of a standard U.S. album (10 tracks or less) as opposed to the sometimes creative, sometimes absurd 60- and 90-minute compila-

tions of the pirate days.

They also bear the odd, unmistakable sign of their origins. The Mercury cassette of the album "Irish Heartbeat," which sports no less than six PolyGram logos, is boldly credited to Van Morrison and the Chieftains.

Even though the new product still represents excellent value, alongside Australian prices, business is slow as the tourists come to grips with the increased cost and narrowed selection.

Those who once automatically purchased 20-50 cassettes now make do with a modest half-dozen. Surprisingly few of the young buyers seem at all aware of why the tapes were so cheap and plentiful on their first visit. There seems to be little grasp of copyright or piracy issues.

Much of the Balinese energy once devoted to running the pirate tape shops seems to have been diverted to other, equally profitable tourist-related businesses, such as clothing, parasailing, bars, and restaurants.

Perhaps within a couple of years, no one save a few veteran tourists will even remember music piracy.

NIGERIAN LAW PASSES COPYRIGHT

(Continued from preceding page)

a decade. Many of those who started the fight for a copyright law have died."

The minister added that he, too, had been a victim of piracy when a book he had written had been illicitly reproduced, depriving him of legitimate earnings.

As the new legislation was being finalized, the musicians' protest was covered by key television news programs and banner headlines in the press.

The protest ploy ensured a national awareness of the "evil effects of piracy," noted Okoroji. And hints of tough penalties in the pipeline sent shock waves through the ranks of pirates.

In a frantic bid to counter the publicity, pirates sponsored a couple of anti-copyright law advertisements in some national newspapers. Attempts were made to bribe Okoroji, and the agent who offered him 25 cents on every pirate cassette sold was arrested and interrogated for information about the group he represented.

The new Nigerian law has been welcomed by IFPI in London. The effect is to make considerable improvements to those procedural aspects of the law that previously caused problems in taking effective anti-piracy action in Nigeria, says IFPI.

Infringement of copyright is now actionable not only by the copyright owner but also by his assignee or exclusive licensee. It is no longer necessary to prove knowledge of wrongdoing on the accused in order to get a conviction. Provided the infringing act is proved, it is up to the defendant to

show that he was not aware of the illegality of his actions.

IFPI notes that in another "substantial" amendment to the previous situation, an affidavit by the court as evidence of the facts will be accepted unless the defendant proves the contrary.

Ian Thomas, IFPI director general, says: "It is particularly gratifying to the Nigerian IFPI group that its patient devotion to the pro-

motion of the new decree has finally been rewarded. Now enforcement procedures are being worked out through discussions with the government there and the police.

"Given this positive attitude, the momentum for change can be maintained and the future for the recording industry in Nigeria should be an extremely bright one."

HOLLAND AWAITS NEW ANTI-PIRACY LAW

(Continued from preceding page)

bootlegging, following a 1988 confiscation of 43,000 units.

The majority of the bootlegs came from early-year raids in Delft and Roosendaal; similar bootleg titles were noted in West Germany, Sweden, the U.S., Japan, and Australia. Delft is said to be at the center of the bootleg trade, in which product featuring such superstars as Bruce Springsteen, Pink Floyd, Prince, and U2 are fetching up to \$200 a record. Springsteen was bootlegged during his 1987 Rotterdam, the Netherlands, Feyenoord stadium concert and Prince in Stockholm, Sweden.

Investigators have also unearthed large quantities of full-color sleeves featuring Pink Floyd, also allegedly bootlegged at the Rotterdam stadium.

Seven people arrested on conspiracy charges are awaiting trial. Says Janssens: "Getting them to court is a lengthy process. The bootlegging business is complex, with international implications."

Another key part of Dutch audio piracy is the so-called top 40 cassette, "a plague on the music business," according to Janssens. The tapes feature leading domestic and international acts; Dutch anti-piracy teams have so far seized more than 8,000 tapes and 100 duplicating machines.

Janssens say the sound quality of the cassettes has improved greatly over the years. "And they sell for around \$6, while a legitimate cassette is more than double that. They cost our business many millions of guilders and they've been a serious threat since the late '70s.

"First they were copied from radio, then the process became more sophisticated. Now we know that some of the pirate cassettes are copied straight from compact disks. A recent raid near The Hague proved the point, when we confiscated CDs and recording equipment," says Janssens.

"It's another menace we have to face."

Number Of Certified Hit Records Dropped In '88

BY KIRK LaPOINTE

OTTAWA Industry sales may have risen to give the Canadian recording business its finest year ever, but the number of records officially certified as top-sellers was down in 1988.

Year-end statistics from the Canadian Recording Industry Assn., the trade group that certifies recordings each month on the basis of shipments, indicate that there were just as many megasellers in 1988 as in 1987.

But gold and double- and triple-platinum certifications of albums were down, while certifications of hit singles tumbled dramatically.

Overall, album certifications were down to 286 in 1988 from 300 in 1987, but up from 221 in 1986. Single certifications fell to 16 from 38 in 1987 and from 66 in 1986.

There is some question as to whether the CRIA figures are solid barometers of the record busi-

ness. Some companies, including top-selling WEA Music of Canada and A&M Records of Canada, limit the extent to which they certify recordings.

All companies go out of their way to certify Canadian releases, however, and the CRIA figures reflect the apparent troubles of domestic music in 1988.

In 1987, there were three double-platinum albums, one triple-platinum album, and one quadruple-platinum

album featuring domestic artists. In 1988, however, there were only two double-platinum albums.

The number of platinum certifications of Canadians were up, though, to 18 in 1988 from 14 in 1987. The number of gold albums slipped to 26 from 35 a year ago. Gold Canadian singles were down to two from five in 1987.

At the upper echelon of the overall market, it was a seemingly stable year.

Five albums were certified diamond by CRIA in 1988, signifying shipments of more than 1 million units, a level 10 times platinum in Canada; in 1987, there were six such albums.

There were three albums certified nine-times platinum, down from four a year earlier. Similarly, there were three albums at eight-times platinum, down one from 1987.

There were six albums at the

seven-times platinum mark. That was up two from 1987.

And there was an increase from six in 1987 to seven in 1988 of the albums certified six-times platinum for 600,000 unit shipments.

The number of half-million-shipment releases was up to 11 from nine a year earlier, while the number of quadruple-platinum albums remained at 10, the same number as the year before.

There was a slight drop in triple-platinum albums, to 15 from 18 in 1987. The drop in double-platinum albums was more significant, at 19 in 1988, down 24% from the 25 such albums in 1987.

The losses at the triple- and double-platinum levels (a total representing about 2 million shipments) were partly offset by the jump in six- and seven-times platinum releases, however.

And, if that didn't make up for it, the jump in platinum albums in 1988 did. CRIA certified 74 platinum albums, up nearly 20% from 62 a year earlier.

Still, there was a sharp decline in the gold album in 1988, an indication perhaps of fewer emerging artists. They were down nearly 20% from the 152 deemed gold in 1987.

There was only one platinum single in 1988, CRIA said. There had been three in 1987. And gold single awards were handed out only 15 times in 1988; CRIA gave 35 of them the year before.

MAPLE BRIEFS

GBS MUSIC PRODUCTS INC. is out with "The Hits," a sharp, various-artist, 14-cut release (at \$7.99 on album or cassette, \$14.99 on CD) that includes 14 coupons for \$2 discounts on product featuring the artists on the hit-laden release. This is a different tack from previous CBS tie-ins in which consumers had to buy the artist's recording first before getting a crack at the discounted artist compilation.

DEBORAH MacCALLUM is CBS' new classical product manager, coming to the company from CBC Radio, where she handled preproduction for the network's record labels. She has a solid independent record-company background and was national classics manager for the 225-store A&A Records & Tapes chain.

THE MAJESTIC Sound Warehouse chain has agreed to settle charges of sexual discrimination by six former employees. The matter was before a human rights commission, but the electronics chain instead agreed to pay about \$290,000 Canadian to the former workers if the matter was dropped.

FRINGE PRODUCT owner Ben Hoffman appeared in an Ottawa-area provincial court Jan. 17 in the first-ever Canadian court case in which criminal charges have been brought to allege obscenity in music. A prolonged court battle is expected. Hoffman, his label, and a numbered company that operates Hoffman's Record Peddler outlet are charged with possession of obscene material for the purpose of distribution. The material in question, seized by suburban Ottawa police in Nepean, Ontario, involves releases by the Vancouver British Columbia punk group Dayglo Abortions. A defense fund has been raised, and Fringe says it is committed to preventing any legal precedent that restricts freedom of expression. The label plans to release an album of material about censorship.

THE LATEST in the saga of Sheriff: With the rerelease of its 1982 album has come a reformation of part of the group. Notably missing is Arnold Lanni, the writer and rights holder of "When I'm With You," the band's belated hit sin-

gle.

ATTIC RECORDS has launched releases by its West German affiliate, Metronome, in the Canadian market. In Germany, Metronome will release records by Attic signings Haywire, Roman Grey, John James, and Robert Burton, as well as releases from the Nylons and Lee Aaron.

PENTA ENTERTAINMENT Inc. has formed Penta Disc, a marketing and distribution firm for licensed masters in Canada. Its first acquisition is the Gaia/Gramavision jazz and alternative music label. First-quarter releases are scheduled. Penta has also signed West Coast rock act the Scramblers, with a worldwide release through Penta in Canada and Elektra elsewhere due this year.

MUCHMUSIC's long-awaited quiz show hits the air March 13. "Test Pattern" will be a "pop-culture game show with a rock'n'roll edge," the network promises. It's looking for wild, enthusiastic people ages 19-30 to watch and play when production begins Feb. 15 in Toronto. The show stars Dan Gallagher.

NEWLYWED Don Shafer has been named VP/GM of CILQ-FM "Q107" and CFGM-AM Toronto. Tom Tompkins has arrived as CFGM's new program director.

FINANCIALLY strapped when federal funds pretty much ran out midway in its fiscal year, ending in March, the Foundation to Assist Canadian Talent on Record is accepting proposals for multiproject financing. The foundation, which helps administer industry and government funds for production and touring, says it is reviewing all its programs and will announce changes shortly.

DALBELLO, a Toronto singer now living for the most part in Britain, played a packed Diamond Club in her native city Jan. 21 to preview her new release on Capitol-EMI, "She." The album has already drawn strong praise in Europe, where it was issued late in 1988.

THE TRAGICALLY HIP, an R.E.M.-style Canadian band, has been signed to MCA in the U.S. Its

seven-cut mini-album, out for almost two years in Canada, will be issued in March in the States. The band is recording a second album in Memphis, Tenn. with a late-summer release expected. The band's executive producer is Allan Gregg, the influential pollster for the ruling Conservative party and an ardent rock fan.

THE MUSIC PUBLISHER has inked Jimmy Webb to an exclusive publishing deal for Canada.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

Just 19 Works Certified In December U2 Soundtrack Rattles CRIA

OTTAWA U2's "Rattle And Hum" indeed hummed along at retail in December, but the lean list of recording certifications for the year's closing month indicates only slight Yuletide celebrations were in order elsewhere.

The Canadian Recording Industry Assn. bestowed just 19 certifications in the month. This was likely a reflection of the fact that Canadian record firms were essentially closed the week between Christmas and New Year's Day and didn't see late-1988 certifications as a top priority in a shortened work schedule for the month.

A handful of Quebec artists achieved gold or platinum albums, and such new artists as Melissa Etheridge and Taylor Dayne broke through in the Canadian market with certified releases.

But, apart from U2's double set going gold, platinum, and double, triple, quadruple, and quintuple platinum to surge past the half-million-shipments mark in Canada, there weren't any multiplatinum certifications in the usually brisk final sales month.

U2's successes didn't end with the album. The "Desire" single was certified gold by CRIA in December, too.

A platinum-album honor went to Etheridge for her self-titled debut, her first platinum in any interna-

tional territory. Another artist who gained a huge following in Canada before almost anywhere else, Chris de Burgh, continued to consolidate his successes in the market with gold and platinum certifications for "Flying Colours."

Also collecting platinum were artists at opposite ends of the musical spectrum: Ozzy Osbourne for "No Rest For The Wicked" and Quebec songstress Ginette Reno for "Ne M'en Veux Pas."

CRIA gold album honors were accorded to three of Reno's fellow Quebecers: Pier Beland for "Chante L'Amour," veteran Richard Seguin for "Journée D'Amérique," and Roland Tremblay for "Le Temps D'Une Dinde."

Other artists who reaped gold in December were the California Raisins for their "Christmas With The California Raisins" collection, Samantha Fox for "I Wanna Have Some Fun," and the "Scrooged" soundtrack.

KIRK LaPOINTE

"Into Thy Hands" by Canadian Christian band the Awakening was one of 1988's best album efforts ... see page 63

CPI, Police Up Ticket \$\$ To Fight Drugs

OTTAWA A new concert-ticket surcharge has taken effect in most major Canadian centers, with money raised from the 25-cent add-on going to an anti-drug program.

The fund, expected to be between \$800,000 and \$1 million in 1989, was formed by the Assn. of Chiefs of Police and Concert Productions International, the largest concert promotion company in Canada.

The money will support a police-administered drug-awareness campaign.

Association executive director Don Cassidy says there is "always a need to inform the public about drug abuse." He hopes the provinces will waive their entertainment tax on the surcharge so the full 25 cents will make its way to the program.

The move was made by CPI following criticism last year that concert promoters were insensitive about drug use at their shows and did little to police the matter.

A coroner's inquest into the Toronto death of a Pink Floyd concertgoer found that former motorcycle gang members were occasionally hired as security guards and that uniformed police often hesitated to intervene in the enforcement of drug laws at shows. The inquest garnered enormous local media attention and recommended more stringent hiring practices and policing at shows.

Concert companies themselves haven't linked the surcharge to any criticism they may have taken at the inquest. They simply say they've decided to join the anti-drug campaign in this way.

KIRK LaPOINTE

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 1/24/89

This Week	Last Week	SINGLES
	10	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND FEATURING GENE PITNEY PARLOPHONE
2	4	THE LIVING YEARS MIKE & THE MECHANICS WEA
3	1	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
4	7	YOU GOT IT ROY ORBISON VIRGIN
5	5	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
6	2	CRACKERS INTERNATIONAL EP ERASURE MUTE
7	11	CUDDLY TOY ROACHFORD CBS
8	3	BUFFALO STANCE NENEH CHERRY CIRCA/VIRGIN
9	6	BABY I LOVE YOUR WAY/FREEBIRD (MEDLEY) WILL TO POWER EPIC
10	21	LOVE TRAIN HOLLY JOHNSON MCA
11	9	WAITING FOR A STAR TO FALL BOY MEETS GIRL RCA
12	8	GOOD LIFE INNER CITY 10 RECORDS/VIRGIN
13	22	WAIT ROBERT HOWARD & KYM MAZELLE RCA
14	17	GET ON THE DANCE FLOOR ROB BASE & DJ E-Z ROCK SUPREME
15	29	BE MY TWIN BROTHER BEYOND PARLOPHONE
16	19	BABY DON'T FORGET MY NUMBER MILLI VANILLI COOLTEMPO/CHRYSALIS
17	33	THAT'S THE WAY LOVE IS TEN CITY ATLANTIC
18	12	FOUR LETTER WORD KIM WILDE MCA
19	28	WHERE IS THE LOVE WILL DOWNING & MICA PARIS 4TH & B'WAY/ISLAND
20	24	RESPECT ADEVA COOLTEMPO/CHRYSALIS
21	NEW	BIG AREA THEN JERICO LONDON
22	14	LOCO IN ACAPULCO FOUR TOPS ARISTA
23	30	I LIVE FOR YOUR LOVE NATALIE COLE EMI/MANHATTAN
24	16	KEEPING THE DREAM ALIVE FREIHEIT CBS
25	15	SUDDENLY (NEIGHBOURS' WEDDING THEME) ANGRY ANDERSON FOOD FOR THOUGHT
26	13	ALL SHE WANTS IS DURAN DURAN EMI
27	38	MY PREROGATIVE BOBBY BROWN MCA
28	34	TRACIE LEVEL 42 POLYDOR
29	18	RHYTHM IS GONNA GET YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
30	37	BREAK 4 LOVE RAZE CHAMPION
31	31	STUPID QUESTION NEW MODEL ARMY EMI
32	20	YOU ARE THE ONE A-HA WARNER BROS.
33	23	BORN THIS WAY (LET'S DANCE) COOKIE CREW LONDON
34	NEW	THE LOVER IN ME SHEENA EASTON MCA
35	NEW	GRIP '89 THE STRANGLERS EMI
36	27	HIT THE GROUND THE DARLING BUDS CBS
37	40	AFTER THE WAR GARY MOORE VIRGIN
38	NEW	IT'S ONLY LOVE SIMPLY RED ELEKTRA
39	NEW	I ONLY WANNA BE WITH YOU SAMANTHA FOX JIVE
40	NEW	FISHERMAN'S BLUES THE WATERBOYS ENSIGN
ALBUMS		
1	1	ROY ORBISON THE LEGENDARY ROY ORBISON TELSTAR
2	2	ERASURE THE INNOCENTS MUTE
3	3	FLEETWOOD MAC GREATEST HITS WARNER BROS.
4	24	MIKE & THE MECHANICS LIVING YEARS WEA
5	6	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
6	9	ENYA WATERMARK WEA
7	11	BRYAN FERRY/ROXY MUSIC THE ULTIMATE COLLECTION EG/VIRGIN
8	5	KYLIE MINOGUE KYLIE—THE ALBUM PWL
9	10	INXS KICK MERCURY/PHONOGRAM
10	4	MICHAEL JACKSON BAD EPIC
11	7	BANANARAMA THE GREATEST HITS COLLECTION LONDON
12	NEW	RUSH A SHOW OF HANDS VERTIGO/PHONOGRAM
13	8	DIRE STRAITS MONEY FOR NOTHING VERTIGO/PHONOGRAM
14	22	KIM WILDE CLOSE MCA
15	14	TANITA TIKARAM ANCIENT HEART WEA
16	12	CLIFF RICHARD PRIVATE COLLECTION EMI
17	25	CHRIS DE BURGH FLYING COLOURS A&M
18	16	THE TRAVELING WILBURYS THE TRAVELING WILBURYS WILBURY/WARNER BROS.
19	28	DIANA ROSS & THE SUPREMES LOVE SUPREME MOTOWN
20	18	YAZZ WANTED BIG LIFE
21	15	HUMAN LEAGUE GREATEST HITS VIRGIN
22	NEW	LOU REED NEW YORK SIRE/WARNER BROS.
23	19	U2 RATTLE AND HUM ISLAND
24	20	BROTHER BEYOND GET EVEN PARLOPHONE
25	13	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
26	21	BROS PUSH CBS
27	23	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
28	17	RICK ASTLEY HOLD ME IN YOUR ARMS RCA
29	27	ALEXANDER O'NEAL HEARSAY/ALL MIXED UP TABU
30	29	MICA PARIS SO GOOD 4TH & B'WAY/ISLAND
31	31	DEACON BLUE RAIN TOWN CBS
32	26	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
33	34	THE WATERBOYS FISHERMAN'S BLUES ENSIGN/CHRYSALIS
34	32	BON JOVI NEW JERSEY VERTIGO/PHONOGRAM
35	30	PASADENAS TO WHOM IT MAY CONCERN CBS
36	37	MIRAGE ROYAL MIX '89 STYLUS
37	36	ERASURE THE CIRCUS MUTE
38	NEW	HUE & CRY REMOTE CIRCA/VIRGIN
39	NEW	WHITNEY HOUSTON WHITNEY ARISTA
40	33	JOE LONGTHORNE THE JOE LONGTHORNE SONGBOOK TELSTAR

CANADA (Courtesy The Record) As of 1/30/1988

		SINGLES
1	1	BABY I LOVE YOUR WAY/FREEBIRD WILL TO POWER EPIC/CBS
2	2	WAITING FOR A STAR TO FALL BOY MEETS GIRL RCA/BMG
3	3	THE LOCO-MOTION KYLIE MINOGUE GEFEN/WEA
4	9	TWO HEARTS PHIL COLLINS ATLANTIC/WEA
5	10	EVERY ROSE HAS ITS THORN POISON ENIGMA/CAPITOL
6	14	HANDLE WITH CARE TRAVELING WILBURYS WILBURY/WEA
7	6	WILD WILD WEST ESCAPE CLUB ATLANTIC/WEA
8	13	MY PREROGATIVE BOBBY BROWN MCA/MCA
9	11	PUT A LITTLE LOVE IN YOUR HEART ANNIE LENNOX & AL GREEN A&M/A&M
10	5	KOKOMO BEACH BOYS ELEKTRA/WEA
11	NEW	AMERICAN DREAM CROSBY, STILLS, NASH & YOUNG ATLANTIC/WEA
12	7	KISSING A FOOL GEORGE MICHAEL COLUMBIA/CBS
13	12	DOMINO DANCING PET SHOP BOYS EMI/CAPITOL
14	8	BIG LEAGUE TOM COCHRANE & RED RIDER CAPITOL/CAPITOL
15	4	GROOVY KIND OF LOVE PHIL COLLINS ATLANTIC/WEA
16	19	ARMAGEDDON IT DEF LEPPARD VERTIGO/POLYGRAM
17	15	I DON'T WANT YOUR LOVE DURAN DURAN CAPITOL/CAPITOL
18	18	IN YOUR ROOM BANGLES COLUMBIA/CBS
19	NEW	WILD WORLD MAXI PRIEST VIRGIN/A&M
20	20	UNDER YOUR SPELL CANDI I.R.S./MCA
ALBUMS		
1	2	THE TRAVELING WILBURYS VOLUME ONE WILBURY/WEA
2	1	U2 RATTLE AND HUM ISLAND/MCA
3	4	VARIOUS ARTISTS COCKTAIL SOUNDTRACK ELEKTRA/WEA
4	3	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
5	5	BON JOVI NEW JERSEY MERCURY/POLYGRAM
6	6	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN/WEA
7	7	INXS KICK ATLANTIC/WEA
8	12	CROSBY, STILLS, NASH & YOUNG AMERICAN DREAM ATLANTIC/WEA
9	9	TOM COCHRANE & RED RIDER VICTORY DAY CAPITOL/CAPITOL
10	8	PINK FLOYD DELICATE SOUND OF THUNDER COLUMBIA/CBS
11	15	STEVE EARLE COPPERHEAD ROAD UNI/MCA
12	10	GEORGE MICHAEL FAITH COLUMBIA/CBS
13	13	ROD STEWART OUT OF ORDER WARNER BROS./WEA
14	14	MELISSA ETHERIDGE MELISSA ETHERIDGE ISLAND/MCA
15	11	PET SHOP BOYS INTROSPECTIVE EMI/CAPITOL
16	16	KYLIE MINOGUE KYLIE—THE ALBUM GEFEN/WEA
17	18	TIFFANY HOLD AN OLD FRIEND'S HAND MCA/MCA
18	17	GUNS N' ROSES G'N'R LIES GEFEN/WEA
19	NEW	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBER BANDS AT THE STARS GEFEN/WEA
20	20	VARIOUS ARTISTS BUSTER SOUNDTRACK ATLANTIC/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 1/24/89

