

# Billboard

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**JOE WILLIAMS**  
70th Birthday Salute  
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VOLUME 100 NO. 49

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

December 3, 1988/\$3.95 (U.S.), \$5 (CAN.)

## Industry Oversupply Puts Squeeze On CD Pressers

BY KEN TERRY

NEW YORK The long-expected shakeout in CD manufacturing has begun and will continue through next year, according to several industry observers. The Chapter 11 bankruptcies of Discovery Systems and Shape Inc., they say, are only the precursors of things to come as the CD manufacturing business struggles to balance overabundant supply with growing but still inadequate demand. "I think we're going to see quite a few replicators go out [of business]," predicts Jack Kiernan, senior VP of Philips and Du Pont Optical. "They won't be able to stand the downward pressure on price and the upward pressure on cost."

Cal Roberts, executive VP of sales

and marketing for Disctronics, which operates a CD plant in Huntsville, Ala., similarly observes, "A good number of people in the business won't be in business next year. Some marginal manufacturers aren't going to make it. They don't have sufficient continuing volume to stay in business."  
*(Continued on page 70)*

## Label Plans To Revamp Marketing Staff MCA Layoffs Cut Broad Swath

BY CHRIS MORRIS

LOS ANGELES In a move signaling major restructuring and cost cutting at MCA Records, the label fired at least 30 staffers in Los Angeles, New York, and Nashville on Nov. 18. MCA's A&R and sales depart-

ments, its jazz and classical divisions, Unicity Music, a music publishing affiliate, and Uni Records, a subsidiary label, all suffered deep cuts.

Sources at the company believe the toll on what many are calling Black Friday may run between 40 and 60 employees. Of those known to have

been fired, many were middle-management personnel; at least three were at the level of VP or above.

One MCA executive, who could offer no hard figures on the number of pink-slipped employees, says the body count is "nowhere near the 50 that people say it is."

Some still on board at MCA are voicing fears that the dismissals, which followed the appointment of new label president Al Teller by only three months, may be just the opening salvo in the biggest label layoff in recent years.

On Nov. 21, in the wake of the firings, the label announced what it called a "newly restructured central marketing department." Geoff  
*(Continued on page 73)*

## Radio Takes Hard Look At Easy Format

BY SEAN ROSS

NEW YORK Despite a proliferation of statistics on the "graying of America," radio's easy listening format has been hit by a series of major defections in the last five months. Owners of the departing stations, includ-

ing some that were in their market's top five, say they were having problems selling their older demographics to clients—and could not wait around for things to improve.

Since June, the following markets have lost their only easy listening FM: Tampa, Fla.; Minneapolis/St.

Paul; New Orleans; Dallas; and, most recently, Buffalo, N.Y. (see Vox Jox, page 10). That's different from the first format exodus, in the mid-'80s, which involved primarily markets' second- or third-ranked easy listening outlets.  
*(Continued on page 72)*

## Canada Elections Assure Passage Of Trade Bill

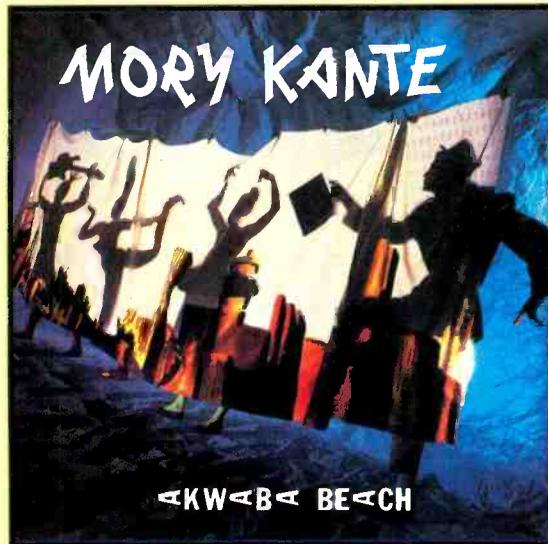
BY KIRK LaPOINTE

OTTAWA The Conservatives, led by Brian Mulroney, were re-elected here with a majority government Nov. 21, thus assuring passage of the Canada-U.S. free-trade treaty. The treaty previously had been approved by the U.S. Senate and House of Representatives.

Although they slumped badly in the polls during the campaign and the Liberals came from behind to challenge, Mulroney's Tories hung on to power and the ability to control the agenda of the House of Commons.

The trade deal eliminates most tariffs between the two countries  
*(Continued on page 74)*

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French/African artist **MORY KANTE** hits American shores with **AKWABA BEACH** (833 119 -1-2-4). An infectious mixture of traditional African rhythms and the best elements of European pop. Featuring the smash single "Yé Ké Yé Ké" #1 in Belgium, West Germany, France, Switzerland and Sweden. Produced by Nick Patrick. On Barclay/Polydor Compact Discs, Chrome Cassettes and Records.



Uneasy Listening **Ministry** **The Land Of Rape and Honey** (4/2/1-25799) Industrious hammerings and decompositions from the heartland's most compulsive preachers of the beat. The new album features "Stigmata," the title track and "You Know What You Are." On Sire Cassettes, Compact Discs and Records.

## SBK Bid By EMI Is Pub \$ Record

BY IRV LIGHTMAN

NEW YORK The biggest music publishing deal yet, admittedly in an era when the latest record-setting price is quickly surpassed, is moving forward.

Sources close to the talks between Thorn-EMI representatives and owners of SBK Entertainment World say Thorn-EMI is willing to pay about \$300 million to acquire SBK's considerable music  
*(Continued on page 70)*

**SCANDINAVIA**  
**SCANDINAVIA**  
**SCANDINAVIA**

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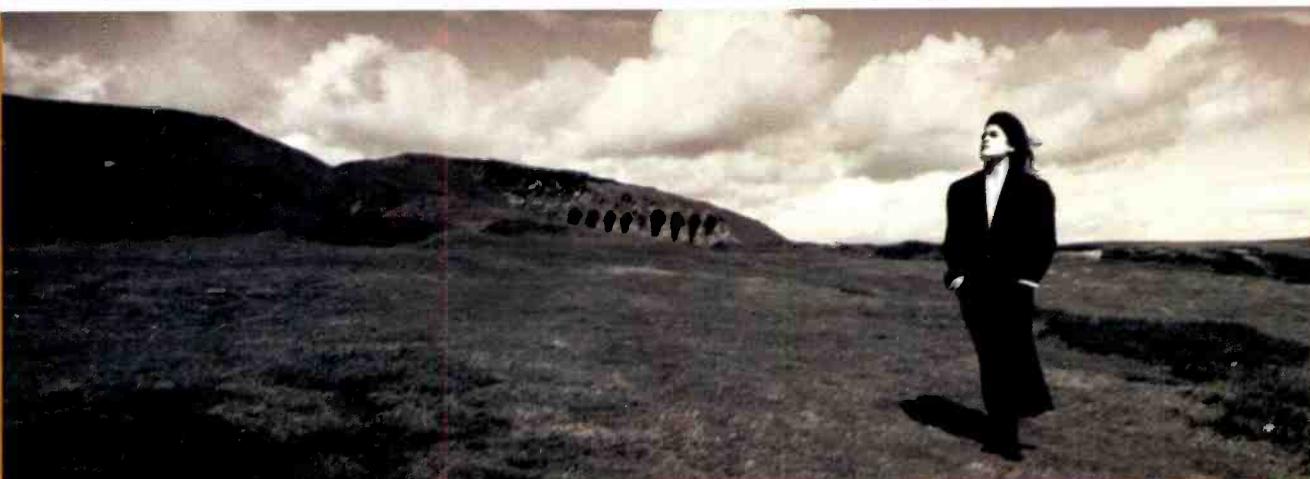


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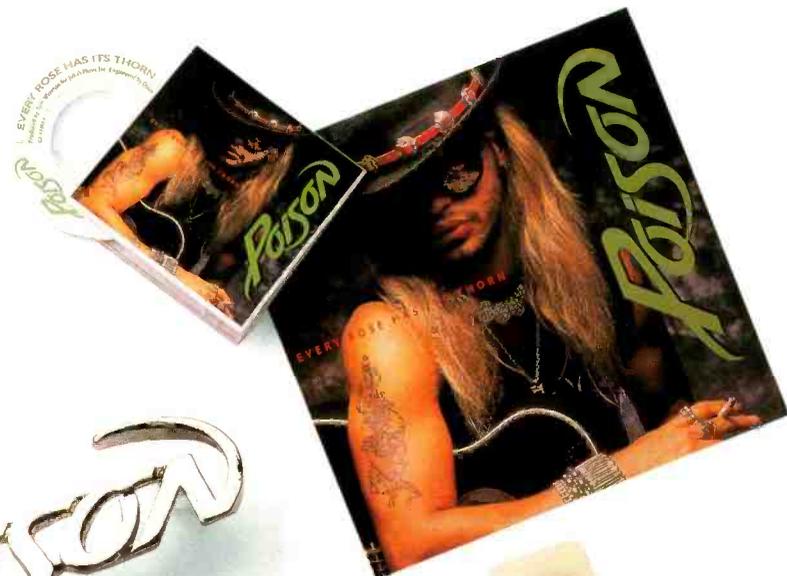
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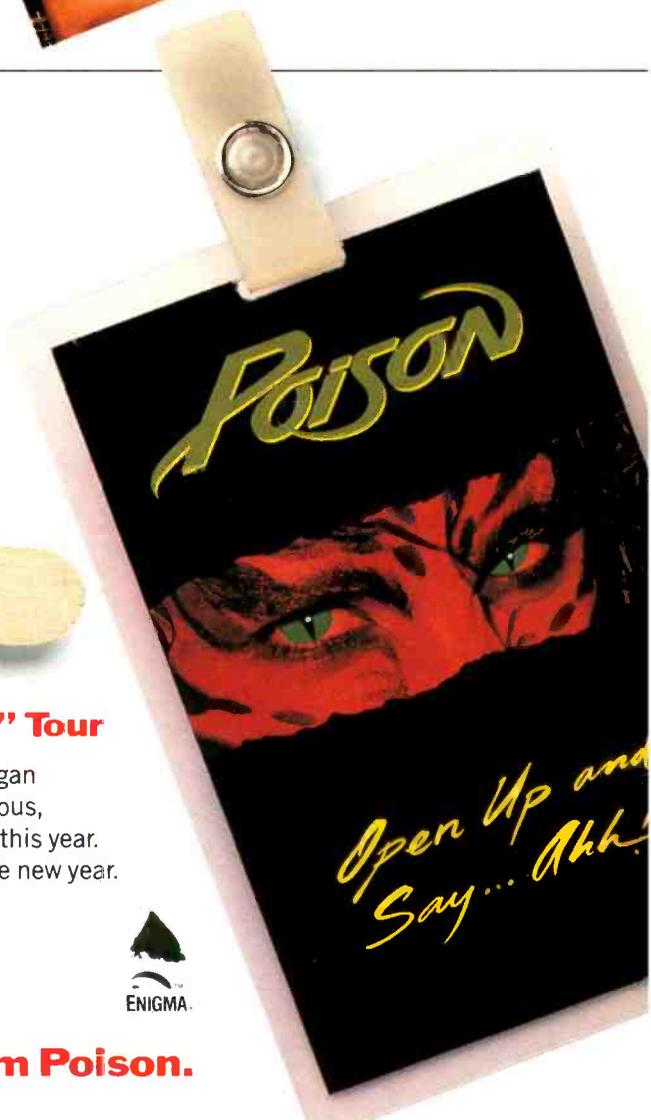
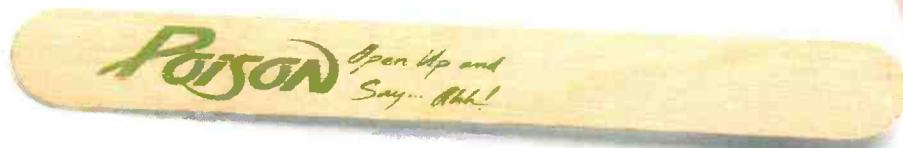
First week breaker in R&R. #7 on the R&R singles chart and climbing 11/25/88.

#10 on the Billboard singles chart and climbing 12/3/88.



### The Summer "Tour Of The Year"

The band teamed with David Lee Roth for a 5-month power-packed major American tour that shook 80 cities and led the way for Poison's first major headlining tour.



### The "Open Up And Say...Ahh!" Tour

Poison's first major American headlining tour began September 16 and proves to be the most outrageous, rock 'n' roll bad-boy extravaganza to hit the stage this year. The tour continues rockin' audiences well into the new year.

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No antidote rock 'n' roll from Poison.



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VOLUME 100 NO. 49

DECEMBER 3, 1988

## COLUMBIA'S RODRIGUEZ AIMS HIGH

As senior VP of black music at Columbia Records, Ruben Rodriguez has staked his territory and announced his strategy: to break the most black acts in '89. Black music editor Nelson George has the story in *The Rhythm & the Blues*. **Page 21**

## VSDA Faction, RCA/Columbia Face Off

Though the dust has seemingly settled after a series of distributor cuts made by major video suppliers earlier this year, emotion among retailers and wholesalers still runs high. David Wykoff reports on a Woburn, Mass., meeting of the New England chapter of the Video Software Dealers' Assn. in which RCA/Columbia Home Video brass attempted to explain the company's position on the cuts. **Page 45**

## SPOTLIGHT ON SCANDINAVIA

Music industry reports from Denmark, Finland, Norway, and Sweden. **Follows page 52**

## The Right Planner For Money Matters

Financial editor Mark Mehler reports on how to find the best financial adviser for the specific needs and lifestyles of those in the entertainment industry and gets some pointers on choosing and using money managers from some of the industry's top planners. **Page 67**

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# Anti-Porn Law: What Does It Mean? Some Onerous Provisions Remain

BY BILL HOLLAND

WASHINGTON A month after Congress passed the Child Protection and Obscenity Enforcement Act (Billboard, Nov. 5) and a few days after President Reagan signed it, the entertainment industry is still trying to figure out what it will mean. Did industry lobbyists succeed in getting the most dangerous sections removed from the bill? Or does it still contain provisions that could create treacherous waters for the music and video industries?

A bit of both, say industry lawyers and First Amendment activists. Depending on one's legal opinion and

one's view of the incoming administration of President-elect George Bush, reactions vary from tentative relief to alarmist gloom. While everyone is relieved about what was removed from the bill, no one is happy about what remains.

Among the causes for alarm, some say, are ambiguous clauses defining what constitutes a trafficker in obscene materials. There are also provisions that might allow government attorneys to seize some of a dealer's business assets on a presumption that he or she is in the business of obscenity—without a trial or any demonstration of obscenity.

Those with a calmer outlook say that while there are still possible dangers for legitimate business people, the law as written is designed to root out hardcore pornographers.

Support for this view comes from

bill sponsor Rep. Bill Hughes, D-N.J., who stated in a press release that his bill is designed to go after "large-scale purveyors of smut while still preserving our constitutional principles of free speech, a free press, and the right for privacy."

Hughes also underlines that the thrust of the act is "to go after organized crime dealers in pornography." However, the lawmaker admits that the bill "navigates a lot of mine fields."

One who feels the mines might explode under legitimate music and video people is Howard Bloom, co-founder of the pro-First Amendment Music In Action group and a music industry publicist.

"The fundamentalist right is obsessed with sexual explicitness in the arts," says Bloom. "And if it's true

(Continued on page 72)

## Panelists Clash, But Concept Wins Some Support Tempers Flare At L.A. VSDA Meet On PPT

BY EARL PAIGE

LOS ANGELES The home video revenue-sharing concept of pay-per-transaction, or PPT, continues to be an emotionally charged issue, as shown by the rancorous debate here Nov. 17 during a Video Software Dealers Assn. chapter meeting at the Universal Sheraton.

Despite the bitter exchanges that erupted during the near-three-hour session, many attendees said a solid case was made for PPT in general—and in particular for its foremost proponent, Ron Berger, president of Rentrak.

The session, one in a series of PPT debates being held around the U.S., at times seemed as much rehearsed theater as spontaneous trade discussion. In fact, Berger entered the room carrying a military flak helmet, though he kept it out of sight during the discussion.

At one point, Berger hinted at the staged effect, referring to fellow panelist Tom Burnett, VP at Virgin Video. "Tom and I have debated about six times now," he said. "He knows what I'm going to say, and I know what he's going to say."

Although Burnett said Berger's aim is to just become "another distributor," he also defended Berger. "He's the front man now. He's taking the heat for the studios, who are trying to test a way to share in your profits but don't want to come out in the open."

Berger also won praise for "patience and reasonableness" from panelist Jim Salzer, president of Salzer's Video in nearby Ventura. Salzer has vigorously opposed Berger on other panels and in a Commentary exchange (Billboard Oct. 1, Oct. 21).

During the panel discussion, Salzer warned against Rentrak's access to client stores' computers. In response, Berger said, "Jim's not on PPT; he doesn't know what he's talking about." Later, he acknowledged that automatic "electronic debiting" of a store's bank account is "an option, not a requirement."

The other retailer on the panel of six—Dave Ballstadt, president of Minneapolis chain Adventures In Video—urged the audience to look at

PPT objectively. Ballstadt's central doubt about PPT, he said, is his belief that if too many dealers sign on, none would enjoy an advantage.

The names of actual PPT suppliers were only hinted at, though they were debated heatedly. Panelist Anne Waldeck, VP of administration, Walt Disney Home Video, said her firm tested one title, "Stakeout," and found results "inconclusive." Al Rieben, senior VP of marketing at Vestron Home Video and also a panelist, angrily declared PPT "won't work" but did acknowledge that Vestron had participated at one point.

Other revenue-sharing plans were also debated. Ballstadt said Orion Home Video had problems with its PPT test largely because "a couple of distributors dragged their feet."

In one of the evening's most heated exchanges—requiring intervention by moderator David Allen Shaw, associate publisher of Video Store—Berger clashed with Allan Caplan, chairman of Omaha, Neb.-based Applause Video.

Caplan's questioning of Berger was characterized as "an attack" by

Berger, who said Applause is in fact testing a rival revenue-sharing system, Playcount.

Caplan countered that Playcount "is not PPT; it's entirely different," adding that Applause is "looking at it," as are others he then named.

When Berger said Applause's largest franchisee had applied for Rentrak, Caplan dryly said that franchisee's contract had expired.

At one point, Berger was joined in counterattacking Caplan by audience member Barry Lott, a longtime franchisee of National Video, a firm developed by Berger. "You're full of unadulterated crap," said Lott, charging that Caplan had "no foresight" and did not understand what was going on.

The bitter exchange between Berger and Caplan was ignited after Berger quoted a newsletter describing Caplan as a "chicken little critic" who opposes PPT because it offers small stores an advantage, which, he said, "is not in Allan's best interest."

Caplan also questioned Rentrak losses, adding that Rentrak's initial

(Continued on page 73)

## Sell-through Is Key To Vid Future, ITA Seminar Told

BY AL STEWART

NEW YORK The home video joy ride may be getting a bit bumpy, but it won't run out of gas any time in the foreseeable future, according to Bud O'Shea, president of MGM/UA Home Video.

Speaking before a seminar here sponsored by the International Tape/Disc Assn., O'Shea said the home video industry can no longer rely on an increase in the hardware base to fuel its growth. With VCR penetration having reached a plateau, the challenge now is to capitalize on the existing universe of video households and tap into a sell-

through market that continues to post dramatic gains, O'Shea said.

"We're slowing, stabilizing, and maturing, but to say opportunity is limited would be mistaken," O'Shea told the gathering of some 200 duplicators, blank-tape suppliers, and other attendees involved in magnetic media. "The standard by which the industry was measured was hardware. Now I challenge [the industry] to find another yardstick to measure our growth. The new tool is software. There is a considerable amount of product ready for a second life on video [as sell-through product]. The issue of hardware is behind us."

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# British Phonographic Industry Tallies '86 Stats Global Music Sales Up By \$2 Bil

BY NIGEL HUNTER

LONDON Worldwide sales of records and tapes in 1986, the most recent year documented, were worth about \$14 billion, up by \$2 billion on the total estimated for 1985.

These facts are contained in the latest yearbook published by the British Phonographic Industry.

The common factor in the record industry's recovery from "the trough" of the early '80s is the compact disk. Although the CD accounted for only about 138 million unit sales internationally in 1986, the BPI acknowledges it has expanded rapidly over the last two years, mostly at the expense of vinyl disks.

Prerecorded cassettes in 1986 made large gains, with a total of 940 million units, followed by LPs at 788 million and singles at 485 million.

In volume terms, the U.S. retains approximately 33% of the world market, with Japan second at 14%, West Germany at 9%, and the U.K. at 8%.

The report also issued 1987 figures on business in the U.K. The year saw a decline in the level of U.K. market penetration by U.K. artists, with "particularly stiff competition" from such artists as Michael Jackson, Whitney Houston, and U2.

In the U.K., sales of singles by U.S. artists increased to 37% during 1987, despite a general fall in the fortunes of this format, reflecting a worldwide trend.

Overall, the value of trade deliveries in Britain rose by 24%, which the BPI describes as the biggest increase in 10 years. Country music managed a "small but significant increase" of 3% during 1987—a genre dominated by American artists.

Film and TV soundtracks took about 1% of the U.K. market, in line

with improving ticket sales at the theaters. An easy winner as the most popular original soundtrack album in 1987 was the Madonna-inspired "Who's That Girl," with "Dirty Dancing" in second place and continuing the new trend for soundtrack albums of mixing new, specially recorded material with older hits.

The BPI states that the broad pattern of development within the record industry is similar in most developed countries and is likely to remain so. This is due, it says, to the interna-

tional nature of the music industry and the absence of national barriers and boundaries for music.

The decline in the sales of singles is now a universal fact of life, but the BPI expects continued growth for CDs and cassettes.

On a more somber note for the future, the report refers to demographic statistics in the U.K. showing a steeply falling number of 8-24-year-olds in the population and the "serious implications" that entails for the recording industry.

## Philips, Sony Agree On World Standard For CD-I

BY WILLEM HOOS

EINDHOVEN, the Netherlands Philips and Sony have reached agreement on a world standard for CD-interactive, it was announced here Nov. 17.

Technical specifications for the standard are currently being made available to more than 200 companies licensed by Philips and Sony for the CD audio system, and hundreds of prototypes of the CD-I player are being delivered to software companies that plan to make programs for the new medium.

Announcing the agreement, which consolidates a provisional accord reached last year, Gaston Bastiaens, director of Philips Interactive Media Systems division, said that CD-I will be the consumer product of the '90s. The fourth "baby" of the CD family—after CD

audio, CD video, and CD-ROM—CD-I makes possible a combination of all three when hooked up to a television receiver equipped with remote control.

More than 40 companies are already committed to producing software for CD-I, including Time-Life Books, Harcourt Brace Jovanovich, Rand McNally, and Grolier Encyclopaedia.

Bastiaens predicts the new agreement will spur rapid growth in software production.

In the expectation that the development of CD-I will be software driven, PolyGram in recent years founded joint ventures in Europe, Japan, and the U.S.

Philips and Sony plan to launch a professional CD-I player in the second half of 1989 and hope to introduce the system in the home market in 1990.

## Music Films: Not Quite Boffo At Box Office U2, Lennon, 'Bird' Soundtracks Outpace Flicks

BY DAVE DiMARTINO

LOS ANGELES Major Hollywood studios have been unable to take any of the new crop of music films to box-office heights, although some of the accompanying albums are doing very well indeed on the music charts.

U2's "Rattle And Hum," currently No. 1 on the Billboard Top Pop Albums Chart, contains a significant amount of music taken from Paramount's "U2 Rattle And Hum" film. Capitol's "Imagine: John Lennon," a soundtrack to the Warner Bros. film about Lennon's life, has lodged within the top 40; and Columbia's "Bird," the soundtrack to the WB movie about Charlie Parker, has made waves on the jazz chart and upward moves on the pop list.

Other recent film-related albums include Run-D.M.C.'s "Tougher Than Leather" on Profile—which shares songs with the New Line film in which the rap act stars but is not its official soundtrack—and RCA's "Heartbreak Hotel" soundtrack, which boasts actual Elvis Presley recordings alongside actor David Keith's own Elvis-ized warbling.

Furthermore, on the Top Pop Al-

bums chart only a few weeks ago was "Big Time," soundtrack to the Island Pictures film featuring Island Records' Tom Waits in performance.

Most industry observers agree that the concurrent arrival of all these music-related movies does not constitute a trend. Only top-grossing films would produce such a trend, they say, and at this point, top box-office dollars are not in the range of probability for any of these movies.

As of press time, "U2 Rattle And Hum" had grossed approximately \$7.7 million, and its receipts had dropped 61% in its third weekend on 552 fewer screens—a possible indication that the film will have a disappointingly short life span on the screen. Similarly, the grosses for "Imagine: John Lennon" were no longer being reported to the trades after just five weeks, and the film is swiftly departing U.S. theaters.

Only "Bird," which has been in comparatively limited release and is by no means a concert film, seems to be showing box-office staying power: As of press time, the film had grossed approximately \$1.6 million showing on a total of 67 screens nationwide.

The relative failure of Paramount's "U2 Rattle And Hum" may be especially significant, contend several in the industry, due to that band's overwhelming popularity. "I was one of the ones that were trying really hard to get [the film] over here," says Gary LeMel, president of music at Warner Bros. Pictures, "because I felt that if ever a concert movie was going to happen, this was the one, coming at exactly the right moment in time for the group." The Paramount film's disappointing showing, he says, will probably discourage the making of similar concert film projects.

Why hasn't the film taken off? LeMel says he sees several dynamics at work, including an abundance of live concert broadcasts from such sources as MTV and the fact that many U2 fans have already seen the band in concert. "The other ones [who have not seen U2 live] say, 'Hey, let's wait and see it on videocassette.' It's more of a videocassette than theatrical experience in their mind," he notes.

LeMel says that although "Bird" is performing as well as expected, Warner Bros. is "a little

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**For Peete's Sake.** Univ. Of Southern California's Heisman Trophy candidate, Rodney Peete, meets the Beach Boys backstage at Los Angeles' Coliseum. The Beach Boys are currently riding high with their No. 1 hit "Kokomo" from Elektra Records' "Cocktail" soundtrack. Shown, from left, are Al Jardine of the Beach Boys; Peete; Mike Love, Brian Wilson, and Bruce Johnston of the Beach Boys; and John Stamos, actor.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Virgin Records in Los Angeles promotes **Melanie Penny** to director, product coordination, and appoints **Nikki Purvis** Florida regional promotion manager and **Allan Wilson** regional promotion manager for northern California. Penny was director, graphic arts production; Purvis was a promoter for JFL Distributors; and Wilson was an album buyer for Tower Records.

**Kay Smith** is named manager, A&R administration, CBS Records in Nashville. She was coordinator of marketing, sales, and product development, for the label.

Elektra Records in New York promotes **Larry Silver** to controller. He was director of finance for the label.



PENNY



SMITH



SILVER



MILLER

Private Music in New York names **Jody Miller** VP of press and artist relations and promotes **Beth Lewis** to manager of promotion and publicity. They were, respectively, founder/president of the public relations firm JLM and promotion and publicity coordinator for the label.

**John Schenk** is appointed senior financial analyst for Arista Records in New York. He was in accounting/analysis for a Los Angeles utilities firm.

A&M Records in Los Angeles appoints **Geoffrey Weiss** product manager. He was creative services copywriter for the label.

**DISTRIBUTION/RETAILING.** National Record Mart in Pittsburgh makes the following appointments: **Jim Errichetti**, VP of operations/chief operating officer; **George Balicky**, VP of advertising; **Lori Porter**, VP of merchandising; and **Jim Vesco**, VP/chief financial officer. Errichetti was VP of operations; Balicky was VP of purchasing; Porter was director of marketing; and Vesco was director of finance.

Warner/Elektra/Atlantic Corp. in Los Angeles names **Barry David Bender** national sales manager/classical and jazz product; **Vicki Arnold** manager, personnel and payroll; and **Mari Connor** payroll supervisor. Bender was with the video firm Home Vision. Arnold was a personnel analyst and Connor was in the payroll department, both for the company. WEA in Philadelphia appoints **Ray Milanese** regional branch manager. He was Philadelphia regional sales manager for the company.

**RELATED FIELDS.** John McCartney is appointed national sales manager for Music City News in Nashville. He was an account executive for Billboard in Nashville.

Rush Artist Management in New York names **Lisa Cortes** managing director of Rush Producers Management. She was an assistant to the chief operating officer for the company.

**Irene Minett** is named director of the newly formed tour marketing and merchandising division of ABC Radio Network. She was VP of marketing for the management company Stiletto Ltd.

**Howard Paar** is promoted to VP of Norman Winter Associates in Los Angeles. He was senior account executive for the company.

MTV Networks in New York promotes **Linda Khan** to VP, international business development, and appoints **Greta Pessin** director, product management, Nickelodeon/Nick At Nite shortform programming, and **Eddie Dalva**, director of acquisitions, VH-1. Khan was VP of acquisitions for Nickelodeon/Nick At Nite; Pessin was production manager for Nickelodeon; and Dalva was manager of acquisitions for VH-1.

•VIDEO PEOPLE on the move, see page 43



M I D E M

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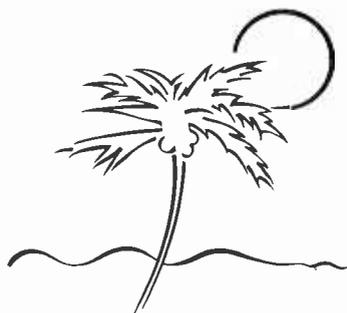
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# Diamond Highlights Dec. Releases

## Boxed Sets Due From Miles, Drifters

BY DAVE DIMARTINO

LOS ANGELES Neil Diamond's first new album in two years and compilation sets by both Miles Davis and the Drifters highlight the major-label releases scheduled for December.

Traditionally, December is a light month for new releases due to the holiday crunch, and this year is no exception. A few film soundtracks and compilations make up the bulk of the major new offerings as labels gear up for the onslaught of hot product expected in January.

Diamond's upcoming Columbia album, "The Best Years Of Our Lives," is produced by David Foster and will feature 10 tracks written by Diamond, along with "Baby Can I Hold You," penned by Tracy Chapman. The set is due Dec. 13; the first single will be "This Time." HBO has slated a live special featuring Diamond in December, and the artist will kick off a three-month tour Dec. 8, so Columbia is expecting a lot of interest in the album.

Miles Davis' "The Columbia Years (1955-1985)," a thematically arranged boxed compilation of the famed trumpeter's work for Columbia, is due from the label Dec. 6 on five LPs and four cassettes and CDs. The specially

priced set will contain some out-of-print and previously unissued material by Davis, according to a label source.

Continuing in the retrospective mode is Atlantic, which recently issued a series of boxed sets commemorating its 40th anniversary. The label this week offers two separate double sets by the Drifters, spanning the years 1953-58 and 1959-65.

Yet another holiday compilation due from Columbia is "The Best Of Art Garfunkel," which is being issued at the same time that his former partner Paul Simon has a hits set of his own in the stores, on Warner Bros. Columbia will promote the Garfunkel set with a single of his cover of the Percy Sledge hit "When a Man Loves a Woman," taken from Garfunkel's last album, "Lefty."

Japanese space-music enthusiast Kitaro returns Dec. 6 with "Ten Years," a double-album compilation of the new age synthesist's work thus far for Geffen. The same day, Reprise will offer "Ancient Heart," the debut album by Tanita Tikaram, produced by Peter Van Hooke and Rod Argent; the latter has had a low profile in the U.S. since the breakup of his group Argent a decade ago.

On the rap front, Arista on Dec. 20 will issue the debut album by K-9

Posse, the label's first rap signing. The group is currently on an East Coast high school promo tour "talking about nonviolence" and performing for students, according to a label source. The first 12-inch single from the album will be "Ain't Nothin' To It."

Also just in time for the holidays is the debut of rap artist Slick Rick, whose Def Jam album "The Great Adventures Of Slick Rick" hits the streets Dec. 6 and whose first single, "Teenage Love," is backed with the doubtlessly highbrow social satire "Treat Her Like A Prostitute."

Also on the December agenda are several soundtracks, all taken from films clearly intended to attract broad holiday audiences. These include "My Stepmother Is An Alien," "Twins," and "Tequila Sunrise."

PolyGram will issue the soundtrack to the Dan Aykroyd/Kim Basinger film "Stepmother" on Dec. 19; featured are tracks by Ivan Neville, (Continued on page 72)



**Diamond Mining.** Songwriter/producer David Foster, right, is hard at work on the upcoming Neil Diamond album (see story, this page). Foster previously teamed up with Diamond, left, for the "Les Misérables" song "I Dreamed A Dream," which appeared on Diamond's album "Hot August Night II."

## Will To Power Tops Hot 100 With Medley; Sam Kinison Album Seen Lately At No. 64

**WILL TO POWER's** "Baby, I Love Your Way/Free Bird Medley" jumps to No. 1 on the Hot 100, marking the first time in the rock era that a medley of two old hits has topped the chart. **Peter Frampton's** original "Baby, I Love Your Way" peaked at No. 12 in 1976; **Lynyrd Skynyrd's** "Free Bird" hit No. 19 two years earlier.

The only other medley of old hits to reach No. 1 is "Stars On 45," a 1981 novelty smash that contained snippets of 10 songs. Three other two-song medleys have topped the chart, but the songs had not already been hits. These are the **Fifth Dimension's** "Aquarius/Let The Sunshine In," **Paul & Linda McCartney's** "Uncle Albert/Admiral Halsey," and **Meco's** "Star Wars Theme/Cantina Band."

Will To Power—a Florida-based trio featuring lead singer **Suzu Carr**—is the first female-led act to top the Hot 100 in nearly six months. **Jim Richlano**, who works in Billboard's chart department in New York, notes that the last 13 singles to reach No. 1 were by male solo artists or male-led groups. The last distaff No. 1 before this week: **Debbie Gibson's** "Foolish Beat" in June.

"Baby, I Love Your Way" is the first No. 1 hit for Frampton, who composed it. His highest-charting hit as an artist, "I'm In You," peaked at No. 2 in 1977.

**SAM KINISON's** "Have You Seen Me Lately?" vaults from No. 147 to No. 64 in its second week on the Top Pop Albums chart, becoming one of the fastest-breaking comedy albums of the '80s. It's moving at a much faster clip than Kinison's 1986 debut album, "Louder Than Hell," which peaked at No. 175.

In recent years, even the hottest comedians have been unable to score big in the chart wars. **Howie Mandel's** "Fits Like A Glove" stalled at No. 148 in 1986, **Joe Piscopo's** "New Jersey" petered out at No. 168 in 1985, and **Steven Wright's** "I Have A Pony" died at No. 192 that same year.

Kinison is succeeding where others have failed because his album includes an all-star musical cut—a raucous version of the **Troggs'** "Wild Thing," which is drawing heavy album rock airplay and even heavier MTV exposure. The clip features an array of top metal stars, including members of **Guns N' Roses**, **Whitesnake**, **Bon Jovi**, **Motley Crue**, **Poison**, **Aerosmith**, and **Ratt**—as

well as **Billy Idol**, **Rodney Dangerfield**, and supersecretary **Jessica Hahn**.

The controversy that Kinison's album is causing—the loudest protests have come from gay rights activists and Mothers Against Drunk Driving—is also probably helping sales. It never hurts to be banned in Boston.

**FAST FACTS:** **Crosby, Stills, Nash & Young's** first studio album in more than 18 years, "American Dream," enters the pop albums chart at No. 77. It's only the fourth album by the famed quartet, which reached No. 1 with its first three releases: "Deja Vu," a 1970 studio album; "4 Way Street," a 1971 live album; and "So Far," a 1974 greatest-hits set.

"**Traveling Wilburys**" jumps to No. 9 on the pop albums chart, becoming the second top 10 album of the year for **George Harrison**. Before this year, Harrison hadn't had a top 10 album in more than a decade.

**R.E.M.'s** first Warner Bros. album, "Green," vaults to No. 18 in its second week. It's climbing even faster than the group's last album for I.R.S., "Document," which was No. 19 after three weeks.

Greatest-hits sets by **Dire Straits** and **Paul Simon** stall this week far below expectations. **Dire Straits'** "Money For Nothing" holds at No. 62; **Simon's** "Negotiations And Love Songs (1971-1986)" loses its bullet at No. 111. Possible explanation: Neither act is a singles-oriented attraction, so a collection of their hit singles isn't that meaningful.

**Chicago's** "Look Away" leaps from No. 6 to No. 2 on the Hot 100, becoming the group's 12th top five hit. These smash singles are evenly divided between the '70s and the '80s: Chicago had six top five hits from 1970-77 and has had six more between 1982 and the present. As **James R. Van Eaton** of Chicago aptly notes, "That's not bad staying power for a bunch of ex-hippies who put sound effects from the 1968 Democratic convention on their first album."

**Boy Meets Girl's** "Waiting For A Star To Fall" leaps to No. 7 on the Hot 100, giving **George Merrill & Shannon Rubicam** their first top 10 hit as artists. The duo previously wrote **Whitney Houston's** No. 1 hits "How Will I Know" and "I Wanna Dance With Somebody (Who Loves Me)."

## CBS Eyes Thrilling Sales For Jackson Music Video

BY STEVEN DUPLER

NEW YORK CBS Music Video Enterprises is set to release on Jan. 10 what it hopes could be one of the best-selling music video longforms to date: a 94-minute Michael Jackson epic titled "Moonwalker," priced at \$24.98.

Says **Debbie Newman**, VP of programming and marketing for CMV, "The only thing we can compare it to would be 'The Making Of Michael Jackson's 'Thriller,'" which we produced and Vestron Video distributed." That video reportedly moved somewhere between 500,000 and 600,000 units, Newman adds.

"It's true 'Bad' is not as big as 'Thriller,' but then again, the music video universe is much bigger now than it was then," says Newman.

The preorder cutoff date for the new Jackson product is Dec. 23, she says. "The response has been great

so far, but it's just the first few days—it's hard to tell numbers just yet. It will certainly be the best-selling thing we've released so far, though."

As is typical of Jackson's video product, "Moonwalker" has plenty of big-name talent associated with it. The screenplay was written by Hollywood screenwriter **David Newman**, whose credits include "Bonnie And Clyde," "What's Up Doc?," and several Superman films.

**Jerry Kramer**, who directed "The Making Of Michael Jackson's 'Thriller,'" also co-directed "Moonwalker," along with Claymation creator **Will Vinton**, Academy Award-winning director **Colin Chivers**, and veteran music video director **Jim Blashfield**. Kramer also co-produced the new film with **Dennis Jones**.

According to Newman, the "Moonwalker" storyline is aided by elaborate (Continued on page 73)

## N.Y. Firm Is Among Top Packagers WCI Said To Buy Ivy Hill

NEW YORK Ivy Hill, one of the three largest packaging firms in the U.S., has reportedly been acquired by Warner Communications Inc.

At press time, neither party was able to officially confirm the sale, but informed sources say the buyout is a done deal.

The transaction marks the second time that a fabricator's ownership was tied to a record company. Before industry leader **Shorewood Packaging** went public, CBS Records owned part of that company.

WCI's prerecorded music holdings

include the Warner Bros., Atlantic, and Elektra/Asylum labels and their subsidiary labels, WEA Distribution, and WEA Manufacturing.

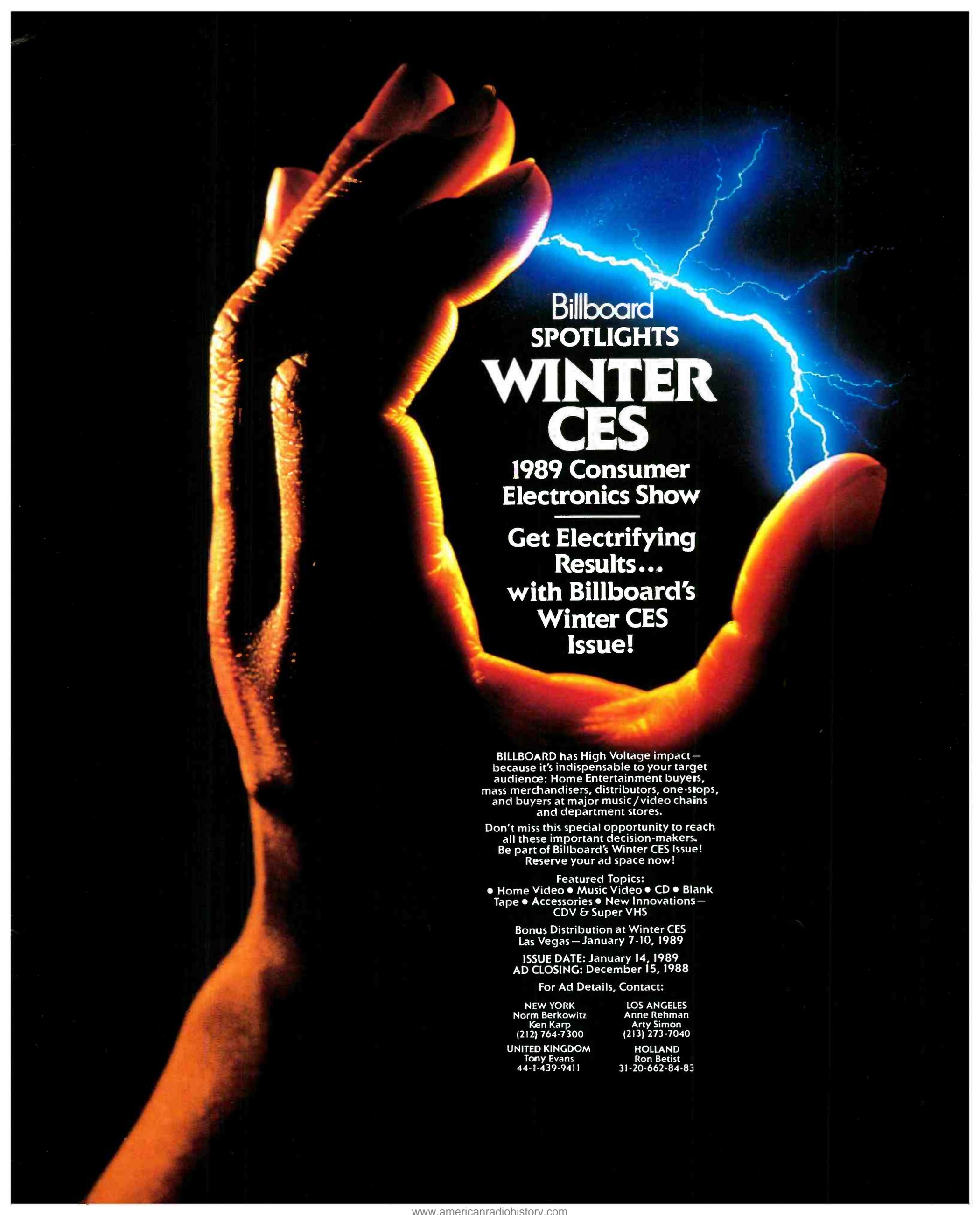
New York-based Ivy Hill is the second or third largest company among packagers. Besides **Shorewood**, leading fabricators include New York-based **Queens Group** and **AGI**.

WCI spokesmen were not available at press time. **Steve Shapoff**, Ivy Hill executive VP, referred Billboard to company president **Ellis Kern**, but Kern was not available for comment.

GEOFF MAYFIELD



by Paul Grein



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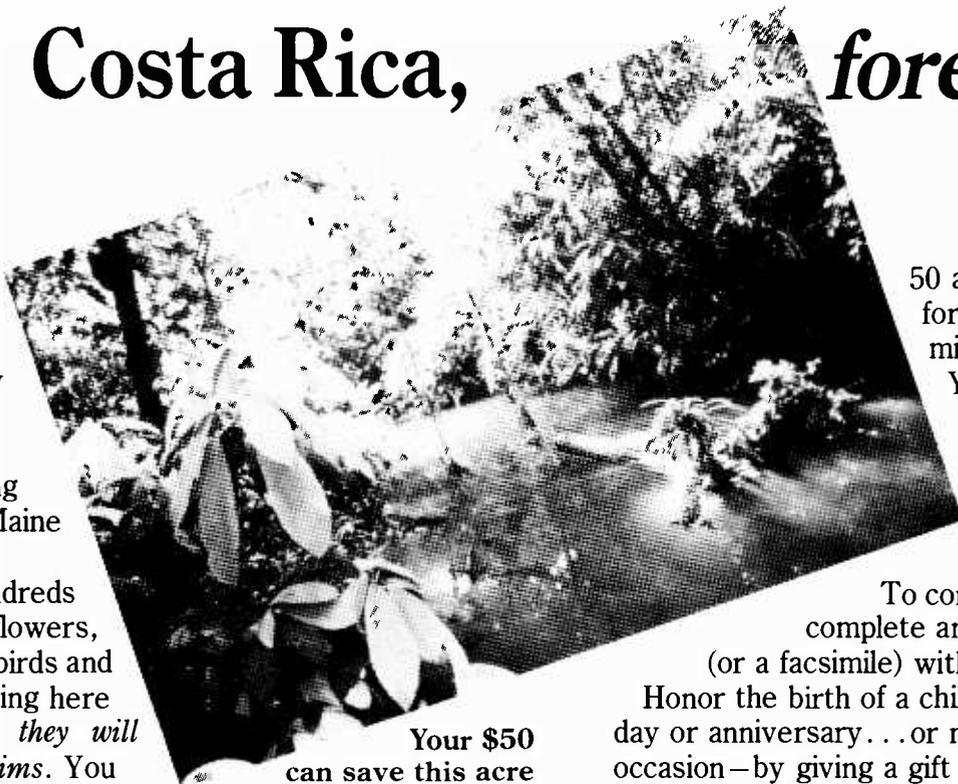
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## Criticize Editorial, Sentencing Story

# LEVY, BOOSTERS SCORE BILLBOARD COVERAGE

### To The Editor:

I am writing in response to your recent news story (Billboard, Nov. 12) covering my trial and sentencing. Frankly, I am wondering if Bruce Haring, who wrote the story, or the Billboard reporter who fed him the story, attended the same courtroom that I did. If they did, then this story must be a result of Billboard's shoddy attempt at slanting a story for its crass sensationalism. Let me point to a few details:

**ITEM:** The Billboard headline states: "Roulette Head Sentenced For Extortion."

The truth is that the extortion charge was dropped a long time ago and changed to "conspiracy to extort." Even the body of the story indicates this fact. So why the use of the other charge of extortion as the opening headline? We are supposedly dealing with a responsible trade magazine and not the National Enquirer.

**ITEM:** The story mentions that I was a "partner" with John Lamonte.

I never was his partner in any business dealing, nor did the case ever indicate that I had been his "partner." How did Billboard arrive at this characterization? Or is it simply that it sounded more ominous to couch it in those terms?

**ITEM:** The story claims that I admitted to "ties with organized crime."

Nowhere did I ever make such an admission. To say that I was an acquaintance of certain individuals is not the same as reporting that I admitted to "ties with organized crime." Billboard's attempt at the innuendo is obvious.

**ITEM:** It was reported in the story that there were many individuals who wrote to the court on my behalf, but that I declined to reveal the names of these individuals.

The truth is that I was never asked, so how could I decline to name these individuals? However, if I were asked with hindsight, I would probably refuse to name them. Because of the manner in which this case has been reported and distorted since its inception, I feel it would only cause embarrassment to these people.

I could go on and on with this, but I believe the point is that the news story is inaccurate and seemingly slanted in a deliberate manner to exploit and sensationalize the entire affair.

I am more than willing to offer a complete transcript of the proceedings to highlight the vast discrepancies in the Billboard report. I am not seeking a retraction but only during this difficult time to set the record straight and to point out to Billboard that it owes the industry a more responsible approach when dealing with such matter. After all, we are not discussing records or industry practices, but a man's reputation . . . surely something far more important than reporting the number of records sold by Michael Jackson.

Obviously, my entire case is now on appeal. It will take some time, and I hope that during this period,

Billboard will approach this affair in a more sensitive, honest, and truthful manner than it has in the past.

Morris Levy  
President  
Roulette Records  
New York

### To The Editor:

After reading Billboard's article and followup editorial (Billboard, Nov. 19) regarding Morris Levy, I feel compelled to write this letter. There is no one who is more familiar than I am with the facts regarding Morris Levy and his business affairs in New York.

Never have I seen or even suspected that some illegal or illicit act was being conceived or transacted.

As far as his conviction for conspiracy to extort, I was there with him. Fortunately for me, [my conviction on the same charge] was overturned by the judge. However, as an indicted co-conspirator, I am certainly aware of what went down in the courtroom.

The alleged victim of this conspiracy was John Lamonte, an individual who not only has previously been convicted of bootlegging but was proved in court to be a drug dealer and user and still bootlegging records. He is to this day still bootlegging. So my question to Billboard is, why is there no news article or editorial about this scam of our industry? Billboard reporters were present during the trial and the sentencing of Morris Levy. As far as I can recall, no mention of these facts were in any news articles or editorials.

When Morris Levy was sentenced, I, along with many of Morris' friends, was present, as was the Billboard reporter. The article in Billboard regarding the happenings at the sentencing was not very accurate. It was as though we attended different hearings.

Your editorial is also remiss in the attempt to shade Morris' character with innuendos and inaccuracies. For example, a reference is made to Lamonte having had his face broken because he did not pay for some MCA cutouts. This is not true. The judge stated in court that the government has never established this as a fact. Why is this inaccuracy in your editorial? At another point, you state that Levy collected debts by extorting payments by force. I'd like to point out that he was not convicted of extortion. I know of no in-

sensitive business leaders seem not to care about the needs of us middle-aged music lovers.

Reference to Sal Pisello's involvement with MCA has no bearing on Morris Levy's predicament, and I don't understand why this was in your editorial. My question to you again is, why don't you write an editorial about Pisello and MCA?

I could go on pointing out further inaccuracies, but the bottom-line question is, what was the purpose of this editorial? If it had to be written, then why wasn't it written with more regard to fairness and the truth?

Howard Fisher  
Controller  
Roulette Records  
New York

### To The Editor:

I am truly saddened and angered by the Billboard editorial on Morris Levy. It would seem that the trade journal has, in a moment of self-righteousness, decided that our very esteemed and so-called even-handed criminal justice system grants them the *privilege* of sitting in moral judgement.

Without really knowing Levy, the Billboard editorial staff in all its wisdom declared that the man got what he deserved. What a sad commentary, not on Morris Levy but on Billboard.

I've known Morris Levy for over 30 years. I worked for him for over eight years and was involved in countless business dealings. Tough, stubborn, implacable, unyielding, inflexible are all part of the Levy character, but so is the honest, straightforward, trustworthy, and fiercely loyal part of his makeup.

In all the time that I worked alongside him, I never knew him to intimidate, threaten, or harass anyone for money or material gain. During the "Roulette years," I know of no independent distributor who can claim that they were treated unfairly or lost money dealing with Morris Levy. And, contrary to rumors, innuendos, and industry back-biting gossip, I never saw him deal with an artist or a manager except in a fair and an equitable manner.

The Billboard editorial quickly glossed over his good and charitable works. It knows nothing of his private contribution and efforts on behalf of many causes as well as his

work and kind regard for many individuals whom he lifted up along the way.

In a world and an industry that have had their full share of rogues, knaves, thieves, and disreputable characters (even some who may have labored for Billboard), it seems incomprehensible that the magazine should publish an editorial declaring Morris Levy an "enemy of the people."

Throughout the history of Billboard, I can't recall the editorial page being used in such a cruel and heartless manner. One can only ponder . . . why? I feel for Morris Levy and what he has been put through, even if Billboard does not. If there are no tears for Morris Levy, then there should be for Billboard and for those who chose to publish the editorial. How sad indeed!

Bud Katzel  
New York

### Billboard's reply:

*Billboard stands by the basic thrust of its Nov. 12 story on Morris Levy's sentencing. But we also admit—and apologize for—factual errors in the article. As Levy rightly points out in his letter, our headline was inaccurate, although the correct charge, conspiracy to extort, was included in the story's first sentence. Second, he was never a partner of Lamonte in the sense of a business partner. Third, Levy never admitted "organized crime ties" at his trial, but his attorney did say that Levy was engaged in "legitimate business transactions with these people."*

*Fourth, our reporter did not directly ask Levy for the names of people who wrote letters to the court on his behalf; his attorney, however, promised to tell the reporter whether Levy would provide the information, but he did not return the reporter's phone calls.*

*As to Fisher's charges of inaccuracies in the Nov. 19 editorial, we never said, as Fisher claims, that Lamonte had been beaten up over his refusal to pay for the MCA cutouts; we said that the government alleges Vastola hurt Lamonte in connection with the cutout deal. Vastola has not yet come to trial.*

*Second, we never said that Levy collected debts through extortionate means but merely referred to his conviction for conspiracy to extort.*



### DON'T FORGET COLLECTORS

I have been a collector of LPs, 45s, and 78s for 25 years and I resent the fact that my loyalty and longtime investment in records are now being slapped in the face by the "sophisticated" and hi-tech '80s generation of record company executives. These greedy, ruthless, and

insensitive business leaders seem not to care about the needs of us middle-aged music lovers.

Although I'm sure Thomas Edison would find the CD interesting, I don't think he would approve of how the vinyl record is now being treated by those operating today's record stores. I do not like CDs and I do not believe they should be part of a "record" store.

It is imperative that those like myself who immensely value the LP and the 45 single unite and lobby the record companies to end the glo-

rification of CDs and cassettes and to keep the vinyl record and the traditional phonograph alive.

Michael Dugger  
Virginia Beach, Va.

*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.*

# Holiday Shifts: The Good, The Bad, And The Zany

BY TERRY WOOD

LOS ANGELES Radio stations are hardly immune to the complications and stress that commonly accompany year-end holidays. Jocks grumble, and sometimes rebel, when obliged to work during the holidays, yet those are the occasions that remind radio people of the close bond they have with their listeners.

Perhaps the most notorious example of holiday stress showing up on the air happened in 1985. Then-WLLR Davenport, Iowa, morning man Jack Daniels was despondent because his partner had taken a job in California a week before Christmas and his wife and children were leaving to visit family in Kansas City, Mo., while he had to stay home and work during the holidays.

Ray Randall, then WLLR's program director (now PD at KSSN Little Rock, Ark.), recalls waking up at 6:30 a.m. and hearing Daniels play Elmo & Patsy's "Grandma Got Run Over By A Reindeer" three times in a row.

"I pleaded with him to stop," Randall says, "and he said, no, he was going to keep playing it. He finally did play a few other songs but started playing Elmo & Patsy again until I got to the station at 9 and relieved him on the air. He was real benign about it, though. It was a tough time for him."

The event stirred up so much local publicity that Daniels was reinstated after a two-day suspension. Daniels donated the salary for those days to a Toys For Tots campaign and even handed out autographed copies of the "Grandma" single at various Toys For Tots collection centers. "You know," Randall says, "he never played that song again."

## Hot 100, AC, Black Singles, Rock Tracks Panels Revised

NEW YORK Billboard has revised its Hot 100 Singles, Hot Black Singles, Hot Adult Contemporary, and Album Rock Tracks radio panels using the recently released summer 1988 Arbitrons. For the first time, new additions to all four are listed here together for your convenience.

Changes are made to these four panels quarterly. Billboard's Hot Country Singles panel changes twice a year. Billboard's Modern Rock Tracks panel did not change reporters this time around; changes in the Hot Crossover 30 panel were announced last week.

Billboard will print full panel listings twice a year for each format following revisions based on the fall and spring Arbitrons. For listings of any of these panels, send a stamped self-addressed envelope to Billboard Chart Department, 1515 Broadway, New York, N.Y. 10036.

### HOT 100

Billboard added seven stations to its Hot 100 Singles panel, bringing its total to 240 stations effective with this week's issue. Stations are divided into five weighted categories based on each station's weekly cume audience from 6 a.m.-mid-

PDs in large markets try to give their full-time air personalities key holidays, especially Christmas, off. Dave Logan of KFOG San Francisco says he arranges for his full-timers to work half of the year's major holi-

## 'I guess Christmas does unusual things to people'

days and take the others as comp days. "Or I look for the best bribes," he jokes. "Bribes really help."

Like several large-market PDs, Logan works a shift on Christmas himself so that staffers can have the time off. That is also a tradition at WBCN Boston, where Oedipus tells his entire staff to go home on Christmas Eve while he runs the station from 6 p.m. to 2 a.m.

On one Christmas Eve a few years back, Oedipus glanced at the security camera and noticed a young woman standing outside the station's door. "I thought she was here to answer the listener line, and I told her to go home," he says.

"She wouldn't leave, though, and I began to realize she was some kind of psycho. The door was down so many hallways away that I couldn't let her in even if I wanted to. So here it is, 11 p.m. and snowing, and this woman takes off her coat, and then the rest of her clothes. She left them in a heap by the door and then just walked away. I guess Christmas does unusual things to people."

Oedipus has no reservations about using his part-time staff during holidays. "We have a strong part-time staff," he says. "We even give our full-time people the day after Thanks-

giving off. It's not particularly disruptive to the station."

KISW Seattle PD Sky Daniels thinks otherwise. "I give my tenured players an option," he says, "but I ask that they work. As an air personality turned programmer, I don't ask my jocks to do anything that I didn't do, and for the last 11 Thanksgivings before this one, I worked."

"On holidays and holiday weekends, there's a lot of available audience out there. People are home, visiting with family and friends, and they have more leisure time. There's a chance we can impact a lot of listeners during that time, and I'd like to have my full-time players there making it special for them."

Daniels sympathizes with jocks who work holidays but feels there are special rewards that can be reaped on those days. "I remember griping, 'Ah, I've got to work,'" he says. "Then I inevitably have at least one conversation with some person

who is really alone, who calls you up to thank you for playing a song, and I realize that there are a lot of lonely people out there, and I'm their only friend that day."

"I have to ask myself, 'What am I bitching about?' After four hours on the air, I'm home visiting with family and friends. Some of those calls have made me profoundly sad, and I like being there to drive home the emotional tie that people feel to their radio station."

KTWV Los Angeles PD John Sebastian recalls one of his last stints as an air personality at KDWB Minneapolis. "When I was working on the air on holidays, I tried to remember that radio is a business, and it never shuts down," he says. "A lot of listeners felt sorry for the announcers, though, and people would bring food or small gifts down to the station on holidays, and that really warmed me. It made the effort all worthwhile." Sebastian says his staff stayed intact

this Thanksgiving but will get Christmas Eve and New Year's Eve off.

Doug Shane, PD at country KFMS-AM-FM Las Vegas, says his full-timers, who regularly work six days a week, will be in place during the holidays. "If somebody absolutely has to have the day off," Shane says, "we work with them on an individual basis. We just try to give everyone a pat on the butt, give them a nice bonus, and tell them the next book is right around the corner."

Shane remembers one Christmas 10 years ago at KVEG (now KFMS-AM) when the studio began filling up with listener food donations. "We had the entire accounting office filled up with cookies, cakes, and pies," he says. "Times have gotten a lot faster these days. You don't see that happening any more."

When KXKL-FM Denver PD Chris Elliott (see PD Of The Week, page 13) was at WAKX Duluth, Minn.,

(Continued on page 14)

## Your Trade Magazine Dollars At Work; WJYE Sings & Dances Its Way To AC

IT HAS BEEN SEVEN months since we asked you to help build the Billboard radio section, and you've probably noticed some changes by now. At this writing, the structure of this section hasn't changed dramatically. What we have embellished, we hope, is the execution.

Our biggest objective since May has been to load this section with more fresh information than ever before. In every format and every discipline, there have been major stories that you have read here before you saw them in the pages of our chief competitor. Among them: the WAPW Atlanta rotation-based playlist; KMEZ Dallas' switch to urban; the sale of three RKO stations—WRKS New York, WGMS Washington, D.C., and WAXY Fort Lauderdale, Fla.; and SBS' purchase of WEVD New York.

Billboard was first with the Recording Industry Assn. of America study on back-announcing; the National Assn. of Broadcasting studies on station profitability and pay scales; and the Radio Advertising Bureau/NAB radio-usage survey. We were ahead of our main competition with news of the reorganization of Nationwide's group managers; Bob McNeill's promotion at Viacom; Paul Christy's move to KZFX Houston; the controversy over New York's first fall Arbitrons; WBMW Washington's conversion to WJFK; WBYR Buffalo, N.Y., becoming WBMW; and Wallace Jorgenson's move to VP at Hubbard.

And there's more: Bob Linden being hired at WQXI-FM Atlanta; Linden being hired at WPIX New York; Linden being hired at KNUA Seattle; Lee Abrams going to Shamrock; Monte Lang's return to KMJQ Houston; WGR-FM Buffalo's return to album rock; WQXI-FM's return to top 40; and WHQT Miami's return to crossover—the last two have not been acknowledged elsewhere. The message is clear. If you're not reading this section now, you could be missing something. And if you read Billboard first, you can spend a lot less time reading the other trades.

The timeliness of this section has improved dramatically because we've made a point of reporting news when it happens, not when the press release comes. If you check our competition during November, you'll find a story about a new news/talk PD in Kansas City, Mo., that we reported in mid-October—about a month earlier—as well as a story about a new classical outlet in Indianapolis that was in this column in August!

A lot of these changes were inspired by you. Readers

tell us they don't even read press-release quotes in news stories, so we don't rely on them. Instead, we try to answer more of your questions about the news. Because you were tired of reading about the same people every week, we've expanded the range and depth of our coverage, especially in formats traditionally snubbed by the trades because they don't generate ad revenue.

The biggest compliment we've had since these changes began has come from readers who say they can tell how much we care about radio. If we're not fond of everything that happens in practice, we're certainly committed to what this medium can be.

We're also committed to what this section can be. Billboard is within shouting distance of its 100th birthday, and it has been covering radio for as long as there has been radio to cover. And our promise to listen to you stands; write or call us with your input for expanding Billboard radio into 1989.



by Sean Ross

**PROGRAMMING:** Jim Harper is PD again at R&B oldies/AC combo WMTG/WNIC Detroit. Harper programmed WNIC for seven years before becoming PD/owner of cross-town WDTX (now top 40 WDFX). He returned to WNIC for mornings and became acting PD four months ago... Scott Apple is PD of easy WJIB Boston, replacing Gene Gerry, who stays on for production/middays. He was APD at easy WXTZ Indianapolis.

As the latest station to relinquish a format monopoly on easy listening, WJYE Buffalo's change to soft AC isn't that unusual. But its kickoff was. Staffers at "the new Joy 96" staged a musical revue for clients, which included the GSM singing, "I get buys with a little help from my friends," and the others pitching in for a number based on "Mack the Knife" that began, "When the book bites..." PD Joe Chille stays on; Jay Matthews comes from WRMM Rochester, N.Y., for nights.

