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CES WINTER '89

Follows page 42

VOLUME 101 NO. 2 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT January 14, 1989/$3.95 (U.S.), $5 (CAN.)

CBS Acquires Tree, Sets Publishing Under Killen

BY GERRY WOOD

NASHVILLE When a Tree falls in Nashville, everybody hears it. In the largest financial transaction in Nashville's storied music publishing history, the long-rumored sale of Tree International has become a reality.

CBS/Sony made a quantum leap forward in reviving its fortunes in the publishing field by purchasing the last remaining giant Nashville independent company at a price in the $40 million range. The deal also marks the first time a major New York-based corporation will base its international publishing thrust out of Nashville.

Under terms of the sale, announced Jan. 3, Buddy Killen, who was the sole owner of Tree, retains his titles as president and CEO and becomes chairman of the CBS publishing operations that will also include offices in New York and Los Angeles. The transaction that gained headlines from the Nashville Tennessean to The New York Times puts

(Continued on page 81)

Thorn-EMI Buying SBK Pub Units

Deal Creates Bandier-Koppelman Label

BY IRV LICHTMAN

NEW YORK After two months of intense speculation, Thorn-EMI and SBK Entertainment World officially announced Jan. 5 an agreement by Thorn-EMI to buy SBK's music publishing interests.

The deal, expected to be finalized in April, will set a record for a music publishing buyout. According to an EMI spokesperson, both sides agreed that the purchase price will be approximately $337 million.

A major sidelight to the deal is the creation of an SBK label through EMI Music, the umbrella for Thorn-EMI's record and music publishing interests. According to SBK, the joint venture is being funded with an investment of $30 million by EMI.

A Thorn-EMI statement refers to the label as a "third U.S. record label" for the company for "global representation through the EMI organization." The two other labels are Capitol and EMI.

While two of SBK's three principals, Marty Bandier and Charles Koppelman, will run the label, presumably giving up most of their current production arrangements with other labels, it's understood that they will not be involved in the giant music publishing enterprise to result from the Thorn-EMI purchase.

(Continued on page 80)

Black, Metal Ring '88 Certs Bell

By PAUL GREIN

LOS ANGELES The number of platinum albums, flat in recent years, surged dramatically in 1988. The Recording Industry Assn. of America certified 67 platinum albums last year, up from 53 the year before. The outlook was especially bright for black music and metal-oriented rock, which between them accounted for more than half of the year's platinum certifications.

It was a year of blockbusters. Four albums each sold more than 6 million copies last year, a sales level reached by no albums in 1986 or 1987. The "Dirty Dancing" soundtrack sold 7 million copies last year (on top of the 3 million it sold in 1987), while George Michael's "Faith," Guns N' Roses' "Appetite For Destruction," and Def Leppard's "Hysteria" each sold 6 million in 1988.

Five albums each sold 3 million copies last year, and they, too, reflect

(Continued on page 75)

CD Players, Vid Games Take CES Spotlight

BY STEVEN DUPLER

NEW YORK Audio hardware—in particular compact disk players and rack systems equipped to handle CDs—and video game systems continue to be the brightest sales stars in a consumer electronics universe that has been largely in the doldrums over the past two years.

The Electronic Industries Assn. says sales of home CD players, estimated at 2.8 million units and $560 million in 1988, are projected to rise to 3.27 million units and a total value of $655 million in 1989.

But the EIA also reports that annual videocassette recorder sales have continued to run flat since 1987,

(Continued on page 74)

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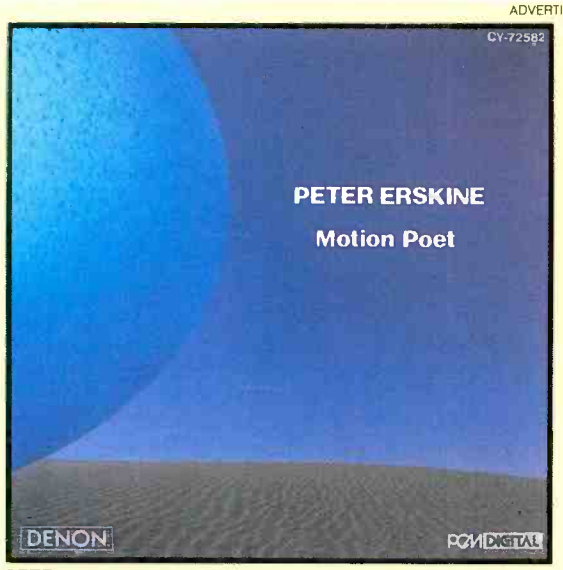

PETER ERSKINE'S IN MOTION. He's a veteran of Weather Report, Weather Update, and Steps Ahead. He's played extensively with the likes of Maynard Ferguson and Stan Kenton. He's drummer/composer Peter Erskine and his new album, **"MOTION POET"** features all originals, with guest artists Randy and Michael Brecker and Eliane Elias. **DENON CD: CY-72582, DENON Cassette: CC-72582.**

Voted by R&B radio and retail as the group most likely to make a difference in '89, **Kiara** continues to break through in style. **"This Time,"** their hot duet single with Shanice Wilson is already approaching Top 10 at R&B and is now creating a strong buzz at Top 40. **To Change And/Or Make a Difference,** a debut album we're going to deliver! **ARISTA.**

New Arb Diary: Little Change In Fall Book

BY SEAN ROSS

NEW YORK Despite the introduction of a new ratings diary that Arbitron claims is indeed capturing more radio listening than its predecessor, it was still business as usual when the first fall survey results came back. Top 40 WHTZ "Z100" New York, crossover KPWR "Power 106" Los Angeles, and top 40 KKLQ-AM-FM "Q106" San Diego each remained the top station in its respective market.

The most significant feature of the new diary, which bowed in September, is the introduction of a column that allows respondents to delineate their at-work listening. By

(Continued on page 80)

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CONTENTS

VOLUME 101 NO. 2 JANUARY 14, 1989

ACID HOUSE SIZZLES IN U.K.

Born in Chicago basements and groomed in Mediterranean resort clubs, house music turned acid and sizzled on the underground U.K. dance scene. Dance Trax guest columnist Dave Seaman traces the development of the hottest musical craze to burn up Britain in 1988. **Page 27**

New Backlot Beat Sounded In Video

In this issue, Billboard's Jim McCullaugh launches a new biweekly column focusing on the effects of Hollywood happenings on the home entertainment field. In the debut installment of Backlot Beat, find out which 1988 box-office hits should make waves in home video this year. **Page 40**

CES PREVIEW

Consumer electronics industry sales were expected to pass the $32 billion mark in 1988 and should climb to the $34 billion-$35 billion level by the end of 1989, according to the Electronic Industries Assn. Home entertainment editor Jim McCullaugh reports. **Follows page 42**

Wall Street View On Entertainment

Financial editor Mark Mehler has a conversation with Stephen Diener, president of New York finance firm Hersh, Diener, Raphael & Co., about the financial needs of an entertainment industry in flux. **Page 66**

FEATURES

64 Album Reviews
20 Boxscore
6 Chartbeat
42 Classical/Keeping Score
57 Clip List
24 Dance Trax
82 Executive Turntable
25 Gospel Lectern
32 Grass Route
72 Hot 100 Singles Spotlight
82 Inside Track
25 Jazz/Blue Notes
42 Latin Notas
69 Lifelines
28 Nashville Scene
68 Newsmakers
12 Outa' The Box
15 Power Playlists
34 Retail Track
21 The Rhythm & the Blues
10 Vox Jox

SECTIONS

21 Black
60 Canada
62 Classified Actionmart
9 Commentary
28 Country
66 Financial
37 Home Video
58 International
55 Music Video
52 Pro Audio/Video
10 Radio
32 Retailing
18 Talent
69 Update
43 Video Retailing

MUSIC CHARTS

Top Albums
24 Black
34 Compact Disks
29 Country
61 Hits of the World
25 Inspirational
42 Latin
16 Modern Rock Tracks
36 New Age
76 Pop
16 Rock Tracks

Hot Singles
12 Adult Contemporary
22 Black
23 Black Singles Action
30 Country
31 Country Singles Action
72 Crossover 30
26 Dance
61 Hits of the World
70 Hot 100
73 Hot 100 Singles Action

VIDEO CHARTS

38 Business And Education
38 Health And Fitness
43 Kid Video
48 Videocassette Rentals
40 Videocassette Sales
37 Videodisks

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Indie Firms Evolving In U.S.S.R.

Maturing Music Biz Fosters Competition

This final article in Billboard's three-part series on the music industry in the Soviet Union looks at Melodia's retailing operation, at music publishing, and at new cooperatives in Leningrad.

BY MIKE HENNESSEY

MOSCOW Before the new economic policies of *perestroika* encouraged the development of cooperatives, the Soviet state record company, Melodia, was a complete, vertically integrated monopoly, with its recording studios, pressing plants, distribution operation, and retail outlets all functioning without a hint of competition.

Today, however, independent operations are developing in all areas of the business, including studios, record and music video production companies, and retailing.

Melodia has recording studios in seven main centers, including Moscow, Leningrad, Kiev, and Tashkent, but with a release schedule averaging 100 new titles a month, pressure on studio space is high and the company urgently needs new facilities, either its own or those of independent cooperative enterprises.

There are plans under consideration for Melodia to build a major new audio and video recording complex near Moscow's Kosmos Hotel. The complex, which may involve a joint venture with a Western construction firm, would include a large concert hall and a luxury hotel. The latter would be designed with a view to accommodating top Western artists, who would be able to rent suites for $600 a day. The project is somewhat speculative at present, but Melodia chief Valery Sukhorado has high hopes of seeing it come to fruition in 1992.

Melodia's retailing operation involves about 30,000 outlets, 28 wholesaling branches, and 41 specialist stores throughout the U.S.S.R. A program is currently under way to give every major city in the Soviet Union its own specialist record store, increasing the total from 41 to about 150.

Some of the major record stores have record clubs associated with them, but these clubs operate more as groupings of record enthusiasts than as merchandising operations. There are currently some 28 record

(Continued on page 78)

BMG Distribution Offers Front-Line CD-Price Cuts

BY GEOFF MAYFIELD

LOS ANGELES BMG Distribution, as expected, has announced permanent price reductions on front-line compact disks.

While dealers cheer BMG's policy changes, which also reduce the cost of several album and cassette counterparts, they are also digesting a series of adjustments that have been implemented by CBS Records—including several more CD cost reductions and a hike on that company's LP-returns penalty.

BMG's CD moves, which most accounts had anticipated, come right on the heels of the recent price adjustments announced by industry leader WEA (Billboard, Jan. 7).

The BMG cuts mean that all six major distributors have lowered the cost of most full-priced CDs since last July, when CBS replaced an extended discount sale with the implementation of a revised cost schedule. Of the six majors, BMG was the last to effect actual cuts on front-line CDs, although its primary distributed labels—RCA, A&M, and Arista—had been offering various deals, at discounts in the neighborhood of 10%-12%, throughout most of the fourth quarter.

In a letter from VP of sales Rick

(Continued on page 72)

Moves By Majors Reflect Inroads By Budget, Midline Titles

Prices On Full-Line CD Classics Tumble

BY KEN TERRY

NEW YORK Although no one is calling it a price war, recent price reductions on classical CDs by three major labels appear to have resulted from increasing competition in a marketplace characterized by a CD glut.

Within the past week, PolyGram, CBS, and BMG—which collectively account for the lion's share of the classical business—have announced price reductions on their full-line classical CDs that bring them below the level of hit pop CD prices.

PolyGram Classics (Philips, DG, and London), which controls around 40% of the U.S. classical business, reduced its box-lot price on full-line CDs from $11 to $9.70 on Dec. 27. By comparison, PolyGram's hit pop product wholesales for $10.30. The costs on midline and budget classics remain unchanged, with the discounts from the fall program still in effect.

CBS Masterworks' dealer cost has been decreased, effective Jan. 3, from $10.29 on box lots and $10.50 on loose copies to $9.59 on all full-line CDs. CBS' hit pop product wholesales for $10.29.

BMG has cut its full-line classical CD cost from $10.50 to $9.69, compared with $10.30 for pop hits. Wholesale on opera CDs has been decreased from $10.50 to $10.30 per disk. Classical midline cost has declined from $7.50 to $6.98 per CD except for midline opera CDs, which remain at $7.50.

It should be noted that relatively few pop titles are priced higher than classical CDs at the above labels; BMG, for instance, just announced permanent reductions on hundreds of RCA and A&M front-line CDs (see story, this page). Thus, the full-line classical CDs still cost more than the majority of top-line pop items.

Nevertheless, the nearly simultaneous decision by three of the four leading classical labels (the fourth, Angel, has not yet been heard from) to slash their full-line prices connotes the current state of the market.

Paul Smith, senior VP/GM of marketing for CBS Records, attributes the Masterworks price reduction to the moves of the competition and to the proliferation of budget classical product in the

(Continued on page 75)

Rose Records Doesn't Go Far To Find Major Partner

BY GEOFF MAYFIELD

LOS ANGELES A deal for the Chicago-based Rose Records chain has indeed been struck, but contrary to earlier speculation, the buyer has come from within.

Jack Rose, president of cutout supplier Surplus Records & Tapes and one of the six partners who had owned 19 of Rose's 21 venues, purchased a majority interest in the chain during the last week of 1988.

Meanwhile, anticipated deals involving two larger music chains—Dallas-based Sound Warehouse and Milford, Mass.-based Strawberries Records & Tapes—remained in limbo at press time.

Jack Rose, after buying a majority interest in Rose Records, said, "The chain is not for sale. We have absolutely no intention of selling the chain."

Despite his protestations, others in the retail community see his buyout as a step toward facilitating the sale of the package of stores to another party. Albany, N.Y.-based Trans World is still seen as a likely suitor, but the stores had also been shopped to other webs, including Atlanta-based Turtle's Records & Tapes.

Prior to Jack Rose's recent move, six equal partners—including Jack Rose, his cousin Jim, and two other family members—owned the stores and the chain's warehouse facility, Sterling Ventures.

Jack Rose, the son of chain

(Continued on page 80)

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Vid Dealers Mull New Distrib Plans

'Smart' Alternatives To PPT Emerge

BY EARL PAIGE

LOS ANGELES As the new year unfolds, video retailers are increasingly mulling a flurry of new distribution programs—ranging from a radical concept involving a "limited play" cassette to mere refinements of traditional leasing plans.

Though the key revenue-sharing distribution plan last year was pay-per-transaction, among the newer wrinkles this year is such sophisticated software as the limited-play cassette and a computer-oriented "smart" cassette.

Rank America, the giant videocassette duplicator, is in the process of developing a limited-play cassette that can can be preset for between 10 and 50 plays, according to some sources. The sources also say Rank is planning field tests within the next 60-90 days. Rank executives were unavailable for comment at press time.

If it is ever regarded as a valid product, the limited-play cassette could form the basis for a revenue-sharing plan under which a retailer could buy a video title for, say, $20. After 20 rentals, the cassette would become unplayable, and the retailer would then have the option of purchasing another copy. Assuming that it was a hit title and he was able to get, say, 75 turns from four copies, he would have to lay out $80—more than suppliers are now getting for an unlimited-play A film title.

One studio executive, aware of the Rank move, says, "Conceptually it's terrific. It creates another new window. If it's viable, it will completely displace PPT. PPT is proving too hard to keep track of. Why do you think Orion gave up on it? I don't see how these revenue-sharing plans will ever really work."

Rumors about the limited-play cassette have been floating around for a while. Tim Shannahan, president of Video Products Distributors, says the idea "was pitched to us a year ago and then it disappeared."

Similarly, Playcount exhibited its "smart videocassette," which tracks the number of plays, in a secretive manner during the Video Software Dealers Assn. convention in Las Vegas last August (Billboard, Sept. 3). Now it is being tested in New Zealand.

Meanwhile, retailers' appetite for

(Continued on page 78)

Verving Irving. PolyGram Records hosts a party at New York's MK to mark the release of Robert Irving III's "Midnight Dream" on the Verve Forecast label. Pictured, from left, are Richard Seidel, VP, PolyGram Jazz; David Weyner, VP of marketing, PolyGram Classics; Tony Prendatt, director of A&R, PolyGram Urban Contemporary; Irving; Guenter Hensler, president, PolyGram Classics; and Robert Herbert, Irving's manager.

Will Suppliers Go For Co-op Ties?

2 Vid Nets Map Nat'l Ads

BY KEN TERRY

NEW YORK Blockbuster Entertainment and West Coast/National Video, the only two nationwide video retail chains, are going into 1989 with ambitious advertising plans. Blockbuster in particular aims to blanket the country with television ads to boost its family-oriented image and establish itself as *the* video retailer in markets where it has sizable clusters of outlets.

In the process, these large chains could provide a new vehicle for co-op ads for specific video titles, although video suppliers show no inclination to increase their financial support for co-op advertising. In addition, generic image campaigns could place smaller competitors at a disadvantage in markets saturated by the big chains.

Blockbuster, which focused mainly on radio ads in its $1.5 million nationwide holiday campaign, will move to a mix "heavily weighted to television" this year, says Thomas A. Gruber, senior VP and chief marketing officer for the Fort Lauderdale, Fla.-based chain. This approach, he states, will be supported "by a very extensive advertising budget," much larger than the $5 million allocated for that purpose in the fiscal year that started last July.

Philadelphia-based West Coast Video, which already is doing spot TV buys in "a large percentage" of its markets, according to director of advertising Harry Kalish, probably will stay with its current media mix of print, radio, and TV while stepping up ad spending.

Neither chain is yet ready to commit itself to network TV buys. Even after Blockbuster's acquisition of Major Video is completed, notes Gruber, the combined chains will not be big enough to make this approach cost-effective. "We don't anticipate network buys before the end of 1989," he states.

Nevertheless, he adds, "We'll be able to buy TV in most of the major markets [in 1989]." At present, he says, Blockbuster's more than 400 stores are located in 65 TV markets in 35 states, and he hopes the firm will be in all 50 states by the end of the year.

The Major Video acquisition, expected to be closed this month, will help Blockbuster achieve this goal. Major has 168 stores, 28 of them company owned, and Gruber predicts that they will gradually be converted to the Blockbuster name "on a market-by-market, franchisee-by-franchisee basis."

"We'll be promoting the Blockbuster brand. Our Major Video friends, as

(Continued on page 81)

Chrysalis Group May Be Target Of Geffen Takeover

LONDON The David Geffen Co. has upped its interest in the Chrysalis Group from 5.69% to 8.4% of the U.K.-based company's stock. Geffen's increasing stake in the entertainment firm, which includes Chrysalis Records, has raised speculation of a takeover attempt.

There has been speculation that Chrysalis would return to private ownership, described by chairman Chris Wright as "still one option" when he announced a steep fall in profits caused mainly by losses sustained by the company's U.S. division.

Wright, who is believed to regard Geffen's stock acquisition as hostile, bought 200,000 shares himself on Dec. 23. Chrysalis stock has risen by nearly 30% since Dec. 12 and at close of business Dec. 28 had a market value of $65.33 million.

The 20-year-old company made its market debut in 1985 when it merged with Management Agency & Music, a music, leisure, and hotels group, but the stock issue was a flop, with less than 6% sold. NIGEL HUNTER

Pop Charts Catch Up On Bobby Brown; New Year's Dawning Becomes Elektra

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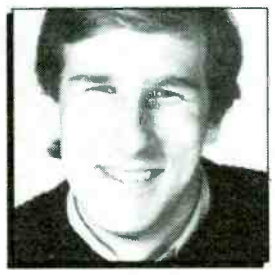

by Paul Grein

BOBBY BROWN's "My Prerogative" jumps to No. 1 on the Hot 100, while his album, "Don't Be Cruel," rebounds to No. 6 on the Top Pop Albums chart. An encouraging sign of crossover at work in the late '80s?

Well, yes and no. It's true that Brown's album has been a crossover smash, logging three months in the top 10 on the Top Pop Albums chart and selling more than 2 million copies in the process.

But again, it's also true that pop radio has consistently been late in adding Brown's hits. "My Prerogative" hit No. 1 on the Hot Black Singles chart three months ago. Brown's previous hit, "Don't Be Cruel," topped the Hot Black Singles chart in July, nearly three months before it peaked at No. 4 on the Hot 100. And Brown's new single, "Roni," vaults to No. 3 in its eighth week on the Hot Black Singles chart but is only now starting to take off on the Hot 100, where it leaps to No. 61 in its second week.

Brown isn't the only artist affected by pop radio's cautious attitude toward adding black releases. **Karyn White's** "The Way You Love Me" finally cracks the top 10 on the Hot 100 Singles chart this week, nearly three months after it topped the Hot Black Singles chart. In fact, White's new single, "Superwoman," hits No. 1 on this week's Hot Black Singles chart—even though her old single is just now becoming a power-rotation pop smash.

This time lag is one reason there's such a disparity between the pop and black charts. Of this week's top 20 black hits, only four are anywhere to be found on the Hot 100.

One final note: Red-hot writer/producers **L.A. Reid & Babyface** have three bulleted hits in the top five on the Hot Black Singles chart: the White record at No. 1, the Brown hit at No. 3, and **Sheena Easton's** "The Lover In Me" at No. 5.

ELEKTRA RECORDS had both of the top two albums on last week's Top Pop Albums chart with **Anita Baker's** "Giving You The Best That I Got" and the "Cocktail" soundtrack. That's the company's best showing since **Bob Krasnow** took over the top job in 1983.

The last time Elektra had both of the top two albums was in September 1980, during **Joe Smith's** regime, when **Queen's** "The Game" and **Jackson Browne's** "Hold Out" were No. 1 and No. 2, respectively. The label went one better in March 1974 under **David Geffen's** stewardship when it locked up the top *three* with **Bob Dylan's** "Planet Waves," **Joni Mitchell's** "Court And Spark," and **Carly Simon's** "Hotcakes."

Elektra currently has two other albums in the top 30: **"Tracy Chapman,"** which rebounds to No. 24, and **Metallica's** " . . . And Justice For All," which inches its way back up to No. 30. Chapman's album hit No. 1 in August; Metallica's reached No. 6 in October.

FAST FACTS: Def Leppard's "Armageddon It" jumps to No. 5 on the Hot 100, becoming the third top five single from "Hysteria." This is the first time that a metal-oriented album has generated three top five hits. **Bon Jovi's** "Slippery When Wet" and **"Whitesnake"** each yielded two.

Boys Club's "I Remember Holding You" jumps to No. 8 on the Hot 100, two months after the **Escape Club's** "Wild, Wild West" topped the chart. **Nicholas Brandt** directed the videos for both of these hits.

Annie Lennox & Al Green's "Put A Little Love In Your Heart" jumps to No. 9, nearly 20 years after **Jackie DeShannon's** original version peaked at No. 4. The original shared top 10 space with some classic singles—the **Stones'** "Honky Tonk Women," **Bob Dylan's** "Lay Lady Lay," **Creedence Clearwater Revival's** "Green River," the **Youngbloods'** "Get Together," **Jr. Walker & the All Stars'** "What Does It Take (To Win Your Love)," and **Stevie Wonder's** "My Cherie Amour" among them—but this is the first of that batch to be brought back into the top 10.

Kiss' "Let's Put The X In Sex," the latest record to throw down the gauntlet to the Parents' Music Resource Center, debuts at No. 97 on the Hot 100. If this single does half as much for Kiss' career as "I Want Your Sex" did for **George Michael's**, the group will be able to put the S in Swiss bank account.

The **"Karen Carpenter** Story," which aired on CBS-TV on Jan. 1, was the No. 1-rated TV show for the week ending Jan. 1, according to figures released last week by A.C. Nielsen. The Carpenters—Karen and her brother **Richard**—were no strangers to the No. 1 spot. Their A&M greatest-hits album, "The Singles 1969-1973," hit No. 1 15 years ago this week, and three of their singles—"Close To You," "Top Of The World," and "Please Mr. Postman"—reached No. 1 on the Hot 100.

WE GET LETTERS: Robin Scott-Durkee of Altoona, Wis., notes that **Duran Duran's** "All She Wants Is," which jumps to No. 53 on the Hot 100, isn't the first hit whose title ends with a linking verb. **Lionel Richie's** "You Are" and **Foreigner's** "I Want To Know What Love Is" are two other examples. But the all-time champ is **Buster Brown's** 1960 chart entry, "Is You Is Or Is You Ain't My Baby." They just don't write 'em like that anymore.

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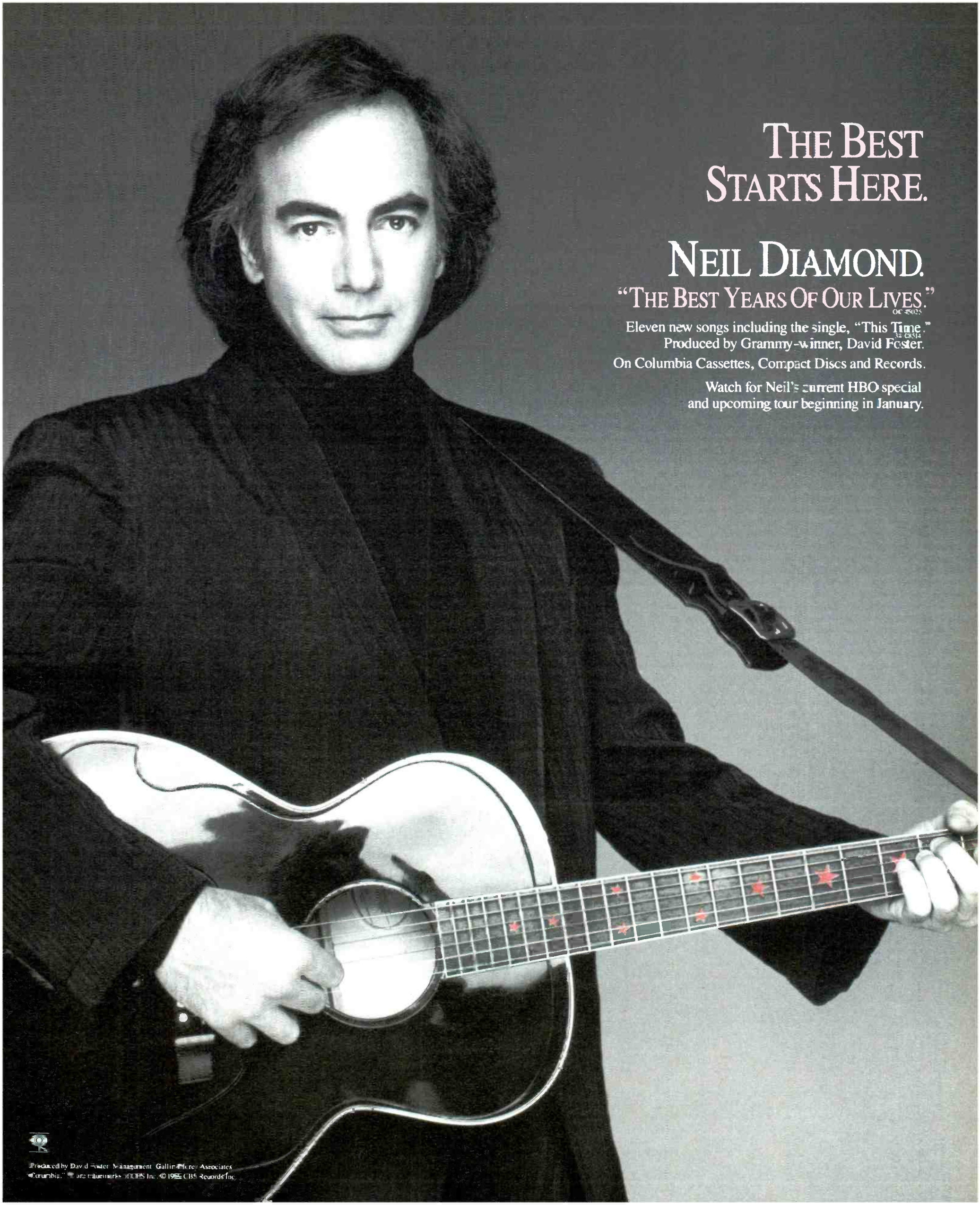

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Editorial

HI-TECH, NEW MARKETS SPUR TRADE GROWTH

THE HOME ENTERTAINMENT industry has much to look forward to as it enters 1989. As the market for CD players continues to grow, software sales are bound to leap upward, and if the record companies stick with their current trend toward lower CD pricing, the shiny little disks could well surpass sales expectations and spur the movement of yet more hardware.

The triumph of the audio CD may aid at least some of its offshoots, which include the 3-inch CD, CD video, CD+Graphics, and CD-interactive. The CD-3 seems to be gaining some ground already and may do better this year as more standard CD players equipped with CD-3 trays enter U.S. homes. The 5-inch CDV has not yet had much impact on the market, partly due to the hesitancy of most labels to embrace it, but its older cousins, the 8-inch and 12-inch laser videodisks, are beginning to attract renewed attention.

CD+G is still in an experimental marketing stage, and CD-I won't hit the streets for another year or so. But both formats have potential in the educational as well as the entertainment spheres. Particularly after the arrival of recordable CDs, one can envision optical-based entertainment/data systems that would incorporate a number of interactive and graphic display modes.

It is considered doubtful that the recordable CD will arrive at an affordable price within the next year or two, although consumer write-once-read-many, or WORM, CD systems are said to be on the horizon.

When the erasable audio CD does come, it may provide stiff competition for DAT, assuming that the latter is being marketed at that time. Right now, the worldwide introduction of DAT is still being blocked by the dispute between hardware and software industries over the protection of copyright holders, but there are signs that the two sides may be able to reach an agreement.

On the video front, there has been a definite slowdown in VHS hardware sales as penetration of the U.S. market has passed the 60% level. Still, the Electronics Industries Assn. predicted sales of about 10.5 million units in 1988—not exactly chopped liver. Laserdisk/CD combiplayers are still moving slowly, partly due to their high prices, but if those prices descend, the rising availability of software could boost this product considerably.

Overall, the video industry's biggest challenge—and opportunity—is to transform sell-through into a dynamic, dependable, consistent business. It made huge strides toward this goal in 1988 with "E.T. The Extra-Terrestrial" and "Cinderella," but those blockbusters could well prove to be exceptions, just as "The Making Of Michael Jackson's 'Thriller' " was in music video.

The sales potential of all home entertainment products has been enhanced by the growth of the world market in recent years. The U.S. is still the biggest single market, but as annual reports of record and video suppliers make clear, international sales are contributing a larger slice of total revenues than ever before. In some European countries, VCR penetration lags substantially behind that of the U.S., providing a real growth opportunity. And the opening of the Communist bloc to Western trade and entrepreneurial concepts offers incredible possibilities for the future.

Finally, it should be noted that whatever technological changes may lie ahead, the home entertainment business will never become obselete. Technology provides new means of conveying sounds and images into the home, but the heart of our industry—music, films, and other forms of entertainment—remains the same. The appeal of show business will never fade, because people will always want to be entertained.

Interactive Disk Opens New Horizons

CD-I POISED FOR NEW REVOLUTION

BY MARK J. FINE

The compact disk revolution is credited with revitalizing the music business. Now the revolution is ready to extend its digital reach to impact the way consumers play, learn, and entertain themselves at home. This revolution is the new multimedia format known as compact disk-interactive.

It's all there—audio, imagery, brains, and lots more—packaged in the same 5-inch CD that now carries audio information only. CD-I empowers the consumer with the gift of control over the very content embedded on each disk. The CD buyer of the future will be transformed from a passive to a "creative" listener, from a spectator to a participant.

CD-I is a powerful technology that will enter the home disguised as an upgraded CD audio player costing little more than a VCR. The CD-I player will play existing audio CDs. But CD-I is a great deal more than audio. Connect the CD-I player to the TV set and it presents superb digital visuals. But the truly unique dimension that provides the real power behind creative applications is the interactivity.

A single CD-I disk can contain 72 minutes to 19 hours of digital audio, depending on the bandwidth of choice. Rich in imagery, the disk may contain 6,000 natural images or 300,000 pages of text plus animation and some full-motion video. As a focal technology, CD-I combines a diverse range of media on a single format.

CD-I is a ubiquitous world standard developed jointly by Philips and Sony, the originators of CD audio. This compatibility guarantees that all CD-I disks will play on all CD-I machines.

The potential of CD-I is extraordinary. But how does CD-I relate to the music industry?

'CD-I combines a diverse range of media on a single format'

Mark J. Fine is VP of program development for American Interactive Media, a subsidiary of Philips and PolyGram.

For the artist, CD-I is a dramatically diverse palette that permits broader expression. For the "creative listener," it promises greater involvement. And for the record company, it can generate additional business opportunities, such as the unique exploitation of existing catalog, new methods of artist development, products with broad mass appeal, publishing and rights ownership benefits, and new distribution opportunities.

As a response-activated technology, CD-I will challenge our traditional notions of authorship, as the disk may be experienced at the user's discretion. However, nothing can be played back that the artist has not chosen to include on the disk. Thus the artist sets the guidelines to ensure that his or her creative integrity is preserved. The music will be heard by the record buyer of the future only in the ways in which it was conceived.

Musicians have demonstrated their comfort in the brave new world of MIDI (Musical Instrument Digital Interface), synthesizers, and digital sampling. We sense that they will be enthralled by the possibilities offered by CD-I.

American Interactive Media is one of three companies set up by PolyGram to explore the potential of interactive CDs. (The other two are EIM in Europe and JIM in Japan.) At AIM, we have committed our best creative resources to the develop-

(Continued on page 69)

Letters to the Editor

'EASY LISTENING' NEEDED

In a Nov. 12 Billboard article by Sean Ross ("Top 40 Oldies Suffer Pop-ularity Drop At Country"), PDs discuss their reasons for turning to the new traditionalists. If that makes their stations money, then I am all for it. But I feel that there is an audience out there that wants to hear Kenny Rogers, Dolly Parton, Elvis Presley, Exile, and other pre-1984 artists.

These listeners are beginning to have a hard time finding a station that will play what they like. Such stations as KUPL-FM (country) and KMJK-FM (classics) in Portland, Ore., are good at playing what they like. KUGN-FM (country) in Eugene, Ore., doesn't even know that Rogers has a new single out!

I would hope that some PDs and station owners will read this and remember the "easy listeners" out there.

Jim Buntjer
Salem, Ore.

PMRC IS DANGEROUS

The Parents' Music Resource Center's Nov. 28 article in The Washington Post should make excruciatingly clear to all of us that we must not become complacent toward those who would seek to deprive us of our First Amendment rights.

The compliance of the Guns N' Roses album "Appetite For Destruction" with all of the whims of the PMRC has in no way satisfied the organization. This fact points to the organization's real goal: censorship. Why else would it single out this album for criticism even though it bears a warning sticker and no longer sports its original cover?

The Axl Roses of this world are created by their moms, not by their music. The music they listen to merely provides consolation and is at times their only friend. In other words, the fault is not in our rock stars but in ourselves.

Diana E. Dawkins (also a mom)
Newburyport, Mass.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Ken Terry, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

www.americanradiohistory.com

TK Survives '88 'A Little Bloodied But Unbowed'

BY SEAN ROSS

NEW YORK "With 31 years of experience under my belt, I've been through it all," says John Tenaglia, CEO/chairman of TK Communications. "I have received the black wreath from new competitors, and I've sent them pine boxes. I've had the competition pirate people away from me, and I've done likewise."

Tenaglia

Even after all that, Tenaglia calls 1988 "a hell of a tough year to have." In many ways, last year was the culmination of a 2-1/2-year slide by WSHE Miami—TK's flagship FM—from the 6-share range in Arbitron to the 1s, a year marked by rapid personnel turnover and public controversy about Tenaglia's operating style.

Since the beginning of WSHE's decline—prompted by two new same-format competitors—the longtime album rocker has been through four GMs, including one who left twice, and as many PDs. In that time, most of TK's key corporate players have also turned over, among them former WSHE GM Charles Bortnick (now GM of WMMS Cleveland), executive VP Stephen Dinitz and WSHE GM Joe Davidman (now the owners of KEZW/KOSI Denver), and TK VP of programming Rick Peters (now Sconnix VP of programming).

TK's turnover made the company *the* hot topic at radio conventions and in trade-magazine gossip columns last summer. Stories circulated that Tenaglia has a violent temper. Former employees complained that he hired big names—at decent salaries—but wouldn't give them autonomy.

One former TK PD, WHTQ Orlando, Fla.'s Neil Mirsky, went as far as telling the trades that working for Tenaglia was "like having a daily root canal." Radio people usually go to great lengths to put an amicable front on their departures; the fact that Mirsky—now WTRG Raleigh, N.C.'s PD—was willing to publicly attack an ex-employer says a lot about what had happened to TK's reputation by last summer.

"When you play the game to win, you're going to leave a few bruises along the way," responds Tenaglia. "When people ask about this adverse publicity, I always tell them to consider the source. It's funny how the people who bestow the bad rap never amount to anything. Those who bestow the accolades on the company and yours truly have gone on to become winners.

"When you're Italian, people tend to confuse temper with frustration. Everybody had a new theory this summer [about what was wrong with the company]. I have this basic character flaw. I've grown impatient with Peter-principled incompetents . . . We should have put signs in some of our facilities last year that said, 'Pardon our frustration while we rebuild.' "

Tenaglia also charges that TK's key people left when he was down. "If you'd like to have a lot of 'good people,' 'great jocks,' 'great PDs,' have a great ratings book. Nothing cures a people problem, a signal problem, or an image problem like a good rating book.

"Most people today like to be associated with established facilities that are doing extremely well. However, when you look for the people qualified to build those successful facilities, it's obviously much more difficult."

Despite its recent travails, TK has grown from an initial investment of $1.5 million to a $100 million company today. Tenaglia bought WSHE and its AM, WSRF, in early 1980. TK's subsequent acquisitions were KLUV Dallas in 1982, KBUC-AM-FM San Antonio, Texas, in 1986, and WHTQ in 1987.

WSHE's price tag in 1980 was $5 million—considerably less than what some medium-market operations sell for today. Despite rising station prices, Tenaglia thinks it's easier today for new owners. "You have a financial community that's very much involved in broadcasting and that knows it and understands it. There is an even greater supply of management talent available . . . It's like any other business. You can pay too much for anything or you can get a bargain."

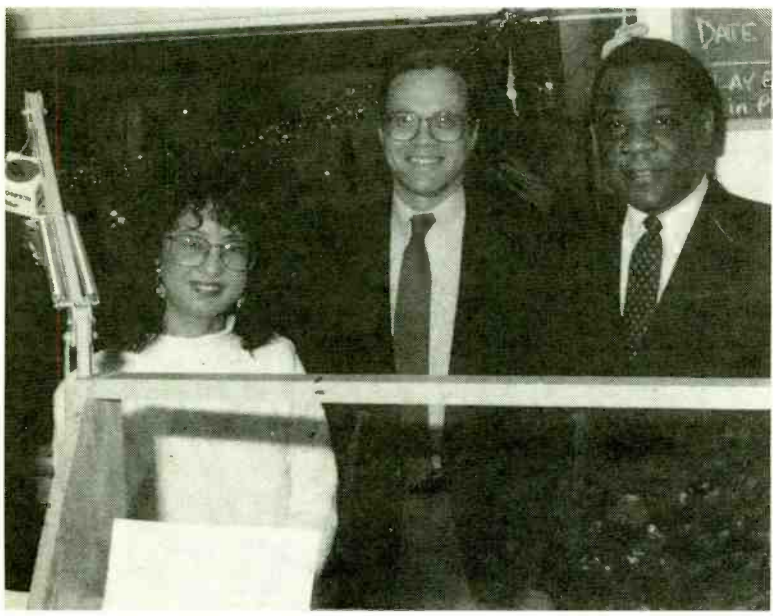
As executive VP for broadcast group operations with General Cinema Corp. in the '70s, Tenaglia oversaw some of the first major FM top 40s, among them WZGC "Z93" Atlanta, KRBE Houston, and WIFI Philadelphia (now WXTU). Later, at KLUV, he became one of the first '80s operators to put oldies on a major-market FM.

"I saw the boom coming four years ago when a lot of broadcasters began coming to Dallas to tape the station," he says. Recently that station has become TK's showpiece, rebounding from 2.9 to 4.8 12-plus overall in the summer Arbitrons.

In San Antonio, KBUC pulled out of the market's four-way country race in September to become its first Hispanic AM/FM combo, KXTN/KZVE. In Orlando, WHTQ is now being consulted by Burkhart, Douglas & Associates and had passed longtime rock leader WDIZ by the second Arbitrend.

As for Miami, Tenaglia says, "WSHE was fairly consistent for seven years. To make 'SHE into 'SHE again, one would have to roll back the clock and get rid of [WGTR and classic rock WZTA]. Until one of them leaves the format, WSHE will proba-

(Continued on page 72)



Wilson To Power. Philadelphia Mayor W. Wilson Goode, right, is now appearing on a monthly call-in show at WUSL "Power 99" Philadelphia. He's seen here with ND Loraine Ballard-Morrill and GM Bruce Holberg.

newsline...

AT KEZW/KOSI DENVER, D&D Broadcasting executive VP Joe Davidman assumes GM duties following that company's takeover of the station. He replaces Bob Tiernan.

AT KLDE/KZEW DALLAS, GM Bill Knobler has left the station. His duties are currently being handled by Anchor Media VP Dave McNamee.

TRACY LEWIS adds GM duties at KATZ-AM-FM St. Louis, replacing Charles Richardson. She is director of broadcast operations for the combo. In addition, Brian Yendl has been officially promoted to MD.

Z93, 3 Other Outlets Go For The Gold; KMJM's Mr. Stradford Goes To Houston

WITH THE SOUND OF A NEEDLE being dragged across "Thanks For My Child" by Cheryl "Pepsii" Riley, **WZGC** "Z93" Atlanta dropped its crossover format of the past 10 months to go classic rock Jan. 3. Z93 will keep its calls and nickname.

GM **David Maszaros** says the change took place because "what we were doing wasn't knocking down any doors" and because classic rock has "a greater opportunity for adult appeal" than a return to top 40 would.

Z93 is still without a PD; for now, Maszaros is sharing those duties with **Tony Mathes**, MD of sister classics outlet **WZLX** Boston. **Gary Guthrie** is consulting. The only air-staff change thus far is the departure of morning man **Randy Miller**, who returns to Kansas City, Mo., for mornings at **KBEQ**.

VOX JOX

by Sean Ross

In a way, the change returns WZGC to its roots. In the early '70s, it was one of **Bill Drake's** automated oldies FMs; it went to a live top 40/album hybrid in 1972 and straight top 40 as Z93 in 1973.

During Z93's 16-plus-year history as a contemporary station of some sort, those who came through the station included **Dan Mason** (now president of parent company Cook Inlet), **Ross Brittain** (who remembers being suspended from a crane 120 feet over a hamburger stand for his first promotion), **Steve Humphreys, Dale O'Brian, Steve McCoy, Scott Woodside, Clay Gish, Bud Polaceck, Bob Case, Steve McCoy,** and nine-year PD **John Young**.

Market reaction to the change was immediate. An hour after the change, Z93 ran a listener actuality promo stating, "Yesterday, the president of my company wouldn't let me play your music in my office. Now she loves you." **Jan Jeffries**, PD at **WQXI-FM** Atlanta, claims that his morning show alone got 45 calls from listeners about the format change and says he'll pick up the pace in his station's evolution back to top 40 from AC.

Ex-PD Young, meanwhile, says album rock (and market) leader **WKLS** will be as tough a competitor as urban **WVEE**, which fought off Z93 in less than a year. "Our business expects audiences to get into our way of thinking so quickly. It takes a mass audience a while to pick up on that new direction. I hope Z93 commits to the format long enough to give it a fair shot . . . WKLS has a lot of loyal listeners."

Z93 ISN'T THE ONLY station that changed formats in Atlanta during the first week of the new year, and it definitely isn't the only station that switched to a gold-based format. "People were coming to us for oldies anyway," says **WFOX** Atlanta PD **Dennis Winslow**. "Fox 97," which had always been a gold-based AC, is now all oldies, like sister Shamrock Broadcasting outlets **KXKL-FM** Denver and **WWSW-FM** Pittsburgh. **Mark Windsor** moves from KXKL for production; **Mark Gullett** joins for promotions.

A similar change has happened at **WFYR** Chicago, which has completed a transition over the past several months from AC back to oldies and has readopted its old "Fire Radio" slogan from the '70s. After four years as PD of AC **WAXY** Fort Lauderdale, Fla., **Kenny Lee** is WFYR's new PD at **WFYR** Chicago. Fire's sale from RKO General to Summit has cleared its first major obstacle—settling with RKO's license challengers—and should clear its remaining hurdles by sometime around April. At WAXY, executive director/programming **Rick Shaw** is splitting Lee's duties with **Michael Ward**, who is upped from music/research director to APD.

Then there's **KLTD** Austin, Texas, which recently moved to town from Lampasas, about an hour away. KLTD is owned by Shamrock *Communications*, but new GM **Mark Kiester** is also citing KXKL as an influence in his station's change from urban to oldies "Kool 99," putting it in competition with a classic rocker *and* a classic hits station. The new PD is **Jan Jeffries** from **KZBS** Oklahoma City.

PROGRAMMING: **Mike Stradford** transfers from **KMJM** "Majic 108" St. Louis, where he was PD for nearly four years, to sister urban **KMJQ** Houston. His replacement in St. Louis is first-time PD **Chuck Atkins**, KMJM's production director. Atkins is also the brother of **WYLD** New Orleans PD **Ron Atkins**, who has programmed both KMJM and KMJQ; the two have never worked together.

After two months without a PD, AC **WMJJ** Birmingham, Ala., is being helmed by **Ken Barnett**, formerly PD of **KKHT** Houston; no replacement has been named at that station, which should make a format and PD decision in the next two weeks, pending the return of the fall book and a market study . . . After five years of being billed as a top 40, **WRNO** New Orleans has returned

(Continued on page 16)

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HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	9	TWO HEARTS / ATLANTIC 7-88980	◆ PHIL COLLINS 4 weeks at No. One
2	3	3	14	SILHOUETTE / ARISTA 1-9751	◆ KENNY G
3	4	9	8	AS LONG AS YOU FOLLOW / WARNER BROS. 7-27644	◆ FLEETWOOD MAC
4	2	2	18	WAITING FOR A STAR TO FALL / RCA 8691	◆ BOY MEETS GIRL
5	5	8	11	I REMEMBER HOLDING YOU / MCA 53430	◆ BOYS CLUB
6	9	10	9	PUT A LITTLE LOVE IN YOUR HEART / A&M 1255	◆ A.LENNOX/A.GREEN
7	6	5	13	TURN BACK THE CLOCK / VIRGIN 7-99308	◆ JOHNNY HATES JAZZ
8	7	4	12	BABY, I LOVE YOUR WAY/FREEBIRD / EPIC 34-08034/E.P.A.	◆ WILL TO POWER
9	8	6	16	GIVING YOU THE BEST THAT I GOT / ELEKTRA 7-69371	◆ ANITA BAKER
10	12	14	7	HOLDING ON / VIRGIN 7-99261	◆ STEVE WINWOOD
11	11	15	9	NEW DAY FOR YOU / EPIC 34-08112/E.P.A.	◆ BASIA
12	10	7	16	LOOK AWAY / REPRISE 7-27766	◆ CHICAGO
13	13	11	20	HOW CAN I FALL? / A&M 1224	◆ BREATHE
14	16	20	7	SOUL SEARCHIN' / MCA 53452	◆ GLENN FREY
15	14	19	11	OASIS / ATLANTIC 7-8896	◆ ROBERTA FLACK
16	19	22	6	WILD WORLD / VIRGIN 7-99269	◆ MAXI PRIEST
17	15	16	12	NO MORE LIES / POLYDOR 870 990-7/POLYGRAM	◆ THE MOODY BLUES
18	17	12	15	KISSING A FOOL / COLUMBIA 38-08050	◆ GEORGE MICHAEL
19	20	21	9	BABY CAN I HOLD YOU / ELEKTRA 7-69356	◆ TRACY CHAPMAN
20	24	29	5	MY HEART CAN'T TELL YOU NO / WARNER BROS. 7-27729	◆ ROD STEWART
21	18	13	14	CRAZY IN LOVE / MCA 53433	◆ KIM CARNES
22	27	30	6	DON'T RUSH ME / ARISTA 1-9722	◆ TAYLOR DAYNE
23	29	42	4	WHEN I'M WITH YOU / CAPITOL 44302	SHERIFF
24	30	35	6	ALL THIS TIME / MCA 53371	◆ TIFFANY
25	23	25	8	IF WE HOLD ON TOGETHER / MCA 53448	DIANA ROSS
26	28	34	4	ALL I ASK OF YOU / COLUMBIA 38-08026	BARBRA STREISAND
27	21	18	15	PIECE OF PARADISE / WARNER BROS. 7-27779	◆ PM
28	22	17	13	TILL I LOVED YOU / COLUMBIA 38-08062	BARBRA STREISAND & DON JOHNSON
29	36	46	4	AS LONG AS WE GOT EACH OTHER / REPRISE 7-27878	STEVE DORFF/FRIENDS
30	25	23	20	FOREVER YOUNG / WARNER BROS. 7-27796	◆ ROD STEWART
31	39	48	4	SHE WANTS TO DANCE WITH ME / RCA 8838	◆ RICK ASTLEY
32	26	24	26	KOKOMO (FROM "COCKTAIL") / ELEKTRA 7-69385	◆ THE BEACH BOYS
33	33	41	6	SO GOOD / REPRISE 7-27664	◆ AL JARREAU
34	34	37	6	PERFECT / RCA 8789	◆ FAIRGROUND ATTRACTION
35	31	28	20	GROOVY KIND OF LOVE / ATLANTIC 7-89017	◆ PHIL COLLINS
				★★★ POWER PICK ★★★	
36	48	—	2	THIS TIME / COLUMBIA 38-08514	◆ NEIL DIAMOND
37	35	32	17	A WORD IN SPANISH / MCA 53408	◆ ELTON JOHN
38	42	38	7	(BELIEVED YOU WERE) LUCKY / EPIC 34-08059/E.P.A.	◆ 'TIL TUESDAY
39	38	33	19	ONE MOMENT IN TIME / ARISTA 1-9743	◆ WHITNEY HOUSTON
40	32	26	21	DON'T YOU KNOW WHAT THE NIGHT CAN DO / VIRGIN 7-99290	S.WINWOOD
				★★★ HOT SHOT DEBUT ★★★	
41	NEW▶		1	JUST BECAUSE / ELEKTRA 7-69327	ANITA BAKER
42	46	49	4	SWEET POTATO PIE / COLUMBIA 38-08493	JAMES TAYLOR
43	40	36	30	I'LL ALWAYS LOVE YOU / ARISTA 1-9700	◆ TAYLOR DAYNE
44	37	27	14	ANY LOVE / EPIC 34-08047/E.P.A.	◆ LUTHER VANDROSS
45	47	43	22	TRUE LOVE / MCA 53363	◆ GLENN FREY
46	43	40	9	MISSING YOU / A&M 1254	◆ CHRIS DE BURGH
47	50	—	2	SAVED BY LOVE / A&M LP CUT	AMY GRANT
48	41	31	10	BEST OF TIMES / FULL MOON 7-27712/WARNER BROS.	◆ PETER CETERA
49	45	45	11	ANOTHER LOVER / A&M 1226	◆ GIANT STEPS
50	44	39	10	IF EVER A LOVE THERE WAS / ARISTA 1-9766	FOUR TOPS/ARETHA FRANKLIN

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

RADIO

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.

NEW YORK—(1)

Call	Format	W '88	Sp '88	Su '88	Fa '88
WHTZ	top 40	6.2	6.0	6.2	5.6
WPAT-AM-FM	easy	6.1	5.6	5.6	4.9
WLTW	AC	4.6	4.5	3.8	4.7
WOR	n/t	3.9	4.5	4.3	4.7
WINS	n/t	4.9	4.0	4.3	4.4
WCBS-FM	oldies	4.3	4.2	4.1	4.3
WRKS	urban	4.0	4.6	4.2	4.2
WQHT	crossover	4.6	4.1	4.5	4.0
WBLS	urban	4.6	4.0	4.0	3.6
WCBS	n/t	3.4	3.1	3.5	3.6
WWPR	top 40	4.1	4.2	4.7	3.6
WXRK	cls rock	3.5	3.5	3.7	3.4
WABC	n/t	2.6	3.5	3.5	3.3
WNEW-FM	album	3.5	3.6	4.4	3.2
WNSR	AC	2.8	2.9	2.7	3.1
WYNY	country	3.0	2.5	2.2	2.9
WFAN	sports	1.0	2.0	2.5	2.3
WSKQ	Spanish	1.3	1.9	1.4	2.0
WADO	Spanish	1.4	2.0	1.5	1.9
WNEW	adult std	1.6	1.6	1.2	1.9
WQCD	jazz	1.3	1.2	1.0	1.8
WQXR-FM	classical	1.4	1.4	1.3	1.6
WKDM	Spanish	1.2	1.0	1.8	1.5
WNCN	classical	1.6	1.3	1.4	1.3
WLIB	n/t	.7	1.9	1.2	1.3
WALK-FM	AC	1.1	1.1	1.0	1.0
WWRL	religious	1.1	1.3	1.2	1.0

LOS ANGELES—(2)

Call	Format	W '88	Sp '88	Su '88	Fa '88
KPWR	crossover	7.1	7.4	7.4	7.2
KIIS-FM	top 40	6.6	6.1	6.8	5.8
KOST	AC	5.3	4.6	5.0	5.4
KABC	n/t	5.8	6.2	5.7	5.3
KJOI	easy	3.9	4.2	4.1	4.6
KLOS	album	3.6	4.3	4.3	3.6
KNX	n/t	3.0	2.9	3.1	3.5
KBIG	AC	3.3	3.4	4.2	3.3
KTWV	adult alt	2.4	1.7	3.0	3.3
KROQ	modern	3.4	3.4	3.4	3.2
KRTH-FM	oldies	3.3	3.7	3.7	3.2
KFWB	n/t	3.3	2.7	3.3	3.1
KLSX	cls rock	3.0	2.7	3.1	2.9
KTNQ	Spanish	3.0	4.2	2.7	2.8
KLVE	Spanish	2.8	3.1	2.7	2.8
KIQQ	AC	2.5	2.4	2.6	2.8
KZLA	country	2.4	2.1	2.1	2.6
KJLH	urban	2.3	1.6	1.6	2.3
KMPC	adult std	2.7	2.4	2.0	2.1
KFAC-FM	classical	1.4	1.4	1.4	1.5
KNAC	album	1.1	1.1	1.0	1.5
KACE	urban	1.0	.9	1.0	1.4
KFI	n/t	1.2	1.4	1.4	1.3
KWKW	Spanish	1.8	1.9	1.5	1.3
KDAY	urban	1.7	1.5	1.6	1.2
KSKQ	Spanish	.9	1.4	1.6	1.2
KNX-FM	album	1.9	1.3	1.3	1.2
KRLA	oldies	1.3	1.3	1.3	1.2
KRTH	oldies	.8	.8	.9	1.1
KKGO-AM-FM	jazz	1.2	1.0	1.5	1.0
KLAC	country	1.2	1.6	1.0	1.0

NASSAU-SUFFOLK, N.Y.—(12)

Call	Format	W '88	Sp '88	Su '88	Fa '88
WALK-AM-FM	AC	7.0	6.2	6.4	6.3
WHTZ	top 40	6.5	5.9	6.1	5.3
WCBS-FM	oldies	4.2	4.1	3.9	5.0
WBAB-FM	album	4.6	5.5	4.3	4.8
WOR	n/t	4.2	4.0	3.8	4.1
WBLI	top 40	4.7	5.3	5.6	4.0
WCBS	n/t	3.8	2.9	3.3	3.8
WKJY	AC	2.8	2.5	2.2	3.6
WHLI	adult std	5.1	2.8	3.3	3.5
WPAT-AM-FM	easy	2.7	3.3	3.0	3.3
WQHT	crossover	3.7	3.5	3.3	3.3
WINS	n/t	2.8	2.2	2.3	3.2
WXRK	cls rock	4.0	4.3	4.1	3.1
WNSR	AC	2.6	3.0	4.1	3.1
WWPR	top 40	3.9	3.0	3.8	3.1
WCTO	easy	1.5	1.9	1.9	2.9
WFAN	sports	.8	1.9	2.1	2.9
WABC	n/t	2.6	2.4	2.8	2.7
WLTW	AC	2.4	3.3	3.6	2.6
WNEW-FM	album	3.2	3.8	3.9	2.6
WYNY	country	2.1	2.6	2.4	2.6
WGSM	adult std	2.0	1.5	2.7	2.4
WEZN	AC	1.5	1.3	1.5	1.6
WQXR-FM	classical	1.3	1.4	.9	1.5
WBLS	urban	1.1	1.2	1.1	1.4
WDRE	modern	1.8	2.0	1.4	1.4
WRKS	urban	1.1	1.5	1.1	1.4
WNEW	adult std	1.3	1.0	.8	1.2
WNCN	classical	1.2	1.5	1.2	1.1
WQCD	jazz	1.0	.8	.9	1.0

SAN DIEGO—(19)

Call	Format	W '88	Sp '88	Su '88	Fa '88
KKLQ-AM-FM	top 40	8.7	9.0	8.9	9.5
KGB	album	6.3	9.0	7.4	7.0
KFMB-FM	AC	7.8	6.1	6.3	6.3
KJQY	easy	7.9	6.8	6.9	6.2
KSDO	n/t	8.1	7.3	6.8	6.2
KSON-FM	country	4.8	3.7	5.8	5.9
KFMB	AC	5.3	7.0	7.1	5.3
XETRA-FM	modern	5.4	5.2	5.2	5.1
KPOP	adult std	3.1	4.9	2.8	4.3
KYXY	AC	3.4	3.1	5.4	3.6
KKYY	AC	2.2	1.6	2.6	3.2
KCBQ-AM-FM	oldies	3.5	3.6	4.1	3.0
KIFM	adult alt	4.7	3.4	4.7	2.9
KFSD	classical	2.8	1.9	2.7	2.8
XHRM	urban	2.8	3.2	2.2	2.8
KGMG-FM	cls rock	1.5	1.6	2.3	2.0
KSWV	adult alt	2.1	2.0	1.5	1.6
XHTZ	top 40	1.4	1.8	1.1	1.5
KNX	n/t	1.6	1.6	1.7	1.4
KSON	country	1.3	.7	.9	1.2
KPRZ	religious	—	—	—	1.0
XETRA	n/t	1.0	1.4	1.0	1.0

ANAHEIM-SANTA ANA—(20)

Call	Format	W '88	Sp '88	Su '88	Fa '88
KIIS-FM	top 40	—	6.8	—	7.4
KLOS	album	—	4.1	—	6.6
KPWR	crossover	—	6.4	—	6.0
KRTH-FM	oldies	—	4.4	—	5.1
KJOI	easy	—	5.0	—	4.9
KTWV	adult alt	—	2.5	—	4.7
KROQ	modern	—	5.3	—	4.4
KOST	AC	—	5.2	—	4.4
KBIG	easy	—	3.7	—	4.4
KABC	n/t	—	5.7	—	4.3
KNX	n/t	—	3.4	—	3.7
KIQQ	AC	—	3.1	—	3.2
KFWB	n/t	—	2.2	—	2.9
KNAC	album	—	1.7	—	2.9
KLSX	cls rock	—	2.9	—	2.8
KMPC	adult std	—	4.6	—	2.6
KZLA	country	—	2.3	—	1.9
KFI	AC	—	2.4	—	1.7
KTNQ	Spanish	—	2.7	—	1.6
KNX-FM	album	—	1.7	—	1.6
KIKF	country	—	1.4	—	1.5
KFAC-FM	classical	—	1.5	—	1.4
KYMS	religious	—	1.5	—	1.1
KEZY	top 40	—	1.4	—	1.0
KKGO-AM-FM	jazz	—	.8	—	1.0

RIVERSIDE-SAN BERNADINO—(39)

Call	Format	W '88	Sp '88	Su '88	Fa '88
KDUO	easy	8.1	8.1	5.6	8.0
KGGI	crossover	7.4	6.3	6.9	7.7
KRTH-FM	oldies	4.8	5.4	6.5	5.8
KIIS-FM	top 40	6.0	6.0	4.8	5.3
KCAL-FM	album	4.1	4.5	3.6	4.7
KLOS	album	5.9	5.1	5.6	4.4
KOST	AC	4.1	4.1	3.6	3.5
KNX	n/t	3.2	3.2	2.8	3.5
KFI	n/t	2.8	3.2	3.2	3.4
KROQ	modern	1.5	2.6	1.8	2.7
KBIG	AC	2.5	2.3	2.0	2.4
KFXM	adult std	2.2	2.4	2.3	2.4
KCKC	country	2.6	4.3	5.1	2.3
KDIF	spanish	.6	—	1.2	2.3
KOLA	top 40	3.0	2.6	1.6	2.3
KWDJ	country	2.1	1.7	2.2	2.3
KNX-FM	album	1.2	1.1	1.2	2.0
KTWV	adult alt.	2.1	1.0	1.5	2.0
KPWR	crossover	2.7	2.0	2.1	1.6
KIQQ	AC	.8	1.2	1.4	1.4
KABC	n/t	2.0	2.3	2.5	1.3
KRLA	oldies	—	—	.5	1.3
KJOI	easy	.4	.6	.4	1.2
KCAL	Spanish	.9	1.1	1.9	1.1
KMEN	oldies	.3	1.1	1.4	1.1
KNAC	album	.3	1.1	.4	1.1
KFAC-FM	classical	1.3	1.0	.4	1.0
KNTF	country	1.8	1.8	1.5	1.0
KQLH	AC	2.9	2.3	1.0	1.0
KZLA	country	1.6	1.5	1.7	1.0

BAKERSFIELD, CALIF.—(85)

Call	Format	W '88	Sp '88	Su '88	Fa '88
KUZZ-AM-FM	country	—	15.4	—	18.0
KKXX	crossover	—	6.7	—	11.9
KGFM	easy	—	6.8	—	8.0
KKBB	album	—	5.2	—	8.0
KQXR	top 40	—	9.6	—	6.2
KERN	n/t	—	4.6	—	5.0
KGEO	oldies	—	5.0	—	5.0
KLLY	AC	—	3.3	—	4.5
KWAC	Spanish	—	3.4	—	4.5
KAFY	Spanish	—	2.0	—	2.4
KBOS	crossover	—	2.1	—	2.4
KHIS-FM	religious	—	.8	—	2.1
KIWI	classical	—	1.5	—	1.4
KVLI	country	—	—	—	1.0

OUTA' THE BOX

A look at the week's new releases.

TOP 40

To give you an idea of how unusual **KBFM** McAllen/Brownsville, Texas' music is, the station actually played a country record—Sawyer Brown's "It Wasn't His Child"—over the holidays. Among the unusual songs on KBFM MD **Bill Santiago's** list this week is another revival, Book Of Love's 1985 **"I Touch Roses"** (Sire), a song that has already been revived elsewhere on the Gulf Coast. "Their recent single, 'Pretty Boys & Pretty Girls,' performed well here," he says. "We wanted another song of that type." Then there's Kristian Conde's Latin-dance-flavored **"Dolce Vita"** (JCI Associated), which goes 19-14 this week. "We get calls asking what the record is, proving that a lot of our listeners don't frequent clubs." An adult hit for Santiago is the Gipsy Kings' **"Bamboleo"** (Musician/Elektra), which debuts at No. 34 this week and which, Santiago says, does better at night than during the days.

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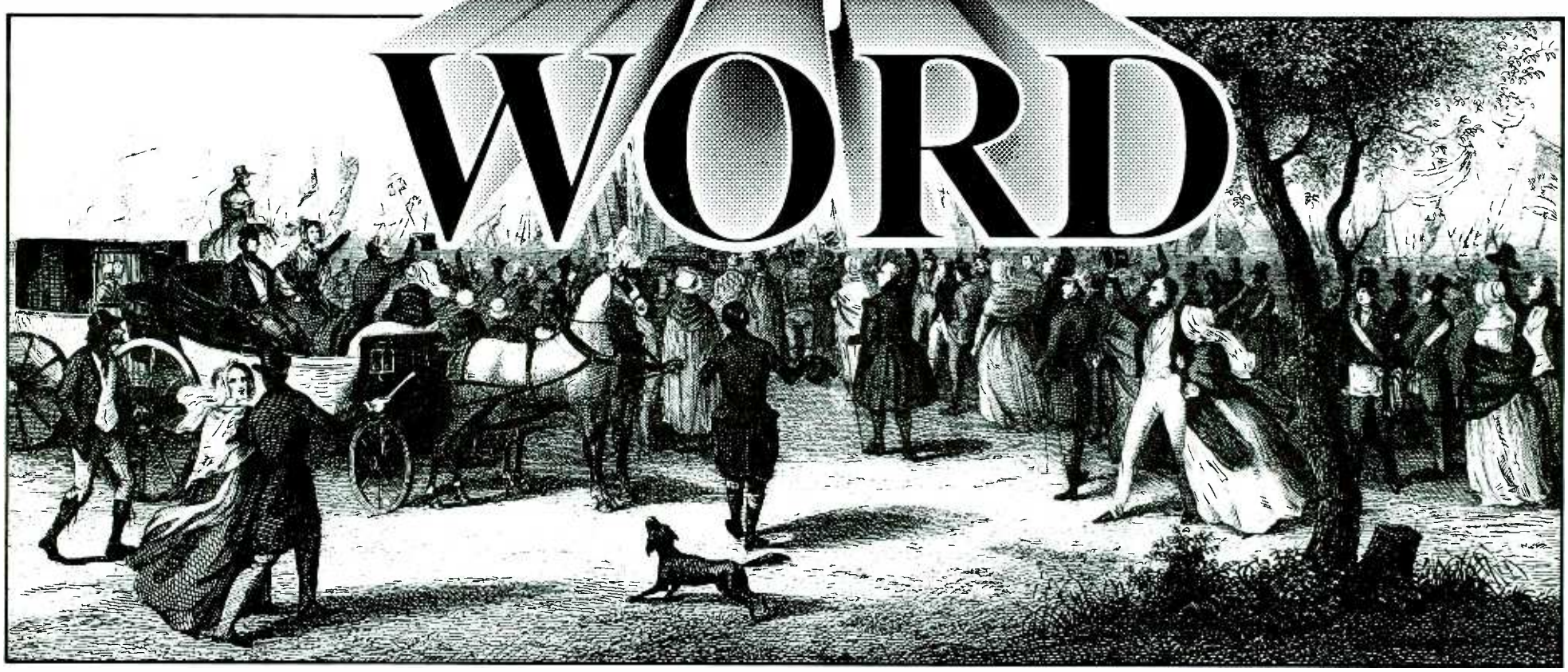

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Billboard

FOR WEEK ENDING JANUARY 14, 1989

POWER PLAYLISTS™

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

New York — O.M.: Steve Kingston

1	4	Poison, Every Rose Has Its Thorn
2	3	Bobby Brown, My Prerogative
3	6	Samantha Fox, I Wanna Have Some Fun
4	8	Boy Meets Girl, Waiting For A Star To
5	1	Anita Baker, Giving You The Best That
6	12	Phil Collins, Two Hearts
7	9	Guns N' Roses, Welcome To The Jungle
8	10	Tiffany, All This Time
9	11	Taylor Dayne, Don't Rush Me
10	2	Will To Power, Baby, I Love Your Way/
11	13	Karyn White, The Way You Love Me
12	17	Bon Jovi, Born To Be My Baby
13	15	Michael Jackson, Smooth Criminal
14	16	Def Leppard, Armageddon It
15	5	Chicago, Look Away
16	7	Cheryl "Pepsii" Riley, Thanks For My
17	20	The Boys, Dial My Heart
18	22	When In Rome, The Promise
19	21	Eddie Money, Walk On Water
20	24	Tone Loc, Wild Thing
21	23	Kenny G, Silhouette
22	25	White Lion, When The Children Cry
23	26	Denise Lopez, If You Feel It
24	27	Paula Abdul, Straight Up
25	29	Sheena Easton, The Lover In Me
26	28	Annie Lennox & Al Green, Put A Little
27	EX	New Kids On The Block, You Got It (Th
28	18	The Beach Boys, Kokomo
29	14	Breathe, How Can I Fall?
A30	—	Sheriff, When I'm With You
A	—	Debbie Gibson, Lost In Your Eyes

Power 95 WPLJ FM Radio

New York

1	4	Bobby Brown, My Prerogative
2	5	Poison, Every Rose Has Its Thorn
3	6	Phil Collins, Two Hearts
4	1	Chicago, Look Away
5	8	Samantha Fox, I Wanna Have Some Fun
6	3	Anita Baker, Giving You The Best That
7	2	Will To Power, Baby, I Love Your Way/
8	12	Taylor Dayne, Don't Rush Me
9	11	Boy Meets Girl, Waiting For A Star To
10	9	Guns N' Roses, Welcome To The Jungle
11	7	The Beach Boys, Kokomo
12	13	Bangles, In Your Room
13	17	The Boys, Dial My Heart
14	19	Denise Lopez, If You Feel It
15	14	Annie Lennox & Al Green, Put A Little
16	10	Breathe, How Can I Fall?
17	18	Def Leppard, Armageddon It
18	23	Bon Jovi, Born To Be My Baby
19	34	Paula Abdul, Straight Up
A20	—	Tiffany, All This Time
21	24	Karyn White, The Way You Love Me
22	22	Eddie Money, Walk On Water
23	31	Tone Loc, Wild Thing
24	15	The Escape Club, Wild, Wild West
25	21	Duran Duran, I Don't Want Your Love
26	28	Kenny G, Silhouette
A27	—	New Kids On The Block, You Got It (Th
28	30	Rick Astley, She Wants To Dance With
29	32	Sheriff, When I'm With You
30	26	When In Rome, The Promise
31	29	Van Halen, Finish What Ya Started
32	33	Maxi Priest, Wild World
33	35	Joan Jett And The Blackhearts, Little
A34	—	White Lion, When The Children Cry
A35	—	Debbie Gibson, Lost In Your Eyes

KIIS FM 102.7

Los Angeles — P.D.: Steve Rivers

1	1	Bobby Brown, My Prerogative
2	3	Paula Abdul, Straight Up
3	5	Poison, Every Rose Has Its Thorn
4	4	Tone Loc, Wild Thing
5	6	Sheriff, When I'm With You
6	8	Karyn White, The Way You Love Me
7	10	Phil Collins, Two Hearts
8	12	Annie Lennox & Al Green, Put A Little
9	2	Anita Baker, Giving You The Best That
10	15	White Lion, When The Children Cry
11	14	Taylor Dayne, Don't Rush Me
12	7	Chicago, Look Away
13	16	Boy Meets Girl, Waiting For A Star To
14	19	Sheena Easton, The Lover In Me
15	18	Michael Jackson, Smooth Criminal
16	20	Tiffany, All This Time
17	17	Kenny G, Silhouette
18	21	The Boys, Dial My Heart
19	9	Breathe, How Can I Fall?
20	23	Erasure, A Little Respect
21	24	Def Leppard, Armageddon It
22	22	Boys Club, I Remember Holding You
23	25	Information Society, Walking Away
24	26	The Art Of Noise Featuring Tom Jones,
25	27	Bon Jovi, Born To Be My Baby
26	28	New Kids On The Block, You Got It (Th
27	30	Sir Mix-A-Lot, Posse On Broadway
28	EX	Mike + The Mechanics, Living Years
A29	—	Bobby Brown, Roni
30	EX	Milli Vanilli, Girl You Know It's Tru
EX	EX	Joan Jett And The Blackhearts, Little
EX	EX	Kylie Minogue, It's No Secret

Hot 97 FM

New York — P.D.: Joel Salkowitz

1	1	Samantha Fox, I Wanna Have Some Fun
2	2	Karyn White, The Way You Love Me
3	3	Bobby Brown, My Prerogative
4	5	Taylor Dayne, Don't Rush Me
5	4	Michael Jackson, Smooth Criminal
6	6	The Boys, Dial My Heart
7	7	Duran Duran, I Don't Want Your Love
8	10	Paula Abdul, Straight Up
9	11	Denise Lopez, If You Feel It
10	13	Information Society, Walking Away
11	16	Sheena Easton, The Lover In Me
12	17	Eighth Wonder, Cross My Heart
13	8	Raze, Break 4 Love
14	15	Robbie Nevil, Back On Holiday
15	22	The Art Of Noise Featuring Tom Jones,
16	9	Cheryl "Pepsii" Riley, Thanks For My
17	12	Anita Baker, Giving You The Best That
18	14	When In Rome, The Promise
19	21	Martika, More Than You Know
20	18	Will To Power, Baby, I Love Your Way/
21	24	Sa-Fire, Love Is On Her Mind
22	27	New Kids On The Block, You Got It (Th
23	19	Inner City, Big Fun
24	29	Rick Astley, She Wants To Dance With
25	30	The Timelords, Doctorin' The Tardis
26	31	Tone Loc, Wild Thing
27	20	Yazz And The Plastic Population, The
28	23	Tracie Spencer, Symptoms Of True Love
29	34	Duran Duran, All She Wants Is
30	39	Rob Base & D.J. E-Z Rock, Get On The
31	25	Pet Shop Boys, Domino Dancing
32	35	Kon-Kan, I Beg Your Pardon
33	26	Erasure, Chains Of Love
34	28	The Escape Club, Wild, Wild West
35	32	Stevie B, Stop The Love
36	33	Whitney Houston, One Moment In Time
37	EX	Will To Power, Fading Away
38	36	L'Trimm, Cars With The Boom
39	EX	Phil Collins, Two Hearts
A40	—	Bobby Brown, Roni
A	—	Corina, Give Me Back My Heart
EX	EX	Tolga, Lovin' Fool
EX	EX	Annie Lennox & Al Green, Put A Little
EX	EX	The Jungle Brothers, I'll House You
EX	EX	Sandee, Notice Me
EX	EX	Erasure, A Little Respect
EX	EX	Boys Club, I Remember Holding You
EX	EX	Milli Vanilli, Girl U Know It's True
EX	EX	Luther Vandross, She Won't Talk

Power 106 FM

Los Angeles — P.D.: Jeff Wyatt

1	5	Paula Abdul, Straight Up
2	3	Bobby Brown, My Prerogative
3	8	Johnny O, Fantasy Girl
4	15	Tone Loc, Wild Thing
5	4	Karyn White, The Way You Love Me
6	27	Sheena Easton, The Lover In Me
7	11	Samantha Fox, I Wanna Have Some Fun
8	1	Will To Power, Baby, I Love Your Way/
9	7	Taylor Dayne, Don't Rush Me
10	2	Sweet Sensation, Never Let You Go
11	21	Eighth Wonder, Cross My Heart
12	28	The Boys, Dial My Heart
13	23	Phil Collins, Two Hearts
14	9	Anita Baker, Giving You The Best That
15	6	Sa-Fire, Boy, I've Been Told
16	16	The Cover Girls, Better Late Than Nev
17	29	New Kids On The Block, You Got It (Th
18	12	Duran Duran, I Don't Want Your Love
19	10	When In Rome, The Promise
20	26	Michael Jackson, Smooth Criminal
21	32	Annie Lennox & Al Green, Put A Little
22	37	Cynthia, Change On Me
23	22	The Jets, Anytime
24	31	Boys Club, I Remember Holding You
25	34	Ale, I Wanna Know
A26	—	Milli Vanilli, Girl U Know It's True
27	18	Pet Shop Boys, Domino Dancing
28	36	Yazz And The Plastic Population, The
29	33	Robert Palmer, Early In The Morning
30	39	Information Society, Walking Away
31	40	Martika, More Than You Know
A32	—	Tiffany, All This Time
A33	—	Bobby Brown, Roni
A34	—	Kon-Kan, I Beg Your Pardon
A35	—	Rick Astley, She Wants To Dance With
36	EX	Chaka Khan, It's My Party
37	EX	Kylie Minogue, It's No Secret
A38	—	Erasure, A Little Respect
39	EX	Marc Almond, Tears Run Rings
40	30	New Kids On The Block, Please Don't G
EX	EX	Robbie Nevil, Back On Holiday

GOLD

Kiss 108 FM

Boston — P.D.: Sunny Joe White

1	1	Bobby Brown, My Prerogative
2	2	Sheena Easton, The Lover In Me
3	3	Karyn White, The Way You Love Me
4	4	Tracy Chapman, Baby Can I Hold You
5	5	Samantha Fox, I Wanna Have Some Fun
6	6	Taylor Dayne, Don't Rush Me
7	7	Phil Collins, Two Hearts
8	8	Annie Lennox & Al Green, Put A Little
9	9	Michael Jackson, Smooth Criminal
10	10	'til Tuesday, (Believed You Were) Luc
11	11	Rick Astley, She Wants To Dance With
12	12	Robbie Nevil, Back On Holiday
13	13	Jermaine Stewart, Don't Talk Dirty
14	14	Rod Stewart, My Heart Can't Tell You
15	15	Bangles, In Your Room
16	16	Eighth Wonder, Cross My Heart
17	17	Maxi Priest, Wild World
18	18	Edie Brickell & New Bohemians, What I
19	19	The Art Of Noise Featuring Tom Jones,
20	20	Steve Winwood, Holding On
21	21	New Kids On The Block, You Got It (Th
22	22	Def Leppard, Armageddon It
23	23	Julia Fordman, Happy Ever After
24	24	Information Society, Walking Away
25	25	Tone Loc, Wild Thing
26	26	Michelle Shocked, Anchorage
27	27	The Boys, Dial My Heart
28	28	U2, Angel Of Harlem
29	29	Basia, New Day For You
30	30	Marc Almond, Tears Run Rings
31	31	The Shooting Party, Safe In The Arms
32	32	Fairground Attraction, Perfect
33	33	Enya, Orinoco Flow
34	34	Bon Jovi, Born To Be My Baby
EX	EX	Boys Club, I Remember Holding You
EX	EX	Fleetwood Mac, As Long As You Follow
EX	EX	Paula Abdul, Straight Up
EX	EX	Toni Childs, Walk And Talk Like Angel
EX	EX	Martika, More Than You Know
EX	EX	Camouflage, The Great Commandment
EX	EX	Erasure, A Little Respect
EX	EX	Duran Duran, All She Wants Is
EX	EX	Kiss, Let's Put The X In Sex
EX	EX	Mike + The Mechanics, Living Years
EX	EX	Ann Wilson And Robin Zander, Surrende
EX	EX	Sir Mix-A-Lot, Posse On Broadway
EX	EX	Pat Benatar, Let's Stay Together

Boston's WZOU-94.5

Boston — P.D.: Tom Jeffries

1	1	Bobby Brown, My Prerogative
2	2	Anita Baker, Giving You The Best That
3	3	Boy Meets Girl, Waiting For A Star To
4	4	Poison, Every Rose Has Its Thorn
5	5	Phil Collins, Two Hearts
6	6	Bangles, In Your Room
7	7	Taylor Dayne, Don't Rush Me
8	8	Jon Astley, Put This Love To The Test
9	9	Tiffany, All This Time
10	10	Maxi Priest, Wild World
11	11	Def Leppard, Armageddon It
12	12	Tracy Chapman, Baby Can I Hold You
13	13	Joan Jett And The Blackhearts, Little
14	14	Boys Club, I Remember Holding You
15	15	New Kids On The Block, You Got It (Th
16	16	Bon Jovi, Born To Be My Baby
17	17	Annie Lennox & Al Green, Put A Little
18	18	Karyn White, The Way You Love Me
19	19	Sheriff, When I'm With You
20	20	Cheap Trick, Ghost Town
21	21	Michael Jackson, Smooth Criminal
22	22	White Lion, When The Children Cry
23	23	Cheryl "Pepsii" Riley, Thanks For My
24	24	Steve Winwood, Holding On
25	25	Rick Astley, She Wants To Dance With
26	26	Robbie Nevil, Back On Holiday
27	27	Fleetwood Mac, As Long As You Follow
28	28	Rod Stewart, My Heart Can't Tell You
29	29	Information Society, Walking Away
30	30	Edie Brickell & New Bohemians, What I
31	31	Samantha Fox, I Wanna Have Some Fun
32	32	Paula Abdul, Straight Up
33	33	U2, Angel Of Harlem
34	34	'til Tuesday, (Believed You Were) Luc
35	35	Michelle Shocked, Anchorage
EX	EX	Sheena Easton, The Lover In Me
EX	EX	Erasure, A Little Respect
EX	EX	Eddie Money, The Love In Your Eyes
EX	EX	Martika, More Than You Know
EX	EX	The Escape Club, Shake For The Sheik
EX	EX	Toni Childs, Walk And Talk Like Angel
EX	EX	Ann Wilson And Robin Zander, Surrende

Power Hits B94 FM

Pittsburgh — P.D.: Bill Cahill

1	2	Bobby Brown, My Prerogative
2	6	Van Halen, Finish What Ya Started
3	9	Bon Jovi, Born To Be My Baby
4	4	Guns N' Roses, Welcome To The Jungle
5	8	Phil Collins, Two Hearts
6	7	Cheap Trick, Ghost Town
7	11	Def Leppard, Armageddon It
8	10	Taylor Dayne, Don't Rush Me
9	15	White Lion, When The Children Cry
10	1	Poison, Every Rose Has Its Thorn
11	14	Steve Winwood, Holding On
12	16	Karyn White, The Way You Love Me
13	13	Anita Baker, Giving You The Best That
14	19	Sheriff, When I'm With You
15	3	Bangles, In Your Room
16	5	Eddie Money, Walk On Water
17	18	Michael Jackson, Smooth Criminal
18	20	Kenny G, Silhouette
19	23	U2, Angel Of Harlem
20	28	Joan Jett And The Blackhearts, Little
21	26	Tiffany, All This Time
22	29	Paula Abdul, Straight Up
23	30	Tone Loc, Wild Thing
24	27	Rick Astley, She Wants To Dance With
25	12	Boy Meets Girl, Waiting For A Star To
26	17	Annie Lennox & Al Green, Put A Little
27	EX	Ann Wilson And Robin Zander, Surrende
28	EX	Edie Brickell & New Bohemians, What I
29	24	Chicago, Look Away
A30	—	Samantha Fox, I Wanna Have Some Fun
A	—	Sam Kinison, Wild Thing
A	—	Rod Stewart, My Heart Can't Tell You
A	—	Sheena Easton, The Lover In Me

Eagle 106 WEGX

Philadelphia — P.D.: Charlie Quinn

1	1	Bobby Brown, My Prerogative
2	2	Anita Baker, Giving You The Best That
3	3	Chicago, Look Away
4	4	Def Leppard, Armageddon It
5	5	Poison, Every Rose Has Its Thorn
6	6	Samantha Fox, I Wanna Have Some Fun
7	7	Guns N' Roses, Welcome To The Jungle
8	8	U2, Desire
9	9	Taylor Dayne, Don't Rush Me
10	10	Phil Collins, Two Hearts
11	11	Tiffany, All This Time
12	12	Bon Jovi, Born To Be My Baby
13	13	Annie Lennox & Al Green, Put A Little
14	14	Michael Jackson, Smooth Criminal
15	15	Steve Winwood, Holding On
16	16	Sheriff, When I'm With You
17	17	Karyn White, The Way You Love Me
18	18	U2, Angel Of Harlem
19	19	Guns N' Roses, Patience
20	20	Bangles, In Your Room
21	21	Kenny G, Silhouette
22	22	White Lion, When The Children Cry
23	23	Information Society, Walking Away
24	24	Rick Astley, She Wants To Dance With
25	25	Robbie Nevil, Back On Holiday
26	26	Tone Loc, Wild Thing
27	27	Sheena Easton, The Lover In Me
28	28	Paula Abdul, Straight Up
29	29	Tommy Conwell/Young Rumblers,
A30	30	Mike + The Mechanics, Living Years
EX	EX	Tracy Chapman, Baby Can I Hold You
EX	EX	Cheap Trick, Ghost Town
EX	EX	The Art Of Noise Featuring Tom Jones,
EX	EX	Boys Club, I Remember Holding You
EX	EX	The Escape Club, Shake For The Sheik
EX	EX	Duran Duran, All She Wants Is
EX	EX	Bobby Brown, Roni
EX	EX	New Kids On The Block, You Got It (Th

Q107

Washington — P.D.: Lorrin Palagi

1	2	Chicago, Look Away
2	3	INXS, Never Tear Us Apart
3	4	Poison, Every Rose Has Its Thorn
4	1	Will To Power, Baby, I Love Your Way/
5	7	Bobby Brown, My Prerogative
6	8	Phil Collins, Two Hearts
7	9	Boy Meets Girl, Waiting For A Star To
8	12	Karyn White, The Way You Love Me
9	11	When In Rome, The Promise
10	13	Taylor Dayne, Don't Rush Me
11	14	Kenny G, Silhouette
12	6	Tracie Spencer, Symptoms Of True Love
13	16	Def Leppard, Armageddon It
14	19	Anita Baker, Giving You The Best That
15	18	Rod Stewart, My Heart Can't Tell You
16	5	Giant Steps, Another Lover
17	20	Samantha Fox, I Wanna Have Some Fun
18	22	Steve Winwood, Holding On
19	21	Annie Lennox & Al Green, Put A Little
20	23	Sheriff, When I'm With You
21	24	Sheena Easton, The Lover In Me
22	25	White Lion, When The Children Cry
23	15	Breathe, How Can I Fall?
24	27	Joan Jett And The Blackhearts, Little
25	28	Information Society, Walking Away
26	26	The Escape Club, Shake For The Sheik
27	30	Tone Loc, Wild Thing
28	31	The Art Of Noise Featuring Tom Jones,
A29	—	Boys Club, I Remember Holding You
A30	—	Bon Jovi, Born To Be My Baby
A31	—	Paula Abdul, Straight Up

WAVA Power 105

Washington — P.D.: Mark St. John

1	2	Bobby Brown, My Prerogative
2	5	Phil Collins, Two Hearts
3	4	Poison, Every Rose Has Its Thorn
4	1	Chicago, Look Away
5	6	Boy Meets Girl, Waiting For A Star To
6	7	Karyn White, The Way You Love Me
7	3	Breathe, How Can I Fall?
8	12	Michael Jackson, Smooth Criminal
9	11	The Boys, Dial My Heart
10	10	Def Leppard, Armageddon It
11	13	When In Rome, The Promise
12	9	Anita Baker, Giving You The Best That
13	15	Tiffany, All This Time
14	16	Taylor Dayne, Don't Rush Me
15	18	Sheena Easton, The Lover In Me
16	8	Kenny G, Silhouette
17	19	Samantha Fox, I Wanna Have Some Fun
18	23	Tone Loc, Wild Thing
19	21	White Lion, When The Children Cry
20	22	Rick Astley, She Wants To Dance With
21	29	Paula Abdul, Straight Up
22	25	Sheriff, When I'm With You
23	14	Rod Stewart, Forever Young
24	26	Steve Winwood, Holding On
25	28	Bon Jovi, Born To Be My Baby
26	27	Annie Lennox & Al Green, Put A Little
27	30	Boys Club, I Remember Holding You
28	EX	New Kids On The Block, You Got It (Th
29	EX	Information Society, Walking Away
A30	—	Bobby Brown, Roni
A	—	Mike + The Mechanics, Living Years

Q105 Tampa Bay

Tampa — O.M.: Mason Dixon

1	2	Bobby Brown, My Prerogative
2	4	Phil Collins, Two Hearts
3	3	Def Leppard, Armageddon It
4	1	Poison, Every Rose Has Its Thorn
5	8	White Lion, When The Children Cry
6	5	Guns N' Roses, Welcome To The Jungle
7	13	Annie Lennox & Al Green, Put A Little
8	6	Boy Meets Girl, Waiting For A Star To
9	12	Taylor Dayne, Don't Rush Me
10	10	Bon Jovi, Born To Be My Baby
11	7	Breathe, How Can I Fall?
12	14	Karyn White, The Way You Love Me
13	17	Rod Stewart, My Heart Can't Tell You
14	9	Will To Power, Baby, I Love Your Way/
15	16	Sheriff, When I'm With You
16	22	Paula Abdul, Straight Up
17	19	Rick Astley, She Wants To Dance With
18	23	Sheena Easton, The Lover In Me
19	21	Anita Baker, Giving You The Best That
20	11	Eddie Money, Walk On Water
21	25	Tone Loc, Wild Thing
22	24	Edie Brickell & New Bohemians, What I
23	EX	Steve Winwood, Holding On
24	EX	New Kids On The Block, You Got It (Th
25	18	Chicago, Look Away
A	—	Ann Wilson And Robin Zander, Surrende
A	—	Eighth Wonder, Cross My Heart