		SINGLES
1	1	THE FIRST TIME ROBIN BECK METRONOME
2	6	TWIST IN MY SOBRIETY TANITA TIKARAM WEA
3	3	BRING ME EDELWEISS EDELWEISS GIG
4	2	DON'T WORRY, BE HAPPY BOBBY MCFERRIN MANHATTAN
5	4	ORINOCO FLOW ENYA WEA
6	5	TWO HEARTS PHIL COLLINS WEA
7	7	BIG FUN INNER CITY/KEVIN SAUNDERSON VIRGIN
8	NEW	ROOM WITH A VIEW TONY CAREY METRONOME
9	11	BABY DON'T FORGET MY NUMBER MILLI VANILLI HANSA
10	8	STOP SAM BROWN A&M/DGG
11	9	LEFT TO MY OWN DEVICES PET SHOP BOYS PARLOPHONE
12	10	TAKE ME TO YOUR HEART RICK ASTLEY RCA
13	12	SMOOTH CRIMINAL MICHAEL JACKSON EPIC
14	NEW	KOKOMO BEACH BOYS ELEKTRA
15	NEW	JACK TO THE SOUND OF THE UNDERGROUND HITHOUSE CBS
16	15	DER EIERMANN KLAUS & KLAUS TELDEC
17	13	SILENT WATER BLUE SYSTEM HANSA
18	19	CRACKERS INTERNATIONAL ERASURE MUTE
19	16	KISS THE ART OF NOISE & TOM JONES CHINA-POLYDOR
20	14	TEARDROPS WOMACK & WOMACK ISLAND
ALBUMS		
1	4	TANITA TIKARAM ANCIENT HEART WEA
2	3	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
3	2	DIRE STRAITS MONEY FOR NOTHING POLYSTAR
4	5	CHRIS DE BURGH FLYING COLOURS A&M/DGG
5	6	SOUNDTRACK BUSTER WEA
6	10	ENYA WATERMARK WEA
7	9	RICK ASTLEY HOLD ME IN YOUR ARMS RCA
8	8	DIE ARTZE NACH UNS DIE SINTFLUT - LIVE CBS
9	1	MUNICH SYMPHONIC SOUND ORCHESTRA POP GOES CLASSIC POLYSTAR
10	12	FLEETWOOD MAC GREATEST HITS WARNER BROS.
11	11	U2 RATTLE AND HUM ISLAND
12	13	PINK FLOYD DELICATE SOUND OF THUNDER EMI
13	15	SAM BROWN SAM BROWN A&M/POLYDOR
14	7	ENGELBERT IN LIEBE—ENGELBERT WHITE
15	14	DIE TOTEN HOSEN EIN KLEINES BISCHEN HORRORSCHAU VIRGIN
16	17	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS MAGNET
17	19	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
18	16	MICHAEL JACKSON BAD EPIC
19	NEW	MARILLION THE THIEVING MAGPIE EMI
20	NEW	HERBERT GROENEMEYER OE EMI

ITALY (Courtesy Musica & Dischi) As of 1/24/89

		SINGLES
1	1	C'E DA SPOSTARE UNA MACCHINA FRANCESCO SALVI FIVE RECORDS
2	2	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN/WEA
3	3	E QUI LA FESTA JOVANOTTI YO PRODUCTIONS/IBIZA
4	4	ALL SHE WANTS IS DURAN DURAN EMI
5	19	WELCOME GINO LATINO IBIZA/CBS
6	5	FACCIA DA PIRLA CHARLIE ODEON
7	9	ANGEL OF HARLEM U2 ISLAND
8	6	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG
9	18	TAKE ME TO YOUR HEART RICK ASTLEY RCA/BMG
10	7	YEKE YEKE MORY KANTE BARCLAY
11	17	I WANNA BE YOUR WIFE SPAGNA CBS
12	NEW	SEX; NO DRUGS; ROCK & ROLL JOVANOTTI YO PRODUCTIONS/IBIZA
13	20	MIX REMIX JOVANOTTI YO PRODUCTIONS/IBIZA
14	11	DESIRE U2 ISLAND
15	NEW	LOVE HOUSE SAMANTHA FOX JIVE
16	14	I DON'T WANT YOUR LOVE DURAN DURAN EMI
17	NEW	BABY BABY EIGHTH WONDER CBS
18	NEW	DON'T WORRY, BE HAPPY BOBBY MCFERRIN MANHATTAN
19	NEW	SUSI SCUSA CHARLIE ODEON
20	NEW	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE

MUSIC & MEDIA PAN-EUROPEAN CHARTS 1/17/89

		HOT 100 SINGLES
1	2	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
2	1	THE FIRST TIME ROBIN BECK MERCURY
3	3	CRACKERS INTERNATIONAL ERASURE MUTE
4	6	BRING ME EDELWEISS EDELWEISS GIG/WEA
5	5	SMOOTH CRIMINAL MICHAEL JACKSON EPIC
6	8	HIGH DAVID HALLYDAY SCOTTI BROS./PHONOGRAM
7	10	BUFFALO STANCE NENEH CHERRY CIRCA
8	4	DON'T WORRY, BE HAPPY BOBBY MCFERRIN MANHATTAN
9	14	JOUR DE NEIGE ELSA ARIOLA/BMG
10	NEW	TWIST IN MY SOBRIETY TANITA TIKARAM WEA
11	7	TWO HEARTS PHIL COLLINS VIRGIN
12	9	ORINOCO FLOW ENYA WEA
13	11	POURVU QU'ELLES SOIENT DOUCES MYLENE FARMER POLYDOR
14	NEW	LA VIE LA NUIT DEBUT DE SOIREE CBS
15	NEW	THE LIVING YEARS MIKE & THE MECHANICS WEA
16	17	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN
17	13	GOOD LIFE INNER CITY 10 RECORDS
18	16	TEARDROPS WOMACK & WOMACK 4TH & B'WAY
19	12	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/CHRYSALIS/BMG
20	15	TAKE ME TO YOUR HEART RICK ASTLEY RCA/BMG
HOT 100 ALBUMS		
1	1	DIRE STRAITS MONEY FOR NOTHING VERTIGO
2	3	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
3	7	TANITA TIKARAM ANCIENT HEART WEA
4	2	U2 RATTLE AND HUM ISLAND
5	5	ENYA WATERMARK WEA
6	6	FLEETWOOD MAC GREATEST HITS WARNER BROS.
7	8	RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
8	4	PINK FLOYD DELICATE SOUND OF THUNDER EMI
9	9	SOUNDTRACK BUSTER VIRGIN/WEA
10	11	MICHAEL JACKSON BAD EPIC
11	20	ROY ORBISON THE LEGENDARY ROY ORBISON TELSTAR
12	14	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
13	12	ERASURE THE INNOCENTS MUTE
14	16	CHRIS DE BURGH FLYING COLOURS A&M
15	15	MYLENE FARMER AINSI SOIT-JE POLYDOR
16	17	THE TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY
17	NEW	ANDREW LLOYD WEBBER THE PREMIER COLLECTION REALLY USEFUL
18	NEW	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
19	18	JACQUES BREEL 15 ANS D'AMOUR BARCLAY
20	13	KYLIE MINOGUE KYLIE—THE ALBUM PWL

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 1/22/89

		SINGLES
1	1	KOKOMO THE BEACH BOYS WEA
2	2	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN FESTIVAL
3	7	TEARDROPS WOMACK & WOMACK FES
4	3	HANDLE WITH CARE TRAVELING WILBURYS WEA
5	4	IF I COULD 1927 WEA
6	10	PUT A LITTLE LOVE IN YOUR HEART ANNIE LENNOX & AL GREEN FES
7	5	DON'T WORRY, BE HAPPY BOBBY MCFERRIN MANHATTAN
8	9	ROCK & ROLL MUSIC MENTAL AS ANYTHING CBS
9	6	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION CBS
10	NEW	I'M GONNA BE (500 MILES) THE PROCLAIMERS FESTIVAL
11	8	A GROOVY KIND OF LOVE PHIL COLLINS WEA
12	12	I WANT YOUR LOVE TRANSVISION VAMP WEA
13	11	DON'T NEED LOVE JOHNNY DIESEL & THE INJECTORS FESTIVAL
14	13	BRING ME SOME WATER MELISSA ETHERIDGE FESTIVAL
15	16	NOTHING CAN DIVIDE US JASON DONOVAN FESTIVAL
16	19	SHE MAKES MY DAY ROBERT PALMER EMI
17	NEW	EVERY ROSE HAS ITS THORN POISON CBS
18	20	SWEET CHILD O' MINE GUNS N' ROSES WEA
19	NEW	KISS THE ART OF NOISE FEATURING TOM JONES POL
20	14	WHEN A MAN LOVES A WOMAN JIMMY BARNES FESTIVAL
ALBUMS		
1	1	SOUNDTRACK COCKTAIL WEA
2		

MARDI GRAS LABEL OFFERS LOUISIANA SOUNDS

(Continued from page 54)

of the classic R&B songs of Mardi Gras dating back to 1954.

"The first album came out in 1977," recalls Hildebrand. "At the time I ran All South Distributors and we handled all of the different Mardi Gras singles, like Professor Longhair's 'Go To The Mardi Gras' and Al Johnson's 'Carnival Time.' Putting out an album that collected all of the different singles just seemed like a logical idea at the time."

"Initially the album only sold around the carnival season but now it sells throughout the year. Sales have steadily built to the point where we do between 3,500-7,000 units per year on it, including albums, cassettes, and CDs."

Another consistent seller on Mardi Gras has been "The Best Of New Orleans Jazz," a Dixieland greatest-hits compilation by the internationally famous Dejean's Olympia Brass Band.

"We did that album in 1984 specifically for the World's Fair's visitors," points out Hildebrand. "The Olympia is the city's best-known brass band, but the only records they had out they put out themselves. There was a demand for their music but their records were hard to obtain."

"When they recorded the album I told them to keep it simple. I just wanted them to do songs that people from out of town would recognize as being from New Orleans,

like 'When The Saints Go Marching In' and 'Just A Closer Walk With Thee.'"

Hildebrand added that for the type of market he is trying to attract, "Packaging is everything. I always do full-color covers that are aimed at catching the public's eye immediately. I spend more on production costs than most labels do, but it's paid off."

Although Mardi Gras releases do well in all New Orleans record stores, Hildebrand also depends on nontraditional outlets to move his product. Mardi Gras releases are available in many of the souvenir shops that abound in the city's French Quarter and at local carnival supply stores. Recently, the local Time Saver chain also placed "Who Dat!... The Album"—a collection of New Orleans Saints-related songs—in 150 of their convenience stores and reported favorable results.

However, as Hildebrand points out, you don't have to visit New Orleans in order to find his releases. "Distributors like Floyd's, Rockbottom, and Rounder have been doing real well with the label lately. I even have a couple of distributors in Japan as well."

"Recently there's been an incredible amount of national interest focused on Louisiana and New Orleans music. Obviously it's been a real benefit for me. I just hope the trend continues indefinitely."

CLASSICAL GRAMMY NOMINATIONS

(Continued from page 62)

Orchestra; Margaret Hillis, choral director; London. Mozart: Requiem—Herbert von Karajan, conductor, Vienna Singverein & Vienna Philharmonic; Helmuth Froschauer, chorus master; Deutsche Grammophon. Verdi: Requiem & Operatic Choruses—Robert Shaw, conductor, Atlanta Symphony Chorus & Orchestra; Telarc. Vivaldi: Gloria/Scarlatti: Dixit Dominus—Trevor Pinnock, conductor, The English Concert Choir & The English Concert; Archiv.

BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOISTS (WITH ORCHESTRA)

The Art Of Gary Gray (Copland: Clarinet Concerto/Lutoslawski: Dance Preludes For Clarinet & Orchestra/Arnold: Clarinet Concerto No. 1, Etc.)—Gary Gray, clarinet; Harry Newstone, conductor, Royal Philharmonic Orchestra; Harmonia Mundi Baroque Music For Trumpets (Vivaldi, Telemann, Pachelbel, Haydn, Von Biber)—Wynton Marsalis, trumpet; Raymond Leppard, conductor, English Chamber Orchestra; CBS Masterworks. Bartok: Works For Piano & Orchestra (Concerto No. 1; Concerto No. 2; Rhapsody For Piano & Orchestra, Etc.)—Zoltan Kocsis, piano; Ivan Fischer, conductor, Budapest Festival Orchestra; Philips. Brahms: Double Concerto In A Minor, Opus 102—Isaac Stern, violin, & Yo-Yo Ma, cello; Claudio Abbado, conductor, Chicago Symphony Orchestra; CBS Masterworks. Bruch: Scottish Fantasy & Violin Concerto No. 2 In D Minor—Itzhak Perlman, violin; Zubin Mehta, conductor, Israel Philharmonic Orchestra; Angel. Dutilleul: L'Arbre Des Songes—Concerto For Violin & Orchestra—Isaac Stern, violin; Lorin Maazel, conductor, Orchestra National de France; CBS Masterworks. Mozart: Piano Concerto No. 23 In A—Vladimir Horowitz, piano; Carlo Maria Giulini, conductor, LaScala Opera Orchestra; Deutsche Grammophon.

BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA)

Albeniz: Iberia; Navarra; Suite Espagnola—Alicia de Larrocha, piano; London. Bach: The Well Tempered Clavier, Book I—Keith Jarrett, piano; ECM. Liszt: Annees De Pelerinage, Second Year: Italy—Alfred Brendel, piano; Philips. Mozart: Piano Sonata No. 13 In B Flat, K.333—Vladimir Horowitz, piano; Deutsche Grammophon. Schubert: The Late Piano Sonatas (D-958-959-960); 3 Piano Pieces, D 946; Allegretto, D 915—Maurizio Pollini, piano; Deutsche Grammophon.

BEST CHAMBER MUSIC PERFORMANCE (INSTRUMENTAL OR VOCAL)

Bartok: Sonata For Two Pianos & Percussion/Brahms: Variation On Theme By Joseph Haydn For Two Pianos—Murray Perahia & Sir Georg Solti, pianos, with David Corkhill & Evelyn Glennie, percussion; CBS Masterworks. Beethoven: Violin-Piano Sonatas No. 4 In A, Opus 23 & No. 5 In F, Opus 24—Gidon Kremer, violin, & Martha Argerich, piano; Deutsche Grammophon. Dvorak: String Quartet In F "American Quartet"/Smetana: String Quartet In E Minor "From My Life"—Guarneri Quartet; Philips. Hindemith: Viola Sonatas (Opus 11/4; Opus 25/4 & Violin Sonatas, 1937)—Kim Kashkashian, viola; Robert Levin, piano; ECM. Mozart: Quintet In E Flat For Piano & Winds, K452/Beethoven: Quintet In E Flat For Piano & Winds, Opus 16—James Levine, piano, & Ensemble Wien-Berlin; Deutsche Grammophon.

BEST CLASSICAL VOCAL SOLOIST PERFORMANCE

Handel/Schubert/Schumann: Lieder (Jessye Norman—Live At Hohenems)—Jessye Norman, soprano (Geoffrey Parsons, accompanist); Philips Classics. Love Songs (Copland, R. Strauss, Poulenc, Mahler, Schumann, Gounod, Schubert, Etc.)—Arlenn Auger, soprano (Dalton Baldwin, accompanist.); Delos Int'l. Luciano Pavarotti In Concert (Arias From Lucia Di Lammermoor, Rigoletto, La Boheme, Fedora, Turandot, Etc.)—Luciano Pavarotti, tenor (Emerson Buckley, conductor, Symphonic Orchestra of Amelia Romagna "Arturo Toscanini"); CBS Masterworks.

ATLANTIC VIDEO

(Continued from page 50)

long-term career development, citing such recent Atlantic Video videocassette sales advances as Debbie Gibson's platinum "Out Of The Blue" and the gold-certified INXS and Robert Plant titles. Music videocassettes are being helped more now by better coordination of the audio/video product releases, he points out.

Cooper says that video production decisions—which are made by a committee of departmental heads, chaired by label VP/GM Mark Shulman—hinge on the format compatibility of the song and artist, based on the available outlets.

As far as those outlets go, says Ferrando, while MTV is obviously important, other national and local channels are also significant to capture important local market support.

Schubert: Winterreise—Christa Ludwig, soprano (James Levine, accomp.); Deutsche Grammophon. Songs Of America (Stephen Foster, Elliott Carter, Ruth Crawford, Milton Babbitt, George Crumb, Carrie Jacobs-Bond, Irving Fine, Sergius Kagen)—Jan DeGaetani, mezzo-soprano (Gilbert Kalish, accompanist); Elektra/Nonesuch.

BEST CONTEMPORARY COMPOSITION
(A composer's award for a classical composition released on a recording for the first time during the eligibility year, provided it had its premiere within the last 25 years)

Adams: Nixon In China—John Adams, composer; Edo de Waart, conductor, Orchestra of St. Luke's; chorus and solos; Elektra/Nonesuch. Bernstein/Wadsworth: A Quiet Place—Leonard Bernstein & Stephen Wadsworth, composers; Leonard Bernstein, conductor, Austrian Radio Symphony Orchestra; solos; Deutsche Grammophon. Bolcom: Symphony No. 4—William Bolcom, composer; Robert Shaw, conductor, Atlanta Symphony Orchestra; New World. Stockhausen: Amour—Karlheinz

Stockhausen, composer; Suzanne Stephens, clarinet; Deutsche Grammophon.

BEST-ENGINEERED RECORDING, CLASSICAL
Beethoven: Missa Solemnis/Mozart: Great C Minor Mass—Robert Shaw, conductor, Atlanta Symphony Chorus, Orchestra, & Solos; Jack Renner, engineer; Telarc. Beethoven: The Nine Symphonies (Complete)—Bernard Haitink, conductor, Concertgebouw Orchestra; Cees Heijkooop, Willem van Leeuwen, & Hein Dekker, engineers; Philips Classics. Bruckner: Symphony No. 7 In E—Sir Georg Solti, conductor, Chicago Symphony Orchestra; Simon Eadon, engineer, London. Mahler: Symphony No. 2 "Resurrection"—Leonard Bernstein, conductor, New York Philharmonic; Klaus Scheibe, engineer; Deutsche Grammophon. Verdi: Requiem & Operatic Choruses—Robert Shaw, conductor, Atlanta Symphony Chorus & Orchestra; Solos; Jack Renner, engineer; Telarc.

CLASSICAL PRODUCER OF THE YEAR
Andrew Cornall, Steven Epstein, Thomas Frost, Joanna Nickrenz, Robert Woods.

VIDEO TRACK

(Continued from page 51)

PolyGram rappers MC Relle & the Houserockers teamed up with director Lionel C. Martin to lens "Into The Future," a "Road Warrior"-esque video featuring demolished buildings and abandoned alleys. Ralph McDaniels produced for Classic Concepts Productions.

OTHER CITIES

ROBBIE NEVIL WONDERS, "Who Needs Somebody Like You?" in his new video from the EMI album "A Place Like This." Nevil was down in Baja, Mexico, with director Dominic Sena and Aris McGarry, who produced the clip for Propaganda Films.

Milwaukee is the setting for "The Good Life," a video from Firetown on Atlantic Records. The Scorched Earth production was shot in an old locomotive, featuring a cast of bizarre characters directed by Adam Bernstein. Byars Cole produced.

Pat Benatar and New York-based director Victor Ginsburg teamed up to lens "Let's Stay Together," a Bo Diddley-style, beat-

driven anthem from "Wide Awake In Dreamland." The clip chronicles Benatar and company on the road, jamming with the locals and performing before a crowd of 10,000 in Las Cruces, New Mexico. Luke Thornton and Liz Silver produced for N. Lee Lacy/Associates.

Atlantic act Kix was in Baltimore recently shooting the title clip for the album "Blow My Fuse" with the crew at Mark Freedman Productions. Jeff Zimmerman directed and shot the clip at Hammerjack's Stage and Craig Fanning produced.

New Orleans was the site for the latest Wayne Toups clip, "Sweet Jolene," from his PolyGram album, "Blaste From The Bayou." D.J. Webster directed the Cajunzydeco performance piece, and Lyn Healy and Siri Aarons produced for Vivid Productions.

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

AUDIO TRACK

(Continued from page 53)

Greene, the Jordanaires, and Phil Harris were in at the Music Mill working on the soundtrack for an upcoming animated movie in association with Steven Spielberg. Don Bluth and T.J. Kuenster produced with Jim Cotton and Paul Goldberg at the board. George Jones was in mixing movie tracks with producer Billy Sherrill. Sherrill engineered the CBS project along with Goldberg.

Dolly Parton was in at Lawrence Welk's Champagne Studios working on overdubs for her next album. Ricky Skaggs produced with Tom Hardin and Brad Jones assisting.

Steven Heller produced an album project on David Holt at the Sound Shop. Chet Atkins, Duane Eddy, Doc Watson, Jerry Douglas, Mark O'Connor, Larry Paxton, and Steve Turner were musicians on the tracks.

OTHER CITIES

WICKI WINANS, WIFE of producer Marvin Winans, recently completed her first solo gospel al-

bum at Master Sound Studios in Atlanta. Ron Christopher engineered.

Femi Jiya zipped over to Minneapolis to handle engineering duties at Paisley Park Studios for Prince's new album.

Jazz keyboardist Gary Motley was in at Polymusic working on tracks for his debut project on the Jazzharbor label. Michael Panepento ran the board. The Concept Company began work on a country project with artist Bart Connell. Marc Phillips and Panepento were at the board.

Lesson Seven completed mixes on "Radiation" for Oak Lawn Records at Planet Dallas in Dallas. Patrick Keel produced and Rick Rooney engineered. Keel and Rooney continued work with rap group U Know Who on We Mix Records. Its follow-up to "Bo And Ho" is titled "It Tickles."