Tracy Pratt Savage, PD of n/t KOA Denver for the past 14 months, is the new OD/ND at business news KDZR Denver. The station is beginning with three local staffers, and Savage hopes to expand that number to at least six shortly... Quincy Jason is now officially PD at urban WOWI "Hot 103" Norfolk, Va. Jason was PD at WKWQ "Hot 95" Columbia, S.C.; he was replaced there by Rocky Love from WWHT "Hot 94" Charleston, S.C. At sister station WPZZ Indianapolis, new PD

(Continued on page 14)



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# POWERPLAYLISTS

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

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

### PLATINUM

**Z100**  
*New York*

**New York** P.D.: Steve Kingston

1	The Beach Boys, Kokomo
2	Bon Jovi, Bad Medicine
3	Phil Collins, Groovy Kind Of Love
4	Anita Baker, Giving You The Best That I Can
5	Will To Power, Baby, I Love Your Way
6	Whitney Houston, One Moment In Time
7	U2, Desire
8	Duran Duran, I Don't Want Your Love
9	Kylie Minogue, The Loco-Motion
10	Bobby Brown, My Prerogative
11	Poison, Every Rose Has Its Thorn
12	Cheryl "Pepsi" Riley, Thanks For My
13	The Escape Club, Wild, Wild West
14	Guns N' Roses, Welcome To The Jungle
15	Rod Stewart, Forever Young
16	Breathin', How Can I Fall?
17	Sa-Fire, Boy, I've Been Told
18	Tracy Chapman, Baby Can I Hold You
19	Chicago, Look Away
20	George Michael, Kissing A Fool
21	Tiffany, All This Time
22	Taylor Dayne, Don't Rush Me
23	Samantha Fox, I Wanna Have Some Fun
24	Michael Jackson, Smooth Criminal
25	Karyn White, The Way You Love Me
26	Def Leppard, Armageddon II
27	UB40, Red Red Wine
28	Bon Jovi, Born To Be My Baby
29	Phil Collins, Two Hearts
30	EX Van Halen, Finish What Ya Started

**POWER 95**  
*New York*

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

1	The Beach Boys, Kokomo
2	Anita Baker, Giving You The Best That I Can
3	Bon Jovi, Bad Medicine
4	Will To Power, Baby, I Love Your Way
5	The Escape Club, Wild, Wild West
6	Kylie Minogue, The Loco-Motion
7	U2, Desire
8	Breathin', How Can I Fall?
9	Phil Collins, Groovy Kind Of Love
10	Whitney Houston, One Moment In Time
11	UB40, Red Red Wine
12	Cheryl "Pepsi" Riley, Thanks For My
13	George Michael, Kissing A Fool
14	Guns N' Roses, Welcome To The Jungle
15	Duran Duran, I Don't Want Your Love
16	Chicago, Look Away
17	Sa-Fire, Boy, I've Been Told
18	New Kids On The Block, Please Don't G
19	Samantha Fox, I Wanna Have Some Fun
20	Poison, Every Rose Has Its Thorn
21	Taylor Dayne, Don't Rush Me
22	Boy Meets Girl, Waiting For A Star To
23	Bobby Brown, My Prerogative
24	When In Rome, The Promise
25	Raze, Break 4 Love
26	Rod Stewart, Forever Young
27	Karyn White, The Way You Love Me
28	Michael Jackson, Smooth Criminal
29	Annie Lennox & Al Green, Put A Little
30	Information Society, What's On Your M
31	Rick Astley, Whenever You Need Someb
32	Giant Steps, Another Lover
33	Eddie Money, Walk On Water
34	Phil Collins, Two Hearts
35	Def Leppard, Armageddon II

**KISFM 102.7**  
*Los Angeles*

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

1	Will To Power, Baby, I Love Your Way
2	When In Rome, The Promise
3	Breathin', How Can I Fall?
4	The Escape Club, Wild, Wild West
5	Guns N' Roses, Welcome To The Jungle
6	George Michael, Kissing A Fool
7	L'Trimm, Cars With The Boom
8	Anita Baker, Giving You The Best That I
9	Kylie Minogue, The Loco-Motion
10	Bobby Brown, My Prerogative
11	Chicago, Look Away
12	The Beach Boys, Kokomo
13	U2, Desire
14	Paula Abdul, Straight Up
15	Cheryl "Pepsi" Riley, Thanks For My
16	Sa-Fire, Boy, I've Been Told
17	Whitney Houston, One Moment In Time
18	Duran Duran, I Don't Want Your Love
19	Phil Collins, Groovy Kind Of Love
20	Poison, Every Rose Has Its Thorn
21	EX Tone Loc, Wild Thing
22	Siouxsie And The Banshees, Peek-A-Boo
23	Alphaville, Forever Young
24	Karyn White, The Way You Love Me
25	Phil Collins, Two Hearts
26	Tracy Chapman, Baby Can I Hold You
27	Sheriff, When I'm With You
28	Annie Lennox & Al Green, Put A Little
29	EX Boys Club, I Remember Holding You
30	EX Robert Palmer, Early In The Morning
31	EX The Art Of Noise Featuring Tom Jones,
32	EX Tiffany, All This Time
33	EX Eight Wonder, Cross My Heart
34	EX Def Leppard, Armageddon II
35	EX Boy Meets Girl, Waiting For A Star To
36	EX Michael Jackson, Smooth Criminal

**HOT 97FM**  
*New York*

**New York** P.D.: Joel Salkowitz

1	Raze, Break 4 Love
2	Anita Baker, Giving You The Best That I
3	The Escape Club, Wild, Wild West
4	Cheryl "Pepsi" Riley, Thanks For My
5	When In Rome, The Promise
6	Bobby Brown, My Prerogative
7	Erasure, Chains Of Love
8	Karyn White, The Way You Love Me
9	Pet Shop Boys, Domino Dancing
10	Stevie B, Stop The Love
11	Luther Vandross, Any Love
12	Will To Power, Baby, I Love Your Way
13	Michael Jackson, Smooth Criminal
14	The Latin Rascals, Don't Let Me Be Mi
15	Taylor Dayne, Don't Rush Me
16	Whitney Houston, One Moment In Time
17	INXS, Never Tear Us Apart
18	Duran Duran, I Don't Want Your Love
19	Kylie Minogue, The Loco-Motion

### GOLD

**Power 106FM**  
*Los Angeles*

**Los Angeles** P.D.: Jeff Wyatt

1	Sweet Sensation, Never Let You Go
2	Will To Power, Baby, I Love Your Way
3	Sa-Fire, Boy, I've Been Told
4	Karyn White, The Way You Love Me
5	When In Rome, The Promise
6	UB40, Red Red Wine
7	Kylie Minogue, The Loco-Motion
8	Bobby Brown, My Prerogative
9	Giant Steps, Another Lover
10	L'Trimm, Cars With The Boom
11	Bobby Brown, Don't Be Cruel
12	New Kids On The Block, Please Don't G
13	George Michael, Kissing A Fool
14	Taylor Dayne, I'll Always Love You
15	Stevie B, Spring Love (Come Back To M
16	Erasure, Chains Of Love
17	Anita Baker, Giving You The Best That I
18	Duran Duran, I Don't Want Your Love
19	Breathin', How Can I Fall?
20	Deniece Williams, I Can't Wait
21	Pet Shop Boys, Domino Dancing
22	At B. Sure!, Off On Your Own (Girl)
23	The Cover Girls, Better Late Than Ne
24	Taylor Dayne, Don't Rush Me
25	Denise Lopez, If You Feel It
26	Paula Abdul, Straight Up
27	Samantha Fox, I Wanna Have Some Fun
28	The Jets, Anytime
29	Was (Not Was), Spy In The House Of L
30	Johnny O, Fantasy Girl
31	Cheryl "Pepsi" Riley, Thanks For My
32	Eight Wonder, Cross My Heart
33	Paula Abdul, Straight Up
34	Tracie Spencer, Symptoms Of True Love
35	Michael Jackson, Smooth Criminal
36	Phil Collins, Two Hearts
37	Tone-Lo, Wild Thing
38	Sheena Easton, The Lover In Me
39	Boys Club, I Remember Holding You
40	EX The Boys, Dial My Heart
41	Information Society, Walking Awa
42	EX New Kids On The Block, You've Got It
43	EX Ale, I Wanna Know
44	EX Good Question, Got A New Love
45	EX The Latin Rascals, Don't Let Me Be Mi

**Kiss 108FM**  
*Boston*

**Boston** P.D.: Sunny Joe White

1	Anita Baker, Giving You The Best That I
2	Bobby Brown, My Prerogative
3	Duran Duran, I Don't Want Your Love
4	Sheena Easton, The Lover In Me
5	Eddie Money, Walk On Water
6	Luther Vandross, Any Love
7	Pet Shop Boys, Domino Dancing
8	Tracy Chapman, Baby Can I Hold You
9	Samantha Fox, I Wanna Have Some Fun
10	Chicago, Look Away
11	Karyn White, The Way You Love Me
12	Van Halen, Finish What Ya Started
13	Was (Not Was), Spy In The House Of L
14	Ivan Neville, Not Just Another Girl
15	Yazz And The Plastic Population, The
16	Breathin', How Can I Fall?
17	Siouxsie And The Banshees, Peek-A-Boo
18	Guns N' Roses, Welcome To The Jungle
19	Annie Lennox & Al Green, Put A Little
20	Poison, Every Rose Has Its Thorn
21	Michael Jackson, Smooth Criminal
22	Cheryl "Pepsi" Riley, Thanks For My
23	Robbie Nevil, Back On Holiday
24	EX Taylor Dayne, Don't Rush Me
25	EX Phil Collins, Two Hearts
26	EX Barbara Streisand & Don Johnson, Till
27	EX Maxi Priest, Wild World
28	EX Traveling Wilburys, Handle With Care
29	EX Eddie Brickell & New Bohemians, What I
30	EX Randy Newman, It's Money That Matters
31	EX Judson Spence, Yeah, Yeah, Yeah
32	EX Eight Wonder, Cross My Heart
33	EX Taylor Dayne, Don't Rush Me
34	EX The Art Of Noise Featuring Tom Jones,
35	EX Tiffany, All This Time
36	EX Information Society, Walking Awa
37	EX Roxi Decore, My Heart Can't Tell Me N
38	EX Joan Jett And The Blackhearts, Little
39	EX Kenny G, Silhouette
40	EX Bessie, New Day For You
41	EX Fairground Attraction, Perfect
42	EX Bangles, In Your Room
43	EX Bananarama, Love, Truth & Honesty
44	EX Michelle Shocked, Anchorage
45	EX Robert Palmer, Early In The Morning

**WZOU-94.5**  
*Boston*

**Boston** P.D.: Tom Jeffries

1	Chicago, Look Away
2	Will To Power, Baby, I Love Your Way
3	Huey Lewis & The News, Small World
4	Breathin', How Can I Fall?
5	U2, Desire
6	The Escape Club, Wild, Wild West
7	Eddie Money, Walk On Water
8	When In Rome, The Promise
9	Anita Baker, Giving You The Best That

### SILVER

**Power Hits B94 FM**  
*Pittsburgh*

**Pittsburgh** P.D.: Bill Cahill

1	Breathin', How Can I Fall?
2	Chicago, Look Away
3	Will To Power, Baby, I Love Your Way
4	Bon Jovi, Bad Medicine
5	George Michael, Kissing A Fool
6	Bobby Brown, Don't Be Cruel
7	Poison, Every Rose Has Its Thorn
8	When In Rome, The Promise
9	Bangles, In Your Room
10	Boy Meets Girl, Waiting For A Star To
11	U2, Desire
12	The Escape Club, Wild, Wild West
13	D.J. Jazzy Jeff & The Fresh Prince, G
14	Eddie Money, Walk On Water
15	Duran Duran, I Don't Want Your Love
16	Survivor, I Wanna Be Strong
17	Huey Lewis & The News, Small World
18	Guns N' Roses, Welcome To The Jungle
19	Bobby Brown, My Prerogative
20	Barbra Streisand & Don Johnson, Till
21	Phil Collins, Two Hearts
22	Taylor Dayne, Don't Rush Me
23	The Beach Boys, Kokomo
24	Anita Baker, Giving You The Best That
25	EX Annie Lennox & Al Green, Put A Little
26	EX Bon Jovi, Born To Be My Baby
27	EX Steve Winwood, Holding On
28	EX Van Halen, Finish What Ya Started
29	EX Maxi Priest, Wild World
30	EX Def Leppard, Armageddon II
31	EX Michael Jackson, Smooth Criminal
32	EX Kenny G, Silhouette

**Eagle 100**  
*Philadelphia*

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

1	U2, Desire
2	Bon Jovi, Bad Medicine
3	Duran Duran, I Don't Want Your Love
4	George Michael, Kissing A Fool
5	Will To Power, Baby, I Love Your Way
6	Breathin', How Can I Fall?
7	Anita Baker, Giving You The Best That I
8	Chicago, Look Away
9	Guns N' Roses, Welcome To The Jungle
10	Barbra Streisand & Don Johnson, Till
11	Robert Palmer, Early In The Morning
12	Cinderella, Don't Know What You Got (
13	Boy Meets Girl, Waiting For A Star To
14	Bobby Brown, My Prerogative
15	Was (Not Was), Spy In The House Of L
16	Huey Lewis & The News, Small World
17	Def Leppard, Armageddon II
18	Pet Shop Boys, Domino Dancing
19	Tracie Spencer, Symptoms Of True Love
20	Poison, Every Rose Has Its Thorn
21	Samantha Fox, I Wanna Have Some Fun
22	EX Tiffany, All This Time
23	EX Eddie Money, Walk On Water
24	EX When In Rome, The Promise
25	EX Van Halen, Finish What Ya Started
26	EX Taylor Dayne, Don't Rush Me
27	EX Bangles, In Your Room
28	EX George Michael, Smooth Criminal
29	EX Kenny G, Silhouette
30	EX Phil Collins, Two Hearts
31	EX Karyn White, The Way You Love Me
32	EX Boys Club, I Remember Holding You
33	EX Annie Lennox & Al Green, Put A Little
34	EX Gaze, Steppin' Out
35	EX Robbie Nevil, Back On Holiday
36	EX Bon Jovi, Born To Be My Baby

**94.7**  
*Washington*

**Washington** P.D.: Lorrin Palagi

1	Breathin', How Can I Fall?
2	The Beach Boys, Kokomo
3	The Escape Club, Wild, Wild West
4	George Michael, Kissing A Fool
5	Rod Stewart, Forever Young
6	Will To Power, Baby, I Love Your Way
7	INXS, Never Tear Us Apart
8	Chicago, Look Away
9	Steve Winwood, Holding On
10	Giant Steps, Another Lover
11	Duran Duran, I Don't Want Your Love
12	Glenn Frey, True Love
13	Cinderella, Don't Know What You Got (
14	Tracie Spencer, Symptoms Of True Love
15	Georgia Satellites, Hippy Hippy Shake
16	Guns N' Roses, Welcome To The Jungle
17	Poison, Every Rose Has Its Thorn
18	Kylie Minogue, The Loco-Motion
19	Cheryl "Pepsi" Riley, Thanks For My
20	Strayer, I Believe In You
21	Bobby Brown, My Prerogative
22	Phil Collins, Two Hearts
23	EX when in rome, the promise
24	EX Taylor Dayne, Don't Rush Me
25	EX Denise Lopez, If You Feel It
26	EX karen white, the way you love me
27	EX Phil Collins, Two Hearts
28	EX Rod Stewart, My Heart Can't Tell Me N
29	EX boy meets girl, waiting for a star to

### SILVER

**WAVA**  
*Washington*

**Washington** P.D.: Mark St. John

1	Rod Stewart, Forever Young
2	The Escape Club, Wild, Wild West
3	Will To Power, Baby, I Love Your Way
4	Breathin', How Can I Fall?
5	Kylie Minogue, The Loco-Motion
6	Chicago, Look Away
7	Georgia Satellites, Hippy Hippy Shake
8	Phil Collins, Groovy Kind Of Love
9	Phil Collins, Two Hearts
10	Boys Club, I Remember Holding You
11	Peter Cetera, Best Of Times
12	New Kids On The Block, Please Don't G
13	Def Leppard, Armageddon II
14	Cheap Trick, Ghost Town
15	Steve Winwood, Holding On
16	Bon Jovi, Born To Be My Baby
17	Fleetwood Mac, As Long As You Follow
18	Tracy Chapman, Baby Can I Hold You
19	Annie Lennox & Al Green, Put A Little
20	EX Traveling Wilburys, Handle With Care
21	EX Cheryl "Pepsi" Riley, Thanks For My
22	EX Robbie Nevil, Back On Holiday
23	EX Michelle Shocked, Anchorage

**Q103**  
*Tampa Bay*

**Tampa Bay** P.D.: Mason Dixon

1	Chicago, Look Away
2	Boy Meets Girl, Waiting For A Star To
3	Breathin', How Can I Fall?
4	George Michael, Kissing A Fool
5	Will To Power, Baby, I Love Your Way
6	Bon Jovi, Bad Medicine
7	The Escape Club, Wild, Wild West
8	Eddie Money, Walk On Water
9	Guns N' Roses, Welcome To The Jungle
10	Kenny G, Silhouette
11	Bangles, In Your Room
12	Boys Club, I Remember Holding You
13	Duran Duran, I Don't Want Your Love
14	Bon Jovi, Born To Be My Baby
15	Van Halen, Finish What Ya Started
16	Tracy Chapman, Baby Can I Hold You
17	Phil Collins, Groovy Kind Of Love
18	Cheryl "Pepsi" Riley, Thanks For My
19	EX When In Rome, The Promise
20	EX Samantha Fox, I Wanna Have Some Fun
21	EX Def Leppard, Armageddon II
22	EX U2, Desire
23	EX Whitney Houston, One Moment In Time
24	EX Bon Jovi, Born To Be My Baby
25	EX Tiffany, All This Time
26	EX Taylor Dayne, Don't Rush Me
27	EX New Kids On The Block, You Got It (Th
28	EX Van Halen, Finish What Ya Started
29	EX Steve Winwood, Holding On
30	EX Robbie Nevil, Back On Holiday

**B96**  
*Chicago*

**Chicago** P.D.: Buddy Scott

1	The Beach Boys, Kokomo
2	Will To Power, Baby, I Love Your Way
3	The Escape Club, Wild, Wild West
4	Sa-Fire, Boy, I've Been Told
5	George Michael, Kissing A Fool
6	Anita Baker, Giving You The Best That I
7	Bobby Brown, My Prerogative
8	Chicago, Look Away
9	Duran Duran, I Don't Want Your Love
10	Breathin', How Can I Fall?
11	Karyn White, The Way You Love Me
12	Was (Not Was), Spy In The House Of L
13	Tracie Spencer, Symptoms Of True Love
14	Michael Jackson, Smooth Criminal
15	Kylie Minogue, The Loco-Motion
16	Paula Abdul, (It's Just) The Way That
17	Taylor Dayne, Don't Rush Me
18	Samantha Fox, I Wanna Have Some Fun
19	Barbra Streisand & Don Johnson, Till
20	EX Def Leppard, Armageddon II
21	EX Boy Meets Girl, Waiting For A Star To
22	EX Phil Collins, Two Hearts
23	EX The Art Of Noise Featuring Tom Jones,
24	EX New Kids On The Block, You Got It (Th
25	EX Eddie Money, Walk On Water
26	EX Bobby Brown, Don't Be Cruel
27	EX Incerity, Big Fun
28	EX Steve Winwood, Holding On
29	EX Tone Loc, Wild Thing
30	EX Paula Abdul, Straight Up
31	EX Luther Vandross, She Won't Talk To Me

**WZZM 93.7**  
*Detroit*

### SILVER

**power 96**  
*Detroit*

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

1	Bobby Brown, My Prerogative
2	Cheryl "Pepsi" Riley, Thanks For My
3	Luther Vandross, Any Love
4	Anita Baker, Giving You The Best That
5	Al B. Sure!, Killing Me Softly
6	Was (Not Was), Spy In The House Of L
7	Duran Duran, I Don't Want Your Love
8	Karyn White, The Way You Love Me
9	Michael Jackson, Smooth Criminal
10	New Edition, You're Not My Kind Of G
11	Will To Power, Baby, I Love Your Way
12	Tracie Spencer, Symptoms Of True Love
13	George Michael, Kissing A Fool
14	D.J. Jazzy Jeff & The Fresh Prince, G
15	Huey Lewis & The News, Small World
16	Robert Palmer, Early In The Morning
17	Boys Club, I Remember Holding You
18	The Escape Club, Wild, Wild West
19	Taylor Dayne, Don't Rush Me
20	Samantha Fox, I Wanna Have Some Fun
21	Chicago, Look Away
22	Barbra Streisand & Don Johnson, Till
23	Sheena Easton, The Lover In Me
24	Phil Collins, Two Hearts
25	EX Midnight Star, Don't Rock The Boat
26	EX Kenny G, Silhouette
27	EX Sir Mix-A-Lot, Get On Broadwa
28	EX Siouxsie And The Banshees, Peek-A-Boo
29	EX Tiffany, All This Time
30	EX New Kids On The Block, You Got It (Th
31	EX Freddie Jackson, Hey Lover

**WMMR 100.7 FM**  
*Cleveland*

**Cleveland** P.D.: Kid Leo

1	Cinderella, Don't Know What You Got (
2	Bon Jovi, Bad Medicine

9	6	The Escape Club, Wild, Wild West
10	10	Van Halen, Finish What Ya Started
11	11	Pet Shop Boys, Domino Dancing
12	12	Ivan Neville, Not Just Another Girl
13	16	Bangles, In Your Room
14	19	Def Leppard, Armageddon II
15	18	Breathe, How Can I Fall?
16	17	Was (Not Was), Spy In The House Of Lo
17	21	Maxi Priest, Wild World
18	26	Phil Collins, Two Hearts
19	22	Boys Club, I Remember Holding You
20	20	Voice Of The Beehive, I Say Nothing
21	24	Joan Jett And The Blackhearts, Little
22	27	Kenny G, Silhouette
23	23	Barbra Streisand & Don Johnson, Till
24	25	Judson Spence, Yeah, Yeah, Yeah
25	28	Taylor Dayne, Don't Rush Me
26	31	Tone Loc, Wild Thing
27	31	Yazz And The Plastic Population, The
28	30	Annie Lennox & Al Green, Put A Little
29	29	Eddie Money, Walk On Water
30	12	Boy Meets Girl, Waiting For A Star To
31	33	Tiffany, All This Time
32	32	Tracy Chapman, Baby Can I Hold You
33	34	New Kids On The Block, You Got It (Th
34	37	Cheryl "Pepsii" Riley, Thanks For My
35	37	Bananarama, Love, Truth & Honesty
36	35	Tracie Spencer, Symptoms Of True Love
37	36	Samantha Fox, I Wanna Have Some Fun
38	EX	Michael Jackson, Smooth Criminal
39	38	Robbie Nevil, Back On Holiday
40	EX	Traveling Wilburys, Handle With Care
41	40	D.J. Jazzy Jeff & The Fresh Prince, G
A	A	When In Rome, The Promise
A	A	Sheriff, When I'm With You
A	A	Cheap Trick, Ghost Town
A	A	Erasure, A Little Respect
EX	EX	Dense Lopez, If You Feel It
EX	EX	Eighth Wonder, Cross My Heart
EX	EX	Latin Rascals, Don't Let Me Be Misund
EX	EX	J.J. Fad, Is It Love
EX	EX	Mike + The Mechanics, Nobody's Perfec
EX	EX	Karyn White, The Way You Love Me
EX	EX	Sheena Easton, The Lover In Me
EX	EX	Edie Brickell & New Bohemians, What I

## KMEL 105-FM

San Francisco		P.D.: Keith Nafaty
1	2	Karyn White, The Way You Love Me
2	5	Johnny O, Fantasy Girl
3	3	Will To Power, Baby, I Love Your Way/
4	13	Anita Baker, Giving You The Best That
5	7	Noel, Out Of Time
6	9	Cheryl "Pepsii" Riley, Thanks For My
7	8	Al B. Sure!, Rescue Me
8	4	Bobby Brown, My Prerogative
9	12	Kenny G, Silhouette
10	11	Sassa, When The Time Is Right
11	13	Raze, Break 4 Love
12	16	Paula Abdul, (It's Just) The Way That
13	17	The Beat Club, Security
14	27	Tone Loc, Wild Thing
15	15	Boys Club, I Remember Holding You
16	19	D.J. Jazzy Jeff & The Fresh Prince, G
17	6	George Michael, Kissing A Fool
18	24	New Kids On The Block, You've Got It
19	22	Taylor Dayne, Don't Rush Me
20	22	Samantha Fox, I Wanna Have Some Fun
21	21	Pet Shop Boys, Domino Dancing
22	25	Cherelle, Everything I Miss At Home
23	26	Eighth Wonder, Cross My Heart
24	10	Luther Vandross, Any Love
25	28	Michael Jackson, Smooth Criminal
26	EX	The Boys, Dial My Heart
27	14	New Edition, You're Not My Kind Of Gi
28	18	Troop, My Heart
A29	A	Sir Mix-A-Lot, Posse On Broadway
30	EX	Information Society, Walking Away
A	A	Annie Lennox & Al Green, Put A Little
A	A	J.J. Fad, Is It Love
A	A	Martika, More Than You Know
EX	EX	Paula Abdul, Straight Up
EX	EX	Al B. Sure!, Killing Me Softly
EX	EX	Phil Collins, Two Hearts
EX	EX	Tracy Chapman, Baby Can I Hold You

## SILVER

## 92 PRO-FM

Providence		P.D.: Mike Osborne
1	3	Anita Baker, Giving You The Best That
2	4	Will To Power, Baby, I Love Your Way/
3	5	Breathe, How Can I Fall?
4	10	Chicago, Look Away
5	11	Duran Duran, I Don't Want Your Love
6	8	Boy Meets Girl, Waiting For A Star To
7	7	Cinderella, Don't Know What You Got (
8	9	Eddie Money, Walk On Water
9	13	When In Rome, The Promise
10	16	Poison, Every Rose Has Its Thorn
11	25	Bobby Brown, My Prerogative
12	14	Van Halen, Finish What Ya Started
13	15	Guns N' Roses, Welcome To The Jungle
14	20	Joan Jett And The Blackhearts, Little
15	17	Pet Shop Boys, Domino Dancing
16	19	Was (Not Was), Spy In The House Of Lo
17	22	Huey Lewis & The News, Small World
18	22	Kenny G, Silhouette
19	24	Robert Palmer, Early In The Morning
20	23	Barbra Streisand & Don Johnson, Till
21	27	Annie Lennox & Al Green, Put A Little
22	28	New Kids On The Block, You Got It (Th
23	26	Traveling Wilburys, Handle With Care
24	31	Taylor Dayne, Don't Rush Me
25	29	Ivan Neville, Not Just Another Girl
26	30	Maxi Priest, Wild World
27	35	Michael Jackson, Smooth Criminal
28	EX	Phil Collins, Two Hearts
29	EX	Peter Cetera, Best Of Times
30	34	Tiffany, All This Time
31	33	Jeffery Osborne, Can't Go Back On A P
32	EX	Bangles, In Your Room
33	EX	Karyn White, The Way You Love Me
34	EX	Def Leppard, Armageddon II
35	EX	Siouxsie and The Banshees, Peek-A-Boo
A	A	Randy Newman, It's Money That Matters
A	A	Sheena Easton, The Lover In Me
A	A	Freddie Cannon, Rockin' In My Socks
A	A	Fairground Attraction, Perfect
A	A	Jim Capaldi, Something So Strong
A	A	Michelle Shocked, Anchorage
EX	EX	Thirty Eight Special, Rock & Roll Str
EX	EX	Judson Spence, Yeah, Yeah, Yeah
EX	EX	Tracy Chapman, Baby Can I Hold You
EX	EX	Samantha Fox, I Wanna Have Some Fun
EX	EX	Cheap Trick, Ghost Town
EX	EX	Steve Winwood, Holding On
EX	EX	Maxi Priest, Wild World
EX	EX	Bananarama, Love, Truth & Honesty
EX	EX	Bon Jovi, Born To Be My Baby
EX	EX	Cheryl "Pepsii" Riley, Thanks For My
EX	EX	Robbie Nevil, Back On Holiday
EX	EX	Boys Club, I Remember Holding You

## 96 TIC-FM

Hartford		P.D.: Dave Shakes
1	4	Will To Power, Baby, I Love Your Way/
2	2	Anita Baker, Giving You The Best That
3	3	Duran Duran, I Don't Want Your Love
4	7	Chicago, Look Away
5	16	Bobby Brown, My Prerogative
6	9	U2, Desire
7	18	Eddie Money, Walk On Water
8	8	Karyn White, The Way You Love Me
9	10	Barbra Streisand & Don Johnson, Till
10	15	Sweet Sensation, Never Let You Go
11	11	Kylie Minogue, The Loco-Motion
12	17	Boy Meets Girl, Waiting For A Star To
13	5	The Escape Club, Wild, Wild West
14	6	The Beach Boys, Kokomo
15	11	George Michael, Kissing A Fool
16	19	Sa-Fire, Boy, I've Been Told
17	12	Breathe, How Can I Fall?
18	20	Tracie Spencer, Symptoms Of True Love
19	21	Maxi Priest, Wild World
20	22	When In Rome, The Promise
21	23	Ivan Neville, Not Just Another Girl
22	24	Kenny G, Silhouette
23	EX	Michael Jackson, Smooth Criminal
24	30	Cheryl "Pepsii" Riley, Thanks For My
25	25	Paula Abdul, (It's Just) The Way That
26	35	Annie Lennox & Al Green, Put A Little
27	37	Poison, Every Rose Has Its Thorn
28	36	Phil Collins, Two Hearts
29	31	Judson Spence, Yeah, Yeah, Yeah
30	32	Taylor Dayne, Don't Rush Me
31	33	Cameo, You Make Me Work
32	34	Luther Vandross, Any Love
33	38	Tiffany, All This Time
34	EX	Def Leppard, Armageddon II
35	39	Boys Club, I Remember Holding You
36	40	Steve Winwood, Holding On
37	EX	Tracy Chapman, Baby Can I Hold You
38	EX	Information Society, Walking Away
39	EX	Was (Not Was), Spy In The House Of Lo
A40	A	Samantha Fox, I Wanna Have Some Fun
A	A	New Kids On The Block, You Got It (Th
A	A	Paula Abdul, Straight Up
EX	EX	Siouxsie and The Banshees, Peek-A-Boo

## BIO 4 MEANS MUSIC

Baltimore		P.D.: Chuck Morgan
1	1	The Beach Boys, Kokomo
2	2	Phil Collins, Groovy Kind Of Love
3	5	Whitney Houston, One Moment In Time
4	3	The Escape Club, Wild, Wild West
5	6	U2, Desire
6	8	George Michael, Kissing A Fool
7	10	INXS, Never Tear Us Apart
8	11	Anita Baker, Giving You The Best That
9	12	Breathe, How Can I Fall?
10	13	Will To Power, Baby, I Love Your Way/
11	4	Kylie Minogue, The Loco-Motion
12	14	Eddie Money, Walk On Water
13	15	Erasure, Chains Of Love
14	18	Guns N' Roses, Welcome To The Jungle
15	19	Poison, Every Rose Has Its Thorn
16	17	Duran Duran, I Don't Want Your Love
17	22	Chicago, Look Away
18	23	Barbra Streisand & Don Johnson, Till
19	21	Bangles, In Your Room
20	23	Bobby Brown, My Prerogative
21	9	Bon Jovi, Bad Medicine
22	25	Cheryl "Pepsii" Riley, Thanks For My
23	26	Kenny G, Silhouette
24	28	Michael Jackson, Smooth Criminal
25	24	Phil Collins, Two Hearts
26	29	Taylor Dayne, Don't Rush Me
27	30	Tiffany, All This Time
28	EX	Boy Meets Girl, Waiting For A Star To
29	EX	When In Rome, The Promise
30	EX	Annie Lennox & Al Green, Put A Little
A	A	Tracy Chapman, Baby Can I Hold You
A	A	Bon Jovi, Born To Be My Baby
A	A	Joan Jett And The Blackhearts, Little

## The New 100.7 FM

Miami		P.D.: Steve Perun
1	1	Phil Collins, Groovy Kind Of Love
2	6	Poison, Every Rose Has Its Thorn
3	4	Bon Jovi, Bad Medicine
4	11	The Escape Club, Wild, Wild West
5	2	Will To Power, Baby, I Love Your Way/
6	7	U2, Desire
7	8	Anita Baker, Giving You The Best That
8	8	Rod Stewart, Forever Young
9	13	Bobby Brown, Don't Be Cruel
10	3	The Beach Boys, Kokomo
11	14	Guns N' Roses, Welcome To The Jungle
12	5	Kylie Minogue, The Loco-Motion
13	22	Chicago, Look Away
14	16	Kenny G, Silhouette
15	20	Breathe, How Can I Fall?
16	19	Tracie Spencer, Symptoms Of True Love
17	10	George Michael, Kissing A Fool
18	EX	Keith Sweat (Duet With Jacci McChes)
19	21	Cheryl "Pepsii" Riley, Thanks For My
20	23	Bobby Brown, My Prerogative
21	12	Sa-Fire, Boy, I've Been Told
22	EX	Karyn White, The Way You Love Me
A23	A	Michael Jackson, Smooth Criminal
24	26	Tracy Chapman, Baby Can I Hold You
25	28	Phil Collins, Two Hearts
26	29	D.J. Jazzy Jeff & The Fresh Prince, G
27	25	Duran Duran, I Don't Want Your Love
28	EX	Siouxsie and The Banshees, Peek-A-Boo
29	24	Def Leppard, Love Bites
30	24	Information Society, What's On Your M
A	A	Tone Loc, Wild Thing

## WJOL 99.7

Minneapolis		P.D.: Gregg Swedberg
1	2	Chicago, Look Away
2	1	Breathe, How Can I Fall?
3	4	Boy Meets Girl, Waiting For A Star To
4	4	Eddie Money, Walk On Water
5	6	Cinderella, Don't Know What You Got (
6	12	Poison, Every Rose Has Its Thorn
7	7	When In Rome, The Promise
8	10	Boys Club, I Remember Holding You
9	9	Vixen, Edge Of A Broken Heart
10	11	Judson Spence, Yeah, Yeah, Yeah
11	5	Will To Power, Baby, I Love Your Way/
12	8	Bon Jovi, Bad Medicine
13	16	Bangles, In Your Room
14	19	Tracie Spencer, Symptoms Of True Love
15	15	Pet Shop Boys, Domino Dancing
16	17	U2, Desire
17	23	Phil Collins, Two Hearts

18	25	Maxi Priest, Wild World
19	22	Duran Duran, I Don't Want Your Love
20	26	Joan Jett And The Blackhearts, Little
21	21	Good Question, Got A New Love
22	29	Taylor Dayne, Don't Rush Me
23	13	The Escape Club, Wild, Wild West
24	20	George Michael, Kissing A Fool
25	28	Ivan Neville, Not Just Another Girl
26	27	Cheap Trick, Don't Be Cruel
A26	27	INXS, Never Tear Us Apart
27	14	Def Leppard, Armageddon II
28	36	Huey Lewis & The News, Small World
29	33	Cheap Trick, Ghost Town
30	34	Thirty Eight Special, Rock & Roll Str
31	32	Bobby Brown, My Prerogative
32	40	Kenny G, Silhouette
33	38	White Lion, When The Children Cry
EX	EX	Samantha Fox, I Wanna Have Some Fun
EX	EX	Annie Lennox & Al Green, Put A Little
EX	EX	Steve Winwood, Holding On
A	A	Tiffany, All This Time
A	A	Robert Palmer, Early In The Morning

## KUBE 93-FM

Seattle		P.D.: Gary Bryan
1	2	Breathe, How Can I Fall?
2	4	Will To Power, Baby, I Love Your Way/
3	7	Chicago, Look Away
4	6	Duran Duran, I Don't Want Your Love
5	9	U2, Desire
6	1	Kylie Minogue, The Loco-Motion
7	3	George Michael, Kissing A Fool
8	12	Anita Baker, Giving You The Best That
9	11	Boy Meets Girl, Waiting For A Star To
10	10	Pet Shop Boys, Domino Dancing
11	14	Bangles, In Your Room
12	15	Van Halen, Finish What Ya Started
13	17	Robert Palmer, Early In The Morning
14	18	Bobby Brown, My Prerogative
15	16	Tracie Spencer, Symptoms Of True Love
16	19	Michael Jackson, Smooth Criminal
17	5	Bon Jovi, Bad Medicine
18	20	Barbra Streisand & Don Johnson, Till
19	21	Poison, Every Rose Has Its Thorn
20	22	Kenny G, Silhouette
21	23	When In Rome, The Promise
22	24	Eddie Money, Walk On Water
23	25	Cheap Trick, Ghost Town
24	26	Samantha Fox, I Wanna Have Some Fun
25	27	Taylor Dayne, Don't Rush Me
26	28	Tiffany, All This Time
27	29	Boys Club, I Remember Holding You
28	30	Mike + The Mechanics, Nobody's Perfec
29	31	Randy Newman, It's Money That Matters
30	EX	Judson Spence, Yeah, Yeah, Yeah
31	EX	Guns N' Roses, Welcome To The Jungle
32	EX	Def Leppard, Armageddon II
33	EX	Def Leppard, Armageddon II
A	A	Bon Jovi, Born To Be My Baby
A	A	Michelle Shocked, Anchorage
A	A	Phil Collins, Two Hearts
A	A	Kylie Minogue, It's No Secret
A	A	Tracy Chapman, Baby Can I Hold You
EX	EX	Robbie Nevil, Back On Holiday
EX	EX	Fairground Attraction, Perfect
EX	EX	Bassa, Love Is A Battlefield
EX	EX	Karyn White, The Way You Love Me
EX	EX	Annie Lennox & Al Green, Put A Little
EX	EX	Joan Jett And The Blackhearts, Little
EX	EX	Sheriff, When I'm With You

## X-100

San Francisco		P.D.: Bill Stairs
1	2	Will To Power, Baby, I Love Your Way/
2	1	Phil Collins, Groovy Kind Of Love
3	4	Paula Abdul, Straight Up
4	10	Bobby Brown, My Prerogative
5	5	When In Rome, The Promise
6	7	Sa-Fire, Boy, I've Been Told
7	8	Def Leppard, Love Bites
8	9	The Jets, Anytime
9	3	The Escape Club, Wild, Wild West
10	11	Karyn White, The Way You Love Me
11	13	Sweet Sensation, Never Let You Go
12	12	Duran Duran, I Don't Want Your Love
13	14	Boy Meets Girl, Waiting For A Star To
14	6	The Beach Boys, Kokomo
15	16	Eddie Money, Walk On Water
16	17	Bon Jovi, Bad Medicine
17	18	Rod Stewart, Forever Young
18	19	Poison, Every Rose Has Its Thorn
19	20	Taylor Dayne, Don't Rush Me
20	21	Chicago, Look Away
21	22	Giant Steps, Another Lover
22	15	Kylie Minogue, The Loco-Motion
23	24	Tracie Spencer, Symptoms Of True Love
24	25	Cheryl "Pepsii" Riley, Thanks For My
25	26	Phil Collins, Two Hearts
26	27	Eighth Wonder, Cross My Heart
27	28	New Kids On The Block, You Got It (Th
28	29	Breathe, How Can I Fall?
29	30	Boys Club, I Remember Holding You
30	EX	Def Leppard, Armageddon II
EX	A	Tone Loc, Wild Thing
EX	A	Samantha Fox, I Wanna Have Some Fun
EX	A	Johnny D, Fantasy Girl
EX	EX	Randy Newman, It's Money That Matters
EX	EX	Michael Jackson, Smooth Criminal

## Z93

Atlanta		
1	2	Bobby Brown, My Prerogative
2	3	Phil Collins, Groovy Kind Of Love
3	4	Anita Baker, Giving You The Best That

## VOX JOX

(Continued from page 10)

Earl Boston is out after two weeks.

After taking WRLT Nashville to Transtar's Format 41, interim PD/production director Rick Allen has been officially promoted to PD... One of AM top 40's last holdouts, WILK Wilkes Barre, Pa., is moving to AC under new PD Terry Finn. Finn, who was doing middays, replaces Frank Warren, who is now at nearby AC WMGS, for mornings.

**PEOPLE:** Denny Clayton, onetime MD at top 40 WKTI Milwaukee, is MD there again, replacing Denise Lauren. Also, WKTI veteran Lips Labelle is coming off the air for full-time promotions duties, leaving PD Todd Fisher with a night opening.

Cleveland radio veteran Jack Reynolds joins easy WQAL Cleveland for middays. Across town, Jim Shea joins top 40 WPHR "Power 108" for swing... Turi Ryder goes to evenings at AC KIOI; Karen Dee moves to overnights.

Bill Cochran joins adult alternative WNUA Chicago for afternoons/production... MD Gary Weinstein and morning team Beamer & Jackson are out at KATD San Jose, Calif. PD Bob Roque is now handling music; Don Potter moves to mornings.

At country KHAK-AM-FM Cedar

Rapids, Iowa, promotions director Susan Glaza adds APD duties. Jeff Winfield is promoted to MD; Nick Thomas becomes AMD.

**EVENTS:** Oldies WYST-AM Baltimore is sponsoring a local radio reunion weekend Thursday and Friday (1-2). The jock lineup includes Johnny Contino, "Hot" Rod Hulbert, Larry Walton, Danny Shields, Joe Knight, Mike March, Les Alexander, Ted Jaffe, and Walt Teas.

The Pollack Media Group's fourth annual programming management conference happens at Los Angeles' Registry Hotel Feb. 8-11... Federal Publications holds its 14th annual course on broadcast investing Jan. 9-10 in Washington and Feb. 23-24 in San Diego. Call 202-337-7000.

**CLASSIFIED:** WOOD-AM-FM Grand Rapids, Mich., needs a news anchor. T&R to ND Dave Isaacs... KKSF San Francisco PD Steve Feinstein has an evening slot opening up around Jan. 1. Send T&R and cover letter showing an understanding of the adult alternative format.

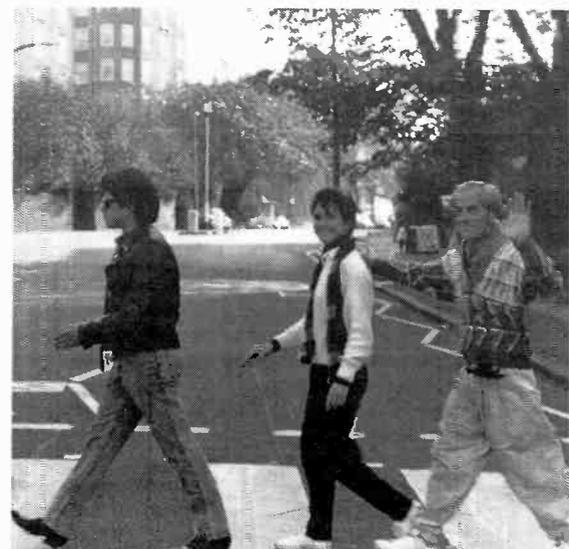
Assistance in preparing this column was provided by Peter Ludwig.



**As Long As They Follow.** A few of the 150 Los Angeles players who band together twice a year as Musicians For UNICEF gather backstage at the group's recent "controlled jam and fund-raiser." From left are Immedia Radio Network president Jerry Longden, Fleetwood Mac's Rick Vito and Billy Burnette, Musicians For UNICEF director Eddie Tuduri, Mick Fleetwood, Fleetwood Mac guest bassist George Hawkins, and Immedia VP and KLSX L.A.'s Damion.



**Just Say Da.** Pianist Lincoln Mayorga, left, dropped by classical WGBH-FM Boston to promote his "Rhapsody In Russia: A Gershwin Celebration" with Russian vodka and caviar. He's seen here with WGBH's Ron Della Chiesa.



**They Buried Paul?** KBTS "B93" Austin, Texas, staffers make the obligatory trek across London's Abbey Road during a six-day live broadcast from the BBC. There is no truth to the rumor that air checks of the show, when played backward, say, "Turn me on, dead man, for more variety so that you can listen longer." Seen from left are B93's Corey Greenburg, Nancy Miller, and Mike Butts.

## WORKING ON THE HOLIDAYS

(Continued from page 10)

years ago, his air staff did a remote broadcast while sitting at the table for Thanksgiving dinner. "I don't know how well the food fight translated over the air," he says.

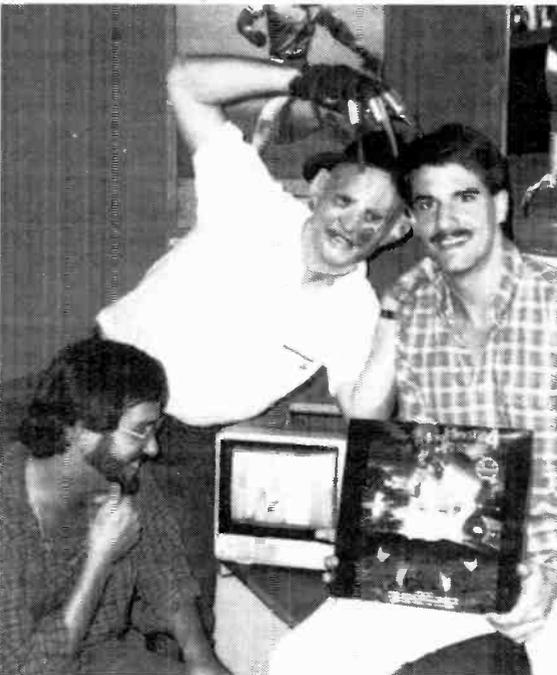
Bill Minckler, PD of AC KKCW Portland, Ore., says some people want to work on the holidays. "I have one guy who doesn't drink, and he really enjoyed the opportunity to be able to work during New Year's and Christmas," he says. "Holidays are nice around the station. Everyone in the industry is gone, so you can play cards or take things slow at the station. One of my engineers at KNX-FM Los Angeles made a tradition of bringing his hibachi to the studio and grilling food out on the fire escape before Christmas."

KFI Los Angeles morning man Gary Owens says one of his all-time

biggest gaffes involved the holidays. Years ago at KFVB Los Angeles, Owens would break in between a string of Christmas songs with polite, straight-faced seasonal salutations from various sponsors.

"I would say, 'Chevrolet wishes you and your family warmest season greetings,' or something like that," Owens says. "I was doing fine until I got to the greeting from Preparation H, and the idea struck me as so funny that I began to crack up. Eventually I completely lost control.

"At one point I said, 'Well, Preparation H is a fine product, but if you don't like it, you know what you can do with it. Or, if you do like it, you also know what you can do with it.' And I began laughing again. It took me 15 minutes before I could regain my composure."



**Nightmare On My Station.** Chrysalis rep Greg Thompson dressed up as Freddie Krueger to deliver the Vinnie Vincent Invasion single from "A Nightmare On Elm Street 4" to Midwestern stations. He's seen here with WBWB Bloomington, Ind., PD Dave Curry and MD Jim Cerone.

## BILLBOARD UPDATES FOUR PANELS

(Continued from page 10)

chart.

Added to the platinum category is KBIG Los Angeles. Added in gold is WKQX "Q101" Chicago. WEBE Bridgeport, Conn., and KSTZ St. Louis are added to bronze. New secondary reporters are WSLI-FM Jackson, Miss., WFBG Altoona, Pa., KKRQ Iowa City, Iowa, and KFIV-FM Modesto, Calif. The last three are former Hot 100 reporters that recently changed to AC.

### BLACK

Only two stations are being added to the Hot Black Singles panel, bringing its total to 98 stations. On the bronze panel, for stations with a

cume of 50,000-99,999 listeners, the new reporter is WZHT "Hot 105" Montgomery, Ala., which also began reporting to Billboard's Hot Crossover 30 chart last week. In the secondary category, for cumes between 20,000 and 49,999, KWTD Little Rock, Ark., joins the panel. The changes become effective with the issue of Dec. 17.

### ALBUM ROCK

Four stations are added to Billboard's Album Rock Tracks chart. KUPD Phoenix, Ariz., and KZEW Dallas rejoin the panel as silver reporters, the latter after a brief switch to classic rock. WKRL "98 Rock" Tampa, Fla., and WCKW New Orleans, La., are added as bronze reporters. (Weights correspond to the Hot 100 panel weighting.) The 85-reporter panel takes effect in the Dec. 17 issue.

**BILLBOARD RADIO:  
A lot of news,  
NOT a lot of gossip**

## WBCN Jock Ending Anti-Apartheid Drive Laquidara To Present Cut Credit Cards To Shell Oil

BY PETER LUDWIG

NEW YORK Since August, WBCN Boston's management has been all but silent as morning man Charles Laquidara waged his one-man anti-apartheid Shellshock campaign to collect 1,004 destroyed Shell Oil credit cards (Billboard, Sept. 17). Having collected almost 700 so far, Laquidara has chosen Dec. 9 as the date for his promised trek to Shell Oil's Houston headquarters—whether he reaches his 1,004-card goal or not.

WBCN will not be picking up the tab, however. Laquidara and WBCN news director Katy Abel will pay their own expenses to present the cut cards to Shell's management.

WBCN promotions director David Bieber says Laquidara "sees it's time to let go of being Mr. Shellshocked and go back to being a rock'n'roll disk jockey. The feeling here is that for this one, we've said what we have to say and let's not beat it into the ground."

WBCN's management came to an agreement with Laquidara early on: The preproduced spots calling for destroyed cards would only air once each morning and that the drive would be limited to his show. Laquidara stretched that agreement by getting a host of rock artists and local civic leaders to record WBCN liners urging listeners to stay tuned and send in their Shell cards; he's also been airing 30-second testimonials from listeners.

Asked about the campaign's effect on WBCN, GM Tony Berardini says: "Yes, it hurt the station in sales, but not badly. There's been no discernible backlash." Berardini would not say whether the lost revenue was in local or national sales but said the campaign was presented as "an isolated incident. Charles just targeted one specific organization and it didn't spread beyond that." Berardini thinks that was clear to other advertisers.

Industry observers note that with WBCN's reputation and position in Boston, the risk of losing local advertising was small. Billboard was unable to confirm rumors that members of the New York advertising community made a point of mentioning the campaign at the outset of any national ad presentation for the Boston market.

A Madison Avenue advertising executive who asked not to be named says Shellshocked "was known about" in the advertising community and added: "In light of the current undercurrent of distrust between advertisers, agencies, and radio's numbers, mentioning it up front to clients keeps agencies off the hook. No one wants to be on the wrong side of due diligence."

One reason the promotion probably had little adverse effect on local sales was its suprisingly strong support from Boston civic leaders. The mayor, state attorney general, and the head of the state AFL-CIO all endorsed the effort. The state motor pool swore off Shell gasoline and the mayor has drafted an executive order banning the purchase of Shell products until apartheid is

abolished in South Africa. "I think it's pretty significant that the civic leaders came forward as much as they did," says Berardini. "It struck a chord in the community."

One station staffer who asked not to be named says the drive was allowed to continue as long as it did because "Charles succeeded in making this fun. Instead of sending the message that politics is dull and boring, [he proved that] it can be fun and even entertaining."

The source went on to say some of Laquidara's previous bits have gotten enough negative response to

### PROMOTIONS

get them stopped "if he stayed on the rag too long" and added that the entire station was suprised at the lack of negative response Shellshocked generated.

With as many as 80 credit cards still arriving daily, Laquidara now feels the 1,004 goal can realistically be met; he also expects listeners and local retailers to continue the Shell boycott after the campaign ends.

Laquidara says his original goal was to keep the drive alive through the November elections, but once that was accomplished, he set his sights on Dec. 10 and the 40th anniversary of the signing of the Universal Declaration of Human Rights by the United Nations. Dec. 9 was finally chosen because anti-apartheid demonstrations are planned that day for a number of cities, including Houston.

#### IDEA MILL

By combining technology with the great radio tradition of play-by-play sports, all-news WCBS-AM New York gave 600 blind children a chance to experience the big top. WCBS and the Jewish Guild for the Blind created a "circus of the senses" at a recent performance of the one-ring Big Apple Circus.

To acquaint the children with the circus, performers explained the various events and allowed the children to touch the animals and apparatus. For the performance itself, WCBS brought in an infrared headset system and its Jets football play-by-play team, Marty Glickman and Dave Jennings.

Glickman and Jennings had scouted a number of circus performances first so they could give the children a running commentary over the headsets. WCBS promotion director Bert Gould says the infrared sound system is designed for theaters and is tricky to use at an in-the-round setting with spotlight interference. After talking to the children, Gould says WCBS will refine the idea and hopes to be able to accommodate a capacity crowd of 1,200 children next year. For the special performance, braille programs were printed.

WPEN/WMGK Philadelphia held a "12 Drinks Of Christmas" contest to promote nonalcoholic beverages for the holidays. Seagram's Mixer and WPEN asked listeners to submit recipes, then had local celebrity judges pick the 12 best, which will be printed in a booklet and distributed by the station.

WMMR Philadelphia has been sending out its own Lovely Rita Meter Maid to plug quarters into expired parking meters. WMMR enlisted Miss Junior Pennsylvania to keep the parking authority at bay. Meanwhile WQMX "Mix 95" Akron, Ohio, has been bagging parking meters with its Mix 95 logo. Any bagged meter meant free parking, courtesy of WQMX. The offer lasted a week.

#### PRO-MOTION

Jeff Blumin has joined WRKI "195" Danbury, Conn., as the new promotion director. He comes from Westwood One's research department and was WHEN Syracuse, N.Y.'s MD before that... Barbara Bloom moves from copywriting at KMOX/KHTR (now KLOU) St. Louis to become director of creative services at WPEN/WMGK Philadelphia... Steve Ross returns to radio to take on WIOQ Philadelphia's promotion coordinator duties.

After three years as WXRT Chicago's promotion director, Chris Marsh slides across town to take the same title at WFYR... In another crosstown move, Robert Lyles leaves KJOI Los Angeles after almost eight years to become KMPC's new advertising/promotion director... And Barbara Evans is promoted from intern to promotion director at WELI New Haven, Conn.



**Initial Response.** CSNY&B helped WNEW-FM New York and KLSX Los Angeles help WHY and UNICEF help Children of the Americas. With the first live radio broadcast of Crosby, Stills, Nash and Young, the second annual four-hour national radiothon for World Hunger Year and UNICEF raised almost \$300,000 to feed and inoculate children. From left are David Crosby, Jackson Browne, Graham Nash, Steven Stills, and Neil Young.

## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
①	2	3	10	LOOK AWAY REPRISE 7-27766	◆ CHICAGO 1 week at No. One
②	3	5	10	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	◆ ANITA BAKER
3	4	4	7	TILL I LOVED YOU COLUMBIA 38-08062	BARBRA STREISAND & DON JOHNSON
④	7	12	6	BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	◆ WILL TO POWER
5	1	2	9	KISSING A FOOL COLUMBIA 38-08050	◆ GEORGE MICHAEL
⑥	6	8	12	WAITING FOR A STAR TO FALL RCA 8691	◆ BOY MEETS GIRL
7	5	1	14	HOW CAN I FALL? A&M 1224	◆ BREATHE
⑧	11	14	8	SILHOUETTE ARISTA 1-9751	◆ KENNY G
⑨	17	18	7	TURN BACK THE CLOCK VIRGIN 7-99308	JOHNNY HATES JAZZ
⑩	18	27	3	TWO HEARTS ATLANTIC 7-88980	◆ PHIL COLLINS
11	8	6	14	FOREVER YOUNG WARNER BROS. 7-27796	◆ ROD STEWART
⑫	15	17	9	PIECE OF PARADISE WARNER BROS. 7-27779	PM
⑬	16	16	8	ANY LOVE EPIC 34-08047/E.P.A.	◆ LUTHER VANDROSS
14	13	10	14	GROOVY KIND OF LOVE ATLANTIC 7-89017	◆ PHIL COLLINS
15	9	7	11	A WORD IN SPANISH MCA 53408	◆ ELTON JOHN
16	10	11	20	KOKOMO (FROM "COCKTAIL") ELEKTRA 7-69385	◆ THE BEACH BOYS
17	14	13	15	DON'T YOU KNOW WHAT THE NIGHT CAN DO VIRGIN 7-99290	S. WINWOOD
18	12	9	13	ONE MOMENT IN TIME ARISTA 1-9743	◆ WHITNEY HOUSTON
19	20	21	8	CRAZY IN LOVE MCA 53433	KIM CARNES
20	19	20	7	SMALL WORLD CHRYSALIS 43306	◆ HUEY LEWIS & THE NEWS
⑳	22	24	5	I REMEMBER HOLDING YOU MCA 53430	◆ BOYS CLUB
㉑	23	25	6	NO MORE LIES POLYDOR 870 990-7/POLYGRAM	◆ THE MOODY BLUES
23	21	15	16	TRUE LOVE MCA 53363	◆ GLENN FREY
㉒	24	26	4	BEST OF TIMES FULL MOON 7-27712/WARNER BROS.	◆ PETER CETERA
25	25	32	5	ANOTHER LOVER A&M 1226	◆ GIANT STEPS
26	29	29	5	OASIS ATLANTIC 7-8896	ROBERTA FLACK
㉓	33	46	3	NEW DAY FOR YOU EPIC 34-08112/E.P.A.	BASIA
㉔	31	33	4	IF EVER A LOVE THERE WAS ARISTA 1-9766	FOUR TOPS/ARETHA FRANKLIN
㉕	35	38	3	PUT A LITTLE LOVE IN YOUR HEART A&M 1255	◆ A.LENNOX/A.GREEN
30	27	23	24	I'LL ALWAYS LOVE YOU ARISTA 1-9700	◆ TAYLOR DAYNE
31	30	34	5	HANDLE WITH CARE WILBURY 7-27732/WARNER BROS.	◆ TRAVELING WILBURYS
				★★★ POWER PICK ★★★	
㉖	47	—	2	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	◆ FLEETWOOD MAC
33	32	28	20	ONE GOOD WOMAN FULL MOON 7-27824/WARNER BROS.	◆ PETER CETERA
34	36	41	3	BABY CAN I HOLD YOU ELEKTRA 7-69356	TRACY CHAPMAN
㉗	46	—	2	IF WE HOLD ON TOGETHER MCA 53448	DIANA ROSS
36	26	19	10	RED RED WINE A&M 1244	◆ UB40
㉘	41	44	3	ANYTIME MCA 53446	THE JETS
38	28	22	7	JEALOUS GUY CAPITOL 44230	◆ JOHN LENNON & THE PLASTIC ONO BAND
				★★★ HOT SHOT DEBUT ★★★	
㉙	NEW ▶	—	1	HOLDING ON VIRGIN 7-99261	◆ STEVE WINWOOD
40	34	30	19	IT WOULD TAKE A STRONG STRONG MAN RCA 8663	◆ RICK ASTLEY
41	42	36	16	WALK AWAY COLUMBIA 38-07983	MICHAEL BOLTON
42	40	40	4	LITTLE LIVES, BIG LOVE CHRYSALIS 43250	◆ ADELE BERTEI
㉚	44	47	3	MISSING YOU A&M 1254	◆ CHRIS DE BURGH
44	37	37	19	LOOK OUT ANY WINDOW RCA 8678	◆ BRUCE HORNSBY & THE RANGE
45	39	31	17	DON'T WORRY, BE HAPPY EMI 50146	◆ BOBBY MCFERRIN
㉛	NEW ▶	—	1	SOUL SEARCHIN' MCA 53452	GLENN FREY
47	45	43	6	THE LOCO-MOTION Geffen 7-27752	◆ KYLIE MINOGUE
㉜	NEW ▶	—	1	(BELIEVED YOU WERE) LUCKY EPIC 34-08059/E.P.A.	◆ 'TIL TUESDAY
49	49	—	2	AMERICAN DREAM ATLANTIC 7-89003	◆ CROSBY, STILLS, NASH & YOUNG
50	38	35	16	LOVING ARMS CRITIQUE 7-99275/ATLANTIC	LIVINGSTON TAYLOR WITH LEAH KUNKEL

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

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# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	4	4	ORANGE CRUSH WARNER BROS. LP CUT	R.E.M. 2 weeks at No. One
2	4	6	7	ANGEL OF HARLEM ISLAND LP CUT/ATLANTIC	U2
3	2	2	7	HANDLE WITH CARE WILBURY 7-27732/WARNER BROS.	TRAVELING WILBURYS
4	5	5	4	AMERICAN DREAM ATLANTIC 7-89003	CROSBY, STILLS, NASH & YOUNG
5	6	9	5	NOBODY'S PERFECT ATLANTIC 7-88990	MIKE + THE MECHANICS
6	7	16	6	SOMETHING SO STRONG ISLAND 7-99266/ATLANTIC	JIM CAPALDI
7	3	1	10	IT'S MONEY THAT MATTERS REPRISE 7-27709	RANDY NEWMAN
8	8	14	9	BORN TO BE MY BABY MERCURY 872 156-7/POLYGRAM	BON JOVI
9	10	17	5	ARMAGEDDON IT MERCURY 870 692-7/POLYGRAM	DEF LEPPARD
10	14	21	6	COPPERHEAD ROAD UNI LP CUT/MCA	STEVE EARLE
11	13	20	7	NOT JUST ANOTHER GIRL POLYDOR 887 814-7/POLYGRAM	IVAN NEVILLE
12	9	10	9	BIG LEAGUE RCA 8750	TOM COCHRANE & RED RIDER
13	11	15	10	CONFIDENCE MAN ARISTA LP CUT	THE JEFF HEALEY BAND
14	22	31	4	EVERY ROSE HAS ITS THORN ENIGMA 44203/CAPITOL	POISON
15	17	19	7	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
16	24	27	5	IF WE NEVER MEET AGAIN COLUMBIA LP CUT	T.CONWELL/YOUNG RUMBLERS
17	21	28	5	LITTLE LIAR BLACKHEART 4-08095/E.P.A.	JOAN JETT AND THE BLACKHEARTS
18	23	38	3	WILD THING WARNER BROS. LP CUT	SAM KINISON
19	20	24	6	LONG TIME TILL I GET OVER YOU WARNER BROS. LP CUT	LITTLE FEAT
20	12	3	10	WALK ON WATER COLUMBIA 38-08060	EDDIE MONEY
21	27	32	5	ONE NIGHT ATLANTIC LP CUT	BAD COMPANY
22	25	29	8	WHAT I AM Geffen 7-27696	EDIE BRICKELL & NEW BOHEMIANS
★ ★ ★ POWER TRACK ★ ★ ★					
23	34	—	2	CHIP AWAY THE STONE COLUMBIA LP CUT	AEROSMITH
24	28	30	4	THE CRUSH OF LOVE RELATIVITY LP CUT	JOE SATRIANI
25	26	35	4	I'M AN ADULT NOW CHRYSALIS LP CUT	PURSUIT OF HAPPINESS
26	35	—	2	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	FLEETWOOD MAC
27	18	8	10	DESIRE ISLAND 7-99250/ATLANTIC	U2
28	31	33	6	LIKE THE WAY I DO ISLAND LP CUT/ATLANTIC	MELISSA ETHERIDGE
29	38	40	3	LAST NIGHT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
30	16	11	8	TAKE IT SO HARD VIRGIN 7-99297	KEITH RICHARDS
31	36	36	3	WAY COOL JR. ATLANTIC LP CUT	RATT
32	39	43	3	YOU DON'T MOVE ME VIRGIN LP CUT	KEITH RICHARDS
33	15	13	7	HIPPY HIPPIY SHAKE ELEKTRA 7-69366	GEORGIA SATELLITES
34	40	44	3	LITTLE SHEBA A&M LP CUT	THIRTY EIGHT SPECIAL
35	29	25	6	PUT ON YOUR DANCING SHOES VIRGIN LP CUT	STEVE WINWOOD
36	19	7	9	ROCK & ROLL STRATEGY A&M 1246	THIRTY EIGHT SPECIAL
37	30	18	16	FEELS SO GOOD WARNER BROS. LP CUT	VAN HALEN
38	37	34	7	GOD PART II ISLAND LP CUT/ATLANTIC	U2
39	46	—	2	GOT IT MADE ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
40	41	41	3	WELCOME TO THE JUNGLE Geffen 7-27759	GUNS N' ROSES
41	43	—	2	NIGHTTIME FOR... ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
42	49	—	2	GHOST TOWN Epic 34-08097/E.P.A.	CHEAP TRICK
43	44	50	3	I'M SORRY LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS
★ ★ ★ FLASHMAKER ★ ★ ★					
44	NEW ▶	1	1	COMFORTABLY NUMB COLUMBIA LP CUT	PINK FLOYD
45	48	—	2	ROUGH NIGHT IN JERICHO ARISTA LP CUT	DREAMS SO REAL
46	NEW ▶	1	1	PAPER THIN A&M LP CUT	JOHN HIATT
47	33	12	13	SLOW TURNING A&M 1245	JOHN HIATT
48	NEW ▶	1	1	STAND WARNER BROS. LP CUT	R.E.M.
49	NEW ▶	1	1	THAT GIRL ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
50	32	26	11	EDGE OF A BROKEN HEART EMI 50141	VIXEN

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.

## Shortform Biz Shows Spread On AMs Dow Jones, FNN, Wall St. Journal, Crain's Are Tops

BY PETER LUDWIG

Part two in a review of network and syndicated business programming.

NEW YORK As the three new full-service, satellite-delivered financial formats fight for national acceptance of all-business AM radio, there's no doubt that shortform business and financial programming is gaining ground at AM news stations.

While Business Radio Network, Money Radio, and Business News Broadcasting fine tune their new 24-hour-a-day services, almost 300 stations—and all top 50 markets—are already airing one of three shortform packages.

The longest-running syndicated offering of business and financial news is the venerable Dow Jones & Co.'s 8-year-old "Wall Street Journal Reports." In late 1987, the company added the "Dow Jones Reports" as a second daily service for music-intensive formats. New on the scene is "FNN Business Headline News," a joint venture between cablecaster Financial News Network and Starstream Communications. (Billboard, March 26.)

In a different category is Chicago-based Public Interest Affiliates' "Crain's Business Report," offered since October 1987 as both a single daily 90-second feature and a half-hour weekend review.

Despite the difference in their products, there's some similarity in the three syndicators' views. None see enough of an audience to justify the new all-business format, but PIA president Brad Saul could speak for any of them when he says, "There is usually a confluence of two or more factors that create a trend. On the editorial side you had Black Monday. I believe media focuses attention, and when the market crashed, the consumers' awareness was heightened by the media's focus on it."

"Then on the radio side, you have the question, 'What's going to happen to AM?' I am a great believer in the power of AM radio and I think AM radio's best years are ahead of it."

Dow Jones' two-minute "Wall Street Journal Report" began airing 18 times each weekday in November 1980; affiliates also get two daily features and a market wrap-up when the New York Stock Exchange closes. Six feeds are delivered on Saturdays.

After slow but steady growth, Rush says "WSJR" has collected 90 affiliates in 48 of the top 50 markets. Stations can carry as many of the reports and features as they wish as long as they carry six minutes of daily spot inventory with two of them in morning drive, two during middays, and two more during p.m. drive.

The pared-down one-minute features of the FM-oriented "Dow Jones Report" are targeted to the general consumer and carry a similar inventory commitment, but with only one-minute spots required in each daypart. Sixteen feeds are delivered weekdays only. Rush says

the "DJR" network of 36 affiliates in 22 of the top 50 markets is showing the same growth curve "WSJR" followed.

Along with the power of the Wall Street Journal name, the Dow Jones broadcast services division under

for "FNN Business Headline News," but the recent agreement with the Westinghouse chain's WINS New York, KYW Philadelphia, and KFVB Los Angeles has strengthened its position considerably. Starstream is now claiming 72 AM n/t affiliates and president Gary Firth says Starstream will meet its projection of 40 of the top 50 markets by Jan. 1.

PIA's "Crain's Business Report" made its debut in October 1987 as daily 90-second overviews of information from Crain's 20-plus publications. PIA's Saul says the once-daily feature is heard on 107 stations in seven of the top 10 and 19 of the top 25 markets.

Saul is bullish on the future of business news programming and is expecting even more competition. He notes, "In the past year it's gotten easier to sell [business programming], not just to the stations, but to the advertisers as well."

(Continued on next page)

### FEATURED PROGRAMMING

Rush has developed a high level of industry respect. Although FNN did not capture the hearts and minds of news radio programmers with its debut this October, a month of fine tuning was able to convince the skeptics—and the competition. The FNN service of one-minute updates is fed twice hourly and is now seen as solid and competitive. Both services speak highly of each other's product.

Clearance numbers are still fuzzy

FOR WEEK ENDING DECEMBER 3, 1988

## MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	9	3	ORANGE CRUSH WARNER BROS. LP CUT	R.E.M. 2 weeks at No. One
2	2	4	4	CHARLOTTE ANNE ISLAND LP CUT/ATLANTIC	JULIAN COPE
3	6	7	7	THE GREAT COMMANDMENT ATLANTIC 7-89031	CAMOUFLAGE
4	9	11	5	ANGEL OF HARLEM ISLAND LP CUT/ATLANTIC	U2
5	5	2	10	THE KILLING JAR Geffen LP CUT	SIUXSIE AND THE BANSHEES
6	8	5	6	IN YOUR ROOM COLUMBIA 38-08090	BANGLES
7	4	3	9	CAROLYN'S FINGERS 4 A.D. LP CUT/CAPITOL	COCTEAU TWINS
8	3	1	9	DESIRE ISLAND 7-99250/ATLANTIC	U2
9	10	6	8	AWAY A&M LP CUT	THE FEELIES
10	11	10	13	WHAT I AM Geffen 7-27696	EDIE BRICKELL & NEW BOHEMIANS
11	12	14	5	ANA NG BAR NONE LP CUT/RESTLESS	THEY MIGHT BE GAINTS
12	14	26	3	I'M AN ADULT NOW CHRYSALIS 43316	PURSUIT OF HAPPINESS
13	22	23	3	WAY BEHIND ME RCA LP CUT	THE PRIMITIVES
14	21	12	7	I'M SORRY LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS
15	15	16	5	I SAY NOTHING LONDON LP CUT/POLYGRAM	VOICE OF THE BEEHIVE
16	17	17	13	PEEK-A-BOO Geffen 7-27760	SIUXSIE AND THE BANSHEES
17	7	8	11	PUT THIS LOVE TO THE TEST ATLANTIC 7-89027	JON ASTLEY
18	18	15	12	I'VE GOT A FEELING RYKODISC LP CUT	THE SCREAMING TRIBESMEN
19	19	13	6	I DON'T WANT YOUR LOVE CAPITOL 44237	DURAN DURAN
20	NEW ▶	1	1	POP SONG 89 WARNER BROS. LP CUT	R.E.M.
21	28	—	2	BE WITH YOU TVT LP CUT	THE JACK RUBIES
22	24	20	6	IF LOVE WAS A TRAIN MERCURY LP CUT/POLYGRAM	MICHELLE SHOCKED
23	25	27	3	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
24	16	—	2	SHE'S GOT A NEW SPELL ELEKTRA LP CUT	BILLY BRAGG
25	26	—	2	A LITTLE RESPECT SIRE 7-27738/REPRISE	ERASURE
26	NEW ▶	1	1	PERFECT RCA 8789-7	FAIRGROUND ATTRACTION
27	RE-ENTRY	1	1	DOMINO DANCING EMI 50161	PET SHOP BOYS
28	20	22	9	MY BAG CAPITOL 44253	LLOYD COLE AND THE COMMOTIONS
29	NEW ▶	1	1	IM NIN'ALU SIRE 0-21001/WARNER BROS.	OFRA HAZA
30	13	18	8	OTHER 99 COLUMBIA 38-08094	BIG AUDIO DYNAMITE

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Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. **You Don't Bring Me Flowers**, Barbra Streisand & Neil Diamond, COLUMBIA
2. **Mac Arthur Park**, Donna Summer, CASABLANCA
3. **How Much I Feel**, Ambrosia, WARNER BROS.
4. **Le Freak**, Chic, ATLANTIC
5. **I Just Wanna Stop**, Gino Vannelli, A&M
6. **Double Vision**, Foreigner, ATLANTIC
7. **I Love The Night Life**, Alicia Bridges, POLYDOR
8. **Time Passages**, Al Stewart, ARISTA
9. **My Life**, Billy Joel, COLUMBIA
10. **Sharing The Night Together**, Dr. Hook, CAPITOL

## TOP SINGLES—20 Years Ago

1. **Love Child**, Diana Ross & the Supremes, MOTOWN
2. **Hey Jude**, Beatles, APPLE
3. **Magic Carpet Ride**, Steppenwolf, DUNHILL
4. **Those Were The Days**, Mary Hopkin, APPLE
5. **Abraham, Martin, And John**, Dion, LAURIE
6. **Who's Making Love**, Johnnie Taylor, STAX
7. **For Once In My Life**, Stevie Wonder, TAMLA
8. **Wichita Lineman**, Glen Campbell, CAPITOL
9. **Hold Me Tight**, Johnny Nash, JAD
10. **White Room**, Cream, ATCO

## TOP ALBUMS—10 Years Ago

1. **52nd Street**, Billy Joel, COLUMBIA
2. **Live And More**, Donna Summer, CASABLANCA
3. **A Wild And Crazy Guy**, Steve Martin, WARNER BROS.
4. **Double Vision**, Foreigner, ATLANTIC
5. **Grease**, Soundtrack, RSO
6. **Pieces Of Eight**, Styx, A&M
7. **Greatest Hits Vol. II**, Barbra Streisand, COLUMBIA
8. **Comes A Time**, Neil Young, WARNER BROS.
9. **Living In The U.S.A.**, Linda Ronstadt, ASYLUM
10. **Some Girls**, Rolling Stones, ROLLING STONES

## TOP ALBUMS—20 Years Ago

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

## COUNTRY SINGLES—10 Years Ago

1. **I Just Want To Love You**, Eddie Rabbitt, ELEKTRA
2. **On My Knees**, Charlie Rich with Janie Fricke, EPIC
3. **The Gambler**, Kenny Rogers, UNITED ARTISTS
4. **Burgers And Fries**, Charley Pride, RCA
5. **Sweet Desire/Old Fashioned Love**, Kendalls, OVATION
6. **All Of Me**, Willie Nelson, COLUMBIA
7. **Don't You Think This Outlaw Bit's Done Got Out Of Hand/Girl I Can Tell**, Waylon Jennings, RCA
8. **That's What You Do To Me**, Charly McClain, EPIC
9. **Friend, Lover, Wife**, Johnny Paycheck, EPIC
10. **Tulsa Time**, Don Williams, ABC

## SOUL SINGLES—10 Years Ago

1. **Le Freak**, Chic, ATLANTIC
2. **Your Sweetness Is My Weakness**, Barry White, 20TH CENTURY
3. **Mary Jane**, Rick James, GORDY
4. **I'm Every Woman**, Chaka Khan, WARNER BROS.
5. **One Nation Under A Groove**, Funkadelic, WARNER BROS.
6. **Got To Be Real**, Cheryl Lynn, COLUMBIA
7. **Disco To Go**, Brides Of Funkenstein, ATLANTIC
8. **Don't Hold Back**, Chanson, ARIOLA
9. **Mac Arthur Park**, Donna Summer, CASABLANCA
10. **Love Don't Live Here Anymore**, Rose Royce, WHITFIELD

## FEATURED PROGRAMMING

(Continued from preceding page)

### KOOL-AM TO BECOME NEW SMN FORMAT

Adams Communication's first-generation-oldies KOOL-AM Phoenix, Ariz., will become the base of operations for KOOL Gold, the Satellite Music Network's third oldies-based format. KOOL GM Jim Seemiller says his station (and its current air staff) will handle all programming aspects of the new pre-beatles format, which is also heard on KOOL's sister stations in St. Louis and Seattle.

SMN's successful Pure Gold format has been on the satellite since April 1986 and is now up to 167 affiliates, according to OM Gary Hamilton. (It also syndicates the R&B/oldies-oriented Heart & Soul format.) Seemiller differentiated the two mainstream-oldies formats by saying, "KOOL Gold is basically 1955-1963, but we will go up to '69 if the sound is right." The starting date for national syndication is scheduled for Monday (28).

### CALENDAR

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

time and dates.

- Dec. 2-4, Guns N' Roses, Metalshop, MJI Broadcasting, one hour.
- Dec. 2-4, Waylon Jennings, Country Today, MJI Broadcasting, one hour.
- Dec. 2-4, Howie Mandell/Mario Van Peebles/Leonard Nimoy, Party America, Cutler Productions, two hours.
- Dec. 2-4, The Beach Boys Story, Hot Rocks, United Stations, 90 minutes.
- Dec. 2-4, Gilda Radner/John Belushi, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.
- Dec. 2-4, Spencer Davis/Mary Tyler Moore/Joe Cortese, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.
- Dec. 2-4, Midnight Star, Star Beat, MJI Broadcasting, one hour.
- Dec. 2-4, Cherrelle, On The Move With Tom Joyner, CBS RadioRadio, three hours.
- Dec. 2-4, Motor City Quintets, Motor City Beat, United Stations, three hours.
- Dec. 3-4, Cherrelle/Sweet Obsession/Big Daddy Kane, RadioScope, Lee Bailey Communications, one hour.
- Dec. 4, Elton John, Part 2, King Biscuit Flower Hour, DIR Broadcasting, one hour.
- Dec. 4, R.E.M./Mike & the Mechanics/U2, Powercuts, Global Satellite Network, two hours.
- Dec. 4, Robbie Nevil, Hitline U.S.A., James Paul Brown Entertainment, one hour.
- Dec. 4, Highway 101, Countryline U.S.A., James Paul Brown Entertainment, one hour.
- Dec. 4, Ray Stevens, Nashville Live, Emerald

Entertainment Group, 90 minutes.

- Dec. 5, Fleetwood Mac, Rockline, Global Satellite Network, 90 minutes.
- Dec. 5-11, Little Feat, Rock Stars Monthly Special, Radio Today Entertainment, 90 minutes.
- Dec. 5-11, Lyle Mays, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.
- Dec. 5-11, Jeff Beck, Legends Of Rock, Westwood One Radio Networks, one hour.
- Dec. 5-11, Dickie Betts, Rock Today, MJI Broadcasting, one hour.
- Dec. 5-11, Ice With Zack Starkey, Rock Over London, Westwood One Radio Networks, one hour.

Dec. 5-11, Genesis, In Concert BBC Classic, Westwood One Radio Networks, 90 minutes.

- Dec. 5-11, Jethro Tull/Eddie Money, Classic Cuts, MJI Broadcasting, one hour.
- Dec. 5-11, Pat Benatar, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.
- Dec. 5-11, Kathy Mattea, Live From Gilley's, Westwood One Radio Networks, one hour.
- Dec. 5-11, Chicago, Part 1, Star Trak Profiles, Westwood One Radio Networks, one hour.
- Dec. 5-11, Midnight Star, Special Edition, Westwood One Radio Networks, one hour.
- Dec. 5-11, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.



**Stay Elect.** Although bushed, Radio Today Entertainment and its guests pause for one last shot after wrapping up its first Rock N' Roll Election from a New York restaurant. From left are RTE president Geoffrey Rich, Deep Purple's Roger Glover, Blue Oyster Cult's Eric Bloom, show host and WNEW-FM New York jock Dennis Elsas, Deep Purple's Ian Gillan, and RTE CEO Dan Formento. (Photo: Chuck Pulin)

## WASHINGTON ROUNDUP

THE NATIONAL Assn. of Broadcasters is unhappy with the U.S. Surgeon General's Office over the agenda for a Dec. 14-16 workshop on drunk driving. After checking out the workshop panels, the NAB came to the conclusion that the Surgeon General's Office has "stacked the deck" against radio, TV, and print advertisers by inviting mostly panelists who oppose beer and wine ads. The NAB has decided not to participate.

NAB president Eddie Fritts, in a letter to Dr. C. Everett Koop, U.S. surgeon general, says the workshop will "politicize the emotional tragedy

of drunk driving" and will serve only to "perpetuate dissent rather than positively address the issue."

FEDERAL Communications Commission sources aren't commenting on the petition being circulated by the National Assn. for the Advancement of Colored People and the National Black Media Coalition to deny license renewals to 32 radio stations in North and South Carolina on grounds that they have violated equal-employment-opportunity regulations. FCC representatives say they need more time to examine the petitions.

## newsline..

**E.J. "JAY" WILLIAMS JR.** is promoted from director of sales and marketing to president of Sheridan Broadcasting Network. Those duties had been handled by chairman Ron Davenport for the last several years.

**JIM MORRISON** has joined Albany, N.Y.-based Premier Broadcasting as VP/programming for the group's six stations. He'll be based at the soon-to-be-acquired WHRS/WFMI Lexington, Ky.

**JACK MCCOY AND DOUGLAS HERMAN** have become consultants to the recently formed Fairwest Direct Mail Co. They were previously based out of the Unidyne Direct Mail Co., which they founded.

**SAM ROSENBLATT** is named VP/GM of WFTL Fort Lauderdale, Fla., replacing Bill Wheatley. He was previously with Financial Capital Broadcast Co. and WTMI Miami.

**KEYMARKET COMMUNICATIONS** has acquired WPLJ/WKRZ Wilkes Barre, Pa., from Osborn Communications for \$12 million through the Mahlman Co.

**BART TESSLER** is promoted to VP/news at Mutual Broadcasting. Tessler has been with the network for the past 13 years and was formerly director of news.

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# Clegg & Savuka Opening For Palmer Band Struts 'Shadow Man' Stuff In U.S.