B96 WBBM-FM

Chicago — P.D.: Buddy Scott

1	4	Taylor Dayne, Don't Rush Me
2	1	Bobby Brown, My Prerogative
3	10	Phil Collins, Two Hearts
4	8	Samantha Fox, I Wanna Have Some Fun
5	9	Innercity, Big Fun
6	13	Tone Loc, Wild Thing
7	2	Chicago, Look Away
8	6	Anita Baker, Giving You The Best That
9	7	Karyn White, The Way You Love Me
10	21	Annie Lennox & Al Green, Put A Little
11	12	Michael Jackson, Smooth Criminal
12	3	Will To Power, Baby, I Love Your Way/
13	15	Paula Abdul, Straight Up
14	25	Sheena Easton, The Lover In Me
15	18	New Kids On The Block, You Got It (Th
16	20	The Boys, Dial My Heart
17	19	Steve Winwood, Holding On
18	16	The Art Of Noise Featuring Tom Jones,
19	22	Luther Vandross, She Won't Talk To Me
20	23	Boys Club, I Remember Holding You
21	26	Rick Astley, She Wants To Dance With
22	5	Breathe, How Can I Fall?
23	28	Erasure, A Little Respect
24	29	Duran Duran, All She Wants Is
25	30	Information Society, Walking Away
26	14	The Beach Boys, Kokomo
A27	—	Bobby Brown, Roni
A28	—	Anita Baker, Just Because
A29	—	Marcus Lewis, The Club

Z95.5 WCZY FM Detroit

Detroit — P.D.: Brian Patrick

1	1	Bobby Brown, My Prerogative
2	2	Bangles, In Your Room
3	3	Poison, Every Rose Has Its Thorn
4	4	Kenny G, Silhouette
5	5	Taylor Dayne, Don't Rush Me
6	6	Duran Duran, I Don't Want Your Love
7	7	Anita Baker, Giving You The Best That
8	8	Phil Collins, Two Hearts
9	9	Michael Jackson, Smooth Criminal
10	10	Def Leppard, Armageddon It
11	11	Sheriff, When I'm With You
12	12	Joan Jett And The Blackhearts, Little
13	13	Boy Meets Girl, Waiting For A Star To
14	14	Bon Jovi, Born To Be My Baby
15	15	Boys Club, I Remember Holding You
16	16	Steve Winwood, Holding On
17	17	Annie Lennox & Al Green, Put A Little
18	18	Cheap Trick, Ghost Town
19	19	Samantha Fox, I Wanna Have Some Fun
20	20	White Lion, When The Children Cry
21	21	Paula Abdul, Straight Up
22	22	Cheryl "Pepsii" Riley, Thanks For My
23	23	Karyn White, The Way You Love Me
24	24	New Kids On The Block, You Got It (Th
25	25	Maxi Priest, Wild World
26	26	Rick Astley, She Wants To Dance With
27	27	Robbie Nevil, Back On Holiday
28	28	The Art Of Noise Featuring Tom Jones,
29	29	Tiffany, All This Time
30	30	Tone Loc, Wild Thing
31	31	Information Society, Walking Away
32	32	Basia, New Day For You
33	33	U2, Angel Of Harlem
34	34	Ann Wilson And Robin Zander, Surrende
35	35	Sheena Easton, The Lover In Me
36	36	Duran Duran, All She Wants Is
37	37	Edie Brickell & New Bohemians, What I
38	38	Erasure, A Little Respect
39	39	Mike + The Mechanics, Living Years
40	40	Martika, More Than You Know
EX	EX	Tracy Chapman, Baby Can I Hold You

Power 96 WHYT FM

Detroit — P.D.: Rick Gillette

1	1	Michael Jackson, Smooth Criminal
2	2	The Boys, Dial My Heart
3	3	Bobby Brown, My Prerogative
4	5	Sheena Easton, The Lover In Me
5	6	Samantha Fox, I Wanna Have Some Fun
6	7	Tone Loc, Wild Thing
7	8	Phil Collins, Two Hearts
8	4	Karyn White, The Way You Love Me
9	14	Paula Abdul, Straight Up
10	17	Kenny G, Silhouette
11	16	New Kids On The Block, You Got It (Th
12	18	Sir Mix-A-Lot, Posse On Broadway
13	13	Taylor Dayne, Don't Rush Me
14	19	Luther Vandross, She Won't Talk To Me
15	9	D.J. Jazzy Jeff & The Fresh Prince, G
16	21	Rick Astley, She Wants To Dance With
17	10	Cheryl "Pepsii" Riley, Thanks For My
18	23	Bobby Brown, Roni
19	24	Karyn White, Superwoman
20	25	Information Society, Walking Away
21	EX	Camouflage, The Great Commandment
22	22	Tiffany, All This Time
A23	—	New Edition, Can You Stand The Rain
A24	—	Anita Baker, Just Because
A25	—	Sheriff, When I'm With You
A	—	Duran Duran, All She Wants Is
EX	EX	Annie Lennox & Al Green, Put A Little

WMMS 100.7 FM

Cleveland — P.D.: Jeff McCartney

1	1	Poison, Every Rose Has Its Thorn
2	2	Chicago, Look Away
3	3	Vixen, Edge Of A Broken Heart
4	9	Phil Collins, Two Hearts
5	5	Van Halen, Finish What Ya Started
6	7	Def Leppard, Armageddon It
7	13	White Lion, When The Children Cry
8	4	Eddie Money, Walk On Water
9	6	Cinderella, Don't Know What You Got (
10	10	Bon Jovi, Bad Medicine
11	12	Joan Jett And The Blackhearts, Little
12	17	Steve Winwood, Holding On
13	8	Georgia Satellites, Hippy Hippy Shake
14	14	Rod Stewart, Forever Young
15	19	Bon Jovi, Born To Be My Baby
16	16	Ivan Neville, Not Just Another Girl
17	15	Randy Newman, It's Money That Matters
18	18	Bangles, In Your Room
19	21	Annie Lennox & Al Green, Put A Little
20	23	Sheriff, When I'm With You
21	11	Guns N' Roses, Welcome To The Jungle
22	25	Maxi Priest, Wild World
23	26	Rod Stewart, My Heart Can't Tell You
24	24	Guns N' Roses, Sweet Child O' Mine
25	28	Edie Brickell & New Bohemians, What I
26	22	Joan Jett And The Blackhearts, I Hate
27	29	Ann Wilson And Robin Zander, Surrende
28	30	U2, Angel Of Harlem
A29	—	Mike + The Mechanics, Living Years
30	EX	Fleetwood Mac, As Long As You Follow
A	—	Tommy Conwell/Young Rumblers,
A	—	'til Tuesday, (Believed You Were) Luc
EX	EX	The Escape Club, Shake For The Sheik
EX	EX	Starship, Wild Again (From "Cocktail"
EX	EX	The Pursuit Of Happiness, I'm An Adul

Z95 WYTZ

Chicago — P.D.: Brian Kelly

1	2	Poison, Every Rose Has Its Thorn
2	6	Guns N' Roses, Welcome To The Jungle
3	14	Phil Collins, Two Hearts
4	4	Will To Power, Baby, I Love Your Way/
5	9	Bangles, In Your Room
6	11	Def Leppard, Armageddon It
7	5	Anita Baker, Giving You The Best That
8	15	Matt Bianco, Wap Bam Boogie
9	12	Samantha Fox, I Wanna Have Some Fun
10	28	Michael Jackson, Smooth Criminal
11	22	Taylor Dayne, Don't Rush Me
12	7	Bobby Brown, My Prerogative
13	18	Bon Jovi, Born To Be My Baby
14	21	Sheriff, When I'm With You
15	1	The Beach Boys, Kokomo
16	20	Rick Astley, She Wants To Dance With
17	29	Innercity, Big Fun
18	30	Tone Loc, Wild Thing
19	24	Karyn White, The Way You Love Me
20	26	White Lion, When The Children Cry
21	EX	Steve Winwood, Holding On
22	25	Boys Club, I Remember Holding You
23	3	U2, Desire
24	27	New Kids On The Block, You Got It (Th
A25	—	Annie Lennox & Al Green, Put A Little
26	EX	Joan Jett And The Blackhearts, Little
A27	—	Erasure, A Little Respect
28	EX	Information Society, Walking Away
A29	—	Duran Duran, All She Wants Is
A30	—	Tiffany, All This Time
A	—	Paula Abdul, Straight Up
A	—	Guns N' Roses, Paradise City

all hit 97.1 KEGL The Eagle

Dallas — P.D.: Joel Folger

1	2	Oef Leppard, Armageddon It
2	5	Sheriff, When I'm With You
3	1	Eddie Money, Walk On Water
4	8	Schilling, The Different Story
5	3	Joan Jett And The Blackhearts, Little
6	6	Phil Collins, Two Hearts
7	11	Steve Winwood, Holding On
8	7	Chicago, Look Away
9	9	Boy Meets Girl, Waiting For A Star To
10	13	Fleetwood Mac, As Long As You Follow
A11	—	Tone Loc, Wild Thing
12	15	White Lion, When The Children Cry
13	17	The Timelords, Doctorin' The Tardis
14	19	Bon Jovi, Born To Be My Baby
15	23	Erasure, A Little Respect
16	10	Van Halen, Finish What Ya Started
A17	—	Mike + The Mechanics, Living Years
18	EX	U2, Angel Of Harlem
19	21	Information Society, Walking Away
20	20	When In Rome, The Promise
21	EX	Ratt, Way Cool Jr.
22	22	Robert Palmer, Early In The Morning
A	—	Eddie Money, The Love In Your Eyes
A	—	Camouflage, The Great Commandment
EX	EX	Duran Duran, All She Wants Is
EX	EX	The Escape Club, Shake For The Sheik

Y95

Dallas — P.D.: Buzz Bennett

1	1	Edie Brickell & New Bohemians, What I
2	2	White Lion, When The Children Cry
3	3	Bon Jovi, Bad Medicine
4	4	D.J. Jazzy Jeff & The Fresh Prince, G
5	5	Sheriff, When I'm With You
6	6	Cinderella, Don't Know What You Got (
7	7	The Beach Boys, Kokomo
8	8	Chicago, Look Away
9	9	Def Leppard, Armageddon It
10	10	Eddie Money, Walk On Water
11	11	Def Leppard, Love Bites
12	12	The Escape Club, Wild, Wild West
13	13	Breathe, How Can I Fall?
14	14	Van Halen, Finish What Ya Started
15	15	Steve Winwood, Holding On
16	16	Bon Jovi, Born To Be My Baby
17	17	Kenny G, Silhouette
18	18	Sam Kinison, Wild Thing
19	19	Phil Collins, Two Hearts
20	20	Will To Power, Baby, I Love Your Way/
21	21	Tone Loc, Wild Thing
22	22	Tiffany, All This Time
23	23	U2, Angel Of Harlem
24	24	Michelle Shocked, Anchorage
25	25	Cheap Trick, Ghost Town
EX	EX	Paula Abdul, Straight Up
EX	EX	Ratt, Way Cool Jr.
EX	EX	The Timelords, Doctorin' The Tardis
EX	EX	Rod Stewart, My Heart Can't Tell You
EX	EX	The Pursuit Of Happiness, I'm An Adul
EX	EX	Fairground Attraction, Perfect

93Q KKBQ

Houston — P.D.: Bill Richards

1	6	Sheriff, When I'm With You
2	4	Oef Leppard, Armageddon It
3	9	Erasure, A Little Respect
4	7	Phil Collins, Two Hearts
5	12	Information Society, Walking Away
6	16	Tone Loc, Wild Thing
7	1	Chicago, Look Away
8	11	Bon Jovi, Born To Be My Baby
9	18	Paula Abdul, Straight Up
10	2	Erasure, Sometimes
11	17	Taylor Dayne, Don't Rush Me
12	3	White Lion, When The Children Cry
13	5	Poison, Every Rose Has Its Thorn
14	8	Anita Baker, Giving You The Best That
15	33	Camouflage, The Great Commandment
16	21	Annie Lennox & Al Green, Put A Little
17	24	Boys Club, I Remember Holding You
18	EX	Schilling, The Different Story
19	10	Bangles, In Your Room
20	14	Bobby Brown, My Prerogative
21	26	Joan Jett And The Blackhearts, Little
22	25	Michael Jackson, Smooth Criminal
23	28	Tiffany, All This Time
24	32	U2, Angel Of Harlem
25	36	New Kids On The Block, You Got It (Th
26	31	Karyn White, The Way You Love Me
27	30	Samantha Fox, I Wanna Have Some Fun
28	38	The Boys, Dial My Heart
29	35	The Art Of Noise Featuring Tom Jones,
30	37	Steve Winwood, Holding On
31	39	Rick Astley, She Wants To Dance With
32	EX	Ann Wilson And Robin Zander, Surrende
33	EX	The Escape Club, Shake For The Sheik
34	EX	Milli Vanilli, Girl You Know It's Tru
A35	—	New Order, Fine Time
A36	—	Mike + The Mechanics, Living Years
A	—	Guns N' Roses, Paradise City
A	—	Marc Almond, Tears Run Rings

Power 104 KRBE

Houston

1	1	Bobby Brown, My Prerogative
2	2	Anita Baker, Giving You The Best That
3	3	White Lion, When The Children Cry
4	4	Def Leppard, Armageddon It
5	5	Bangles, In Your Room
6	6	Phil Collins, Two Hearts
7	7	Chicago, Look Away
8	8	Duran Duran, I Don't Want Your Love
9	9	Guns N' Roses, Welcome To The Jungle
10	10	Maxi Priest, Wild World
11	11	Tone Loc, Wild Thing
12	12	Boys Club, I Remember Holding You
13	13	Joan Jett And The Blackhearts, Little
14	14	Tiffany, All This Time
15	15	Taylor Dayne, Don't Rush Me
16	16	Annie Lennox & Al Green, Put A Little
17	17	Bon Jovi, Born To Be My Baby
18	18	Kenny G, Silhouette
19	19	Edie Brickell & New Bohemians, What I
20	20	Cheap Trick, Ghost Town
21	21	Yazz And The Plastic Population, The
22	22	Cheryl "Pepsii" Riley, Thanks For My
23	23	Karyn White, The Way You Love Me
24	24	New Kids On The Block, You Got It (Th
25	25	Michael Jackson, Smooth Criminal
26	26	Samantha Fox, I Wanna Have Some Fun
27	27	Erasure, A Little Respect
28	28	Tracy Chapman, Baby Can I Hold You
29	29	Robbie Nevil, Back On Holiday
30	30	Sheena Easton, The Lover In Me
31	31	Sheriff, When I'm With You
32	32	Information Society, Walking Away
33	33	The Escape Club, Shake For The Sheik
34	34	Camouflage, The Great Commandment
35	35	Duran Duran, All She Wants Is
36	36	Paula Abdul, Straight Up
37	37	Rick Astley, She Wants To Dance With
38	38	The Art Of Noise Featuring Tom Jones,
39	39	U2, Angel Of Harlem
40	40	Rod Stewart, My Heart Can't Tell You
EX	EX	Mike + The Mechanics, Living Years
EX	EX	The Boys, Dial My Heart
EX	EX	Starship, Wild Again (From "Cocktail"
EX	EX	Milli Vanilli, Girl You Know It's Tru
EX	EX	Martika, More Than You Know
EX	EX	Eighth Wonder, Cross My Heart
EX	EX	Denise Lopez And Dan Hartman, The Lov
EX	EX	Basia, New Day For You
EX	EX	Fairground Attraction, Perfect

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KMEL 106 FM

San Francisco — P.D.: Keith Naftaly

1	1	Tone Loc, Wild Thing
2	6	The Boys, Dial My Heart
3	3	New Kids On The Block, You Got It (Th
4	5	Sheena Easton, The Lover In Me
5	9	Bobby Brown, Roni
6	2	Karyn White, The Way You Love Me
7	14	Al B. Sure!, Killing Me Softly
8	4	Kenny G, Silhouette
9	19	Milli Vanilli, Girl U Know It's True
10	11	Information Society, Walking Away
11	24	New Edition, Can You Stand The Rain
12	12	Taylor Dayne, Don't Rush Me
13	7	Samantha Fox, I Wanna Have Some Fun
14	22	Marc Almond, Tears Run Rings
15	23	Sandee, Notice Me
16	20	Kon-Kan, I Beg Your Pardon
17	17	Eighth Wonder, Cross My Heart
18	18	Inner City, Big Fun
19	25	N W A, Something 2 Dance 2
20	EX	Karyn White, Superwoman
21	21	Annie Lennox & Al Green, Put A Little
22	30	Marie Venchora, My Heart Holds The Ke
23	26	Z'Looke, Can You Read My Lips
24	28	Martika, More Than You Know
25	27	Rick Astley, She Wants To Dance With
26	29	Vanessa Williams, Dreamin'
27	EX	Kirby Coleman, Hey Toni
28	EX	Sade, Turn My Back On You
A29	—	Camouflage, The Great Commandment
30	EX	Luther Vandross, She Won't Talk
EX	EX	Paula Abdul, Straight Up
EX	EX	Rob Base & D.J. E-Z Rock, Get On The
EX	EX	Back 2 Back, Perfect Girl
EX	EX	Tommy Page, A Shoulder To Cry On
A	—	Sa-Fire, Thinking Of You
A	—	Dino, 24/7

SILVER

92 PRO FM

Providence — P.D.: Mike Osborne

1	1	Bobby Brown, My Prerogative
2	2	Poison, Every Rose Has Its Thorn
3	3	New Kids On The Block, You Got It (Th
4	4	Phil Collins, Two Hearts
5	5	Joan Jett And The Blackhearts, Little
6	6	Taylor Dayne, Don't Rush Me
7	7	Guns N' Roses, Welcome To The Jungle
8	8	Michael Jackson, Smooth Criminal
9	9	Annie Lennox & Al Green, Put A Little
10	10	Def Leppard, Armageddon It
11	11	Karyn White, The Way You Love Me
12	12	Bangles, In Your Room
13	13	Kenny G, Silhouette
14	14	Tiffany, All This Time
15	15	Bon Jovi, Born To Be My Baby
16	16	Tracy Chapman, Baby Can I Hold You
17	17	Maxi Priest, Wild World
18	18	Ivan Neville, Not Just Another Girl
19	19	Boys Club, I Remember Holding You
20	20	Steve Winwood, Holding On
21	21	Cheap Trick, Ghost Town
22	22	Robbie Nevil, Back On Holiday
23	23	Sheriff, When I'm With You
24	24	Sheena Easton, The Lover In Me
25	25	Samantha Fox, I Wanna Have Some Fun
26	26	Information Society, Walking Away
27	27	Cheryl "Pepsii" Riley, Thanks For My
28	28	White Lion, When The Children Cry
29	29	Edie Brickell & New Bohemians, What I
30	30	Michelle Shocked, Anchorage
31	31	U2, Angel Of Harlem
32	32	The Art Of Noise Featuring Tom Jones,
33	33	Rick Astley, She Wants To Dance With
34	34	Tone Loc, Wild Thing
35	35	Jermaine Stewart, Don't Talk Dirty
EX	EX	'til Tuesday, (Believed You Were) Luc
EX	EX	The Pursuit Of Happiness, I'm An Adul
EX	EX	Mike + The Mechanics, Living Years
EX	EX	Erasure, A Little Respect
EX	EX	Toni Childs, Walk And Talk Like Angel
EX	EX	Fairground Attraction, Perfect
EX	EX	Fleetwood Mac, As Long As You Follow
EX	EX	The Boys, Dial My Heart
EX	EX	Kiss, Let's Put The X In Sex
EX	EX	Paula Abdul, Straight Up
EX	EX	Martika, More Than You Know
EX	EX	Basia, New Day For You
EX	EX	Eighth Wonder, Cross My Heart
EX	EX	Rod Stewart, My Heart Can't Tell You
EX	EX	Duran Duran, All She Wants Is
EX	EX	Kylie Minogue, It's No Secret
EX	EX	Freddie Cannon, Rockin' In My Socks

96 TIC-FM

Hartford — P.D.: Dave Shakes

1	4	Phil Collins, Two Hearts
2	1	Poison, Every Rose Has Its Thorn
3	7	Samantha Fox, I Wanna Have Some Fun
4	6	Def Leppard, Armageddon It
5	2	Bobby Brown, My Prerogative
6	3	Michael Jackson, Smooth Criminal
7	13	Taylor Dayne, Don't Rush Me
8	12	Annie Lennox & Al Green, Put A Little
9	19	Paula Abdul, Straight Up
10	9	Karyn White, The Way You Love Me
11	5	Eddie Money, Walk On Water
12	8	Tracie Spencer, Symptoms Of True Love
13	10	Chicago, Look Away
14	14	Kenny G, Silhouette
15	18	Tiffany, All This Time
16	11	Will To Power, Baby, I Love Your Way/
17	21	Information Society, Walking Away
18	23	Sheena Easton, The Lover In Me
19	24	The Boys, Dial My Heart
20	25	Boys Club, I Remember Holding You
21	27	New Kids On The Block, You Got It (Th
22	15	Duran Duran, I Don't Want Your Love
23	22	Sa-Fire, Boy, I've Been Told
24	26	Steve Winwood, Holding On
25	29	The Escape Club, Shake For The Sheik
26	31	Sheriff, When I'm With You
27	36	Tone Loc, Wild Thing
28	30	Kylie Minogue, It's No Secret
29	32	Rick Astley, She Wants To Dance With
30	35	Edie Brickell & New Bohemians, What I
31	33	Erasure, A Little Respect
32	34	Robbie Nevil, Back On Holiday
33	39	White Lion, When The Children Cry
34	37	Al B. Sure!, Killing Me Softly
35	40	Ann Wilson And Robin Zander, Surrende
36	28	Ivan Neville, Not Just Another Girl
A37	—	Luther Vandross, She Won't Talk To Me
A38	—	Duran Duran, All She Wants Is
A39	—	Eddie Money, The Love In Your Eyes
A40	—	Bobby Brown, Roni
A	—	Breathe, Don't Tell Me Lies

B104 MEANS MUSIC

Baltimore — P.D.: Chuck Morgan

1	6	Poison, Every Rose Has Its Thorn
2	2	Anita Baker, Giving You The Best That
3	9	Bobby Brown, My Prerogative
4	10	Boy Meets Girl, Waiting For A Star To
5	11	When In Rome, The Promise
6	1	Chicago, Look Away
7	18	Def Leppard, Armageddon It
8	15	Phil Collins, Two Hearts
9	13	Michael Jackson, Smooth Criminal
10	12	Bangles, In Your Room
11	19	Taylor Dayne, Don't Rush Me
12	4	Eddie Money, Walk On Water
13	3	Breathe, How Can I Fall?
14	5	Guns N' Roses, Welcome To The Jungle
15	20	Tiffany, All This Time
16	23	The Boys, Dial My Heart
17	21	Joan Jett And The Blackhearts, Little
18	26	Tone Loc, Wild Thing
19	22	Annie Lennox & Al Green, Put A Little
20	24	Bon Jovi, Born To Be My Baby
21	27	Karyn White, The Way You Love Me
22	28	Samantha Fox, I Wanna Have Some Fun
23	29	White Lion, When The Children Cry
24	EX	Sheriff, When I'm With You
25	8	Will To Power, Baby, I Love Your Way/
A26	—	Sheena Easton, The Lover In Me
27	17	Kenny G, Silhouette
28	30	Maxi Priest, Wild World
A29	—	Paula Abdul, Straight Up
A30	—	New Kids On The Block, You Got It (Th

The New F-100 100.7 FM

Miami — P.D.: Steve Perun

1	1	Poison, Every Rose Has Its Thorn
2	2	Chicago, Look Away
3	3	Anita Baker, Giving You The Best That
4	4	Breathe, How Can I Fall?
5	5	Bobby Brown, My Prerogative
6	6	Bobby Rivers, Chimney Song
7	7	Kenny G, Silhouette
8	8	Def Leppard, Armageddon It
9	9	The Escape Club, Wild, Wild West
10	10	Cheryl "Pepsii" Riley, Thanks For My
11	11	Phil Collins, Two Hearts
12	12	Boy Meets Girl, Waiting For A Star To
13	13	Karyn White, The Way You Love Me
14	14	Tone Loc, Wild Thing
15	15	Michael Jackson, Smooth Criminal
16	16	Sir Mix-A-Lot, Rippin
17	17	Guns N' Roses, Welcome To The Jungle
18	18	Siouxsie and The Banshees, Peek-A-Boo
19	19	Bobby Brown, Don't Be Cruel
20	20	Rod Stewart, Forever Young
21	21	Sheriff, When I'm With You
22	22	When In Rome, The Promise
23	23	Al B. Sure!, Killing Me Softly
24	24	Keith Sweat (Duet With Jacci McGhee),
25	25	Taylor Dayne, Don't Rush Me
26	26	The Boys, Dial My Heart
27	27	Phil Collins, Groovy Kind Of Love
28	28	Bon Jovi, Born To Be My Baby
29	29	Tracie Spencer, Symptoms Of True Love
30	30	White Lion, When The Children Cry
EX	EX	Paula Abdul, Straight Up
EX	EX	Rick Astley, She Wants To Dance With

WLOL 99½

Minneapolis — P.D.: Gregg Swedberg

1	2	Boys Club, I Remember Holding You
2	4	Phil Collins, Two Hearts
3	3	Taylor Dayne, Don't Rush Me
4	5	Bangles, In Your Room
5	6	Bobby Brown, My Prerogative
6	9	White Lion, When The Children Cry
7	7	Maxi Priest, Wild World
8	8	Def Leppard, Armageddon It
9	10	Joan Jett And The Blackhearts, Little
10	12	Tiffany, All This Time
11	14	Steve Winwood, Holding On
12	13	Annie Lennox & Al Green, Put A Little
13	1	Poison, Every Rose Has Its Thorn
14	15	Bon Jovi, Born To Be My Baby
15	16	Kenny G, Silhouette
16	11	Chicago, Look Away
17	21	Information Society, Walking Away
18	20	Anita Baker, Giving You The Best That
19	22	Rick Astley, She Wants To Dance With
20	17	Boy Meets Girl, Waiting For A Star To
21	18	Eddie Money, Walk On Water
22	25	Samantha Fox, I Wanna Have Some Fun
23	26	New Kids On The Block, You Got It (Th
24	19	Judson Spence, Yeah, Yeah, Yeah
25	28	Kon Kan, I Beg Your Pardon
26	31	Karyn White, The Way You Love Me
27	30	Michael Jackson, Smooth Criminal
28	33	Sheena Easton, The Lover In Me
29	32	U2, Angel Of Harlem
30	38	Ann Wilson And Robin Zander, Surrende
31	34	Robbie Nevil, Back On Holiday
32	35	Erasure, A Little Respect
33	36	Gaint Step, Into You
34	37	Tone Loc, Wild Thing
35	23	Cheap Trick, Ghost Town
36	EX	Paula Abdul, Straight Up
37	40	Kylie Minogue, It's No Secret
38	EX	Mike + The Mechanics, Living Years
39	EX	The Timelords, Doctorin' The Tardis
40	EX	Breathe, Don't Tell Me Lies
A	—	Bobby Brown, Roni
A	—	Martika, More Than You Know

KUBE 93 FM

Seattle — P.D.: Gary Bryan

1	1	Bobby Brown, My Prerogative
2	2	Poison, Every Rose Has Its Thorn
3	3	Phil Collins, Two Hearts
4	4	Sheriff, When I'm With You
5	11	Annie Lennox & Al Green, Put A Little
6	13	Boys Club, I Remember Holding You
7	8	Taylor Dayne, Don't Rush Me
8	6	Kenny G, Silhouette
9	19	Karyn White, The Way You Love Me
10	20	Bon Jovi, Born To Be My Baby
11	12	Samantha Fox, I Wanna Have Some Fun
12	28	Steve Winwood, Holding On
13	14	The Art Of Noise Featuring Tom Jones,
14	17	Tiffany, All This Time
15	25	Paula Abdul, Straight Up
16	18	Def Leppard, Armageddon It
17	29	Rick Astley, She Wants To Dance With
18	21	Joan Jett And The Blackhearts, Little
19	24	Kylie Minogue, It's No Secret
20	23	Michelle Shocked, Anchorage
21	22	Robbie Nevil, Back On Holiday
22	26	Information Society, Walking Away
23	30	New Kids On The Block, You Got It (Th
24	EX	Ann Wilson And Robin Zander, Surrende
25	EX	White Lion, When The Chiidren Cry
26	EX	Erasure, A Little Respect
27	EX	Edie Brickell & New Bohemians, What I
28	EX	Paul Carreck/Squeeze, Tempted
29	EX	Fairground Attraction, Perfect
30	EX	Sheena Easton, The Lover In Me
A	—	The Boys, Dial My Heart
A	—	Bobby Brown, Roni
A	—	Tone Loc, Wild Thing
A	—	Duran Duran, All She Wants Is
A	—	Boy Meets Girl, Bring Down The Moon
A	—	Breathe, Don't Tell Me Lies
EX	EX	Basia, New Day For You
EX	EX	Huey Lewis & The News, Give Me The Ke
EX	EX	House Of Lords, I Wanna Be Loved

X-100

San Francisco — P.D.: Bill Stairs

1	2	Bobby Brown, My Prerogative
2	3	Will To Power, Baby, I Love Your Way/
3	15	Johnny O, Fantasy Girl
4	16	The Boys, Dial My Heart
5	22	Tone Loc, Wild Thing
6	1	Paula Abdul, Straight Up
7	12	New Kids On The Block, You Got It (Th
8	4	Karyn White, The Way You Love Me
9	11	Taylor Dayne, Don't Rush Me
10	10	Poison, Every Rose Has Its Thorn
11	20	Sheena Easton, The Lover In Me
12	17	Tracie Spencer, Symptoms Of True Love
13	19	Eighth Wonder, Cross My Heart
14	8	Boy Meets Girl, Waiting For A Star To
15	30	Bobby Brown, Roni
16	18	Phil Collins, Two Hearts
17	25	Boys Club, I Remember Holding You
18	14	Giant Steps, Another Lover
19	24	Michael Jackson, Smooth Criminal
20	13	Chicago, Look Away
21	28	Rick Astley, She Wants To Dance With
22	EX	Kon Kan, I Beg Your Pardon
23	27	Information Society, Walking Away
24	29	Samantha Fox, I Wanna Have Some Fun
A25	—	Kirby Coleman, Hey Toni
A26	—	Gina Go-Go, I Can't Face The Fact
A27	—	Milli Vanilli, Girl You Know It's Tru
A28	—	Marc Almond, Tears Run Rings
A29	—	Camouflage, The Great Commandment
A30	—	Sweet Sensation, Sincerely Yours
A	—	Will To Power, Fading Away

Z-93 Atlanta's Hit Radio

Atlanta

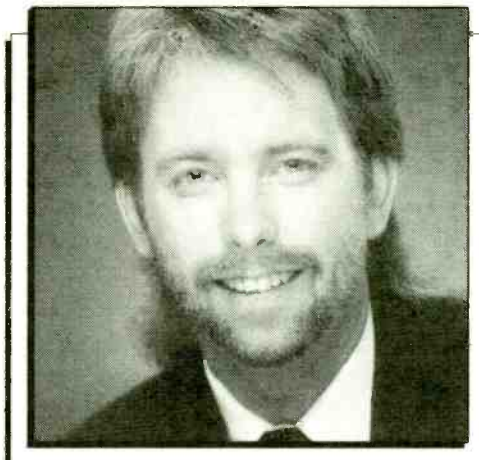
1	1	Tone Loc, Wild Thing
2	2	Anita Baker, Giving You The Best That
3	3	Karyn White, The Way You Love Me
4	4	The Boys, Dial My Heart
5	5	Bobby Brown, My Prerogative
6	6	Karyn White, Superwoman
7	7	Al B. Sure!, Killing Me Softly
8	8	Michael Jackson, Smooth Criminal
9	9	Sir Mix-A-Lot, Posse On Broadway
10	10	Ready For The World, My Girlie
11	11	Paula Abdul, Straight Up
12	12	New Kids On The Block, You Got It (Th
13	13	Phil Collins, Groovy Kind Of Love
14	14	Luther Vandross, Any Love
15	15	Cheryl "Pepsii" Riley, Thanks For My
16	16	Kenny G, Silhouette
17	17	Bobby Brown, Roni
18	18	J.J. Fad, Is It Love
19	19	Breathe, How Can I Fall?
20	20	Sheena Easton, The Lover In Me
21	21	Raze, Break 4 Love
22	22	New Edition, You're Not My Kind Of Gi
23	23	Annie Lennox & Al Green, Put A Little
A	EX	2 Live Crew, Yakety Yak
A	EX	Milli Vanilli, Girl U Know It's True
EX	EX	Taylor Dayne, Don't Rush Me
EX	EX	Phil Collins, Two Hearts

The Fox 99.5 FM

Detroit — P.D.: Chuck Beck

1	1	Guns N' Roses, Knocking On Heaven's D
2	2	Def Leppard, Armageddon It
3	3	White Lion, When The Children Cry
4	4	Chicago, Look Away
5	5	Sam Kinison, Wild Thing
6	6	Bon Jovi, Born To Be My Baby
7	7	Eddie Money, Walk On Water
8	8	Georgia Satellites, Hippy Hippy Shake
9	9	Will To Power, Baby, I Love Your Way/
10	10	Cinderella, Don't Know What You Got (
11	11	Bobby Brown, My Prerogative
12	12	Paula Abdul, Straight Up
13	13	Tone Loc, Wild Thing
14	14	Breathe, How Can I Fall?
15	15	Phil Collins, Groovy Kind Of Love
16	16	Siouxsie and The Banshees, Peek-A-Boo
17	17	Duran Duran, I Don't Want Your Love
18	18	Tiffany, All This Time
19	19	Poison, Every Rose Has Its Thorn
20	20	Ratt, Way Cool Jr.
21	21	The Boys, Dial My Heart
22	22	Phil Collins, Two Hearts
23	23	Bangles, In Your Room
24	24	Van Halen, Finish What Ya Started
25	25	Samantha Fox, I Wanna Have Some Fun
EX	EX	U2, Angel Of Harlem

RADIO



Billboard's PD of the week

Brian Burns
KXXR Kansas City, Mo.

EVEN IN A TOP 40 FORMAT that accepts Def Leppard and Guns N' Roses, KXXR Kansas City, Mo., stands out. Its No. 2 record around Christmas was "No Smoke Without A Fire" by Bad Company. The top request, by a 10-to-1 margin over anything else, was "Close My Eyes Forever" by Lita Ford & Ozzy Osbourne. It plays some modern rock, but PD Brian Burns considers "In Your Room" by the Bangles "too sweet" for his station and has instead gone to the album for "Make A Play For Her Now."

There's a lot of unusual music on KXXR. A recent 45-minute stretch of p.m. drive featured Mike & the Mechanics' "Nobody's Perfect," Boston's "Can'tcha Say/Still In Love," Night Ranger's "Reason To Be," the Scorpions' "Passion Rules The Game," Poison's "Fallen Angel," the Dan Reed Network's "Taming The Wild Nights," the Alarm's "Rescue Me," and the Escape Club's "Shake For The Sheik."

"I have at least 20 records that are working here that ought to be national hits," says Burns. "The problem is that when top 40 is playing groups like Breathe, it's hard to incorporate them into a playlist. With more and more signals, we're all narrowcasting more than ever."

KXXR calls its 4-month-old format "today's rock'n'roll," reflecting the fact that its music mix is 75% current and recurrent. But top 40/album rock hybrids have always been out there, especially at times when top 40 PDs considered their format fragmented. They did during the early '80s, when the ranks included WXKX "96KX" Pittsburgh, WJXQ "Q106" Lansing, Mich., and Kansas City's KZZC "ZZ99." Now there's KEGL Dallas, WROQ Charlotte, N.C., and KXXR. Again the motivation is finding a niche.

'We're not young Republican yuppies'

"Both top 40s, KBEQ and KCPW, were very urban, and the album rocker, KYYS, was very classic-rock oriented," Burns says. "They created a position that never should have existed for me by underserving the market. KBEQ could have been more mass appeal and had a deeper list with more variety, but they wouldn't add records until they were over nationally.

"On the other side, KYYS underserves the 12-to-28-year-old audience, as do most album rock stations today. That format, for all practical purposes, is just male AC in 1988. They would never play longhair bands like Poison, Bon Jovi, Ratt, or anything else with top 10 sales."

Formerly the PD of KFMY Salt Lake City and the top 40/oldies consultant for Drake-Chenault, Burns joined Olympia Broadcasting in November 1987 with plans to launch KXXR by February 1988. When Olympia's acquisition of the station was delayed, Burns and his staff practiced for two months on the about-to-be-sold KHIT San Francisco, but they didn't debut KXXR until July 28.

The short-lived KHIT called itself "the rock gorilla" and, in one of its more unusual image lines, attacked cross-town KMEL by promising that "the gorilla is going to hump the camel." That's the sensibility that KXXR is shooting for. "People have friends from different walks of life. We're not the young Republican yuppie. We're the comedian, the guy who's a little weird and you're not sure about him, but you'll be friends forever.

"This 10-in-a-row mentality is crippling radio; all of a sudden it's the battle of the jukeboxes. PDs don't understand that people will sit through a record they don't like if a station has entertainment value. A 30-year-old woman will listen to Guns N' Roses if she knows that Edie Brickell is coming up in a song or two."

Salt Lake City actually supports its own modern rock station, and a lot of those crossovers made it on to KFMY. In Kansas City, despite his hard-rocking stance, Burns runs a new-music hour from 11 p.m. to midnight and uses the slogan "The station that dares to be different," a liner usually associated with modern rock stations. Do the two constituencies actually overlap?

"Not in L.A. But Kansas City is small enough that you can incorporate an alternative hour in your programming. They may not like it, but it reinforces your image and they'll respect you for having the chutzpah to introduce new things."

Burns plays R.E.M., Dreams So Real, and the Pursuit Of Happiness during regular programming but considers Information Society "too dancey." On the soft side, he looks at a song's "sweetness factor. George Michael is just too sweet. Yet I can find a 'When I'm With You' or 'Believe In Love' by the Scorpions, which work well.

"Kansas City has been the slowest market in the country over the last several years," says Burns. "Now that we've taken this approach, record people are telling us what they've got coming out in the next three months. They're keeping us well schooled on their plans, and that makes it easier for me.

He also says that despite the number of hit records KXXR *isn't* playing, record people "understand what the concept is and what our goals are. If you spend a few days in this environment, you'll have a different opinion of who we are and what we do.

"This radio station is mass appeal in its execution and entertainment value. Our presentation allows us to do contests and use phones and use people to be entertaining. Album rock stations can't do that."

KXXR was up from 6.7-9.6 in the October/November Birch, tying with KBEQ. In the first two fall Arbitrends, it has risen from 2.8-4.1-5.4, and Burns hopes to have a six share for the full book.

"This format wouldn't work in New York," he says. "But I can name 10 markets where I could exploit an album rock and a top 40 because they've been overpositioning their radio stations. There are lots of holes for this type of format with some adjustments."

SEAN ROSS

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ALBUM ROCK TRACKS™

Compiled from national album rock radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	13	**ANGEL OF HARLEM** ISLAND 7-99254/ATLANTIC	U2 6 weeks at No. One
2	4	8	8	**GOT IT MADE** ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
3	3	3	11	**ARMAGEDDON IT** MERCURY 870 692-7/POLYGRAM	DEF LEPPARD
(4)	5	7	13	**WHEN LOVE COMES TO TOWN** ISLAND LP CUT/ATLANTIC	U2
(5)	13	11	9	**LAST NIGHT** WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
6	8	16	10	**THE CRUSH OF LOVE** RELATIVITY LP CUT	JOE SATRIANI
7	2	2	10	**ORANGE CRUSH** WARNER BROS. LP CUT	R.E.M.
(8)	18	21	6	**THE LOVE IN YOUR EYES** COLUMBIA LP CUT	EDDIE MONEY
9	14	17	11	**ONE NIGHT** ATLANTIC LP CUT	BAD COMPANY
10	12	14	11	**IF WE NEVER MEET AGAIN** COLUMBIA 38-08505	T.CONWELL/YOUNG RUMBLERS
11	10	9	14	**WHAT I AM** GEFFEN 7-27696	EDIE BRICKELL & NEW BOHEMIANS
12	7	10	15	**BORN TO BE MY BABY** MERCURY 872 156-7/POLYGRAM	BON JOVI
13	16	15	8	**CHIP AWAY THE STONE** COLUMBIA LP CUT	AEROSMITH
14	9	6	13	**NOT JUST ANOTHER GIRL** POLYDOR 887 814-7/POLYGRAM	IVAN NEVILLE
15	19	20	9	**LITTLE SHEBA** A&M LP CUT	THIRTY EIGHT SPECIAL
16	20	18	10	**EVERY ROSE HAS ITS THORN** ENIGMA 44203/CAPITOL	POISON
17	6	4	12	**SOMETHING SO STRONG** ISLAND 7-99266/ATLANTIC	JIM CAPALDI
18	15	13	11	**LITTLE LIAR** BLACKHEART 4-08095/E.P.A.	JOAN JETT AND THE BLACKHEARTS
(19)	27	28	7	**STAND** WARNER BROS. 7-27688	R.E.M.
(20)	30	33	4	**WHEN THE CHILDREN CRY** ATLANTIC 7-89015	WHITE LION
21	21	19	8	**AS LONG AS YOU FOLLOW** WARNER BROS. 7-27644	FLEETWOOD MAC
22	17	12	12	**COPPERHEAD ROAD** UNI LP CUT/MCA	STEVE EARLE
23	22	22	9	**YOU DON'T MOVE ME** VIRGIN LP CUT	KEITH RICHARDS
24	25	25	9	**WAY COOL JR.** ATLANTIC 7-88985	RATT
25	26	27	9	**I'M SORRY** LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS
26	24	24	7	**COMFORTABLY NUMB** COLUMBIA LP CUT	PINK FLOYD
(27)	28	30	5	**CULT OF PERSONALITY** EPIC LP CUT/E.P.A.	LIVING COLOUR
28	11	5	11	**NOBODY'S PERFECT** ATLANTIC 7-88990	MIKE + THE MECHANICS
29	23	23	10	**I'M AN ADULT NOW** CHRYSALIS 43316	THE PURSUIT OF HAPPINESS
(30)	32	35	8	**ROUGH NIGHT IN JERICHO** ARISTA LP CUT	DREAMS SO REAL
				★★★ FLASHMAKER ★★★	
(31)	NEW▶		1	**MARATHON** MERCURY LP CUT/POLYGRAM	RUSH
32	29	29	7	**PAPER THIN** A&M LP CUT	JOHN HIATT
33	31	31	6	**CABO WABO** WARNER BROS. LP CUT	VAN HALEN
(34)	35	36	5	**MYSTIFY** ATLANTIC LP CUT	INXS
35	33	37	5	**WILD AGAIN** ELEKTRA 7-69349	STARSHIP
(36)	41	48	4	**ACTING THIS WAY** MERCURY LP CUT/POLYGRAM	THE ROBERT CRAY BAND
(37)	46	49	4	**NO QUESTIONS ASKED** WARNER BROS. LP CUT	FLEETWOOD MAC
				★★★ POWER TRACK ★★★	
(38)	50	50	4	**PATIENCE** GEFFEN LP CUT	GUNS N' ROSES
(39)	42	47	4	**WALKING TOWARDS PARADISE** ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
40	34	26	10	**AMERICAN DREAM** ATLANTIC 7-89003	CROSBY, STILLS, NASH & YOUNG
(41)	NEW▶		1	**TWEETER & THE MONKEY MAN** WILBURY LP Cut/WARNER BROS.	TRAVELING WILBURYS
(42)	NEW▶		1	**SURRENDER TO ME** CAPITOL 44288	ANN WILSON AND ROBIN ZANDER
(43)	NEW▶		1	**CALLING AMERICA** RCA LP CUT	TOM COCHRANE & RED RIDER
(44)	NEW▶		1	**CRYIN'** EMI LP CUT	VIXEN
45	44	40	12	**LIKE THE WAY I DO** ISLAND LP CUT/ATLANTIC	MELISSA ETHERIDGE
(46)	NEW▶		1	**SEE THE LIGHT** ARISTA LP CUT	THE JEFF HEALEY BAND
47	40	41	19	**HOLDING ON** VIRGIN 7-99261	STEVE WINWOOD
(48)	NEW▶		1	**REASON TO BE** MCA LP CUT	NIGHT RANGER
49	43	46	5	**I WANNA BE LOVED** RCA 8805	HOUSE OF LORDS
50	37	34	6	**TIME** COLUMBIA LP CUT	PINK FLOYD

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

RADIO

VOX JOX

(Continued from page 10)

to album rock; there were no staff changes.

Transtar Format 41 AC **KAMJ-AM-FM** Phoenix, Ariz., went to the source for a new PD. It hired **David Allen**, Transtar's director of special programming. Allen replaces **Jon Town**, who's now doing middays at local AC **KKLT** ... **Mark Hamlin** transfers from the PD post at AC **WTCB** "B106" Columbia, S.C., to that slot at oldies/AC combo **WRVR-AM-FM** Memphis, Tenn. He'll be replaced by MD/ND **Doug Spets**.

WWAZ Providence, R.I., goes from adult standards to classical. The new PD/morning man is **Bruce Mitchell**. Next door at AC **WWLI**, **Jim O'Brien** joins for afternoons from cross-town **WMYS** ... Oldies **WNDE** Indianapolis moves to n/t under new PD **Jay Butler**. Butler will maintain his MD duties with sister **WFBQ** ... **KZBB** "B98" Fort Smith, Ark., PD **John O'Dea** is the new PD at top 40 **WVMX** Richmond, Va.

BROADCASTING LOST TWO veterans last month. N/T **KMOX** St. Louis PD **Bob Osborne** had been with the station for 20 years. Osborne died of an inflamed pancreas Dec. 23 at age 57. KMOX morning veteran **Bob Hardy** also worked with Osborne in the Air Force and at cross-town **WIL**. He remembers that Osborne "knew about every new recording and new piece of equipment ... He loved the big bands and had the ears to pick out individual players by their style." Osborne's successor is CBS correspondent **Dave Dugan**.

Radio is also mourning veteran **KRTH-AM-FM** Los Angeles air talent **"Brother" John Rydgren**, who died of a heart attack the day after Christmas. An ordained Lutheran minister, Rydgren was one of the first people to use rock music in religious radio programs and was the voice of ABC's proto-album "Love Format" in 1968.

Rydgren had been with KRTH-FM since it went from automation to live jocks in 1977. In 1982, he suffered a stroke while on the air, which left him with a form of dyslexia, forcing him to relearn reading and speaking from the third-grade level. He rejoined KRTH in 1985 for production; in 1986, he became the voice of KRTH-AM's automated oldies format. When the station went live last year, he took over middays.

Both KRTH APD **Irma Molina** and Beasley Broadcasting's **Allen Shaw**, who worked with Rydgren at ABC, praise his positiveness, something Shaw says was unusual during the cultural revolution of the late '60s. Ironically, Beasley is in the process of acquiring KRTH, which would have reunited Rydgren and Shaw. "I saw him in October, right after the sale was announced," Shaw says. "He seemed very positive and happy. His speech had just about come back to the way it used to be, and he felt he was back up to speed. So it was really tragic."

PEOPLE: Four years ago, when **Bobby Brown** left mornings at **KJLH** Los Angeles for acting, writing, and TV sports, few people had heard of the singer with the same name. Brown has to share his name now, but he's back in mornings at urban **WAMO-FM** Pittsburgh, teamed with **Ty Miller**. Brown worked at WAMO in the '70s, as did **Vinnie Brown**, most recently PD of **WQOK** Raleigh, N.C; Vinnie is now in New York doing swing at **WRKS**.

Brad Hanson is promoted from music coordinator to MD at **WMMS** Cleveland ... At AC **KSYY** Denver, former **KMJI** Denver APD/MD **Rick Brady** is named MD ... **WMMR** Philadelphia AMD **Paul Altobell** is now MD at classic rock **WCXR** Washington, D.C.

CBC personality **Stu Jeffries** is the new morning host on top 40 **CKXY** "1040 Kicks" Vancouver, B.C. ... At **KCPW** Kansas City, Mo., morning man **Dick Wilson** gets a weekly show on the USA Cable Network, "Camp Midnight." And in an unusual move, KCPW's new night jock is one of the characters from Wilson's morning show, the **Party Animal**, who replaces **Hollywood Hayes**.

Top 40 **WNCI** Columbus, Ohio, morning team member **Tom Kelly** is out—apparently because of a pre-Christmas incident during which he walked off the air. PD **Dave Robbins** is currently accepting T&Rs for a morning sidekick ... **Joe Ross** is the new midday person at AC **WKJY** Long Island, N.Y.; **Chuck Camlic** returns to adult standards sister **WHLI** for mornings ... **Bob Steele** goes from PD/morning drive at AC **WYRE** Annapolis, Md., to MD/middays at top 40 **WKHI** Ocean City, Md.

THE NATIONAL ASSN. of Broadcasters has made good on its promise to challenge in court the new law passed at the close of the 100th Congress forbidding the Federal Communications Commission from allowing any indecent programming at any hour of the day. The NAB joined 16 other broadcast and public-interest groups Jan. 3 to ask the U.S. Court of Appeals in Washington, D.C., for an expedited review of the order and a stay of the Jan. 27 imposition of the rule.

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

MODERN ROCK TRACKS™

Compiled from Commercial and College Radio Airplay Reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	9	**ORANGE CRUSH** WARNER BROS. LP CUT	R.E.M. 8 weeks at No. One
2	2	2	10	**CHARLOTTE ANNE** ISLAND LP CUT/ATLANTIC	JULIAN COPE
3	3	3	11	**ANGEL OF HARLEM** ISLAND 7-99254/ATLANTIC	U2
4	4	4	6	**FISHERMAN'S BLUES** ENSIGN LP CUT/CHRYSALIS	THE WATERBOYS
5	6	5	13	**THE GREAT COMMANDMENT** ATLANTIC 7-89031	CAMOUFLAGE
6	5	7	16	**THE KILLING JAR** GEFFEN LP CUT	SIOUXSIE AND THE BANSHEES
7	7	8	9	**I'M AN ADULT NOW** CHRYSALIS 43316	THE PURSUIT OF HAPPINESS
8	8	6	6	**STAND** WARNER BROS. 7-27688	R.E.M.
9	9	10	6	**CALL ME BLUE** SIRE LP CUT/REPRISE	A HOUSE
10	10	13	6	**TEARS RUN RINGS** CAPITOL 44240	MARC ALMOND
11	12	16	6	**CRUELLA DEVILLE** A&M LP CUT	THE REPLACEMENTS
12	13	—	2	**FINE TIME** QWEST LP CUT/WARNER BROS.	NEW ORDER
13	11	9	19	**WHAT I AM** GEFFEN 7-27696	EDIE BRICKELL & NEW BOHEMIANS
14	14	12	12	**IN YOUR ROOM** COLUMBIA 38-08090	BANGLES
15	17	17	6	**A LITTLE RESPECT** SIRE 7-27738/REPRISE	ERASURE
16	16	11	9	**WAY BEHIND ME** RCA 8840	THE PRIMITIVES
17	15	21	5	**SWEET JANE** RCA LP CUT	COWBOY JUNKIES
18	19	18	7	**IM NIN'ALU** SIRE LP CUT/WARNER BROS.	OFRA HAZA
19	23	—	3	**CAT-HOUSE** SIRE LP CUT/WARNER BROS.	DANIELLE DAX
20	28	—	2	**ORINOCO FLOW (SAIL AWAY)** GEFFEN 7-27633	ENYA
21	21	14	6	**KISS** CHINA 871 038-7/POLYGRAM	THE ART OF NOISE FEATURING TOM JONES
22	20	20	8	**BE WITH YOU** TVT LP CUT	THE JACK RUBIES
23	24	26	5	**MOONS OF JUPITER** RELATIVITY LP CUT	SCRUFFY THE CAT
24	25	27	13	**I'M SORRY** LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS
25	RE-ENTRY		6	**PERFECT** RCA 8789	FAIRGROUND ATTRACTION
26	RE-ENTRY		8	**WHEN LOVE COMES TO TOWN** ISLAND LP CUT/ATLANTIC	U2
27	26	23	4	**WAS THERE ANYTHING I COULD DO?** CAPITOL LP CUT	THE GO-BETWEENS
28	22	—	2	**GRAIN OF SAND** TVT LP CUT	THE SAINTS
29	18	15	5	**WALKING AWAY** TOMMY BOY 7-27736/REPRISE	INFORMATION SOCIETY
30	27	—	2	**PUNK ROCK GIRL** FEVER LP CUT/ENIGMA	THE DEAD MILKMEN

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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Too Much Heaven,** Bee Gees, RSO
2. **Le Freak,** Chic, ATLANTIC
3. **My Life,** Billy Joel, COLUMBIA
4. **You Don't Bring Me Flowers,** Barbra Streisand & Neil Diamond, COLUMBIA
5. **Hold The Line,** Toto, COLUMBIA
6. **Sharing The Night Together,** Dr. Hook, CAPITOL
7. **Y.M.C.A.,** Village People, CASABLANCA
8. **Ooh Baby Baby,** Linda Ronstadt, ASYLUM
9. **Our Love, Don't Throw It Away,** Andy Gibb, RSO
10. **Promises,** Eric Clapton, RSO

TOP SINGLES—20 Years Ago

1. **I Heard It Through The Grapevine,** Marvin Gaye, TAMLA
2. **I'm Gonna Make You Love Me,** Diana Ross & the Supremes & Temptations, MOTOWN
3. **Wichita Lineman,** Glen Campbell, CAPITOL
4. **Soulful Strut,** Young-Holt Unlimited, BRUNSWICK
5. **Hooked On A Feeling,** B.J. Thomas, SCEPTER
6. **Cloud Nine,** Temptations, GORDY
7. **For Once In My Life,** Stevie Wonder, TAMLA
8. **Crimson & Clover,** Tommy James & the Shondells, ROULETTE
9. **Love Child,** Diana Ross & the Supremes, MOTOWN
10. **I Love How You Love Me,** Bobby Vinton, EPIC

TOP ALBUMS—10 Years Ago

1. **Greatest Hits Vol. II,** Barbra Streisand, COLUMBIA
2. **A Wild And Crazy Guy,** Steve Martin, WARNER BROS.
3. **52nd Street,** Billy Joel, COLUMBIA
4. **C'est Chic,** Chic, ATLANTIC
5. **Briefcase Full Of Blues,** Blues Brothers, ATLANTIC
6. **Jazz,** Queen, ELEKTRA
7. **Best Of,** Earth, Wind & Fire, COLUMBIA
8. **Backless,** Eric Clapton, RSO
9. **You Don't Bring Me Flowers,** Neil Diamond, COLUMBIA
10. **Grease,** Soundtrack, RSO

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **Lady Lay Down,** John Conlee, ABC
2. **I Really Got The Feeling/Baby I'm Burning,** Dolly Parton, RCA
3. **Your Love Had Taken Me That High,** Conway Twitty, MCA
4. **Why Have You Left The One You Left Me For,** Crystal Gayle, UNITED ARTISTS
5. **Tulsa Time,** Don Williams, ABC
6. **The Official Historian On Shirley-Jean Berrell,** Statler Brothers, MERCURY
7. **I've Done Enough Dyin' Today,** Larry Gatlin, MONUMENT
8. **Every Which Way But Loose,** Eddie Rabbitt, ELEKTRA
9. **Do You Ever Fool Around,** Joe Stampley, EPIC
10. **Texas (When I Die),** Tanya Tucker, MCA

SOUL SINGLES—10 Years Ago

1. **September,** Earth, Wind & Fire, COLUMBIA
2. **Got To Be Real,** Cheryl Lynn, COLUMBIA
3. **Get Down,** Gene Chandler, 20TH CENTURY
4. **Le Freak,** Chic, ATLANTIC
5. **I'm So Into You,** Peabo Bryson, CAPITOL
6. **What You Won't Do For Love,** Bobby Caldwell, CLOUDS
7. **I Don't Know If It's Right,** Evelyn "Champagne" King, RCA
8. **Long Stroke,** ADC Band, COTILLION
9. **Aqua Boogie,** Parliament, CASABLANCA
10. **Love Don't Live Here Anymore,** Rose Royce, WHITFIELD

More Syndicated DJs To Get TV Slots

NETWORKS AND SYNDICATION

by Peter Ludwig

NEW YORK The gap between radio and television syndication will close even further this August when Scott Shannon becomes the host of "Smash Hits." The new weekly half-hour video countdown will give WHTZ "Z100" New York's PD/morning man a media profile similar to that already enjoyed by Casey Kasem, Shadoe Stevens, and Dick Clark, all of whom will have weekly radio syndications on the air as well as some type of weekly TV exposure.

KKDA-FM Dallas/WGCI-FM Chicago "flyjock" Tom Joyner and WKYS Washington, D.C., PD Donnie Simpson may join those ranks soon. Simpson already hosts Black Entertainment Television's "Video Soul" and is rumored to be negotiating a new syndicated urban radio countdown program. Joyner, meanwhile, is close to a TV deal with Cutler Productions and Norman Lear.

Shannon and industry veteran Dana Miller share executive-producer credits for "Smash Hits." Miller has managed a number of pop acts and is currently the executive producer for radio syndicator James Paul Brown Productions. The pair had been working on the project from a number of different angles for more than a year when they finally decided to update the standard countdown idea.

Besides counting down the top 10 videos, Shannon will feature a "Gold Clip" and an in-studio artist interview each week. Miller says: "We put him in a hi-tech set that's as much a spaceship as a control room. We have Scott as the bridge between videos in an intimate setting."

Miller and Shannon plan to make extensive use of the new video and computer graphics at Post Perfect in New York. "It's very important to make it look right," says Miller, "because if an artist has spent $250,000 on their video, the rest of the show better look as good." Miller says the production would move to Los Angeles, however, if Shannon ends up on the West Coast, as has been frequently rumored.

Each week's top 10 will be determined by playlists from key top 40 stations and viewer votes from a nationwide 800 line; a number of promotional campaigns will utilize the phone lines. Miller says, "There's a niche out there going back to the Ted Mack Amateur Hour. There has always been music on television. We simply want to do the '90s version and we think Scott's the perfect host for this."

Meanwhile, Shadoe Stevens' two-hour movie-of-the-week goes into production in February for a May air date. Fred Silverman, former president of NBC Television and former programming head of all three TV networks at one time or another, is producing. If the show does well in the ratings, a Silverman-produced Stevens sitcom can be expected in the fall.

And Cutler Productions is close to inking a deal to produce a music/comedy/variety show with Tom Joyner, currently the host of Cutler/CBS RadioRadio's "On The Move," according to a source close to the production. Company president Ron Cutler is said to be negotiating with Norman Lear's Act III to shoot the pilot early this spring for what would most likely be a half-hour weekly show.

Cutler has indicated often in recent interviews that he wants his firm to become a full-line production company. In a December interview, he said, "Right now television needs fresh ideas and independent radio syndicators have an opportunity to show their creativity and innovation. Crossover into TV is a natural for us and probably for some of the other syndicators as well."

There has been a marked move on the part of radio syndicators to increase their involvement with television in the past two years. MJI Broadcasting is simulcasting a number of Cinemax cable music specials annually and Radio Today Entertainment has a number of projects in development with LBS Communications. Westwood One is rumored to be readying TV versions of some of its radio offerings, but calls to discuss the subject were not returned.

DIR Broadcasting is the television veteran among radio syndicators. The company has been increasingly involved with TV production through its ongoing production deals with HBO cable. DIR recently produced the television portion of the Amnesty International broadcasts for HBO, which included Bruce Springsteen's live TV debut.

DIR president Bob Meyrowitz says, "We have worked a long time at finding out what rock artists need from the media and I don't think television has that skill. Rock'n'roll doesn't mean anything to TV. You could sell 10 million records and still be meaningless to television.

"That's where the independent syndicators come in. DIR has produced a lot of television and worked with hundreds of rock acts during our 15 years with the 'Biscuit.' You hone your ability to work with artists. To me, Keith Richards is a giant star and an artist of great importance. We can present him that way.

"TV is splintering now like radio did 30 years ago. Narrowcasting is becoming increasingly important for TV and we can produce the television that reaches a specfic rock'n'roll demographic." DIR derived 25% of its 1988 revenue from television production, according to Meyrowitz, who says he expects that figure to increase over the next few years.

CALENDAR

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

Jan. 1-31, **Mike & the Mechanics/Mike Rutherford**, Rock Stars Monthly Special, Radio Today Entertainment, two hours.

Jan. 13-15, **Hall Of Fame Special**, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Jan. 13-15, **Roberta Flack**, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Jan. 13-15, **Guns N' Roses**, Metalshop, MJI Broadcasting, one hour.

Jan. 13-15, **Martin Luther King Jr. Birthday Special**, Star Beat, MJI Broadcasting, one hour.

Jan. 13-15, **Michael Jackson/Art Of Noise/Arnold Schwarzenegger**, Party America, Cutler Productions, two hours.

Jan. 13-15, The **Belushi Brothers**, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.

Jan. 14-15, **Roberta Flack/Freddie Jackson-/Rob Base & D.J. E-Z Rock**, RadioScope, Lee Bailey Communications, one hour.

Jan. 15, **Stevie Ray Vaughn**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Jan. 15, **.38 Special/Mike & the Mechanics/Pink Floyd**, Powercuts, Global Satellite Network, two hours.

Jan. 15, **Michael Martin Murphey**, Nashville Live, Emerald Entertainment Group, 90 minutes.

Jan. 16, **.38 Special**, Rockline, Global Satellite Network, 90 minutes.

Jan. 16-22, **Tony Williams**, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Jan. 16-22, **Bad Company**, Legends Of Rock, Westwood One Radio Networks, one hour.

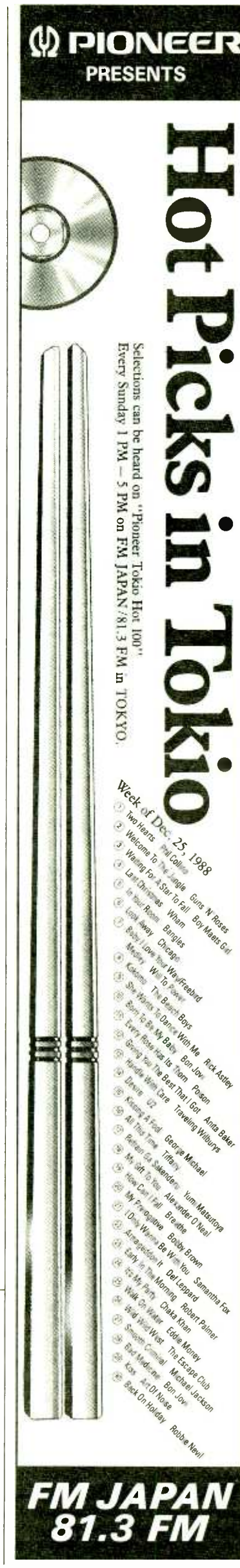
Jan. 16-22, **Moody Blues/Yes**, Classic Cuts, MJI Broadcasting, one hour.

Jan. 16-22, **Crosby, Stills, Nash & Young**, Rock Today, MJI Broadcasting, one hour.

Jan. 16-22, **Sawyer Brown**, Country Today, MJI Broadcasting, one hour.

Jan. 16-22, **Bon Jovi**, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Jan. 16-22, **The Lost Lennon Tapes**, Westwood One Radio Networks Special Series, one hour.



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Will Gipsy Kings' Reign Reach U.S.?

Guitar Sextet's 'Bamboleo' Hits It Big

BY CARLOS AGUDELO

NEW YORK The Gipsy Kings, composed of six guitarists, have all but stormed Europe with their fast-paced flamenco "gypsy-rock" music and are very rapidly doing the same in the U.S. The group's first domestic release, "The Gipsy Kings," was issued here by Elektra in November and was followed by a brief sellout national tour.

How does it feel to be the hottest act in town? "Well, in the morning you get up and you still wear only one pair of shoes," says Jahloul "Chico" Bouchikhi, spokesman for the group. "We have had our bad times and good times and we are not crazy about it," he adds. The important thing, Bouchikhi stresses, is the recognition gypsy music is achieving throughout the world.

"We are opening a way that has not been opened yet for others to come," he says.

Besides Bouchikhi, the Kings are composed of the Baliardo brothers—Maurice "Diego," Jacques "Max," and Tonino Baliardo—plus the Reyes brothers, Andre and Nicolas, sons of Jose Reyes, a giant of flamenco singing. They have been playing together for 15 years and some of them still live and travel in gypsy caravans throughout Europe.

So far the Kings have recorded three albums, each one another step in the universalization of their music. "Our music is not an adaptation of flamenco, it's an evolution," says Bouchikhi. As gypsies, "we have influences from all over the world. We use to say that our right hand is gypsy and the left is the rest of the world," he says.

These influences have produced such songs as "Bamboleo," a tune whose first words come from a Venezuelan-Colombian song. Since the group composed the song, "Bamboleo" has been covered in at least 14 different versions, including a salsa by Celia Cruz and a merengue by Dominican Sergio Vargas. "Bamboleo" and "Djobi Djoba" are among the best-known songs in Europe right now, placing the group at No. 1 on many European countries.

On stage the Gipsy Kings are six guitars in line under the melodic guidance of Tonino Baliardo, a virtuoso player who, in the words of Bouchikhi, provides the group's magic. Nicolas Reyes, the group's leading voice, provides the main thrust for the many passionate tunes, which he sings in a mixture of Spanish, Catalan, and Provençal. The group's compositions and adaptations are a collective effort, with Tonino Baliardo providing the basic musical imput and Nicolas Reyes most of the lyrics. The group is backed by a bass player, a drummer, a synthesizer/keyboard player, and a percussionist.

According to Bouchikhi, the group will tour extensively in Europe and East Asia and possibly in Latin America this year. "For us, the best gift we got is to have all of our concerts sold out," Bouchikhi says.

Vexing Vixens. EMI act Vixen makes it New York debut at the Bottom Line. Flanking lead singer Janet Gardner are bassist Share Pederson, left, and guitarist Jan Kuehnemund. (Photo: Chuck Pulin)

Healing Hands. Arista guitar wiz Jeff Healey shows off his incredible playing style during his New York show at the Botton Line. The performance was broadcast live over WNEW-FM. (Photo: Chuck Pulin)

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Critics' Faves Seek Commercial Hit With 1st Capitol Album

Go-Betweens Aim To Strike Public Chord

BY DAVE DiMARTINO

LOS ANGELES At the end of the day, what do good reviews really mean? In the case of Australia's the Go-Betweens, whose debut Capitol album, "16 Lovers Lane," came 10 years into their career, they have in one sense meant everything.

"Put it this way," says Grant McLennan, guitarist, vocalist, and group co-founder. "If we hadn't sold a whole lot of records up to this point *and* we hadn't had a good critical reception, then the band wouldn't be together. Because no record company would have given us a new deal. And record companies over the world have been giving us deals because of our critical acclaim—not because we sell records."

Ideally, the group's track record with the public will change with "16 Lovers Lane." Like the group's other albums, "16 Lovers Lane" has won critical praise since its release in November. But in many ways it is also the band's most commercial album to date.

Helping matters is the group's new tie to Capitol, which in the latter half of 1988 demonstrated a strong commitment to alternative music, backing such bands as the Cocteau Twins, Lloyd Cole & the Commotions, Marc Almond, Richard Thompson, and Skinny Puppy. The label promises releases soon by Martin Stephenson & the Daintees and Pink Floyd founder Syd Barrett, among others.

"It *is* good timing," McLennan says, "because you can feel that the record company is changing, and they're going to be quite hungry in a way to break these new acts. We're not new, and neither are the Cocteau Twins, but we are to the American market. The label is going to try to sell those records, so it means they're going to get behind them."

In fact, the Go-Betweens have had three previous U.S. albums: "Metal And Shells," a compilation of material from their second and third albums, released on PVC, and 1986's "Liberty Belle And The Black Diamond Express" and "Tallulah," both out here on Beggars Banquet/RCA.

The band has done a lot of moving—and not just from one label to another. McLennan co-founded the group in 1977 with singer/guitarist Robert Forster at Brisbane Univ. After that, the Go-Betweens relocated first to Melbourne, Australia, then to London, where they were headquartered until December 1986, and then back to Australia, where they are now based once again.

McLennan thinks their return Down Under had a great effect on the songs on "16 Lovers Lane."

"I had a vision for this record," he says. "It was, in some way, just sitting down with acoustic guitars in sunlight, writing songs, and then making a record. It was as simple as that. And I get that vibe from the record, a summer feeling.

"It was 10 years since Robert and I had started the band, and we had moved to Australia, where we began. And it was a spiritual thing: Robert and I felt we wanted to get back together and try to touch on some of the things that first brought us together—just that period of what it was like when we were first working together. It's been 10 years, and I don't know what's ahead."

In those 10 years, the band has made several personnel changes. Drummer Lindy Morrison has been a constant since 1980; Amanda Brown, who plays violin, oboe, and guitar and sings backing vocals, came aboard for 1987's "Tallulah"; and new bassist John Wilsteed has replaced McLennan and Forster's old Brisbane friend Robert Vickers, who decided to leave the Go-Betweens to move to New York.

While in the U.S. in late '87, McLennan, Forster, and Brown played acoustic trio sets in L.A. and New York as a preview of a full-fledged band tour of the U.S. slated to start early this year. With that exposure, the Go-Betweens may soon escape the familiar plight of being loved by the critics and unheard by the masses.

TALENT IN ACTION

WARREN ZEVON
Stone Pony, Asbury Park, N.J.

WARREN ZEVON arrived here Dec. 2 with his Sic 'Em Dogs On Me tour, a between-albums interlude teaming the former Excitable Boy with ex-Eagle Timothy B. Schmit on bass and Linda Ronstadt sideman Dan Dugmore on guitar.

A particular highlight of the jam-packed show was the rocking parody "Working In The Factory," a cut that was greeted as warmly as a Bruce Springsteen song is here in Boss country.

Terming the trio's output "heavy metal folk music," Zevon incorporated blues harp, banjo, pedal steel guitar, and piano into the weave, all of it melting seamlessly into his songs without appreciably changing their character.

It was a sort of greatest-hits-that-never-were evening for Zevon, as he plumbed his catalog while offering just snippets of "Sentimental Hygiene," last year's Virgin Records release. He also presented one song that will appear on the forthcoming "Transverse City" album, a midtempo rocker that may be called "User-Friendly," although Zevon didn't announce the name.

Other highlights included two evocative versions of Zevon songs that have been covered by Ronstadt, "Hasten Down The Wind" and "Poor Poor Pitiful Me," which left the listener wondering whether a greatest-hits package might push Zevon's sales skyward.

(Continued on page 20)

Island's Julian Cope: He's An Acquired Taste

BY JIM BESSMAN

NEW YORK "There is a generic Julian Cope song," says the enigmatic Island Records artist. "Kind of a lilting, eccentric oboe melody with lyrics which everybody thinks are obscure but I don't."

This sort of generalization may have spurred the English vocalist to cover the Vogues' 1966 hit "Five O'Clock World," set to be released shortly as the second single from his latest album, "My Nation Underground," following "Charlotte Ann," an eerie comment on artistic quackery.

Says Gayle Miller, Island director of alternative marketing, "'Charlotte Ann' is doing very well at alternative radio and bringing Julian back into the spotlight [after his 1987 album, 'St. Julian,' and hit single 'World Shut Your Mouth']. But it's a haunting song, which doesn't catch well unless you're already into him.

"A cover like 'Five O'Clock World' enables those who aren't to not feel so threatened by his artistry," Miller adds. "And by releasing it after 'Charlotte Ann,' we haven't alienated the fans who have loyally supported his work so far, who have granted him artistic freedom rather than pigeonholing him into being 'St. Julian.'"

Cope feels that besides being a "beautiful song," his forthcoming cover single presents an ironically positive view regarding the rat race of modern human existence.

"A lot of people bullshit themselves about it, but everybody has a routine in trying to bring order to a completely chaotic life," he says. "I don't especially want the 9-to-5 life, but since I have to do it, at least I have my weekends and my woman and my dream."

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ARTIST DEVELOPMENTS

DEPECHE MOVIE

U2's "Rattle And Hum" was not the inspiration for **Depeche Mode's** first feature film, "Depeche Mode 101," according to the band's synthesizer player, **Andrew Fletcher**. Set for a spring release, the Depeche movie is a chronicle of the band's 1988 tour, and it will be accompanied by a live soundtrack album.

"When we decided to make our film, we didn't know about U2's plans," Fletcher says. "We were worried we might be compared to theirs, but that's a big-budget thing; ours is an independent."

The film was shot during the band's 1988 Music For The Masses tour, a 101-date journey that culminated with a sold-out show at the Rose Bowl in Pasadena, Calif.

Directing "101" was **D.A. Pennebaker**, who previously shot **Bob Dylan's** "Don't Look Back" and "Monterey Pop." The film features 15 songs culled from the concerts and a running subplot involving the adventures of a busload of fans following the band along the road.

Non-Depeche Mode fans may be surprised by the film's humor, something not normally associated with the band.

"The film is very humorous," says Fletcher. "We haven't got that reputation because we do take our music seriously. But our fans can see the humor in some of the lyrics. We just hope this film will bring our music across."

PERFECT ATTRACTION

No one was more surprised than the members of RCA act **Fairground Attraction** when they scored a left-field U.K. No. 1 hit last summer with their debut RCA single, "Perfect," says guitarist-/songwriter **Mark Nevin**.

"We were looking at each other in disbelief," says Nevin. "We thought we'd get an independent-label deal and there would be a small audience for what we did."

"Perfect," the first U.S. release from Fairgound Attraction's highly acclaimed debut album, "The First Of A Million Kisses," cracked the Hot 100 Singles chart toward the end of last year.

Consisting of Nevin, vocalist **Eddi Reader**, guitarist **Simon Edwards**, and drummer **Roy Dodds**, Fairground Attraction was formed in the early '80s after Reader, an acquaintance of Nevin's, rang him up and asked him to write some songs for her. After playing in cafés and on the streets in London, the two hooked up with Edwards and Dodds to complete the lineup.

Record company bidding followed, and the band signed with RCA. "Perfect" became an international hit, and the follow-up, "Find My Love," also cracked the top 10. In this age of **Stock-Aitken-Waterman** dance/pop U.K. chart domination, Nevin believes Fairground Attraction has prospered because "we are exactly the opposite of that. People are looking for real records to buy."

The band is scheduled to play 12 U.S. dates later this month. Meanwhile, the video for "Perfect" is receiving airplay on VH-1.

HEYWARD'S RETURN

During the early '80s, the term "haircut band" came to represent any number of well-combed but generically faceless U.K. synthpop groups. And while it may not have wholly applied to **Haircut 100**, Reprise Records is conscious of the need to distinguish **Nick Heyward** from his former group.

"We're trying to break Nick out of the old mold of Haircut 100 and get him out there with his own identity as a songwriter," says **Linda Baker**, national singles promotion rep for the Warner Bros. label, which has released Heyward's new album, "I Love You Avenue."

"It's more of an adult record," Baker says of the U.K. singer-/songwriter's latest album. "His songwriting has matured in lyric content, style, and arrangement. People at radio are getting [the first single] 'You're My Everything' on the first listen and aren't labeling him 'the lead singer of Haircut 100' but are recognizing his solo ability."

Heyward has released two solo albums since Haircut 100's heyday, but only 1983's "North Of A Miracle" came out in the U.S. (through Arista).

"Warner Bros. said, 'If you give us a 'North Of A Miracle,' that's great with us,' " says Heyward.

"I never succumbed that much to modern techniques and sequencing," he adds, positioning himself within the technopop/haircut context. "I'm still playing guitar and using strings and acoustic piano, and I'm still listening to the **Beatles'** 'Revolver.' And people forget that Haircut 100 was also a live band. When we came over we had a brass section and Latin American percussion mixed in with 'Revolver'-type songs."

VICTORY RIDE

Tom Cochrane & Red Rider want to leave their cult status behind with "Victory Day," their debut for RCA after six Capitol albums.

The reason for the label switch, according to Cochrane, is the relatively low profile Red Rider has had in the U.S. despite platinum Canadian albums and the worldwide album rock hit "Lunatic Fringe" in the early '80s.

"We are a cult band," Cochrane says. "It's a very odd place in time because we have a following, but it's limited to certain pockets of support. In most markets we have to play a club."

As part of its plan, the band has moved Cochrane's name to the fore. "It gives someone to relate the songs to," he says. "We've been doing more promo with BMG, basically a lot of radio. But we haven't been divorcing ourselves from 'White Hot' or 'Lunatic Fringe.' We're very proud of that legacy."

Tour plans are up in the air while "Victory Day" heats up, but the band is anxious to hit the road, Cochrane says.

Artist Developments was reported by Bruce Haring, Stuart Meyer, Jim Bessman, and Moira McCormick.

TALENT IN ACTION

(Continued from page 18)

Powering the double encore was, predictably, "Lawyers, Guns, And Money" and "Werewolves Of London," although Zevon did add a straight version of Tom Jones' "What's New, Pussycat?," much to Schmit's seeming annoyance.

BRUCE HARING

JANE'S ADDICTION

The Cat Club, New York

WORD IS DEFINITELY OUT on Jane's Addiction. The controversial Los Angeles band, which showcased at the World during the CMJ Music Marathon in October, sold out this Dec. 14 booking in an instant. The latest show only reinforced the impression that the group is staking out a place for itself; it is not merely "the next Guns N' Roses," as one CMJ radio panelist opined.

Though there is some overlap with the big Gunners in terms of aggressive attitude and attack, Jane's Addiction takes a more "psycho-delic" approach live.

The band's distinctive hard-edged, open-ended material was shaped by guitarist David Navarro, who drifted between raga-like minimalism and blazing metallic fretwork. For his part, dreadlocked vocalist Perry Farrell seemed entranced at the mike stand; he only moved to hurl full drinks into the crowd. (A severely sprained ankle curtailed any desire he may have had to stroll over and wet-kiss Navarro, as he did at the World.)

As a new act, Jane's Addiction might be criticized for starting off with three songs not found on its debut Warner Bros. album as well as for showing complete disregard for pacing and for staying on too long. But then again, the audience seemed totally enthralled, even when Farrell followed the original "Pigs In Zen" with a dynamite cover of the Doors' "L.A. Woman."

Ultimately demonstrating his hold on the fans, Farrell "hypnotized" one easy mark into climbing on stage and turning over his James Dean T-shirt to the bare-chested lead singer, who stalked off to end the set.

JIM BESSMAN

Marie Osmond wins R. Acuff Community Service Award for '88 . . . see page 28

AB BOXSCORE TOP CONCERT GROSSES

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Oakland Coliseum Oakland, Calif.	Dec. 28-29, 31	$993,264 $30/$18.50	45,456 sellout	Bill Graham Presents
NEIL DIAMOND	Miami Arena Miami	Dec. 18-20	$686,895 $18.50	37,129 sellout	Cellar Door Prods.
KENNY ROGERS THE FORESTER SISTERS	Fox Theatre Atlanta, Ga.	Dec. 15-18	$508,284 $27.50/$20.50	19,071 28,068	North American Tours in-house
KENNY ROGERS THE FORESTER SISTERS	Fox Theatre Detroit, Mich.	Dec. 20-23	$489,880 $22.50	18,317 sellout	Brass Ring Prods.
KENNY ROGERS/DOLLY PARTON	Tacoma Dome Tacoma, Wash.	Dec. 31	$374,351 $30/$18.50	19,794 24,250	North American Tours
THE D'JAYS/THE WHISPERS	Fox Theatre Detroit, Mich.	Dec. 27, 30	$314,725 $25	12,589 sellout	Brass Ring Prods.
MANNHEIM STEAMROLLER	Orpheum Performing Arts Theatre Omaha, Neb.	Dec. 26-31	$294,210 $17.50/$15.50/ $13.50	19,215 sellout	Publicom
THIRD ANNUAL WHIPLASH BASH: TED NUGENT BLACKFOOT	Cobo Arena Detroit, Mich.	Dec. 31	$271,772 $22.75	12,191 sellout	Brass Ring Prods.
THE MOVE SOMETHING TOUR: TWO LIVE CREW, PUBLIC ENEMY BIZ MARKIE, EMPO ICE-T, TOUGH CREW MC SHY D, LAJUAN LOVE CLAY-D, K.J. AN DA FELLAS	Miami Baseball Stadium Miami	Dec. 26	$270,128 $17.50/$15.75	17,151 20,000	Rockville Prods.
KENNY G	Fox Theatre Detroit, Mich.	Dec. 31	$222,398 $25/$22.50	9,364 sellout	Brass Ring Prods.
OZZY OSBOURNE ANTHRAX	Arizona Veterans Memorial Coliseum & State Fairgrounds Phoenix, Ariz.	Dec. 27	$204,195 $18.50/$17.50	11,833 14,000	Evening Star Prods.
KEITH SWEAT KARYN WHITE	Fox Theatre Atlanta, Ga.	Dec. 31	$203,229 $23.75	8,557 9,356 sellout	Turning Point Prods.
LARGEST DANCE IN TEXAS: RESTLESS HEART HIGHWAY 101 TANYA TUCKER SHENANDOAH STEVE WARINER, CANYON	Reunion Arena Dallas	Dec. 31	$183,068 $27.50	6,657 9,000	Genesis Prods.
ANDY WILLIAMS CHRISTMAS SHOW	Valley Forge Music Fair Devon, Pa.	Dec. 20-21	$138,407 $27.50	5,864 sellout	Music Fair Prods.
ANDY WILLIAMS CHRISTMAS SHOW	Westbury Music Fair Westbury, N.Y.	Dec. 22-23	$129,963 $27.50	5,161 5,724	Music Fair Prods.
WHOOPI GOLDBERG	Sunrise Musical Theatre Sunrise, Fla.	Dec. 26-27	$116,190 $18	6,455 sellout	Cellar Door Prods.
OZZY OSBOURNE ANTHRAX	Market Square Arena Indianapolis, Ind.	Dec. 14	$112,079 $17.50/$16.50	6,681 9,000	Sunshine Promotions
KIX JET BOY WRATH CHILD	Patriot Center George Mason Univ. Fairfax, Va.	Dec. 30	$103,248 $16	6,453 7,200	Music Center Prods. Hammerjack Concert Co.
THE TEMPTATIONS/THE SPINNERS	Fox Theatre Detroit, Mich.	Dec. 28	$96,300 $22.50	4,280 4,741	Brass Ring Prods.
ANDREW DICE CLAY BILL SCHEFT	Beacon Theatre New York	Dec. 31	$77,800 $30	2,600 sellout	Ron Delsener Enterprises
KENNY G JIMMY KRENN	Syria Mosque Pittsburgh	Dec. 29	$70,301 $19.75	3,557 sellout	DiCesare-Engler Prods.
CHEAP TRICK JOAN JETT & THE BLACKHEARTS HOUSE OF LORDS	Allen County War Memorial Coliseum Fort Wayne, Ind.	Dec. 26	$66,658 $16.50/$15.50	4,243 5,000	Sunshine Promotions
KANSAS/NIGHT RANGER	Sunrise Musical Theatre Sunrise, Fla.	Dec. 29	$58,875 $15	3,925 sellout	Cellar Door Prods.
KEITH SWEAT KARYN WHITE TROOP	Syria Mosque Pittsburgh	Dec. 28	$56,669 $17.75	3,447 3,500	DiCesare-Engler Prods.
STEVE MILLER	Queen Elizabeth Theatre Vancouver Civic Theatres Vancouver, British Columbia	Dec. 21	$54,060 $23.50	2,749 sellout	Perryscope Concert Prods.
CHARLIE DANIELS BAND ASLEEP AT THE WHEEL	Fox Theatre St. Louis, Mo.	Dec. 29	$48,096 $17.50/$15.50	3,145 4,299	Fox Concerts Steve Litman Prods.
STEVE MILLER	Jesse H. Jones Hall for the Performing Arts, Houston Civic Center Complex Houston	Dec. 7	$45,899 $18.50/$16.50	3,001 sellout	PACE Concerts
SAM KINISON THE OUTLAWS OF COMEDY	Centennial Hall Tucson, Ariz.	Dec. 12	$38,269 $18.50/$17.50/ $16.50	2,386 2,466	Evening Star Prods.

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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.

SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	SUPERWOMAN	KARYN WHITE	1
2	3	PULL OVER	LEVERT	2
3	5	HIM OR ME	TODAY	4
4	11	RONI	BOBBY BROWN	3
5	9	THE LOVER IN ME	SHEENA EASTON	5
6	1	OASIS	ROBERTA FLACK	7
7	6	SWEET, SWEET LOVE	VESTA	10
8	15	IT'S MY PARTY	CHAKA KHAN	8
9	13	DON'T STOP YOUR LOVE	KEITH SWEAT	9
10	14	CAN U READ MY LIPS	Z'LOOKE	6
11	2	SMOOTH CRIMINAL	MICHAEL JACKSON	12
12	20	WILD THING	TONE LOC	18
13	8	I JUST WANNA STOP	ANGELA BOFILL	22
14	10	DIAL MY HEART	THE BOYS	24
15	7	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	19
16	24	CAN YOU STAND THE RAIN	NEW EDITION	11
17	17	TAKE ME WHERE YOU WANT TO	GERALD ALSTON	13
18	21	SO GOOD	AL JARREAU	15
19	19	BABY DOLL	TONY! TONI! TONE!	14
20	22	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	17
21	34	SHE WON'T TALK TO ME	LUTHER VANDROSS	16
22	23	WHERE IS THE LOVE	ROBERT BROOKINS/STEPHANIE MILLS	20
23	12	EVERYTHING I MISS AT HOME	CHERRELLE	28
24	35	TEDDY'S JAM	GUY	23
25	30	I WANT TO BE YOUR LOVER	ALEESE SIMMONS	21
26	33	DREAMIN'	VANESSA WILLIAMS	26
27	16	ALL OR NOTHING	RENE MOORE	31
28	26	ON THE SMOOTH TIP	SWEET TEE	37
29	37	GET ON THE DANCE FLOOR	ROB BASE & D.J. E-Z ROCK	33
30	32	I WANNA HAVE SOME FUN	SAMANTHA FOX	27
31	—	KILLING ME SOFTLY	AL B. SURE!	25
32	18	GET UP EVERYBODY (GET UP)	SALT-N-PEPA	41
33	31	HEAVEN ON EARTH	DONNA ALLEN	42
34	36	POSSE ON BROADWAY	SIR MIX-A-LOT	52
35	—	TURN MY BACK ON YOU	SADE	29
36	25	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	63
37	29	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	61
38	28	TURN ON (THE BEAT BOX)	EARTH, WIND & FIRE	44
39	27	HEY LOVER	FREDDIE JACKSON	73
40	—	SKIN I'M IN	CAMEO	32

AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	5	RONI	BOBBY BROWN	3
2	7	SUPERWOMAN	KARYN WHITE	1
3	3	PULL OVER	LEVERT	2
4	6	THE LOVER IN ME	SHEENA EASTON	5
5	2	HIM OR ME	TODAY	4
6	9	CAN U READ MY LIPS	Z'LOOKE	6
7	13	BABY DOLL	TONY! TONI! TONE!	14
8	11	IT'S MY PARTY	CHAKA KHAN	8
9	10	DON'T STOP YOUR LOVE	KEITH SWEAT	9
10	15	CAN YOU STAND THE RAIN	NEW EDITION	11
11	14	TAKE ME WHERE YOU WANT TO	GERALD ALSTON	13
12	1	OASIS	ROBERTA FLACK	7
13	4	SWEET, SWEET LOVE	VESTA	10
14	19	SHE WON'T TALK TO ME	LUTHER VANDROSS	16
15	17	SO GOOD	AL JARREAU	15
16	8	SMOOTH CRIMINAL	MICHAEL JACKSON	12
17	20	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	17
18	22	KISSES DON'T LIE	EVELYN "CHAMPAGNE" KING	30
19	21	I WANT TO BE YOUR LOVER	ALEESE SIMMONS	21
20	23	KILLING ME SOFTLY	AL B. SURE!	25
21	24	TURN MY BACK ON YOU	SADE	29
22	28	TEDDY'S JAM	GUY	23
23	26	DREAMIN'	VANESSA WILLIAMS	26
24	27	WHERE IS THE LOVE	ROBERT BROOKINS/STEPHANIE MILLS	20
25	29	I WANNA HAVE SOME FUN	SAMANTHA FOX	27
26	36	SKIN I'M IN	CAMEO	32
27	34	HEAVEN	BEBE & CECE WINANS	38
28	12	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	19
29	38	WILD THING	TONE LOC	18
30	35	R-U-LONELY	JOCELYN BROWN	35
31	16	ALL OR NOTHING	RENE MOORE	31
32	37	THIS IS AS GOOD AS IT GETS	DENIECE WILLIAMS	34
33	40	SNAKE IN THE GRASS	MIDNIGHT STAR	40
34	—	JUST BECAUSE	ANITA BAKER	36
35	18	EVERYTHING I MISS AT HOME	CHERRELLE	28
36	—	I'M GONNA GIT YOU SUCKA	THE GAP BAND	43
37	39	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	39
38	—	TWICE THE LOVE	GEORGE BENSON	48
39	—	ONE THING LED TO ANOTHER	JOHNNY KEMP	46
40	—	I DON'T WANT 2 BE ALONE	GEORGIO	47

BLACK SINGLES BY LABEL

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

MCA (10)	11
Uptown (1)	
COLUMBIA (7)	8
Def Jam (1)	
E.P.A.	8
Epic (5)	
Aegis (1)	
Tabu (1)	
WTG (1)	
WARNER BROS. (6)	8
Reprise (1)	
Sire (1)	
POLYGRAM	7
Atlanta Artists (3)	
Wing (3)	
Polydor (1)	
EMI (4)	6
Orpheus (2)	
ARISTA	5
ATLANTIC (4)	5
Oceana (1)	
CAPITOL	5
ELEKTRA (4)	5
Vintertainment (1)	
MOTOWN	4
RCA	3
Jive (3)	
VIRGIN	3
A&M	2
FUTURE	2
NEXT PLATEAU	2
PROFILE	2
SELECT	2
CHRYSALIS	1
FANTASY	1
Music Merchant (1)	
GEFFEN	1
ISLAND	1
Delicious Vinyl (1)	
NASTYMIX	1
PRIORITY	1
SLAM	1
Tri-World (1)	
SOLAR	1
SUTRA	1
Plaza (1)	
TOMMY BOY	1
TRACK RECORD	1
VETERAN	1

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BLACK SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

31 **ALL OR NOTHING** (Rene Moore, ASCAP)
95 **ANY LOVE** (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)
14 **BABY DOLL** (Two Tuff-Enuff, BMI/PolyGram Songs, BMI/Delos 2000, ASCAP/PolyGram, ASCAP)
70 **BACK ON HOLIDAY** (MCA, ASCAP/Dresden China, ASCAP/Ardavan, ASCAP/Dubin, ASCAP)
54 **BEING IN LOVE AIN'T EASY** (Bush Burnin', ASCAP/La Love Lane, ASCAP)
51 **BIG FUN** (Drive On, BMI/Virgin Songs, BMI)
76 **BRAND NEW FUNK** (Zomba, ASCAP)
62 **BREAK 4 LOVE** (Funky Feet, BMI)
6 **CAN U READ MY LIPS** (Looky Lou/Bright Light, BMI)
11 **CAN YOU STAND THE RAIN** (Flyte Tyme, ASCAP)
50 **CAN'T GO BACK ON A PROMISE** (Rockwood, BMI/March 9, ASCAP/Almo, ASCAP/Hardstone, ASCAP) CPP
69 **THE CLUB** (Allen/Lewis, ASCAP/Sign Of The Twins, ASCAP)
71 **COOLIN' IN CALI** (.357, ASCAP/Power Move, BMI)
24 **DIAL MY HEART** (Kear, BMI/Hip Trip, BMI) CPP
9 **DON'T STOP YOUR LOVE** (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP)
26 **DREAMIN'** (Jobete, ASCAP/Depom, ASCAP) CPP
28 **EVERYTHING I MISS AT HOME** (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
74 **FEELING INSIDE** (New Warrior, BMI)
79 **FLASHIN' BACK** (Content, BMI)
83 **FUNNY FEELING** (Jay King IV, BMI)
89 **GENTLY** (MCA, ASCAP/Unicity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Trixie Lou, BMI)
33 **GET ON THE DANCE FLOOR** (Protoons, ASCAP/Hikim, ASCAP)
41 **GET UP EVERYBODY (GET UP)** (Next Plateau, ASCAP/Turn Out Brothers, ASCAP)
81 **GIRL YOU KNOW IT'S TRUE** (MCA, ASCAP/Two Pieters, BMI)
53 **GITTIN' FUNKY** (Hittage/Turnout Bros, ASCAP)
63 **GIVING YOU THE BEST THAT I GOT** (All Baker's, BMI/Alexscar, BMI/Eyedot, ASCAP) CPP
38 **HEAVEN** (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)
42 **HEAVEN ON EARTH** (LeoSun, ASCAP)
73 **HEY LOVER** (Bush Burnin', ASCAP)
88 **HEY TON'I** (S.T.M., BMI/Mixx-it West, BMI/Pure Delite, BMI/Main Street, BMI/Birdcage, BMI)
4 **HIM OR ME** (Cal-Gene, BMI/Virgin Songs, BMI) CPP
47 **I DON'T WANT 2 BE ALONE** (Georgio's, BMI/Stone Diamond, BMI) CPP
22 **I JUST WANNA STOP** (Ross Vannelli, BMI)
65 **I LIKE IT LIKE THAT** (Ensign, BMI/Mykl Jam, BMI/Famous, ASCAP/Drumatk, ASCAP) CPP
86 **I MISSED** (Colgems-EMI, ASCAP/Deep Faith, ASCAP)
98 **I SURRENDER** (One To One, ASCAP)
27 **I WANNA HAVE SOME FUN** (Forceful, BMI/Willesden, BMI)
21 **I WANT TO BE YOUR LOVER** (Bush Burnin', ASCAP/Donesna, ASCAP)
75 **IF EVER A LOVE THERE WAS** (Irving, BMI/Pamalybo, BMI/Chappell & Co., ASCAP/Le Mango, ASCAP) CPP
43 **I'M GONNA GIT YOU SUCKA** (United Lion, BMI)
84 **I'M YOUR PUSHER** (Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP/Warner-Tamerlane, BMI)
55 **IN DEBT TO YOU** (Two Tuff-Enuff, BMI/PolyGram Songs, BMI)
8 **IT'S MY PARTY** (Next Flight, BMI/Willesden, BMI)
90 **(I'VE GOT) FEMALE TROUBLE** (Pierpointe, BMI/J.p.everett, ASCAP)
36 **JUST BECAUSE** (O'Hara, BMI/Texascity, BMI/L'il Mama, BMI/Music Corp. Of America, BMI/Avid One, ASCAP)
25 **KILLING ME SOFTLY** (Fox-gimbel, BMI)
30 **KISSES DON'T LIE** (Music Corp. Of America, BMI/Mercy Kersey, BMI/L'il Mama, BMI)
68 **LOVE AND KISSES** (Bush Burnin', ASCAP/Kahri, ASCAP)
59 **LOVE EDUCATION** (Better Nights, ASCAP/PolyGram, ASCAP)
78 **LOVE IS RISING** (Le'Oria, ASCAP/Mighty Groove, ASCAP/Moonbeam, ASCAP)
57 **LOVE IS THE POWER** (Calloco, BMI/Hip Trip, BMI)
5 **THE LOVER IN ME** (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP
85 **MARRIED MEN GET LONELY TOO** (Forgeorge/It's Mine/Golden Lady West, BMI/Vicious Beat, BMI)
97 **MR. BACHELOR** (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP
80 **MY PREROGATIVE** (Cal-Gene, BMI/Virgin Songs, BMI/Bobby Brown, ASCAP/Unicity, ASCAP) CPP
7 **OASIS** (Sunset Burgundy, ASCAP/TuTu, ASCAP/MCA, ASCAP)
37 **ON THE SMOOTH TIP** (Protoons, ASCAP/Turn Out Brothers, ASCAP)
91 **ONE LOVE** (Galen Griffen, BMI/Asphalt, BMI)
46 **ONE THING LED TO ANOTHER** (Music Corp. Of America, BMI/Warner Bros. Music/Ertolejay Musique, ASCAP/New Music Group, BMI)
52 **POSSE ON BROADWAY** (Lockedup, BMI)
2 **PULL OVER** (Trycep, BMI/Ferncliff, BMI/Willesden, BMI)
60 **PUMP IT UP** (Bust-It, BMI)
87 **RESPECT** (ADRA, BMI/T-Ski, BMI)
3 **RONI** (Kear, BMI/Hip Trip, BMI) CPP
35 **R-U-LONELY** (Jocelyn Brown, BMI)
67 **SAY YOU WILL** (Harrindur, BMI/Tortoise Feather, BMI/Pure Delite, BMI/Bird Cage, BMI) CPP
16 **SHE WON'T TALK TO ME** (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI)
58 **SILHOUETTE** (Brenee, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL
32 **SKIN I'M IN** (All Seeing Eye, ASCAP/PolyGram, ASCAP)
12 **SMOOTH CRIMINAL** (Mijac, BMI/Warner-Tamerlane, BMI)
40 **SNAKE IN THE GRASS** (Hip Trip, BMI/Jig-A-Watt Jams, BMI)
15 **SO GOOD** (Chappell, ASCAP/Abacus Music/Intersong-USA, ASCAP/Palancar, ASCAP)
56 **THE SPIRIT OF LOVE** (CBS, ASCAP/End Of Day, ASCAP/SilverTay, ASCAP)
100 **SPY IN THE HOUSE OF LOVE** (MCA, ASCAP/Semper Fi Music & Monkeys....., ASCAP)
45 **STILL IN LOVE** (Disguise, ASCAP/Black Lion, ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP)
66 **STRAIGHT UP** (Virgin, ASCAP/Wolff, ASCAP)
1 **SUPERWOMAN** (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
10 **SWEET, SWEET LOVE** (Captain Z, ASCAP/Black Lion, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP) CPP
13 **TAKE ME WHERE YOU WANT TO** (Stanton's Gold, BMI/Irving, BMI/April Joy, BMI) CPP
82 **TALKIN' ALL THAT JAZZ** (Tee Girl, BMI)
23 **TEDDY'S JAM** (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP)
49 **TEENAGE LOVE** (Def American, BMI)
61 **THANKS FOR MY CHILD** (Forceful, BMI/Wilesden, BMI)
93 **THAT'S THE WAY I LOOK AT LOVE** (Too Sweet Muzik, ASCAP)
96 **THERE'S ONE BORN EVERY MINUTE** (Zomba, ASCAP)
34 **THIS IS AS GOOD AS IT GETS** (SBK Blackwood, BMI/ATV, BMI/SBK April, ASCAP/Welbeck, ASCAP)
17 **THIS TIME** (Almo, ASCAP/Wun Tun, ASCAP) CPP
94 **THOUGHT OF YOU JUST A LITTLE TOO MUCH** (Gilcon, BMI/Daville, BMI/Stan/Flo, BMI)
19 **TUMBLIN' DOWN** (Ziggy, ASCAP/Colgems-EMI, ASCAP/Almo, ASCAP)
29 **TURN MY BACK ON YOU** (Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP)
44 **TURN ON (THE BEAT BOX)** (Rhett Rhyme, ASCAP/SBK April, ASCAP/Maurice White, ASCAP/Martin Page, ASCAP/Zomba, ASCAP)
48 **TWICE THE LOVE** (Glasshouse, BMI/Irving, BMI/Jobete, ASCAP)
92 **THE WAY YOU LOVE ME** (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
72 **WE WANT EAZY** (Mash-A-Mug, BMI/Island, BMI)
77 **WHAT BECOMES OF A BROKEN HEART** (Arrival, BMI)
64 **WHERE DID YOU GET THAT BODY...BABY?** (Bright Light, BMI)
20 **WHERE IS THE LOVE** (Antisia, ASCAP)
18 **WILD THING** (Delicious Vinyl Inc, ASCAP/Varry White, ASCAP)
39 **YOU GOT IT (THE RIGHT STUFF)** (Maurice Starr, ASCAP/SBK April, ASCAP)
99 **YOU MAKE ME WORK** (All Seeing Eye, ASCAP/PolyGram, ASCAP)

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

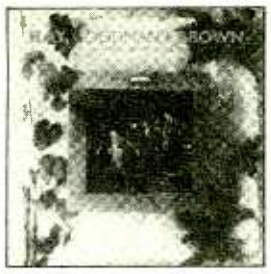
	PLATINUM/ GOLD ADDS 14 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 96 REPORTERS	TOTAL ON
MORE THAN FRIENDS JONATHAN BUTLER JIVE	0	5	24	29	30
CLOSER THAN FRIENDS SURFACE COLUMBIA	1	3	19	23	31
YOU & I GOT A THANG FREDDIE JACKSON CAPITOL	0	3	18	21	23
STRUCK BY YOU BAR-KAYS MERCURY	2	3	12	17	20
ME, MYSELF AND I CHERYL "PEPSII" RILEY COLUMBIA	0	5	11	16	22
GIRL YOU KNOW IT'S TRUE MILLI VANILLI ARISTA	3	4	7	14	26
JUST BECAUSE ANITA BAKER ELEKTRA	1	3	8	12	79
STRAIGHT UP PAULA ABDUL VIRGIN	1	3	8	12	39
LUCKY CHARM THE BOYS MOTOWN	0	2	10	12	14
ALL I WANT IS FOREVER J.TAYLOR/R.BELLE EPIC	1	1	9	11	11

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.

www.americanradiohistory.com

R.J.'s LATEST ARRIVAL

"What Becomes of a Broken Heart?"



RAY, GOODMAN & BROWN

"Where Did You Get That Body Baby?"

SARAH DASH

"You're All I Need"

EMI

Billboard®

TOP BLACK ALBUMS™

FOR WEEK ENDING JANUARY 14, 1989

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Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★★ NO. 1 ★★	
1	1	1	11	**ANITA BAKER** ▲² ELEKTRA 60827 (9.98) (CD) 7 weeks at No. One	GIVING YOU THE BEST THAT I GOT
2	2	2	13	**LUTHER VANDROSS** ▲ EPIC 44308/E.P.A. (CD)	ANY LOVE
3	3	3	27	**BOBBY BROWN** ▲² MCA 42185 (8.98) (CD)	DON'T BE CRUEL
4	4	4	16	**KARYN WHITE** WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
5	6	8	12	**THE BOYS** MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
6	7	6	27	**NEW EDITION** ▲ MCA 42207 (8.98) (CD)	HEART BREAK
7	5	5	15	**ROB BASE & D.J. E-Z ROCK** ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
8	10	14	27	**GUY** ● UPTOWN 42176/MCA (8.98) (CD)	GUY
9	8	13	8	**LEVERT** ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
10	13	12	12	**KENNY G** ▲ ARISTA 8457 (9.98) (CD)	SILHOUETTE
11	9	7	23	**FREDDIE JACKSON** ● CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
12	11	11	11	**CAMEO** ● ATLANTA ARTISTS 886 002/POLYGRAM (CD)	MACHISMO
13	15	15	8	**EAZY-E** PRIORITY 57100 (8.98) (CD)	EAZY-DUZ-IT
14	14	9	14	**CHERYL "PEPSII" RILEY** COLUMBIA 44409 (CD)	ME, MYSELF AND I
15	18	17	35	**AL B. SURE!** ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
16	12	10	15	**ICE-T** ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
17	17	16	8	**KID 'N PLAY** SELECT 21628 (8.98) (CD)	2 HYPE
18	19	18	22	**SALT-N-PEPA** ● NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
19	21	23	11	**M.C. HAMMER** CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
20	20	20	56	**KEITH SWEAT** ▲² VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
21	16	21	8	**CHERRELLE** TABU 44148/E.P.A. (CD)	AFFAIR
22	22	19	12	**MIDNIGHT STAR** SOLAR 72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
23	23	22	27	**SIR MIX-A-LOT** NASTYMIX 70123 (8.98) (CD)	SWASS
24	27	46	6	**AL JARREAU** REPRISE 25778/WARNER BROS. (9.98) (CD)	HEART'S HORIZON
25	30	45	6	**TODAY** MOTOWN 6261 (8.98) (CD)	TODAY
26	24	27	8	**ROBERTA FLACK** ATLANTIC 81916 (9.98) (CD)	OASIS
27	25	25	10	**SURFACE** COLUMBIA 44284 (CD)	2ND WAVE
28	29	44	5	**CHAKA KHAN** WARNER BROS. 25707 (9.98) (CD)	C.K.
29	31	33	10	**VESTA** A&M 5223 (8.98) (CD)	VESTA 4 U
30	32	34	7	**SHEENA EASTON** MCA 42249 (8.98) (CD)	THE LOVER IN ME
31	37	36	36	**TONY! TONI! TONE!** WING 835 549/POLYGRAM (CD)	WHO?
32	28	26	32	**ZIGGY MARLEY & THE MELODY MAKERS** ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
33	26	24	12	**JONATHAN BUTLER** JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
34	34	32	27	**BIG DADDY KANE** COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
35	39	39	7	**RODNEY-O JOE COOLEY** EGYPTIAN EMPIRE 00777/WEST COAST (8.98)	ME AND JOE
36	35	31	26	**PUBLIC ENEMY** ● DEF JAM 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
37	33	30	8	**THE REAL ROXANNE** SELECT 21627 (8.98) (CD)	THE REAL ROXANNE
38	44	49	7	**SWEET TEE** PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
39	43	41	17	**KIARA** ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
40	41	35	33	**SADE** ▲ EPIC 44210/E.P.A. (CD)	STRONGER THAN PRIDE
41	47	56	6	**GERALD ALSTON** MOTOWN 6265 (8.98) (CD)	GERALD ALSTON
42	38	48	8	**ANGELA BOFILL** CAPITOL 48335 (8.98) (CD)	INTUITION
43	40	29	16	**MARLEY MARL** COLD CHILLIN' 25783/WARNER BROS. (8.98) (CD)	IN CONTROL, VOLUME 1
44	42	37	31	**EPMD** ● FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
45	36	28	14	**READY FOR THE WORLD** MCA 42198 (8.98) (CD)	RUFF 'N' READY
46	46	47	29	**VANESSA WILLIAMS** WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
47	45	43	34	**TEDDY PENDERGRASS** ● ELEKTRA 60775 (9.98) (CD)	JOY
48	50	51	16	**GEORGE BENSON** WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
49	60	62	12	**NEW KIDS ON THE BLOCK** ● COLUMBIA 40985 (CD)	HANGIN' TOUGH
50	52	53	31	**BOBBY MCFERRIN** ▲ EMI 48059 (9.98) (CD)	SIMPLE PLEASURES
51	48	38	21	**JEFFREY OSBORNE** A&M 5205 (8.98) (CD)	ONE LOVE-ONE DREAM
52	53	65	6	**THE 7A3** GEFFEN 24209/WARNER BROS. (8.98) (CD)	COOLIN' IN CALI
53	49	40	11	**SUPER LOVER CEE & CASANOVA RUD** ELEKTRA 60807 (9.98) (CD)	GIRLS I GOT 'EM LOCKED
54	59	61	8	**GERALD ALBRIGHT** ATLANTIC 81919 (8.98) (CD)	BERMUDA NIGHTS
55	51	54	69	**MICHAEL JACKSON** ▲⁶ EPIC 40600/E.P.A. (CD)	BAD
56	64	84	4	**KING TEE** CAPITOL 90544 (8.98) (CD)	ACT A FOOL
57	58	58	11	**SWEET OBSESSION** EPIC 44419/E.P.A. (CD)	SWEET OBSESSION
58	72	—	2	**SLICK RICK** DEF JAM 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
59	63	64	7	**RENE MOORE** POLYDOR 837 556/POLYGRAM (CD)	DESTINATION LOVE
60	57	60	7	**ULTRAMAGNETIC MC'S** NEXT PLATEAU 1013 (8.98) (CD)	CRITICAL BEAT DOWN
61	73	75	37	**D.J. JAZZY JEFF & THE FRESH PRINCE** ▲² JIVE 1091/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
62	66	69	5	**SAMANTHA FOX** JIVE 1150/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
63	68	59	28	**TROOP** ATLANTIC 81851 (8.98) (CD)	TROOP
64	71	81	24	**PAULA ABDUL** VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
65	62	57	12	**DENIECE WILLIAMS** COLUMBIA 44322 (CD)	AS GOOD AS IT GETS
66	79	89	4	**SPLIT IMAGE** BENTLEY 8500/BUSTIN (8.98)	LIFE IN THE CITY
67	77	—	2	**Z'LOOKE** ORPHEUS 75600/EMI (8.98) (CD)	TAKE U BACK TO MY PLACE
68	55	50	34	**2 LIVE CREW** ● LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
69	65	55	10	**M.C. SHAN** COLD CHILLIN' 25797/WARNER BROS. (8.98) (CD)	BORN TO BE WILD
70	54	66	5	**ALEXANDER O'NEAL** TABU 45016/E.P.A. (CD)	MY GIFT TO YOU
71	74	67	37	**TAYLOR DAYNE** ▲ ARISTA 8529 (8.98) (CD)	TELL IT TO MY HEART
72	70	71	6	**DONNA ALLEN** OCEANA 91028/ATLANTIC (8.98) (CD)	HEAVEN ON EARTH
73	80	73	27	**NAJEE** EMI 90096 (9.98) (CD)	DAY BY DAY
74	85	91	4	**GEORGIO** MOTOWN 6263 (8.98) (CD)	GEORGIO
75	56	63	6	**THE TODD TERRY PROJECT** FRESH 82009/SLEEPING BAG (8.98) (CD)	TO THE BATMOBILE LET'S GO
76	69	70	33	**DOUG E. FRESH & THE GET FRESH CREW** REALITY/DANYA 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
77	67	52	27	**LOOSE ENDS** MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
78	75	68	25	**STETSASONIC** TOMMY BOY 1017 (8.98) (CD)	IN FULL GEAR
79	95	93	18	**L'TRIMM** ATLANTIC 81925 (8.98) (CD)	GRAB IT!
80	NEW▶		1	**BEBE & CECE WINANS** CAPITOL 90959 (8.98) (CD)	HEAVEN
81	83	72	7	**ANQUETTE** LUKE SKYYWALKER 103 (8.98) (CD)	RESPECT
82	61	42	24	**BY ALL MEANS** ISLAND 90898/ATLANTIC (8.98) (CD)	BY ALL MEANS
83	81	79	25	**J.J. FAD** ● RUTHLESS 90959/ATLANTIC (8.98) (CD)	SUPERSONIC–THE ALBUM
84	82	—	2	**GUCCI CREW II** GUCCI 3309/HOT PRODUCTIONS (8.98)	WHAT TIME IS IT
85	78	74	5	**EARTH, WIND & FIRE** COLUMBIA 45013 (CD)	THE BEST OF EARTH, WIND & FIRE VOL.II
86	76	83	4	**VARIOUS ARTISTS** PROFILE 1268 (9.98) (CD)	MR. MAGIC'S RAP ATTACK VOLUME 4
87	88	78	20	**JOHNNIE TAYLOR** MALACO 7446 (8.98) (CD)	IN CONTROL
88	97	—	2	**CLARENCE CARTER** ICHIBAN 1032 (8.98) (CD)	TOUCH OF BLUES
89	94	—	31	**EVELYN "CHAMPAGNE" KING** EMI 46968 (8.98) (CD)	FLIRT
90	96	90	22	**ERIC B. & RAKIM** ● UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
91	86	77	17	**FOUR TOPS** ARISTA 8492 (8.98) (CD)	INDESTRUCTIBLE
92	NEW▶		1	**ROBERT BROOKINS** MCA 42250 (8.98) (CD)	LET IT BE ME
93	NEW▶		1	**DENISE LASALLE** MALACO 7447 (8.98) (CD)	HITTIN' WHERE IT HURTS
94	89	85	29	**TRACY CHAPMAN** ▲² ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
95	92	86	27	**SHIRLEY MURDOCK** ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
96	93	98	4	**D.J. JAZZY JEFF & THE FRESH PRINCE** ● JIVE 1026/RCA (8.98) (CD)	ROCK THE HOUSE
97	91	95	28	**TRACIE SPENCER** CAPITOL 48186 (8.98) (CD)	TRACIE SPENCER
98	84	76	10	**DORIAN HAREWOOD** EMERIC 1001/ICHIBAN (8.98)	LOVE WILL STOP CALLING
99	RE-ENTRY		11	**SA-FIRE** CUTTING/MERCURY 834 922/POLYGRAM (CD)	SA-FIRE
100	90	92	59	**GEORGE MICHAEL** ▲⁶ COLUMBIA 40867 (CD)	FAITH

◯ 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.

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Gospel LECTERN

by Bob Darden

This is the first of a two-part interview with Homeland Records CEO Bill Traylor.

FEW PEOPLE KNOW and love Southern gospel music the way **Bill Traylor** does. A singer/songwriter himself, Traylor has spent most of his adult life promoting this vigorous, uniquely American music. He has built two record labels and headed a third. Today he's CEO for **Homeland Records**, which prides itself on offering exclusively Southern gospel music.

Traylor's first Southern gospel label was **RiverSong**, which he built into a thriving independent before signing a distribution agreement with the **Benson Company**. During its first reorganization four years ago, officials from **Zondervan**—Benson's parent company—offered him the top spot at Benson.

"Going back to Benson in July '85 was a real thrill," Traylor says. "In fact, I'm now sitting in the same office I had when I started RiverSong—where I was offered the job at Benson. It meant a return to the company I'd originally started with more than a decade ago.

"The first nine months were wonderful. We signed **Phil Driscoll, Debby Boone, Dino, Carman** and resigned **DeGarmo & Key.** We also started distributing **Jimmy Swaggart**—who did something like $2 million in sales a year. It was a great time."

Then, just as suddenly, it wasn't fun anymore. Benson/Zondervan suffered through an attempted takeover bid at about the same time the Christian music industry flattened out dramatically. Traylor stuck it out for the balance of that year and one more year.

"I spent the whole time yearning to be in the record business instead of in endless budget meetings," he says. "We had serious budget meetings nearly daily for a year. Finally, in August 1987, it came time for me to leave. I stayed strictly in the print music business until August 1988, when the chains were loosened and I moved out to form Homeland—in this same office again."

In the months since Traylor officially launched Homeland, he says, sales have already surpassed original projections, due in part to **Spectra's** distribution clout. Spectra has eight field reps and six national telemarketing reps. And, as Spectra's only Southern gospel line, it's not playing second fiddle to RiverSong or **Canaan, Word's** in-house gospel label.

Of course, it hasn't hurt having a roster that includes such legends as the **Cathedrals**, the **Speers**, the **Singing Americans**, and the **Hemphills**, along with the **Old Time Gospel Hour Trio** (from the **Jerry Falwell** television show) and newcomers **Priority** and **Reunion**.

"Southern gospel is the core of our business," Traylor says. "We don't intend on expanding into inspirational or contemporary gospel music. We are real focused on what we do.

"Southern gospel is the core of our business"

"Within that spectrum, our music ranges from traditional Southern gospel from the Cathedrals to what we're calling 'Southern inspirational' from Priority. It still has Southern roots. A group like Reunion has the feeling of inspirational music in the tracks. It's what the **Oak Ridge Boys** now sound like when they sing a Southern gospel tune with the bass voice prominent in the recorded or performance mix."

Traylor is particularly proud of Homeland's E Z Key Sound Track concept, which presents four arrangements—two keys, with or without vocal—of one song. He has already released 50 of the most popular Southern gospel songs in this format.

"The demand has skyrocketed, with requests coming in from New York to Los Angeles. We did 40,000 tapes in the first $5^1/_2$ weeks alone, with multiple reorders."

Jazz BLUE NOTES

by Jeff Levenson

JAZZ FANS WHO EAGERLY VENTURED to Connecticut's Stamford Center For The Performing Arts to hear saxophone giant **Dexter Gordon** Dec. 9 were sorely disappointed by the performance. Witnesses to the evening's first set report that after a 20-minute warm-up by accompanists **Tommy Flanagan** and trio, Gordon sauntered on stage and struggled through the leads—not to mention solos—of just three tunes: "Good Bait" (taken at a slow tempo), "The Christmas Song" (slower still), and "Gingerbread Man" (faster and trickier than the others—an odd call given his difficulties that night).

Clearly, the 66-year-old tenorist was laboring, incapable of keeping time or mustering sufficient wind. And those in attendance weren't quite sure what was happening. After the show, some of the answers became clear when Gordon was admitted to Stamford General Hospital suffering from pneumonia. He remained hospitalized until just before Jan. 1.

Gordon may be our most senior bopster in residence. Due largely to the 1986 movie "'Round Midnight," in which Gordon played an expatriate jazzman in Paris whose life and travails resembled those of **Bud Powell**, Gordon became a movie star (he was nominated for an Academy Award) and extended his reach beyond jazz audiences. After 45 years of distinguished service to American musical culture, he had finally earned a rightful place on the pages of People magazine, suggesting that celebrity comes to those who own a beret and foulard. (Had he only known in 1942!)

Blue Note recognized his authority when it signed him in the early '60s. His albums for the label were commanding, and some endure as period classics.

The recently reissued "Doin' Allright" captures Gordon near the peak of his powers. His solos, constructed with phrases lagging slightly behind the beat, have a winged movement that suggests the grandeur of an eagle soaring. No small terns here.

Although "Allright" is formidable, it falls short when compared with its follow-up, "Go!," a master work that the tenorist himself rates as his greatest studio achievement and that Blue Note has yet to reissue. The label came close, however, when two of the album's tracks surfaced on "The Best Of Dexter Gordon" late last year.

There is a telling gesture in Gordon's performances that typifies his attitude about music. As he accepts applause following a solo, he holds his saxophone horizontally and with head bowed proffers it to his followers. It is a classy ritual signaling humility and service and one is never quite sure who should feel more honored—the man on stage or those lucky enough to sit before him.

Sax great Dexter Gordon recovers from pneumonia

Now that Gordon is home from the hospital, let's hope the empathetic exchange continues.

NEVER THE HACK: **Cab Calloway** was also felled by illness last month and is now recovering from intestinal surgery. The 81-year-old hi-dee-ho man, who fronted his celebrated big band at Harlem's famed Cotton Club nearly 60 (!) years ago, is in stable condition.

N'AWLINS REDUX: Those with an interest in the birthplace of jazz should seek out **Rounder's** three-volume series,"The New New Orleans Music," each record of which samples contemporary goings-on and spotlights artists who haven't received much play elsewhere. Rounder also offers a companion book, "Our Music Is No Accident," by **Kalamu ya Salaam**, producer of the albums, with photographs by **Keith Calhoun** and **Chandra McCormick.**

FOR WEEK ENDING JANUARY 14, 1989

Billboard.

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TOP INSPIRATIONAL ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	25	**AMY GRANT** MYRRH 7016871061	21 weeks at No. One LEAD ME ON
2	2	17	**MICHAEL W. SMITH** REUNION 7010037124	I 2 (EYE)
3	4	41	**SANDI PATTI** WORD 7019064108	MAKE HIS PRAISE GLORIOUS
4	3	9	**PETRA** SPARROW/STARSONG SSC8106	ON FIRE
5	9	165	**SANDI PATTI** IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
6	5	41	**CARMAN** BENSON R2463	RADICALLY SAVED
7	6	13	**RAY BOLTZ** DIADEM 790 113 0296	THANK YOU
8	7	125	**AMY GRANT** MYRRH SP 3900/WORD	THE COLLECTION
9	8	29	**STEVE GREEN** SPARROW SPC-1164	FIND US FAITHFUL
10	18	37	**SANDI PATTI** IMPACT RO 3874/BENSON	THE GIFT GOES ON
11	10	17	**SECOND CHAPTER OF ACTS** LIVE OAKS 7010012210	HYMNS 2
12	11	17	**RICH MULLINS** REUNION 7010036527	WIND'S OF HEAVEN, STUFF OF EARTH
13	24	5	**WAYNE WATSON** DAYSPRING 701-417-5572	THE FINE LINE
14	12	13	**TWILA PARIS** STAR SONG SSR8102/SPARROW/STARSONG	FOR EVERY HEART
15	22	33	**AMY GRANT** MYRRH SP 5057/A&M	A CHRISTMAS ALBUM
16	16	9	**WHITE CROSS** PURE METAL 7900603689/SPECTRA	HAMMER & NAILS
17	NEW▶		**EVIE** WORD 7019058515	CHRISTMAS MEMORIES
18	25	9	**VARIOUS ARTISTS** SPARROW SPR1176	CHRISTMAS
19	13	33	**TAKE 6** REUNION 7010032-726	TAKE SIX
20	15	13	**THE IMPERIALS** MYRRH 701-687-8066	FREE THE FIRE
21	NEW▶		**BEBE & CECE WINANS** SPARROW SPR1169	HEAVEN
22	34	53	**RUSS TAFF** MYRRH 701684806X/WORD	RUSS TAFF
23	23	145	**SANDI PATTI** WORD WR 8325/A&M	MORNING LIKE THIS
24	14	9	**MIKE WARNKE** MYRRH 701-417-3014	ONE IN A MILLION
25	29	9	**PHIL KEAGGY** MYRRH 7016876063	SUNDAY'S CHILD
26	17	25	**STRYPER** ENIGMA R02449	IN GOD WE TRUST
27	19	73	**BEBE & CECE WINANS** SPARROW SPR1132	BEBE AND CECE WINAN
28	20	137	**CARMAN** WORD WR 8321/A&M	THE CHAMPION
29	36	73	**PETRA** STAR SONG SSR8084/SPARROW/STARSONG	THIS MEANS WAR
30	40	9	**FIRST CALL** DAYSPRING 7014137018/WORD	AN EVENING IN DECEMBER VOLUME 1
31	26	21	**MARGARET BECKER** SPARROW SPC 1161	THE RECKONING
32	NEW▶		**COMMISSIONED** LIGHT 7115720193	WILL YOU BE READY?
33	NEW▶		**TRAMAINE HAWKINS** SPARROW SPR1173	JOY THAT FLOODS MY SOUL
34	35	9	**SANDI PATTI** WORD 701-9083-501	INDIANAPOLIS INDEED
35	33	53	**FIRST CALL** DAYSPRING 7014161016/WORD	SOMETHING TAKES OVER
36	NEW▶		**LARNELLE HARRIS** BENSON RO2474	LARNELLE CHRISTMAS
37	NEW▶		**VARIOUS ARTISTS** BENSON CO2481	20 CHRISTMAS SONGS FOR KIDS
38	37	21	**THE MARANATHA SINGERS** MARANATHA! 7-10-024082-4/MARANATHA!	PRAISE TEN
39	28	17	**THE NEW JERSEY MASS GOSPEL CHOIR** LIGHT 7115720118	HOLD UP THE LIGHT
40	RE-ENTRY		**MYLON LEFEVRE AND BROKEN HEART** STAR SONG SSR8099	FACE THE MUSIC

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Billboard® HOT DANCE MUSIC™

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CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	3	6	GET ON THE DANCE FLOOR PROFILE PRO-7239 — 2 weeks at No. One	◆ ROB BASE & D.J. E-Z ROCK
2	3	4	8	THE LOVER IN ME MCA 23904	◆ SHEENA EASTON
3	2	2	8	I WANNA HAVE SOME FUN JIVE 1155-1-JD/RCA	◆ SAMANTHA FOX
4	4	9	6	A LITTLE RESPECT SIRE 0-21059/WARNER BROS.	◆ ERASURE
5	5	10	7	WALKING AWAY TOMMY BOY TB-919	◆ INFORMATION SOCIETY
6	11	30	4	GOOD LIFE VIRGIN 0-96591	INNER CITY
7	9	21	5	WILD THING DELICIOUS DV1002/ISLAND	◆ TONE LOC
8	6	7	9	DON'T RUSH ME ARISTA ADI-9723	◆ TAYLOR DAYNE
9	7	8	7	BRIDES OF FRANKENSTEIN A&M SP-12285	O.M.D.
10	13	17	5	CROSS MY HEART WTG 41 07894	◆ EIGHTH WONDER
11	16	33	4	ARE YOU READY WARNER BROS. 0-21118	MORRIS DAY
12	14	19	6	MY EYES DON'T CRY MOTOWN MOT-4616	◆ STEVIE WONDER
13	10	11	7	SMOOTH CRIMINAL EPIC 49 07895/E.P.A.	◆ MICHAEL JACKSON
14	17	31	5	HERE COMES THAT SOUND LONDON 886 413-1/POLYGRAM	SIMON HARRIS
15	8	6	9	HEAT IT UP JIVE 1159-1-JD/RCA	◆ WEE PAPA GIRL RAPPERS
16	40	—	2	FINE TIME QWEST 0-21107/WARNER BROS.	◆ NEW ORDER
17	25	—	2	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN
18	21	29	5	KISS CHINA 871 039-1/POLYGRAM	◆ THE ART OF NOISE FEATURING TOM JONES
19	15	13	9	HEADHUNTER WAX TRAX WAX-053	◆ FRONT 242
20	23	40	4	DIAL MY HEART MOTOWN MOT-4614	◆ THE BOYS
				★★★ HOT SHOT DEBUT ★★★	
21	NEW▶		1	ALL SHE WANTS IS CAPITOL V-15434	◆ DURAN DURAN
22	26	—	2	MORE THAN YOU KNOW COLUMBIA 44 08135	MARTIKA
23	22	36	5	DON'T BE AFRAID TOMMY BOY TB-920	◆ TKA
24	34	50	4	RUSSIAN RADIO SYNTHICIDE 71310-0	RED FLAG
25	24	41	4	RESPECT COOLTEMPO 4V9 43329/CHRYSALIS	ADEVA
26	32	—	2	NOTICE ME FEVER 829	SANDEE
27	19	26	7	I LIKE IT LIKE THAT WTG 41 07888	MICHAEL RODGERS
28	35	—	2	SEDUCTION VENDETTA VE-7014	SEDUCTION
				★★★ POWER PICK ★★★	
29	48	—	2	MAKE MY BODY ROCK BIG BEAT BB-0004	JOMANDA
30	46	—	2	LEFT TO MY OWN DEVICES EMI V-56121	PET SHOP BOYS
31	12	1	14	THE GREAT COMMANDMENT ATLANTIC 0-86530	◆ CAMOUFLAGE
32	29	42	5	PUT A LITTLE LOVE IN YOUR HEART A&M SP-12288	◆ ANNIE LENNOX & AL GREEN
33	44	—	2	HIM OR ME MOTOWN MOT-4619	◆ TODAY
34	43	—	2	TURN IT UP/SALSA HOUSE MERCURY 872 187-1/POLYGRAM	RICHIE RICH
35	37	45	5	NEVER GET ENOUGH OF YOU AMHERST AMHD-133	◆ GLENN MEDEIROS
36	18	12	12	TEARS RUN RINGS CAPITOL V-15418	◆ MARC ALMOND
37	42	47	4	THE KILLING JAR GEFFEN 0-21100	SIOUXSIE AND THE BANSHEES
38	NEW▶		1	CONTROL I'M HERE GEFFEN 0-21111	NITZER EBB
39	49	—	2	I CAN'T FACE THE FACT CAPITOL V-15444	GINA GO-GO
40	NEW▶		1	TWICE THE LOVE WARNER BROS. 0-21115	GEORGE BENSON
41	NEW▶		1	ON AN ANGEL'S WINGS ATLANTIC 0-86503	HEAVEN ON EARTH
42	45	38	8	TURN IT INTO LOVE CAPITOL V-15416	HAZELL DEAN
43	NEW▶		1	SHE WANTS TO DANCE WITH ME RCA 8839-1-RD	RICK ASTLEY
44	50	—	2	PUMP IT UP CAPITOL V-15428	M.C. HAMMER
45	33	32	8	YEAH WHATEVER NETTWERK (CANADA) IMPORT	MOEV
46	NEW▶		1	YEAH BUDDY IDLERS WAR-029/WARLOCK	ROYAL HOUSE
47	NEW▶		1	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	TEN CITY
48	30	15	8	LET ME LOVE YOU FOR TONIGHT SLEEPING BAG SLX-40141	KARIYA
49	NEW▶		1	HEY TON'I NEXT PLATEAU NP80086	KIRBY COLEMAN
50	NEW▶		1	STRAIGHT UP VIRGIN 0-96594	PAULA ABDUL

BREAKOUTS

1. **THE CLUB** MARCUS LEWIS AEGIS
2. **LOVE IS ON HER MIND** SA-FIRE CUTTING
3. **SINCERELY YOURS** SWEET SENSATION WITH ROMEO J.D. ATLANTIC
4. **LULLABY** BOOK OF LOVE SIRE

12-INCH SINGLES SALES

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	2	3	9	THE LOVER IN ME MCA 23904 — 1 week at No. One	◆ SHEENA EASTON
2	1	2	9	I WANNA HAVE SOME FUN JIVE 1155-1-JD/RCA	◆ SAMANTHA FOX
3	4	7	6	WALKING AWAY TOMMY BOY TB-919	◆ INFORMATION SOCIETY
4	6	14	6	WILD THING DELICIOUS DV1002/ISLAND	◆ TONE LOC
5	5	8	8	DIAL MY HEART MOTOWN MOT-4614	◆ THE BOYS
6	3	5	9	IF YOU FEEL IT VENDETTA VE-7013	DENISE LOPEZ
7	8	9	12	THE GREAT COMMANDMENT ATLANTIC 0-86530	◆ CAMOUFLAGE
8	9	10	9	GET UP EVERYBODY NEXT PLATEAU NP50083	◆ SALT-N-PEPA
9	12	18	8	HIM OR ME MOTOWN MOT-4619	◆ TODAY
10	17	43	4	GOOD LIFE VIRGIN 0-96591	◆ INNER CITY
11	16	35	4	A LITTLE RESPECT SIRE 0-21059/WARNER BROS.	◆ ERASURE
12	7	1	12	TUMBLIN' DOWN VIRGIN 0-96603	◆ ZIGGY MARLEY & THE MELODY MAKERS
13	19	26	5	KISS CHINA 871 039-1/POLYGRAM	◆ THE ART OF NOISE FEATURING TOM JONES
14	35	—	2	RONI MCA 23921	◆ BOBBY BROWN
15	10	6	14	THE WAY YOU LOVE ME WARNER BROS. 0-21025	◆ KARYN WHITE
16	13	20	6	SMOOTH CRIMINAL EPIC 49 07895/E.P.A.	◆ MICHAEL JACKSON
17	18	25	6	BRIDES OF FRANKENSTEIN A&M SP-12285	O.M.D.
18	26	22	12	DOCTORIN' THE TARDIS TVT 4020	THE TIMELORDS
19	34	—	2	CROSS MY HEART WTG 41 07894	EIGHTH WONDER
20	20	33	7	DON'T RUSH ME ARISTA ADI-9723	◆ TAYLOR DAYNE
21	24	23	10	POSSE' ON BROADWAY NASTYMIX IGU 76974	◆ SIR MIX-A-LOT
22	28	37	5	IM NIN'ALU/GALBI SIRE 0-21001/WARNER BROS.	◆ OFRA HAZA
				★★★ POWER PICK ★★★	
23	40	—	2	GET ON THE DANCE FLOOR PROFILE PRO-7239	◆ ROB BASE & D.J. E-Z ROCK
24	31	40	5	HEAT IT UP JIVE 1159-JD/RCA	◆ WEE PAPA GIRL RAPPERS
25	22	15	16	BREAK 4 LOVE COLUMBIA 44 07890	RAZE
26	15	12	11	THE ONLY WAY IS UP ELEKTRA 0-66732	◆ YAZZ AND THE PLASTIC POPULATION
27	29	27	10	TEARS RUN RINGS CAPITOL V-15418	◆ MARC ALMOND
28	25	28	6	LET ME LOVE YOU FOR TONIGHT SLEEPING BAG SLX-40141	KARIYA
29	50	—	2	TEDDY'S JAM UPTOWN 23922/MCA	GUY
30	11	4	15	DON'T ROCK THE BOAT SOLAR V-71166/CAPITOL	◆ MIDNIGHT STAR
31	14	11	12	JUST WANNA DANCE/WEEKEND FRESH FRE-80125/SLEEPING BAG	THE TODD TERRY PROJECT
32	43	50	4	PULL OVER ATLANTIC 0-86480	LEVERT
33	30	24	8	HUSTLE! (TO THE MUSIC) ATLANTIC 0-86500	◆ THE FUNKY WORM
				★★★ HOT SHOT DEBUT ★★★	
34	NEW▶		1	CAN YOU STAND THE RAIN MCA 23919	◆ NEW EDITION
35	NEW▶		1	FINE TIME QWEST 0-21107/WARNER BROS.	◆ NEW ORDER
36	23	16	11	SO MANY WAYS (DO IT PROPERLY PART II) VENDETTA VE-7008	THE BRAT PACK
37	49	—	2	RUSSIAN RADIO SYNTHICIDE 71310-0	RED FLAG
38	48	44	4	HEADHUNTER WAX TRAX WAX-053	FRONT 242
39	45	47	4	PERFECT GIRL VENDETTA VE-7009	BACK TO BACK
40	46	—	2	YEAH BUDDY IDLERS WAR-029/WARLOCK	ROYAL HOUSE
41	41	34	9	USELESS CAPITOL V-15406	◆ KYM MAZELLE
42	NEW▶		1	NOTICE ME FEVER 829	SANDEE
43	38	21	17	MY PREROGATIVE MCA 23888	◆ BOBBY BROWN
44	36	39	6	SINCE I FELL FOR YOU WARNER BROS. 0-20855	◆ APOLLONIA
45	NEW▶		1	LOVE IS ON HER MIND CUTTING 872 069-1/POLYGRAM	SA-FIRE
46	NEW▶		1	SHE WANTS TO DANCE WITH ME RCA 8839-1-RD	RICK ASTLEY
47	NEW▶		1	RESPECT COOLTEMPO 4V9 43329/CHRYSALIS	ADEVA
48	32	17	14	SPY IN THE HOUSE OF LOVE CHRYSALIS 4V9 43262	◆ WAS (NOT WAS)
49	21	13	11	I DON'T WANT YOUR LOVE CAPITOL V-15417	◆ DURAN DURAN
50	37	30	12	SECURITY ATLANTIC 0-86485	THE BEAT CLUB

BREAKOUTS

1. **I BEG YOUR PARDON** KON KAN ATLANTIC
2. **ALL SHE WANTS IS** DURAN DURAN CAPITOL
3. **SEDUCTION** SEDUCTION VENDETTA
4. **STRAIGHT UP** PAULA ABDUL VIRGIN

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

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Acid House: U.K. Rage In '88

Bill Coleman is on vacation.

BY DAVE SEAMAN

DANCE TRAX

LONDON In the U.K., 1988 will be remembered as the year of the acid house explosion—a year when an exciting scene was born in underground clubs and snowballed to such proportions that it became a national point of conversation, making even the government take notice.

GUEST COLUMN

It was undoubtedly the most aggressive and refreshing entity to hit the clubs since punk, but contrary to that movement, the acid house scene revolves around a message of love and peace, recalling for many the late-'60s period of psychedelic. Why has it caused so much controversy? Because the British media decided to glorify its very limited relationship with drugs.

It was during the infancy of the summer that the scene really began to take shape, arriving on the back of the so-called balearic beat as a clique of London DJs returned from their holidays on the Mediterranean island of Ibiza with the intention of importing the Ibizan club scene they had left behind.

Such London clubs as Schoom and Spectrum pioneered the movement under the direction of DJs Danny Ramplin and Paul Oakenfold, and by May they were the center of media hype that promoted a new kind of music with a new kind of lifestyle. In truth, the music wasn't new at all and didn't originate in Ibiza (Chicago invented acid house, with Sleazy D's 'I've Lost Control' being the earliest record of its kind).

Ibiza, however, was responsible for creating the lifestyle that played a large part in attracting people to the scene. The idea of going to clubs just to dance (or should that be to maniacally wave your arms in the air?), dressing down in baggy T-shirts, loose denims, and all-star Converse boots, and, in some quarters, dropping a tab of Ecstacy or LSD, spread like wildfire. (I once again hasten to add that the drug users were in the minority).

As for the venue, the darker and more derelict it looked, the better. Old warehouses became a favorite, and three ingredients were key: a dry-ice machine, powerful strobe lights, and a heavy-duty sound system. Before long, there were more acid records released in a week than there were records in any other format of dance music, and consequently the word spread into even the most pop-oriented of clubs, where the more discerning clubbers latched on to the fun aspects of the scene (the crazy dancing and the infamous repetitive chanting of 'Aciieeed').

As the scene became more and more commercial, however, the underground energy did wane, signaling that maybe it was just a craze and would eventually fall out of vogue. Its demise certainly would have been a much stronger and drawn-out process, though, if it had been allowed to run its course naturally, without having nails hammered in its coffin.

As such records as D Mob's "We Call It Acieed" and Jolly Roger's "Acid Man" crossed over onto the national charts, the dangerous side of the British media that tends to live on scandal and sensationalism dug deep into the scene's roots to discover the fact that it was born in clubs renowned for being drug bases.

In their own eyes, the media had struck gold, and they proceeded to expose the drug taking that went on in only a handful of acid venues—places that always have been and always will be involved in drugs. Still, those ignorant to the real truth read such newspaper headlines as "Drugs Explosion Amongst Kids Due To New Music!"

Of course, the people in power tended to be among the most ignorant of the scene, but that didn't stop them from taking action. The music was banned in certain clubs here, and record companies became more cautious in promoting the music for fear of bad publicity from the "anti-acid" press. The bullet had been shot, and acid house was dying.

Still, many clubs throughout the country continue to incorporate acid into their music policies, although the more up-front venues have now moved on to the garage/deep house sound, which suggests that this is the direction of our musical future. If so, very soon all we will be left with is the memory of the acid house explosion and the reassurance that the club scene will always attract new excitement.

Dave Seaman is an editor for the U.K. DJ tip sheets Mix Mag and Update of DMC Productions.

Watch Your Mouth. Currently represented on the charts by "Don't Talk Dirty To Me," Arista recording artist Jermaine Stewart recently performed in Georgia at the Uptown Atlanta club. Pictured, from left, are Stewart; Ife Green, Arista regional representative; and WEKS-FM's Steve "Shabadoo" Sloane.

Cutting Records Clings To Original Goals

Gotham Indie Making Major Strides

BY JIM BESSMAN

NEW YORK Cutting Records president Aldo Marin may have visions of major labels dancing in his head, but he hasn't lost sight of his New York indie company's original goals.

Marin, who has affixed his logo, a circular saw blade, onto both Sa-Fire's eponymous label debut for Mercury/PolyGram and Atlantic's 12-inch release of Giggles' "Hot Spot," hopes that such big distribution inroads will prove successful enough to bring more in the future. He quickly points out, however, that he's just as content to keep putting out his own records his own way.

"These aren't label or pressing-and-distribution deals," Marin says of his Mercury and Atlantic imprints. "It's just a Cutting Records' artist with a record that we've sold to each. We've become more like a record company/production company. We have the freedom to do club records, which we put out ourselves, or pop/-dance records, which we put out ourselves or take to major labels."

Obviously, Marin is trying to build his label, which he launched in 1983 with Hashim's electro-Arab club smash "Al-Naafiysh." The company grew out of Marin's experiences as a buyer for his brother's New York record store, The Music House, and as a club DJ who wanted to progress into mixing and editing.

"I saw Jellybean doing it, and little by little I bought keyboards and a drum machine. 'Al-Naafiysh' was made with just me and my brother and Hashim, who came around with a little Casio."

While the Hashim hit reportedly sold more than 185,000 copies, subsequent releases by such artists as the Imperial Brothers, High Fidelity Three, and Sarah Dash didn't catch on. In fact, Cutting Records was nearly broke when Sa-Fire arrived in 1986 with "Don't Break My Heart."

"We cut the whole track except for the lead vocalist; then it took us five months to find the right one," says Marin. "I told Albert Cabrera of the Latin Rascals that we had a record that would be awesome and get the company back on its feet, and he introduced me to Wilma Cosme. We told her we needed a dedicated person, not just for the label, and she fit to a T."

Renamed Sa-Fire, Cosme, who is also Cabrera's wife, scored immediately with "Don't Break My Heart" and its follow-up, "Let Me Be The One." Then came Maria Respeto, who as Giggles enjoyed a New York crossover hit with "Love Letter," which led to her Atlantic signing and the new single "Hot Spot."

Cutting Records also hit with Nitro Deluxe's "Let's Get Brutal," and the label has since followed with Tolga's "Leaving It All Behind" and Corina's "Out Of Control." But Marin's focus of late has been on the Sa-Fire album, which required numerous producers, including the Latin Rascals, Andy Panda, Carlos Rogers, Nocera, and Marin himself.

Forthcoming product includes a house/R&B single by Samuel and the new Corina single, "Give Me Back My Heart," which Marin expects to shop along the lines of his Sa-Fire and Giggles arrangements.

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Festive Feature. Reba McEntire and Bob Hope belt out a rendition of "Silver Bells" during a video shoot marking Hope's first video appearance. Hope introduced the seasonal classic in his 1951 film "The Lemon Drop Kid."

Seminar Speakers To Include Buck Owens

CRS Announces 4-Day Agenda

NASHVILLE Producers of the Country Radio Seminar have released the final agenda for the annual event, to be held at the Opryland Hotel here March 1-4. Guest speakers for the seminar will include singer Buck Owens; Alabama's lead vocalist, Randy Owen; humorist C.W. Metcalf; and management specialist Charles S. Menzies.

The schedule for the 20th anniversary version of CRS is as follows:

Wednesday, March 1—registration, 2-7 p.m.; exhibit hall hours, 2-7 p.m.; artist radio taping session, 4:30-7:30 p.m.; artist-attendee welcome reception, 7:30-10 p.m.; exhibitor suite hours, 10 p.m.-1 a.m.

Thursday, March 2—welcoming remarks and opening ceremonies, 8:30-9:30 a.m.; "Radio Doctors—Are Consultants Good For Your Radio Station?' " 9:30-11 a.m.; "Large Market Sales—The Big Push, Or Getting Your Fair Share," 9:30-11 a.m.; "The Source: Applying The Creative Process" (a panel on how records are created), 9:30-11 a.m.

Exhibit hall hours, 11 a.m.-6 p.m.; "Taming The Promotional Beast: A Pro-Active Stance On Client Promotions, 2:30-4 p.m.; "Hot Personalities: Why Can't I Find Them, And Why Don't They Know I'm Here?," 2:30-4 p.m.; "The Musicians Only: We Know Our Parts" (a panel by sessions players), 2:30-4 p.m.

"Let's Hear From The Advertisers," 4-5:30 p.m.; "The Marketing Tool Of The '90s: Data Base Marketing," 4-5:30 p.m.; "The Demo: A Hit Is Born," 4-5:30 p.m.

"Super Faces Show," starring the Judds, 7:30-9:30 p.m.; exhibitor suite hours, 9:30 p.m.-1 a.m.

Friday, March 3—"Research: Has The Pendulum Swung Too Far," 10 a.m.-noon; second annual radio promotion awards, 10 a.m.-noon; "Marketing Radio: Developing And Selling Your 'Stationality.' " 10:30 a.m.-noon.; exhibit hall hours, 11:30 a.m.-7 p.m.

"Different Perspectives In Breaking New Artists: Mission Impossible, Or Bonanza," 2-3:30 p.m.; "Humor Rise And Chance" (a session on the professional and personal uses of humor), 2-5 p.m.; round-table discussions on legal matters, station acquisitions, solving programming problems, AM programming, AM stereo, music research, and moving from program director to general manager, 2-3:30 p.m.; "Music Programming: A Question Of Balance," 3:30-5 p.m.; air-check review, 3:30-5 p.m.

Reception, 5-7 p.m.

Saturday, March 4—"Successful Small Market Sales: Thinking Big," 9-10:30 a.m.; "The Impact Of Leadership: Making A Difference" (a session on managing personnel), 9 a.m.-noon; "Production Workshop I," 9-10:30 a.m.; "Production Workshop II," 10:30 a.m.-noon; "Reporting To The Trades: Is The Output As Good As The Input, Or Vice Versa?," 10:30 a.m.-noon; "Personalities," 2-4 p.m.; closing ceremonies, 4 p.m.

Cocktails, 5:45-7:15 p.m.; banquet and "New Faces Show," 7:15-11 p.m.; exhibitor suites open at 11 p.m.

Registration information for the CRS is available at 615-327-4487 or 615-327-4488.

Billy Deaton Named Agent Of The Year

30-Year Veteran Finally Gets His Due

Nashville Scene

by Gerry Wood

SINGING THE PRAISES OF THE UNSUNG: **Billy Deaton** is one of those Nashville figures who have toiled in the background so successfully for so many years that they're often overlooked. So it was good news when this music-industry veteran received the 1988 agent-of-the-year award from the Nashville Assn. of Talent Directors. With more than 30 years in the entertainment business, which has seen him help launch the careers of countless major country music stars, Deaton deserves every accolade he gets. Now president of the Billy Deaton Talent Agency, the agent would much rather speak about one of the acts he's booking (**Billy Joe Burnette** is his latest push) than dwell on himself and his achievements through the years.

It all started at KMAC in San Antonio, Texas, where he worked as a DJ and salesman in 1957. Receiving encouragement from **Charlie Walker**, Deaton soon got into the booking business, bringing such acts as **Jim Reeves, Ernest Tubb, Ray Price,** and **Buck Owens** into San Antonio for shows. Since those early days, he has booked more talent and handled more deals than perhaps anyone else in country music.

Reeves once told Deaton, "Billy, you're wasting your great mind in Texas—come to Nashville and let it work with the world." In 1969, **Faron Young** offered Deaton a Nashville job, booking and managing his career. They're still together after 19 years of bookings and more than 2,000 dates. Deaton also handled early bookings for **Willie Nelson** and **Hank Williams Jr.**

Like all thumb slingers who come to Nashville, Deaton wanted to be a recording artist. Reeves paid for a Deaton recording session, and soon a single was out on Smash Records through the label's head, **Charlie Fach**. As a singer, Deaton made a good booking agent, so he returned to his strengths. He handled many dates for **Johnny Cash** and booked the first dates that Cash and the **Statler Brothers** worked together. He landed the first country dates for former rock'n'roller **Conway Twitty** and took Twitty and his band for a visit with **President Lyndon Johnson** at the LBJ ranch. **Charley Pride** started playing the big-money venues under the aegis of Deaton, who also placed **Merle Haggard** at Gilley's Club in Pasadena, Texas, setting a new attendance record.

The names of acts booked by the Deaton agency sound like a who's who of the country music world: **Johnny Horton, Jerry Lee Lewis, George Jones, Randy Travis, Mel Tillis, Tom T. Hall, Boxcar Willie, Loretta Lynn, Tammy Wynette, Ronnie Milsap, Slim Whitman, Billy Walker, Little Jimmy Dickens, Kitty Wells, Hank Thompson,** and **Vern Gosdin.** He placed 14 acts on **Dolly Parton's** TV show last year and is quick to credit his agency coworkers—VP **Honey Younger, Terry Counts,** and **Rose McMurtry**—for the continued success of the business. Deaton has some others he likes to credit: "I want to thank my dad, **Refus**; my mother, **Martha**; my ex-wife, **Barbara**; my son, **David**; and all my brothers and sisters for giving me the privilege to do what I love."

Deaton's years in the music business have been a labor of love—and they will continue to be as long as there are songs to be sung and audiences to be won.

HONORS FOR Osmond: **Marie Osmond** has won the 1988 **Roy Acuff** Community Service Award created by the Country Music Foundation board of trustees. Osmond's impressive charitable work was cited by the CMF. Previous recipients include **Kenny Rogers,** Willie Nelson, and **Minnie Pearl**. . . . **Bobby Helms** has signed a deal to put his life story on the silver screen via "My Special Angel," a movie titled after his No. 1 hit in 1957. . . . **Steve Wariner** received a surprise visit from Kentucky Gov. **Wallace Wilkinson** while appearing on TNN's "Nashville Now." The governor presented Wariner with a plaque expressing gratitude for his annual benefit performances in Russell Springs, Ky., raising money for handicapped children.

FROM THE We-Won't-Hold-It-Against-You Dept.: Former **Burrito Brother John Beland** wrote the theme song and produced all of the music for the "**Morton Downey Jr.** Show." Tied with **Geraldo Rivera** for sleazeball-of-the-year honors, Downey takes pleasure in feeding his show's guests to the hungry animals in the audience. Beland can also be heard singing the theme song for the "Brady Bunch" TV shows now in syndication, and the talented artist has written songs for such acts as **Ricky Nelson,** the **Whites,** and **Mark Farner.** He has established his own company, Tuxedo Terrace Productions, in Hendersonville, Tenn. . . . Nashville Scene's thanks to **Lynn Anderson** for turning some pili-pili peppers into some scorching homemade salsa. The PolyGram artist also took the time to concoct 250 pints of the powerhouse dip (seared by jalapeño, Jalisco, and banana peppers) for radio programmers across the country. Give the gift of fire.

Swiss Stars Earn 1st Country Gold Album

NASHVILLE Switzerland has had its first gold country album, according to an announcement issued by K-tel International. The Christmas album "A Time For Feelings" by John Brack and Jeff Turner reached gold status (25,000 units sold) within seven weeks of its release.

Brack, the announcement says, has ranked as Switzerland's top country singer for the past 10 years, while Turner is a recent winner of the Euro Country Music Masters Golden Star Television Award.

The album was cut at Scruggs Sound Studio here last summer.

Toolies Country Dance Hall ties in to Wherehouse for artist promos
. . . see page 32

Billboard POWER PLAYLISTS

FOR WEEK ENDING JANUARY 14, 1989

Sample Playlists of the Nation's Largest Country Radio Stations

WMZQ 98.7FM 1390AM

Washington — P.D.: Bob McNeill

1	2	Randy Travis, Deeper Than The Holler
2	1	Rodney Crowell, She's Crazy For Leaving
3	5	Baillie And The Boys, Long Shot
4	7	Patty Loveless, Blue Side Of Town
5	3	The Judds, Change Of Heart
6	6	K.T. Oslin, Hold Me
7	10	Highway 101, All The Reasons Why
8	11	Alabama, Song Of The South
9	12	Earl Thomas Conley, What I'd Say
10	14	Skip Ewing, Burnin' A Hole In My Heart
11	13	Steve Wariner, Hold On (A Little Longer)
12	15	Dan Seals, Big Wheels In The Moonlight
13	16	The Statler Brothers, Let's Get Started If We'r
14	17	Kathy Mattea, Life As We Knew It
15	19	Dwight Yoakam, I Sang Dixie
16	18	The Forester Sisters, Sincerely
17	8	Eddie Rabbitt, We Must Be Doin' Somethin' Right
18	23	Gene Watson, Don't Waste It On The Blues
19	24	The Desert Rose Band, I Still Believe In You
20	21	The Shooters, Borderline
21	22	Holly Dunn, (It's Always Gonna Be) Someday
22	27	Tanya Tucker, Highway Robbery
23	25	J.C. Crowley, Paint The Town And Hang The Moon
24	26	Eddy Raven, 'Til You Cry
25	4	Paul Overstreet, Love Helps Those
26	28	Mickey Gilley, She Reminded Me Of You
27	29	Larry Boone, I Just Called To Say Goodbye Again
A28	—	Conway Twitty, I Wish I Was Still In Your Dream
A29	—	Southern Pacific, Honey I Dare You
A30	—	Hank Williams, Jr., Early In The Morning And La

94 COUNTRY KMPS FM

Seattle — P.D.: Timothy Murphy

1	2	The Judds, Change Of Heart
2	3	Keith Whitley, When You Say Nothing At All
3	4	Shenandoah, Mama Knows
4	5	K.T. Oslin, Hold Me
5	7	Paul Overstreet, Love Helps Those
6	8	Rodney Crowell, She's Crazy For Leaving
7	10	Patty Loveless, Blue Side Of Town
8	9	Eddie Rabbitt, We Must Be Doin' Somethin' Right
9	11	Alabama, Song Of The South
10	12	Randy Travis, Deeper Than The Holler
11	1	Restless Heart, A Tender Lie
12	14	Skip Ewing, Burnin' A Hole In My Heart
13	15	J.C. Crowley, Paint The Town And Hang The Moon
14	16	Highway 101, All The Reasons Why
15	17	Earl Thomas Conley, What I'd Say
16	18	Hank Williams, Jr., Early In The Morning And La
17	19	Dwight Yoakam, I Sang Dixie
18	20	Dan Seals, Big Wheels In The Moonlight
19	21	The Shooters, Borderline
20	22	Gene Watson, Don't Waste It On The Blues
21	23	The Forester Sisters, Sincerely
22	24	The Desert Rose Band, I Still Believe In You
23	25	Eddy Raven, 'Til You Cry
24	26	Kathy Mattea, Life As We Knew It
25	27	Merle Haggard, You Babe
26	28	The Oak Ridge Boys, Bridges And Walls
27	29	Southern Pacific, Honey I Dare You
28	30	Sweethearts Of The Rodeo, I Feel Fine
A29	—	Tanya Tucker, Highway Robbery
A30	—	Conway Twitty, I Wish I Was Still In Your Dream

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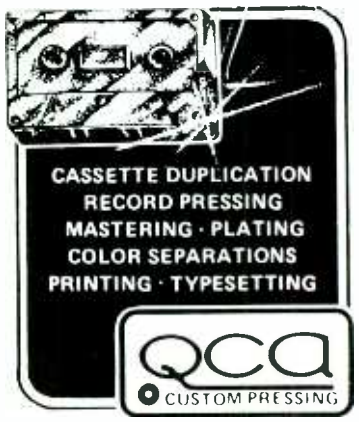
Gold Gusto. Ricky Van Shelton celebrates the gold status of his "Loving Proof" album, currently holding the No. 1 position on the Hot Country Albums chart for the 10th week, with executives at CBS/Nashville. Pictured, from left, are Rich Schwan, director of promotion, CBS/Nashville; Margie Hunt, associate director of A&R; Michael Campbell, Shelton's manager; Jack Lameier, director of promotion; Vicki Rowland, manager of retail relations; Steve Buckingham, director of A&R and Shelton's producer; Shelton; Roy Wunsch, senior VP of Nashville operations; Mary Ann McCready, former VP of sales and product development; Joe Casey, VP of promotions; and Jim Carlson, director of product marketing.

West Virginia Releases Folk Music Collection

NASHVILLE The West Virginia Department Of Culture And History has released a major collection of native folk music on its Elderberry Records label. All the 41 cuts on the double album are from live recordings made during the annual Vandalia Gatherings.

Called "The Music Never Dies: A Vandalia Sampler, 1977-87," the album features performances by 65 West Virginia folk musicians, including Elmer Bird, "The Banjo Man From Turkey Creek"; hammered dulcimer expert Russell Fluharty; the Morris Brothers; Aunt Jennie Wilson; Jenes Cotrell; and flat-picking guitarist Robert Shafer.

Details on the album, which retails for $12.50, are available from the West Virginia Department Of Culture And History at 304-348-0162.



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FOR WEEK ENDING JANUARY 14, 1989

Billboard® TOP COUNTRY ALBUMS™

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Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★★ NO. 1 ★★	
(1)	1	2	24	**RANDY TRAVIS** ▲ WARNER BROS. 25738 (8.98) (CD) 10 weeks at No. One	OLD 8 X 10
2	2	1	13	**RICKY VAN SHELTON** ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
3	3	3	17	**K.T. OSLIN** ● RCA 8369 (8.98) (CD)	THIS WOMAN
4	4	5	21	**DWIGHT YOAKAM** REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
5	5	4	35	**REBA MCENTIRE** MCA 42134 (8.98) (CD)	REBA
(6)	8	8	21	**THE JUDDS** ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
7	6	6	13	**WILLIE NELSON** COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
8	7	7	27	**HANK WILLIAMS, JR.** ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
9	9	9	42	**GEORGE STRAIT** ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
10	10	10	18	**THE OAK RIDGE BOYS** MCA 42205 (8.98) (CD)	MONONGAHELA
11	11	11	20	**HIGHWAY 101** WARNER BROS. 25742 (8.98) (CD)	101 2
(12)	15	15	86	**RANDY TRAVIS** ▲³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
(13)	13	12	21	**RESTLESS HEART** RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
14	14	13	77	**ROSANNE CASH** COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
15	12	14	49	**VERN GOSDIN** COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
16	16	16	20	**TANYA TUCKER** CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
(17)	18	17	97	**RICKY VAN SHELTON** ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
18	17	18	13	**THE CHARLIE DANIELS BAND** EPIC 44324/CBS (CD)	HOMESICK HEROES
19	20	20	24	**DAN SEALS** CAPITOL 46976 (8.98) (CD)	RAGE ON
20	19	19	37	**RODNEY CROWELL** COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
21	21	22	11	**THE STATLER BROTHERS** MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
(22)	24	23	76	**K.T. OSLIN** ● RCA 5924-1 (8.98) (CD)	80'S LADIES
23	22	21	60	**KATHY MATTEA** MERCURY 832 793-1 (CD)	UNTASTED HONEY
24	23	24	8	**STEVE EARLE** UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
(25)	25	26	31	**ALABAMA** ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
26	26	27	134	**RANDY TRAVIS** ▲² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
27	28	31	68	**GEORGE STRAIT** ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
28	27	25	34	**SWEETHEARTS OF THE RODEO** COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
(29)	33	32	30	**KEITH WHITLEY** RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
30	29	30	13	**ANNE MURRAY** CAPITOL 48764 (8.98) (CD)	AS I AM
31	30	39	88	**REBA MCENTIRE** ● MCA 5979 (8.98) (CD)	GREATEST HITS
32	32	29	17	**T. GRAHAM BROWN** CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
33	34	35	12	**SAWYER BROWN** CAPITOL/CURB 90417/CAPITOL (8.98) (CD)	WIDE OPEN
34	31	28	14	**LEE GREENWOOD** MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
35	36	40	77	**HANK WILLIAMS, JR.** ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
36	35	36	34	**SKIP EWING** MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
37	38	38	23	**THE FORESTER SISTERS** WARNER BROS. 25746 (8.98) (CD)	SINCERELY
38	37	33	17	**THE DESERT ROSE BAND** MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
39	41	37	9	**BARBARA MANDRELL** CAPITOL 90416 (8.98) (CD)	I'LL BE YOUR JUKEBOX TONIGHT
40	40	41	14	**PATTY LOVELESS** MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
41	44	42	21	**KIM CARNES** MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
(42)	51	50	40	**RICKY SKAGGS** EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
(43)	45	43	7	**NANCI GRIFFITH** MCA 42255 (8.98) (CD)	ONE FAIR SUMMER EVENING
44	43	46	151	**ALABAMA** ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
45	39	34	63	**BILLY JOE ROYAL** ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
46	42	45	35	**K.D. LANG** SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
47	47	44	27	**SOUTHERN PACIFIC** WARNER BROS. 25609 (8.98) (CD)	ZUMA
48	46	47	13	**THE BELLAMY BROTHERS** MCA/CURB 42224/MCA (8.98) (CD)	REBELS WITHOUT A CLUE
49	49	49	14	**WAYLON JENNINGS** MCA 42222 (8.98) (CD)	FULL CIRCLE
(50)	52	54	5	**JOHNNY CASH** MERCURY 834 778-1 (CD)	WATER FROM THE WELLS OF HOME
51	53	51	57	**MERLE HAGGARD** EPIC 40986/CBS (CD)	CHILL FACTOR
(52)	60	58	218	**HANK WILLIAMS, JR.** ▲² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
53	48	48	19	**ASLEEP AT THE WHEEL** EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
54	50	55	32	**EDDIE RABBITT** RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
55	54	52	8	**MICKEY GILLEY** AIRBORNE 0103 (8.98)	CHASING RAINBOWS
56	59	73	91	**THE JUDDS** ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEARTLAND
57	57	60	74	**PATSY CLINE** ● MCA 12 (8.98)	GREATEST HITS
58	56	64	101	**HANK WILLIAMS, JR.** ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
59	58	57	28	**CANYON** 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
60	62	70	50	**LYLE LOVETT** MCA/CURB 42028/MCA (CD)	PONTIAC
61	69	—	126	**HANK WILLIAMS, JR.** ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
62	64	59	42	**CHARLEY PRIDE** 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
63	71	74	163	**ALABAMA** ▲² RCA AHL1-4939 (8.98) (CD)	ROLL ON
(64)	NEW▶		1	**GARY STEWART** HIGHTONE 8014 (8.98)	BRAND NEW
65	66	72	4	**BUCK OWENS** CAPITOL 91132 (8.98) (CD)	HOT DOG
(66)	NEW▶		1	**KENNY ROGERS** RCA 8371 (8.98) (CD)	GREATEST HITS
(67)	RE-ENTRY		56	**ALABAMA** ▲ RCA 6495-1 (8.98) (CD)	JUST US
68	65	65	8	**ALABAMA** RCA 7014-1 (8.98) (CD)	ALABAMA CHRISTMAS
69	67	—	130	**DWIGHT YOAKAM** ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
70	70	—	81	**DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS** ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
71	55	53	25	**MEL MCDANIEL** CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'
72	72	66	21	**KENNY ROGERS & DOLLY PARTON** ▲ RCA ASL1-5307 (9.98) (CD)	ONCE UPON A CHRISTMAS
73	63	69	78	**HIGHWAY 101** WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
74	61	62	82	**DWIGHT YOAKAM** ● REPRISE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
75	68	68	9	**THE JUDDS** RCA/CURB 6422-1/RCA (8.98) (CD)	CHRISTMAS WITH THE JUDDS

◯ 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.

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Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★ 1 week at No. One	
1	2	4	13	**CHANGE OF HEART** B.MAHER (N.JUDD)	THE JUDDS RCA/CURB 8715-7/RCA
2	3	6	14	**SHE'S CRAZY FOR LEAVING** T.BROWN,R.CROWELL (R.CROWELL, G.CLARK)	RODNEY CROWELL COLUMBIA 38-08080/CBS
3	4	10	9	**DEEPER THAN THE HOLLER** K.LEHNING (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-27689
4	6	9	15	**BLUE SIDE OF TOWN** T.BROWN (H.DEVITO, P.KENNERLEY)	PATTY LOVELESS MCA 53418
5	7	12	13	**ALL THE REASONS WHY** P.WORLEY,E.SEAY (P.CARLSON, B.N.CHAPMAN)	HIGHWAY 101 WARNER BROS. 7-27735
6	8	13	14	**HOLD ON (A LITTLE LONGER)** J.BOWEN,S.WARINER (S.WARINER, R.HART)	STEVE WARINER MCA 53419
7	9	16	10	**WHAT I'D SAY** E.GORDY,JR.,R.L.SCRUGGS (R.BYRNE, W.ROBINSON)	EARL THOMAS CONLEY RCA 8717-7
8	10	15	12	**BURNIN' A HOLE IN MY HEART** J.BOWEN,S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53435
9	11	17	8	**SONG OF THE SOUTH** ALABAMA,J.LEO (B.MCDILL)	◆ ALABAMA RCA 8744-7
10	1	2	14	**HOLD ME** H.SHEDD (K.T.OSLIN)	◆ K.T. OSLIN RCA 8725-7
11	5	8	16	**LONG SHOT** K.LEHNING (D.SCHLITZ, G.SCRUGGS)	◆ BAILLIE AND THE BOYS RCA 8631-7
12	13	19	10	**BIG WHEELS IN THE MOONLIGHT** K.LEHNING (B.MCDILL, D.SEALS)	DAN SEALS CAPITOL 44267
13	15	20	10	**I SANG DIXIE** P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27715/WARNER BROS.
14	14	18	11	**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.
15	12	14	14	**LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART** J.KENNEDY (H.REID, D.REID, D.REID)	THE STATLER BROTHERS MERCURY 870 681-7
16	16	21	10	**LIFE AS WE KNEW IT** A.REYNOLDS (W.CARTER, F.KOLLER)	KATHY MATTEA MERCURY 872 082-7
17	18	22	13	**BORDERLINE** W.ALDRIDGE (W.ALDRIDGE)	THE SHOOTERS EPIC 34-08082/CBS
18	19	23	11	**SINCERELY** J.E.NORMAN (H.FUQUA, A.FREED)	THE FORESTER SISTERS WARNER BROS. 7-27686
19	22	24	11	**(IT'S ALWAYS GONNA BE) SOMEDAY** R.DUNN,C.WATERS,W.PETERSON (H.DUNN, T.SHAPIRO, C.WATERS)	HOLLY DUNN MTM 72116
20	23	26	8	**I STILL BELIEVE IN YOU** P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53454/MCA
21	24	25	10	**DON'T WASTE IT ON THE BLUES** P.WORLEY,E.SEAY,G.BROWN (S.RAMOS, J.VANDIVER)	GENE WATSON WARNER BROS. 7-27692
22	26	27	12	**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
23	27	31	7	**HIGHWAY ROBBERY** J.CRUTCHFIELD (GARVIN, JONES, SHAPIRO)	TANYA TUCKER CAPITOL 44271
24	28	33	7	**'TIL YOU CRY** B.BECKETT (R.GILES, S.BDGARD)	EDDY RAVEN RCA 8798-7
25	29	35	8	**I WISH I WAS STILL IN YOUR DREAMS** J.BOWEN,C.TWITTY,D.HENRY (D.COOK, J.JARVIS)	CONWAY TWITTY MCA 53456
26	30	34	12	**SHE REMINDED ME OF YOU** L.BUTLER (W.HOLYFIELD, P.MCCANN)	◆ MICKEY GILLEY AIRBORNE 10008
27	31	37	9	**I JUST CALLED TO SAY GOODBYE AGAIN** R.BAKER (P.NELSON, B.MCGUIRE)	LARRY BOONE MERCURY 872 046-7
28	17	3	17	**LOVE HELPS THOSE** J.STROUD (P.OVERSTREET)	PAUL OVERSTREET MTM 72113
29	32	36	9	**YOU BABE** K.SUESOV,M.HAGGARD (S.D.SHAFER)	MERLE HAGGARD EPIC 34-08111/CBS
30	34	42	6	**HONEY I DARE YOU** SOUTHERN PACIFIC,J.E.NORMAN (COOK, JENKINS, GIBSON, KARP, MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27691
31	20	7	15	**WE MUST BE DOIN' SOMETHIN' RIGHT** R.LANDIS (E.RABBITT, R.NIELSEN)	EDDIE RABBITT RCA 8716-7
32	33	40	7	**BRIDGES AND WALLS** J.BOWEN (R.MURRAH, R.VANWARMER)	THE OAK RIDGE BOYS MCA 53460
33	35	44	7	**I FEEL FINE** S.BUCKINGHAM (J.LENNON, P.MCCARTNEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-08504/CBS
34	38	53	4	**DON'T YOU EVER GET TIRED (OF HURTING ME)** R.MILSAP,R.GALBRAITH,T.COLLINS (H.COCHRAN)	RONNIE MILSAP RCA 8746-7
35	37	38	9	**RAININ' IN MY HEART** B.HALVERSON,R.BENNETT (J.WEST, J.MOORE)	◆ JO-EL SONNIER RCA 8726-7
36	40	45	6	**COME AS YOU WERE** R.CHANCEY (P.CRAFT)	◆ T. GRAHAM BROWN CAPITOL 44273
37	39	43	8	**SLOW PASSIN' TIME** K.LEHNING (BLACK, BOURKE, ROCCO)	ANNE MURRAY CAPITOL 44272
				★★★ POWER PICK/AIRPLAY ★★★	
38	42	—	2	**FROM A JACK TO A KING** S.BUCKINGHAM (N.MILLER)	RICKY VAN SHELTON COLUMBIA 38-08529/CBS
39	43	63	4	**NEW FOOL AT AN OLD GAME** J.BOWEN,R.MCENTIRE (S.BOGARD, R.GILES, S.STEPHEN)	REBA MCENTIRE MCA 53473
40	41	47	8	**YOU STILL DO** B.MONTGOMERY (L.WILSON, C.KELLY)	T.G. SHEPPARD COLUMBIA 39-08119/CBS
41	21	1	18	**WHEN YOU SAY NOTHING AT ALL** G.FUNDIS,K.WHITLEY (P.OVERSTREET, D.SCHLITZ)	◆ KEITH WHITLEY RCA 8637-7
42	25	5	16	**MAMA KNOWS** R.HALL,R.BYRNE (T.MENZIES, T.HASELDEN)	SHENANDOAH COLUMBIA 38-08042/CBS
43	44	49	5	**I'M A ONE WOMAN MAN** B.SHERRILL (T.FRANKS, J.HORTON)	GEORGE JONES EPIC 34-08509/CBS
44	36	11	17	**A TENDER LIE** T.DUBOIS,S.HENDRICKS,RESTLESS HEART (R.SHARP)	◆ RESTLESS HEART RCA 8714-7
45	49	66	5	**FROM THE WORD GO** S.GIBSON,J.E.NORMAN (C.WATERS, M.GARVIN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27668
46	48	58	6	**I MARRIED HER JUST BECAUSE SHE LOOKS LIKE YOU** T.BROWN,B.WILLIAMS,L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53471/MCA
47	47	50	8	**LOVE IS ON THE LINE** T.BRASFIELD (S.COOPER)	CANYON 16TH AVENUE 70423
48	52	60	6	**TRAINWRECK OF EMOTION** B.BECKETT (J.VEZNER, A.RHODY)	LORRIE MORGAN RCA 8638-7
49	55	75	4	**DOWN THAT ROAD TONIGHT** J.LEO (J.HANNA, J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27679
50	54	62	5	**HEARTBREAK HILL** R.BENNETT,E.HARRIS (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-27635/WARNER BROS.
51	50	54	7	**WHAT HE DOES BEST** N.LARKIN (T.SCHUYLER)	LYNN ANDERSON MERCURY 872 220-7
52	45	48	9	**YOU'RE GONNA MAKE HER MINE** T.BROWN,S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53444
53	58	68	5	**ROLLER COASTER RUN (UP TOO SLOW, DOWN TOO FAST)** B.MAHER (H.PRESTWOOD)	MICHAEL JOHNSON RCA 8748-7
54	53	30	19	**I KNOW HOW HE FEELS** J.BOWEN,R.MCENTIRE (R.BOWLES, W.ROBINSON)	◆ REBA MCENTIRE MCA 53402
55	46	28	18	**IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')** J.BOWEN,G.STRAIT (T.COLLINS)	GEORGE STRAIT MCA 53400
56	60	70	6	**LOOK WHAT WE MADE (WHEN WE MADE LOVE)** W.WALDMAN,J.EDWARDS (D.LOGGINS, R.SMITH, M.CHAPMAN)	◆ JONATHAN EDWARDS MCA/CURB 53467/MCA
57	67	—	2	**WHICH WAY DO I GO (NOW THAT I'M GONE)** J.BOWEN,W.JENNINGS (J.MACRAE, S.CLARK)	WAYLON JENNINGS MCA 53476
58	61	69	6	**EVERYTIME I GET TO DREAMIN'** N.LARKIN,R.REYNOLDS (D.GOODMAN, J.B.DETTERLINE, JR., J.CAPPS)	JOSH LOGAN CURB 10519
59	56	39	19	**I'LL LEAVE THIS WORLD LOVING YOU** S.BUCKINGHAM (W.KEMP)	◆ RICKY VAN SHELTON COLUMBIA 38-08022/CBS
60	64	72	5	**I'M IN LOVE AND HE'S IN DALLAS** P.WORLEY,E.SEAY (K.M.ROBBINS, R.LEIGH)	MARIE OSMOND CAPITOL/CURB 44269/CAPITOL
61	51	56	6	**IT WASN'T HIS CHILD** R.CHANCEY (S.EWING)	SAWYER BROWN CAPITOL/CURB 44282/CAPITOL
62	65	77	5	**I DON'T WANT TO MENTION ANY NAMES** D.JOHNSON (L.CORDLE, L.PALAS)	BURCH SISTERS MERCURY 872 324-7
63	68	—	2	**BIG LOVE** J.BOWEN,J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53478/MCA
64	66	71	7	**AN EMPTY GLASS** R.DEA,G.MIDDLEWORTH (G.STEWART, D.DILLON)	GARY STEWART HIGHTONE 507
65	91	—	2	**WHO YOU GONNA BLAME IT ON THIS TIME** B.MONTGOMERY (H.COCHRAN, V.GOSDIN)	VERN GOSDIN COLUMBIA 38-08528/CBS
66	72	85	4	**THE LAST ROSE** M.LLOYD,P.DRAKE (C.F.HOUSE)	BOBBY VINTON CURB 10512
67	87	—	2	**OLD COYOTE TOWN** D.WILLIAMS,G.FUNDIS (G.NELSON, L.BOONE, P.NELSON)	DON WILLIAMS CAPITOL 44274
68	80	—	2	**TENNESSEE NIGHTS** E.PRESTIDGE,J.E.NORMAN (S.HARRINGTON, J.BUCKINGHAM)	CRYSTAL GAYLE WARNER BROS. 7-27682
69	69	83	4	**REAL OLD-FASHIONED BROKEN HEART** B.JOHNSTON,A.JOHNSTON (B.MCDILL)	◆ THE 'BAMA BAND MERCURY 872 150-7
70	70	81	5	**IT'S GONNA BE LOVE** M.GRAY,R.BRADFORD (B.BERRY)	MARK GRAY & BOBBI LACE SIX-ONE-FIVE 1016
71	59	41	21	**CHISELED IN STONE** B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-08003/CBS
72	63	32	18	**SPANISH EYES** C.MOMAN (B.KAEMPFERT, C.SINGLETON, E.SNYDER)	◆ WILLIE NELSON COLUMBIA 38-08066/CBS
73	57	59	8	**LET IT BURN** H.SHEDD (T.HASELDEN, T.MENZIES)	JEFF CHANCE CURB 10516
74	77	93	4	**HEY HEART** R.L.SCRUGGS (D.DILLON)	DEAN DILLON CAPITOL 44294
75	62	29	16	**MY BABY'S GONE** R.CHANCEY (D.LINDE)	◆ SAWYER BROWN CAPITOL/CURB 44218/CAPITOL
76	79	92	4	**STARTING ALL OVER AGAIN** R.BAILEY (P.MITCHELL)	RAZZY BAILEY SOA 003
77	90	—	2	**TELL IT LIKE IT IS** J.MORRIS (G.DAVIS, L.DIAMOND)	SAMMY SADLER EVERGREEN 1088
78	76	73	23	**DESPERATELY** D.WILLIAMS,G.FUNDIS (J.O'HARA, K.WELCH)	DON WILLIAMS CAPITOL 44216
				★★★ HOT SHOT DEBUT ★★★	
79	NEW▶		1	**NEVER TOO OLD TO ROCK 'N' ROLL** R.MCDOWELL,RHYTHM KINGS (R.MCDOWELL, J.MEADOR, R.O.YOUNG)	RONNIE MCDOWELL CURB 10521
80	75	52	17	**THAT OLD WHEEL** J.CLEMENT (J.PIERCE)	JOHNNY CASH WITH HANK WILLIAMS, JR. MERCURY 870 688-7
81	78	67	23	**RUNAWAY TRAIN** R.CROWELL (J.STEWART)	◆ ROSANNE CASH COLUMBIA 38-07988/CBS
82	71	55	20	**I'VE BEEN LOOKIN'** J.LEO (J.IBBOTSON, J.HANNA)	◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-22750
83	81	57	22	**I WISH THAT I COULD FALL IN LOVE TODAY** T.COLLINS,F.FOSTER (H.HOWARD)	BARBARA MANDRELL CAPITOL 44220
84	83	64	11	**WHEN KAREN COMES AROUND** B.LOGAN (BLACKWELL, B.FISCHER, LEE, ORRALL)	◆ MASON DIXON CAPITOL 44249
85	73	46	15	**NOT ENOUGH LOVE** J.CRUTCHFIELD (C.FARREN, F.KNOBLOCH)	TOM WOPAT CAPITOL 44243
86	NEW▶		1	**HELP ME GET OVER YOU** E.GORDY,JR. (M.WAROEN)	◆ WAGONEERS A&M 1261/RCA
87	74	51	8	**BEFORE YOU CHEAT ON ME ONCE** N.LARKIN (D.GOODMAN, P.RAKES, N.LARKIN, M.L.LARKIN)	ROBIN LEE ATLANTIC AMERICA 7-99264/ATLANTIC
88	NEW▶		1	**MEN WITH BROKEN HEARTS** T.DEE (H.WILLIAMS)	CHARLEY HAGER KILLER 114
89	84	65	14	**OLD KIND OF LOVE** R.SKAGGS (P.OVERSTREET)	RICKY SKAGGS EPIC 34-08063/CBS
90	86	94	4	**SO GOOD TO BE IN LOVE** J.BOWEN,K.STALEY (K.STALEY)	KAREN STALEY MCA 53470
91	89	—	2	**PHOTOGRAPHIC MEMORY** B.GREEN (B.BOYD)	BILLY MATA BGM 70188
92	NEW▶		1	**YOU'LL BE THE FIRST TO KNOW** J.SHOFNER (H.COCHRAN, D.DILLON, R.PORTER)	LEE J. STEVENS REGAL 01
93	NEW▶		1	**THE LETTER** D.MITCHELL (C.SWILLY, G.HEYDE)	MICHELLE LYNN MASTER 07
94	NEW▶		1	**SAY THE PART ABOUT I LOVE YOU** J.ZIMMERMAN (E.RAVEN)	LORIE ANN SING ME 37
95	85	74	15	**I GIVE YOU MUSIC** P.WORLEY,E.SEAY (D.ADKINS)	THE MCCARTERS WARNER BROS. 7-27721
96	82	88	4	**SPELLING ON THE STONE** UNKNOWN (UNKNOWN)	UNKNOWN CURB 10522
97	94	80	24	**NEW SHADE OF BLUE** SOUTHERN PACIFIC,J.E.NORMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-27790
98	96	96	6	**I KNOW THERE'S A HEART IN THERE SOMEWHERE** G.BROWN (B.BURCH, J.D.HICKS)	CHRIS AUSTIN WARNER BROS. 7-27661
99	95	90	19	**I JUST CAN'T SAY NO TO YOU** J.KENNEDY (P.MCGEE, S.A.GIBSON)	MOE BANDY CURB 10513
100	97	78	8	**GONE BUT NOT FORGOTTEN** A.ROBERTS,C.BLACK,B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	CEE CEE CHAPMAN & SANTA FE CURB 10518

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COUNTRY ★★★★★★★★★★ CORNER

by Marie Ratliff

"IT'S AS GOOD a radio record as we've had in the last five years. It just knocks me out," says MD **Ken Carlile**, WTVY Dothan, Ala., of **Lorrie Morgan**'s RCA debut single, "Trainwreck Of Emotion."

"A real sleeper," adds MD **Chris Michaels**, WDSY Pittsburgh. "We get a lot of male phones on this record. I predict it will go a long way in establishing her recording career." Morgan, whose song is charted at No. 48, is married to RCA artist **Keith Whitley**, who had Billboard's 1988 top country single with "Don't Close Your Eyes." Morgan is also the daughter of the late Grand Ole Opry star **George Morgan**, whose "Candy Kisses" was a No. 1 record 40 years ago.