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 1/17	Close 1/23	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	227.8	174 1/4	175 3/4	+1 3/4
Cannon Group	47.3	4 1/2	4 1/2	.....
Capital Cities Communications	127.1	358	355 1/2	-2 1/2
Coca-Cola	2425.8	44 1/2	44 1/4	-1/4
Walt Disney	2696.2	68 1/2	69 1/4	+1
Eastman Kodak	4788.2	44 3/4	46 1/4	+1 1/4
Gulf & Western	1137.8	41 1/4	40 3/4	-1 1/4
Handleman	201.5	23 1/2	24	+1/2
MCA Inc.	966	47 1/2	47 1/4	-1/4
MGM/UA	220	13 1/2	14 1/4	+1 1/4
Orion Pictures Corp.	125.5	14 1/4	14 1/4	.....
Sony Corp.	363.7	58 1/2	56 1/4	-2 1/4
TDK	100.9	74	72 1/4	-1 1/4
Vestron Inc.	23.2	3 1/4	3 1/4	.....
Warner Communications Inc.	3771.3	36 1/4	38 1/4	+1 1/4
Westinghouse	1962.9	53	53 3/4	+3/4

Company	Open 1/17	Close 1/23	Change
AMERICAN STOCK EXCHANGE			
Comptron	8.9	4 3/4	4 3/4
Electrosound Group Inc.	21.5	2 1/4	2 1/4
Lorimar/Teletelvisions	.....	.....	-1 1/4
Nelson Holdings Int'l	31.1	1/2	1/2
New World Pictures	69.1	2 1/4	2 1/4
Price Communications	123	7 1/2	8 1/4
Prism Entertainment	29.8	3 1/4	3 1/4
Turner Broadcasting System	.....	.....	-1 1/4
Unitel Video	13.5	12 1/4	12 1/2

Company	Open 1/17	Close 1/23	Change
OVER THE COUNTER			
Acclaim Entertainment	3 1/4	3 1/4	.....
Blockbuster Entertainment	22 1/4	21 3/4	-1/2
Certron Corp.	1 1/4	1 1/4	.....
Dick Clark Productions	3 1/4	4	+1/4
LIN Broadcasting	81	79 1/2	-1 1/2
LIVE Entertainment	20 1/4	20 1/4	.....
Lieberman Enterprises	.....	.....	.....
Major Video	.....	.....	.....
Malrite Communications Group	.....	.....	.....
Recoton Corp.	10 3/4	10 3/4	.....
Reeves Communications	6	6	.....
Satellite Music Network, Inc.	5 1/4	5 1/4	.....
Scripps Howard Broadcasting	5 1/4	5 1/4	+1/4
Shorewood Packaging	68	67	-1
Sound Warehouse	17 1/4	17 1/4	.....
Specs Music	24 1/4	24 1/4	.....
Starstream Communications Group, Inc.	6 1/4	6 1/4	.....
Trans World Music	1 1/4	1 1/4	.....
Video Jukebox Network	25 1/4	25 1/4	-1/2
Wall To Wall Sound And Video	4 1/4	4 1/4	.....
Westwood One	3 1/4	3 1/4	+1/4
.....	9	9	.....

Company	Open 1/16	Close 1/23	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	127	127	.....
Pickwick	228	228	.....
Really Useful Group	560	570	+10
Thorn EMI	661	685	+24
Virgin	.....	.....	.....

Hall Of Famers Rock The Waldorf

The Rock and Roll Hall of Fame holds its awards dinner at New York's Waldorf Astoria Hotel Jan. 18. Inductees in the performing category include Dion, Otis Redding, the Rolling Stones, Stevie Wonder, The Temptations, and producer Phil Spector in the nonperforming category. Winners in the Early Influences category are the Ink Spots, Bessie Smith, and the Soul Stirrers. (Photos: Chuck Pulin)



Presenter Little Richard is joined by Zelma Redding, who accepts the Hall Of Fame award for her late husband Otis Redding.



Motown giants the Temptations receive their Hall Of Fame awards. Pictured at right are presenters Daryl Hall and John Oates.



Hall Of Famer Dion DiMucci, left, shares a moment with award presenter Lou Reed.



Hall Of Fame Inductee Stevie Wonder, right, is joined on stage by Paul Simon, left, and Paul Shaffer.



Mick Jagger, left, and Keith Richards accept the Hall Of Fame award on behalf of the Rolling Stones.



Bruce Springsteen sings "Crying" in tribute to Hall Of Fame member Roy Orbison.



"Wall Of Sound" creator Phil Spector, left, receives his Hall Of Fame award while Atlantic Records chairman Ahmet Ertegun looks on.



Anita Baker presents the Early Influences award honoring blues legend Bessie Smith. Pictured from left are Ahmet Ertegun, Atlantic chairman; Beverly Clark, Bessie Smith's granddaughter; Baker; and Jack Gee, Jr., Bessie Smith's son.

POP

PICKS

PAUL DEAN
Hard Core
PRODUCERS: Paul Dean & Brian MacLeod
Columbia 44462

Ex-Loverboy guitarist strikes out on his own with a heavy, heavy ax. He retains Loverboy's knack for hooks and catchy melodies, but all are delivered with slavish emphasis on hard-driving guitar sounds. Best tracks are "Sword And Stone," "Draw The Line"—written by Bryan Adams and Jim Vallance—and the salacious "Dirty Fingers."

NEW ORDER
Technique
PRODUCERS: New Order
Qwest 25845

Reigning English synth/dance unit is back with another well-honed outing that should please devoted acolytes. Ex-Joy Divisioners already have a modern rock hit happening with "Fine Time," which could be followed up neatly by the incessantly rhythmic "Round And Round." A worthy follow-up to last year's 12-inch-hits package "Substance."

RECOMMENDED

JON BUTCHER
Pictures From The Front
PRODUCERS: Glen Ballard, Jon Butcher, Spencer Proffer
Capitol C-90238

Guitarist/vocalist's third outing for Capitol is his most personal venture yet. Uncompromising street-gang-themed track, "Send Me Somebody," is winning acceptance at album rock; other good choices for programmers include acoustic-tinged "I'm Only Dreaming" and moving South African tale, "Beating Drum." This should bury the Hendrix comparisons once and for all.

CHRIS REA
New Light Through Old Windows
PRODUCERS: Chris Rea & Jon Kelly
Geffen GHS 24232

Singer/writer Rea, a well-established talent in Europe for more than a decade and a well-traveled artist here, could make a new splash with his first for Geffen. Rea's warm, mature vocal style and some scintillating guitar work, both sometimes reminiscent of Dire Straits, dress up simple yet enticing pop songs. Spry "Let's Dance" and "Working On It" would sound just fine on top 40 or AC outlets.

MASTERS OF REALITY
PRODUCER: Rick Rubin
Def American DEF 24210

Don't let the Black Sabbath-derived moniker fool you into thinking this is an Ozzy-worshipping outfit for 'bangers' only. Quartet's rocking debut is smart stuff that works on the cusp of hard rock and metal, with convincing vocals by Chris Goss and slashing guitar work by Tim Harrington. A unique offering, cut crisply by labelmeister Rubin.

FIGURES ON A BEACH
PRODUCER: Ivan Ivan
Sire 9 25804

Detroit quintet has a special sound that eloquently balances strong guitar work and sensible sampling and synthing in the service of some pointed, oft-topical lyrics and strong vocals by Anthony Kaczynski. Album's most delightful surprise—and one that could fly as a dance remix—is the group's hopped-up cover of Bachman-Turner Overdrive's '74 hit "You Ain't Seen Nothing Yet."

THROWING MUSES
Hunkpapa
PRODUCER: Gary Smith

Sire 9 25855

Rhode Island group's third domestic release will continue to seduce alternative buyers. Coed quartet's opaque lyrics, jangly guitar sound, and intriguing rhythms and melodies set it apart from other left-field contenders. Here, "Dizzy" and "Dragonhead" are fine examples of their skewed style.

MANDY PATINKIN
PRODUCER: Steve Epstein
CBS Records 44943

This is a remarkable tour-de-force by the actor/singer, who has had major roles in Broadway's "Evita" and "Sunday In The Park With George" and sang the Lt. Cable part in the recent CBS studio recording of "South Pacific." By turns moving, dark, and comic, Patinkin is comfortable with material ranging from Sondheim to an Al Jolson medley, with conductor Paul Gemignani providing equally versatile musical direction. A fascinating solo album debut.

KINGPIN
Welcome To Bop City
PRODUCER: Matt J. Olsson
Relativity Records

Remix of Swedish metal quartet's debut. Original album spawned No. 1 hit in home country with "Shout It Out." Band's commercial sound, highlighted by layered vocal attack à la Def Leppard, should score well Stateside.

MICHAEL LIVINGSTON
The Plain Truth
PRODUCER: Lloyd Barnes
Cultural Gifts

New York artist makes foray into reggae marketplace with heart in the right place. Livingston's strength is songwriting rather than presentation, as exhibited on "Evora" and "Life In South Africa." Contact: 212-410-6689.

PETER HAMMILL
In A Foreign Town
PRODUCER: Peter Hammill
Restless 7 72337

Hammill, one-time force behind Van der Graaf Generator, has been a cult item supreme for many years. His latest domestic work probably won't put him over in any new audience areas, but his fans will respond to his introspective writing and the subdued texture of the music, all of which is performed by Hammill.

REV. BILLY C. WIRTZ
Deep Fried And Sanctified
PRODUCERS: Bob Greenlee & Rev. Billy C. Wirtz
King Snake KS 010

Virginia-based "preacher"/vocalist/pianist Wirtz boasts a daffy, high-octane R&B style that contains the same sort of unabashedly sleazy comedy found on Mojo Nixon's albums. Band is hot, lyrics (see "Roberta") are deep blue. Tamer tracks could find acceptance at left-wing radio outlets, but don't count on it. Contact: 205 Lake Blvd., Sanford, Fla. 32771.

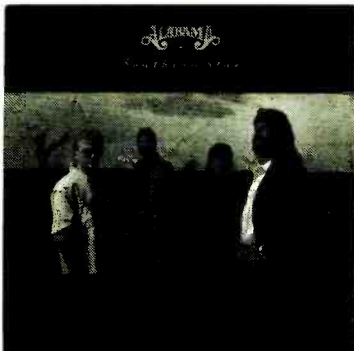
BLACK

PICKS

BAR-KAYS
Animal
PRODUCERS: Various
Mercury 836 774

Veteran funkateers are rising up the black charts on the turned-around beat of "Struck By You," which bodes well for this capably played menu of percolating grooves and smooth ballads. Title track could gnaw at the charts as well.

SPOTLIGHT



ALABAMA
Southern Star
PRODUCERS: Alabama, Josh Leo, Barry Beckett
RCA 8587-1

From a vocal point of view, Alabama is incapable of making a bad album. After nearly 10 years in the big leagues, the band continues to have one of the freshest, most melodic and sincere sounds in contemporary country. It is unfortunate that the group—even under new producers here—is so hell-bent on sounding like a tourist commission; more than half the songs have rural Southern themes—not as metaphors of moral truths but merely as bins of nostalgic artifacts.

NEW AND NOTEWORTHY

SKID ROW
PRODUCER: Michael Wagener
Atlantic 81936

Bon Jovi protégés live on a much harder musical edge than their mentors. Anthemic "Youth Gone Wild" is already striking a responsive chord, and searing guitar work throughout the album by Dave "The Snake" Sabo and Scotti Hill is sure to appeal to the Motley Crue/Ratt crowd. With made-for-MTV looks and the opening slot on the Bon Jovi tour, nothing short of a landslide can hold these guys back.

THE WONDER STUFF
The Eight Legged Groove Machine
PRODUCER: Pat Collier
Polydor 837 802

PolyGram continues its ongoing campaign to sign out-of-the-ordinary U.K. groups with this solid debut release by quartet from the Birmingham, England area. Band boasts a tough guitar sound, keen melodic sense, and sparkling, often witty lyrics. With tunes like the sardonic "It's Yer Money I'm After, Baby" and the zesty "Like A Merry Go Round," this group should move up through the alternative ranks to pop breakthrough in a hurry. Expect a label push.

RECOMMENDED

THE DELLS
The Second Time
PRODUCERS: Cornell Ward & Andre Miller
Veteran VR-1988

After 35 years, classic Chicago-bred R&B vocal group is back; line-up heard here is 1960-vintage outfit (Johnny Carter, Marvin Junior, Vern Allison, Mickey McGill, Chuck Barksdale). Hearty do-wop-based sound is updated only slightly with synths; best track, ballad "You Can Depend On Me," was written and arranged by another soul legend, Barrett ("Money") Strong.

JAZZ

RECOMMENDED

HERMETO PASCOAL
Lagoa Da Canoa Municipio De Arapiraca
PRODUCER: Hermeto Pascoal
Happy Hour Music 5005

The good news is Pascoal has earned visibility through his work on numerous sessions by Airto, Flora Purim, Miles Davis, and others, and this import from Brazil's Som Da Gente label captures a healthy cross-section of the multi-instrumental veteran's many talents. Bad news is his recent Intuition/Capitol album was more accessible than this but had little sales or radio impact.

THE FREEWAY PHILHARMONIC
Freeway Philharmonic
PRODUCER: Rob Meurer
Spindletop 125

No known genre adequately defines the delightful, intricate sound of this string-based trio, but it should find avid fans from both jazz and new age camps. Mostly instrumental set offers a refreshing blend of mandolin, acoustic guitar, viola, and Chapman Stick.

FREE FLIGHT
Slice Of Life
PRODUCERS: Free Flight, Mike Post, Jeff Weber
CBS FMT44515

Nice flute work by Jim Walker dominates this album. TV theme-song kingpin Mike Post co-produced the project, which could explain why the pleasant tunes bear a slight resemblance to the music of NBC's Saturday evening line-up.

NEW AGE

RECOMMENDED

RICHARD BURMER
On The Third Extreme
PRODUCER: Richard Burmer
Gaia Records 13 9016

Pleasing but often lulling synthetic instrumentals with a wide array of sounds fill artist's third album. Burmer, who has caused quite a sensation in Japan, helped launch that country's new age radio station J-Wave. Best are the mystical "The Art Of Spirit Bending" and the stately "Waking The Icons."

CELESTIAL NAVIGATIONS
PRODUCERS: Geoff Levin, Chris Many
Nouveau A683

Actor Geoffrey Lewis narrates self-written tales against a background of new age tunes written by Levin and Many. Lewis takes on different characters as he weaves through the rambling, often humorous stories. Definitely not for everyone.

COUNTRY

PICKS

DON WILLIAMS
Prime Cuts
PRODUCERS: Don Williams, Garth Fundis
Capitol C1-91444

Mellowness to the max. A clutch of recent hits from the Prince of Balladry, among them "I'll Never Be In Love Again," "We've Got A Good Fire Goin'," "Another Place, Another Time," and the current single, "Old Coyote Town."

MEL McDANIEL
Rock-A-Billy-Boy
PRODUCER: Jerry Kennedy
Capitol C1-91133

While there are a few contemplative numbers here, the most pronounced

beat (and theme) is rockabilly—both remembered and right now. Best cuts: "You Can't Play The Blues (In An Air-Conditioned Room)," "Walk That Way," "Oklahoma Shines."

RECOMMENDED

THE LONESOME STRANGERS
PRODUCERS: Bruce Bromberg, Wyman Reese
Hightone 8016

From the adventurous West Coast indie that reacquainted us with Gary Stewart and Jimmie Dale Gilmore comes this eclectic vocal and instrumental quartet, whose obvious influences range from the Delmore Brothers to the Everly Brothers. Contact: 415-763-8500

KIX BROOKS
PRODUCERS: Rafe VanHoy, Kix Brooks
Capitol C1-48506

Hit songwriter Brooks amply demonstrates here that he's a hit vocalist, too. Best cuts: "Sacred Ground," "The Last Rodeo," "The River." Brooks wrote or co-wrote every song on the album.

CLASSICAL

RECOMMENDED

PUCCINI: MADAMA BUTTERFLY
Freni, Carreras, Pons, Philharmonia Orchestra,
Sinopoli
Deutsche Grammophon 423 567

The participants here succeed in making a powerful dramatic statement in a performance that places emotional involvement above vocal splendor, although Mirella Freni supplies that quality in abundance. Sinopoli's firm hand ties all together convincingly, faltering only in the sentimental extravagances of the closing scene. Special note should be taken of the superb orchestral playing.

JESSYE NORMAN LIVE
Jessye Norman, Geoffrey Parsons
Philips 422 235

A sampling of performances captured during a European recital junket last season that will be gulped down avidly by insatiable Norman fans. Among the most satisfying selections are several songs by Alban Berg in a wide-ranging program that starts with Haydn and Handel and closes with Strauss and Ravel. Sound of the live pickup is satisfactory, but applause, front and back, is intrusive.

MOZART: SYMPHONIES NOS. 24, 26, 27 & 30
Prague Chamber Orchestra, Mackerras
Telarc CD-80186

Mackerras leads his crack ensemble in a brisk and engaging traversal of these early works, abetted by superior engineering. This Mozart package, as well as early entries in the series, competes for attention at the highest level.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

**She's Got
The Right Stuff.**

Vanessa Williams

It has truly been an exciting year for Vanessa Williams. "THE RIGHT STUFF" soared to #1 on both the Urban and Dance charts, and the follow-up, "HE'S GOT THE LOOK", went Top 5. Currently she's riding the crest of her first multi-format smash, "DREAMIN'". Plus, all three of her videos have gone #1 at B.E.T., and she was recently awarded the coveted NAACP Image Award for BEST NEW FEMALE ARTIST.

We at Polydor/Wing Records are overjoyed with Vanessa's 2 Grammy nominations as BEST NEW ARTIST and BEST R/B VOCAL PERFORMANCE, FEMALE for "THE RIGHT STUFF".

And this is just the beginning.



Album Produced by: Rex Salas, Larry Robinson, Donald Robinson, Amir Bayaan, Lewis Martinee, David Paul Bryant and Daryl Ross.

Executive Producer: Ed Eckstine.

Management: Hervey & Company.

Thanks to: Hank Schocklee, Eric Sadler & Bill Stephney.

PolyGram



HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

IT'S A PLEASURE TO see the reappearance of gold and platinum singles in 1989. Although the major reason is the lowered criteria instituted by the Recording Industry Assn. of America—the requirements were halved—the strength of the cassette single has also been a factor. As reported last week, many retailers say the cassette single is giving new life to the configuration. Although the 7-inch vinyl single continues to decline, new singles consumers are emerging, and they are buying cassettes. Every one of the titles on the Hot 100 has a cassette single available, either in the 7-inch or 12-inch (maxicassette) length. The most impressive success story concerns "Wild Thing" by **Tone Loc** (Delicious Vinyl). Though not yet certified platinum, it has already sold 1.4 million units, according to label execs. It is available in all four singles configurations, but more than half of its sales are on tape. Those of us who want to retain the single are encouraged by these developments.

THE TOP OF THE chart continues to be crowded, but **Sheriff's** "When I'm With You" (Capitol) moves easily into the No. 1 slot. "Straight Up" by **Paula Abdul** (Virgin) is still behind at No. 2 but could hit the top next week. With the jam at the top, a large drop in points sends "Two Hearts" by **Phil Collins** (Atlantic) down like an anchor, from No. 1 to No. 10. Other unusual moves caused by the tough competition near the top: **Steve Winwood's** "Holding On" (Virgin) moves down 11-13 despite gaining points; "Shake For The Sheik" by the **Escape Club** (Atlantic) holds at No. 28, despite gaining more than enough points for a bullet; and "My Heart Can't Tell You No" by **Rod Stewart** (Warner Bros.) moves up only one place, to No. 32 with a bullet, despite a strong week. "Heart" garners 18 radio adds and has 13 top 10 reports from the radio panel, including 8-4 at Q105 Tampa, Fla., and 4-3 at WLRN Louisville, Ky.

"LOST IN YOUR EYES" by **Debbie Gibson** (Atlantic) nabs the combined Power Pick/Sales & Airplay. It's only the 20th record to do so since the feature was introduced in 1986. "Lost" already had an 89% chance of hitting the top five, based on winning the airplay pick last week. Now, based on the record of the 19 previous combined power picks, it has a 100% chance of hitting the top five and an 89% chance of becoming Gibson's second No. 1 single. It jumps 15-2 at Y95 Dallas.

QUICK CUTS: Two records regain their bullets this week due to strong gains in sales points. "I Wanna Be Loved" by **House Of Lords** (RCA) jumps 12 places to No. 58; it's also aided by early top 20 reports from five stations, including WKTI Milwaukee (21-19). "Tears Run Rings" by **Marc Almond** (Capitol) moves nine places to No. 75 due to sales and also jumps 10-8 at KKFR Phoenix, Ariz., and 17-14 at Kiss 108 Boston. Two records with odd titles are among the 10 most added at radio. "Walk The Dinosaur" by **Was (Not Was)** (Chrysalis) is the second most added, with 54 adds fueling a 23-place chart jump to No. 51. "I Beg Your Pardon" by **Kon Kan** (Atlantic) is already top 10 at 14 reporting stations and has 29 adds; it was No. 1 at stations in Houston and Orlando, Fla., and moves 5-3 at Y108 Denver and 22-10 at KZBS Oklahoma City.

HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 55 REPORTERS	BRONZE/ SECONDARY ADDS 163 REPORTERS	TOTAL ADDS 237 REPORTERS	TOTAL ON
ETERNAL FLAME BANGLES COLUMBIA	5	19	49	73	78
WALK THE DINOSAUR WAS (NOT WAS) CHRYSALIS	3	14	37	54	102
RONI BOBBY BROWN MCA	5	6	37	48	174
CRYIN' VIXEN EMI	3	8	34	45	85
WE'VE SAVED THE BEST. KENNY G ARISTA	0	7	30	37	37
YOU'RE NOT ALONE CHICAGO REPRISE	0	8	27	35	174
FEELS SO GOOD VAN HALEN WARNER BROS	1	8	24	33	66
GIRL YOU KNOW IT'S TRUE MILLI VANILLI ARISTA	2	4	25	31	117
I BEG YOUR PARDON KON KAN ATLANTIC	4	5	20	29	112
SHE WON'T TALK TO ME LUTHER VANDROSS EPIC	1	8	20	29	68

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

FOR WEEK ENDING FEBRUARY 4, 1989

Billboard Hot 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	WHEN I'M WITH YOU	SHERIFF	1
2	10	STRAIGHT UP	PAULA ABDUL	2
3	9	WHEN THE CHILDREN CRY	WHITE LION	3
4	8	BORN TO BE MY BABY	BON JOVI	4
5	12	WILD THING	TOUR LOC	5
6	1	ARMAGEDDON IT	DEF LEPPARD	6
7	6	THE WAY YOU LOVE ME	KARYN WHITE	7
8	4	DON'T RUSH ME	TAYLOR DAYNE	8
9	7	ALL THIS TIME	TIFFANY	9
10	2	TWO HEARTS	PHIL COLLINS	10
11	11	I WANNA HAVE SOME FUN	SAMANTHA FOX	11
12	13	THE LOVER IN ME	SHEENA EASTON	12
13	17	HOLDING ON	STEVE WINWOOD	13
14	20	SHE WANTS TO DANCE WITH ME	RICK ASTLEY	14
15	23	WALKING AWAY	INFORMATION SOCIETY	15
16	19	WHAT I AM	EDIE BRICKELL & NEW BOHEMIANS	16
17	24	ANGEL OF HARLEM	U2	17
18	25	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	18
19	22	DIAL MY HEART	THE BOYS	19
20	26	SURRENDER TO ME	ANN WILSON/ROBIN ZANDER	20
21	—	LOST IN YOUR EYES	DEBBIE GIBSON	21
22	14	MY PREROGATIVE	BOBBY BROWN	22
23	29	A LITTLE RESPECT	ERASURE	23
24	18	EVERY ROSE HAS ITS THORN	POISON	24
25	—	THE LIVING YEARS	MIKE + THE MECHANICS	25
26	32	ALL SHE WANTS IS	DURAN DURAN	26
27	38	RONI	BOBBY BROWN	27
28	36	SHAKE FOR THE SHEIK	THE ESCAPE CLUB	28
29	—	PARADISE CITY	GUNS N' ROSES	29
30	15	LITTLE LIAR	JOAN JETT AND THE BLACKHEARTS	30
31	5	SMOOTH CRIMINAL	MICHAEL JACKSON	31
32	40	MY HEART CAN'T TELL YOU NO	ROD STEWART	32
33	16	PUT A LITTLE LOVE IN YOUR HEART	A.LENNOX/A.GREEN	33
34	—	DON'T TELL ME LIES	BREATHE	34
35	21	I REMEMBER HOLDING YOU	BOYS CLUB	35
36	—	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	36
37	—	I BEG YOUR PARDON	KON KAN	37
38	—	IT'S NO SECRET	KYLIE MINOGUE	38
39	—	YOU'RE NOT ALONE	CHICAGO	39
40	—	JUST BECAUSE	ANITA BAKER	40

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4	9	WILD THING	TOUR LOC	5
5	7	BORN TO BE MY BABY	BON JOVI	4
6	4	ARMAGEDDON IT	DEF LEPPARD	6
7	8	THE WAY YOU LOVE ME	KARYN WHITE	7
8	3	DON'T RUSH ME	TAYLOR DAYNE	8
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35	22	I REMEMBER HOLDING YOU	BOYS CLUB	35
36	—	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	36
37	—	I BEG YOUR PARDON	KON KAN	37
38	—	IT'S NO SECRET	KYLIE MINOGUE	38
39	40	YOU'RE NOT ALONE	CHICAGO	39
40	—	JUST BECAUSE	ANITA BAKER	40

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
24/7 (Onid, BMI)	BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM
ACROSS THE MILES (Easy Action, BMI/Baruck-Consolio, BMI/Rude, ASCAP/Warner-Tamerlane, BMI) WBM	94 HOW CAN I FALL? (Virgin, ASCAP) CPP
ALL SHE WANTS IS (Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM	37 I BEG YOUR PARDON (Beun Music/Lowery, BMI) CPP
9 ALL THIS TIME (George Tobin, BMI) HL	35 I REMEMBER HOLDING YOU (Joe Pasquale, ASCAP) HL
17 ANGEL OF HARLEM (U2, ASCAP/Chappell, ASCAP) HL	58 I WANNA BE LOVED (Greg Guffria, ASCAP/Airfruit, BMI) WBM
6 ARMAGEDDON IT (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	11 I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI) WBM
53 AS LONG AS YOU FOLLOW (Fleetwood Mac, BMI) WBM	48 IF WE NEVER MEET AGAIN (Jutters, BMI/Music Corp. Of America, BMI) HL
55 BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Almo, ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Hustler's, ASCAP) HL/CPP	45 IN YOUR ROOM (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM
68 BACK ON HOLIDAY (MCA, ASCAP/Dresden China, ASCAP/Ardavan, ASCAP/Dubin, ASCAP) HL	83 INTO YOU (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM
98 BAD MEDICINE (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	38 IT'S NO SECRET (All Boys USA, BMI) CPP
95 (BELIEVED YOU WERE) LUCKY (Aimee Mann, ASCAP/Intersong, ASCAP/Jutters, BMI/Music Corp. Of America, BMI) HL	40 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/Avid One, ASCAP/L'il Mama, BMI/Music Corp. Of America, BMI) HL
4 BORN TO BE MY BABY (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	60 KISS (Controversy, ASCAP) WBM
74 BRING DOWN THE MOON (Irving, BMI/Boy Meets Girl, BMI) CPP	66 KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) (Walt Disney, ASCAP/Honest John/ASCAP/Clair Audient, ASCAP/Dawyn, BMI) HL
67 CROSS MY HEART (Ensign, BMI) CPP	54 THE LAST MILE (Eve Songs, ASCAP/Chappell, ASCAP) HL
61 CRYIN' (Trippland, BMI/Leibrophone Musikverlag, ASCAP/PolyGram Songs, BMI) WBM	84 LEFT TO MY OWN DEVICES (Cage, ASCAP/10 Music/Virgin, ASCAP) CPP
19 DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	30 LITTLE LIAR (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/CPP
69 DOCTORIN' THE TARDIS (Chappell Music/MCA Music/WB Music/EG Music) HL/WBM	23 A LITTLE RESPECT (Sonet, PRS/Emile, ASCAP) MSC
8 DON'T RUSH ME (Almo, ASCAP) CPP	25 THE LIVING YEARS (Michael Rutherford, BMI/R&BA, BMI/Hidden Pun, BMI/Hit & Run Music) WBM
34 DON'T TELL ME LIES (Virgin, ASCAP) CPP	78 THE LOCO-MOTION (Screen Gems-EMI, BMI) WBM
42 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	44 LOOK AWAY (Realsongs, ASCAP) WBM
99 EDGE OF A BROKEN HEART (Chi-Boy, ASCAP/Feesongs, BMI) CLM	21 LOST IN YOUR EYES (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
56 ETERNAL FLAME (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	41 THE LOVE IN YOUR EYES (Ardavan, ASCAP/AG, ASCAP/Chappell, ASCAP/Dubin, ASCAP) HL
24 EVERY ROSE HAS ITS THORN (Sweet Cyanide, BMI/Willesden, BMI)	12 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP
90 FADING AWAY (Pending)	47 MORE THAN YOU KNOW (Famous, ASCAP/Tika Tunes, ASCAP/Marvin Morrow/Ensign, BMI) CPP
62 FEELS SO GOOD (Yessup, ASCAP) CLM	32 MY HEART CAN'T TELL YOU NO (Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP
89 FINISH WHAT YA STARTED (Yessup, ASCAP) CLM	22 MY PREROGATIVE (Cal-Gene, BMI/Bobby Brown, ASCAP/Uncity, ASCAP/Virgin Songs, BMI) HL/CPP
100 GHOST TOWN (Consenting Adult, BMI/Realsongs, ASCAP/Screen Gems-EMI, BMI) WBM	73 NEW DAY FOR YOU (Cornevon, BMI/Almo, ASCAP) CPP
36 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI) HL	91 NOT JUST ANOTHER GIRL (PolyGram Songs, BMI/Sunset Beach, BMI/Mo-Rat, BMI) WBM
49 GIVE ME THE KEYS (AND I'LL DRIVE YOU CRAZY) (Hulex, ASCAP) CLM	71 ORINOCO FLOW (SAIL AWAY) (SBK Songs/SBK Blackwood, BMI) HL
46 GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eyedot, ASCAP) CPP	29 PARADISE CITY (Guns N' Roses, ASCAP) CLM
96 GOT IT MADE (Goldhill, BMI)	82 POSSE ON BROADWAY (Lockeup, BMI)
63 THE GREAT COMMANDMENT (Blue Box)	64 THE PROMISE (Virgin Songs, BMI) CPP
87 GROOVY KIND OF LOVE (Screen Gems-EMI, BMI) WBM	33 PUT A LITTLE LOVE IN YOUR HEART (SBK Unart, BMI) CPP
13 HOLDING ON (F.S.Limited, PRS/Warner-Tamerlane,	27 RONI (Kear, BMI/Hip Trip, BMI) CPP
	28 SHAKE FOR THE SHEIK (EMI, ASCAP) WBM
	72 SHE DRIVES ME CRAZY (Virgin, ASCAP) CPP
	14 SHE WANTS TO DANCE WITH ME (All Boys USA, BMI) CPP
	65 SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI) HL
	59 SILHOUETTE (Brenee, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL
	93 SINCELY YOURS (Shaman Drum, BMI)
	31 SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI) WBM
	57 STAND (Night Garden, BMI/Unichappell, BMI) HL
	2 STRAIGHT UP (Virgin, ASCAP/Wolf, ASCAP) CPP
	79 SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
	20 SURRENDER TO ME (FROM "TEQUILA SUNRISE") (Rockwood, BMI/Security Hogg, ASCAP/United Artists, ASCAP/SBK April, ASCAP/United Lion, BMI/SBK Blackwood, BMI) HL/CLM
	75 TEARS RUN RINGS (Arto, ASCAP)
	85 TELL HER (Screen Gems-EMI, BMI)
	80 THINKING OF YOU (Cutting, ASCAP)
	10 TWO HEARTS (Phil Collins, BMI/Hidden Pun, BMI/Beau Di O Do, BMI/Warner-Tamerlane, BMI) WBM
	43 WAITING FOR A STAR TO FALL (Irving, BMI/Boy Meets Girl, BMI) CPP
	70 WALK ON WATER (Geffen, ASCAP/Thornwall, ASCAP) WBM
	51 WALK THE DINOSAUR (MCA, ASCAP/Semper Fi Music & Monkey's, ASCAP) HL
	15 WALKING AWAY (T-Boy, ASCAP/INSOX, ASCAP)
	77 WAY COOL JR. (Ratt Music, BMI/Time Coast, BMI/Rightsong, BMI/Small Hope, BMI) HL
	7 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
	88 WELCOME TO THE JUNGLE (Guns N' Roses, ASCAP) CLM
	92 WE'VE SAVED THE BEST FOR LAST (Pardini, ASCAP/Geffen, ASCAP/Matosky/Chappell & Co., ASCAP/French Stuff)
	16 WHAT I AM (Geffen, ASCAP/Strangemind Productions, ASCAP/Enlightened Kitty, ASCAP/Winthrow, ASCAP/Edie Brickell, ASCAP) WBM
	1 WHEN I'M WITH YOU (Banaree, BMI) HL
	3 WHEN THE CHILDREN CRY (Vavoom, ASCAP) WBM
	97 WILD AGAIN (FROM "COCKTAIL") (Walt Disney, ASCAP/Wonderland, BMI/John Bettis, ASCAP/Flying Dutchman, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
	5 WILD THING (Varry White, ASCAP)
	81 WILD, WILD WEST (EMI, BMI) WBM
	52 WILD WORLD (Safala, ASCAP/Westbury, ASCAP) MSC
	50 YOU GOT IT (SBK April, ASCAP/Orbisons, ASCAP/Gone Gator, ASCAP) HL
	18 YOU GOT IT (THE RIGHT STUFF) (Maurice Starr, ASCAP/SBK April, ASCAP) HL
	39 YOU'RE NOT ALONE (Virgin, ASCAP/Trinifold, ASCAP) CPP

PERSONICS' IN-STORE TAPING SYSTEM PASSES TEST WITH FLYING COLORS

(Continued from page 1)

the system enjoy enhanced sales of all their music product.

"We're ecstatic with the results," says Charles Garvin, president of Personics. "And I think the bottom line is probably that several of the retailers are clamoring for more machines—which I guess is the best single indication you could have that there's something going on here retailers find useful."

Providing further momentum at the company is a purposeful shift toward the marketing and promoting of music and artists contained within the Personics system—with an emphasis on providing exposure for new and developing artists.

According to Garvin, Capitol will allow consumers to purchase an upcoming Duran Duran track at half the system's normal price per song—which now ranges from \$1.50 to 50 cents—as a promotional experiment. Additionally, Capitol, Elektra, PolyGram, and Atlantic will this month allow consumers to receive one cut by each of several selected artists free "as a way of sampling and getting exposed to the artists' product," says Garvin.

With a 10-week period of exposure in 25 stores here, Personics says its system grossed an average of approximately \$1,000 a week per store—which, says Garvin, was 50% above projection and "substantially above the break-even threshold that we need in order to justify further system investment."

Net impact of the Personics system here was measured by the company via three methods: exit interviews with Personics customers; a before-and-after analysis of album sales in individual stores; and a comparative analysis of album sales in matched sets of stores.

According to the data, the average Personics customer is young (42% are 18-24 years of age), male (70%), and a repeat purchaser (an average of 1.5 Personics cassettes purchased prior to the survey). The average consumer-created tape contained 10 songs, costing about \$10-\$11 on average, says Garvin. Especially strong-selling categories of music included R&B and modern rock; Depeche Mode, a strong local favorite, did especially well.

Heavy metal also scored well, particularly in mall stores, "where we get a much younger buyer," Garvin says, citing "especially creative" use of the system by those buyers.

"We sold, for example, an immense number of sound effects—and we find kids going in ordering two heavy metal cuts, and in between they'll put the sound of a phaser attack. We think that's terrific. That begins to show the personalization side of what we're doing in a more subtle way than just taking individual selections and putting them together."

Garvin says the data prove an especially significant point—one that the company has maintained since its inception—regarding customer profile.

According to the Personics consumers surveyed, 42% primarily entered the store to purchase a Personics tape, 14% to purchase prerecorded music, 15% to browse, 20% to rent a videocassette, 1% to purchase concert tickets, with the remaining 8% in the "other" category.

"A large number of people did come in specifically for the system,"

says Garvin, "but the second largest category is actually video rental. And if you put that together with the other categories, you find that something like two-thirds of all the customers who came in and bought Personics tapes were there for some other purpose—amplifying our view that we really can expose new buyers to music."

Garvin points to the additional exposure provided by Personics' Music Makers magazine, which is distributed free of charge near each store's "listening post" and boasts a circulation of more than 100,000. The listening posts themselves, which provide potential consumers with a 15-20-second preview of material on the system, were used an average of 1,200 times a day in each store, adds Garvin, creating a total of "something like 2 million impressions at the point of sale."

According to figures provided in the matched-store analysis, those stores with Personics systems saw significant sales increases of prerecorded product by those artists on the system. Garvin stresses that these gains were registered not only on product represented in the

system but also on titles not tapped by Personics. Artists whose prerecorded catalogs enjoyed significant sales benefits included Crowded House, Billy Idol, Howard Jones, Don McLean, and Billy Idol.

The matched-store-analysis figures also indicated that when the Personics material was combined with artists' overall prerecorded sales (with 10 Personics replications the equivalent of one album sale), a significant percentage of those sales were due to Personics. Albums sighted in the analysis included Bon Jovi's "Slippery When Wet," of which 51% of overall sales were attributed to Personics; Def Leopard's "Hysteria," with a 5% share; Depeche Mode's "Catching Up With Depeche Mode," with a 99% share; and Icehouse's "Man Of Colours," with an 83% share.

Though some participating retailers say Personics' claim of a 3.5%-5.5% share of overall music sales sounds somewhat inflated, these test dealers say Personics has already shown that it can become a meaningful contributor.

Mitch Perliss, director of purchasing for 60-store Music Plus, opines

that Personics' numbers are on the high side, but he also offers evidence of the system's merit. The chain's computer listed all Personics sales as a single cassette title; although the machines were only in four Music Plus stores, "every week in December, Personics as a line item was in the top 50 of our cassette sales," Perliss reports.

Irene Cuesta, manager of Music Plus' Hollywood, Calif., store, estimates the system accounts for "maybe 1%" of her store's overall volume. Though she did not see evidence of Personics leading customers to buy new artists' albums, Cuesta says the innovation did encourage shopping. Consumers who were waiting for their Personics tapes to be produced would often use that time to shop, she says.

"I think the curiosity factor truly brought people into the store—and as the catalog gets better and better, I think its sales will continue to increase," says Cuesta.

Garvin and Elliot Goldman, former CEO of RCA-Ariola and now a member of Personics' board of directors, recently returned from New York, where they presented

the results of the Los Angeles roll-out to participating labels and some of those still holding out—including CBS, RCA, Arista, and A&M.

Goldman says the company's presentation was met with surprise and excitement in some instances.

"You can sit in a room with a set of label executives," says Goldman, "and you know which ones are going to be enthusiastic and which ones are going to be skeptical—depending on their background in the music business. If they come out of the A&R and marketing area, they look on this as terrific and they want to use it. If they come out of the sales and distribution business, they tend to be a little more skeptical and they want you to prove it a bit more. But in all instances, these numbers—although they may be early—you can't really argue with them. They're all so uniformly positive that you just have to sit and absorb them."

Assistance in preparing this story provided by Geoff Mayfield in New York.

FOR WEEK ENDING FEBRUARY 4, 1989

HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Based on Airplay Reports from Stations Combining Top 40, Dance and Urban Music.	
				★ ★ NO. 1 ★ ★	
1	1	1	9	WILD THING DELICIOUS VINYL 102	TONÉ LOC 3 weeks at No. One
2	2	3	9	STRAIGHT UP VIRGIN 7-99256	PAULA ABDUL
3	3	2	12	DIAL MY HEART MOTOWN 53301	THE BOYS
4	4	4	10	THE LOVER IN ME MCA 53416	SHEENA EASTON
5	5	5	8	RONI MCA 53463	BOBBY BROWN
6	6	7	11	I WANNA HAVE SOME FUN JIVE 1154/RCA	SAMANTHA FOX
7	7	9	10	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 38-08092	NEW KIDS ON THE BLOCK
8	12	16	4	GIRL YOU KNOW IT'S TRUE ARISTA 1-9781	MILLI VANILLI
9	11	14	7	SUPERWOMAN WARNER BROS. 7-27773	KARYN WHITE
10	9	13	7	WALKING AWAY TOMMY BOY 7-27736/REPRISE	INFORMATION SOCIETY
11	8	6	11	DON'T RUSH ME ARISTA 1-9722	TAYLOR DAYNE
12	17	—	2	LOST IN YOUR EYES ATLANTIC 7-88970	DEBBIE GIBSON
13	15	18	4	CAN YOU STAND THE RAIN MCA 53464	NEW EDITION
14	20	27	3	DREAMIN' WING 871 078-7/POLYGRAM	VANESSA WILLIAMS
15	13	8	20	THE WAY YOU LOVE ME WARNER BROS. 7-27773	KARYN WHITE
16	22	29	3	JUST BECAUSE ELEKTRA 7-69327	ANITA BAKER
17	10	12	8	TWO HEARTS ATLANTIC 7-88980	PHIL COLLINS
18	19	23	4	I BEG YOUR PARDON ATLANTIC 7-88969	KON KAN
19	14	10	19	MY PREROGATIVE MCA 53383	BOBBY BROWN
20	21	26	4	MORE THAN YOU KNOW COLUMBIA 38-08103	MARTIKA
21	16	15	9	CROSS MY HEART WTC 31-08036	EIGHTH WONDER
22	24	22	4	SHE WANTS TO DANCE WITH ME RCA 8838	RICK ASTLEY
23	23	25	4	SHE WON'T TALK TO ME EPIC 34-08513/E.P.A.	LUTHER VANDROSS
24	27	—	2	WHEN I'M WITH YOU CAPITOL 44302	SHERIFF
25	25	—	2	GET ON THE DANCE FLOOR PROFILE 7239*	ROB BASE & D.J. E-Z ROCK
26	NEW	1	1	SINCERELY YOURS ATCO 7-99246	SWEET SENSATION (WITH ROMEO J.D.)
27	NEW	1	1	A LITTLE RESPECT SIRE 7-27738/REPRISE	ERASURE
28	NEW	1	1	ALL THIS TIME MCA 53371	TIFFANY
29	NEW	1	1	FADING AWAY EPIC 34-68543/E.P.A.	WILL TO POWER
30	NEW	1	1	HEY TON'I NEXT PLATEAU 50086	KIRBY COLEMAN

Products with the greatest airplay gains this week. Billboard, copyright 1989.