BY JIM BESSMAN

NEW YORK Johnny Clegg & Savuka, Clegg's five-piece multiracial band from South Africa, are exposing U.S. concertgoers to the unique sounds on their latest Capitol album, "Shadow Man," via a series of opening dates on Robert Palmer's current U.S. tour, which runs through mid-December.

According to Clegg, the blend of African and Western pop styles on "Shadow Man" distinguishes the album from his previous recordings with Savuka and his earlier South African band, Jaluka.

"Jaluka was rural and traditionally oriented, mixed with folk as well as pop in the Western mode," says the British-born singer/songwriter, a resident of South Africa since his family moved there when he was 6 years old. Clegg became the focus of controversy earlier this year when the U.K. Musicians' Union banned him because he performs in South Africa (Billboard, July 16).

"Savuka is far more broad, operating with an urban/black concept as well as rural," he says. "It's South African rooted but influenced by West African guitar styles and rhythmic ideas. There's also a broader set of musical traditions reflected in the makeup of the band, including both jazz fusion and township jive.

"So it's very crossover influenced in reaching a musical middle ground in South African culture."

## Capaldi Is Back With New Album

BY BRUCE HARING

NEW YORK After a four-year break, Jim Capaldi is back on the scene with his latest Island Records release, "Some Come Running."

With contributions from Steve Winwood, Eric Clapton, George Harrison, and Mick Ralphs—vocals are handled by Capaldi, Peter Vale, Winwood, and Phil Capaldi—the album is deemed "my strongest ever" by the former Traffic drummer.

"It's got the strongest vocals, and they're good songs," says Capaldi. He denies that the material is consciously commercial, but he readily acknowledges that "Some Come Running" exhibits much of the commercial pop influence of ex-Traffic band mate Winwood.

"The songs have a very reachable and obtainable sound to them," Capaldi says. "Not only Steve, but all artists in Steve's genre softened the market. People like Steve, Eric [Clapton]—the fact that they can still produce great stuff can't be denied."

Capaldi, known primarily for his work in Traffic—the influential jazz-rock band of the late '60s/early '70s that also featured Winwood, Dave Mason, and Chris Wood—has maintained a low profile since his last solo release, 1984's "One Man Mission." He split his time between the English countryside and Brazil and admits, "At that stage, I frankly didn't feel I

(Continued on next page)

Clegg also notes that "Shadow Man" is more fully developed than his previous album with Savuka, "Third World Child," basically a compilation of singles recorded solo and with the band.

"We've now been together two years and were able to spend 10 weeks in the studio, so it's more solid, with greater continuity," he says.

On his latest album, Clegg has also realized his goal of creating the "ethnic rock crossover," which he originally sought with Jaluka.

"Western pop and rock music is characterized by a linear structure, moving from point A to point B," says Clegg. "African music is repetitive and cyclical in nature, so that when you come back to the beginning

you get subtly spiraled forward. Since the spiral and linear structures are inherently antagonistic, I've had to find ways to make them flow into each other.

"Listen a few times to a song like 'I Call Your Name': There's a riff that spirals around, then you go into the bridge and it's suddenly more linear. The whole idea is for the listener to feel he's on a kind of journey."

Noting that Jaluka's material was more abrupt in its changes, Clegg says that "Shadow Man" is a culmination of his attempts to smooth the rough edges. He adds that Savuka, which includes Jaluka's percussionist Dudu Zulu and drummer Derek De Beer, has provided a stronger context

(Continued on next page)



**Heavy Platinum.** Following a recent concert at the Universal Amphitheater in Los Angeles, Robert Palmer, right, was presented with a platinum award for his current album, "Heavy Nova," by EMI president and CEO Sal Licata, left.

## Music Superstars Sparkle At Silver Clef Benefit

**STAR TURNOUT:** "Just leave it to Ahmet," quipped one bystander as a galaxy of superstar musicians and top industryites descended on the Puck Building in New York's Soho Nov. 17 for the first Silver Clef Dinner & Rock Memorabilia Auction (photos, see page 66).

Arguably *the* music biz bash of the year, the star-studded event was co-hosted by Atlantic Records founder and chairman **Ahmet Ertegun** and the board of directors of the Nordoff-Robbins Music Therapy Foundation Inc., an organization dedicated to helping autistic and severely retarded children through the medium of music.

For the past decade, the Nordoff-Robbins Music Therapy Centre in London has been the beneficiary of regular Silver Clef luncheons. The new U.S. foundation proposes to build an institute in Manhattan in collaboration with New York Univ.

Among the artists at the first U.S. fund-raiser were **Robert Plant**, **Neil Young**, **Phil Collins**, **Mike Rutherford**, **Mick Jones**, **Tears For Fears'** **Curt Smith**, **Buckwheat Zydeco**, **Les Paul**, **Julian Lennon**, and **Suzanne Vega**.

Record company chiefs in attendance included **Joe Smith** (co-chairman of the event), **Dick Asher**, **Derek Shulman**, **Doug Morris**, **Seymour Stein**, **Chris Wright**, and **Mike Bone**.

Other industryites spotted were **Jon Landau**, **Bill Graham**, **Bill Curbishley**, **Steve O'Rourke**, **Peter Rudge**, **Peter Shukat**, **Ron Delsener**, **Norby Walters**, **John Reid**, **Larry Magid**, **Jim Beach**, **Wayne Forte**, and **Mike Farrell**.

Unlike at many industry gatherings, a refreshing air of informality prevailed right from the opening cocktail reception. There was plenty of mingling, with no airs and graces; in short, lots of schmooze—and booze—but definitely no snooze!

After cocktails, dinner was catered by the New York soul food eatery Sylvia's (another welcome change from those typical "let's eat afterward" chicken or fish dishes generally served at industry functions).

Following a few speeches, the auction began with the ever-jovial Smith playing a key role in getting guests to whip out their wallets.

Promoter/manager Graham topped the big spenders' list, forking out \$27,000 for a one-week stay (minus airfare) for up to 10 guests at Ertegun's seaside retreat in Bodrum, Turkey.

Other items auctioned included Woodstock memorabilia (\$1,350); a **Billy Idol** outfit (\$1,300); an autographed copy of **David Bowie's** "Space Oddity" album, with handwritten lyrics (\$800); a signed triple-platinum award for **James Taylor's** "Sweet Baby James" (\$1,800); a set of **Ron Wood's** "Decades" lithographs (\$9,500); **Phil Collins'** signed "Sussudio" lyrics (\$7,000); a one-week

stay at the Warner Communications villa in Acapulco, Mexico (\$25,000); a **Van Halen**-autographed Kramer guitar (\$4,000); a signed **Les Paul** guitar, with a lesson from the legend (\$12,000); an original **John Lennon Beatles** stage suit (\$10,000); a bottle of **Tanqueray** gin signed by **Paul & Linda McCartney** (\$1,500); a **Debbie Gibson** hat (\$500); and one of **Robert Palmer's** suits, which went for an undisclosed sum. Almost \$125,000 was raised.

**SHORT TAKES I:** **Phil Spector**, who will be inducted into the Rock and Roll Hall of Fame in February, is also the subject of an upcoming unauthorized biography, "He's A Rebel: The Rock And Roll Odyssey Of Phil Spector." The **Mark**



**Ribowsky**-penned book will be published by Dutton in March... **Simply Red** will hit the U.K. concert circuit in early 1989 to promote its next album, "A New Flame"... Private Music artists **David Van Tieghem**, **Patrick O'Hearn**, and **Yanni** are performing at an evening of new music Friday (2) at the Wiltern Theater, Los Angeles. Eclipse Mobile Sounds Systems is sponsoring the concert... Looks like **Megadeth** is now being managed by McGhee Entertainment... Brothers **Tom** and **Randall Barbera**, former managers of 'Til Tuesday, are the inventors of Rock'N'Roll: The Music Biz Game, a new board game that is being marketed via 60-second spots on both MTV and VH-1 through the holiday season.

**SOVIET MISSION:** **Bon Jovi** interrupts its European tour for a special "rock'n'roll glasnost" trip to Russia from Monday (28)-Friday (2) in support of anti-drug and -alcohol-abuse activities in the U.S. and the Soviet Union.

During the five-day visit, the New Jersey rockers and their manager, **Doc McGhee**, will hold discussions with Soviet authorities about headlining a major rock concert in Russia next summer to promote the anti-substance-abuse message of the Make A Difference Foundation, established earlier this year by McGhee. In addition to Bon Jovi, the bill would include Russian rock group **Gorky Park** and various other Western and Soviet acts.

**Jon Bon Jovi's** thoughts on the trip? "A C

chord in America is a C chord in Russia," he says. "There are no political barriers when it comes to kids and music or the problems kids have."

Incidentally, Bon Jovi's contribution to next summer's Make A Difference hard rock benefit album is a cover of **Thin Lizzy's** "The Boys Are Back In Town." **Motley Crue**, **Ozzy Osbourne**, **Scorpions**, and **Gorky Park** are among the other acts to be featured on the album.

Meanwhile, The Beat hears that PolyGram chief **Dick Asher** and senior execs **Bob Jamieson** and **Jim Lewis** will be in Russia during Bon Jovi's visit to seal a record deal with Gorky Park.

**PIGS IN SPACE:** When the Soyuz 7 cosmonauts were asked what they planned to listen to during the joint French-Soviet space mission, scheduled for a Nov. 26 launch, one of them requested an advance copy of **Pink Floyd's** latest Columbia release, "Delicate Sound of Thunder."

Consequently, an advance copy of the live double album, recorded on the band's 1987-88 world tour, was immediately sent over by manager **Steve O'Rourke**.

"Obviously, to say that we are thrilled at the thought of being the first rock band to be played in space is somewhat of an understatement," says Floyd's **David Gilmour**. On Nov. 22, he and the rest of the group were scheduled to fly to Russia, where they were invited to attend the space launch.

**SHORT TAKES II:** Word has it that the Bearded One will be promoting Diet Coke in a commercial to be filmed in Los Angeles in January... Triad Artists has **Jane's Addiction** playing U.S. club dates in support of its Warner Bros. album, "Nothing's Shocking," through Dec. 17... **Felix Cavaliere**, the former (**Young Rascals** lead vocalist and keyboardist, has signed with the Wethersfield, Conn.-based Nutmeg Management firm. According to Nutmeg's **Keith Beccia**, Cavaliere is recording a new solo album and is also working on various production projects... **Gerard Fisher**, Southeast regional talent buyer for Chesapeake Concerts Inc. for the past year, is now the company's director of East Coast productions. In addition to booking venues of all sizes along the Eastern seaboard, Fisher is now the sole booking agent for the 2,000-seat Warner Theatre in Washington, D.C.... Gotham-based talent scouts may be interested in checking out new, unsigned U.K. act **Mr. President** (the name's got to go!) during its afternoon showcase sessions Nov. 29-30 at Montana Studios in midtown Manhattan. One cut on the band's demo tape, "Name & Number," is *very* impressive.

## ARTIST DEVELOPMENTS

### NOISEMAKERS

Tom Jones and the Art Of Noise's cover of Prince's "Kiss" is the sole new track on PolyGram's "The Best Of The Art Of Noise." The rest of the set boasts material from the band's first release on ZTT/Island Records and cuts from its China/Chrysalis days.

The unlikely pairing of Welsh crooner Jones and the Art Of Noise—the Dada-esque Anne Dudley and J. Jeczalik—came "quite easy," says Jeczalik. Jones' rendition of "Kiss" is interspersed with bits and pieces from various songs on the compilation.

Art Of Noise has been around only since 1983, but the time was right for a compilation, says Jeczalik. "Five years in the '80s are like 15 in the '60s," he adds.

On cassette and compact disk, the set boasts extended mixes with a 63-minute playing time; the LP has 7-inch versions. The Art Of Noise will tour early next year.

### SOMETHING FISHY

With its second Columbia album, "Truth And Soul," led by a cover of Curtis Mayfield's "Freddie's Dead," Fishbone hopes to both expand its listenership and change its reputation as just a fun live act.

"We're working to break the band in a variety of directions," says manager Roger Perry. "We've always had masses of alternative airplay, but mainstream airplay has always been slow, mainly because it's been so difficult to get a Fishbone song to fit the format."

The anti-drug "Freddie's Dead" first single has proven the fitting vehicle. Trumpeter Walter Adam Kibby II says Fishbone's first cover was a band choice.

"It's a great song, and we wanted to be the first ones to bring it around again," says Kibby. He adds

that the song's message is especially important considering "the big crack thing happening today."

Perry notes that besides being promoted to alternative outlets, the single is being worked at black/urban formats and has a special dance mix. He says Columbia will also release the acoustic ballad "Change" to album radio.

"They're not just an alternative band," says Perry. He adds that plans call for the ever-touring group to return to Europe in December for the third time this year, then to Japan, and then back to the U.S. early next year.

### COOL CATS

Shoot for the stars—or at least the "Moons Of Jupiter"—is the approach Relativity Records is taking with its new album from longtime college favorite Scruffy The Cat.

The Boston-based quintet recorded its "Moons Of Jupiter" album in Memphis, Tenn., with production handled by Jim Dickinson. Relativity staffers believe that the association with Dickinson, who produced the Replacements' breakthrough album two years ago, will help Scruffy The Cat crack new markets.

The LP and CD packaging for "Moons Of Jupiter" features a fold-out section with artwork created by band member Stephen Fredette) that contains a cardboard rocket emblazoned with the band's distinctive cat logo.

The label's initial promotional efforts for the album are being directed toward solidifying a college radio base and garnering retail support. A solid push at album rock stations will follow.

Additionally, Scruffy The Cat, known for its heavy touring schedule, plans extensive road work to support the new album.

*Artist Developments is edited by Steve Gett. Reporters: Jim Bessman (New York) and David Wykoff (Boston).*

### JIM CAPALDI

(Continued from preceding page)

had another album in me."

"I'd steadily been working," adds Capaldi. "[Winwood] took his break earlier. I'd been in Brazil, but I was still working and touring in Brazil and England. I just hit my point then."

The creative juices started to flow

### JOHNNY CLEGG & SAVUKA

(Continued from preceding page)

for him to try out his new techniques.

Meanwhile, Clegg says, he still hopes to work on a more traditional project with his Jaluka partner Siphon Mchunu, who returned to Zulu community life following the band's demise.

In addition to touring, Clegg & Savuka have been garnering exposure for "Shadow Man" with appearances on network television shows like "Saturday Night Live," "Sunday Night," and "The Tonight Show." A video for the song "Take My Heart Away" has also been getting significant airplay on VH-1.

Clegg has just signed a new management deal with Shep Gordon.

again in 1986. Capaldi met producer/songwriters Vale and Miles Waters, and the trio began working on "Some Come Running" in late 1987.

"We worked slow, and I wasn't satisfied with the first batch of writing and recording," Capaldi says. "Only two of the songs [from the early sessions] got onto the finished packaging. I wasn't totally satisfied."

After producing an Island project, Capaldi let it slip to Island head Chris Blackwell that he was working on his own album.

"I happened to play two or three songs when [Island] had a meeting with its American office. They were strong on the album and asked if they could have it."

Capaldi plans to front a band on a tour to support "Some Come Running," which is scheduled to hit the U.S. early next year.

"I feel I really have the right record, and I guess it's still all there," he says. "The audience has changed, and maybe the technology, but it's going to feel great, especially in America, because I've never toured there as a solo act."

## TALENT IN ACTION

### DREAMS SO REAL

*The Green Parrot, Neptune, N.J.*

DREAMS SO REAL represents the second post-R.E.M. generation of the Athens, Ga., sound. Based on this Nov. 3 show, the trio promises to be at the forefront of a new commercialism emanating from the college town.

Playing on a rainy night at this Jersey-shore alternative music club—and saddlesore from being stuck in traffic for three hours behind an overturned dump truck—the band blended tight, guitar-driven harmonies into a program redolent of the best of Alex Chilton, a radio-ready mix that should crack the charts in short order.

Guitarist/vocalist Barry Marler is the band's main instrumental focus. Although his rhythm duties prevent any extensions much longer than an occasional four-bar foray, Marler's muscular guitar style fit neatly over the pounding rhythm of bassist Trent Allen and drummer Drew Worsham, adding just the right power to the pop.

Blasting out of the box with "Melanie" and "Heart Of Stone" from the new album, the band stuck mainly to its Arista debut, "Rough Night In Jericho," detouring slightly for a few songs from "Father's House," its Peter Buck-produced album for Coyote/Twin Tone. Highlighting the set was the title track from the Arista album, an anthemic number that drew

a solid dance-floor crowd.

BRUCE HARING

### DEVO

*City Gardens, Trenton, N.J.*

THE PAY-TOILET ambience of this nightclub proved the perfect setting Nov. 11 for the postnuclear sounds of Devo, making a comeback in pursuit of its first Enigma/Capitol release, "Total Devo."

As always, Devo is a running in-joke on the atrocities of mass culture. Its trademark space-age matching uniforms, flower-pot hats, and the weird Booji Boy character all were part of the show, whipping up the college-age crowd to a devolutionary frenzy.

Following a four-number video retrospective highlighted by the 1980 top 40 hit "Whip It" (but marred by hand-shadow signs from the young crowd), Devo hit the stage with a languid acoustic version of its theme, "Jocko Homo." Jerry Casale and Mark Mothersbaugh were seated for the rendition. Casale later revealed the reason: "After 10 years of getting reamed by the music business, we just wanted to prove we could still sit down."

Devo didn't ram the new album up or down, sticking to a greatest-hits package culled from its Warner Bros. years. The set's highlight was a mid-show dance segment featuring "Girl You Want," "Whip It," and the new

"Baby Doll," a strong bit of radio-friendly pop that bumped up the crowd's energy level. Also drawing good reaction was Devo's mechanical cover of "Satisfaction," a crowd-pleasing bit of electro-funk. B.H.



**Whole Lotta Sweat.** Former Led Zeppelin guitarist Jimmy Page sweats it out as he plays songs from his Geffen debut solo album, "Outrider," at the first of two sellout dates at New York's Ritz, Nov. 12-13. (Photo: Chuck Pulin)

# UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

**WINTER CES** Jan 14 • Countdown '89 • New Products • CD Players • VCRs • Blank Tape Dec 15

**KISS 15TH ANNIVERSARY** Jan 21 • Kiss Then & Now • Simmons Records • Producing/Recording • Influence • New Directions Dec 20

**AUSTRALIA '89** Jan 21 • Oz '89 • Labels • Talent • Concerts & Promoters • Video Dec 20

**CANADA '89** Jan 28 • O Canada '89 • New Talent • Labels • Media • Children's Music Jan 3

## WHY THEY ARE SPECIAL:

- **WINTER CES SPOTLIGHT** brings '89 into fast focus, tuning up attendees for WCES in Las Vegas, Jan. 7-10, by previewing audio/video hardware trends for '89 and sampling potential impact on the software industry. Experts, analysts, and industryites comment on the shape of things to come in their competitive arenas, and map out consumer electronics growth.
- **KISS' 15TH ANNIVERSARY SPECIAL** finds the legendary masked band in fine fettle, still recording gold and platinum, and mesmerizing kids with all the flash and bombast they can muster on stage and off. The band has come a long way since those tongue-wagging days of its breakthrough, unmasking production/songwriting/managerial skills that are the foundation for today's continuity and expansion.
- **SPOTLIGHT ON AUSTRALIA** illuminates another high-profile year for "The Land Down Under," presently perched sublimely atop the global music scene. Behind the rousing success of INXS and Midnight Oil, Aussie rock is again at the top of the charts, producing hit records and videos that set the style for the rest of the world.
- **SPOTLIGHT ON CANADA** traverses the Great White North from coast to coast in search of talent to cross world borders with a song. While Canada's portfolio of exportable superstars has been thicker in past years, the quality and diversity of Canadian talent is on the upswing, with both national and regional sounds competing for larger audiences.
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# TALENT

## CMJ Panel Mulls Merits Of Music Management

BY KEN TERRY

NEW YORK New acts need managers to guide them through the perilous shoals of label marketing and promotion. That was the consensus of a well-attended panel discussion on artist management at the recent CMJ Music Marathon here.

Still, two label execs on the panel noted that a surprising number of developing artists do not have managers. "For the last two years, every act I've worked with didn't have a manager," said Tim Carr, East Coast A&R director for Capitol. Diarmuid Quinn, director of product management for Epic/Portrait/CBS Associated Labels, confessed that five of the 25 acts under his jurisdiction lack handlers.

Both execs stated that this situation creates problems. "A band without a manager at a label is really lost," observed Carr. "The company always needs prodding from a single advocate of a band so that the band isn't put on the back burner."

He added that managers can also counteract the short-range view that prevails at some labels. "Record companies do think about longevity, but it's this quarter, this hit, and so on—this is what people in the corridors of power are thinking, and you've got to fight for the longevity of the artist."

Moderator Ronald Fierstein, who represents Suzanne Vega and others, noted that managers can help their clients maintain their creative vision. For example, he said, artists without managers may be "railroaded into collaborating with other writers in a way that compromises their artistic integrity."

Marcy Drexler, creative director for CBS Music, agreed that recording artists need managers but drew the line at songwriters who do not record. "We prefer that our writers don't have managers," she said. "We act in a managerial capacity for those writers... We feel managers can hinder the situation at times."

Managers, she noted, may sometimes interfere when publishers get a particular artist to cover one of their client's songs, objecting that the artist isn't "big" enough or is inappropriate for some other reason.

Even when they represent recording artists, other panelists said, managers can get in the way. Carr, for instance, didn't think managers should try to be "the litigators of the deal," but should coordinate all the elements of a project. Both he and Quinn said that managers can also be overprotective of an artist and can impede communication between the act and label staffers.

Jane Geraghty, VP of Premier Talent, said her agency usually does not take on an act unless it has a label and a manager. Without a label, she says, it won't have enough drawing power for a national tour; without a manager, an artist "loses creativity" because he has to deal with the business side himself.

# AB BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LUTHER VANDROSS/ ANITA BAKER	The Omni Atlanta, Ga.	Nov. 10-11	\$804,575 \$25	33,660 sellout	Turning Point Prods. Stageright Prods.
GEORGE MICHAEL BANGLES	Florida Citrus Bowl Orlando, Fla.	Oct. 23	\$667,840 \$20	34,547 35,000	Fantasma Prods.
GEORGE MICHAEL BANGLES	Orange Bowl Miami, Fla.	Oct. 29	\$663,400 \$20	34,439 35,000	Fantasma Prods.
LUTHER VANDROSS/ ANITA BAKER	Birmingham- Jefferson Civic Center Birmingham, Ala.	Nov. 12	\$394,493 \$22.50	18511 sellout	Turning Point Prods. Stageright Prods.
LUTHER VANDROSS/ ANITA BAKER	Dome Arena Louisiana Superdome New Orleans, La.	Nov. 13	\$360,730 \$22.50	17,699 20,000	Turning Point Prods. Stageright Prods.
AC/DC CINDERELLA	McNichols Arena Denver, Colo.	Nov. 6-7	\$329,961 \$19.25	17,353 24,000	Fey Concert Co.
PRINCE	Pacific Coliseum Pacific National Exhibition Park Vancouver, British Columbia	Nov. 17	\$273,589 \$28.50	12,072 13,000	Perryscope Prods. Stageright Prods.
ROD STEWART	Coliseum Edmonton Northlands Edmonton, Alberta	Nov. 18	\$271,497 \$25.50	13,581 15,500	Brimstone Prods. Concert Prods. International Donald K. Donald Prods. Perryscope Prods.
AC/DC CINDERELLA	The Forum Inglewood, Calif.	Nov. 13	\$227,455 \$18.50	13,924 sellout	Avalon Attractions
GEORGE MICHAEL	Expo Hall Florida State Fairgrounds & Expo Park Tampa, Fla.	Oct. 26	\$223,322 \$22	10,288 10,288 sellout	Fantasma Prods.
AC/DC CINDERELLA	Hilton Coliseum Iowa State Univ. Ames, Iowa	Nov. 4	\$203,073 \$16.50	12,725 14,600	Contemporary Presentations
VAN HALEN PRIVATE LIFE	Arena, Frank Erwin Center Univ. of Texas Austin, Texas	Nov. 13	\$186,727 \$17.50	11,478 12,550	PACE Concerts in-house
GEORGE MICHAEL	Pensacola Civic Center Pensacola, Fla.	Oct. 31	\$178,386 \$19.50	9,274 sellout	Fantasma Prods.
ROD STEWART	Arizona Veterans Memorial Coliseum Phoenix, Ariz.	Nov. 12	\$178,699 \$18.50	10,170 12,985	Evening Star Prods.
SCORPIONS WINGER	Hemisfair Arena San Antonio Convention Center San Antonio, Texas	Oct. 28	\$177,744 \$16.50	12,165 12,165 sellout	Stone City Attractions
CONWAY TWITTY/LORETTA LYNN/GEORGE JONES	Palace of Auburn Hills Auburn Hills, Mich.	Nov. 12	\$169,505 \$16.50	10,665 16,571	Jayson Promotions
ROBERT PLANT JOAN JETT & THE BLACKHEARTS	Lloyd Noble Center Univ. of Oklahoma Norman, Okla.	Nov. 7	\$154,350 \$17.50	9,345 9,345 sellout	Contemporary Presentations
POISON BRITNY FOX	Allen County War Memorial Coliseum Fort Wayne, Ind.	Nov. 18	\$151,920 \$16.50	9,730 sellout	Sunshine Promotions
ROBERT PLANT JOAN JETT & THE BLACKHEARTS	Arena Frank Erwin Center, Univ. of Texas Austin, Texas	Nov. 16	\$138,899 \$17.50	9,454 12,145	PACE Concerts in-house
POISON BRITNY FOX	Hulman Center Indiana State Univ. Terre Haute, Ind.	Nov. 11	\$131,147 \$16.50	8,373 8,373 sellout	Sunshine Promotions
ROBERT PLANT JOAN JETT & THE BLACKHEARTS	Barton Coliseum Arkansas State Fairgrounds Little Rock, Ark.	Nov. 11	\$127,925 \$17	7,602 sellout	Contemporary Presentations
ROBERT PLANT JOAN JETT & THE BLACKHEARTS	Ohio Center Columbus, Ohio	Nov. 1	\$122,544 \$18	6,808 6,808 sellout	Belkin Prods.
ROBERT PLANT JOAN JETT & THE BLACKHEARTS	Lubbock Municipal Coliseum Lubbock, Texas	Nov. 15	\$114,147 \$16.50	6,918 8,000	Stardate Prods. PACE Concerts
THE MOODY BLUES PM	Miami Arena Miami, Fla.	Nov. 9	\$113,240 \$19	6,443 7,500	Fantasma Prods.
POISON BRITNY FOX	Show Me Center Cape Girardeau, Mo.	Nov. 12	\$106,937 \$16.50	6,739 6,739 sellout	Contemporary Prods.
STRYPER HURRICANE	Centrum in Worcester Worcester, Mass.	Nov. 19	\$102,883 \$15.50	7,107 9,800	Cafferty's Concerts New Sound Concerts

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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.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	3
2	4	HEY LOVER	FREDDIE JACKSON	1
3	2	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	7
4	6	YOU MAKE ME WORK	CAMEO	4
5	9	DIAL MY HEART	THE BOYS	2
6	13	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	8
7	12	EVERYTHING I MISS AT HOME	CHERRELLE	5
8	8	I MISSED	SURFACE	6
9	15	I'M YOUR PUSHER	ICE-T	13
10	19	MR. BACHELOR	LOOSE ENDS	11
11	10	GONNA GET OVER YOU	SWEET OBSESSION	16
12	16	THERE'S ONE BORN EVERY MINUTE	JONATHAN BUTLER	9
13	3	RESCUE ME	AL B. SURE!	25
14	20	OASIS	ROBERTA FLACK	10
15	5	MY EYES DON'T CRY	STEVIE WONDER	26
16	11	ANY LOVE	LUTHER VANDROSS	19
17	22	I WISH U HEAVEN	PRINCE	18
18	26	SWEET, SWEET LOVE	VESTA	12
19	7	MY HEART	TROOP	31
20	14	DON'T ROCK THE BOAT	MIDNIGHT STAR FEAT. ECSTASY OF WHODINI	35
21	30	HIM OR ME	TODAY	15
22	23	I'M THE ONE WHO LOVES YOU	BY ALL MEANS	17
23	32	I JUST WANNA STOP	ANGELA BOFILL	20
24	27	GET UP EVERYBODY (GET UP)	SALT-N-PEPA	23
25	—	SMOOTH CRIMINAL	MICHAEL JACKSON	14
26	29	BREAK 4 LOVE	RAZE	29
27	21	THE WAY YOU LOVE ME	KARYN WHITE	48
28	—	PULL OVER	LEVERT	21
29	18	CALL THE LAW	THE REDDINGS	34
30	—	THE LOVER IN ME	SHEENA EASTON	22
31	25	MY PREROGATIVE	BOBBY BROWN	57
32	17	MY GIRLY	READY FOR THE WORLD	47
33	38	SAY YOU WILL	STARPOINT	24
34	34	TALKIN' ALL THAT JAZZ	STETSASONIC	38
35	33	KISSING A FOOL	GEORGE MICHAEL	44
36	40	ALL OR NOTHING	RENE MOORE	27
37	—	SILHOUETTE	KENNY G	42
38	36	POSSE' ON BROADWAY	SIR MIX-A-LOT	55
39	—	DON'T STOP YOUR LOVE	KEITH SWEAT	28
40	—	MARY HAD A LITTLE JAM	BLAST ZONE	49

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	DIAL MY HEART	THE BOYS	2
2	2	HEY LOVER	FREDDIE JACKSON	1
3	6	EVERYTHING I MISS AT HOME	CHERRELLE	5
4	4	YOU MAKE ME WORK	CAMEO	4
5	1	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	3
6	7	I MISSED	SURFACE	6
7	9	THERE'S ONE BORN EVERY MINUTE	JONATHAN BUTLER	9
8	10	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	8
9	12	OASIS	ROBERTA FLACK	10
10	11	SWEET, SWEET LOVE	VESTA	12
11	18	SMOOTH CRIMINAL	MICHAEL JACKSON	14
12	13	MR. BACHELOR	LOOSE ENDS	11
13	17	HIM OR ME	TODAY	15
14	5	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	7
15	21	SAY YOU WILL	STARPOINT	24
16	22	THE LOVER IN ME	SHEENA EASTON	22
17	26	PULL OVER	LEVERT	21
18	20	I'M THE ONE WHO LOVES YOU	BY ALL MEANS	17
19	24	I JUST WANNA STOP	ANGELA BOFILL	20
20	25	ALL OR NOTHING	RENE MOORE	27
21	31	DON'T STOP YOUR LOVE	KEITH SWEAT	28
22	29	CAN YOU READ MY LIPS	Z'LOOKE	32
23	28	HEAVEN ON EARTH	DONNA ALLEN	30
24	33	CAN'T GO BACK ON A PROMISE	JEFFREY OSBORNE	33
25	32	GET UP EVERYBODY (GET UP)	SALT-N-PEPA	23
26	27	GET HERE	BRENDA RUSSELL	39
27	23	I WISH U HEAVEN	PRINCE	18
28	—	RONI	BOBBY BROWN	45
29	36	IT'S MY PARTY	CHAKA KHAN	40
30	40	BABY DOLL	TONY! TONI! TONE!	43
31	34	SOMEONE'S IN LOVE	FIVE STAR	36
32	35	IF EVER A LOVE THERE WAS	FOUR TOPS/ARETHA FRANKLIN	37
33	37	TAKE ME WHERE YOU WANT TO	GERALD ALSTON	41
34	8	GONNA GET OVER YOU	SWEET OBSESSION	16
35	—	SUPERWOMAN	KARYN WHITE	46
36	15	ANY LOVE	LUTHER VANDROSS	19
37	—	BREAK 4 LOVE	RAZE	29
38	38	I'M YOUR PUSHER	ICE-T	13
39	—	TURN ON (THE BEAT BOX)	EARTH, WIND & FIRE	51
40	—	SO GOOD	AL JARREAU	53

## BLACK SINGLES BY LABEL

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

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

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

TITLE (Publisher - Licensing Org.)	SHEET MUSIC DIST.
27 ALL OR NOTHING (Rene Moore, ASCAP)	BMI/Famous, ASCAP/Drumatk, ASCAP
19 ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
43 BABY OOLL (Two Tuff-Enuff, BMI/PolyGram Songs, BMI/DeLos 2000, ASCAP/PolyGram, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
72 BIG FUN (Drive On, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
29 BREAK 4 LOVE (Funky Feet, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
34 CALL THE LAW (Redlock, BMI/PolyGram Songs, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
32 CAN YOU READ MY LIPS (Looky Lou/Bright Light, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
73 CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
33 CAN'T GO BACK ON A PROMISE (Rockwood, BMI/March 9, ASCAP/Almo, ASCAP/Hardstone, ASCAP) CPP	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
87 CARS WITH THE BOOM (Musicworks, BMI/Henstone, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
88 COOLIN' IN CALI (.357, ASCAP/Power Move, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
66 CUT THAT ZERO (Entertaining, BMI/Danica, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
100 DANCE LITTLE SISTER (Virgin Songs, BMI/Young Terence, BMI) CPP	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
2 DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
62 DO WAH DIDDY (Pac Jam, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
35 DON'T ROCK THE BOAT (Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
28 DON'T STOP YOUR LOVE (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
97 DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Prob Noblem, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
68 DREAMIN' (Jobete, ASCAP/Depom, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
5 EVERYTHING I MISS AT HOME (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
61 FEELING INSIDE (New Warrior, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
39 GET HERE (Rutland Road, ASCAP/WB, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
23 GET UP EVERYBODY (GET UP) (Next Plateau, ASCAP/Turn Out Brothers, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
89 GITTIN' FUNKY (Hittage/Turnout Bros, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
50 GIVIN' UP ON LOVE (SBK Blackwood, BMI/WB, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
7 GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eyedot, ASCAP) CPP	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
16 GONNA GET OVER YOU (Bush Burnin', ASCAP/La Love Lane, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
79 HEAVEN (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
30 HEAVEN ON EARTH (LeoSun, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
1 HEY LOVER (Cal-Gene, BMI/Virgin Songs, BMI) CPP	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
71 HIM OR ME (Welbeck, ASCAP/Sputnik Adventure, ASCAP/SBK April, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
85 I DON'T WANT 2 BE ALONE (Georgio's, BMI/Stone Diamond, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
20 I JUST WANNA STOP (Ross Vannelli, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
74 I LIKE IT LIKE THAT (Ensign, BMI/Myki Jam, BMI/Famous, ASCAP/Drumatk, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
6 I MISSED (Colgems-EMI, ASCAP/Deep Faith, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
96 I SURRENDER (One To One, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
64 I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
58 I WANT TO BE YOUR LOVER (Bush Burnin', ASCAP/Donesa, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
18 I WISH U HEAVEN (Controversy, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
37 IF EVER A LOVE THERE WAS (Irving, BMI/Pamalybo, BMI/Chappell & Co., ASCAP/Le Mango, ASCAP) CPP	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
17 I'M THE ONE WHO LOVES YOU (Island, BMI/Stanton's Gold, BMI/April Joy, BMI/Golden Nugget, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
13 I'M YOUR PUSHER (Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP/Warner-Tamerlane, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
75 IN DEBT TO YOU (Two Tuff-Enuff, BMI/PolyGram Songs, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
93 IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
69 (IT'S JUST) THE WAY THAT YOU LOVE ME (Oliver Leibler, ASCAP/Virgin, ASCAP) CPP	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
40 IT'S MY PARTY (Next Flight, BMI/Willesden, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
86 KILLING ME SOFTLY (Fox-gimbel, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
59 KISSES DON'T LIE (Music Corp. Of America, BMI/Mercy Kersey, BMI/L'il Mama, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
44 KISSING A FOOL (Chappell-WA, ASCAP/Morrison Leahy, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
94 LOVE AND KISSES (Bush Burnin', ASCAP/Kahri, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
95 LOVE EDUCATION (Better Nights, ASCAP/PolyGram, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
99 LOVE IS RISING (Le'Oria, ASCAP/Mighty Groove, ASCAP/Moonbeam, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
67 LOVE IS THE POWER (Caloco, BMI/Hip Trip, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
22 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
49 MARY HAD A LITTLE JAM (International Broadcast, ASCAP/Cayman, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
11 MR. BACHELOR (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
26 MY EYES DON'T CRY (Jobete, ASCAP/Black Bull, ASCAP) CPP	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
47 MY GIRLY (MCA, ASCAP/Unicity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Music Corp. Of America, BMI/Texascity, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
31 MY HEART (Selessongs, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
57 MY PREROGATIVE (Cal-Gene, BMI/Virgin Songs, BMI/Bobby Brown, ASCAP/Unicity, ASCAP) CPP	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
63 NIGHT OF THE LIVING BASEHEADS (Def American, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
98 (NO PARKING IN MY) LOVE ZONE (Songcase, BMI/Hit Boy, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
10 OASIS (Sunset Burgundy, ASCAP/TuTu, ASCAP/MCA, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
81 ON THE SMOOTH TIP (Protoons, ASCAP/Turn Out Brothers, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
84 OPEN SESAME (Kenny Nolan, ASCAP/SBK April, ASCAP/Dazzberry Jam, ASCAP/SBK Blackwood, BMI/Bedazzled, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
55 POSSE' ON BROADWAY (Lockedup, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
21 PULL OVER (Trycep, BMI/Fercliff, BMI/Willesden, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
25 RESCUE ME (SBK April, ASCAP/Across 110th Street, ASCAP/Willarie, ASCAP)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
56 RESPECT (ADRA, BMI/T-Ski, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
82 RISING TO THE TOP (Jobur, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
45 RONI (Kear, BMI/Hip Trip, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
70 R-U-LDNELY (Jocelyn Brown, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
24 SAY YOU WILL (Harrindur, BMI/Tortoise Feather, BMI/Pure Delite, BMI/Bird Cage, BMI) CPP	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
90 SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
78 SHILOH ME (ONE MORE TIME) (Carver Village, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
41 SILHOUETTE (Brene, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP
14 SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI)	BMI/DeLos 2000, ASCAP/PolyGram, ASCAP

## HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

TITLE	ARTIST	PLATINUM/GOLD ADDS	SILVER ADDS	BRONZE/SECONDARY ADDS	TOTAL ADDS	TOTAL ON
		14 REPORTERS	34 REPORTERS	51 REPORTERS	99 REPORTERS	99 REPORTERS
SHE WON'T TALK TO ME	LUTHER VANDROSS EPIC	5	11	20	36	36
CAN YOU STAND THE RAIN	NEW EDITION MCA	6	6	16	28	37
TURN MY BACK ON YOU	SADE EPIC	6	9	12	27	47
SUPERWOMAN	KARYN WHITE WARNER BROS.	6	8	9	23	72
KILLING ME SOFTLY	AL B. SURE! WARNER BROS.	3	10	10	23	31
RONI	BOBBY BROWN MCA	3	5	12	20	77
GET ON THE DANCE FLOOR	ROB BASE/DJ E-Z ROCK PROFILE	1	5	14	20	20
THIS IS AS GOOD AS IT GETS	DENIECE WILLIAMS COLUMBIA	3	3	13	19	36
SO GOOD	AL JARREAU REPRISE	2	3	13	18	67
I WANNA HAVE SOME FUN	SAMANTHA FOX JIVE	1	6	11	18	47

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.

53 SO GOOO (Chappell, ASCAP/Abacus Music/Intersong-USA, ASCAP/Palancar, ASCAP)	
65 SO HARD TO LET GO (Bush Burnin', ASCAP/Kahri, ASCAP)	
36 SOMEONE'S IN LOVE (Chrysalis, ASCAP/Rare Blue, ASCAP)	
77 SPY IN THE HOUSE OF LOVE (MCA, ASCAP/Semper Fi Music & Monkeys....., ASCAP)	
46 SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)	
12 SWEET, SWEET LOVE (Captain Z, ASCAP/Black Lion, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP	
41 TAKE ME WHERE YOU WANT TO (Stanton's Gold, BMI/iving, BMI/April Joy, BMI) CPP	
38 TALKIN' ALL THAT JAZZ (Tee Girl, BMI)	
91 TELL ME IT'S NOT TOO LATE (Two Tuff-Enuff, BMI)	
3 THANKS FOR MY CHILD (Forceful, BMI/Willesden, BMI)	
9 THERE'S ONE BORN EVERY MINUTE (Zomba, ASCAP)	
92 THIS IS AS GOOD AS IT GETS (SBK Blackwood, BMI/ATV, BMI/SBK April, ASCAP)	
54 THIS TIME (Almo, ASCAP/Wun Tun, ASCAP)	
80 TOSS IT UP (Perry's Bedroom, BMI)	
8 TUMBLIN' DOWN (Ziggy, ASCAP/Colgems-EMI, ASCAP)	
76 TURN MY BACK ON YOU (Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP)	
51 TURN ON (THE BEAT BOX) (Rhett Rhyme, ASCAP/SBK April, ASCAP/Maurice White, ASCAP/Martin Page, ASCAP/Zomba, ASCAP)	
48 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	
52 WHERE IS THE LOVE (Antisia, ASCAP)	
83 YOU GOT IT (THE RIGHT STUFF) (Maurice Starr, ASCAP/SBK April, ASCAP)	
4 YOU MAKE ME WORK (All Seeing Eye, ASCAP/PolyGram, ASCAP)	
60 YOU'RE NOT MY KIND OF GIRL (Flyte Tyme, ASCAP)	

### SHEET MUSIC AGENTS

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

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



EMBRACE THE MOOD. WHISPER THE MELODY. FOR EVEN THE MOST BEAUTIFUL DAYS  
EVENTUALLY HAVE THEIR SUNSET.

# BERMUDA NIGHTS

(81919)

the new album from  
**GERALD ALBRIGHT**

featuring the single "Feeling Inside" (7-88989) (0-86483) (PR 2519)  
and the songs "When You Say You Love Me" and "In The Mood"

Produced by Gerald Albright for Bright Music Management and Direction Raymond A. Shields, II for Black Dot Management



On Atlantic Records, Cassettes and Compact Discs

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**Billboard**

FOR WEEK ENDING  
DECEMBER 3, 1988

# TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	3	7	LUTHER VANDROSS EPIC 44308/E.P.A. (CD)	ANY LOVE
2	2	1	5	ANITA BAKER ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
3	3	2	21	BOBBY BROWN ▲ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
4	6	7	9	ROB BASE & D.J. E-Z ROCK PROFILE 1267 (8.98) (CD)	IT TAKES TWO
5	4	4	17	FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
6	8	9	10	KARYN WHITE WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
7	7	6	9	ICE-T SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
8	5	5	21	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
9	11	13	8	CHERYL "PEPSII" RILEY COLUMBIA 44409 (CD)	ME, MYSELF AND I
10	9	8	29	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
11	14	16	6	KENNY G ARISTA 8457 (9.98) (CD)	SILHOUETTE
12	16	22	5	CAMEO ATLANTA ARTISTS 886 002/POLYGRAM (CD)	MACHISMO
13	10	10	21	GUY UPTOWN 42176/MCA (8.98) (CD)	GUY
14	18	19	6	MIDNIGHT STAR SOLAR 72564/CAPITOL (8.98)	MIDNIGHT STAR
15	12	12	50	KEITH SWEAT ▲ <sup>2</sup> VENTURE 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
16	15	14	16	SALT-N-PEPA NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
17	19	20	8	READY FOR THE WORLD MCA 42198 (8.98) (CD)	RUFF 'N' READY
18	17	15	20	PUBLIC ENEMY ● DEF JAM 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
19	30	—	2	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
20	13	11	21	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
21	28	35	6	THE BOYS MOTOWN 6260 (8.98)	MESSAGES FROM THE BOYS
22	24	26	21	SIR MIX-A-LOT NASTY MIX 70123 (8.98) (CD)	SWASS
23	20	17	25	BOBBY MCFERRIN ▲ EMI 48059 (9.98) (CD)	SIMPLE PLEASURES
24	21	18	25	EPMD ● FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
25	26	28	10	MARLEY MARL COLD CHILLIN' 25783/WARNER BROS. (8.98) (CD)	IN CONTROL, VOLUME 1
26	32	33	6	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
27	22	21	10	GEORGE BENSON WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
28	27	24	15	JEFFREY OSBORNE A&M 5205 (8.98) (CD)	ONE LOVE-ONE DREAM
29	25	25	27	SADE ▲ EPIC 44210/E.P.A. (CD)	STRONGER THAN PRIDE
30	47	—	2	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
31	23	23	28	TEDDY PENDERGRASS ● ELEKTRA 60775 (9.98) (CD)	JOY
32	64	—	2	EAZY-E PRIORITY 57100 (8.98) (CD)	EAZY DUZ IT
33	37	54	4	SURFACE COLUMBIA 44284 (CD)	2ND WAVE
34	33	32	11	KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
35	31	29	21	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
36	38	46	5	M.C. HAMMER CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
37	29	27	30	TONY! TON! TONE! WING 835 549/POLYGRAM (CD)	WHO?
38	39	34	28	2 LIVE CREW LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
39	34	31	23	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
40	44	47	18	BY ALL MEANS ISLAND 90898/ATLANTIC (8.98) (CD)	BY ALL MEANS
41	35	37	22	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
42	43	51	5	SUPER LOVER CEE & CASANOVA RUD ELEKTRA 60807 (9.98) (CD)	GIRLS I GOT 'EM LOCKED
43	42	45	25	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
44	67	—	2	THE REAL ROXANNE SELECT 21627 (8.98) (CD)	THE REAL ROXANNE
45	62	—	2	ROBERTA FLACK ATLANTIC 81916 (9.98) (CD)	OASIS
46	58	—	2	CHERRELLE TABU 44148/E.P.A. (CD)	AFFAIR
47	36	30	31	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ <sup>2</sup> JIVE 1091/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
48	55	66	4	M.C. SHAN COLD CHILLIN' 25797/WARNER BROS. (8.98) (CD)	BORN TO BE WILD
49	40	41	21	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY

50	41	40	19	STETSASONIC TOMMY BOY 1017 (8.98) (CD)	IN FULL GEAR
51	49	48	6	DENIECE WILLIAMS COLUMBIA 44322 (CD)	AS GOOD AS IT GETS
52	46	39	19	J.J. FAD ● RUTHLESS 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
53	59	62	5	SWEET OBSESSION EPIC 44419/E.P.A.	SWEET OBSESSION
54	70	73	4	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
55	54	50	31	TAYLOR DAYNE ▲ ARISTA 8529 (8.98) (CD)	TELL IT TO MY HEART
56	48	38	21	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
57	53	49	27	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
58	45	42	16	ERIC B. & RAKIM ● UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
59	68	68	63	MICHAEL JACKSON ▲ <sup>6</sup> EPIC 40600/E.P.A. (CD)	BAD
60	61	61	6	NEW KIDS ON THE BLOCK ● COLUMBIA 40985 (CD)	HANGIN' TOUGH
61	50	44	18	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
62	56	59	7	STEADY B JIVE 1122/RCA (8.98) (CD)	LET THE HUSTLERS PLAY
63	52	53	43	STEVIE WONDER ▲ MOTOWN 6248 (8.98) (CD)	CHARACTERS
64	57	43	14	JOHNNIE TAYLOR MALACO 7446 (8.98)	IN CONTROL
65	63	58	53	GEORGE MICHAEL ▲ <sup>6</sup> COLUMBIA 40867 (CD)	FAITH
66	NEW ▶	1	1	RODNEY-O JOE COOLEY EGYPTIAN EMPIRE 00777/WEST COAST (8.98)	ME AND JOE
67	66	57	12	VARIOUS ARTISTS PANDISC 8801 (8.98)	THE BASS THAT ATE MIAMI
68	51	36	57	TERENCE TRENT D'ARBY ▲ <sup>2</sup> COLUMBIA 40964 (CD)	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
69	90	—	2	ANGELA BOFILL CAPITOL 48335 (8.98) (CD)	INTUITION
70	75	84	11	FOUR TOPS ARISTA 8492 (8.98) (CD)	INDESTRUCTIBLE
71	65	56	12	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
72	NEW ▶	1	1	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
73	71	67	21	TRACIE SPENCER CAPITOL 48186 (8.98) (CD)	TRACIE SPENCER
74	60	52	10	HOWARD HUNTSBERRY MCA 42217 (8.98) (CD)	WITH LOVE
75	74	80	4	DORIAN HAREWOOD EMERIC 1001/CHIBAN (8.98)	LOVE WILL STOP CALLING
76	79	—	2	GERALD ALBRIGHT ATLANTIC 81919 (8.98) (CD)	BERMUDA NIGHTS
77	69	55	23	TRACY CHAPMAN ▲ <sup>2</sup> ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
78	NEW ▶	1	1	ANQUETTE LUKE SKYYWALKER 103 (8.98)	RESPECT
79	86	64	37	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
80	73	65	32	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
81	76	63	17	N.W.A. AND THE POSSE MACOLA 1057 (8.98)	N.W.A.
82	NEW ▶	1	1	RENE MOORE POLYDOR 837 556/POLYGRAM (CD)	DESTINATION LOVE
83	NEW ▶	1	1	THE CALIFORNIA RAISINS (BUDDY MILES) PRIORITY 9755 (8.98) (CD)	SWEET, DELICIOUS & MARVELOUS
84	72	60	18	M.C. SHY D LUKE SKYYWALKER 1005 (8.98) (CD)	COMIN' CORRECT IN '88
85	83	83	5	STANLEY JORDAN EMI 48682 (9.98) (CD)	FLYING HOME
86	80	71	12	CHAPTER 8 CAPITOL 46947 (8.98) (CD)	FOREVER
87	77	70	28	EVELYN "CHAMPAGNE" KING EMI 46968 (8.98) (CD)	FLIRT
88	97	97	3	THE REDDINGS POLYDOR 835 292/POLYGRAM (CD)	THE REDDINGS
89	78	77	14	PATTI AUSTIN QWEST 25696/WARNER BROS. (8.98) (CD)	THE REAL ME
90	NEW ▶	1	1	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
91	99	93	3	FIVE STAR RCA 8531 (8.98) (CD)	ROCK THE WORLD
92	85	90	6	SA-FIRE CUTTING/MERCURY 834 922/POLYGRAM (CD)	SA-FIRE
93	89	69	8	BOOTSIE COLUMBIA 44107 (CD)	WHAT'S BOOTSIE DOIN'?
94	NEW ▶	1	1	VARIOUS ARTISTS PROFILE 1264 (8.98) (CD)	HARD AS HELL! VOLUME 2
95	82	75	28	JOHNNY KEMP COLUMBIA 40770 (CD)	SECRETS OF FLYING
96	NEW ▶	1	1	ULTRAMAGNETIC MC'S NEXT PLATEAU 1013 (8.98) (CD)	CRITICAL BEAT DOWN
97	NEW ▶	1	1	STARPOINT ELEKTRA 60810 (9.98) (CD)	HOT TO THE TOUCH
98	NEW ▶	1	1	JOHN BOLIVAR OPTIMISM 3204 (8.98) (CD)	BOLIVAR
99	81	82	22	MELBA MOORE CAPITOL 46944 (8.98) (CD)	I'M IN LOVE
100	87	92	21	FAT BOYS ● TIN PAN APPLE 835 809/POLYGRAM (CD)	COMING BACK HARD AGAIN

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.

# Gospel

## LECTERN



by Bob Darden

**ALBERTINA WALKER** has a surprise hit on her hands. It's no surprise that her current album, "The Best Is Yet To Come" on Savoy, is riding high on the spiritual chart. That's because she is one of the legendary voices of black gospel music. The surprise is that this release was recorded nearly six years ago and had sat on the shelf until this fall.

"I think they kept it on the shelf so long because it

### Albertina Walker's 'new' album: not so new after all

was in a more traditional vein," she says, "and labels back then were looking for a more contemporary sound. I'm really both, though. I'm more of a traditional singer, but with maybe a little contemporary in me. Still, traditional is my kind of music, and that's what 'The Best Is Yet To Come' is.

"The response has been great. People really like it, especially the DJs and people who like real gospel. We're in a black gospel revival right now, and I attribute it to the fact that the world is hungry for traditional music, that traditional sound, those traditional lyrics. The more traditional music becomes, the more people can appreciate it. Contemporary gospel is OK; I've got no problems with it. Trouble is, it don't last long. The music is great and people like it—for a while."

Walker, who first won public acclaim as a member of the original Caravans, says "The Best Is Yet To Come"

is traditional—but with a touch of synthesizer.

"But not a big synthesizer sound," she says. "Mostly it's got that old, old traditional bass, guitar, drums, piano, and organ sound. We just added a little synthesizer."

When on tour, the makeup of Walker's backup group depends on the size of the concert. Sometimes she uses a small backup group, but more often than not she works with a local church choir.

"Fortunately, the church choirs know most of my songs," she says. "Sometimes I run a rehearsal with them, but mostly we don't have time for a rehearsal. Still, they usually sing them like I sing them. And that's the way I like it. I'm not interested in being on the road indefinitely, which is what you'd have to do to pay a band. Weekends are good enough for me; I lived on the road with the Caravans."

Incidentally, Walker and many of the best-known members of the Caravans are featured on another Savoy release, "Great Ladies Of Gospel." She says she's still close to Shirley Caesar, Cassietta George, Dorothy Norwood, and the Rev. James Cleveland.

"I still do some of the same songs we did with the Caravans, and people love them, 30 years later," she says. "'Love Keep Me Day By Day' is still a concert favorite, and many people still remember it from years ago. It's still a good song."

Recently, Walker has toured Germany and performed on a "gospel cruise." She says she considers both among the highlights of a long and illustrious career.

"I can also remember a night with the Caravans when we sang with Mahalia Jackson in [New York's] Carnegie Hall," she says. "It was great; they had us on the riser and brought us up at a very dramatic moment. That was a Spirit-filled feeling I had up there."

"Now, since I've been on my own, out on that water with the gospel cruise so far away from shore was one of the most anointed feelings I've had. Of course, many times when I've sung in churches I've felt God's special touch. But there was something special out there on the water, singing to Jesus."

# Jazz

## BLUE NOTES



by Jeff Levenson

**THIS WILL POSITIVELY, WITHOUT A DOUBT,** be the last Blue Notes column on Charlie Parker. Not that Bird doesn't deserve unlimited praise and more. (This has been a banner year for "ornithological" deliberation.) It's just that after examining Phil Schapp's remarkably thorough journal of the jazz giant's recording career—including in "The Complete Charlie Parker," PolyGram's stunning 10-CD homage to greatness—I'm convinced that nothing more needs to be said.

Schapp is an archivist, producer, radio personality, and all-around curator type who possesses an encyclopedic command of jazz on wax and a near obsessive allegiance to historic detail (including minutiae few of us would ever think to consider). His take on Parker, live and in the studio, is an invaluable window into a private world, an opportunity for us to follow the altoist's nine-year flight with PolyGram.

Schapp's investigative eye and ear are responsible for these Bird chronicles—a narrative that covers not just the jazz man's sidemen and song selections throughout his stay at the label but also the actual unfolding of (mostly) legendary recordings as reconstructed by studio logs and interviews with Parker's intimate friends. It is a scholarly work and altogether engaging for those who can never get enough of jazz's greatest improviser.

As an additional bonus, the package contains nearly two hours of music never before heard, including false starts, banter, and unreleased alternate and master takes. Parker's fragments and unfinished solos are themselves revelatory. His horn is a virtual fount of vibrant licks, most of which sound not at all revolutionary today, set within the bop-inspired milieu of contemporary jazz. One is still taken by the inventiveness and fecundity of his message.

"The Complete Charlie Parker" gives us plenty to think about, not least of which is how music historians

should embrace the geniuses in our midst. Kudos go to PolyGram, and a special nod to Schapp for treating the concept of completeness ever so seriously—especially when it counts the most.

**ANOTHER LONG-AWAITED PROJECT** has been realized. It is **The New Grove Dictionary of Jazz**, a two-volume, 1,400-page work that aims to become the definitive reference book in the field. Exhaustively researched and detailed, the dictionary contains biographies of composers, arrangers, and performers as well as synopses of jazz styles, trends, techniques, and instrumentation. Also included are illustrations and photos, many drawn from the distinguished Frank Driggs collection. Grove

### Kudos for PolyGram's CD package on Bird

emphasizes thoroughness, though the never-ending process of any art renders an undertaking of this kind exceedingly difficult.

The book's contributors include many renowned jazz writers; more than 4,500 of their articles are included. Clearly, the dictionary is a weighty addition to any music lover's library.

**A FULL-PAGE AD** by Nonesuch in the Oct. 29 issue of Billboard captured my interest. Cleverly, the ad was placed in the issue's new age supplement. Not incidentally, that issue heralded the arrival of Billboard's New Age Albums chart.

The ad was spare, precise, devoid of graphic elements save for an uppercase headline, and set against a white background. It read: "You Spend A Third Of Your Lifetime Sleeping. Isn't That Enough?" A tag line at the bottom of the page completed the copy: "A thought about new age music. From Nonesuch Records."

Nonesuch issues music with an adventurous edge. In some ways, the music is antithetical to the perceived sublimity of new age product. It seems Nonesuch has thrown down the gauntlet. Will any of the challengers step forward? Stay tuned.

FOR WEEK ENDING DECEMBER 3, 1988

# Billboard

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## TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	37	<b>SHIRLEY CAESAR</b> REJOICE WR8385/A&M	★★ NO. 1 ★★ 25 weeks at No. One LIVE IN CHICAGO
2	7	5	<b>FLORIDA MASS CHOIR</b> MALACO 6002	LET THE HOLY SPIRIT LEAD YOU
3	3	13	<b>L.A. MASS CHOIR</b> LIGHT 7-115-72017-7/LEXICON	GIVE HIM THE GLORY!
4	4	25	<b>TAKE 6</b> REPRISE 25670/WARNER BROS.	TAKE SIX
5	2	37	<b>THE NEW JERSEY MASS GOSPEL CHOIR</b> LIGHT 7-115-72011-8/LEXICON	HOLD UP THE LIGHT
6	NEW▶		<b>TRAMAIN HAWKINS</b> SPARROW SPR 1173	THE JOY THAT FLOODS MY SOUL
7	6	77	<b>NEW JERUSALEM BAPTIST CHURCH CHOIR</b> SOUND OF GOSPEL SOG-2B160	SHOW ME THE WAY
8	8	53	<b>YOLANDA ADAMS</b> SOUND OF GOSPEL SOG-163	JUST AS I AM
9	16	5	<b>THE RICHARD SMALLWOOD SINGERS</b> REJOICE WR8406/A&M	VISION
10	9	25	<b>THE WILLIAMS BROTHERS</b> MELENDO 2257	A NEW BEGINNING
11	5	49	<b>T.WRIGHT &amp; J.FERRELL/LIGHTHOUSE CHOIR</b> SOUND OF GOSPEL SOG-2D166	HALLELUJAH ...
12	36	5	<b>THE CLARK SISTERS</b> REJOICE WR8400/A&M	CONQUEROR
13	12	25	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> SWEET RAIN 119	I'LL MAKE IT
14	23	13	<b>DOUGLAS MILLER</b> REJOICE WR8395/A&M	SING UNTIL MORNING
15	25	5	<b>REV. CHARLES NICKS JR.</b> SOUND OF GOSPEL SOG-173	FREE SPIRIT VOL 2
16	17	37	<b>THE GEORGIA MASS CHOIR</b> SAVOY 7093	WE'VE GOT VICTORY
17	21	29	<b>KINGDOM</b> LIGHT 7-115-72006-1/LEXICON	AMAZING
18	26	13	<b>REV. CLAY EVANS</b> SAVOY 14793	HE'LL BE THERE
19	28	9	<b>VERNESSA MITCHELL</b> COMMAND CRV 1011	HIGHER GROUND
20	38	5	<b>DARYL COLEY</b> LIGHT 7-115-72018-5/LEXICON	I'LL BE WITH YOU
21	10	21	<b>MELVIN WILLIAMS</b> LIGHT 7-115-72011-2	BACK TO THE CROSS
22	19	9	<b>LAVINE HUOSON</b> VIRGIN 1-90944	INTERVENTION
23	NEW▶		<b>THE MICHAEL FLETCHER CHORALE</b> SOUND OF GOSPEL SOG-172	JESUS... HE'S THE ONE
24	27	81	<b>NICHOLAS</b> COMMAND CRN 1006	A LOVE LIKE THIS
25	11	45	<b>JAMES CLEVELAND</b> KING JAMES KJ-8507/SOUND OF GOSPEL	INSPIRED
26	14	25	<b>EDWIN HAWKINS &amp; SEMINAR MASS CHOIR</b> BIRTHRIGHT 70315	THAT NAME
27	13	29	<b>CANDI STATON</b> BERACAH 2010	LOVE LIFTED ME
28	18	33	<b>THE JACKSON SOUTHERNAIRES</b> MALACO 4426	POWER PACT
29	30	9	<b>ALBERTINA WALKER</b> SAVOY 14789	THE BEST IS YET TO COME
30	NEW▶		<b>REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS</b> KING JAMES KJ-2DB510/SOUND OF GOSPEL	PRAISE 88
31	37	9	<b>ALAN T.O. WIGGINS</b> COMMAND CRW	ONE WAY
32	NEW▶		<b>REV. MILTON BRUNSON</b> REJOICE WC 8418/A&M	AVAILABLE TO YOU
33	NEW▶		<b>GOSPEL MUSIC WORKSHOP</b> KING JAMES KJ2DB511/SOUND OF GOSPEL	20TH ANNIVERSARY EDIT. 1967-1987
34	35	29	<b>WILMINGTON CHESTER MASS CHOIR</b> SWEET RAIN 115	VICTORY SHALL BE MINE
35	20	49	<b>VANESSA BELL ARMSTRONG</b> JIVE 107413/RCA	VANESSA BELL ARMSTRONG
36	15	73	<b>REV. M. BRUNSON/THOMPSON COMM. SINGERS</b> REJOICE WR 8369/A&M	IF I BE LIFTED
37	32	5	<b>WALT WITMAN &amp; THE SOUL CHILDREN</b> WORD 8394	WE ARE ONE
38	24	17	<b>THE VOICES OF LIGHT</b> LIGHT 7-115-72012-6/LEXICON	ALL TIME GOSPEL CLASSICS
39	34	5	<b>BROTHERS IN CHRIST</b> NEW DAWN NDR 1003	TWINKLE OF AN EYE
40	29	49	<b>ARETHA FRANKLIN</b> ARISTA AL-8497	ONE LORD, ONE FAITH, ONE BAPTISM

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

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BY FRED BRONSON

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
				<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.	
				<b>★ ★ NO. 1 ★ ★</b>	
1	4	6	6	I DON'T WANT YOUR LOVE CAPITOL V-15417	DURAN DURAN
2	6	11	8	THE GREAT COMMANDMENT ATLANTIC 0-86530	CAMOUFLAGE
3	2	4	8	THE ONLY WAY IS UP ELEKTRA 0-66732	YAZZ AND THE PLASTIC POPULATION
4	7	12	5	HUSTLE! (TO THE MUSIC) ATLANTIC 0-86500	THE FUNKY WORM
5	1	5	8	OUT OF TIME 4TH & B'WAY 469/ISLAND	NOEL
6	5	7	8	THE WAY YOU LOVE ME WARNER BROS. 0-21025	KARYN WHITE
7	8	9	7	WHEN THE TIME IS RIGHT PROFILE PRO-7216	SASSA
8	12	15	6	DOMINO DANCING EMI V-56116	PET SHOP BOYS
9	11	17	7	SO MANY WAYS (DO IT PROPERLY PART II) VENDETTA VE-7008	THE BRAT PACK
10	13	13	7	COMING BACK FOR MORE CHRYSA LIS PROMO	JELLYBEAN FEAT. RICHARD DARBYSHIRE
11	3	1	9	JUST WANNA DANCE/WEEKEND FRESH FRE-80125/SLEEPING BAG	THE TODD TERRY PROJECT
12	18	25	5	A LOVE SUPREME ISLAND 0-96607	WILL DOWNING
13	15	22	6	LIVE IT UP WARNER BROS. 0-21015	GARDNER COLE
14	17	23	6	TEARS RUN RINGS CAPITOL V-15418	MARC ALMOND
15	20	26	5	SINCE I FELL FOR YOU WARNER BROS. 0-20855	APOLLONIA
16	16	21	8	THE DIFFERENT STORY WEA (GERMANY) IMPORT	SCHILLING
17	26	31	4	USELESS CAPITOL V-15406	KYM MAZELLE
18	22	27	5	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 0-96614	PAULA ABDUL
19	24	29	5	TOOK MY LOVE AWAY MINIMAL MIN-5/CRIMINAL	ELLIS "D"
20	25	34	4	DON'T TALK DIRTY TO ME ARISTA ADI-9747	JERMAINE STEWART
21	34	41	3	IM NIN'ALU/GALBI SIRE 0-21001/WARNER BROS.	OFRA HAZA
22	27	33	5	TALKIN' ALL THAT JAZZ TOMMY BOY TB 918	STETSASONIC
				<b>★ ★ ★ POWER PICK ★ ★ ★</b>	
23	35	—	2	THE LOVER IN ME MCA 23904	SHEENA EASTON
24	14	8	9	MY PREROGATIVE MCA 23888	BOBBY BROWN
25	30	38	3	HEADHUNTER WAX TRAX WAX-053	FRONT 242
26	36	40	3	DON'T RUSH ME ARISTA ADI-9723	TAYLOR DAYNE
27	38	49	3	HEAT IT UP JIVE 1159-1-JD/RCA	WEE PAPA GIRL RAPPERS
28	28	36	4	TUMBLIN' DOWN VIRGIN 0-96603	ZIGGY MARLEY & THE MELODY MAKERS
29	9	2	11	BREAK 4 LOVE COLUMBIA 44 07890	RAZE
30	41	—	2	I WANNA HAVE SOME FUN JIVE 1155-1-JD/RCA	SAMANTHA FOX
31	40	44	3	SECURITY ATLANTIC 0-86485	THE BEAT CLUB
32	42	50	3	IF YOU FEEL IT VENDETTA VE-7013	DENISE LOPEZ
33	32	30	7	DON'T LET ME BE MISUNDERSTOOD/LIFE'S TOO SHORT TIN PAN APPLE/MERCURY 887 893-1/POLYGRAM	LATIN RASCALS
34	19	20	6	YE KE YE KE POLYDOR 887 948-7/POLYGRAM	MORY KANTE
				<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>	
35	NEW	1	1	BRIDES OF FRANKENSTEIN A&M SP-12285	O.M.D.
36	33	37	4	INTO YOU A&M SP-12286	GIANT STEPS
37	NEW	1	1	SMOOTH CRIMINAL EPIC 49 07895/E.P.A.	MICHAEL JACKSON
38	39	42	4	HANGIN' ON THE BOULEVARD COLUMBIA 44 07886	VOYEUR
39	46	—	2	LET ME LOVE YOU FOR TONIGHT SLEEPING BAG SLX-40141	KARIYA
40	45	—	2	LOVE, TRUTH & HONESTY LONDON 886 395-1/POLYGRAM	BANANARAMA
41	44	47	3	MAKE NOISE PROFILE PRO-7217	ONLY IN THE DARK
42	47	—	2	YEAH WHATEVER NETTWERK (CANADA) IMPORT	MOEV
43	10	3	11	SUPERFLY GUY CAPITOL V-15409	S-EXPRESS
44	48	—	2	I SURRENDER PLAZA PL-0001.SG	FUNK DELUXE
45	NEW	1	1	WALKING AWAY TOMMY BOY TB-919	INFORMATION SOCIETY
46	NEW	1	1	I LIKE IT LIKE THAT WTG 41 07888	MICHAEL ROGERS
47	49	—	2	TURN IT INTO LOVE CAPITOL V-15416	HAZELL DEAN
48	NEW	1	1	DESIRE (REMIX) ISLAND 0-96600	U2
49	21	10	9	I OWE YOU NOTHING EPIC 49 07879/E.P.A.	BROS
50	23	18	8	SEARCHIN' FOR EMI V-56111	C.C. DIVA
<b>BREAKOUTS</b>				1. GET ON THE DANCE FLOOR ROB BASE & D.J. E-Z ROCK PROFILE 2. HERE COMES THAT SOUND SIMON HARRIS LONDON 3. DON'T BE AFRAID TKA TOMMY BOY 4. KISS ART OF NOISE FEATURING TOM JONES CHINA	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
				<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store and one-stop sales reports.	
				<b>★ ★ NO. 1 ★ ★</b>	
1	2	4	8	THE WAY YOU LOVE ME WARNER BROS. 0-21025	KARYN WHITE
2	1	1	10	BREAK 4 LOVE COLUMBIA 44 07890	RAZE
3	4	6	9	DON'T ROCK THE BOAT SOLAR V-71166/CAPITOL	MIDNIGHT STAR
4	3	2	11	MY PREROGATIVE MCA 23888	BOBBY BROWN
5	5	5	11	I WANNA KNOW VENDETTA VE-7003	ALE
6	7	7	8	SPY IN THE HOUSE OF LOVE CHRYSA LIS 4V9 43262	WAS (NOT WAS)
7	8	9	6	TUMBLIN' DOWN VIRGIN 0-96603	ZIGGY MARLEY & THE MELODY MAKERS
8	12	17	6	JUST WANNA DANCE/WEEKEND FRESH FRE-80125/SLEEPING BAG	THE TODD TERRY PROJECT
9	6	3	11	BIG FUN VIRGIN 0-96610	INNERCITY
10	9	12	8	OUT OF TIME 4TH & B'WAY 469/ISLAND	NOEL
11	11	13	8	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 0-96614	PAULA ABDUL
12	10	11	9	WILD WILD WEST ATLANTIC 0-86544	THE ESCAPE CLUB
13	14	19	5	I DON'T WANT YOUR LOVE CAPITOL V-15417	DURAN DURAN
14	13	15	7	MY GIRLY MCA 23865	READY FOR THE WORLD
15	24	43	3	I WANNA HAVE SOME FUN JIVE 1155-1-JD/RCA	SAMANTHA FOX
16	18	27	5	THE ONLY WAY IS UP ELEKTRA 0-66732	YAZZ AND THE PLASTIC POPULATION
17	25	45	3	IF YOU FEEL IT VENDETTA VE-7013	DENISE LOPEZ
18	21	21	5	SO MANY WAYS (DO IT PROPERLY PART II) VENDETTA VE-7008	THE BRAT PACK
19	19	23	6	THE GREAT COMMANDMENT ATLANTIC 0-86530	CAMOUFLAGE
20	22	31	4	YOU MAKE ME WORK ATLANTA ARTISTS 870 587-1/POLYGRAM	CAMEO
				<b>★ ★ ★ POWER PICK ★ ★ ★</b>	
21	38	47	3	THE LOVER IN ME MCA 23904	SHEENA EASTON
22	15	16	6	YOU'RE NOT MY KIND OF GIRL MCA 23903	NEW EDITION
23	20	26	5	DOMINO DANCING EMI V-56116	PET SHOP BOYS
24	37	44	3	GET UP EVERYBODY NEXT PLATEAU NP50083	SALT-N-PEPA
25	27	39	4	TALKIN' ALL THAT JAZZ TOMMY BOY TB 918	STETSASONIC
26	26	29	7	LOVIN' FOOL CUTTING CR-222	TOLGA
27	32	37	4	POSSE' ON BROADWAY NASTY MIX IGU 76974	SIR MIX-A-LOT
28	17	14	10	I'M YOUR PUSHER/L.G.B.N.A.F. SIRE 0-21026/WARNER BROS	ICE-T
29	31	41	5	THANKS FOR MY CHILD COLUMBIA 44 07871	CHERYL "PEPSII" RILEY
30	29	35	6	DOCTORIN' THE TARDIS TVT 4020	THE TIMELORDS
31	36	40	6	SECURITY ATLANTIC 0-86485	THE BEAT CLUB
32	34	38	4	DON'T LET ME BE MISUNDERSTOOD/LIFE'S TOO SHORT TIN PAN APPLE/MERCURY 887 893-1/POLYGRAM	LATIN RASCALS
33	35	33	4	RESCUE ME WARNER BROS. 0-21038	AL B. SURE!
34	16	8	11	THE LOCO-MOTION GEFFEN 0-21043	KYLIE MINOGUE
35	41	42	4	TEARS RUN RINGS CAPITOL V-15418	MARC ALMOND
36	48	—	2	DIAL MY HEART MOTOWN MOT-4621	THE BOYS
37	30	22	8	YOU CAME MCA 23884	KIM WILDE
38	23	10	9	WAY OUT RUTHLESS 0-99285/ATLANTIC	J.J. FAD
39	46	49	3	USELESS CAPITOL V-15406	KYM MAZELLE
40	50	—	2	HIM OR ME MOTOWN MOT 4619	TODAY
41	33	20	17	BOY, I'VE BEEN TOLD CUTTING/MERCURY 870 514-1/POLYGRAM	SA-FIRE
				<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>	
42	NEW	1	1	HOT SPOT ATLANTIC 0-86485	GIGGLES
43	49	—	2	HUSTLE! (TO THE MUSIC) ATLANTIC 0-86500	THE FUNKY WORM
44	40	25	17	CHAINS OF LOVE SIRE 0-20953/WARNER BROS.	ERASURE
45	43	32	21	THE PROMISE VIRGIN 0-96662	WHEN IN ROME
46	NEW	1	1	GIRLS AIN'T NOTHING BUT TROUBLE/BRAND NEW FUNK JIVE 1146-1-JD/RCA	JAZZY JEFF & THE FRESH PRINCE
47	28	18	9	STRANGELOVE (REMIX)/NOTHING SIRE 0-21022/WARNER BROS.	DEPECHE MODE
48	39	34	27	IT TAKES TWO PROFILE PRO-7186	ROB BASE & D.J. E-Z ROCK
49	NEW	1	1	DON'T RUSH ME ARISTA ADI-9723	TAYLOR DAYNE
50	RE-ENTRY			FANTASY GIRL MICMAC 504	JOHNNY O
<b>BREAKOUTS</b>				1. SMOOTH CRIMINAL MICHAEL JACKSON EPIC 2. PERFECT GIRL BACK TO BACK VENDETTA 3. WALKING AWAY INFORMATION SOCIETY TOMMY BOY 4. LET ME LOVE YOU FOR TONIGHT KARIYA SLEEPING BAG	

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

# Yazz Is 'Wanted' For Assault With A Catchy Beat

**PARTY ON PLASTIC:** Every once in a while an album that you had absolutely no expectations for makes you pull your foot out of your mouth. Case in point: "Wanted" (Elektra), the debut by U.K. soloist Yasmin Evans, aka Yazz, is chock full of unexpected delights. The annoyingly catchy, international disco/pop smash "The Only Way Is Up" and the similarly styled forthcoming "Stand Up For Your Love Rights" are by no means indicative of the album's depth.