"Our No. 1 request item right now is the **Oak Ridge Boys'** 'Bridges And Walls' [MCA]," continues Michaels. "Their last single was so strong; this one is so different, and it's also a very powerful record." The Oaks are charted at No. 32.

SOUTHERN PACIFIC continues to broaden its appeal with "Honey I Dare You" (Warner Bros.), charted at No. 30. "It's really taking off," says MD **Dale Jones**, WDZQ Decatur, Ill. "They recently did a listener-appreciation show for us and impressed a lot of people."

"Acceptance is finally coming for these guys," adds MD **Mark Lewis**, WYNE Appleton, Wis. "They've been building gradually over several releases, and this one should really do it for them."

Lewis also points to strong gains for **George Jones'** remake of **Johnny Horton**'s 1956 top 10 classic, "I'm A One Woman Man" (Epic), which moves to No. 43. "This is one of those classic kind of Jones songs that nobody else can sing quite like him."

"Jones goes back to his roots on this one," says MD **Jim Gibb**, KTPK Topeka, Kan. "It takes you back nostalgically to the early days of country, when he first got on the radio. It's just great."

REGIONAL REACTIONS: "**Lyle Lovett** is back in the country groove," says MD **Randy Chapman**, KALF Red Bluff, Calif., of "I Married Her Just Because She Looks Like You" (MCA/Curb). "It's doing very well."

PD **Mark Tudor**, WLVK Charlotte, N.C., is sold on **Fairground Attraction's** "Perfect." "We're adding it right away; that girl sure can sing, and the acoustical guitar work is great. It's a sleeper," Tudor says.

PD **Lew Dobbins**, WKKW Clarksburg, W.Va., likes the **Ronnie McDowell-Jerry Lee Lewis** pairing on "Never Too Old To Rock 'N' Roll" (Curb). "It's great to have the Killer back. This record is short and to the point, a real one-two punch."

FOR WEEK ENDING JANUARY 14, 1989

Billboard HOT COUNTRY SINGLES™

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

SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	SHE'S CRAZY FOR LEAVING	RODNEY CROWELL	2
2	4	DEEPER THAN THE HOLLER	RANDY TRAVIS	3
3	2	CHANGE OF HEART	THE JUDDS	1
4	3	HOLD ME	K.T. OSLIN	10
5	7	BLUE SIDE OF TOWN	PATTY LOVELESS	4
6	9	ALL THE REASONS WHY	HIGHWAY 101	5
7	6	WHEN YOU SAY NOTHING AT ALL	KEITH WHITLEY	41
8	16	EARLY IN THE MORNING AND LATE AT NIGHT	HANK WILLIAMS, JR.	14
9	11	LONG SHOT	BAILLIE AND THE BOYS	11
10	15	SONG OF THE SOUTH	ALABAMA	9
11	5	MAMA KNOWS	SHENANDOAH	42
12	12	LOVE HELPS THOSE	PAUL OVERSTREET	28
13	13	WHAT I'D SAY	EARL THOMAS CONLEY	7
14	10	WE MUST BE DOIN' SOMETHIN' RIGHT	EDDIE RABBITT	31
15	20	HOLD ON (A LITTLE LONGER)	STEVE WARINER	6
16	14	LET'S GET STARTED IF WE'RE GONNA. . .	THE STATLER BROTHERS	15
17	8	A TENDER LIE	RESTLESS HEART	44
18	19	I SANG DIXIE	DWIGHT YOAKAM	13
19	22	YOU BABE	MERLE HAGGARD	29
20	17	LIFE AS WE KNEW IT	KATHY MATTEA	16
21	24	BURNIN' A HOLE IN MY HEART	SKIP EWING	8
22	25	BIG WHEELS IN THE MOONLIGHT	DAN SEALS	12
23	18	SPANISH EYES	WILLIE NELSON	72
24	21	CHISELED IN STONE	VERN GOSDIN	71
25	23	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')	GEORGE STRAIT	55
26	26	I'LL LEAVE THIS WORLD LOVING YOU	RICKY VAN SHELTON	59
27	27	MY BABY'S GONE	SAWYER BROWN	75
28	28	SHE REMINDED ME OF YOU	MICKEY GILLEY	26
29	29	I FEEL FINE	SWEETHEARTS OF THE RODEO	33
30	—	SINCERELY	THE FORESTER SISTERS	18

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COUNTRY SINGLES BY LABEL

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

MCA (11)	15
MCA/Curb (4)	
RCA (13)	15
A&M (1)	
RCA/Curb (1)	
WARNER BROS. (12)	15
Reprise (2)	
Warner/Curb (1)	
CBS	14
Columbia (10)	
Epic (4)	
CAPITOL (10)	13
Capitol/Curb (3)	
CURB	7
MERCURY	7
MTM	2
16TH AVENUE	1
AIRBORNE	1
ATLANTIC	1
Atlantic America (1)	
BGM	1
EVERGREEN	1
HIGHTONE	1
KILLER	1
MASTER	1
REGAL	1
SOA	1
SING ME	1
SIX-ONE-FIVE	1

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

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

5 **ALL THE REASONS WHY** (Warner-Tamerlane, BMI/Sportsman, BMI/Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM
87 **BEFORE YOU CHEAT ON ME ONCE** (Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP) CPP
63 **BIG LOVE** (Bellamy Bros., ASCAP)
12 **BIG WHEELS IN THE MOONLIGHT** (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL
4 **BLUE SIDE OF TOWN** (Almo, ASCAP/Little Nemo/Irving, BMI) CPP
17 **BORDERLINE** (Rick Hall, ASCAP)
32 **BRIDGES AND WALLS** (Tom Collins, BMI/Song Pantry, ASCAP/VanWarmer, ASCAP)
8 **BURNIN' A HOLE IN MY HEART** (Acuff-Rose, BMI/Milene, ASCAP) CPP
1 **CHANGE OF HEART** (Caseyem, BMI/Kentucky Sweetheart, BMI)
71 **CHISELED IN STONE** (Hookem, ASCAP/Hidden Lake, BMI) CPP
36 **COME AS YOU WERE** (Dropkick, BMI/SBK Blackwood, BMI) HL
3 **DEEPER THAN THE HOLLER** (Scarlet Moon, BMI/Screen Gems-EMI, BMI/Don Schlitz, ASCAP/MCA, ASCAP) HL/WBM
78 **DESPERATELY** (Cross Keys, ASCAP) HL
21 **DON'T WASTE IT ON THE BLUES** (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP) WBM
34 **DON'T YOU EVER GET TIRED (OF HURTING ME)** (Tree, BMI) HL
49 **DOWN THAT ROAD TONIGHT** (Jeffwho, ASCAP/Bug, BMI/Mopage, BMI/Warner-Elektra-Asylum, BMI/Moon & Stars, BMI/Screen Gems-EMI, BMI) WBM
14 **EARLY IN THE MORNING AND LATE AT NIGHT** (WB, ASCAP/Two Sons, ASCAP/Morganactive, ASCAP/You & I, ASCAP) CPP/WBM
64 **AN EMPTY GLASS** (Forest Hills/Tree, BMI) HL
58 **EVERYTIME I GET TO DREAMIN'** (Ensign, BMI/Puggy, BMI)
38 **FROM A JACK TO A KING** (Dandelion, BMI)
45 **FROM THE WORD GO** (Tree, BMI) HL
100 **GONE BUT NOT FORGOTTEN** (Bobby Fischer, ASCAP/Serenity Manor, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP)
50 **HEARTBREAK HILL** (Sorghum, ASCAP/Irving, BMI)
86 **HELP ME GET OVER YOU** (Hollywood Avenue, BMI)
74 **HEY HEART** (SBK Blackwood, BMI/Larry Butler, BMI) HL
23 **HIGHWAY ROBBERY** (Cross Keys, ASCAP/Tree, BMI/Jack & Bill, ASCAP/Mc Bec, ASCAP/Terrace, ASCAP) HL
10 **HOLD ME** (Wooden Wonder, SESAC) HL
6 **HOLD ON (A LITTLE LONGER)** (Steve Wariner, BMI/Irving, BMI) CPP
30 **HONEY I DARE YOU** (Midget's Fist, ASCAP/Bob-A-Lew, ASCAP/Maypop, BMI/Long Tooth, BMI) WBM
62 **I DON'T WANT TO MENTION ANY NAMES** (Jack & Bill, ASCAP/Amanda-Lin, ASCAP/Alabama Band, ASCAP) HL/WBM
33 **I FEEL FINE** (SBK Blackwood, BMI/ATV, BMI) HL
95 **I GIVE YOU MUSIC** (Sweet Tater Tunes, ASCAP)
27 **I JUST CALLED TO SAY GOODBYE AGAIN** (SBK April, ASCAP/Butler's Bandits, ASCAP/SBK Blackwood, BMI/Larry Butler, BMI) HL
99 **I JUST CAN'T SAY NO TO YOU** (Dawn Breaker, BMI) HL
54 **I KNOW HOW HE FEELS** (Maypop, BMI/Alabama Band, ASCAP) WBM
98 **I KNOW THERE'S A HEART IN THERE SOMEWHERE** (Ensign, BMI/Tom Collins, BMI)
46 **I MARRIED HER JUST BECAUSE SHE LOOKS LIKE YOU** (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)
13 **I SANG DIXIE** (Coal Dust West, BMI) WBM
20 **I STILL BELIEVE IN YOU** (Bar None, BMI/Bug, BMI)
25 **I WISH I WAS STILL IN YOUR DREAMS** (Tree, BMI/Cross Keys, ASCAP) HL
83 **I WISH THAT I COULD FALL IN LOVE TODAY** (Beechwood, BMI) WBM
55 **IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')** (Beechwood, BMI) WBM
59 **I'LL LEAVE THIS WORLD LOVING YOU** (Tree, BMI) HL
43 **I'M A ONE WOMAN MAN** (Cedarwood, BMI) WBM
60 **I'M IN LOVE AND HE'S IN DALLAS** (Irving, BMI/SBK April, ASCAP/Lion Hearted, ASCAP) HL
61 **IT WASN'T HIS CHILD** (Acuff Rose)
19 **(IT'S ALWAYS GONNA BE) SOMEDAY** (Lawyer's Daughter, BMI/Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP
70 **IT'S GONNA BE LOVE** (Artist Gold, ASCAP)
82 **I'VE BEEN LOOKIN'** (Unami, ASCAP/Jeffwho, ASCAP/Bughouse, ASCAP) CPP
66 **THE LAST ROSE** (A Team, ASCAP)
73 **LET IT BURN** (Millhouse, BMI/SBK Combine, BMI) HL
15 **LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART** (Statler Brothers, BMI) CPP
93 **THE LETTER** (Ben Hall, ASCAP/Texas Wedge, ASCAP)
16 **LIFE AS WE KNEW IT** (Silverline, BMI/Lucrative, BMI/Bug, BMI) WBM
11 **LONG SHOT** (Don Schlitz, ASCAP/Irving, BMI/Almo, ASCAP) HL/CPP
56 **LOOK WHAT WE MADE (WHEN WE MADE LOVE)** (MCA, ASCAP/Patchwork, ASCAP/Desert Rose, BMI) HL
28 **LOVE HELPS THOSE** (Scarlet Moon, BMI)
47 **LOVE IS ON THE LINE** (Milene, ASCAP) CPP
42 **MAMA KNOWS** (SBK April, ASCAP/Music City, ASCAP/Millhouse, BMI) HL
88 **MEN WITH BROKEN HEARTS** (Fred Rose, BMI)
75 **MY BABY'S GONE** (SBK Blackwood, BMI/Dennis Linde, BMI) HL
79 **NEVER TOO OLD TO ROCK 'N' ROLL** (Tree, BMI/Strawberry Lane, BMI/Cross Keys, ASCAP/Karen Ann, ASCAP)
39 **NEW FOOL AT AN OLD GAME** (Chappell, ASCAP/Dejamus, ASCAP) HL
97 **NEW SHADE OF BLUE** (Long Tooth, BMI/Endless Frogs, ASCAP)
85 **NOT ENOUGH LOVE** (MCA, ASCAP/Farren Square, ASCAP/Colgems-EMI, ASCAP/A Little More Music , ASCAP) HL/WBM
67 **OLD COYOTE TOWN** (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/WB, ASCAP/Make Believus, ASCAP/Screen Gems-EMI, BMI)
89 **OLD KIND OF LOVE** (Scarlet Moon, BMI) WBM
22 **PAINT THE TOWN AND HANG THE MOON TONIGHT** (Crowman, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP) WBM
91 **PHOTOGRAPHIC MEMORY** (Bill Butler, BMI/Bill Green, BMI)
35 **RAININ' IN MY HEART** (Excellorec, BMI)
69 **REAL OLD-FASHIONED BROKEN HEART** (Jack & Bill, ASCAP) HL
53 **ROLLER COASTER RUN (UP TOO SLOW, DOWN TOO FAST)** (Lawyer's Daughter, BMI)
81 **RUNAWAY TRAIN** (Bugle, BMI/Bug, BMI) HL
94 **SAY THE PART ABOUT I LOVE YOU** (Milene, ASCAP)
26 **SHE REMINDED ME OF YOU** (SBK April, ASCAP/Ides Of March, ASCAP/New and Used, ASCAP) HL
2 **SHE'S CRAZY FOR LEAVING** (Granite, ASCAP/Coolweil, ASCAP/Chappell & Co., ASCAP) HL
18 **SINCERELY** (Liason, BMI/Irving, BMI/Liason Two, BMI) HL/CPP
37 **SLOW PASSIN' TIME** (Chappell & Co., ASCAP/Serenity Manor, ASCAP/R.M.B., ASCAP/Bibo, ASCAP/Robin Hill, ASCAP) HL
90 **SO GOOD TO BE IN LOVE** (AMR, ASCAP)
9 **SONG OF THE SOUTH** (Jack & Bill, ASCAP) HL
72 **SPANISH EYES** (Screen Gems-EMI, BMI) WBM
96 **SPELLING ON THE STONE** (LS, ASCAP)
76 **STARTING ALL OVER AGAIN** (Muscle Shoals, BMI)
77 **TELL IT LIKE IT IS** (Conrad, BMI)
44 **A TENDER LIE** (With Any Luck, BMI)
68 **TENNESSEE NIGHTS** (WB, ASCAP/Sante Fe, ASCAP/Warner-Tamerlane, BMI/Duck Songs, BMI)
80 **THAT OLD WHEEL** (Do-Tel, ASCAP)
24 **'TIL YOU CRY** (Chappell & Co., ASCAP/EEG, ASCAP) HL
48 **TRAINWRECK OF EMOTION** (Wrensong, ASCAP/Headless Horseman, BMI)
31 **WE MUST BE DOIN' SOMETHIN' RIGHT** (Eddie Rabbitt, BMI/Englishtown, BMI)
51 **WHAT HE DOES BEST** (Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI) WBM
7 **WHAT I'D SAY** (Rick Hall, ASCAP/Alabama Band, ASCAP) WBM
84 **WHEN KAREN COMES AROUND** (Jobete, ASCAP/Bobby Fischer, ASCAP/Twin Compulsions, ASCAP/Zomba, ASCAP) CPP
41 **WHEN YOU SAY NOTHING AT ALL** (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM
57 **WHICH WAY DO I GO (NOW THAT I'M GONE)** (Intersong, ASCAP/Hide-A-Bone, ASCAP)
65 **WHO YOU GONNA BLAME IT ON THIS TIME** (Tree, BMI/Hookem, ASCAP)
29 **YOU BABE** (Acuff-Rose, BMI) CPP
40 **YOU STILL DO** (Zomba, ASCAP/Makin' Song, ASCAP)
92 **YOU'LL BE THE FIRST TO KNOW** (Larry Butler, BMI/SBK Blackwood, BMI/Tree, BMI/Southwing, ASCAP)
52 **YOU'RE GONNA MAKE HER MINE** (Silverline, BMI) WBM

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
WHO YOU GONNA BLAME. . . VERN GOSDIN COLUMBIA	1	8	15	24	34
WHICH WAY DO I GO WAYLON JENNINGS MCA	2	8	13	23	52
FROM A JACK TO A KING RICKY VAN SHELTON COLUMBIA	4	6	7	17	119
OLD COYOTE TOWN DON WILLIAMS CAPITOL	0	8	9	17	27
NEW FOOL AT AN OLD GAME REBA MCENTIRE MCA	3	5	8	16	115
DOWN THAT ROAD TONIGHT NITTY GRITTY DIRT BAND WB	0	7	9	16	79
BIG LOVE BELLAMY BROTHERS MCA/CURB	0	3	11	14	43
TENNESSEE NIGHTS CRYSTAL GAYLE WARNER BROS.	0	5	9	14	32
DON'T YOU EVER GET TIRED RONNIE MILSAP RCA	0	5	7	12	133
HELP ME GET OVER YOU WAGONEERS A&M	0	4	7	11	16

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

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

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

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Rock'N'Roll Merchandiser Bows Swankier Duds

Great Southern Co. Sells Beverly Hills High Apparel

BY JIM BESSMAN

NEW YORK Rock'n'roll merchandise is still its bread and butter, but Great Southern Co. is branching out with Beverly Hills (Calif.) High School-licensed apparel, garb more suited to swank Rodeo Drive retail establishments than to record stores.

The Macon, Ga.-based firm, which had previously expanded from its long-successful business of marketing rock-artist and -tour merchandise into movie-related goods, has teamed with 20th Century Fox for its newest venture, sportswear and athletic wear targeted at high-schoolers desiring to emulate their stylish, well-heeled Beverly Hills High peers.

"This gives us the creative outlet to show what we're capable of putting together," says Great Southern VP of marketing Paul Kallush. "We've gone from strictly tour merchandising for rock bands to encompass entertainment merchandising for movies and individual stars, from T-shirts and posters to a whole clothing line in the fashion area."

The Beverly Hills High/Great Southern tie-in results from a previous licensing relationship with Fox, Kallush says. The studio acquired the rights to the Beverly Hills High School trademark in exchange for guaranteeing 60% of the royalities to the school district. Kallush says Great Southern will donate part of its profits to the Save The Children Foundation.

"Since the concept was geared to kids, they [Fox] figured we had our hands on the pulse of that market," Kallush says, adding that the designer of Great Southern's Bon Jovi T-shirts was chosen to create the brightly colored BHHS clothing now being readied for the fall season, Kallush says.

"We've never sold coordinates at Great Southern, just tops," Kallush says. "But this line has coordinate pants with tops, so we're looking to sell strictly to department stores, like Bloomingdale's. Up to now, our focus has been with record stores and video stores, though our Roger Rabbit T-shirt has gone to department stores. But record stores don't have the facilities to handle such a full line of fashion clothing."

Kallush stresses that there will be no cutback in Great Southern's traditional product and dealer base, which recently expanded into movie theaters with in-theater retailing of "U2 Rattle And Hum" T-shirts.

Ariz. Club, Wherehouse Pair Promos

BY EDWARD MORRIS

NASHVILLE Both parties are enthusiastic about the continuing series of cross promotions between Toolies Country Saloon And Dance Hall in Phoenix, Ariz., and the city's 12 Wherehouse Entertainment record stores.

Since the start of the cooperative activities in 1987, any country act booked into Toolies is assured of extra exposure at Wherehouse through in-store appearances, print ads, concert poster exposure, store discounts, and special album displays.

The tie-in "brings a lot of people to my stores who didn't deal with us before," asserts Wherehouse's Arizona district manager, Tim Tynan. "Toolies is a great country club. For us, it has exposed a huge market in Phoenix."

Bill Bachand, owner of the 1,200-capacity nightclub, says radio station KNIX is also regularly involved in the cross promotions.

Each week Bachand books a major-label act. He does not, however, attempt to arrange in-stores for all of them: "We don't like to do it too often—maybe once every two months. Otherwise it takes a little of the promotional value away."

Lead time is also crucial in deciding on in-stores, Bachand says: "If I book an act a month out instead of three months out, it just doesn't give us a lot of time to do advance planning."

Tynan and Bachand agree that last July's appearance by SKB was the most successful cross-promotion yet. Although the trio was little known in Phoenix at the time, it drew just under 100 people to its preconcert in-store appearance at the Maryvale Wherehouse outlet. The appearance was heralded by announcements on KNIX and through fliers passed out at Toolies and Wherehouse.

As an incentive to attend the in-store, Toolies offered free SKB concert tickets to the first 40 people who came in. SKB contributed T-shirts for Toolies to give away the week before the group's concert there. SKB flats and posters were displayed in the Maryvale Wherehouse windows and with the SKB "No Easy Horses" album exhibit inside.

A similar in-store for Dan Seals is scheduled for Jan. 12.

While Ricky Van Shelton did not do an in-store for his November date at Toolies, Wherehouse put in extra Shelton stock and highlighted it with a poster. "As a result," Bachand reports, "Ricky Van Shelton sales were up, especially after the show."

All Wherehouse stores in Phoenix display the 2-by-3-foot Toolies coming-attraction posters in their windows, Tynan says.

Reciprocally, according to Bachand, "I will often pass out Wherehouse coupons on a weekend night, say for a free video rental or for $1 off on a featured album. When we do promotions with the artists, I will chip in and help advertise that they'll be at Wherehouse to celebrate their concert at Toolies."

Bachand bought the original Toolies in 1984 and moved it into its present, larger location in 1986. In addition to its ticketed acts, Toolies occasionally brings in new major-label acts for free shows. Among these have been A&M's Wagoneers and Warner Bros.' the McCarters. Ticketed acts that have appeared at the club in recent months include Michael Johnson, Gary Morris, Larry Boone, New Grass Revival, T. Graham Brown, Earl Thomas Conley, Restless Heart, the Bellamy Brothers, Mel McDaniel, Michael Martin Murphey, Holly Dunn, Asleep At The Wheel, and Shelton.

All of Toolies' activities with Wherehouse are coordinated through Tynan. Of the 12 Phoenix stores, Tynan says, three are "very strong" country outlets and "two or three others" are "good" ones. He adds that he is "instantly available" to any act playing Toolies that wants to work with Wherehouse.

"We're the biggest country bar in town," Bachand summarizes, "and they're the biggest record store. So it's a nice marriage."

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Follow-up On Vid Play Shows Some Changes

Indie Attitudes At MTV Revisited

BY BRUCE HARING

GRASS ROUTE

LAST YEAR, Grass Route detailed some independent label complaints regarding MTV's programming policies. Several companies charged that independent product was being shunted aside on the video channel in favor of major-label releases.

So, when an independent label telephoned Grass Route in December to complain that MTV hadn't improved its track record on independent product since our original story, we asked several labels about the state of their relations with the video channel giant. The survey results: While it's still hard to get an independent video aired, MTV appears to be doing an acceptable job of servicing new independent product, according to the labels contacted.

The surveyed parties were not without complaints, but seemed to understand the realities of their situation; "realistic" was a word used by two labels to describe their expectations of MTV. Still, the surveyed in-

(Continued on page 36)

CD Stores Run By 3 Novices Prosper In N.C.

BY MELINDA NEWMAN

NEW YORK Although they have no previous record retail experience, three North Carolinians have successfully directed their talents to establishing CD-only outlets.

Husband-and-wife team Paul and Karen Mayer and partner Ed Fadel are operating two CD Superstores in the Raleigh-Durham-Chapel Hill area, the North Carolina territory known as the Triangle, and plan to open 10 more outlets by the end of 1991. Projections by the partners are for the 12 stores to garner annual gross sales of $15 million.

The trio opened their first store in November 1986 in Durham with $30,000. "We visited a bunch of CD stores and read trade magazines and put together our initial order," Karen Mayer remembers. "We also got a lot of help from a friend of ours."

The second store opened in Raleigh in December 1987. With expansion in mind, Fadel and the Mayers set up a computerized central administration division and a permanent warehouse. A third store is slated to open in Cary, N.C., or Chapel Hill early this year. Gross sales for 1988 were $1.5 million, the partners say.

According to the owners, the stores' strength is their wide catalog. "At any given time we have 10,000 titles in the store; we have 20,000 in our data base," Karen Mayer says.

Much of that depth is in the classical, new age, and jazz fields. About half of the stores' sales are in those areas. "Our other half is pop and urban. We sell so little country music we don't even track it," Paul Mayer says.

The store also sells CD hardware and accessories. "They account for 20% of our overall sales," he says. "When we opened up the first store we only had portable CD players. But enough people came in wanting players, and we thought if we could add them, that would help make us more well-rounded and we'd have those people as disk customers forever."

CD Superstores rewards its more loyal customers through its Disc Masters Club. For $20, its 5,000 members get 10% off each of up to 50 CDs they buy in the course of a year. "We've also worked out a deal with a number of area stores where people who buy their CD players there can get a club membership for half price," Paul Mayer says.

Dealing with customers has been much easier than dealing

(Continued on page 50)

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RETAIL TRACK

by Earl Paige

INDEPENDENT'S DAY: Prospects for 1989 look bright to many independents and small chains, among them **Record Exchange** of Charlotte, N.C., which just added an eighth unit in Fayetteville, N.C. As at many indies, service to collectors in handling used product is a key factor, says company president **Don Rosenberg**. A case made to major vendors "helped us overcome their concern. We stressed that more than half of the cash paid for used records goes toward the purchase of new product, which is 80% of our total volume. We give a 10% discount, too, if they will spend the cash in the store. We also religiously guard against dealing in any promos," Rosenberg says.

Specialization is still critical for indies, notes **Bill Wenzel**, who took over 30-year-old family store **Wenzel's Music Town** from his father, **Bill**, in 1969. The store, always at the same location in the Los Angeles suburb of Downey, Calif., once included a studio, label, and publishing arm, famed for the **Chantay's'** "Pipeline." Bill's wife, **Maxine**, and grandson, **Brian**, round out the staff. A catalog of oldies helps Wenzel's mine goldies in mail-order sales all over the world.

Still another specialty category is hardware. In December 1987, co-owners **Brad Halleck** and **Jeff Whitted** added stereo hardware at their 4-year-old singles store, **Music Rack**, which faces off the Triangle Mall in Longview, Wash., a Seattle suburb. Starting out with **Denon, Infinity, Pioneer**, and **Sony**, the partners are now looking to add lines and models and expand the store from its present 1,500 square feet. Both Halleck, 25, and Whitted, 30, formerly worked for Seattle chain **Tape Town**.

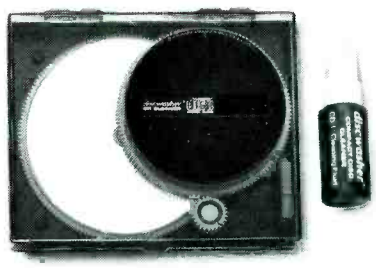
Outlandish promotions and special events continue to work for **House Of Guitars**, literally an institution in Rochester, N.Y., where **Armand Schaubroeck**, president, notes there is still talk about a Halloween gala featuring **King Diamond** that drew 2,000 costumed fans. Schaubroeck came as a cop, complete with a scanner on his belt tuned to actual police calls.

NARM TRIPPIN': It may seem like the **National Assn. of Recording Merchandisers** is launching a campaign to increase participation by independents and small chains, but this effort has been going on for several years, points out **Sam Ginsberg**, manager of **City-1-Stop** in Los Angeles. City will once again team with the majors and sponsor a free trip to the NARM convention in New Orleans March 3-6. Trips for two will go to seven store operators, who compete by writing essays of 100 words or less, a contest that proved successful for City in 1986. The essay topic: "If I set policy at the majors, I would . . ." The judges will be the same people who establish policies, says Ginsberg.

NARM NEWS: Going all out this year to lure indies and small chains, NARM has lowered annual dues to $50 for companies purchasing the majority of product from one-stops. Also, five one-stop-hosted regional meetings are set prior to NARM: **Big State Distributing**, Dallas, Clarion Hotel, Tuesday (10); **Central South Music Sales**, Nashville, Sheraton Music City, Wednesday (11); **Nova Distributing**, Atlanta, Marriott Perimeter, Thursday (12); **RTI Homer's**, St. Louis, Jan. 23; and a New Orleans, Jan. 24 conclave, also hosted by Nova, at this year's national convention site, the New Orleans Marriott Hotel. More info? Call NARM at 609-596-2221.

New Year's thought: Suppliers, developers, investors, and others often look at Retail Track for news about your retail, one-stop, or rack firm. Call Earl Paige at 213-273-7040.

One of the best CD performers didn't make the chart.



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FOR WEEK ENDING JANUARY 14, 1989

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TOP COMPACT DISKS™

POP™

Compiled from a national sample of retail sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	1	1	10	**TRAVELING WILBURYS** / TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
2	2	2	12	**U2** / RATTLE AND HUM	ISLAND 2-91003/ATLANTIC
3	3	4	6	**PINK FLOYD** / DELICATE SOUND OF THUNDER	COLUMBIA C2K 44484
4	4	3	11	**ANITA BAKER** / GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827
5	5	6	13	**KENNY G** / SILHOUETTE	ARISTA ARCD 8457
6	7	7	6	**FLEETWOOD MAC** / GREATEST HITS	WARNER BROS. 2-25801
7	6	5	7	**CROSBY, STILLS, NASH & YOUNG** / AMERICAN DREAM	ATLANTIC 2-81888
8	9	10	9	**EDIE BRICKELL & NEW BOHEMIANS** / SHOOTING RUBBERBANDS AT THE STARS	GEFFEN 2-24192
9	10	8	8	**R.E.M.** / GREEN	WARNER BROS. 2-25795
10	8	9	7	**MANNHEIM STEAMROLLER** / A FRESH AIRE CHRISTMAS	AMERICAN GRAMMAPHONE 1988
11	11	13	6	**JOURNEY** / JOURNEY'S GREATEST HITS	COLUMBIA CK 44493
12	13	15	15	**BON JOVI** / NEW JERSEY	MERCURY 836 345-2/POLYGRAM
13	14	14	5	**GUNS N' ROSES** / G N' R LIES	GEFFEN 2-24198
14	17	17	45	**GUNS N' ROSES** / APPETITE FOR DESTRUCTION	GEFFEN 2-24148
15	15	12	10	**BARBRA STREISAND** / TILL I LOVED YOU	COLUMBIA CK 40880
16	16	18	71	**DEF LEPPARD** / HYSTERIA	MERCURY 830 675 2/POLYGRAM
17	12	11	20	**SOUNDTRACK** / COCKTAIL	ELEKTRA 2-60806
18	20	16	8	**THE JIMI HENDRIX EXPERIENCE** / RADIO ONE	RYKODISC RACD-0078
19	19	19	36	**TRACY CHAPMAN** / TRACY CHAPMAN	ELEKTRA 2-60774
20	21	30	14	**POISON** / OPEN UP AND SAY . . . AHH!	ENIGMA C2-48493/CAPITOL
21	29	24	14	**BOBBY BROWN** / DON'T BE CRUEL	MCA MCAD 42185
22	18	20	8	**MANNHEIM STEAMROLLER** / MANNHEIM STEAMROLLER CHRISTMAS	AMERICAN GRAMMAPHONE AGCD-1984
23	23	21	16	**BASIA** / TIME AND TIDE	EPIC EK 40767/E.P.A.
24	25	23	60	**GEORGE MICHAEL** / FAITH	COLUMBIA CK 40867
25	NEW▶		1	**NEIL DIAMOND** / THE BEST YEARS OF OUR LIVES	COLUMBIA CK 45025
26	24	—	3	**VARIOUS ARTISTS** / WINTER SOLSTICE II	WINDHAM HILL WH CD-1077/A&M
27	RE-ENTRY		22	**BOBBY MCFERRIN** / SIMPLE PLEASURES	EMI E2-48059
28	30	—	2	**VARIOUS ARTISTS** / A GRP CHRISTMAS COLLECTION	GRP GRD-9574
29	NEW▶		1	**THE ART OF NOISE** / THE BEST OF THE ART OF NOISE	CHINA 837 367-2/POLYGRAM
30	26	—	2	**GEORGE WINSTON** / DECEMBER	WINDHAM HILL WH CD-1025/A&M

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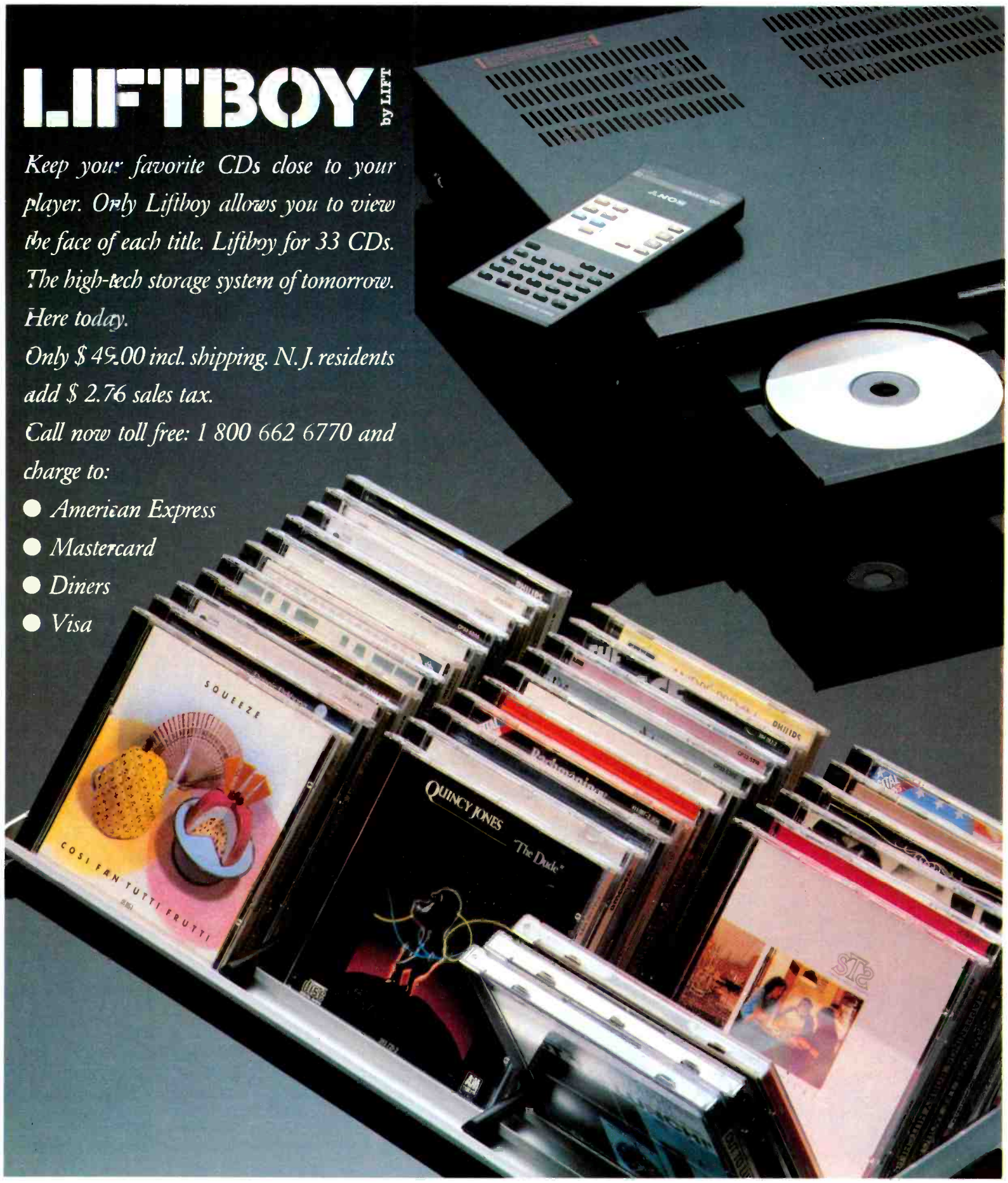

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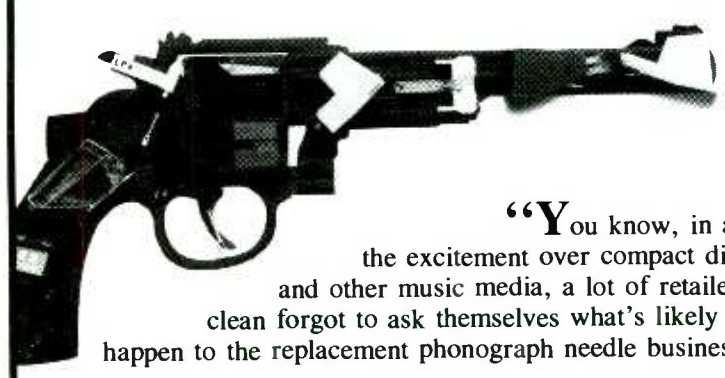

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ALBUM RELEASES

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

A HOUSE
On Our Big Fat Merry-Go-Round
♠ LP Sire 1-25821/NA
CA 4-25821/NA

COMMANDER
High N' Mighty
LP Iron Works/Azra IW 1028/$8.98

EPIC RUMORS
The Feral Child
LP Bok Du BD1-8010/$7.99
CA BD2-8010/NA

IRON TYRANTS III
Various Artists
LP World Metal WMR 003/NA

MYLEKA
Myleka
♠ LP MCA MCA-42251/NA
CA MCAC-42251/NA

NU CLICHE
Stop & Party!
EP VAR/MVP 0002/$5.98

SOUND GARDEN
Ultramega OK
♠ LP SST 201/NA
CA SSTC-201/NA

THE TOLL
Price Of Progression
♠ LP Geffen GHS-24201/NA
CA M5G-24201/NA

VARIOUS ARTISTS
Mr. Magic's Rap Attack, Vol. 4
♠ LP Profile PRO-1268/NA
CA PCT-1268/NA

THE WHO
Who's Better Who's Best—This Is The Very Best Of The Who
♠ LP MCA MCA2-8031/NA
CA MCAC2-8031/NA

JAZZ/NEW AGE

RUBY BRAFF & SCOTT HAMILTON
A First
el1.5
♠ CD Concord CCD-4274/NA

CHAZZ
A Time To Dream
CA White Light WLR-1001/$9.95NA

CHAZZ
Make Happy
el1.5
♠ CD WLR 1002/$16.98
CA WLR-1002/$9.95

ROSEMARY CLOONEY
Rosemary Clooney Sings The Music Of Cole Porter
el1.5
♠ CD Concord CCD-4185/NA

JACKALOPE
Weavings
♠ LP Canyon CR-7002/$8.98
CA CR-7002/$8.98

BILLY MITCHELL
In Focus
♠ LP Optimism 2502/NA
CA C-2502/NA

R. CARLOS NAKAI
Earth Spirit
♠ LP Canyon CR-612/$8.98
CA CR-612/$8.98

R. CARLOS NAKAI & WILLIAM EATON
Carry The Gift
♠ CD Canyon CR-7006/$14.98
CA CR-7006/$8.98

KIM PENSYL
Pensyl Sketches #1
el1.5
♠ LP Optimism 3210/NA
CA C-3210/NA

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

GRASS ROUTE

(Continued from page 32)

dependents seemed "relatively happy," to quote one spokesman, when asked whether their product gets a fair shot.

The **"Headbangers' Ball"** and the newly instituted **"Yo! MTV Raps"** segments are being hailed by several indies as keys to opening up the channel's programming. Although there are some complaints that independent product is held to a higher standard vis-a-vis sexual content and violence, the indies who talked to Grass Route indicated a general level of satisfaction with the vid channel's receptiveness to their product.

The following are random comments, names withheld: "They've made rap more accessible," says one label rep, who balanced his remarks by noting, "They've given it a special slot, but they perceive it more as a slot because they still don't believe rap is fully crossed over." Despite that criticism, the rep adds: "I have great success with mainstream and accessible artists."

"It's not easy to get there, because there's lots of videos," says another indie label spokesman of the MTV experience. "But what it gets down to is quality."

One label complains, "There's two sets of standards up there, one for indies, and one for majors. If you've seen the **Kiss** video, they're touching everything in that video. It's ratings;

(Continued on page 50)

FOR WEEK ENDING JANUARY 14, 1989

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NEW AGE ALBUMS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	4 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	13	**CRISTOFORI'S DREAM** NARADA LOTUS 61021/MCA 13 weeks at No. One	DAVID LANZ
2	2	9	**A WINTER'S SOLSTICE, VOL. II** WINDHAM HILL 1077	WINDHAM HILL ARTISTS
3	3	13	**DEEP BREAKFAST** MUSIC WEST MW-102	RAY LYNCH
4	6	9	**A FRESH AIRE CHRISTMAS** AMERICAN GRAMMAPHONE AG 1988	● MANNHEIM STEAMROLLER
5	9	13	**DECEMBER** WINDHAM HILL 1025	▲GEORGE WINSTON
6	7	13	**CHAMELEON DAYS** PRIVATE MUSIC 2043	YANNI
7	10	5	**NARADA CHRISTMAS COLLECTION** NARADA 63902/MCA	VARIOUS ARTISTS
8	13	5	**MANNHEIM STEAMROLLER CHRISTMAS** AMERICAN GRAMMAPHONE AG 1984	▲MANNHEIM STEAMROLLER
9	4	13	**DOLPHIN SMILES** GLOBAL PACIFIC ZK 40719/CBS ASSOCIATED	STEVEN KINDLER & TEJA BELL
10	5	13	**OPTICAL RACE** PRIVATE MUSIC 2042	TANGERINE DREAM
11	11	13	**RIVERS GONNA RISE** PRIVATE MUSIC 2029	PATRICK O'HEARN
12	8	13	**EARTHWALK** CBS-FM 44520	MAX LASSER'S ARK
13	12	13	**NEVERLAND** PRIVATE MUSIC 2036	SUZANNE CIANI
14	16	9	**IMAGINARY ROADS** WINDHAM HILL 1078	WILLIAM ACKERMAN
15	15	13	**VALLEY IN THE CLOUDS** NARADA MYSTIQUE 62001/MCA	DAVID ARKENSTONE
16	17	5	**PATHWAYS TO SURRENDER** COLUMBIA FC-44225	CHRIS SPHEERIS
17	22	5	**THE GIFT** SONA GAIA N62751/MCA	ERIC TINGSTAD & NANCY RUMBEL
18	24	13	**WINDHAM HILL SAMPLER '88** WINDHAM HILL 1065	WINDHAM HILL ARTISTS
19	NEW▶		**A WINTER'S SOLSTICE** WINDHAM HILL 1045	WINDHAM HILL ARTISTS
20	RE-ENTRY		**AFTER THE RAIN** NARADA LOTUS 61020/MCA	MICHAEL JONES
21	NEW▶		**THE NEW SPIRIT OF CHRISTMAS** MUSIC WEST MW-160	TEJA BELL
22	RE-ENTRY		**AUTUMN** WINDHAM HILL 1012	▲GEORGE WINSTON
23	RE-ENTRY		**THE NARADA COLLECTION** NARADA 39100/MCA	VARIOUS ARTISTS
24	14	13	**THE FRUITS OF OUR LABOR** GLOBAL PACIFIC ZK 40721/CBS ASSOCIATED	VARIOUS ARTISTS
25	25	5	**DIRECT** ARISTA 8545	VANGELIS

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol.

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Pelman Vs. TWE: The Plot Thickens

Did Co. Prez Quit Or Was He Fired?

BY AL STEWART

NEW YORK A dispute between the management of Trans World Entertainment and the company's outgoing president, Yoram Pelman, has been brought to the surface through a highly unusual news release issued by Pelman.

Pelman, who has headed the video division since March 1986, not only announced that he is stepping down from his post as president of the company's home video division, but also took the opportunity to blast TWE's owners for what he called their lack of commitment to home video and theatrical distribution in the U.S.

For their part, top executives at TWE maintain that Pelman was dismissed some months ago and that he is still at the company pending the announcement of a replacement. Pelman's news release, dated Dec. 27, was issued without the knowledge or consent of the company's upper management, says Eduard Sarlui, a co-owner of the international film and video company. "Maybe Yoram was a little upset," he says.

In the release, which was issued on company stationery, Pelman assails the company for selling video rights to suppliers that compete with TWE. He also says he is "disappointed" with the owners' theatrical-distribution strategy.

Pelman's statement reads in part: "The unwillingness of TWE to assign its own productions for release through its [home video] distribution arm makes me feel like Sisyphus, and I resent climbing up the mountain over and over again with an unnecessary load."

In an interview the day the release was issued, Pelman said he was frustrated by the company's decision to sell the video rights to its strongest feature films. While he adamantly asserted that he had in fact resigned, he also said the inflammatory news release was "probably not such a good idea."

While it remains unclear whether Pelman is leaving the company of his own accord, Frank McKezitt, CEO of TWE, maintains that the decision to sell the rights to such TWE-made films as "Kansas" and "Full Moon, Blue Water" to other suppliers was a prudent move. "It was a decision that had to do with the financing of the film," he says in an apparent reference to the common practice of preselling a title's video rights in order to bankroll production.

"Does it hurt us to sell [video] rights to HBO?" asks Sarlui. "If you saw what HBO paid us you won't feel sorry for us."

"That's my frustration," says Pel-

(Continued on page 39)

Presidents' Meeting. Gary Rockhold, president of Commtron Distributors, greets Robert Blattner, president of RCA/Columbia Pictures Home Video. The two execs were on hand at a dealer show held recently in the City of Industry, Calif. Commtron is one of 10 distributors authorized to handle RCA/Columbia releases. (Photo: Silvia Mautner)

VIDEO PEOPLE

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

CBS/Fox Home Video makes the following announcements: **C. Bruce Pfander** is promoted to VP of marketing and **David Chemidlin** is upped to VP and controller. Previously, Pfander was director of marketing and Chemidlin was controller, both for the company.

Jamie Ovadia is named VP of planning and operations for Warner Home Video. Most recently, he served as VP of the company's operations in Central and South America.

PFANDER

THOMPSON

KINCADE

PASTOLOVE

International Video Entertainment promotes **Carol Thompson** to director of programming. She had been manager of programing.

InterCanadian Video Sales names **William T. Collin** director of sales for RCA/Columbia Pictures Home Video and **David Cooper** director of sales for Astral Video.

Buena Vista Home Video makes the following announcements: **Rick Haskins** is named product manager for Walt Disney Home Video releases, **Mary Kincade** is upped to director of worldwide media and research, **Jere Hausfater** is promoted to VP of business affairs and acquisitions, and **Stephanie Long** is named public relations supervisor.

Atoy Moya is named director of customer service for Nelson Videovend Ltd., the Canadian operating company of Nelson Vending Technology. Previously, she held a similar position with the Delta Hotel & Resort chain.

Linda Lauer joins the staff of the Video Software Dealers Assn. as director of membership services. A former owner of a 23-store chain in Phoenix, Ariz., Lauer most recently served as a regional director of The Video Store retail chain.

Renee Pastolove is named account executive for Dorf & Stanton Public Relations. Previously, she held a similar position with HWH Public Relations, where her accounts included HBO Video.

Kevin Young is named district sales manager, Southeast region, for Fuji Photo Film U.S.A. Magnetic Products Division. He was formerly a regional sales manager for DBX and a regional sales manager for TDK.

Joel Sherman is named national accounts manager for the consumer video division of Sharp Electronics Corp. He was previously regional sales manager.

Polaris Deal Puts Best Film Forward

LOS ANGELES Basking in what the company says will be close to 300% growth in 1988, Best Film & Video is accelerating its programming, marketing, and sales activities for 1989.

According to Best executive Ben Tenn, the company has acquired a 50% interest in New York-based Polaris Media with an option to make a full purchase later on.

Additionally, the company has entered into a co-production venture with Broad Street Productions for a series of Fred Astaire dancing tapes set for release this year.

Polaris has been the creative production force behind the six-volume Esquire Great Body Series, offered by Best at $14.99 per title. Tenn says the series has collectively sold more than 400,000 units, which probably ranks it fourth in the health-and-fitness category, behind multivolume offerings from Jane Fonda, Kathy Smith, and Callan Pinckney.

According to Tenn, the new association with Polaris, which had been licensing the series to Best, not only should see additional titles added to the series in 1989, but also will afford Best more creative programming opportunities.

In order to keep momentum go-

(Continued on page 39)

FOR WEEK ENDING JANUARY 14, 1989

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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	1	9	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	24.98
2	3	13	MOONSTRUCK ◇	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	39.95
3	NEW▶		ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R	24.98
4	6	11	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG	34.98
5	4	13	THE LAST EMPEROR ◇	Hemdale Film Corp. Nelson Home Entertainment 7755	John Lone Joan Chen	1987	PG-13	39.95
6	2	9	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	29.98
7	NEW▶		E.T. THE EXTRA TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	39.98
8	8	9	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	24.98
9	5	9	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R	39.98
10	7	15	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	34.95

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

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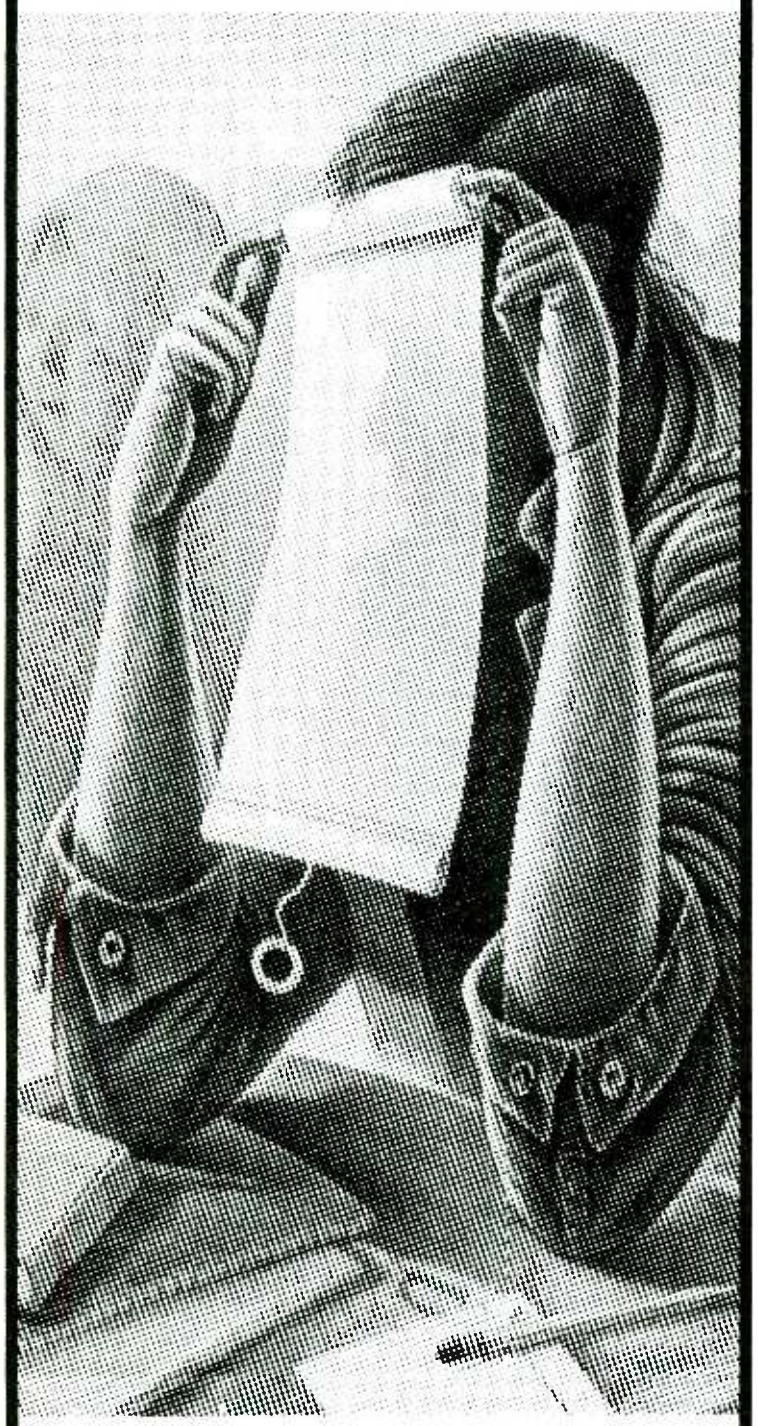
It's hard to learn anything on Monday when you didn't eat anything on Sunday



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TOP SPECIAL INTEREST VIDEOCASSETTES™ SALES

Compiled from a national sample of retail store sales reports.

HEALTH AND FITNESS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
			★★ NO. 1 ★★			
1	1	105	CALLANETICS ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	4	105	JANE FONDA'S NEW WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 069	Beginner and advanced routines designed to strengthen and tone.	29.98
3	5	105	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 070	A fun and effective alternative to traditional dance aerobics.	29.98
4	2	11	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Advanced version of the Callanetics deep-muscle movement program.	24.95
5	8	105	JANE FONDA'S EASY GOING WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	29.98
6	3	43	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
7	10	105	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	14.95
8	RE-ENTRY		THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Warner Home Video 051	Strenuous exercise program designed for experienced exercisers.	29.98
9	11	9	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	This unique program emphasizes burning fat and losing weight.	19.95
10	15	91	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
11	9	47	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
12	6	105	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	14.95
13	7	105	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
14	RE-ENTRY		JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Warner Home Video 076	Exercise techniques are performed employing the use of basic weights.	29.98
15	18	87	JANE FONDA'S P. B. & R. WORKOUT	Lorimar/LightYear Ent. Warner Home Video 046	Designed for pregnant women who want to keep in shape.	29.98
16	12	101	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
17	16	13	WALK AEROBICS	Parade Video 34	Leslie Tommelleo hosts this easy-to-follow workout.	19.95
18	14	101	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
19	17	13	JUMP TO IT!	JCI Video Inc. JCI Video 8113	Use of mini-trampoline to build strength & agility without stress to joints.	19.95
20	RE-ENTRY		DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. VidAmerica 1008	Debbie Reynolds leads three separate workouts set to big band music.	29.98

BUSINESS AND EDUCATION™

			★★ NO. 1 ★★			
1	2	101	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
2	1	61	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
3	3	101	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
4	RE-ENTRY		INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS	Lorimar Home Video 081	Topics include getting the idea, finding investors and making the deals.	29.95
5	5	63	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
6	4	103	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
7	RE-ENTRY		GOALS–SETTING AND ACHIEVING THEM ON SCHEDULE	Nightengale-Conant	Zig Ziglar's system helps you set your goals to get ahead.	39.95
8	7	23	HELLO WORDSTAR	Gregory A. Howard Morris Video 3103	The handy WORDSTAR program gives professional executive-style documents.	29.95
9	12	69	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
10	9	13	BE PREPARED TO SPEAK	Kantola-Skeie Prod.	This guide provides the skill and confidence to speak publicly.	79.95
11	6	105	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
12	14	13	THE WORLD'S GREATEST PHOTOGRAPHY COURSE	VidAmerica	Lief Ericksenn's comprehensive look at amateur photography.	59.95
13	13	101	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
14	10	93	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
15	11	35	HELLO PC	Gregory A. Howard Morris Video 3102	Video eases you through every basic function right up to using the printer.	29.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units or $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. Next week: Recreational Sports; Hobbies And Crafts.

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BEST FILM & VIDEO

(Continued from page 37)

ing on the series, says Tenn, Best will launch a Great Body Hawaiian Sweepstakes during the first quarter. The grand prize in the contest, open to any employee at the distribution/wholesale/retail level, will be a week at the new Westin Kauai in Hawaii. A consumer sweepstakes is also in the offing.

According to Tenn, Best added about 65 titles in 1988, bringing the entire catalog for the 7-year-old company to about 160 titles, most centered on high-quality nontheatrical sell-through fare.

One significant series for the company has been the Rand McNally Video Trips, a multivolume set that is now up to 18 titles at $19.99 each, says Tenn. Four recent entries include "Yellowstone National Park," "Glacier National Park," "Grand Teton National Park," and "Rio de Janeiro." The company plans to issue at least two travel titles a year.

Among other topical special-interest titles slated for 1989 are a baseball-card-collector's cassette narrated by legendary New York Yankee announcer Mel Allen; a video game cassette, which could mushroom into a continuing series; and a golf tape keyed to seniors.

During 1988, says Tenn, the company concentrated on strengthening and fine-tuning its distribution in various industry segments, with particular focus on the mass market, rack jobbers, alternative outlets, and traditional video distribution.

Tenn says the mass merchants and direct accounts constitute a large portion of Best's strength, while the company's direct-response business is about 10% of sales. Also significant now, he says, is specialty distribution to such outlets as luggage and sporting stores and a host of other nontraditional retail channels.

JIM McCULLAUGH

PELMAN VS. TWE

(Continued from page 37)

man. "They want to play it safe and secure the cost of production, but for me to successfully market those B titles, I need the A titles to get the attention of distributors."

TWE's ownership, which includes Sarlui's partner Moshe Diamant, say the company is on the brink of establishing itself as the industry's dominant independent supplier. McKezitt says the company will begin to market A titles on video, including titles that generated more than $50 million at the box office. He also says the firm will establish three divisions geared toward specific marketing needs. He adds that further details are forthcoming.

While it is clear that there was a dispute between Pelman and the owners of TWE, Sarlui says he harbors no ill will toward Pelman. "I love Yoram," he says. "I just think he got a little upset and decided to send [the news release] out. It happens."

McKezitt says the company is actively looking for a new president.

Pelman, who once owned a chain of movie theaters and a theatrical distribution company in Israel, says he plans to establish a video production and distribution company.

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'88 Box-Office Best Should Fire Up Sell-Through In '89

This is a new biweekly feature focusing on the home video business and the Hollywood connection.

BOX-OFFICE BONANZA: 1989's A-title landscape is starting to take shape. Universal's **"Twins,"** the Arnold Schwarzenegger/Danny DeVito comedy, is leading the year-end box-office race, having grossed more than $35 million in its first two weeks. Other films rattling the ticket windows, according to Billboard sister publication The Hollywood Reporter, include **"Rain Man,"** which stormed in more than $20 million after its first week; Paramount's **"The Naked Gun,"** which wrapped up $34 million after three weeks; Warner's **"Working Girl,"** which grossed close to $6 million in less than a week; and Orion's **"Dirty Rotten Scoundrels,"** which raked in more than $11 million after its first week. Other recent films that appear headed for clear A-title status are Paramount's **"Scrooged,"** which is at the $50 million mark after a month; Buena Vista's **"Oliver & Company,"** which is at the $27 million plateau; Universal's **"The Land Before Time,"** now at $31 million; Warner's **"Tequila Sunrise,"** which has taken in $21 million; and United Artists' **"Child's Play,"** which has bagged $28 million. Some analysts are projecting that last year's box-office total will be close to a staggering $4.5 billion, Hollywood's highest mark ever.

by Jim McCullaugh

The film business has been in fast forward for the past two years, and that's continued good news for the home video industry, which, say industry watchers, should hit its own high-water mark in 1988 with revenues of $7 billion—almost *double* theatrical ticket sales.

THE HOT WANT to get hotter: The **Walt Disney Co.** plans to create yet another film company—**Hollywood Pictures**—to add to Disney and Touchstone. The Disney company has been on fire during the past two years with such $100-million-plus films as "Three Men And A Baby," "Who Framed Roger Rabbit," and "Good Morning, Vietnam." Analysts say the studio—guided by chairman **Jeffrey Katzenberg**, the Video Software Dealers Assn. keynoter last August—now has the biggest share of U.S. box-office business, at about 22%, followed by Paramount at 15%, 20th Century Fox at 12%, and Warner Bros. at 11%. Observers also speculate that Disney subsidiary Buena Vista could be the home video market-share leader for 1988, nosing out perennial toppers CBS/Fox Video and Paramount Home Video and even the "E.T. The Extra-Terrestrial"-led MCA. The new film unit hopes to be releasing at least 12 pictures annually after three years.

A GLANCE AT THE 1988 box-office charts also tells of continued good fortune for **Orion** and its still-nascent independent home video company. Prior to going it alone, Orion Pictures was among the hottest film suppliers around and, via output deals, was supplying such titles as "The Terminator," "No Way Out," and "Back To School" to companies like HBO Video. Since the inception of Orion Home Video just over a year ago, however, the parent studio has retained its touch by offering such spicy titles as **"RoboCop," "Bull Durham," "Married To The Mob," "Eight Men Out," "Without A Clue"** and **"Monkey Shines."** The company has also glittered in the art-film genre with **"The Unbearable Lightness Of Being," "Jean de Florette," "Manon Of The Spring,"** and **"Babette's Feast."** And 1989 shows no sign of a letup: Orion has an early odds-on Oscar contender in the critically hailed **"Mississippi Burning"** and a hit comedy in "Dirty Rotten Scoundrels," which pairs Michael Caine and Steve Martin. And don't forget that Orion Home Video is also now the sales and marketing arm for Nelson.

WORD IS THAT **Playboy Video Enterprises** is looking to become a significant player in the theatrical home video market. Former Lorimar Home Video executive **Jeff Jenest** recently took over as senior VP of the L.A.-based company and will be aggressively seeking R-rated product à la **"Lethal Weapon"** and other films that mirror the interests of the magazine's readers. Playboy, which has a distribution agreement with HBO Video, has reportedly sold more than 1.5 million of its softcore **Centerfold** and **Playmate** videos.

SPEAKING OF PLAYERS, the independent video landscape continues to shift. The latest street talk has **Trans World Entertainment** bidding to purchase the **De Laurentiis Entertainment Group.** Apparently, Image Entertainment, the rapidly rising laserdisk distributor, Cannon, and

(Continued on next page)

FOR WEEK ENDING JANUARY 14, 1989

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TOP VIDEOCASSETTES™ SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★ NO. 1 ★★					
1	1	10	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
2	2	13	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
3	3	51	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
4	5	65	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
5	6	93	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
6	7	14	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
7	8	39	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
8	9	5	IT'S A WONDERFUL LIFE	Hal Roach Studios Film Classics, Inc. V5003	James Stewart Donna Reed	1946	NR	9.95
9	4	180	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
10	11	22	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
11	12	104	CALLANETICS ▲◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
12	13	43	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95
13	22	102	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
14	17	13	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	29.95
15	10	28	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
16	16	24	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
17	27	117	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
18	19	47	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Robert De Niro	1975	R	29.95
19	23	95	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
20	15	5	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
21	14	56	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
22	28	5	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
23	26	70	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
24	20	17	GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
25	21	135	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
26	32	9	THE TEN COMMANDMENTS	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	NR	29.95
27	39	5	VIDEO CENTERFOLD-35TH ANNIVERSARY PLAYMATE	HBO Video 0511	Not Listed	1988	NR	19.99
28	24	12	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
29	29	9	DISNEY SINGALONG SONGS: VERY MERRY XMAS SONGS	Walt Disney Home Video 412	Animated	1988	NR	14.95
30	35	125	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
31	25	20	PLATOON	Hemdale Film Corp. Vestron Video 6012	Tom Berenger Charlie Sheen	1986	R	24.98
32	18	30	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
33	RE-ENTRY		SCARFACE ▲◆	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
34	34	11	MICKEY'S CHRISTMAS CAROL ◆	Walt Disney Home Video 225	Mickey Mouse	1983	G	14.95
35	33	113	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
36	NEW▶		A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER	New Line Cinema Media Home Entertainment M012000	Robert Englund	1988	R	89.95
37	37	8	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
38	36	4	NUTCRACKER: THE MOTION PICTURE	Atlantic Releasing Corp. Paramount Home Video 12563	Various Artists	1986	G	19.95
39	30	2	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
40	31	65	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95

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

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BACKLOT BEAT

(Continued from preceding page)

Atlantic Entertainment are also in the hunt. Recently Kartes Video, now **KVC**, purchased Atlantic Entertainment, which gives it a major theatrical pipeline for home video distribution.

CES PREVIEW: There continues to be an erosion of any real formal presence (even **CBS/Fox Video** is abandoning its regular cocktail party!) by video software suppliers at the **Consumer Electronics Show**. A number of key software executives, however, plan on being at the Jan. 7-10 event in Las Vegas for at least a day to keep tabs on the hardware side of the business as well as the mass market. Among the more recognizable vendors exhibiting are **HBO Video, Best Film & Video, Congress Video Group**, and **Goodtimes Home Video. MGM/UA Home Video** plans a strong hospitality suite presence: Executives **Bud O'Shea, Herb Fischer, David Bishop**, and **Ralph Tribbey** will be on hand to rub lots of industry elbows. One magnet for the trade will be a video overview address to be delivered Saturday (7) by **Jack Valenti**, president and CEO of the Motion Picture Assn. of America. There's also a major video software sell-through session that day.

SHORT SCANS: **"The Good Mother"** is getting a very short window: Touchstone plans a Feb. 7 street date, just three months after theatrical distribution. Starring Diane Keaton, this controversial film took in about $5 million at the box office . . . Oscar nominations won't be announced for a month or so, but Orion's "Mississippi Burning" and Warner's **"The Accidental Tourist"** are chalking up a number of prestigious awards from other quarters. The Orion drama took four top **National Board Of Review** awards, including best picture, best actor (Gene Hackman), best director (Alan Parker), and best supporting actress (Frances McDormand). **The New York Film Critics Circle**, meanwhile, gave "Accidental Tourist," which reunites the "Body Heat" team of William Hurt and Kathleen Turner, best-picture honors. Jeremy Irons was named best actor for his role in "Dead Ringers," while Meryl Streep won best-actress honors for "A Cry In The Dark," and Chris Menges was named best director for "A World Apart" . . . "Twins" producer/director **Ivan Reitman** has hardly had a chance to enjoy his current box-office success. He's back at work in Gotham, lensing the long-awaited sequel **"The Last Of The Ghostbusters"** for Columbia, targeted for a 1989 theatrical release (and what RCA/Columbia hopes will be a mega-A title for 1990). The complete original cast has been reassembled.

Make another New Year's resolution. Chat with Backlot Beat on a regular basis at 213-273-7040.

Japanese retail gets 120,000 'Moonwalker' vids . . . see page 55

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newsline...

LIEBERMAN ENTERPRISES and its wholly owned subsidiary International Video Entertainment have been reorganized and will now be subsidiaries of LIVE Entertainment, a newly created holding company. Officers of LIVE include Jose E. Menendez, chairman of the board, and David J.M. Lieberman, executive VP. The company says there will be no changes made in the daily operations of either Lieberman, which is one of the nation's largest rackjobbers, or the video supplier IVE.

FRIES HOME VIDEO is offering retailers a buy-three-get-one-free promotion in an effort to call attention to the company's catalog of suspense and horror titles. The Winter Chillers promotion, which will run until the end of February, includes nine titles priced at $39.95 each. Dealers who buy any three of the releases will receive any one of the titles offered in the promo when they send Fries the redemption card included with the cassettes along with the distributor invloice. Len Levy, executive VP and chief operating officer of Fries, describes the titles in the promo as "rental-proven video winners."

J2 COMMUNICATIONS is set to introduce a sales plan that will enable video stores to buy five major rental titles for $89.95. According to company president James P. Jimirro, the Profit Pak "not only adds five highly rentable titles to [store] shelves, but does so in a demonstrably profitable way." The titles in the Profit Pak are "Barbarosa," "Green Ice," "Hard Country," "Inside Moves," and "Burning Rage."

KODAK VIDEO PROGRAMS is releasing a 60-minute salute to black American athletes. "A Hard Road to Glory: The Black Athlete In America" is being released in conjunction with Arthur Ashe's three-volume book series of the same name and includes features on such great athletes as Joe Louis, Muhammad Ali, Jackie Robinson, and Olympic figure skater Debbie Thomas. The video is currently available for a suggested list price of $19.95.

KULTUR VIDEO will release the complete Claudio Arrau Video Series on Feb. 27. The four videos in the collection—"The 80th Birthday Recital," "The Emperor," "Arrau & Brahms: The Two Romantics," and "The Maestro And The Masters"—are each priced at $29.95. Maestro Arrau was recently honored with a lavish party thrown by Kultur at the Plaza Hotel in New York.

CONGRESS VIDEO is offering an eight-tape Milestone series aimed at people celebrating anniversaries, reunions, or birthdays in 1989. Each 30-minute tape offers highlights of the biggest sports, news, and entertainment events of a given year. The eight years available thus far are 1929, 1934, 1939, 1944. 1954, 1959, and 1964. Each is priced at $19.95.

AL STEWART

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It's so easy to enter the GREAT BODY HAWAIIAN SWEEPSTAKES...just fill out the official entry form and mail it today.

OFFICIAL RULES 1. No purchase Necessary. Eligibility: Any employee of a retailer or wholesaler currently involved in the sale or rental of home video cassettes in the USA. Limit one entry per person. 2. Sweepstakes is effective from Saturday January 7, 1989 through Thursday March 16, 1989. All entries must be on an Official Entry Form and must be received by Monday March 27, 1989. To participate, mail the Official Entry Form to: Great Body Hawaiian Sweepstakes, Best Film & Video, P.O. Box 4448, Great Neck, NY 11023; or hand deposit in the collection box at the Best Film & Video Booth #341 at the 1989 Winter Consumer Electronics Show in Las Vegas. Best Film is not responsible for illegible, damaged, lost, late, or misdirected entries. 3. Prizes: FIRST PRIZE — Round Trip Transportation for TWO on American Airlines to Hawaii. One week accomodations for two 7 days/6 nights at the Westin Kauai, Kalapaki Beach, Lihue, Hawaii (double occupancy/European plan) SECOND PRIZES — Rand McNally Videotrip video cassette. Winners may select any one video from the seventeen offered in the series. Travel must be completed by December 31, 1989 and restrictions apply and are subject to availability. Trip must be planned with 90 day advance notice. 4. Winners will be selected in a random drawing from all qualified entries received. The drawing will be held on March 30, 1989 and winners will be notified by mail. 5. Void where restricted or prohibited by law. All Federal, State, & Local laws and regulations apply. Prizes not transferable. No substitution for prizes.

Hurry, Sweepstakes ends March 16, 1989

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Does your business now sell or rent the Great Body series Yes ☐ No ☐

Send this form to: Great Body Hawaiian Sweepstakes, Best Film & Video, P.O. Box 4448, Great Neck, NY 11021

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TOP LATIN ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	39	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	2	2	9	ROCIO DURCAL	COMO TU MUJER	ARIOLA 8574
	3	5	19	ROBERTO CARLOS	ROBERTO CARLOS 88	CBS 80002
	4	3	15	ANGELA CARRASCO	BOCA ROSA	EMI 8469
	5	7	37	BRAULIO	CON TODOS LOS SENTIDOS	CBS 10534
	6	4	13	EMMANUEL	10 ANOS DE EXITOS	GLOBO 8521
	7	8	19	YOLANDITA MONGE	VIVENCIAS	CBS 10552
	8	6	21	EYDIE GORME	DE CORAZON A CORAZON	CBS 69305
	9	—	1	GIPSY KINGS	GIPSY KINGS	ELEKTRA 60845
	10	—	1	EDNITA NAZARIO	FUERZA DE GRAVEDAD	FONOVISA 8811
	11	11	41	DYANGO	CAE LA NOCHE	EMI 7609
	12	10	33	JUAN GABRIEL	DEBO HACERLO	ARIOLA 7619/RCA
	13	9	37	RAPHAEL	LAS APARIENCIAS ENGANAN	CBS 460892
	14	18	41	EMMANUEL	ENTRE LUNAS	RCA 6955
	15	22	59	JOSE JOSE	SOY ASI	ARIOLA 6786/RCA
	16	17	49	LOS BUKIS	SI ME RECUERDAS	LASER 3044/FONOVISA
	17	13	35	CAMILO SESTO	AMOR LIBRE	GLOBO 7608-1
	18	14	7	GLENN MONROIG	APASIONADO	WEA LATINA 506025-1/WEA
	19	—	1	VARIOS ARTISTAS	1988 EN CANCIONES	RCA 8584
	20	12	13	ARMANDO MANZANERO	20 GRANDES EXITOS	GLOBO 8484
	21	23	11	MIJARES	UNO ENTRE MIL	EMI 8436
	22	—	1	CHAYANNE	CHAYANNE	CBS 80051
	23	20	7	GUILLERMO DAVILA	LA HISTORIA MUSICAL DE	TH-RODVEN 2542
	24	21	85	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
	25	—	1	ISABEL PANTOJA	GENIO Y FIGURA	GLOBO 8598
TROPICAL/SALSA	1	2	5	VARIOS ARTISTAS	JUNTOS PA' GOZA	TH-RODVEN 2549
	2	1	27	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
	3	—	1	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
	4	3	37	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
	5	6	37	EL GRAN COMBO	ROMANTICO Y SABROSO	COMBO 2054
	6	4	17	MAX TORRES	SENSUALMENTE TROPICAL	EMI 8463
	7	5	13	GILBERTO SANTARROSA	AMOR Y SALSA	COMBO 2053
	8	7	13	OSCAR D'LEON	DE AQUI PARA ALLA	TH-RODVEN 2560
	9	10	11	CELIA CRUZ/RAY BARRETTO	RITMO EN EL CORAZON	FANIA 651/SONIDO
	10	16	11	JOHNNY VENTURA	EL CABALLO UNA LEYENDA	CBS 80012
	11	14	7	LA PATRULLA 15	SOLO SE QUE FUE EN MARZO	TTH 010
	12	9	13	RUBEN BLADES	ANTECEDENTES	ELEKTRA 60795
	13	23	5	VARIOS ARTISTAS	NON STOP DANCING	CBS 80034
	14	8	55	EDDIE SANTIAGO	SIGUE ATREVIDO	TH-RODVEN 2497
	15	12	37	CONJUNTO CHANEY	MAS QUE ATREVIDO	HIT MAKERS 71
	16	18	5	MILLIE Y LOS VECINOS	POR SUPUESTO	CBS 80031
	17	—	1	WILFRIDO VARGAS	MAS QUE UN LOCO	SONOTONE 1423
	18	—	1	JOHNNY Y RAY	SALSA CON CLASE	POLYGRAM LATINO 836647/POLYGRAM
	19	15	25	FRANKIE RUIZ	EN VIVO Y A TODO COLOR	TH-RODVEN 2531
	20	11	29	ANDY MONTANEZ	EL ETERNO ENAMORADO	TH-RODVEN 2527
	21	24	23	FANIA ALL STARS	BAMBOLEO	FANIA 650/SONIDO
	22	20	7	HANSEL Y RAUL	BLANCO Y NEGRO	CBS 80016
	23	19	9	SERGIO VARGAS	SERGIO VARGAS	CBS 80041
	24	13	9	BONNY CEPEDA	A NIVEL INTERNACIONAL	COMBO 2056
	25	—	1	TOMMY OLIVENCIA	EL JEQUE	TH-RODVEN 2577
REGIONAL MEXICAN	1	1	7	LOS YONICS	SIEMPRE TE AMARE	FONOVISA 8809
	2	2	9	BRONCO	UN GOLPE MAS	FONOVISA 8808
	3	5	51	LOS BUKIS	SI ME RECUERDAS	LASER 3044/FONOVISA
	4	7	11	LOS CAMINANTES	INCONTENIBLES ROMANTICOS	LUNA 1173
	5	4	11	GRUPO PEGASO	ADOLESCENTE Y BONITA	REMO 1019
	6	3	17	FITO OLIVARES	EL CABALLITO	GIL 2012
	7	9	9	LITTLE JOE	AUNQUE PASEN LOS ANOS	CBS 80004
	8	10	21	JUAN VALENTIN	POR MI POBREZA	CBS 10522
	9	6	7	LOS BONDADOSOS	RECUERDA SIEMPRE QUE TE QUIERO	FONOVISA 8810
	10	—	1	ELISEO ROBLES	EL TEJANO	RAMEX 1214
	11	23	5	RAMON AYALA	ARRIBA SINALOA	FREDDIE 1437
	12	19	67	FITO OLIVARES	LA GALLINA	GIL 20001
	13	16	37	SONORA DINAMITA	16 SUPERCUMBIAS	FUENTES 1615/SONOTONE
	14	8	29	VICENTE FERNANDEZ	EL CUATRERO	CBS 2833
	15	18	5	TAM Y TEX	Y SIGUE EL TRACA	RAMEX 1216
	16	—	1	VARIOS ARTISTAS	15 IDOLOS SUPERPOPULARES	FONOVISA 8813
	17	15	15	SONORA DINAMITA/SONORA SANTANERA	LA GUERRA DE LAS...	SONOTONE 1146
	18	11	23	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	19	14	21	LOS BRIOS	PORQUE ESTAS ENAMORADA	FONOVISA 8803
	20	13	21	RAMON AYALA	UN PUNO DE TIERRA	FREDDIE 1430
	21	21	55	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	22	17	51	BRONCO	SUPERBRONCO	ARIOLA 6618/RCA
	23	25	7	ANTONIO AGUILAR	15 CORRIDOS NORTENOS	MUSART 2074
	24	22	17	GRUPO LA SOMBRA	CHICAGO'S WILD SIDE	FREDDIE 1427
	25	—	23	DAVID MARES	SOLD OUT	CBS 84347

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Latin Notas

by Carlos Agudelo

"JUNTOS PA' GOZAR," the year-end compilation of works by TH-Rodven artists, was the Christmas season's best-selling Latin album, according to a quick survey of music retailers across the country.

That album and "Tu Serás Mi Navidad," a compilation of traditional Christmas songs that includes "Feliz Navidad" by **José Feliciano**, were New York-based Antilla Records' best-selling albums, according to owner **José "Pepe" Hernández**.

In Puerto Rico, "Asi Es Mi Tierra," a Christmas album by **Los Hispanos** (Velvet), was one of the best-selling records, according to **Luisa Rivera** of Distribuidora Nacional. "Los Niños Jesús Del Mundo" by **Danny Rivera** (DNA) and "Regalo De Amor" by **Felito Félix** (Combo) also sold well. "Merengue Mix" by **Santo Domingo All Stars** (Borinquen), "Sólo Se Que Fue En Marzo" by La **Patrulla 15** (Ringo), and **Bonny Cepeda's** "A Nivel Internacional" (Combo) were *merengue* best sellers, and albums by **Luis Enrique, El Gran Combo,** and **Eddie Santiago** and the compilations "Juntos Pa' Gozar," "Salsa Mix" (TH-Rodven), and "Non Stop Dancing" (CBS) were salsa hits, according to Rivera.

In Chicago, "15 Idolos Superpopulares," a compilation on Fonovisa, "Si Me Recuerdas" by **Los Bukis**, and "Navidad Con La Sonora Dinamita" (Sonotone/Fuentes) were the regional Mexican hits this holiday season. **Wilfrido Vargas'** "Mas Que Un Loco" (Sonotone) and "Juntos Pa' Gozar" were the most popular dance albums, according to **Gladys Cáceres** of Música Latina. In Los Angeles, "Juntos Pa' Gozar" was the best-selling dance record. Female balladeers **Rocio Durcal**, with "Como Tu Mujer" (Ariola), and **Isabel Pantoja**, with her new album, "Genio Y Figura" (Globo), did well, according to **Guillermo Santamaría** of Guiro Records. Christmas albums "Navidad Para Recordar" by **Juan Valentín** and "Tu Serás Mi Navidad" were hits.

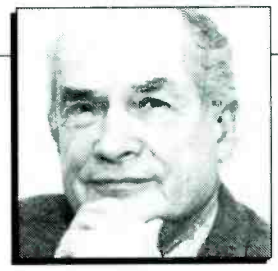
In San Francisco, **Bill Rodríguez** of Discolandia says "Juntos Pa' Gozar" hit big, along with **Max Torres'** "Sensualmente Tropical" and a compilation called "Salsa De La Montaña," which originated in Puerto Rico. "Boca Rosa," the album by **Angela Carrasco**, did best in the pop-ballads genre.

In Miami, "Juntos Pa' Gozar," "Non Stop Dancing," and "Bailables Del Año" were the season's best-selling dance albums at Lyly's Records, according to **Eva Ulacia**. "1988 En Canciones," a compilation of 1988 hits on BMG, the new "Tangos" album by **Dyango**, and Pantoja's "Genio Y Figura" also did well.

Holidays see wealth of Latin product rung up at retail

JESÚS MUÑOZ, account executive at KBOM-FM Santa Fe, N.M., is working on a pilot for a salsa program that may be one of the first, if not *the* first, of its kind in the area. He would appreciate cooperation from labels; call 505-982-0088 . . . Tichenor Media System has sold 80% of station KUNO-AM, Corpus Christi, Texas, to a company owned by station GM **Luis Muñoz** and general sales manager **Al Herrera**. The new company will remain part of TMS. TMS says it wants to redeploy resources in more strategic markets . . . The possibility of doing a "Latin Meets Jazz" television show based on the popular concert series at New York's Village Gate is being considered by **Ralph Paniagua**, who has been working with ATI Video Enterprises Inc. in the production of "The Latin Connection," the one-hour variety show currently being broadcast on Anglo and Latin stations in the U.S. "We would like to recreate that mood and do a Friday night type of show, targeted to an 18-to-34 audience," says Paniagua.

Classical Keeping Score



by Is Horowitz

GROWING PAINS: Escalating touring costs for large groups are causing growing concern among arts presenters across the country. This is especially true for symphony orchestra junkets, which is forcing many local presenters to seek substantial supplementary funding or pass on the attraction.

This was one of the problems that surfaced at the Dec. 16-19 Assn. of College, University and Community Arts Administrators conference in New York, which brought together more than 1,000 reps from management firms and some 900 performing arts presenters.

Incidentally, ACUCAA, the acronym used by the group for more than 30 years, becomes APAP this month as the organization assumes the shorter but more inclusive name the Assn. of Performing Arts Presenters to better identify its broader scope.

No one has yet come up with a formula for touring large orchestras that would comfortably accommodate rising transportation, hotel, and per diem costs. Concert venues remain fixed in seating capacity. Only so many tickets can be sold, and prices are already about as high as the public will accept.

Supplementary funding, of course, has always been needed to make the cost equation viable. It's just that more is now required than can comfortably be raised.

The Mid-America Arts Alliance was successful last season in rounding up added support for regional tours by the St. Louis and Houston symphony orchestras, conferees were told. But there is no assurance that organizations that contributed then will continue to show equal generosity.

If orchestral bookings away from home are down, that's hardly the case in chamber music. Here, bookings remain brisk. But a decline in solo-artist dates continues.

Among the many meetings and special seminars featured during the conference were two that sought to broaden awareness of musical genres at opposite temporal poles. An "early music" session, moderated by educator **Robert Cole**, featured panelists **Jon Aaron** of the Boston Early Music Group, **Will Crutchfield** of The New York Times, and **Benjamin Peck** of the New York Cornett and Sackbut Ensemble. **Jesse Rosen** of the American Composers Orchestra moderated the seminar on contemporary music. Panelists included composers **David Lang, Robert Beaser**, and **Tanya Leone**.

PASSING NOTES: Proscenium Entertainment enters the videocassette market this month with two classical packages. One is the first in a projected cycle of the Beethoven Quartets by the **Guarneri String Quartet**; the other is a filming of the Hoffnung Festival Concert, the famed British comedy-in-music event. Proscenium is

At ACUCAA, soaring touring costs are food for thought

headed by **Glenn Smith**, formerly with Video Arts International.

"Bach off; I'm listening to Karl Haas" was the winning bumper sticker rubric in a listener contest run by the syndicated show "Adventures In Good Music," carried by some 175 stations across the country. The winner, a listener to WQED Pittsburgh, received a set of 50 Nimbus CDs. Runners-up got 10 CDs. One runner-up advised, "Say no to unsafe sextets."

Chamber Music America holds its 11th annual national conference at the Penta Hotel in New York Jan. 22-25. Composer **Steve Reich** will deliver the keynote address, and a seminar probing new directions in chamber music will feature Nonesuch's **Robert Hurwitz**, Chamber Music Society of Lincoln Center's **Fred Sherry**, WNYC New York's **Ruth Dreier**, and the Juilliard Quartet's **Joel Smirnoff** among its panelists. Workshops on financial planning and audience development will also be held.

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Special Edition

W·I·N·T·E·R CES

The Industry Gathers in Las Vegas for Its First Major Glimpse of the Dawn of the '90s, and Finds a Future Fired to High Expectations by an Onrush of New Products and Enhancements Lighting the Way to Even Brighter Electronic Tomorrows

By JIM McCULLAUGH

The staggering boom-boom years of the consumer electronics business may have tapered off somewhat but the entertainment hardware/software industry continues to represent one of the most exciting product and conceptual landscapes on the planet.

As evidenced by the developments of recent years, audio and video have become an exhilarating Toffler-esque play of miniature circuitry, lasers, fiber optics and sharper images—all to the benefit of hardware makers, software vendors and consumers.

The miles of aisles known as the Consumer Electronics Show is where the industry will get not only its first major glimpse of 1989 but of the long-term future as well—a future where earlobe stereo, personal video and interactive entertainment sculpturing will be commonplace.

From a dollars and sense perspective, steady as a rock is the best way to describe the state of the consumer electronics industry.

Consumer electronics industry sales were expected to pass the $32 billion mark in 1988 and climb to the $34-$35 billion level by the end of 1989, according to the Electronics Industries Assn.

Growth, says the EIA, can be attributed to the wider assortment of consumer electronics products as dollar sales are increasing due to both the addition of new products as well as the enhanced features on established products.

One locomotive driving the industry has been the video area as sales increases are expected to continue in color, projection and LCD television.

Dollar sales of color TV with MTS are forecasted to increase approximately 17% annually through 1989, representing almost half of the total dollar color TV sales during this period. In fact, unit sales of MTS color TV were project-

(Continued on page C-10)

FROM TOP: TDK's new reformulated "D" audiocassettes with transparent "C-Thru" shells; Pioneer's CLD-3030 CD/CDV/LD LaserDisc player; RCA's CC350 S-VHS camcorder; Emerson's AR2203 AM/FM stereo headphone radio. (Illustration: Tom McKeith)

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Video Technology to Take Quantum Leap at WCES TOP 10 MOST INTERESTING PRODUCTS OF THE YEAR

By KEN JOY

A Billboard Spotlight

With an eye toward boosting flat VCR sales, some manufacturers exhibiting at CES are coupling existing technology with new developments to produce hybrid electronics products for use in new environments.

Hitachi is set to bow a five-inch color LCD TV for the car that they expect to pave the way for full automotive audio/video systems. "The LCD-TV breaks ground in a completely new market," says Gary Kelley, Hitachi's national sales manager for audio and mobile communications.

"We expect this model to be very popular because this is the direction car audio/video is going." The primary orientation for a 5-inch color TV in the car is currently video, according to Kelley, but will eventually extend to applications in navigation, instrumentation, systems monitoring and as a monitor for VCR and CDV playback.

Weighing only 27 ounces, the LCD-TV is 6.5-inches wide, 5.7-inch high and 1.5-inch deep and boasts 480 lines of horizontal resolution and 240 vertical lines. While Hitachi will provide a variety of mounts for the unit, it can also be operated as a "portable" unit, and moved about within the vehicle.

Kelley claims Hitachi has overcome broadcast reception problems while the auto is in motion by using a dual antenna system which utilizes four separate antenna elements. The tuner is capable of switching between inputs up to 60 times per second to access the antenna that has the strongest signal at any given moment. The audio portion of the tuner produces 20 watts of output per channel and, while it's not MTS compatible now, its A/V inputs allow the playback of a stereo or hi-fi video tape.

Only passengers will be able to view the television while the car is in motion because of Hitachi's insistence on installing an interlock feature that permits only the audio portion of a program to be played while the car is moving if the unit is mounted in view of the driver. For mounting applications where the screen is not visible to the driver, such as a limo or R/V, the interlock feature can be circumvented. A wireless remote controls all of the unit's features. Product availability or pricing have not been announced.

Pioneer actually lays claim to the first television for the car with its announcement last May of the "Carrozzeria" unit which includes a CD player with built-in AM/FM tuner, a high-powered amplifier and a 6-inch color monitor/TV set.

The design, which uses surface mount technology, enables the CD player, tuner and amplifier to be installed in the radio dash openings of most vehicles. U.S. distribution dates have yet to be set, but the complete audio/video system will retail for $3,600 while the television alone will list at $798. The complete unit is on display at the show.

Hitachi will also introduce the VMS-8100 which, according to the company, is the world's first automatic camcorder. The super VHS camcorder incorporates Accushot (AX), a computer controlled exposure feature that automatically adjusts the iris and variable high speed shutter resulting in better picture exposure at the highest practical speed. There's even an auto flicker compensation circuit to sense the presence of fluorescent lights and eliminate pulsing brightness.

The VMS-8100 has a digital one lux sensitivity and a still and strobe feature that allows users to record, in memory, a still-frame series and in the strobe mode to show a series of selected frames much like an old time movie.

Other features include an 8-to-1 power macro zoom, high speed shutter, F1.2 lens, wind switch, auto date code, time remaining indicator, auto/manual white balance, two-hour battery pack, HQ and super-VHS circuitry and 450 lines of resolution. Suggested list: $2099.95.

In the "still frame video" arena, **Canon** breaks new ground with the RC-250, the first consumer electronic still

(Continued on page C-14)

JVC's GR-A30U Mini VHS-C VideoMovie.

Hitachi's VMS8100A S-VHS automatic camcorder.

Sanyo's FT928S4 stereo cassette player with security code lock.

Alpine Electronics' 5952 CD Changer.

Terk Technologies' omni-directional, disk-shaped 'Pi' FM antenna.

Mitsubishi's Visitel Visual Telephone Display.