Billboard POWER PLAYLISTS

Sample Playlists of the Nation's Largest Crossover Radio Stations

STATION	P.D.	PLAYLIST
HOT 97FM	Joel Salkowitz	<p>New York</p> <ol style="list-style-type: none"> 1 Samantha Fox, I Wanna Have Some Fun 2 Paula Abdul, Straight Up 3 The Boys, Dial My Heart 4 Taylor Dayne, Don't Rush Me 5 Sheena Easton, The Lover In Me 6 Information Society, Walking Away 7 Karyn White, The Way You Love Me 8 Debbie Gibson, Lost In Your Eyes 9 New Kids On The Block, You Got It (Th 10 Bobby Brown, My Prerogative 11 Denise Lopez, If You Feel It 12 Rick Astley, She Wants To Dance With 13 Tone Loc, Wild Thing 14 The Time, Dr. Doctor 15 Bobby Brown, Roni 16 Rob Base & D.J. E-Z Rock, Get On The 17 Phil Collins, Two Hearts 18 Will To Power, Fading Away 19 Kon Kan, I Beg Your Pardon 20 Sweet Sensation, Sincerely Yours 21 Eighth Wonder, Cross My Heart 22 Martika, More Than You Know 23 Michael Jackson, Smooth Criminal 24 Milli Vanilli, Girl You Know It's Tru 25 Cheryl "Pepsi" Riley, Thanks For My 26 When In Rome, The Promise 27 The Jungle Brothers, I'll House You 28 Erasure, A Little Respect 29 Luther Vandross, She Won't Talk To Me 30 Anita Baker, Just Because 31 Boys Club, I Remember Holding You 32 Was (Not Was), Walk The Dinosaur 33 Adeva, Respect 34 Corina, Give Me Back My Heart 35 Sandee, Notice Me 36 Anita Baker, Giving You The Best That 37 Will To Power, Baby, I Love Your Way/ 38 Salt-N-Pepa, Twist And Shout 39 Inner City, Big Fun 40 Karyn White, Superwoman 41 Marcus Lewis, The Club 42 B. Sure!, Rescue Me 43 Inner City, Good Life 44 Kylie Minogue, It's No Secret 45 Pet Shop Boys, Left To My Own Devices
KMEL 106FM	Keith Naftaly	<p>San Francisco</p> <ol style="list-style-type: none"> 1 Bobby Brown, Roni 2 New Edition, Can You Stand The Rain 3 Milli Vanilli, Girl You Know It's Tru 4 New Kids On The Block, You Got It (Th 5 N.W.A., Something 2 Dance 2 6 The Boys, Dial My Heart 7 Sandee, Notice Me 8 Debbie Gibson, Lost In Your Eyes 9 Cynthia, Change On Me 10 Marc Almond, Tears Run Rings 11 Karyn White, Superwoman 12 Vanessa Williams, Dreamin' 13 Kirby Coleman, Hey Toni 14 Tone Loc, Wild Thing 15 Martika, More Than You Know 16 Dino, 24/7 17 Kon Kan, I Beg Your Pardon 18 Camouflage, The Great Commandment 19 Luther Vandross, She Won't Talk To Me 20 Rob Base & D.J. E-Z Rock, Get On The 21 Sade, Turn My Back On You 22 Back To Back, Perfect Girl 23 Will To Power, Fading Away 24 Inner City, Good Life 25 Sa-Fire, Thinking Of You 26 Sheena Easton, The Lover In Me 27 Anita Baker, Just Because 28 Tommy Page, A Shoulder To Cry On 29 Maria Vanichara, My Heart Holds The Ke 30 Fine Young Cannibals, She Drives Me C 31 Paula Abdul, Straight Up 32 James "J.T." Taylor & Regina Belle, A 33 Giant Steps, Into You 34 Gina G, I Can't Face The Fact 35 Sweet Sensation, Sincerely Yours 36 Kenny G Featuring Smokey Robinson, We 37 Kristin Balo, Don't Turn Your Back On 38 M.C. Hammer, Pump It Up
Power 106FM	Jeff Wyatt	<p>Los Angeles</p> <ol style="list-style-type: none"> 1 Paula Abdul, Straight Up 2 Tone Loc, Wild Thing 3 Bobby Brown, My Prerogative 4 Sheena Easton, The Lover In Me 5 Samantha Fox, I Wanna Have Some Fun 6 The Boys, Dial My Heart 7 Phil Collins, Two Hearts 8 Eighth Wonder, Cross My Heart 9 Cynthia, Change On Me 10 New Kids On The Block, You Got It (Th 11 Karyn White, The Way You Love Me 12 Boys Club, I Remember Holding You 13 Ale, I Wanna Know 14 Milli Vanilli, Girl You Know It's Tru 15 Information Society, Walking Away 16 Bobby Brown, Roni 17 Taylor Dayne, Don't Rush Me 18 Kon Kan, I Beg Your Pardon 19 Martika, More Than You Know 20 Debbie Gibson, Lost In Your Eyes 21 Tiffany, All This Time 22 Michael Jackson, Smooth Criminal 23 Annie Lennox & Al Green, Put A Little 24 Will To Power, Baby, I Love Your Way/ 25 Rick Astley, She Wants To Dance With 26 Sweet Sensation, Never Let You Go 27 Erasure, A Little Respect 28 Kylie Minogue, It's No Secret 29 Marc Almond, Tears Run Rings 30 Anita Baker, Just Because 31 Duran Duran, All She Wants Is 32 Sweet Sensation, Sincerely Yours 33 Chaka Khan, It's My Party 34 Gina Go-Go, I Can't Face The Fact
WPGC	Bob Mitchell	<p>Washington</p> <ol style="list-style-type: none"> 1 Karyn White, Superwoman 2 Tone Loc, Wild Thing 3 Kenny G, Silhouette 4 Bobby Brown, Roni 5 New Edition, Can You Stand The Rain 6 Will To Power, Baby, I Love Your Way/ 7 Salt-N-Pepa, Everybody Get Up 8 Samantha Fox, I Wanna Have Some Fun 9 Rob Base & D.J. E-Z Rock, Get On The 10 The Boys, Dial My Heart 11 Kiara, This Time 12 Keith Sweat, Don't Stop Your Love 13 Paula Abdul, Straight Up 14 Luther Vandross, She Won't Talk To Me 15 Vanessa Williams, Dreamin' 16 Anita Baker, Just Because 17 Today, Him Or Me 18 Slick Rick, Teenage Love 19 Taylor Dayne, Don't Rush Me 20 Milli Vanilli, Girl You Know It's Tru 21 Guy, Teddy's Jam 22 Roberta Flack, Oasis 23 Four Tops, I Ever A Love There Was 24 Z'Looke, Can U Read My Lips 25 Michael Jackson, Leave Me Alone 26 Tracey Spencer, Imagine 27 Will To Power, Fading Away 28 James "J.T." Taylor & Regina Belle, A 29 The Boys, Lucky Charm 30 Inner City, Good Life 31 Cameo, Skin I'm In 32 Sweet Sensation, Sincerely Yours 33 New Kids On The Block, You Got It (Th 34 Al Jarreau, So Good 35 Information Society, Walking Away 36 Steve Winwood, Holding On 37 Dino, 24/7

LIFELINES

BIRTHS

Girl, Jasmin Isobel, to **Brian and Liza Stanley**, Dec. 11 in New York. He is a member of the I.R.S. group Reckless Sleepers and is an independent producer.

Girl, Alexandra, to **Barbara and Ken Furst**, Dec. 18 in Denville, N.J. He is director of marketing for Denon. She is the creative director at JTD Productions in Denville.

Girl, Natasha Rose, to **Michael and Cynthia Schneider**, Dec. 22 in Torrance, Calif. He is manager of Compact Disc Supermarket, a CD-only store.

Girl, Hermine Fay, to **Bob and Lisa Bloom**, Dec. 24 in New York City. He is an account executive for Philipps DuPont Optical.

Girl, Emily Nicole, to **Harold and Alice Sulman**, Jan. 3 in Los Angeles. He is VP of sales at MCA Records. She is former director of advertising for Arista.

Girl, Jennika Snow, to **Jeff Justice and Diane Pfeifer-Justice**, Jan. 4 in Atlanta. He is a national comedian. She is a NARAS governor and singer/songwriter.

Girl, Emily Ann, to **Neil and Cindy Kearney**, Jan. 6 in Cincinnati. He is VP/GM at WBVE there.

Boy, Max Isaac, to **Howard and Margery Appelbaum**, Jan. 9 in Washington, D.C. He is a record retailer. She is an artist.

Boy, Matthew St. John, to **Gary Fisketjon and Anne Mansbridge**, Jan. 11 in New York. He is editorial director of Atlantic Monthly Press. She is VP of business and legal affairs, WEA International.

Twin girls, Stefanie Suzann and Sofia Seann, to **Sid and Beth Singleton**, Jan. 12 in Nashville. He is the son of Shelby S. Singleton Jr., president/CEO of Sun Entertainment Corp.

Boy, Samuel Mulford, to **Joe and Jay Mulford Dera**, Jan. 16 in Iowa. He is the press agent for Paul McCartney, David Bowie, Robert Palmer, UB40, and Cyndi Lauper. She is VP of Rogers & Cowan, New York.

Girl, Alycia Nicole, to **Louise and Ken Terry**, Jan. 20 in Summit, N.J. He is senior news editor of Billboard.

MARRIAGES

Marcel Merchant to Ruby Merjan, Jan. 6 in New York. She is VP of A&R at WEA International.

FOR THE RECORD

The editor of the American Federation Of Musicians' International Musician is Kelly L. Castleberry II, not Lisa Tabor, as stated in the issue of Jan. 28. Tabor is assistant editor for features at that publication.

DEATHS

Brit Gaudio Pincus, 47, of complications suffered from a viral infection, Jan. 7 in Mullich Hill, N.J. She was an ASCAP-affiliated songwriter whose songs were cut by such acts as Diana Ross ("Remember Me" and "I Heard A Love Song") and Frankie Valli & the Four Seasons ("Love Isn't Here Like It Used To Be"). She is survived by her husband and three children.

Tilly Kruger, 81, of natural causes, Dec. 5 in Elstree, England. She was mother of Jeffrey Kruger, chairman and founder of the Kruger Organisation.

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

NEW COMPANIES

Keynote Management Corp., a management and artist-development firm, formed by Vic Washington in affiliation with a number of film and music industry executives. Suite 301, 9744 Wilshire Blvd., Beverly Hills, Calif. 90212; 213-276-5581.

U-productions, a music video production company, formed by Dwayne Coles. First project is "Love By Starlight" by Sparkle. 120-42 231st Ave., Cambria Heights, N.Y. 11411.

Midwest Music Service, formed by Patrick Higgs, C.S. Farmer, and Chris Norrington. A record pool handling promotional 12-inch dance singles and albums. Backup retail and radio support offered for small, new, and independent labels. P.O. Box 554, Newburgh, Ind. 47629-0554 or Route 6, Box 327, Newburgh, Ind. 47630; 812-853-7764.

Moore/Newz, a production and publishing company, formed by Mike Moore and Garon Smith. Company specializes in pop and R&B. Suite 204, 35520 Stephanie, Romulus, Mich. 48174; 313-941-7409 or 883-4107.

Illuminati Creative Group, a full-service publicity organization, formed by Ron Weekes and Donnell Mueller. Company specializes in the development of press kits, writing bios and publicity releases, and tour press as well as corporate identity development and print publications. 37 Bennett Village Terrace, Buffalo, N.Y. 14214-2201; 716-832-5894.

Tatiana Music Inc., a recording studio, formed by John Abeigon and David Benus. Studio uses equipment centered on a Fairlight Series III computer-based digital sampler and musical instrument and complete MIDI and tape recording. 764 Lake St., Newark, N.J. 07104; 201-483-7261.

Platinum Music Network, a network of music industry representatives with strong backgrounds in publicity, promotion, management, and consulting, formed by Steve Zuckerman. Company specializes in promoting new talent and unsigned



Grammy Whammy. The National Academy of Recording Arts and Sciences named this year's Grammy Award nominees at simultaneous press conferences in New York and Los Angeles. Pictured, from left, at New York's Carnegie Cafe are nomination presenters George Simon, Rick Derringer, Willie Colon, Suzanne Vega, Martin Bookspan, Milt Gabler, and Clark Terry.

artists to major and independent record companies, publishers, managers, and booking agents. 265 E. Main St., Oceanport, N.J. 07757; 201-389-3919.

Rutledge Records, an independent label, formed by Johnnie Rutledge. Company focus is on pop and R&B. P.O. Box 526, Fort Lauderdale, Fla. 33302.

Laurel Canyon Productions, formed by Barry Fasman and Dana Walden. Services include production, marketing, promotion, distribution, public relations, and artist management. Company also offers composing, arranging, and recording for film, television, and commercial use. 8001 Jovenita Canyon Rd., Los Angeles, Calif. 90046; 213-650-5408.

Full Effect Records, formed by

Tony Srock and Jeff Mills. First signings are Sub-zero, Escape From Noise, and 007. Currently accepting tapes. 36461 Farmbrook, Mount Clemens, Mich. 48043; 313-792-8027.

BXB Inc., formed by Henry Baker and Patty Bellucci. Company specializes in all phases of digital production, including graphics, special effects, design, and animation. 120A E. 23rd St., New York, N.Y. 10010; 212-512-7945.

Con Fuoco Records, an independent record label and production company specializing in contemporary classical and jazz/rock-new age music. 101-2184 Cadboro Bay Rd., Victoria, British Columbia, V8R 5G7, Canada; 604-598-9128.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

Meshel Announces Plans For All Nations Pub Firm

CANNES Billy Meshel, former BMG Music executive, announced major plans and acquisitions here during MIDEM for All Nations

Music, the new publishing company that he has established with support from the Pritzker family, which owns the Hyatt Hotel chain and has considerable Bolivian copper interests (*Billboard*, Jan. 21).

All Nations will administer 91 movies scored by John Barry, who has won five Academy Awards for his film music. It has also signed writing pacts with Eddie Rabbitt, Billy Jo Walker, Randy Travis, and Robert "Sad Eyes" John.

Meshel clinched sub publishing deals for Germany with Melodie der Welt and for Japan with Taiyo during the first day of MIDEM at the Palais des Festivals here. He was accompanied at MIDEM by Pritzker associate and attorney John Mason, who represents Kenny Rogers, Olivia Newton-John, Brian Wilson, and Elton John, among other stars.

Meshel expects to finalize a major catalog agreement for All Nations soon and has signed a deal with Mike Chapman for the U.S., continuing a business relationship begun when Meshel headed Arista Music.

HBO-SPORTS ILLUSTRATED VID HAS LEGS

(Continued from page 4)

Feeling" cassettes or three free issues of *Sports Illustrated*. The grand prize is a 1989 Dodge Spirit and the first prize will be a trip for two to one of the "exotic sites" where the swimsuit video was shot. The top prizes will also be awarded to the dealer or dealers who sell the video with the first- or grand-prize-winning card.

Viebranz notes that the preorder activity has surpassed even HBO's loftiest projections. "I think if you polled the troops around here you'd find that if we had prebooked 400,000 units, we'd be quite satisfied." He expects about half the sales to come from mass-merchant outlets, with specialty stores accounting for about 35%. He notes that the tape will not be available through mail order or di-

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.

JANUARY

Jan. 30, 16th Annual American Music Awards, Shrine Auditorium, Los Angeles. 213-655-5960.

FEBRUARY

Feb. 2, Songwriters Guild Of America Ask-A-Pro Seminar, SGA Office, Hollywood, Calif. B. Aaron Meza, 213-462-1108.

Feb. 2-4, Performance Magazine Summit Conference, Diplomat Resort and Country Club, Hollywood, Fla. Shelly Bricombe, 817-338-9444.

Feb. 10, Vegas Valentine, 20th Annual Music Industry Celebration For The AMC Cancer Research Center, Tavern On The Green, New York. 212-757-6460.

Feb. 13-17, Video Expo San Francisco, San Francisco Civic Auditorium, Ellen Greenfield, 914-328-9157 or 800-248-KIPI.

Feb. 15-17, 1989 International New Age Music Conference, Roosevelt Hotel, Hollywood, Calif. 213-935-7774.

Feb. 16, Songwriters Guild Of America Song Critique, SGA office, Hollywood, Calif. B. Aaron Meza, 213-462-1108.

Feb. 16-18, Gavin Seminar, Westin St. Francis Hotel, San Francisco. 415-495-1990.

Feb. 17-19, Nashville Songwriter Assn. International 11th Annual Songwriting Symposium, Vanderbilt Plaza Hotel, Nashville. Mary Frances Wright, 615-321-5004.

Feb. 18-23, National Assn. For Campus Activities National Convention, Opryland Hotel, Nashville. Heidi Mohn, 803-782-7121.

Feb. 21-25, Winter Music Conference IV, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-3888.

Feb. 22, 31st Annual Grammy Awards, Shrine Auditorium, Los Angeles. Mac Newberry, 213-936-7900.

MARCH

March 1-4, Country Radio Seminar, Opryland Hotel, Nashville. Frank Mull or Tricia Dubuque, 615-327-4487.

March 3-7, 1989 NARM Convention, Marriott Hotel, New Orleans. 609-596-2221.

March 8-11, International Tape/Disc Assn. 19th Annual Seminar, PGA Sheraton Resort, Palm Beach Gardens, Fla. Charles Van Horn, 212-643-0620.

March 11-12, The Record's Music Industry Conference, Royal York Hotel, Toronto, Ontario. 416-533-9417.

March 12, The 1989 Juno Awards, O'Keefe Centre, Toronto, Ontario. 416-485-3135.

March 12, New Jersey Record Collectors Show/Convention, Coachman Inn, Cranford, N.J. 609-443-5405.

N.J. To Urge Switch Of Reins At Amphitheater

BY BRUCE HARING

NEW YORK Citing "a series of abuses" in the management of the Garden State Arts Center in Holmdel, N.J., a New Jersey State Senate investigating committee is expected to recommend changing the agency that operates the outdoor amphitheater.

The arts center, one of the highest-grossing theaters of its size in the country, has been run by the New Jersey Highway Authority since its 1968 opening. The highway authority also operates the Garden State Parkway, a major toll road that runs the length of the state.

However, state Sen. Gabriel Am-

brobio, chairman of the investigation, says his committee will probably recommend that the operational control of the arts center be shifted to the New Jersey Sports & Exposition Authority when it issues its final report sometime in the next six weeks.

Monarch Entertainment, the John Scher-led concert promotion company, sued the center last summer (Billboard Sept. 3), alleging that the company had been barred from promoting at the arts center. That suit is still in the preliminary stages, with no court date set. However, any shift of control at the arts center would undoubtedly open up the venue to outside promoters, rendering Scher's suit

moot. The Garden State Arts Center has been booked exclusively by New York promoter Ron Delsener for several years.

"We've uncovered a series of abuses we think the Highway Authority has committed over the past 10-15 years," Ambrosio says. "I think the crux of the problem is there's a general feeling among the majority of the committee and legislature that it's not appropriate for a toll road authority to operate the arts center."

The investigative committee has been conducting hearings for 10 months on the highway authority, focusing in the last few months on the agency's operation of the arts center (Billboard, Nov. 19).

Although the final report recommendations are not yet available, Ambrosio contends that the arts center disguised its real financial situation by combining its expenditures with those of the Garden State Parkway, failed to get the highway authority board of commissioners' approval for performer contracts, and spent \$6.3 million to build a new reception center at the site while requesting a raise in the toll rate on the parkway because of a projected revenue shortfall.

The investigative committee's final report will be submitted to the New Jersey legislature. Any bill passed by the legislature would then require the governor's signature before action is taken.

Ambrosio says the upcoming summer concert season at the Garden State Arts Center would not be affected. Last year, the arts center held 34 shows, drawing 214,846 patrons. Both figures are the top in the nation for arenas/amphitheaters with a capacity of 7,000-12,999. New York promoter Ron Delsener is the booking consultant for the center.

"What we discovered is that the way they've been operating the arts center is less than a break-even operation, and clearly there has been a diversion of funds from the toll road to support the center," says Ambrosio. "The reports that have come out from the auditors have confirmed that as a profit center, it's a losing proposition. They've always advertised that

they're a break-even proposition, but they bury a lot of costs in the toll-road operation under maintenance and administration."

Ambrosio strongly advocates shifting operation to the Sports & Exposition Authority, which operates the Meadowlands sports complex, home of Giants Stadium and the Brendan Byrne Arena. Ambrosio says that that authority, which was established by the New Jersey legislature, "has the expertise and track record" to run the Garden State Arts Center.

Ambrosio previously stated that his committee received a number of complaints about how tickets are marketed, the choice of cultural events for seniors, and how acts are booked at the center. However, he termed the complaints peripheral to the main issue of alleged lavish spending by the New Jersey Highway Authority.

Dennis Ingoglia, director of public relations for the arts center, cited an outside audit by the firm of Booz, Allen & Hamilton that separated the arts center's costs from the highway authority. The firm estimated that the center made a profit of \$900,000 in 1987 and concluded there was no economic or management reason to remove the arts center from the highway authority's control. Ingoglia adds that not every member of Ambrosio's committee agrees that control of the Garden State Arts Center should be shifted.

MTV TO SPONSOR HEAVY METAL TOUR

(Continued from page 1)

highly unusual move, two pieces of tour merchandise—one promoting the event itself and one promoting Anthrax alone—will also be sold on the air via a toll-free number.

What's more, says Konowitch, MTV plans to eventually expand upon the telemarketing aspect of the promotion by utilizing a new 900-number interactive telephone service to sell preferred-seating tickets, a wider selection of merchandise, and "possibly records as well, if the labels are interested." The interactive 900 service is still in development by AT&T but should be made available soon, Konowitch says.

Ticket sales and promotion for the Headbanger's tour will be handled in the usual fashion by area promoters, Konowitch is quick to add, noting that even when the interactive 900 service goes on line, MTV will still work closely with local concert promotion firms.

"I imagine they will want to take advantage of the 900 service

themselves," he says.

Bob Friedman, senior VP of marketing and promotion for MTV and VH-1, says that it is a natural progression for MTV to utilize its huge reach in making tickets available to its viewers. "It makes sense for us to presell shows before they're available at the box of-

'The promotional value is the key'

ice," he says. "It's a logical extension for us. Instead of just providing passive information on tour dates, we will become an action-oriented information service."

While MTV is receiving a percentage of ticket sales and merchandising proceeds, Friedman says the channel is hoping "just to break even" on the debut tour package, because of the high dollar value of the on-air promotional time and the costs of producing the

spots in-house. But, he adds, MTV sees the enterprise as a future moneymaker.

"The promotional value is the key thing for us right now," says Friedman. "We've invested heavily in promoting our trademark at the consumer level from the beginning, and that gives us the opportunity to do something like this.

"But we'd like to bring in other sponsors for these tour packages down the road," he adds. "We bring a lot to the party: on-air promotion, tour news coverage, merchandising, and heavy national and local promotion, as well as the value of our trademark."

According to Konowitch, the three bands on the Headbanger's tour were chosen with great care. "We picked bands that are very powerful and unique within the genre, but not ones that epitomized Satanism, drug use, violence, or other negative aspects that have been attached to heavy metal." STEVEN DUPLER

SHANNON SIGNS 5-YEAR DEAL AS WW1 VP

(Continued from page 4)

Although it currently sports only a 2.8 share 12-plus overall, KIQQ has often been a significant station in Los Angeles radio programming history. In 1974, it was one of the market's first FM top 40s under legendary programmer Bill Drake. In 1981-82, its momentary success with a long, unusual playlist made it one of the key stations in the top 40 revival of the early '80s. Several years later, after the rise to prominence of rival KIIS-FM, it became Los Angeles' first major satellite outlet.

At this writing, KIIS-FM is Los

Angeles' only mainstream top 40 outlet; its ratings fell from a 10-share in the mid-'80s to a 5.8 share in the fall '88 Arbitrons, due largely to the rise of crossover station KPWR "Power 106," now the market leader with a 7.2 share.

KPWR is reportedly set to bill its own morning show as the Power Morning Zoo in an attempt to preempt Shannon's debut. (Two Los Angeles market rockers experimented unsuccessfully with the morning zoo concept in the mid-'80s.) But Shannon says: "I don't have a set shtick. The

Zoo here in New York is quite a bit different from the Zoo at [Shannon's former station] WRBQ 'Q105' Tampa, [Fla.], just as Z100 is a different station from Q105.

"I'm not particularly opinionated on the market situation. I'm just going to try to build the best radio station we can build. I'm not a General Patton-type programmer. I don't have any particular target, like [KIIS morning man] Rick Dees or Power 106. I really like to stay with our own product and not be too worried about the other stations around."

Shannon denies rumors that any other members of the Z100 morning show will follow him to Los Angeles. Shannon's final show on Z100 was Jan. 27. Despite the lag time between his last and first days, Shannon said he decided to leave early because "I didn't want to leave it hanging over [Z100 PD] Steve Kingston's head. And I wanted to get on with the relocation process."