The platinum-topped singer's personality and verve shine through on such tracks as the seductive, reggae-laced "Fine Time," the funk-grooved "Wanted On The Floor," and our fave, the brilliantly potent jazz flow of "Something Special," which is easily programmable. Yazz wrote or co-wrote seven of the nine cuts, which were produced by Youth (formerly of Killing Joke, Brilliant), the Beatmasters, Fon Force (Mark Brydon & Robert Gordon), and Coldcut (Jonathan Moore & Matt Black) and backed by the Plastic Population. Hottest for clubs is the pumping, house-laced "Where Has All The Love Gone," while the moody appeal of "Got To Share," "Turn It Up," and "Systematic People" is equally notable.

**HEAT IT UP:** Indies, once again showing that they are the heartbeat of the street, are kicking it *real hard* this week with our favorite releases. D.J. International (312-559-1845) has been outdoing itself lately, this time with "How Far I Will Go" by Peter Black. The song proudly sports a vintage R&B club feel with fine production, arrangement, and a stellar vocal performance from Black that has near-gospel overtones. Like "Reachin'" or "It's Alright," the selection administers a positive message to accompany its glorious rhythmic base. This one deserves support at both the club and R&B radio levels. A must have... From the recent New York Underground EP comes "Make My Body Rock" (Big Beat, 212-691-8805) by Jomanda, which has been a Northeast favorite for a few weeks now. Quality pressing and cleaner



by Bill Coleman

club mixes will be welcome to those already hip to the groove. The throbbing pulse and yearning female lead have been mixed by the Black Rascals... Also of interest from D.J. International is the new Tyree album, "Tyree's Got A Brand New House." Included here is the single "T's Revenge," which dabbles in Todd Terry territory (doesn't everyone?), but other tracks are much stronger. "Turn Up The Bass," featuring rapper Kool Rock Steady, is an infectious house rap that serves up a *killer* rhythm and hook, with acid flavorings and effective use of the "It Takes Two" scream throughout. Nearly all of the tracks have acid inflections, but most notable is "Acid Overture," which pumps. Other tracks of considerable interest include "Let's Get Together" and the Sterling Void co-written "I'll Never Let You Go"... Jump Street (212-873-1248) delivers its strongest club release in eons with "Why" by BIPO. Female singer's Liz Torres-ish delivery flows over an R&B-textured, bass-heavy groove of considerable merit... Also out: "In My House" (Quark, 212-355-6013) by Blue Jeans Regime; "The Politics Of Love" (Vella, 212-228-9239) by David Vella, produced by Vella and Man Parrish; "It's Workin'" (Top Secret) by Jo Vonn; "Love To Love You Baby" (Hit-N-Run, 914-632-2159) by In House II; and Volume II of "Bonesbreaks" on Underworld (212-391-4021), which features eight tracks of beats you know and some you

don't—all given something a little extra by Frankie Bones.

**BIG BEATS & LI'L PIECES:** Big Beat Records, home of Jomanda, Taravhonty, Kraze, and others, has brand-new offices. They can now be reached at Suite 310, 37 W. 20th St., New York, N.Y. 10011. The new phone number is 212-691-8805... Soul sister Lyn Collins has reportedly remixed her own much-used hit from the '70s, "Think (About It)," with the venerable Fred Wesley. It's being released on Bobton Records (915-682-1937)... Justin Strauss is remixing "Tell Me Why" by Nick Heyward and a new one from Fine Young Cannibals... Jimmy Jam & Terry Lewis are reportedly scheduled to produce Howard Hewett and Warner Bros. artist Michael Jeffries and are presently working on Janet Jackson's next project... Dave Morales has completed mixes to Skipworth & Turner's "Make It Last" and Johnny Clegg's "Scatterlings"... Producer Kurt Shore (Pretty Poison) is working with Canadian newcomer Stephanie Martin for Omni Records.

**GROOVE ME:** "Turn My Back On You" (Epic), one of our favorite cuts from Sade's "Stronger Than Pride" collection, is *too hot*. We raved about this cut when the album was first released and it has now been enhanced in mixes by the band and Heff Moraes. Slinky, thick funk accented by Ms. Adu's loosely wrapped vocal is very hallucinogenic. Rap programmers should take to this, noting that the syncopated beats and scarcity of lyrics are ripe for dual turntable action... Richie Rich offers "Turn It Up" (Mercury), another one of those beat-n-sample records that too many people are putting out. Although the

track is likable, its flip is what really grabbed our attention when it first appeared on the recent import house compilation "The House Sound Of London Vol. IV" (FFRR/London). The cut is called "Salsa House," which is self-explanatory. This innovative and engrossing number shouldn't be overlooked... Capitol has issued new mixes of Gina Go-Go's "I Can't Face The Fact," which were handled by Justin Strauss. Because it is a great song to begin with, these new "house" and "Latin" mixes manage to work, although the feel of the original has been greatly camouflaged. Now there's no excuse for this gem of a pop song not to become a club and radio hit... Incidentally, there are unreleased cassette versions (à la "Love Will Save The Day") of an underground mix to Lu-

ther Vandross' new single, "She Won't Talk To Me" (Epic), floating about. These particular mixes by Robert Clivilles & David Cole reinterpret the track with a Moonfou-style bass line. The house-ish groove and Vandross' exceptional vocal arrangements are deadly.

**SOULFUL EAR CANDY:** Stax (415-549-2500) has just issued a fabulous two-record set of its greatest hits, titled "Top Of The Stax." Issac Hayes, the Staple Singers, Jean Knight, Booker T, Otis Redding, and others are all in one package. Also out from Hi/MCA are an Ann Peebles "Greatest Hits" collection and two volumes of "The History Of Hi Records," featuring Willie Mitchell, Al Green, and Peebles.

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Can Anybody Tell Me—909  
Never Give Up—Phantasy Club  
Make My Body Rock—Jomanda  
Project Pump—D Ramirez  
Flow with the Style—Tin Rock  
In My House—Blue Jeans  
Love Fantasy—Glenn S Cabler  
Give it All—Mod. Rocketry  
Come Get Your Lovin—Dionne  
Get Up—Jillian Mendez  
I Wanna—Hi Bas

Runaway—Sterling Void  
This Dream Is Real—LB Bad  
Walking Away—Information Society  
Don't Be Afraid—TKA  
Check This Out—Hard House  
Loving You—Solid  
Go Away—Fascination  
No Getting Over—Nychelle  
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Action—Gypsy & Queen  
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## Delicious Vinyl Has Early Success Indie's Goal: Good Records

BY HAVELOCK NELSON

NEW YORK Mike Ross and Matt Dike, two 26-year-old former club DJs, have a simple agenda in their new roles as owners of the L.A.-based independent label Delicious Vinyl. "Our only real objective is to put out good records," says Ross. "We want to rock with hip-hop, then move into a real cool R&B thing. Eventually we hope to put out anything we feel grooves and is on the cutting edge."

Due to its early success, the year-old label has swung a custom distribution deal with Island Records' 4th & B'Way division. The label has garnered hits with Tone-Loc's hardcore "I Got It Goin' On," which went to No. 3 at influential rap station KDAY Los Angeles, and with Young MC's more mainstream "I Let Em Know," which fared equally well.

In just more than a week of its release, Tone-Loc's new single, "Wild Thing," became the No. 1-selling 12-inch at Tower Records' Sunset Boulevard store in Los Angeles and the most-requested song on alternative L.A. outlet KROQ.

Headquartered in a small, windowless room behind a Thai restaurant, Delicious Vinyl is planning to bow new albums from Young MC

and Tone-Loc and to introduce two new acts, rapper Def Jeff and female duo Body & Soul.

"We were both into hip-hop and soul, and we both wanted to make records. We knew our stuff would be good because we have a knowledge of the dance floor and of what rocks," says Ross of himself and his partner, both white, who met at a predominantly black record pool named Impact.

Delicious Vinyl's name and logo were inspired by a delicatessen. According to Ross, "Matt had this business card from a place called Delicious Sandwiches. He showed it to me, and we thought, 'Delicious would be a great name for a label!' Then we added the Vinyl."

Although the two have built up a small staff that consists mostly of DJ friends and family, they've retained a hands-on approach. "We wear a lot of hats," says Ross. "We sign the artists, produce them, and help deal with promotion and marketing."

Dike and Ross are also involved in productions outside of their developing stable. The two are currently overseeing three songs for Trouble Funk's next Island album and are working on the Beastie Boys' next project, which Dike says will take the group "to the next level."

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## Moscow Hosts Songwriters

"Music Speaks Louder Than Words" was the banner under which 24 top U.S. songwriters met with their Soviet counterparts during a two-week trip in October. For the American contingent, the event was organized by songwriter Alan Roy Scott, Finnish record executive Ande Paivalainen, and studio owner Robyn Whitney; for the Soviets, by Igor Granov and Alexander Katz of the concert cooperative Theatre Of Music. Songs written by the international group will be released jointly by CBS Records and Melodia, the Soviet state label. American songwriters have pledged a portion of their album royalties to the American Field Service Intercultural Programs, enabling 100 Soviet and American students to study in each other's nation in the fall of 1989. (Photos: Marc Blake)



The Music Speaks Louder Than Words delegation gathers in front of St. Basil's Cathedral in Moscow's Red Square.



The Music Speaks Louder Than Words participants announce the establishment of the American Field Service Intercultural Exchange Program. Seated, from left, are Robyn Whitney and Alan Roy Scott, MSLTW; Valery Ivanov, Soviet copyright agency VAAP; and Jody Graham, attorney, MSLTW. Standing, from left, are Ande Paivalainen, MSLTW; Dr. Stephen Rhinesmith, AFS Intercultural Programs; Alexander Rapalov, VAAP; Rick Sanjek, VP, writer-publisher relations, BMI; Kevin Odegard, National Academy of Songwriters; and Svetlana Mikhailova, Nikolai Popov, and Sergey Semenov, VAAP.



MSLTW songwriters hold an impromptu sing-along on the boat from Finland to the Soviet Union. Shown, from left, are Michael Bolton, Barry Mann, Harold Payne, Gregory Abbott, Sue Shifrin, Cyndi Lauper, and Brenda Russell.



The international songwriting team creates cross-cultural pop music. From left are Alan Roy Scott, Igor Nikolajev, and Cyndi Lauper.



American songwriters break into song in the Estonian town of Tallinn.



American guests listen to Soviet songwriter Sergei Manukjan, shown seated at keyboard. Shown standing, from left, are Tom Kelly, Franke Previte, Emmanuel, Desmond Child, Franne Gold, and Holly Knight. Shown kneeling at keyboard is Billy Steinberg.



**Tillis Fire.** Two chimneys and smoldering logs are all that remain of Mel Tillis' home near Sycamore Creek, Tenn., following a raging fire. (Photo: Gerry Wood)

## TNN Sets Viewers' Choice Awards Show Returning For 2nd Year April 25

NASHVILLE The Nashville Network's second annual Viewers' Choice Awards will be telecast live from the Grand Ole Opry House here April 25. Beginning in March, Nashville Network viewers will vote for their favorites in eight categories—male vocalist, female vocalist, song, newcomer, entertainer, video, group, and album.

Jim Owens, who produced the first TNN Viewers' Choice Awards (which was recently nominated for an Award of Cable Excellence), will return to produce the 1989 show, according to David Hall, VP/GM of TNN. The network's program director, Paul Corbin, will be executive producer. The first TNN awards show saw

more than 318,000 votes cast via telephone 900 lines. Some 4 million adult viewers tuned in to watch the telecast, according to A.C. Nielsen data.

"The response makes it very

**'This is the kind of exclusive original programming viewers want'**

clear that this is the kind of exclusive original programming viewers want cable operators to program on cable," says Hall. "Their involvement in the awards selection and their high degree of tune-in to the telecast convinced us to repeat the awards as an annual event."

The show will be presented in support of the industrywide National Cable Month and as the major event celebrating TNN's sixth anniversary.

Peter Weisbard, VP, sales, Group W Satellite Communications, which markets and distributes TNN, claims strong advertis-

er interest in the second annual awards show. Returning sponsors include Nestlé, Hormel, and Johnson & Johnson and will be joined by such new advertisers as Nabisco and Du Pont. A sponsor package includes announcements in the voting-promotion spots and within the tune-in-promotion campaign and 90-minute telecast. "We have six more months of selling," says Weisbard, "and the telecast is already one-third sold out at excellent rates to top advertisers."

The first awards show telecast, live from Nashville's Grand Ole Opry House April 26, was hosted by Willie Nelson, the Oak Ridge Boys, K.T. Oslin, and Ralph Emery. Randy Travis swept five awards. Other top winners included Reba McEntire, the Oak Ridge Boys, and Ricky Van Shelton.

GERRY WOOD

## Fire Destroyed Their Home, Belongings Worth \$2 Million Tillis & Family Sift Through The Ashes

**UP IN SMOKE:** Mel Tillis, his wife, Judy, and baby, Hannah, escaped with their lives and little else when their log home exploded in flames Nov. 14. Including antiques and other lost treasures, the 6,000-square-foot house, located near Sycamore Creek 30 miles from Nashville, was valued at up to \$2 million. Referring to Judy Tillis, Cheatham County Sheriff Dorris Weakley said, "She got Mel and the baby out. She can build another house. But she can't make another Mel." The day after the near-fatal fire, Tillis gave Nashville Scene this firsthand report:

"I had flown in from California on the red-eye and I was napping in bed asleep with the baby. Judy was going to cook some pork chops, and she had put grease in the skillet, turned it on, and then answered the phone in the den. She was on the phone talking with my manager, Larry McFaden. She told him, 'Just a minute—I smell something burning.' She went into the kitchen and it was all ablaze—the whole thing was on fire. She ran back into the bedroom, woke me up, and told me the house was on fire and to get the baby and get out. I got the baby and by the time I got to the den and Judy opened the door, smoke just went everywhere. It was on fire before we could hardly get out of the damn thing. It was just like a blowtorch—it just went boom.

"It seemed forever, but it wasn't too long—about 10-15 minutes—before three fire departments came over. But it was gone before they could get here. We stood there just helpless, watching our dreams go up in smoke.

"It was a log house, and the logs came from all over Kentucky and Tennessee. They were 150- to 200-year-old logs. I had just revarnished the floors and all the logs were sanded off and stained. I believe the skillet was the culprit. By some freak accident, it must have popped on that stove, because when we found it, it had a long crack in it. For some unknown reason it just popped and the grease came out and ignited. The pork chops never made it to the skillet.

"I didn't get a thing out. Nothing. I ran out in my drawers and a T-shirt, and I had to borrow a girl's running suit. Golly, it just went so fast. You'd never know that it could happen like that. You never expect it to happen to you, but, by gosh, I now see how it can happen and strike so fast.

"I lost all my albums and things. I can replace the awards, but I don't know if I can still get some of

those albums or not. The house was full of antiques—old chandeliers from the old Maxwell House Hotel and old cobblers' benches with all the tools. The thing that I really, really, really did hate to lose was the old fiddle that was owned by **Tommy Jackson**. He had used that fiddle on all the big **Ray Price** hits, like 'Crazy Arms,' the **Webb Pierce** hits, and even on some of the **Hank Williams** hits. It was a 1924 Roth, and it had a lot of value to it. It was in my bedroom.

"I had thousands and thousands of old photos and gifts people had given me from all over the world. And a gun collection that was worth thousands of dollars, and a lot of original oil paintings I've collected. I found my Nashville Songwriters Hall of Fame award—a fist with a feather quill—but it didn't have a quill anymore. The Country Music Assn. entertainer-of-the-

year award they gave me with the bullet—my bullet—got burned up. There were old pictures of my mamma and family and autographed pictures of **President Reagan** and **President Carter**. All that's left standing are the chimneys.

"We entertained and had a lot of people visit. **Burl Ives** spent four days with me. **Glen Campbell**, **Roy Clark**, **Jane Pauley**, a lot of kinfolks. It was a one-of-a-kind place. That was our dream house. That was going to be the last one. I'll miss the uniqueness and peacefulness of it.

"I just bought a place in Florida, but I can't live down there and here too. I don't know if we'll rebuild in the same place. We haven't decided. We'll wait to the cleaning up—we've got to get down there and clean it all up. At least I still have a job. I just don't have a house.

"Oh, yeah, we got insurance. But, my God, you can't insure a dream."

Billboard is now conducting research in efforts to reproduce its past awards to Mel Tillis. Others who have photos, awards, albums, memorabilia, etc. (whether original or reproductions) concerning Tillis can send them to Billboard and we will present them to the songwriter/singer/actor, who has contributed so much to the country music industry. Let's give Tillis a hand as he sifts through the ashes of memory and seeks to rebuild his life of meaning.

**SIGNING:** **Ludlow Porch**, humorist and radio talk-show host, has inked an exclusive representation pact with Top Billing.

### Nashville Scene



by Gerry Wood



**Banking On It.** Artist/songwriters visit their bankers during the recent Third National Bank Songwriters' Showcase at the Third National Bank building in downtown Nashville. Pictured are, from left, Brian Williams, who runs the music industry operations at the West End branch, Karen Staley, Skip Ewing, and Steve Earle.

**The ninth annual Blues Music Awards Nov. 13 in Memphis paid dual honors to 'Little Milton' ... see page 66**

## Billboard POWER PLAYLISTS

FOR WEEK ENDING  
DECEMBER 3, 1988

Sample Playlists of the Nation's Largest Country Radio Stations

### WXTU

Philadelphia	P.D.: Bob Young
1	9 Ricky Van Shelton, I'll Leave This World Loving
2	7 The Bellamy Brothers, Rebels Without A Clue
3	8 Restless Heart, A Tender Lie
4	10 Reba McEntire, I Know How He Feels
5	15 Keith Whitley, When You Say Nothing At All
6	5 Nitty Gritty Dirt Band, I've Been Lookin'
7	1 Southern Pacific, New Shade Of Blue
8	16 Willie Nelson, Spanish Eyes
9	4 Michael Johnson, That's That
10	18 K.T. Oslin, Hold Me
11	20 Paul Overstreet, Love Helps Those
12	3 The Desert Rose Band, Summer Wind
13	24 Eddie Rabbitt, We Must Be Doin' Somethin' Right
14	6 Don Williams, Desperately
15	21 Bailie And The Boys, Long Shot
16	19 Barbara Mandrell, I Wish That I Could Fall In L
17	23 Shenandoah, Mama Knows
18	26 Rodney Crowell, She's Crazy For Leaving
19	27 The Judds, Change Of Heart
20	25 Sawyer Brown, My Baby's Gone
21	28 Patty Loveless, Blue Side Of Town
22	EX Skip Ewing, Burnin' A Hole In My Heart
23	EX The Statler Brothers, Let's Get Started If We'r
A24	— Randy Travis, Deeper Than The Holler
A25	— Earl Thomas Conley, What I'd Say
A26	— Hank Williams, Jr., Early In The Morning And La
A27	— The Shooters, Borderline
A	— Alabama, Song Of The South
A	— Anne Murray, Slow Passin' Time
A	— Steve Warner, Hold On (A Little Longer)

### US 99 FM

10-in-a-row COUNTRY

Chicago	P.D.: J.D. Spangler
1	3 Reba McEntire, I Know How He Feels
2	4 George Strait, If You Ain't Lovin' (You Ain't L
3	1 Ricky Van Shelton, I'll Leave This World Loving
4	6 Keith Whitley, When You Say Nothing At All
5	2 Nitty Gritty Dirt Band, I've Been Lookin'
6	7 Barbara Mandrell, I Wish That I Could Fall In L
7	10 Vern Gosdin, Chiseled In Stone
8	13 Restless Heart, A Tender Lie
9	11 The Bellamy Brothers, Rebels Without A Clue
10	12 Bailie And The Boys, Long Shot
11	5 Southern Pacific, New Shade Of Blue
12	14 Rodney Crowell, She's Crazy For Leaving
13	18 K.T. Oslin, Hold Me
14	16 The Judds, Change Of Heart
15	8 The Desert Rose Band, Summer Wind
16	17 Eddie Rabbitt, We Must Be Doin' Somethin' Right
17	21 Patty Loveless, Blue Side Of Town
18	19 Sawyer Brown, My Baby's Gone
19	9 Foster And Lloyd, What Do You Want From Me This
20	24 Randy Travis, Deeper Than The Holler
21	23 Johnny Cash With Hank Williams, Jr., That Old W
22	15 Don Williams, Desperately
23	25 The Statler Brothers, Let's Get Started If We'r
24	26 Highway 101, All The Reasons Why
25	27 Alabama, Song Of The South
26	28 Hank Williams, Jr., Early In The Morning And La
27	29 Paul Overstreet, Love Helps Those
28	30 Shenandoah, Mama Knows
A29	— Dwight Yoakam, I Sang Dixie
A30	— Ricky Skaggs, Old Kind Of Love

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## Owens And Halsey Link Up To Produce Concert Special Roy Clark's Soviet Tour To Hit Cable TV

NASHVILLE Jim Owens Entertainment has joined Roy Clark and the Jim Halsey Co. to produce a TV special on the Roy Clark Friendship Tour of Russia. The one-hour special, to be cablecast on The Nashville Network in April and syndicated nationwide, will include behind-the-scenes highlights from Lorianne Crook. An eight-person crew, including Owens and Crook, accompanied Clark on the November tour,

Clark's second visit to the Soviet Union. With stops in Moscow and Leningrad, the crew gathered documentary-style footage spotlighting the Soviet people and their reaction to Clark and his music.

Crook used her knowledge of the Russian language to act as MC for some of the regular concerts and also for the informal miniconcerts with Soviet musicians at the Union Of Composers

and the Friendship Society in Moscow.

Performance footage from the 12-concert tour was provided to Owens by the Soviet TV and radio organization, Gosteleradio, which produced a TV concert special on Clark's Soviet tour. The Russian special is expected to air on Intertvision in all socialist countries, reaching an estimated 500 million viewers.

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FOR WEEK ENDING DECEMBER 3, 1988

# Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★★ NO. 1 ★★	
1	1	1	7	RICKY VAN SHELTON COLUMBIA 44221/CBS (CD) 5 weeks at No. One	LOVING PROOF
2	2	2	18	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
3	3	3	11	K.T. OSLIN RCA 8369 (8.98) (CD)	THIS WOMAN
4	4	4	15	DWIGHT YOAKAM REPRISÉ 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
5	5	5	29	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
6	6	7	21	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
7	7	6	15	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
8	9	11	7	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
9	8	8	15	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
10	10	9	12	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
11	11	10	36	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
12	12	14	14	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
13	13	14	71	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
14	14	13	14	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
15	15	15	18	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
16	17	19	43	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
17	16	16	80	RANDY TRAVIS ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
18	18	18	91	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
19	19	17	31	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
20	20	20	7	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
21	21	21	54	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
22	22	22	70	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
23	26	31	5	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
24	23	23	57	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
25	25	26	11	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
26	24	24	28	SWEETHEARTS OF THE RODEO COLUMBIA 4061 4/CBS (CD)	ONE TIME, ONE NIGHT
27	27	25	25	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
28	31	29	8	LEE GREENWOOD MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
29	29	32	128	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
30	28	27	11	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
31	30	30	62	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
32	33	33	7	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
33	34	35	24	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
34	32	28	29	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
35	38	44	28	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
36	35	34	71	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
37	47	—	2	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
38	42	50	3	BARBARA MANDRELL CAPITOL 90416 (8.98) (CD)	I'LL BE YOUR JUKEBOX TONIGHT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	43	40	8	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
40	44	36	17	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
41	50	56	6	SAWYER BROWN CAPITOL/CURB 90417/CAPITOL (8.98) (CD)	WIDE OPEN
42	37	37	21	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
43	39	39	15	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
44	36	42	8	WAYLON JENNINGS MCA 42222 (8.98) (CD)	FULL CIRCLE
45	41	41	82	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
46	45	45	7	THE BELLAMY BROTHERS MCA/CURB 42224/MCA (8.98) (CD)	REBELS WITHOUT A CLUE
47	48	47	145	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
48	40	38	18	HOLLY DUNN MTM 71070 (8.98) (CD)	ACROSS THE RIO GRANDE
49	49	49	13	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
50	51	46	34	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
51	46	43	25	BECKY HOBBS MTM D1 71067 (8.98) (CD)	ALL KEYED UP
52	54	52	9	WAGONEERS A&M 5200/RCA (8.98) (CD)	STOUT & HIGH
53	60	54	44	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
54	61	59	36	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
55	52	51	34	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
56	55	48	14	NITTY GRITTY DIRT BAND WARNER BROS. 25722 (8.98) (CD)	WORKIN' BAND
57	58	61	15	RAY STEVENS MCA 42172 (8.98)	I NEVER MADE A RECORD I DIDN'T LIKE
58	53	53	212	HANK WILLIAMS, JR. ▲ <sup>2</sup> WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
59	62	58	51	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
60	68	—	26	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
61	64	—	2	MICKEY GILLEY AIRBORNE 0103 (8.98)	CHASING RAINBOWS
62	59	62	19	MEL MCDANIEL CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'
63	56	55	21	THE MCCARTERS WARNER BROS. 25737 (8.98) (CD)	THE GIFT
64	57	57	72	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
65	63	67	68	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
66	73	70	22	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
67	66	69	55	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
68	67	63	95	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
69	NEW ▶	—	1	NANCI GRIFFITH MCA 42255 (8.98) (CD)	ONE FAIR SUMMER EVENING
70	65	64	8	JOHN ANDERSON MCA 42218 (8.98) (CD)	10
71	72	72	6	GLEN CAMPBELL MCA 42210 (8.98) (CD)	LIGHT YEARS
72	74	68	6	CONWAY & LORETTA MCA 42216 (8.98) (CD)	MAKING BELIEVE
73	75	66	78	DWIGHT YOAKAM ● REPRISÉ 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
74	69	65	36	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
75	71	75	104	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS

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.

## SWEDEN

(Continued from page S-1)

40 programming," he says. "Local repertoire is the essence of the record business. Anyone can sell pre-tested international hit product."

Sten af Klinterberg, head of CBS, agrees: "Local repertoire is the essential part of this business. It is really the name of the game."

When the chart program started in the fall of 1987, it represented a major breakthrough in the relationship between the music industry and the state broadcasting monopoly. Says Dag Haeggqvist: "Here was a commercial media company actually producing a regular program for Swedish television."

"Initially, doubts were expressed in the press about the desirability of a company with a major interest in the record business producing a program for a monopoly television channel—but it was soon recognized that, since the program is based on the official industry chart, there could be no question of our favoring our own product and the program does provide good exposure for domestic talent."

"I think it is healthy for a record company not to have a disproportionate dependence on imported repertoire. I believe that a lively local scene, such as exists in all four Nordic countries, helps the market as a whole because it creates a more positive attitude in the consumer and generates more excitement."

For an industry which has, because of the government broadcasting monopoly, had to put greater emphasis on other promotional methods than airplay, the advent of private radio and television will certainly provide more opportunities for the exposure of talent; but tight playlists could seriously reduce the range of viable repertoire.

When it comes to the second big question posed by the Swedish music market—will the compact disk finally justify the industry's high expectations?—there is a considerable amount of uncertainty. It is important, first of all, to determine why it is that Sweden has lagged behind most other countries in terms of the penetration of the CD system.

One theory is that the Swedes have invested in extremely

sophisticated hi fi components and can get excellent sound from conventional LPs. Says Sten af Klinterberg: "The Swedes really like the album format. Of course, it may also be that we just haven't marketed the CD system effectively enough. I think a lot of consumers have the mistaken idea that if they buy a CD player they must also invest in a new amplifier and new speakers."

Certainly the CD has failed to take Sweden by storm. Penetration of CD players is less than 6% of homes, according to Klinterberg, yet the figure for Scandinavia as a whole is 15%.

Hans Englund, head of WEA, believes that Sweden is one year behind most other European countries in terms of CD sales and now the industry is faced with the dilemma of whether or not to risk undermining the prestige image of the compact disk by chopping prices in order to gain volume.

Currently the dealer price of a CD is 78 krone (about \$12.30) and the retail price 130 to 140 krone (\$20.50 to \$22.10). This compares with 80 krone (\$12.60) for a full price vinyl album.

With CD players available for as little as 1,500 krone (\$235) it is certainly not the cost of hardware that is inhibiting the development of the CD system.

Dag Haeggqvist believes that one reason for the slow development of the CD system has been the home video boom that preceded the launch of the compact disk in Sweden.

"The interest in home video was enormously stimulated by the fact that we have such a limited choice in terms of television programs," he says. "The video rental business here is far bigger than the movie business and video now absorbs a lot of leisure spending. Norway is, of course, in the same position, but its consumers have had more disposable income because of the oil boom, so the compact disk has got off to a much better start there."

Rolf Nygren believes that CD software prices will have to come down if the system is to strengthen its grip on the market. The growing influx into Sweden of cheap imported CDs is likely to force the industry's hand in this respect. CDs by Brook Benton, Jackie Wilson and Al Jolson, imported from South Korea, are currently on sale in Stockholm record stores for 39 krone (\$8.15), and a double CD by Pavarotti,

imported from Switzerland, can be had for 79 krone (\$12.45)—about the same as the dealer price for a single CD.

So far the only concession the domestic industry has made on CD prices has been the introduction of a mid-price range. CBS launched a Nice Price campaign last September which included a consumer contest with CD players as prizes. The company released 78 CD titles selling at 99 krone (some \$15.60) and will eventually include 200 titles in the series.

"WEA has also launched a mid-price series. But the fact is," says Hans Englund, "that conventional LP sales are holding up much better than we anticipated. They are only 4%-5% down on last year."

Englund believes that the sales of CD will pick up from now on. He points to an annual sale of CD players of 100,000 and is optimistic about the potential for the 3-inch CD singles, "especially when the Walkman player comes on to the market." So far, only 5-inch CD singles have been released in Sweden.

PolyGram chief Lennart Backman sees one advantage in the slow penetration of the CD system. "It's a situation which should favor the sales of the CD combi player. Consumers may have decided to wait for the launch of CDvideo next year before investing in CD hardware," he says.

Backman's projection is that CD sales this year in Sweden will be at least 50% up on last year's figure of 1.8 million units to 2.7 million. The industry was certainly on course to achieve this figure at the end of August. Up to this point the latest date for which official statistics were available at press time—record industry sales to the trade had topped \$61 million, an increase of 5.2% over the same period in 1987. Unit sales for the first eight months of this year were:

Singles: 2.7 million;

LPs: 4.8 million;

Cassettes: 6 million;

CDs: 1.4 million.

Backman's prediction for 1988 puts LP unit sales at 9.2 million (compared with 9.7 million last year), single sales (including maxis and CD singles) at 5 million (4.4 million)

(Continued on page S-8)

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## BROADCASTING: TV3 Opens The Door To Deregulation In Sweden

It was Scansat Broadcasting Ltd. that really put the private enterprise cat among the bureaucratic pigeons in Sweden when it started beaming television programs into the country via its London uplink and the Intelsat 5 satellite almost a year ago.

It further shocked the establishment by offering to run the Second Channel of Sveriges Television on a commercial basis leaving all the license money to finance Channel One. The Ministry of Culture stood back in amazement—and turned the offer down.

But with the advent of Scansat's TV3, which came into being on New Year's Eve, 1987, the whole question of broadcasting deregulation in Sweden has become a burning issue and one which will not go away.

Signs are now that after decades of implacable opposition to private and commercial broadcasting, the powers that be are softening their attitude and that deregulation is only a matter of time.

Resistance to free radio is crumbling throughout Scandinavia. Finland has had commercial television for 15 years and the government's monopoly of radio broadcasting, through Oy Yleisradio, was ended three years ago. Now there are more than 40 FM stations operating regularly in Finland.

In Norway, commercial radio has been authorized since May this year, and in Denmark the first commercial TV stations, TV2, came into operation Oct. 1, just two months after the legalization of commercials on radio.

The question now is how long can it be before the Swedish government bows to the inevitable and permits commercial terrestrial television and radio?

TV3 is currently capable of being received by more than 3 million viewers in Denmark, Norway and Sweden. The station transmits a coded signal so that it cannot be picked up by viewers elsewhere. Owned 100% by the Swedish conglomerate Industriforvaltnings AB Kinnevik, TV3 broadcasts 45 and a half hours a week, offering family entertainment which includes feature films, sports, children's programs, nature films, quiz shows, news and documentaries, mostly from the U.S. and U.K.

At present only 12% of Swedish homes have access to the Sky, Super and MTV Channels, but cabling is going ahead—by the Swedish Post and Telecommunications Office—at the rate of 10,000-15,000 homes amonth.

TV3 has had hardly any impact on the record market in Sweden since music programming is a relatively minor part of its output. It does not show videoclips, but recent music shows have featured Tina Turner, Paul Simon's "Graceland" concert, Eric Clapton, Dionne Warwick and Julio Iglesias.

According to TV3's public relations director, Marie Sahlstrom, advertising support for the channel in its first year has been better than was originally projected. Kinnevik is investing \$26 million annually for the first three years and of this almost half is allocated to its own program production. "Our advertising income," says Sahlstrom, "is between 35% and 50% of what we need, and

we don't expect to break even for four or five years."

The TV3 initiative is a pioneering operation aimed at ending the Swedish government's broadcasting monopoly.

Most of TV3's 3 million viewers are in Sweden and most of the programs are dubbed or sub-titled in Swedish because it is easier for Danes and Norwegians to understand Swedish than it is for Swedes to understand their languages.

Advertising clients are mostly multinational companies—Procter & Gamble, Wrigleys, Goodyear, Audi, Philips, General Foods, and Kelloggs among them. National company advertising is a tricky area because Swedish cable law says that commercials of national companies cannot be shown direct to Swedish consumers. However such commercials are being shown and a blind eye is being turned.

TV3 has had to surmount a number of obstacles on its way to the Scandinavian market place. First of all, a month before it was due to start broadcasting, the town council of Gothenburg announced, without having seen any of the projected program material, that the TV3 cultural profile was not sufficiently high for it to be allowed on its TV screens.

The station sent a delegation to Gothenburg to reassure the council on this point and it finally relented.

Then the Norwegian minister of culture

rejected TV3's application to transmit its programs into Norway on the grounds that it was showing commercials (although Sky and Super were showing commercials with impunity to Norwegian subscribers). TV3 mounted a big press campaign and won the day.

Some of TV3's audience receive its signal via dishes—there are up to 20,000 in operation in Scandinavia. And with the advent of the Astra satellite, requiring smaller diameter dishes of 60-90 centimeters, costing between \$600 and \$1,000, as opposed to the present \$2,500-\$3,500 for the two-meter dishes needed for Intelsat, it's expected that dish penetration level will rise rapidly.



Rolf Nygren, EMI MD Sweden.

PolyGram Norway MD Joern Johnson (left), A&R manager Petter Singaas (right), singer Joern Hoel.

Stig Andersson, Polar chief.

CBS artist Leonard Cohen, No. 1 for 18 weeks in Norway, receives platinum award from Rune Hagberg, CBS Norway MD.

## IFPI PUTS BRAKE ON PARALLEL IMPORTS

According to Eddie Lundqvist, president of the Swedish national IFPI group, the Swedish record industry is in a "healthy state."

He says: "This has been a good year, not only in terms of sales action and grosses, but in many other business areas which have had positive influences on record industry prosperity—and its general good health."

Total gross take for the industry in 1987 was around \$108 million, up \$10 million on the previous year. Sales of LPs in 1987 totalled 9.7 million units, with musicassettes contributing 5.1 million units and compact disks 1.8 million.

Says Lundqvist: "The CD development is promisingly strong in Sweden, but it hasn't followed precisely the pattern we've noted in other markets, such as Norway and Switzerland. In those territories, the CD format picked up very fast from its introduction some five years ago, while progress has been slower in Sweden.

In 1983, 30,000 CDs were sold. In 1984, the total went up to 50,000 when 3,000 CD players were sold in Sweden. By 1985, the figures showed 250,000 disks sold, along with 20,000 players.

The 1986 returns were 850,000 CDs and 70,000

players, and last year the totals were 1.8 million and 100,000 respectively. For the first eight months of 1988, 1.4 million disks were sold, up 500,000 or around 6% compared with the same period of 1987.

It's estimated that around 130,000 CD players will be sold in Sweden this year. Analog player sales are predicted to run at 90,000 by year's end, as against the 100,000 sold in 1987.

Says Lundqvist: "The retail prices of LPs and CDs have, of course, gone up this year, but the increases have been below the rises in the national consumer price index. In 1983, the suggested retail price for a full-price LP was the equivalent of \$10 and for a CD it was \$22. Today's prices retail price structure shows \$12.50 for LPs and \$20 for CDs.

Eddie Lundqvist notes three major areas of action by IFPI which have had "a positive effect on our industry."

He says: "We managed to get a big breakthrough regarding the direct imports problem. For many years, this has been a major stumbling block in our industry."

The large Swedish chain Ahlens had, for 10 years or so, been the major outlet for direct imports with its own direct links from the U.S. and Canada. The chain's import

business was estimated to be around 2%-3% of the total Swedish market.

Then, during 1987, both the copyright bureau NCB and the national IFPI group finally signed a deal with Ahlens over direct import payments. "As a result the imports, certainly from Canada, are much more under proper control."

Lundqvist also notes the revival of the "Grammis," Swedish equivalent of the U.S. Grammy Awards. The event had previously last been staged in 1972 but this year made a welcome comeback with a gala evening in Stockholm in February. The event was produced by IFPI and will definitely be repeated.

The third major IFPI development came in the early spring this year with the new computer-based Grammotex system. Says Lundqvist: "This is basically an information and ordering system between retailers and distributors. It's built on the same successful system as Begotel, which has been working well in Holland since 1984.

"By the end of this year around 200 Swedish retailer will be connected to Grammotex and the current list of 15 distributors will also be increased. The Grammotex catalog will, by then, include 40,000 titles."

## NORWAY'S BUSINESS MERITS TWO CHEERS

By ESPEN ERIKSEN

**D**espite sundry national economic headaches and a general decline in retail sales overall in this long and thin territory, the Norwegian record industry is sound and healthy.

While general business trading has fallen back overall by around 20%, with the hardest hit sectors those of clothes/fashion and cars, record sales have dipped only 1% in value and 3.5% in unit terms, according to figures covering the first six months of 1988.

January-June sales of LPs here totalled 164 million Norwegian krone—the exchange rate, though mercurial, was running late September at NOK 6.95 against the U.S. dollar. That compares with NOK 166 million registered in the first six months of 1987.

That reasonably encouraging figure splits into statistical sectors which shows that the compact disk sales storm noted in so many other territories has not hit Norway yet. In the first six months of this year, LP sales totalled NOK 40 million, as against 45 million in 1987. Prerecorded cassettes sold to the tune of NOK 64 million as against 68 million last

year.

But whereas the 100%-plus upturn seems a norm for CD action in most of continental Europe and the U.K., this Scandinavian marketplace shows sales up only to NOK 60 million as against 53 million in the same period last year.

In unit terms, CD sales went up from 680,000 to 810,000. Any increase at all in the recent climate of retail uncertainty is regarded as worth at least two cheers, but the upturn is in no way as much as the industry hoped and expected. The CD upturn for the first half of 1987 as against the first six months of 1986 was 85% but only 20% between 1988 and 1987.

In fact, the retail price of CDs in Norway falls pretty much into line with those in most European countries, but while the silver disk configuration has exploded in Germany and the Netherlands and elsewhere it has been held back here by the prevailing economic clouds.

On the other hand, sales of cassettes have remained stable—strong, even, when compared with LPs and CDs. That's seen as something almost unique to Norway, with Rune Hagerberg, CBS managing director, claiming that the musicas-

*(Continued on page S-9)*

## CD SALES INCREASE OF 65% HELPS KEEP DANISH INDUSTRY BUOYANT

By KNUD ORSTED

**T**he Danish record industry continues to show signs of enduring energy and strength, even though it is part of a national economy which is accepted to be in very poor shape.

Certainly there's no aura of crisis about the music business generally, and expansion in the radio and television field should prove helpful. While there remain a few pockets of pessimism in the industry, the overall picture is one of reasonable success and profitability.

Statistics are not always easy to come by in Denmark, but a couple of years ago the total albums sale was of some 4.5 million. Sales for 1988 will almost certainly hit the 4 million mark, but CDs are projected to reach 2.25 million unit sales by year's end, up some 65% on the previous year.

While the CD market will continue to expand, there are undeniable signs that LP sales are dipping and may continue to do so. Though precise figures aren't available, half the sales of an album now are in CD. Mid-price CDs sell well in Sweden, while the superstar names remain the key sellers in all categories. Added to big international talents, like Michael

Jackson, Madonna, Bruce Springsteen, are around 10 domestic acts who also sell well, among them Anne Linnet, TV2, Dodo & the Dodos and Kim Larsen.

About 1.5 million musicassettees are sold annually in the full-price range, but there are a further million low-priced tapes sold from gas stations and non-specialist outlets.

The latter range usually features sing-along music or local bands playing cover versions of hits of non-chart standards.

But singles sales in Denmark are pretty well at rock bottom. A problem is the proliferation of radio stations nationwide constantly playing new singles, a policy which does, admittedly, help prod album sales.

The Danish concert industry is still strong, with about 150 major concerts organized annually, featuring top international acts as well as those in the domestic super league.

The Bruce Springsteen concert this year in the Copenhagen soccer stadium, Idrætsparken, drew a full-house 45,000 paying customers. Tickets went in a matter of hours to a mile-long queue outside the stadium. Pink Floyd also did well in a soccer stadium, drawing 30,000. Michael Jackson did not include Denmark on his record-breaking

*(Continued on page S-10)*

## COMPILATIONS THRIVE IN FINLAND

**T**he record industry in Finland is showing welcome signs of stabilization when compared to 1987, and certainly the bottom line is much steadier than through the various peaks and troughs of returns through the first half of the 1980s.

Certainly it is clear that there's a slight sales shift from local repertoire to international product.

However the apparent worldwide shift from LPs to cassettes just has not yet happened in this territory, and it is clear that the CD sector is showing substantial growth patterns in unit terms, while the value of format grosses is reflecting only half that upturn because of the nationwide introduction of budget and mid-price product.

In basic terms, the big sellers in Finland these days are compilations and hard rock packages. While figures covering the first half of 1988 are available, the consensus projection for the second half is optimistic and likely to show further growth areas.

But the Finnish industry is troubled by the intrusion of parallel imports and cut-outs from the U.S., which seem set to make the year-end statistics not only confused but also less convincing that they might otherwise have been.

The biggest selling albums in the first half of the year show a somewhat surprising talent and genre mix. Among the success stories: David Lee Roth "Skyscraper"; Magnum, "Wings Of Heaven"; Status Quo, "Ain't Complaining"; Van Halen, "OU 812"; and AC/DC, "Blow Up Your Video."

But then Tracy Chapman, with her eponymous debut, also scored heavily in Finland, as did Rod Stewart, with "Out Of Order," and Jimmy Page's "Outrider," or Norway's a-Ha and "Stay On These Roads." Kim Wilde was another female artist to score earlier this year, with her album "Close," and Joan Jett (with the Blackhearts) remains popular with Finnish fans and did well with "Up Your Alley."

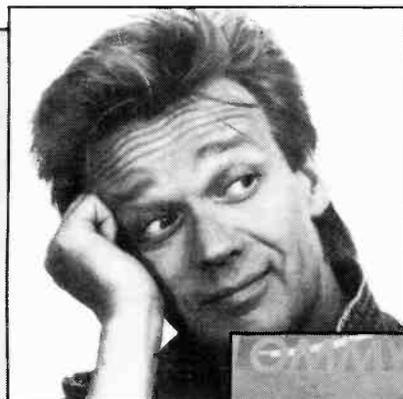
Prince, Kingdom Come, local act Yngwie Malmsteen, Chicago, and the Moody Blues also figure in the best-seller albums list.

Taking those first six months, the unit sales for Finland work out as a total 2.57 million units for the LP, cassette and CD formats, down 2.3% compared with the first six months of 1987, with a value of around 80.55 million Finnish marks, up 2.6%.

At domestic product level, records (LPs and singles together) totalled 539,500 units for the first half, down 1.3% on the 1987 figure of 546,500. Prerecorded cassettes also lost ground, down 9.4% to 738,400 from 814,600.

Local-product CDs showed a unit upturn of 132.2%, to

*(Continued on page S-11)*



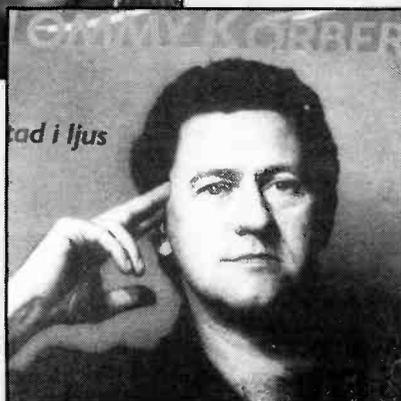
Björn Skifs



Eldkvärn



Anne-Lie Ryde



Tommy Körberg



Roxette



Lilli & Sussie

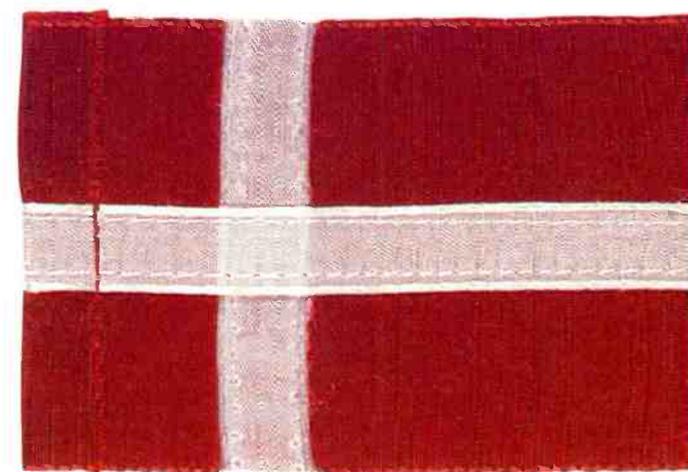
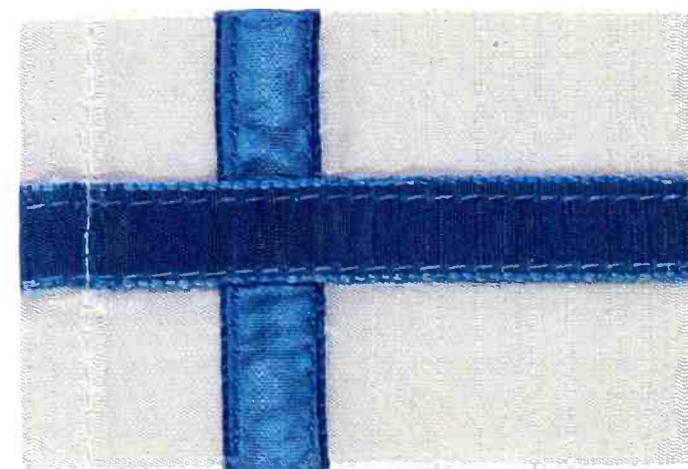
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# The U.S.S.R. Goes State Of The Art Studio Gets Consoles From Solid State

NEW YORK As *glasnost* brings more of the Soviet Union's film and audio product to the rest of the world, that country is getting increasingly concerned about the technical quality of the product as well as about attracting outside production personnel to work in the U.S.S.R.

Thus, it should not come as a surprise that the U.S.S.R. has turned to the highly respected U.K.-based audio manufacturer Solid State Logic to provide four new audio consoles for the newly constructed music recording and dubbing theaters of MOSFILM Studios in Moscow.

At the same time, the MOSFILM operation is undergoing a signifi-

cant renovation and equipment upgrade that will see gear from Son-dor, Studer, Dolby, Sony, Lexicon, Quantec, Eventide, JBL, Altec,

## MOSFILM hopes to attract Western business with new equipment

and Yamaha installed.

Solid State is supplying two SL 4000 G Series desks for the music rooms and a pair of SL 5000 M Series boards for the dubbing theaters.

Eugeniy Ivanov, technical director of MOSFILM, says that the facility is the largest film production studio in the U.S.S.R., producing an average of 40 feature films, 10 TV movies, and about 50 short productions each year.

"While we primarily work with Russian directors and producers,

we are increasingly becoming [involved] in international co-productions," says Ivanov. "In order to maximize our international potential, we decided to upgrade our technical facilities with the best units we could obtain."

Once the MOSFILM modernization program has been completed—by the middle of next year, Ivanov says—the facility will boast 13 shooting stages, a music recording room that can accommodate 120 musicians and a 100-voice choir, a MIDI production room, two Dolby stereo-equipped dubbing theaters, two premix stages, four automated dialog replacement studios, and a number of copy, transfer, and video rooms.

Currently, MOSFILM's facilities are used primarily by Melodia, the U.S.S.R.'s state recording company, as well as Russian theatrical and broadcast production companies, but Ivanov says the upgraded equipment and premises should help attract more Western business.

STEVEN DUPLER



**Neve Goes Sailing.** Neve Corp. recently cut a deal with noted recording school Full Sail Recording that will see the academic institution become the "official training center" for Neve products. In February, Full Sail will take possession of a 60-input V Series Neve console with the new Flying Faders automation system introduced at the recent Audio Engineering Society show in Los Angeles. Shown at the booth during the show, from left, are Gary Jones, senior VP of Full Sail; Jon Phelps, president and CEO of Full Sail; Barry Roche, president of Neve; Gary Platt, VP/facilities of Full Sail; and Jesse Webb, CEO of Full Sail. As part of the contractual agreement, Full Sail's professional video company, Platinum Post, will also produce promotional and educational videos for Neve.



**New Digs.** Members of the Electro-Voice Inc. engineering department are shown smiling in front of their new headquarters at 128 Front St. in Buchanan, Mich. The three-story building offers 28,000 square feet of space—more than enough for all that brain power.

## AUDIO TRACK

### NEW YORK

**PRODUCER BRUCE PURSE** stopped by Planet Sound to work on Noel Pointer's upcoming album. **Julian McBrown** was at the console. **Candice Asher** worked on cuts with **Jon Grossbard**. **Richard Dysinger** ran the board. Programmer/engineer **Bruce Nazarian** worked on **Anita Baker** tracks on the direct-to-disk Synclavier in Studio A.

Producer/songwriter **Raymond Jones** was in at **Right Track** mixing "Bedroom Eyes," the first single from the upcoming **London Records** album by Australian artist **Kate Cebrano**. The album is scheduled for release in January.

### LOS ANGELES

**MODERN RECORDS** president **Paul Fishkin** was in at **Elumba** producing tracks on **Big Slamm**. The project was engineered by **Michael Frenke** and backup **Donnell Sullivan**. **John Bigham** and **Kurt Farquhar** completed the theme song for the television pilot "Living Large." **Farquhar's** brother, **Ralph**, is co-writer of the project. "Living Large" was produced by **Stephen J. Cannell** and **Quincy Jones**.

### NASHVILLE

**LACY J. DALTON** WAS in at **Sound Stage** working on cuts with producer **Jimmy Bowen**. **Tim Kish**, **Russ Martin**, and **Julian King** ran the board. **Roger Whittaker** was in with **Bowen** working on tracks. **Ron Treat**, **Bob Bullock**, **Kish**, and **Martin** were at the board. **King** and **Sheila Mann** assisted.

**Karen Staley** was in at **Emerald Sound** recording her latest album project for **MCA**. **Staley** and **Bow-**

en co-produced the album; **Kish**, **Marty Williams**, **Mark Coddington**, and **Tom Perry** were at the board.

**Larry Boone** was at the **Music Mill** mixing tracks for an upcoming **PolyGram** project with producer **Ray Baker**. **Jim Cotton** and **George Clinton** engineered. **Northern Run** zipped in with producer **Harold Shedd** to work on a **CBS** project. **Cotton** and **Joe Scaife** ran the board. And, **Deep South** cut **RMI** album tracks with producer **Willie Rainsford**. **Paul Goldberg** engineered.

**Keith Thomas** was in at the

**Castle** working on tracks with **Sparrow/Capitol** artist **BeBe & CeCe Winans**. **Jeff Balding** was at the board with backup **Mark Nevers**. **Whitney Houston** flew in to help out with vocal overdubs.

### OTHER CITIES

**AT HOUSE OF MUSIC**, West Orange, N.J., **Richard Gottehrer** worked out tracks for a debut album project by French artist **Christine Lidon** on **Phonogram Paris**. **Karl Beatty** ran the board.

U.K. producer **Dave Allen** worked on tracks in Paris with the

French band **Pijon**. A number of tracks were recorded at **Wisselood Studio** in the Netherlands, with **Margret Van Den Heuvel** assisting. At **Polygone Studio**, Toulouse, France, **Allen** completed vocal sessions for and mixed his debut album. **Jacques Hermet** was at the controls.

At **Quantum Sound**, Jersey City, N.J., **CBS** act **Constina** put the finishing touches on her album. Tracks include "Lonely," "Overdrive," and "Love And Affection." **Reggie Lucas (Madonna, Stephanie Mills)** produced. **Doc Dougherty** ran the board with assistance from **Bill Klatt**. The **Four Tops** mixed the title track, "Loco In Acapulco," for an upcoming major motion picture. **Phil Collins** was on percussion. **Fred Zarr** produced, **John Ptoker** engineered, and **Frantz Verna** assisted. **Will Feaster**, formerly of the **Mighty Magnificents**, was in mixing tracks from his latest album. Cuts, including "All Alone," were produced by **Feaster**. **Verna** ran the board; **Darryle Kelly** assisted.

Producer/songwriter **Gary Spaniola** was at **Seller Sound** in Detroit working on remixes and engineering the debut 12-inch by **Erica Smith**. The **Valley Boiz** completed tracks for **PAW Productions Inc.**

At **Opus Recording**, Gurnee, Ill., **Ami Emery** completed her debut solo project of classical flute selections. Also, metal thrash band **Acrophet** completed a debut album for **Triple X Records**. The project was produced by **Eric "Griffy" Greif** and mixed by **Al Pangelinan**.

All material for the Audio Track column should be sent to **Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.**

## NEW PRODUCT



New at the Audio Engineering Society show was **Soundcraft Electronics' SAC200** broadcast console, a modular design intended for on-air broadcast and audio/visual production applications. Frame sizes are available for eight-, 16-, or 24-input configurations. For further information, contact 818-893-8411.

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## NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, 1515 Broadway, New York, N.Y. 10036.

### BASIA

**New Day For You**  
Time And Tide/Epic  
Jon Small/Picture Vision  
Jon Small

### GEORGE BENSON

**Twice The Love**  
Twice The Love/Warner Bros.  
Liz Silver  
Drew Carolan

### BIG COUNTRY

**Peace In Our Time**  
Peace In Our Time/Reprise  
Annie Crofts  
Storm Thorgerson

### BLATZ ZONE

**Mary Had A Little Jam**  
Danger/Blip Blop  
Byron Byrd/Wired Duck Productions  
Robin Hanson

### CHAKA KHAN

**It's My Party**  
C.K./Warner Bros.  
Phil Rose  
Greg Gold

### PHIL COLLINS

**Two Hearts**  
Buster Original Motion Picture Soundtrack/Atlantic  
Paul Flattery/FYI  
Jim Yukich

### DE LA SOUL

**Potholes In My Lawn**  
3 Feet High And Rising/Tommy Boy  
Rodd Houston  
Kevin G. Bray, Grey Organisation

### FLEETWOOD MAC

**As Long As You Follow**  
Greatest Hits/Warner Bros.  
Aris McGarry  
Dominic Sena

### FUNKY WORM

**Hustle To The Music**  
Atlantic  
Kenneth R. Powell/Imageways Inc.  
Adam Sargis

### THE GIPSY KINGS

**Bamboleo**  
The Gipsy Kings/Elektra  
Jane Reardon/Limelight  
Daniel Kleinman

### IMPELLITTERI

**Stand In Line**  
Stand In Line/Relativity  
Joanna Stainton/Mark Freedman Productions  
Dominic Orlando

### MARKUS JAMES

**I'm A Satellite**  
Green Eyes/Firenze  
Jeff Brockman, Markus James/San Francisco Production Group  
Jeff Brockman

### MIKE & THE MECHANICS

**Nobody's Perfect**  
Living Years/Atlantic  
Paul Flattery/FYI  
Jim Yukich

### PRIVATE LIFE

**Put Out The Fire**  
Shadows/Warner Bros.  
Walter Pitt III  
Jim Hershleder

### CHARLIE SEXTON

**Don't Look Back**  
MCA  
Francie Moore, Tamara Friedman/Limelight  
Mick Haggarty

### STETSASONIC

**Talkin' All That Jazz**  
In Full Gear/Tommy Boy  
Ann Mullen/Galhoun Productions  
Fab 5 Freddy

### ROD STEWART

**My Heart Can't Tell Me No**  
Out Of Order/Warner Bros.  
Louise Knight, Lynn Rose  
Russell Mulcahy

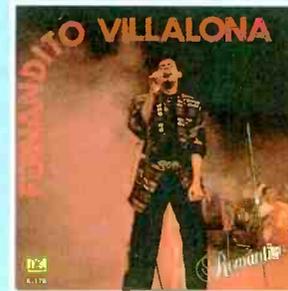
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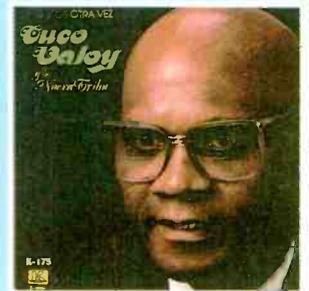
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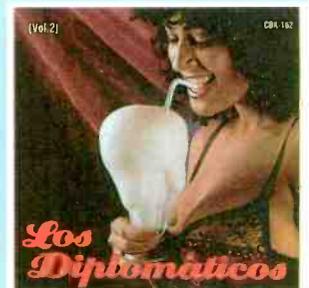
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CDK-134



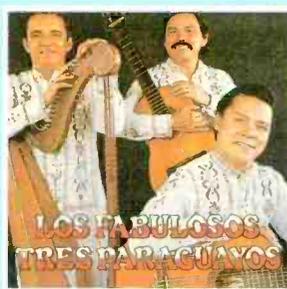
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CDK-133



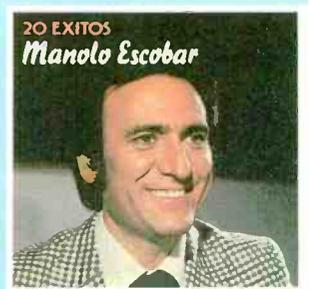
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CDK-146



CDK-161



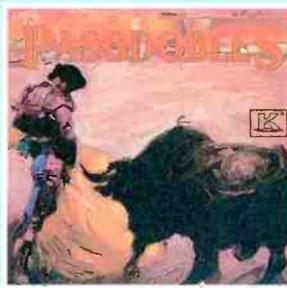
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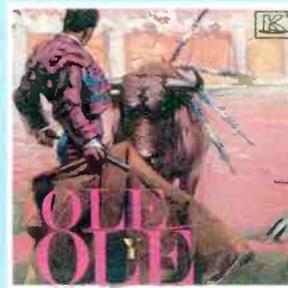
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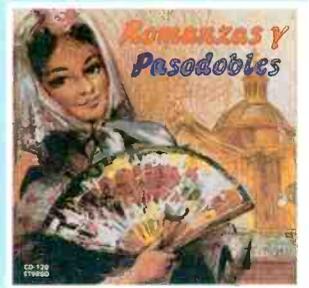
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CDK-143



CDK-158



CDK-120



CDK-159



CDK-156



CDK-172



CDK-173



CDK-9510

Due to advanced deadlines because of the Thanksgiving holiday, Clip List and The Eye do not appear this week. Both will return next week.

Write for catalog to: KUBANEY PUBLISHING CORP., 8000 N.W. 31st Street (Suite 17) Miami, Florida 33122  
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# TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	4	9	ANGELA CARRASCO	BOCA ROSA	EMI 8469
	2	1	13	YOLANDITA MONGE	VIVENCIAS	CBS 10552
	3	3	13	ROBERTO CARLOS	ROBERTO CARLOS 88	CBS 80002
	4	2	31	BRAULIO	CON TODOS LOS SENTIDOS	CBS 10534
	5	9	33	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	6	5	7	EMMANUEL	10 ANOS DE EXITOS	GLOBO 8521
	7	7	7	ARMANDO MANZANERO	20 GRANDES EXITOS	GLOBO 8484
	8	14	3	ROCIO DURCAL	COMO TU MUJER	ARIOLA 8574
	9	8	15	EYDIE GORME	DE CORAZON A CORAZON	CBS 69305
	10	12	35	DYANGO	CAE LA NOCHE	EMI 7609
	11	13	27	JUAN GABRIEL	DEBO HACERLO	ARIOLA 7619/RCA
	12	6	29	CAMILO SESTO	AMOR LIBRE	GLOBO 7608-1
	13	11	17	RAPHAEL	SUS 20 GRANDES EXITOS	GLOBO 8345
	14	10	31	RAPHAEL	LAS APARIENCIAS ENGANAN	CBS 460892
	15	24	35	EMMANUEL	ENTRE LUNAS	RCA 6955
	16	16	53	JOSE JOSE	SOY ASI	ARIOLA 6786/RCA
	17	19	43	LOS BUKIS	SI ME RECUERDAS	LASER 3044/FONOVISIA
	18	18	21	JOSE JOSE	20 TRIUNFADORAS	ARIOLA 6063/RCA
	19	—	1	GLENN MONROIG	APASIONADO	WEA LATINA 506025-1/WEA
	20	—	1	GUILLERMO DAVILA	LA HISTORIA MUSICAL DE	TH-RODVEN 2542
	21	20	5	LOS BRIOS	PORQUE ESTAS ENAMORADA	FONOVISIA 8803
	22	15	79	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
	23	22	21	TITO RODRIGUEZ	RECORDANDO A TITO RODRIGUEZ	GLOBO 7642
	24	25	7	FELITO FELIX	BOLEROS DE AYER	MEGA 3011/RICO
	25	23	5	MIJARES	UNO ENTRE MIL	EMI 8436
TROPICAL/SALSA	1	1	21	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
	2	2	31	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
	3	3	31	EL GRAN COMBO	ROMANTICO Y SABROSO	COMBO 2054
	4	4	7	GILBERTO SANTARROSA	AMOR Y SALSA	COMBO 2053
	5	7	11	MAX TORRES	SENSUALMENTE TROPICAL	EMI 8463
	6	10	5	CELIA CRUZ/RAY BARRETTO	RITMO EN EL CORAZON	FANIA 651/SONIDO
	7	5	49	EDDIE SANTIAGO	SIGUE ATREVIDO	TH-RODVEN 2497
	8	8	31	CONJUNTO CHANEY	MAS QUE ATREVIDO	HIT MAKERS 71
	9	6	19	FRANKIE RUIZ	EN VIVO Y A TODO COLOR	TH-RODVEN 2531
	10	9	23	ANDY MONTANEZ	EL ETERNO ENAMORADO	TH-RODVEN 2527
	11	11	7	RUBEN BLADES	ANTECEDENTES	ELEKTRA 60795
	12	13	7	OSCAR D'LEON	DE AQUI PARA ALLA	TH-RODVEN 2560
	13	21	3	BONNY CEPEDA	A NIVEL INTERNACIONAL	COMBO 2056
	14	12	5	JOHNNY VENTURA	EL CABALLO UNA LEYENDA	CBS 80012
	15	15	39	WILLIE GONZALEZ	EL ORIGINAL Y UNICO	SONOTONE 1138
	16	18	3	SERGIO VARGAS	SERGIO VARGAS	CBS 80041
	17	—	1	HANSEL Y RAUL	BLANCO Y NEGRO	CBS 80016
	18	23	21	TITO NIEVES	THE CLASIC	RMM 1666
	19	—	83	EL GRAN COMBO	Y SU PUEBLO	COMBO 2045
	20	—	1	LA PATRULLA 15	SOLO SE QUE FUE EN MARZO	TTH 010
	21	19	33	CANO ESTREMER	SALVAJE	CEG 001
	22	—	1	MUSIQUITO	PAPI TU	SONOTONE 1151
	23	20	11	GRUPO NICHE	TAPANDO HUECOS	LA CLAVE 13380
	24	—	27	SERGIO VARGAS Y LOS HIJOS DEL REY	SERGIO VARGAS	KAREN 110
	25	—	1	LA GRAN MANZANA	HANGING OUT	GREAT APPLE 603
REGIONAL MEXICAN	1	1	45	LOS BUKIS	SI ME RECUERDAS	LASER 3044/FONOVISIA
	2	2	23	VICENTE FERNANDEZ	EL CUATRERO	CBS 2833
	3	3	11	FITO OLIVARES	EL CABALLITO	GIL 2012
	4	5	3	BRONCO	UN GOLPE MAS	FONOVISIA 8808
	5	4	5	GRUPO PEGASO	ADOLESCENTE Y BONITA	REMO 1019
	6	9	5	LOS CAMINANTES	INCONTENIBLES ROMANTICOS	LUNA 1173
	7	7	33	LOS TIGRES DEL NORTE	IDOLOS DEL PUEBLO	FONOVISIA 8800
	8	—	1	LOS YONICS	SIEMPRE TE AMARE	FONOVISIA 8809
	9	8	15	LOS BRIOS	PORQUE ESTAS ENAMORADA	FONOVISIA 8803
	10	13	31	SONORA DINAMITA	16 SUPERCUMBIA	FUENTES 1615/SONOTONE
	11	11	45	BRONCO	SUPERBRONCO	ARIOLA 6618/RCA
	12	19	3	LITTLE JOE	AUNQUE PASEN LOS ANOS	CBS 80004
	13	22	61	FITO OLIVARES	LA GALLINA	GIL 20001
	14	10	49	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	15	18	17	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	16	—	1	LOS BONDADOSOS	RECUERDA SIEMPRE QUE TE QUIERO	FONOVISIA 8810
	17	15	15	JUAN VALENTIN	POR MI POBREZA	CBS 10522
	18	12	11	GRUPO LA SOMBRA	CHICAGO'S WILD SIDE	FREDDIE 1427
	19	16	9	SONORA DINAMITA/SONORA SANTANERA	LA GUERRA DE LAS SONORAS	SONOTONE 1146
	20	20	21	DAVID MARES	SOLD OUT	CBS 84347
	21	21	101	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025/FONOVISIA
	22	—	1	LOS LOBOS	LA PISTOLA Y EL CORAZON	WARNER BROS. 25790
	23	14	15	GRUPO TOPAZ	GRUPO TOPAZ DE REY FLOREZ	TH-MEX 2515
	24	23	27	LOS CAMINANTES	LOS IDOLOS DEL PUEBLO	LUNA 1161
	25	17	51	LOS YONICS	PETALOS Y ESPINAS	LASER 3041/FONOVISIA

(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.

## Latin Notas



by Carlos Agudelo

ONE OF THE REASONS FOR the cutback in Ramex Records roster from about 50 artists to 33 in the last few years is piracy, a problem that, according to Emilio Garza, the company's president, is taking away most of its potential sales. "If we sell 25% of our product, [that] is a lot. As much as 75% is sold by pirates," he says. According to Garza, due to significant pressure exerted upon the new Mexican government by artists and industry representatives, strong measures against the problem are expected soon. "Many artists in Mexico have approached the president-elect, Carlos Salinas De Gortari, urging action about this problem," Garza says.

Ramex Records was born in Houston in 1973 with two artists, Los Cadetes De Linares and Renacimiento 74, both *norteño* acts from Mexico. In 1979 the company started operating in Guadalajara, Mexico. In 1981 it centralized its Mexican operations in Mexico City. The company specializes in *norteño* music, with some romantic acts, such as Mexican singer Ivonne, the group Industria Del Amor, and Melissa. Eliseo Robles Y Los Barbaros Del Norte, Los Suspiros De Salamanca, and Sonora Seniorial are some of the groups currently on the company's roster. In 1989 the company expects to make some 20 productions.

According to Garza, the recording industry in Mexico has not yet come out of the crisis that began in 1982. Despite increases in the prices of raw material and labor costs, among others, companies in Mexico have not been able to raise prices accordingly due to the policy of cooperation established by the government before the elections. An increase is expected in January, however.

"Our profits depend more and more on sales volume."

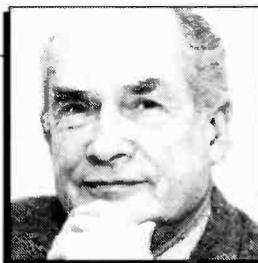
"A LOT MORE MEXICANS than you can imagine like salsa in the West Coast," says Eddie López, one of the eight DJs who constitute the team of "Alma Del Barrio." The show, which runs every Saturday and Sunday from 6 a.m. to 6 p.m. on noncommercial station KXLV Los Angeles, is celebrating its 15th anniversary as the premier salsa show in Southern California. "We are part of the noncommercial stations across the country that have been the backbone of on-air salsa for many years," says López. One of the reasons the music has not realized its full potential, López says, is the absence

### Ramex's roster slashed by pirates; L.A. salsa lives

of local labels to promote the music: "If we had some labels we would be cranking up the music like they do in New York. Right now we have up to eight or nine good bands active, including the best known of them, Poncho Sánchez (Concord/Picante)." There are two main distributors of salsa records in Los Angeles, La Feria Del Disco and Música Latina.