Hitachi's Formula LCD-TV Car Audio & Visual.

Canon's RC-250 electronic still-image camera (center foreground) and accessories.

DAT, CD-3, CDV/Laserdisk, CDI, VHS/Beta/8mm, S-VHS SOFTWARE FORMATS IN TRANSITION

When Samsung announced plans to release a 4mm camcorder using Digital Audio Tape in Korea in the fall of 1987, grumbling over yet another format that would muddy the already flaccid sales waters reverberated throughout the industry. At that point in time DAT was the target of nearly every legislator in the country, and Sony wondered if its innovative and compact technology would ever see the light of day on U.S. shores.

Flashforward to 1988: DAT made it; 4mm didn't. Samsung's Richard Leister confirmed that Samsung has no plans to release 4mm hardware in the U.S.—or anywhere for that matter. Calling the announcement of 4mm "only an experiment," Leister would only say that prototypes were developed but no real marketing plans were ever formulated, leaving many industry pundits to conclude Samsung's real goal was publicity and not product development.

DAT: DAT, on the other hand, is proving productive in industrial and professional applications, and lucrative for grey-marketers at the consumer level. The anti-copy issue is still hotly contested by the record companies and the RIAA, but many mainline companies—among them 3M who introduced Scotch-brand Digital Audio Tape to the consumer market last September although there are no legal units on sale here—are realizing that there is a grass-roots consumer campaign to legitimize consumer DAT hardware that is making it hard for grey-market importers of DAT machines to fill all of their orders.

In an address last August to BMG distributors in Montreal, co-chairman Michael Dornemann called the introduction of DAT a "headache" that will pose concerns to the industry for the next three years, but conceded he would be crazy to continue to oppose the format if that's what "every customer in the world wants."

Casio, which had originally planned to bow its DA-1 portable DAT recorder in the U.S. last Spring, changed plans at the 11th hour citing an inability to get units shipped from Japan. Company officials would only say that there are no current plans to introduce the product before early this year.

The swirling controversy surrounding DAT has made many Asian manufacturers leery of forging arrangements with American importers and suffering possible economic sanctions against them by the U.S. Government. Although Marantz was the first manufacturer to announce the introduction of a DAT unit in America, company officials say their efforts have been hampered by the "paranoid reluctance" of Far East suppliers. Jim Twedahl, Marantz president, claims his company is as committed as ever to introduce a DAT machine at the "earliest possible date."

CD-3: With the cassette single becoming firmly entrenched as a viable marketing tool as well as a sell-through item, record companies cautiously tested the waters this year with the 3-inch compact disk, or CD-3.

Record company marketing execs have gone from viewing the tiny format as the illegitimate step-child of the digital domain to seeing it as the sole way to lure teenage buyers into the CD-buying habit. Almost immediately, accessory manufacturers flooded the market with adapters that allow 5 inch-only players to accommodate the sibling format. "That gave CD-3 a legitimacy by association," says Jerry Shulman, VP of marketing development for CBS Records.

"When consumers see all of these accessories in the store they're going to feel better about buying a single because it's a real product and not a toy."

Says Mark Finer, director of research for Communication Research in Pennsylvania, an industry consulting firm: "The CD-3 is certainly a format to take seriously. There will be more than 250 CD-3 titles in the channel by January, and the numbers will explode by the end of 1989."

Finer sees the CD-3 as the single of the '90s, but doesn't feel it will eclipse the cassette single, "at least not for a long,

(Continued on page C-14)

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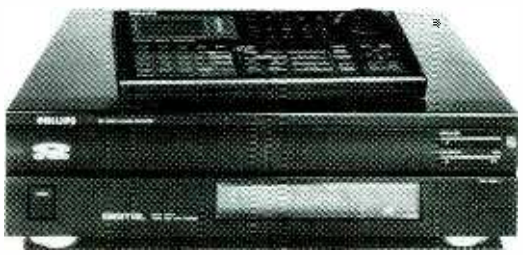
CES Products in Profile

Sharp's GF-CD55 portable digital entertainment center with CD player and detachable 2-way speakers.

Sony's MDP-700 Multi-disc Player is high-end version of basic MDP-200, featuring digital effects and high performance.

Canon's F1000S S-VHS video camera and recorder.



Philips' CDV488 CD-Video Player reads six different disk types.

JVC's S-VHS HR-S5000U Stereo VCR.

AUDIO ASPECTS

By CHRIS McGOWAN

Manufacturers and retailers offer perspectives on the shape of things to come in their competitive arenas.

DAVE GIROD, VP of marketing, **Yamaha Electronics Corp. USA**

On Yamaha's new amplifier-speaker technology: "At the CES show, we are introducing about 30 new audio products. And we will introduce a new amplifier-speaker technology called 'Active Servo Technology' that will be our main focus in our presentation at the show.

"It was first introduced at the Tokyo Audio Fair in October and created quite a stir. It's a new way of thinking about the inter-relationship between speaker and amplifier and deals with a phenomenon called negative impedance. It enables us to have fully developed 30-hertz wave forms coming out of three-liter sized enclosures, a tremendous bass response and high-imaging out of very small enclosures. We expect this technology to spin off into many different areas, such as portables, electronic keyboards, home hi fi, sound reinforcement and so on. It's our first U.S. consumer presentation of the product."

RICHARD MEIDENBAUER, national advertising manager for **Toshiba America Inc.**

On the ramifications of CD players: "The CD player has been a force driving the resurgence of the high-fidelity business. Once consumers get the CD player home, then they find that they could use new speakers, a new amp and so forth. They think about upgrading the rest of their hi-fi components because they find flaws in what they own."

On new Toshiba car audio: "In January we're introducing a line of car audio product under our name. One thing we are looking at is the adaptability of portable CD players by having a line input. You can take the CD player for use in your car and it can be taken out and carried in your briefcase as well. We also will have in-dash units with the CD players built in, including removable in-dash units which will be very strong in certain markets. And we will have equalizers, power amps and speakers."

MARK SMITH, brand manager of home electronics for **Pioneer Electronics (U.S.A.) Inc.**

On Pioneer speakers and CD players: "In January, we'll have a big speaker introduction. We've been working toward this for quite a while. We'll have two new lines, our T-series and our Elite TZ-series. Both offer incredibly realistic sound and are capable of reproducing the wide dynamic range made possible by today's digital audio sources. And we will also continue to push our multi-CD players that have the magazine format, where you can plug in the magazine, which offers great convenience."

MARTIN HOMLISH, VP HiFidelity/Autosound for **Sony Corp. of America**

On DSP: "I think one of the areas of major impact in audio will be the advent of digital signal processing. It gives tremendous versatility and is almost like adding software to your hardware. DSP will be available in many new Sony products in '89."

JOHN THRASHER, product manager of the video division for **Tower Records/Video**

On 5-inch CDV software: "The buyer for 5-inch CD video is predominantly an audio buyer rather than a video buyer. And they are mainly buying titles that have cuts that don't appear elsewhere. Most CDVs feature one cut of video followed by the same cut on audio. We've done quite well with it, but as it stands now, I look on it as a short-term format. It needs to get to the point where it's all video."

JESSE JACOBSON, manager of the **D.A.T. Store** in Santa Monica, Calif.

On DAT retail: "We are the only DAT-only retail store as far as I know. We've been in the wholesale business 18 months and the retail business three months. Business is great. We have a wide selection of DAT hardware, including Pioneer, Sony, JVC, Aiwa, AND, Technics and others. And we buy blank DAT tapes from an ever-growing list of companies that includes Maxell, TDK, Sony, Fuji, Scotch, Denon and so on. For pre-recorded software, we have mostly classical and jazz, with titles from GRP, Enigma and a number of European labels. About 75%-85% of our roughly 130 titles

(Continued on page C-12)

VIDEO VISTAS

Video hardware manufacturers, software companies and retailers look at their present and future in the video world.

DAVID BIRCH-JONES, marketing manager of audio separates, CD, CDV for **Philips Consumer Electronics**

On laserdisks: "The laserdisk format has nowhere to go but up. For years we had just the eight and 12-inch sizes and it was a very slow sales pace. Just us and Pioneer, basically. But in the last 24 months, several others joined the party and there will be even more manufacturers in '89. And there is a burgeoning software catalog in disk.

"Philips has thrown its whole weight behind five, eight and 12-inch CD video. We believe in the format very strongly, that the optical disk is the best video format, no question. There is simply no comparison in terms of color resolution, color purity, longevity and flexibility."

On high-performance TV and laserdisks: "The high-performance TV market has really exploded in the last few years and for those types of people, VHS looks very bad in performance. Even S-VHS doesn't compare. If you haven't seen a high-performance TV hooked up to CDV, then you will never see the quality your set is capable of. If you have a good stallion, you've got to feed it good oats."

LEE KASPER, Sr. VP of marketing & sales for **Image Entertainment**

On the laserdisk business: "It is expanding at a very fast rate. The acceptance of CDs has come through in the laserdisk area. And big-screen TVs are having an impact, with some retailers saying that as many as 80% of their customers who buy big-screen TVs are also buying laserdisk players. What will also help is that there should be a combo player in the $499 range by Christmas of '89.

"Software factories will double and triple their production in '89. The U.S. needs more facilities. We currently distribute 3,500 titles, with 700 on our own label. We expect to add 500 more titles under our own name in '89.

"In five years, I would guess that there will be a population of over two million laserdisk players. And I believe the sales of laserdisk will exceed those of tape for your average title by then."

DAVE LUKAS, owner of **Dave's Video, The Laser Place** in Sherman Oaks, Calif.

On laserdisks: "There is definitely a lot more consumer awareness of the format. A lot more people are coming in, inquiring about it. And with other equipment manufacturers becoming involved and with the additional advertising they will bring along, there should be even more awareness next year.

"A wide mixture of people are getting into the format, from postal workers to the very affluent. The large majority of our customers are not rich and the pricing of software is now geared to the average middle-income person. I think that when the recordable and erasable disk hits the consumer level it will be the end of tape. It can't match laser's quality and laser will eventually win out.

"A big plus in '88 was digital memory. With it, you can do freeze frame and slow motion on any laserdisk, whether it's CAV or CLV. Two-drawer players were also nice, but not as big a thing as digital memory."

STEVE GIROD, VP of marketing for **Yamaha Electronics Corp. USA**

On laserdisks: "We see laserdisk players as a real growing business. Warner brought their laserdisk prices down to $24.95 and that's having an effect throughout the industry. Now there are a dozen or more manufacturers marketing hardware. We expect a boom time over the next 18 months, especially as we near saturation levels with VCR sales."

KIRK LEONHARDT, co-owner of **The Laser's Edge** stores in Burbank and Woodland Hills, Calif.

On CDV hardware and software: "We see a steady increase of customers. The format sells itself when people get a chance to see it. We carry CDs, laserdisks and high-end audio and video hardware. We have over 3,000 titles of CDV and 12-inch laserdisks. We rent and sell them.

On the optical format and home entertainment: "I think the optical disk format is the whole next generation of home entertainment. Customers are now more technically aware and discriminating. They are pursuing quality rather than just accepting what is given to them. There has been a whole revolution in the home entertainment field, with people building mini-theaters in their homes. You can now have a

(Continued on page C-12)

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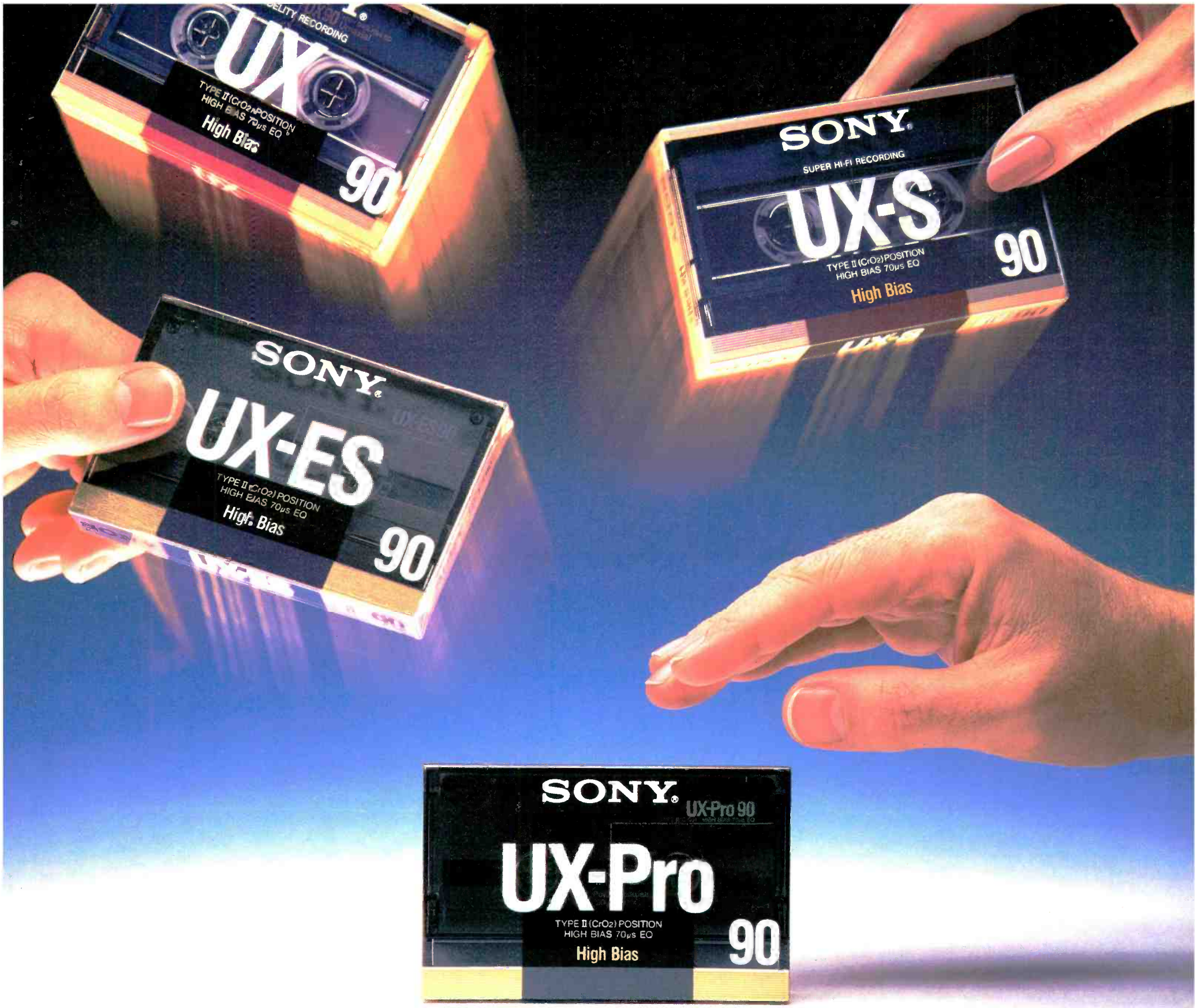

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Eclipse ECD-110 Digital/Audio Compact Disc for the car.

Hitachi's DA-C70 Compact Disc Changer.

A Billboard Spotlight

CD PLAYERS TAKE TO THE ROAD FOR DIGITALLY-DRIVEN '89

By KEN JOY

Compact disk players are showing signs of making significant inroads with consumers this year as the price of software continues to tumble, and more manufacturers move the product into portable and mobile configurations.

Although hardware sales were expected to slow in '88, retailers and analysts feel retail sales of players (including combi-players that also play video laserdisks) will probably exceed the Electronics Industries Assn.'s projection of 4.8 million players for 1988 and 5.6 million for 1989. For one, production costs have stabilized since the precipitous drop in U.S. currency against the yen two-and-a-half years ago, allowing manufacturers much greater control over the pricing position of their product in the market.

According to David Wallace, marketing manager for **Laserdisc Corp. of America** (a Pioneer subsidiary) the compact disk will become inextricably linked with all optical technology, and will benefit from the massive push that Japanese manufacturers are giving optical audio and video technology. "We're in the post-VCR era," Wallace says. "Japanese manufacturers need another technology to push while we experience the decline in VCR sales.

"Laserdisks and compact audio disks are an area of technology whose time has come."

Industry estimates put the penetration of compact disk players at just over 10% of U.S. homes—a minor, though important, increase over an estimated 8% penetration last year. That figure, according to Wallace, should skyrocket in '89.

(Continued on opposite page)

VCR MANUFACTURERS AIMING AT CONSUMERS ON THE UPGRADE

With the average retail price of the VCR now hovering somewhere around $300, retailers are looking to louder bells and whistles to lure the buying public back into their showrooms in hopes of bolstering sales which have remained static for nearly two years.

Figures from the Electronics Industries Assn. reveal an industry that is expected to only sell 200,000 more units this year than it did last year (12.5 million units in 1988 vs. 1989 projections of 12.7 million).

Comparatively, 80,000 more laserdisk players are expected to sell this year than two years ago, with 60,000 more units than last year alone. EIA figures also project the compact disk player will nearly double its 1987 unit sales of 3.3 million by the end of 1989.

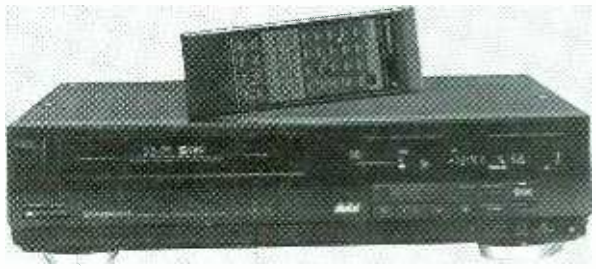
As the VCR becomes more of an appliance whose strongest sales are the Christmas season, manufacturers are aiming squarely for the discriminating consumers who want to upgrade their equipment and possibly enter the semi-professional realm with decks that can perform sophisticated editing and dubbing tasks. Winter CES is certainly the forum for the debut of these state-of-the-art consumer appliances. Here are the highlights:

Sony, while not exhibiting on the CES floor, is providing private showings of the deck it announced this summer, the EDV-9500—the most expensive ($3,300 suggested list) VCR of any format on the market. Sony claims this Extended-definition Beta unit boasts 500 lines of resolution, and is calling it the "ultimate half-inch machine." Says Sony's national sales manager Steve Panosian: "The EDV-9500 employs redesigned head technology, a smoother and quieter tape transport and a jog/shuttle wheel for editing." Panosian says Sony is shooting for the true videophile who most likely also owns a satellite dish and projection television.

Television and VCR combos, or TVCRs, are coming into their own as **Goldstar** introduces the KMV-9012 19-inch ViewMax TVCR. The ViewMax combines a 19-inch color television with an 8 event/14 day programmable HQ VCR, all in a compact 19.6-inch wide by 19.7-inch tall cabinet.

Available now at a suggested list price of $699.95, the ViewMax also contains a 110-Channel cable ready tuner with direct access channel selection, non-volatile channel memory, and three play/record speeds.

(Continued on page C-13)



Pioneer's VH-930SD S-VHS Stereo Hi-Fi VCR.

AUDIO/VIDEO ACCESSORIES PUT CONVENIENCE AT TOP OF LIST

For audio/videophiles who constantly battle the problems of storing a variety of recorded media from compact disks to videocassettes to audio cassettes, the Amalfi Smartbox from **Certron** offers a unique solution: a storage cabinet that will hold several different kinds of formats in one drawer.

Offering a surprising storage versatility the Smartbox comes with a full complement of drawer inserts that allow users to easily mix and match CDs, tapes and diskettes in any combination. As storage needs change, the supplied inserts can be quickly reconfigured as desired. Made of high-impact polystyrene and engineering-grade ABS plastic with a steel-reinforced frame, the Smartbox is strong enough to serve as the base for a CD player, tape deck, VCR or even a television. The units—which have a single-media capacity of 34 compact disks and four double disks, 48 audio cassettes, 24 VHS or Beta video cassettes, or 42 5.25-inch computer diskettes—can be stacked for added storage. Suggested list: $69.95.

Also from Certron is a 10-capacity "video library" case/organizer for both VHS and Beta video cassettes. Each tape compartment is individually hinged providing finger-tip "pop-out" access to any tape. Suggested list: $19.95.

Ambico offers consumers a convenient way to transfer 4-inch x 6-inch photographic prints, slides and films to videotape with The Imager (V-0617). The Imager includes slide-in/slide-out photo holder for easy photo changes, built-in fluorescent illumination for great color reproduction, and a macro lens for simple camcorder set-up. The Model V-0622 TeleCine adapter for The Imager slides easily onto the end of model V-0617 and instantly allows the transfer of films and slides as well as photo prints to tape. Suggested list: $99.95 The Imager; $39.95 TeleCine adapter; $129.95 combined unit.

Ambico has developed a one-bulb video light that works both from 12-volt portable batteries as well as 120-volt household outlets. Called the Simple Wonder AC/DC Mini Video Light (Model V-0865) it plugs into any portable power pack for remote lighting and, via a supplied transformer, into any standard wall outlet. The unit provides 30 watts of pure quartz-halogen illumination, enhanced by a dichroic reflector. Measuring only 3 ½-inches high by 2 ½-inches deep and 1 ¾-inches wide, the unit weighs less than 7 ounces and will attach to most any video camera, camcorder, or tripod. Suggested list: $99.95. The unit with 4 amp-hour batteries lists for $159.95.

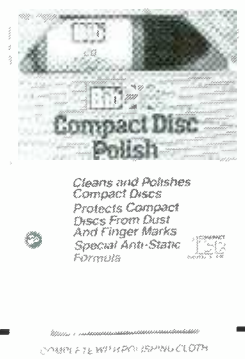
Bib introduces the A-635 compact disk polisher for compact and laser disks. Each treatment cleans and pro-

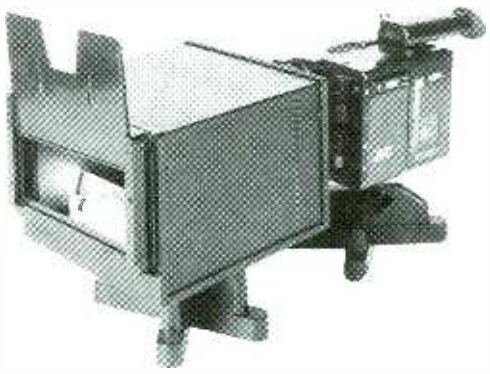
(Continued on page C-11)

Recoton's CD Selector is designed for vertical storage and easy, swing-out viewing.

Certron Amalfi's Smartfile storage units, the Audio-28, CD-40 and CD-20 Smartfiles.

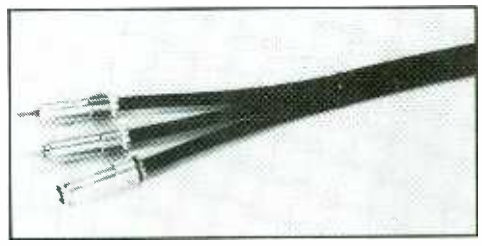
Bib's Compact Disc Polish.





The V-0617 Imager from Ambico.

ORA Electronics' Studio Spec OFC (Oxygen Free Copper) series cables.



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CD PLAYERS

(Continued from opposite page)

"This will be an epic year for optical product," speculates Wallace. "As more and more manufacturers like Denon and Yamaha enter the combi-player market, the visibility of audio/video optical product will significantly increase in the eyes of the consumer, resulting in more hardware and software sales."

Philips, says Wallace, is expected to also join the combi-player arena during the first quarter of 1989. "We encourage this competition," he says. "It adds the needed legitimacy to the product and tells consumers that we're heavily committed to the format."

While home units will continue strong sales, compact disk players for the car are expected to do landmark business as manufacturers are banking on consumers wanting the same high quality playback on the road as well as at home. Pioneer made headlines in May with its announcement of the "Carrozzeria"—a 15-unit audio/video set for the car that includes a compact disk player in addition to a built-in AM/FM tuner and 6-inch color television monitor.

While the complete export version will retail for $3,600, Pioneer officials say that the compact disk player will be available as a standalone unit for automobiles at a suggested list of $798.

"The sales of vinyl records are obviously declining," says **Pioneer**'s director of marketing, Mike Fidler. "It only makes sense that customers are going to want continuity in their ability to play back their favorite albums." That "continuity," according to Fidler, is going to be based on compact disks in the future which, concurrently with the analog audio cassette, is drawing consumers away from the increasingly antiquated LP vinyl record.

A spokesman for **CBS Sony Group** in Tokyo says that company is continuing to phase out the vinyl record and placing its sales focus on compact disks—even to the point of buying back a retailer's vinyl inventory and replacing it with the exact same titles in compact disk.

While the company is not expected to dump the vinyl format entirely, the major sales push will be toward the optical audio technology, according to the spokesman. With compact disk sales in the U.S. equaling roughly half the number sold in Japan, it is unlikely that a similar move will occur anytime soon here—CBS Sony sells nine times more compact disks in Japan than records.

The depth of available software is apparently having less of an impact on hardware sales than during this same period a year ago, as more than 5,000 compact disk titles are available to retailers in nearly every music category.

While classical and children's titles continue to lead the low-priced ($8.99 to $11.99) category, software prices overall have remained in the $14.98 and up arena, with some signs of price erosion through large discount chains.

(Continued on page C-15)

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MODEL OCD-30

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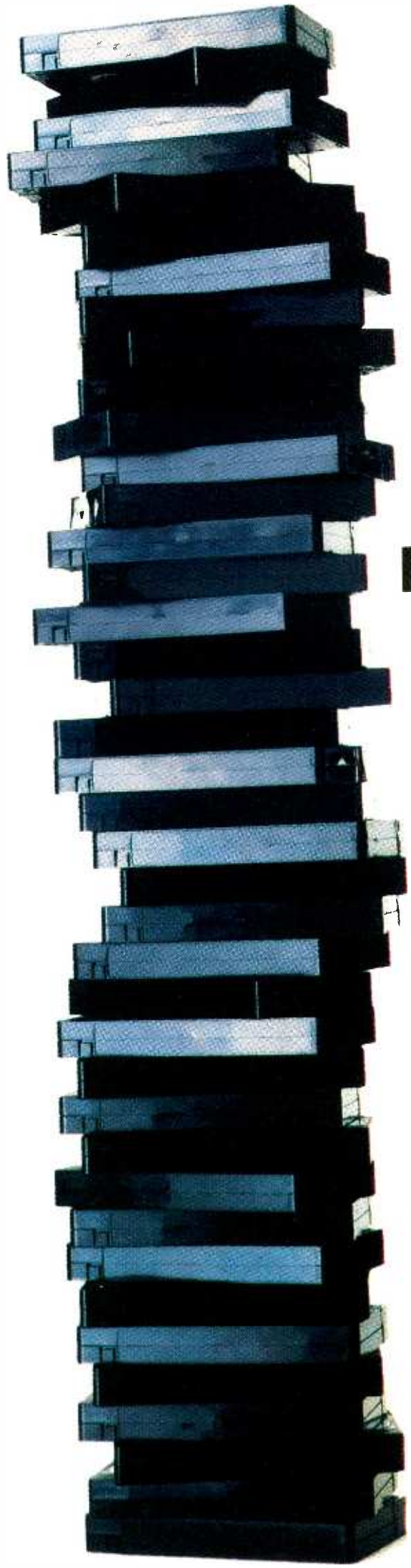

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Here's a rugged duplicator, designed to optimize your SP recording, time after time after time.

A host of built-in self-diagnostics ensure smooth operating. Including: an auto-eject circuit with warning indicator, a tape running indicator, a record indicator that will flash a warning for any signal disruption, and an audio peak meter. And you can choose between a 34-pin parallel remote or a built-in serial remote for system control. These features, combined with 4 discrete audio channels, make the AG-6820 duplicator an ideal component for any professional duplicating system.

As for efficiency, the AG-6820 consumes only 43 watts—a 25% reduction in power consumption over previous models.

To reduce changeover time and maximize productivity, the Panasonic® AG-CL68 Cassette Changer automatically loads and unloads up to 3 tapes without manual intervention—minimizing changeover time, maximizing factory operation.

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INDUSTRY

(Continued from page C-1)

ed to increase 22% in 1988 and another 17% in 1989.

And despite a slip in table model and portable VCR sales, camcorder sales have been increasing at least 25% annually since their introduction.

Camcorders are currently estimated to represent about 16% of total VCR unit sales, up from only 4% in 1985.

Stereo VCRs and other feature-laden models are also gaining a higher percentage of total VCR sales.

The story in the audio sector is that despite declines in portable audio sales, total dollar sales of audio products are forecasted to increase in 1988 and 1989.

Compact disk player unit sales were forecasted to increase 45% in 1988, while unit sales of CD players grew from just about one million in 1985 to about five million in 1988.

Scanning the overall consumer electronics industry, other major growth trends include home information equipment, a shooting star in practically every area. The hot products are home computers, cordless telephones and telephone answering devices, all of which were expected to realize annual unit sales growth of 13%-16% in 1988. Home computer software was expected to increase at an even greater pace in 1988, with dollar sales up 25% in 1988.

Blank audio and video tapes are expected to increase by an approximate 8% annual growth rate through 1989 for both units and dollars.

Electronic furniture sales were expected to grow approximately 25% in 1988 while in 1989 sales are projected to reach $790 million, more than twice the volume of sales in 1985.

The accessories market was expected to reach $1.24 billion in 1988 with video accessories representing about half the total accessory market and forecasted to grow more than 7% in 1989.

Rounding out the big picture are home security systems with dollar sales projected at $1 billion for 1989, a 17.6% increase over expected 1988 sales of $850 million.

Following is a more specific breakdown of certain categories of special interest to the entertainment software community.

- **CD Players:** The total estimate for 1989 calls for sales of 5.6 million units, up from 1988's original 4.8 million forecast. For home CD players (AC powered only) the 1989 projection is 3.2 million, up from 2.8 million predicted for 1988. Penetration is said to be at the 10% level as of June 1988.
- **Videocassette Recorders:** Total video cassette recorders are expected to notch 12.7 million units in 1989, up from 1988's 12.5 million. For videocassete recorders with MTS the 1989 numbers are projected at 3 million, up from the 1988's forecast of 2.5 million. Camcorders will chalk up 2.4 million units in 1989, up from an expected 2 million in 1988. Table

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model videocassette recorders are projected at 10.3 million for 1989, down from 10.5 million projected for 1988. Videocassette player-only models are projected at 190,000 for 1989, up from an expected 170,000 in 1988.

- **Videodisk Players:** The prognosis for this reinvigorated category is 180,000 units for 1989, up over the 120,000 units expected in 1988.
- **Blank Audio Cassettes:** 1989 calls for 400 million units, up from 1988's expected 370 million.
- **Blank Videocassettes:** The projection is 310 million units for 1989, up from 1988's anticipated 290 million.
- **Pre-recorded Videocassettes:** The number is expected to shoot to 145 million units in 1989, up from 1988's expected 135 million.
- **Video Accessories:** Total factory sales are projected at $740 million in 1989, up from 1988's estimated $690 million.
- **Audio Accessories:** Expected to chalk up $230 million in total factory sales in 1989, up from 1988's expected $220 million.

The EIA also says, as of June 1988, the following categories had achieved more than 50% U.S. household penetration: all television (98%); color television (94%); monochrome television (58%); VCRs (56%); audio systems (90%); compact (55%); and home radios (98%).

ACCESSORIES

(Continued from page C-6)

tects disks from harmful contaminants such as dust and finger mark build up and removes surface scratches from the disk's coating while applying antistatic protection at the same time. The A-635 Compact Disc Polish Package contains one bottle of polish and enough polishing cloths to clean 200 compact disks. Suggested list: $7.95.

Universal Security Instruments unveils its new 72-Channel Stereo TV/Cable Channel Converter with Wireless remote control that turns even the oldest non-remote portable television into a cable ready, remote-controlled stereo television. Stereo outputs allow the audio to be routed through a stereo system for stereo playback via the unit's onboard MTS decoder. A 90-minute sleep timer turns the set off automatically, and a 6-channel memory gives users quick access to the most frequently viewed stations.

Suggested list: $149.99.

Targeting the increasingly digital audio/video component market, **ORA Electronics** is introducing Oxygen Free Copper (OFC) cables with Titaniumavilenco shielded connectors for linking digital video/stereo VCRs, digital laser videodisk players and digital video monitors. The cables are designed to eliminate line noise between connections. Cables come in single/double/triple .5 and 2 meter models with suggest list prices ranging from $21.99 to $59.99.

Recoton introduces a wall-mounted CD storage rack called

(Continued on page C-13)

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BLANK TAPE: Audio & Video Update

Blank Audiotape

From the time long ago when it was nothing more than a commodity product in dull, utility oriented packaging, blank audiotape has emerged as colorful, invitingly presented in bricks, and every bit as exciting for merchants as videotape.

At the same time, the CD revolution is finding marketers deliberately styling tape for copying and exploiting the whole new emphasis on better quality.

Indeed, at a time when U.S. blank videotape sales are flat, audio is scoring increases in both units and dollar amounts, according to the International Tape/Disc Assn.

For the most recent period reported, 1987, audio blank tape sales in the U.S. are up 8% in dollar volume and 5% in unit sales. This translates to increases from 1986 to $363 million from $336 million, and 388 million units from 368 million.

Worldwide, sales figures are even more impressive, according to TDK VP for industrial sales Keize Ito. Blank audiotape sales have hit a worldwide sales record for the sixth year running. Sales are expected to hit 2 billion units for 1988.

Significantly, virtually none of this increase includes digital audiotape, leaving most marketers believing that once DAT begins selling audiotape will be a phenomenal product.

A number of brands are gearing lengths suitable for CD taping. Maxell is bowing a new XLIIS 100 premium audiocassette. The importance of this market segment can be seen in the study presented by TDK showing a range of CD program lengths: 40:00-45-59 minutes is ranked 28%; closely behind are 56:00-75:59 at 25% and 32:39.59 at 24%; with 46:00-51:59 at 13%; 52:00-55:59 at 7%; and 20:00-31:59 at 3%.

Among several healthy signs for audiotape, Steve Levine, national sales manager for Maxell, points to a stabilization in price: "It's very promising." Also helping dealers make a decent markeup for once, is multi-packs. Indeed, it's nearly impossible to buy a single piece of blank tape anymore.

As for DAT, Levine says, "We're a supermarket full of food, if there's mouths to feed, we're ready, the DAT is in the warehouse." Short term, Levine adds, the DAT scene is probably going to be grey-market machines. "There are plenty being sold."

Colorful packaging is apparent everywhere, having started in blank audiotape with lines like SKC. At Maxell, Levine says two products are being geared for the younger market.

Elaborate and even daring promotions are hardly any longer the sole province of videotape, either. BASF, in fact, is launching a first quarter "Chrome Challenge," offering two C-90s in a pack with the guarantee that unsatisfied consumers can send the tape back for replacement by any of five top brands: Maxell, TDK, Fuji, Memorex, or 3M.

Memorex, coming to its first winter event after reorganization of its marketing department and a move to Ft. Worth, will have three new audio entries, all in the customized "CD" lengths—HBS-46, HBS-76, and HBS-100.

At Fuji, Brad Frederick, director of marketing, talks about going after retail's newest wave, the warehouse club. Fuji will market blank audiotape on pallet-size slabs, packs of threes, fours, eights, and 10s.

Sony is continuing its "fashion" tape approach with three different packages, here again, in multi-packs. For the five-to-eight-year-olds, "My First Sony" comes packaged with a knapsack. The next tier, ages 9-12, are offered a T-shirt packaged with "Music Pops," and a free digital watch is included with Sony's "Hip Pops" package of audiotapes.

SKC, the brand that first ignited the wild colors in audiotape packaging for the youth segment, is going all out with a "Hit The Beach" promotion. One package combines a frisbee-type flyer with two 90-minute lengths. Another packs eight SKC GX-90s with a blow-up beach totebag that inflates into a pillow.

Blank Videotape

Niche marketing, whether targeting a certain age group, singling out viewers of a television series, or exploiting a special channel of distribution, is the fastest-emerging development in blank videotape.

Much of this new and sophisticated marketing revolves around packaging, and is also reflected in blank audiotape as well as several brands seek to exploit a complete line.

Although continuing fierce competition exists between leading brands in videotape, marketing executives see niche marketing as even more important because U.S. sales have been flat despite new and even surprising growth in formats such as Super VHS, 8mm, and VHS-C.

In some respects, blank videotape sales have finally begun to feel the demise of Beta, according to the International Tape/Disc Assn. For the most recently reported sales period, 1987, Beta sales were down more than 45% in dollar volume and in decline more than 32% in unit sales ($137 million to $75 million and 34 million units to 23 million).

But even when examined alone, VHS blank videocassette U.S. sales remain flat. There was only a .6% increase in units from 1986, 313 million to 315 million units, and dollar loss was more dismal (though this research, of course, predates the price hikes of 1988). In dollar volume, the skid in 1987 of 13%, saw sales go from $1.250 billion to $1.1 billion.

Thus, in viewing total blank videocassette sales in 1987, the ITDA scorecard reads 347 million units falling to 338 million, or 3%. In dollars, volume fell from $1.4 billion to $1.2 billion in 1987, or a decline of 16%.

Blank videotape sales worldwide are more optimistic, according to Keizo Ito, VP of industrial sales at TDK. In a recent update speech at ITA, he said videocassette sales globally should top 1 billion units this year and are running 19% ahead in 1988 though Beta is down 10%.

Happily for U.S. merchants, blank videotape price hikes a year ago and well into June and afterward have the industry "getting away from price point to a great degree," says Patrick Murray, VP of consumer tape at Sony, a brand that has led the way in niche marketing.

Such more precise targeting of consumers "has seen prices stabilize and better margins because the product is perceived as unique," Murray says.

Sony and other brands now view blank tape in terms of "fashion tape" or "lifestyle." After intros in audio like Music Pops, My First Sony, and Hip Hops, Sony will now bow Video Pops with different colored lids and special sleeves.

Video Pops will be sold in two-packs at $9.95 suggested retail in pink or blue in both VHS and Beta. "It fills a niche no other blank videocassettes has reached and it offers retailers a new opportunity for increased profits," says John Bermingham, senior VP at Sony Magnetics Products.

Yet another offshoot in niche marketing is the appeal to specific viewers of TV as in Sony's exploitation of ABC's "War And Remembrance." Says Bermingham, "We've actually added new tape accounts with this promotion."

One of the most pervasive areas of niche marketing is the targeting of TV viewers time-shifting, in looking beyond specific TV programs to a whole week's worth of delayed watching.

Among examples are Sony Soaps, five tapes bundled together with the days of the week labeled in packaging that includes a storage case and carrying handle. Fuji is also promoting TV viewer time-shifting with a special Fuji Weekly TV Programming Guide packed in with its three-pack Super HG units. Also in the game is BASF with its new "Movie Guide," a pamphlet created by movie critic Roger Ebert offering the hundred best classics "to tape off TV."

Although most of the niche packaging revolves around standard coatings at this point, blank videocassette marketers are continuing to emphasize better grades. This is seen as looming larger for retailers now that blank tape is getting away from its old commodity image of being so much soap in dumps in the front of the store.

Levine reports "good percentages" of late in higher grade videotape. He is also bullish about the newer formats, seeing "an upsurge" in 8mm and in VHS-C, with S-VHS slower. "The hardware is very expensive and there have been only a few movies released in Super VHS."

Another optimistic report on new formats comes from Brad Frederick, director of marketing at Fuji. "We're shipping as much S-VHS as we can get in. The machines are dropping in price," says Frederick, echoing "more demand" in VHS-C and 8mm.

Yet another trend and one reflective of niche marketing is that of cross-promoting with other products. As an example, Fuji will once again be promoting along with Procter & Gamble's Ivory Snow, boasting its "Book Of Values" will reach more than 1 million homes via specially marked boxes of the soap.

With blank tape marketers discovering the grocery store as one of the most productive new distribution channels, look for more of the same. Fuji is planning a March-July promotion Frederick will only identify as a "free soda" offer.

More and more, blank tape marketers are seeking entirely new channels of distribution. Frederick mentions the warehouse club stores, regarded as perhaps the most dynamic new form of retailing to emerge. At Fuji, blank audiotape, and soon video as well, are being packaged on pallet-sized-platforms. "There can be 1,200 pieces, in three-, four-, eight-, and 10-tape packs," says Frederick.

Not only do consumer patronize these fast-expanding warehouse clubs, but smaller dealers as well. Frederick says, "I've heard some numbers" that indicate the giant outlets are becoming yet another new marketplace for blank tape.

AUDIO ASPECTS

(Continued from page C-4)

are imported and the selection looks to expand soon, with a lot of rock coming in the near future from England."

BILL JEHLE, owner of **Paris Mobile Sound** in Los Angeles.

On DAT for car audio: "DAT tape decks were available for car audio in 1988, but they were disappointments. The transports were antiques by the time they were introduced and the cosmetics were old. [The units] also didn't have tuners in them. In '89, I'd like to see improved DAT players with tuners and better transports. It will have an effect."

On CD players in cars: "The biggest thing in '88 was Sony with its second-generation CD changers, such as the CDX-A20. Customers liked them. CDs work great in a car, as well as cassettes."

On car audio: "I think in the next few years my business will encompass more expensive, high-end systems with easier convenience and better reliability. My customers, more and more, want clean sounds. They're not impressed by gadgets and they want ease and quality that lasts.

"Sound is getting better and better in the car. You're getting better systems from the factory and this gets people used to hearing good sounds in the car. And then they usually want more."

RICH COE, VP of technical development for **Alpine Electronics of America**

On car audio: "In car audio, I see the application of more high-powered systems using a lot of electronic crossovers and processors. It used to be just a head unit and a pair of speakers. Now, most people are using an active crossover network and in five or six years everything will go to true digital circuitry. We are seeing more integration of the subsystems, with micro-processors starting to communicate with each other. There will be tremendous advantages to this.

"But it's also scary in that technology is coming into the industry so fast. It's difficult for the average guy on the street to assimilate and utilize the technology to its full potential. I see a polarization happening. Dealers are separating into the super-mass guy, like Federated or Circuit City, and the high-end. The middle guy is being killed by the low price point end on one side and by somebody doing [high-end] work he can't do on the other.

"A lot of guys doing installations are now doing work you would expect an audio engineer to do, such as acoustic analysis. They are pushing the state of the art, hard. And their modifications and innovations are driving manufacturers to build better stuff. The sound is getting better and better."

On CD and DAT players: "At the CES show, we're pushing hard into CD. The DAT market is confused, so our focus is on CD players. We're pushing changers real hard and the trend there is for downsizing and having the capability of being mounted in multiple locations."

KEN FURST, director of marketing, **Denon America Inc.**

On Denon's new CAMI line of car audio: "We've developed a whole series of components to help retailers put together systems that can be improved upon. Our CAMI line is a modular interface system that will enable what's in the dash to interface with additional components such as CD changers, amplifiers, equalizers. It's a series of modules that all plug into each other, and it allows a simple and fast, yet very sophisticated installation."

VIDEO VISTAS

(Continued from page C-4)

marriage between high-quality video and audio, without sacrificing one or the other."

On disk vs. tape: "In the next year or two, people will move more and more to the optical disk format. If they rent a video, why not rent a format with more quality? And if they buy a video, why not build a collection with something that lasts rather than something that will deteriorate over the years?"

RICHARD MEIDENBAUER, national advertising manager for **Toshiba America Inc.**

On camcorders: "Camcorders are the bright spot in the video marketplace. The saturation is so low. Full size will be a major factor in the next few years. We've been in VHS-C exclusively so far and we'll continue with it, but now full-size models will be a major part of our line. Now that the full-size units are coming down in weight, people find it easier to just

(Continued on page C-14)

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VCRs

(Continued from page C-6)

Going on-screen programmable S-VHS machines one better, **Toshiba** introduces the SV-970 with a host of digital effects including zoom, shuttle-controlled variable slow motion and picture-in-picture on-screen multiple channel scan.

The real innovation for consumers who hate to program their VCRs each week for the same shows is the SV-970's ability to program programs by genre. A 20 program stock programming feature allows consumers to preset any recurring time slot like network movies-of-the-week and soap operas, and then simply pick the day/night and the genre, and the programmer does the rest.

This power-packed S-VHS unit could overcome the lack of available pre-recorded programming in the new format, and help push Super VHS past the high-priced novelty category as it is currently viewed. The SV-970 carries a suggested list of $1,600.

Digital features abound this year as more and more manufacturers include the circuitry in their midline decks.

Digital zoom can be found in four units: Sony's SL-HF860D Beta ($1,100), **JVC**'s HR-D630U ($1,199), Mitsubishi's HS-U80 ($1,699), and Toshiba's S-VHS SV-970 ($1,600). All four units let users expand images in order to examine specific details, while the Toshiba deck will divide the screen into four screens with a fifth picture in the center which can then be enlarged to four times its original size.

Mitsubishi's entry will divide the screen into 100 smaller screens each with its own picture from other stations, or strobed shots from a single source.

Smaller is better as new technology is allowing manufacturers to put more features into a more compact case.

Sony's new 8mm VCR (Model EV-S1) comes with a 152-channel tuner, cable-ready TV tuner and a special effects generator into a box less than 11-inches wide by 3-inches high weighing under 6 pounds.

KEN JOY

ACCESSORIES

(Continued from page C-11)

the CD Selector. Made of high-impact plastic, self-gripping fasteners lock each CD firmly in place while permitting each CD to swing in its place in order to easily view the album cover. Units are available in 20 and 30 disk capacity. Suggested list: $19.99.

Videonics takes last year's DirectEd video editing module one step further with the addition of ProEd, a module which works with a number of sophisticated VCRs to provide professional assembly editing at the consumer level. The unit, not as yet released, will eliminate the cumbersome approach to editing found in the solo DirectEd unit, and will provide "effortless" assembly editing between top-of-the-line video recorders, according to a company spokesman. Suggested list: $499.95. **KEN JOY**

AN IMPORTANT MESSAGE TO VIDEO STORES, MASS MERCHANDISERS, DUPLICATORS AND DISTRIBUTORS

JVC, creator and developer of the VHS system, established a goal that would give the consumer the ultimate in quality. To obtain this goal, JVC issues a license to use the registered VHS Logo Trademark only when the exacting stringent high standards are met and approved by JVC. The JVC licensed cassette can readily be identified by the VHS Logo Trademark.

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VIDEO VISTAS

(Continued from page C-12)

take the cassette out and put it directly into the VCR. They don't need an adapter."

On high-quality TV: "In the TV area in '88 we started selling large-screen and projection TVs that incorporated Carver Sonic Holography circuitry, which gives a 3-D sound. That has been a good product and '89 looks strong for upscale electronics."

On HDTV: "With politicians deciding the standard, I hope we don't come out with the worst system. NTSC was decided that way. I hope that we look at what is the best performing system for HDTV, what will give the consumer the best picture for years to come, rather than where it came from. I think it will really enhance our TV images by the year 2000, but getting to that point there are a lot of problems to be overcome, broadcast standards and a lot else."

JOHN THRASHER, product manager of the video division of **Tower Records/Video**

On laserdisk sales: "Twelve-inch laserdisks have done exceptionally well for us, especially the Warner titles that were reduced to $24.95. Twelve-inch titles are 13% of our total video business, rentals and sales combined. That's a healthy cut of the pie.

"We have no rentals in laserdisks at the moment and one reason for that is that we want the price to stay at a sell-through level and to avoid two-tiered pricing."

On combo players: "We need more penetration on the hardware side. I'd like to see the combo price get to the point of a record changer, to have low-end hardware out there. That might be a year or two away. When the CD combo players get down to $250 then that is probably the magic point where a lot of people will jump on the bandwagon. We saw what happen once the prices of CD players came down."

MARK SMITH, brand manager for home electronics for **Pioneer Electronics (U.S.A.) Inc.**

On CDV and laserdisks: "The PolyGram push in CDV really is helping the hardware side. There has been a lot of press and combo players are selling really well. I think most of the numbers are going to be done in the combo area, while 12-inch laserdisk players will be popular with those people who perhaps already have CD players.

"The penetration on CD players is low. There's a large market of people who haven't purchased a CD player yet. Why not get them involved with a machine that can play all the formats?"

ALEEN STEIN, co-owner of **The Voyager Co.**

On computer-laserdisk interaction: "We sell The Box, which is an interactive unit between consumer laserdisk player and a MacIntosh computer. It allows you to index and drive your disk, such as our upcoming 'Images Of The Planet,' and look at the pictures in any order you want.

"The interactive capability of laserdisk hardware is really driving sales to schools, libraries and businesses." **C.M.**

TOP 10 PRODUCTS

(Continued from page C-2)

camera that lets users take still video "snapshots" with a camera barely larger than a Kodak Instamatic, and play them back on their television sets. The camera uses a miniature magnetic disk instead of film to record the images, so no processing is required. To look at the photographs made, the user simply connects the camera itself to a TV set and selects "play." Up to 50 images can be recorded on a single 2-inch disk and each can be erased at any time and new images made.

The unit weighs in at 1.15 pounds and looks more like a sleek pair of binoculars than a camera. All functions, including flash, are automatic—the user simply points and "shoots." The RC-250's battery is good for shooting 500 images (without flash) and for playback of 10 minutes. An AC adapter is available. Suggested list: $800.

Ambico enters the special effects department with the introduction of the V-0300 Special Effects Generator. The console unit lets users edit and mix any two video sources (any camcorder, VCR, video camera, etc.) with cuts, fades, hundreds of different wipe patterns, a complete rainbow of colors and full stereo sound. With a gen-lock adapter, users can produce broadcast quality fades and dissolves. Suggested list: $425.

The "Pi" Indoor FM antenna from **Terk Technologies** recently garnered a patent for its unique Gamma Loop design, coupled with an amplifying circuit which delivers an impressive 30 dB of usable gain. The unusually disk-shaped antenna measures just 5 inches and can be stacked on top of a tuner or slipped into a tight shelf without loss of performance. Suggested list: $85.

JVC advances auto-focus systems for camcorders with its introduction of the GR-A3OU VHS-C VideoMovie camera-recorder/player capable of focusing from macro to infinity automatically. The VideoMovie's new auto-focus system utilizes a special microprocessor to selectively monitor the CCD image sensor's output. The system adjusts the lens only as needed for consistently optimized focus in any situation.

For editing, the VideoMovie features a flying-erase head for glitch-free assemble edits. A 1/1000 of a second electronic shutter speed captures fast action for "blur-free" playback. Suggested list: TBA.

Alpine Electronics introduces what it claims to be the world's smallest compact disk changer for the car called the CD Shuttle. The CD Shuttle, which is sold as a disk changer mechanism without a control unit, is operated by linking the unit to one of five new head units. Measuring only 11-inches wide, 3-inches high and 7-inches deep, the CD Shuttle can be installed either vertically or horizontally.

Its design allows for mounting in the glove compartment, in the passenger compartment or in the trunk. The multi-disk player, which is Alpine's second-generation CD changer, accepts a six-disk magazine and plays 3-inch CD singles using an optional adapter ring. Suggested list: TBA.

Panasonic's Bread Bakery allows users to bake bread at home by simply pressing a few buttons. Functioning automatically, the SD-BT2P does everything necessary to produce a one-pound loaf of bread in four hours. Users place their ingredients in the bread canister, add yeast to the yeast dispenser and activate the Bread Bakery. A revolving mechanism in the base of the canister mixes and kneads the ingredients. When kneading is done, the dough rises and assumes the shape of the canister. The unit then automatically bakes the bread through a single heating element. Through the use of a timer, users can instruct the Bread Bakery to begin the baking process in time to provide warm, fresh bread for breakfast. Suggested list: $329.

Sanyo turns its attention this year to auto sound security with the introduction of the FT928S4 AM/FM stereo cassette player. The unit incorporates a universal security code that protects the unit against theft. The user programs a three-digit access code into the unit's memory.

If the unit is removed from the dash, it will not operate unless the same code is re-inputted. Warning decals alert would-be thieves that the unit is inoperable if removed. Suggested list: $219.

Mitsubishi makes a big push for the "picturephone" with its introduction of VisiTel, a low-priced video attachment for standard telephones. With a VisiTel on both ends of a conversation, users can send and receive freeze-frame black and white "video snapshots" over standard telephone lines via a built-in video camera and a 4.5-inch monitor. There's a lens-attachment which allows the unit's camera to take wide-angle shots of large documents or pictures, and future models will carry video/audio outputs to transfer the transmitted images to video tape or a video printer. No special equipment is needed to attach the unit to a standard modular-jack phone. Suggested list: $399.

SOFTWARE FORMATS

(Continued from page C-2)

long while." Says Shulman: "CD-3 will not be the format [at least for CBS] in which to break new acts.

"We're going to reserve release for our superstars where there's already a built-in audience who has a strong desire to own individual songs." To that end, says Shulman, CD-3 singles will mirror their cassette counterparts by carrying the same "A" and "B" sides.

The CD-3 is currently available in three formats: the single ($2.99 retail) with two cuts, the maxi-single ($3.99 retail) with an "A/B" cut as well as a bonus track or as an extended-play dance mix, and the mini-LP (used primarily for jazz and classical selections) with 20 minutes of playing time ($5.99 retail).

CDV/LASERDISKS: The increased presence of combi-players—optical audio/video disk players that play everything from the tiny 3 inch CDs to the 12 inch laserdisks—from the likes of Pioneer, Magnavox, Yamaha, Sony, Sharp, Philips, Denon and Hitachi has given the CDV (Compact Disk-video) the much needed platform on which to show its wares.

While analysts had doomed the format—a 5-inch disk with five minutes of video and 20 minutes of digital audio—to the scrap pile just 12 months ago, CDV is becoming the darling of software and hardware marketers alike.

While most will agree that the hardware to play CDV product was readily available this last Christmas, the availability of software showed a major deficiency in areas of marketing and distribution, says John Messerschmitt, acting director of CD Video, an association coordinating the promotion of the CDV format. "Even though PolyGram and Warner had over 100 titles in the market during Christmas, we're not anywhere near the number of titles we need to really catch the attention of the buyer."

That day is rapidly approaching, according to Messerschmitt, who feels record companies are just now beginning to get a handle on marketing strategies. "The demographics of the optical CD consumer are quite different from the mass VCR consumer," he says. "The video rental market appears to attract people with particular attractions to certain genres where optical disk customers tend to prefer classical music and concert clips."

Messerschmitt feels optical disks in all sizes should be marketed as collectibles. "To buy one, you really have to want to own it like you would a book. The content itself is as important as the format it comes in." Messerschmitt feels the increased competition between Laserdisc Corp. of America and Image Entertainment, coupled with a softening in hardware prices, will be what finally drives the CDV format home. "We will," he cautions, "be well into the first quarter of '89 before we really know what's going to happen in sell-through with this format."

Feature films are destined to be a hot ticket this year, according to David Wallace, marketing manager at Laserdisc Corp. of America (LDC). "Distribution before was primarily through the mom and pops," says Wallace, "but now, we're seeing the big chains stock laserdisk in depth because of its price point and overall quality and enormous sales potential."

Wallace cites the phenomenal sales of Warner's "Beetlejuice" as a prime example of the sales potential of laserdisk. 'Beetlejuice' was released the same day and date with the tape version at $24.98 retail and did four times the business we expected.

"This will be an epic-making year for the laserdisk," says Wallace who expects the broadening hardware manufacturing base to create a new excitement among consumers in what he calls the "post-VCR" era.

CD-I: The first compact disk-interactive (CD-I) player has arrived, and American Interactive Media's (AIM) Gordon Stulberg says his company (a division of Philips/PolyGram) is finally in the production phase of interactive compact disk titles that will bring instructional media into American homes. The first two titles out of the gate will be "Tell Me Why," a CD-I adaptation of the classic children's answer book from Penguin Productions/Interactive Production Associates and "Treasures Of The Smithsonian" a multi-level guide from the classic collections of the Smithsonian.

"We're in the process of training CD-I programmers and interactive designers in order to ramp up production on the 30 titles we have licensed the rights to," says Stulberg who, although he has no firm predictions on how the CD-I software and its hardware will fare in the marketplace, maintains an unwavering commitment to the format. Among other titles that are currently in production for 1989 release are "Languages Made Easy" from Berlitz Language Centers, "Casino Games," from Caesar's World, "Academic American Encyclopedia" from Grolier Electronic Publishing, and "Photography" from Time-Life Books/Compact Publishing.

VHS/Beta/8mm: VHS remains the undisputed leader in the tape arena, while Beta continues to hold roughly 2% of all hardware and blank tape sales. 8mm, however, has captured about 30% of the camcorder market according to Ted Cott, president of the 8mm Council. "That's a significant figure when you consider 8mm was only introduced into the U.S. three years ago," says Cott.

Cott feels that consumers recognize 8mm as a legitimate format for both recording and playback. "There are about 1,200 pre-recorded titles available in 8mm now," he says. "That's not much compared to VHS, but it's significant given the age of the format."

S-VHS: Not to be ignored is the JVC-pioneered Super VHS format which has caught on with hardware manufacturers but, to date, has met resistance from home video companies. "Major studios have been disinterested in releasing titles until the market has grown to a profitable size for them, while on the other hand, some consumers have been reluctant to purchase the new technology until major movies are available," says Hamilton Bryan, president of Super Source Video. Super Source Video released "On Golden Pond"—the first major theatrical motion picture released in the S-VHS format—as a Christmas 1988 title and "has some additional major motion picture deals in the works." **K.J.**

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CD PLAYERS

(Continued from page C-7)

Advances continue to come in the area of portability for compact disk players as manufacturers continue to address the problems of reducing shock and overcoming ambient noise in automobiles. Here are some highlights to be found at Winter CES:

Pioneer continues their lead in multi-disk changers with their AM/FM compact disk changer system for the car called the DEX-M300/CDX-M100. Designed to be installed as a DIN-mount replacement system or as an add-on wired remote system for vehicles with existing cassette players, the DEX-M300/CDX-M100 has a removable control face which leaves the head unit virtually invisible when removed.

Pioneer's detachable controller prevents theft of the unit when used as a replacement system because the owner can remove the face of the in-dash unit when leaving the car.

The user can program up to 32 tracks per magazine to a maximum of 16 magazines for a grand total of 512 programmed selections. The system uses the same 6-disk magazine, JD-M100, as Pioneer's CD multi-players for the home. Suggested list: $1,170.

Eclipse introduces two new car audio CD components which apply new technology to isolate automobile vibration and ambient road noise. The new ECD-110 CD/tuner and ESD-230 CD player utilize a unique Eclipse three-beam laser pickup and an isolated "floating" motor to provide accurate tracking under even the most severe road conditions. The high technology servo detects and measures vibration levels, and compensates for them with servo gain, ensuring that the pickup delivers error-free data at all times. Focus Servo and Tracking Servo functions combine with the Spindle Servo and Carriage Servo to maintain laser contact with the exact center of the CD track.

The CD section is fully programmable via a 10-key pad on the front panel. Up to 19 selections can be programmed and accessed at random by simply touching the appropriate key pad numbers. Suggested list: $1,199.95.

The ESD-230 uses the same servo and pick-up system of the ECD-110, but is a more compact unit with a smaller complement of features. Suggested list: $749.95.

General Electric moves compact disk players into the boom-box arena with the Portable Component Music System (Model 3-7040) that contains an AM/FM stereo receiver, cassette player and vertical loading CD player which can be synchronized for playback and recording with the touch of a single button. An LCD display shows users the CD track time, track number, and total time. The AM/FM stereo features a five-band graphic equalizer and direct "off-the-air" recording. Suggested list to be announced.

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Major Franchisee Upbeat Now That Suit Is Settled

BY EARL PAIGE

LOS ANGELES Sometimes overlooked by the video industry in the wrangling over the Major Video and Blockbuster Entertainment merger is the fact that some of the franchisee operations are among the best in the business.

That's certainly the way Fred Kilsey and Mark Feinstein feel about their Northeast Management Major Video operation in Lincoln, R.I., a suburb of Providence.

With the merger seen by industry experts as all but a certainty, and Northeast settling a suit against the two merging firms, both men are upbeat about expansion and growth.

Kilsey, 37, and Feinstein, 33, became partners in 1983 on just a handshake and opened up a tiny store that has since blossomed into seven company outlets. They are the majority owners of two more stores and have 26 franchisees in nine states.

Fast-service retail was nothing new to Kilsey, the company president, who spent 20 years helping out in his family's catering and cafeteria business.

Feinstein, the company VP/treasurer, also has a background in family entrepreneurship: He worked summers in the family business while earning a master's degree in business administration from Rensselaer Polytechnic Institute in Troy, N. Y. He invested in two computer businesses, then rose quickly to VP of operations at American Core & Webbing, where he worked for four years.

A co-worker told Feinstein that Kilsey was entering the video business; the co-worker was Kilsey's wife, Michelle.

Kilsey's entry into video has its own odd twist. Kilsey's high school buddy, Dale Clarke, went to Las Vegas, where he is now partnered with Harold Vosko in the two giant Video Park stores there as well as in another chain.

'I never really thought of the video business as being risky'

"When I moved to Las Vegas with my mother and sister, Fred drove," says Clarke. When Kilsey visited the next summer, Clarke gave Kilsey a VCR. At the time, Clarke and Vosko were putting together the Captain Video chain, which was eventually sold off to become Major Video.

Clarke convinced Kilsey he could came back to Rhode Island and help Kilsey get started. Kilsey and Feinstein eventually obtained the Major Video master franchise, which led to both the opening of franchise stores and the sale of franchises via a 20-year pact.

Feinstein says the firm's game plan "allowed for market-by-market, very substantial penetration. We had three years to promote it. We had a lot of equity in the [Major Video] name."

Clarke says New England was underdeveloped in superstores and that Kilsey and Feinstsein chose franchisees carefully.

That the Major Video and Blockbuster merger posed a serious threat can be seen in bitter allegations made in a suit Kilsey and Feinstein filed in September. The suit, seeking to block the merger, sought $10 million in damages and was ultimately settled out of court Nov. 11. Feinstein declines to discuss any cash aspects of the settlement, and he and Kilsey say they want to put the merger battle behind them.

Interestingly enough, Northeast Management was involved indirectly in the first of what became three federal court suits when six Major Video franchisee plaintiffs sought to block the merger in a Texas federal district action filed July 19 (Billboard, Aug. 6). One plaintiff, Peter MacKenzie Associates, Bridgeport, Conn., is a subfranchisee of Northeast.

On Nov. 11, when the Texas case was all but settled, Major and Blockbuster announced a Jan. 20 target date for concluding the merger.

Among the allegations in Northeast's suit: that Major "willfully, maliciously, and wantonly breached the franchise agreements with plaintiffs by failing to provide the required support as franchiser and by sharing confidential information about the Major Video [Northeast] franchise system with Blockbuster."

Northeast charged also that in August, Blockbuster "commenced a practice of directly contacting [Northeast franchisees] for the purpose of inducing [them] to convert to the Blockbuster system, suggesting that their status would soon be altered [by the merger] and/or stating that no new Major Video [subfranchisee stores] due to be developed under their franchise agreements should be so developed, all without the knowledge or consent of [Northeast]."

Despite all the litigious rhetoric, Feinstein says the suits were largely a result of franchisees not understanding the merger "and a lot of misinformation going around." Although he looks for eventual consolidation under the Blockbuster logo, he says there will be "a period of education until franchisees realize it makes sense to be under one name."

Meanwhile, under its settlement, Northeast will develop Blockbuster stores in Plymouth and Barnstable counties, Mass., while developing Major Video stores in Rhode Island and Bristol County, Mass.

Despite the protracted merger

(Continued on page 51)

Maine's Home-Vision Chain Gains Ground

New Store Design, Merchandising Methods Pay Off

BY DAVID WYKOFF

BOSTON Ringing in the New Year with some major changes, Home-Vision Video is looking to solidify its hold on the southern and central Maine markets.

Over the past year, Home-Vision shifted to a more upbeat, hands-on merchandising approach. The chain has equipped its 15 stores with Check-Point security systems for open displays and formulated a hi-tech store design for both new and old units.

"We've redone five stores so far and expect to have the rest done within the next month or two," says Marty Allen, Home-Vision president and co-owner. "There's only so far you can go with the unfinished wood-grain look—even here in Maine—so we went out and took a look at what some of the country's major retailers are doing. The emphasis is now toward bright colors and plastic, shiny surfaces. Also, each store will be equipped with a large center display that includes at least four screens in the unit to play film clips and other marketing shorts," Allen says.

Besides the physical changes, Home-Vision has taken out hardware and will push sell-through.

For the better part of Home-Vision's six-year life, full-service support was a mainstay of the chain's approach. However, bottom-line considerations forced a re-evaluation.

"Pure and simple, we just weren't making any money on hardware sales," Allen says. "So little that we couldn't continue to carry it as a kind of customer service. In es-

(Continued on page 47)

Major Opening. Northeast Management recently cut the ribbon at its eighth store, in Providence, R.I. In addition, the company has responsibility for 18 other stores. Shown at the grand unveiling are, from left, Fred Kilsey, president, Northeast Management; Louis Stravato, Providence City Council representative; and Mark R. Feinstein, VP, Northeast Management.

FOR WEEK ENDING JANUARY 14, 1989

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TOP KID VIDEO™ SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★★ NO. 1 ★★		
1	1	13	**CINDERELLA** Walt Disney Home Video 410	1950	26.99
2	2	65	**LADY AND THE TRAMP** Walt Disney Home Video 582	1955	29.95
3	3	69	**AN AMERICAN TAIL** ◇ Amblin Entertainment/MCA Home Video 80536	1986	29.95
4	4	10	**DISNEY SING ALONG:VERY MERRY CHRISTMAS SONGS** Walt Disney Home Video 412	1988	14.95
5	6	5	**HOW THE GRINCH STOLE CHRISTMAS!** MGM/UA Home Video M201011	1966	14.95
6	5	116	**SLEEPING BEAUTY** ◆ Walt Disney Home Video 476	1959	29.95
7	10	22	**MICKEY'S CHRISTMAS CAROL** Walt Disney Home Video 225	1983	14.95
8	8	30	**DISNEY'S SING ALONG SONGS: YOU CAN FLY!** Walt Disney Home Video 662	1988	14.95
9	7	30	**MICKEY COMMEMORATIVE EDITION** Walt Disney Home Video 690	1988	14.95
10	12	135	**ALICE IN WONDERLAND** ▲◆ Walt Disney Home Video 36	1951	29.95
11	14	12	**THE THREE CABALLEROS** Walt Disney Home Video 411	1945	29.95
12	9	135	**WINNIE THE POOH AND TIGGER TOO** ◆ Walt Disney Home Video 64	1974	14.95
13	13	172	**DUMBO** ▲◆ Walt Disney Home Video 24	1941	29.95
14	11	30	**MICKEY AND THE BEANSTALK** Walt Disney Home Video 691	1988	14.95
15	17	30	**DUCKTALES: DAREDEVIL DUCKS** Walt Disney Home Video 694	1988	14.95
16	18	84	**DISNEY'S SING ALONG SONGS: HEIGH-HO!** Walt Disney Home Video 531	1987	14.95
17	19	11	**TEENAGE MUTANT NINJA TURTLES: HEROES . . .** Family Home Entertainment 23978	1988	14.95
18	20	121	**WINNIE THE POOH AND THE HONEY TREE** ◆ Walt Disney Home Video 49	1965	14.95
19	16	10	**RAFFI IN CONCERT WITH THE RISE & SHINE BAND** ◇ Troubadour Records Ltd./A&M Video VC6179	1988	19.98
20	23	86	**DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH** ◇ Walt Disney Home Video 480	1986	14.95
21	21	131	**WINNIE THE POOH AND THE BLUSTERY DAY** ◆ Walt Disney Home Video 63	1968	14.95
22	22	8	**SING-ALONG. DANCE-ALONG, DO-ALONG** Lorimar Home Video 572	1988	14.95
23	15	172	**PINOCCHIO** ◆ Walt Disney Home Video 239	1940	29.95
24	25	2	**PINOCCHIO'S CHRISTMAS** Vestron Video 2532	1988	19.98
25	24	30	**DUCKTALES: FEARLESS FORTUNE HUNTER** Walt Disney Home Video 693	1988	14.95

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

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Super Vid Chain Takes Flight In Phoenix

BY BRUCE HARING

NEW YORK In baseball, pitching is said to be 90% of the game. In video retailing, a store's location serves the same function. And that's where Phoenix, Ariz.-based The Movie Superstore claims an advantage over its competition.

Founded by Patrick and Michael Clifton, whose family has long operated a prominent real estate business in the city, The Movie Superstore is the newest video player in metro Phoenix, with three stores slated to be in operation by the end of the month and a targeted total of eight stores planned to open by the end of the second quarter.

'We promote the little league teams; that's what you have to do to let the community know you're there'

The typical Movie Superstore outlet will average 5,500-6,000 square feet, offering 7,000 titles from its 10,000-11,000-copy tape inventory.

The idea for the video venture occurred to the Cliftons after negotiations for a Blockbuster licensing group fell apart.

"We spent about a year talking with Blockbuster, but we could never agree," says Patrick Clifton. "They have a great concept and good people, but for our situation, we felt we could do it better on our own. We're not reinventing the wheel; we looked at what everyone else was doing, and tried to do what they're doing well, maybe refine it a little bit for this particular market."

The Cliftons' background has been the key to building a strong base in the Phoenix market. "Our family company owns and operates over 6,000 apartment units in the Southwest," Clifton says. "My brother comes from a financial and computer background and is also an accountant. We knew we didn't have the operational experience, but felt with our financial and real estate background, we would be able to compete locally on a much better level than Blockbuster or anyone else because of our knowledge of the market."

Armed with that knowledge, the Cliftons set to work, opening their first Movie Superstore on Nov. 2, 1988.

"I knew the areas here because of the real estate market," Clifton says. "If you believe everything [Blockbuster and Major] say about location limiting your competition, their locations are not listening to what they're saying. We listened real hard to what they said, and

(Continued on page 48)

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UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE		IN THIS SECTION	AD DEADLINE
ALIVE ENTERPRISES 20TH ANNIVERSARY	Feb 11	• Alive Now • History • Talent • Staff • Directions	Jan 17
RETAIL GUIDE TO SELL-THROUGH VIDEO, PART I	Feb 25	• Sell-Through Market • Music Retail • Video Retail • Distribution • Executive Platform	Jan 31
VIDEO GUIDE TO MARKETING 'B' MOVIES	Mar 4	• The 'B' Phenomenon • Retail • Distribution • Merchandising • Advertising	Feb 7
NEW ORLEANS	Mar 4	• New Orleans Today • Talent • Record Companies • Venues & Clubs • Music Business	Feb 7

WHY THEY ARE SPECIAL:

- **ALIVE ENTERPRISES** celebrates 20 years in artist management with a profile that forever fixes its place in the annals of the music business. Within industry circles, Alive has earned a reputation as one of the most creative management companies in the business, mixing aggressive direction and strong tours with image-making campaigns. Alice Cooper, Blondie, Teddy Pendergrass, Luther Vandross and other superstar talent all have one thing in common—they have had in the past or still do enjoy inspired management by Alive.
- **RETAIL GUIDE TO SELL-THROUGH VIDEO, PART I** examines the sell-through market for special-interest product and how both suppliers and dealers can work together to broaden the waterfront at music and video retail. Exercise, health, new age, sports, music, and kid video are showing signs of gaining sell-through momentum in '89.
- **VIDEO GUIDE TO MARKETING 'B' MOVIES** explores the exploding market for 'B' titles and the action/adventure/sci-fi/horror categories that are drivng this category to new levels of success. Once ignored and deplored for not fitting the profile of hit product, 'B' movies have since found a home at retail.
- **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.
- **COMING ATTRACTIONS:** EUROPEAN BROADCASTING, NARM.

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**********RESERVE SPACE TODAY!!**********

In-Store Kiosks Sell Tapes, Refreshments

1,000-Plus Outlets Using Video Intermission Booths

BY MELINDA NEWMAN

NEW YORK Video Intermission places kiosks in stores to boost video sell-through and refreshment purchases.

The Bellevue, Wash.-based company is a combined venture, linking Video Merchandising Inc. with products from Coca-Cola Enterprises, RJR/Nabisco, and VCA Teletronics.

The Video Intermission kiosk display holds 24 titles, going two to three copies deep, along with an array of Coca-Cola and RJR/Nabisco snacks.

The kiosks bowed in 1,000 video stores on the West Coast in October. In December, Video Intermission made its Eastern debut at 67 Beyond Video outlets.

The Video Intermission program uses the freestanding kiosks to display food and cassettes that are offered free to customers for one night with the rental of a regular theatrical feature.

Two types of videos are displayed in the kiosks: special-interest sell-through tapes that customers can order by calling an 800 number and tapes produced by consumer-oriented companies to promote products and services.

"For example, we have a special-interest tape on Chinese cooking and we also have an eight-minute promotional tape done by the Ministry of Tourism of the Bahamas where the viewer can register to win a trip to the Bahamas," says Robert Bailey, Video Intermission executive VP.

VCA Teletronics, one of Video Intermission's partners, secures the special-interest tapes and then rents space at the kiosks, where tapes are displayed for an average of 90 days. The promotional tapes are arranged through Video Intermission, Bailey says. "We distribute, monitor, and promote them through our newsletter to the retailers."

After viewing a special-interest tape, the customer can order it

(Continued on page 49)

Super June. Film star June Allyson visited the RKO Warner Theatres Video superstore on Broadway and 49th Street in New York to sign cassette copies of "Little Women," "The Three Musketeers," and other MGM films in which she appeared. Watching the signing, right, is Richard Powell, Allyson's son.

Charts Bowed To Help Viewer Track Tapings

ProductLab, a California product-development-and-marketing company, has created Showfinder, a series of charts intended to help viewers keep track of items they have recorded on their VCR tapes.

The charts, available in various sizes, detail recorded shows that are available for viewing, their exact locations, their running times, and the parts of tapes available for new recordings. The retail prices run from $4-$24.95.

More information on the product is available by calling 1-800-999-9992.

HOME-VISION GAINS GROUND IN MAINE

(Continued from page 43)

sence, we just can't compete with the aggressive discounters in the television and VCR game."

Still, Allen anticipates placing a stronger emphasis on product servicing. "We're doing about $12,000-$14,000 a month with our service department now, and I think that it will grow when we move it to a larger space early in the year," he says, adding that Home-Vision is one among a handful of repair and service firms in Maine. "There's a lot of customers buying VCRs, but there are very few ready to take care of them after the sale."

Over the past year and a half, Home-Vision's sell-through revenues have tripled. "We haven't worked particularly hard on movie sales outside of increasing our inventories. But the public's definitely picked up on it here. We sold well over 4,000 copies of 'E.T.' That may seem modest for many people, but that's just fantastic for us."

One portion of Home-Video's merchandising scheme that will not change is its aggressive promotions and discounting. "People in Maine are looking for that extra edge in price and are often more than willing to spend time looking for it, even if it's small.

"Both of our last two promotions were aimed toward the rental customers, the real backbone of the business. We were selling a five-rental card for $12.95 and offering nearly all of our catalog stock for two nights for the normal price of $2.99," Allen says.

In addition to relocating his Lewiston unit to Brunswick, Allen has added stores in Portland, Yarmouth, Fairfield, and Saco in the past two years. The firm's headquarters recently moved to temporary housing in Bath, and Allen is looking for a permanent home in the industrial parks just outside of Brunswick.

Continued expansion will follow the chain's steady, conservative growth pattern of two-to-three units per year. "We're primarily looking in southern Maine, where we're established. There's certainly room for increased competition, especially in and around Portland."

Like many other video retailers, Allen has experimented with compact disks with limited success.

"From our perspective, you've got to have the right location, lots of space to devote and some serious dollars in inventory—at least enough for around a thousand disks," Allen says, noting that only his Augusta unit current carries CDs.

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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
DIE HARD Bruce Willis CBS/Fox/$89.98	1/4/89 (1/26/89)	$58.4 (1,713)	Standee, Poster
THE NEST Lisa Lanlois, Robert Lansing MGM/UA/$79.95	1/11/89 (1/20/89)	NA (NA)	Poster, Mobile
THE PRESIDIO Sean Connery, Mark Harmon Paramount/$89.95	1/10/89 (1/25/89)	$20 (1,168)	Standee, Poster, Banner, Counter-card
SEVEN HOURS TO JUDGEMENT Beau Bridges, Ron Liebman Media/$89.98	1/10/89 (1/25/89)	$.1276 (72)	Poster
SOMEONE TO LOVE Henry Jaglom, Orson Welles Paramount/$79.98	1/10/89 (2/1/89)	$.1688 (2)	Poster
WAXWORK Zach Galligan Vestron/$89.98	1/4/89 (2/1/89)	$.7682 (71)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER

NONTHEATRICAL TITLES

BOXING'S BEST: GRUDGE FIGHTS
Sports
HBO/$19.99
Prebook cutoff: 2/1/89; Street: 2/22/89

BOXING'S BEST: MUHAMMAD ALI
Sports
HBO/$19.99
Prebook cutoff: 2/1/89; Street: 2/22/89

BOXING'S BEST: TYSON AND THE HEAVYWEIGHTS
Sports
HBO/$19.99
Prebook cutoff: 2/1/89; Street: 2/22/89

THE FLINTSTONES: THE FIRST EPISODES
Animated
Hanna-Barbera/$29.95
Prebook cutoff: 1/12/89; Street: 1/26/89

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

MOVIE SUPERSTORE TAKES FLIGHT

(Continued from page 46)

that's exactly what we did.

"Without exception, there is no competition within a two-mile radius, in most cases further than that," Clifton says of his stores. "More importantly, they can't come in [to our locations]. We looked at where they were and said, 'If we could start today, where would you want to be in this area?' and literally looked on giant maps and picked out areas we wanted to be in. Then we went out into those areas, and in one case bought an existing store to get into a center."

The first The Movie Superstore outlet in operation is a combination of elegance and Barnum & Bailey, according to Clifton.

"I hate to say we created a carnival atmosphere, but my father is very successful, and that's how he built his business. There's a lot to be said for that kind of advertising in a city where Blockbuster has been dormant; they've had three stores for a few years, and that's it. You can't wait for everyone to come to you; you have to drum up the business."

To that end, The Movie Superstore heavily advertises in direct mail, targeting households within one to two miles of its stores, an area Clifton is convinced is the core of his Phoenix business. The chain also uses radio advertising and is "just trying to promote through the schools. Most locations are fairly close to elementary through high schools. We hit them fairly hard, run specials for the students, just making them aware. Most of the areas we are in are upper middle class, so the students have more disposable income than the typical student. We also promote the little league teams; that's what you have to do to let the community know you are there and that you support them. The big guys are not doing that, and they're missing the boat."

The interior of The Movie Superstore combines various elements of upper-end design, Clifton says.

"We use Tivoli chandeliers and mirrored ceilings," he says, "but it's a random pattern."

Right now, The Movie Superstore is primarily a rental outlet, deriving approximately 90% of its revenue that way. Rental prices are $3 for a three-night/two-day period on a hit title. If customers bring it back within 24 hours, they get a $1 credit. Mondays and Tuesdays are half-off days.

Movie Superstores also sell—candy, popcorn, chips, stuffed animals, and blank tape as well as specials like the "E.T." dolls.

As to future goals, the Cliftons will not be franchising. "We want to stay relatively small," Clifton says. "The total stores that we envision doing would probably max out at 30. That's enough for us."

FOR WEEK ENDING JANUARY 14, 1989

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TOP VIDEOCASSETTES™ RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★ NO. 1 ★★				
1	1	7	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
2	2	11	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
3	4	9	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG
4	5	5	WILLOW	LucasFilm Ltd. RCA/Columbia Home Video 6-20936	Val Kilmer Joanne Whalley	1988	PG
5	3	6	COLORS	Orion Pictures Orion Home Video 8720	Robert Duvall Sean Penn	1988	R
6	7	8	ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R
7	6	7	BILOXI BLUES	Universal City Studios MCA Home Video 80799	Matthew Broderick Christopher Walken	1988	PG-13
8	9	5	FUNNY FARM	Warner Bros. Inc. Warner Home Video 11809	Chevy Chase Madolyn Smith	1988	PG
9	11	8	THE SEVENTH SIGN	Tri-Star Pictures RCA/Columbia Home Video 6-27007	Demi Moore Jurgen Prochnow	1988	R
10	8	14	SHOOT TO KILL	Touchstone Pictures Touchstone Home Video 697	Sidney Poitier Tom Berenger	1988	R
11	15	2	SHORT CIRCUIT 2	Tri-Star Pictures RCA/Columbia Home Video 6-27008	Fisher Stevens Michael McKean	1988	PG
12	10	5	OFF LIMITS	CBS-Fox Video 1657	Willem DaFoe Gregory Hines	1987	R
13	17	2	LICENSE TO DRIVE	United Artists Pictures, Inc. CBS-Fox Video 4753	Corey Haim Corey Feldman	1988	PG-13
14	14	2	ARTHUR 2 ON THE ROCKS	Warner Bros. Inc. Warner Home Video 11811	Dudley Moore Liza Minnelli	1988	PG
15	16	12	RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R
16	12	18	MOONSTRUCK ◇	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG
17	NEW▶		A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER	New Line Cinema Media Home Entertainment M012000	Robert Englund	1988	R
18	18	13	MASQUERADE	CBS-Fox Video 4749	Rob Lowe Meg Tilly	1988	R
19	22	15	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG
20	19	19	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
21	13	6	STAND AND DELIVER	Warner Bros. Inc. Warner Home Video 11805	Edward James Olmos Lou Diamond Phillips	1988	PG
22	24	2	BIG TOP PEE-WEE	Paramount Pictures Paramount Home Video 32076	Pee-Wee Herman	1988	PG
23	23	14	SHE'S HAVING A BABY	Paramount Pictures Paramount Home Video 32027	Kevin Bacon Elizabeth McGovern	1988	PG-13
24	21	8	RETURN TO SNOWY RIVER	Walt Disney Home Video 699	Tom Burlinson Sigrid Thornton	1988	PG
25	25	12	THE SERPENT AND THE RAINBOW	Universal City Studios MCA Home Video 80772	Bill Pullman Cathy Tyson	1987	R
26	26	10	BRIGHT LIGHTS, BIG CITY	MGM/UA Home Video M801377	Michael J. Fox	1988	R
27	27	17	BROADCAST NEWS	CBS-Fox Video 1654	William Hurt Albert Brooks	1987	R
28	NEW▶		BLOODSPORT	Cannon Films Inc. Warner Home Video 37062	Jean Claude Van Damme	1988	R
29	30	13	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G
30	20	16	FRANTIC	Warner Bros. Inc. Warner Home Video 11787	Harrison Ford	1988	R
31	38	2	MIDNIGHT CROSSING	Vestron Pictures Inc. Vestron Video 6028	Faye Dunaway Daniel J. Travanti	1987	R
32	29	12	SHAKEDOWN	Universal City Studios MCA Home Video 80820	Peter Weller Sam Elliott	1988	R
33	28	2	CASUAL SEX?	Universal City Studios MCA Home Video 80788	Lea Thompson Victoria Jackson	1988	R
34	32	4	STORMY MONDAY	Atlantic Releasing Corp. Paramount Home Video 12674	Melanie Griffith Tommy Lee Jones	1988	R
35	39	9	JACK'S BACK	Palisades Entertainment Paramount Home Video 12669	James Spader Cynthia Gibb	1988	R
36	31	10	LITTLE NIKITA	RCA/Columbia Pictures Home Video 6-25000	Sidney Poitier River Phoenix	1988	PG
37	34	2	THE RESCUE	Touchstone Pictures Touchstone Home Video 869	Kevin Dillon Charles Haid	1988	PG
38	36	4	CALL ME	Vestron Pictures Inc. Vestron Video 5621	Patricia Charbonneau Patti D'Arbanville	1988	R
39	35	22	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R
40	33	11	DEAD HEAT	New World Entertainment New World Video A88005	Treat Williams Joe Piscopo	1988	R

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

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Video Intermission's freestanding kiosk helps sell video and snack items.

VIDEO INTERMISSION

(Continued from page 47)

from a toll-free number at the end of the tape or obtain it through the store in which the kiosk is based. The retailer gets a commission on each sale. "This is going to be a nice revenue center as it gets going," Bailey says. "It's going to take some time to get the customers trained on what to do with the tape. Since this concept is so new, the jury is still out on how many people buy a tape."

The display first caught the eye of Roy James, president of the Beyond Video cooperative, at the Video Software Dealers Assn. convention in August. "I was immediately attracted to the display of Coca-Cola and concessionary items. It was a fantastic look that pulled together all those items. Then I realized it also had [video] tapes."

'This is going to be a nice revenue center as it gets going'

The kiosks were shipped the second week of December to Beyond Video stores and were operational by Christmas. James says that by February, Video Intermission kiosks will be added to more than 40 new stores that will be joining the Beyond Video cooperative.

At this point, Video Intermission's revenues are coming from food sales, not from tape purchases. "We're the exclusive marketers for Coke, Leaf, and Planters," Bailey says. "With that leverage, we've been able to go to a distributor and say, 'We have 500 accounts; give us your premium price.' We've been able to find people that are hungry." Bailey claims retail outlets should be able to average $500 a week in food sales.

From the people who brought you "CLASS OF NUKE 'EM HIGH" and "TOXIC AVENGER" Comes...

"REDNECK ZOMBIES, a back-woods blood-bath that'll tickle your funny bone, then rip it out!!"
—Tim Ferrante, FANGORIA MAGAZINE

"A goremeister's delight... really delivers the 'goods'."
—Dennis Daniel, DEEP RED MAGAZINE

In-"toxic"-ated after imbibing a barrel of radioactive brew-sky, a bunch of backwoods boozers mutate into flesh-eating, bone-cracking blood suckers who make light lunch out of local tourists...

Prebook Date January 31
On Sale Date February 15

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BONUS BUCK 300 BONANZA POINTS

COLOR/
83 MINUTES

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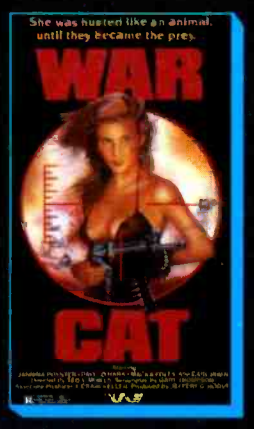
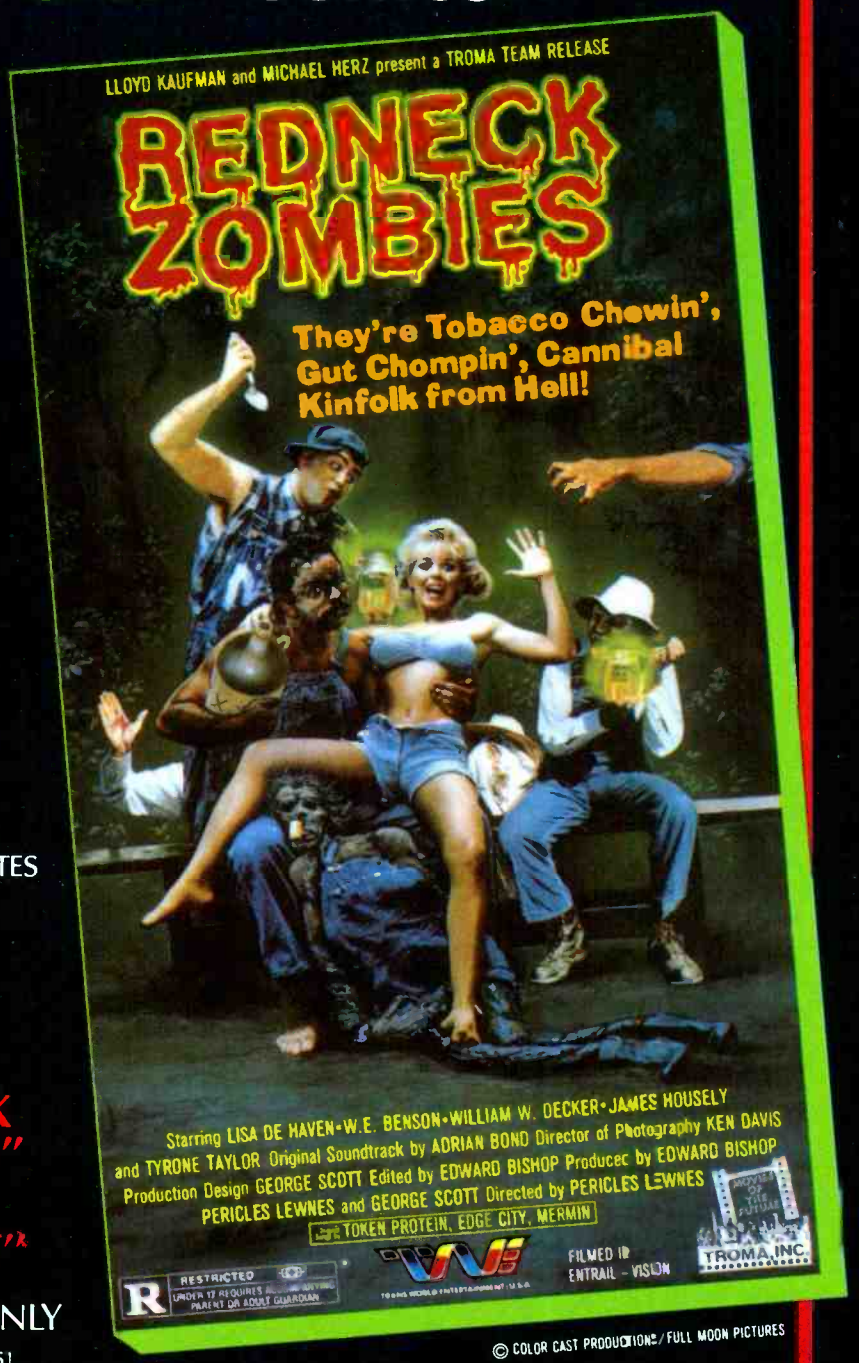


ONE TAPE
"REDNECK ZOMBIES"

ONE TAPE
"WAR CAT"

BOTH FOR ONLY
$139.00 #0851 RETAIL



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TRANS WORLD ENTERTAINMENT (U.S.A.)