Shannon's Zoo replacement, at least for the time being, is Brian Wilson, who previously worked with Ross Britain, another member of the Z100 Zoo, at WABC New York and also worked for Z100 PD Kingston at WBSB "B104" Baltimore.

CHRIS MORRIS

GEFFEN'S COURY ASSUMES NEW ROLE

(Continued from page 4)

ing a new national promotion person, who will be promoted from within." Other elevations are forthcoming in the department, Coury adds.

A source at Geffen says that label promotion exec Marko Babineau will take the national promotion reins soon.

Coury is a 30-year industry veteran. He spent 17 years at Capitol Records, exiting as senior VP of A&R and promotion. In 1975, he co-founded RSO Records; he served as

president of the company through 1980, shepherding the success of the "Saturday Night Fever" and "Grease" soundtrack albums and such hit-making artists as the Bee Gees, Eric Clapton, and Andy Gibb.

In 1980, Coury founded his own label, Network Records. Originally distributed by Elektra/Asylum, the company was later distributed by Geffen Records and was merged into Geffen just prior to Coury's arrival there as head of promotion.

LA. CITY ORDERS NOT-FOR-MINORS RETAIL BIN

(Continued from page 6)

recommendation that records, tapes, and CDs containing questionable material be placed under the counter at record stores, buttressing his argument by playing a tape excerpting music from albums by Overkill, Guns N' Roses, and Ice-T.

The City Council unanimously passed the emergency ordinance, 7-0.

Although New Iberia City Attorney Leon Minvielle denies that police would take action if a minor merely possessed any material deemed questionable under the ordinance, he would not discount the possibility that such action could be taken.

The wording of the city ordinance is taken from the existing state criminal code, according to Minvielle. The applicability of the ordinance will be determined by a judge applying "contemporary community standards." Minvielle says New Iberia police would not go store to store to check compliance with the new ordinance but would probably wait for a complaint.

In response to the new law, record retailer Jody McDonald has placed under the counter about 100 titles from his 5,000-title Music Vision store in New Iberia. Among the works now under the counter at Music Vision are albums, cassettes, and CDs by M-4sers, Bryan Davis & the Fresh Krew, Ice-T, Karen Finley, the Gucci Crew, Easy E, Guns N' Roses, and Overkill.

Despite the inconvenience this entails, McDonald supports the new ordinance.

"I'm a retailer on one end and I

like to hear my register ring," he says. "But I'm also a parent. What am I supposed to do? I'm in the community, and deep down inside, I don't think I'm going to stand and fight something like this because I don't think kids should be able to buy it." McDonald adds, "I don't want to become a flaming remembrance. We got a good business here."

At press time, Voorhies was scheduled to appear with his proposal before the Iberia Parish Council, the county government body. He adds that the state legislature should be lobbied to pass legislation requiring all recording companies that ship their products into Louisiana to carry disclaimers on the package.

INDIE LABELS JOIN

(Continued from page 6)

Tone. "You can argue how good your bands are, but it boils down to getting paid for the records you sell. We didn't want to call accounts directly on our own. This deal with Rough Trade improves our chances of getting paid."

Rough Trade also has production and distribution deals with San Francisco's Heyday label, the Los Angeles-based Genius, and New Jersey's Absolute A Go Go. Rough Trade is negotiating with several other labels for similar production and distribution deals, according to Gerald Helms, Rough Trade's manager of distributed labels.

BRUCE HARING

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	29	BOBBY BROWN ▲ ² MCA 42185 (8.98) (CD)	3 weeks at No. One DON'T BE CRUEL
2	2	2	76	GUNS N' ROSES ▲ ⁶ GEFLEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
3	3	7	13	TRAVELING WILBURYS ▲ WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
4	5	3	38	POISON ▲ ⁴ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AH!!
5	7	10	8	GUNS N' ROSES GEFLEN GHS 24198 (8.98) (CD)	G N' R LIES
6	6	4	18	BON JOVI ▲ ⁴ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
7	4	5	77	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
8	8	6	14	ANITA BAKER ▲ ² ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
9	11	12	20	EDIE BRICKELL & NEW BOHEMIANS ● GEFLEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
10	9	9	15	U2 ▲ ³ ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
11	12	11	16	KENNY G ▲ ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
12	13	14	10	JOURNEY ▲ COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
13	10	8	26	SOUNDTRACK ▲ ⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
14	15	15	11	R.E.M. ● WARNER BROS. 25795 (9.98) (CD)	GREEN
15	16	16	9	FLEETWOOD MAC WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
16	14	13	9	PINK FLOYD ▲ COLUMBIA PC2 44484 (CD)	DELICATE SOUND OF THUNDER
17	17	17	9	TIFFANY ▲ MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
18	21	24	41	TRACY CHAPMAN ▲ ² ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
19	19	18	10	CROSBY, STILLS, NASH & YOUNG ● ATLANTIC 81888 (9.98) (CD)	AMERICAN DREAM
20	18	20	64	GEORGE MICHAEL ▲ ⁶ COLUMBIA OC 40867 (CD)	FAITH
21	22	21	10	KISS MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
22	20	19	13	BARBRA STREISAND ▲ COLUMBIA 40880 (CD)	TILL I LOVED YOU
23	77	—	2	RUSH MERCURY 836 346 1/POLYGRAM (CD)	A SHOW OF HANDS
24	31	39	72	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
25	28	29	21	WINGER ATLANTIC 81867 (8.98) (CD)	WINGER
26	27	28	54	TAYLOR DAYNE ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
27	25	25	12	RATT ● ATLANTIC 81929 (9.98) (CD)	REACH FOR THE SKY
28	33	48	29	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
29	23	22	29	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
30	26	23	65	INXS ▲ ³ ATLANTIC 81796 (9.98) (CD)	KICK
31	30	31	31	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
32	24	26	16	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
33	40	52	17	KARYN WHITE ● WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
34	52	59	23	LIVING COLOUR EPIC BFE 44099/E.P.A. (CD)	VIVID
35	29	27	34	VAN HALEN ▲ ³ WARNER BROS. 25732 (9.98) (CD)	OU812
36	41	44	11	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
37	108	—	2	RICK ASTLEY RCA 8589-1-R (9.98) (CD)	HOLD ME IN YOUR ARMS
38	44	49	15	BULLETBOYS WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
39	32	34	31	STEVE WINWOOD ▲ ² VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
40	37	32	14	DURAN DURAN ● CAPITOL C1-90958 (9.98) (CD)	BIG THING
41	35	36	37	JOAN JETT AND THE BLACKHEARTS ● CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
42	43	43	11	JOE SATRIANI RELATIVITY 8265/IMPORTANT (6.98) (CD)	DREAMING # 11
43	34	30	20	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
44	36	33	14	BANGLES ● COLUMBIA OC 44056 (CD)	EVERYTHING
45	51	51	24	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
46	46	47	5	NEIL DIAMOND COLUMBIA OC 45025 (CD)	THE BEST YEARS OF OUR LIVES
47	50	56	11	SAMANTHA FOX JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
48	39	38	24	THE ESCAPE CLUB ● ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
49	48	41	18	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
50	42	42	72	MICHAEL JACKSON ▲ ⁶ EPIC OE 40600/E.P.A. (CD)	BAD
51	38	37	31	CHICAGO ● REPRISE 25714 (9.98) (CD)	19
52	57	64	10	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
53	49	40	36	BREATHE ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
54	55	63	51	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	53	50	16	BOY MEETS GIRL RCA 8414-1-R (8.98) (CD)	REEL LIFE
56	45	46	36	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
57	47	35	16	OZZY OSBOURNE ● CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
58	62	72	34	ERASURE SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
59	59	68	28	GUY ● UPTOWN 42176/MCA (8.98) (CD)	GUY
60	58	58	25	INFORMATION SOCIETY ● TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
61	61	71	5	SHERIFF CAPITOL C1-91216 (6.98) (CD)	SHERIFF
62	56	62	13	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
63	65	66	9	EAZY-E RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
64	68	74	34	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
65	64	60	22	KYLIE MINOGUE GEFLEN GHS 24195 (8.98) (CD)	KYLIE
66	66	61	19	VIXEN EMI 46991 (9.98) (CD)	VIXEN
67	54	45	73	SOUNDTRACK ▲ ¹⁰ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
68	97	106	12	MIKE + THE MECHANICS ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
69	60	55	30	ROBERT PALMER ▲ EMI 48057 (9.98) (CD)	HEAVY NOVA
70	63	57	11	SAM KINISON WARNER BROS. 25748 (9.98) (CD)	HAVE YOU SEEN ME LATELY?
71	72	65	39	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
72	71	54	17	SOUNDTRACK ● ATLANTIC 81905 (9.98) (CD)	BUSTER
73	74	75	21	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
74	76	87	17	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
75	75	84	10	AL JARREAU REPRISE 25778 (9.98) (CD)	HEART'S HORIZON
76	70	67	40	CHEAP TRICK ▲ EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
77	73	69	29	BRITNY FOX ● COLUMBIA BFC 44140 (CD)	BRITNY FOX
78	69	53	10	DOKKEN ● ELEKTRA 60823 (13.98) (CD)	BEAST FROM THE EAST
79	139	—	2	LOU REED SIRE 25829/WARNER BROS. (9.98) (CD)	NEW YORK
80	67	70	14	PET SHOP BOYS ● EMI 90868 (9.98) (CD)	INTROSPECTIVE
81	99	103	8	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
82	86	95	64	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
83	94	101	9	THE WATERBOYS CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
84	129	—	2	COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
85	87	89	11	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1026-1-J/RCA (8.98) (CD)	ROCK THE HOUSE
86	102	102	10	M.C. HAMMER CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
87	81	78	16	EDDIE MONEY COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
88	78	76	57	KEITH SWEAT ▲ ² VENTURE 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
89	85	91	17	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
90	92	82	16	SIR MIX-A-LOT NASTYMIX 70123 (8.98) (CD)	SWASS
91	83	86	8	THE ART OF NOISE CHINA 837 367 1/POLYGRAM (CD)	THE BEST OF THE ART OF NOISE
92	79	79	18	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
93	93	99	11	BOYS CLUB MCA 42242 (8.98) (CD)	BOYS CLUB
94	80	80	75	DEBBIE GIBSON ▲ ³ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
95	164	194	3	SOUNDTRACK ATLANTIC 81933 (9.98) (CD)	BEACHES
96	82	73	16	KEITH RICHARDS VIRGIN 90973 (9.98) (CD)	TALK IS CHEAP
97	107	138	4	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
98	98	110	8	THE PURSUIT OF HAPPINESS CHRYSALIS BFV 41675 (CD)	LOVE JUNK
99	104	128	12	HOUSE OF LORDS RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
100	NEW ▶	—	1	ENYA GEFLEN 24233 (9.98) (CD)	WATERMARK
101	84	90	17	WHEN IN ROME VIRGIN 90994 (8.98) (CD)	WHEN IN ROME
102	118	119	5	ROY ORBISON VIRGIN 90604 (12.98) (CD)	IN DREAMS
103	91	77	42	BOBBY MCFERRIN ▲ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
104	113	127	7	THEY MIGHT BE GIANTS BAR/NONE 72600/RESTLESS (8.98) (CD)	LINCOLN
105	100	96	8	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
106	103	93	28	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
107	88	81	42	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
108	90	88	21	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
109	109	111	10	MAXI PRIEST VIRGIN 90957 (8.98) (CD)	MAXI PRIEST

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.

U N S T O P P A B L E

ASTLEY!

His debut album established Rick Astley as the biggest-selling new male vocalist in the world, and Billboard's #1 Dance Artist of 1988. Now, he starts off 1989 with the fastest-breaking record of the new year.

"She Wants To Dance With Me." It's the first hit single from his new album, HOLD ME IN YOUR ARMS. His tour is earning raves from European critics, and his performance of

the new single on the American Music Awards January 30, leaves no doubt as to why.

"She Wants To Dance With Me,"

written by Rick Astley

and produced by

Astley/Harding/

Curnow. Rick Astley

—the voice of the

80's. An artist for

the 90's. And

it won't stop

there.——

On RCA cas-

settes, records

and compact

discs.

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FEW HOT RELEASES FOR FEBRUARY

(Continued from page 4)

mous album on Warners Feb. 28. Alyson Williams, the only female on the Def Jam roster, makes her debut this month as well.

On the rap front, K-9 Posse's new album appears on Arista Wednesday (1) and will be followed by a spring and summer tour.

Fans and critics alike will be happy with the release of Elvis Costello's "Spike" Feb. 7, his first title for Warner after a long run at Columbia. And XTC, under the guidance of Paul Fox, puts out a double studio album titled "Oranges And Lemons" Feb. 28 for Geffen.

Greatest-hits collections, both studio and live, which didn't make the holiday season include "The Thieving

Magpie," a two-record set by Marillion on Capitol, which will be out Feb. 21. The live album is the last with lead singer Fish and includes the hits "Kayleigh" and "Incommunicado." The cassette version contains one bonus track; the CD has five.

Also releasing a live set is Graham Parker, whose "Live—Alone In America"—a collection on RCA of acoustic material recorded on his last tour—will be in stores Feb. 28.

The Kinks are releasing yet another best-of collection—at least the fourth for this long-lived band. "The Kinks' Greatest Hits" on Rhino contains material recorded prior to 1970, when the group was with Reprise, its first U.S. label. Rhino is also releas-

ing "The Best Of Foghat," covering material from 1972-79, and Ringo Starr's greatest hits, appropriately titled "Starr Struck: Ringo's Best 1976-1983." All three are set to appear Feb. 24.

Speaking of veterans, highlights from Jack Bruce's Cream days as well as his solo career are included on his "Willpower" album on Polydor. The double album, due Feb. 21, also contains two new songs.

Country superstar Hank Williams Jr. releases his third greatest-hits package Feb. 7 on Warner Bros. The album includes the studio-created duet with his late father, "There's A Tear In My Beer."

Following the birth of her daughter, Rosanne Cash is taking some time off, but she'll be represented on vinyl with "Hits 1979-1989" on Columbia.

Other hot country artists releasing product this month include George Strait, who follows up the gold "If You Ain't Lovin', You Ain't Livin'" album with "Beyond The Blue Neon" on MCA. Produced by Strait and Jimmy Bowen, the album's first single, "Baby's Gotten Good At Goodbye," is already zooming up the country charts.

MCA's newest label, Universal, serves up its debut product this month: "Survivor" by Lacy J. Dalton is set for Feb. 6 release. Dalton produced her first album in several years with Universal head Bowen.

Other notable country albums slated to appear in stores this month include platinum artist Ronnie Milsap's "Stranger Things Have Happened," produced by RCA by Josh Leo and Barry Beckett and due Feb. 28. On CBS, George Jones releases "One Woman Man" Feb. 27, with ex-wife Tammy Wynette's "Next To You" due the same day from the same label. On PolyGram, Larry Boone will try to top the success of his debut album, which spawned the hit "Don't Give Candy To A Stranger," with "Swingin' Doors, Sawdust Floors," produced by Ray Baker and due Feb. 6.

Several soundtracks vying to be this year's answer to the quadruple-platinum "Cocktail" will surface this month, including the music to the megasuccessful "Rain Man" Feb. 28 on Capitol. The leadoff single will be "Scatterlings Of Africa" by Johnny Clegg & Savuka. Arista is hoping to translate box-office success to record sales with the "Working Girl" soundtrack, featuring Carly Simon's "Let The River Run," which has already been released as its first single. Other soundtracks this month include "The Mighty Quinn," Feb. 14, also on Capitol; Warner Bros.' "The Adventures Of Baron Munchausen," Feb. 28; and the "Sing" soundtrack, due from Columbia Feb. 14 and featuring Patti LaBelle and Starship's Mickey Thomas.

Due Feb. 28 from CBS is the

soundtrack to "Goya." The musical's love theme, "Till I Loved You," also appeared on Barbra Streisand's album of the same name. Playing Don Johnson's role on this recording is opera star Placido Domingo. Dionne Warwick takes on Streisand's part.

Other highlights of the month:

- The Fine Young Cannibals' newest, "The Raw And The Cooked," will be listed as an I.R.S./MCA release. In an experiment, the staffs of both labels will be working the product to see if the major-label name provides an extra push.

- After much success as a producing and remixing team, The Latin Rascals are releasing their vocal debut, "When She Goes," Feb. 21 on Tin Pan Apple (distributed by PolyGram).

- Marshall Crenshaw produced the debut for the Nashville quartet the Thieves, a Bug/Capitol release due Feb. 21. As part of the label's new-artists program, the LP and cassette will be priced at \$4.99, and the CD at less than \$10. John Fogerty turned the knobs for the Warner debut album by Duke Tomatoo & the Power Trio, called "I Like My Job!," due Feb. 28.

Assistance in preparing this story was provided by Debbie Holley in Nashville and Deborah Russell and Dave DiMartino in Los Angeles.

G&W Scraps Plans To Rebuild Arena N.Y. Garden Facelift Due

BY BRUCE HARING

NEW YORK A proposal to build a new Madison Square Garden here is being scrapped by Gulf & Western, the building's owner. Instead, a complete refurbishing of the 21-year-old building will be started within the next year.

Formal details of the project were announced Thursday (26) by Gulf & Western officials. Sources indicated prior to that briefing that an expansion of the adjoining Felt Forum and the addition of luxury boxes are among the highlights of the revamping, which newspaper reports estimated would cost \$200 million.

Plans for the new Garden were announced in May 1987. The proposed 22,000-seat building would have been located between 31st and 34th streets adjoining 11th and 12th avenues, roughly two blocks west of the current site. The construction of the new Garden was tied to Gulf & Western's projected construction of a 4.5-million-square-foot office complex and retail center on the

current Garden site, located between 33rd and 34th streets adjoining 7th and 8th avenues.

The new Garden was slated to open in the fall of 1990, but real estate experts contend construction problems in linking rail transportation to the new site and the estimated high cost of office space made the project financially risky.

The current Garden is known as a particularly difficult site for loading and unloading concert equipment, a situation that would be addressed in any renovations, according to a source. No details were available at press time on whether there will be any curtailment of concert events at the venue while the refurbishments are under way.

The current Madison Square Garden opened in 1968 and is the fifth building to bear that name. Previous Gardens have been scattered around midtown since the first one opened in 1879. In addition to concerts, dog shows, and boxing, the building is home to the New York Knickerbockers basketball team and Rangers hockey team.

NARM CAMPAIGN

(Continued from page 3)

The RIAA and the member labels also agreed at the meeting to further the label-retailer momentum to convince radio to "Don't Just Play It—Say It" by planning activities throughout the country this spring. The group voted to designate the April as Back-Announcing Month.

Included in the meeting were reps from Arista, MCA, Atlantic, EMI, Columbia, PolyGram, A&M, Virgin, Warner Bros., Island, RCA, Elektra, Chrysalis, Capitol, and Epic/Portrait/Associated labels.

Cohen praises Carl Rosenbaum, president of Chicago's The Flip Side chain, who placed petitions in 55 Chicago-area stores and garnered the 10,000 signatures in less than one month.

"He really took the ball and ran with it," she says. "For us to do it on a national level, you really have to have all the i's dotted and t's crossed. The fact that Carl was willing to make it happen in a marketplace so that we can learn from his experience is just sensational. The response he got was just fabulous." Rosenbaum continues to collect

signatures and set up appointments with radio stations to present them with evidence that listeners favor back-announcing. He remains undaunted by his meeting with Chicago classic rocker WCKG PD Tim Kelly, who maintained that back-announcing breaks the continuity of the music flow.

"Our petitions are still out and we're not going away," he maintains. "If we don't have much luck with the petitions, maybe we'll start a letter or phone campaign. I'm sure stations would love to get hundreds of phone calls a week from listeners."

According to a spokesperson for the National Assn. of Broadcasters in Washington, D.C., back-announcing "is just not an issue."

The NAB official says that "the subject did not even come up in discussions by the radio board" at last month's joint board meeting in Scottsdale, Ariz. "As you know," the spokesperson continues, "we don't get involved—hardly ever get involved—in programming issues."

PROGRAMMERS DIVIDED ON CAUSES OF TOP 40 ARB DROP

(Continued from page 14)

stations—has already accused the ratings service of inadequate sampling, especially in the male adult demos (Billboard, Jan. 28).

"It was too consistent all over the country," says KZZP Phoenix, Ariz., PD Bob Case. "Softer background stations went up. Top-of-mind ones stayed the same or went down. We lost mostly to KKLT and KESZ, the two ACs, which both had great books."

That's one of the things that PDs thought might happen in the fall. Because the new Arbitron diary allows respondents to delineate at-work listening, FM AC stations—traditionally the ones heard at offices and businesses—were expected to go up in the ratings.

But as was the case in the first returns (Billboard, Jan. 14), AC results were mixed, too. In Tampa, Fla., new AC WWRM had a spectacular second book, but two other ACs were down. In Seattle, both top 40s were down by at least a share. But so were two of the three ACs. In Denver, the three ACs had a net share loss of more than one point.

WRBQ Tampa PD Randy Kabrich thinks the new diary "obviously had an impact with the ACs, and top 40 is going to have to take a long look at it." But he also says, "When Arbitron put heavy black lines between the dayparts [in its previous diary], everyone started screaming and yelling. Then Arbitron responded by removing the dark lines, and all of a sudden everybody's screaming and yelling because the numbers got hit again."

"Last Monday, I looked at about 1,000 of the new fall diaries for the first time," says Rantel Research's David Tate. "I couldn't see anything that would be a magic bullet negatively impacting top 40 to the benefit

of anybody else."

Tate was quoted—he says misquoted—early last fall as saying that shares for all stations might decrease because of the diary. Now he says that if there is a problem for top 40, it is because the population bulge is moving from the 25-34-year-old cell into 35-plus. And he considers the format's problems this fall "more fundamental than methodological."

"Even if there is a different methodology, it's the PDs' job to figure it out and get the best numbers they can within the parameters of how it's being done," says KITY San Antonio, Texas, PD Rick Upton. "If there is a flaw or the book's not fair, you're still going to have to deal with it until something's changed."

Not everyone, blames the top 40 drop on methodology. "I'd like to think it's the new diary, but I don't believe it," says Kiss 108 PD Sunny Joe White. "I think it was us and what the labels were giving us."

White complains that there was a lack of "adult rock'n'roll" during the fall. While there were plenty of Guns N' Roses and Def Leppard, White says the artists who contributed the rock part of top 40's music mix during its 1983-85 resurgence—Bob Seger, Pat Benatar, and the like—were either absent during the fall or their records weren't as usable.