GLOBO RECORDS IS RERELEASING, under the title "Sensualmente Tropical, Los Exitos Del Ano En Salsa," the album of Max Torres, "Max Torres And Its Salsa Selection," which EMI put out a few months ago. According to Globo's Lola Gándara, EMI is discontinuing its own distribution of the album, which from now on will appear without the artist's name on the cover on the Globo label. All 14 songs on the album, two more than were on the original, are interpreted by Torres, the first salsa act ever signed by the U.S. Latin division of EMI. With this, EMI expects to take advantage of the intense TV promotional schedule that has put five Globo albums among the 25 best-selling albums on Billboard's Top Latin Albums chart.

## Classical KEEPING SCORE



by Is Horowitz

DORIAN RECORDINGS, a new label headed by Craig Dory, long active as an independent producer/engineer, enters the market in December with six CDs; 24 are planned annually.

The company, based in Troy, N.Y., produces most of its domestic recordings in the Troy Music Hall, a venue that has won notice as a concert space with desirable acoustical properties for classical recording.

The initial Dorian release includes a Tchaikovsky ("The Seasons")/Chopin (Ballade No. 3) program by pianist Antonin Kubalek, a set of Scarlatti sonatas played by harpsichordist Colin Tilney, an album of English lute songs performed by soprano Julianne Baird with lutenist Ronn McFarlane, and a group of operatic transcriptions played by Solid Brass, an ensemble of 10 wind players. The release is rounded out by two albums featuring organist Jean Guillou: a transcription of Bach's "Goldberg Variations" and an encore album.

Distribution to record stores is being handled by Allegro Imports, and Aural Symphonies will service hi-fi outlets, says Dory.

Among Dorian recordings in preparation are two by violinist Emanuel Vardi (one a complete set of the Paganini Caprices), a transcription for organ of Musorgsky's "Pictures At An Exhibition" by Guillou, and a program of Berlioz songs by mezzo Janice Taylor.

Dory, whose partner in the new enterprise is Brian Levine, says Dorian will soon be releasing some of its product on digital audiotape.

BRIDGE RECORDS, a label formed largely to showcase guitarist David Starobin, with particular emphasis on new music for his instrument, has broadened its scope significantly over the past year. Furthermore,

the label has stepped up its recording and release schedule by more than a factor of four to an anticipated 14 albums a year.

One of its most ambitious current projects is a recording of Elliott Carter's vocal works, with additional sessions scheduled in early December. Bridge's Becky Starobin describes the project, an integral recording of Carter's music. Also on Bridge's upcoming schedule are a Mahler/Berlioz album with Jan DeGaetani and members of the Eastman Philharmonic, the Brahms Viola Sonatas with Barbara Westphal and Ursula Oppens, a Couperin album by harpsichordist Andrew Appell, and two disks featuring David Starobin, one of new music and the other of works from the classical

### Dorian bows with 6 CDs; Bridge grows and expands

era. Allegro Imports distributes Bridge.

PASSING NOTES: Vladimir Horowitz has donated 218 privately made recordings of his concerts at Carnegie Hall to Yale Univ. The 78-rpm disks, cut on 12-inch and 16-inch acetates, were used by the pianist to judge his performances. It's highly unlikely that any of these recorded documents, dating from the '40s and '50s, will ever be issued commercially.

The new contract between the American Federation of Musicians and the New York Philharmonic, just ratified by members of the orchestra, will increase minimum wages to \$1,120 a week in the third year of the pact; annual pensions for 30-year veterans will rise to \$30,000 . . . Hungaroton will be recording Telemann's "Brockes Passion" following its first performance in almost 200 years next spring in Budapest, Hungary. Nicholas McGegan will conduct. . . Pianist Israella Margalit will write and perform in a two-hour TV program on the life of Mozart with Peter Ustinov, the third in the series "Profiles Of Great Composers," a joint undertaking by German and U.S. stations.

## Seminar Examines Video Making From Director's Point Of View

BY DAVE DIMARTINO

LOS ANGELES Contractual protections, casting control, and the degree to which sponsors should participate during a shoot are among the many factors the director must face from the inception of a film or video project to its completion.



Those and other pressing issues were major points of discussion during "Director's Craft: Views From The Cutting Edge," a Nov. 10 panel at the American Video Conference featuring directors and producers examining their approach to—and rationale for—making such decisions.

The panel, moderated by film maker Martin Lewis, analyzed in detail the various obstacles that might arise in the making of an imaginary 60-minute program devised by Lewis. The program was titled "The Non-Impact Marital Workout Video" and featured the husband-and-wife superstar team Prim and Donna.

"You don't necessarily think this project is the greatest idea of all time, but I'm giving you a pretty compelling reason to do it," Lewis told the panel.

For the purposes of the exercise, each panelist was appointed a director, and each director was told that he had sufficient time to work on the project because his pet project had been temporarily derailed. Further, Lewis instructed the panelists, the involvement of Prim and Donn represented "a great opportunity" for the director; the distributor that wanted the program was also willing to underwrite the director's pet project; and finally, "they're offering you a considerable sum of money."

Panelist Andrew Solt, producer/director/writer of such films as "Imagine" and "This Is Elvis," said that despite Lewis' list of compelling reasons, he would think twice about undertaking the film.

"Normally, when one starts a project one has to feel strongly about it," he said. "You have to be passionate about it."

Of utmost importance in any such project is the swift completion of any contractual agreement, said Michael Wiese, independent

director/producer and former VP of original programming at Vestron.

It is essential that these key questions are fully answered up

**'When you start a project, you have to feel strongly about it; you have to be passionate'**

front, Wiese said: "What are you going to make? Are you going to get any points, and how many? And what is your title going to be?"

Much of the panel discussion centered on various obstacles that might stand in the way of the project's completion and on an analysis of exactly how far each panelist would be willing to bend in making it.

Also examined were panelists' willingness to work with outside scriptwriters or accept casting suggestions from their stars.

"Ultimately it's a matter of pluses and minuses," said D.J. Webster, writer and director. If hypothetical stars Prim and Donna were to demand their cousin be featured in the program, he said, "if that's something that you can give them and yet gain something much more important to the film on the other end of it, then sometimes there's that trade-off. And then what you do as a director is you immediately start to minimize that role."

Panelists were also in agreement on budget matters. "Everybody in the room knows it's a little bit of a game," said Wiese, adding that if a director can bring in a project at \$250,000, he should ask for \$300,000, "because that's where you're going to end up anyway."

"I would much rather at the end of the day give them back \$25,000 than be over budget \$25,000," said Wiese, "because you'll be criticized severely for going over budget and applauded for going under budget. So you try to do the best job you can with the money that you've got."



Video and film directors discussed how they would approach a hypothetical project at the Nov. 10 "Director's Craft" panel at the American Video Conference in Los Angeles. Pictured above are D.J. Webster and Rebecca Blake. Below are Andrew Solt, Stephen Verona, and Michael Wiese. (Photos: Attila Csupo)



## AVC Air Check Afternoon Fuels Programmer Forum

BY STEVEN DUPLER

LOS ANGELES In a departure from the standard video programming panel format used at most industry conferences, airchecks covering a number of local and national video outlets were screened and discussed by both panel and audience members during the Nov. 3-6 American Video Conference here.

No earthshaking conclusions were reached at the "Aircheck Afternoon" session—and none were expected, according to Mitch Rowen, publisher of the CVC Video Report and moderator of the panel.

"The purpose was simply to let people see what's out there—stuff that they might not have a chance to be exposed to—and comment on the material. Hopefully, the programmers in the audience got a chance to see how other people do what they do."

The 12 video shows that were submitted (more than 100 were solicited) were edited into an entertaining compilation reel by the

New York-based Telegenics Production Crew, which specializes in video comp reels and extended-length video remixes that are serviced to clubs and other outlets across the country.

The reel was shown in three segments, with time taken for discussion between each. Examined in the first reel were the various shows' "on-air look and identity," consisting of bumpers, station IDs, VJs, and other aspects; the second consisted of "special music programming," such as block features like MTV's "Headbanger's Ball"; and the third segment was composed of all other programming aspects, including such non-musical components as comedy, news, interviews, and more.

Commenting on the local shows that were included, Mike Ousley, director of programming for "Tracks & Facts" in Birmingham, Ala., which also provides programming for a number of other local video outlets in the South, said, "The way you use VJs, graphics,

and theme music is important to set yourself away from the pack."

Programming accouterments don't have to be expensive and flashy to be effective, either, said Ousley. "We paid a local artist just \$250

**'The way you use VJs, graphics, and theme music is important'**

bucks for chroma-key graphics and \$1,800 for a 'slightly used' jingle," he noted. "It's worked great for us. You also have to remember: On a local level, you have to do as much of it yourself as you can when you first start up."

Noted Michelle Peacock, national director of video promotion for Capitol Records: "Local programmers have an advantage not available to nationals—you can draw upon the talent in the local community pool that is always going to be a lot less expensive."

And, noted Rick Kurkjian, president of northern California-based California Music Channel, seated in the audience, the best thing local programmers can do to establish themselves as more attentive to the community than the big nationals is to hook up with local radio. This is an area in which CMC has led the way.

"We broadcast shows hosted by [San Francisco] DJs Steve Masters of KITS and Rennell Lewis of KMEL and they're really successful," said Kurkjian. "We run it live, and there's no script. If these guys can't talk for two minutes, they don't belong on radio." Ratings for the shows are high, he

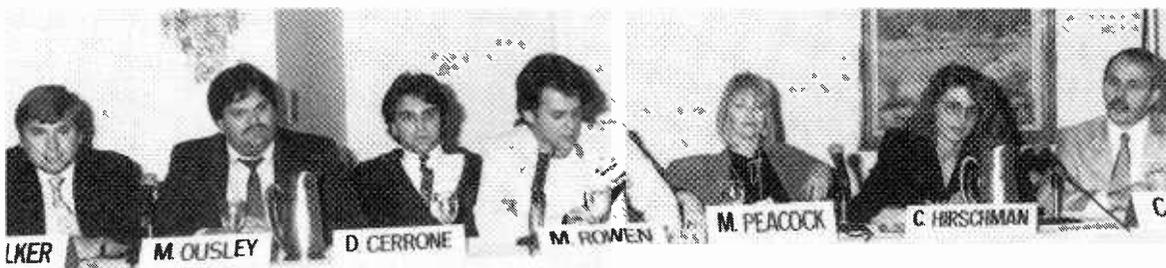
said, corresponding to the status of the jocks' radio stations in the local area.

The use of on-screen logos for program differentiation was discussed by a number of different programmers from firms ranging from Rowe Video Jukebox to clubs to alternative show "Snub TV."

Mike Cooper of the viewer-programmed Video Jukebox Network, available in 7 million-8 million households, said: "We're pretty different to look at from other shows. Even while a video is playing, there's a scrolling menu of available videos from which to select. It makes it hard for people not to know they're watching VJN."

After viewing the reel of special music programming, the attendees were asked, "Would you prefer to be in regular rotation on a video show or channel or played on a specialty show, such as 'Club MTV?'"

"Obviously, the answer is both," responded Jeff Walker, a Nashville-based video promoter specializing in country music. "But what you generally try to do if you can't get into regular rotation is go for the specialty show and hope that your clip eventually crosses over and begins to appeal to a broader audience."



Checking out the air checks at the American Video Conference's music video programming panel, from left, are video promoter Jeff Walker of Aristo Associates; Michael Ousley, program director of video show "Tracks & Facts"; Doug Cerrone, MCA's associate director of video; moderator Mitch Rowen, publisher of the CVC Video Report; Michelle Peacock, Capitol's national director of video promotion; Celia Hirschman, president of video promotion firm Vis-Ability; and Chris Russo of Telegenics, the national video pool that helped make the panel possible by editing a special air check reel for viewing. (Photo: Attila Csupo)

**See pages 58-59 for photo coverage of the American Video Conference and the awards winners**



**Hot Wheels.** A promotion by Indianapolis-based distributor Major Video Concepts surrounding Paramount Home Video's "Planes, Trains And Automobiles" put a video dealer in the driver's seat of a 1988 Mustang GT valued at \$20,000. Carolyn and Jim Phillips, owners of Box Office Video, won the 60-day-national-display contest. Dan McMinn, Major's Paramount brand manager, left, and John Smock, sales manager from co-sponsor Pearson Ford of Indianapolis, right, present the keys to the Phillipses.

**KIDS' TAPES AIM TO PACIFY**

*(Continued from page 41)*

where their children are developmentally. They think about, "Can my child focus on and recognize the images on this video?" At least 50% of my customers want videos with more live action, tapes that show other children involved in some sort of activity that their children can imitate. I can't emphasize enough how important that is. Videos have to hook kids right away."

As for price points, Sculley said, "\$9.95 would be great." She called the \$14.95 price point "very doable" for yuppie parents.

Should kid vid be educational or entertaining? Producer Amy Weintraub ("Babysongs," "More Babysongs," "Turn on the Music") says she tilts her tapes toward entertainment and has sold more than 100,000 units. "I think kids need to

have a chance to sit back and enjoy quality entertainment," she said, "although my videos touch on a lot of images and issues that they care about." Weintraub originally intended to market her tapes only in high-brow video stores but has discovered that 70% of her sales have come through music stores.

Bruce Johnson, VP of special projects of Hanna-Barbera, said his company discovered a kid-vid hit when it released its Greatest Adventure series of animated Bible stories. He noted that H-B has 10,000 cartoons in a warehouse that are destined for repackaging in video compilations. "Hanna-Barbera will be a major programming company in this area," Johnson predicted.

Shari Lewis ("Lamb Chop's Sing-Along, Play-Along," et al) recommended an 800 number to enhance point-of-purchase attractiveness. Repeatability, she emphasized, is crucial in designing children's video.

"A video should include intricacies or an orchestral richness that allows children to discover something new the fifth time they watch it," she said. "Our thrust should be toward active and interactive videos so children want to participate with the video.

"We need to be selling the good stuff whenever possible. All of us need to work to maintain that wonderful tension between commerciality and responsibility. If we set our goals higher, we'll succeed at a higher level."

**VID SHORTCUTS PANEL**

*(Continued from page 43)*

"You've got students pouring out of schools like CalArts [California Institute Of The Arts in Valencia] looking for a chance," says independent producer Patricia Stallone. "Someone doing a thesis could design your piece for you."

Postproduction and packaging are areas where corners should not be cut, panelists agreed.

Rick Melchior, CEO of CCR Video, encouraged producers to bid on postproduction studios. "That can save you 5% or so, especially if you can arrange a flat rate, although that's rare," he said, adding that establishing friendly contacts helps: "Familiarity breeds discounts."

"Don't deal with trainees in postproduction," Schmidlin advised. "Deal only with experienced editors."

Melchior's advice: "Use inexperienced people only in areas where you're an expert."

**More big chains are renting video games, which is creating major problems for the industry ... see page 34**

**B I L L B O A R D  
H I T M A K E R S  
G E T I T**

Billboard Tracks The Whole Hit Making Process In Music And Video!

**#11  
FACT  
OF THE WEEK**

**80% OF  
BILLBOARD'S  
RETAIL SUBSCRIBERS  
CARRY VIDEO.**

Whatever Your Product, Billboard Covers Your Market!

Over 180,000\* readers every week!

\*ABC AUDIT/SUBSCRIBER STUDY 1987

**H I T M A K E R S  
U S E I T**

**"...VIBRANT, SEXY  
AND ROMANTIC."**

- Bruce Williamson, PLAYBOY

**THE  
UNBEARABLE LIGHTNESS  
OF BEING**

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## 40,000-Title Video Catalog Circulates To 30-Plus Chains Variety's Directory Institutes Bonus Plan

NEW YORK Variety's Complete Home Video Directory, a 1-year-old catalog that lists more than 40,000 video titles, has initiated a bonus distribution program that will take the book to some 2,000 stores operated by leading music and video chains.

Complimentary copies of the first Variety's directory, which came out in January, and the series' current Jan.-Oct. update have been circulated to more than 30 webs, including Wherehouse Entertainment, Camelot Music, Erol's, Palmer Video, Video USA, Record World, Tower Video, Applause Video, Spec's Music & Vid-

eo, and RKO Warner Theatres Video.

The quarterly directory costs dealers \$129 per year. The book, published by New York-based R.R. Bowker, derives income from ad sales as well as subscription income.

The publisher is touting the directory series as a vehicle that stores can use to promote video sales and rentals, particularly for special-order sales. In addition to an alphabetical list of titles, the guide includes separate indexes that allow consumers to look up releases according to genre, leading cast members, and director. Each

volume also includes lists of distributors and manufacturers, and new data bases are being built that will list other store- or consumer-oriented services and products.

The updates—which are distributed in April, July, and October—also contain indexes for new titles that have been released since publication of each year's master book, which is distributed in January.

R.R. Bowker is currently investigating at least four dealer plans that would permit the 2,000 bonus-program stores to resubscribe at reduced rates. In addition, the publisher plans to repeat its bonus distribution program each year, which will allow another 2,000 stores to sample the directory free of charge.

In 1989, a similar bonus program will also be arranged for bookstores, libraries, and learning institutions.



**Made For Walking.** Leslie Tommello, center, who is planning a January tour of video outlets in a dozen U.S. cities on behalf of Parade Video's two "Walkaerobics" titles, meets Frank Hennessey, left, president of giant rack The Handleman Co. and president of the National Assn. of Recording Merchandisers. At right is Shelly Rudin, Parade's VP of sales. Tommello met Hennessey during NARM's recent Wholesalers Conference in Palm Springs, Calif.

### SPORTS PROGRAMMING: A TOUGH SELL

(Continued from page 42)

tions, you're going to get it into regular distribution," Gilula said.

The premium business—sponsored corporate giveaways—is a positive way to go with sports programming, Gilula said.

"The premium business is a \$2 billion-a-year business, and it's been growing for 10 years," Gilula added.

However, he concluded, premiums have to give their sponsors some bang for their buck. "When you're dealing with premiums, you're dealing with people at companies who want to increase sales immediately."

CBS/Fox's Ross took a dimmer view of the premium business. "How many cereal boxes can have videos on the side?" he asked. "One of the problems with nontheatrical [video] is that it's a business in search of a promotional vehicle."

Sponsored sports videos can also be a tricky business, Ross said. "Besides getting over the financial hurdle... [the biggest problem] is the timing. You have to fit into [a company's] promotional calendar—they're not going to fit into yours."

But sponsorship does have its advantages, if it can float original sports programming, said McGee, who used the example of the HBO/Sports Illustrated "Get The Feeling: Speed" tape, which was sponsored by, and used as a premium by, the Ford Motor Co.

"That kind of [original] programming is tremendously expensive, and we generally will not undertake it without a sponsor," McGee said.

"Sometimes [sponsorship is] critical—either you get it or you don't do the program," Ross concurred.

In the case of sponsored programs, McGee said, "it's a matter of going to the sponsor, knowing what their particular problems are, and giving them a tape that will solve their problems."

Coliseum's Farber concluded that sponsorship is "a headache. They still don't know what video can do for their product."

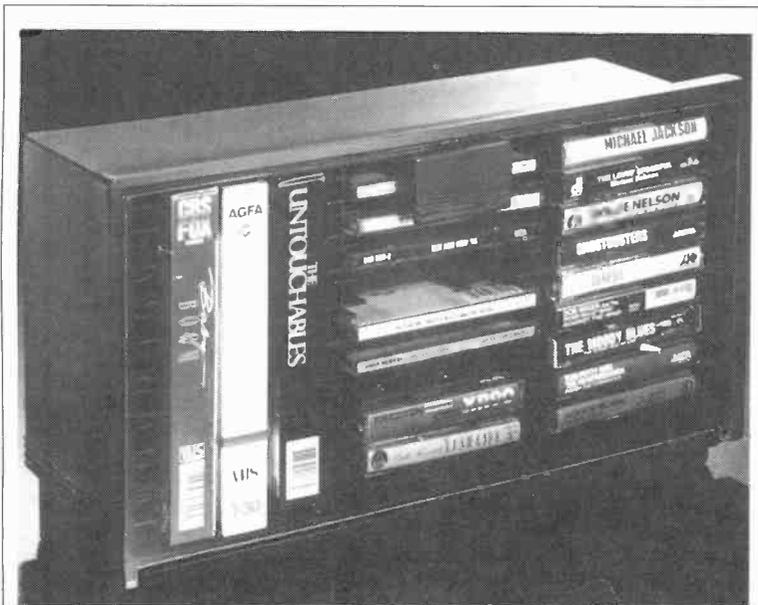
In Ross's opinion, conventional outlets probably are still the answer for the sports video. "I think we really have to find a home at retail, because that's where the big money and the numbers are."

### Sony Blank Vid Pack Touts ABC's 'War And Remembrance'

Sony Magnetic Products Corp. combined four T-120 ES/VHS videocassettes in a single package with special graphics to cross-promote blank-tape sales with the

ABC-TV miniseries "War And Remembrance." The message "If you can't be there, record it on Sony videotape" was included on the packaging and on point-of-

purchase material; both Sony and ABC used the tag line in selected advertising from Nov. 18-23.



**On Your Mark.** MarkDesign has bowed a versatile storage rack built to carry any of three entertainment media—CDs, videotapes, and audiocassettes. The unit will hold up to 10 videos, 27 audiocassettes, or 30 CDs, or can be restocked to hold a mix of three videos, 10 CDs, and nine audiotapes.

# "TAKE OFF YOUR CLOTHES."

## THE UNBEARABLE LIGHTNESS OF BEING

**ORION®**  
HOME VIDEO

# TOP VIDEOCASSETTES RENTALS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
★★ NO. 1 ★★							
1	2	5	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
2	1	3	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG
3	3	8	SHOOT TO KILL	Touchstone Pictures Touchstone Home Video 697	Sidney Poitier Tom Berenger	1988	R
4	14	2	ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R
5	4	12	MOONSTRUCK ◊	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG
6	10	4	BRIGHT LIGHTS, BIG CITY	MGM/UA Home Video M801377	Michael J. Fox	1988	R
7	6	6	RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R
8	8	8	SHE'S HAVING A BABY	Paramount Pictures Paramount Home Video 32027	Kevin Bacon Elizabeth McGovern	1988	PG-13
9	5	9	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG
10	7	7	MASQUERADE	CBS-Fox Video 4749	Rob Lowe Meg Tilly	1988	R
11	9	7	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G
12	11	11	BROADCAST NEWS	CBS-Fox Video 1654	William Hurt Albert Brooks	1987	R
13	12	10	FRANTIC	Warner Bros. Inc. Warner Home Video 11787	Harrison Ford	1988	R
14	15	13	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
15	16	6	THE SERPENT AND THE RAINBOW	Universal City Studios MCA Home Video 80772	Bill Pullman Cathy Tyson	1987	R
16	31	2	RETURN TO SNOWY RIVER	Walt Disney Home Video 699	Tom Burlinson Sigrid Thornton	1988	PG
17	13	6	SHAKEDOWN	Universal City Studios MCA Home Video 80820	Peter Weller Sam Elliott	1988	R
18	17	2	THE SEVENTH SIGN	Tri-Star Pictures RCA/Columbia Home Video 6-27007	Demi Moore Jurgen Prochnow	1988	R
19	23	4	LITTLE NIKITA	RCA/Columbia Pictures Home Video 6-25000	Sidney Poitier River Phoenix	1988	PG
20	18	11	THE LAST EMPEROR ◊	Hemdale Film Corp. Nelson Home Entertainment 7715	John Lone Joan Chen	1987	PG-13
21	20	11	BEST SELLER	Orion Pictures Vestron Video 6026	James Woods Brian Dennehy	1987	R
22	25	17	SUSPECT	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R
23	NEW ▶		THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
24	21	9	THE MILAGRO BEANFIELD WAR	Universal City Studios MCA Home Video 80796	Sonia Braga Chick Vennera	1988	R
25	33	2	SUNSET	Tri-Star Pictures RCA/Columbia Home Video 6-27009	Bruce Willis James Garner	1988	R
26	24	8	THE LADY IN WHITE	New Sky Communications Virgin Vision 10060	Lukas Haas Katherine Helmond	1988	PG-13
27	19	16	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R
28	NEW ▶		BILOXI BLUES	Universal City Studios MCA Home Video 80799	Matthew Broderick Christopher Walken	1988	PG-13
29	35	5	DEAD HEAT	New World Entertainment New World Video A88005	Treat Williams Joe Piscopo	1988	R
30	22	7	VICE VERSA	RCA/Columbia Pictures Home Video 6-25007	Judge Reinhold	1988	PG
31	30	4	THE UNHOLY	Vestron Pictures Inc. Vestron Video 5257	Ben Cross Hal Holbrook	1988	R
32	28	14	EMPIRE OF THE SUN	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG
33	26	5	FRIDAY THE 13TH PART VII-THE NEW BLOOD	Paramount Pictures Paramount Home Video 32209	Lar Park Lincoln Kevin Blair	1988	R
34	27	7	SWITCHING CHANNELS	Tri-Star Pictures RCA/Columbia Home Video 6-27006	Kathleen Turner Burt Reynolds	1988	PG
35	29	3	JACK'S BACK	Palisades Entertainment Paramount Home Video 12669	James Spader Cynthia Gibb	1988	R
36	NEW ▶		AND GOD CREATED WOMAN	Vestron Pictures Inc. Vestron Video 6027	Rebecca de Mornay Vincent Spano	1987	NR
37	32	7	SCHOOL DAZE	RCA/Columbia Pictures Home Video 6-25006	Larry Fishburne Giancarlo Esposito	1988	R
38	NEW ▶		TWO MOON JUNCTION	RCA/Columbia Pictures Home Video 6-22775	Sherilyn Fenn Richard Tyson	1988	R
39	40	4	BAD DREAMS	CBS-Fox Video 1659	Jennifer Rubin Bruce Abbott	1988	R
40	37	8	JOHNNY BE GOOD	Orion Pictures Orion Home Video 8715	Anthony Michael Hall Robert Downey, Jr.	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.

## VIDEO RETAILING

### VIDEO RELEASES

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

**THE BLOB**  
 Kevin Dillon, Shawnee Smith  
 ▲♥ RCA/Columbia/\$89.95  
 Prebook cutoff: 12/1/88; Street: 1/4/89

**BLOOD MONEY**  
 Andy Garcia, Ellen Barkin  
 ▲♥ J2/\$79.95  
 Prebook cutoff: 12/1/88; Street: 12/15/88

**BLOODSPORT**  
 Jean C. Van Damme  
 ▲♥ Warner/\$89.95  
 Prebook cutoff: 11/28/88; Street: 12/20/88

**THE BRAIN**  
 Tom Breznahan  
 ▲♥ IVE/\$79.95  
 Prebook cutoff: 12/8/88; Street: 1/11/89

**THE DRIFTER**  
 Kim Delaney, Timothy Bottoms  
 ▲♥ MGM/UA/\$79.95  
 Prebook cutoff: 11/28/88; Street: 12/13/88

**GOR**  
 Urbano Barberini, Rebecca Ferratti  
 ▲♥ Warner/\$79.95  
 Prebook cutoff: 11/28/88; Street: 12/21/88

**A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER**  
 Robert Englund  
 ▲♥ Media/\$89.95  
 Prebook cutoff: 12/2/88; Street: 12/20/88

**THE OUTER LIMITS: THE ARCHITECTS OF FEAR**  
 Robert Culp  
 ▲♥ MGM/UA/\$14.95  
 Prebook cutoff: 11/28/88; Street: 12/13/88

**THE OUTER LIMITS: SOLDIER**  
 Michael Ansara  
 ▲♥ MGM/UA/\$14.95  
 Prebook cutoff: 11/28/88; Street: 12/13/88

**THE OUTER LIMITS: SPECIMEN: UNKNOWN**  
 Dabney Coleman  
 ▲♥ MGM/UA/\$14.95  
 Prebook cutoff: 11/28/88; Street: 12/13/88

**RED HEAT**  
 Arnold Schwarzenegger, Jim Belushi  
 ▲♥ IVE/\$89.95  
 Prebook cutoff: 12/5/88; Street: 12/29/88

**STORMQUEST**  
 Brent Huff, Kai Baker  
 ▲♥ Media/\$79.95  
 Prebook cutoff: 12/2/88; Street: 12/20/88

**VIBES**  
 Cyndi Lauper, Jeff Goldblum  
 ▲♥ RCA/Columbia/\$89.95  
 Prebook cutoff: 12/1/88; Street: 1/4/89

**THE WICKER MAN**  
 Edward Woodward, Christopher Lee  
 ▲♥ Magnum/\$59.98  
 Prebook cutoff: 11/28/88; Street: 12/22/88

**YOUNG GUNS**  
 Kiefer Sutherland, Emilio Estevez, Charlie Sheen  
 ▲♥ Vestron/\$89.98  
 Prebook cutoff: 12/2/88; Street: 1/4/89

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.

### RCA/COLUMBIA CONFRONTED ON DISTRIB CUTS

(Continued from preceding page)

also welcomed conversation beyond the meeting, passing out his phone number to members of the audience.

The only real gaffe of the meeting occurred during Pinson's slide presentation, wherein one of the slides referred to RCA/Columbia's distributor group as the "Perfect 10." It was greeted by many a loud groan. Pinson quickly apologized for the inelicacy of the reference.

Also, a flier suggesting that retailers boycott RCA/Columbia product was circulated among some of the more disgruntled attendees. No formal remarks were made concerning these efforts, and outside the meeting, the chapter's board members all looked to disassociate themselves and the VSDA from any boycott threat.

Though Pinson and Scott's presentation and comments apparently failed to win any converts, the meet-

ing's organizers considered the interaction a positive step.

"It's important that the opposing sides begin to deal with each other," said Jan DeMasse, president of the chapter and owner of Video Place in Exeter, N.H. "If we can do it in a non-confrontational session like this, we're working toward ironing out the differences instead of getting more frustrated and working under all sorts of misconceptions."

Scott also said the interchange was useful. "I'm not sure that we convinced anybody or changed anyone's mind, but it is important for us to deal directly with the retailers and let them know that it's their long-range health that matters to us. And we're hoping that they will give the plan a chance, see what happens before they rush to condemn it."

**Billboard**

**A MUST EVERY WEEK FOR VOLUME VIDEO BUYERS!**

# VSDA Chapter Confronts RCA/Col On Distrib Cuts

BY DAVID WYKOFF

**BOSTON** Though tempers remained under control, local dealers and wholesalers at the Nov. 9 meeting of the Video Software Dealers Assn. New England chapter had a face-to-face opportunity to vent their frustrations over the controversial changes in distribution that RCA/Columbia Home Video implemented last summer.

At the meeting, held at the Howard Johnson Hotel in Woburn, Mass., RCA/Columbia VP of sales and marketing Dick Pinson and director of sales John Scott made a short slide presentation explaining the motives behind RCA/Columbia's decision to restructure its distribution channels and provided an outline of the new system. The executives also outlined what they called advantages that the plan offers manufacturers, wholesalers, and retailers. Pinson and Scott later opened the floor for a 40-minute question-and-answer period moderated by Rick Russack, president of this market's Video Revolution chain.

In July, RCA/Columbia shook up dealers and distributors when it implemented sweeping changes in its distributor network (Billboard, July 23, July 30).

In addition to dropping some distributors, it outlined sanctioned territories in which its remaining distributors were allowed to sell the company's product. Further, RCA/Columbia instituted strict bans on transshipping. Retailers were upset because they saw instances in which the territorial system would drive up the cost of RCA/Columbia titles, while distributors were angry that the territories in which they could sell the line were being dictated by the manufacturer.

Pinson and Scott emphasized the need for greater efficiency in distribution, the long-range nature of the

program, and RCA/Columbia's commitment to a field staff of approximately 80 people to promote sales on all levels. The additional personnel will include one sales manager in the headquarters of each of the company's 10 distributors as well as 55 product managers and merchandis-

## 'How come RCA never came to us, the retailers?'

ers.

"It's important to realize that we're looking to the increased health of everyone here. It's just that the industry's free-for-all, scrambling method of business isn't healthy for anyone in the long run," said Pinson. "The continued health of the specialty video store is paramount to the health of the home video industry."

Said Scott: "We do believe that once the system is operating, we can service your needs better this way. That's why RCA/Columbia has committed to such a large increase in staffing. We realize that there will be some short-range difficulties, but it's long-range health that we need to look toward."

In the question-and answer period, which turned out to be more of a comment period, retailers and wholesalers took offense at RCA/Columbia's move, faulting both the plan and the manner in which it was implemented.

"Anybody who knows anything about business knows that it's better to work in a free-enterprise situation, not under a monopoly," said Roy Stapato of the Movie Hut in Wayland, Mass.

"You're talking about long-range relationships, yet you're telling us to give up the long-term relationships

that we've developed with distributors, ones that work for both of us," said Tom Canale of Sneak Preview Video in Waltham, Mass.

"How come RCA never came to us, the retailers, when it was working out its new system? If you had taken the time to ask us or our organization, you wouldn't have this kind of reaction," said Al DeCamplis of the Front Row Video chain. Loud applause from many of the retailers in the audience of 70 plus followed this remark.

In response to comments that RCA/Columbia's clear-cut transshipping guidelines will act as a disincentive for distributors to deal with smaller accounts, Pinson said, "With this new system, our distributors have a greater incentive to develop their own region. Before, it was easy to pick up new accounts in different regions. But what kind of follow-through was there? That's where the emphasis will fall in our program—follow-through with the retailer on the local level."

A number of reps from area-sanctioned distributors Baker & Taylor and Artec attended the meeting, though all declined to comment during the question-and-answer period.

Charges that RCA/Columbia had used the new distribution system, in place since Sept. 1, to raise prices were quickly answered by Pinson. "We haven't changed our prices to anyone," he said.

Stapato and Paul Bruseau of New England-area subdistributor G.G. Communications asked Pinson why RCA/Columbia didn't fashion a two-tier distribution system similar to that employed in the music industry.

Without answering the question directly, Pinson talked about what he called the "overly competitive nature of distributors." "You may not realize it, but we've lopped off a good 20% of our business by eliminating

some distributors. But we can't continue to watch margins fall and see distributors scramble around in each other's territory without regard to their long-range health. There's got to be more sanity and order to the system," he said.

John Jupea of Video Showcase in Watertown, Mass., questioned Pinson on why video stores are asked to buy from only one distributor when mass merchandisers and supermarkets are allowed to deal with many. "Video is a very small percentage of their income, and the service aspects are often handled by rackjobbers," Pinson responded. "And it's a portion

of our business that we need to preserve. But they don't require the kind of service from distributors in overhead, staffing, and supervision that video specialty retailers do, and that's where the distributors need to focus their efforts."

Scott did emphasize that regular reviews are built into the new system. "With the kind of commitment that we've made, we're obviously not going to abandon the plan in the near future. However, we are going to closely monitor what's going on, and there are regular review procedures in place to do that," he said. Pinson

(Continued on next page)

FOR WEEK ENDING DECEMBER 3, 1988

Billboard®

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## TOP KID VIDEO SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.					
★ ★ NO. 1 ★ ★					
1	1	7	<b>CINDERELLA</b> Walt Disney Home Video 410	1950	26.99
2	3	24	<b>MICKEY COMMEMORATIVE EDITION</b> Walt Disney Home Video 690	1988	14.95
3	2	59	<b>LADY AND THE TRAMP</b> Walt Disney Home Video 582	1955	29.95
4	5	110	<b>SLEEPING BEAUTY</b> ♦ Walt Disney Home Video 476	1959	29.95
5	11	129	<b>WINNIE THE POOH AND TIGGER TOO</b> ♦ Walt Disney Home Video 64	1974	14.95
6	8	24	<b>MICKEY AND THE BEANSTALK</b> Walt Disney Home Video 691	1988	14.95
7	9	24	<b>DISNEY'S SING ALONG SONGS: YOU CAN FLY!</b> Walt Disney Home Video 662	1988	14.95
8	4	63	<b>AN AMERICAN TAIL</b> ♦ Amblin Entertainment/MCA Home Video 80536	1986	29.95
9	6	129	<b>ALICE IN WONDERLAND</b> ▲ ♦ Walt Disney Home Video 36	1951	29.95
10	RE-ENTRY		<b>DISNEY SING ALONG: VERY MERRY CHRISTMAS SONGS</b> Walt Disney Home Video 412	1988	14.95
11	12	4	<b>RAFFI IN CONCERT WITH THE RISE &amp; SHINE BAND</b> ♦ Troubadour Records Ltd./A&M Video VC6179	1988	19.98
12	13	24	<b>DUCKTALES: DAREDEVIL DUCKS</b> Walt Disney Home Video 694	1988	14.95
13	15	78	<b>DISNEY'S SING ALONG SONGS: HEIGH-HO!</b> Walt Disney Home Video 531	1987	14.95
14	16	24	<b>DUCKTALES: FEARLESS FORTUNE HUNTER</b> Walt Disney Home Video 693	1988	14.95
15	14	115	<b>WINNIE THE POOH AND THE HONEY TREE</b> ♦ Walt Disney Home Video 49	1965	14.95
16	7	166	<b>DUMBO</b> ▲ ♦ Walt Disney Home Video 24	1941	29.95
17	17	2	<b>SING-ALONG. DANCE-ALONG, DO-ALONG</b> Lorimar Home Video 572	1988	14.95
18	19	6	<b>THE THREE CABALLEROS</b> Walt Disney Home Video 411	1945	29.95
19	18	80	<b>DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH</b> ♦ Walt Disney Home Video 480	1986	14.95
20	22	5	<b>TEENAGE MUTANT NINJA TURTLES: HEROES...</b> Family Home Entertainment 23978	1988	14.95
21	RE-ENTRY		<b>DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES</b> Walt Disney Home Video 581	1987	14.95
22	10	166	<b>PINOCCHIO</b> ♦ Walt Disney Home Video 239	1940	29.95
23	20	125	<b>WINNIE THE POOH AND THE BLUSTERY DAY</b> ♦ Walt Disney Home Video 63	1968	14.95
24	21	3	<b>THE WIND IN THE WILLOWS</b> Walt Disney Home Video 412	1988	14.95
25	23	24	<b>DUCKTALES: HIGH-FLYING HERO</b> Walt Disney Home Video 695	1988	14.95

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## VSDA Forms Canadian Advisory Panel

**NEW YORK** The Video Software Dealers Assn. has announced the formation of a VSDA Canadian Advisory Committee to serve as a watchdog and reporting agency for issues affecting members in that country.

The committee, comprising 12 re-

tailers and wholesalers from across Canada, held its first meeting Nov. 2 in Ottawa. Regional VSDA chapters have already been established over the last year in Manitoba, Montreal, Ottawa, and southern Ontario.

Among the topics addressed dur-

ing the Nov. 2 session were film-classification activity in various Canadian provinces; Canadian Radio-television Commission rulings affecting pay-per-view and video piracy; the new federal drug law, which prohibits the sale or rental of any movie that displays drug usage in a positive light; and the distribution of revenues derived from the 12% federal sales tax on the wholesale cost of new video-cassettes.

Canadian Advisory Committee members include Sidney Greenberg, Bellevue Home Entertainment, St. Laurent, Quebec; Bill Acheson, Bill's Video, Winnipeg, Manitoba; Michel Foisy, Foisy & Frères Inc., Montreal; David Handleman, Handleman Co., Toronto; Jim Head, Head's Video Corner, Napanee, Ontario; Derek Crosley, Movie-Movie, Kanata, Ontario; Sheldon Gale, Startime Foto Video, Winnipeg; Kerby Funk, TVS-The Video Superstore, Saskatoon, Saskatchewan; John Lossing, Video Movie Ventures, Calgary, Alberta; Bill Miller, Video One Canada, Rexdale, Ontario; Brian Parton, Video Station, Niagara Falls, Ontario; and Bill Kinsman, Video Station, Ottawa.

BRUCE HARING



**Stretching Out.** Callan Pinckney, architect of the chart-topping exercise video "Callanetics," proved her flexible form when she introduced her new "Super Callanetics" tape at a Sam Goody in-store in Paramus, N.J. Lined up, from left, are Rita Donato, store manager; Chet Furmanek, regional video director for MCA Distributing; Jane Ayer, director of publicity for MCA Home Video; Pinckney; and, acting as Pinckney's leg rest at the far right, Kevin Hardt, divisional marketing coordinator for Musicland Group/Sam Goody.



JOHN LEVY ENTERPRISES INC. 5455 Wilshire Blvd., Los Angeles, Ca 90036  
213/934-0255

## 70 IS A MAGIC NUMBER

### HAPPY BIRTHDAY JOE!

You have been not only a client, but friend and family as well.

I want to express my thanks to you, and all the others who have helped me to maintain a long and successful career:

Over the years I have represented 70 artists, one to match each of your 70 years:

Julian Cannonball Adderley  
Gene Ammons  
Ernie Andrews  
Andy and the Bey Sisters  
Arts Reynolds Singers  
Dorothy Ashby  
Brook Benton  
Johnny Brown  
Jerry Butler  
Betty Carter  
Randy Crawford  
King Curtis  
Ann Dee  
Lou Donaldson  
Ja'net DuBois  
Jean DuShon  
Roberta Flack  
Jonna Gault  
Goldfinger & Dove  
Susaye Green  
Arsenio Hall  
Herbie Hancock  
Eddie Harris

Marcene Harris  
Johnny Hartman  
Donny Hathaway  
Bill Henderson  
Donna Hightower  
Rick Holmes  
Shirley Horn  
Freddie Hubbard  
Benard Ighner  
Ahmad Jamal  
Etta Jones  
Bev Kelly  
Teddi King  
Yusef Lateef  
Ketty Lester  
Ramsey Lewis  
Abby Lincoln  
Herbie Mann  
Letta Mbulu  
Les McCann  
Claudia McNeal  
Cat Miller  
Wes Montgomery  
Natural Essence

Kellee Patterson  
Billy Paul  
Dave Pell  
Dianne Reeves  
Richard & Willie  
Timmy Rogers  
Shirley Scott  
Marlena Shaw  
George Shearing  
Bunny Sigler  
Sisters Love  
Carol Sloane  
Jimmy Smith  
Mike St. Shaw  
Dakota Staton  
Billy Taylor  
The Three Sounds  
Stanley Turrentine  
Sarah Vaughan  
Lovelace Watkins  
Johnny Guitar Watson  
Maxine Weldon  
Monica Zetterlund

plus three more - you, Nancy Wilson & Henry Johnson - for good measure.

With love from one veteran to another,

that people could see as well as hear him, we placed a few cars at the top of the hill with their headlights illuminating only Joe and his accompanist, the late Jimmy Jones.

What followed under those soft, rather dim lights was real goose-pimply stuff as Joe and Jimmy produced the concert's emotional highlight with just two numbers, Duke Ellington's "Jump For Joy" and "The Lord's Prayer." By the time Joe had delivered the final "Amen," a total hush had enveloped the audience. Then, realizing what an emotional experience they had just gone through, the entire audience rose, to a man and a woman, to give Joe a standing ovation for his superb, sensitive closing to a truly memorable Afternoon of Jazz.

Most people know **Burt Reynolds** for his tough-guy roles. What most people do not know is that **Burt Reynolds** is a serious jazz fan. Joe and Burt got together professionally in 1981 when Burt asked Joe to record two songs for the soundtrack of the movie "Sharky's Machine." This is Burt's take on Joe's longevity:

The reason Joe Williams has been around for such a long time and never dropped an inch in popularity is that he's the quintessential male jazz singer of yesterday, today and for a long, long time to come.

Brought together by good music, **Miles Davis** and Joe Williams became friends back in 1949. Joe was appearing at Chicago's Regal Theatre with Jay Burkhart's orchestra. Miles, impressed with their sound, sat down and wrote several arrangements for them before he left Chicago. Over the years Miles and Joe have shared their music along with many laughs. Miles has this to say about Joe:

If I wasn't in the way, Joe would be the world's best singer of ballads.

For Joe, one of the great riches in his life is the sheer number of friends he has amassed throughout his career. Among his more recent friends, relatively speaking of course, are pianist/educator **Mel Powell** and actress **Martha Scott**. They have this to say:

Like all great singers, Joe is blessed with an inner ear that's a marvel. And in his case, the ear and the voice get better and better as the years roll by.

To the best of Joe's recollection, it was the late pianist/arranger **Jimmy Jones** who brought guitarist **Kenny Burrell** to his attention. Jimmy had recruited Kenny to play on several of Joe's recording sessions in the early '60s. Joe also remembers going to hear Kenny play at the Prelude on 125th St. under the el in New York City. They have been friends ever since. Kenny offers this insight:

Joe Williams is one of the most versatile and moving singers in the history of popular music. One of the perhaps not so well known things about Joe is that he is a great listener. He really pays attention to what other musicians are doing. And he appreciates and is moved by the truth and beauty in all kinds of music.

Through the years whether riding in a car, sitting in a night club or relaxing in the home of some friends, my conversations with Joe have often been punctuated with remarks from him like "Man, did you hear that?!" or "Such beauty!" as he refers to something coming from the radio or records being played at the time. He always reacts enthusiastically when hearing others excel in performance. He loves music and he makes beautiful and important music. And we love him.

Thanks Joe, and continued good luck to you and yours.

Premier bassist **Milton "The Judge" Hinton** hails from Chicago, and it was there, in their hometown, that they first became acquainted in the 1930s. In the best tradition of "the elder statesmen of jazz," their communications to one another are often in shorthand. Milt sent this message to Joe:

Dear Joe ... Chicago ... 1930 ... Forum Hall ... The Indiana Theatre ... Warwick Hall ... Bacon's Casino ... Do You Remember?

In 1956, when Joe Williams made his first appearance on "The Tonight Show," **Steve Allen** was the show's host. Not long after, Joe was a frequent guest on "The Steve Allen Show" which aired on Sundays live from Birdland in New York City. During the last 32 years Steve has continued to invite Joe to guest on many of the radio and television shows he hosted. This is what Steve Allen says:

Given the fact that I've been, among other things, working as a vocalist for the past 40 years, it naturally is not the greatest news I ever heard that Joe Williams always was and always will be my wife Jayne's favorite singer. Nevertheless, I can understand the reason for her choice. After all, Joe is a lot better at the gig than I am.

What millions love about his work is not only that unique, masculine sound, not only the always swinging rhythm, but the wonderful humor, the just-right degree of playfulness that he imparts to a song. Whatever you thought a song meant before Joe sang it, it means just a bit more after he

gives it his attention.

Jayne and I join the army of those who say, applause, applause, applause for a great artist—and a great gentleman.

While most singers enjoy listening to one another, many of them prefer not to talk shop. Those that become friends quickly find that there are other things to share. Joe likes to spend most of his free time on the golf course, and here is what golfing buddy **Robert Goulet** says about Joe Williams:

No one allows me the smooth, relaxed listening pleasure that is emanated from a gifted singer as much as those tones that flow from one of the world's finest, Mr. Joe Williams.

Now if he could only transfer some of his rhythm to his golf swing.

I love you Joe—and I need three a side!

Back in 1968, Joe worked the UC Berkeley Jazz Festival with the **Thad Jones-Mel Lewis Orchestra**. The concert, produced by student **Darlene Chan**, was a great success, and Darlene is now the west coast director of Festival Productions. Darlene, known affectionately to Joe as "Andy Donald's mom," sends this message for Joe:

1968—the first time we worked together. Here's to 20 more great years!

For several years, travel consultant **Delores Mavritte** has coordinated the complicated travel schedule for Joe and the Quartet. Though not an easy task, Dolores says:

Joe is a warm and caring person who is always concerned about the welfare of others. It is a delight to answer the phone and hear his voice, almost as melodious speaking as singing, kidding me about sending him on yet another trip.

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**WILLIAMS, JOE** (Joseph Goreed) /jō-wil-yəmz/ n: singer;  
b. Cordele, GA, December 12, 1918. Friend, virtuoso,  
#1 son, musicians' singer.

**Happy Birthday Joe,**

*Nat Adderley, Olga Adderley, John Levy  
Laurie Goldstein & Carmen Ford*

*To Joe with Love...*  
*Lena*  
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## JOE WILLIAMS 70th Birthday Salute

### THEY COULD WRITE A BOOK

(Continued from page J-3)

solutely wonderful.

For countless years Joe Williams has held the position of the finest jazz singer in the business. His long and highly successful career is a testimony to the fact that his talent is, as he is, first class all the way. A congratulatory 70th birthday of the magnitude of the one being bestowed upon Joe could not be given to a greater talent nor a finer human being.

Joe, I am proud to be able to call you a long-time friend. Stay with us old buddy, we need you in every way. God bless you.

Veteran record producer **George Avakian** first met Joe at the 1962 Newport Jazz Festival. It was through George that Joe signed with RCA Victor, an association that yielded five albums between 1963 and 1965. George remembers their relationship fondly:

Joe Williams is not just one of the greatest singers alive. He's also one of the finest people I've ever known. He can't help it. He's a thoughtful gentleman, through and through.

Ever since "Every Day," I'd hoped to record Joe Williams. Years later, we were neighbors on Central Park West. I bumped into him, taking a Sunday stroll, and asked the usual: "Contract expiring soon?" "Just did," he said. Joe had a new one Monday.

What a pleasure working with him, planning and executing sessions! Notice I didn't mention editing. With Joe, it was usually a couple of takes for the orchestra, one for Joe to hear himself back, and then go for it.

And in person—I don't think Joe, or any other singer for that matter, has ever been better than at Newport in 1961. I was lucky enough to be taping him for a possible album. Possible? The only editing we had to do was to reduce and shorten the ovations.

Joe is everything good.

In 1983 Joe signed on to advertise **Johnnie Walker Red Label**. Smith/Greenland vice president **Murray Platte** was instrumental in the successful four-year print campaign featuring Joe. He offers the following recollection of the photo session:

In order to make Joe feel comfortable, I discovered a cassette recording of his album "A Man Ain't Supposed To Cry." As the audio was giving out with "Say it isn't so," Joe joined in live and still on camera. The live performance out-classed the 1957 classic recording that was on the record . . . and this more than 25 years later. The applause of the crew on the set held up the shooting. It was memorable and moving.

For the past 40 years jazz vocalist and actor **Bill Henderson** and Joe Williams have been mutual fans. They first met in 1948 when Joe heard Bill sing with a dance band at the Parkway Ballroom in their hometown, Chicago. Now Bill shares one of his many memories of one of Joe's performances:

Joe Williams . . . is a phenomenon. His choice of songs, the way he sings and how he handles a lyric . . . I remember one Sunday evening on the South Side of Chicago Joe was singing "In the evening, in the evening, in the evening when the sun goes down . . ." That very moment the sun started to go down. It was like a movie, this awesome red blazing sun was going down at Joe's command like a religious testimony, as if the Lord said "sing my son, I will operate the props, we will be a hit together . . ."

He was fantastic then and still is to this very day. Happy 70th, Joe.

For more than 25 years now, noted writer and drummer **George T. Simon** and Joe have both dedicated themselves to supporting the efforts of the Jackie Robinson Foundation. Joe has performed at many of the Foundation's benefit concerts, and George offers this moving account of one such concert:

Joe Williams was the central figure in one of the most poignant musical experiences of my life. It occurred at the bottom of the sloping lawn on the Stamford, Conn. home of Jackie and Rachael Robinson, at the conclusion of one of their mid-1960s "Afternoon of Jazz" concerts benefiting the Jackie Robinson Foundation, that has helped so many underprivileged children.

Joe was one of the several top-draw jazz artists invited to perform (for free, of course) on that warm June day. He couldn't put in an appearance until mid-afternoon, because he had been working in Chicago the night before. When he did arrive, he just sat there quietly among the several thousand fans, including, as I recall, Martin Luther King, Roy Wilkins and Jackie himself—beautifully relaxed, just patiently waiting for his time to go on.

Of course we were saving Joe for the final act, but by the time we were ready for him, it had begun to grow dark. So

# JOE WILLIAMS 70th Birthday Salute



Joe (lower right) waits to go on with Jimmy Noone's Orchestra at the Cabin Inn in Chicago, 1939.

performance with Steve Lawrence and Eydie Gorme in 1967 for Cerebral Palsy. Then in 1969, accompanied by pianist Ellis Larkins, Joe traveled across the country and then on to Germany for an 18-day tour of the non-commissioned officers camps.

After more than 10 years on his own, Joe's popularity was still continuing to grow. Wherever he went, the fans cheered and the critics raved. In 1972, New York jazz critic John Wilson wrote, "In the years since Joe Williams left Count Basie's orchestra to follow his own path as a singer, he has grown slowly but steadily. He has developed from the powerful blues singer he was to an extremely perceptive and convincing singer of ballads and unusual pop songs and eventually to a relaxed, witty and debonair monologist or on-stage conversationalist."

Throughout the '70s Joe continued to tour, playing clubs, concerts and festivals worldwide. Even the Government took notice, and in 1979 Joe and Clark Terry toured Africa and Asia for the State Department.

In 1974 Joe sang at the Hollywood Bowl in a memorial concert for Duke Ellington. Joe sang from the Duke's "First Sacred Concert," a cappella in front of thousands of mourners. While Joe only performed with Ellington twice, he speaks of him with reverence. "He had a romance with love and life and people. He truly walked among kings and never lost the common touch. I can't understand people who call themselves associated with jazz and don't draw on the inspiration that is Ellington."

Ten years later Joe mourned the loss of another great man who had not only been a musical inspiration, but also the closest of friends. Joe was appearing at the Fairmont Hotel in Dallas, Texas when he received the news of Count Basie's death. It was April 26, 1984. That night, between shows, Joe appeared on ABC-TV's "Nightline" to talk about Count Basie and his musical legacy.

A few days later, Joe flew to New York to attend the funeral at the First Abyssinian Baptist Church in Harlem. With no time to spare, Joe had to change his clothes in the limo on the way to the Church. Count Basie's family and friends filled the church to overflowing as Joe sang "Come Sunday." Afterwards, people continued to mill in the street as the limo made slow progress doubling back to the airport. Joe had to return to Dallas in time for his show that night.

According to Joe, "You can never really leave the Basie Band." So to this day, Joe continues to play occasional concerts with the band both in the U.S. and abroad.

During the last five years, Joe's visibility and popularity have steadily increased. He now tours extensively with his own quartet led by pianist/conductor Norman Simmons, featuring Henry Johnson on guitar, Bob Badgley on bass and Gerryck King on drums. In addition to the usual club, concert and festival dates, engagements with symphony orchestras have become standard fare on Joe's itinerary.

When asked how he'd like to be remembered, Joe replied "I think like Mr. Basie said, 'as a nice fellow.' The music will speak for itself."



**CREDITS:** Editor, Devra Hall; All editorial by Devra Hall, L.A. freelance writer; Cover & design, Steve Stewart.

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## JOE WILLIAMS 70th Birthday Salute

### EVERY DAY FOR 70 YEARS

(Continued from page J-11)

club in Chicago. With the famous Basie mysticism, he invited Joe to join the group for several songs. Joe does not know to this day whether the Count had ever heard him sing before. Later Basie extended the invitation, and for 10 weeks Joe was the featured attraction with the all-star Basie jazz lineup.

By that time, Joe had amassed a wealth of experience in just about every facet of jazz. His familiarity ranged from the New Orleans beginnings to the latest boogie and rhythm & blues. He had worked with two of the greatest reedmen—Jimmy Noone and Coleman Hawkins. His sense of rhythm had been honed by Hampton and Red Saunders. His big tone had proved a worthy successor to Joe Turner with Pete Johnson. In short, Joe made quite an impression, one which stayed with Basie long after he left Chicago.

Each time Basie returned, he would get in touch with Joe to talk or, better still, to jam. Late in 1954 Joe had a chance to sing with them again at the Trianon Ballroom, and that performance resulted in a vague offer from Basie. Vague because Joe considered the offer forgotten until the week before Christmas when a telegraphed money order arrived requesting him to join the Basie Band in New York.

Joe arrived ready to swing, and he came prepared with plenty of music so he wouldn't have to do any of Jimmy Rushing's hit songs. Rushing had been another major influence in Joe's career, and as Joe explains, "I didn't think anybody could do Jimmy's songs and not suffer by comparison." Joe's contributions to the Basie book included Memphis Slim's "Every Day" and "The Comeback," along with Joe Turner's "Cherry Red," "Roll 'Em Pete," "Shake, Rattle & Roll" and "In The Evening."

1955 was a year of spectacular firsts for Joe Williams. With the Basie Band, Joe worked his first Newport Jazz Festival and the first of three annual Birdland tours along with George Shearing, Sarah Vaughan, Erroll Garner and Lester "Prez" Young. It was also to be Joe's first appearance on a television network show. "The Great One" himself, Jackie Gleason, produced and directed "Music 55" for CBS. Stan Kenton led the orchestra with Count Basie on piano, and Joe sang "Alright, Okay, You Win." And win he did.

It was also in 1955 that Joe Williams made his first recording with the Count Basie Orchestra. Verve Records released "Count Basie Swings, Joe Williams Sings," and when they put out "Every Day" as a single, Basie had his first big hit in almost 15 years. It soon became clear that Joe Williams was not going to be just another big band vocalist.

The years with Count Basie were good ones for Joe. Count Basie was not only a musical inspiration, but also Joe's mentor. The Count schooled Joe in the ways of the entertainment world and about life itself. Onstage and off, Count Basie called Joe his "Number One Son."

Home base was New York City, but the band stayed busy on the road as the Basie bus found its way all over the country. In 1956, the Count Basie Orchestra toured Europe. The band had been there in 1954, but this was Joe's first trip overseas. Back in New York City, in August of 1957, they played an engagement that went down in the annals of black history. The Count Basie Orchestra featuring Joe Williams was the first black band ever to perform at the Starlight Roof of the Waldorf Astoria Hotel.

After six years with the band, there arose a certain inevitability about Joe's imminent departure. "There comes a time," explains Joe, "when it's time to go. You grow up and sooner or later you leave home." By this time, Joe was a seasoned professional who had earned his own following through earnest craftsmanship. People came to hear Joe Williams with the same fervor they greeted the Basie Band. By mutual agreement, and with the Count's encouragement and blessing, Joe became a solo performer again.

On Jan. 12, 1961 at the Apollo Theater in Harlem, Joe played his last engagement as "the Boy Singer" for the Basie Band. The very next day, proud papa Basie, accompanied his "Number One Son" by train to Storyville in Boston. They stood together outside the club as Joe stared at the new marquee which read "Count Basie presents JOE WILLIAMS." This was one of the many special moments that they shared, and then Count Basie returned to New York alone. The solo bookings began, and Joe worked 46 weeks that year backed by the Harry "Sweets" Edison quintet.

In mid-1962, Joe retained the services of personal manager John Levy and left on a tour backed by the Junior Mance Trio. This was also the year that Joe made his first appearance on Johnny Carson's "Tonight Show." In the mid-'60s he toured with the Harold Mayburn Trio. Trumpeter Joe Newman and saxophonist Big Nick Nicholas joined them for four weeks each at the Rainbow Grill in New York City. Joe also began to appear on charity telethons such as his

# JOE WILLIAMS 70th Birthday Salute



Joe is greeted by his old boss Count Basie when Joe went solo and opened at George Wein's Storyville in the Bradford Hotel, Boston, 1961.

Cafe Society on Garfield Boulevard (now 55th Street) in Chicago. At the time, Joe was earning \$40 a week, and Hawkins offered him \$80 a week to go on tour. It was too good to pass up!

Shortly after his return to Chicago, Joe got a job as the stage-door manager at the Regal Theatre. It was there that he met Ella Fitzgerald, bandleader Lucky Millinder, Fats Waller, Lionel Hampton, Duke Ellington, Buddy Rich, Cab Calloway, Papa Jo Jones, Count Basie, and many others, for the first time.

One night a week, Joe would find somebody to sub for him backstage at the Regal so he could go next door to the Savoy Ballroom. The Savoy featured different events each night. For example, Tuesday nights were fight nights, while different nights were for ice skating, dancing and other activities. The Savoy was part of the social scene and Joe stopped by whenever he could. On the nights that organists Bill Davis, Tiny Parham and Sterling Todd let Joe sing with them as they played for the skaters, owner Gil Martin would give Joe two dollars.

Joe continued to work around Chicago and the Midwest as a single before joining Lionel Hampton's band. It was the manager of the Regal Theatre, Ken Blewett, who heard Joe sing one night sitting in with Fats Waller, and later recommended Joe to Lionel Hampton.

In 1943, Joe left on tour with Hampton, a tour which provided Joe with his first taste of New York City. The city was teeming with good music. While they were appearing at Loews State Theater, Frank Sinatra was across the street at the Paramount, Duke Ellington and his Orchestra were at the Hurricane and Cab Calloway was at the Strand celebrating Minnie the Moocher.

Joe recalls the lineup of this band vividly. His fellow vocalist was Dinah Washington, with whom he had to share a dressing room and sing a duet, "All Or Nothing At All." The Hampton sidemen included such illustrious names as Earl Bostic, Milt Buckner, Joe Newman, Joe Wilder, and Arnett Cobb.

Two years later Joe filled in for Joe Turner with the rolling boogie team of Pete Johnson and Albert Ammons at a club called The Pink Pig. Joe had the gig for six weeks and was making \$150 a week for the first time in his life.

Throughout the '40s and into the '50s Joe continued to find work with other notable musicians. He worked at the El Grotto in Chicago where he was not only a singer, but the master of ceremonies as well. As M.C., Joe had to play straight man for comedian Dusty Fletcher, an experience which Joe claims taught him all about timing.

Among the other musicians with whom Joe found work were Andy Kirk (1946), Gerald Wilson (at the Riviera in St. Louis with Ella Fitzgerald, and broadcasting from the El Grotto for NBC in 1946), Jay Burkhart (at the Regal Theatre in 1949), and rhythm & blues man Red Saunders (at the Club Delisa in 1951). During this period Joe was still being influenced by the sounds of blues singers Roosevelt Sykes, John Lee Hooker, Big Bill Broonzy, Memphis Slim, Walter Brown, and of course, Joe Turner.

Christmas 1954 marked the most significant relationship in Joe Williams' career. That was the year he became The Singer with the Count Basie Orchestra. It was four years earlier, however, that the story actually began. In 1950, the Count was performing with his septet at the Brass Rail, a

(Continued on page J-12)



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**EVERY DAY FOR 70 YEARS**

(Continued from page J-1)

namics, the beauty of the Negro spirituals, the marvelous  
voices of the singers. I remember entertaining myself. I  
would pretend that I was the choir marching in and singing.  
Then I would conduct the choir and try to sing all the parts."

Another influence in Joe's early childhood was the sound  
of the street hawkers singing out their wares... "Ice man. Ice  
man. Ice man here" and "Rags and old iron" which sounded  
more like "rags-o-lion."

When Joe was nine years old his mother took him to the  
Vendome Theater to see Louis Armstrong with Erskine  
Tate's band. "He was in the pit band," recalls Joe, "and all  
you could see was the bell of his horn pointing up. But you  
could hear that grand sound, so full of feeling—the epitome  
of jazz." The radio also provided Joe with many of his early  
musical influences. In those days you could hear a big band  
broadcast on almost any station you turned to. In the '30s  
Joe heard Duke Ellington broadcasting from the Cotton Club  
in New York City and Earl Fatha Hines from Chicago's Grand  
Terrace. He also heard Ethel Waters on the radio and  
learned much from her enunciation and tone.

The vast black ghetto of Chicago's South Side was his  
adopted home town. It was there that Joe Williams first  
heard and felt the blues. As Joe grew up, he listened to and  
absorbed the strongly dramatic and rhythmic urban blues.  
"I listened to everybody," Joe explains. There was Pha Ter-  
rell with Andy Kirk, and Dan Grissom with Jimmy Lunceford.  
Herb Jeffries was with Earl Hines and later with Duke Elling-  
ton. Then even later, there was Nat King Cole. There were so  
many models for a young singer."

In 1935 a young Joe left school to sing for tips at Kitty  
Davis', a downtown Chicago night club. He was 16 years old  
and was earning tips of \$20-\$30 a night. "It was a magical  
experience, a kind of transference or incarnation," Joe re-  
calls. "One day I was listening to the radio and imagining  
what it would be like to be a part of it all, and the next I was  
there in the middle of it singing while people danced."

Within a year, Joe had made his move into popular music  
by asking bandleaders on the South Side to let him sing with  
their orchestras. He started with Johnny Long, the black  
trumpet player whose orchestra played for dancing four  
nights a week. Joe's reputation swept town like the famous  
winds of Chicago. Band leaders Erskine Tate and Jimmy  
Noone both approached Joe to work with them while he was  
still working with Johnny Long. Joe suddenly found himself  
featured with three bands simultaneously. Every Sunday Joe  
appeared at the Savoy Ballroom with Tate, and throughout  
the week with Long and Noone at various dances, society  
events and South Side nightspots.

"When I was very young my knees would be trembling, an  
uncontrollable thing," remembers Joe. "It was ridiculous ac-  
tually. The voice was okay, but the legs wouldn't stop trem-  
bling. I found out later that the best way to do it was to get  
lost in the song, in the story of the song. Songs of desire,  
pleasure, frustration, and let that take over instead of look-  
ing at that sea of people."

In 1937 Joe made his first tour of the South with Jimmy  
Noone's Orchestra. They played a week in Noone's home-  
town, New Orleans, and stayed at the Patterson Hotel. The  
Patterson was one of only a few hotels for "colored people."  
In many cities, however, there were no such accommoda-  
tions, and they either stayed at the homes of friends, or  
slept on the bus. Joe didn't really mind sleeping on the bus;  
he was 18 years old, making \$25 a week, and this was his  
first trip outside Chicago.

Back in Chicago, Joe continued to listen and learn from  
the other singers around him. Joe Turner was one of the  
first blues singers to have a direct influence on Joe's style.  
"He was one of the first blues singers that I could under-  
stand what he was singing," recalls Joe. "He wasn't like an  
old down-home boy, cotton-field type thing, and when he  
sang the blues it was such a happy, rollicking style that it  
didn't end up sounding sad." Being an urban blues singer  
made sense to Joe, who said that his blues weren't country,  
dusty road blues, but came from pavement and steel and  
skyscrapers.

By 1938, Joe's voice was being heard coast-to-coast. He  
was singing with Jimmy Noone and WBBM radio was broad-  
casting them nightly from Swingland. "It was all live," re-  
members Joe. "It was important, and if you didn't get it right  
they kicked you off the air." In 1939 and into 1940 the  
Noone Orchestra broadcasts with Joe were continued by  
CBS radio live from the Cabin Inn. By 1940 Joe was able to  
afford a place of his own. For just a couple of dollars a week,  
he found himself a private room and bath on 43rd Street  
and South Parkway.

Joe's next big break came with Coleman Hawkins' big  
band. It was 1941 when Hawkins first heard Joe sing at

# JOE WILLIAMS 70th Birthday Salute

dedicated to the music of Bob Friedman with lyrics by the legendary Sammy Cahn.

- 1973:** *Joe Williams Live* (Fantasy). Backed by a septet featuring both Cannonball and Nat Adderley, Joe's selections include "Green Dolphin Street," his own composition "Who She Do," and Ellington's "Heritage."
- 1975:** *Big Man: The Legend Of John Henry* (Fantasy), is a jazz opera. With music composed by Cannonball and Nat Adderley, this "operatic" recording stars Joe in the title role, Robert Guillaume (of later "Benson" fame) and Randy Crawford.
- 1978:** *Live At The Century Plaza* (Concord). Joe joined the Capp/Pierce Juggernaut band for two songs: "Joe's Blues" for Joe Turner, and "What The World Needs Now."
- 1979:** Recorded in Cannes, France, *Jazz Gala '79* (Personal Choice) features Joe with Claude Bolling's big band. Songs include "Work Song," "Blues In My Heart," "Just The Way You Are," "It Don't Mean A Thing" and a duet with Carmen McRae, "Them There Eyes." *Prez And Joe* (GNPS/Crescendo) features Joe with Dave Pell's Prez Conference. Joe's performances on this album earned him a Grammy nomination for "best jazz vocal." Some of the swinging tunes on this album include "Getting Some Fun Out Of Life," "You Can Depend On Me" and "When You're Smiling."
- 1981:** Joe Williams sang two songs for the movie soundtrack of "Sharky's Machine," starring Burt Reynolds. "Before You" is a love song sung by Joe and Sarah Vaughan. Joe's solo song, "8 To 5 I Lose," earned him another Grammy nomination for best jazz vocal.
- 1982:** Pausa Records reissued *Joe Williams Worth Waiting For*.
- 1984:** *Then And Now* (Bosco Records). Joe sings with the Pete Christlieb Quartet featuring pianist Mike Melvoin. Side one contains tracks recorded live in Seattle in 1965 with Melvoin, bassist Jim Hughart and drummer Bill Goodwin. Side two, recorded in a Hollywood Studio in November of 1983, added Christlieb on saxophone and Nick Ceroli on drums. *Nothin' But The Blues* (Delos), containing all-time favorites including "Who She Do," "Alright, OK, You Win" and "Goin' To Chicago," won Joe his first Grammy Award. The movie soundtrack for *All Of Me*, starring Steve Martin and Lily Tomlin, features Joe Williams singing the title cut.
- 1985:** *I Just Want To Sing* (Delos). Subtitled "Joe Williams And Friends," this album features such giant instrumentalists as Thad Jones, Eddie "Lockjaw" Davis and Benny Golson. Produced by manager John Levy, with arrangements by Johnny Pate, selections include "Fat & Forty," "War No More" and "Young and Foolish."
- 1987:** Joe, supported by the Norman Simmons Quartet featuring Henry Johnson on guitar, recorded *Every Night* (PolyGram/Verve) live in a Los Angeles night club. The title song is a Joe Williams composition.
- 1988:** *The Overwhelming Joe Williams* (RCA/Bluebird) is a compilation of the best selections from Joe's earlier RCA recordings of the '60s. *Count Basie & Joe Williams* is a compilation of the best selections from Joe's earlier Verve recordings. It is a part of the Verve/PolyGram Walkman/Compact Jazz series.



Hank Jones, Joe, Kenny Burrell in the studio, 1960.

Joe Williams might sing every day he has the blues, but when we see him, all we have is joy and happiness.

Best regards,

George and Joyce Wein, Marie St. Louis  
and the Staff at Festival Productions

We hope we are working together for many years to come.

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National Association of Jazz Educators  
Jerome Richardson  
Sparky Tavares  
Billy Taylor  
Nancy Wilson**

## ROUND AND ROUND

(Continued from page J-3)

Though You Were Here," "Darn That Dream," "Just Plain Lonesome," plus cuts from *That Kind Of Woman* and others. Roulette released more of the cuts recorded with Jimmy Jones Orchestra under the title *Joe Williams: Sentimental & Melancholy*. Among the songs are "For All We Know," "Every Time We Say Goodbye," "Stay As Sweet As You Are" and "How Deep Is The Ocean."

**1961:** When Joe left the Basie Band in January of 1961, he went on tour backed by the Harry "Sweets" Edison quintet. *Together* (Roulette) was their first album. Songs include "There's A Small Hotel," "Deep Purple" and "Always." Later that year Roulette released

another album of Joe and Sweets. *Have A Good Time* features standards such as "Old Folks," "Until I Met You," "Summertime" and "Falling In Love With Love."

**1962:** *A Swinging Night At Birdland: Joe Williams Live* (Roulette) is the last of the three albums backed by the Harry "Sweets" Edison Quintet. Still known for his Basie hits, this album contains the quintet rendition of "Alright, Okay, You Win." *One Is A Lonesome Number* (Roulette), arranged and conducted by Jack Pleis, includes Joe's only recording of "Autumn Leaves."

**1963:** George Avakian arranged for Joe to sign with RCA Victor and produced all three of his 1963 releases. *Joe Williams At Newport* was recorded live at the festival, backed by a septet featuring Coleman Haw-

kins, Zoot Sims, Clark Terry, Howard McGee, Junior Mance, Bobby Cranshaw and Micky Roker. The Jimmy Jones Orchestra provided the lush background for both *Me & The Blues* and *Jump For Joy*. While Jones was the man behind most of the arrangements, several of which featured Ben Webster, on *Me & The Blues*, trumpeter Bill Berry arranged "Kansas City" and Oliver Nelson contributed "Hobo Flats."

**1964:** *The Song Is You* (RCA Victor) features Joe with Frank Hunter's Orchestra. Songs include "Sleepy Time Gal," "The Song Is You" and "Prelude To A Kiss."

**1965:** *Mister Excitement* was the last of the RCA Victor releases. Backed once again by Frank Hunter, this album contains such popular songs as "Gypsy In My Soul," "Ol' Man River" and "I Wonder Who's Kissing Her Now."