BETA

WARNING:
REPEATED VIEWING OF REDNECK ZOMBIES HAS BEEN SHOWN TO CAUSE INSANE LAUGHTER IN LABORATORY ANIMALS.

MOVIES OF THE FUTURE
TROMA INC.

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GRASS ROUTE

(Continued from page 36)

[my video] won't mean 100 more viewers. People will watch a Kiss video. If [my video] is on, who gives a shit until [my band] is a megaband?"

Lee Masters, executive VP/GM of MTV, says there is no double standard for independent product. "Every label, independent or major, feels prejudice at some time or another," he says. "Warner Bros. may call me up because they feel we're tough on signage; some labels feel the standards are lower for big-name stars. It's simply not the case. Every time we reject a clip or ask for an edit because of signage or sexual content, I'll get a call within 72 hours telling me about three videos they feel are identical."

Responding to the label compliments, Masters says the channel is "proud of our position on independents. We reach more people than anybody and play more indie product than any other outlet. Could we be playing more? Of course, but there are so many labels; when something interesting jumps out, we try to do it."

MONSTERS STALK THE LAND: The Monsters Of Publicity will be out on the road early in the new year, according to **Tracey Hill** of **Rhino Records**, the tour organizer. The gathering of independent label publicists and journalists toured several cities across the nation last year for a discussion of new-music publicity. Hill says New York will host the Monsters tour "late in January, and we'll also do a Monsters Of Publicity Feb. 15 at a club in San Francisco." Atlanta is also lobbying for a tour stop, Hill reports. Specific details will follow shortly.

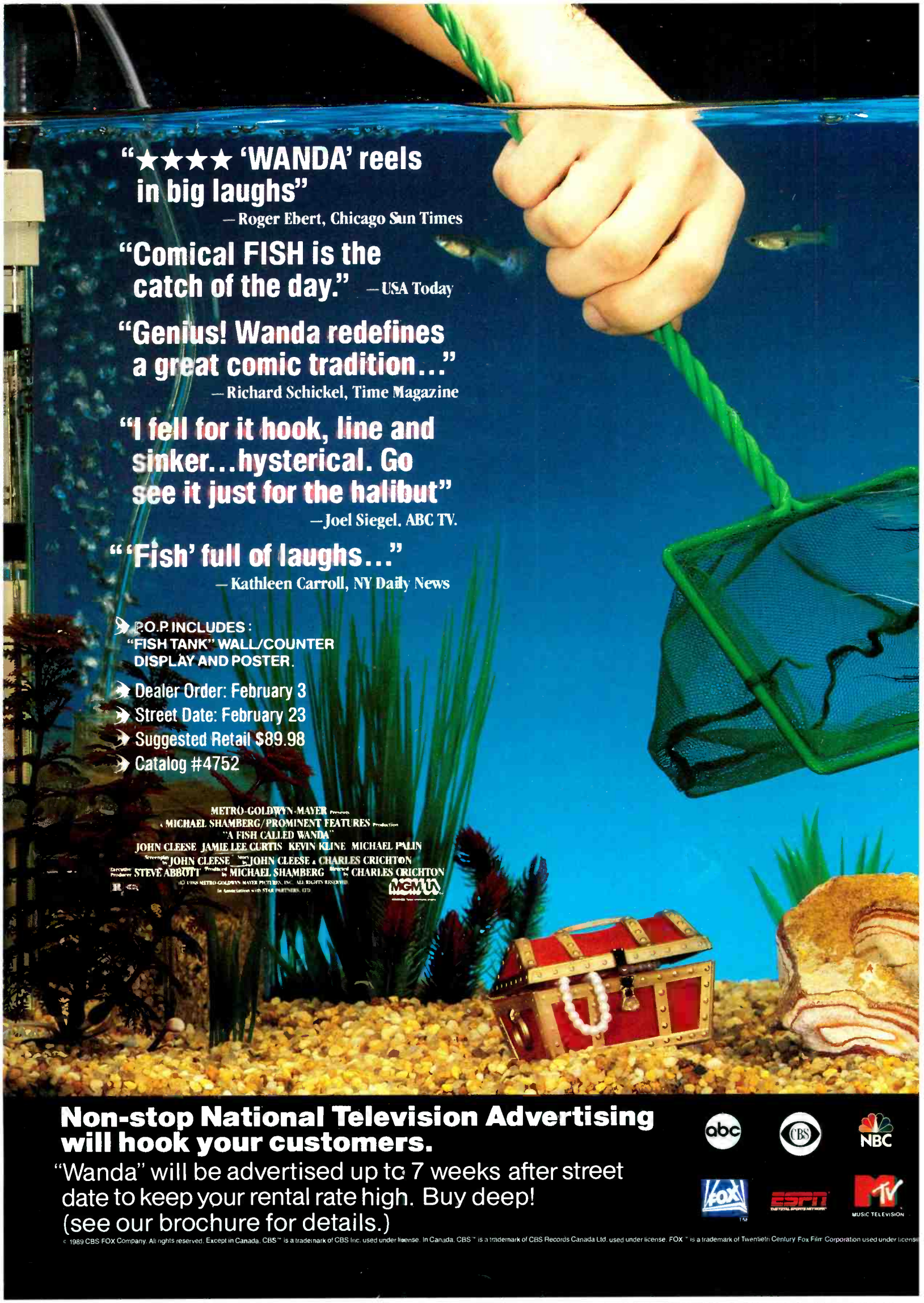
NEW ARRIVALS: **Chris Proctor**, "His Journey Home," a mixed bag from reflective singer/songwriter on **Flying Fish Records** . . . **Jan Marra**, "These Crazy Years," female songwriter on **Flying Fish** . . . **Bob Wills & His Texas Playboys**, "The Tiffany Transcriptions," more of the best from a Texas swing legend on **Kaleidoscope Records** . . . **In Fear Of Roses**, "Beat The Drum," Ohio quintet on **Herb Jackson Records**, 8456 Nowlen St., Mentor, Ohio 44060, 216-974-1368.

N.C. CD STORES PROSPER

(Continued from page 32)

with major labels, according to the Mayers. "Right now we're working with only two, BMG and MCA; the rest of our stuff we get from one-stops," Karen Mayer says. Her husband adds, however, that the fledgling chain has gotten approval from CEMA and tentative approval from WEA and PolyGram and is awaiting word from CBS. The trio has been working with consultant Norman Hunter, formerly head buyer for Durham, N.C.-based The Record Bar, to help strengthen CD Superstores' record company ties.

The owners also spent much of 1988 raising money through a private placement stock offering. That offering, finished in December, raised $350,000 to be used in building the chain's next two stores. The second fund-raising stage, to take place after the third and fourth stores are built, will be to raise $850,000 for future growth.



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Reel in big profits with the comedy hit that hooked over $60 million at the box office!

JOHN CLEESE WANDA JAMIE LEE CURTIS KEVIN KLINE MICHAEL PALIN

A FISH CALLED WANDA

A Fish Called Wanda

A Comedy About Sex, Murder and Seafood.

JANUARY FEBRUARY MARCH APRIL

CBS FOX VIDEO

Partners Fred Kilsey, left, and Mark Feinstein relax at one of their Northeast Management Inc. Major Video stores. The pair operates Major Video franchises in nine Northeastern states.

NORTHEAST

(Continued from page 43)

talks, Feinstein and Kilsey retain their original optimism. Kilsey recalls that he never considered video stores a risk. "I took out an equity loan on my house to raise money. I told Michelle the worst that could happen was we'd have to sell the house."

When they opened the first Captain Video in Central Falls, R.I., the pair did everything from paint the interior to ring up rentals. They also got to know their customers.

'We were never afraid to try new things'

"I think that's the thing that set us apart," says Kilsey, who earned an associate degree in management and minored in marketing. "We did most of the advertising ourselves, and we always tried new things. We stayed open late. We gave away popcorn and soda. We even gave away free rentals on Mother's Day."

Kilsey also credits the timing—entering the market just as VCR household penetration started soaring. "We threw a monkey wrench into the membership fee. We were charging only $12 when everybody else was charging $50 or $100. That and the fact that we were renting movies for $3 for two nights were unique."

Ideas picked up out West also helped. These include having uniformed employees and play areas for children—"before stores back East were even considering such moves."

Feinstein adds that another edge was that they "were able to step away from the day-to-day working behind the counter quicker. A lot of our competitors never grew outside that first store. We were able to step back and look and decide where we wanted to be a year from now, five years from now."

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Rebo-Meret Team To Bow Fiber-Optic HDTV-Vid Link

NEW YORK Rebo Research and Meret Inc. have developed what they say is the world's first high-definition, single-fiber, bidirectional fiber-optic video transmission system.

The new product, billed as a technological breakthrough in cost-effective fiber-optic transmission of HDTV signals, will be shown at the upcoming National Assn. of Broadcasters convention in Las Vegas.

The new fiber-optic camera-control transmission system—the first collaboration between Rebo and Meret—was designed primarily to replace the unwieldy, heavy-duty coaxial cable that places restrictions on production. Fiber-optic cable allows for high-quality image transmission without the disadvantages of coaxial cable.

According to a Rebo representative, the new system is capable of transmitting a bidirectional 30-megahertz RGB HDTV signal between a high-definition camera and a high-definition videotape recorder within a 10-mile radius of the camera.

A statement issued by Barry Minnerly, president of Rebo Research, the research and development arm of Rebo High Definition Studios here, says: "This is the first commercially available, high-quality, single-fiber HDTV duplex system with all of the inherent advantages of a small, single-fiber cable: lower noise, greater band width, no interchannel delay problems, and no ground loops."

STEVEN DUPLER

DIC Eyeing Consumer DAT Market

Major Print Promo Set For Launch

STEVEN DUPLER

NEW YORK DIC Digital, one of a handful of professional suppliers of blank and bulk DAT software, is set to launch a major consumer print advertising campaign featuring product endorsements by well-known musicians and producers.

The print ads—which are intended to help DIC make the transition from a behind-the-scenes professional supplier to one involved in the high-profile consumer tape market—will be kicked off in the first quarter of 1989 with a four-color ad for DIC/DAT featuring Jeff "Skunk" Baxter and carrying the theme "Taking Music To The Nth Degree.'

While DAT recorders are still unavailable through officially sanctioned retail channels, thousands of unofficially imported machines have been sold through the gray market here. There are also thousands of DAT recorders in use in the professional community for everything from two-track digital mix-downs to high-quality reference copies of tapes for in-house use at record labels.

A DIC representative acknowledges that while the consumer market is practically nonexistent for DAT cassettes, the company is looking to establish a high profile in what it sees as a marketplace that will soon be growing.

"It's only a matter of time until consumer DAT recorders are officially for sale here," says the representative, "and we plan on being right out in front in the market when that time comes."

The ads will be running primarily in consumer audiophile and hi-fi magazines. In addition to the print campaign, DIC is offering a T-shirt bearing the "Taking Sound To The Nth Degree" logo to any consumer who purchases 20 DAT cassettes between Jan. 1 and June 30. Consumers who register for the T-shirt also become eligible to win a DAT player for their car.

NEW PRODUCTS & SERVICES

THE LARGEST SOLID State Logic audio console ever built (a 96-channel whopper) has been ordered for the postproduction facilities at the new **Disney-MGM Studios** complex in Lake Buena Vista, Fla. The SL-5000 M Series board will be installed in a new dubbing theater operated by the **Post Group.** The desk is configured to perform either film-style or video-style mixing and will be used for audio production and sweetening for several TV series, including the upcoming "Superboy."

In other SSL news, the British company notes that it has sold more than 100 consoles in the Far East. SSL attributes this accomplishment—unusual for a Western company—largely to the success of its Japanese sales and service office, opened in 1982.

IT'S HAPPY BIRTHDAY time for **Ortofon Inc.**: The Danish electronics company known for its high-end phono cartridges turns 70 years old in 1989. Ortofon is known for a number of precedent-setting developments over its long history, including the development of the world's first synchronized film sound system as well as moving coil phono cartridges, tone arms, and stereo cutter heads.

Ortofon is now moving into a new area, having unveiled its first power amplifier. The PPA600 is a two-channel amp for professional use, featuring 225 watts per channel into 8 ohms, a heavy-duty torroidal power transformer, and independent rectifiers and capacitors for each channel.

NEW MIC ON THE BLOCK: New from **Neumann** is the KM100 microphone series, first shown at the Audio Engineering Society convention last October in Los Angeles. The system is a modular condenser microphone that features a small active capsule. According to **Gotham Audio**, Neumann's U.S. distributor, four interchangeable capsules are available in the initial offering of the KM100: an omnidirectional, a cardioid, a hypercardioid, and a cardioid with low-frequency roll-off.

Neumann's newest microphone series, the KM100, features a modular design with interchangeable capsules. Prices range from $600 for the cardioid version to $725 for the hypercardioid.

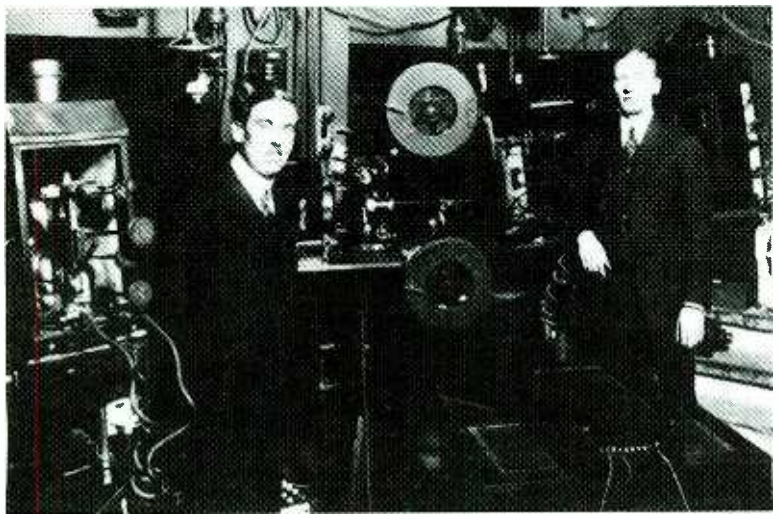
Prices range from $600-$725. Contact Gotham at 212-765-3410 or 818-785-2211.

SPEAKING OF MICS, **Electro-Voice** has a new one out as well. Its model PL68 Pro-Line dynamic mic comes in two low-impedance and one high-impedance versions and is priced low for the musician/DJ market. Contact E-V for details at 616-695-6831.

COMING TO AMERICA: **AMS-Calrec**, maker of British audio consoles, has supplied one of its flagship automated models to **Alpha Studios Digital** in Burbank, Calif. The half-million-dollar installation was recently completed and makes Alpha the first West Coast studio (and only the second in the U.S.) to take possession of one of the desks. The board features 56 channel inputs.

THE AMPEX CORP. magnetic-tape division says international business has been booming and points to the eight international art-

(Continued on next page)



Axel Petersen, left, and Arnold Poulsen, the Danish sound engineers who founded Ortofon Inc. 70 years ago, are shown in their lab, standing next to the world's first synchronized sound film system, developed in the '20s.

AUDIO TRACK

NEW YORK

PRODUCER/ENGINEER **DAVE O** worked on postproduction with the **Bar-Kays** in the **Quad** penthouse. **Henry Falco** engineered; **Robbie Norris** assisted. Also, **Michael Brauer** was in working on several projects, including the release "I Say Nothing" by **London Records'** act **Voice Of The Beehive.** He worked on postproduction on the tunes "Ball Of Confusion" and "Down To Earth" for **WEA International** artist **John Marshall.** And, the **Dixie Doughboys** recorded tracks before a live audience in Studio A. **Lou Gonzalez-McLean** produced the event, recorded by **Brian Young. Steve Zoyes** assisted.

The **Diane Ponzio Trio**, a finalist in Musician magazine's best-unsigned-band contest, was in at **New Breed Studios** working on original material. **Black Hawk** artist **Haze Greenfield** produced with **Stewart Lerman** at the board.

Star Star was in at **Calliope** cutting and mixing a hard rock album for **Rave Records. Chris Julian** was at the desk. Jazz act **Peter Moffitt** worked on his second album for **RCA/Novus.** Julian ran the board. **Tommy Boy** group **Uptown** tracked a single with **Stetsasonic's** drummer, **Bobby Simmons**, producing. **Dan Miller** engineered.

Guns N' Roses mastered "G N' R Lies" at **Barry Diament Audio.** Diament also worked on **Edie Brickell & the New Bohemians'** "Shooting Rubber Bands At The Stars" CD.

Producer **Jack Douglas** returned to **Island Media** with **Aerosmith** to put down tracks using the Synclavier for the upcoming single "Chip Away At The Stone." **Henry Haid** was at the controls. Also, the **Fixx's Cye Curnin** was in producing vocals by artist **Peter Brown. Rob Bengston** was seated at the desk. And, **De La Soul** recorded and mixed a new album for Tommy Boy. **Prince Paul** produced and **Al Watts** ran the controls.

Warner Bros. act **Marc Anthony** was in at **D&D Recording** tracking an upcoming album project with producers **Arto Lindsay** and **Peter Schereer** (aka Ambitious Lovers). **Mike Rogers** engineered. Recently signed to **EMI**, rapper **Jaz** completed tracks with engineer **Kieran Walsh.** And, **Select Records' Damien** completed edits on a follow-up to the "Every Dog Has Its Day" album. **Mike Rogers** engineered.

At the **Hit Factory**, producer/drummer **Tony Zarrella** of **Sphere Productions** completed production of three tracks for the new group **Machine.**

LOS ANGELES

DAVID CROSBY and **Graham Nash** were in at **Westlake Studios** mixing on the Harrison Series X fully automated console. **Stanley Johnson** and **Jim McMahon** ran the board. Also, **Rene Moore** overdubbed drums with engineers **Reggie Dozier** and **Craig Johnson.** And **George Duke** and **Diana Reeves** tracked new product with engineer **Erik Zobler. Brad Sundberg** assisted.

(Continued on page 54)

New Standard For Tape-Shell Azimuth Set

NEW YORK After several years of study and debate, the International Tape/Disc Assn. has finally issued a new technical standard for a uniform system of measuring the azimuth of audiocassette shells.

According to the ITA, the cassette-duplicating industry has been plagued by the problem of inconsistent azimuth measurements for years. "The greater the azimuth error, the greater the loss of signal in tape playback," notes an ITA representative.

The new ITA standard defines azimuth as "the angle relationship between the gap of the record or the play head and the direction of tape motion. The angle of exactly 90 degrees is zero azimuth error."

The technical paper, labeled ITA-A-107, is available at no charge upon written request on a company letterhead. Requests should be addressed to ITA, Floor 12-A, 505 Eighth Ave., New York, N.Y. 10018.

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NEW PRODUCTS

(Continued from preceding page)

ists who were awarded the firm's Golden Reel Award in 1988 as evidence. The awards are given to artists, producers, engineers, and studios that achieved gold-record certification on a project recorded, mixed, and mastered entirely on Ampex tape products.

MAGIC TOUCH: Burbank-based **Magic Film & Video** has its proprietary Video Workprints editing system up and running. According to the facility, the new system allows film producers to edit their work on video and then conforms the camera original to the edited video with "guaranteed frame accuracy" for release on film. The heart of the system is the Lokbox hard lock synchronizer. Contact Magic for more details at 818-845-8781.

BEYER DYNAMIC, well known for its professional headphones and microphones, is now offering its first infrared wireless headphone set, the IRS 690. The unit—which the company claims surpasses the performance of other, lower-priced infrared headphone sets—uses the same large diaphragm components incorporated into the recently introduced DT 990 professional headphones. The suggested retail price is $399. Contact Beyer at 516-935-8000.

NEW FROM **TANNOY** is a pair of reference studio monitors, the PBM 6.5 and the PBM 8. The smaller version features a rear-firing tuned port capable of low-frequency reproduction down to 57 hertz. High frequencies are not shorted, either; Tannoy claims highs beyond 20 kilohertz. The PBM 6.5 was recently presented with the 1988 TEC award for outstanding technical achievement in transducer technology. The larger PBM 8 can get down to 47 hertz in the low end. Contact the firm at 519-745-1158.

HEY, KIDS! Tired of boring school trips to museums and zoos? Ask your teacher to call the **Yamaha Communications Center** in New York to set up a field trip to the multimillion-dollar showplace of advanced digital audio and music technology. Yamaha reports it has already coordinated seven such field trips to the center, which features a product showroom and research-and-development facilities. Contact YCC at 212-265-1111.

Tannoy's new award-winning reference studio monitors are the PBM 6.5 and the PBM 8. Both feature a rear-firing tuned port that enables the small speakers to reproduce extremely low bass frequencies.

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We've made significant investments in new technology. We've redesigned the products, re-tooled manufacturing facilities and refined our assembly process. The result of that investment is clear—the most consistent, high-quality c-zeros ever offered at affordable prices.

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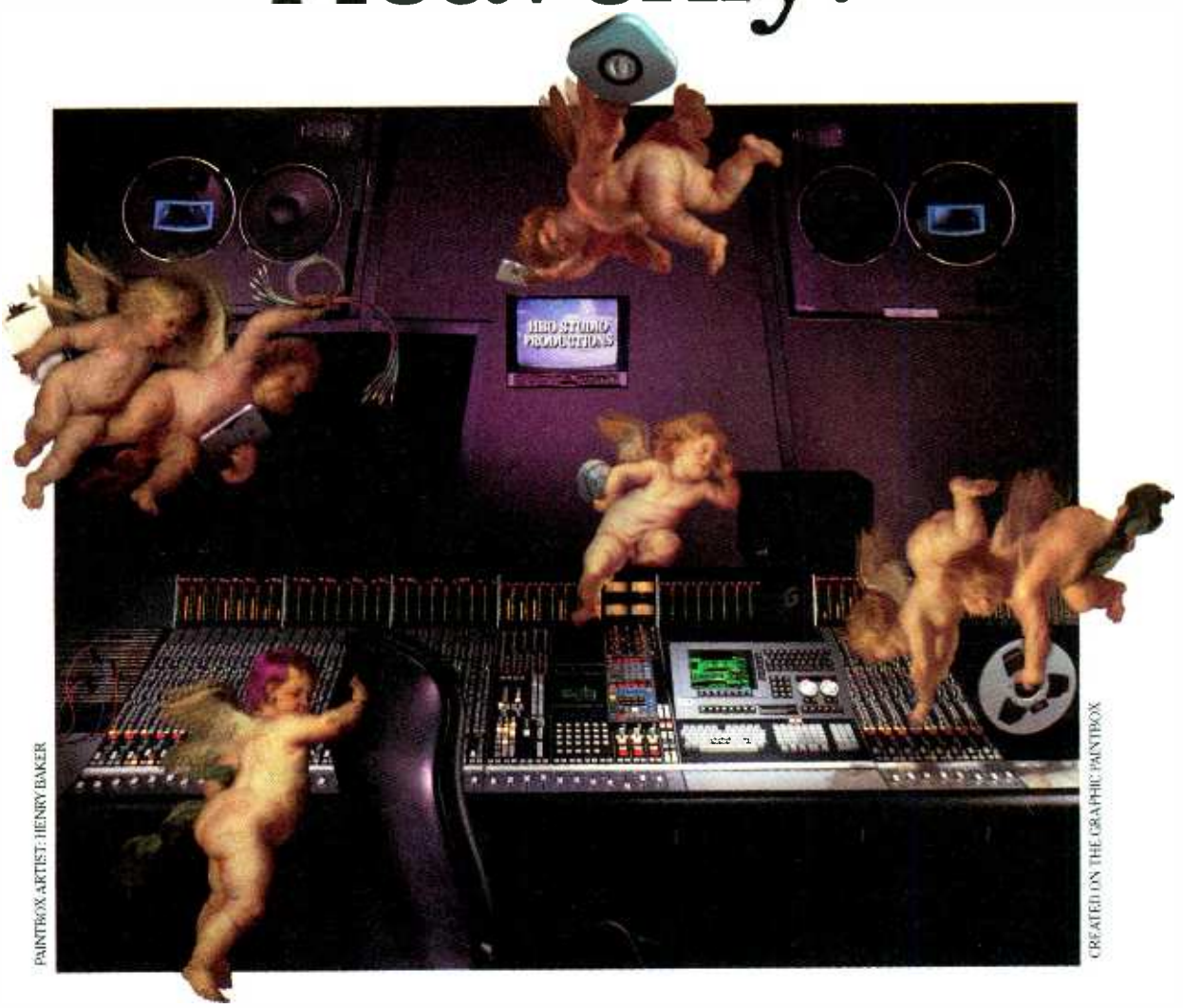

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AUDIO TRACK

(Continued from page 52)

Diana Blair was in at **Digital Sound** working on basic tracks for her upcoming country album. **Greg Knowles** produced. **Van Webster** was at the board.

Producer/songwriter **Marti Sharron** was in at the **Lighthouse** working on two cuts for **Phyllis Hyman's** upcoming album. Sharron produced and co-wrote the tunes, titled "Walk Away" and "Lift Me Up." **Gary Skerdina** ran the board.

At **Cherokee, Stagg Street**, and **Capitol** studios, **Amy Sky** completed tracks for her **Capitol Records** debut. **Kim Bullard** and **John Capek** produced.

NASHVILLE

GEOFFREY WILLIAMS WAS IN at the **Castle** with producer **Monroe Jones** working on tracks, overdubs, and mixes for his **Atlantic Records** debut. **Marc DeSisto** engineered, assisted by **Mark Nevers**. Also, **Judson Spence** worked with Jones on the remix of "Love Dies In Slow Motion," the second single from his debut album. DeSisto ran the board with backup Nevers.

Rick Powers was in at **Rainbow Recording Studios** recording nine songs for his album "Train Time Blues" on **Sweesy Records. Randall Merryman** engineered. Musicians who helped out include **Ronnie Godfrey, Frank Wilkie, Rick E. Godfrey**, and **Al Pearson.**

Don Williams was in at the **Sound Emporium** with producer **Garth Fundis** working on a new **RCA** album. **Gary Laney** ran the board. Also, **Sonny Curtis** mixed a project with engineer **John Mills. David Hungate** produced.

OTHER CITIES

CBS artist **Marcus Lewis** continued work on his album project with producer **Dan Serafini** at **Normandy Sound**, Warren, R.I. **Tom Soares** engineered with assistant **Jamie Locke. Profile** act **Wargasm** worked on tracks with engineer **Phil Greene** and assistant **Jay Ryan. Jim Blute** produced two metal-crashing Christmas tunes. **Dance Electric** was in working on overdubs with engineer Greene. Ryan assisted.

At **Tip-Toe Recording Studios**, Cincinnati, **Bill Watkins**, a rockabilly cult figure from the '50s, completed an album project titled "Return Of Big Guitar" with producer **Randy McNutt**. The master has been leased to **Rockhouse Records** of Holland. The U.S. release is being handled by **General Store Records.**

Producers **Cliff Massie** and **Rob Carridi** were in at **Cove City**, Glen Cove, N.Y., to mix the **Donna Marie** tune "Runaway" for **Covert Records. Mike Lorrelo** ran the board. **Tom Yezzi** offered technical assistance. **Ric Wake** and **Rich Tancredi** were in the B/MIDI suite by working on preproduction for a new **Taylor Dayne** album. Producer **Migel** began work on his album project; **Steve Stabile** handled keyboard programming and engineering.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

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L.A.'s Radio Vision Int'l Creates Unique Program

Worldwide Vid Fans To 'Go Global'

BY STEVEN DUPLER

NEW YORK "Go Global," the first internationally broadcast regular weekly TV program, is set to begin airing in March on broadcast stations in 15 countries. The show follows a youth-oriented music and lifestyle magazine format.

The program is a co-production of Los Angeles-based Radio Vision International and broadcasters from major world markets, including the U.K., France, Spain, Italy, Canada, and Australia.

'Except for the U.S., in every country where the program is carried, it will be on in a prime-time slot'

Key to the worldwide appeal anticipated for the program is the fact that segments of each show are shot on location in various countries around the world. These are then edited into a cohesive program at a central production facility in the U.K. Features for "Go Global" will emanate from Japan, the U.S., the U.K., Spain, Italy, France, and Australia.

According to Radio Vision CEO Kevin Wall, each one-hour segment will feature three main program blocks. Each show will open with a look at the "biggest live event in world music that week, with behind-the-scenes footage of performers in a foreign city," says Wall. The second block will be a youth-culture-oriented look at fashionable cities around the globe, focusing on clubs, night life, music, design, and art.

The third general programming block will be a rock'n'roll version of "Lifestyles Of The Rich And Famous," in which viewers "are introduced to stars' homes, cars, clothes, and friends," says Wall.

According to Wall, all the features in these blocks are "modular," meaning that they can be pulled out and other material can be substituted by the participating broadcaster in each country. Thus, says Wall, each country can create its own program, with material particularly suited to the tastes of its audience.

"Each week the same episode will air in all the different countries," he says. "The only difference between the shows will be that certain elements will be customized to fit the culture and language of the individual countries."

Wall also notes that new subtitling and graphics elements have been developed for the program to "give the show a radically new look."

"We sold this program without even having a pilot," says Wall, noting that Radio Vision has been developing the concept for at least two years.

In the U.S., Fox Television will carry the program, although the name of the show in the U.S. will be "Revolution" rather than "Go Global." Its time slot will be 11 p.m. on Fridays. In the U.K., the show will be on the BBC.

"With the exception of the U.S., in every country where the program is carried, it will be on in a prime-time slot," notes Wall.

Sponsorship for the program is still being negotiated, Wall says. "We're talking to a multinational corporation about global sponsorship, and there will also be slots in the programs for local commercial time in each country," he notes.

"Go Global" is the first project from Radio Vision's new Radio Vision Productions arm. Overseeing production in the U.S. and acting as liaison to Fox Television is Ken Ciezler, a former MTV executive. In the U.K. production office, Andrea Wonfer—former producer of "The Tube"—is producing the program, with former Channel 4 executive John Cummings acting as executive producer.

Dicky Gets Disruptive. The Dicky Betts Band is shown here at the Lone Star Cafe in New York, kicking off the first show for its CBS album "Pattern Disruptive." The event was filmed by Broad Street Productions and edited into a seven-minute promo clip and 60-minute longform documentary. The producer was the Keith Kevan Organization.

Japan's Epic/Sony Banking On Big 'Moonwalker' Sales

BY SHIG FUJITA

TOKYO About 120,000 copies of the "Moonwalker" videocassette have been shipped to retail outlets since Dec. 9, the day that Michael Jackson's nine-concert season started in the 50,000-seat Tokyo Dome.

This massive shipment is exceptional for Japan, where a music video is considered a major success if it surpasses the 20,000-unit sales mark.

The 90-minute "Moonwalker" videotape sells for the comparatively low price of $56.56.

"Moonwalker," which is being sold in record and video stores, was also available at the Tokyo Dome during the Jackson tour dates, and Epic/Sony expected that the 450,000 fans attending the nine concerts would buy enough videocassettes to push the sales total to at least 200,000 units by the time the season ended on Dec. 25.

Taking advantage of the movie, which was screened Oct. 29, and the concert publicity, Epic/Sony released nine Jackson albums, including some he recorded with the Jacksons, in the CD format at a price of $20.20 each. The regular list price for CDs is between $24.24 and $25.85.

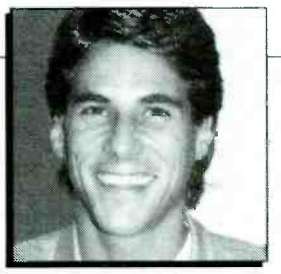
Akihiko Shimizu of the Epic/Sony international A&R department says the nine titles have sold about 100,000 CDs so far. He says the titles are being purchased by small children and their mothers as well as by Jackson's regular, teenage fans.

Epic/Sony is also marketing the "Bad" special box set, which contains the "Bad" CD, a collection of "Bad" tour photographs, a T-shirt, CD singles of "Smooth Criminal," and a sing-along set of seven songs.

Also on sale are five "best-coupling" CD singles, among them "Off The Wall"/"She's Out Of My Life," "Thriller"/"Human Nature," and "Beat It"/"Billie Jean."

(Continued on next page)

THE EYE



by Steven Dupler

GLOBORAMA: It will be interesting to watch what happens with **Radio Vision**'s newly announced **"Go Global"** (or **"Revolution,"** as it is to be known on these shores) international weekly music/lifestyle television program (see story, this page.) Radio Vision CEO **Kevin Wall** has been kicking around the idea of airing a show in multiple countries on a weekly basis for some time now. The show's concept is an outgrowth of the market in which Wall and Radio Vision have made their name and fortune: international distribution of music specials for TV, especially such "megaevent" specials as **"Freedomfest," "Human Rights Now!,"** and the **"Atlantic Records 40th Anniversary Special."**

As an extension of Marshall McLuhan's media philosophy, Wall's concept of modular programming for the global village seems sound. Music is an international barrier breaker, but often the programming elements that accompany music in TV shows do not translate well from country to country. The modular approach would seem to allow each country to customize the segment to its particular needs. But much will depend on the execution as well as on the commitment level of the still-unnamed multinational sponsor (dare we guess Levi Strauss, Coca-Cola, or Pepsico, all of which have shown an inordinate amount of interest in the global television scene during the last few years?)

At any rate, the Eye applauds what we see as a bold move, regardless of whether it succeeds. And by placing "Revolution" in the 11 p.m. Friday time slot, **Fox Television** continues to take gambles on music-oriented productions that are far from a sure thing. Judging from the prototype treatment we were able to see, the show could prove a little too forward thinking and sophisticated for the U.S. audience (as were both **"Wired"** and **"Snub TV"**—two ambitious but ill-fated U.K.-produced programs that bit the dust last year in the U.S.).

Good luck, and we'll be watching.

SPEAKING OF INNOVATIVE programming, Italy's **Video Music** continues to break new ground in Europe. The 24-hour-a-day music channel—which recently became a majority shareholder of U.K.-based **Sky Channel**—is now airing three new "interactive" television shows that viewers can "talk back to" via telephone/computer hookups at home. The first program is a music game show that is played via a personal computer over a telephone linkup through the Videotel telephone service. The second show is called **"Video Novita,"** a video request program during which viewers vote for their favorite clips, also via a personal computer. Finally, there is **"Video News,"** an electronic news-clipping service for the entertainment industry, also available through Videotel.

FOR THOSE WHO have not heard, **VideoLink**, a new club-market video pool—formerly known as Chicago VideoPool—is up and running in Chicago. Heading up the new service is president **Steven Gaspar** and program director **Gary Ziebold.** VideoLink produces up-tempo dance reels as well as a two-hour up-tempo continuous-play dance program. VideoLink says it will also be offering additional program formats to its customers via the pool's partnership with **E.T. Video.** Contact VideoLink at 213-322-9777.

NO, **BLITZ!** IS NOT a new beer, nor is it a laundry detergent. According to **Telegenics**, the New York-based video pool and extended-mix video production center, BLITZ! is a new point-of-purchase "visual merchandising" tool that the company hopes will grab the interest of the U.S. retail community.

Basically, BLITZ! is a customized closed-circuit programming package configured to the specific needs of the retailer that is running it on an in-store video system. In addition to music programming, artist interviews, film and entertainment news, graphics, and other visuals, Telegenics can include the merchandiser's logo and relevant product spots. According to Telegenics, the programs allow advertisers to coordinate spot placement in a "highly targeted strategy." Interested retailers can contact **Peter Singer**, Telegenics' director of sales and marketing, at 212-227-5966.

EYE LIKE: From our point of view, **Epic** has a big winner on its hands with the new **'Til Tuesday** album. And on the video for the debut single, "Everything's Different Now," director **Peter Wallach** has captured the new, more solid and substantial feel of this band. **Aimee Mann** sings with strong range and a powerful depth of feeling not heard from her before, and the songwriting is outstanding across the board. Now let's see Epic's promo staff get the machinery greased up for this one. It won't be easy, but nothing worthwhile is.

NOT AVAILABLE ON TV: Although it is not being televised, the Jan. 13 benefit basketball game between New York radio stations **KISS-FM** and **WBLS-FM** should be a hot ticket, if only because of the half-time entertainment. Performing live will be **Stephanie Mills** and **Robert Brookins**, singing their new **MCA** remake, "Where Is The Love?," as well as **Motown** acts the **Boys** and **Gerald Alston.** Should you wish to check out the video for the Mills-Brookins duet, you'll find it in the current top 20 on **BET. VH-1** is rumored to be considering adding the clip to its rotation as well.

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NACP To Deal ACEs For Cable Music Shows

NEW YORK Five cable-TV music specials have been nominated by the National Academy of Cable Programming for the 10th annual ACE Awards, which will be televised live Jan. 15 simultaneously on 10 cable networks nationwide.

Two of the nominated music specials are MTV productions: the "Bruce Springsteen Special: Inside The Tunnel Of Love" and "From Motown To Your Town." Two others are from HBO Cable: "HBO World Stage: Billy Joel From Leningrad, U.S.S.R." and 'The Second Annual Prince's Trust All Star Rock Concert." Showtime has one music special up for an ACE—"Motown On Showtime: Michael Jackson . . . The Legend Continues."

The ACE Awards telecast, from the Wiltern Theatre in Los Angeles, will highlight 30 awards presentations out of the 76 nomination categories, which include music, comedy, drama, sports, documentary, and variety.

Sponsored largely by Bristol-Meyers Co., the show will be seen on BET, the CBN Family Channel, the Discovery Channel, FNN, Lifetime, Movietime, Nick At Nite, SuperStation TBS, TNT, and the USA Network.

The host of the program will be comic actor Harry Anderson; the presenters will include Whoopi Goldberg, Elayne Boosler, Blair Brown, Larry King, and Cynthia Bain. STEVEN DUPLER

'MOONWALKER' IN JAPAN

(Continued from preceding page)

In related news, Tokyo police arrested Kenji Ando, a ticket broker, on suspicion of scalping 853 tickets to Jackson concerts at the Tokyo Dome.

Seats for the season sold out the day they became available, but Ando is alleged to have taken advantage of the fact that people who reserved seats in advance were able to purchase 10 tickets each, although most needed just two.

He is accused of obtaining 686 tickets at $60.60 each and 167 at $40.40 each in this way and then reselling them at anything from twice to 11 times their value through mail-order columns in various magazines.

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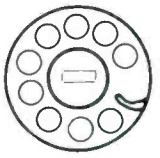

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R.E.M., Stand

BREAKTHROUGH

Duran Duran, All She Wants Is

SNEAK PREVIEW

Guns N' Roses, Paradise City
U2, Angel Of Harlem

HEAVY

The Bangles, In Your Room
Bon Jovi, Born To Be My Baby
Bobby Brown, My Prerogative
Cheap Trick, Ghost Town
Phil Collins, Two Hearts
Def Leppard, Armageddon It
The Escape Club, Shake For The Sheik
Annie Lennox/Al Green, Put A Little Love . . .
Joan Jett And The Blackhearts, Little Liar
Sam Kinison, Wild Thing
Robbie Nevil, Back On Holiday
Pink Floyd, Comfortably Numb
Poison, Every Rose Has It's Thorn
Rod Stewart, My Heart Can't Tell Me No
The Traveling Wilburys, Handle With Care
Van Halen, Finish What Ya Started
White Lion, When The Children Cry
Winger, Seventeen
Steve Winwood, Holding On

ACTIVE

Bullet Boys, Smooth Up
Cinderella, The Last Mile
Frank Burgess, American Man
Taylor Dayne, Don't Rush Me
Erasure, A Little Respect
Samantha Fox, I Wanna Have Some Fun
Information Society, Walking Away
Michael Jackson, Smooth Criminal
Kiss, Let's Put The X In Sex
Living Colour, Cult Of Personality
Maxi Priest, Wild World
Ozzy Osbourne, Crazy Babies
Ratt, Way Cool Jr.
Tone Loc, Wild Thing

MEDIUM

Art Of Noise, Kiss
Britny Fox, Girlschool
T.Conwell/Young Rumblers, If We Never Meet Again
Fleetwood Mac, As Long As You Follow
House Of Lords, I Wanna Be Loved
Michelle Shocked, Anchorage
Tiffany, All This Time
Vixen, Cryin'

BREAKOUTS

Aerosmith, Chip Away The Stone
The Alarm, Rescue Me (Live)
Marc Almond, Tears Run Rings
Bad Company, One Night
The Boys Club, I Remember Holding You
Crowded House, Into Temptation
Dreams So Real, Rough Night In Jericho
Steve Earle, Copperhead Road
Femme Fatale, Falling In And Out Of Love
The Jeff Healey Band, See The Light
Hothouse Flowers, I'm Sorry
Kix, Cold Blood
The Pursuit Of Hapiness, I'm An Adult Now
'Til Tuesday, (Believed You Were) Lucky
Timelords, Doctorin' The Tardis
The Toll, Jonathan Toledo

TNN

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2806 Opryland Dr., Nashville, TN 37214

CURRENT

J.C. Crowley, Paint The Town And Hang. . .
The Traveling Wilburys, Handle With Care
Kathi Hart, Love Waits
Bama Band, Real Old-Fashioned Broken Heart
Mason Dixon, When Karen Comes Around
Dan Seals, They Rage On
Restless Heart, A Tender Lie
The Wagoneers, Help Me Get Over You
Patty Loveless, Don't Toss Us Away
Becky Hobbs, Are There Any More Like You
K.T. Oslin, Hold Me
Sawyer Brown, My Baby's Gone
Jo-El Sonnier, Rainin' In My Heart
Alabama, Song Of The South
Lorrie Morgan, Trainwreck Of Emotion
Keith Whitley, I'm No Stranger To The Rain
Ricky Van Shelton, I'll Leave This World Loving You
Mickey Gilley, She Reminded Me Of You
Charley Pride, Where Was I
Frank Burgess, American Man

VH-1 VIDEO HITS ONE

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ADDS

Neil Diamond, This Time
Vanessa Williams, Dreamin'

NOUVEAUX

Enya, Orinoco Flow (Sail Away)

POWER

Anita Baker, Giving You The Best That I Got
Phil Collins, Two Hearts
Taylor Dayne, Don't Rush Me
Kenny G., Silhouette
Annie Lennox/Al Green, Put A Little Love . . .
Michael Jackson, Leave Me Alone
Steve Winwood, Holding On

HEAVY

Basia, New Day For You
Chicago, Look Away
Fleetwood Mac, As Long As You Follow
Michael Jackson, Smooth Criminal
Mike & The Mechanics, In The Living Years
Maxi Priest, Wild World
Paul Simon, Me And Julio
Tiffany, All This Time
The Traveling Wilburys, Handle With Care

MEDIUM

Edie Brickell & New Bohemians, What I Am
Sheena Easton, The Lover In Me
Julia Fordham, Happy Ever After
Glenn Frey, Soul Searchin'
Gipsy Kings, Bamboleo
Michelle Shocked, Anchorage
Karyn White, The Way You Love Me

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Voice Of The Beehive, I Say Nothing
Art Of Noise, Kiss
The Pretenders, Windows Of The World
Julian Cope, Charlotte Anne
Big Audio Dynamite, Just Play Music
Ranking Roger, So Excited
Transvision Vamp, I Want Your Love
Maxi Priest, Wild World
Cowboy Junkies, Sweet Jane
Henry Lee Summer, Hands On The Radio
Henry Lee Summer, I Wish I Had A Girl
Aswad, Give A Little Love
Henry Lee Summer, My Baby Thinks She's French
Roy Orbison, In Dreams
Tom Cochrane, Big League
Little Feat, Let It Roll
Georgia Satellites, Hippy Hippy Shake
Steve Miller, Just A Little Bit
Julie Brown, Girl Fight Tonight
Romeo's Daughter, Don't Break My Heart
Iggy Pop, High On You

NIGHT TRACKS

14 hours weekly
6430 Sunset Blvd., Hollywood, CA 90028

ADDS

Duran Duran, All She Wants Is
Michael Jackson, Leave Me Alone
Bon Jovi, Born To Be My Baby
Michelle Shocked, Anchorage
Vanessa Williams, Dreamin'
Ratt, Way Cool Jr.
Glen Campbell, Light Years
Milli Vanilli, Girl You Know It's True
Robbie Nevil, Back On Holiday

HEAVY

Taylor Dayne, Don't Rush Me
Anita Baker, Giving You The Best That I Got
Poison, Every Rose Has It's Thorn
Def Leppard, Armageddon It
Michael Jackson, Smooth Criminal
Boy Meets Girl, Waiting For A Star To Fall
Chicago, Look Away
The Bangles, In Your Room
Phil Collins, Two Hearts
Bobby Brown, My Prerogative
White Lion, When The Children Cry
Karyn White, The Way You Love Me
The Boys Club, I Remember Holding You
Tiffany, All This Time
Joan Jett And The Blackhearts, Little Liar
Annie Lennox/Al Green, Put A Little Love . . .

BET

Black Entertainment Television

14 hours daily
4217 Wheeler Ave., Alexandria, VA 22304

ADDS

Michael Jackson, Leave Me Alone
Paula Abdul, Straight Up
Was (Not Was), Walk The Dinosaur
Samantha Fox, I Wanna Have Some Fun
Tracy Chapman, Baby Can I Hold You
Steady B, Serious
Sweet Tee, On The Smooth Tip

HEAVY

Roberta Flack, Oasis
LaVert, Pull Over
Today, Him Or Me
Sheena Easton, The Lover In Me
Keith Sweat, Don't Stop Your Love
Vesta, Sweet Sweet Love
Karyn White, Superwoman
New Edition, Can You Stand The Rain
Michael Jackson, Smooth Criminal
Kiara w/Shanice Wilson, This Time
Tony! Toni! Tone!, Baby Doll
Cameo, Skin I'm In

MEDIUM

Gerald Alston, Take Me Where You Want To
Sade, Turn My Back On You
Al Jarreau, So Good
Vanessa Williams, Dreamin'
Robert Brookins, Where Is The Love
Midnight Starr, Snake In The Grass
Ziggy Marley & The Melody Makers, Tumblin' Down
Tone Loc, Wild Thing
Bebe & Cece Winans, Heaven
Cheryl "Pepsii" Riley, Me, Myself And I

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8 hours daily
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ADDS

Milli Vanilli, Girl You Know It's True
Taylor Dayne, Don't Rush Me
R.E.M., Stand
Mike & The Mechanics, In The Living Years
Ratt, Way Cool Jr.
T. Graham Brown, Come As You Were

POWER

Anita Baker, Giving You The Best That I Got
The Bangles, In Your Room
Boy Meets Girl, Waiting For A Star To Fall
Bobby Brown, My Prerogative
Phil Collins, Two Hearts
Chicago, Look Away
Karyn White, The Way You Love Me
Annie Lennox/Al Green, Put A Little Love . . .
Will To Power, Baby I Love Your Way
Michael Jackson, Smooth Criminal

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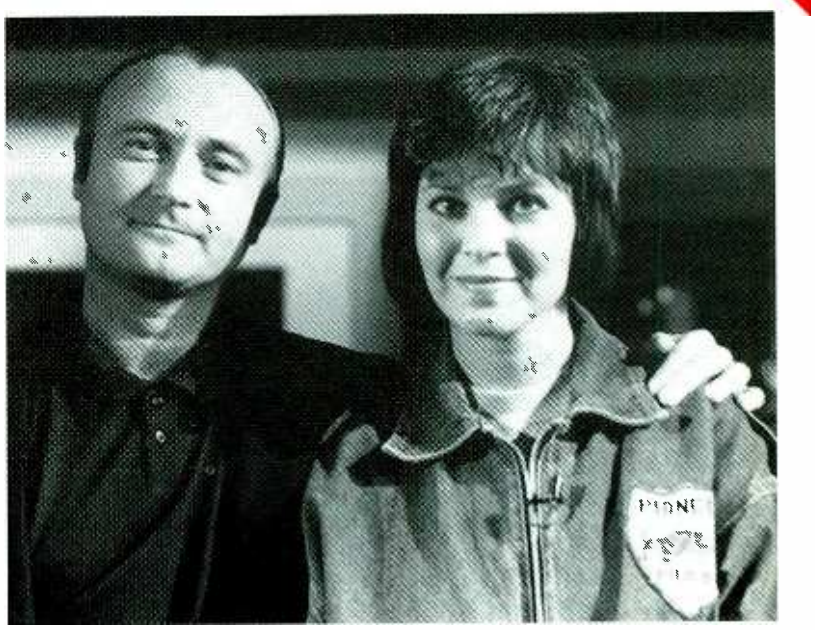
HEAVY

Mickey Gilley, She Reminded Me Of You
Baillie & The Boys, Long Shot
Restless Heart, A Tender Lie
Sawyer Brown, My Baby's Gone
K.T. Oslin, Hold Me
Patty Loveless, Don't Toss Us Away
The Statler Bros., Let's Get Started If Your Gonna
Keith Whitley, When You Say Nothing At All
Dan Seals, They Rage On
Keith Whitley, I'm No Stranger To The Rain
Ricky Van Shelton, I'll Leave This World Loving You
David Lynn Jones, Tonight In America
Lorrie Morgan, Trainwreck Of Emotion
Reba McEntire, I Know How He Feels
Alabama, Song Of The South
T. Graham Brown, Come As You Were
Mason Dixon, When Karen Comes Around
Glen Campbell, Light Years

MUSIC VIDEO



Phil It Up. Phil Collins headed up north for a brief chat with the folks at Much Music, Canada's 24-hour-per-day music TV channel. The drummer/actor/singer/producer is shown here with Much VJ Laurie Brown.

Need An Out-Of-The-Way Site? Try Kenya

LONDON Location Kenya Ltd. was formed just more than a year ago by ex-British army officer Michael Groom to provide facilities for the filming of pop promotion videos and commercials in various locations available throughout Kenya.

Among the services LKL offers are location reconnaissance work, reduced air fares, and an arrangement whereby crews can bring in their camera equipment as excess baggage free of charge.

The company also has experienced local crews, local actors, transportation, equipment bonding, film licensing facilities, and modern lighting and ancillary equipment available through Lee Electrics, which has set up a Nairobi branch.

Kenya offers a wide variety of locations—snowcapped mountains, jungles, rain forests, white sand beaches, palm trees, underwater reefs, islands, rivers, and desert. In addition, it has a similarly varied array of domestic and wild animals.

Commercial shoots already fulfilled by LKL include work for Kodak, Perrier International, Kellogg's, and Peugeot. The company is now able to handle shoots longer than the usual 30- or 60-second commercial and is targeting the pop and rock music industry for 1989.

NIGEL HUNTER

NEW VIDEOCLIPS

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

BANANARAMA
Nathan Jones
Greatest Hits/London
Luc Roeg/VIVID Productions
Andy Morahan

ELLIS BEGGS & HOWARD
Where Did Tomorrow Go?
Homelands/BMG
Stephen Brown/VIVID Productions
Sam Hodgkin

BREATHE
Don't Tell Me Lies
All That Jazz/A&M
The Molotov Bros
The Molotov Bros.

BROTHER BEYOND
Be My Twin
Get Even/EMI
Stephen Brown/VIVID Productions
Sam Hodgkin

CAMEO
Skin I'm In
Machismo/Atlanta Artists
Samurai Artists
Larry Blackmon

CINDERELLA
The Last Mile
Long Cold Winter/Mercury
Fiona O'Mahoney. Karen Bellone/MGMM
Nick Morris

GEORGIO
I Don't Want To Be Alone
Georgio/MCA
Nina Dluhy. Lyn Healy/VIVID Productions
Neil Abramson

KING SWAMP
Is This Love
King Swamp/Virgin
Roger Hunt/VIVID Productions
Tony Vanden Ende

MATT BIANCO
Say It's Not Too Late
Indigo/Atlantic
Melissa Stokes/VIVID Productions
Vaughan & Anthea

JOHN COUGAR MELLENCAMP
I Saw Mommy Kissing Santa Claus
A Very Special Christmas/Special Olympic Records/A&M
Fay Green/Punch & Judy Productions
Jonathan Dark

GARY MOORE
After The War
After The War/Virgin
Roger Hunt/VIVID Productions
Tony Vanden Ende

WAYNE TOUPS
Sweet Joline
Last From The Bayou/Mercury
Siri Aarons. Lyn Healy/VIVID Productions
D.J. Webster

TRANSVISION VAMP
Sister Moon
Pop Art/MCA
Roger Hunt/VIVID Productions
Tony Vanden Ende

U2
It's Christmas (Baby Please Come Home)
A Very Special Christmas/Special Olympic Records/A&M
Midnight Films
Phil Joanov

WAGONEERS
Help Me Get Over You
Stout And High/A&M
Studio Productions
Jim May

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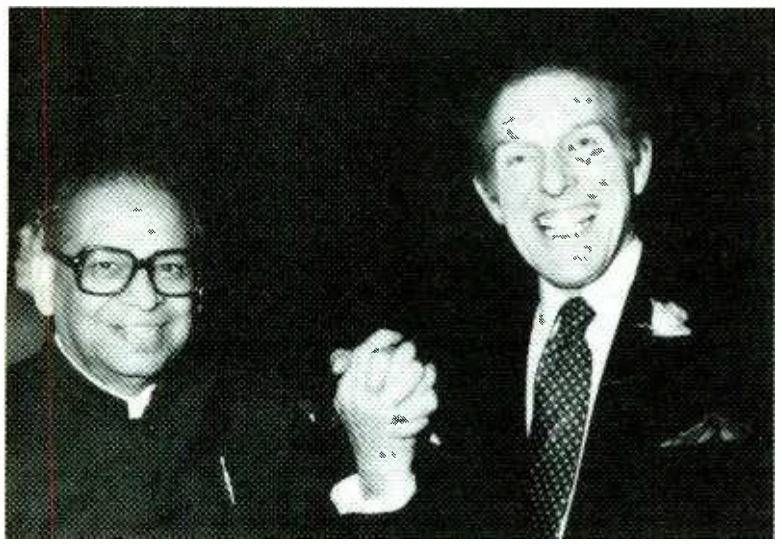

Tilak Plaque. Chairman and CEO of PolyGram U.K. Maurice Oberstein, right, meets Jayant S. Tilak, the grandson of Indian nationalist leader Lokmanya Tilak, for the unveiling of a plaque commemorating the elder Tilak's residence more than 70 years ago at 10 Howley Place, Maida Vale, in London. Oberstein currently lives at that address.

Label Plans Box Changes To Thwart Copycats

Singapore Finds Faked WEA Tapes

BY Y.S. MING

KUALA LUMPUR, Malaysia Counterfeit WEA cassettes have appeared in Singapore, much to the concern of WEA executives here who so far have been unable to ascertain the size and source of the illegal operation.

The counterfeit product closely resembles the originals, which has led WEA Malaysia managing director Gunther Zitta to believe that the counterfeiters have heavy financial backing.

"The mold for the cassette housing alone costs between $12,000 and $22,000," he states. "Judging by the professionalism of these counterfeiters, I'd venture to say this is the work of an established operation."

Zitta adds that the operation could be backed by a syndicate comprising distributors, printers, duplicators, and tape-shell and cassette-box manufacturers. He does not rule out the possibility of legitimate companies being involved in the operation.

"The counterfeit product is very close to the original despite the slight difference in color reproduction and quality of the inlays, labels, and cassette box. Consumers will be hard pressed to detect the difference unless they make a close study between the original and the counterfeit product."

Industry sources suspect the illegal cassettes are primarily intended for export. So far they have only surfaced in Singapore, a free port, and in Thailand, but they may have originated elsewhere.

As a counter measure, WEA Malaysia has changed its box and tape-shell design and has plans to replace the tape-shell labels with "injection type" labeling. The company will also include the logo on all its cassette releases.

"We have invested a lot of money in ensuring the quality of our tapes," declares WEA Malaysia marketing manager Eddie Goh. "We take this business of counterfeits seriously, and we will strike back, as it is a blatant violation of the copyright act."

Music Pricing Miffs Malaysian Majors

KUALA LUMPUR, Malaysia The practice of giving consumers discounts at the retail level has encouraged the major record companies here to stop recommending retail prices for cassettes, compact disks, and LPs.

According to Rick Loh, chairman of the Malaysian Assn. of Phonogram and Videogram Producers and Distributors, or MAPV, royalty payments to local artists are based on recommended retail prices.

"Very few retailers will sell our product at recommended prices," he points out, "and that's why we have decided to put an end to it. Also, record companies will be able to save on royalty payments to artists without the guidelines of recommended sale prices."

Disk companies will now pay local artists royalties based on wholesale prices, which vary from company to company. Esti-

(Continued on next page)

BILLBOARD SPOTLIGHTS

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ECC Puts Duties On Tapes

Asians Accused Of Dumping

LONDON The European Community is imposing special duties on blank videocassettes and videotape from Hong Kong and South Korea because the territories are accused of dumping these products in Europe at unfairly low prices.

The EC Commission estimates that the main European manufacturers such as BASF and Agfa Gevaert lost between 9% and 27% on each videocassette they sold in 1987 due to the alleged dumping by their Asian competitors.

Provisional duties of between 11.3% and 59.3% are being levied on eight Hong Kong videocassette manufacturers, which are obliged to take out a bank guarantee to cover the levies. The commission maintains that these duties are necessary to assist European producers who have already let staff go because of the adverse effect of the cheap Asian imports.

The Hong Kong and South Korean manufacturers dispute the charge of dumping, which they say has not been substantiated yet by any evidence. They also say they will fight the levies which are in force for four months and may be extended. The companies have been promised support from the Hong Kong Department of Trade if no dumping evidence is forthcoming.

Under the General Agreement on Tariffs and Trade, countries can impose special duties on foreign manufacturers deemed to be selling at artificially low prices and thereby damaging domestic manufacturers. Duties are assessed by calculating production costs in order to reach a fair export price for goods coming into the EC.

This method has been challenged before on the grounds that it overstates production costs and favors European companies that demand the investigation.

Hong Kong firms are known to be concerned about a noticeable increase in anti-dumping actions instigated by the EC in view of the forthcoming single European market in 1992, which is seen as a threat to the export-oriented economies of Asia.

JVC Celebrates Shipping 200 Mil VHS-VCR Units

TOKYO The Victor Co. of Japan (JVC) has announced that total shipments of VHS-type videocassette recorders this year passed the 200 million mark in November.

This figure represents total shipments by the companies belonging to the VHS group and includes both table models and camcorders.

The recorders are rapidly gaining popularity, and JVC estimates that when final figures are in, the 1988 year-end total will hit 210 million.

The 12-page report issued by JVC on the occasion of the 200 million sales notes that VHS VCRs were first marketed in 1976, when 87,000 units were shipped. The number rose to 375,000 the following year and 1.01 million in 1978.

The 10-million-unit mark was reached in 1981, the 50-million-unit mark in 1984. By the end of 1986, shipments had surpassed 125 million units.

JVC estimates that of the total shipments, 37 million (17.6%) went to the Japanese domestic market, 97 million (46%) went to the U.S., 45 million (21.4%) went to Europe, and 31 million (15%) went to other countries.

Of the anticipated total of 210 million, 11.21 million units are camcorders, according to JVC. Shipments of camcorders were 240,000 in 1984 and 3.24 million in 1987.

Annual world consumption of VHS videotape is assessed at about 1 billion units, while prerecorded videotapes total about 190 million.

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Ex-Really Useful Group Partner To Launch Freud Musical In London

LONDON Brian Brolly, who exited Andrew Lloyd Webber's Really Useful Group last October after board-room differences, is setting up a company to stage a spectacular musical, "Freudiana," based on the life of psychoanalyst Sigmund Freud. The $7.2 million show, written by Eric Woolfson and Alan Parsons, is planned to premiere Sept. 23, the 50th anniversary of Freud's death. Meanwhile, Lloyd Webber has disclosed that advance ticket sales for his new musical, "Aspects Of Love," opening April 12, have already exceeded $3.6 million. The box office opened Oct. 30 and took $234,000 that day. The leading male role in "Aspects" will be played by Michael Ball, who played Raoul in Lloyd Webber's "Phantom Of The Opera." NIGEL HUNTER

Belgian Copyright Reforms To Fund Arts

BRUSSELS The new Belgian copyright Bill includes a provision for a levy on blank tape equivalent to 8% of the purchase price. The revenue would be equally divided between the copyright owners and the Belgian government, which would use the revenue to fund the arts. An additional proposal is the extension of the period of copyright protection from 50-70 years after the death of the author. The plan is that 50% of the royalties from the final 20 years of the 70-year period would be devoted to the promotion of cultural activities. MARC MAES

Finnish Major Buys M&T Tuotanto Label

HELSINKI Oy Musiikki Fazer, the leading Finnish music industry company, has bought M&T Tuotanto Oy, the company owned by brothers Matti and Teppo Ruohonen, who are the leading artists on its roster of successful rock and pop acts. The deal covers back catalog and current acts. Musiikki Fazer has widened its own stock-holding base with two new investors, Oy Karl Fazer and Ky K. Hartwall, which now control 57% of the stock capital. The rest is owned by Roger and Konrad Lindberg and their families. KARI HELOPALTIO

Pioneer Increases Videodisk Output

TOKYO Pioneer has announced that it is increasing production of optical videodisks to 600,000 a month by June of this year in the U.S. and is making the sound digital. The company will be using these changes to promote the sale of videodisk players. Pioneer's U.S. affiliate, Pioneer Video Manufacturing in California, increased its monthly videodisk production capacity from 200,000-300,000 last May and has installed digital mastering machines. SHIG FUJITA

China Central TV To Get Sony Betacams

TOKYO The Sony Corp. has signed a deal with China Central Television, Beijing, to supply it with a large amount of broadcasting equipment, including Betacam SP videotape recorders, beginning in March. Under the agreement, CCTV will receive 200 Betacam SP half-inch VCRs, 54 3-CCD broadcast use cameras, 38 editing machines, and peripheral equipment. CCTV is China's largest state broadcasting enterprise; its decision to adopt the Betacam SP format means the rest of China's national broadcasting network will probably follow. CCTV will use the equipment as the host broadcaster of the 1990 Asian Games in Beijing. SHIG FUJITA

French Indies Set For Fifth FM Festival

PARIS More than 300 independent local radio stations have been invited to attend the fifth FM Radio Festival at Beziers Jan. 20-22. Also present will be a number of French recording artists and representatives of record company promotion departments. There will be forums on record marketing, the prospects for local television stations, and FM radio programming and presentation. Organized by FM France, the festival will conclude with a gala evening concert. PHILIPPE CROCQ

DJ Mixing Finals To Air On BBC-TV

LONDON More than 24 countries will be represented at the 1989 World Final of the DJ Mixing Championship March 14 at the Royal Albert Hall. Organized by the Disco Mix Club, founded by former Radio Luxembourg DJ Tony Prince and his wife, Christine, the final will be filmed for the first time by BBC-TV for a 60-minute spectacular, which Prince claims puts the championship on a par with the annual BPI Awards. NIGEL HUNTER

WEA Director Says CDs Thrive In Europe

HAMBURG The CD is enjoying boom days in Germany and in Europe as a whole, according to WEA managing director Manfred Zumkeller. He reports CD plants working to full capacity through Christmas, several of them operating three shifts around the clock. Zumkeller predicts that total CD unit sales in Germany last year will top the 35 million mark, which will represent a 70% increase on the 1987 result. WOLFGANG SPAHR

Steady Growth Seen For European Market

Music Is Now 'Abiding Interest,' Says BMG Head

MUNICH, West Germany A steady but unspectacular growth in the recording market is anticipated by BMG co-chairman Monti Lueftner in the years leading up to the arrival of the single European market in 1992.

Lueftner expects the market to be influenced by such new digital technologies as CD singles, CD video, and DAT and wants adequate copyright protection for artists and producers in the matters of home copying and rental. He also forecasts an increasing demographic effect on the fortunes of the music market.

"On this point, we are quite optimistic," Lueftner remarks. "The music conditioning undergone by the baby boomers and the successor generation in their early years through the growing spread of the electronic media inculcated an abiding interest in music which will last into their mature years. Older consumers will become more and more important, as will the traditional target group of young people under 25 years."

Technology is major factor

He says that for music, the single European market will be of less importance than it will for other industries because the music market is already internationally oriented to a large degree.

Cross-border licensing already takes place on a large scale, giving product access to both European and world markets. German domestic repertoire must set its creative sights internationally if it is to register effectively throughout Europe and beyond, Lueftner says.

He says control of piracy is likely to become more difficult when borders are opened in 1992. This makes it imperative that the companies and organizations in the sound-carrier industry cooperate more closely at the European level, he says.

He sees the single European market as a positive factor in harmonizing copyright law, particularly in regard to blank-tape levies and rental control.

German Record, Publishing Heads Meet

BY WOLFGANG SPAHR

MUNICH, West Germany Evidence that the music industry realizes it should hang together rather than separately has been provided by an unprecedented meeting between the board of the German Record Federation, which is the national branch of IFPI, and the German Federation of Music Publishers.

The gathering, held at BMG Ariola here, was organized by WEA's Manfred Zumkeller, president of the GRF, and Peer Southern's Michael Karnstedt on behalf of the GFMP.

Attending the Dec. 6 meeting were publishers Rolf Budde, Andreas Budde, Karl-Heinz Klempnow, Guenter Ilgner, and Heinz Stroh as well as Karnstedt. Representing the record industry along with Zumkeller were Michael Anders, Jochen Leuschner, Dieter Oehms, Thomas Stein, Norbert Thurow (IFPI), and Peter Zombik.

The organizations have cooperated closely over the years on copyright, social insurance for artists, and other matters of mutual interest.

But this was the first time that top executives in both sectors met at the same table for a detailed exchange of information and intent. The two groups agreed to regular top-level meetings in the future.

The major topic of the meeting was the promotion of national repertoire. It was recognized that the record and music publishing companies have different concepts of how this should be done.

The meeting also looked ahead to MIDEM 1990 with regard to possible cooperation in terms of joint promotion.

MUSIC DISCOUNTING MIFFS MAJORS IN MALAYSIA

(Continued from preceding page)

mates show that record firms will save thousands of dollars with the elimination of the recommended retail prices.

The removal of stickers indicating recommended retail prices, which took place in November, was criticized by the newly formed Audio Cassette Retailers Assn. Reacting to the move by the majors, retailers in November standardized cassette prices of CBS product at $3.25 for international releases and $2.40 for domestic material. This pricing is limited to members of the ACRA.

Disagreement between the ACRA and the majors prompted a meeting at which it was resolved that sufficient notice must be given to retailers if any changes are to be introduced by the majors. The meeting also agreed to the formation of a regulatory body comprising members of the record companies and retailers.

ACRA chairman Khoo Eng Wah had earlier declared that the removal of the recommended-price stickers would encourage a price war among retailers. He added that the association sought better trading terms with the majors, including the continuation of bonuses and incentives.

'Go Global,' the first internationally broadcast TV show, will air in March in 15 countries . . . see page 55

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1984
- Top Ten Black Singles, 1948-1984
- Top Black Singles Of The Year, 1946-1984
- Number One Black Albums, 1965-1984
- Top Ten Black Albums, 1965-1984
- Top Black Albums Of The Year, 1966-1984

WRITE: Billboard Chart Research, Attn: Debra Todd, 1515 Broadway, New York, NY 10036

www.americanradiohistory.com

Greek Private Radio Boom Horns In On Music Sales

BY JOHN CARR

ATHENS Greece's record companies, still uncertain whether the huge success of private radio is harming or benefiting their operations, are concentrating on vinyl albums to keep up flagging sales.

Cassettes have been the main victim of independent radio so far, with sales down some 10% from a peak of a couple of years ago, when cassettes shared the music market almost equally with albums.

Now, say label executives, the album-cassette marketplace ratio is something like 55-to-43, with compact disks creeping up to 2% of the market.

'We believe private radio will slowly become the promotional tool it should be'

The industry now appears to have no concrete strategy to boost its own home entertainment revenues, two years after private radio first invaded Greek ears and focused listeners' attention away from the stereo and on to radio.

Sales of radios, in fact, have soared by 600% in one year alone, as such stations as Athens 984, Top FM, and Antenna 971 have become the fashionable round-the-clock form of entertainment.

"We think private radio has peaked," says Ion Stamboulieh of WEA, which has launched one of the more successful record company strategies.

The debut album of the Traveling Wilburys, for example, has been massively promoted on radio stations countrywide before hitting the market. Its big-name lineup, says WEA, could be the kind of thing the market needs to revive.

"This way we believe private radio will slowly become the promotional tool it should be," declares Stamboulieh, echoing the majority of record industry opinion.

Hot on the heels of the private radio stations, however, is another home entertainment mode that has caught the Greek public's attention: satellite television.

The state-run ERT network in October inaugurated Europe's first public satellite program relay system with six satellite channels—Super, TV5, Sat-1, CNN, Rai Due, and the Soviet Gorizont.

Not directly competitive with record and cassette product, satellite TV is expected to blunt some of the pressure exerted by private radio on the music market.

But home taping, which is the main cause of record industry resentment toward the independent radio stations, is still virtually out of control.

"It has become just too easy," says one executive, referring to some of the private radio program formats.

Despite repeated appeals from the label companies, some independent stations insist on playing uninterrupted hits, and some DJs openly encourage listeners to switch on their cassette recorders.

Nevertheless, the general mood seems to be upbeat. During the course of 1988, home entertainment overall has made a quantum leap for the better, whether in the form of records and cassettes, radio programs, or satellite TV.

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'87 Radio Fans Favored AC Format

Stats Canada Reveals Listening Trends

BY KIRK LaPOINTE

OTTAWA Canadians tuned in to radio 18.8 hours a week on average in 1987, and by far the most popular format was adult contemporary.

Statistics Canada, the federal agency that gathers information on a wide range of activities, also says the adult contemporary formats held radio listeners captive almost one-quarter of the time. The MOR format garnered 21.1% of the hours tuned, country formats corralled 11.4% of hours tuned, album-oriented rock snapped up 9.7%, easy listening came next at 9.3%, public-owned Canadian Broadcasting Corp. networks took 9.0%, and top 40 stations were tuned in 6.8% of the time by all Canadian listeners.

The federal agency says listening levels have been stable in the last five or six years, ranging between 18.4 and 19 hours a week. In 1987, adult women had the radio on most, some 21.7 hours a week on average, while adult men logged 19.6 hours of radio tuning during a week. Teenagers listened to 12 hours a week, while children listened to 5.8 hours a week, Statistics Canada says.

Among other findings:

- Quebec residents spent the most time tuned in, 19.7 hours a week, while Newfoundland residents tuned in the least, 15.1 hours a week. Heavily populated Ontario was just behind Quebec, with 19 hours tuned per resident per week.
- Areas with sparse populations generally had lower listening levels, a fact Statistics Canada says may be related to choice.
- CBS' AM and FM networks scored heavily with well-educated and more prestigiously employed people, while university graduates liked country radio least.
- High-school graduates liked soft rock most but CBS least, while grade-school grads preferred MOR and soft-rock and liked easy-listening least.

The survey was taken during a three-week period in the fall of 1987 and is considered to be a reliable sampling for public opinion poll purposes.

Music Biz Bemoans Lack Of Voice In Interim Cabinet

OTTAWA The Canadian music industry has been left without much of a voice at the Cabinet table for the next few weeks.

Prime Minister Brian Mulroney has opted to appoint interim ministers with other duties for the six jobs left vacant by ministers who lost their seats in the Nov. 21 elections—including Communications Minister Flora MacDonald.

In the case of communications, the job has gone to Sen. Lowell Murray, whose principal task these days as federal-provincial relations minister is to oversee smooth sailing for constitutional reform in Canada. The proposed amendments to the Constitution face difficult times in the Manitoba and New Brunswick legislatures, and Murray is spending a great deal of his time trying to iron out the difficulties. As a result, the Communications Department isn't getting the attention that others are getting from their ministers.

Some in the industry are also troubled that Murray, a senator, is the only minister from outside the elected House of Commons. As such, he isn't subjected to the same scrutiny through the televised "question period" each day that his Cabinet colleagues are. The Senate sits in session only three days a week; the Commons is in session five.

"We will miss Flora," says Stan Kulin, president of WEA Music of Canada Ltd. "She got a lot done."

Rumored to want the job again is Marcel Masse, the energy minister who held the communications job before MacDonald. But the fact that Masse wasn't given the post temporarily may be a sign that he won't be getting the job back on a full-time basis, either.

The Parliament is expected to face several matters of importance to the music industry in the coming months, including a second phase of copyright reforms, consideration of expanded funding of the Canadian industry, and the reintroduction of broadcasting legislation that didn't get passed before the election was called Oct. 1.

KIRK LaPOINTE

L'ADISQ Seeks Gov't Aid For Quebec Talent

OTTAWA French Canada's music trade organization says the Quebec government should introduce a system of tax credits to encourage investment in the province's artists.

Geatan Morency, general manager of L'ADISQ, a group representing about 150 record executives, artists, and video producers, believes existing government support isn't sufficient to promote Quebec artists internationally. Even though the Quebec industry has rebounded considerably in the last year or so, there are still many concerns that the successes are merely within the province of Quebec.

Morency proposes a system of "fiscal credits" for investors that would help finance production, advertising, promotion, and marketing of international music from the province. He and L'ADISQ emphasize that the small Quebec market has only so much potential and that long-term growth depends largely on the ability of artists to break out from the province.

At present, the federal government pumps $2 million into the French-language music industry, while the province offers a range of help, including recently passed legislation that grants artists tax breaks and contractual clout.

But, despite acknowledgement from within the industry that the province is a hotbed of talent, there have been relatively few French-language artists who have made a sizable impact in English Canada or elsewhere.

The L'ADISQ plan aims to give artists a shot at those outside-of-Quebec markets.

MAPLE BRIEFS

THE YEAR'S END USUALLY brings with it a handful of changes in distribution among independent labels. This year, so far, the news is quieter. WEA Music of Canada has, however, taken on the critically praised Stony Plain label.

ALTHOUGH SHE didn't make an executive poll of 10 artists to watch internationally from Canada in 1989, late-year action on Sass Jordan's debut album has been significant. It's very possible that with Jordan, history will repeat itself for Aquarius, the Motreal-based label that previously brought the world Corey Hart.

AFTER MANY YEARS at the helm, Greg Slaight has left CFGM-AM Toronto and is expected shortly to assume the GM job at CHTZ-FM St. Catharines, Ontario, putting him back in the saddle of a family-run operation. Brother Gary runs the Standard radio division and father Allan owns the chain. Greg had stayed at DFGM after the elder Slaight sold the station a few years ago. Taking Greg's spot in Toronto is Ron Tompkins, former CKRY-FM Calgary, Alberta, PD.

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.

www.americanradiohistory.com

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 1/07/88

This Week	Last Week	
		SINGLES
1	2	**ESPECIALLY FOR YOU** KYLIE MINOGUE & JASON DONOVAN PWL
2	3	**CRACKERS INTERNATIONAL EP** ERASURE MUTE
3	4	**SUDDENLY (NEIGHBOURS' WEDDING THEME)** ANGRY ANDERSON FOOD FOR THOUGHT
4	6	**GOOD LIFE** INNER CITY 10 RECORDS/VIRGIN
5	1	**MISTLETOE AND WINE** CLIFF RICHARD EMI
6	7	**BUFFALO STANCE** NENEH CHERRY CIRCA/VIRGIN
7	9	**LOCO IN ACAPULCO** FOUR TOPS ARISTA
8	6	**BURNING BRIDGES (ON & OFF)** STATUS QUO VERTIGO/PHONOGRAM
9	14	**FOUR-LETTER WORD** KIM WILDE MCCA
10	8	**CAT AMONG THE PIGEONS/SILENT NIGHT** BROS CBS
11	10	**TWO HEARTS** PHIL COLLINS VIRGIN
12	13	**SMOOTH CRIMINAL** MICHAEL JACKSON EPIC
13	11	**DOWNTOWN '88** PETULA CLARK PRT
14	16	**TAKE ME TO YOUR HEART** RICK ASTLEY RCA
15	18	**YOU ARE THE ONE** A-HA WARNER BROS.
16	15	**KEEPING THE DREAM ALIVE** FREIHEIT CBS
17	12	**ANGEL OF HARLEM** U2 ISLAND
18	22	**FIRST TIME** ROBIN BECK MERCURY/PHONOGRAM
19	17	**FINE TIME** NEW ORDER FACTORY
20	27	**RADIO ROMANCE** TIFFANY MCA
21	25	**NEED YOU TONIGHT** INXS MERCURY/PHONOGRAM
22	19	**9 A.M. (THE COMFORT ZONE)** LONDONBEAT ANXIOUS/RCA
23	24	**NATHAN JONES** BANANARAMA LONDON
24	26	**SAY A LITTLE PRAYER** BOMB THE BASS FEATURING MAUREEN RHYTHM KING
25	NEW	**ALL SHE WANTS IS** DURAN DURAN EMI
26	21	**JOHN KETTLEY (IS A WEATHERMAN)** A TRIBE OF TOFFS COMPLETELY DIFFERENT
27	33	**LEFT TO MY OWN DEVICES** PET SHOP BOYS PARLOPHONE
28	32	**RHYTHM IS GONNA GET YOU** GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
29	NEW	**SHE DRIVES ME CRAZY** FINE YOUNG CANNIBALS LONDON
30	36	**JACK TO THE SOUND OF THE UNDERGROUND** HITHOUSE SUPREME
31	39	**WAITING FOR A STAR TO FALL** BOY MEETS GIRL RCA
32	20	**EVENING FALLS . . .** ENYA WEA
33	29	**BORN TO BE MY BABY** BON JOVI VERTIGO/PHONGRAM
34	NEW	**STAND UP FOR YOUR LOVE RIGHTS** YAZZ BIG LIFE
35	28	**PUT A LITTLE LOVE IN YOUR HEART** ANNIE LENNOX & AL GREEN A&M
36	23	**TRUE LOVE** SHAKIN' STEVENS EPIC
37	NEW	**LOVE LIKE A RIVER** CLIMIE FISHER EMI
38	38	**STAKKER** HUMANOID WESTSIDE
39	NEW	**BABY I LOVE YOUR WAY/FREEBIRD (MEDLEY)** WILL TO POWER EPIC
40	34	**I LIVE FOR YOUR LOVE** NATALIE COLE EMI MANHATTAN
		ALBUMS
1	2	**VARIOUS** NOW 13! EMI/VIRGIN/POLYGRAM
2	5	**KYLIE MINOGUE** KYLIE—THE ALBUM PWL
3	11	**BANANARAMA** THE GREATEST HITS COLLECTION LONDON
4	3	**FLEETWOOD MAC** GREATEST HITS WARNER BROS.
5	6	**VARIOUS** THE HITS ALBUM CBS/WEA/BMG
6	1	**CLIFF RICHARD** PRIVATE COLLECTION EMI
7	15	**BROS** PUSH CBS
8	9	**DIRE STRAITS** MONEY FOR NOTHING VERTIGO/PHONGRAM
9	10	**MICHAEL JACKSON** BAD EPIC
10	12	**ERASURE** THE INNOCENTS MUTE
11	14	**PET SHOP BOYS** INTROSPECTIVE PARLOPHONE
12	4	**VARIOUS** THE PREMIERE COLLECTION REALLY USEFUL/POLYDOR
13	16	**RICK ASTLEY** HOLD ME IN YOUR ARMS RCA
14	17	**INXS** KICK MERCURY/PHONOGRAM
15	8	**BRYAN FERRY/ROXY MUSIC** THE ULTIMATE COLLECTION EG/VIRGIN
16	27	**YAZZ** WANTED BIG LIFE
17	22	**HUMAN LEAGUE** GREATEST HITS VIRGIN
18	19	**U2** RATTLE AND HUM ISLAND
19	30	**BROTHER BEYOND** GET EVEN PARLOPHONE
20	7	**ROY ORBISON** THE LEGENDARY ROY ORBISON TELSTAR
21	23	**VARIOUS** THE GREATEST HITS OF 1988 TELSTAR
22	18	**VARIOUS** BUSTER (ORIGINAL SOUNDTRACK) VIRGIN
23	13	**CHRIS REA** NEW LIGHT THROUGH OLD WINDOWS WEA
24	21	**VARIOUS** SOFT METAL STYLUS
25	24	**ENYA** WATERMARK WEA
26	33	**VARIOUS** THE GREATEST HITS OF HOUSE STYLUS
27	34	**WET WET WET** THE MEMPHIS SESSIONS PRECIOUS ORG/PHONO
28	28	**GLORIA ESTEFAN & MIAMI SOUND MACHINE** ANYTHING FOR YOU EPIC
29	32	**ALEXANDER O'NEAL** HEARSAY/ALL MIXED UP TABU
30	40	**VARIOUS** SMASH HITS PARTY '88 DOVER/CHRYSALIS
31	31	**PASADENAS** TO WHOM IT MAY CONCERN CBS
32	29	**TRAVELING WILBURYS** TRAVELING WILBURYS WILBURY/WARNER BROS.
33	37	**VARIOUS** BEST OF HOUSE '88 TELSTAR
34	20	**JOE LONGTHORNE** THE JOE LONGTHORNE SONGBOOK TELSTAR
35	26	**CHRIS DE BURGH** FLYING COLOURS A&M
36	NEW	**ORIGINAL SOUNDTRACK** DIRTY DANCING RCA
37	NEW	**VARIOUS** CLASSIC LOVE SONGS TELSTAR
38	NEW	**VARIOUS** THE HIT FACTORY VOLUME 2 FANFARE/PWL
39	39	**TRACEY CHAPMAN** TRACEY CHAPMAN ELEKTRA
40	36	**VARIOUS** THE GREATEST LOVE TELSTAR

CANADA (Courtesy The Record) As of 12/26/88

		SINGLES
1	2	**THE LOCO-MOTION** KYLIE MINOGUE GEFFEN/WEA
2	1	**GROOVY KIND OF LOVE** PHIL COLLINS ATLANTIC/WEA
3	3	**KOKOMO** BEACH BOYS ELEKTRA/WEA
4	4	**WILD WILD WEST** ESCAPE CLUB ATLANTIC/WEA
5	5	**BAD MEDICINE** BON JOVI MERCURY/POLYGRAM
6	8	**WAITING FOR A STAR TO FALL** BOY MEETS GIRL RCA/BMG
7	7	**DON'T WORRY, BE HAPPY** BOBBY McFERRIN EMI/CAPITOL
8	6	**DESIRE** U2 ISLAND/MCA
9	9	**HOW CAN I FALL** BREATHE VIRGIN/A&M
10	10	**I DON'T WANT YOUR LOVE** DURAN DURAN CAPITOL/CAPITOL
11	11	**DOMINO DANCING** PET SHOP BOYS EMI/CAPITOL
12	14	**BIG LEAGUE** TOM COCHRANE & RED RIDER CAPITOL/CAPITOL
13	13	**KISSING A FOOL** GEORGE MICHAEL COLUMBIA/CBS
14	16	**BABY I LOVE YOUR WAY/FREEBIRD** WILL TO POWER EPIC/CBS
15	12	**ONE MOMENT IN TIME** WHITNEY HOUSTON ARISTA/BMG
16	15	**LOVE BITES** DEF LEPPARD BLUDGEON RIFFOLA/VERTIGO/POLYGRAM
17	17	**WHAT'S ON YOUR MIND** INFORMATION SOCIETY TOMMY BOY/REPRISE/WEA
18	18	**RAVE ON** JOHN COUGAR MELLENCAMP ELEKTRA/WEA
19	19	**IN YOUR ROOM** BANGLES COLUMBIA/CBS
20	NEW	**EVERY ROSE HAS ITS THORN** POISON ENIGMA/CAPITOL
		ALBUMS
1	1	**U2** RATTLE AND HUM ISLAND/MCA
2	2	**VARIOUS ARTISTS** COCKTAIL (SOUNDTRACK) ELEKTRA/WEA
3	4	**DEF LEPPARD** HYSTERIA VERTIGO/POLYGRAM
4	6	**BON JOVI** NEW JERSEY MERCURY/POLYGRAM
5	3	**TRAVELING WILBURYS** VOLUME ONE WILBURY/WEA
6	7	**GUNS N' ROSES** APPETITE FOR DESTRUCTION GEFFEN/WEA
7	11	**PINK FLOYD** DELICATE SOUND OF THUNDER COLUMBIA/CBS
8	9	**TOM COCHRANE & RED RIDER** VICTORY DAY CAPITOL/CAPITOL
9	8	**ROD STEWART** OUT OF ORDER WARNER BROS./WEA
10	12	**PET SHOP BOYS** INTROSPECTIVE EMI/CAPITOL
11	5	**INXS** KICK ATLANTIC/WEA
12	15	**GEORGE MICHAEL** FAITH COLUMBIA/CBS
13	NEW	**CROSBY, STILLS, NASH & YOUNG** AMERICAN DREAM ATLANTIC/WEA
14	NEW	**TIFFANY** HOLD AN OLD FRIEND'S HAND MCA/MCA
15	10	**KYLIE MINOGUE** KYLIE—THE ALBUM GEFFEN/WEA
16	17	**MELISSA ETHERIDGE** MELISSA ETHERIDGE ISLAND/MCA
17	13	**ANITA BAKER** GIVING YOU THE BEST THAT I GOT ELEKTRA/WEA
18	NEW	**FLEETWOOD MAC** GREATEST HITS WARNER BROS./WEA
19	18	**COLIN JAMES** COLIN JAMES VIRGIN/A&M
20	NEW	**VARIOUS ARTISTS** BUSTER SOUNDTRACK ATLANTIC/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 12/20/88

		SINGLES
1	1	**DON'T WORRY, BE HAPPY** BOBBY McFERRIN MANHATTAN
2	2	**ORINOCO FLOW** ENYA WEA
3	4	**TWO HEARTS** PHIL COLLINS WEA
4	6	**BRING ME EDELWEISS** EDELWEISS GIG
5	3	**TEARDROPS** WOMACK & WOMACK ISLAND
6	5	**BIG FUN** INNER CITY/KEVIN SAUNDERSON VIRGIN
7	8	**STOP** SAM BROWN A&M/DGG
8	7	**A GROOVY KIND OF LOVE** PHIL COLLINS WEA
9	NEW	**LEFT TO MY OWN DEVICES** PET SHOP BOYS PARLOPHONE
10	9	**DON'T TALK DIRTY TO ME** JERMAINE STEWART VIRGIN
11	10	**WEE RULE** WEE PAPA GIRL RAPPERS JIVE
12	11	**SMOOTH CRIMINAL** MICHAEL JACKSON EPIC
13	12	**STAND UP FOR YOUR LOVE RIGHTS** YAZZ BLOW UP
14	13	**TAKE ME TO YOUR HEART** RICK ASTLEY RCA
15	16	**KEINE ANGST, HAT DER PAPA MIR GESAGT** STEPHAN REMMLER MERCURY/PHONOGRAM
16	15	**JE NE SAIS PAS POURQUOI** KYLIE MINOGUE PWL
17	20	**KISS** THE ART OF NOISE & TOM JONES CHINA-POLYDOR
18	17	**SECRET LAND** SANDRA VIRGIN
19	19	**ONE MOMENT IN TIME** WHITNEY HOUSTON ARISTA
20	18	**NEVER TRUST A STRANGER** KIM WILDE MCA
		ALBUMS
1	1	**MUNICH SYMPHONIC SOUND ORCHESTRA** POP GOES CLASSIC POLYSTAR
2	2	**DIRE STRAITS** MONEY FOR NOTHING POLYSTAR
3	7	**ENGELBERT** IN LIEBE — ENGELBERT WHITE
4	3	**DIE ARTZE** NACH UNS DIE SINTFLUT—LIVE CBS
5	6	**SOUNDTRACK** BUSTER WEA
6	4	**U2** RATTLE AND HUM ISLAND
7	5	**CHRIS DE BURGH** FLYING COLOURS A&M/DGG
8	8	**ROGER WHITTAKER** DU BIST NICH ALLEIN AVON
9	11	**PINK FLOYD** DELICATE SOUND OF THUNDER EMI
10	NEW	**FLEETWOOD MAC** GREATEST HITS WARNER BROS.
11	17	**RONDO VENEZIANO** POESIA DI VENEZIA BABY
12	9	**TRACY CHAPMAN** TRACY CHAPMAN ELEKTRA
13	14	**ERST ALLGEMEINE VERUNSICHERUNG** KANN DENN SCHWACHSINN SUENDE SEIN? EMI
14	13	**CHRIS REA** NEW LIGHT THROUGH OLD WINDOWS MAGNET
15	10	**PET SHOP BOYS** INTROSPECTIVE PARLOPHONE
16	NEW	**ENYA** WATERMARK WEA
17	12	**WOMACK & WOMACK** CONSCIENCE ISLAND
18	16	**JENNIFER RUSH** PASSION CBS
19	15	**DIE TOTEN HOSEN** EIN KLEINES BISCHEN HORRORSCHAU VIRGIN
20	NEW	**TANITA TIKARAM** ANCIENT HEART WEA

JAPAN (Courtesy Music Labo) As of 12/27/88

		SINGLES
1	1	**TONBO** TSUYOSHI NAGABUCHI TOSHIBA/EMI/NICHION/YAMAHA/YUI
2	NEW	**FAITH OF LOVE** THE ALFEE PONY CANYON/TANABE MUSIC P
3	4	**MOTHER'S TOUCH** FUMIYA FUJII PONY CANYON/THREE STAR/YAMAHA
4	6	**SAKEYO** IKUZO YOSHI TOKUMA JAPAN/IKUZO ONGAKU
5	3	**JIRETTAINE** SHONENTAI WARNER/PIONEER/JOHNNYS
6	8	**AI GA TOMARANAI** WINK POLYSTAR/FUJIPACIFIC
7	5	**WITCHES** MIHO NAKAYAMA KING/BURNING/NICHION
8	7	**I MISSED THE SHOCK** AKINA NAKAMORI WARNER/PIONEER/MC CABIN
9	2	**IWAYURUHITOTSUNO GOKAIDESU** CHA-CHA VAP/NTV M
10	NEW	**SNOWFLAKE NO MACHIKADO** ANRI FOR LIFE/YUI ONGAKU
		ALBUMS
1	NEW	**AKINA NAKAMORI** BEST II WARNER/PIONEER
2	NEW	**BOOWY** BOOWY SINGLES TOSHIBA-EMI
3	1	**YUMI MATSUTOYA** DELIGHT SLIGHT LIGHT KISS TOSHIBA/EMI
4	3	**TM NETWORK** CAROL EPIC/SONY
5	5	**ANZEN-CHITAI** I LOVE YOU KARA HAJIMEYOH KITTY
6	2	**YOKO MINAMINO** SNOWFLAKE CBS/SONY
7	6	**SHIZUKA KUDO** GRADUATION PONY CANYON
8	7	**KYOKO KOIZUMI** BEST OF KYONG KING VICTOR
9	8	**MIHO NAKAYAMA** ANGEL HEARTS KING
10	NEW	**TUBE** REMEMBER ME CBS/SONY

MUSIC & MEDIA PAN-EUROPEAN CHARTS 12/24/88

		HOT 100 SINGLES
1	2	**ORINOCO FLOW** ENYA WEA
2	4	**TWO HEARTS** PHIL COLLINS VIRGIN
3	1	**DON'T WORRY, BE HAPPY** BOBBY McFERRIN MANHATTAN
4	6	**GIRL YOU KNOW IT'S TRUE** MILLI VANILLI HANSA/CHRYSALIS/BMG
5	5	**MISTLETOE & WINE** CLIFF RICHARD EMI
6	8	**POURVU QU'ELLES SOIENT DOUCES** MYLENE FARMER POLYDOR
7	7	**A GROOVY KIND OF LOVE** PHIL COLLINS VIRGIN
8	3	**TEARDROPS** WOMACK & WOMACK 4TH & B'WAY
9	9	**ESPECIALLY FOR YOU** KYLIE MINOGUE & JASON DONOVAN PWL
10	10	**SMOOTH CRIMINAL** MICHAEL JACKSON EPIC
11	13	**TAKE ME TO YOUR HEART** RICK ASTLEY RCA/BMG
12	11	**SUDDENLY** ANGRY ANDERSON FOOD FOR THOUGHT
13	12	**AMOR DE MIS AMORES** PACO AVREP/POLYGRAM
14	16	**THE ONLY WAY IS UP** YAZZ & THE PLASTIC POPULATION BIG LIFE
15	NEW	**CRACKERS INTERNATIONAL** ERASURE MUTE
16	NEW	**BRING ME EDELWEISS** EDELWEISS GIG/WEA
17	NEW	**LEFT TO MY OWN DEVICES** PET SHOP BOYS PARLOPHONE
18	15	**CAT AMONG THE PIGEONS/SILENT NIGHT** BROS CBS
19	17	**STAND UP FOR YOUR LOVE RIGHTS** YAZZ BIG LIFE
20	NEW	**STOP** SAM BROWN A&M
		HOT 100 ALBUMS
1	1	**DIRE STRAITS** MONEY FOR NOTHING VERTIGO
2	2	**U2** RATTLE AND HUM ISLAND
3	3	**TRACY CHAPMAN** TRACY CHAPMAN ELEKTRA
4	5	**PINK FLOYD** DELICATE SOUND OF THUNDER EMI
5	11	**FLEETWOOD MAC** GREATEST HITS WARNER BROS.
6	4	**PET SHOP BOYS** INTROSPECTIVE PARLOPHONE
7	10	**SOUNDTRACK** BUSTER VIRGIN/WEA
8	8	**MUNICH SYMPHONIC SOUND ORCHESTRA** POP GOES CLASSIC POLYSTAR
9	6	**KYLIE MINOGUE** KYLIE—THE ALBUM PWL
10	17	**RICK ASTLEY** HOLD ME IN YOUR ARMS RCA/BMG
11	14	**CLIFF RICHARD** PRIVATE COLLECTION EMI
12	7	**CHRIS DE BURGH** FLYING COLOURS A&M
13	NEW	**ENYA** WATERMARK WEA
14	20	**MICHEL SARDOU** LA MEME EAU QUI COULE TREMA
15	12	**CHRIS REA** NEW LIGHT THROUGH OLD WINDOWS WEA
16	NEW	**ENGELBERT** IN LIEBE ENGELBERT ARIOLA/BMG
17	NEW	**TANITA TIKARAM** ANCIENT HEART WEA
18	NEW	**MYLENE FARMER** AINSI SOIT-JE POLYDOR
19	16	**BANANARAMA** THE GREATEST HITS COLLECTION LONDON
20	13	**WOMACK & WOMACK** CONSCIENCE 4TH & B'WAY/ISLAND

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 12/18/88

		SINGLES
1	1	**DON'T WORRY, BE HAPPY** BOBBY McFERRIN MANHATTAN
2	6	**KOKOMO** THE BEACH BOYS WEA
3	2	**A GROOVY KIND OF LOVE** PHIL COLLINS WEA
4	5	**IF I COULD** 1927 WEA
5	4	**THE ONLY WAY IS UP** YAZZ & THE PLASTIC POPULATION CBS
6	3	**WHEN A MAN LOVES A WOMAN** JIMMY BARNES FESTIVAL
7	8	**NOTHING CAN DIVIDE US** JASON DONOVAN FESTIVAL
8	16	**HANDLE WITH CARE** TRAVELING WILBURYS WEA
9	7	**I WANT YOUR LOVE** TRANSVISION VAMP WEA
10	9	**BRING ME SOME WATER** MELISSA ETHERIDGE FESTIVAL
11	14	**I STILL LOVE YOU (JE NE SAIS PAS POURQUOI)** KYLIE MINOGUE FESTIVAL
12	10	**DON'T NEED LOVE** JOHNNY DIESEL & THE INJECTORS FESTIVAL
13	NEW	**TEARDROPS** WOMACK & WOMACK FES
14	11	**WILD, WILD WEST** THE ESCAPE CLUB WEA
15	13	**BAD MEDICINE** BON JOVI POLYGRAM
16	12	**DESIRE** U2 FESTIVAL
17	NEW	**DONT'T WALK AWAY** TONI CHILDS FES
18	18	**SWEET CHILD O' MINE** GUNS N' ROSES WEA
19	15	**TOUCH** NOISEWORKS CBS
20	17	**STOP YOUR FUSSIN'** TONI CHILDS FESTIVAL
		ALBUMS
1	1	**JIMMY BARNES** BARNESTORMING FESTIVAL
2	3	**VARIOUS** SUMMER '89 BMG/RCA
3	6	**VARIOUS** 1989 BE HAPPY FES
4	4	**PINK FLOYD** DELICATE SOUND OF THUNDER CBS
5	5	**SOUNDTRACK** COCKTAIL WEA
6	2	**U2** RATTLE & HUM FES
7	8	**VARIOUS** SMASH HITS '88 EMI
8	14	**TRAVELING WILBURYS** VOLUME ONE WEA
9	10	**JOHN FARNHAM** AGE OF REASON BMG/RCA
10	19	**FLEETWOOD MAC** GREATEST HITS WEA
11	9	**BRYAN FERRY/ROXY MUSIC** THE ULTIMATE COLLECTION EMI
12	13	**MELISSA ETHERIDGE** MELISSA ETHERIDGE FESTIVAL
13	7	**1927** . . . ISH WEA
14	12	**DIRE STRAITS** MONEY FOR NOTHING POLYGRAM
15	11	**INXS** KICK WEA
16	20	**BON JOVI** NEW JERSEY POLYGRAM
17	15	**TONI CHILDS** UNION FESTIVAL
18	NEW	**KYLIE MINOGUE** KYLIE—THE ALBUM FES
19	NEW	**POISON** OPEN UP AND SAY . . . AHH! CBS
20	16	**SOUNDTRACK** IMAGINE—THE MOVIE EMI

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 12/9/88

		SINGLES
1	1	**ORINOCO FLOW** ENYA WEA
2	3	**SMOOTH CRIMINAL** MICHAEL JACKSON CBS
3	2	**WEE RULE** WEE PAPA GIRL RAPPERS CNR
4	4	**TILL I LOVED YOU** BARBRA STREISAND & DON JOHNSON CBS
5	7	**NEVER TRUST A STRANGER** KIM WILDE MCA
6	9	**TWIST AND SHOUT** SALT-N-PEPA HIGH FASHION
7	5	**KISS** THE ART OF NOISE & TOM JONES POLYDOR
8	NEW	**LIFE'S JUST A BALLGAME** WOMACK & WOMACK ISLAND
9	NEW	**DON'T WORRY, BE HAPPY** JOHNNY CAMARO POLYDOR
10	10	**LOVE HOUSE** SAMANTHA FOX JIVE
		ALBUMS
1	1	**DIRE STRAITS** MONEY FOR NOTHING PHONOGRAM
2	2	**U2** RATTLE AND HUM ARIOLA
3	3	**WOMACK & WOMACK** CONSCIENCE ISLAND
4	4	**BZN** ENDLESS DREAM MERCURY
5	8	**FLEETWOOD MAC** GREATEST HITS WARNER BROS.
6	6	**BERDIEN STENBERG & JAMES LAST** FLUTE/FIESTA POLYDOR
7	5	**ENYA** WATERMARK WEA
8	7	**BARBRA STREISAND** TILL I LOVED YOU CBS
9	9	**VARIOUS** 3X GOLD MERCURY
10	10	**DIVERSE KINDEREN** KINDEREN VOOR KINDEREN VARAGRAM

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POP

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Tequila Sunrise
PRODUCERS: Various
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Bolstered by power ballad "Surrender To Me" from Heart's Ann Wilson and Cheap Trick's Robin Zander, 10-song collection is thoroughly enjoyable. Especially powerful are Duran Duran's haunting "Do You Believe In Shame," the Church's moody "Unsubstantiated," and "Jo Ann's Song," performed by Dave Grusin with David Sanborn.