White's research shows that WXKS-FM lost older listeners—especially 25-34-year-old women—to oldies WODS because "they don't know a lot of the artists and they don't care to know a lot of them. If you play Paula Abdul, Poison, New Kids On The Block, and Tommy Conwell next to each other, they may all be hits, but they have no familiarity to the adult record-buying public."

One of the ironies of top 40's oft-changing music mix last year was

that it leaned very soft and female during the summer when teen listeners were available, then toughened up in the fall, when the teens weren't around. "It was certainly a shock to the system after all that female-oriented stuff," says Case.

"If you think an office manager is going to let somebody play the station that is blaring Guns N' Roses, you need to go visit some offices because you've been living at the station too long," says WRBQ's Kabrich.

(Even there, however, there are contradictions. Two of the fall's biggest success stories were rock-oriented top 40s, WDFX and KXXR Kansas City, Mo. Indeed, WDFX's Beck thinks the format's fall book problem was a result of stations not de-emphasizing dance and ballad product soon enough.)

White says that WXKS-FM will probably back off from some of the harder rock records and that his traditionally long playlist may become more selective. But most PDs say that despite their concerns, they're determined not to make any drastic changes yet.

"With all the variables involved, this would be the worst time to have a knee-jerk reaction," says Mark Bolke, PD of KRXV "Y108" Denver, who points out that the overall top 40 share in his market is up from a year ago. "We still have the No. 2 cume and Birch shows us going through the roof. So we're not going to change much of what we're doing."

"I think a lot of stations will do in-store and office promotions," says KITY's Upton, who thinks that PDs "will be forced to learn how the new diary works. I don't think you're going to see a lot of top 40s going beautiful music."

Billboard. TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	89	98	36	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
111	111	115	21	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
(112)	132	162	3	SOUNDTRACK CAPITOL C1-91185 (9.98) (CD)	TEQUILA SUNRISE
(113)	116	152	3	SLICK RICK DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
114	114	114	11	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
115	96	92	22	WILL TO POWER EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
(116)	140	176	4	CAMOUFLAGE ATLANTIC 81886 (8.98) (CD)	VOICES & IMAGES
(117)	126	120	24	THE JUDDS ● RCA/CURB 8318-1-R/CRA (8.98) (CD)	GREATEST HITS
(118)	119	129	10	JULIA FORDHAM VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
(119)	125	141	10	THE JIMI HENDRIX EXPERIENCE RYKODISC RALP 0078 (13.98) (CD)	RADIO ONE
(120)	122	136	33	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
(121)	124	145	5	ROY ORBISON RHINO 71493 (14.98) (CD)	FOR THE LONELY: AN ANTHOLOGY, 1956-1965
122	95	85	19	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
(123)	134	159	31	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
124	105	105	15	RICKY VAN SHELTON ● COLUMBIA FC 44221 (CD)	LOVING PROOF
125	127	107	13	IVAN NEVILLE POLYDOR 834 896 1/POLYGRAM (CD)	IF MY ANCESTORS COULD SEE ME NOW
126	115	108	20	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
127	101	112	55	RICK ASTLEY ▲ RCA 8622-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
(128)	138	148	23	TOMMY CONWELL AND THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD)	RUMBLE
(129)	NEW ►		1	VIOLENT FEMMES SLASH 25819/WARNER BROS. (9.98) (CD)	3
130	110	97	26	SALT-N-PEPA ● NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
131	121	109	29	PUBLIC ENEMY ● DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
(132)	146	158	3	KING TEE CAPITOL C1-90544 (8.98) (CD)	ACT A FOOL
(133)	143	135	37	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
134	120	121	11	ROBBIE NEVIL EMI 48359 (9.98) (CD)	A PLACE LIKE THIS
135	136	104	18	ANTHRAX MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
136	117	123	13	CAMEO ● ATLANTA ARTISTS 836 002 1/POLYGRAM (CD)	MACHISMO
137	137	140	61	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
138	135	124	86	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲² EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
139	131	116	47	SOUNDTRACK ▲³ RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
140	141	122	25	LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
141	128	134	17	RANDY NEWMAN REPRISE 25773 (8.98) (CD)	LAND OF DREAMS
142	123	118	25	HUEY LEWIS & THE NEWS ▲ CHRYSALIS OV 41622 (CD)	SMALL WORLD
143	112	94	16	SOUNDTRACK ● CAPITOL C1-90803 (14.98) (CD)	IMAGINE: JOHN LENNON
(144)	163	189	24	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
145	106	83	61	UB40 ▲ A&M SP 4980 (8.98) (CD)	LABOUR OF LOVE
(146)	166	157	20	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING
(147)	170	179	3	OFRA HAZA SIRE 25816/WARNER BROS. (8.98) (CD)	SHADAY
148	130	100	13	DIRE STRAITS WARNER BROS. 25794 (9.98) (CD)	MONEY FOR NOTHING
149	149	137	147	ANITA BAKER ▲⁴ ELEKTRA 60444 (8.98) (CD)	RAPTURE
150	151	142	8	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
151	144	130	52	MIDNIGHT OIL ▲ COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
152	155	154	9	AEROSMITH COLUMBIA FC 44487 (CD)	GEMS
(153)	162	—	2	FEMME FATALE MCA 42155 (8.98) (CD)	FEMME FATALE
154	133	113	19	SHOXSIE AND THE BANSHEES GEFEN GHS 24205 (8.98) (CD)	PEEPSHOW
155	142	125	25	UB40 A&M SP 5213 (8.98) (CD)	UB40

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	156	180	10	DREAMS SO REAL ARISTA AL 8555 (8.98) (CD)	ROUGH NIGHT IN JERICHO
157	157	172	24	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
158	158	161	9	JULIAN COPE ISLAND 91025/ATLANTIC (9.98) (CD)	MY NATION UNDERGROUND
159	153	131	13	VARIOUS ARTISTS A&M SP 3918 (9.98) (CD)	STAY AWAKE
160	148	143	73	10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
(161)	182	196	3	FAIRGROUND ATTRACTION RCA 8596-1-R (8.98) (CD)	THE FIRST OF A MILLION KISSES
(162)	173	182	3	SOUNDTRACK WTP SP 45036/E.P.A. (CD)	TWINS
163	154	139	16	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
164	150	144	18	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
(165)	178	147	97	U2 ▲⁵ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
166	145	133	12	CHERRELLE TABU OZ 44148/E.P.A. (CD)	AFFAIR
(167)	177	—	2	MARC ALMOND CAPITOL C1-91042 (8.98) (CD)	THE STARS WE ARE
168	168	178	4	ROBERTA FLACK ATLANTIC 81916 (9.98) (CD)	OASIS
169	160	146	12	'TIL TUESDAY EPIC OE 44041/E.P.A. (CD)	EVERYTHING'S DIFFERENT NOW
170	171	171	5	SOUNDTRACK WALT DISNEY 64101 (8.98) (CD)	OLIVER & COMPANY
171	165	166	8	BULGARIAN STATE RADIO & T.V. FEMALE CHOIR NONESUCH/EXPLORER 79165/ELEKTRA (9.98) (CD)	MYSTERY OF BULGARIAN VOICES
(172)	190	181	68	TIFFANY ▲⁴ MCA 5793 (8.98) (CD)	TIFFANY
173	147	117	13	PAUL SIMON WARNER BROS. 25789 (12.98) (CD)	NEGOTIATIONS AND LOVE SONGS (1971-1986)
(174)	188	197	3	CANDLEMASS METAL BLADE 73340/ENIGMA (8.98) (CD)	ANCIENT DREAMS
175	175	132	16	R.E.M. I.R.S. 6262/MCA (9.98) (CD)	EPONYMOUS
176	159	149	40	SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
177	169	153	13	TOM COCHRANE & RED RIDER RCA 8532-1-R (8.98) (CD)	VICTORY DAY
178	180	174	14	JONATHAN BUTLER JIVE 1136-1-J/RCA (8.98) (CD)	MORE THAN FRIENDS
179	176	156	113	DEF LEPPARD ▲⁷ MERCURY 810 308 1/POLYGRAM (CD)	PYROMANIA
180	161	155	24	EUROPE ● EPIC OE 44185/E.P.A. (CD)	OUT OF THIS WORLD
(181)	191	198	3	LEE RITENOUR GRP GR 9570 (9.98) (CD)	FESTIVAL
182	172	165	36	2 LIVE CREW ● LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
(183)	194	195	7	JIM CAPALDI ISLAND 91024/ATLANTIC (9.98) (CD)	SOME COME RUNNING
(184)	NEW ►		1	MARTIKA COLUMBIA FC 44290 (CD)	MARTIKA
185	179	173	14	MIDNIGHT STAR SOLAR D1-72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
186	181	183	29	PAT BENATAR ● CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
187	167	150	86	RICHARD MARX ▲² EMI ST 53049 (8.98) (CD)	RICHARD MARX
188	174	190	26	FREDDIE JACKSON ● CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
189	187	193	9	JUDSON SPENCE ATLANTIC 81902 (8.98) (CD)	JUDSON SPENCE
(190)	197	199	6	THE DEAD MILKMEN FEVER 73351/ENIGMA (8.98) (CD)	BEELZEBUBBA
191	152	126	29	J.J. FAD ● ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
192	183	168	17	COCTEAU TWINS CAPITOL C1-90892 (9.98) (CD)	BLUE BELL KNOLL
193	198	200	8	SCRUFFY THE CAT RELATIVITY 8237 (8.98) (CD)	MOONS OF JUPITER
194	186	163	89	RANDY TRAVIS ▲³ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
195	189	192	15	HELLOWEEN RCA 8529-1-R (8.98) (CD)	KEEPER OF THE SEVEN KEYS, PART II
196	184	164	14	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
197	195	184	8	VARIOUS ARTISTS I.R.S. 42240/MCA (8.98) (CD)	GUITAR SPEAK
198	192	151	48	ROBERT PLANT ▲ ESPERANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
199	196	167	42	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
200	199	187	85	WHITNEY HOUSTON ▲⁶ ARISTA AL 8405 (9.98) (CD)	WHITNEY

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|----------------------------------|-------------------------------------|--------------------------------|----------------------------------|-----------------------------|--------------------------|--------------------------|----------------------|
| 10,000 Maniacs 160 | Cameo 136 | Duran Duran 40 | Helloween 195 | LeVert 114 | Robert Palmer 69 | Slick Rick 113 | UB40 145, 155 |
| 2 Live Crew 182 | Camouflage 116 | Steve Earle 62 | The Jimi Hendrix Experience 119 | Huey Lewis & The News 142 | Pet Shop Boys 80 | SOUNDTRACKS | Van Halen 35 |
| Paula Abdul 28 | Candlemass 174 | Sheena Easton 52 | John Hiatt 146 | Living Colour 34 | Pink Floyd 16 | Beaches 95 | Luther Vandross 32 |
| Aerosmith 152 | Jim Capaldi 183 | Eazy-E 63 | Hothouse Flowers 157 | Maxi Priest 109 | Robert Plant 198 | Buster 72 | VARIOUS ARTISTS |
| Marc Almond 167 | Tracy Chapman 18 | Enya 100 | House Of Lords 99 | Public Enemy 131 | Poison 4 | Cocktail 13 | Guitar Speak 197 |
| Anthrax 135 | Cheap Trick 76 | Erasure 58 | Whitney Houston 200 | The Pursuit Of Happiness 98 | Maxi Priest 109 | Dirty Dancing 67 | Stay Awake 129 |
| The Art Of Noise 91 | Cherelle 166 | The Escape Club 48 | Ice-T 122 | R.E.M. 175, 14 | Richard Marx 187 | Imagine: John Lennon 143 | Violent Femmes 159 |
| Rick Astley 37, 127 | Chicago 51 | Gloria Estefan/Miami Sound 138 | Information Society 60 | Ratt 27 | Bobby McFerrin 103 | More Dirty Dancing 139 | Vixen 66 |
| Bad Company 108 | Cinderella 29 | Melissa Etheridge 64 | INXS 30 | Lou Reed 79 | Metallica 43 | Oliver & Company 170 | |
| Anita Baker 8, 149 | Tom Cochrane & Red Rider 177 | Europe 180 | J.J. Fad 191 | Keith Richards 96 | George Michael 20 | Tequila Sunrise 112 | Was (Not Was) 89 |
| Bangles 44 | Cocteau Twins 192 | Fairground Attraction 161 | Freddie Jackson 188 | Keith Richards 96 | Midnight Oil 151 | Twins 162 | The Waterboys 83 |
| Rob Base & D.J. E-Z Rock 49 | T.Cornwell/Young Rumlbers 128 | Femme Fatale 153 | Michael Jackson 50 | Lee Ritenour 181 | Midnight Star 185 | Judson Spence 189 | When In Rome 101 |
| Basia 54 | Julian Cope 158 | Roberta Flack 168 | Jane's Addiction 111 | Rush 23 | Mike + The Mechanics 68 | Rod Stewart 56 | Karyn White 33 |
| Pat Benatar 186 | Cowboy Junkies 84 | Fleetwood Mac 15 | Al Jarreau 75 | Sa-Fire 164 | Kylie Minogue 65 | Barbra Streisand 22 | White Lion 24 |
| Bon Jovi 6 | The Robert Cray Band 144 | Julia Fordham 118 | Joan Jett And The Blackhearts 41 | Sade 110 | Eddie Money 87 | Al B. Sure! 71 | Will To Power 115 |
| Boy Meets Girl 55 | Crosby, Stills, Nash & Young 19 | Samantha Fox 47 | Journey 12 | Salt-N-Pepa 130 | Ivan Neville 125 | Keith Sweat 88 | Vanessa Williams 123 |
| Boys Club 93 | D.J.Jazzy Jeff/Fresh Prince 107, 85 | Kenny G 11 | The Juds 117 | Joe Satriani 42, 82 | Robbie Nevil 134 | They Might Be Giants 104 | Winger 25 |
| The Boys 36 | Debbie Gibson 94 | Gipsy Kings 81 | Chaka Khan 150 | Scorpions 176 | New Edition 31 | Thirty Eight Special 163 | Steve Winwood 39 |
| Breathe 53 | Guns N' Roses 2, 5 | King Tee 132 | Kid 'N Play 105 | Scruffy The Cat 193 | New Kids On The Block 45 | Tiffany 17, 172 | |
| Edie Brickell & New Bohemians 9 | Guns N' Roses 2, 5 | Sam Kinison 70 | King Tee 132 | Ricky Van Shelton 124 | Randy Newman 141 | 'Til Tuesday 169 | |
| Britny Fox 77 | Guns N' Roses 2, 5 | Kiss 21 | Al Jarreau 75 | Sheriff 61 | Roy Orbison 121, 102 | Today 97 | |
| Bobby Brown 1 | Guns N' Roses 2, 5 | Kix 74 | Julia Fordham 118 | Michelle Shocked 73 | Original London Cast 137 | Tony! Toni! Tone! 133 | |
| Bulgarian State Female Choir 171 | Guns N' Roses 2, 5 | L'Trimm 196 | Samantha Fox 47 | Paul Simon 173 | Ozzy Osbourne 57 | Traveling Wilburys 3 | |
| Bulletboys 38 | Dokken 78 | Ofra Haza 147 | The Jeff Healey Band 92 | Paul Simon 173 | K.T. Oslin 126 | Randy Travis 194, 106 | |
| Jonathan Butler 178 | Dreams So Real 156 | The Jeff Healey Band 92 | | Sir Mix-A-Lot 90 | | U2 165, 10 | |

N.Y.'S ITC SETS 8-CHANNEL CD-SOUND CABLE SERVICE

(Continued from page 1)

85,000 subscribers in Las Vegas, an important cable and entertainment market.

No comment was available from Prime Cable at press time, but TCI spokesman Bob Thomson said, "We can confirm there has been a verbal commitment made [to ICT]. If a contract hasn't been signed, we anticipate that it will be soon."

Confirming that TCI has committed 1 million subscribers to the music delivery system, Thomson added that his company has a total of 6.5 million subs, of which 3.5 million are serviced directly by TCI.

ICT's eight channels of digital music will offer singles only—not non-single album tracks—in a variety of genres, including such standard radio

formats as top 40, album rock, R&B, adult contemporary, and country. Jazz and new age tracks will also be featured. Programming will be handled by both the ICT staff and Atlanta-based radio programming consultant Burkhardt Douglas.

The new system will also offer a ninth channel intended for pay-per-play purposes. For an undetermined charge on top of the approximately \$7.50 suggested monthly fee for the standard service, this optional channel would allow customers to receive, for example, live digital concert broadcasts or album releases.

In the past, the music industry has not been receptive to other pay-per-play home music-delivery systems, such as the Home Music Store, which was first proposed in 1983. At that time most labels demurred, saying such systems were designed for home taping and would unfairly compete with their retail base.

Although ICT says its chairman, Jerry Rubenstein—former chairman of both United Artists Records and ABC Records—has been discussing CD/8 with individual labels "at the highest levels," no discussions have been held with the Recording Industry Assn. of America. Tom Oliver, ICT's president, says such talks would be "premature." But, notes Oliver, attorneys are currently working out performing rights deals with both ASCAP and BMI. "We will operate only when we are fully licensed by those agencies," he says.

"In the event we decide to use the ninth channel for pay-per-play use, we will certainly negotiate proper

royalties with the copyright holders and price the [consumer] payments accordingly," adds Tom Shemo, VP of marketing. "Our principal objective with channel nine is to reach into the back catalogs of labels and help sell more product."

Several label executives asked for reactions to the ICT system declined to comment, saying that not enough is known at this time about the company's plans. But one label VP noted: "New technology is always going to come along, and labels have to deal with it. It's simply a matter of making sure the creators of music are protected, and we hope that any kind of new delivery system would take that into account. But generally, I would be in favor of any system that would expand consumer awareness of product that is out there."

While there will be no talk on the

music channels—and thus, no announcing of artists and titles—ICT says customers will be able to find out what's playing by calling a toll-free 800 number that will give the artist, title, label, and catalog number of the single.

Unlike some proposed digital music home-delivery systems, CD/8 offers 16-bit, 44.1 kilohertz, and full-bandwidth digital reproduction, identical to the Sony/Philips CD audio specifications. ICT claims it has developed proprietary technology that allows the company to surmount the difficulties involved in delivering this full-band audio signal over the standard 6 megahertzwide cable TV channel.

"There are a number of compression technologies around," says Shemo. "To our knowledge, we are the only company that has presented

papers on ours to both the National Cable Television Assn. and various Japanese manufacturers, and passed with flying colors.

"It's easy for anyone to say 'This sounds as good as a CD,' but as far as we know, we're the only ones who meet the actual CD specifications and have had that verified by experts."

The signal is received via a small tuner, similar to an AM/FM tuner, being manufactured by Cogito Systems of Taiwan; the price is expected to be about \$100.

ICT says it also signed an agreement with hi-fi manufacturer Marantz Inc., through which the hardware firm will integrate the ICT chip into its existing stereo products as an optional feature. Similar agreements with other hardware makers are currently in negotiation, says ICT's Molly Seagrave, VP of communications.

INDUSTRY HAILS PENALTY

(Continued from page 6)

ized System of Preferences, Thailand has quickly climbed to a position of industrial strength in the Far East.

The U.S. hopes that the initial retaliatory trade measures will bring Thailand into line with protection policies in other countries in the area, and the actual impact of the sanctions are moderated. One reason cited for the fall of the Thai government last year was the perception that it had given in to U.S. pressure to enact anti-piracy laws; the U.S. is concerned that stiffer penalties could trigger further anti-American actions there.

BILL HOLLAND

EUROPE GEARS FOR SINGLE MARKET

(Continued from page 3)

societies will disappear."

Kuehn suggested that a working party should be set up, possibly including BIEM and the International Federation of Phonogram and Videogram Producers (IFPI), to discuss the matter with the record companies and signified his willingness to participate. He urged industryites to exert pressure on the European Community for a uniform 50-year period of copyright protection after death.

Andreas Budde, of Budde Musikverlag, Berlin, wondered whether the 1992 "Fortress Europe" concept will end U.S. cultural imperialism in Europe or whether that imperialism is as great and influential as some people maintain.

"I did not know George Michael, Elton John, and Mark Knopfler were American," Budde commented.

Budde added that although many Britons deny it, the U.K. is part of the EEC and will remain so, with English the dominant language in pop music. Ger Willemsen, GM of the Dutch BUMA/STEMRA rights societies, remarked that music publishers are already distributing printed music across the borders of EEC countries without problems. He doesn't anticipate publishers bypassing the societies unless the latter charge too much commission and take too long making payments.

Michael Freegard, CEO of the U.K. Performing Right Society, said the European single market should bring a harmonization of tariffs. At present, there are still discrepancies among charges made by the various societies, with some varying by as many as 10-15 times.

SACEM's Tournier also had strong words about the recent green paper on European copyright. He is not impressed by the EC officials in Brussels, Belgium, or their attitude toward the music industry.

"Europe in Brussels is economic technocrats and legal people. They haven't got the cultural vision to see our problems, and they don't realize that a record, as well as being a sound carrier, is also the jewel box of an artistic talent and service," Tournier said.

Tournier says the music industry must lobby in Brussels with the same efficiency and resources deployed by Japanese business interests. He echoed IFPI president Nesuhi Ertegun's plea for more funds to achieve this and to enable the war against piracy

to be waged with even greater effect.

He reiterated his belief that all EEC countries must adopt blank-tape levies by 1992 to alleviate the impact of home taping on rights owners. He cited research that shows that, between August 1987 and August 1988,

60 million hours' worth of blank tape was sold in France, the equivalent of more than 1 billion songs.

"Very few of those hours represent anything except the copying of music," declared Tournier.

GOV'T ARBITRATORS NIX BMI PAYMENT CHANGES

(Continued from page 3)

The arbitrators did not explain in their written decision how they arrived at the \$30,000 figure.

BMI had attempted to have the entire issue withdrawn from arbitration following the Justice Department's ruling. At that time, both BMI and ASCAP agreed to drop "the facets of our payment schedules that impeded free movement between the two societies," according to Ahrold.

While BMI withdrew the changes in its bonus payment system, ASCAP dropped its "four funds" payment system.

Messinger explained that "four funds" is a system of paying royal-

ties over time based on credits earned by writers. After hearing the Justice Department's opinion, ASCAP agreed to pay writers that leave the society on a current performance basis. Messinger said the decision "applies generally to older writers who were in ASCAP before the '60s."

In their ruling, the arbitrators declined to consider the question of whether BMI is obligated to continue to license the works of former affiliate writers. According to Ahrold, "This refers to writers who leave, but leave their copyrights at BMI." He indicates that BMI never intended to cease representing such works.