**1966:** *Joe Williams/Thad Jones/Mel Lewis* (Solid State). "Evil Man Blues" is the cut that might best describe Joe along with all the band as they recorded this album at 7 a.m. following their Village Vanguard engagement that went into the wee hours the night before. "Get Out Of My Life," "Gee Baby," "Come Sunday" and "Smack Dab In The Middle" are some of the selections.

**1968:** Once again Joe Williams teamed up with Thad Jones who both arranged and conducted all dozen songs on *Something Old, New & Blue* for Solid State.

**1970:** *Joe Williams Worth Waiting For*. "Lush Life" and "Here's That Rainy Day" are two of the cuts featured on this Blue Note release with conductor/arranger Horace Ott.

**1971:** *The Heart & Soul Of Joe Williams* (Sheba). Twenty-two years into their long friendship, Joe Williams and George Shearing finally collaborated on a recording. This "concept album" features such selections as "Heart & Soul," "My Foolish Heart" and "I Let A Song Go Out Of My Heart."

**1972:** With arrangements by saxophonist/trumpeter Benny Carter, *Joe Williams With Love* (Temponic) is



**TO JOE:  
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KEEP SINGING  
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## THE FLIGHT CREW

(Continued from page J-4)

who also hails from Chicago, does double duty with other artists such as Stanley Turrentine. Since he is the youngest member of the quartet, the group likes to call him "Youngblood."

Throughout his career Joe has considered himself to be a team player and his admiration for his musical colleagues is limitless. In reminiscing about his days with the Basie Band, Joe speaks of the brilliant musicians, composers and arrangers, singling out artists such as Frank Foster and Ernie Wilkins. "To work with these musicians and be with them every single night was inspirational. While performing I would find myself listening to everybody in the band, individually and together at the same time. It was a constant challenge to fit in and become part of that marvelous cohesiveness."

In addition to the artists and groups with whom he toured, there were many others who played a significant role, especially in the studio. Two of these key players were Chicagoans. Pianist/arranger Jimmy Jones wrote some of the most beautiful string arrangements and conducted for Joe on four of his Roulette recordings. Arranger Johnny Pate also worked with Joe in the early days, and again more recently as the arranger and co-producer of Joe's 1985 album "I Just Want To Sing: Joe Williams and Friends."

There are many instrumentalists who have supported Joe in the studio. Among them are pianist Hank Jones, bassist Milt Hinton and drummer OC Johnson who formed the rhythm section for many of Joe's RCA Victor recordings. Also trumpeter/flugelhornist Thad Jones and tenor saxophonists Benny Golson and Eddie "Lockjaw" Davis who were the "friends" referred to in the title of that 1985 recording.

Songwriters and lyricists must also be remembered, for as Joe explains, "the lyric is as important as a melodic line and the harmonic support." Joe himself has penned a few songs, among them "Who She Do" and "Every Night." For the most part, however, Joe relies on the real professionals to provide him with those true-to-life stories to which he can apply his emotions. When asked if he has any favorites, he replies "giants like Johnny Mercer." Then he begins to sing a few lines from "Too Marvelous For Words" and breaks off suddenly to say "Johnny's lyrics and his thinking were always superior, I think."

To list all of the musicians who have ever played a part in Joe's career would be a truly difficult task to conquer. Joe himself is always the first to say that every musical artist he has ever known, including those mentioned here along with Count Basie and Duke Ellington, Joe Turner and Jimmy Rushing, Billy Strayhorn and Ben Webster, the Gershwins and the Bergmans, each and every one of them has helped to create a musical heritage that has enriched his life.

## DID I EVER REALLY LIVE

(Continued from page J-4)

ed his time and performances to several charities. Not only is he seen regularly on telethons for the March of Dimes, Muscular Dystrophy (Jerry Lewis' Labor Day telethon), and the United Negro College Fund (Lou Rawls Parade of Stars), but he often spends his time playing in celebrity golf tournaments for many other worthy causes.

Using a song to illustrate his feelings, Joe recalls, "There's a song I used to sing called 'Did You Ever Really Live.' In it is a line that says 'Did I ever love, did I ever give, did I ever really live?' I think that most people, whether they are aware of it or not, rise only to lift. If they can help, it's a small thing and it's wonderful to be able to contribute."

Joe admittedly does enjoy his honors, "but it's more important to me that the music held up. The main thing was to get the music right, and we did."

## THE GROUND CREW

(Continued from page J-4)

put together a comprehensive package of publicity materials for the media and concert promoters. When the package was complete it contained not only the usual bio and publicity stills, but action photos, color slides and video clips. "That made the selling of Joe Williams much more professional," recalls Levy. "I couldn't have handled it all from my office, and the buyers were happier being able to contact someone who could provide professional assistance."

At Levy's urging, Hall began to look for other avenues of

exposure for Joe, in addition to the local press she generated for each of his engagements. She booked Joe on more television programs. His appearances on "The Tonight Show" were augmented by national morning shows, specials such as "The Night Of 100 Stars" and "The Black Gold Awards," an appearance on "The Phil Donahue Show" and a stint as master of ceremonies for a Public Broadcasting tribute to Lionel Hampton.

Hall also increased Joe's radio and print exposure. Joe began to drop by local radio stations more often, and to tape nationally syndicated programs such as "The Great Sounds," "Music Makers," "Castaways Choice" and NPR's "Morning Edition." Then turning her attention to national publications, Hall secured profiles on Joe in *Jazz Times* and

the *New Yorker* magazine.

With Joe's higher visibility, it soon became necessary to expand the ground crew. Joe needed a road manager and Levy hired T.R. Gordon to work in the field. Then, even with Delores Mavritte at North Coast Travel handling all the flight arrangements for Joe and the quartet, Levy hired an executive assistant, Barbara Collin, to help with the increasing load of contracts, phone calls and paperwork.

Joe relies on his ground crew, which functions as a team under the guidance of John Levy. Of his manager, Joe says, "I trust him and he has a marvelous reputation and name in the business. It's very rare to find somebody who you can trust absolutely."

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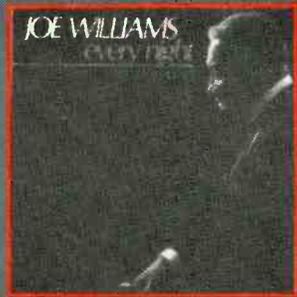
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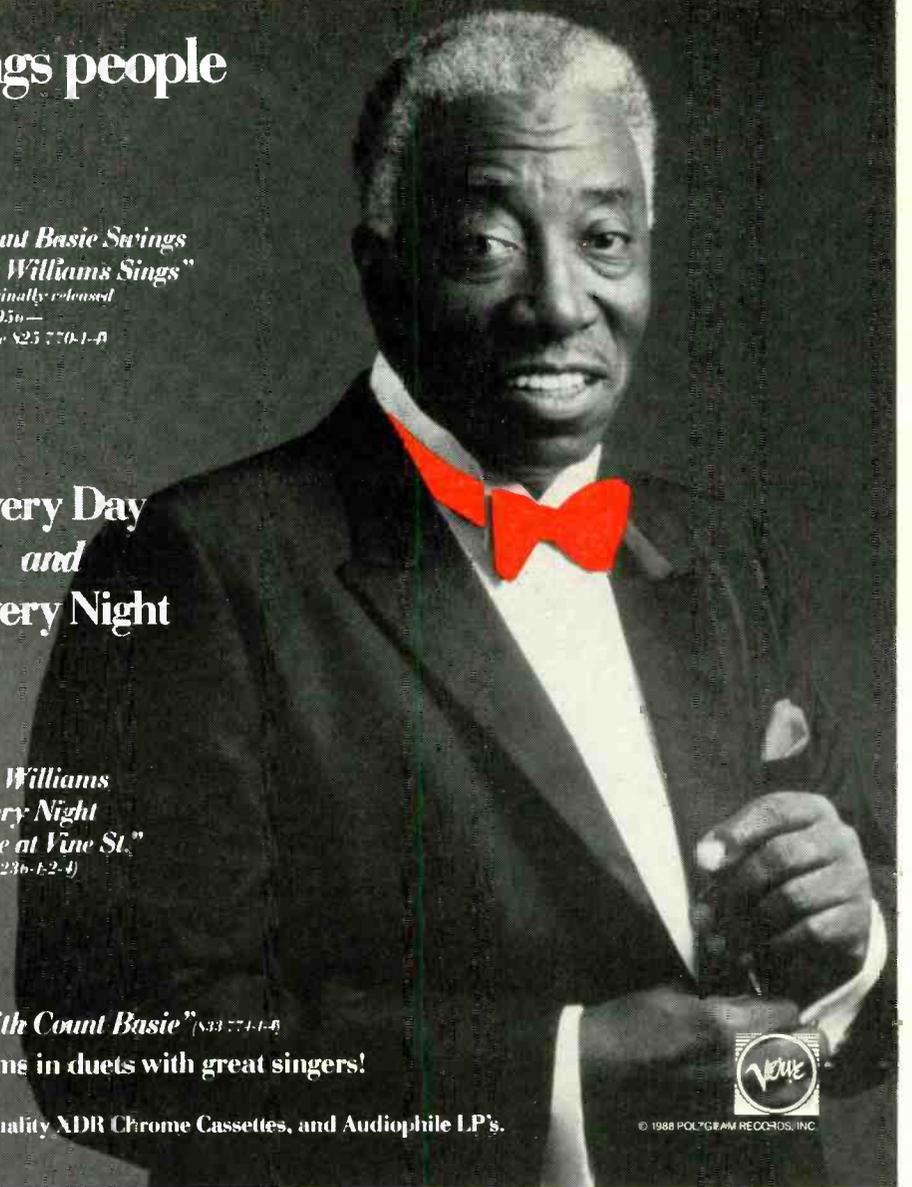


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## SMACK DAB IN THE MIDDLE: The Ground Crew

Some people say that behind every great man is a great woman. Everyone who knows Joe, knows that he has certainly derived great strength, sustenance and support from Jillean, his wife of nearly 30 years. Behind any great artist, however, there also must be executive talent Joe calls these people his "ground crew." As he explains it "There's no such thing as a smooth flight without a good ground crew."

Personal manager John Levy has been representing Joe for the last 26 years. They originally met in 1949 at the Regal Theatre where Levy was playing bass with the George Shearing Quintet. Their paths continued to cross over the years and Joe was aware that Levy had put down his bass to become a full time manager for Shearing, Cannonball and Nat Adderley, Wes Montgomery, Ahmad Jamal, Ramsey Lewis and Nancy Wilson, among others.

In those early days, Joe did not really need a manager. When his career took flight during the years with Basie, the Count was there to advise him. But a little more than a year after Joe went solo, he decided that the time had come. "It was early in 1962 when I called John and told him that I wanted him to take the telephone out of my ear," recalls Joe.

During the '60s, Levy arranged Joe's signing with the William Morris booking agency, and later with International Famous Artists. Levy was already familiar with all of the venues that Joe could play, but what he really wanted from the booking agencies was television exposure for Joe. The agencies delivered, and Joe's fans soon saw him on "Art Linkletter," the "Joey Bishop Show," "Merv Griffin" and all of the top musical variety shows and telethons of the day.

By the late '60s, Levy felt that Joe was getting lost in the shuffle of the big agencies. Deciding that Joe would do better without the exclusive representation of any one agency he opened the doors to everyone. Still holding to this philosophy today, Levy is able to ensure all the engagements Joe wants, as the calls come in daily from independent agents such as Abby Hoffer, Edith Kiggen, Thomas Cassidy and Jir Cassell's Berkeley Agency.

With enough offers coming in, Levy turned his attention to other concerns. He became more involved with the concept of artist packaging and concentrated more on the structure and routing of Joe's tours. He also encouraged Joe to carry his own musicians.

Things were going very well for Joe, but Levy was not content to coast along. He kept looking for more prestigious engagements for Joe. By the late '70s, Levy decided that what Joe needed was more visibility, and he and Joe decided to retain a publicist.

Devra Hall joined the crew in 1980. Her first task was to

(Continued on page J-7)



With the Count Basie Orchestra, 1957.



Nat King Cole, Count Basie, Ella Fitzgerald, Joe, 1957, Paramount Theatre, N.Y.C.



On the road with trumpeter Harry "Sweets" Edison, 1961.



With Jimmy Rushing at Newport Jazz Festival in Rhode Island.

## UP, UP & AWAY: The Flight Crew

Describing the magic of a great performance, Joe says "It occurs when the interplay between musicians and the singer transcends a show and becomes a performance. Suddenly it comes together. Everybody's at the right place at the right time. Everybody's in tune. It takes off, so to speak."

Since Joe calls his management team "the ground crew," it seems appropriate to refer to his ultimate support group, the musicians, as "the flight crew."

Pianist/conductor Norman Simmons heads up the current roster. Originally from Chicago, Norman remembers first seeing Joe perform at Club Delisa back in 1951. He has worked steadily with Joe for the past five or six years and somehow still finds time to run his own record company (Miljac), produce new artists and teach at Paterson College in New Jersey.

The quartet also features guitarist Henry Johnson, a native Chicagoan, who is a recording artist in his own right for the MCA jazz label, Impulse. He also tours with Ramsey Lewis when he is not on the road with Joe, or performing with his own group.

Bassist Bob Badgley lives in Las Vegas, Nev., not too far from Joe. Whenever he has time off, he often travels to Los Angeles for recording sessions, or tours with Pia Zadora.

When he is not working with Joe, Drummer Gerryck King,

(Continued on page J-7)

## DID I EVER REALLY LIVE?

What can you do when countless honors and awards begin to crowd you out of your own home? Joe Williams solves this problem by turning his garage into an "awards annex" where he proudly displays the overflow of countless plaques, proclamations and statuettes that long ago filled the nooks and walls of his home.

It began in 1955 when Joe won his first *Downbeat* awards in two categories, "Best New Male Singer Deserving Wider Recognition" and "Best Male Band Singer." Many other popularity poll victories soon followed, as the name of Joe Williams became synonymous with the blues, with impeccable taste and vocal excellence.

Since then Joe has won many more *Downbeat* and *Playboy* Jazz Readers' and Critics' Polls, and collected city keys and proclamations from all over the world.

This year Joe Williams received two Honorary Doctorate of Music degrees. The first was from the Berklee School of Music in Boston, Mass. on May 14. Eight days later, on May 22, he received the second from Hamilton College in upstate New York.

The Honorary Doctorate, recognizing "those who have made a substantial contribution to music and sustained musical excellence throughout their careers," is Berklee's highest honor, according to Berklee president Lee Berk.

Hamilton College president J. Martin Carovano said that their honorary degree recipients are "people who are regarded by their colleagues as being masters of their trade." Joe Williams is the first-ever jazz performer to receive this Hamilton honor. He joins previous Hamilton honorees including Richard Rodgers, Danny Kaye, Paul Robeson, Michael Tilson Thomas and Mstislav Rostropovich.

Along with the Doctorates, the Grammy for his album "Nothin' But the Blues" (1985), the "star" next to Count Basie's on the Hollywood Walk of Fame (1983) and his induction into the Georgia Music Hall of Fame (1988), there are a few awards



Admiring his first Grammy Award, February, 1985.

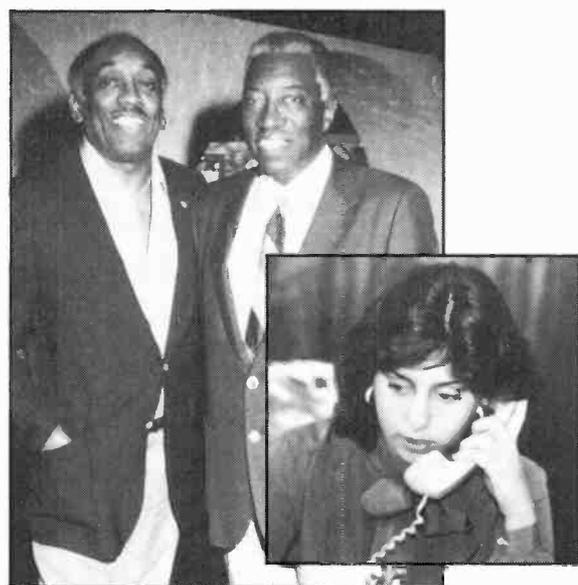
that are truly memorable because of what they stand for. One of them is the Black Legend Award. The inscription reads "...presented to Joe Williams whose unusual stature and cultural importance have brought pleasure to millions during his career. His talent will forever be a part of the pride and tradition of Black Music."

In talking with Joe it becomes apparent that it's not the number of awards or the prestige that pleases him, but the notion that he is part of a profession that spreads joy and happiness. "That's the epitome of music," explains Joe. "It brings people together, both performers and listeners alike. When they gave me the Black Legend Award I said that it really belongs to every musician who ever supported me, who ever played a pretty chord, or inspired me. Fifty years of musicians, past, present and God willing, future."

Just as Joe prefers to share the credit for his awards, so does he enjoy giving to others more than being singled out for his accomplishments. As a humanitarian, Joe has donat-

(Continued on page J-7)

With personal manager John Levy.



Devra Hall of Devra Enterprises.

## THE MUSIC GOES ROUND AND ROUND

- 1944:** Joe Williams made his very first recording with an instrumental group called the Three Chocolates. The song was "Around the Clock Blues."
- 1951:** Regent Records released Joe's only recording with Red Saunders. It includes the song "In The Evening" which is still a part of Joe's current repertoire.
- 1953:** Joe first recorded his trademark song "Every Day (I Have The Blues)," with King Kolax for Regent Records. Other songs include "They Didn't Believe Me" and "Kansas City Blues."
- 1954:** *Joe Williams Sings Everyday* (Regent Records) is a compilation of cuts from both of the above sessions.
- 1955:** Joe's recording debut with the Count Basie Orchestra, *Count Basie Swings, Joe Williams Sings* (Verve), features "Every Day (I Have The Blues)" which became a hit single. Among the album's other songs, still requested today, are "Alright, OK, You Win," "Teach Me Tonight," "The Comeback" and "Roll 'Em Pete." Verve/MGM later re-released this album under the title *Swingin' With The Count*, but even this reissue is no longer available. In 1985, however, Verve/PolyGram reissued it again using the original title. It is now available on cassette, LP and CD.
- 1956:** *The Greatest: Count Basie Plays, Joe Williams Sings Standards* (Verve) includes such classics as "Thou Swell," "Singin' In The Rain" and "Come Rain Or Come Shine." This recording has been reissued on LP and cassette by Verve/PolyGram. *A Night At Count Basie's* was recorded on Oct. 26, 1956 and released by Vanguard Records. *Metronome All Stars*, produced by Norman Granz for Verve, features Joe Williams, Ella Fitzgerald, Count Basie, Eddie Jones, Freddie Green, Thad Jones, Joe Newman, Henry Coker, and Frank Wess.
- 1957:** With the Roulette release of *A Man Ain't Supposed To Cry*, backed by the Jimmy Mundy Orchestra, Joe proved beyond doubt his ability to move his audiences with love songs and ballads. With songs such as "What's New," "Talk Of The Town," "I'm Through With Love" and the title track, this album has remained a favorite with the fans. It was later reissued by Emus Records.
- 1958:** *Sing Along With Basie* (Roulette). Lambert, Hendricks & Ross join Joe Williams and the Count Basie Orchestra for 10 songs including "Goin' To Chicago" and "Jumpin' At The Woodside." *Memories Ad-Lib* (Roulette) is a small group recording featuring Joe with Count Basie playing organ, Freddie Green, George Duvivier, Jimmy Crawford and Harry "Sweets" Edison. Two companies later reissued this album, Emus in the U.S., Fabbri Editori in Italy. Songs include "Ain't Misbehavin'," "Sweet Sue," "Memories Of You" and "Honeysuckle Rose."
- 1959:** *Breakfast Dance & Barbecue* (Roulette). Songs include: "A Mellow Tone," "Moten Swing" and "One O'Clock Jump." *Every Day I Have The Blues* (Roulette). On record, as in live performance, "Every Day" was so often requested that they recorded it again here along with many of Joe's blues hits such as "Going To Chicago," "Shake, Rattle & Roll" and "Cherry Red." *Joe Williams Sings About You* (Roulette) was Joe's first recording backed by the Jimmy Jones Orchestra with strings. Songs include "The Very Thought Of You," "When Did You Leave Heaven" and "I Only Have Eyes For You." *That Kind Of Woman* (Roulette) includes tributes to some of Joe's favorite women: "Stella By Starlight," "Candy," "Louise" and "Have You Met Miss Jones." This was the second record backed by the Jimmy Jones Orchestra with strings.
- 1960:** Backed by the Count Basie Orchestra, *Just The Blues* (Roulette) includes such favorites as "Travelin' Light," "Night Time Is The Right Time" and "Mean Old World." *A New Kind Of Love* is another Roulette release backed by the Jimmy Jones Orchestra. Songs include "Day By Day," "Just As

(Continued on page J-8)



Recording with the Basie Band in the mid '50s.



With Nat Adderley in the studio for Fantasy Records, 1975.

With Miles Davis.



With Eddie "Clean-head" Vinson recording "Nothin' But The Blues," 1984.



Drummer Gerryck King, Joe, organist/pianist Jack McDuff, guitarist Phil Upchurch, bassist Ray Brown, 1984.

## IF WE ASKED THEM, THEY COULD WRITE A BOOK

The vocal group, Lambert, Hendricks and Ross, worked with Joe and the Count Basie Orchestra at the Apollo Theatre in New York City. They also recorded together (*SING ALONG WITH BASIE*) and enjoyed each others performances as they often appeared on the same festival programs. Singer Jon Hendricks recalls:

After the first show with Basie at the Apollo (there were five a day then), Joe taught us how to bow during a curtain call. With Annie Ross' hand in his left hand, mine in his right hand, as I held on to Dave Lambert's hand, Joe led us like the Pied Piper of Hamelin leading three children. He stepped briskly out from backstage left across to stage right, saying, "Come on! Move it! Move it!" Then across to stage left, saying, "Bow! Bow!," and finally, without a wasted second or a useless motion, into stage center, where he stage-whispered, "Bow left," then "Bow right," then "Bow center—and SMILE!" All of this he illustrated by the doing of them as he pressed us on with strong squeezes on Annie's and my hands. I have never forgotten that, nor shall I ever forget it. It was the passing along of a tradition of our trade by a true gentleman practitioner of it. Annie Ross, Dave Lambert and I often talked of how we wished we could have Joe with us all the time. He was perfect. He is, without a doubt, the perfect all-around singer. He has no peers as an interpreter of the blues, he can swing, he can scat and sing any part you hand him, from bass to tenor, and do it all with blinding artistry, complete willingness, and awesome authority.

He is definitely not the kind of an act you'd ever want to follow. Lambert, Hendricks and Bavan tried it once at Newport, and we could hardly get on the stage for the audience's prolonged ovation for Joe Williams. It's documented on "Lambert, Hendricks And Bavan At Newport" on RCA-Victor. The ovation you hear as we are being introduced is not for us. It's for Joe, who had split! It took us two tunes before that audience was anywhere near being ours.

For the past five years Joe has been one of the headline performers on the Floating Jazz Cruise. Promoters Hank O'Neal and Shelley M. Shier offer these memories:

There have been many memorable moments such as one day in 1985. As a surprise for Dizzy Gillespie, who boarded the ship on his birthday, Joe wrote special lyrics to Dizzy's tune "A Night In Tunisia." That night Joe led an audience of about 600 people in a singing tribute to Dizzy.

There are many examples of things like this but something that happened last year is probably most reflective of the real Joe Williams. During an amateur passenger talent show, a woman came on and announced she would sing "Lush Life"—not an easy tune for a good singer, an impossible one for an amateur. She got into it but soon lost her way. She was clearly struggling to get back to her key and remember the words, when Joe Williams passed by the room on the outer deck.

He saw the poor woman dying on stage and, without a word, he walked into the room, onto the small stage, and put his arm around the woman. He got her back on key and finished the song with her as a duet. He then said something nice to the woman and left the room as quickly and quietly as he'd come in. Everyone in the room was astounded.

This is the real Joe Williams. Someone who will always give of himself to make a show work or to help someone in distress. He is the consummate professional and a very dear person.

It was in 1949 at the Regal Theatre in Chicago that Joe and George Shearing first became acquainted. Ever since that time they have been close friends, recorded one album together (*THE HEART & SOUL OF JOE WILLIAMS*) and teamed up for occasional concerts. Through the advances in today's technology, the following message was composed by George on a braille computer:

While writing is certainly not my long suit, when the subject is Joe Williams, the letter writes itself. Joe Williams is one of the finest human beings I have ever met. His warmth and personality will make one smile even when you are in the worst mood you have ever experienced. I remember pouring out a frustration on him because I could not get through to someone with an idea about which I felt very strongly. Joe's answer: "Never try to teach a pig to sing. It is a waste of time, and it annoys the pig." His whole outlook on life is ab-

(Continued on page J-14)

Happy Birthday Joe

Love

Jerry & Margie Perenchio



# JOE WILLIAMS EVERY DAY FOR 70 YEARS

**'Every Day (I Have The Blues)' Has Been the Trademark Song of Jazz and Blues Singer Joe Williams for Over 50 Years. On Dec. 12, 1988, Joe Will Celebrate His 70th Birthday.**

By DEVRA HALL

**M**ore and more frequently the public and the press describe Joe as "a legend in his own time." According to Joe, however, being described as a legend is "just another way of saying you've survived."

During 1988 alone, Joe's schedule will have included well over 100 nights of performances, not to mention two trips to Europe, one week aboard the Floating Jazz Cruise, the Monterey Jazz Festival, the filming of his part in "Skin Deep," the new John Ritter movie produced and directed by Blake Edwards, several celebrity golf tournaments for charity, appearances on the "Salute To Irving Berlin" and the "Grammy Awards" television shows, and his annual participation in the Kennedy Center Honors weekend.

During the next few months, Joe will be working on a new album. Plans for this new release include duets with two very special ladies, Shirley Horn and Marlena Shaw, along with a few big band selections arranged and conducted by Artie Butler. According to PolyGram Jazz vice president Richard Seidel, Verve/Polygram hopes to release this album in the Spring of 1989.

Interviewers the world over all seem to ask Joe the same question, "What is your best song?" "Best song?" Joe questions. "Yes, your favorite one," they prompt him. After a long pause and the flash of a grin, Joe's answer is always the same. "The next one I do," he says. "The next one always has been my best."

Joe Williams was born on the outskirts of Georgia in a town called Cordele. At the age of three he moved to Chicago with his mother and his aunt who raised him. Alone, these two women gave Joe the foundation on which to build his life. Their involvement with the church choir provided Joe with his earliest musical influences. "Even as a little child," recalls Joe, "that music was in my head. The choir, the harmonies, the dy-

*(Continued on page J-10)*

# TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
<b>HEALTH AND FITNESS™</b>						
★★ NO. 1 ★★						
1	1	99	<b>CALLANETICS</b> ◊	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	4	5	<b>SUPER CALLANETICS</b>	Callan Productions Corp. MCA Home Video 80809	Advanced version of the Callanetics deep-muscle movement program.	24.95
3	3	99	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b> ◆	Lorimar/LightYear Ent. Warner Home Video 070	A fun and effective alternative to traditional dance aerobics.	29.98
4	2	37	<b>START UP WITH JANE FONDA</b>	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
5	5	99	<b>JANE FONDA'S NEW WORKOUT</b> ◆	Lorimar/LightYear Ent. Warner Home Video 069	Beginner and advanced routines designed to strengthen and tone.	29.98
6	8	99	<b>KATHY SMITH'S BODY BASICS</b>	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	14.95
7	10	3	<b>KATHY SMITH'S FAT-BURNING WORKOUT</b>	Fox Hills Video FH1059	This unique program emphasizes burning fat and losing weight.	19.95
8	9	99	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</b>	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	14.95
9	7	99	<b>JANE FONDA'S EASY GOING WORKOUT</b> ◆	Lorimar/LightYear Ent. Warner Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	29.98
10	6	99	<b>RICHARD SIMMONS AND THE SILVER FOXES</b>	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
11	11	87	<b>THE JANE FONDA'S WORKOUT CHALLENGE</b>	Lorimar/LightYear Ent. Warner Home Video 051	Strenuous exercise program designed for experienced exercisers.	29.98
12	12	41	<b>KATHY SMITH'S STARTING OUT</b>	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
13	13	85	<b>A WEEK WITH RAQUEL</b>	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
14	16	95	<b>RAQUEL, TOTAL BEAUTY AND FITNESS</b>	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
15	RE-ENTRY		<b>COUPLES DO IT DEBBIE'S WAY</b>	Raymax Prod. VidAmerica 7142	Debbie Reynolds' leads this easy-to-follow program for the older exerciser.	29.98
16	20	19	<b>DENISE AUSTIN'S LOW-IMPACT AEROBICS</b>	Parade Video 26	Fitness expert Denise Austin has a new workout designed for everybody.	19.95
17	14	61	<b>KATHY SMITH'S WINNING WORKOUT</b> ◊	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
18	18	7	<b>WALK AEROBICS</b>	Parade Video 34	Leslie Tommelleo hosts this easy-to-follow workout.	19.95
19	17	45	<b>DO IT DEBBIE'S WAY</b>	Raymax Prod. P. Brownstein Prod. VidAmerica 1008	Debbie Reynolds leads three separate workouts set to big band music.	29.98
20	RE-ENTRY		<b>DENISE AUSTIN'S SUPER STOMACHS</b>	Parade Video 27	A safe program to help develop rock-hard tummies.	19.95
<b>BUSINESS AND EDUCATION™</b>						
★★ NO. 1 ★★						
1	2	55	<b>CAREER STRATEGIES 2</b>	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
2	7	95	<b>PERSUASIVE SPEAKING</b>	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
3	RE-ENTRY		<b>CAREER STRATEGIES 1</b>	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
4	12	87	<b>THE VIDEO SAT REVIEW</b>	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
5	RE-ENTRY		<b>BE PREPARED TO SPEAK</b>	Kantola-Skeie Prod.	This guide provides the skill and confidence to speak publicly.	79.95
6	RE-ENTRY		<b>DRUG FREE KIDS: A PARENT'S GUIDE</b>	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
7	6	97	<b>CONSUMER REPORTS: CARS</b>	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
8	3	99	<b>STRONG KIDS, SAFE KIDS</b>	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
9	13	63	<b>THE WINNING JOB INTERVIEW</b>	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
10	10	21	<b>WHERE DID I COME FROM?</b>	LCA	This animated program explains the story of conception and birth to kids.	24.95
11	1	69	<b>HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS</b>	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
12	9	95	<b>SAY IT BY SIGNING</b>	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
13	11	7	<b>THE WORLD'S GREATEST PHOTOGRAPHY COURSE</b>	VidAmerica	Lief Ericksenn's comprehensive look at amateur photography.	59.95
14	4	63	<b>AMERICAN HISTORY: THE CIVIL WAR</b>	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
15	14	9	<b>SAT-PSAT VERBAL REVIEW</b>	Video Aided Instruction, Inc.	This tape presents experienced instructors giving test-taking techniques.	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.

## newsline..

"WAR AND REMEMBRANCE," the big-budget TV miniseries that ran on ABC for seven nights from Nov. 13 through Nov. 23, will be released on video by MPI Home Video Dec. 2. The company says it will release the World War II drama as a collectors'-item, seven-volume set priced at \$139.95. Individual volumes will not be available. "Consumer awareness is very high on this," says a spokesman for MPI. "ABC spent \$20 million on advertising and promotions alone. It's the type of programming that collectors will want to own. It's also a package that will rent forever."

**ALL FOUR SUPERMAN FILMS** will be available for a list price of \$19.98 each as part of Warner Home Video's Video Hit Parade promotion. The sell-through push, scheduled to begin Feb. 1, offers 12 titles—including "Crimes Of The Heart" with Diane Keaton, Jessica Lange, and Sissy Spacek and "The Fourth Protocol" with Michael Caine—at a price below their original list of \$89.98. Warner notes that the audio and video on the first three Superman films have been digitally remastered in surround sound. Also, two of the titles in the promo, "Death Wish II" and "Four Friends," will be pulled off of the market Jan. 31. The other titles available in Video Hit Parade are "All The President's Men"; "Bonnie And Clyde"; "High Road To China," which is being reduced from a list price of \$39.95; and "Lassiter" a 1984 Tom Selleck film that is being reduced from its original \$79.95 list price.

**GEORGE BURNS** will appear in a forthcoming original video from Vid-America titled "The Wit And Wisdom Of George Burns." The video will feature the 91-year-old actor/comedian's views on sex, diets, exercise, long life, and human relationships. Burns says it will be his "first and only venture into home video." Al Markim, chairman of VidAmerica, says his company is planning an "extensive marketing campaign with a major sponsor." Markim predicts that the title, which is planned for release in the spring of 1989, "will certainly be one of the most important and entertaining nontheatrical releases of 1989." No price or running time has been set yet.

**MEDIA HOME ENTERTAINMENT'S** kid-vid division, Hi-Tops Video, has inked a long-term pact to produce a line of children's educational tapes with toy manufacturer Fisher-Price. Eight titles aimed at kids 2-7 will be released in 1989. Each will be priced at \$14.95.

**J2 COMMUNICATIONS IS IN THE BLACK.** The special-interest supplier reports a net income of \$318,157 for the fiscal year ended July 31. That's a dramatic turnaround from fiscal 1987, when the firm posted a loss of more than \$1 million. Gross revenues were \$5.6 million in 1988 as opposed to \$1.3 million last year. Says J2 president Jim Jimirro: "Despite an increasingly competitive environment, we have managed, through dramatically improved sales and effective cost controls, to turn the corner into significant profitability for our shareholders."

## VIDEO REVIEWS

(Continued from preceding page)

"A Sing Along Christmas," Parade Video, 30 minutes, \$9.95.

There's no bouncing ball, but the concept is the same. Lines of printed lyrics to such holiday favorites as "Jingle Bells," "Deck The Halls," and "Silent Night" are flashed over hazy scenes of wintry woodlands, snowcapped mountains, children sledding, horses grazing, church steeples, Christmas trees, and the like. The music is of the upbeat '70s-elevator variety—almost every selection features a bubbling bass line and a four-on-the-floor drum rhythm. The less-than-contemporary music and visuals give the impression that the program is years old.

This is fine for young children just growing into the holiday spirit and for those of any age who enjoy sing-alongs and a heavy dose of holiday sentimentality. Priced to move, this package may nevertheless get stiff competition from other more interesting, better-produced holiday programs. J.C.M.

\$19.95.

Jack LaLanne, world-renowned fitness expert and instructor, introduces a 30-minute low-impact aerobic routine led by instructor Kim Scott. Scott, who often uses scientific language to refer to muscles and parts of the body, is certainly competent, and the exercises are effective, but the workout's rapid pace and frequent routine changes may be a little hard to follow on first viewing. In addition, the workout is interrupted at intervals by the appearance of a corner-screen window from which the aging LaLanne barks out encouragement and bits of health and fitness wisdom.

Compared with other low-impact aerobic programs on the market, this seems no better or worse. LaLanne's name alone should spur lots of sell-through action in the exercise/sports section. J.C.M.

"Jack LaLanne's Low Impact Plus Workout Featuring Kim Scott," Parade Video, 30 minutes,

**AVC mulls problems  
faced by vid makers  
... see page 49**

## Producers Tipped On Making Quality Vids For Less \$

BY AL STEWART

LOS ANGELES To first-time producers eager to lend a high-budget gloss to a modestly financed video, an AVC panel titled "Reconciling Budgets And Production Values: How To Produce A Quality Video On A Limited Budget" recommended resourcefulness, shrewd negotiating ability, and confidence that the product has an audience hungry for its arrival.

Ellen Pittleman, VP of programming and development at J2 Communications, advised producers to remember that special-interest video is a "market-driven business. Stars help by giving you exposure, but a star doesn't mean your video is going to sell. This is a hit-driven business."

Pittleman used the example of J2's Dorf series. "Dorf On Golf," she pointed out, has sold 180,000 units, but "Dorf's Olympics" has had soft sales. In this case, star quality (Tim Conway) was less of a factor than the topic (golf), since statistics indicate that VCRs have

penetrated deeply into the homes of golfers. As a result, J2 will introduce "Dorf's Golf Bible" in February.

"Marketing a video has to go hand in hand with its production," said Michael Swartz, president of Twin Tower Enterprises. "You have got to know who your audience is and understand how to get to the core of that audience. Otherwise, you may be entering the worst investment in the world."

Swartz pointed out that stars can be cajoled to participate in videos for very reasonable fees—if the topic has a personal appeal to the star.

Twin Tower distributed "Touch The Sky," a video hosted by Christopher Reeve and featuring the Navy's Blue Angels flight team. Reeve, an aviation buff, agreed to appear in the project for a modest fee in order to fly in an F-16 and meet the pilots.

"We were able to have Bruce Jenner appear in 'Coleman's Guide To Camping' because he likes to be associated with camping and the outdoors," Swartz said. "If you are filming a hobby or a charity that appeals to a star, you can have them participate for substantially less than their usual theatrical rate."

When Rick Schmidlin of Paisano Publications Video sought music to accompany his "Easy Rider" video magazine, designed for Harley-Davidson enthusiasts, he approached musicians likely to be sympathetic to his cause: David Allen Coe ("He owns three bikes, so he was easy to negotiate with," he said) and surviving members of the Doors (another inexpensive arrangement, since Schmidlin produced the video "The Doors Live At The Hollywood Bowl"). "That allowed me to package my product with [the tag line]

'Music by the Doors and David Allen Coe,'" he said. "For my audience, that's perfect."

Inexpensive labor in the form of moonlighters or advanced students/graduates of art and video schools can be located rather easily, although panel members cautioned that the use of trainees should be handled judiciously.

"You can dot your crew with people who are looking for a break," says Swartz. "They're likely to work twice as hard as anyone else."

(Continued on page 48)

## VIDEO REVIEWS

"The Blizzard Of Aahhh's," Greg Stump Productions, 75 minutes, \$39.95.

According to producer Stump, "extreme" skiers, those masters of the sport who are capable of navigating the steepest mountain runs and the most rugged terrain, are routinely barred from doing so by facilities fearful of lawsuits. An avid skier, Stump claims that this tame industry doesn't promote ski heroes or encourage daring maneuvers and purports to document current skiing history by disseminating the philosophies and showing the unsanctioned stunts of some of 1988's extreme skiers. Focusing on cliff jumper Scot Schmidt, precision skier Mike Hatrup, and blond-mohawk-sporting extremist Glen Plake, the program combines casual interviews, history lessons, and dazzling ski sequences filmed at resorts in the U.S., France, and Switzerland. It also features backing tracks by Frankie Goes To Hollywood, ACT, and Propaganda, among others.

Billed as a "rockumentary-style look at heroes of the ski world," this tape is for serious ski maniacs and may only see strong sell-through movement at outlets located deep in snow country.

J.C. McADAMS

(Continued on next page)

## AVC REPORT

## VIDEO PEOPLE

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

Vestron Inc. appoints **Jon Peisinger** chairman and **Gary Barber** president of Vestron International Group. Peisinger, who has been president of VIG since its formation in November 1987, continues as president of Vestron Video and as a director of Vestron Inc. Previously, Barber was VP of VIG.

**Stephen Moore** is upped to managing director for CBS/Fox Video in the U.K. Previously he was sales and marketing director.

**E. Fritz Friedman** is promoted to executive director of publicity for RCA/Columbia Pictures Home Video. Friedman, who was former director of publicity, has been with the company since its formation in 1982.

**Susan O'Brien** becomes sales and marketing director for Creative Video



FRIEDMAN



O'BRIEN



BEHAN

Miami, a video production firm.

Orion Home Video makes the following announcements: **Shandrea Gilchrist** is appointed projects coordinator and **Joan Behan** becomes public relations coordinator. Most recently, Gilchrist worked for Lorimar/Telepictures, where she assisted in the distribution of films and videos to international customers. Behan was an assistant publicist at Multimedia Entertainment.

**Donna Bascom** is named VP of business affairs for New Line Cinema Corp. Previously, she was director of business affairs for MGM/UA Home Video.

Playboy Video names **Jeff Jenest** senior VP/GM and appoints **Susan Eaton** senior VP for home video and television foreign sales. Previously, Jenest was senior VP of marketing for Lorimar Home Video; Eaton had been VP of marketing.

**Jennifer Charlton** is named Western division manager for Worldvision Home Video. She had been a sales representative for Comptron.



Panelists participating in the session titled "Reconciling Budgets And Production Values: How To Produce A Quality Video On A Limited Budget" included, from left, Michael Swartz, president of Twin Tower Enterprises; Rick Schmidlin, producer for Paisano Publications Video; Patricia Stallone, an independent producer; Patti Jackson, producer, Facets Entertainment Group; and Ellen Pittleman, VP of programming and development for J2 Communications. (Photo: Attila Csupo)

"AN INTENSELY MOVING EROTIC LOVE STORY..."



- Richard Freedman,  
NEWHOUSE NEWSPAPERS

THE UNBEARABLE LIGHTNESS OF BEING

ORION®  
HOME VIDEO

## TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	4	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
2	2	7	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
3	3	45	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
4	6	8	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	19.95
5	5	16	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
6	8	7	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	29.95
7	7	59	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
8	9	37	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95
9	35	3	THE TEN COMMANDMENTS	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	NR	29.95
10	27	41	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Robert De Niro	1975	R	29.95
11	13	18	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
12	4	98	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
13	20	64	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
14	18	96	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
15	10	14	PLATOON	Hemdale Film Corp. Vestron Video 6012	Tom Berenger Charlie Sheen	1986	R	24.98
16	19	6	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
17	11	87	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
18	16	24	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
19	17	11	GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
20	29	174	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
21	15	50	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
22	12	111	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
23	22	129	MARY POPPINS ◆ ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
24	14	22	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
25	21	89	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
26	24	3	DISNEY SINGALONG SONGS: VERY MERRY XMAS SONGS	Walt Disney Home Video 412	Animated	1988	NR	14.95
27	31	4	RAFFI IN CONCERT WITH THE RISE AND SHINE BAND ◇	Troubadour Records Ltd. A&M Video VC6179	Raffi	1988	NR	19.98
28	33	7	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG	89.95
29	RE-ENTRY		MOONSTRUCK ◇	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	89.95
30	RE-ENTRY		KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	14.95
31	38	6	RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R	89.95
32	30	119	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
33	28	22	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	14.95
34	34	2	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
35	40	22	DISNEY SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	Animated	1988	NR	14.95
36	23	155	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	14.95
37	32	59	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
38	39	24	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95
39	25	161	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 069	Jane Fonda	1985	NR	29.98
40	36	107	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	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.

Sports Titles: Tough Sells  
Programming May Need Sponsors

BY CHRIS MORRIS

LOS ANGELES The payoffs and headaches of producing specialized home video programming were addressed in a Nov. 11 panel, "Sports Video: The Industry's New National Pastime," at the American Video Conference here.



The panel, moderated by Billboard home video editor Al Stewart, said that while the sports genre is still a tough sell among specialty video and sports retailers, it can reap dividends if marketed creatively, with sponsorship and premium tie-ins.

The toughest selling point in sports video was laid out by Ken Ross, director of nontheatrical programming for CBS/Fox Video: "The down side is that people are used to watching it on TV for free."

Howard McGee, senior VP of programming for HBO Video, identified the keys to success in marketing sports video as good distribution, sponsorship tie-ins, and well-known sports.

"It's difficult to make a living selling water polo," McGee said.

The biggest-selling sports videos, such as HBO's two Not So Great Moments In Sports packages, which have sold a cumulative 1 million units, "straddle two genres," according to McGee.

"It's broadly appealing because of the comedy involved," he said. "The program with humor that is collectible has many, many lives."

When one audience member lamented the small amount of programming in the genre using original footage, Ross pointed out that

using old footage in sports tapes has definite marketplace advantages.

"It's cheaper, and it's historical; it's collectible, and it's what people want," Ross said.

Merchandising can be a boon, said Howard Farber of Coliseum Video, which markets a best-selling series of World Wrestling Federation tapes.

"Merchandised items help cross-promote [and] keep the names of these wrestlers alive," Farber said.

The panelists agreed that sporting goods stores—a market many might initially believe would be a quick sell for sports videos—aren't a pushover.

"We've been working sporting goods stores a long time, and it's been tough," said Ross, who added that Spalding, one of the leading sports suppliers, didn't believe there was a market for sports videos at all at first.

Daniel Lipson, of the ESPN sports cable network, which is currently undertaking a home video line, added that sporting goods outlets "don't understand the product. . . . They tested it early on, and now they want to pull out of it."

HBO's McGee countered, "How many titles are [sporting goods stores] going to realistically carry? . . . You're asking too much. They have enough trouble figuring out which baseball glove to buy."

Other alternative channels of distribution may prove to be the answer, according to Mark Gilula, president of the Mark II marketing group and a former Media Home Entertainment and Fox Hills Video marketing and programming executive.

"I don't believe, with few excep-

(Continued on page 47)



**Bold Pioneers.** Seiya Matsumoto, president of Pioneer Electronics Corp., second from left, traveled from the company's headquarters in Tokyo for a press conference in Los Angeles to help promote the company's LaserDisc format. With Matsumoto are, from left, Yasuo Aomi, president of LaserDisc Corp. Tad Sakai, president of Pioneer Video Manufacturing; and S. Onami, president of Pioneer Electronics USA.

## CBS/Fox, Orion Get A Jump On '89 Vid Release Plans

NEW YORK CBS/Fox Home Video and Orion Home Video have already pulled the wraps off of their respective first-quarter titles and promotions for 1989. In separate announcements, the two firms said distributors and retailers will now be able to map their buying strategy months rather than weeks in advance. In the past, suppliers almost always released information on their new titles on a month-by-month basis.

"We want to give distributors and retailers a chance to gear up for what we feel will be among the most significant releases of 1989," said Bob DeLellis, president of CBS/Fox Home Video at a press conference here to announce the company's ambitious first-quarter plans. The lineup includes "Die Hard" Jan. 26, "A Fish Called Wanda" Feb. 23, and "Big" March 23. All three titles have an \$89.98 list price.

The company, which promises

an extensive advertising and promotion campaign for the three hit films, notes that the titles will be pulled off the market for an indefinite period of time on April 15.

Orion's first-quarter plans call for the Jan. 26 release of "Bull Durham" for an \$89.95 list price. Five other titles will also be shipped by Orion during the first three months of the year: "Married To The Mob" and "Brass" Feb. 23 and "Mac And Me," "Babette's Feast," which won an Academy Award for best foreign film, and "Au Revoir Les Enfants" ("Goodbye Children") March 30.

Commenting on the company's decision to revamp its release strategy, Len White, Orion's president and CEO, said: "Our revised approach to business planning coupled with our continuing commitment to two-step distribution allows for customized, more orderly advance planning by our customers." **AL STEWART**

## Panel: Best Market Is For Preschoolers Kids' Tapes Aim To Pacify

BY TERRY WOOD

LOS ANGELES The experts agree: Successful children's videos most often are targeted for the preschool market, have high parent appeal, encourage repeated viewing, and feature price points no higher than \$19.95.

Panelists participating in the American Video Conference session titled "Kid Vid: The New Wave Of Children's Video" agreed on these key elements to success in the increasingly crowded children's market. They also stressed that makers don't have to be Walt Disney to attract interest in their titles as long as parents are confident they are purchasing a high-quality product.

The panel, which featured representatives from all segments of the business, including Shari Lewis, the renowned puppeteer and children's entertainer, agreed that there is always room for well-produced product in the kid market.

Moderator Jack Bierman, editor of L.A. Parent magazine, described

children's video as "the next best thing to a pacifier." Vida Rose Sculley, manager of Children's Book World, one of Southern California's largest children's bookstores, agreed, adding, "If mom can get 20 minutes of peace by showing her child a video, she'll be back in the store soon buying four more. The repeat market is where we retain our sales."

Sculley said that audio/visual materials account for 20 percent of her store's sales, even though, she added, "the amount of video product is pitifully small. But I know if I sell a customer one 'Babysongs,' they'll be back to buy five more tapes for birthdays and holidays."

Sculley insists on seeing a preview tape of all video product so she can veto low-quality tapes. "Inferior videos are out there and I can't afford to have them on my shelves," she said. "If customers are unhappy, that hurts repeat business."

Parents of preschool-age children are prime targets, Sculley added. "Those parents have a guilt factor and fear depriving their children of any tool available," she said.

"Parents are concerned about

(Continued on page 48)



"Kid Vid: The New Wave Of Children's Entertainment" was the topic of an AVC session that included, from left, panelists Bruce Johnson, VP of Hanna-Barbera Productions; Jack Bierman, editor of L.A. Parent magazine; Shari Lewis; and Vida Rose Sculley, manager of Children's Book World. (Photo: Attila Csupo)

FOR WEEK ENDING DECEMBER 3, 1988

Billboard.

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# TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	4	3	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	24.98
2	3	3	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	29.98
3	<b>NEW</b>		STAKEOUT	Touchstone Pictures Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R	29.98
4	6	3	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	24.98
5	2	7	MOONSTRUCK ◊	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	39.95
6	5	5	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG	34.98
7	1	7	THE LAST EMPEROR ◊	Hemdale Film Corp. Nelson Home Entertainment 7755	John Lone Joan Chen	1987	PG-13	39.95
8	9	9	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	34.95
9	<b>NEW</b>		PLANES, TRAINS AND AUTOMOBILES	Paramount Pictures Paramount Home Video 30236	Steve Martin John Candy	1987	R	34.95
10	8	3	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R	39.98

◆ 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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## New Marketing Co. Focuses On New Age Offers Retail Promos, Consulting For Acts, Labels

BY BRUCE HARING

**NETWORKING TO THE TOP:** Geoffrey Workman, formerly with Music West Records and Backroads Distributors, has started Network Marketing, a new company that offers wholesale and retail promotion and consulting for "contemporary instrumental artists," with an emphasis on new age artists and labels.

"There's a phenomenal variety in new age music, from meditative and traditional to the active side," Workman says. "There's really 10 subgenres, including world music, classical, jazz, and the peaceful, new age side. We're helping artists establish better distribution and label strategy, charting a path to one-stops, distributors, and major chains."

Workman notes that even major acts and promoters can't break the 50,000-unit sales plateau.

In association with FRO Marketing of Los Angeles (which has offered retail marketing guidance to Bobby McFerrin and the Escape Club), Network Marketing can track contemporary instrumental artists through 3,000 stores, gauging the product's local radio airplay and in-store play and

making sure the product is getting into store bins and priced correctly. Network Marketing works on a per-piece basis. More information is available from Workman at 415-435-0259.



**HOME TESTING:** Dugan McNeill is set to bow on Wing/Polydor Jan. 23 with "In The Velvet Night." Chances are he'll know how the record will do before the first sale is made via indie-label test-marketing.

Good Music Management of Minneapolis has an agreement with PolyGram to test the market for McNeill before his label debut bows by releasing "Israeltown," a limited-edition four-song EP released this month on the Mars label.

"Lots of indies have gone out and toured, and the press has knowledge of them," says Steve Knill of Good Music Management. "But Dugan has never toured as Dugan, although he was in a big band here in the Twin Cities [Minn.] called Chameleon. This is just a way to get [him] a couple of steps up. It creates a familiarity to help the programmer and press guy identify who it is."

Several thousand copies of "Israeltown" have been shipped to press and radio. McNeill played and produced on the EP; three of the EP songs will appear on his major-label debut.

**NEW ARRIVALS:** "Strip-miners," a debut EP featuring contributions from Kramer of Bongwater, Community 3 Recordings... David Borden & Mother Mallard, "The Continuing Story of Counterpoint, Parts 9-12," a mix of electronic and minimalist music on Cuneiform Records, P.O. Box 6517, Wheaton, Md. 20906... Univers Zero, "UZED," classically influenced compositions, Cuneiform Records... Miriodor, "Miriodor," new-music trio, Cuneiform Records... Live Skull, "Snuffer," avant-garde New York noise band moves toward commercial waters,

Caroline Records, 5 Crosby St., New York, N.Y. 10013... The Three Johns, "The Death Of Everything," live and studio tracks from thrashin' good band, Caroline Records... Schooner Fare, "Classic Schooner Fare," folk trio meets chamber orchestra, Outer Green Records, P.O. Box 8012, Portland, Maine 04104... The Thundermen, "The Works, 1962-1986," rock'n'roll classics covered through three decades by legendary Midwesterners, Thundermen Records, 518 E. MacArthur Ave., Eau Claire, Wis. 54701... The Hard-Ons, "Dick Cheese," as real as it gets, Taang! Records, PO Box 51, Auburndale, Mass. 02166... Mission Of Burma, "Forget," Taang! Records, more from veteran club band... Jeff Linsky, "Up Late," guitar gunslinger on Picante/Concord, P.O. Box 845, Concord, Calif. 94522... The Popes, "The Popes," fun debut from North Carolina band, P.O. Box 102, Chapel Hill, N.C. 27514... "Genuine Houserockin' Music II," an Alligator compilation with cuts by Elvin Bishop, Roy Buchanan, Lonnie Brooks, and others, from Alligator Records... War Zone, "Open Your Eyes," skinhead sounds, Caroline Records.



**Lita's Full House.** The House of Guitars in Rochester, N.Y., says more than 1,000 fans came out to meet Lita Ford, right, RCA's hot and spicy rocker, during a recent promo. At left is customer Bridgett Wright, who won a Ford-style B.C. Rich Warlock guitar at the event. The store reports it sold more than 500 copies of the album "Lita" during the autograph stop.



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## Capitol-EMI Moves To A New High Point In N.C.

BY DEBORAH RUSSELL

LOS ANGELES Capitol-EMI Music Inc. is consolidating distribution operations, replacing two of its current facilities with one new distribution center in High Point, N.C.

The planned opening date for the new, 150,000-square-foot distribution center is summer 1989. The High Point facility will service the East, Midwest, and Southern regions of the country, gradually phasing out the existing Jacksonville, Ill., and Bethlehem, Pa., distribution centers, according to Capitol-EMI.

Lee Simpson, VP of manufacturing and operations, says consolidation of the region's inventory was the primary motivation for the move to the High Point site.

"Our product will be available to all customers in the total area, and we won't need to transfer inventory from one branch to another," Simpson says. "Our inventory will be more manageable, and we feel we can improve service to our customers from this single central location."

The Bethlehem and Jacksonville facilities are slated to close by the end of summer, and all shipping is expected to take place through High Point by the beginning of September, says Simpson.

The High Point facility is located in a planned retail, office, warehouse, and residential development on a 19-acre site that will allow expansion as business grows. In addition, Simpson says, the company plans to utilize several forms of automation and technology in the new distribution center to improve accuracy in picking and shipping methods.

Capitol-EMI Music Inc.'s Los Angeles distribution center will remain open and continue to service the Western area of the U.S.

## ALBUM RELEASES

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

♣=Simultaneous release on CD.

### JAZZ/NEW AGE

#### ART ENSEMBLE OF CHICAGO Naked

♣ LP FTC DIW-8011/NA  
CD DIW-818CD/NA

#### ANDRE BERRYMAN The World According To Dre

♣ LP Tabu OZ-44028/NA  
CA FZT-44028/NA

#### ART BLAKEY/JAZZ MESSENGERS Live In Stockholm 1960

♣ CD FTC DIW-313CD/NA

#### PAUL BLEY Alone Again

♣ LP FTC DIW-25019/NA  
CD DIW-319CD/NA

#### BLOSSOM DEARIE Sings Rootin' Songs

♣ LP FTC DIW-25005/NA  
CD DIW-311CD/NA

#### MILES DAVIS/JOHN COLTRANE Live In Stockholm 1960 e1.5

♣ CD FTC DIW-306.7CD/NA

#### MILES DAVIS/SONNY STITT Live In Stockholm 1960

♣ CD FTC DIW-309.310CD/NA

#### TOMMY FLANAGAN Complete Overseas Sessions

♣ LP FTC DIW-25004/NA  
CD DIW-305CD/NA

#### STAN GETZ Stockholm Session 1958

♣ CD FTC DIW-317.318CD/NA

#### STEVE GROSSMAN Katonah

LP FTC DIW-8010/NA

#### DANNY HEINES Every Island

♣ LP Silver Wave SR-505/NA  
CA SC-505/NA

#### MARC HEMMLER Walking In L.A.

LP FTC DIW-25003/NA

#### JOHN HICKS/DAVID MURRAY Sketches Of Tokyo

♣ LP FTC DIW-8006/NA  
CD DIW-812CD/NA

#### JOHN HICKS TRIO Inc. Vol 1

♣ LP FTC DIW-8004/NA  
CD DIW-817CD/NA

#### THELONIOUS MONK QUARTET Live In Stockholm 1961

♣ CD FTC DIW-315.316CD/NA

#### BUTCH MORRIS/DAVID MURRAY Wilber Force

♣ CD FTC DIW-809CD/NA

#### DAVID MURRAY/"BLOOD" ULMER NYC 1986

♣ LP FTC DIW-8009/NA  
CD DIW-802CD/NA

#### SONNY MURRAY Sonny's Time Now

♣ LP FTC DIW-25002/NA  
CD DIW-14CD/NA

#### ONE ALTERNATIVE Take Note

♣ CD One Alternative AC11/\$14.98  
CA AC11/\$9.98

#### PARADISE CITY JAZZ BAND

#### Those Eyes Were Meant For Laughter

LP Sioux AJ-637/NA  
CA CJ-637/NA

#### JACO PASTORIUS Jaco

♣ LP FTC DIW-25010/NA  
CD DIW-312CD/NA

#### SONNY ROLLINS St. Thomas

♣ CD FTC DIW-308CD/NA

#### ROBERT IAN WINSTIN Winstin Sampler

♣ CD Editions De La Rue Margot CCC111-CD/\$13.95  
CA CCC111-CA/\$8.95

#### YOSUKE YAMASHITA It Don't Mean A Thing ...

♣ CD FTC DIW-810CD/NA

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## RETAIL TRACK

(Continued from preceding page)

will eventually result in most of the franchisees converting to Blockbuster stores. This will proceed now "as a process of education."

By and large the franchisee plaintiffs "didn't understand what the merger would mean to them. There was a lot of misinformation flying around. The settlement helps clarify it all," says Feinstein, whose firm had New England almost locked up through a master Major franchise that allowed the sale of franchises.

As part of its settlement, Northeast will develop Blockbuster stores in Plymouth and Barnstable counties in Massachusetts but will continue developing Major Video stores in Rhode Island and in Bristol County, Mass.

**NORTH OF THE BORDER:** A&A Records & Tapes, the low-key Quebec-based Canadian chain, is up to 225 stores nationwide. The web has recently launched an anti-drug-abuse campaign with shopping bags that carry the message "Please, say NO to drugs" in both French and English.

**NEVER OUT OF "E.T.":** That's the boast of Wherehouse, which is launching a guaranteed rental promotion. If "E.T. The Extra-Terrestrial" is not available for rental, consumers receive a coupon good for a free future rental of the item. Wherehouse had sell-through preorders of 75,000 for "E.T.," earning it "an industry record," according to Ralph King, VP of marketing.

**NEW AVA PUSH:** Combo retailers into hardware and accessories may be getting a pitch soon from the American Video Assn. "We've decided to sell to everyone, not just our own members," says John

Power, chairman, adding that the trade group has moved from the Phoenix, Ariz., suburb of Mesa to a new, 20,000-square-foot facility in nearby Chandler.

**SURVIVAL OF CD-ONLY:** Avowing that savvy CD specialty store operators can survive and flourish is Pete Howard, publisher and owner of consumer publication ICE. Howard acknowledges that there are many closings and little evidence of CD-only chain expansion. "But the CD store has a number of advantages, among them that of offering used CDs and trade-ins," he says. "Also, CD stores provide listening services. If they are well located and in the right markets, they will flourish."

**VIDEO AT THE CD SHOP:** One way for CD specialty stores to circumvent oblivion as the chains take over the CD market is to diversify, says Jim Alden, a partner in National Compact Disc in the L.A. suburb of Encino. Alden is going into video rental—first videotapes, then videodisks.

**VIDEO COMBO EXPANSION:** Herb and Dawn Weiner are about to acquire five of eight National Video stores in the Austin, Texas, market, all of which will be converted to Home Video Plus Music outlets, the Weiner's combo operation. Looking at sales from the five combo stores operating since the addition of CDs and prerecorded music cassettes a year ago, Herb Weiner says that "cassettes are out-selling CDs."

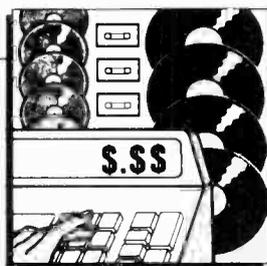
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## RETAIL TRACK



by Earl Paige

**GOODY HEATS UP L.A.:** Just in time for the holidays, Musicland Group has bowed its first high-visibility **Sam Goody Music & Video** in the Los Angeles market, indicating that it wants to stay in the fiercely fought combo race out there. Anchoring a strip center so new that some spots are not yet even rented, the store is at the intersection of Sepulveda and National boulevards—roughly three miles south of teeming Westwood, home of the Univ. of California at Los Angeles, and visible from the northbound lane of Interstate 405. Directly across from the Goody unit is a **Builder's Emporium** and a **Circuit City**. Another corner is anchored by **20/20 Video**, an aggressive L.A.-based chain that continues to experiment with CD (but not in this store).

Some industry observers have conjectured that Musicland will not continue in freestanding combo operations in Southern California, a style of retailing it inherited with the acquisition of combo chain **Licorice Pizza** in 1986. Yet few of the 34 Licorice Pizza units, long since converted to Sam Goody Music & Video, have discontinued video rental.

Meanwhile, L.A.-based combo chains **Music Plus** and **Wherehouse**, along with **Tower Records/Tower Video** outlets, add up to more combo competition than is found in any other major market. At the same time video specialty competition is increasingly intense, with hundreds of single-store operations and dozens of emerging chains of between five and 20 units, including **20/20**, **Video Warehouse**, **Movies & More**,

**Video 101**, **Video 1001**, and **Top Video**. Also potent are leading (and nearly merged) national chains **Major Video** and **Blockbuster Entertainment**, the latter of which is poised to make an impact on the market after the recent opening of a regional office in Long Beach, Calif.

**BUYING AND SELLING:** There are many reports of retail chains consolidating or expanding—sometimes in bold moves, as with **Camelot Music's** recent leap into the Pacific Northwest. **National Record Mart** is hot on the trail to acquire **Waxie Maxie's**, and in the past few weeks **Turtles Records & Tapes** and **Trans World Music** both announced deals, the latter picking up the **Good Vibrations** web (Billboard, Nov. 26). **Lee Berkowitz**, who was president of the Boston area's **Good Vibrations**, was quoted in the business section of the **Boston Globe** as saying that he sold his chain because "with 18-month-old triplets, I've had enough 80-hour work weeks. It's time to scale back to no more than 60 hours a week." As for future plans, Berkowitz told Billboard, "There are a number of options. I've got to weigh them all out. This opportunity [to sell] came so quickly that I haven't had time to think."

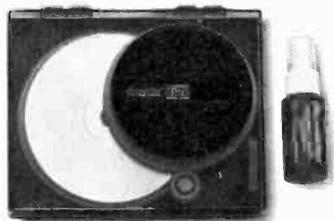
**COMBOS EYE BLOCKBUSTER:** Combo chains wondering where video rental competition in the form of **Blockbuster** and/or **Major Video** will pop up next around the country continue to eye the long, drawn-out merger of the two giants, which was first announced April 29 (Billboard, Nov. 26). **Blockbuster** currently operates 300 stores in 31 states, 123 of them franchises. **Major** has 158 stores in 17 states, only 29 company owned. Despite the acrimonious allegations by franchisees contesting the merger in three federal-court suits, a recent settlement in two cases paves the way for the merger, says **Mark Feinstein**, VP of Northeast Management, Providence, R.I., one of the plaintiff firms that settled. Feinstein says the merger

(Continued on next page)

## TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
★ ★ NO. 1 ★ ★					
1	1	1	6	<b>U2</b> RATTLE AND HUM	ISLAND 2-91003/ATLANTIC
2	2	2	5	<b>ANITA BAKER</b> GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827
3	3	10	4	<b>TRAVELING WILBURYS</b> TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
4	4	3	7	<b>KENNY G</b> SILHOUETTE	ARISTA ARCD 8457
5	7	6	14	<b>SOUNDTRACK</b> COCKTAIL	ELEKTRA 2-60806
6	5	5	4	<b>BARBRA STREISAND</b> TILL I LOVED YOU	COLUMBIA CK 40880
7	12	—	2	<b>R.E.M.</b> GREEN	WARNER BROS. 2-25795
8	6	4	9	<b>BON JOVI</b> NEW JERSEY	MERCURY 836 345-2/POLYGRAM
9	9	9	65	<b>DEF LEPPARD</b> HYSTERIA	MERCURY 830 675 2/POLYGRAM
10	10	7	39	<b>GUNS N' ROSES</b> APPETITE FOR DESTRUCTION	GEFFEN 2-24148
11	8	8	7	<b>LUTHER VANDROSS</b> ANY LOVE	EPIC EK 44308/E.P.A.
12	<b>NEW ▶</b>	—	1	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> AMERICAN DREAM	ATLANTIC 2-81888
13	15	21	3	<b>EDIE BRICKELL &amp; NEW BOHEMIANS</b> SHOOTING RUBBERBANDS AT THE STARS	GEFFEN 2-24192
14	17	11	30	<b>TRACY CHAPMAN</b> TRACY CHAPMAN	ELEKTRA 2-60774
15	18	17	8	<b>BOBBY BROWN</b> DON'T BE CRUEL	MCA MCA 42185
16	16	15	7	<b>R.E.M.</b> EPONYMOUS	I.R.S. IRSD 6262/MCA
17	21	22	16	<b>LITTLE FEAT</b> LET IT ROLL	WARNER BROS. 2-25750
18	19	25	10	<b>BASIA</b> TIME AND TIDE	EPIC EK 40767/E.P.A.
19	13	13	4	<b>DIRE STRAITS</b> MONEY FOR NOTHING	WARNER BROS. 2-25794
20	22	—	2	<b>MANNHEIM STEAMROLLER</b> MANNHEIM STEAMROLLER CHRISTMAS	AMERICAN GRAMMAPHONE AGCD-1984
21	26	20	55	<b>GEORGE MICHAEL</b> FAITH	COLUMBIA CK 40867
22	11	12	7	<b>SOUNDTRACK</b> IMAGINE: JOHN LENNON	CAPITOL C2-90803
23	23	16	7	<b>KEITH RICHARDS</b> TALK IS CHEAP	VIRGIN 2-90973
24	24	—	2	<b>THE JIMI HENDRIX EXPERIENCE</b> RADIO ONE	RYKODISC RACD-0078
25	14	14	17	<b>BOBBY MCFERRIN</b> SIMPLE PLEASURES	EMI E2-48059
26	<b>NEW ▶</b>	—	1	<b>MANNHEIM STEAMROLLER</b> A FRESH AIRE CHRISTMAS	AMERICAN GRAMMAPHONE AGCD-1988
27	25	29	7	<b>OZZY OSBOURNE</b> NO REST FOR THE WICKED	CBS ASSOCIATED 44245/E.P.A.
28	28	—	2	<b>RATT</b> REACH FOR THE SKY	ATLANTIC 2-81929
29	20	23	5	<b>PET SHOP BOYS</b> INTROSPECTIVE	EMI E2-90868
30	<b>RE-ENTRY</b>	—	—	<b>INXS</b> KICK	ATLANTIC 2-81796

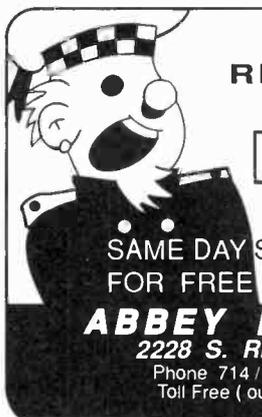
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## Smaller Is Better, Says Head Of Atlanta's Peppermint Records

BY RUSSELL SHAW

ATLANTA Just as the Marines are "looking for a few good men," Atlanta-based Peppermint Records is "looking for a few good locations." But don't tell Peppermint chairman and president Ron Freeman that bigger is better.

"The ideal size for our stores is getting smaller every day," says Freeman, who is also founder of Atlanta-based One Stop Record House Inc. "When the LP was more prominent, we used to look for 3,000-square-foot locations, but now, with cassettes dominating and taking up less space, we're looking for smaller locations, about half that size. Why pay the extra rent if you don't need the space?"

As is true for most other music retailers, configuration changes are altering the store layouts at Peppermint. Freeman says that about 70% of his prerecorded music gross is in cassettes, with the rest split between CDs and LPs. On the other hand, he reveals that 3-inch CDs "are not doing very good."

Peppermint offers videocassettes for sale in most of its stores, but Freeman implies his chain isn't planning to be a major player in that arena soon. "We really aren't pushing video like we should, and I doubt that we will," he says. "We just have them in case our customers want them."

There are currently 22 Peppermint

Records stores, all of them in malls in a wide area of the South. The newest stores opened this summer in High Point, N.C., and Charlotte, N.C. Freeman counts the High Point and Charlotte operations among his best-performing stores, along with outlets in Oxford, Ala.; Biloxi, Miss.; Dublin, Rome, and Tifton, Ga.; and in Greenbriar Mall in Atlanta.

Freeman says he is thinking about pulling out of an unnamed Atlanta location because of shrinkage: "The retail business would be a beautiful business if I could control inventory shortages. Magnetic tapes help from the deterrent standpoint, but if I knew the whole answer, I'd be a million dollars richer," he says.

He declines to reveal specific target markets for new stores.

Despite the fact that Peppermint has always been based at the huge One Stop Warehouse just two miles east of downtown Atlanta, the chain has always had a small-town Southern flavor.

Freeman founded Peppermint seven years ago after a settlement in which he acquired seven stores in small and medium-sized Southeastern markets from an owner whose account with One Stop had fallen past due. His familiarity with smaller Southern markets stretches back even further than that, to the founding of One Stop in 1966.

During those 22 years, Freeman has seen many changes in the

South's music retail scene. He says that up until a few years ago, music dealers in Dixie's tertiary markets were often characterized by the mom-and-pop store on the town square, outlets that sold not only recorded product and sheet music but musical instruments as well.

"Those mom-and-pop stores are just about gone," Freeman claims. "It's hard for them to compete against the newer discount stores

and the malls. Just a few years ago, One Stop had 1,200 accounts, but now we just have between 600 and 700.

"If I were 10 or 15 years younger, I'd consider franchising, but not now," adds Freeman, who has undergone two major operations recently. He's on the mend, but his health problems are also causing him to think about selling Peppermint. "If the right opportunity came along, I'd consider selling,"

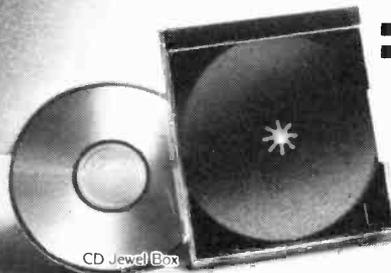
he says.

In the meantime, Peppermint Records continues to draw advantage from its affiliation with and prosperity from its One Stop Record House. "Whether in wholesale or retail, you have to have what the customer wants," Freeman says. "If it's necessary, we'd fly in even one or two pieces of a title. If we didn't think that way, we couldn't stay in business."

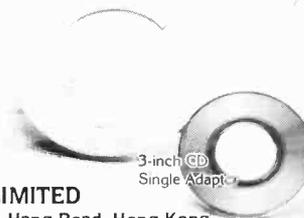
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**Jeans Scene.** Lebo's new Denim Voyager (Model 36130) holds 48 unboxed audiocassettes or 30 boxed tapes and features reinforced stitching, a matching denim handle, an adjustable, clip-on, denim shoulder strap, and a heavy-duty, reinforced zipper. A second zipper opens a personal accessory pocket large enough for a personal cassette player and headphones. Suggested price is \$26; contact 201-429-8600.

### PERSONICS

(Continued from preceding page)

excited the marketing veteran into even higher gear. "I haven't felt this way about a new thing since MTV, and we were involved with MTV early on, helping get stores wired in '82 and '83," Lipman says.