THE SMITHEREENS
Beauty And Sadness
PRODUCER: Alan Betrock
Enigma 773220
Recorded in 1983, this four-song EP offers a fun romp through the band's early days. In the last five years, the band has fine-tuned its sound, but the trademark guitars and '60s vocal style shine through on such delights as "Some Other Guy" and "Much Too Much."

SWEET HONEY IN THE ROCK
Live At Carnegie Hall
PRODUCERS: Steve Rather, Bernice Johnson Reagon
FF 106
Powerhouse live recording from female a cappella group is stunning throughout. Most of two-record set's material is gospel and/or political, including "Our Side Won," about the defeat of Robert Bork's Supreme Court nomination, and "Denko," a traditional Bambara song dedicated to Winnie Mandela.

MBONGENI NGEMA
Time To Unite
PRODUCER: Mbongeni Ngema
Mango/Island 9811
The co-writer of Broadway hit "Sarafina" joins with some members of the cast for a collection of African songs that don't appear in the play. Notes appear for tunes that are in South African dialects, but whether the songs are in English or not, their emotions shine through.

RAINING VIOLET
Ocean Of Dreams
PRODUCER: Bob Holmes
Certain Records 1002
Four-song EP of slightly left-of-center album rock from New York band, with bass by Jared Nickerson of Human Switchboard and vocals by Ivy Markaity of Safety In Numbers. Holmes, producer of RCA act Treat Her Right, shines behind the dials.

NORA WIXTED
Before The Feeling Is Gone
PRODUCERS: John Autin, Louie Ludwig, Nora Wixted
Rabadash Records RAB005
Veteran New Orleans singer mixes her dry but appealing voice with Crescent City studio hotshots for some winning pop. "One More Reason To Go" clicks.

THE DOWNSIDERS
All My Friends Are Fish
PRODUCER: Russ Tolman
Mammoth MR 0012
Chico, Calif.-bred quartet's second album is chock-full of guitar fulminations in the slightly psychedelic tradition of True West (producer Tolman's old band) and Rain Parade, but with more edge and a taste of skewed humor (see their cover of the Beatles' wiggy "Wild Honey Pie"). Alternatives, take note. Contact: 919-834-5977.

JENNIFER TRYNIN
Trespassing
PRODUCERS: Douglas Lichterman, Jennifer Trynin
Pathfinder Records PTF8827
Five-song EP should be played at 45 rpm. Kate Bush meets Ricky Lee Jones; intelligent jazz/pop is the sound. Good listens include "Venus & Me" and "Undercover."

NEIL "GUITAR MAN" CACCI
Rock-A-Billy Friends
PRODUCER: Steve Messer
Sunset Promotions of Chicago, Inc. SPL-001-12S
Hairy-chested baritone vocals in best Elvis tradition. Strong contemporary country album with limited copies pressed on clear gold vinyl.

ATROPHY
Socialized Hate
PRODUCERS: Bill Metoyer & Atrophy
Roadracer RR 9518
Speed metal from Univ. of Arizona cuts as close to commercial as genre gets, all with socially committed lyrics. Both "Matter Of Attitude" and "Preacher, Preacher" kill.

THIRD PERSON
PRODUCERS: Steve Greeley, Fred Pineau
SPG 72355
Boston sextet with power pop in Styx vein sounds fine but doesn't really have the muscle to break nationally until band develops a more unique sound. Nice sax work from Jimi Zimmardi.

DAN KIDNEY & THE PULSATIONS
Never Let Up
PRODUCER: Randy Jenkins
JMC Inc. CDD 81684
Iggy-esque offering from New Jersey-based club favorite lives up to its title, taking no prisoners through 13 tracks of raw rock. "Perfect Alibi" is standout track.

JOHNNY SCOTT
Feeling With Feelings
PRODUCERS: Ernest Williamson, Johnny Scott
Portra Records P-0001
Memphis-based Scott's smoky, seasoned vocals should score well with fans of '60s-'70s soul sound. Simply arranged power flows through "Baby I Give" and "It's Over Now."

THE CLAIMSTAKERS
PRODUCERS: The Claimstakers, Soundman Productions
Stakerecords CS1001
New ground for two former members of Nashville club kings White Animals. Melodic, accessible music moves away from Animals party-band roots toward serious mainstream. Try "Wouldn't You Like To Know It."

GOVERNMENT ISSUE
Crash
PRODUCER: Tom Lyle
Giant Records GRI-6028-1
Washington, D.C., band has lasted through six years and 11 lineups. Album neatly walks the fine line between hardcore and commercial metal, making for exciting raga roll. "Time Will Rearrange" and "Connecticut" stand out.

THE SHAMEN
What's Going Down?
PRODUCER: Unlisted
Communion Comm 4
Of all bands, trendy Brit psychsters recall Illinois' much-loved Shoes here—at least vocally—with a mini-album destined for heavy college airplay. Distributed by Fundamental, set shows a good band getting better by the minute. Much potential.

LAIBACH
Let It Be
PRODUCERS: Ztok Turk, Janez Krizaj
Enigma/Mute 7 75404
Literal "concept" album tops the Replacements and Voice Of The Beehive by sharing not only titles but actual songs with the Beatles' album of the same name. Result: heavy college radio action for these avant-Yugoslav hit makers.

BILLY CURRIE
Transportation
PRODUCER: Billy Currie
No Speak/I.R.S. 42239
Ultravox keyboardist Currie is joined on most cuts by guitar hero Steve Howe. Obviously some material is colored with Ultravox's sound, but overall the album delivers a wide spectrum of textures.

JIMMY "Z" ZAVALA
Anytime . . . Anyplace!
PRODUCER: John Stanley
No Speak/I.R.S. 42238
This No Speak debut album by Z, best known as Eurythmics' harmonica soloist, proves he's a worthwhile tenor player. Juicy horn passages will remind some of Tower Of Power; more than one tune recalls the strut of Ronnie Laws' anthem, "Always There."

STEVE HUNTER
The Deacon
PRODUCERS: Steve Hunter, Paul Brown
No Speak/I.R.S. 42227
Guitarist's résumé lists a stint with Mitch Ryder and sessions for Alice Cooper and Peter Gabriel. On his own, Hunter conjures an ear-pleasing stew, spiced by Jim "Flim" Johnson's mighty bass. Cover of "Ghost Riders" seems to have radio potential.

DONNER PARTY
PRODUCER: Donner Party
Pitch-A-Tent/Rough Trade
The Byrds meet the Jesus & Mary Chain as noise grinds against a humor-filled folk sound. "Lost In Hoboken" and "Would You Like Something To Eat" capture band's spirit.

CHEMICAL PEOPLE
So Sexist!
PRODUCER: Bill Stevenson
Cruz Records 002
High-powered fuzz metal kicks out the jams through 12 cuts. "Good, The Bad & The Ugly" is choice; so is album cover girl Jeanna Fine, an adult-movie star.

THE CHENILLE SISTERS
At Home With The Chenille Sisters
PRODUCERS: Howard White & the Chenille Sisters
Red House Records RHR 26
Live recording of female vocal trio at Ann Arbor, Mich., club is hot seller in that state. The Roches are the obvious reference for this harmony-filled effort by nonsibling "sisters." Try "Crazy People."

ALIEN SEX FIEND
Another Planet
PRODUCER: Alien Sex Fiend
Caroline Records 1370
Like asparagus, Alien Sex Fiend is an acquired taste, offering song structures that studiously avoid classic melodies. Samplers should taste "Outer Limits."

BLACK

ROBERT BROOKINS
Let It Be Me
PRODUCERS: Robert Brookins, Denzil Foster, Thomas McElroy, Stephanie Mills
MCA 42250
Side one is filled with tasteful, lush ballads, including a remake of the Donny Hathaway's "Where Is The Love" with Stephanie Mills filling in for Roberta Flack. Side two is a dance party with fun, funky tracks. Throughout, Brookins delivers the goods.

JAZZ

VARIOUS ARTISTS
Bird Lives!
COMPILATION PRODUCER: Orrin Keepnews
Milestone 9166
A full roster of jazz stars cover Charlie Parker's greatest tunes, from Hampton Hawes' 1955 version of "Steeplechase" up to Frank Morgan's 1985 take on "Now's The Time." An entertaining trip through Parkerana that includes such interesting interpretations as Bill Evans' solo piano "Ornithology," James Moody's brassy "Au Private," and Eddie Jefferson's rapid-fire vocals on "Parker's Mood."

JANE SCHECKTER
I've Got My Standards
PRODUCER: Jane Scheckter
DRG Records 711
New York contemporary of Bette Midler and Barry Manilow releases her first solo album—a collection of standards from several of the masters, including Cole Porter's "Why Shouldn't I" and Rodgers & Hart's "You Took Advantage Of Me"—for pleasing pleasant results.

COUNTRY

GUY CLARK
Old Friends
PRODUCERS: Guy Clark, Miles Wilkinson
Sugar Hill 1025
Clark's old-shoe vocalizing squares perfectly with the bright lumps of lyrics here, most of which are from Clark's own pen. Emmylou Harris, Rosanne Cash, and Rodney Crowell help out with the harmonies.

JESSE WINCHESTER
Humour Me
PRODUCER: Jesse Winchester
Sugar Hill 1023
Cool yet congenial vocal delivery and memorable contemplative lyrics. Best cuts include "They Just Can't Help Themselves" and "If I Were Free."

THE LOUVIN BROTHERS
Live At New River Ranch
PRODUCER: Gary B. Reid
Copper Creek CCLP-0105
This 1956 recording of a live Louvins concert in Maryland is a real treasure, complete with comic stage patter. Contains such lyrical immortals as "When I Stop Dreaming," "The Family Who Prays," and "I Don't Believe You've Met My Baby." Contact: 703-563-5937

DAVE MALLET
For A Lifetime
PRODUCER: Jim Rooney
Flying Fish FF497
In this gallery of his own songs, Mallet melodically reflects on matters great ("My Old Man," "Some Peace Will Come") and small ("Night On The Town," "Hometown Girls"). Pure folk poetry.

ROBERT EARL KEEN JR.
The Live Album
PRODUCER: Jim Rooney
Sugar Hill SH 1024
Keen emerges as a droll and immensely personable performer in this live club concert. All original Keen material, except for one song.

LOST AND FOUND
Hymn Time
PRODUCER: Lost And Found
Rebel REB 1668
Bluegrass gospel in the glorious Flatt & Scruggs tradition. Includes "I'm Going To Make Heaven My Home," "Boat Of Love," "Shall We Gather At The River," and "What A Friend We Have In Jesus."

THE BUZZARD ROCK STRING BAND
I've Got The Blues For My Kentucky Home
PRODUCER: D. Gregory White
June Appal JA-0054
Spirited and affectionate renderings of such string-band/country classics as "Go Along Mule," "Peach Pickin' Time In Georgia," "There's A Mouse Been Messin' Around." Contact: 606-633-0108

CLASSICAL

CORIGLIANO: CLARINET CONCERTO
COPLAND: CLARINET CONCERTO
BERNSTEIN: PRELUDE, FUGUE & RIFFS
Richard Stoltzman, London Symphony, L. L. Smith
RCA 7762-RC
Three important and gratifying works for clarinet find Stoltzman in top form, and that's high enough to satisfy anyone. The quirky Corigliano piece is the most impressive, with the Copland, now a comfortable standard for the instrument, not far behind. The swingy Bernstein piece provides a welcome change of pace. Outstanding sound.

AN EVENING OF SCHUBERT LIEDER
Felicity Lott, Graham Johnson
MCA MCAD-25235
It would be difficult to assemble a more popular group of Schubert songs than the 17 sung so knowingly here by Lott. From "Die Forelle" to "Seligkeit," with such perennial favorites as "An die Musik" and "Gretchen am Spinrade" along the tuneful way, each is a winner. Johnson is an effective partner at the keyboard. A midprice bargain.

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.
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POP

PICKS

GUNS N' ROSES Paradise City (6:46)
PRODUCER: Mike Clink
WRITER: Guns N' Roses
PUBLISHER: Guns N' Roses, BMI
Geffen 7-27570 (c/o Warner Bros.)

Popular cut from "Appetite" is finally released as single. A catchy, booming, and intense epic of a song that's a sure-fire smash.

RECOMMENDED

MIKE & THE MECHANICS The Living Years (4:25)
PRODUCERS: Christopher Neil, Mike Rutherford
WRITERS: Mike Rutherford, B.A. Robertson
PUBLISHERS: Michael Rutherford/R & BA/Hit & Run/Hidden Pun, BMI
Atlantic 7-88964

Paul Carrack takes the lead on this one. Second single release is sweeping, anthemic, and a much stronger chart contender than the previous release.

JON ASTLEY Been There, Done That (4:48)
PRODUCERS: Astley, Mac Pherson
WRITER: Jon Astley
PUBLISHER: BMG
Atlantic 7-88965

Follow-up to the sleeper hit "Put This Love To The Test" is a bit more accessible musically but is just as pointed lyrically. Look for alternative and album rock response.

HOTHOUSE FLOWERS I'm Sorry (3:08)
PRODUCERS: Clive Langer, Alan Winstanley
WRITERS: O' Maonlai, O'Toole, O' Braonain
PUBLISHERS: Warner Bros., PRS/WB
London 886 317-7 (c/o PolyGram)

"Don't Go" should have scored some top 40 action, but maybe this gospel-tinged follow-up from the excellent "People" collection will break through.

AEROSMITH Chip Away The Stone (3:59)
PRODUCER: Jack Douglas
WRITER: R. Supa
PUBLISHERS: Colgems-EMI/Glory, ASCAP
Columbia 38-08536

Decade-old rock piece is currently enjoying a turnabout at album rock radio as a result of its inclusion on the "Gems" soundtrack.

ALAN WARREN Running From Love (4:32)
PRODUCER: Chuck McGinnis
WRITERS: C. McGinnis, A. Warren
PUBLISHER: Nautical, BMI
Orbit OR-1776

Appealing but somewhat mainstream rock. Contact: 615-255-1068.

BLACK

PICKS

FREDDIE JACKSON You And I Got A Thang (4:15)
PRODUCER: Amir Bayyan
WRITERS: Bayyan, Day, White
PUBLISHERS: Amirful/Torin, ASCAP
Capitol B-44283 (12-inch version also available, **Capitol V-15432**)

Rhythmic slow number lifted from the "Don't Let Love Slip Away" album.

RECOMMENDED

M.C. LYTE Lyte As A Rock (4:30)
PRODUCERS: King Of Chill, Audio Two
WRITERS: M.C. Lyte, King Of Chill, Audio Two
PUBLISHER: First Priority, BMI
First Priority Music 0-96596(c/o Atlantic) (12-inch single)

Houseish remix of the rapper's title track from her debut pumps rather nicely, but it's the truly brilliant "dis" on Antoinette titled "Shut The Eff Up (Hoe)" that gets our vote hands down. See the Lyte.

SCHOLAR 1 Turn Up The Radio (timing not listed)
PRODUCERS: Lyvio G, P-Fine
WRITERS: Lyvio G, Power Pack Productions
PUBLISHER: Rap Alliance, ASCAP
G-Fine GF-12005 (12-inch single)

Beat-laden rap features a classic soul groove with a host of tasty hooks well worth seeking out. Contact: 212-995-1608.

AUDIO TWO Many Styles (3:55)
PRODUCER: Audio Two
WRITERS: Audio Two, Positive K
PUBLISHERS: Top Billin', ASCAP; First Priority, BMI
First Priority Music 0-96585 (c/o Atlantic) (12-inch single)

From the label's "Basement Flavor" compilation; siblings utilize Curtis Mayfield's "Freddie's Dead" for its rhythmic base.

TONY ROME One Love (4:08)
PRODUCERS: James Harry, Walter McLean
WRITERS: Tony Rome, James Harry
PUBLISHER: not listed
Wide Angle NS-111 (12-inch single)

Jolting, Teddy Riley-like R&B/dance number. Contact: 612-870-4933.

DERRICK PARKER Single Man (6:29)
PRODUCERS: D. Parker, T. Rose, R. Clarke
WRITERS: D. Parker, T. Rose, R. Clarke
PUBLISHER: Manjac/D.J.J., ASCAP
MIXER: Jonathan Doncker
Jump Street JS-1019 (12-inch single)

Delicate delivery of a quick, danceable R&B number. Contact: 212-873-1248.

EXTRA CURRICULAR Go With The Flow (5:30)
PRODUCERS: Scratch & Taheem
WRITERS: R. King, T. Scott
PUBLISHER: Gaucho, BMI
MIXER: Extra Curricular
Posse POS-01233 (12-inch single)

Busy rap track borrows a bit from the past while maintaining an innovative stance. Contact: 212-581-5398.

M.C. MALIKA LOVE She's Bad (4:49)
PRODUCER: D.J. Doc R.C.N.Y.
WRITER: Malika Love
PUBLISHER: Adra, BMI
MIXER: D.J. Doc R.C.N.Y.
Select FMS-62323 (12-inch single)

Female rapper holds her own over an aggressive, street-smart producion. Contact: 212-691-1200.

GARY BROCK Stuck Between A Rock And A Hard Place (8:15)
PRODUCER: Eddie Davis
WRITERS: Matt Noble, Kevin Calhoun
PUBLISHER: No-Cal, ASCAP
MIXERS: Pebo Rodriguez, Martin Rodriguez
Rampart RPT 882 (12-inch single)

Likable midtempo R&B number with a danceable edge. Label based in Los Angeles.

COUNTRY

PICKS

DON WILLIAMS Old Coyote Town (3:44)
PRODUCERS: Don Williams, Garth Fundis
WRITERS: G. Nelson, L. Boone, P. Nelson
PUBLISHERS: Warner-Tamerlane/Believus or Not/WB/Make Believus/Screen Gems-EMI, BMI/ASCAP
Capitol B-44274

Williams belts another heartfelt, stylistic performance against production kept simple and a story that's easy to relate to.

CRYSTAL GAYLE Tennessee Nights (3:28)
PRODUCERS: Eric Prestidge, Jim Ed Norman
WRITERS: Shawna Harrington, Jan Buckingham
PUBLISHERS: WB/Santa Fe, ASCAP; Warner-Tamerlane/Duck Songs, BMI
Warner Bros. 7-27682

Sharply controlled vocal performance is exceptional as usual and colors this well-penned ballad. Instrumentation complements but doesn't supersede vocals.

JOHN CONLEE Hit The Ground Runnin' (2:40)
PRODUCER: Bud Logan
WRITERS: B. Fischer, R. Giles
PUBLISHERS: Bobby Fischer/EEG, ASCAP
16th Avenue B-70424 (c/o Capitol)

Conlee makes his label debut with a Cajun-inflected recipe for making an emotional comeback.

NEW AND NOTEWORTHY

THREE TIMES DOPE Greatest Man Alive (5:58)
PRODUCERS: Lawrence Goodman, Chuck Nice
WRITER: Lawrence Goodman
PUBLISHER: Pop Art, ASCAP
MIXERS: Joe "The Butcher" Nicolo, Hilltop Hustlers
Arista AD1-9749 (12-inch single)

Hardcore rap trio could easily fit into Marley Marl's bag-o'-tricks for its raw yet effective approach. Fiery, easy-paced rhythm track chugs along while the rhymes complement. From Philadelphia's Pop Art stable, which also brought us Roxanne Shante and Steady B.

KEVIN WELCH Stay November (3:29)
PRODUCERS: Paul Worley, Ed Seay
WRITERS: John Scott Sherrill, Thomas Cain
PUBLISHERS: SBK-Combine/Sweet Baby, BMI
Warner Bros. 7-27647

In a vibrant, compelling voice, Welch embraces the wintry gloom of separation in a country offering that shows much promise.

RECOMMENDED

KIX BROOKS Sacred Ground (3:05)
PRODUCER: Rafe VanHoy
WRITERS: K. Brooks, V. Rust
PUBLISHER: Cross Keys/Tree Group/David'n'Will, ASCAP
Capitol B-44275

He sings to a gentleman who is attracted to his wife and recalls the past. An easily pictured, smoothly produced story ballad.

SANDERS Grandma's Old Wood Stove (2:48)
PRODUCER: Steve Roberts
WRITER: Billy Stone
PUBLISHER: Mach II, ASCAP
Airborne ABS-100130

Creamy harmonies and vivid images, but the theme is predictable and the effect rather cloying. Contact: 615-242-3157.

EASY MONEY Blue Moon (3:58)
PRODUCER: Bill Green
WRITER: T. Covel
PUBLISHER: Bill Green, BMI
BGM 103088

A firm and forceful lead vocal in a wistful, romantic remembrance of love lost. Contact: 512-654-8773

RICK TUCKER Honey I'm Just Walking (3:31)
PRODUCER: Rick Tucker
WRITER: Rick Tucker
PUBLISHER: Cherrolyn, BMI
Oak 1066

Tucker loves the bar and she's leaving him in this tightly produced, clearly country piece. Story offers a creative twist in the action. Contact not listed.

PHILLIPS & CRANE Put The Dog Outside (2:46)
PRODUCER: Johnny Slate
WRITER: Kerry Kurt Phillips
PUBLISHER: Texas Wedge, ASCAP
Cannery 00800

A show-stopping, toe-tapping, high-stepping, jazzed-up swing number. A fun tune, tightly produced and well sung.

DANCE

PICKS

NEW ORDER Fine Time (6:15)
PRODUCER: New Order
WRITER: New Order
PUBLISHER: Be/WB, ASCAP
Qwest 0-21107 (c/o Warner Bros.) (12-inch single)

Almost appears to be the act's response to the recent acid house rage in England in both lyrical and instrumental content. Band as always manages to place one foot forward and another back on this great club track.

TEN CITY That's The Way Love Is (6:44)
PRODUCERS: Marshall Jefferson, Ten City
WRITERS: Lawson, Burke, Stingily
PUBLISHERS: SBK April/Law Man, ASCAP; SBK Blackwood/Rude Tymz/Been Stung, BMI
MIXERS: Steve "Silk" Hurley/Timmy Regisford
Atlantic 0-86464 (12-inch single)

Definitely one of the acts to watch this year. Vintage R&B club feel, perfect production, and strong songwriting add up to a definite winner!

LUTHER VANDROSS She Won't Talk To Me (7:30)
PRODUCERS: Luther Vandross, Marcus Miller
WRITERS: L. Vandross, H. Eaves III
PUBLISHERS: SBK April/Uncle Ronnie's, ASCAP; SBK Blackwood/Huemar, BMI
MIXER: Keith Cohen
Epic 49-08178 (c/o CBS) (12-inch; 7-inch reviewed Dec. 3)

FINAL CUT WITH TRUE FAITH Take Me Away (3:58)
PRODUCER: Final Cut
WRITER: not listed
PUBLISHER: Millsrock
MIXERS: Jeff Mills, Asrock
Move The Crowd FE-18563 (12-inch single)

Pumping dance number features wondrous house inflections and keyboard treatments accented by a spirited female lead. Don't miss. Contact: 313-792-8027.

M.C. HAMMER Pump It Up (7:23)
PRODUCER: M.C. Hammer
WRITER: M.C. Hammer
PUBLISHER: Bust It, BMI
MIXERS: M.C. Hammer, James Early, The Lone Mixer, D.J. Redeemed
Capitol V-15428 (12-inch single, 7-inch version also available, **Capitol B-44266**)

Up-tempo rap track kicks too hard for words. Pounding bass and hyped-up rhythm track and rhyme deserve support from the club level. The video is a killer as well.

NITZER EBB Control I'm Here (6:43)
PRODUCER: Flood
WRITERS: V. Harris, D. McCarthy
PUBLISHER: Dying Art Ltd., PRS
MIXER: Flood
Geffen 0-21111 (c/o Warner Bros.) (12-inch single)

Duo is back with a solid industrial technodance offering that retains the feel of the group's past efforts but with a smoother approach. Fast paced and engrossing.

RECOMMENDED

CORINA Give Me Back My Heart (6:55)
PRODUCERS: Aldo Marin, Gus "T.K." Rodriguez, George Mauro
WRITERS: G. Rodriguez, G. Mauro
PUBLISHERS: Cutting/Rhythm Trax, ASCAP
MIXERS: Aldo Marin, Gus "T.K." Rodriguez, George Mauro
Cutting CR-223 (12-inch single)

Strong contender in the Latin/pop genre. Song and vocalist mesh nicely with the potent production. Contact: 212-569-4589.

BOOK OF LOVE Lullaby (6:56)
PRODUCERS: Flood, Ted Ottaviano
WRITER: Theodore Ottaviano
PUBLISHERS: Book Of Love/I-Squared/Warner-Tamerlane/Doraflo/Warner-Tamerlane, BMI
MIXER: Justin Strauss
Sire 0-21101 (c/o Warner Bros.) (12-inch single)

Title track from the foursome's latest effort is a pretty and melodic up-tempo number fleshed out in five new mixes.

SAMUEL Open Your Eyes (7:41)
PRODUCER: Aldo Marin
WRITERS: S. Morales, A. Marin, J. Brunkvist
PUBLISHER: Cutting, ASCAP
MIXERS: Aldo Marin, Benji Candelario
Cutting Records CR-224 (12-inch single)

Latin freestyle-type song shows much potential for a singer cut out of a Noel mold with a stronger delivery. Label mate Sa-Fire adds backing assist, and the house-inspired mix comes recommended as well. Contact: 212-569-4589.

FREESTYLE EXPRESS I Wanna Rock (6:57)
PRODUCER: Charlie Babie
WRITER: not listed
PUBLISHERS: Obatala/Zenith, ASCAP
MIXER: John Jay Arcos
Sunshine Music SML-2350 (12-inch single)

Spacey club instrumental with a handful of samples tossed in; plenty of hooks and a variety of mixes. Shouldn't be overlooked by the underground outlets. Contact: 718-965-6628.

FRANCES Surrender Your Love (7:33)
PRODUCER: Joker's Wild Productions
WRITERS: Frances F., Joker's Wild Productions
PUBLISHER: not listed
Crystal RY-1000 (12-inch single)

Young-sounding vocalist benefits from a thoughtful and meritorious Latin/pop production and mix. Contact: 305-223-4372.

TONASIA Wondering (7:11)
PRODUCER: Owen "O.S." Soba
WRITERS: T. Annunziata, O. Soba
PUBLISHER: not listed
MIXERS: Mickey Garcia, Elvin Molina, Tommy Nappi, Rick Bottari
Mic Mac MIC-509 (12-inch single)

Punchy Latin/pop track with a male lead. Contact: 212-677-6720.

BEATMASTER CLAY & THE GET FUNKY CREW Move Your Body To The Beat (4:26)
PRODUCERS: Beatmaster Clay D, Frank Cesarano
WRITERS: Clay Dixon, Raheim Thomas
PUBLISHERS: Lindseyanne/Big Fat, BMI
MIXERS: Beatmaster Clay D, Frank Cesarano
Vision VR-1218 (12-inch single)

Heavy "Miami bass" record sports a lively hook and energetic rap delivery. Contact: 305-893-9191.

DIAZ BROTHERS Blow Some Static (5:00)
PRODUCER: Craig Bevan
WRITERS: H. Diaz, D. Diaz, L. Diaz
PUBLISHERS: Big Generic/Omezga, BMI
MIXERS: Craig Bevan, Tony Rodriguez
Bassment BM-0064 (12-inch single)

Nagging acid-laced, beat'n'sample club track. Contact: 201-963-1560.

CHRISSY I-EECE Love Desire (6:32)
PRODUCERS: Frank Malave, Wilfredo Devalle
WRITERS: C. Hernandez, F. Malave, W. Delvalle
PUBLISHER: Bluedog
MIXERS: Frank Malave, Wilfredo Devalle
Bluedog 2003 (12-inch single)

Tinny and light Latin dance number. Contact: 212-247-6888.

AC

PICKS

VICKIE CARRICO & NIGEL OLSSON Do You Want To Spend The Night (3:50)
PRODUCERS: Nigel Olsson, Billy Sherrill
WRITER: Jack Williams
PUBLISHERS: SBK/Larry Butler/Ruff Cedar, BMI
Airborne ABS-10010

Yearning vocals grace this tastefully executed ballad which has been getting strong support in various markets. Contact: 615-242-3157.

PICKS: New releases with the greatest chart potential.
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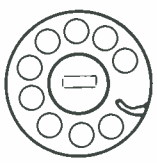

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Finance Co. Pushes Entertainment Angle

BY MARK MEHLER

In a time of rampant consolidation, increasing globalization and rapid technological change, the financing needs of small, medium-size, and even large entertainment firms are more specialized and entail greater knowledge—and risk—on the part of investment bankers and lenders. Hersch, Diener, Raphael & Co., a new company offering mezzanine-level financing to home video, film, record production, and other entertainment segments, considers this the ideal environment to generate deals and provide operational and strategic support to fast-growing clients. In the following interview, Stephen Diener, the president of the new firm, discusses the financial requirements of an industry in flux and Wall Street's response to these changes. Diener is a former president of ABC Records, and the founding president and chief executive of CBS/Fox International. Most recently, he was president of Heron Communications and chairman of its Media Home Entertainment division.

Q: How would you characterize the status of the entertainment industry within the financial community?

A: Wall Street is certainly aware of the industry's enormous growth potential, but it isn't ignoring the major risks. Banks, for example, have been a little scared off. They've seen companies invest big money in existing video catalogs, which couldn't be turned into cash. The banks know the video retail stores can't automatically handle all that inventory anymore because they are almost entirely committed to A titles. Home video is a tougher business in general. After the 1986 tax changes, [promotion and advertising] is no longer a tax-driven scheme. You're seeing certain secondary ["B"] product not getting made at all because smaller producers can't lay their hands on the P&A money. And a lot of companies that went public in the boom a couple of years ago haven't done very well in terms of turning assets into cash. Some got drained by interest payments. All in all, it has made banks less willing to lend.

Q: What about the record business?

STEPHEN DIENER

A: The record business is the inverse of that situation. Here, the tremendous technological changes [wrought by] the compact disk have brought all the sleeping catalogs to life. One of the areas we're looking at very closely is acquisition of song catalogs.

Q: What else has you excited entering the new year?

A: A few significant trends. First, the incredible demand for foreign software in international markets. I just saw an article that suggested that year-old annual estimates of demand for non local-origin programming have more than doubled in the past 12 months. There is enormous need for all kinds of television, home video, and music programming in Europe, and less-developed countries in Africa and Asia are beginning to kick in. It's a tremendous opportunity for independents, provided they can get the production funding. The second thing we're excited about is the change in the video and record retailing and distribution business, as six-store chains grow to 20-store chains and then expand into 50-store chains . . . These companies need heavy capital to fund that kind of expansion and we see ourselves fitting in there. We're looking for retail chains, with a eye toward the southern part of the country. Finally, we see consumer music publications here and abroad as an explosive growth area. We're involved in some upcale publication launches.

Q: Describe your game plan to cash in on these developments.

A: We're currently putting together a fund, consisting of public and/or private monies, aimed at filling the gap between startup and initial public offering or major private financing. Our mezzanine fund could reach $100 million. And we've formed a joint venture with the Wall Street investment banking house Mabon, Nugent. This will give our entertainment-industry clients access to underwriting and research services and a link to Wall Street capital. In addition to the money, myself and Stu Hersch [former chief operating officer of King World Productions] have more than 30 years, operating experience in music, films, video, and TV syndication. Nervous bankers want to talk to people who understand the business from an operations level. There are others, investment bankers and leveraged buyout specialists, who are active in entertainment, but we feel we bring something extra to the table in being tuned in to the operating fundamentals and the important trends in the business.

Q: You've sketched some powerful long-term pluses and minuses. In terms of the industry's ability to raise funds to meet its rising capital needs, which trends will hold sway?

A: Definitely the positive elements far outweigh the downside. New technologies, a generally recession-resistant bias, rapid growth and consolidation, all these things make the industry enormously attractive to major public and private investors. Escalating costs and cyclicality scare some people, but they shouldn't turn investors off to the opportunities. Right now, bankers are willing to listen, and we're anxious to tell the story.

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 12/27	Close 12/30	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	79.6	171½	170½	-1
Cannon Group	51.3	4⅛	4	-⅛
Capital Cities Communications	43.3	356⅞	362½	+5⅝
Coca-Cola	1104.5	44¾	44½	-¼
Walt Disney	786	65⅛	66	+⅞
Eastman Kodak	1283.6	46½	45⅛	-1⅜
Gulf & Western	351.8	40¾	40¾	.....
Handleman	180.4	21¼	21⅛	-⅛
MCA Inc.	415.4	46⅛	45⅝	-½
MGM/UA	84	13¼	13⅛	-⅛
Orion Pictures Corp.	97.3	14	14	.....
Sony Corp.	98.2	57½	58⅛	+⅜
TDK	.3	77⅜	75	-2⅜
Vestron Inc.	86.5	3¾	3⅝	-⅛
Warner Communications Inc.	919.4	35¾	36⅝	+⅞
Westinghouse	487.3	53	52⅝	-⅜
AMERICAN STOCK EXCHANGE				
Commtron	16.4	4½	4⅝	+⅛
Electrosound Group Inc.	46.9	2⅜	3	+⅜
Lorimar/Telepictures	719	12⅝	13⅛	+½
Nelson Holdings Int'l	12.4	½	½	.....
New World Pictures	75.2	2¾	2½	-¼
Price Communications	142.4	6½	6¼	-¼
Prism Entertainment	17.2	2½	3	+½
Turner Broadcasting System				.....
Unitel Video	9	11⅞	12⅜	+½

Company	December 30 Open	Close	Change
OVER THE COUNTER			
Acclaim Entertainment	4¼	4¼	.....
Blockbuster Entertainment	20⅛	19⅞	-¼
Certron Corp.	1⅞	1⅞	.....
Dick Clark Productions	3⅜	4	+⅜
LIN Broadcasting	68½	71½	+3
LIVE Entertainment	20½	20¾	+¼
Lieberman Enterprises			.....
Major Video	14¾	15	+¼
Malrite Communications Group	10¼	10½	+¼
Recoton Corp.	5½	5⅝	+⅛
Reeves Communications	5½	5⅝	+⅛
Satellite Music Network, Inc.	5¼	5⅜	+⅛
Scripps Howard Broadcasting	70	70	.....
Shorewood Packaging	16½	17	+½
Sound Warehouse	21¼	21¼	.....
Specs Music	7¾	7¾	.....
Starstream Communications Group, Inc.	1½	1½	.....
Trans World Music	23½	24	+½
Video Jukebox Network	4¼	4¼	.....
Wall To Wall Sound And Video	3⅜	3⅜	.....
Westwood One	8¾	9¾	+1

Company	Open 12/22	Close 12/29	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	122	136	+14
Pickwick	227	228	+1
Really Useful Group	520	523	+3
Thorn EMI	608	629	+21
Virgin			.....

1st-Quarter Income, Profits Skyrocket At Acclaim Inc.

NEW YORK Acclaim Entertainment Inc., a supplier of video games, reports sharply higher net income, pretax profits, and revenues in the first quarter ended Nov. 30.

Net income for the first three months of fiscal 1989 was $2.7 million, or 8 cents a share, a 199% increase over $900,000 netted in the previous year's quarter.

Pretax profits were $4.5 million, a threefold increase over $1.5 million last year.

Revenues were up 105%, from $8.5 million last year to $17.5 million in the just-concluded quarter.

Gregory Fischbach, chairman and chief executive, said record first-quarter revenues are largely attributable to the growing market for Nintendo software. Acclaim plans five new Nintendo video games, two to be published within the next two months and three to be unveiled at the Consumer Electronics Show this month.

The European market will grow steadily, if not spectacularly, up to 1992, says BMG head Monty Lueftner
. . . see page 59

German Team Plots Big $$, Concerts In '89

BY ELLIE WEINERT

MUNICH, West Germany The merger of German concert promotion agencies Lippman & Rau of Frankfurt and Mama Concert of Munich, run by Marvel Avram, has created an organization that is predicting gross income of more than $56.8 million in 1989.

Although the merger of the two companies drew protests from the competition, which claimed it was a monopolistic concentration of power (Billboard, Sept. 24), the German Cartel Office is not opposing the deal.

The headquarters of the new joint company, which began operations Jan. 1, will be in Munich.

Says Lippman & Rau's Fritz Rau: "It will be a real challenge for me because for the past 30 years I have been used to working on my own. But we really need a bigger organization to deal with the changing nature of concert promotion today and the increasing incidence of huge open-air concerts."

The aims of the new company will be to increase efficiency, cut administrative costs, and allocate more time to the discovery of new acts for the concert circuit.

Says Avram: "On the basis that it doesn't make sense to change a winning team, we shall continue to work with the same network of local concert promoters throughout Germany."

Both Rau and Avram deny that they plan to set up a Pan-European operation in preparation for the harmonization of European economies in 1992. They say they will concentrate their energies on concert promotion in West Germany.

"And," says Rau, "we certainly intend to get more involved in the club concert scene, which is the nursery for up-and-coming talent. In this past concert season, for example, we presented French-African artist Mory Kante in clubs and smaller concert halls, just as we did originally with Chris De Burgh and Tina Turner before they were popular enough to draw large crowds to the big concert venues."

Lined up for tours in 1989 are Paul Anka, De Burgh, Engelbert Humperdinck, Al Jarreau, Elton John, Tom Jones, Diana Ross, Rod Stewart, and Stevie Wonder. Also slated is a tour by the Ultimate Event, featuring Liza Minnelli, Sammy Davis Jr., and Frank Sinatra.

Continental European artists on tour will include Udo Juergens & Udo Lindenberg, Howard Carpendale, Richard Clayderman, Peter Maffay, and Milva.

Also, through junior partner Matthias Hoffmann, who is based in Mannheim, the organization will present Leonard Bernstein conducting the London Philharmonic Orchestra with Sir Yehudi Menuhin and a huge production of Verdi's opera "Aida."

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21ST TO 25TH
JANUARY 1989.
PALAIS DES FESTIVALS,
CANNES, FRANCE.

THE MIDEM SPEAKEASY

MIDEM IS PROUD TO ANNOUNCE ITS PROGRAMME OF CONFERENCES ON THE CRITICAL ISSUES AFFECTING THE MUSIC INDUSTRY, TODAY, TOMORROW AND IN THE FUTURE.
FREE FOR ALL PARTICIPANTS, IT OFFERS AN IMPRESSIVE LIST OF KEY SPEAKERS, ALL EXPERTS IN THEIR PARTICULAR FIELDS.

MIDEM CONFERENCES

SUNDAY JANUARY 22ND 1989
FROM 3 : 00 PM TO 6 : 00 PM

GETTING THE MUSIC TO MARKET

PRESENTED BY BILLBOARD

A TWO PART SYMPOSIUM ON PROMOTION, MARKETING, DISTRIBUTION AND RETAILING PRESENTED BY BILLBOARD'S INTERNATIONAL EDITORIAL DIRECTOR, MIKE HENNESSEY AND DISCUSSED BY A TEAM OF SPECIALISTS.

PANELISTS*

• NESUHI ERTEGUN, PRESIDENT OF IFPI, (USA) • HELMUT FEST, MANAGING DIRECTOR OF EMI ELECTROLA. (FRG) • GERRY LE COUNT, MARKETING DIRECTOR OF PICKWICK GROUP (UK) • OLIVIER SAUTY DE CHALON, PRÉSIDENT DU DIRECTOIRE, COGEDEP (FRANCE)

~

MONDAY JANUARY 23RD 1989
FROM 3:00 PM TO 6:00 PM

IFPMP - 11TH ANNUAL CONGRESS

CHAIRED BY FRANS DE WIT,
PRESIDENT OF IFPMP.

THE CHALLENGE OF 1992

WILL "FORTRESS EUROPE" SPELL THE END OF AMERICAN CULTURAL IMPERIALISM? WILL NATIONAL SUBPUBLISHING SUBSIDE? WILL US PUBLISHERS BYPASS THE NATIONAL AUTHORS' SOCIETIES OF EUROPE AND DEAL DIRECT WITH THE RECORD LABELS? IS CENTRAL LICENSING AND CENTRAL ACCOUNTING THE NEW NAME OF THE MECHANICAL ROYALTIES GAME? WILL DEREGULATED RADIO, CABLE AND SATELLITE BROADCASTING CREATE MASSIVE PROBLEMS FOR COPYRIGHTS OWNERS?

MODERATORS

• MIKE HENNESSEY, INTERNATIONAL EDITORIAL DIRECTOR, BILLBOARD. MACHGIEL BAKKER, EDITOR MUSIC & MEDIA

PANELISTS*

• ANDY BUDDE, HEAD OF BUDDE MUSIC (FRG) • MICHAEL FREEGARD, CHIEF EXECUTIVE, PERFORMING RIGHT SOCIETY (UK) • MANFRED KUHN, SENIOR VICE PRESIDENT OF BERTELSMANN MUSIC GROUP (FRG). • GER WILLEMSEN, HEAD OF BUMA STEMRA (HOLLAND)

~

TUESDAY JANUARY 24TH 1989
FROM 11 : 00 AM TO 12 : 30 AM

MUSIC V MEDIA AFTER 1992

PRESENTED BY MUSIC & MEDIA

COOPERATION OR OPPOSITION BETWEEN THE MUSIC AND MEDIA INDUSTRIES AFTER 1992. TOP EXECUTIVES FROM BOTH FIELDS DISCUSS THE LEVELS OF COOPERATION IN THIS EXPANDING AND CHANGING MARKET.

MODERATOR

THEO ROOS, PUBLISHER MUSIC & MEDIA, PUBLISHER BILLBOARD OPERATION EUROPE

MIDEM RADIO CONFERENCES

IS THERE A RADIO MARKET IN EUROPE?

THREE DAYS OF CONFERENCES ORGANIZED IN COOPERATION WITH PPM RADIOWAVES, DEDICATED TO THE FUTURE OF EUROPEAN RADIO.

SUNDAY JANUARY 22ND, 1989

"PROGRAMMING"

FORMAT, SYNDICATION AND NETWORK PROGRAMMING. GROWTH IN SHARED PROGRAMMES AND SATELLITE NETWORKS.

MODERATOR

TIM BLACKMORE, PROGRAMME DIRECTOR, PPM (UK)

~

MONDAY JANUARY 23RD, 1989

"PAYING FOR RADIO"

RESEARCHING THE AUDIENCE AND ATTRACTING THE ADVERTISERS. HOW IS EUROPEAN RADIO TO INCREASE ITS SHARE OF THE ADVERTISING MARKET.

MODERATORS:

• THOMAS OEHLER, JOURNALIST, KABLE UND SATELLIT (FRG) • HENDRIK SCHMIDT, CONSULTANT, HANSEN MEDIEN PARTNER (FRG)

~

TUESDAY JANUARY 24TH, 1989

"TECHNOLOGY AND REGULATION"

TECHNICAL DEVELOPMENTS WHICH WILL CHANGE THE SHAPE OF THE NEXT DECADE. THE DIFFERENT RULES IN EACH COUNTRY CAUSE PROBLEMS AS EUROPEAN RADIO EXPANDS.

MODERATORS

• JEFF POLLACK, PRESIDENT JPC, (USA) • JOSE MANUEL PEREZ TORNERO, FACULTAD AUTONOMA DE BARCELONA, (SPAIN)

PANELISTS*

JEAN-PAUL BEAUDECROUX, NRJ, (FRANCE) • JOHN BEERLING, BBC1 (UK) • RHODY BOSLEY, ARBITRON (USA) • HOWARD BEESTON, SATELLITE MEDIA SERVICES (UK) • JÉROME BELLAY, FRANCE INFO (FRANCE) • JEAN-MICHEL BROSSEAU, EURADIO (EUR) • JACK DELMOLY, CEE • DENNIS EGAN, OFREDIA (USA) • HANS ROLAND FÄSSLER, RUFA (FRG) • MICHEL FRÉJEAN, MÉDIAMETRIE (FRANCE) • PHILIPPE GÉNÉRALI R.C.S. SELECTOR (FRANCE) • LEX HARDING, RADIO VERONICA (HOLLAND) • ROB JONES, RADIO-RADIO (UK) • TON LATHOUWERS, SKY RADIO (HOLLAND) • JEAN-FRANÇOIS LATOUR, FRANCE TELECOM (FRANCE) • DAVID LEES, CAPITAL SALES (UK) • LINUS, RADIO DEE-JAY (ITALY) • JEREMIE LLOYD, CAPITAL RADIO (UK) • GIOVANNA MAGGIONI, AUDIRADIO (USA) • JOSEP MARTI, CADENA CATALANA (SPAIN) • BRIGITTA NAESLUND, EUTELSAT (FRANCE) • SERGIO NATUCCI, A.E.R. (ITALY) • MARC PALLAIN, PACIFIC FM (FRANCE) • NORMAN PATTIS, WESWOOD ONE (USA) • TOM ROUNDS, RADIO EXPRESS (USA) • MARTIN SCHMITZ, RADIO GONG (FRG) • BRUNO SOFIA, SPER (ITALY) • YAN TRAVAILLE. R.O.F. (FRANCE) • ALAIN WEILL, NRJ (FRANCE)

* ADDITIONAL SPEAKERS TO BE CONFIRMED.

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Clinical Cause. A&M Records co-founders Herb Alpert and Jerry Moss meet with two top signees backstage at the annual fund-raiser for the Friends Of The Los Angeles Free Clinic. Shown, from left, are Brenda Russell, A&M artist; Alpert; John Hiatt, A&M artist; and Moss.

Lifetimes. BMI songwriters Carole King and Gerry Goffin are honored with the National Academy Of Songwriters' Lifetime Achievement Award at the NAS "Salute To The American Songwriter" concert at Los Angeles' Wiltern Theatre. Pictured kneeling, from left, are Gregory Abbott; Dene Anton, concert executive producer, NAS; Ron Anton, former VP, BMI; Louise Goffin; and Sherry Goffin. Pictured standing, from left, are Eddie Holland; Barry Mann; Cynthia Weil; Lamont Dozier; King; Goffin; Frances Preston, president and CEO, BMI; and Brian Holland.

Heritage U.S.A. The Hispanic Music Advisory Committee of the Recording Industry Assn. of America sponsors a special reception, hosted by the Congressional Hispanic Caucus, marking Hispanic Heritage Week. Pictured, from left, are Little Joe, Disco CBS International; Wilkins, WEA Latina; Jason Berman, president, RIAA; William Sessions, director, FBI; Congressman Albert Bustamante, D-Texas; Angela Carrasco, EMI; and Oscar Llord, EMI.

Wing Ding. Atlantic group Winger is joined by label chairman Ahmet M. Ertegun for its debut appearance at New York's Ritz. Shown, from left, are Winger members Paul Taylor and Kip Winger; Ertegun; and Winger members Reb Beach and Rod Morgenstein.

Elmer's Tune. Composer Elmer Bernstein receives the fifth annual Career Achievement Award from the Society For The Preservation Of Film Music at the Crystal Ballroom of the Beverly Hills Hotel. Pictured, from left, are Bernstein; George Duning, last year's award recipient; and Steve Allen, master of ceremonies.

Winans' Winnings. Capitol artists BeBe and CeCe Winans receive a Resolution of Commendation from Los Angeles Mayor Tom Bradley. Pictured, from left, are BeBe Winans; CeCe Winans; and Yvonne Harris, representative of the Mayor's Office.

Jule In The Crown. Songwriting legend Jule Styne is honored with the ASCAP/Richard Rodgers Award at a special reception held at the company's New York offices. Shown, from left, are Marilyn Bergman, songwriter and ASCAP board member; Styne; and Alan Bergman, songwriter.

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8 OUT OF 10 FALL IN LOVE WHEN THEY HEAR IT ON BASF CHROME.

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Emotional impact. That's what music is all about. And what BASF Chrome is all about. In a nationally representative sample of the U.S., 8 out of 10 listeners heard more, responded more, were moved more by prerecorded music on BASF Chrome than on ordinary cassette tape. 8 out of 10.

An impressive figure that can mean impressive sales. Because when you release on BASF Chrome, there's less tape hiss, greater music clarity, greater overall sound quality—greater emotional impact! All of which adds up to a tape that gives greater consumer satisfaction.

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TK'S TENAGLIA: WE WOULDN'T DO ANYTHING DIFFERENTLY

(Continued from page 10)

bly never return to the position of dominance it had when it was the only album rock station in the market.

"That doesn't mean it can't be successful and can't make a lot of money. When you're in a market that will have $110 million [in ad revenue], if you've got a decent product, you can make money.

"WSHE was the only album rocker long after the programming gurus had declared the format dead. But we didn't know that, so we kept on being successful to the point where we were the No. 1 billing station, which attracted not one but three other competitors." [The fourth, WMXJ, went from classic rock to oldies shortly thereafter.]

WSHE was consulted by John Gorman through the end of 1988. Under new PD David Grossman, Tenaglia says, 'SHE will "return to the original premise of album rock, the alternative to top 40 where you can still hear hit records without sitting through the artists that are incompatible with your demographic and psychographic lifestyle."

Bob Reich was GM at WGTR during 'SHE's decline; after leaving that station, Reich resurfaced as executive VP of the Dallas-based TK/West division. When his noncompete clause with WGTR expires in July, Reich, whom Tenaglia calls "the toughest competitor I've ever been up against," will become president of the entire TK group, the first time Tenaglia has ever given that title to someone else.

Tenaglia says that when that happens, he hopes to "return to my duties as CEO and facilitate the growth of TK Communications through additional acquisitions. For the last six to 18 months, I've been acting as president/chairman/CEO/[chief financial officer]/corporate PD and—until Gary Lewis came on board—GM of WSHE."

Tenaglia may also be ready to reduce his involvement in his stations' programming. "At 53, I think I'm getting too old. It's very difficult for me to ascertain whether the new Bon Jovi is a bigger hit than the new INXS or if I should play the new Van Halen or the old Van Halen. I'll readily admit I'm vulnerable to mistakes in that format; that's why I have consultants. In the Dallas format, I'll hold my own."

Tenaglia also says that during '88's public firestorm, his critics neglected to mention the number of prominent broadcasters who have worked for him at some point—Dan Mason, Steve Berger, Lee Abrams, Greg Reed, and Chuck Goldmark among them—his willingness to pass his financial knowledge on to his employees, his dislike of deregulation, or his ongoing commitment to news and public affairs.

Tenaglia says he "would like to somehow develop TK to the point where it rewards those who have helped in its growth and success and, without waxing philosophically, does the industry proud and finds a way to give something back." That includes bigger management incentives, including points in his stations, something he hasn't been known to offer.

Asked what he'd change if he had the opportunity to redo anything that happened during the past two years, Tenaglia says, "Everybody has 20/20 hindsight. Having competitors come in with deeper pockets is inevitable. We wouldn't do anything differently. I think we've come through this barrage pretty well. We've been able to continue building the group with the acquisition of WHTQ in the middle of all this. Our head is a little bloody but unbowed."

BMG DROPS FRONT-LINE CD PRICES

(Continued from page 4)

Cohen, BMG announced that effective Jan. 2, the box-lot dealer price on 163 CD titles from RCA and 291 titles from A&M would be reduced from $10.30 to $9.07. At the same time, three of nine A&M Jazz Heritage Series CD titles have been reduced by 3 cents to a new box-lot cost of $9.07. And the wholesale price on four Arista CD titles has been increased by 9 cents, which moves those units from a box-lot price of $8.98 to that same $9.07 cost.

Tied to BMG's CD reductions are slight increases in the distributor's returns penalties. The changes, which also went into effect Jan. 2, move a wholesaler's charge from 5% to 5.25% while raising the retailer's penalty from 5% to 5.3125%.

The subdistributor incentive for purchase remains 1.05%; the penalty adjustment for those accounts reduces the break-even point in its incentive/disincentive system from 21% to 20%. BMG's retail accounts continue to get a 0.85% incentive; with the higher returns charge, the break-even drops from 17% to 16%. The charges and bonuses apply to cassettes and LPs as well as to CDs.

BMG apparently felt pressured by the other majors' front-line CD cuts. At the distributor's August convention in Montreal, BMG Music co-chairman Michael Dornemann firmly voiced opposition to reducing the cost for a product line that he felt was still in its developmental stage. But Dornemann also acknowledged his company's hand might eventually be forced by competitors' moves.

Other BMG CD adjustments—on goods marketed by RCA's Bluebird division and A&M-distributed Windham Hill—were accompanied by shifts in the wholesale list of those titles' tape and LP equivalents. On titles for which the LP/cassette list dropped from $9.98 to $8.98, retailers also saw wholesale adjustments in all three configurations, with the boxed price for those CDs moving from $8.26 to $9.07. In four other smaller product categories in which LP/tape list prices were reduced, the CD box-lot costs were also cut.

The Bluebird and Windham Hill adjustments, which also went into effect Jan. 2, were announced in a separate letter from Cohen.

Accounts view four of 10 new policies that CBS put into effect Jan. 3 as price increases, but at the same time, the trend-setting distributor also implemented price reductions on its CBS Masterworks product (see story, page 4) and three budget-price pop lines: Chartbusters, Collectors Choice, and Best Value.

The prices of a few of the titles in the three pop series were actually increased, but most of the moves were downward. For the pop titles that were cut, CBS is offering price protection on affected titles bought in the last four months of 1988.

Of the new CBS policies, the one that is raising the loudest complaints is the hike in its LP returns penalty, from 5% per unit to 10%. For its vinyl goods, this marks the second returns hike in six months; CBS raised its penalty for all goods from 3% to 5% in July, when it announced it would reduce the wholesale cost for most of its CD titles.

Accounts see the returns charge adjustment as an attempt by CBS to help keep accounts from overbuying LPs. "If customers have been awake at all the last two or three years, they've already been cutting down on LP purchases," says the VP of purchasing for one major chain. But others are nervous the move might speed up that configuration's decline.

The CBS changes were introduced in a letter to customers from Tom McGuiness, VP of marketing and branch distribution. Other revisions include the following:

- The wholesale costs of 7-inch and 12-inch vinyl singles have been raised by 5 cents per unit, although cassette singles remain unchanged.
- Loose prices on two midline series, Nice Price and Nice Price Plus, have been hiked by 15 cents, although McGuiness' letter said that discounts—including the box-lot price break—make the "effective increase . . . somewhat less than 15 cents."
- Small hikes were put into play on the distributor's 898 and 998 LP/tape series. The 898 units now cost 4 cents more, while the 998s have been boosted by 3 cents per unit.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

EX-NEW EDITION member **Bobby Brown** scores his first No. 1 single as "My Prerogative" (MCA) hits the top on the strength of a large lead in sales points. 1989 should be a great year for Brown: Not only is "Prerogative" No. 1, but his new single, "Roni," takes the biggest jump on the chart—31 places to No. 61. "Two Hearts" by **Phil Collins** (Atlantic) is poised to hit the top spot next week; it's already No. 1 in radio airplay.

"WILD THING" by **Tone Loc** (Delicious Vinyl) nabs the Power Pick/Airplay after winning the sales award last week. It now has a 58% chance of hitting No. 1, based on the track record of previous airplay winners. "Wild" is No. 1 at two stations and No. 2 at six, with outstanding jumps at WKTI Milwaukee (11-2) and KYNO-FM Fresno, Calif. (34-5). If "Wild" does hit No. 1, it will be the first rap record ever to do so.

THERE ARE some strange-looking moves on the Hot 100 this week. "Kiss" by the **Art Of Noise featuring Tom Jones** (China) is a hit in many markets—it moves 7-4 at WKSS Hartford, Conn., and is No. 2 at KKFR Phoenix—but its overall point gain is insufficient for a bullet. It moves up seven places to No. 31, however, in a soft part of the chart. Similarly, "Posse On Broadway" by **Sir Mix-A-Lot** (Nastymix) moves up eight places to No. 70 without a bullet; it is especially strong in Miami (11-7 at Power 96) and Sacramento, Calif. (No. 9 at KROY). By contrast, "It's No Secret" by **Kylie Minogue** (Geffen) has a healthy week and earns a bullet but is caught in a jam and moves up only one place to No. 54.

Three other records are gaining points too slowly for bullets but look strong in individual markets: "Cross My Heart" by **Eighth Wonder** (WTG) moves 9-7 at B93 Austin, Texas; "Perfect" by **Fairground Attraction** (RCA) jumps 31-16 at Z104 Madison, Wis.; and "Doctorin' The Tardis" by the **Timelords** (TVT) has drawn strong phone response in several markets and has moved 19-16 at KTFM San Antonio, Texas.

QUICK CUTS: Phil Collins is not the only member of **Genesis** having success on the Hot 100. **Mike Rutherford's** group, **Mike & the Mechanics**, has the most added record, "The Living Years" (Atlantic). Its 62 adds fuel a 24-place chart jump to No. 55. Early radio jumps include 22-15 at Power 105 Albuquerque, N.M., and 29-17 at Q105 Portland, Ore. . . . In the never-say-die department: "The Lover In Me" by **Sheena Easton** (MCA) was a slow starter, losing its bullet twice in its first four weeks on the Hot 100, but now it is the second most added record, moving six places with a bullet to No. 24. It is already top five in Detroit (5-4 at Power 96) and Denver (13-4 at Y108).

FOR WEEK ENDING JANUARY 14, 1989

HOT CROSSOVER 30™

Based on Airplay Reports from Stations Combining Top 40, Dance and Urban Music.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	3	9	DIAL MY HEART / MOTOWN 53301	THE BOYS (2 weeks at No. One)
2	7	7	6	WILD THING / DELICIOUS VINYL 102	TONE LOC
3	6	6	7	THE LOVER IN ME / MCA 53416	SHEENA EASTON
4	8	12	6	STRAIGHT UP / VIRGIN 7-99256	PAULA ABDUL
5	9	9	8	DON'T RUSH ME / ARISTA 1-9722	TAYLOR DAYNE
6	4	4	17	THE WAY YOU LOVE ME / WARNER BROS. 7-27773	KARYN WHITE
7	2	2	16	MY PREROGATIVE / MCA 53383	BOBBY BROWN
8	3	5	9	SMOOTH CRIMINAL / EPIC 34-08044/E.P.A.	MICHAEL JACKSON
9	11	8	8	I WANNA HAVE SOME FUN / JIVE 1154/RCA	SAMANTHA FOX
10	12	18	5	RONI / MCA 53463	BOBBY BROWN
11	10	10	7	YOU GOT IT (THE RIGHT STUFF) / COLUMBIA 38-08092	NEW KIDS ON THE BLOCK
12	16	20	5	TWO HEARTS / ATLANTIC 7-88980	PHIL COLLINS
13	13	15	7	SILHOUETTE / ARISTA 1-9751	KENNY G
14	5	1	16	GIVING YOU THE BEST THAT I GOT / ELEKTRA 7-69371	ANITA BAKER
15	17	23	4	WALKING AWAY / TOMMY BOY 7-27736/REPRISE	INFORMATION SOCIETY
16	18	21	6	CROSS MY HEART / WTG 31-08036	EIGHTH WONDER
17	21	26	4	SUPERWOMAN / WARNER BROS. 7-27773	KARYN WHITE
18	15	16	8	KILLING ME SOFTLY / WARNER BROS. 7-27772	AL B. SURE!
19	23	29	4	POSSE ON BROADWAY / NASTYMIX 75555	SIR MIX-A-LOT
20	NEW▶		1	CAN YOU STAND THE RAIN / MCA 53464	NEW EDITION
21	22	22	6	I REMEMBER HOLDING YOU / MCA 53430	BOYS CLUB
22	NEW▶		1	GIRL YOU KNOW IT'S TRUE / ARISTA 1-9781	MILLI VANILLI
23	14	11	13	THANKS FOR MY CHILD / COLUMBIA 38-07996	CHERYL "PEPSII" RILEY
24	27	28	4	PUT A LITTLE LOVE IN YOUR HEART / A&M 1255	A.LENNOX/A.GREEN
25	NEW▶		1	SHE WANTS TO DANCE WITH ME / RCA 8838	RICK ASTLEY
26	19	13	14	BABY, I LOVE YOUR WAY/FREEBIRD / EPIC 34-08034/E.P.A.	WILL TO POWER
27	NEW▶		1	MORE THAN YOU KNOW / COLUMBIA 38-08103	MARTIKA
28	NEW▶		1	I BEG YOUR PARDON / ATLANTIC 7-88969	KON KAN
29	NEW▶		1	SHE WON'T TALK TO ME / EPIC 34-08513/E.P.A.	LUTHER VANDROSS
30	24	17	15	ANY LOVE / EPIC 34-08047/E.P.A.	LUTHER VANDROSS

Products with the greatest airplay gains this week. Billboard, copyright 1989.

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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.

SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	MY PREROGATIVE	BOBBY BROWN	1
2	1	EVERY ROSE HAS ITS THORN	POISON	3
3	3	TWO HEARTS	PHIL COLLINS	2
4	4	IN YOUR ROOM	BANGLES	6
5	6	DON'T RUSH ME	TAYLOR DAYNE	4
6	9	ARMAGEDDON IT	DEF LEPPARD	5
7	7	SMOOTH CRIMINAL	MICHAEL JACKSON	7
8	8	I REMEMBER HOLDING YOU	BOYS CLUB	8
9	5	WAITING FOR A STAR TO FALL	BOY MEETS GIRL	11
10	13	SILHOUETTE	KENNY G	15
11	15	ALL THIS TIME	TIFFANY	17
12	16	THE WAY YOU LOVE ME	KARYN WHITE	10
13	14	PUT A LITTLE LOVE IN YOUR HEART	ANNIE LENNOX & AL GREEN	9
14	17	BORN TO BE MY BABY	BON JOVI	13
15	10	WELCOME TO THE JUNGLE	GUNS N' ROSES	25
16	20	WHEN I'M WITH YOU	SHERIFF	12
17	19	THE LOVER IN ME	SHEENA EASTON	24
18	12	LOOK AWAY	CHICAGO	18
19	11	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	16
20	25	WHEN THE CHILDREN CRY	WHITE LION	14
21	22	I WANNA HAVE SOME FUN	SAMANTHA FOX	23
22	24	LITTLE LIAR	JOAN JETT AND THE BLACKHEARTS	20
23	32	WILD THING	TONE LOC	22
24	30	WILD WORLD	MAXI PRIEST	26
25	18	WALK ON WATER	EDDIE MONEY	27
26	31	HOLDING ON	STEVE WINWOOD	19
27	23	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY	WILL TO POWER	29
28	39	STRAIGHT UP	PAULA ABDUL	21
29	37	WHAT I AM	EDIE BRICKELL & NEW BOHEMIANS	32
30	38	KISS	THE ART OF NOISE FEATURING TOM JONES	31
31	36	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	43
32	21	SPY IN THE HOUSE OF LOVE	WAS (NOT WAS)	47
33	26	THE PROMISE	WHEN IN ROME	36
34	35	GHOST TOWN	CHEAP TRICK	39
35	33	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)	THE BEACH BOYS	48
36	27	HOW CAN I FALL?	BREATHE	34
37	—	DIAL MY HEART	THE BOYS	35
38	28	EARLY IN THE MORNING	ROBERT PALMER	44
39	—	ANGEL OF HARLEM	U2	33
40	—	WALKING AWAY	INFORMATION SOCIETY	28

AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	TWO HEARTS	PHIL COLLINS	2
2	1	EVERY ROSE HAS ITS THORN	POISON	3
3	2	MY PREROGATIVE	BOBBY BROWN	1
4	6	DON'T RUSH ME	TAYLOR DAYNE	4
5	7	ARMAGEDDON IT	DEF LEPPARD	5
6	14	WHEN I'M WITH YOU	SHERIFF	12
7	12	WHEN THE CHILDREN CRY	WHITE LION	14
8	10	PUT A LITTLE LOVE IN YOUR HEART	ANNIE LENNOX & AL GREEN	9
9	11	SMOOTH CRIMINAL	MICHAEL JACKSON	7
10	4	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	16
11	13	I REMEMBER HOLDING YOU	BOYS CLUB	8
12	5	LOOK AWAY	CHICAGO	18
13	15	THE WAY YOU LOVE ME	KARYN WHITE	10
14	16	BORN TO BE MY BABY	BON JOVI	13
15	9	IN YOUR ROOM	BANGLES	6
16	18	HOLDING ON	STEVE WINWOOD	19
17	23	STRAIGHT UP	PAULA ABDUL	21
18	8	WAITING FOR A STAR TO FALL	BOY MEETS GIRL	11
19	29	WILD THING	TONE LOC	22
20	17	SILHOUETTE	KENNY G	15
21	25	ALL THIS TIME	TIFFANY	17
22	22	LITTLE LIAR	JOAN JETT AND THE BLACKHEARTS	20
23	28	WALKING AWAY	INFORMATION SOCIETY	28
24	24	WILD WORLD	MAXI PRIEST	26
25	31	I WANNA HAVE SOME FUN	SAMANTHA FOX	23
26	32	SHE WANTS TO DANCE WITH ME	RICK ASTLEY	30
27	38	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	37
28	21	WALK ON WATER	EDDIE MONEY	27
29	40	THE LOVER IN ME	SHEENA EASTON	24
30	39	ANGEL OF HARLEM	U2	33
31	19	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY	WILL TO POWER	29
32	35	BACK ON HOLIDAY	ROBBIE NEVIL	38
33	20	WELCOME TO THE JUNGLE	GUNS N' ROSES	25
34	26	HOW CAN I FALL?	BREATHE	34
35	37	KISS	THE ART OF NOISE FEATURING TOM JONES	31
36	—	A LITTLE RESPECT	ERASURE	42
37	—	DIAL MY HEART	THE BOYS	35
38	—	WHAT I AM	EDIE BRICKELL & NEW BOHEMIANS	32
39	30	THE PROMISE	WHEN IN ROME	36
40	27	I DON'T WANT YOUR LOVE	DURAN DURAN	40

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

ATLANTIC (13)	15
Island (2)	
POLYGRAM	10
Mercury (7)	
China (1)	
Polydor (1)	
Wing (1)	
COLUMBIA	8
WARNER BROS. (6)	7
Wilbury (1)	
CAPITOL (5)	6
Enigma (1)	
GEFFEN	6
MCA	6
RCA (4)	6
Jive (2)	
A&M	5
E.P.A.	5
Epic (4)	
Blackheart (1)	
ELEKTRA	5
EMI	4
REPRISE (2)	4
Sire (1)	
Tommy Boy (1)	
VIRGIN	4
ARISTA	3
CHRYSALIS	1
DELICIOUS VINYL	1
MOTOWN	1
NASTYMIX	1
TVT	1
WTG	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

53 **ALL SHE WANTS IS** (Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM
17 **ALL THIS TIME** (George Tobin, BMI)
66 **ANCHORAGE** (PolyGram Songs, BMI) WBM
33 **ANGEL OF HARLEM** (U2, ASCAP/Chappell, ASCAP) HL
99 **ANOTHER LOVER** (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM
5 **ARMAGEDDON IT** (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
49 **AS LONG AS YOU FOLLOW** (Fleetwood Mac, BMI) WBM
52 **BABY CAN I HOLD YOU** (SBK April, ASCAP/Purple Rabbit, ASCAP) HL
29 **BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY** (Almo, ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Hustler's, ASCAP) HL/CPP
38 **BACK ON HOLIDAY** (MCA, ASCAP/Dresden China, ASCAP/Ardavan, ASCAP/Dubin, ASCAP) HL
58 **BAD MEDICINE** (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM
13 **BORN TO BE MY BABY** (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM
56 **CROSS MY HEART** (Ensign, BMI) CPP
57 **DESIRE** (U2, ASCAP/Chappell & Co., ASCAP) HL
35 **DIAL MY HEART** (Kear, BMI/Hip Trip, BMI) CPP
77 **DOCTORIN' THE TARDIS** (Chappell Music/MCA Music/WB Music/EG Music) HL/WBM
100 **DON'T BE CRUEL** (Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP
64 **DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)** (Eve Songs, ASCAP/Chappell, ASCAP) HL
4 **DON'T RUSH ME** (Almo, ASCAP) CPP
96 **DON'T TELL ME LIES** (Virgin, ASCAP)
69 **DON'T WORRY, BE HAPPY (FROM "COCKTAIL")** (Prob Noblem, BMI) HL
81 **DREAMIN'** (Jobete, ASCAP/Deporn, ASCAP) CPP
44 **EARLY IN THE MORNING** (Temp Co., BMI)
71 **EDGE OF A BROKEN HEART** (Chi-Boy, ASCAP/Feesongs, BMI) CLM
3 **EVERY ROSE HAS ITS THORN** (Sweet Cyanide, BMI/Willesden, BMI)
41 **FINISH WHAT YA STARTED** (Yessup, ASCAP) CLM
74 **FOREVER YOUNG** (Rolf Budde, GmbH/Neue Welt Musikverlag Gmbh, ASCAP/Warner-Tamerlane, BMI) WBM
91 **FOREVER YOUNG** (Rod Stewart, ASCAP/Intersong, ASCAP/Special Rider, ASCAP/Kevin Savigar, ASCAP/PSO Ltd., ASCAP) HL/CPP/WBM
39 **GHOST TOWN** (Consenting Adult, BMI/Realsongs, ASCAP/Screen Gems-EMI, BMI) WBM
67 **GIRL YOU KNOW IT'S TRUE** (MCA, ASCAP/Two Pieters, BMI) HL
92 **GIRLS AIN'T NOTHING BUT TROUBLE** (Zomba, ASCAP)
16 **GIVING YOU THE BEST THAT I GOT** (All Baker's, BMI/Alexscar, BMI/Eyedot, ASCAP) CPP
79 **THE GREAT COMMANDMENT** (Blue Box)
68 **GROOVY KIND OF LOVE** (Screen Gems-EMI, BMI) WBM
72 **HANDLE WITH CARE** (SBK April, ASCAP) CPP
76 **HIPPY HIPPY SHAKE (FROM "COCKTAIL")** (Jonware, BMI) CPP
19 **HOLDING ON** (F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM
34 **HOW CAN I FALL?** (Virgin, ASCAP) CPP
60 **I BEG YOUR PARDON** (Beun Music/Lowery, BMI)
40 **I DON'T WANT YOUR LOVE** (Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM
8 **I REMEMBER HOLDING YOU** (Joe Pasquale, ASCAP) HL
90 **I WANNA BE LOVED** (Greg Giuffria, ASCAP/Airffuig, BMI)
23 **I WANNA HAVE SOME FUN** (Forceful, BMI/Willesden, BMI)
63 **IF WE NEVER MEET AGAIN** (Jutters, BMI/Music Corp. Of America, BMI) HL
6 **IN YOUR ROOM** (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM
83 **IT'S MONEY THAT MATTERS** (Twice As Nice, ASCAP)
54 **IT'S NO SECRET** (All Boys USA, BMI) CPP
87 **KILLING ME SOFTLY** (Fox-gimbel, BMI) WBM
31 **KISS** (Controversy, ASCAP) WBM
82 **KISSING A FOOL** (Chappell-WA, ASCAP/Morrison Leahy, ASCAP) HL
48 **KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)** (Walt Disney, ASCAP/Honest John.ASCAP/Clair Audient, ASCAP/Daywin, BMI) HL
97 **LET'S PUT THE X IN SEX** (Paul Stanley, ASCAP/Desmobile, ASCAP/SBK April, ASCAP)
20 **LITTLE LIAR** (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/CPP
42 **A LITTLE RESPECT** (Sonet, PRS/Emile, ASCAP)
55 **THE LIVING YEARS** (Michael Rutherford, BMI/R&BA, BMI/Hidden Pun, BMI/Hit & Run Music) WBM
62 **THE LOCO-MOTION** (Screen Gems-EMI, BMI) WBM
18 **LOOK AWAY** (Realsongs, ASCAP) WBM
94 **LOVE BITES** (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
88 **THE LOVE IN YOUR EYES** (Ardavan, ASCAP/AG, ASCAP/Chappell, ASCAP/Dubin, ASCAP)
24 **THE LOVER IN ME** (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP
75 **MORE THAN YOU KNOW** (Famous, ASCAP/Tika Tunes, ASCAP/Marvin Morrow/Ensign, BMI) CPP
50 **MY HEART CAN'T TELL YOU NO** (Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP
1 **MY PREROGATIVE** (Cal-Gene, BMI/Bobby Brown, ASCAP/Unicity, ASCAP/Virgin Songs, BMI) HL/CPP
93 **NEVER TEAR US APART** (Tol Muziek Music/MCA, ASCAP) HL
59 **NEW DAY FOR YOU** (Cornevon, BMI/Almo, ASCAP) CPP
98 **NOBODY'S PERFECT** (Michael Rutherford, BMI/R&BA, BMI/Hit & Run Music/Hidden Pun, BMI) WBM
65 **NOT JUST ANOTHER GIRL** (PolyGram Songs, BMI/Sunset Beach, BMI/Mo-Rat, BMI) WBM
85 **PARADISE CITY** (Guns N' Roses, ASCAP)
95 **PEEK-A-BOO** (Dreamhouse/Chappell, ASCAP) HL
80 **PERFECT** (MCA, ASCAP) HL
70 **POSSE ON BROADWAY** (Lockedup, BMI)
36 **THE PROMISE** (Virgin Songs, BMI) CPP
9 **PUT A LITTLE LOVE IN YOUR HEART** (SBK Unart, BMI) CPP
78 **RED RED WINE** (Tallyrand, ASCAP) HL
61 **RONI** (Kear, BMI/Hip Trip, BMI) CPP
45 **SHAKE FOR THE SHEIK** (EMI, ASCAP) WBM
30 **SHE WANTS TO DANCE WITH ME** (All Boys USA, BMI) CPP
15 **SILHOUETTE** (Brenee, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL
7 **SMOOTH CRIMINAL** (Mijac, BMI/Warner-Tamerlane, BMI) WBM
47 **SPY IN THE HOUSE OF LOVE** (MCA, ASCAP/Semper Fi Music & Monkeys....., ASCAP) HL
21 **STRAIGHT UP** (Virgin, ASCAP/Wolff, ASCAP) CPP
46 **SURRENDER TO ME** (Rockwood, BMI/Security Hogg, ASCAP/United Artists, ASCAP/SBK April, ASCAP/United Lion, BMI/SBK Blackwood, BMI) CLM
84 **SYMPTOMS OF TRUE LOVE** (Larry Spier, ASCAP/Rolf Budde, GmbH) WBM
43 **THANKS FOR MY CHILD** (Forceful, BMI/Willesden, BMI)
2 **TWO HEARTS** (Phil Collins, BMI/Hidden Pun, BMI/Beau Di O Do, BMI/Warner-Tamerlane, BMI) WBM
11 **WAITING FOR A STAR TO FALL** (Irving, BMI/Boy Meets Girl, BMI) CPP
27 **WALK ON WATER** (Geffen, ASCAP/Thornwall, ASCAP) WBM
28 **WALKING AWAY** (T-Boy, ASCAP/INSOC, ASCAP)
86 **WAY COOL JR.** (Ratt Music, BMI/Time Coast, BMI/Rightsong, BMI/Small Hope, BMI) HL
10 **THE WAY YOU LOVE ME** (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
25 **WELCOME TO THE JUNGLE** (Guns N' Roses, ASCAP) CLM
32 **WHAT I AM** (Geffen, ASCAP/Strangemind Productions, ASCAP/Enlightened Kitty, ASCAP/Winthrow, ASCAP/Edie Brickell, ASCAP) WBM
12 **WHEN I'M WITH YOU** (Victunes, BMI) HL
14 **WHEN THE CHILDREN CRY** (Vavoom, ASCAP) WBM
73 **WILD AGAIN (FROM "COCKTAIL")** (Walt Disney, ASCAP/Wonderland, BMI/John Bettis, ASCAP/Flying Dutchman, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
22 **WILD THING** (Delicious Vinyl Inc. ASCAP/Varry White, ASCAP)
51 **WILD, WILD WEST** (EMI, BMI) WBM
26 **WILD WORLD** (Salafa, ASCAP/Westbury, ASCAP)
89 **YEAH, YEAH, YEAH** (Judson Spence, BMI/Wholemeal, BMI)
37 **YOU GOT IT (THE RIGHT STUFF)** (Maurice Starr, ASCAP/SBK April, ASCAP) HL

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 55 REPORTERS	BRONZE/ SECONDARY ADDS 166 REPORTERS	TOTAL ADDS 240 REPORTERS	TOTAL ON
THE LIVING YEARS MIKE + MECHANICS ATLANTIC	4	16	42	62	112
THE LOVER IN ME SHEENA EASTON MCA	1	8	35	44	153
ALL SHE WANTS IS DURAN DURAN CAPITOL	2	7	27	36	123
THE LOVE IN YOUR EYES EDDIE MONEY COLUMBIA	1	7	25	33	37
WHAT I AM NEW BOHEMIANS GEFFEN	0	9	23	32	134
SURRENDER TO ME A.WILSON/R.ZANDER CAPITOL	1	4	27	32	133
YOU GOT IT NEW KIDS ON THE BLOCK COL	1	8	22	31	172
DON'T TELL ME LIES BREATHE A&M	0	8	21	29	31

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

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

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

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(Continued from page 1)

despite the recent introduction of hi-tech Super-VHS units and the increasing availability of low-priced standard VHS models.

And sales of such nonhome-entertainment electronic devices as microwave ovens—which helped drive the consumer electronics industry just a couple of years ago—have now fallen off as well, as such products have reached their initial saturation point.

Still, some other bright spots remain. As the industry prepares to celebrate the 50th anniversary of the introduction of television, sales of TV sets continue to increase. So do sales of home-office electronics—the fastest growing segment of the consumer electronics industry, according to an EIA representative.

Such was the business climate as consumer electronics dealers, distributors, and manufacturers prepared to descend on Las Vegas for the annual International Winter Consumer Electronics Show, which began Jan. 7 and runs through Tuesday (10).

One key to the CD's success this year has been the continued lowering of software prices by the music industry. Midline CD prices have been cut significantly across the board, and while prices of front-line titles have been slower to go down, virtually every major distributor has effected front-line price cuts for 1989.

As at past shows, compact disk offshoot technologies, such as CD+Graphics, CD video, CD-ROM, CD-interactive, and 3-inch CD, will all be present at the Las Vegas gathering, but while these advanced products easily attract industry attention at CES, they have yet to receive enough large-scale exposure to ascertain whether they will eventually be accepted by the mainstream consumer.

Another relatively new technology, DAT, continues to be a lost soul in the audio hardware market. The machines will be present at several manufacturers' booths, but only for show. Although several thousand DAT machines have already found their way into the hands of U.S. consumers via the gray market, the digital cassette recorders remain unofficial imports. And while Jay Berman, president of the Recording Industry Assn. of America, recently said that he "is open to meeting with [Japanese hardware makers] whenever they would like to do so," there is little indication that DAT's "official nonentity" status will change any time in the immediate future.