U.S.: Biz To Climb In '89

BY BILL HOLLAND

WASHINGTON The Commerce Department predicts record industry revenues for 1989 will increase 15%, and that video industry revenues from videocassette rentals and sales will increase 12%-15% this year.

The forecasts were included in the Commerce Department's 30th annual "U.S. Industrial Outlook." This is a crystal-ball view of the prospects of more than 350 industries, backed by trade-group and media surveys and statistics.

Sales of CDs "should continue to be brisk in 1989," according to the report, which goes on to say that sales of cassettes should still exceed those of CDs "in both quantity and dollar value." DAT and "other new media, such as the recordable erasable compact disks, will play only a minor role in 1989," forecasts the federal prognosticator. Revenues of the prerecorded music industry are expected to grow "at an

annual average of about 6% through 1993."

The video industry will "continue to grow," says the report, "but more slowly than during the rapid growth period of 1982-87." Sales of videocassettes are expected to grow faster than rentals.

Sales of VCRs are expected to decline again in 1989, to about 10 million units. Unit sales of prerecorded videocassettes are expected to grow 10% "or less," the report says, pointing to one gloomy industry estimate of only 7%. With rental revenues forecast to increase about 10% to \$5.6 billion in 1989, total revenues, says the report, could reach \$8.8 billion.

John E. Siegmund, of the office of service industries at the Commerce Department, says "the forecasts are not computer generated" but are calculated by staff "based on what's going on, what's reasonable, plus input from the general economy and consumer spending."

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EUROPEAN COURT RULING HAILED

(Continued from page 1)

in 1960 and 1961. Because the period of copyright protection given to recordings in Denmark was then 25 years, the Cliff Richard tracks are no longer protected in Denmark. The period of protection was later extended to 50 years but was not retroactive.

The European Court found that the Treaty of Rome provision regarding the free flow of goods and services within the Common Market could not prevail in this case. Intellectual-property owners, the court ruled, have the right to prevent the importation of recordings to countries where they are still being protected from nations where they are not.

William Krasilovsky, a New York-based entertainment lawyer and copyright expert, says that the decision is important because European laws protecting sound recordings are much more variable than those that shelter song copyrights. "Most countries have different durations [on recordings] as distinguished from copyright songs, and within the Common

Market there are tremendous variations," he says.

Although many European countries belong to the 1971 international phonogram convention, that treaty allows for wide variations among national copyright laws; the Berne Convention, in contrast, requires song

'This is a most important verdict'

copyrights to be protected for at least 50 years after the composer's death.

Krasilovsky says most European nations protect sound recordings for a shorter period than that. He indicates that record companies would be very happy to see them adopt a uniform phonogram standard of life-plus-50 years.

Announcing the European Court decision at MIDEM here Jan. 25, Guy Marriott, director of business affairs for EMI Music Worldwide, said, "This is a most important verdict for

the international music industry and very much to be welcomed."

Nesuhi Ertegun, president of the International Federation of Phonogram & Videogram Producers (IFPI), commented: "This is great news. The decision will put an end to the cynical exploitation of different copyright protection periods for sound carriers within the Common Market.

"I personally believe that there has been an organized ring of people working together, exchanging masters and taking advantage of loopholes in the law, selling product they do not really own.

"I sincerely hope this decision will put them out of business. There are eight or nine of these companies here at MIDEM and I plan to ask the MIDEM organizers to ban them from participation in the future—otherwise the legitimate industry will be up in arms and this could have a very bad effect on this event. I hope this will pave the way for the extension of the copyright protection period on

[recordings] to 50 years."

The test case was brought by EMI-Electrola in Cologne, West Germany, against the Patricia Import Company in Hamburg, West Germany, and against the Lune-ton company in Luneberg, West Germany.

It was stated during the hearing that the compact disks had been manufactured in Germany, exported to a company in Denmark, and then reimported for sale in West Germany.

Assistance in preparing this story was provided by Ken Terry in New York.

'89 MIDEM COOKS

(Continued from page 3)

Music Publishers on the implications for the European Community of its single market, due to come into full operation Jan. 1, 1993. Representatives of rights societies, the record industry, and the music-publishing industry were united in the view that they had to work together to achieve upwardly harmonized copyright legislation in the Common Market.

The dramatic evolution and expansion of broadcasting in Europe was reflected in the greatly increased participation of radio and television executives and a full program of broadcasting seminars.

More than 8,000 people from 1,719 companies attended MIDEM this year, according to the organizers. There were 1,151 participants from the U.K. and 746 from the U.S. Of the 915 exhibition stands taken, 31 were in MIDEM Radio, 82 in MIDEM Classique, and the remainder in the contemporary music and video area.

Among the 58 countries represented at MIDEM were the Republic of China, through the China Record Co. and China National Publications Import & Export, and, for the first time, Indonesia, through the Jakarta-based record company Mastertrax.

Although optical disk technology was much in evidence in Cannes' Palais des Festivals, CD video had a distinctly low-key presence.

An innovation at this year's MIDEM was the inauguration of the music industry man-of-the-year award. The honor was bestowed upon Ertegun, who was feted at a special dinner in the Moulin de Mougins restaurant.

Assistance in preparing this story was provided by Ken Terry in New York.

bie Gibson catalog. Executive VP **Marv Goodman** said an offer had been tendered for the catalog, but he was listening to counteroffers at MIDEM.

AMONG THE BIG news makers at last year's MIDEM was the DAT format, with several small companies announcing intentions to market prerecorded DATs. But DAT was among the missing at this year's fair. **Kurt S. Weil**, the Zurich, Switzerland-based marketing director of **GRP Records**, said his company's experience with the little cassettes was abysmal. He described sales as "less than zero."

ANOTHER SET OF initials that was conspicuous in its absence this year was **SBK**. Last year's MIDEM-goes remember SBK as being omnipresent; this year, in the wake of the sale of their publishing interests to **Thorn-EMI**, SBK principals **Charles Koppelman** and **Marty Bandier** apparently didn't even make the trip to Cannes. Interestingly, one who did make his maiden MIDEM voyage was **EMI Music** president **Jim Fifield**.

THE CITY OF CANNES honored **Pete Waterman**, chairman of U.K.-based **PWL** and member of the superstar production team of **Stock, Aitken, Waterman**, with a luncheon at Villa Domerque, a magnificent home in the hills above Cannes. Waterman earlier announced the creation of **PWL International**, a label that will release French-language recordings in the U.K. Its first release will be a single by pop artist **Jackie Quartz**.

A PAIR OF CONCERTS to benefit young people's charities was announced Jan. 23 at a MIDEM press conference. **Camrock For Kids '89** is being organized jointly by students at Cambridge Univ. in the U.K. and Georgia Tech in the U.S.; the concerts will take place in Cambridge and Atlanta. Artists said to have agreed to perform are **10,000 Maniacs**, **Amy Grant**, the **Christians**, and **Big Country**. No dates were given for the shows, which will be produced by **Harvey Goldsmith** in the U.K. and **Cellar Door** in the U.S.

INTERNATIONAL STARS the **Gipsy Kings** were among the many performers showcased at the bustling Martinez Hotel. Following their show, the group's members received gold and platinum awards marking their sales in Canada, Turkey, and Finland.

A DANISH COMPANY, **Netto Music**, was looking for deals on a new collection of **Elvis Presley** hits by the **Jordanaires**, the King's original backup group. The project was recorded in Nashville and features the original Jordanaires lineup, according to Netto's **Carl Erik Nielsen**.

Compiled in Cannes by Ken Schlager.

CONVENTION CAPSULES

APPEARING ON A panel titled "Getting The Music To Market" at the MIDEM music fair in Cannes (held Jan. 21-25), **Tower Records** chief **Russ Solomon** reported mixed feelings about the **Personics** system for in-store taping (see story, page 1). The system is being tested at various U.S. retail locations, including two Tower stores.

Solomon said the system "delivers a beautiful package." But he warned that the procedure for making the custom tapes is time consuming and the Personics unit takes up considerable space.

"A clerk takes about 10 minutes for a transaction that takes in about \$8," said Solomon. He reported that the two Tower stores are taking in about \$1,000 a week per machine.

NARM BRIEFS

AT THE SAME PANEL, **Nesuhi Ertegun**, president of the **International Federation of Phonogram and Videogram Producers (IFPI)**, declared that the battle for a technical solution to home taping is over. "There's nothing we can do now except hope for levies or royalties from countries," said Ertegun.

ERTEGUN WAS THE honoree at MIDEM's first man-of-the-year dinner, a lavish affair at the exclusive **Moulin de Mougins** restaurant. Among those saluting Ertegun were his brother, **Atlantic Records** chief **Ahmet Ertegun**, and such stateside industry luminaries as **Sire's Seymour Stein**, **Elektra's Bob Krasnow**, **Tower's Solomon**, and the brothers **Bienstock**, **Freddie** and **Johnny**.

AT AN ASCAP reception touting the society's 75th anniversary this year, **ASCAP** president **Morton Gould** and **Michael Freeguard**, chief executive of the U.K. **Performing Right Society**, were speculating as to why the groups were founded within a month of each other. "I suppose it was a question of writers and publishers in both countries realizing that they had a product and no one was paying for it," said Gould. **ASCAP** celebrates its 75th Feb. 13; the **PRS** turns 75 March 6.

GUNG-HO YANKS (and a fair number of Europeans) crowded into a reception hall at the **Majestic Hotel** late Sunday night to catch a satellite transmission of the Jan. 22 Super Bowl that ran until 2:45 a.m. The satellite link via Paris was provided courtesy of **John Nathan**, president of New York-based **Overseas Music Services**, with support from MIDEM. To add English-language commentary, Nathan arranged a telephone hookup with his brother's kitchen in London—a four-hour and 20-minute phone call. How high was the bill? "I haven't gotten it yet," shrugged Nathan.

NEW YORK-BASED Creative Bloc Music Ltd. appeared on the verge of a deal for its share of the **Deb-**

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Madonna Single To Debut As Pepsi Spot

BY BRUCE HARING

NEW YORK Breaking new ground in corporate sponsorship, the title track from Madonna's new album, "Like A Prayer," will debut March 2 via international prime-time television as a two-minute Pepsi-sponsored commercial.

Madonna's Pepsi deal is believed to mark the first time a major artist has broken a single via a television commercial. The official release of the single will be March 3, the day after the commercial airs.

The multimillion dollar one-year sponsorship—estimated at \$3 million—\$4 million by ad industry sources—also includes a series of shorter commercials and support for her world tour, to be mounted later this year.

Pepsi-Cola International spokesman Ken Ross claims the internationally televised March 2 advertisement will be the largest one-day television ad-buy in history. No estimate on the number of countries that will air the commercial was available.

The album will be released on

Sire/Warner Bros. March 15.

Madonna and Pepsi jointly chose which single from the album would bow via the long-form commercial, Ross says. He says the long-form commercial is different from the video for the single. No merchandise tie-ins or other advertiser-driven singles from the album are anticipated, Ross says, but he could not say what the background music to the other commercials would be.

All of the Pepsi/Madonna commercials will be directed by Joe Pytka, who shot Michael Jackson's 1988 ads with Pepsi. Besides Madonna and Jackson, Pepsi has featured Tina Turner, David Bowie, Lionel Richie, and Miami Sound Machine in its commercials, among others.

Jackson's video for "Bad" was world-premiered on a prime-time CBS-TV special on Aug. 31, 1987. The album of the same name was released earlier that day. "I Just Can't Stop Loving You" was the first single from that album; it bowed several weeks before the prime-time special.

Milwaukee Orchestra, Ballet Featured Tribute To Lennon Planned

BY NIGEL HUNTER

CANNES Plans for a spectacular tribute to John Lennon in the fall were revealed exclusively to Billboard as MIDEW '89 neared its conclusion.

According to organizer Sid Bernstein, who presented the Beatles at Carnegie Hall and Shea Stadium in New York, the tribute will be held in Milwaukee Oct. 9, Lennon's birthday, and will involve the Milwaukee Symphony Orchestra and the Milwaukee Ballet Co., which recently merged with the Pennsylvania Ballet.

The event, which Bernstein said has the blessing and full cooperation of Milwaukee Mayor John Nordquist and the city administration, will utilize four main venues: the Uihlein Symphony Hall, the Bradley Center, the Pabst Hall, and the Marcus Amphitheater.

Bernstein is organizing the event to aid the Daytop Village drug reha-

bilitation centers, founded 25 years ago by the Rev. William O'Brian. Bernstein is working in conjunction with Perry Muckerheide of Milwaukee, with whom he has been friends since they both made unsuccessful attempts to reunite the Beatles for one more concert 10 years ago.

"We're approaching all the people who were part of John Lennon's life and work and will want to be part of this tribute," explains Bernstein.

The idea was partly inspired by the savagely hostile biography of Lennon by Albert Goldman. Mayor Nordquist's reaction to the book was to declare a John Lennon Week in Milwaukee.

According to Bernstein, Michel Sasson, musical director of the Paris Opera and Ballet and La Scala, Milan, Italy, has agreed to direct all the ballet sections of the tribute, and Rudolf Nureyev, the Paris Ballet director, is expected to participate.

Bernstein has plans for a two-hour television show, to be produced using segments from the various events of the tribute.

Blattner Moves To MCA

NEW YORK In a major personnel move that signals significant changes at two top video suppliers, RCA/Columbia Pictures Home Video president Rob Blattner is leaving his post for the top job at MCA Home Video.

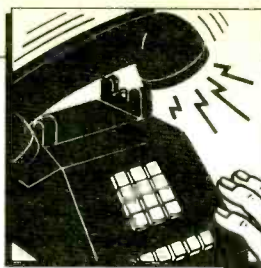
While MCA would not comment, RCA/Columbia confirmed that Blattner has resigned and that the company will be restructured to become a worldwide entity headed by Patrick Campell, president of RCA/Columbia Pictures International. Gary Khammar, senior VP of marketing, will head domestic operations, RCA/Columbia confirmed.

Blattner had been rumored to be

among a handful of top industry executives considered for the high-level post at MCA (Billboard, Jan. 28). MCA Home Entertainment president Gene Giaquinto was ousted Dec. 15 after reports that he had ties to organized crime. While a spokeswoman for MCA simply said "no comment" when asked about Blattner joining the company, sources say an MCA announcement about the move is imminent.

Blattner joined Columbia Pictures Home Entertainment in 1980 as sales director and was upped to president of the RCA/Columbia joint venture in 1983. AL STEWART

INSIDE TRACK



Edited by Irv Lichtman

LET'S GET FISCAL: The RCA Records unit of BMG Music reports a 15% increase in revenues for the first six months of fiscal '89 ending Dec. 31. The \$115 million gross is 15% higher than the same period in '87 and is 40% higher than two years ago. Besides the continued success of the "Dirty Dancing" and "More Dirty Dancing" soundtrack albums, label president **Bob Buziak** cites successes by **Rick Astley**, **Samantha Fox**, **Jonathan Butler**, **Bruce Hornsby & the Range**, **K.T. Oslin**, **Restless Heart**, the **Judds**, and **D.J. Jazzy Jeff & the Fresh Prince**.

UPPER WEST SIDE STORY: **Stan Gortikov**, an industry veteran who was the longtime president of the Recording Industry Assn. of America, has joined the New York real estate brokerage firm of Hunt Kennedy Inc., specializing in Upper West Side residential properties. Gortikov, who recently obtained a real estate license, can be reached at 212-877-1300.

PHONE BILL: BMI has established an annual blanket license fee for music on hold. For the right to transmit BMI-cleared music over the phone, there's an annual fee based upon the number of telephone trunk lines used by the licensee to provide music for those waiting to be connected to their parties. ASCAP has had a similar license since the early '80s.

BURP: **George Michael** will become the latest pop star to go soda pop when his Diet Coke commercial premieres on ABC's American Music Awards broadcast Monday (30). The 90-second spot, directed by British film maker **Stephen Frears** ("My Beautiful Laundrette," "Prick Up Your Ears," "Dangerous Liaisons"), features an original Michael musical score that includes an excerpt from the "Faith" album track "Hard Day." **Elektra** gypsy-rock artists the **Gipsy Kings** are also featured in the commercial, which was shot on location in New York and Spain.

TRACK HEARS THAT former PolyGram VP **Harry Palmer** may move to **Atco Records** as GM.

BASS TO TABU: For the third time in his career, **Billy Bass** is leaving **Chrysalis**—this time as VP of marketing—to become executive VP/GM of **Tabu Records** and the newly revived **Sussex** label owned by **Clarence Avant**, **Jimmy Jam & Terry Lewis**, and **CBS**. Like **Tabu**, **Sussex** is to flow through **Epic/Portrait/Associated Labels**. **Bass**, who will stay at **Chrysalis** until Feb. 28, will relocate to the West Coast March 1. His replacement at **Chrysalis** will be **Pat Rustici**. With an E/P/A tie-in, **Bass** will be reunited with **Hank Caldwell**, who has joined the CBS unit to beef up its black music section. Both started in the music business together 25 years ago... **Ken Baumstein** has left **EMI Records** as VP of marketing after three years at the label. He can be reached at 212-410-2269... **Track** erred in announcing **Jim McKeon's** new RCA post on the West Coast in the Jan. 21 issue. He's West Coast VP of promotion. He reports to **Butch Vaughn** in New York.

THE DREAMS OF DROZ: **WEA Distribution** chief **Henry Droz**, who will be given the 1989 humanitarian award by the T.J. Martell Foundation for Leukemia, Cancer & AIDS Research at the New York Hilton April 15, says the honor is equal to "having a returns policy named after me, **Jack Eugster** [of **Musicland**] wiping the slate clean on that date, and **David Lieberman** [of **Lieberman Enterprises**] getting extra discounts and dating and taking **WEA** out to dinner." **Droz** spoke at a luncheon held at the 21 Club in New York Jan. 19 to launch the award dinner, which has raised \$25 million since its establishment in '75.

DROPPING THE HONOREE FORMAT this year is the 20th annual music industry benefit for the AMC Cancer Research Center, which is hosting a Vegas Valentine Feb. 10 at the Tavern On The Green in New York. Blackjack and roulette tables are the order of the evening. For more info, call 212-757-6460.

THE LIGHTS OF THORN EMI: When **Thorn EMI** executives held their senior conference two weeks ago at Disney World in Orlando, Fla., they did so knowing that parent **Thorn's** lighting division was represented there. It's responsible for the globe that is at the center of the EPCOT Center. Present at the two-day meet were **Bhaskar Menon**, **Jim Fifield**, **Joe Smith**, **Dennis White**, **David Berman**, **Sal Licata**, **Deane Cameron**, and **Brown Meggs**.

LIVING DEAL: **Paul Winter's** label, **Living Music**, has signed a three-year license agreement with **American Gramophone**, the indie that scored huge sales with **Mannheim Steamroller's** "A Fresh Aire Christmas." The manufacturing, distribution, and marketing pact covers all world markets except Japan. **AG** will begin shipping 14 catalog titles from **Living Music** product; the first of three new albums planned for the year is due in April... **Andreas Vollenweider's** next album, due in late March, will be on **Columbia**. The gold-selling Swiss harpist has switched from **CBS-FM**, which is marketed through **CBS Masterworks**.

STARS OF INDIES: Seven major players on the indie label scene will appear on a panel, "The Seventh Major—The Force Of The Independent Record Labels," at the monthly meeting Feb. 6 of the B'nai B'rith music and performing arts unit in New York. The event, to be held at the Sutton Place Synagogue, will be moderated by **Juggy Gayles** of **Sleeping Bag Records**, with panelists including **Tommy Boy's Tommy Silverman**, **Select's Fred Munao**, **Profile's Cory Robbins**, **Sutra's Art Kass**, **Next Plateau's Jenniene Leclerque**, and **Sleeping Bag's Ron Resnick** and **Will Socolov**. It begins at 6 p.m. The trade is invited.

NO DAMAGES: The California Supreme Court, affirming a previous appeals court, ruled Jan. 6 that publisher **Al Ross** is not entitled to collect any damages for alleged interference by **Dick Griffey** of **Solar Records** in a writing contract between **Ross's Rosy Publishing** and writer/producer **Leon Sylvers**. The ruling ends a decade of litigation between **Ross** and **Griffey** over **Sylvers**, who produced a number of pop and R&B hits for **Solar** with such acts as the **Whispers** and **Shalamar**.

MUSIC MEMORABILIA spanning more than 50 years have been donated to the **Marr Sound Archives and the Institute for Studies in America** at the Univ. of Missouri-Kansas City by **Dave E. Dexter Jr.**, a one-time **Billboard** staffer who also spent many years in **A&R** at **Capitol Records** (he was one of **Capitol's** first employees, joining the label in the early '40s). **Dexter**, a native of **Kansas** who now lives in **California**, donated photos, records, tapes, and bound copies of early issues of **Downbeat**, **Metronome**, and **Music Notes**.

PAC PACK: The **National Assn. of Recording Merchandisers** board is investigating the possibility of starting a political action committee. Executive director **Pam Cohen** says "troublesome language" that appeared in the original draft of last fall's child pornography act and the fact that the bill that was eventually passed still carries some "scary implications" prompted the study. **NARM** hopes a **PAC** will give the trade group advance warning on bills that impact its membership or that of affiliated trade group the **Video Software Dealers Assn.**

PRECISION DECISION: The **Nashville Business Journal** reports that all **RCA** country albums will henceforth be made by **Music City's Precision Record Pressing**. The account may boost **Precision's** business by as much as 40%. **RCA** has been getting its country singles manufactured at **United Record Pressing**, a sister operation to **Precision**, for the past year. Both companies are headed by **Joe Talbot**, a lifetime director of the **Country Music Assn.**

FISHING FOR "ADD-ED" LAUGHS: For the first time, **CBS/Fox Home Video** will include a commercial on a new release, but the company says there is a twist. The 96-second ad for **Schwepps** ginger ale featured on "A Fish Called Wanda" is a spoof on subliminal advertising starring **John Cleese**, who also stars in the film. Although the sponsor's name is never verbally mentioned, the **Schwepps** name surrounds him throughout the spot. The ad, which **Cleese** helped write and direct, is tied to a joint promotion that also offers a consumer rebate on rentals of the tape as well as extensive TV advertising touting the tape. The video will be available beginning Feb. 23 for a list price of \$89.98.

David Crosby

David Crosby's recent reunion with Crosby, Stills, Nash & Young has brought him rave reviews from press and fans alike. With a new platinum CSN&Y album, two #1 AOR tracks, and his critically-acclaimed best-selling autobiography **Long Time Gone**, David Crosby reasserts his preeminence as a force to be reckoned with.

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