He describes a recent visit to a Southern California Warehouse store, where he witnessed a sale

that probably would not have been made if the store did use the Personics system. "A girl there ordered a Bread tape with four of their songs on it. When she got the tape, the label and the J-card both said 'Amy's Bread Album.' I doubt if Warehouse has had a Bread album in stock in 10 years," says Lipman.

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## Hardware, Software Shortage Dulls Peak Season Webs Play For Vid Game Rental Biz

BY EARL PAIGE

LOS ANGELES As more large chains begin renting video games, the shortage of machines and poor delivery on hot titles is creating havoc during the very period of peak demand.

Up until a few months ago, the rental of video games was basically limited to small video specialty chains, as Nintendo of America—the dominant market-share brand—sought to satisfy sell-through demands of mass merchandisers, toy outlets, and home entertainment software webs while vigorously discouraging rental (Billboard, July 18).

At the same time, the market continued to mature—and dozens of sub-distributors and brokers moved in to supply the rental demand with new and used games.

According to some sources, the marketing focus on video games is quickly moving toward a determination of whether both sell-through and rental demands can be met simultaneously, and how much those demands complement each other.

Nintendo is concerned "because the toy stores are upset, saying they're selling more product to retailers than to consumers," says Thomas Gruber, senior VP and chief marketing officer at Fort Lauderdale, Fla.

based Blockbuster Video. "What they may be finding out is that it may be better to have a network of 25,000 video stores out there."

Moreover, like many other vid dealers, Gruber sees a rental trial as a vehicle that encourages sales. "A kid is not going to buy 10-20 games but will rent some to see which ones to buy."

Blockbuster, the latest large chain to move into rental, did so after concluding tests in southern Florida; it will roll out game rentals in its 300 stores in 31 states, purchasing Nintendo indirectly, says Gruber.

More experienced is Major Video, which has been involved for the past few months in a merger with Blockbuster. Major—which also buys Nintendo games from wholesalers rather than on direct terms—has been renting games for three months at 158 stores in 17 states, with some outlets reporting 15% of rental income coming from games, says Tony Preus, national advertising coordinator.

Most retailers rent games at the same prices they rent prerecorded video. For example, Major Video stores rent game software at \$3 for three nights, the same schedule it uses for tapes. Major rents video game machines at \$6.95, also for three days.

The entry of large chains into rental is also fueling a perception among

retailers that Nintendo—which has tried to discourage game rentals—has changed its stance. A spokeswoman for Nintendo, however, says that is not the case.

In many markets, retailers and suppliers are often at odds. In Omaha, Neb., Allan Caplan, chairman of 68-store Applause Video, has come out vigorously in favor of game rentals. "I can't believe how shortsighted Nintendo is," says Caplan, "because rental trial will only increase sales."

But Omaha wholesaler Bruce Hoberman, president of RTI Homer's Inc., a national distributor of Nintendo, says he is urging Caplan not to push rental. Hoberman insists the Nintendo strategy of developing the sell-through market will be disrupted by any expansion of the rental business.

Many retailers say competition has forced them into rental, according to Michael Salomon, owner of five-store Camera Video Showplace, Howell, N.J. "I was against rental because I remember how video games died before. Now our main distributor found out we're renting, and won't sell us."

Exacerbating the hubbub is a feared shortage of machines. "Nintendo will only ship 7.4 million units in 1988, with the demand estimated at 8.4 million," says Herb Weiner, head of 11-store Home Video Plus Music in Austin, Texas.

Estimates of expected Nintendo shipments could not be confirmed by the manufacturer.

"Video retailers are renting everything they can get their hands on," including machines and games, says John Power, chairman of dealer group the American Video Assn., who echoes the reported shortage of machines and a delivery lag in the more popular games.



**Sounds Great.** Arrow Distributing Co. of Cleveland and the Interstate Group, Hagerstown, Md., awarded Anna Benton of Suffolk, Va., the grand prize in its Drive Home The Sound promotion. Benton takes home a 1988 Chevrolet Cavalier convertible as the winner of the contest, designed to promote the CBS Records line of Nice Price cassettes in the 350-store Ames chain. Ready for a spin are, from left, Ron Bradburn, salesman, Interstate Group; Joe Mielie, Portsmouth, Va., store manager, Ames; Vicki Del Prince, sales supervisor, Interstate Group; Benton; her husband; and Jenni Hamilton, director of advertising, Arrow Distributing Co.

## Personics Adds Lipman Co., Del Costello As Consultants

BY GEOFF MAYFIELD

NEW YORK Personics, the company that recently began testing its in-store taping system at 25 Los Angeles-area record stores, has retained Macey Lipman Marketing and former CBS Records distribution executive Del Costello as consultants.

According to Greg Ballard, Personics senior VP of marketing, Lipman's firm and Costello have been hired to add to the expertise his company has already received from senior adviser Stan Cornyn, president of Warner New Media, and board member Elliot Goldman, former president of RCA Records.

"All of those guys are working with us right now to maximize the Personics system's cross-promotional potential," says Ballard.

Los Angeles-based Macey Lipman Marketing, headed by Macey Lipman, provides independent marketing support for developing and established artists. Clients over the past few years have included Prince, Rick Springfield, and Earth, Wind & Fire. The firm has also earned credence as a resource for research on music retail trends, particularly through its annual year-end survey on the state of the industry.

Costello was regional VP for CBS Records' Western region. He left the distributor in 1981.

Costello and Lipman's company were retained shortly after Personics kicked off its Southern California test in late October (Billboard, Oct. 22). Participating chains are Musicland Group, Wherehouse Entertainment, Tower Records, and Music Plus.

Personics has also been testing its system—which allows consumers to buy custom-made tapes from a catalog of label-provided songs—for almost a year near its headquarters in northern California (Billboard, Feb 13). According to Ballard, Personics' growth prompted the company to move from its original home in Menlo Park, Calif., to a

larger plant in nearby Redwood City.

"They really needed someone to give them a perspective from the street," says Lipman. "Aside from Stan Cornyn and Elliot Goldman, they didn't really have any record people. Most of them have backgrounds in law, business, and finance."

Lipman says his firm is sending mystery shoppers to participating dealers to "see how the clerks are handling it." He adds that his firm's role is to "see if we can find ways to improve the system, to see how attentive the clerks are, and to see how they handle sales through this system."

Ballard thinks Costello and Macey Lipman Marketing will help Personics position its system as a merchandising vehicle that will "showcase talent" and help promote the sale of "new artists, along with front-line and midline product."

Says Ballard, "Our presentation to the labels the last couple of years has been 'Let's work together.' The big win for industry goes beyond Personics selling music. The big win would be if our system helps build fans for new artists or if it reminds people of artists they've forgotten about."

The system permits consumers to order songs, at different per-song rates, that can be sequenced to the customer's request. Personics says that more than 30 labels have contributed material to its catalog.

Ballard declines to offer specific sales figures from Personics' first two weeks of its L.A. test but reports that the company is enthusiastic about the response it has seen thus far. According to Lipman, the machines have been in use 75% of the time that stores are open from Mondays through Wednesdays and nearly 100% of the available hours from Thursdays through Sundays.

Lipman is known for his bubbly enthusiasm, but his perception of Personics' potential seems to have

(Continued on next page)

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### NADI Preps For Trade Show

NEW YORK The National Assn. Of Display Industries is gearing up for its 93rd Visual Merchandising/Store Planning/Design Market trade show, slated for Dec. 3-6 in New York. According to NADI executive director Marvin Dorfmann, more than 9,000 attendees will survey the 250 exhibits for new ideas.

Several of the exhibits will be geared toward music and video retailers, he adds, including displays focusing on fixtures, lighting, store design, animation, banners, graphics, and props.

"All retail stores are basically selling what other ones are, and retailers realized that they have to differentiate their store and establish their own identity to set themselves apart," says Dorfmann. "Here people can find a new way to romance their customers."

For more information about the show, call 212-213-2662.

MELINDA NEWMAN





# COUNTRY CORNER



by Marie Ratliff

**"UNREAL"** is how MD Mona Hill, KUPL Portland, Ore., describes the reaction to the station's first airing of "The Second Week Of Deer Camp" by Da Yoopers on the You Guys label. "We thought it was kind of funny, so we put it on in a spot we have for off-the-wall material, and the phones went crazy. It's been our most requested record for three weeks; we've played it about every three hours to meet the demand." Adds PD Bill Bradley, "The request level is similar to that for 'Dear Mr. Jesus' when it was at its peak."

MD Jim Tabor, WMC Memphis, got a copy of the record from sister station KUPL and saw the same phenomenal response when he put it on the air. "It's very funny," says Tabor. "It could fit in any format. Stations located anywhere there's a deer hunting season should try this one."

Da Yoopers are from Ishpeming, Mich.; phone number is 906-485-5778.

**FEARS UNFOUNDED:** Fearing the story is too depressing and would turn off listeners, some programmers have been adopting a wait-and-see attitude about Dwight Yoakam's "I Sang Dixie" (Reprise). However, as they did with such classic tear-jerkers as "He Stopped Loving Her Today" by George Jones and "Teddy Bear" by Red Sovine, audiences are confirming that they sometimes like a good cry, too.

"It has a neat little hook," says PD Dave Wright, WPCV Lakeland, Fla., "and it's developing very well here." Adds MD Jeff Scott, KLLL Lubbock, Texas, "Dwight definitely has one of the hottest songs on our playlist. We're getting tons of requests for it." "I Sang Dixie" is charted at No. 35.

"Another exciting song down here," says Scott, "is Eddy Raven's 'Til You Cry' [RCA]. It's a classy-sounding song—very commercial."

**SHOOTIN' FOR A HIT:** "'Borderline' should be a top 20 record for the Shooters [Epic] if it gets the support it deserves," says MD Charlie Cassidy, KKCS, Colorado Springs, Colo.

"I've always wondered why country music can't have horns," adds MD Ken Curtis, KYKX Longview, Texas. "The Shooters are going to prove it can be done. It's a hot song here." They are charted at No. 36.

Also showing strong at KYKX is J.C. Crowley's "Paint The Town And Hang The Moon Tonight" (RCA). "What a tune," says Curtis. "This guy does a great job." Crowley is currently at No. 42 on the Hot Country Singles chart.

FOR WEEK ENDING DECEMBER 3, 1988

## Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')	GEORGE STRAIT	3
2	4	CHISELED IN STONE	VERN GOSDIN	6
3	1	I'LL LEAVE THIS WORLD LOVING YOU	RICKY VAN SHELTON	2
4	5	A TENDER LIE	RESTLESS HEART	4
5	7	SPANISH EYES	WILLIE NELSON	10
6	3	I KNOW HOW HE FEELS	REBA MCENTIRE	1
7	12	WHEN YOU SAY NOTHING AT ALL	KEITH WHITLEY	5
8	11	REBELS WITHOUT A CLUE	THE BELLAMY BROTHERS	20
9	14	I WISH THAT I COULD FALL IN LOVE TODAY	BARBARA MANDRELL	14
10	16	SHE'S CRAZY FOR LEAVING	RODNEY CROWELL	15
11	6	I'VE BEEN LOOKIN'	NITTY GRITTY DIRT BAND	13
12	15	HOLD ME	K.T. OSLIN	8
13	13	MAMA KNOWS	SHENANDOAH	9
14	18	CHANGE OF HEART	THE JUDDS	11
15	10	LOVE HELPS THOSE	PAUL OVERSTREET	7
16	9	RUNAWAY TRAIN	ROSANNE CASH	38
17	21	WE MUST BE DOIN' SOMETHIN' RIGHT	EDDIE RABBITT	12
18	24	LONG SHOT	BAILLIE AND THE BOYS	16
19	17	NEW SHADE OF BLUE	SOUTHERN PACIFIC	29
20	26	BLUE SIDE OF TOWN	PATTY LOVELESS	17
21	20	DARLENE	T. GRAHAM BROWN	61
22	25	THAT OLD WHEEL	JOHNNY CASH WITH HANK WILLIAMS, JR.	21
23	22	GONNA TAKE A LOT OF RIVER	THE OAK RIDGE BOYS	63
24	8	BOOGIE WOOGIE FIDDLE COUNTRY BLUES	CHARLIE DANIELS	67
25	19	IT KEEPS RIGHT ON HURTIN'	BILLY JOE ROYAL	79
26	27	ALL THE REASONS WHY	HIGHWAY 101	19
27	29	OLD KIND OF LOVE	RICKY SKAGGS	30
28	23	THAT'S THAT	MICHAEL JOHNSON	39
29	—	HOT ROD LINCOLN	ASLEEP AT THE WHEEL	88
30	—	LET'S GET STARTED IF WE'RE GONNA...	THE STATLER BROTHERS	24

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## COUNTRY SINGLES BY LABEL

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

CBS	18
Columbia (11)	
Epic (7)	
MCA (13)	16
MCA/Curb (3)	
CAPITOL (13)	14
Capitol/Curb (1)	
RCA (12)	13
RCA/Curb (1)	
WARNER BROS. (10)	12
Reprise (1)	
Warner/Curb (1)	
MERCURY	7
MTM	4
CURB	3
16TH AVENUE	2
ATLANTIC	2
Atlantic America (2)	
AIRBORNE	1
ALPINE	1
BEARDO	1
DOOR KNOB	1
HIGHTONE	1
MGA	1
NSD	1
Soundwaves (1)	
OAK	1
TRUE	1

- 44 RIGAMAROLE (Colgems-EMI, ASCAP/A Little More Music, ASCAP/Mota, ASCAP/Back Nine, ASCAP) WBM
- 71 ROCKY ROAD (Cross Keys, ASCAP) HL
- 38 RUNAWAY TRAIN (Bugle, BMI/Bug, BMI) HL
- 85 SATURDAY NIGHT SPECIAL (Jobete, ASCAP/Major Bob, BMI) CPP
- 77 SCENE OF THE CRIME (Don Schlitz, ASCAP/Laly, BMI/Warner-Tamerlane, BMI/Danny Dog, BMI/Almo, ASCAP) HL/WBM
- 46 SHE REMINDED ME OF YOU (SBK April, ASCAP/Idea Of March, ASCAP/New and Used, ASCAP) HL
- 15 SHE'S CRAZY FOR LEAVING (Granite, ASCAP/Coolwell, ASCAP/Chappell & Co., ASCAP) HL
- 41 SINCERELY (Liason, BMI/Irving, BMI) HL/CPP
- 59 SLOW PASSIN' TIME (Chappell & Co., ASCAP/Serenity Manor, ASCAP/R.M.B., ASCAP/Bibo, ASCAP/Robin Hill, ASCAP)
- 32 SONG OF THE SOUTH (Jack & Bill, ASCAP)
- 10 SPANISH EYES (Screen Gems-EMI, BMI) WBM
- 80 STRONG ENOUGH TO BEND (Uncle Artie, ASCAP/Don Schlitz, ASCAP/MCA, ASCAP) HL/CPP
- 65 SUMMER WIND (Bar None, BMI/Bug, BMI)
- 86 TAKE IT SLOW WITH ME (Calente, ASCAP/Tomy-Don, ASCAP)
- 4 A TENDER LIE (With Any Luck, BMI)
- 21 THAT OLD WHEEL (Do-Tel, ASCAP)
- 39 THAT'S THAT (Lawyer's Daughter, BMI) CPP
- 91 THIS OLD WORLD AIN'T THE SAME (Go-Betta, ASCAP/Country Trax, ASCAP)
- 73 'TIL YOU CRY (Chappell & Co., ASCAP/EEG, ASCAP)
- 66 TONIGHT IN AMERICA (Mighty Nice, BMI/Hat Band, BMI)
- 12 WE MUST BE DOIN' SOMETHIN' RIGHT (Eddie Rabbitt, BMI/Englishtown, BMI)
- 97 WE WERE MEANT TO BE LOVERS (WB, ASCAP/Warner-Tamerlane, BMI) WBM
- 52 WHAT DO YOU WANT FROM ME THIS TIME (Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP
- 82 WHAT HE DOES BEST (Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI)
- 27 WHAT I'D SAY (Rick Hall, ASCAP/Alabama Band, ASCAP) WBM
- 53 WHEN KAREN COMES AROUND (Jobete, ASCAP/Bobby Fischer, ASCAP/Twin Compulsions, ASCAP/Zomba, ASCAP) CPP
- 5 WHEN YOU SAY NOTHING AT ALL (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM
- 78 WHERE WAS I (Intersong, ASCAP/Hide-A-Bone, ASCAP/Chappell, ASCAP) HL
- 47 YOU BABE (Acuff-Rose, BMI)
- 92 YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' (Duchess, ASCAP/Hal-Clement, BMI) HL
- 58 YOU MIGHT WANT TO USE ME AGAIN (Tom Collins, BMI/Collins Court, ASCAP) CPP
- 70 YOU STILL DO (Zomba, ASCAP/Makin' Song, ASCAP)
- 68 YOU'RE GONNA MAKE HER MINE (Silverline, BMI)

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

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

- 50 ALL THE GOOD ONES ARE TAKEN (WB, ASCAP/Two Sons, ASCAP/Hatcher Lane, ASCAP) WBM
- 19 ALL THE REASONS WHY (Warner-Tamerlane, BMI/Sportsman, BMI/Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM
- 89 AMERICAN MAN (Tree, BMI/Cross Keys, ASCAP)
- 99 ARE THERE ANY MORE LIKE YOU (Lawyer's Daughter, BMI/Beckaroo, BMI) CPP
- 64 BEFORE YOU CHEAT ON ME ONCE (Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP)
- 31 BIG WHEELS IN THE MOONLIGHT (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL
- 17 BLUE SIDE OF TOWN (Almo, ASCAP/Little Nemo/Irving, BMI) CPP
- 62 BLUE TO THE BONE (Cross Keys, ASCAP/Jack & Bill, ASCAP/Mc Bec, ASCAP) HL
- 67 BOOGIE WOOGIE FIDDLE COUNTRY BLUES (Miss Hazel, BMI) WBM
- 36 BORDERLINE (Rick Hall, ASCAP)
- 72 BRIDGES AND WALLS (Tom Collins, BMI/Song Pantry, ASCAP/VanWarmer, ASCAP)
- 25 BURNIN' A HOLE IN MY HEART (Acuff-Rose, BMI/Milene, ASCAP) CPP
- 11 CHANGE OF HEART (Caseyem, BMI/Kentucky Sweetheart, BMI)
- 6 CHISELED IN STONE (Hookem, ASCAP/Hidden Lake, BMI) CPP
- 61 DARLENE (Acuff-Rose, BMI/Milene, ASCAP/It's On Hold, ASCAP) CPP
- 22 DEEPER THAN THE HOLLER (Scarlet Moon, BMI/Screen Gems-EMI, BMI/Don Schlitz, ASCAP/MCA, ASCAP) HL
- 43 DESPERATELY (Cross Keys, ASCAP) HL
- 45 DON'T WASTE IT ON THE BLUES (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP)
- 60 DOWN THE ROAD (Southern Grand Alliance, ASCAP/AMR, ASCAP)
- 26 EARLY IN THE MORNING AND LATE AT NIGHT (WB, ASCAP/Two Sons, ASCAP/Morganactive, ASCAP/You & I, ASCAP) CPP/WBM
- 96 AN EMPTY GLASS (Forest Hills/Tree, BMI)
- 87 FEARLESS HEART (Gold Line, ASCAP)
- 74 GONE BUT NOT FORGOTTEN (Bobby Fischer, ASCAP/Serenity Manor, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP)
- 63 GONNA TAKE A LOT OF RIVER (Reynsong, BMI/Wrensong, ASCAP)
- 55 HIGHWAY ROBBERY (Cross Keys, ASCAP/Tree, BMI/Jack & Bill, ASCAP/Mc Bec, ASCAP/Terrace,

- ASCAP)
- 8 HOLD ME (Wooden Wonder, SESAC) HL
- 23 HOLD ON (A LITTLE LONGER) (Steve Wariner, BMI/Irving, BMI)
- 83 HOT DOG (Tree, BMI) HL
- 88 HOT ROD LINCOLN (Acuff-Rose, BMI) CPP
- 93 I AIN'T GONNA TAKE THIS LAYIN' DOWN (Chip 'N' Dale, ASCAP)
- 90 I DON'T HAVE FAR TO FALL (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP

- 81 I FEEL FINE (Blackwood, BMI)
- 28 I GIVE YOU MUSIC (Sweet Tater Tunes, ASCAP)
- 98 I GO TO PIECES (Molehole, BMI/Bug, BMI/Rightsong, BMI) HL
- 49 I JUST CALLED TO SAY GOODBYE AGAIN (SBK April, ASCAP/Butler's Bandits, ASCAP/SBK Blackwood, BMI/Larry Butler, BMI) HL
- 37 I JUST CAN'T SAY NO TO YOU (Dawn Breaker, BMI) HL
- 1 I KNOW HOW HE FEELS (Maypop, BMI/Alabama

- Band, ASCAP) WBM
- 35 I SANG DIXIE (Coal Dust West, BMI) WBM
- 51 I STILL BELIEVE IN YOU (Bar None, BMI/Bug, BMI)
- 54 I WISH I WAS STILL IN YOUR DREAMS (Tree, BMI/Cross Keys, ASCAP)
- 14 I WISH THAT I COULD FALL IN LOVE TODAY (Beechwood, BMI) WBM
- 3 IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (Beechwood, BMI) WBM
- 2 I'LL LEAVE THIS WORLD LOVING YOU (Tree, BMI) HL
- 84 I'M GOIN' NOWHERE (Avon Gate, BMI) CPP
- 79 IT KEEPS RIGHT ON HURTIN' (Ridge, BMI)
- 40 (IT'S ALWAYS GONNA BE) SOMEDAY (Lawyer's Daughter, BMI/Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP
- 56 IT'S YOU AGAIN (Tree, BMI/Pacific Island, BMI) HL/WBM
- 13 I'VE BEEN LOOKIN' (Unami, ASCAP/Jeffwho, ASCAP/Bughouse, ASCAP) CPP
- 76 LET IT BURN (Millhouse, BMI/SBK Combine, ASCAP)
- 24 LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Statler Brothers, BMI) CPP
- 100 LETTER HOME (Moon & Stars, BMI/Screen Gems-EMI, BMI) WBM
- 33 LIFE AS WE KNEW IT (Silverline, BMI/Lucreative, BMI/Bug, BMI) WBM
- 57 LIGHT YEARS (White Oak, ASCAP)
- 16 LONG SHOT (Don Schlitz, ASCAP/Irving, BMI/Almo, ASCAP) HL/CPP
- 7 LOVE HELPS THOSE (Scarlet Moon, BMI)
- 75 LOVE IS ON THE LINE (Milene, ASCAP)
- 9 MAMA KNOWS (SBK April, ASCAP/Music City, ASCAP/Millhouse, BMI) HL
- 18 MY BABY'S GONE (SBK Blackwood, BMI/Dennis Linde, BMI) HL
- 29 NEW SHADE OF BLUE (Long Tooth, BMI/Endless Frogs, ASCAP)
- 94 NOBODY'S ANGEL (Warner-Tamerlane, BMI/Babbling Brook, BMI/Rumble Seat, BMI) WBM
- 69 NOT A NIGHT GOES BY (MCA, ASCAP/Diamond House, ASCAP/Bright Sky, ASCAP) HL
- 34 NOT ENOUGH LOVE (MCA, ASCAP/Farren Square, ASCAP/Colgems-EMI, ASCAP/A Little More Music, ASCAP) HL/WBM
- 30 OLD KIND OF LOVE (Scarlet Moon, BMI) WBM
- 42 PAINT THE TOWN AND HANG THE MOON TONIGHT (Crowman, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP) WBM
- 95 PILGRIMS ON THE WAY (MATTHEW'S SONG) (Many Hats, ASCAP)
- 48 RAININ' IN MY HEART (Excellorc, BMI)
- 20 REBELS WITHOUT A CLUE (Bellamy Bros., ASCAP)

## HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

	GOLD ADDS 29 REPORTERS	SILVER ADDS 60 REPORTERS	BRONZE/ SECONDARY ADDS 65 REPORTERS	TOTAL ADDS 154 REPORTERS	TOTAL ON
SONG OF THE SOUTH					
ALABAMA RCA	10	20	30	60	136
HIGHWAY ROBBERY					
TANYA TUCKER CAPITOL	4	18	27	49	55
I STILL BELIEVE IN YOU					
DESERT ROSE BAND MCA/CURB	3	9	27	39	70
'TIL YOU CRY					
EDDY RAVEN RCA	3	10	23	36	37
BRIDGES AND WALLS					
THE OAK RIDGE BOYS MCA	3	15	16	34	34
I WISH I WAS STILL IN...					
CONWAY TWITTY MCA	6	8	17	31	57
YOU STILL DO					
T.G. SHEPPARD COLUMBIA	1	8	19	28	38
BEFORE YOU CHEAT ON ME...					
ROBIN LEE ATLANTIC AMERICA	1	9	17	27	48
BIG WHEELS IN THE...					
DAN SEALS CAPITOL	6	10	10	26	134
DON'T WASTE IT ON THE...					
GENE WATSON WARNER BROS.	2	3	20	25	85

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.

# HOT COUNTRY SINGLES™

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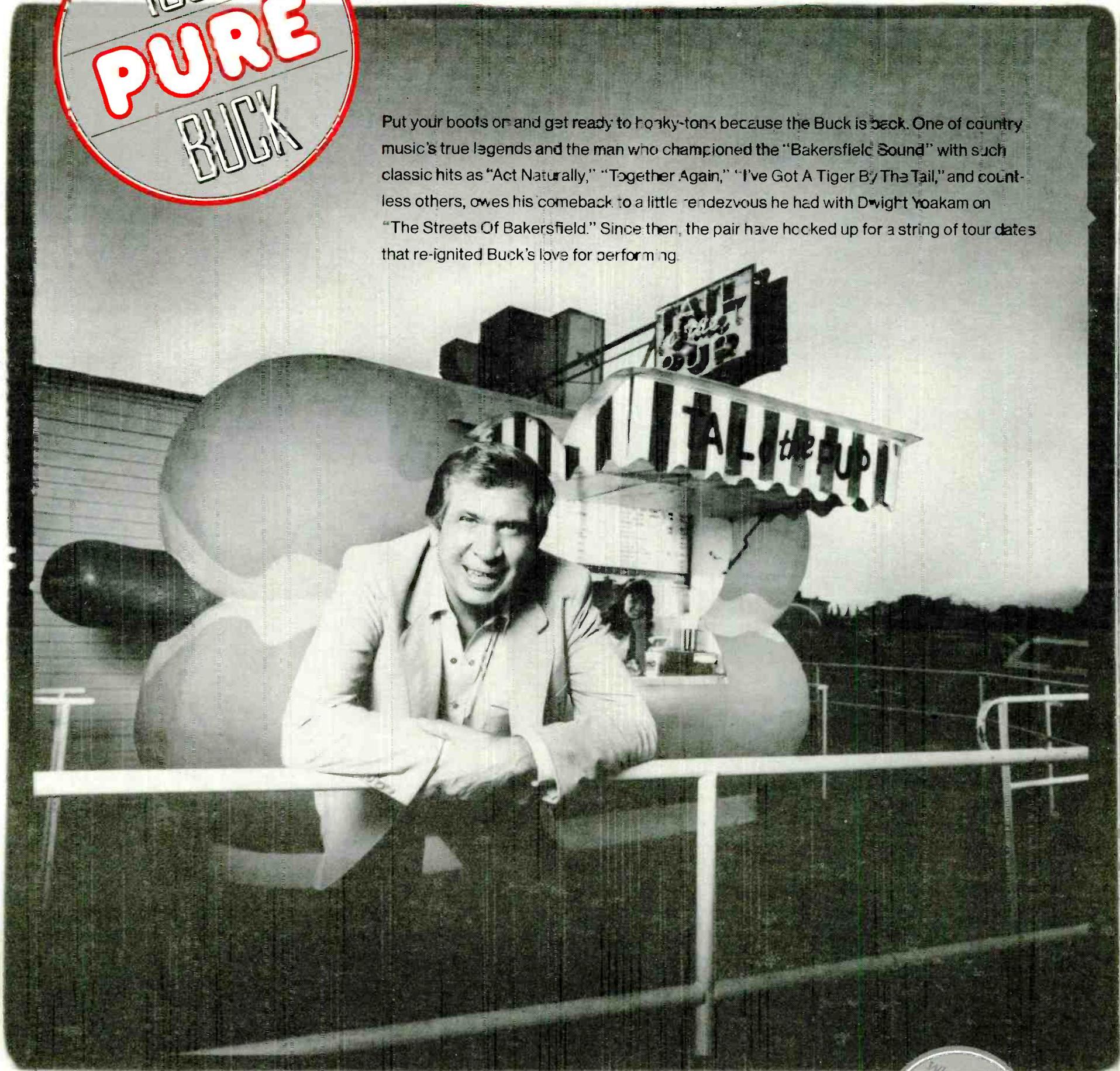
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	4	13	<b>★ ★ NO. 1 ★ ★</b> I KNOW HOW HE FEELS J.BOWEN,R.MCINTIRE (R.BOWLES, W.ROBINSON)	◆ REBA MCENTIRE MCA 53402
2	1	1	13	I'LL LEAVE THIS WORLD LOVING YOU S.BUCKINGHAM (W.KEMP)	◆ RICKY VAN SHELTON COLUMBIA 38-08022/CBS
3	4	5	12	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') J.BOWEN,G.STRAIT (T.COLLINS)	GEORGE STRAIT MCA 53400
4	7	8	11	A TENDER LIE T.DUBOIS,S.HENDRICKS,RESTLESS HEART (R.SHARP)	◆ RESTLESS HEART RCA 8714-7
5	8	9	12	WHEN YOU SAY NOTHING AT ALL G.FUNDIS,K.WHITLEY (P.OVERSTREET, D.SCHLITZ)	◆ KEITH WHITLEY RCA 8637-7
6	6	7	15	CHISELED IN STONE B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-08003/CBS
7	10	13	11	LOVE HELPS THOSE J.STROUD (P.OVERSTREET)	PAUL OVERSTREET MTM 72113
8	11	15	8	HOLD ME H.SHEDD (K.T.OSLIN)	◆ K.T.OSLIN RCA 8725-7
9	12	16	10	MAMA KNOWS R.HALL,R.BYRNE (T.MENZIES, T.HASELDEN)	SHENANDOAH COLUMBIA 38-08042/CBS
10	13	14	12	SPANISH EYES C.MOMAN (B.KAEMPFFERT, C.SINGLETON, E.SNYDER)	◆ WILLIE NELSON COLUMBIA 38-08066/CBS
11	14	19	7	CHANGE OF HEART B.MAHER (N.JUDD)	THE JUDDS RCA/CURB 8715-7/RCA
12	15	17	9	WE MUST BE DOIN' SOMETHIN' RIGHT R.LANDIS (E.RABBITT, R.NIELSEN)	EDDIE RABBITT RCA 8716-7
13	2	3	14	I'VE BEEN LOOKIN' J.LEO (J.IBBOTSON, J.HANNA)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27250
14	5	6	16	I WISH THAT I COULD FALL IN LOVE TODAY T.COLLINS,F.FOSTER (H.HOWARD)	BARBARA MANDRELL CAPITOL 44220
15	17	20	8	SHE'S CRAZY FOR LEAVING T.BROWN,R.CROWELL (R.CROWELL, G.CLARK)	RODNEY CROWELL COLUMBIA 38-08080/CBS
16	18	21	10	LONG SHOT K.LEHNING (D.SCHLITZ, G.SCRUGGS)	◆ BAILLIE AND THE BOYS RCA 8631-7
17	20	23	9	BLUE SIDE OF TOWN T.BROWN (H.DEVITO, P.KENNERLEY)	PATTY LOVELESS MCA 53418
18	19	22	10	MY BABY'S GONE R.CHANCEY (D.LINDE)	◆ SAWYER BROWN CAPITOL/CURB 44218/CAPITOL
19	24	27	7	ALL THE REASONS WHY P.WORLEY,E.SEAY (P.CARLSON, B.N.CHAPMAN)	HIGHWAY 101 WARNER BROS. 7-27735
20	9	11	14	REBELS WITHOUT A CLUE J.BOWEN,J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53399/MCA
21	23	25	11	THAT OLD WHEEL J.CLEMENT (J.PIERCE)	JOHNNY CASH WITH HANK WILLIAMS, JR. MERCURY 870 688-7
22	28	42	3	DEEPER THAN THE HOLLER K.LEHNING (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-27689
23	27	32	8	HOLD ON (A LITTLE LONGER) J.BOWEN,S.WARINER (S.WARINER, R.HART)	STEVE WARINER MCA 53419
24	26	29	8	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
25	32	41	6	BURNIN' A HOLE IN MY HEART J.BOWEN,S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53435
26	31	36	5	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.
27	34	44	4	WHAT I'D SAY E.GORDY,JR.,R.L.SCRUGGS (R.BYRNE, W.ROBINSON)	EARL THOMAS CONLEY RCA 8717-7
28	29	35	9	I GIVE YOU MUSIC P.WORLEY,E.SEAY (D.ADKINS)	THE MCCARTERS WARNER BROS. 7-27721
29	16	2	18	NEW SHADE OF BLUE SOUTHERN PACIFIC,J.E.NORMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-27790
30	33	38	8	OLD KIND OF LOVE R.SKAGGS (P.OVERSTREET)	RICKY SKAGGS EPIC 34-08063/CBS
31	37	48	4	BIG WHEELS IN THE MOONLIGHT K.LEHNING (B.MCDILL, D.SEALS)	DAN SEALS CAPITOL 44267
32	50	—	2	★★★ POWER PICK/AIRPLAY ★★★ SONG OF THE SOUTH ALABAMA,J.LEO (B.MCDILL)	ALABAMA RCA 8744-7
33	39	49	4	LIFE AS WE KNEW IT A.REYNOLDS (W.CARTER, F.KOLLER)	KATHY MATTEA MERCURY 872 082-7
34	36	40	9	NOT ENOUGH LOVE J.CRUTCHFIELD (C.FARREN, F.KNOBLOCH)	TOM WOPAT CAPITOL 44243
35	40	51	4	I SANG DIXIE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27715/WARNER BROS.
36	38	43	7	BORDERLINE W.ALDRIDGE (W.ALDRIDGE)	THE SHOOTERS EPIC 34-08082/CBS
37	21	24	13	I JUST CAN'T SAY NO TO YOU J.KENNEDY (P.MCGEE, S.A.GIBSON)	MOE BANDY CURB 10513
38	25	12	17	RUNAWAY TRAIN R.CROWELL (J.STEWART)	◆ ROSANNE CASH COLUMBIA 38-07988/CBS
39	22	10	15	THAT'S THAT B.MAHER (H.PRESTWOOD)	◆ MICHAEL JOHNSON RCA 8650-7
40	46	52	5	(IT'S ALWAYS GONNA BE) SOMEDAY H.DUNN,C.WATERS,W.PETERSON (H.DUNN, T.SHAPIRO, C.WATERS)	HOLLY DUNN MTM 72116
41	45	53	5	SINCERELY J.E.NORMAN (H.FUQUA, A.FREED)	THE FORESTER SISTERS WARNER BROS. 7-27686
42	52	54	6	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
43	30	18	17	DESPERATELY D.WILLIAMS,G.FUNDIS (J.O'HARA, K.WELCH)	DON WILLIAMS CAPITOL 44216
44	55	59	7	RIGAMAROLE J.STROUD (F.KNOBLOCH, D.TYLER)	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72115
45	57	66	4	DON'T WASTE IT ON THE BLUES P.WORLEY,E.SEAY,G.BROWN (S.RAMOS, J.VANDIVER)	GENE WATSON WARNER BROS. 7-27692
46	56	60	6	SHE REMINDED ME OF YOU L.BUTLER (W.HOLYFIELD, P.MCCANN)	◆ MICKEY GILLEY AIRBORNE 10008
47	64	79	3	YOU BABE K.SUESOV,M.HAGGARD (S.D.SHAFFER)	MERLE HAGGARD EPIC 34-08111/CBS
48	60	72	3	RAININ' IN MY HEART B.HALVERSON,R.BENNETT (J.WEST, J.MOORE)	◆ JO-EL SONNIER RCA 8726-7
49	65	74	3	I JUST CALLED TO SAY GOODBYE AGAIN R.BAKER (P.NELSON, B.MCGUIRE)	LARRY BOONE MERCURY 872 046-7
50	59	64	6	ALL THE GOOD ONES ARE TAKEN B.MONTGOMERY (M.T.BARNES, R.HARDISON)	LINDA DAVIS EPIC 34-08057/CBS

○ Products with the greatest airplay this week. ◆ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	70	—	2	I STILL BELIEVE IN YOU P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53454/MCA
52	42	26	18	WHAT DO YOU WANT FROM ME THIS TIME B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD)	◆ FOSTER AND LLOYD RCA 8633-7
53	62	70	5	WHEN KAREN COMES AROUND B.LOGAN (BLACKWELL, B.FISCHER, LEE, ORRALL)	◆ MASON DIXON CAPITOL 44249
54	75	—	2	I WISH I WAS STILL IN YOUR DREAMS J.BOWEN,C.TWITTY,D.HENRY (D.COOK, J.JARVIS)	CONWAY TWITTY MCA 53456
55	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ HIGHWAY ROBBERY J.CRUTCHFIELD (GARVIN, JONES, SHAPIRO)	TANYA TUCKER CAPITOL 44271
56	48	33	14	IT'S YOU AGAIN E.SCHNEIDER (S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-08020/CBS
57	35	39	10	LIGHT YEARS J.BOWEN,G.CAMPBELL (J.WEBB)	◆ GLEN CAMPBELL MCA 53426
58	44	47	8	YOU MIGHT WANT TO USE ME AGAIN T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44245
59	74	—	2	SLOW PASSIN' TIME K.LEHNING (BLACK, BOURKE, ROCCO)	ANNE MURRAY CAPITOL 44272
60	66	80	4	DOWN THE ROAD W.MASSEY,J.COTTON (K.BLAZY, J.HENLY, J.R.ROPER)	CHARLY MCCLAIN MERCURY 872 036-7
61	41	28	19	DARLENE R.CHANCEY (GEIGER, MULLIS, RECTOR)	T. GRAHAM BROWN CAPITOL 44205
62	47	30	18	BLUE TO THE BONE S.BUCKINGHAM (M.GARVIN, B.JONES)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07985/CBS
63	54	37	19	GONNA TAKE A LOT OF RIVER J.BOWEN (J.KURHAJETZ, M.HENLEY)	◆ THE OAK RIDGE BOYS MCA 53381
64	84	—	2	BEFORE YOU CHEAT ON ME ONCE N.LARKIN (D.GOODMAN, P.RAKES, N.LARKIN, M.L.LARKIN)	ROBIN LEE ATLANTIC AMERICA 7-99264/ATLANTIC
65	51	34	19	SUMMER WIND P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	◆ THE DESERT ROSE BAND MCA/CURB 53354/MCA
66	67	76	4	TONIGHT IN AMERICA P.ALBRIGHT,M.RONSON,D.L.JONES (D.L.JONES, J.EVERETT)	◆ DAVID LYNN JONES MERCURY 872 054-7
67	53	31	16	BOOGIE WOOGIE FIDDLE COUNTRY BLUES J.STROUD (C.DANIELS, T.DIGREGARIO, T.CRAIN, C.HAYWARD, J.GAVIN)	◆ THE CHARLIE DANIELS BAND EPIC 34-08002/CBS
68	80	95	3	YOU'RE GONNA MAKE HER MINE T.BROWN,S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53444
69	43	45	10	NOT A NIGHT GOES BY J.RUTENSCHROERT,MALCHAK (S.DIAMOND, J.WEATHERLY)	TIM MALCHAK ALPINE 009
70	94	—	2	YOU STILL DO B.MONTGOMERY (L.WILSON, C.KELLY)	T.G. SHEPPARD COLUMBIA 39-08119/CBS
71	71	81	4	ROCKY ROAD K.KANE,J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-08099/CBS
72	NEW ▶	1	1	BRIDGES AND WALLS J.BOWEN (R.MURRAH, R.VANWARMER)	THE OAK RIDGE BOYS MCA 53460
73	NEW ▶	1	1	'TIL YOU CRY B.BECKETT (R.GILES, S.BOGARD)	EDDY RAVEN RCA 8798-7
74	93	—	2	GONE BUT NOT FORGOTTEN A.ROBERTS,C.BLACK,B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	CEE CEE CHAPMAN & SANTA FE CURB 10518
75	90	—	2	LOVE IS ON THE LINE T.BRASFIELD (S.COOPER)	CANYON 16TH AVENUE 70423
76	88	—	2	LET IT BURN H.SHEDD (T.HASELDEN, T.MENZIES)	JEFF CHANCE CURB 10516
77	77	84	4	SCENE OF THE CRIME S.BUCKINGHAM (D.SCHLITZ, L.YATES, S.BUCKINGHAM)	LORI YATES COLUMBIA 38-08055/CBS
78	49	50	8	WHERE WAS I J.BRADLEY (S.CLARK, R.PEOPLES)	CHARLEY PRIDE 16TH AVENUE 70420
79	58	55	15	IT KEEPS RIGHT ON HURTIN' N.LARKIN (J.TILLOTSON)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99295/ATLANTIC
80	61	56	21	STRONG ENOUGH TO BEND J.CRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ)	◆ TANYA TUCKER CAPITOL 44188
81	NEW ▶	1	1	I FEEL FINE S.BUCKINGHAM (J.LENNON, P.MCCARTNEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-08504/CBS
82	NEW ▶	1	1	WHAT HE DOES BEST N.LARKIN (T.SCHUYLER)	LYNN ANDERSON MERCURY 872 220-7
83	63	46	7	HOT DOG B.OWENS,J.SHAW (B.OWENS, D.DEDMOND)	◆ BUCK OWENS CAPITOL 44248
84	81	89	4	I'M GOIN' NOWHERE C.MITCHELL (C.G.MITCHELL)	CHARLIE MITCHELL SOUNDWAVES 4810/NSD
85	69	58	18	SATURDAY NIGHT SPECIAL J.BOWEN,C.TWITTY,D.HENRY (D.BLACKWELL, L.BASTIAN)	CONWAY TWITTY MCA 53373
86	97	—	2	TAKE IT SLOW WITH ME COCHISE PROD.,T.GREENE (T.GREENE)	TOMMY & DONNA OAK 1067
87	99	—	2	FEARLESS HEART B.CARR (S.EARLE)	THE BEARDS BEARDO 002
88	68	65	6	HOT ROD LINCOLN R.BENSON (C.RYAN, W.S.STEVENSON)	◆ ASLEEP AT THE WHEEL EPIC 34-08087/CBS
89	100	—	2	AMERICAN MAN D.BURGESS (B.BRADDOCK, D.HENRY)	◆ FRANK BURGESS TRUE 94
90	82	78	24	I DON'T HAVE FAR TO FALL J.BOWEN,S.EWING (S.EWING, D.SAMPSON)	◆ SKIP EWING MCA 53353
91	96	—	2	THIS OLD WORLD AIN'T THE SAME M.BORCHETTA (J.GOLDEN)	JEFF GOLDEN MGA 57-3027
92	73	67	16	YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' J.BOWEN,L.GREENWOOD (L.GREENWOOD)	LEE GREENWOOD MCA 53386
93	NEW ▶	1	1	I AIN'T GONNA TAKE THIS LAYIN' DOWN G.KENNEDY (B.STAMPER)	DEBBIE RICH DOOR KNOB 311
94	79	57	15	NOBODY'S ANGEL E.PRESTIDGE,J.E.NORMAN (K.BROOKS, R.SHARP)	◆ CRYSTAL GAYLE WARNER BROS. 7-27811
95	78	61	13	PILGRIMS ON THE WAY (MATTHEW'S SONG) S.GIBSON,J.E.NORMAN (M.HUMMON)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27810
96	NEW ▶	1	1	AN EMPTY GLASS R.DEA,G.MIDDLEWORTH (G.STEWART, D.DILLON)	GARY STEWART HIGHTONE 507
97	87	63	7	WE WERE MEANT TO BE LOVERS R.L.SCRUGGS (B.F.NEARLY, J.PHOTOLOGO)	DAVID SLATER CAPITOL 44257
98	86	75	12	I GO TO PIECES R.L.SCRUGGS (D.SHANNON)	DEAN DILLON CAPITOL 44239
99	95	77	9	ARE THERE ANY MORE LIKE YOU R.BENNETT (B.HOBBS)	◆ BECKY HOBBS MTM 72114
100	98	91	24	LETTER HOME W.WALDMAN (W.WALDMAN)	THE FORESTER SISTERS WARNER BROS. 7-27839



Put your boots on and get ready to horky-tonk because the Buck is back. One of country music's true legends and the man who championed the "Bakersfield Sound" with such classic hits as "Act Naturally," "Together Again," "I've Got A Tiger By The Tail," and countless others, owes his comeback to a little rendezvous he had with Dwight Yoakam on "The Streets Of Bakersfield." Since then, the pair have hooked up for a string of tour dates that re-ignited Buck's love for performing.



The result was **HOT DOG!** The first new album by Buck Owens in nearly a decade. It features the rockabilly single and video "Hot Dog" as well as a new duet with his pal Dwight Yoakam on "Under Your Spell Again." Hot Dog! a treat for all country fans.

**HOT DOG!**  
the new album by  
**BUCK OWENS**

It'll get your buns in gear.



Dwight Yoakam appears courtesy of Reprise Records  
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## SWEDEN

(Continued from page S-6)

and cassette sales at 4.5 million (5 million). Despite the fact that penetration of cassette recorders in Sweden is an astonishing 300%, the Swedes are not great enthusiasts for the prerecorded cassette. However, with blank cassettes selling around 15 million units a year, it is clear that they have no great aversion to home taping.

And this leads on to a subject which is a very sore point in an otherwise relatively problem-free industry: the home taping levy that became a home taping tax.

Each year the Swedish government collects around 130 million krone (some \$20.5 million) from the levy on blank audio tape and on blank and prerecorded video tape. It was originally understood, when the levy was introduced, that the revenue would be used primarily to reimburse composers, producers and performers for the losses they suffer as a result of private copying. But only about 3 million krone a year (roughly \$475,000) finds its way back to the music community.

Although the government has its own record label, Caprice, releasing 25 albums a year, it is widely felt that its share of the tape levy revenue is a little out of proportion.

Says Stig Anderson, head of independent publishing company Sweden Music: "We fought hard to get this levy but we get scarcely any benefit from it."

STIM, the Swedish performing right society, is putting increasing pressure on the government to distribute a far larger proportion of the revenue collected from the levy, which is 1.50 krone (23 U.S. cents) for audio tapes and 15 krone (\$2.36 for video tapes) to the people who are really disadvantaged by home taping, but so far the government has shown no inclination to change its position.

For a country of its small population, about 8.6 million, Sweden has produced some very gifted performers, and its producers are constantly seeking to achieve international exposure for their acts and to emulate the impressive achievements of groups like Abba (240 million cassettes, albums and compilations sold around the world since they won the Eurovision Song Contest in 1974), Secret Service

and, most recently, Europe.

And increased market share achieved by local repertoire is generating a new confidence in domestic product and a stronger will to promote the best of the product internationally.

CBS's Sten af Klintenberg says: "Of course it is important for us to exploit the big international names in our catalog, but it is also essential to sustain local A&R activity because it is a profitable operation and it can generate acts with potential to sell in other territories."

"We have, for example, a hard rock act called 220 Volt which has just recorded a new album in the U.S. with Max Norman producing. And John Norum, the former guitarist with Europe, has had great success with his first solo album. It has sold 80,000 here and has done well in the U.S. and other territories."

WEA is seeking to make an international star out of Orup, whose first album topped the charts, sold 200,000 units, and also entered the Danish best-seller lists. And the company has had signal success with the latest album by former Abba singer Agnetha Faltskog, which sold 170,000 in Sweden and 500,000 worldwide.

There is a lot of good-selling music, however, which is essentially Swedish and not really exportable, and among this repertoire is the music of the dance bands. There are about 20 major dance bands in Sweden and they attract an audience of people over 30 who like to dance to the songs they heard in their teens.

Says Stig Anderson: "These bands play in the folk parks and in dance restaurants and their albums can sell anything from 5,000 to 200,000 copies. One of the leading bands, the Vikings, tours Sweden and Norway all year round and they attract fans who don't normally go into record shops. They take their records around with them and sell from the stage."

The folk parks of Sweden are indispensable showcases for local talent. CBS band Trance Dance, a rock act with a disco flavor, achieved great popularity on a 52-date tour of the folk parks between May and July this year and their album went platinum, selling more than 100,000 units, and was eight months in the charts.

The promotion of domestic repertoire and talent is also a high priority for the Swedish performing right society STIM which, each year on the first Saturday in May, promotes STIM Saturday. Inaugurated in 1983, this is a day on which music is played and heard throughout the land. Sweden's 278 municipalities are encouraged by STIM to stage musical events in parks and streets, concert halls and restaurants and STIM gives a \$2,000 prize to the municipality with the best and most varied musical program.

STIM is also responsible for part of the Swedish Music Information Center, a facility which catalogs all Swedish serious music and which aims to encourage the performance of Swedish works.

Sales of soundcarriers in Sweden are primarily through racks (35%) and conventional retailers. Multiples account for 16% of business, clubs 4% and mail order a surprisingly high 12%, because Swedes have a great affinity for the mail order system.

"We just like to order goods from catalogs," says Sten af Klintenberg. "But the effect of there being so much volume accounted for by mail order and racks means that profitability in our business is somewhat low."

There are around 400 conventional dealers in Sweden, including the record departments of the big stores, and the sales forces of the record companies call on about 200 of these. Increasingly the retailers have on-line computers connected to a big computer located in southwest Sweden. This, in turn, is linked to the computers of the record companies so that the retailers can place orders or obtain product information extremely quickly.

Deliveries are made by truck, and stores in Stockholm can get product on the day of order provided they make the requisition before 8:30 a.m.

Ahlens, the Stockholm department store, has the biggest retail record operation in Sweden to date and the absence of a megastore like Tower, Virgin or HMV is likely to be remedied next year. It is known that all three multiples have been casting their eyes in the direction of Stockholm.

Meanwhile, one of the most successful record stores in the city is Skivfunstret, run by Carla Gosta Fromberg, a retailer with 20 years experience in the trade.

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His store carries anything from 20,000 to 25,000 titles (40,000 pieces) and he turns over his stock five times a year. Fromberg's customers are aged between 15 and 40 and, on a busy Friday, he'll put some \$14,000 into his tills.

Fromberg says that CD sales have doubled since last year and he now derives 45% of his takings from CDs. "And 20% of my income comes from the sale of singles, of which 70% are direct imports. It is essential to stock singles while they are hot."

Since there are no returns in Sweden, other than of flawed product or wrong deliveries, Fromberg regulates his stock situation by ordering small quantities at a time, then re-ordering, and also by discounting heavily on overstocks. When he found himself with too many Europe albums on his hands, he dropped the price from 89 krone (\$14) to 50 krone (\$7.90).

Fromberg says sales of long-form music videos are growing fast. He currently carries 200 titles. He sells only TDK blank audio tape in double packs, chrome and standard. This product currently accounts for 150,00 krone (\$23,675) of his sales, and "is also growing fast."

Fromberg says he has no problems with pilferage, though it is acknowledged to be a headache for department stores like NK and Ahlens.

One major problem on the Swedish retailing side which the record industry had to contend with just over a year ago was the parallel importation of albums from Canada, which were selling in Ahlens at up to 10 krone lower than the dealer price for the locally-pressed versions of the same releases. However, when the NCB, the Scandinavian mechanical right society, imposed an additional royalty on the imports, Ahlens decided to stop bringing them in.

If the business in Sweden holds to its present momentum, then the industry can expect to register a gain of around 5% for 1988 compared with 1987, representing a sales figure of around 680 million krone (some \$107.3 million), which would put Sweden's soundcarrier consumption relative to population at a notch lower than that of the U.K. and a notch higher than that of West Germany.

## NORWAY

(Continued from page S-3)

sette status here is probably the strongest in the world.

Explanations for this market quirk are sought. Traditional Norwegian homes have had one hi fi center, placed in the drawing room as a focal point of family activity. But now there are so many extra places for the cassette players: the car, the weekend cottage, the children's rooms and so on. The availability of hardware to play a cassette is much greater than it was, and anyway the tape format is much easier to handle than the LP or even the CD.

More basically Norwegian, though, is the fact that radio programming is sparse in this country, with comparatively few records given airtime. For a long time there was only one radio channel servicing the whole country. Therein lies a key explanation for cassette popularity in this part of the Scandinavian region.

Musicassette sales in the first six months of this year hit 1.71 million, down from 1.79 million in 1987.

However, a series of FM radio stations have now been given the go-ahead in Norway, commercially run and fighting to satisfy their listeners' music appetites, so the situation may yet swing away from cassettes. But when families update their music-playing hardware, it is easy enough to plan a switch of LP player to CD equipment, and leave the tape-players where they are.

The loser, then, seems to be the LP, but at least it has put up a stronger fight here than in most other countries. Sales in the first half of this year were 1.10 million units as against 1.16 million last year.

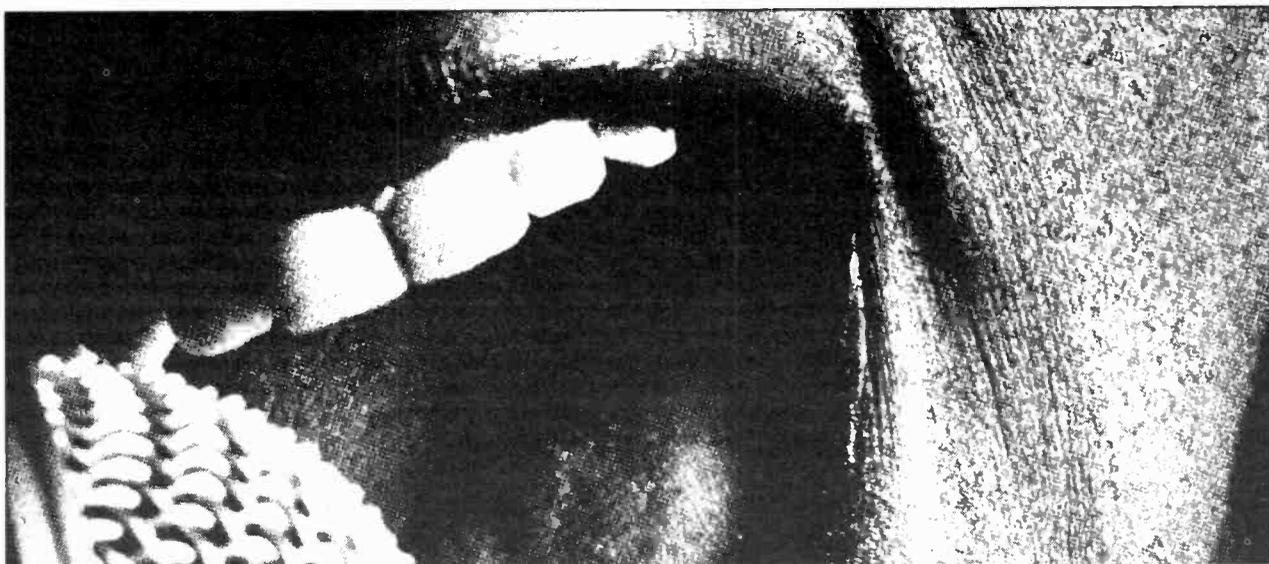
That record and musicassette sales remain healthy as compared with other retail areas is partly because of the tough economic situation. There are stringent conditions legally imposed over wage increases. In such times people look for entertainment to help ease the load.

But pricing is, of course, vital. The LP sells in Norway for just under NOK 400 (some \$14) and the CD for the krone equivalent of \$22.

Those prices have gone up very little. Some years ago you could buy an LP or a pair of jeans at roughly the same price. Today the jeans cost four times more than the record.

Singles sales dipped from 480,000 to 420,000 in the first six months of this year as compared with the same period of 1987. Norway is one of the least interesting territories in the world where singles are concerned, but the format is still regarded as important in terms of creating interest in upcoming LPs and building artist careers. But here a single

(Continued on page S-10)



A Billboard Spotlight

“If music be the food of joy...”

(as Shakespeare might have written), “play on, give me excess of it”. Music, joy and happiness are the theme of what is to be the largest music fair ever to be held in Scandinavia. MUSIC 89 will be opening wide its doors to welcome the public to The Swedish Exhibition Centre in Gothenburg on 4–8 October 1989, and will present an opportunity for Scandinavian music to take a bow. Every aspect will be represented, including trends, equipment and instruments, techniques, record companies, music publishers and literature about music.

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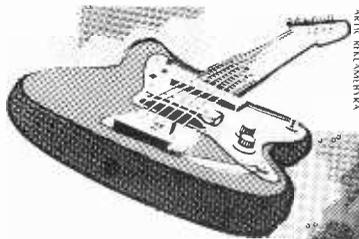
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## SCANDINAVIA

### NORWAY

(Continued from page S-9)

selling 10,000 copies would be regarded as a sizable hit. Gold standard for LPs is 50,000 copies, a perhaps surprisingly high figure for a country with a population of only four million.

Sissel Kyrkjebø, Noha recording artist, sold 400,000 LPs here, to become an outstanding domestic success. On a per capita basis, that's probably a world record.

Parallel imports are a problem here as elsewhere. Imports from outside the Assn. of Record Wholesalers (GGF) hit the market because they diminish consumer choice, says GGF president Jan Paulsen. Most of the direct imports come from Canada, which gives exporters a subsidy to maintain business links.

But records being "thrown" into the Norwegian marketplace are inevitably in the top hit category, which slashes space available for the narrower markets of classical, avant-garde or off-beat record productions.

The paradox is that royalty and copyright payments are larger in Norway than in Canada. But on records exported from Canada, the copyright fees are paid in the home market, so that authors earn less on records exported directly to parallel importers and wholesalers than if those records were imported through regular GGF channels.

One big problem facing the Norwegian record business is finding a way to have performers paid for radio/TV performances. So far, the government-run networks (two radio, one TV, running nationwide) pay a set sum to a fund for performing artists. Payments were made, after application, to artists in need of support. Now the department of culture is working on a Gramex law which will pay a fee to a performer every time his record is played.

CBS and PolyGram head the record company/wholesaler market in Norway, each having 20% of the market. A key reason for their success is that, talent product apart, they hang on to their own distribution rights. Some six to eight years ago Norwegian record companies and licensees started distributing their product centrally, mostly through Stockholm.

That system is practical and economic, but slower than direct national distribution. Companies with distribution from Norwegian warehouses reach the stores faster. But distribution from Sweden covers Sweden, Norway and Denmark, and one of the first companies to introduce this system was EMI. Others distributing from Stockholm include Sonet, Mariann, WEA and Electra with its RCA catalog.

Most local record companies, such as Slagerfabrikken and Norsk Plateselskap, have a co-operative distribution deal with Non-Stop Music Service.

At a hardware level, Norwegians are slowly taking the step from LP to CD equipment. As of July 1 this year, one in 10 households had a CD player, with total sales of around 150,000. Some 64,000 players were sold last year alone and the 1988 year's end figure is expected to hit 70,000.

This is the year when CD sales will top those for LPs in a unit sense. One retail outlet in Oslo, Akers Mic, stocks 13,000 titles, more than the biggest LP stocklists can boast, according to proprietor Trond Wikborg. Some 86% of Norwegian CD sales are for international pop music, with 7% going to classical repertoire and just 6% for Norwegian domestic material of various kinds.

### DENMARK

(Continued from page S-3)

tour and George Michael was forced, through illness, to cancel his anticipated show.

The big concert promotion firms in Denmark are still the International Concert Organization (ICO), the Danish Concert Bureau and Knud Thorbjørnsen (KT), all three handling both local and international acts.

Independent record companies continue to enjoy success in Denmark. Metronome is owned by Bent Fabricius-Bjerre, who has now acquired half of Medley Records, so "capturing" Kim Larsen, one of the biggest-selling artists in the country. Larsen notched sales of 650,000 of his album "Disguised As Adult" and topped 450,000 sales of his "Yummi Yummi" album.

Medley is celebrating its 10th anniversary and, with its strong artist roster, is established as one of the most important indies in Denmark. One of the biggest Medley acts outside Denmark is Laid Back, which had a No. 1 in the U.S. with "White Horse."

More recently Medley has recorded the band Time Gallery, with Keith Olsen producing, and a few months ago the girl duo One-Two went to the Ultimo studios in Los Angeles to record with Michael Schuman.

Metronome may have lost the license deal with WEA for

# SCANDINAVIA

Denmark next year but the inventive Bent Fabricius-Bjerre is constantly moving into new activities to make up for any financial setback.

Pladecompaniet is a new company with a small roster but one made up of big acts. The company is owned by artist Anne Linnet and record producer Jan Degner. For the singer, sales of 200,000 on her own albums is the norm. And now Pladecompaniet is seeking license deals for Denmark with other record companies.

The It's Magic record company is also doing well with new artists and reports "break-even" business with several recent albums.

But the international companies always shine, not least CBS with product from such giants as Bruce Springsteen and Michael Jackson.

It was not until Oct. 1 this year that the first national television network to take commercials started operations in Denmark. TV2 is situated in Odense, from whence operated Hans Christian Andersen, and the network is financed via a license fee as well as advertising revenue. The commercial clips familiar to cinema-goers are now showcased in Danish homes.

The station is an alternative to Denmark's Radio TV and itself produces only news and sports programs. The rest of the scheduled material is bought in Denmark from companies like Nordisk Film, the country's biggest filmmaker.

TV2 is also making its own contracts with outside companies so it can provide its own local material.

For a while John Ranelagh, a former program director on the U.K.'s Channel 4 TV network, worked as consultant managing director on TV2, but he is now back in London.

Despite sundry clashes with Denmark Radio TV over timing of news slots, TV2 has had good ratings from the start. Its opening feature was a strong film and a Danish version of the U.S. TV game "Wheel Of Fortune."

Commercials are slotted in before and after the news, not in the programs themselves as in the U.S. The Danish government established TV2 to try to ensure a future for Danish television in the face of all the new and upcoming satellite action.

At present it is possible to see, in some parts of Denmark, the Scandinavian ScanSat/TV3, BBC, Super Channel, Sky Channel, TV5, Worldnet, MTV, FilmNet, as well as various Norwegian, Swedish and German TV stations.

But Denmark Radio is the only national station because it won't be until the end of 1989 that most of Denmark will be covered by new transmitters with TV2 signals.

Today, there's also advertising on Danish radio, following the sound industry's years of financial problems. There are several hundred stations nationwide and even insiders find it difficult to track down just who is broadcasting and where, mainly because up to five stations are believed to share frequencies.

The Voice and Radio Uptown in Copenhagen, and Radio Viborg, Radio Herning and Aalborg Naerradio (they take their town name into the network title) are all in the Danish major league, all commercial and as with all private broadcasters having to give up 10% of their income from commercials to help finance stations with no commercial income.

Commercial stations have fought for years for mere survival in Denmark, as finance has come often from lotteries and competitions, but those survivors are now in place as regulations for private radio operate.

Denmark Radio, government-owned and financed (in the same way as the BBC) via license fees, is set to present a new image from the New Year, with Jorgen Skov, the head of the three stations, introducing fresh programming ideas.

Palle Aarslev is head of the pop channel, P3, and is preparing to fight the private stations all the way, though his network still has the biggest listenership. P3 is the only national pop station, because the private stations have limited transmitting capacity as yet.

Next year the balance of power battle should start to settle down, with Denmark Radio's P1 serving special interest cultural programs and news, P2 linking with the nine regional stations and offering classical music, and P3 pumping out pop and national news.

## FINLAND

(Continued from page S-3)

34,600 from just 14,900 the previous year. In value terms, the domestic product sector produced a total 36.32 million Finnish marks, down just 1.6% on the 1987 first half.

The international sector shows a total 791,200 records (again, singles and albums) this year, January-June, as against 786,700 units sold in 1987. Cassettes were well down, by 17.6%, to 281,000, from 341,800. However, CDs went up to 185,800 from 126,200 in 1987.

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# U.K. Group Urges EEC To Support Blank-Tape Levy

BY MIKE HENNESSEY

LONDON The Music Copyright Reform Group of Britain is urging the Commission of the European Economic Community to reconsider its response to the problem of home taping (Billboard, Oct. 29).

The group is asking the Commission "to take positive action to encourage the introduction of blank-tape royalties in those member states which do not already have them or plan to introduce them."

In a 22-page submission on audio-visual home copying, the MCRG—a coalition of music copyright owners that includes the Performing Right Society, the Music Publishers Assn., the Mechanical Copyright Protection Society, and the British Academy of Songwriters, Composers and Authors—claims that the green paper

misunderstands and misrepresents the home-taping problem.

The MCRG submission marshals a great deal of evidence and informed opinion to support the case for a blank-tape royalty and notes that "after 10 years of careful consideration by successive governments, the British White Paper on Intellectual Property and Innovation, published in April 1986, found that a tape levy was the best solution to the home recording problem." It quotes similar determinations by UNESCO and the World Intellectual Property Organization.

The MCRG notes that despite the white paper recommendation, the British government ultimately rejected the levy proposal while retaining legislation making private copying unlawful. The MCRG submission says:

"The omission from the bill of the proposed levy scheme has not solved the problem of audio and audiovisual home copying. To copy is to remain an infringement which is actionable by the copyright owner, even though it has been recognized that such a right is unenforceable.

"In the face of the ever-increasing opportunities for high-quality home recording, copyright owners have been left in a position of having a worthless right—a right without remedy."

The submission argues that it is a loss to the cultural well-being of society as well as "a notorious waste of human resource and talent" that so few composers can commit themselves full time to their creative art because composing pays so poorly.

The document continues: "Figures show that 94% of composers registered with the PRS in London earn less than \$9,000 a year from performing royalties. The majority earn considerably less.

"Music publishers endeavoring to promote the works of the composers whom they represent find that record producers will only introduce new music to their catalogs if they can reasonably expect a certain level of sales.

"As sales are reduced by home taping, so the incentive to produce commercial recordings is likewise reduced, and the range of music which is commercially available to the pub-

lic suffers accordingly. This is an issue of concern to anyone who values the continuity of musical culture."

Referring to the the green paper's questioning of the extent "to which home copying adversely affects the legitimate exploitation of certain audio/visual works," the MCRG submission says that the adverse effect has been fully substantiated in the UNESCO/WIPO memorandum and that it is a view "increasingly voiced in international copyright circles that home taping has itself become a new form of exploitation."

The submission points out that up to 100 million cassettes are sold annually in the U.K. alone and that it is es-

timated that between 85% and 90% is used for making infringing copies of copyright material.

"A survey conducted in the U.K. in 1983 indicated 466 million hours of music were recorded that year at home and only 70 million hours of music were sold," the submission notes.

On the subject of home video recording, the MCRG challenges the green paper's view that as the majority of programs recorded off air at home are not available for sale in videocassette form, the recording does not substitute for the purchase of videos. The MCRG argues: "Surely  
(Continued on page 55)

## French VAT Cut On Pre-recorded Vid: Not All It Was Cracked Up To Be

PARIS The French government has reconsidered its plan to reduce the value-added tax on prerecorded videocassettes from 33.33% to 18.6%. Instead, the Finance Commission of the National Assembly has opted for a token reduction to 28%—much to the consternation of the French audio/visual association CSEA. The new rate is due to take effect Dec. 1. The CSEA claims in a letter to Prime Minister Michel Rocard that the video industry, in anticipation of the 18.6% rate, shipped a lot more product to stores in advance of the Christmas boom. The association says the government's change in policy will create major problems for video dealers and distributors. It is asking the government to reconsider its decision.

PHILIPPE CROCCQ

## Revenue Up At U.K. Commercial Stations

LONDON Revenue for the U.K.'s 48 commercial radio stations rose 27% in the year to Sept. 30, topping \$214 million. Capital Radio of London, Europe's largest independent station, made the largest profits, \$16.7 million pretax. With 27 more stations due on air in the next 12 months, revenue is expected to maintain its growth.

EDWIN RIDDELL

## Disks Mark Anniversary Of Brel's Death

AMSTERDAM The 10th anniversary of the death of well-known Belgian singer/songwriter Jacques Brel has been widely commemorated in both Belgium and Holland. The actual date of the anniversary was Oct. 9, and since then Polydor has released "Jacques Brel, The 24 Most Successful Songs" and has resissued all of Brel's repertoire that was originally released on France's Barclay label. Phonogram has released "Jan Mesdag Sings Brel," which contains Mesdag's cover versions of 14 Brel songs.

WILLEM HOOS

## Miles Davis Faints During Madrid Show

MADRID Jazz trumpeter Miles Davis fainted and fell from the stage here during a concert Nov. 17. The rest of his European tour has been canceled, and Davis is resting in a hospital. He has diabetes and is reportedly also suffering from a heart irregularity.

AL GOODMAN

## Japan Selling Concert Package For \$817

TOKYO The Japan Travel Bureau is selling for \$817 a concert-hotel package for the Frank Sinatra/Sammy Davis Jr./Liza Minnelli concert Feb. 25 at the Tokyo Bay N.K. Hall. The package includes one ticket at the highest price for the show—\$531—and deluxe twin-room accommodations at one of four top Tokyo hotels. JTB is hoping to make more than \$1 million by selling the package to 2,000 middle-aged or older people.

SHIG FUJITA

## Elton John's Four-Year Marriage Ends

LONDON Elton John's four-year marriage to his recording engineer, Renate Blauel, is over. The divorce reportedly is costing John \$7.2 million—\$5.4 million in cash and the rest to purchase his wife a country mansion. John says they are parting on "the most amicable terms" and that they "genuinely intend to remain the best of friends."

NIGEL HUNTER

## Survey Says Industry Should Spiff Up Its Stores Study: U.K. Video Rentals To Slump

BY NIGEL HUNTER

LONDON The U.K. video rental market, which grossed \$720 million in 1987, is facing stagnation and an inevitable reduction in the number of rental outlets, according to a recently released study.

The survey, conducted by the Goodall Alexander O'Hare consulting firm, finds that a slackening in the rates of VCR purchases and movie rentals is causing considerable concern.

The report says that the U.K. video

rental industry could help if it increased the number of successful movies available for rental and made stores more appealing to customers.

The study also says that the rental business paid about \$117 million to the movie industry last year.

The advent of a subscription movie channel via satellite television could stimulate more interest in films for the video industry, but rental outlets that cannot keep up with such new developments are unlikely to survive as competition increases, the report  
(Continued on page 55)

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## INTERNATIONAL

# Dutch Music Sales Up 18% NVPI Market Survey Bodes Well

BY WILLEM HOOS

AMSTERDAM, the Netherlands Sound-carrier sales in Holland for the first six months of 1988 rose by 18% over the same period last year. They grossed \$185 million, compared with \$157 million in 1987.

The report from the NVPI, the national umbrella organization of the Dutch record industry, draws the conclusion that last year's sound-carrier total of \$373 million will be exceeded this year.

The NVPI report is based on a market survey for which 8,000 Dutch households were questioned. The figures given above are based on retail prices including 20% sales tax.

NVPI managing director Rob Edwards disclosed the figures for the Dutch record business to Billboard from the results. The gross was \$68 million, an increase of 16% on the \$59 million for the same period in 1987.

In the report, Edwards attributes the 18% climb in sales to the growing popularity of the compact disk format. During the first six months of this year, CD sales rose by 73% over the same half of 1987.

The NVPI report states that 7 mil-

lion CD units, including CD singles, were bought over the period, and the other 2.2 million CDs sold during that time were parallel imports from other European Economic Community countries, particularly Italy and Denmark.

Edwards describes the CDs as "mostly very cheap and with a highly dubious sound quality" and mainly featuring such back-catalog names as Nat King Cole, Elvis Presley, and the Beatles.

"The NVPI considers these disks to be pirate products," he declares. "That's because in the countries where they come from, no producers' rights have to be paid anymore because the master tapes of the original recordings are 20 or 25 years old."

Edwards hopes that this opinion will be endorsed by the Dutch High Court, which has the matter of parallel import CDs under consideration. A decision is expected in January.