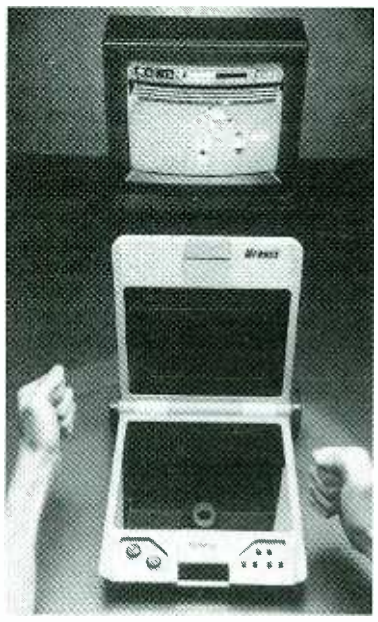
The CES convention itself will feature more than 1,400 exhibits that will be viewed by an estimated 90,000 attendees. Twin keynote speeches by Jan Timmer, chairman and CEO of Philips Consumer Electronics Division, and Frank Myers, president of Arvin Electronics and industry VP of the EIA's Consumer Electronics Group, were to kick off the confab on the morning of Jan. 7.

Myers was expected to focus on the EIA economic forecast for 1989, while Timmer was to speak on the global nature of the consumer electronics business as well as emerging technologies being pioneered by his firm.

Highlights of the extensive program of workshops and panels include three panels covering high-definition television as well as panels covering "Tomorrow's Digital Audio," "DAT, Taxes, & Issues Facing The New Congress," and "Tomorrow's Digital Video."

Reflecting the heightened interest in HDTV during the past year, the CES has set three separate panels to discuss related economic, political, and technological issues. These will run consecutively, beginning at 2 p.m. Sunday (8). The first is "HDTV: Whose Ball Game?," moderated by Dick Wiley, former Federal Communications Commission chairman and current chairman of the FCC Advisory Committee on Advanced Television Service, and featuring panel members drawn from the broadcast, cable, telephone, and television industries.

Set for 3 p.m. is a panel called "HDTV And Competitiveness," moderated by Sid Topol, chairman of the EIA's Advanced Television Committee. It will be followed by "HDTV: What Will Congress Do?," moderated by Gary Shapiro, VP of EIA/CEG's government affairs department. Shapiro's panel will be composed of congressional members involved in HDTV legislation.



U-Force, a new video game device that will be rolled out at this week's Consumer Electronics Show, is designed to eliminate the need for a joystick. Players simply use their body movements to control what happens on the screen. The unit, which is compatible with the Nintendo Entertainment System, was created by Broderbund Software and will be priced at $69.95.

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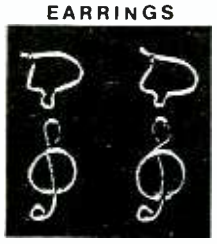

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Sony's CD-3 Portable Player Gets Slow Start

NEW YORK Sales of the Sony D-88 ultraportable dedicated 3-inch CD player, introduced last year to help spark consumer interest in the Sony-developed CD-3 software, have been "OK, but not great," according to a source close to the marketing of the unit.

"It's not a product that has been instantaneous in its appeal—Sony developed it mostly to focus attention on the enormous potential for 3-inch CD," says the source.

'It has not been instantaneous in its appeal'

Part of the problem has been the shirt-pocket-size D-88's high list price, which ranges from $359-$399. "There are plenty of full-featured portable units out there that can play both 3-inch and 5-inch disks that cost far less than that," the source admits.

Dealers are typically selling the D-88 for $229-$249, but even at that reduced price, sales have not been skyrocketing.

However, the outlook for the CD-3 dedicated player could greatly improve in 1989: Sony has already announced its plan to market in Japan a second-generation 3-inch player with a suggested list price of "well under $200."

Sources say the machine will not be immediately available in the U.S., but should hit these shores early in 1989. When it does, the unit could likely be found at some of the bigger discount electronics retailers for as low as $100-$125—a price far more likely to achieve Sony's original goal for the dedicated 3-inch machine.

STEVEN DUPLER

Nintendo Leads Revived Market

Hi-Tech Brings New Action

BY AL STEWART

NEW YORK No doubt anyone who hunted for a copy of "Super Mario Bros. 2" or "Zelda II: The Adventure Of Link" during the holiday season is well aware that video games are back in a big way. Often, consumers waited in line for hours to buy copies of these coveted games, and many times they walked away empty-handed.

A bumper crop of hi-tech games has positioned video games as the fastest-growing consumer electronics category and, not suprisingly, a dominant area of this week's Winter Consumer Electronics Show in Las Vegas. In fact, the chief concern of game makers is whether they can meet the burgeoning demand.

"The industry did a little over $2.3 billion in 1988, but that number could have been even higher if the [computer] chip supply was there," says Richard Lindner, a spokesman for Nintendo, the industry's largest video game supplier. He notes that a shortage of micro-computer chips in Japan stymied the company's ability to meet demand during the holiday season.

Demand, he says, is being spurred by a number of factors, most notably such new technological advancements as "The Power Pad," which turns aerobic exercises into a video game, and marketing strategies designed to attract more girls and adults over 25—two groups that have shown scant interest in the games in the past.

Also, new technologies designed to enhance the appeal of the games will be rolled out at CES this week. A device dubbed U-Force, for example, is said to eliminate the need for a joy stick with most games.

"Instead of a joy stick or button, *you* are now the controller," says Ed Bernstein, VP of new ventures for Broderbund Software, the San Rafael, Calif.-based concern that designed the unit. "To throw a left jab in 'Mike Tyson's Punch-Out!,' for example, you simply throw a left jab in midair."

Industry insiders are predicting that the video game category will continue its upward climb and perhaps even surpass the $3.4 billion dollar mark in 1989. Even if these lofty expectations are not realized, manufacturers seem convinced that there will be no bottoming out reminiscent of the early '80s.

After the industry kangarooed from less than $500,000 in 1980 to $3 billion in 1982, sales fell off the table and shrank to $100 million by 1985. This time around, though, industryites say the technological gains, coupled with greater control over who manufactures video game software, will create greater stability in what has been a particularly volatile arena.

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'Dirty Dancing' Earns 10-Times-Platinum Setting In December

BY PAUL GREIN

LOS ANGELES It was Christmas in the Catskills as the "Dirty Dancing" soundtrack last month became the first album since Bruce Springsteen's "Born In The U.S.A." to be certified for U.S. sales of 10 million copies.

The RCA soundtrack was triple platinum at the end of 1987 and has steadily climbed the multiplatinum ladder throughout 1988. Only one soundtrack has been certified by the Recording Industry Assn. of America at a higher level: "Saturday Night Fever," which topped the 11 million mark. Next in line after "Dirty Dancing" are "Purple Rain" (9 million) and "Grease" (8 million).

Also in December, Guns N' Roses' "Appetite For Destruction" topped the 6 million mark in U.S. sales. That surpasses Van Halen's first album as the best-selling debut album ever by a metal band. Only two debut albums of any stripe have sold more copies: "Boston" and "Whitney Houston," which have both topped the 9 million mark.

U2's "Rattle And Hum" and Anita Baker's "Giving You The Best That I Got," which have led the charts for the past two months, were certified gold, platinum, and double platinum simultaneously.

Two other superstar holiday releases were certified gold and platinum simultaneously: Barbra Streisand's "Till I Loved You" and Luther Vandross' "Any Love." It's the 19th platinum album of Streisand's career and her 12th in a row. Those 12 albums constitute her entire output since the 1976 "A Star Is Born" soundtrack (discounting the 1979 "Main Event" soundtrack, which was largely filler music.) "Till I Loved You" is Streisand's 31st gold album, which is just one shy of Elvis Presley's all-time record of 32.

The "Cocktail" soundtrack was certified triple platinum on Dec. 12, less than one month after it went double platinum. At the other extreme, Prince's "Lovesexy" finally went gold on Dec. 5, after seven months on the market.

Rod Stewart landed his first platinum album in nearly seven years with "Out Of Order." The album has generated two hit singles, "Lost In You" and "Forever Young."

Two Aerosmith catalog albums advanced in the multiplatinum ranks. The band's 1975 release, "Toys In The Attic," topped the 5 million mark; its 1976 follow-up, "Rocks," reached 3 million. "Toys" spawned the band's classic single, "Walk This Way," which was revived in 1986 by Run-D.M.C.

Also in December, "Cats" became the fourth original cast album to be certified platinum in this decade, following "Evita," "Annie," and "My Fair Lady." The Geffen album was released six years ago.

Here's the complete list of December certifications.

Multiplatinum Albums

"Dirty Dancing" soundtrack, RCA, 10 million.

Guns N' Roses, "Appetite For Destruction," Geffen, 6 million.

Aerosmith, "Toys In The Attic," Columbia, 5 million.

Aerosmith, "Rocks," Columbia, 3 million.

Debbie Gibson, "Out Of The Blue," Atlantic, 3 million.

"Cocktail" soundtrack, Elektra, 3 million.

Anita Baker, "Giving You The Best That I Got," Elektra, 2 million.

Bobby Brown, "Don't Be Cruel," MCA, 2 million.

U2, "Rattle And Hum," Island/Atlantic, 2 million.

Platinum Albums

Barbra Streisand, "Till I Loved You," Columbia, her 19th.

Rod Stewart, "Out Of Order," Warner Bros., his seventh.

Luther Vandross, "Any Love," Epic, his sixth.

U2, "Rattle And Hum," Island/Atlantic, its fifth.

Anita Baker, "Giving You The Best That I Got," Elektra, her second.

"Cats" original cast album, Geffen.

Gold Albums

Barbra Streisand, "Till I Loved You," Columbia, her 31st.

Cameo, "Machismo," Atlanta Artists/PolyGram, its ninth.

Prince, "Lovesexy," Paisley Park/Warner Bros., his ninth.

Amy Grant, "Lead Me On," Myrrh, her seventh.

Ozzy Osbourne, "No Rest For The Wicked," CBS Associated, his seventh.

Duran Duran, "Big Thing," Capitol, its sixth.

Luther Vandross, "Any Love," Epic, his sixth.

Reba McEntire, "Reba," MCA, her fifth.

Sandi Patti, "The Gift Goes On," Word, her fifth.

U2, "Rattle And Hum," Island/Atlantic, its fifth.

Pet Shop Boys, "Introspective," EMI, their third.

Anita Baker, "Giving You The Best That I Got," Elektra, her second.

Bangles, "Everything," Columbia, their second.

D.J. Jazzy Jeff & the Fresh Prince, "Rock The House," Jive/RCA, their second.

K.T. Oslin, "This Woman," RCA, her second.

Salt-N-Pepa, "A Salt With A Deadly Pepa," Next Plateau, its second.

Ricky Van Shelton, "Loving Proof," Columbia, his second.

Edie Brickell & New Bohemians, "Shooting Rubberbands At The Stars," Geffen, their first.

The Escape Club, "Wild, Wild West," Atlantic, its first.

"Britny Fox," Columbia, its first.

"Information Society," Tommy Boy/Reprise, its first.

Various Artists, "Disney's Children's Favorites, Vol. III," Disney.

BLACK, METAL MUSIC SURGE IN '88 CERTS

(Continued from page 1)

an even balance between commercial pop and metal-oriented rock: Debbie Gibson's "Out Of The Blue," the "Cocktail" soundtrack, Bon Jovi's "New Jersey," Poison's "Open Up And Say ... Aah!," and "More Dirty Dancing."

A total of 25 artists landed their first platinum albums in 1988, up from 20 during each of the previous two years. The list is headed by nine acts that went on to achieve multiplatinum success last year: Michael, Guns N' Roses, Gibson, Richard Marx, Bobby Brown, Tracy Chapman, Terence Trent D'Arby, D.J. Jazzy Jeff & the Fresh Prince, and Keith Sweat.

It was a great year for black music. Twenty albums by black artists were certified platinum in 1988, up from just 11 in 1987. And seven albums by black artists sold double platinum last year, up from four in 1987.

25 acts earned 1st platinum albums

It was also a solid year for metal. Sixteen albums by metal-oriented acts went platinum, up from 11 in 1987 and seven in 1986.

Rap—which was included in the black music totals—held steady, with four platinum albums in both 1988 and 1987. D.J. Jazzy Jeff & the Fresh Prince went double platinum, and Kool Moe Dee, Run-D.M.C., and Salt-N-Pepa each went platinum.

But country's share of the pie dropped from six platinum albums in 1987 to three in 1988.

Elektra led the industry with four multiplatinum albums—the triple-platinum "Cocktail" soundtrack plus double-platinum entries from Anita Baker, Chapman, and Sweat. Atlantic, PolyGram, and RCA each had three multiplatinum albums.

Warner Bros. didn't have a triple-platinum album last year, but it amassed nine platinum albums—more than any other combined label. Atlantic was next in line with seven platinum albums, followed by Elektra with six, and Arista, Columbia, MCA, PolyGram, and RCA with five each.

(These figures and all others in this story include only albums that were certified within two years of their release. This is done to better reflect current sales activity and to minimize the effect of belated certifications of back catalog.)

The year's fastest-breaking album was Bon Jovi's "New Jersey," which was certified gold, platinum, double platinum, and triple platinum simultaneously. Five other albums were certified gold, platinum, and double platinum simultaneously: Michael's "Faith," the "More Dirty Dancing" soundtrack, Van Halen's "OU812," U2's "Rattle And Hum," and Baker's "Giving You The Best That I Got."

Two acts landed two platinum albums each last year: Barbra Streisand and Steve Winwood. And 10 acts landed two gold albums each: Winwood, Elton John, Stryper, D.J. Jazzy Jeff & the Fresh Prince, Salt-N-Pepa, 2 Live Crew, Alabama, Reba McEntire, K.T. Oslin, and Ricky Van Shelton.

It was a good year for soundtracks, with "Dirty Dancing," "More Dirty Dancing," and "Cocktail" all topping the 3 million sales mark, U2's "Rattle And Hum" going double platinum, and "Good Morning ,Vietnam" going platinum.

Only two singles were certified gold in 1988, one fewer than in 1987. This is the worst showing for gold singles since 1963, when there were also two. Both of last year's million-selling singles were crossover dance/pop/black hits released by New York-based indie labels: Salt-N-Pepa's "Push It" on Next Plateau Records and M/A/R/R/S' "Pump Up The Volume" on 4th & B'way.

James Brown Faces Charges In 2 States

Run-Ins With Law, Drugs Hound Jailed Singer

BY MELINDA NEWMAN

NEW YORK Though he has already started serving a six-year jail sentence, the trouble isn't over for singer James Brown.

Brown, who began serving time in South Carolina's State Park Correctional Facility after a Dec. 15 conviction, still must appear in court in both South Carolina and Georgia for two separate incidents. He is scheduled to appear in an Aiken, S.C., court the week of Jan. 16 for a probation violation and is slated for a Jan. 23 Georgia court date on 10 misdemeanor charges.

The first rulings came down in December after an Aiken jury found Brown guilty of failing to stop for police during a two-car chase in South Carolina and Georgia. He was also convicted of two assault charges, for which he received a pair of five-year suspended sentences.

"Obviously, the primary sentence was put on [for] failing to stop for the blue light," says Brown's attorney, Bill Weeks of the Aiken law firm Johnson & Johnson Maxwell Whittle Snelgrove & Weeks.

Though Weeks has filed a notice of intent to appeal, he did not request that Brown be let out on bond because of the impending court dates.

Many of Brown's loyalists have rallied around him; however, Weeks says that has not mattered in Aiken and that New York activist the Rev. Al Sharpton's support definitely "has not helped" Brown's cause.

Many of Brown's problems have been linked to his admitted addiction to PCP, or angel dust. Weeks doesn't hold out much hope that Brown will receive help with his drug problem in prison. "I suspect they have some drug counseling and treatment in jail, but I doubt that they have many facilities for this. It's a terrible tragedy," he says.

After a long slump, Brown's career had been on the upswing following his top five pop hit "Living In America" in 1985. He scored his 114th hit on the Billboard Hot Black Singles chart in May 1988 with "I'm Real."

Brown's sentence did not catch those around him unaware. According to his booking agent, Jeff Allen of Universal Attractions, "James Brown has just finished a tour of Europe and no new dates were scheduled. We knew there was a possibility that he might have to spend time in jail, depending upon the outcome of his trial."

Johnny Musso, president of Brown's label, Scotti Brothers, could not be reached for comment.

The European market will grow steadily, if not spectacularly, up to 1992, says BMG head Monty Lueftner
... see page 59

PRICES ON FULL-LINE CD CLASSICS TUMBLE

(Continued from page 4)

past year, which has "made front-line [product] slow up quite a bit."

Retailers point to the same phenomenon. Jim Rose, GM of the 21-store Chicago-based Rose Records chain, says, "During the last year, we've seen the proliferation of very good-selling [classical] product on budget and midlines, and that's affected sales of top-line product."

Rose says he began lowering classical shelf tags a month ago, "when we got word that the deals and discounts from labels were going to become permanent."

Those discount programs generally protected retailers from inventory devaluations. PolyGram, for instance, had had a 12% discount on full-line classics for five months before it cut their prices by the same amount.

Due to the heavy discounting in the classical field, says Jay Sonin, owner of Manhattan's The Record Hunter, classical product has tended to cost less than pop product for some time. Even on CDs, he says, "base price was meaningless, because programs always brought classics below the pops."

He also points to the glut of CD recordings of a few classical works as one of the causes of the current price reductions. And he predicts that discounting will continue to be the norm as labels fight for market share.

But David Blaine, VP/GM of the 30-unit Waxie Maxie chain in Washington, D.C., says he does not expect classical labels to give deep discounts again "for a while." Last year's deals, he says, were for price protection.

He views the price cuts as a reflection of a long-term shift in which the LP replacement market is mostly exhausted and classical CD buyers are focusing mostly on new releases. Price reductions are necessary, he says, "to keep the software going."

Guenter Hensler, president of PolyGram Classics, which started the price-cut ball rolling, comments, "We just felt it was possible and it was the the right thing to do at this point—to be aggressive about pricing and hopefully increase the volume of the [classical] business."

He adds that "competitive factors played a role. There was aggressive discounting all around."

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Compiled from a national sample of retail store, one-stop, and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★★ NO. 1 ★★	
1	1	1	11	**ANITA BAKER** ▲2 ELEKTRA 60827 (9.98) (CD) 4 weeks at No. One	GIVING YOU THE BEST THAT I GOT
2	3	2	12	**U2** ▲2 ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
3	2	3	23	**SOUNDTRACK** ▲3 ELEKTRA 60806 (9.98) (CD)	COCKTAIL
4	4	5	15	**BON JOVI** ▲3 MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
5	7	4	73	**GUNS N' ROSES** ▲6 GEFFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
6	8	6	26	**BOBBY BROWN** ▲2 MCA 42185 (8.98) (CD)	DON'T BE CRUEL
7	6	7	74	**DEF LEPPARD** ▲8 MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
8	5	8	10	**TRAVELING WILBURYS** WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
9	9	10	35	**POISON** ▲3 ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY . . . AHH!
10	10	9	13	**KENNY G** ▲ ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
11	12	12	6	**PINK FLOYD** COLUMBIA PC2 44484 (CD)	DELICATE SOUND OF THUNDER
12	13	22	5	**GUNS N' ROSES** GEFFEN GHS 24198 (8.98) (CD)	G N' R LIES
13	11	11	10	**BARBRA STREISAND** ▲ COLUMBIA 40880 (CD)	TILL I LOVED YOU
14	14	18	7	**JOURNEY** COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
15	15	13	8	**R.E.M.** WARNER BROS. 25795 (9.98) (CD)	GREEN
16	19	20	17	**EDIE BRICKELL & NEW BOHEMIANS** ● GEFFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
17	16	17	7	**CROSBY, STILLS, NASH & YOUNG** ATLANTIC 81888 (9.98) (CD)	AMERICAN DREAM
18	17	15	61	**GEORGE MICHAEL** ▲6 COLUMBIA OC 40867 (CD)	FAITH
19	20	21	6	**TIFFANY** MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
20	21	16	26	**CINDERELLA** ▲2 MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
21	18	14	13	**LUTHER VANDROSS** ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
22	22	23	62	**INXS** ▲3 ATLANTIC 81796 (9.98) (CD)	KICK
23	27	31	6	**FLEETWOOD MAC** WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
24	26	27	38	**TRACY CHAPMAN** ▲2 ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
25	24	19	9	**RATT** ATLANTIC 81929 (9.98) (CD)	REACH FOR THE SKY
26	25	24	31	**VAN HALEN** ▲2 WARNER BROS. 25732 (9.98) (CD)	OU812
27	23	25	7	**KISS** MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
28	29	28	28	**STEVE WINWOOD** ▲2 VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
29	28	26	13	**OZZY OSBOURNE** ● CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
30	31	29	17	**METALLICA** ▲ ELEKTRA 60812 (9.98) (CD)	. . . AND JUSTICE FOR ALL
31	30	35	51	**TAYLOR DAYNE** ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
32	33	32	21	**THE ESCAPE CLUB** ● ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
33	37	39	11	**BANGLES** ● COLUMBIA OC 44056 (CD)	EVERYTHING
34	32	38	70	**SOUNDTRACK** ▲10 RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
35	34	34	33	**BREATHE** ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
36	35	30	11	**DURAN DURAN** ● CAPITOL C1-90958 (9.98) (CD)	BIG THING
37	39	46	28	**CHICAGO** ● REPRISE 25714 (9.98) (CD)	19
38	38	37	28	**NEW EDITION** ▲ MCA 42207 (8.98) (CD)	HEART BREAK
39	41	41	34	**JOAN JETT AND THE BLACKHEARTS** ● CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
40	42	42	18	**WINGER** ATLANTIC 81867 (8.98) (CD)	WINGER
41	36	36	8	**MANNHEIM STEAMROLLER** ● AMERICAN GRAMMAPHONE AG 1988 (9.98) (CD)	A FRESH AIRE CHRISTMAS
42	45	52	69	**MICHAEL JACKSON** ▲6 EPIC OE 40600/E.P.A. (CD)	BAD
43	46	48	8	**JOE SATRIANI** RELATIVITY 8265/IMPORTANT (6.98) (CD)	DREAMING #11
44	44	40	15	**ROB BASE & D.J. E-Z ROCK** ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
45	43	43	8	**SAM KINISON** WARNER BROS. 25748 (9.98) (CD)	HAVE YOU SEEN ME LATELY?
46	40	33	7	**DOKKEN** ELEKTRA 60823 (13.98) (CD)	BEAST FROM THE EAST
47	49	45	33	**ROD STEWART** ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
48	47	47	27	**ROBERT PALMER** ▲ EMI 48057 (9.98) (CD)	HEAVY NOVA
49	48	44	39	**BOBBY MCFERRIN** ▲ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
50	51	53	13	**BOY MEETS GIRL** RCA 8414-1-R (8.98) (CD)	REEL LIFE
51	55	55	48	**BASIA** ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
52	63	63	8	**THE BOYS** MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
53	53	58	19	**KYLIE MINOGUE** GEFFEN GHS 24195 (8.98) (CD)	KYLIE
54	62	64	14	**SOUNDTRACK** ATLANTIC 81905 (9.98) (CD)	BUSTER
55	58	56	37	**CHEAP TRICK** ▲ EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
56	70	84	69	**WHITE LION** ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
57	60	61	14	**KARYN WHITE** WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
58	61	60	10	**STEVE EARLE** UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
59	54	50	13	**KEITH RICHARDS** VIRGIN 90973 (9.98) (CD)	TALK IS CHEAP
60	64	57	22	**INFORMATION SOCIETY** ● TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
61	66	65	21	**NEW KIDS ON THE BLOCK** ● COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
62	56	49	58	**UB40** ▲ A&M SP 4980 (8.98) (CD)	LABOUR OF LOVE
63	59	59	16	**VIXEN** EMI 46991 (9.98) (CD)	VIXEN
64	67	67	7	**SHEENA EASTON** MCA 42249 (8.98) (CD)	THE LOVER IN ME
65	68	73	8	**SAMANTHA FOX** JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
66	65	62	36	**AL B. SURE!** ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
67	52	51	11	**PET SHOP BOYS** ● EMI 90868 (9.98) (CD)	INTROSPECTIVE
68	90	—	2	**NEIL DIAMOND** COLUMBIA OC 45025 (CD)	THE BEST YEARS OF OUR LIVES
69	71	66	26	**BRITNY FOX** ● COLUMBIA BFC 44140 (CD)	BRITNY FOX
70	75	80	20	**LIVING COLOUR** EPIC BFE 44099/E.P.A. (CD)	VIVID
71	78	82	12	**BULLETBOYS** WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
72	50	54	13	**MANNHEIM STEAMROLLER** ▲ AMERICAN GRAMMAPHONE AG 1984 (9.98) (CD)	MANNHEIM STEAMROLLER CHRISTMAS
73	69	69	6	**EAZY-E** PRIORITY SL 57100 (8.98) (CD)	EAZY-DUZ-IT
74	73	74	39	**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
75	86	92	26	**PAULA ABDUL** VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
76	79	85	72	**DEBBIE GIBSON** ▲3 ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
77	74	68	13	**EDDIE MONEY** COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
78	76	75	15	**THE JEFF HEALEY BAND** ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
79	82	86	31	**MELISSA ETHERIDGE** ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
80	83	78	18	**BAD COMPANY** ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
81	72	76	13	**SOUNDTRACK** CAPITOL C1-90803 (14.98) (CD)	IMAGINE: JOHN LENNON
82	57	70	17	**VARIOUS ARTISTS** SPECIAL OLYMPICS SP 3911/A&M (9.98) (CD)	A VERY SPECIAL CHRISTMAS
83	77	77	14	**WAS (NOT WAS)** CHRYSALIS 41664 (CD)	WHAT UP, DOG?
84	81	71	16	**ICE-T** ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
85	80	72	19	**WILL TO POWER** EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
86	89	88	54	**KEITH SWEAT** ▲2 VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
87	92	83	8	**D.J. JAZZY JEFF & THE FRESH PRINCE** ● JIVE 1026-1-J/RCA (8.98) (CD)	ROCK THE HOUSE
88	91	95	18	**MICHELLE SHOCKED** MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
89	85	81	25	**GUY** ● UPTOWN 42176/MCA (8.98) (CD)	GUY
90	84	79	14	**KIX** ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
91	102	98	31	**ERASURE** SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
92	96	105	25	**RANDY TRAVIS** ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
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99	88	90	22	**HUEY LEWIS & THE NEWS** ▲ CHRYSALIS OV 41622 (CD)	SMALL WORLD
100	94	89	15	**ANTHRAX** MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
101	101	94	14	**RANDY NEWMAN** REPRISE 25773 (8.98) (CD)	LAND OF DREAMS
102	105	97	16	**SIOUXSIE AND THE BANSHEES** GEFFEN GHS 24205 (8.98) (CD)	PEEPSHOW
103	100	110	44	**SOUNDTRACK** ▲3 RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
104	98	91	10	**DIRE STRAITS** WARNER BROS. 25794 (9.98) (CD)	MONEY FOR NOTHING
105	107	101	12	**RICKY VAN SHELTON** ● COLUMBIA FC 44221 (CD)	LOVING PROOF
106	93	96	7	**SOUNDTRACK** A&M SP 3921 (9.98) (CD)	SCROOGED
107	120	115	23	**SALT-N-PEPA** ● NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
108	111	118	6	**VARIOUS ARTISTS** WINDHAM HILL WH 1077/A&M (9.98) (CD)	WINTER SOLSTICE II
109	104	113	17	**K.T. OSLIN** ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN

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SOVIET CO-OPS FOSTER COMPETITION IN MATURING MUSIC BIZ

(Continued from page 4)

clubs whose members meet regularly to discuss music and exchange records. Often they invite composers and artists as special guests. Each club has 40 or 50 members who get such special privileges from the Melodia retail stores as being able to obtain new releases earlier than the general public.

The Moscow Melodia store is selling a daily average of 7,500 units of pop and rock repertoire, 1,000 classical albums, and 500 albums of jazz and easy listening music. It has a stock of 60,000 pieces, including 10,000 classical albums. It also carries 69 jazz titles, some domestically produced, some licensed from U.S. companies.

Melodia promotes its product

through its own quarterly magazine, sold in bookstores and on subscription and boasting a circulation of 91,000. The label also advertises in magazines and newspapers and contributes to television music programs.

There are currently eight weekly programs for young people on Soviet television in which Melodia takes part in various ways, either by having a staff member talk about music or by having one of its artists appear. The company's product and artists are also presented on the regular "Music Kiosk" program and on a weekly late-night rock show that can reach an audience of up to 100 million.

"But," says Alexander Chechetkin, Melodia's deputy director general, "we are only just beginning to get seriously into promotion and marketing. We have an Academy of Foreign Trade, which has started courses in marketing based on Western techniques. The courses include overseas trips to study marketing operations at first hand."

The advent of joint ventures and cooperatives providing competition to Melodia, together with the new requirement for state companies to be more efficient and profit oriented, makes the application of modern promotion and marketing skills indispensable.

Music publishing in the Soviet Union is dominated by three major organizations:

- Muzyka, the biggest publishing house in the U.S.S.R., prints the works of the great Russian composers as well as music textbooks, works by young composers, and children's music.
- Svetsky Kompozitor publishes contemporary Soviet and foreign works, musicological books, folk songs and dances, and essays on Soviet composers. This is the publishing house of the Soviet Composers Union.
- Muzychna Ukraina, based in Kiev, principally publishes works by Ukrainian composers, folk music, and some foreign repertoire.

The Soviet copyright agency, VAAP, which covers music, drama, and literature, acts as the intermediary between foreign copyright owners and Soviet publishers and music users. VAAP has bilateral agreements with 47 sister societies around the world and, as recently reported (Billboard, Oct. 22), wishes to upgrade the level of copyright protection in the U.S.S.R. and to improve tariffs.

Radio and television, for which the Soviet people pay no license fees, only pay performance fees for the first performance of a new work; from then on the music becomes public domain. However, the authorities are currently considering the possibility of having broadcasters pay for every use of a copyright work.

VAAP, which has a staff of 400 people, not only operates as a royalty collection and distribution agency, but also is active in promoting Soviet music and in arranging cultural exchanges with other countries.

The society is deriving a steadily increasing revenue from discos and restaurants operated by cooperatives—collective organizations that are proliferating at a rapid rate, many of them operating in the field of music and entertainment.

One of the most ambitious of these, Professional, is based in Leningrad. Formed in January 1988, the cooperative is engaged in graphic design, photography, sports, leisure activity, sightseeing tours, travel, video production, and sound recording.

The 70-member cooperative has leased from the state cinema organization, Goskino, a former movie theater in a lakeside area of Leningrad. It plans to convert the premises into a modern recording and video studio at a projected cost of $1 million. Rental of the cinema costs $75,000 a year, but once the studio complex is operating, Professional hopes to achieve a gross income from its activities of $1.8 million annually.

Professional aims to finance the project either through a joint venture with a Western company or with the aid of a sponsor inside the U.S.S.R. who would agree to incur the hard-currency expenditure required to equip the studio in the expectation of a share in the ultimate profits.

The Professional project has excited the interest of Vladimir P. Kabaidze, a respected leader of industrial perestroika and director general of ISPO, the Ivanovo-based manufacturer of textile machinery.

Leo Vildavsky, art director of the cooperative, has already planned the first major project for the studio once it is complete—a mammoth video series, comprising 200 half-hour programs devoted to the music, culture, history, and folklore of the 133 different ethnic groups that make up the population of the U.S.S.R.

Some foreign companies and institutions, including the New York-based Ethnic Folk Arts Center and the World Music Institute, a U.S.-government-supported nonprofit organization involved in concert promotion, have shown interest in this project.

According to its chairman, Yevgeny Tchernilovsky, Professional will engage in a wide range of activities, including the production of advertising films, promotional videos for rock and pop acts, educational and instructional videos, record production, mobile recording, and promotional films for Soviet business enterprises.

Professional, one of the most ambitious of the new Soviet entertainment cooperatives, has leased this movie theater from the state cinema organization, Goskino. Located along a lakeside in the Leningrad suburb of Ozerki, the theater will be converted into an audio/video studio this year. (Photo: Professional Co-op)

Cooperatives are also being set up in the field of concert promotion, hitherto the monopoly of state-run concert and booking agencies whose bureaucratic inertia has been the subject of much criticism recently (Billboard, May 21). The cooperatives claim that the state agencies are out of touch with the tastes of young people.

A Kazan-based concert-promoting cooperative recently complained in the Sovetskahy Kultura newspaper that the state-run agencies were taking an obstructive attitude to the development of cooperatives.

The chairman of the cooperative known as Artclub has suggested that the state organizations should involve themselves in the promotion of concerts by symphony orchestras and the presentation of opera and ballet, while the cooperatives should present rock, pop, and light entertainment and be allowed to use part of their profits to finance the building of new art centers, concert halls, and theaters. Instead of competition between the state agencies and the cooperatives, there should be cooperation and collaboration, he argues.

Certainly cooperation with cooperatives in the music business is the policy of Melodia. For example, it is currently working with a new cooperative, Elegiya, which has set up a distribution and retail operation to sell Melodia product.

There will also be significant developments in the area of trade with foreign companies—more joint ventures, co-productions, licensing deals, and artist exchanges—as Melodia exercises its new autonomy and as Western companies seek to exploit the new opportunities presented by perestroika.

In order to generate more hard currency, Melodia will introduce into some of its retail outlets a special section for hard-currency purchases, a move prompted by a tourist boom that is still gaining momentum.

Assistance with this series of articles was provided by Vadim Yurchenkov, Billboard's correspondent in the Soviet Union.

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VID DEALERS MULL NEW DISTRIB PLANS

(Continued from page 6)

low-cost rental product has been whetted by the yearlong PPT experiment of Orion Home Video and the current aggressive marketing of Rentrak, the newly formed PPT distribution company.

But low-cost rental product need not be tied to rental share or PPT. An increasing number of sources describe various new extended-credit players and formulas, some involving the concept of "buy back," yet another distribution innovation that has had only sporadic tests.

"When we started six months ago, we were the only ones in Chicago, but now there are two or three companies on the South Side alone [offering similar finance plans]," says Dominic Nicorati, co-owner of Better Buying Enterprises. His firm sells new rental product on a guaranteed basis at 50% of the suppliers' wholesale price and gives 40 days for payment of the balance.

Better Buying customers can either pay off the balance or return product, usually for a $26-per-copy credit toward future purchases, explains Nicorati, who just extended the delayed payment from 30 to 40 days "because of the competition."

Extended-credit or guaranteed-sale plans are often compared to leasing, a form of distribution that has always run into problems, says John Power, chairman of 2,500-store buying group American Video Assn. "There are three problems—one, capitalization; the next, control; and then, disposal of the used product," says Power. "Leasing is very localized, because you need to go out and repossess the product if you aren't being paid."

Power adds that "the bloom is kind of off PPT," and while retailers may be open to innovations, he is skeptical about the limited-play cassette. "That idea has been floating around awhile."

Yet another variation on PPT has distributors making their own one-on-one arrangements with studios. "We buy all product at $18," says Alan Coccio, operator of Channel 3 Connection in Laurel, Md., who will not divulge the identity of the distributor or of another chain Channel 3 is linked with because of proprietary concern.

Retailers consistently say they are looking for a very simple program that limits severely or excludes entirely studio control or scrutiny of the store's operations and that does not require a new computer system or costly new programming. In the main, Orion provided this.

"The Orion program was excellent," says Ron Castell, VP of marketing and merchandising at Erol's, who says he believes Orion might have gone further had other studios followed suit.

The Orion program product price was $8 and was initiated a year ago with the movie "RoboCop." The share was $6 for Orion and $2 for distributors.

Assistance in preparing this story was provided by Jim McCullaugh.

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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	127	123	22	**LITTLE FEAT** WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
111	115	129	164	**GEORGE WINSTON** ▲ WINDHAM HILL WH 1025/A&M (9.98) (CD)	DECEMBER
112	109	103	22	**UB40** A&M SP 5213 (8.98) (CD)	UB40
113	113	116	8	**BOYS CLUB** MCA 42242 (8.98) (CD)	BOYS CLUB
114	108	102	13	**THIRTY EIGHT SPECIAL** A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
115	117	120	10	**IVAN NEVILLE** POLYDOR 834 896 1/POLYGRAM (CD)	IF MY ANCESTORS COULD SEE ME NOW
116	116	117	6	**THE WATERBOYS** CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
117	110	111	10	**PAUL SIMON** WARNER BROS. 25789 (12.98) (CD)	NEGOTIATIONS AND LOVE SONGS (1971-1986)
118	118	122	8	**ROBBIE NEVIL** EMI 48359 (9.98) (CD)	A PLACE LIKE THIS
119	119	126	10	**VARIOUS ARTISTS** A&M SP 3918 (9.98) (CD)	STAY AWAKE
120	128	127	52	**RICK ASTLEY** ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
121	122	121	18	**JANE'S ADDICTION** WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
122	124	128	83	**GLORIA ESTEFAN & MIAMI SOUND MACHINE** ▲[2] EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
123	114	107	10	**CAMEO** ● ATLANTA ARTISTS 836 002 1/POLYGRAM (CD)	MACHISMO
124	191	—	2	**SHERIFF** CAPITOL C1-91216 (6.98) (CD)	SHERIFF
125	121	134	21	**THE JUDDS** ● RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
126	123	114	26	**J.J. FAD** ● ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
127	129	112	21	**EUROPE** ● EPIC OE 44185/E.P.A. (CD)	OUT OF THIS WORLD
128	170	153	26	**PUBLIC ENEMY** ● DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
129	142	147	7	**MAXI PRIEST** VIRGIN 90957 (8.98) (CD)	MAXI PRIEST
130	141	130	49	**MIDNIGHT OIL** ▲ COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
131	126	104	8	**LEVERT** ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
132	136	143	144	**ANITA BAKER** ▲[4] ELEKTRA 60444 (8.98) (CD)	RAPTURE
133	130	109	9	**MIKE + THE MECHANICS** ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
134	143	156	5	**THE PURSUIT OF HAPPINESS** CHRYSALIS BFV 41675 (CD)	LOVE JUNK
135	135	124	9	**'TIL TUESDAY** EPIC OE 44041/E.P.A. (CD)	EVERYTHING'S DIFFERENT NOW
136	106	106	9	**CHERRELLE** TABU OZ 44148/E.P.A. (CD)	AFFAIR
137	139	146	7	**THE JIMI HENDRIX EXPERIENCE** RYKODISC RALP 0078 (13.98) (CD)	RADIO ONE
138	147	183	5	**GIPSY KINGS** MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
139	131	131	5	**KID 'N PLAY** SELECT 21628 (8.98) (CD)	2 HYPE
140	138	133	30	**TONI CHILDS** A&M SP 5175 (8.98) (CD)	UNION
141	132	132	9	**HOUSE OF LORDS** RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
142	159	198	57	**ORIGINAL LONDON CAST** ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
143	137	137	7	**M.C. HAMMER** CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
144	133	138	6	**AEROSMITH** COLUMBIA FC 44487 (CD)	GEMS
145	145	139	15	**SA-FIRE** CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
146	167	172	13	**R.E.M.** I.R.S. 6262/MCA (9.98) (CD)	EPONYMOUS
147	144	149	83	**RICHARD MARX** ▲[2] EMI ST 53049 (8.98) (CD)	RICHARD MARX
148	151	151	7	**JULIA FORDHAM** VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
149	172	167	37	**SCORPIONS** ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
150	154	158	70	**10,000 MANIACS** ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
151	134	119	9	**QUIET RIOT** PASHA OZ 40981/E.P.A. (CD)	QUIET RIOT
152	188	160	45	**ROBERT PLANT** ▲ ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
153	153	144	10	**TOM COCHRANE & RED RIDER** RCA 8532-1-R (8.98) (CD)	VICTORY DAY
154	125	125	5	**CHAKA KHAN** WARNER BROS. 25707 (9.98) (CD)	C.K.
155	175	164	39	**ZIGGY MARLEY & THE MELODY MAKERS** ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
156	156	159	86	**RANDY TRAVIS** ▲[3] WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
157	177	177	4	**THEY MIGHT BE GIANTS** BAR/NONE 72600/RESTLESS (8.98) (CD)	LINCOLN
158	150	145	94	**U2** ▲[5] ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
159	158	150	21	**HOTHOUSE FLOWERS** LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
160	148	140	10	**CHERYL "PEPSII" RILEY** COLUMBIA FC 44409 (CD)	ME, MYSELF AND I
161	161	173	82	**WHITNEY HOUSTON** ▲[6] ARISTA AL 8405 (9.98) (CD)	WHITNEY
162	140	—	2	**VARIOUS ARTISTS** GRP GR 9574 (9.98) (CD)	A GRP CHRISTMAS COLLECTION
163	163	170	17	**JOHN HIATT** A&M SP 5206 (8.98) (CD)	SLOW TURNING
164	146	142	23	**FREDDIE JACKSON** ● CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
165	149	163	5	**ALEXANDER O'NEAL** TABU OZ 45016/E.P.A. (CD)	MY GIFT TO YOU
166	178	185	5	**BULGARIAN STATE RADIO & T.V. FEMALE CHOIR** NONESUCH/EXPLORER 79165/ELEKTRA (9.98) (CD)	MYSTERY OF BULGARIAN VOICES
167	155	176	20	**TOMMY CONWELL AND THE YOUNG RUMBLERS** COLUMBIA FC 44186 (CD)	RUMBLE
168	168	168	6	**JUDSON SPENCE** ATLANTIC 81902 (8.98) (CD)	JUDSON SPENCE
169	165	141	21	**THE ROBERT CRAY BAND** ● HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
170	190	193	27	**DAVID SANBORN** REPRISE 25715 (9.98) (CD)	CLOSE-UP
171	152	136	11	**MIDNIGHT STAR** SOLAR D1-72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
172	182	169	21	**TRACIE SPENCER** CAPITOL C1-48186 (8.98) (CD)	TRACIE SPENCER
173	173	—	2	**ROY ORBISON** VIRGIN 90604 (12.98) (CD)	IN DREAMS
174	NEW▶		1	**TODAY** MOTOWN 6261 (8.98) (CD)	TODAY
175	157	157	34	**TONY! TONI! TONE!** WING 835 549 1/POLYGRAM (CD)	WHO?
176	176	—	2	**SOUNDTRACK** WALT DISNEY 64101 (8.98) (CD)	OLIVER & COMPANY
177	185	187	5	**SCRUFFY THE CAT** RELATIVITY 8237 (8.98) (CD)	MOONS OF JUPITER
178	180	180	6	**JULIAN COPE** ISLAND 91025/ATLANTIC (9.98) (CD)	MY NATION UNDERGROUND
179	160	148	10	**JETBOY** MCA 42235 (8.98) (CD)	FEEL THE SHAKE
180	179	166	12	**HELLOWEEN** RCA 8529-1-R (8.98) (CD)	KEEPER OF THE SEVEN KEYS, PART II
181	174	152	14	**COCTEAU TWINS** CAPITOL C1-90892 (9.98) (CD)	BLUE BELL KNOLL
182	166	162	28	**ELTON JOHN** ● MCA 6240 (8.98) (CD)	REG STRIKES BACK
183	184	179	110	**DEF LEPPARD** ▲[7] MERCURY 810 308 1/POLYGRAM (CD)	PYROMANIA
184	162	154	11	**L'TRIMM** ATLANTIC 81925 (8.98) (CD)	GRAB IT!
185	196	—	2	**ROY ORBISON** RHINO 71493 (14.98) (CD)	FOR THE LONELY: AN ANTHOLOGY, 1956-1965
186	171	171	5	**VARIOUS ARTISTS** I.R.S. 42240/MCA (8.98) (CD)	GUITAR SPEAK
187	200	186	65	**TIFFANY** ▲[4] MCA 5793 (8.98) (CD)	TIFFANY
188	181	181	7	**DREAMS SO REAL** ARISTA AL 8555 (8.98) (CD)	ROUGH NIGHT IN JERICHO
189	187	165	11	**JONATHAN BUTLER** JIVE 1136-1-J/RCA (8.98) (CD)	MORE THAN FRIENDS
190	194	194	5	**SOUNDTRACK** POLYDOR 837 362 1/POLYGRAM (CD)	1969
191	186	178	26	**PAT BENATAR** ● CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
192	192	175	10	**DIANE SCHUUR** GRP GR 9567/MCA (8.98) (CD)	TALKIN' 'BOUT YOU
193	169	174	7	**BANANARAMA** LONDON 828 106 1/POLYGRAM (CD)	GREATEST HITS COLLECTION
194	164	155	17	**VARIOUS ARTISTS** ● ARISTA AL 8551 (9.98) (CD)	1988 SUMMER OLYMPICS-ONE MOMENT IN TIME
195	197	196	28	**VANESSA WILLIAMS** WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
196	183	161	13	**NOEL** 4TH & B'WAY 4009 (8.98) (CD)	NOEL
197	NEW▶		1	**CAMOUFLAGE** ATLANTIC 81886 (8.98) (CD)	VOICES & IMAGES
198	NEW▶		1	**ROBERTA FLACK** ATLANTIC 81916 (9.98) (CD)	OASIS
199	193	192	33	**2 LIVE CREW** ● LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
200	199	184	15	**THE CALIFORNIA RAISINS (BUDDY MILES)** PRIORITY 9755 (8.98) (CD)	SWEET, DELICIOUS & MARVELOUS

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 150
2 Live Crew 199

Paula Abdul 75
Aerosmith 144
Anthrax 100
The Art Of Noise 96
Rick Astley 120

Bad Company 80
Anita Baker 1, 132
Bananarama 193
Bangles 33
Rob Base & D.J. E-Z Rock 44
Basia 51
Pat Benatar 191
Bon Jovi 4
Boy Meets Girl 50
Boys Club 113
The Boys 52
Breathe 35
Edie Brickell & New Bohemians 16
Britny Fox 69
Bobby Brown 6
Bulgarian State Female Choir 166
Bulletboys 71
Jonathan Butler 189

The California Raisins 200
Cameo 123
Camouflage 197
Tracy Chapman 24
Cheap Trick 55
Cherrelle 136
Chicago 37
Toni Childs 140
Cinderella 20
Tom Cochrane & Red Rider 153
Cocteau Twins 181
T.Conwell/Young Rumblers 167
Julian Cope 178
The Robert Cray Band 169
Crosby, Stills, Nash & Young 17

D.J. Jazzy Jeff 74, 87
Taylor Dayne 31
Def Leppard 7, 183
Neil Diamond 68
Dire Straits 104
Dokken 46
Dreams So Real 188
Duran Duran 36

Steve Earle 58
Sheena Easton 64

Eazy-E 73
Erasure 91
The Escape Club 32
Gloria Estefan/Miami Sound 122
Melissa Etheridge 79
Europe 127

Roberta Flack 198
Fleetwood Mac 23
Julia Fordham 148
Samantha Fox 65

Kenny G 10
Debbie Gibson 76
Gipsy Kings 138
Guns N' Roses 5, 12
Guy 89

M.C. Hammer 143
The Jeff Healey Band 78
Helloween 180
The Jimi Hendrix Experience 137
John Hiatt 163
Hothouse Flowers 159
House Of Lords 141
Whitney Houston 161

Ice-T 84

Information Society 60
INXS 22

J.J. Fad 126
Freddie Jackson 164
Michael Jackson 42
Jane's Addiction 121
Al Jarreau 93
Jetboy 179
Joan Jett And The Blackhearts 39
Elton John 182
Journey 14
The Judds 125

Chaka Khan 154
Kid 'N Play 139
Sam Kinison 45
Kiss 27
Kix 90

L'Trimm 184
LeVert 131
Huey Lewis & The News 99
Little Feat 110
Living Colour 70

Mannheim Steamroller 41, 72
Ziggy Marley/Melody Makers 155

Richard Marx 147
Bobby McFerrin 49
Metallica 30
George Michael 18
Midnight Oil 130
Midnight Star 171
Mike + The Mechanics 133
Kylie Minogue 53
Eddie Money 77

Ivan Neville 115
Robbie Nevil 118
New Edition 38
New Kids On The Block 61
Randy Newman 101
Noel 196

Alexander O'Neal 165
Roy Orbison 185, 173
Original London Cast 142
Ozzy Osbourne 29
K.T. Oslin 109

Robert Palmer 48
Pet Shop Boys 67
Pink Floyd 11
Robert Plant 152
Poison 9

Maxi Priest 129
Public Enemy 128
The Pursuit Of Happiness 134

Quiet Riot 151

R.E.M. 146, 15
Ratt 25
Keith Richards 59
Cheryl "Pepsii" Riley 160

Sa-Fire 145
Sade 95
Salt-N-Pepa 107
David Sanborn 170
Joe Satriani 43, 97
Diane Schuur 192
Scorpions 149
Scruffy The Cat 177
Ricky Van Shelton 105
Sheriff 124
Michelle Shocked 88
Paul Simon 117
Siouxsie and The Banshees 102
Sir Mix-A-Lot 98
SOUNDTRACKS
1969 190
Buster 54
Cocktail 3
Dirty Dancing 34
Imagine: John Lennon 81
More Dirty Dancing 103
Oliver & Company 176
Scrooged 106
Judson Spence 168
Tracie Spencer 172
Rod Stewart 47
Barbra Streisand 13
Al B. Sure! 66
Keith Sweat 86

They Might Be Giants 157
Thirty Eight Special 114
Tiffany 19, 187
'Til Tuesday 135
Today 174
Tony! Toni! Tone! 175
Traveling Wilburys 8
Randy Travis 156, 92

U2 158, 2
UB40 62, 112

Van Halen 26
Luther Vandross 21

VARIOUS ARTISTS
1988 Summer Olympics 194
A GRP Christmas Collection 162
Guitar Speak 186
Stay Awake 119
A Very Special Christmas 82
Winter Solstice II 108
Vixen 63

Was (Not Was) 83
The Waterboys 116
When In Rome 94
Karyn White 57
White Lion 56
Will To Power 85
Vanessa Williams 195
Winger 40
George Winston 111
Steve Winwood 28

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NEW ARB DIARY MAKES LITTLE CHANGE IN FALL BOOK

(Continued from page 1)

drawing attention to that listening, which isn't always voluntary, many broadcasters expected the new diary to favor AC and other softer radio formats that generally get more play at offices and businesses.

In research drawn from 14 markets in the first two months of the book, Arbitron research director Jim Peacock cites a 2.5% increase in stations' cume—the number of people listening—during middays, the shift most likely to be affected by the diary changes, as well as an increase in reported listening outside the home or car. He also credits the new diary with keeping Arbitron's response rate at 45%—only 2% below its all-time high—despite a general market decrease in survey responses.

At this point, it's hard to tell whether the new diary has indeed been good news for adult-oriented stations, especially given the format's tendency to do better in the fall anyway. In New York, AC WLTW was tied for third, up from a 3.8 to a 4.7. Competitor WNSR was up 2.7-3.1, and oldies WCBS-FM was up 4.1-4.3 for sixth place. Easy listening WPAT-AM-FM, which actually passed Z100 during the first month of the trend, fell 5.6-4.9.

In Los Angeles, AC KOST was in third place, up 5.0-5.4, but its prime AC competitor, KBIG, was down 4.2-3.3, and oldies KRTH-FM was down 3.7-3.2. In San Diego, the results were also mixed. Bright AC KFMB-FM "B100" was steady at a 6.3, but KYXY—which made a 3.1-5.4 jump this summer—lost most of its ground, returning to a 3.6 this time. A third AC, KKYY, rose 5.4 to 3.6.

In other New York movement, Z100 was down 6.2-5.6 but led its top 40 rival, WWPR (which retook its old WPLJ calls after the survey ended), by more than two shares. Crossover WQHT "Hot 97" was down 4.5-4.0 in its first book on its new frequency; swap partner WYNY "Country 103.5" was up 2.2-2.9.

Those results appear to have reactivated the battle between WQHT's parent company, Emmis Broadcasting, and Arbitron. Emmis group PD Rick Cummings charges that by moving to what he considers an inferior frequency, WYNY shouldn't have been up sharply in cume, as it was this time, unless diaries were being ascribed to the wrong station. Yet, WYNY had been as high as a 3.0 share nine months ago.

WQHT's sister station, all-sports WFAN—which also changed frequencies this fall, acquiring morning man Don Imus in the process—was down 2.5-2.3; that's still twice what it had last fall, when it had neither baseball or a well-established morning show. New York's new jazz station WQCD was up nicely, although not spectacularly, in its first full book, going 1.0-1.9.

New York's four Spanish-language AMs were up by a combined 0.5 share despite the presence of a fifth, temporary AM, WUKQ, created by the plethora of dial changes. Although WUKQ had the best signal of the five and was commercial free through most of the book, not only didn't seem to decrease the others' shares, it didn't even show up.

Emmis can take solace from Los Angeles, where Power 106 led rival KIIS-FM 7.2-5.8. KIIS' Rick Dees still led morning drive, but the spinoff of KIIS-AM to a separate "all club mix" format seems to have affected KIIS-FM more than Power. KIIS-FM lost a share; KIIS-AM debuted with a 0.7.

Meanwhile, adult alternative KTWV was up 3.0-3.3 in its first book with live announcers, making "the Wave" one of the few stations in the early results to post dramatic gains in the summer and keep them in the fall. Format news wasn't nearly as encouraging in San Diego, where KSWV was up only 1.5-1.6 and KIFM was down 4.7-2.9.

Another fall-book sideshow was the November prediction, attributed to Rantel Research President David Tate, that the new diary would combine with other factors—such as new weighting values and the change in seasonal listening levels—to reduce most broadcasters' share points by 5%.

Arbitron's Peacock claims that prediction stemmed from some broadcasters incorrectly interpolating individual months of the book, something that Tate in turn blames on Arbitron changing the population estimates it uses to weight diaries in midbook. In any event, Tate has since backed off his 5% prediction, saying that he was initially misquoted and that the new diary is no longer a major issue in interpreting the fall results.

THORN-EMI BUYING SBK PUB INTERESTS

(Continued from page 1)

Along with EMI's own vast holdings in music publishing via the Irwin Robinson-operated EMI Music Publishing Worldwide, the deal creates an entity that challenges Warner-Chappell Music for supremacy in music publishing revenues.

The Warner-Chappell entity was created last year after Warner Communications Inc. paid a then-record price—$250 million—for Chappell to a group of investors who had acquired the publisher from PolyGram several years before for about $100 million.

The core of SBK itself is the former CBS Songs, which was acquired by SBK partners Stephen Swid, Bandier, and Koppelman for $125 million in 1986. SBK's acquisition included the CBS Catalogue Partnership, a joint venture between CBS and others in the old-line MGM/UA catalogs. In addition, SBK publishes songs by James Taylor, Laura Nyro, Chip Taylor, Luther Vandross, Marvin Gaye, and Albert Hammond. Recently, it scored big as the publisher and producer of Tracy Chapman, who created a sensation with her debut on Elektra Records. SBK employs a staff of 220 worldwide.

The Thorn-EMI/SBK announcement came two days after CBS Records announced its acquisition of Nashville Tree Music, signaling the CBS label's own intentions to re-create a strong publishing presence (see story, page 1). Thus, within the first two business days of 1989, nearly $400 million was exchanged in the purchases of two publishing firms.

According to Jim Fifield, president and chief operating officer of EMI Music Worldwide, "We are pursuing an aggressive acquisition program . . . We've looked at a great many catalogs and this is the top of the line."

In a prepared statement, Irwin Robinson, president and CEO of EMI Music Publishing Worldwide, said the acquisition reflects his belief that royalty income from music publishing is a growth area because of such technological developments as CD and DAT and new distribution channels, including satellite and cable TV.

Although he will oversee 250,000 additional copyrights in the SBK catalogs, Robinson, who formerly operated Chappell's U.S. interests, currently runs a company that is among the world's top five music publishers. Its holdings include the former Columbia Pictures' Screen Gems and Colgems catalogs in addition to U.K.-based Francis Day Hunter, Keith Prowse Music, and Peter Maurice Music.

England's publicly traded Thorn-EMI generates about $5 billion a year in holdings in music, rental, retail, lighting, and technology.

ROSE RECORDS PARTNER BUYS MAJORITY INTEREST

(Continued from page 4)

founder Merrill Rose, will not divulge how many of the partners he bought out. According to one source, the partner count has been reduced from six to two—Jack and Jim Rose.

What is certain is that the two partners who oversaw the chain, VP of marketing Ronna Hoffberg and VP of purchasing Keith Eckerlainge, have left their posts at the company. According to two informed sources, Eckerlainge did sell his shares to Jack Rose. Hoffberg, who declined to comment for this story, may still hold her interest in the enterprise.

Sources in Chicago speculate that Jack Rose's buyout resolves a difference of opinion among the partners over whether the chain should be sold. Hoffberg previously told Billboard that she was not inclined to sell the web to a larger company; it is believed that Eckerlainge also opposed such a sale.

Jack Rose says that as a result of the restructuring, former operations manager Dave Roger has been promoted to CEO.

Rose Records, which had 10 stores at the close of 1985, has more than doubled its store count in the past three years through acquisition of former Windy City rival Laury's Records, the opening of new stores, and the launch of two leased departments that are housed in Montgomery Ward stores. Two of the 21 stores are owned by different partnerships.

Meanwhile, all is quiet on two other consolidation fronts. The long-anticipated sale of 115-store Sound Warehouse had not been consummated as of press time. Its stock continued to trade in the neighborhood of $21 per share.

Industry insiders still believed that Roy Disney's investment firm, Shamrock Holdings, which owns Los Angeles-based Show Industries and its Music Plus chain, had the inside track to land Sound Warehouse, although the supplier of another suitor, Los Angeles-based Wherehouse Entertainment, said that the Torrance, Calif.-based web had made noises about increasing its store count by more than 100 units.

Sound Warehouse president Terry Worrell did not return Billboard's calls regarding this story. A spokesman for Shamrock said no announcement regarding an acquisition is pending.

Speculation continued to simmer that Morris Levy was eager to sell his Strawberries chain and that Lieberman Enterprises was an eager suitor. A Lieberman representative declined to comment. Since Lieberman is a publicly traded company, it typically does not comment on the status of possible acquisitions until a formal announcement can be made.

INSIDE TRACK

(Continued from page 82)

niversary of the day he left another hospital after having suffered a heart attack. Gayles, 75, plans to be back at work this week.

HE'S AVAILABLE: **Paul Fussell** has exited his post as director of purchasing for **The Record Bar**, following a 14-year tenure there. Fussell says the parting was the result of a mutual agreement with management.

I'M ON THE CLIENT LIST: **Prince** recently switched legal representation to powerhouse attorney **John Branca**, who also represents **Michael Jackson**, among others. The move intrigues those who perceive a rivalry between the two artists. Also rumored is a soon-to-come management change for Prince, whose most recent album, "Lovesexy,"—only just now gold—was a sales disappointment.

SEALED IN CONCRETE: L.A.-based rock act **Concrete Blonde** has re-signed with **I.R.S. Records**. The development comes as something of a surprise because the group, which rereleased its debut album on I.R.S. in 1987, had filed for bankruptcy in September of that year in what many observers perceived as an attempt to negate an existing contract with the label. However, the band and the label have apparently resolved their differences: The label's official statement on the signing says the new pact is a "multi-album contract."

CLOSED SHOP: Financial woes suffered by **Vestron Video** led that company to close the Morristown, N.J., regional facility operated by retail chain **The Video Store**. About 10 staffers were laid off. Web president **Jack Messer** says that in an effort to "streamline duplication of expenses," the store expansion and bookkeeping functions that were handled in New Jersey will now be handled at his company's Cincinnati headquarters. The Morristown plant was set up to service stores acquired from Jersey web **Opening Night Video** and New York chain **New Video**, both now operating under the logo The Video Store. Still on board are former New Video partners **Steve Savage** and **Michael Pollack**; although both will still be based in the East, Messer says both will begin spending more time in Cincinnati.

HAVING A CRYSTAL BALL: **Billy Crystal** will host the Grammy Awards for the third straight year. This year the event, to be telecast live Feb. 22 by CBS, returns to the Shrine Auditorium in Los Angeles.

MONSTER MOPPET CATALOG: **Larry Sonin**, president of Freeport, N.Y.-based wholesaler **Pricerite Entertainment Corp.**, has published his 96-page 1988-89 Children's Audio-Visual Catalog, which he offers for $2, deductible from the first order.

ANTI-CENSORSHIP group **Music In Action** says it has more than 30,000 signatures on its petition opposing censorship. The petition, said to be getting almost 1,000 signatures per week, will be presented to the U.S. Justice Department in mid-1989.

IN THE RUNNING: **Barry O'Neil**, a **Motown** trade liaison, was a finisher Dec. 11 in the Honolulu Marathon with a running time of three hours, 26 minutes, and one second. O'Neil placed 658th in an overall field of 8,808; 114th among 844 males aged 35-39; and 624th among 6,639 males of all ages.

TRANSATLANTIC TIES: New York-based accounting firm **Prager & Fenton**, which specializes in entertainment accounts, has associated in the U.K. with chartered accountant **Rawlinson & Hunter**. **Martin Goldberg** continues as U.K. chief of Prager & Fenton.

EX-MCA jazz publicist **Don Lucoff** has opened his own jazz PR firm, **DL Media**, at 26 Gramercy Park S., New York, N.Y. 10003; 212-353-2334. Initial clients are **Terri Lyne Carrington**, **Dave Liebman**, and the Brazil-based **Som De Gente Records**.

POLYGRAM IS EXPECTED to sign a concert merchandising deal with **Great Southern**, a leading company in the field, sometime this week. **MCA Records** owns another top merchandising firm, **Winterland**, which it acquired last year from **CBS Records**.

FINIAL FINALE: **Finial Technology**, developer and manufacturer of the much-ballyhooed prototype laser turntable (an expensive machine designed to use a laser beam to track standard vinyl LPs, claiming to prevent the degradation caused by a needle tracking the grooves), has decided not to bring the hi-tech white elephant to market after all. After completing the initial production run, the company says it decided the device would cost too much to manufacture.

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CBS ACQUIRES TREE

(Continued from page 1)

CBS back into the mainstream of the publishing business with one of the world's most coveted catalogs. The purchase of Tree is the first CBS Records acquisition since the label became a wholly owned subsidiary of Sony Corp. and will immediately add some 40 catalogs to the CBS Music Publishing Division.

"We're going to use this as a cornerstone to begin a building process immediately," Tommy Mottola, president of CBS Records, told Billboard. "This will start snowballing into a major, large publishing company on a worldwide basis." Mottola, who worked for Chappell Music early in his career, predicts CBS/Tree will become a profitable partner with CBS Records: "I can see it really working hand in hand with our record operation, much like the days when Jobete and Motown Records worked hand in hand, with Jobete being the main, or only, supplier of material to their artists. Of course, there's a lot more self-contained artists these days, and that will continue to blossom as well."

Killen, renowned for his discovery and nurturing of such talents as Roger Miller and Joe Tex, will also be increasingly involved in production and in expanding the catalog and songwriter staff. "According to the agreement," Killen advised, "we administer all the catalogs, and we'll be running the company out of here. We're going to be very selective, cherry pick, and build a fabulous catalog with the best writers we can get."

The number of writers and copyrights will be doubled within two years, states Killen. Some 60 writers are now signed to Tree. Founded by the late Jack Stapp and Lou Cowan in 1951 (Killen joined as a song plugger two years later), Tree exploded in 1955 with the Elvis Presley hit "Heartbreak Hotel." Ranking as Billboard's No. 1 country music publisher for the past 16 years, the Tree catalog also has provided major hits for the pop, black, dance, and adult contemporary charts.

Writers with hits under the Tree aegis include Miller, Tex, Willie Nelson, Hank Cochran, Buck Owens, Jerry Chesnut, Jim Reeves, Harlan Howard, Curly Putman, Dick Feller, Dottie & Bill West, Mae Boren Axton, Tommy Durden, John Hurley & Ronnie Wilkins, Michael Martin Murphey, Merle Haggard, Sonny Throckmorton, Wayne Kemp, and Bobby Braddock.

Among the Tree evergreens are "King Of The Road," "Green Green Grass Of Home," "Crazy," "Funny How Time Slips Away," "Act Naturally," "Easy Loving," "He Stopped Loving Her Today," "Middle Aged Crazy," "I Wish I Was 18 Again," "Okie From Muskogee," "Today I Started Loving You Again," "Son Of A Preacher Man," "Another Somebody Done Somebody Wrong Song," "Here Comes My Baby Back Again," "A Fallen Star," "The Tips Of My Fingers," "Po' Folks," "Forever" (written by Killen), "This Time," "Make The World Go Away," "I Fall To Pieces," "D-I-V-O-R-C-E," "Welcome To My World," "Hold What You've Got," "Yakety Sax," "Could I Have This Dance," and "Busted."

Tree VP Donna Hilley will remain second in command as part of the agreement that is guaranteed for five years. The Tree building, a valuable piece of real estate, is also included in the deal. Others interested in Tree included EMI and PolyGram, and Killen admits he came close to inking a deal with PolyGram: "I had pretty well made up my mind with PolyGram because in the deal I would have headed up the whole Nashville operation here with the label and everything else."

Then attorney Joel Katz called and asked if CBS could make an offer. Killen met with Walter Yetnikoff and Mottola in New York. "I was impressed with them," Killen says. "It was like our style—they're gung ho, aggressive, they believe in what they're doing, and they go get what they want because you have to do that today."

Mottola blurs the exact price tag, stating it is "over $30 million," while Killen expands on the theme slightly, advising, "it's way above $30 million" but below the $45 million-$50 million figures quoted in newspaper reports. Billboard's estimate is a sale price of $42 million. (The only sale involving the Nashville music industry surpassing the CBS/Tree purchase was the Opryland USA Inc. complex, bought by Edward Gaylord's Oklahoma Publishing Co. in 1983 for a reported $250 million. Besides WSM-AM-FM, the Grand Ole Opry, and The Nashville Network, the package included the Opryland theme park and Opryland Hotel.)

Tree is a natural acquisition for Mottola as well. He started his career working for Chappell Music for six years and has long admired the Tree success story as "a manager and a fan of the catalog." The publishing-record company synergy excites the label chief. "This opens up all kinds of opportunities for us as a user, not only in country music, but in pop music, too. And it also certainly solidifies us in Nashville and country music and increases the growth of our record operation as well. We're tapped into great copyrights and a whole production situation."

Will Nashville be the national headquarters for this prime CBS/Sony publishing thrust? "Right now, yes," answers Mottola. Will the New York and Los Angeles offices report to Nashville? "At the moment, that's the way everything is going," he comments.

Mottola believes the venture also will promote Nashville's efforts to be perceived as a total music center, not just the country music citadel. He confirms that Harvey Shapiro, who has been heading the CBS publishing acquisition program, is being shifted to overall corporate financial operations. And, as a former independent operator, he can sympathize with those in Nashville who view the Tree purchase as the final straw that broke the camel's back in the corporate conglomeration of Nashville by financial forces in New York, Los Angeles, and overseas.

"I can understand that from an emotional and sentimental point of view," he says. "But when you look at the opportunity to take something that's really the crown jewel and build upon it, and make it even better and bigger, then you're looking at a situation that's good for everybody, as opposed to just being emotional about it."

While Yetnikoff and Mottola prepare to head for Nashville for the final signing of the papers and an Opryland Hotel blowout party Tuesday (10) celebrating the CBS/Tree pact, Nashville reaction has been mixed. Nashville has always been a songwriters-and-publishers town, controlling its own destiny. Now such great names as Wesley Rose and Acuff-Rose, the Denny family and Cedarwood, Bob Beckham and Combine, and Bob Montgomery and House of Gold have been swamped by the surging greenback tidal wave of the conglomerates.

"It was tough, and I resisted a long time," admits Killen. Beckham, who guided Combine into a major country and pop publisher before the firm was acquired by SBK Entertainment World, agrees, observing, "It's like parting with your kids, but Buddy handled it as well as a transaction like this can be handled." Beckham feels the backlash will be healthy for Nashville, adding, "You can buy something, but you can't create something."

"Tree was definitely a personality," says Shelby Singleton, head of Shelby Singleton Enterprises. "If it can continue that way, this will be good for Nashville, the music business, and everything else. If they have to ask somebody every time they do something, there's probably going to be a problem, like at most big companies."

Observes Connie Bradley, Southern regional executive director of ASCAP: "In contrast to what other corporations have done—moving administration, the money, and everything else out of Nashville—this is a real commitment on CBS' part. Rather than look at it being the end of an era, I'm going to look at it positively as the beginning of a new era."

Bill Ivey, director of the Country Music Foundation, sees an upside and a down side—the former being "a real tribute to the strength of Nashville writers and publishers and to the Tree management team—Jack, Buddy, and Donna—to build a company of this value and strength." The down side, he believes, is the shift in power from when Nashville was "supported by independent locally controlled music publishers."

Roger Sovine, who worked for Tree three years and now is VP of BMI's Nashville office, also sees two sides to the CBS/Tree development: "You're sad about what a wonderful place Tree was, how many people got started there, learned, and how they were nurtured, cared for, and banked—you could borrow money from them when nobody in the world would give you a nickel. Buddy would take care of you." But Sovine adds, "I'm delighted to see CBS coming in here with both feet kicking, that they'll keep the money here, they want to grow, acquire, and allow Nashville songwriters to have direct contact with their songs to rock'n'roll artists that heretofore have been difficult to get to."

BLOCKBUSTER, WEST COAST MAP NATIONAL AD CAMPAIGNS

(Continued from page 6)

they convert over to Blockbuster, will enjoy that umbrella," he states.

Of Blockbuster's 400-plus outlets, 240 are company owned, and the mix is expected to continue shifting in that direction as the chain grows. In contrast, only about 25% of the 260 West Coast Video stores are company owned; virtually all of the 450 National Video stores recently acquired by West Coast are franchises.

Kalish notes that under the franchise agreements, "advertising royalties" are paid to West Coast and are channeled "to a great degree" into a general advertising fund. West Coast, he says, can "theoretically" make TV ad buys on behalf of the franchisees, depending on the market, the number of West Coast and/or National stores in that market, and the feasibility of television compared with other media.

In general, he points out, West Coast has reserved TV ads to sell the chain's image, whereas "at times," radio and print ads stress individual titles.

Although West Coast/National is now represented in all 50 states, it has not yet done a countrywide ad campaign. That could change, however, Kalish indicates, if major video suppliers decide to increase their co-op ad dollars, which have noticeably shrunk in the past year.

Blockbuster would also welcome the increased availability of co-op funds, says Gruber, although he doesn't see the drop in those funds as an obstacle to the chain's image advertising plans. Noting that some studios may have cut co-op money because they felt it had not been used effectively, Gruber points out that the suppliers believe TV is the most cost-effective ad medium for them—which may prove to be to Blockbuster's advantage.

"The way we use our co-op funds meshes perfectly with the studios' desires," he declares, "and I'm not sure those funds will dry up."

But Curt Viebranz, president of HBO Video, is not yet convinced he can get the best bang for his buck via co-op ads, even in the context of national TV buys. Noting that "it's untested waters," he says, "I'd be more inclined to make more money available if they were selling HBO product rather than selling Blockbuster. If they were doing both, that would be the best."

He adds that since HBO doesn't sell directly to Blockbuster or West Coast, the supplier has to make sure it doesn't favor a particular distributor by giving it extra co-op funds. Although HBO will continue to furnish co-op money, particularly to support store openings, he says, "I don't want [co-op funds] to be part of the decision of which distributor [retailers] decide to go to."

Al Reuben, senior VP of marketing for Vestron Video, notes that his company, unlike some other suppliers, has not cut back on its co-op ads to make more dollars available for national ad campaigns. "We are doing as much or more co-op ads as we were a year ago," he states.

While Reuben likes co-op advertising, he observes that "national advertising isn't usually effective with a single chain." Even if one chain could offer national coverage, he adds, "I don't think I can eliminate my own national advertising as a result of that."

Blockbuster's combative marketing posture does not seem to alarm other video retailers. Ron Castell, Erol's VP of marketing and merchandising, states, "We've been aggressive TV advertisers in our larger markets for four or five years."

Although Blockbuster has announced plans to open more than 40 stores in Washington, D.C., the home base of Erol's, Castell notes, it has only six stores there now, whereas Erol's has 78 in Washington and 25 in nearby Baltimore.

"For TV to be cost-effective for [Blockbuster] in the Washington area, they're going to have to pump up more stores," he says. Similarly, he adds, Erol's has more than twice as many outlets as Blockbuster in such markets as Philadelphia, Tidewater and Richmond, Va., and Cleveland, making TV ads more cost-effective for Erol's than for its competitor.

From the viewpoint that "the more marketing [of video] that is done, the better it is for everybody," Blockbuster's ad campaigns could even help Erol's, Castell concludes. "I hope Blockbuster advertises heavily in this market," he says, "because it creates more awareness of video, and maybe if they advertise more, I can advertise less."

Steven Rosenburg, owner of the three-store Premiere Video chain in Marietta, Ga., just outside of Atlanta, agrees that Blockbuster's title-specific ads help all of the video retailers in the area. "If a particular video store advertises 'Cinderella,' " he points out, "consumers are alerted to the fact that their [local] store has them, too."

But Rosenburg concedes that if generic image ads help the growth of Blockbuster, they are bound to hurt other retailers.

"There are several ways independent video dealers can compete against Blockbuster and in some cases beat them, whether it be customer service or whatever," he says. "But we can't compete with their marketing budget."

ATCO SAYS 'NO' TO ARISTA'S 'YES'

(Continued from page 82)

posed to live performances of classic Yes material, and that should probably help Atlantic move a great deal of their back catalog, which should please them."

Subtle salvos have already been fired by each label in the form of press releases announcing each album. Arista's release is coyly titled "Yes, It's True," with each paragraph beginning: "Yes, . . . "

Atlantic's press release notes that Yes has "recorded exclusively" for the label since being signed in 1968. A statement by Ertegun is also included in the release, noting that "the many personnel changes over the years have not dampened the spirit which is Yes."

Conflicts over ownership of a band name are common in the industry, with one of the most high profile being the Pink Floyd fracas about two years ago. That resulted in a lawsuit filed by band co-founder Roger Waters against the remaining group members to prohibit them from recording and touring under the name Pink Floyd. The suit was eventually settled quietly out of court, and David Gilmour and the other band members continue to use the name.

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Block Party. Columbia artists New Kids On The Block receive gold records for their album "Hangin' Tough" at the label's New York offices during a stop on their national club tour. Shown celebrating, bottom row from left, are Jordan and Jon Knight, New Kids; Tommy Mottola, president, CBS Records division; and Joe McIntyre, Donnie Wahlberg, and Danny Wood of New Kids. Top row, from left, are Dick Scott, manager, Dick Scott Entertainment; Mickey Eichner, senior VP of A&R, Columbia Records; Bob Sherwood, senior VP of marketing, Columbia; and Maurice Starr, producer.

EXECUTIVE TURNTABLE

BILLBOARD. **Chris Morris** is named associate talent editor, West Coast. He will also serve as acting talent editor for an indefinite period and will continue as co-editor of the Album Reviews page.

RECORD COMPANIES. **Kid Leo** is appointed VP, artist development, for Columbia Records in New York. He was operations manager at radio station WMMS Cleveland.

CBS Records Inc. in New York appoints **Harvey Shapiro** VP. He was executive VP for CBS Music Publishing. CBS Records in New York appoints **Marty Cullen** VP of MIS and **Al Galaviz** associate director of graphic arts

MORRIS

LEO

SHAPIRO

STRICK

production and purchasing, West Coast. They were, respectively, an independent consultant for Prodigy Services Co. and director of graphic arts and publications for the National Technical Schools in Los Angeles.

Robert Zelony is appointed manager, financial reporting, for CBS Records Operations (U.S.) in New York. He was senior financial analyst for CBS Records.

Cypress Records in Los Angeles promotes **Lori Nafshun** to VP, A&R/creative affairs. She was director, A&R/creative affairs, for the label.

Buddy Cannon is named manager, A&R, for PolyGram in Nashville. He was professional manager for the label's publishing division.

Warner Bros. Records in Los Angeles names **Charm Warren** manager, black music promotion, for the Ohio Valley region. She was regional promotion manager for Solar Records.

Michael Rowley is appointed Northwest promotion representative for Geffen Records in Los Angeles. He was national director of promotion for DeMann Entertainment.

Profile Records in New York promotes **Brian Chin** to director, A&R, and appoints **Fred Feldman** promo assistant and **Ed Simek** VP of production and purchasing. Chin was A&R manager and Feldman was an administrative assistant, both for the label. Simek was an independent consultant.

Naya Wiley is named national director of promotion for Hippo Records in Los Angeles. She was senior account executive for advertising firm L.M. & Berry & Co.

PUBLISHING. **Danny Strick** is named VP/GM of BMG Songs Inc. and Careers Music by BMG Music Publishing in Los Angeles. He was VP of MCA Music Publishing/East Coast.

Almo/Irving Music in Los Angeles appoints **Molly Kaye** professional manager and **Penny Ringwood** international creative director. They were, respectively, dance promotion manager for Virgin Records and assistant to the president of the company.

RELATED FIELDS. The Rock and Roll Hall of Fame in Cleveland names **Larry R. Thompson** director. He was special assistant to the president of Ohio State Univ.

•**VIDEO PEOPLE on the move, see page 37**

INSIDE TRACK

Edited by Irv Lichtman

DIGITAL TO GO: **Personics Corp.**, purveyor of the in-store custom-cassette-manufacturing system that has been undergoing test-marketing in a number of West Coast-based music retail outlets, says it has been quietly investigating the possibility of offering consumers custom-made compact disks as well. While a few self-contained CD manufacturing systems already exist that could easily fit inside a record store, the big problem is finding one that can supply the high-speed capability needed to make the concept work on an in-store, same-day delivery basis.

URBAN UPPED: **Ron Urban** has been named VP/GM of the **EMI** label in the U.S. Urban, formerly VP of finance, reports to **Sal Licata**, president and CEO. The label is likely to be the holder of 1989's first gold single, **Bobby McFerrin's** "Don't Worry, Be Happy," from his platinum album, "Simple Pleasures" ... In another labelmove, **Mark Gorlick** is joining **Atco Records** as director of promotion/West Coast.

RING IN THE NEW PRICE: To commemorate the new year, **Paramount Home Video** plans to drop the price of three hit videos to $19.89 each. The titles—"Fatal Attraction," "Beverly Hills Cop II," and "The Untouchables"—had all been priced at $89.95. The street date is Feb. 1; the prebook cutoff is Jan. 23.

THE BIG SEVEN: **Jay Sonin**, owner of the venerable **Record Hunter** outlet in New York, has developed "more defined price points" in his familiar twice-monthly ads in the Sunday Arts & Leisure section of The New York Times. Instead of three price points for CDs, Sonin has developed seven, several of his own making. They are budget ($5.48), midline ($7.98), midline plus ($8.98), intermediate ($9.98), full line from six majors ($11.98), domestic independent ($12.98), and import independent ($13.98). Sonin features even lower prices on select titles, which are depicted in the ads with their cover art. After the first ad with the new pricing ran in the Jan. 1 edition of the paper, Sonin said the store was alive with customers Jan. 2, normally a dull sales day when it occurs on a Monday.

GETTING PERSONAL: **Mike Gormley's L.A. Personal Development** (renamed after Gormley's amicable split from **Miles Copeland**) heads into its second year with **Oingo Boingo** going into the studio for its third MCA album; producer/mixer **Steve Beltran** mixing tracks for **Al Jarreau** at **Warner Bros.**; **Peter Blakeley** finishing up his debut **Capitol** album with **Peter Asher** producing; and Canadian superstar **Luba** (co-managed by Gormley and **Mike Lembo**) heading for the studio.

LASER SOUVENIR: Attendees at the fourth annual Rock and Roll Hall of Fame inductee dinner in New York Jan. 18 will take home a CD featuring performances by the nine new members, thanks to a donation by CD presser the **Philips & Du Pont Optical Co.** The new hall members are **Dion DiMucci**, the **Rolling Stones**, **Otis Redding**, **Stevie Wonder**, the **Temptations**, the **Ink Spots**, **Bessie Smith**, the **Soul Stirrers**, and producer **Phil Spector**, who is represented by **Ike & Tina Turner's** "River Deep, Mountain High" and the **Ronettes'** "Be My Baby."

A CHEER BOOK: **Arista Records** looks back at 1988 with "The Aristacrat," which pays tribute to the label's staffers á la a classy high school yearbook. A "message from the principal"—**Clive Davis**—is an update of a "Dear Class" letter he wrote in 1978, four years after the formation of Arista. **Ken Levy**, VP of creative affairs, served as editorial director of the 125-page 1988 edition. The 1,000 or so copies printed will go to employees and label artists.

AN ANNIVERSARY OF SORTS: **Juggy Gayles**, the vet music man who is now a key executive at **Sleeping Bag Records**, suffered a stroke during the holiday season. He left North Shore Hospital on Long Island, N.Y., Dec. 30 after a five-day stay. That day was the 25th an-

(Continued on page 80)

Atco Says 'No' To Arista's 'Yes'

BY STEVEN DUPLER

NEW YORK In a scenario reminiscent of the battle over the name Pink Floyd two years ago, a new band-name rivalry is brewing between Atco Records and Arista Records, each of which has a group featuring original members of the veteran rock act Yes about to begin recording new albums and planning summer tours.

Atco, which has released 17 Yes albums since the band's inception 20 years ago, has the band recording its 18th album with a lineup that includes two original members—bassist Chris Squire and keyboardist Tony Kaye—as well as drummer Alan White and guitarist Trevor Rabin.

Prominently absent, however, is Yes' original vocalist and front man, Jon Anderson, whose piercing alto has been the band's trademark from the start.

Where is Anderson? He is about to enter the studio as well, this time recording an album for Arista Records with an as-yet-unnamed band that features other original Yes members, including drummer Bill Bruford and guitarist Steve Howe. Also included in the Arista lineup are keyboardist Rick Wakeman (who appeared on a number of early Yes albums before embarking on a solo career) and bassist Tony Levin, who has played with Peter Gabriel and King Crimson. The debut album, due this spring, is the first under a long-term contract for the group with Arista and BMG International.

Ahmet Ertegun, chairman of Atlantic Records, says there is no question as to which act is the real Yes. "I signed up the original Yes 20 years ago, after hearing them audition in London," he says. "Since that time, the personnel has changed continuously, and I guess Chris Squire is the only member who has remained throughout. But the band that is on Atco is Yes."

What's more, says Ertegun, "As a result of several agreements made by some of the people who make up the Arista group, they have given up all rights to the name Yes in favor of the other members who were carrying on. There is also a separate agreement with Jon Anderson, in which he warrants if he leaves the group to record with another band, he will not use the name Yes."

But according to Pete Smith of U.K.-based Sunarts Music, who along with partner Brian Lane is managing the Arista group, the name of the new band is still an open question. The four former Yes members have been signed to the label as a group entity called—at least for now—Anderson, Wakeman, Bruford & Howe. But that could change, he says.

"If you are asking if we are going to call this band Yes, I can't say at this time," says Smith. "But, based on who the members of the band are, I think it's pretty clear that everybody else in the world will be calling it Yes."

According to Marty Diamond, VP of artist development and video for Arista, the Jon Anderson-fronted band has yet to decide on a name but has "not ruled out the name Yes by any means."

Asked if he thought Atco would sue if Arista's band called itself Yes on the new album, Diamond replied: "They might. But the musicians who make up the band we've signed are the ones who are most closely associated in people's minds with the name Yes."

Derek Shulman, newly named president of Atco, says he doesn't think there will be a lawsuit, "as long as they don't call themselves Yes. If they do, or even attempt to, there will be. The name Yes belongs to the band Yes, as it exists on Atco."

But Arista is pulling out the stops to clearly establish in the public mind its band's roots. The label has hired Roger Dean, the graphic artist and visual designer whose fantasy-tinged album covers and stage designs were closely identified with Yes throughout the '70s, to create album art and concert staging for the group's world tour, set to kick off in Europe in July. And according to Smith, that tour will also heavily feature performances of classic Yes songs.

"We are not interested in a political skirmish with Atlantic," says Smith. "We're just interested in making an album that will be successful in its own right. I don't know if there will be a war. I do think that a whole new group of people are going to get ex-

(Continued on page 81)

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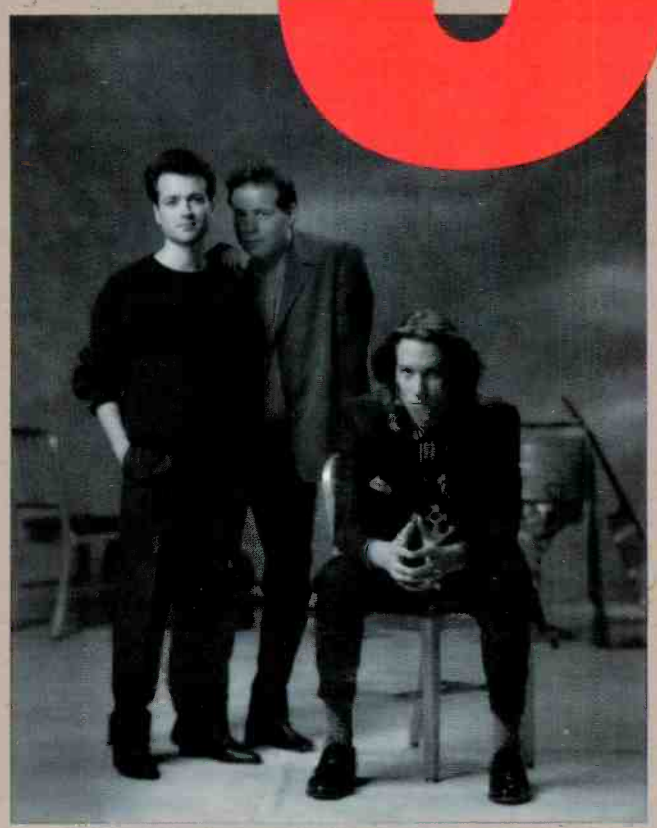

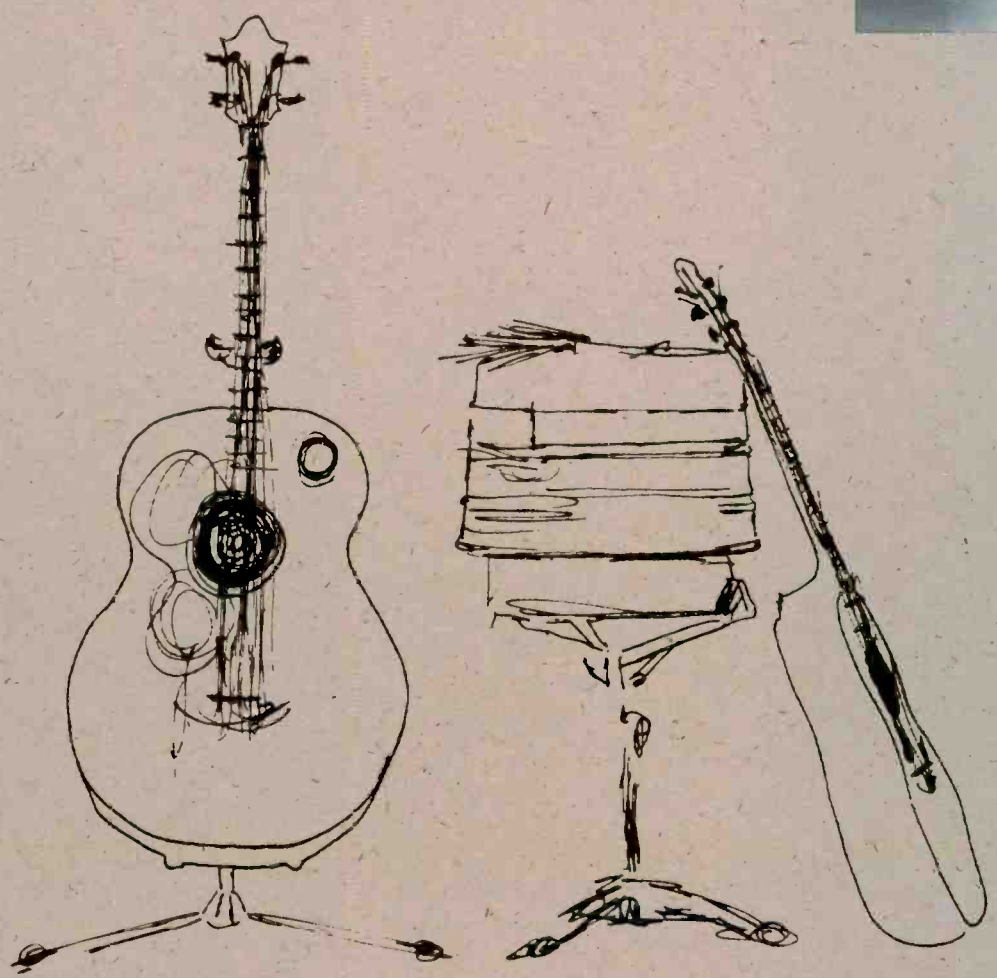

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