LP sales have declined by 37% for the half year, and cassettes also dipped by 14%. Vinyl singles, however, have stemmed their fall in both 7- and 12-inch formats, losing only 3% for the first half compared with January-June 1987.

# Jazz Masters Shine At International Czech Fest

BY PETER MACHAJDIK

BRATISLAVA, Czechoslovakia

The 14th annual jazz festival here Oct. 28-30 featured performers from Hungary, Scandinavia, the U.S., the U.S.S.R., and the U.K. as well as local artists.

Held in the city's Park of Culture and Relaxation, each evening's eight-hour concert provided numerous highlights as the entire spectrum of jazz, from traditional to the avant garde, was presented.

Notable on the first evening were sets by New York-based saxist Steve Coleman and his Five Elements, Swedish pianist Arne Forsen's Brus Trio, the Hungarian Bop Art Orchestra, and Czech sax star Dusan Huscava and his quintet. The show was closed by the Michel Camillo Trio from the Dominican Republic.

The second evening opened with

Prague-based Horka Linka with guest American saxist Darryl Kennedy, followed by Igor Nazaryuk, a Russian pianist, and his group; the Finnish act Encko's Happy Singers; and Scottish trio Talisker, which combines traditional Celtic music with contemporary jazz. Topping the bill was the Herbie Hancock Quartet.

A quartet of leading musicians from Poland, Hungary, and Russia started the final concert under the name of Bratislava Jazz Days '88 and impressed with their improvisatory ability. Cuban vocalist Mayra Caridad Veldes was backed by the Fervet Opus group and was followed by Piet van Engelen on trombone leading the Dutch quintet Impulz. Next came British sax star Courtney Pine, and the festival was climaxed in appropriate fashion by the Phil Woods Quintet.

# Music Sales, Concert Biz Thriving Spain Sees Pop Stats Soar

MADRID, Spain Sales statistics for 1987 released by the Spanish Phonographic and Video Assn. reveal boom times for pop music in Spain, with increased record and cassette market penetration.

Last year, a total of 39 million prerecorded music units were sold. Cassettes and LPs account for the bulk of this figure, which is an increase of 5 million over 1986, but it also includes singles, maxisingles, and CDs.

Sales value in 1987 was about \$264 million, compared with \$194 million the previous year.

The concert scene is also thriving in Spain. The local authorities in the cities of Madrid, Barcelona, Bilbao, and Valencia have supported rock and jazz music events.

Bruce Springsteen and Michael Jackson appeared in Spain in the summer, and a recent jazz series in Madrid starred Miles Davis and Herbie Hancock.

## German Labels Protest Top 75 Chart

HAMBURG, West Germany Seven independent West German labels, which have joined forces to promote their mutual interests, are campaigning to air their grievances about West Germany's top 75 chart.

The initiative began at the New Music Seminar in New York last July; the companies involved are BCM, EFA, Italoheat, Plaene, Rough Trade, SPV, and Zensor.

The companies say that the chart no longer reflects the actual record sales in the West German market. They say that their own product this

year, particularly in the areas of dance and heavy metal releases, has achieved excellent sales without reaching the top 75.

The labels are particularly critical of the fact that West Germany's chart computing system is not computerized—even though the country is the world's third largest disk market—and relies instead on forms that are filled out.

The companies met with the German Phonographic Industry trade group here recently; more meetings will be held to address their criticisms.

## Six-Track Phonogram Disk Sells For \$2.50 Mini-CD Teaser Issued In Holland

AMSTERDAM the Netherlands Phonogram Holland has released what it calls a teaser—a minicompact disk spotlighting Mercury acts Rob-ert Cray, INXS, and Wet Wet Wet.

The disk contains two tracks from recent or current albums by each of the three acts; each of the albums from which the teaser borrows has been certified gold in the Netherlands, meaning that shipments have surpassed 50,000 units.

The pressing total for the teaser is 175,000 copies, and according to Phonogram promotion manager Dries van der Schuyt, the retail trade has already ordered 160,000 copies. The list price is \$2.50.

A promotion campaign supporting the release is tagged Unique For Five Guilders (the Dutch price) and includes a series of 30-second TV commercials; leaflets; posters; counter displays for record stores; and advertisements in newspapers, radio- and TV-program guides, and music magazines.

Cray's two tracks on the mini-CD are "Don't Be Afraid Of The Dark" and "I Can't Go Home," the Australian rock band INXS has "New Sensation" and "Kick" on the disk, and Wet Wet Wet's tracks are "Wishing I Was Lucky" and "I Don't Believe."

WILLEM HOOS

## U.K. VIDEO RENTALS

(Continued from page 53)

says.

Movies, video, pay TV, and free TV complement one another, so that promotional energy put into one medium will directly benefit the others, the survey says.

In another development, an unrelated survey compiled by the health education unit of Exeter Univ. says

that the so-called video revolution is breeding a generation of children who rarely open a book.

The report says that children spend far more time watching videos and TV than reading. An educator says he anticipates the day when youngsters will be able to appreciate great literature only by watching videos based on it.

As it is, some children are aware of only the TV versions of some novels. A newspaper columnist recently castigated the video and TV habit as the "cretinization" of the younger generation.

The university report was based on questionnaires completed by more than 18,000 children aged 11 to 16. Their answers showed that some schools are effectively encouraging the passive viewing habits of their pupils by assigning little or no homework.

Peter Dawson, general secretary of the Professional Assn. of Teachers, countered this charge by saying that a lot of children do not complete homework when it is given to them anyway; he says it is the parents who permit them to watch videos and TV.

But he concedes, "The most disturbing evidence is that children just don't read. We are producing a generation of illiterates."

John Butcher, junior education minister, has expressed alarm about the survey's findings. He has said he deplores young people "wasting the best and potentially most exciting period of their lives in armchair inertia."

But he believes that real achievers still do their homework, read for pleasure, ration their video and TV viewing, and get enough sleep.

## BLANK-TAPE LEVY

(Continued from page 53)

the truth is that the potential market is eroded by home taping."

On the subject of spoiler devices as a means of preventing home copying, the MCRG says these would provide a viable solution "only in those territories which do not have a levy or in which copying cannot be prevented by a law which is enforceable."

The submission says the MCRG is not in favor of the spoiler solution taken on its own because it is Luddite in its approach: No satisfactory system for analog products has been or is likely to be perfected; it would not prevent off-air recording; and a great deal of time and energy would be wasted on the invention of systems to override the spoilers.

In its concluding observations, the submission says: "In any society which values its culture, the manufacturer of hardware or software must owe a duty toward authors and composers whose works the manufacturer knows, or can reasonably foresee, will be copied.

"Copyright owners and performers—and not merely the manufacturers and importers of blank tape and recording equipment—should obtain benefit from home taping."

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# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 11/26/88

This Week	Last Week	SINGLES
1	1	FIRST TIME ROBIN BECK MERCURY/PHONOGRAM
2	4	NEED YOU TONIGHT INXS MERCURY/PHONOGRAM
3	8	MISSING YOU CHRIS DE BURGH A&M
4	12	TWIST AND SHOUT SALT-N-PEPA FFRR/LONDON
5	2	STAND UP FOR YOUR LOVE RIGHTS YAZZ BIG LIFE
6	13	THE CLAIRVOYANT IRON MAIDEN EMI
7	NEW	LEFT TO MY OWN DEVICES PET SHOP BOYS PARLOPHONE
8	10	REAL GONE KID DEACON BLUE CBS
9	6	HE AIN'T NO COMPETITION BROTHER BEYOND PARLOPHONE
10	3	JE NE SAIS PAS POURQUOI KYLIE MINOGUE PWL
11	7	GIRL YOU KNOW IT'S TRUE MILLI VANILLI COOLTEMPO/CHRYSALIS
12	NEW	SMOOTH CRIMINAL MICHAEL JACKSON EPIC
13	5	ORINOCO FLOW ENYA WEA
14	11	1-2-3 GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
15	6	SHE MAKES MY DAY ROBERT PALMER EMI
16	NEW	TWO HEARTS PHIL COLLINS VIRGIN
17	16	TILL I LOVED YOU (THEME FROM "GOYA") BARBRA STREISAND & DON JOHNSON CBS
18	NEW	TAKE ME TO YOUR HEART RICK ASTLEY RCA
19	NEW	SAY A LITTLE PRAYER BOMB THE BASS FEATURING MAUREEN RHYTHM KING
20	30	NATHAN JONES BANANARAMA LONDON
21	32	RADIO ROMANCE TIFFANY MCA
22	14	LET'S STICK TOGETHER—88 REMIX BRYAN FERRY EG/VIRGIN
23	21	HANDLE WITH CARE TRAVELING WILBURYS WILBURY/WARNER BROS.
24	NEW	FREAK (LIVE) MARILLION EMI
25	38	JACK TO THE SOUND OF THE UNDERGROUND HITHOUSE SUPREME
26	15	KISS ART OF NOISE/TOM JONES CHINA
27	28	BREATHE LIFE INTO ME MICA PARIS 4TH & B'WAY/ISLAND
28	17	WE CALL IT ACJED D. MOB FEATURING GARY HAISMAN FFRR/LONDON
29	22	TWIST IN MY SOBRIETY TANITA TIKARAM WEA
30	NEW	STAKKER HUMANOID WESTSIDE
31	31	SUCCESS SIGUE SIGUE SPUTNIK PARLOPHONE
32	33	LIFE'S JUST A BALL GAME WOMACK & WOMACK 4TH & B'WAY/ISLAND
33	NEW	SUDDENLY ("NEIGHBOURS" WEDDING THEME) ANGRY ANDERSON FOOD FOR THOUGHT
34	18	CAN YOU PARTY ROYAL HOUSE CHAMPION
35	39	IN YOUR ROOM BANGLES CBS
36	20	A LITTLE RESPECT ERASURE MUTE
37	24	I WISH U HEAVEN PRINCE PAISLEY PARK/WARNER BROS.
38	19	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA
39	NEW	LOVE HOUSE SAMANTHA FOX JIVE
40	29	WHAT KIND OF FOOL ALL ABOUT EVE MERCURY/PHONOGRAM
		<b>ALBUMS</b>
1	1	KYLIE MINOGUE KYLIE—THE ALBUM PWL
2	5	CLIFF RICHARD PRIVATE COLLECTION EMI
3	NEW	YAZZ WANTED BIG LIFE
4	2	DIRE STRAITS MONEY FOR NOTHING VERTIGO/PHONOGRAM
5	4	HUMAN LEAGUE GREATEST HITS VIRGIN
6	6	BRYAN FERRY/ROXY MUSIC THE ULTIMATE COLLECTION EG/VIRGIN
7	3	WET WET WET THE MEMPHIS SESSIONS PRECIOUS ORG/PHONO
8	7	VARIOUS SOFT METAL STYLUS
9	14	VARIOUS THE PREMIER COLLECTION REALLY USEFUL/POLYDOR
10	10	VARIOUS SMASH HITS PARTY '88 DOVER/CHRYSALIS
11	17	VARIOUS THE GREATEST HITS OF 1988 TELSTAR
12	8	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
13	12	BANANARAMA THE GREATEST HITS COLLECTION LONDON
14	NEW	ALEXANDER O'NEAL HEARSAY/ALL MIXED UP TABU
15	NEW	BROTHER BEYOND GET EVEN PARLOPHONE
16	13	CHRIS DE BURGH FLYING COLOURS A&M
17	16	VARIOUS THE HIT FACTORY VOLUME 2 FANFARE/PWL
18	11	U2 RATTLE AND HUM ISLAND
19	29	INXS KICK MERCURY/PHONOGRAM
20	9	ENYA WATERMARK WEA
21	18	PAUL SIMON NEGOTIATIONS AND LOVE SONGS 1971-1986 WARNER BROS.
22	19	VARIOUS THE GREATEST LOVE TELSTAR
23	21	TANITA TIKARAM ANCIENT HEART WEA
24	25	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
25	20	THE TRAVELING WILBURYS THE TRAVELING WILBURYS WILBURY/WARNER BROS.
26	24	VARIOUS BUSTER (ORIGINAL SOUNDTRACK) VIRGIN
27	23	PASADENAS TO WHOM IT MAY CONCERN CBS
28	15	T'PAU RAGE SIREN/VIRGIN
29	39	MICHAEL JACKSON BAD EPIC
30	32	ORIGINAL SOUNDTRACK DIRTY DANCING RCA
31	28	ERASURE THE INNOCENTS MUTE
32	30	ROBERT PALMER HEAVY NOVA EMI
33	31	BROS PUSH CBS
34	22	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
35	33	MICA PARIS SO GOOD 4TH & B'WAY/ISLAND
36	34	KOOL & THE GANG THE SINGLES COLLECTION DE-LITE/PHONOGRAM
37	35	FOSTER & ALLEN THE WORLDS OF FOSTER & ALLEN STYLUS
38	26	LUTHER VANOROSS ANY LOVE EPIC
39	38	THE PROCLAIMERS SUNSHINE ON LEITH CHRYSALIS
40	37	DEACON BLUE RAIN TOWN CBS

## CANADA (Courtesy The Record) As of 11/21/88

		SINGLES
1	1	GROOVY KIND OF LOVE PHIL COLLINS ATLANTIC/WEA
2	6	THE LOCO-MOTION KYLIE MINOGUE GEFLEN/WEA
3	4	DON'T WORRY, BE HAPPY BOBBY McFERRIN EMI/CAPITOL
4	3	LOVE BITES DEF LEPPARD BLUDGEON RIFFOLA/VERTIGO/POLYGRAM
5	2	DESIRE U2 ISLAND/MCA
6	5	KOKOMO BEACH BOYS ELEKTRA/WEA
7	7	BAD MEDICINE BON JOVI MERCURY/POLYGRAM
8	8	TRUE LOVE GLENN FREY MCA/MCA
9	17	WILD WILD WEST THE ESCAPE CLUB ATLANTIC/WEA
10	11	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG
11	10	FOREVER YOUNG ROD STEWART WARNER BROS./WEA
12	9	SWEET CHILD O' MINE GUNS N' ROSES GEFLEN/WEA
13	15	WHAT'S ON YOUR MIND INFORMATION SOCIETY TOMMY BOY/REPRISE/WEA
14	12	BETTER BE HOME SOON CROWDED HOUSE CAPITOL/CAPITOL
15	13	DON'T BE CRUEL CHEAP TRICK EPIC/CBS
16	16	DANCING UNDER A LATIN MOON CANDI IR S./MCA
17	14	DON'T YOU KNOW WHAT THE NIGHT CAN DO STEVE WINWOOD VIRGIN/A&M
18	NEW	BRING ME SOME WATER MELISSA ETHERIDGE ISLAND/MCA
19	NEW	MY SONG GLASS TIGER CAPITOL/CAPITOL
20	NEW	I DON'T WANT YOUR LOVE DURAN DURAN CAPITOL/CAPITOL
		<b>ALBUMS</b>
1	1	U2 RATTLE AND HUM VERTIGO/POLYGRAM
2	2	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
3	3	VARIOUS ARTISTS COCKTAIL SOUNDTRACK ELEKTRA/WEA
4	5	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN/WEA
5	4	BON JOVI NEW JERSEY MERCURY/POLYGRAM
6	8	ROD STEWART OUT OF ORDER WARNER BROS./WEA
7	6	INXS KICK ATLANTIC/WEA
8	7	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA ASYLUM/WEA
9	12	TOM COCHRANE & RED RIDER VICTORY DAY CAPITOL/CAPITOL
10	19	TRAVELING WILBURYS VOLUME ONE WILBURY/WEA
11	9	COLIN JAMES VIRGIN/A&M
12	14	GEORGE MICHAEL FAITH COLUMBIA/CBS
13	NEW	ANITA BAKER GIVING YOU THE BEST THAT I GOT ELEKTRA/WEA
14	18	KYLIE MINOGUE KYLIE—THE ALBUM GEFLEN/WEA
15	10	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
16	13	MELISSA ETHERIDGE ISLAND/MCA
17	17	STEVE EARLE COPPERHEAD ROAD UNI/MCA
18	NEW	PET SHOP BOYS INTROSPECTIVE EMI/CAPITOL
19	NEW	THE JEFF HEALEY BAND SEE THE LIGHT ARISTA/BMG
20	16	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG

## WEST GERMANY (Courtesy Der Musikmarkt) As of 11/7/88

		SINGLES
1	1	DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
2	2	TEARDROPS WOMACK & WOMACK ISLAND
3	4	A GROOVY KIND OF LOVE PHIL COLLINS WEA
4	3	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA
5	5	DOMINO DANCING PET SHOP BOYS PARLOPHONE
6	10	UNDER MY SKIN BLUE SYSTEM HANSA
7	7	SECRET LAND SANDRA VIRGIN
8	14	DON'T TALK DIRTY TO ME JERMAINE STEWART VIRGIN
9	6	HAND IN HAND KOREANA POLYDOR/DGG
10	8	MACHO MACHO RAINHARD FENDRICH ARIOLA
11	11	DESIRE U2 ISLAND
12	18	NEVER TRUST A STRANGER KIM WILDE MCA
13	12	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA
14	9	GO FOR GOLD THE WINNERS CBS
15	NEW	BACK SEAT OF YOUR CADILLAC C.C. CATCH HANSA
16	13	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA
17	19	A WORLD WITHOUT YOU (MICHELLE) BAD BOYS BLUE COCONUT
18	16	JUST FOR YOU MIXED EMOTIONS ELECTROLA
19	17	STOP YOUR FUSSIN' TONI CHILDS A&M/DGG
20	NEW	DER BLONDE HANS HANNES KROEGER HANSA
		<b>ALBUMS</b>
1	1	U2 RATTLE AND HUM ISLAND
2	2	CHRIS DE BURGH FLYING COLOURS A&M/DGG
3	4	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
4	3	JENNIFER RUSH PASSION CBS
5	5	BAP DA CAPO EMI
6	NEW	DIRE STRAITS MONEY FOR NOTHING POLYSTAR
7	6	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
8	9	WOMACK & WOMACK CONSCIENCE ISLAND
9	NEW	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS MAGNET
10	8	HERBERT GROENEMEYER OE EMI
11	7	MIXED EMOTIONS JUST FOR YOU ELECTROLA
12	11	BON JOVI NEW JERSEY VERTIGO/PHONOGRAM
13	10	EROS RAMAZZOTTI MUSICA E' DDD
14	12	MICHAEL JACKSON BAD EPIC
15	NEW	ORIGINAL NAABTAL DUO PATRONA BAVARIAE ARIOLA
16	14	SOUNDTRACK BUSTER WEA
17	13	ENGELBERT IN LIEBE—ENGELBERT WHITE
18	NEW	OIE TOTEN HOSEN EIN KLEINES BISCHEN HORROSCHAU VIRGIN
19	16	JOHN FARNHAM AGE OF REASON RCA
20	15	LEVEL 42 STARING AT THE SUN POLYDOR/DGG

## ITALY (Courtesy Musica & Dischi) As of 11/21/88

		SINGLES
1	1	I DON'T WANT YOUR LOVE DURAN DURAN EMI
2	2	DESIRE U2 ISLAND
3	6	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN/WEA
4	7	YOU CAME KIM WILDE MCA
5	19	RIDING ON A TRAIN THE PASADENAS CBS
6	NEW	FACCIA OA PIRLA CHARLIE ODEON
7	8	DOMINO DANCING PET SHOP BOYS PARLOPHONE
8	12	MIX REMIX JOVANOTTI YO PRODUCTIONS/IBIZA
9	4	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG
10	13	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG
11	18	OIMME DIMME LUCIO DALLA & GIANNI MORANDI BMG/ARIOLA
12	17	YEKE YEKE MORY KANTE BARCLAY
13	10	TRIBUTE (RIGHT ON) THE PASADENAS CBS
14	NEW	RAG DOLL AEROSMITH GEFLEN
15	NEW	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
16	3	GIMME FIVE II JOVANOTTI YO PRODUCTIONS/IBIZA
17	NEW	DON'T CRY BOY GEORGE VIRGIN
18	NEW	BRING ME YOUR LOVE NICK KAMEN WEA
19	5	LA MIA BANO SUONA IL ROCK CIAO FELLINI DDD
20	NEW	SMALL WORLD HUEY LEWIS & THE NEWS CHRYSALIS

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 11/26/88

		HOT 100 SINGLES
1	2	DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
2	3	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN
3	4	TEARDROPS WOMACK & WOMACK 4TH & B'WAY
4	7	STAND UP FOR YOUR LOVE RIGHTS YAZZ BIG LIFE
5	1	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/ARIOLA/BMG
6	5	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG
7	20	THE FIRST TIME ROBIN BECK MERCURY
8	8	JE NE SAIS PAS POURQUOI KYLIE MINOGUE PWL
9	9	AMOR DE MIS AMORES PACO AVREP/POLYGRAM
10	13	POURVU QU'ELLES SOIENT DOUCES MYLENE FARMER POLYDOR
11	6	ORINOCO FLOW ENYA WEA
12	11	DOMINO DANCING PET SHOP BOYS PARLOPHONE
13	12	I MASCHI GIANNA NANNINI POLYDOR
14	10	DESIRE U2 ISLAND
15	NEW	NEED YOU TONIGHT INXS MERCURY
16	NEW	SKETCH OF LOVE THIERRY MUTIN TREMA
17	NEW	NEVER TRUST A STRANGER KIM WILDE MCA
18	NEW	MISSING YOU CHRIS DEBURGH A&M
19	NEW	NUIT DE FOLIE DEBUT DE SOIRÉE CBS
20	NEW	HE AIN'T NO COMPETITION BROTHER BEYOND PARLOPHONE
		<b>HOT 100 ALBUMS</b>
1	1	U2 RATTLE AND HUM ISLAND
2	2	DIRE STRAITS MONEY FOR NOTHING VERTIGO
3	3	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
4	4	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
5	5	CHRIS DE BURGH FLYING COLOURS A&M
6	6	KYLIE MINOGUE KYLIE—THE ALBUM PWL
7	7	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
8	8	JACQUES BRETEL 15 ANS D'AMOUR BARCLAY
9	11	WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND
10	10	BON JOVI NEW JERSEY VERTIGO
11	NEW	MICHEL SARDOU LA MÊME EAU QUI COULE TREMA
12	12	MICHAEL JACKSON BAD EPIC
13	NEW	WET WET WET THE MEMPHIS SESSIONS PRECIOUS/PHONOGRAM
14	9	JEAN MICHEL JARRE REVOLUTIONS DREYFUS/POLYDOR
15	13	JENNIFER RUSH PASSION CBS
16	NEW	PASEDENAS TO WHOM IT MAY CONCERN CBS
17	16	SOUNDTRACK BUSTER VIRGIN/WEA
18	17	SOUNDTRACK LE GRAND BLEU VIRGIN
19	15	HUMAN LEAGUE GREATEST HITS VIRGIN
20	NEW	CLIFF RICHARD PRIVATE COLLECTION EMI

## AUSTRALIA (Courtesy Australian Record Industry Association) As of 11/20/88

		SINGLES
1	1	DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
2	2	A GROOVY KIND OF LOVE PHIL COLLINS WEA
3	3	DESIRE U2 FESTIVAL
4	4	NOTHING CAN DIVIDE US JASON DONOVAN FESTIVAL
5	5	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION CBS
6	NEW	WHEN A MAN LOVES A WOMAN JIMMY BARNES FES
7	7	WILD, WILD WEST THE ESCAPE CLUB WEA
8	6	BAD MEDICINE BON JOVI POLYGRAM
9	12	I WANT YOUR LOVE TRANSVISION VAMP WEA
10	8	SO EXCELLENT I GO I GO KYLIE MOLE CBS
11	9	TWO STRONG HEARTS JOHN FARNHAM BMG/RCA
12	10	SIMPLY IRRESISTIBLE ROBERT PALMER EMI
13	13	PUSH IT SALT-N-PEPA POLYGRAM
14	11	ALL FIRED UP PAT BENATAR FESTIVAL
15	19	SWEET CHILD O' MINE GUNS N' ROSES WEA
16	17	AS THE DAYS GO BY DARYL BRAITHWAITE CBS
17	20	STOP YOUR FUSSIN' TONI CHILDS FESTIVAL
18	14	I QUIT BROS CBS
19	NEW	TOUCH NOISEWORKS CBS
20	15	SHE WANTS TO DANCE WITH ME RICK ASTLEY BMG/RCA
		<b>ALBUMS</b>
1	1	U2 RATTLE AND HUM FESTIVAL
2	2	INXS KICK WEA
3	3	BON JOVI NEW JERSEY POLYGRAM
4	4	DIRE STRAITS MONEY FOR NOTHING POLYGRAM
5	5	JOHN FARNHAM AGE OF REASON BMG/RCA
6	7	TRACY CHAPMAN TRACY CHAPMAN WEA
7	6	VARIOUS 88 THE WINNERS WEA
8	12	POISON OPEN UP AND SAY... AH! CBS
9	9	THE COMEDY COMPANY THE COMEDY COMPANY ALBUM CBS
10	17	MELISSA ETHERIDGE MELISSA ETHERIDGE FESTIVAL
11	13	BROS PUSH CBS
12	11	GUNS N' ROSES APPETITE FOR DESTRUCTION WEA
13	10	CROWDED HOUSE TEMPLE OF LOW MEN EMI
14	20	JOE SATRIANI SURFING WITH THE ALIEN CBS
15	15	KEITH RICHARDS TALK IS CHEAP VIRGIN/EMI
16	18	TONI CHILDS UNION FESTIVAL
17	8	VARIOUS 1988 WHAT'S HOT EMI
18	14	KYLIE MINOGUE KYLIE FESTIVAL
19	19	SOUNDTRACK DIRTY DANCING BMG/RCA
20	NEW	SOUNDTRACK COCKTAIL WEA

## FRANCE (Courtesy of Europe 1) As of 11/19/88

		SINGLES
1	1	AMOR DE MIS AMORES PACO AVREP/POLYGRAM
2	3	POURVU QU'ELLES SOIENT DOUCES MYLENE FARMER POLYDOR
3	2	I MASCHI GIANNA NANNINI POLYDOR
4	6	SKETCH OF LOVE THIERRY MUTIN PATHE MARCONI
5	4	THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE
6	7	UN ROMAN O'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY
7	5	NUIT DE FOLIE DEBUT DE SOIRÉE CBS
8	11	TOUCHY A-HA WARNER BROS.
9	NEW	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
10	14	GOT TO BE CERTAIN KYLIE MINOGUE PWL
11	18	I OWE YOU NOTHING BROS CBS
12	12	YOU CAME KIM WILDE MCA
13	NEW	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/BMG/CHRYSALIS
14	15	AVIA TEUR VERONIQUE JANNOT CARRERE
15	8	PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC
16	10	HEAVEN CAN WAIT SANDRA VIRGIN
17	NEW	LES PARFUMS DE LA VIE ART MENO CBS
18	13	ESSA MOCA TA OIFERENTE CHICO BUARQUE PHILIPS/PHONOGRAM
19	NEW	LAISSEZ-NOUS RESPIRER FLORENT PAGNY PHILIPS/PHONOGRAM
20	NEW	TRIBUTE THE PASADENAS CBS

## BMG: New Headquarters, New Execs, New Attitude

BY KIRK LaPOINTE

OTTAWA Moving downtown often means moving uptown, and the decision by BMG Music Canada Inc. to shift headquarters from the outskirts to the inner core of Toronto is a case in point.

With that move has come some significant corporate changes, most notably the luring away from CBS of marketing whiz Dave Platel and A&R expert David Bendeth. Platel now holds the top marketing post, and Bendeth is anchoring A&R operations at the distributor. Also brought aboard was a new national publicist, Sarah Norris.

"What we've got now is a good physical environment," says BMG president Don Kollar of the distributor's new Queen Street West-area digs in the heart of a burgeoning communications district in town.

"And in David Bendeth, we've set out to get a proper A&R function. With Dave Platel, what I was looking for was someone with a creative spark."

The result, says Kollar, is a new climate at the distributor, which has taken a beating over the years from critics who say it has let artists fall into its lap rather than going out and tracking them down.

Kollar says the pursuit of signings will now be better coordinated with BMG International. And while "that's not to say that if they don't like it we won't sign it," Kollar says,

clearly he is indicating that the days of half-baked artist development are over.

"We had arrived at a point that we had to strengthen our marketing," Kollar says. Also on tap is a beefing up of special products at the distributor.

The BMG head office also includes a 24-track studio, a principal attraction for artists who live downtown and simply want to iron out a few things.

"We want to create an environment where artists can wander in," says Kollar.

The company's old headquarters, located in the boondocks of Toronto, wasn't terribly conducive to artistic enhancement. BMG was in fact the most difficult distributor to visit.

Under BMG's direction, the corporate culture has changed at once-stodgy RCA. Outside the company, there's a lot more respect for the attitude of the firm than there was before it was bought out by BMG. That's not to say that the label veterans who remain weren't respected under the previous regime, but it's clear that even they have a better reputation under BMG's auspices.

"BMG believes in local autonomy," says Kollar. "You don't have to hurtle yourself up against another territory for your budget."

"Now we have a real opportunity to make things work here. We should be interesting to watch in the years ahead."

## CMPA Names Top Songs

OTTAWA "Closer Together" by the Box, "Moonlight Desires" by Gowan, and "Try" by Blue Rodeo have won top-song-of-the-year honors at the third annual Canadian Music Publishers Assn. program.

The songs, each of which earned the most publishing royalties in 1987 in their respective categories of rock, adult contemporary-pop, and country, were to be among nine songs honored Monday (28) at the Celebration of Songwriters dinner in Toronto.

"Closer Together" brought the Quebec-based the Box into English-speaking Canada with a bang last year. It was written by Philippe Bernard, Jean Pierre Brie, Jean Marc, Guy Pisapia, Luc Papineau, and Claude Thibault. Rock runners-up included "Heat Of The Night," written by Bryan Adams and Jim Vallance for Adams, and "Boy Inside The Man," written by Tom Cochrane for

Tom Cochrane & Red Rider.

"Moonlight Desires" was a runaway hit for Gowan. It features support vocals by Jon Anderson of Yes and was written by Gowan. Runners-up in the AC/pop category were the comeback single for Joey Gregorash, "Together," written by Gregorash, Norman Lampe, and Brian McMillan, and "Teenland," written by Jay Semko for his band, the Northern Pikes.

"Try" has been honored left, right, and center since its release and is a major contender for a Juno. Written by principals Greg Keeloe and Jim Cuddy, it broke Blue Rodeo nationally through crossover play and earned the band a solid international footing. Runners-up in the country category were "Old Photographs," written by Terry Carisse and Bruce Rawlins for Carisse, and "I Love You More," written by Barry Brown for the Family Brown.

## MAPLE BRIEFS

THE HMV retail chain has opened a 4,000-square-foot store in Calgary, Alberta. It's a refurbished and expanded version of the previous Mister Sound Music Store, which also includes the city's first-ever recording production studio for shoppers.

MCA HOME VIDEO shipped more

than 500,000 copies of "E.T. The Extra-Terrestrial" to retailers. "Top Gun" is the previous retail record holder at 62,000, but there have been direct-mail videos that have sold more.

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.

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## Second AVC Confab Takes The Prize

LOS ANGELES The music video and special-interest video industries gathered Nov. 9-11 at the Bel Age Hotel here for the second annual American Video Conference. Highlights included keynote speeches by Jim Jimirro, president of J2 Communications, and Barry Rebo, president of Rebo High Definition Studio; an opening night reception presented by MTV and V-H1; the Fuji Tape Comedy Video Lunch with George Carlin; and West Coast Video Duplicating's poolside cocktail party. The climax of the event was the Fuji-sponsored gala awards banquet, featuring the presentation of the Billboard Music Video Awards and the AVC Awards for excellence in 27 special-interest categories. The conference was co-presented by the American Film Institute, Billboard, and the Hollywood Reporter. (Photos: Attila Csupo and Richard E. Aaron)



Jim Jimirro, president of J2 Communications, opens the AVC business sessions Nov. 10 with his powerful keynote address.



Billboard's Steven Dupler congratulates Geffen's Karen Sobel on the best new artist trophy awarded to Guns N' Roses.



Superstar Lamb Chop joins longtime pal Shari Lewis. The twosome was honored in the games and magic category for "Lamb Chop's Sing-Along, Play-Along" on Fries Home Video.



Fuji's Brad Friedrichs, left, and Stan Bauer, right, flank awards gala hosts Edie McClurg and Fred Willard. Fuji Photo Film USA Inc. sponsored the star-studded ceremony.



Columbia's Debbie Samuelson displays one of three awards that went to her label for clips by Midnight Oil and Pink Floyd.



Elektra's Robin Sloane accepted three awards for videos by Tracy Chapman and 10,000 Maniacs.



PolyGram's Len Eppard with Rick Savage of Def Leppard and Julianna Roberts of the Foundry, the heavy metal video division of Propaganda Films. Def Leppard's "Pour Some Sugar On Me" video was honored as the best stage performance.



Awards banquet presenters Paul Stanley, of Kiss, and Kathy Smith, a nominee in the exercise and fitness category for "Kathy Smith's Fat Burning Workout" from Media Home Entertainment.



EMI's Rusty Garner happily accepts the best male video award for Bobby McFerrin.



Linda Ferrando took home three awards honoring Atlantic's Escape Club and INXS, which copped the video-of-the-year award.



Award presenter Alaina Reed of the hit TV series "227."



Laurel Sylvanus of Warner Bros. accepts the best concept video award for George Harrison's "When We Was Fab."



Presenter Nia Peebles was a nominee in the best choreography category for her PolyGram video, "Trouble."



Deborah Chenowetch and Denise DuBarry of Xebec Productions were honored for "Play Piano Overnight."



Steven Churchill of Odyssey Visual Design, left, and George Steele of Pacific Arts Video share the video art award for "State Of The Art Of Computer Animation." Pacific Arts also won in the fine arts category for "Painting With Light."



Sherry and Kliff Kuehl of Resolution Productions were honored for their feature-length video, "Murder Rap."



Page and J.J. Nadar of Questar were honored in the adventure category for their video "Shooting Africa" and in the travel category for "Touring Austria."



Billboard's Tom Noonan, right, greets Epic's "Weird Al" Yankovic, an award presenter and music video nominee in three categories.



Warner Home Video's Michael Finnegan took home awards for "Penn & Teller's Cruel Tricks For Dear Friends" and "Inc. Magazine: Creating A Winner—The Real Secrets Of Successful Marketing."



Erin Haggerty of VCA Teletronics accepts the cooking, food, and wine award for "Great Chefs—Great Bar-B-Q."



Abbey Konowitch gives the inside story on MTV's programming plans to Motown's Traci Jordan.



Daniel Lipson of ESPN, left, and Bruce O'Neil of Westcom Productions were honored for "Slo-Pitch Softball: Ray DeMarinis Reflex Hitting System."



Len Levy and Dyanne Fries celebrate Fries Home Video's award in the music performance category for "Follies Concert."



Arista's Linda Ingrisano accepts the music video longform award for "Grateful Dead: So Far."



MTV Networks' Rhonda Axelson, left, and Lee Masters, right, and VH-1's Jeff Rowe, center, greet guests at the MTV/VH-1 opening night reception.



Peter Baron of Geffen Records and Michael Reinert of Rowe International at the MTV/VH-1 opening night reception.

## POP

### VARIOUS ARTISTS

**Original Motion Picture Soundtrack: Scrooged**  
Producers: Various  
A&M 3921

Delightful package could spur sales way past Christmas season. Lead single, "Put A Little Love In Your Heart," is already top 40, and several other candidates wait in the wings, from dance track "The Love You Take" by Denise Lopez and Dan Hartman to Buster Poindexter's faithful remake of "Brown Eyed Girl" to Mark Lennon's "A Wonderful Life." Guaranteed to put you in the holiday spirit all year round.

### HUMAN LEAGUE

**Greatest Hits**  
Producers: Various  
A&M SP 5227

English synthband's history is recounted from such early work as "Being Boiled" to such latter-day smashes as "Human" and "Don't You Want Me." Well-selected package will perform well under the tree this season.

### BANANARAMA

**The Greatest Hits Collection**  
Producers: Various  
PolyGram 828 127

Appealing collection of 10 of the group's top tunes, including "Cruel Summer," "Venus," and "I Heard A Rumour" plus two new ones, "Love, Truth And Honesty" and "Nathan Jones," a remake of a song recorded by the Ross-less Supremes in 1971.

### FRANK ZAPPA

**Broadway The Hard Way**  
Producer: Frank Zappa  
Barking Pumpkin D1-74218

Zappa's most blatantly political work to date may take on the likes of Pat Robertson, Oliver North, and Jesse Jackson lyrically, but musically this live set is loaded with commercial potential. With "Elvis Has Just Left The Building" the likely radio prospect here and a steady stream of new and reissued material from Rykodisc, Zappa's profile has never been higher.

### JIMI HENDRIX EXPERIENCE

**Radio One**  
Producer: Alan Douglas  
Rykodisc 20078

Selected from five 1967 BBC Radio sessions; Hendrix (with Experience-sidemen Mitch Mitchell and Noel Redding) tears through a set of classics including "Fire," "Foxy Lady," "Hey Joe," "Purple Haze," and "Stone Free." He gets down'n'dirty with versions of "Catfish Blues" and "Hoochie Coochie Man," but the collection's priceless nugget is "Day Tripper," which—according to rock legend—features John Lennon on uncredited backup vocals.

### EARTH, WIND & FIRE

**The Best of Earth, Wind & Fire Vol. II**  
Producers: Various  
Columbia 45013

Greatest-hits package covers top tunes since the first best-of volume emerged a decade ago. There's also a catchy new cut, "Turn On (The Beat Box)." Collection is satisfying enough, but the true EW&F fan would be better off picking up the first greatest-hits package, which better showcases why the group was such a seminal '70s outfit.

### EVERLY BROTHERS

**Some Hearts . . .**  
Producers: Everly Brothers  
Mercury 832 520

Uneven release is highlighted by

## SPOTLIGHT



**PINK FLOYD**  
Live—*Delicate Sound Of Thunder*  
Producer: David Gilmour  
Columbia PC2 44484

Heavily augmented core trio of Gilmour, Nick Mason, and Richard Wright is heard performing post-"Wish You Were Here" material on concert shots captured during '88 tour. Richly produced double-album set captures the full majesty of the band's live sound. Album rock will respond immediately, and so will yuletide buyers.

"Don't Worry Baby" remake with the Beach Boys that could do well on AC. Brothers Phil and Don sound great when they rely on trademark harmonies, but album falters when one goes it alone, such as on the title track. Also possible hits are the toe-tapping "Julianne" and country-tinged tunes "Angel Of The Darkness" and "Can't Get Over It."

### AEROSMITH

**Gems**  
Producers: Various  
Columbia 44487

From a band that already has three live best-of albums under its studded belt, a second greatest-hits collection may seem excessive. Nonetheless, its highlights (from non-Geffen albums) include the high-powered "Rats In The Cellar," the sassy "Lord Of The Thighs," and favorite cover "Train Kept A Rollin'."

### COWBOY JUNKIES

**The Trinity Session**  
Producer: Peter Moore  
RCA 8568

Intriguing set of subdued country rock cut in a Toronto church marks Canadian sibling team's major-label debut. Fine originals and fascinating covers of Lou Reed, Hank Williams, and Patsy Cline tunes will garner interest; sadly, group moniker will probably consign the band to permanent residence in Alternativeland.

### MARC ALMOND

**The Stars We Are**  
Producers: Marc Almond, Annie Hogan, & Billy McGee, Bob Kraushaar  
Capitol C1-91042

Former Soft Cell front man has grown artistically as a solo artist; "Stars" is an elegantly produced effort that frames impressionistic songs in large-band arrangements. Set is notable for last recorded vocal by the late Nico, the stellar duet "Your Kisses Burn." This lush number might forge out of alternative turf with a push.

## BLACK



### CHAKA KHAN

**C.K.**  
Producers: Russ Titelman, David Frank, Prince & Chris Jasper  
Warner Bros. 25707

If the big-voiced lady's new one doesn't make it—and it should in a big way—it won't be for lack of ambition on her part. Album is full of wonderful radio-worthy material, from cover of "Signed, Sealed, Delivered" (harmonica assistance provided by Stevie Wonder himself) to fabulous "Sticky Wicked," a Prince tune featuring instrumental pairing of the Purple One and Miles Davis (!). Super.

### Z'LOOKE

**Take U Back To My Place**  
Producer: Z'Looke  
Orpheus D-1 75600

Youthful, seductive crossover groove of "Can U Read My Lips" immediately establishes band as a serious contender for chart honors, while "Love Sick" slides in a dab of rap to break up repetitive group sound. Watch out for a label that starts out with a solid hit.

### ALEXANDER O'NEAL

**My Gift To You**  
Producers: Jimmy Jam & Terry Lewis  
Tabu OZ 45016

Twin towers Jam & Lewis guide O'Neal through a soft, soulful snowfall of originals to decorate the Xmas season. Best chance: "Remember Why (It's Christmas)." Title track is playable anytime. Foster & McElroy's fresh, funky production of "The Little Drummer Boy" stands out.

### ALEESE SIMMONS

**I Want It**  
Producer: Donald "Dee" Bowden  
Orpheus D-1 75601

Whitney-flavored singer with bell-clear pipes and confident delivery takes off nicely on rising "I Want To Be Your Lover" but trails off on more traditional paths after title cut. With Z'Looke, Orpheus has double-barrel chart look of a real player.

## DANCE



### YAZZ

**Wanted**  
Producers: Various  
Elektra 9 60842-1

English vocalist has a close-cropped look similar to Annie Lennox's and a large voice to match; she also has a top five club record in the former U.K. No. 1 hit "The Only Way Is Up," only now making its move as a U.S. pop-chart contender. Album is filled with similarly styled dance-oriented tracks, which have enough sinew to carve pop-chart grooves.

### CANDI

**PRODUCERS: David Shaw, others**  
I.R.S. 42260

The first I.R.S. dance band, led by a singer who actually has a last name (Candy Pennella), is currently on a chart assault with the infectious "Dancing Under A Latin Moon." That's not the only clever cut, however—also noteworthy are Eugene Hunt duet "Closer Than Ever" and other likely follow-ups "Under Your Spell" and "Shine On."

## JAZZ



### EDGAR MEYER

**Love Of A Lifetime**  
Producer: Edgar Meyer

## NEW AND NOTEWORTHY

### CHARLIE PARKER

**Bird: The Complete Charlie Parker On Verve**  
Reissue Producer: Phil Schaap  
Verve 837 141-2

Capping the Year Of The Yardbird, PolyGram issues an opulently produced 10-CD set collating all of the legendary alto saxophonist's recordings for Norman Granz. Many previously unreleased and newly discovered takes are included in this exhaustive package; digital remastering shows off Bird's instrumental flights with amazing clarity. Annotated 36-page booklet leads the listener step by step through diverse live and studio sides. An easy winner of reissue-of-the-year honors.

### CHARLIE PARKER

**The Complete Savoy Studio Sessions**  
Reissue Producer: Phil Schaap  
Savoy ZDS 5500

While the Savoy set lacks the production amenities of the Verve collection, it carries equal historical weight. Three-CD set, brilliantly remastered by ace engineer Jack Towers, brings Bird's seven Savoy sessions (first collected on LP a decade ago) into the digital age. This set, like the Verve box, will benefit from Christmas timing and universal interest in the Clint Eastwood biopic.

### CHUCK BERRY

**The Chess Box**  
Chess/MCA CH-80.001

### WILLIE DIXON

**The Chess Box**  
Chess/MCA CH-16500  
Reissue Producer: Andy McKaie

MCA archivist McKaie caps a big year for Chess reissues with two splendid box sets devoted to rocker Berry and songwriter Dixon. The Berry collection (three CDs and cassettes, six LPs) contains 71 tracks—all his chart hits plus some well-chosen offbeat numbers, obscurities, and unreleased sides. The 36-track Dixon set (two CDs and cassettes, three LPs) includes some of his own vocal work and versions of his songs by such blues titans as Muddy Waters, Howlin' Wolf, and Little Walter. Presentation and sound quality couldn't be finer.

### The Best Of LEE MORGAN

Blue Note 91138

### The Best Of DEXTER GORDON

Blue Note 91139

### The Best Of JIMMY SMITH

Cuscuna & Lola Smith  
Blue Note 91140

### The Best Of WAYNE SHORTER

Blue Note 91141

### The Best Of HERBIE HANCOCK

Blue Note 91142

### The Best Of HORACE SILVER

Blue Note 91143

Producers: Alfred Lion and others

This round of anthologies is the quiet kickoff for what will ultimately be a high-profile campaign saluting the lofty jazz label's 50th year. These choice primers, bolstered by thoughtful song selections and numerous all-star casts, should win the favor of novices and aficionados alike. Look for more "Best Of" sets, including a second Silver volume, as Blue Note's anniversary promotion gains steam.

### MCA 6257

Bassist Meyer's fine musicianship and solid songwriting are well showcased in this series of duets and trios. Standouts of a very strong set include a moody cover of "My Funny Valentine" and funky themes "Strollin' (With My Moose)" and "Itsa Chicken." "Timeless" and "Carefree" possess a stark beauty, while the banjo-bass duet "The Road To Chichen Itzá" has a delightful folk flavor.

## COUNTRY

### BOBBY HELMS

**Bobby Helms Country**  
Producers: Jack Gale, Jim Pierce  
Playback PL-13011

Helms still sings with passion and elegance, and his versions of the classics "Fraulein" and "My Special Angel" sound as fresh as ever. "Somebody Wrong Is Lookin' Right" is also quite listenable. Contact: 305-935-4880.

### BLUE ROSE

**PRODUCER: Cathy Fink**  
Sugar Hill SH-3768

An inspired acoustic celebration of the stand-alone folk and bluegrass talents of Fink, Laurie Lewis, Marcy Marxer, Sally Van Meter, and Molly Mason. Although most take turns at lead, Lewis is an especially compelling singer. Best cuts: "Geraldine And Ruthie Mae," "Wild Rose Of The Mountain."

## CLASSICAL



**BRAHMS: VIOLIN SONATA NO. 2; SONATENSATZ/FRANCK: VIOLIN SONATA**  
Nadja Salerno-Sonnenberg, Cecile Licad  
Angel CDC 7 49410

Longtime chart tenant Sonnenberg joins with young Licad, borrowed from CBS, in striking performances that are certain to win more support at retail than the repertoire might normally attract. Musically and technically secure, they are most impressive in high-tension passages.

**BEETHOVEN: THE FIVE PIANO CONCERTOS**  
Claudio Arrau, Staatskapelle Dresden, Sir Colin Davis  
Philips 422-149

Arrau completes his latest cycle of the immortal five with the Concerto No. 3, joined here in a handy slipcased package by the other four, already released individually. The veteran artist's command of his instrument and his power to communicate beyond the notes remain undiminished. Should enjoy good holiday sales.

**MOZART: PIANO CONCERTOS NOS. 20 & 21; PIANO SONATA NO. 12**  
Artur Schnabel, Philharmonia Orchestra, Susskind; London Symphony, Sargent  
Arabesque Z6591

Transfers of these precious 78 rpm masters have been accomplished with unusual fidelity, and anyone concerned primarily with musical values adjusts with little pain to an earlier technical era. Strangely, the sonata, recorded in 1946, had never been released before. Concerto No. 20 also dates from 1948, No. 21 from 1937.

**SPOTLIGHT:** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

**NEW & NOTEWORTHY:** Highlights new and developing acts worthy of attention and other releases of special interest.

**PICKS:** Releases predicted to hit the top half of the chart in the format listed.

**RECOMMENDED:** Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## NEW COMPANIES

**Rock Solid Entertainment**, formed by Doreen Dorion. Company houses music and film production and management operations. First clients include Greg Sutton and Diane Warren. 4029 Woodman Ave., Sherman Oaks, Calif. 91403; 818-783-3018.

**Century American Music & Film**, formed by Nik Venet, Michael Mann, and Mark Snadora. Company focuses on independent record production. Suite 408, 6310 San Vicente Blvd., Los Angeles, Calif. 90048; 213-382-5100.

**African Music Gallery**, formed by Ibrahim Bah. An international recording/booking agency for African music. First release is "Soul On Fire" by Maloko. 1722 Florida Ave. N.W., Washington, D.C. 20009; 202-462-8200.

**HMS Records**, formed by Jeff Hiatt and Joseph Lamm. A recording, video, and publishing company. First release is "Standing In The Tower." P.O. Box 509272, Indianapolis, Ind. 46250; 317-356-6847.

**Narrow Path Records**, formed by Greg Sostrom. A recording, booking, and management company for alternative music. First release is "Original Intentions." P.O. Box 23444, Pleasant Hill, Calif. 94523; 415-933-6397.

**Mighty Man Music**, formed by Adam Alvarez. A recording and management firm for the heavy metal band Valor. First release is "Fight For Your Life." P.O. Box 1653, San Leandro, Calif. 94577; 415-886-2923.

**TCM Records**, an independent record company, formed by Lanell and Kimberly Crutcher-Smith. Suite 203, 2845 Alta View Drive, San Diego, Calif. 619-470-4645.

**Platinum Music Network**, a network of music industry representatives, formed by Steve Zuckerman. 265 E. Main St., Oceanport, N.J. 07757; 201-389-3919.

**Funky Tune Production Co.**, a record label and production company, formed by Kenneth Jarvis, Denson Rosser, and Jean Jasmin. Company also houses publishing, artist management/booking, and concert promotion operations. 221-39 113th Ave., Queens Village, N.Y. 11429.

**Hippo Records**, formed by J.C. Grimes. A record label focusing on comedic material. First releases are "Ron's Musical Memoirs: Red Days In The White House" and "Oiling America." P.O. Box 50528, Santa Barbara, Calif. 93150; 805-969-7021.

**Kia-ora Music Group Inc.**, formed by Bill Nemuth of the U.S. and Mark Holdom of New Zealand. Company offers management and tour-representation services. Suite 2281, 2170 Broadway, New York, N.Y. 10024; 212-877-6838.

**International Talent Consultants Ltd.**, formed by a number of U.S. businessmen and professional entertainers. Company focuses on introducing contemporary singers and musicians from Asia into the international music arena via recordings, videos, and concert tours. Main office is in Bangkok, Thailand, with branch offices in Hong Kong, Tokyo, and Singapore. Currently accepting songs through the Thailand office. Contact: John G. Schultz or Somchai Boonma. 14 Soi Somkid, Ploenchit Road, Bangkok 10500 Thailand; 66-2-254-7462 or 66-2-255-3473.

**Southlake Promotions Co.**, formed by Paul DeCorte and Belinda Legg. Company provides band bios, audio demos, promo packs, music videos, and bookings. 3229 Eighth St., Metairie, La. 70002; 504-833-7926.

**221A Baker Street Associates Inc.**, formed by Ralph Becker, Jerry Burling, Ken Greenwald, Dick Mullins, and John Tefeller. Company markets and distributes Sherlock Holmes radio shows originally broadcast by the Mutual Broadcasting System in 1945. No. 26, 3650 Regal Place., Hollywood, Calif. 90068; 213-874-2851.

**Deet Records**, a label focusing on dance product, formed by Harry Frank Towers and Michael Ruocco Jr. Company offers production, artist development, and management consultation. 2626 Hylan Blvd., Staten Island, N.Y. 10306; 718-979-DEET.

**ANA Records Inc.**, formed by Gene Cash, Bruce Allen Wallace, and Burton and Vaughn Honeycutt. First release is "You Know Me." Box 127A, Route 2, Lewisburg, Tenn. 37091; 615-359-9080 or 244-2440.

**Homeboy/Ragtime Productions**, a publishing and production company, formed by Jack Hill and Austin Hall. 68 Old Canton Road N.E., Cartersville, Ga. 30120.

**Modus Operandi**, a management firm, formed by Patrick Conseil. First signings are Kevin Kylie and

Zette. Company also represents Virgin act Etienne DAHO in the U.S. Suite 2, 106 W. 13th St., New York, N.Y. 10011; 212-255-7715.

Send information to *New Companies*, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.



**Classical Glass.** CBS Masterworks artists Alexander Schneider, left, and Isaac Stern share a toast backstage at New York's Avery Fisher Hall. Schneider's performance with the Brandenburg Ensemble marked his 80th birthday.

## Offenders Must Pay Fine, Restitution To Academy, Spend Time In Jail RIAA Snags Pirate Cassette Firm In N.Y.'s Chinatown

BY BRUCE HARING

**NEW YORK** A New York man has been sentenced to serve jail time and pay a hefty fine plus restitution for copyright infringement, according to officials at the Recording Industry Assn. of America.

New York resident Meng Khong Wong (aka "Charlie Wong") was sentenced Oct. 14 in U.S. District Court here to serve 45 days of a three-year suspended sentence for criminal copyright infringement. Wong must also pay a \$25,000 fine plus \$40,000 in

restitution to the RIAA.

Wong's partner, Meng Liang Wong (aka "Peter Woon") of Kuala Lumpur, Malaysia, was sentenced to three years' probation and a \$2,000 fine for the same crime. The pair's business, Sandy Record Co. of New York, was fined \$50,000.

Authorities at the New Orleans, La., customs service discovered Wong's counterfeit operations, according to Steven D'Onofrio, the RIAA's director of anti-piracy operations/deputy general counsel.

Wong's scheme involved mar-

keting alleged pirate and counterfeit cassettes in top 40 packages, in some cases bannered his product under the Billboard logo.

Wong would receive orders from around the U.S. for various album titles, then package the material with blank audiocassettes and alleged counterfeit insert cards received from Woon in Malaysia. Wong then transferred the material onto the cassettes and sold them.

Authorities raided Sandy Record Co. and Wong's residence in New York's Chinatown, confiscating 30,000 alleged pirate and

counterfeit cassettes and duplicating equipment.

In a similar but unrelated incident, Brian Schultz will serve six months of a five-year suspended sentence and pay a \$3,000 fine for trafficking in counterfeit labels.

The sentence follows an indictment filed after a raid on storage locations in Phoenix, Ariz., from March 1-3. The FBI and RIAA anti-piracy officials seized approximately 66,500 alleged illicit tapes, the largest number of completed counterfeit tapes ever seized by RIAA from a single distributor.

## FOR THE RECORD

Though the score to "A Nightmare On Elm Street 4: The Dream Master" was released on Varese Sarabande Records (Billboard Oct. 22), the official motion picture soundtrack for the film was released on Chrysalis Records.

A recent A&M Records ad for the company's "Scrooged" soundtrack album erroneously identified Adrian Sherwood as the featured soloist for the New Voices of Freedom. In fact, Sherwood is the noted English record producer; Adriane McDonald sings with the New York-based gospel group, which is featured on the record.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

### DECEMBER

Dec. 1, Songwriters Guild Of America Ask-A-Pro: Sharon Sheeley, SGA offices, Hollywood, Calif. B. Aaron Meza, 213-462-1108.

Dec. 3-4, MIDI Expo, Sheraton Centre, New York. Tony Scalisi, 203-259-5734.

Dec. 7, National Academy Of Recording Arts And Sciences Second Annual Membership Awards Luncheon, Hollywood Roosevelt Hotel, Hollywood, Calif. Billy James, 818-843-8253.

Dec. 9, Testimonial Dinner For WHUR-FM's Bobby Bennett, Sheraton Washington Hotel,

Washington D.C. 301-350-1403.

Dec. 10-20, Music Business Workshop, Full Sail Center For Recording Arts, Altamonte Springs, Fla. 407-788-2450.

Dec. 12-16, Video Expo Orlando, Orange County Convention/Civic Center, Orlando, Fla. Ellen Greenfield, 914-328-9157 or 800-248-KIPI.

Dec. 15, International Radio & Television Society Christmas Benefit, Waldorf-Astoria Hotel, New York. 212-867-6650.

### JANUARY

Jan. 5, Songwriters Guild Of America Ask-A-Pro Seminar, SGA offices, Hollywood, Calif. B. Aaron Meza, 213-462-1108.

Jan. 7-10, 1989 International Winter Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. Cynthia Saranita or Tom Lauterback, 202-457-4919.

Jan. 18, Rock And Roll Hall Of Fame Induc-

tion Dinner, Waldorf-Astoria Hotel, New York. Susan Evans, 212-484-6427.

Jan. 21-25, MIDEM International Record And Music Publishing Market, Palais De Festival, Cannes, France. James Lonsdale-Hands, 212-750-8899.

### FEBRUARY

Feb. 2-4, Performance Magazine Summit Conference, Diplomat Resort And Country Club, Hollywood, Fla. Shelly Briacombe, 817-338-9444.

Feb. 13-17, Video Expo San Francisco, San Francisco Civic Auditorium. Ellen Greenfield, 914-328-9157 or 800-248-KIPI.

Feb. 16-18, Gavin Seminar, Westin St. Francis Hotel, San Francisco. 415-495-1990.

Feb. 21-25, Winter Music Conference IV, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-3888.

## FOR THE RECORD

In a story about the U.S.-Soviet songwriters' summit (Billboard, Nov. 26), the names of three participating writers—Brad Parker, Diane Warren, and Holly Knight—were inadvertently omitted.

In a photo of the AES convention (Billboard, Nov. 26), two Ampex executives were misidentified. In the photo, Steve Smith, Ampex product manager, appears on the left, and Warren K. Simmons, senior product manager of Ampex professional audio-tape products/magnetic tape division, appears on the right.

# Jerry Harrison, Semi-twang Win Big At Wisconsin Music Awards

This story was prepared by Moira McCormick and Karen O'Conner.

**MILWAUKEE** Jerry Harrison, Semi-twang, and Warp Drive were multiple winners at the 1988 Wisconsin Area Music Industry Awards, held here Nov. 14 at the 1,400-seat Pabst Theatre. The event was sponsored by Pabst Blue Ribbon Beer.

Harrison, the keyboardist for Talking Heads and a solo artist in his own right, carried off three WAMIs, including producer of the year (for his album "Casual Gods"), song of the year (for the album cut "Rev It Up"), and music person of the year. It was Harrison's third consecutive win as producer of the year; previous awards recognized his work with the BoDeans and Violent Femmes.

Warner Bros. act Semi-twang was named artist of the year, and group leader John Sieger was songwriter of the year. Local act Warp Drive was voted heavy metal artist of the year and comeback artist of the year.

Other winners included E\*I\*E\*I\*O, whose album "That Love Thang" captured the WAMI for LP/cassette of the year; the BoDeans, who won video of the year for "Dreams"; Ruby Starr, who was honored as female vocalist of the year; and Ron Kalista,

named male vocalist of the year.

Instrumentalists who won top awards in their particular categories included guitarist Daryl Stuermer, bassist Duane Stuermer, drummer Rick Jaeger, and keyboardist Junior Brantley.

Awards were also presented to local artists in the categories of rock, pop, jazz, contemporary and traditional blues, new age, R&B/soul, country, bluegrass, reggae, folk, cover, specialty/nostalgia, ethnic, gospel, and polka. "Polka was a new category this year, recognized as something unique to Wisconsin," said Rick Panneck, WAMI board member and music director of WAPL-FM Appleton, Wis.

A total of 43 trophies was presented throughout the course of the evening. All nominees were chosen by public balloting; win-

## MUSIC FILMS

(Continued from page 4)

disappointed" in the Lennon film's performance. "After seeing it," he says, "and with the buzz around it, and the book, I just thought it would do better."

Like the U2 film, he predicts, the Lennon project will do well in home video. "I think that's the savior," he says, adding that the chance for success in that medium may ultimately be the major reason such musical projects are undertaken.

Both the U2 and Lennon films received widespread distribution, but Island Pictures' "Big Time," the Waits concert film, was "a little more specialized," according to Rob Schulze, VP and general sales manager. The film has played the top art markets—"college markets as well as specialized theaters," he says—and will continue in its limited release through January. So far it has grossed "a few hundred thousand," Schulze says.

The limited release is "not really a reflection of Tom Waits' popularity," he adds, "because in terms of record sales, I think his record sales performance would have warranted a wider release. But it physically has to do with the bigger question, which is, how do concert films traditionally perform?"

Such films generally have to be released on a broad basis, Schulze says, "and Island Pictures is not a distributor that traditionally goes out with 6,000-8,000 prints, just by the dynamics of the company."

Yet when such companies as Paramount and Warner Bros. go out with large print runs for such projects, some in the industry now maintain, it seems to be making less and less of a difference. Most agree that times—and technology—have simply changed since such concert films as "Woodstock" and "The Last Waltz" made their mark.

"One of the things that I remember about 'The Last Waltz,'" says Warner Bros.' LeMel, "is that it was one of the first times I went to a theater and heard great sound. Now we're all used to hearing great sound, and it's not a hook anymore."

"And there were no videocassettes then," he adds. "So it was your only choice."

ners were voted on by the 500-member WAMI Academy.

The sold-out awards show was hosted by comedian Will Durst and featured live sets by the BoDeans, Spheeris & Voudouris, Free Hot Lunch, Those Spanic Boys, Bill Camplin & Woodbine, the Capitol Drive Band, Liquid Pink, and Gregory Gerard & the WAMI Orchestra. All proceeds from the evening's ticket sales were donated to a charitable cause.

Multiple winner Harrison, who also served as a presenter, observed of his hometown awards ceremony, "I find the WAMIs more charming than the Grammys, which are more self-congratulatory and ego stroking."

Harrison also said that Talking Heads would be recording in the spring.

According to WAMI board of directors chairman Robert Weidenbaum, a local entertainment attor-

ney, the 8-year-old WAMI organization plans to expand its activities to encompass more than just the annual awards show. "We're trying to be a full-service organization for musicians and people involved in Wisconsin's music industry," he said. "We have a new five-year plan, with a series of goals. We're examining the possibility of free concerts on the lakefront, seminars, and health insurance for musicians."



## HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**T**HIS WEEK'S column is being written before the Hot 100 is complete because of holiday deadlines, so instead of analyzing the chart I will address a criticism of the Hot 100. One anonymous letter is fairly typical of some complaints we've received. Here in

part is what the writer says:

"Your charting of No. 1 hits has been simply awful this year. With the exception of George Michael's 'One More Try' and Stevie Nicks' 'Roll With It,' all the No. 1 hits have had a measly one- or two-week stay at No. 1. It's not much of an honor anymore. Your charting to me has lost its valid-

ity. "There is no more exciting, competitive, consistent, and solid action at the top of your charts. All you have is redundant, routine, boring, and brief peak charting... No matter how fast a record zooms up the charts, you give it a one- or two-week stay at the chart's No. 1 position. I've noticed that all your No. 1s lose their bullets in their second week at No. 1."

My response: Billboard does not "give" a record the No. 1 position. The record with the highest total points is No. 1, and it stays No. 1 for as many weeks as its point total is the highest; it receives a bullet if it makes a sufficient point gain. It is a fact that there are more No. 1s in a year than there used to be, but as I've stated before, this is a direct reflection of the reality that the vinyl 45 single has dramatically declined in sales. A half million units is now a tremendous sale for a single in all configurations combined, whereas there used to be 40-50 1 million sellers (gold singles) in vinyl alone every year. The Recording Industry Assn. of America has recognized this by lowering the criterion for a gold single to 500,000 sales as of Jan. 1, 1989.

In other words, a No. 1 single today is usually only a little bit bigger than a No. 2 or No. 3 single; the tremendous sales that kept records at No. 1 don't exist today. With the encouraging early response to the cassette single and 3-inch CD single—their availability is indicated on the chart—we hope to see a strong increase in the total sales of singles. This would help massive hits stand out from moderate successes.

Another hindrance to our efforts to produce accurate charts is that today's large record distribution companies work many records, and as soon as one record peaks they push both radio and the stores to report a newer record that they are still working. Billboard does not approve of this practice, since our only goal is to produce a Hot 100 chart that reflects actual sales and actual airplay. We are actively working on long-range plans to survey both radio stations and record stores in a more precise manner, not relying merely on reports taken over the telephone. It is too early to reveal details of our plans, but look for major developments in 1989.

FOR WEEK ENDING DECEMBER 3, 1988

## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Based on Airplay Reports from Stations Combining Top 40, Dance and Urban Music.	
				★ ★ NO. 1 ★ ★	
1	1	1	10	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	ANITA BAKER 5 weeks at No. One
2	2	2	10	MY PREROGATIVE MCA 53383	BOBBY BROWN
3	3	3	8	BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	WILL TO POWER
4	4	4	11	THE WAY YOU LOVE ME WARNER BROS. 7-27773	KARYN WHITE
5	7	6	7	THANKS FOR MY CHILD COLUMBIA 38-07996	CHERYL "PEPSII" RILEY
6	5	5	9	ANY LOVE EPIC 34-08047/E.P.A.	LUTHER VANDROSS
7	8	13	5	I DON'T WANT YOUR LOVE CAPITOL 44237	DURAN DURAN
8	14	28	3	SMOOTH CRIMINAL EPIC 34-08044/E.P.A.	MICHAEL JACKSON
9	9	8	8	WILD, WILD WEST ATLANTIC 7-89048	THE ESCAPE CLUB
10	6	7	7	KISSING A FOOL COLUMBIA 38-08050	GEORGE MICHAEL
11	10	12	9	THE PROMISE VIRGIN 7-99323	WHEN IN ROME
12	23	26	3	DIAL MY HEART MOTOWN 53301	THE BOYS
13	18	—	2	KILLING ME SOFTLY WARNER BROS. 7-27772	AL B. SURE!
14	16	23	3	DOMINO DANCING EMI 50161	PET SHOP BOYS
15	13	14	11	BOY, I'VE BEEN TOLD CUTTING 870 514-7/POLYGRAM	SA-FIRE
16	19	24	3	GIRLS AIN'T NOTHING BUT TROUBLE JIVE 1147/RCA	D.J. JAZZY JEFF
17	11	15	8	YOU'RE NOT MY KIND OF GIRL MCA 53405	NEW EDITION
18	22	—	2	DON'T RUSH ME ARISTA 1-9722	TAYLOR DAYNE
19	29	—	2	I WANNA HAVE SOME FUN JIVE 1154/RCA	SAMANTHA FOX
20	NEW ▶	—	1	SILHOUETTE ARISTA 1-9751	KENNY G
21	25	22	4	FANTASY GIRL MCMAC 504	JOHNNY O
22	21	—	6	SYMPTOMS OF TRUE LOVE CAPITOL 44140	TRACIE SPENCER
23	12	10	9	GROOVY KIND OF LOVE ATLANTIC 7-89017	PHIL COLLINS
24	NEW ▶	—	1	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 38-08092	NEW KIDS ON THE BLOCK
25	17	30	3	SPY IN THE HOUSE OF LOVE CHRYSALIS 43266	WAS (NOT WAS)
26	27	—	2	HOW CAN I FALL? A&M 1224	BREATHE
27	NEW ▶	—	1	THE LOVER IN ME MCA 53416	SHEENA EASTON
28	15	9	9	THE LOCO-MOTION Geffen 7-27752	KYLIE MINOGUE
29	NEW ▶	—	1	BREAK 4 LOVE COLUMBIA 38-08073	RAZE
30	24	21	12	NEVER LET YOU GO ATCO 7-99284/ATLANTIC	SWEET SENSATION

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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.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	4	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY	WILL TO POWER	1
2	6	HOW CAN I FALL?	BREATHE	3
3	5	I DON'T WANT YOUR LOVE	DURAN DURAN	4
4	1	DESIRE	U2	5
5	3	KISSING A FOOL	GEORGE MICHAEL	9
6	8	LOOK AWAY	CHICAGO	2
7	7	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	6
8	11	WELCOME TO THE JUNGLE	GUNS N' ROSES	11
9	12	WAITING FOR A STAR TO FALL	BOY MEETS GIRL	7
10	2	BAD MEDICINE	BON JOVI	8
11	18	EVERY ROSE HAS ITS THORN	POISON	10
12	19	MY PREROGATIVE	BOBBY BROWN	13
13	15	THE PROMISE	WHEN IN ROME	14
14	20	WALK ON WATER	EDDIE MONEY	12
15	21	DOMINO DANCING	PET SHOP BOYS	18
16	23	FINISH WHAT YA STARTED	VAN HALEN	17
17	9	THE LOCO-MOTION	KYLIE MINOGUE	19
18	24	SPY IN THE HOUSE OF LOVE	WAS (NOT WAS)	22
19	13	WILD, WILD WEST	THE ESCAPE CLUB	15
20	16	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)	THE BEACH BOYS	16
21	27	IN YOUR ROOM	BANGLES	20
22	28	TILL I LOVED YOU	BARBRA STREISAND & DON JOHNSON	25
23	10	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)	CINDERELLA	21
24	35	EARLY IN THE MORNING	ROBERT PALMER	23
25	37	SILHOUETTE	KENNY G	28
26	32	I REMEMBER HOLDING YOU	BOYS CLUB	27
27	33	NOT JUST ANOTHER GIRL	IVAN NEVILLE	29
28	17	ONE MOMENT IN TIME	WHITNEY HOUSTON	39
29	25	SMALL WORLD	HUEY LEWIS & THE NEWS	31
30	31	THE WAY YOU LOVE ME	KARYN WHITE	36
31	26	GROOVY KIND OF LOVE	PHIL COLLINS	30
32	—	DON'T RUSH ME	TAYLOR DAYNE	26
33	36	HANDLE WITH CARE	TRAVELING WILBURYS	47
34	22	EDGE OF A BROKEN HEART	VIXEN	44
35	14	ANOTHER LOVER	GIANT STEPS	35
36	—	SMOOTH CRIMINAL	MICHAEL JACKSON	32
37	30	RED RED WINE	UB40	55
38	—	TWO HEARTS	PHIL COLLINS	24
39	39	HIPPY HIPPIY SHAKE (FROM "COCKTAIL")	GEORGIA SATELLITES	45
40	—	ALL THIS TIME	TIFFANY	40

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	5	LOOK AWAY	CHICAGO	2
2	1	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY	WILL TO POWER	1
3	4	HOW CAN I FALL?	BREATHE	3
4	9	I DON'T WANT YOUR LOVE	DURAN DURAN	4
5	7	DESIRE	U2	5
6	2	BAD MEDICINE	BON JOVI	8
7	10	WAITING FOR A STAR TO FALL	BOY MEETS GIRL	7
8	11	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	6
9	14	EVERY ROSE HAS ITS THORN	POISON	10
10	3	WILD, WILD WEST	THE ESCAPE CLUB	15
11	12	WALK ON WATER	EDDIE MONEY	12
12	15	THE PROMISE	WHEN IN ROME	14
13	18	MY PREROGATIVE	BOBBY BROWN	13
14	17	WELCOME TO THE JUNGLE	GUNS N' ROSES	11
15	8	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)	THE BEACH BOYS	16
16	6	KISSING A FOOL	GEORGE MICHAEL	9
17	24	TWO HEARTS	PHIL COLLINS	24
18	21	FINISH WHAT YA STARTED	VAN HALEN	17
19	22	IN YOUR ROOM	BANGLES	20
20	25	EARLY IN THE MORNING	ROBERT PALMER	23
21	16	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)	CINDERELLA	21
22	28	DON'T RUSH ME	TAYLOR DAYNE	26
23	13	THE LOCO-MOTION	KYLIE MINOGUE	19
24	23	DOMINO DANCING	PET SHOP BOYS	18
25	19	GROOVY KIND OF LOVE	PHIL COLLINS	30
26	30	SPY IN THE HOUSE OF LOVE	WAS (NOT WAS)	22
27	40	ARMAGEDDON IT	DEF LEPPARD	37
28	31	NOT JUST ANOTHER GIRL	IVAN NEVILLE	29
29	34	I REMEMBER HOLDING YOU	BOYS CLUB	27
30	35	SMOOTH CRIMINAL	MICHAEL JACKSON	32
31	33	SILHOUETTE	KENNY G	28
32	38	PUT A LITTLE LOVE IN YOUR HEART	ANNIE LENNOX & AL GREEN	34
33	37	YEAH, YEAH, YEAH	JUDSON SPENCE	33
34	26	SMALL WORLD	HUEY LEWIS & THE NEWS	31
35	32	TILL I LOVED YOU	BARBRA STREISAND & DON JOHNSON	25
36	—	LITTLE LIAR	JOAN JETT AND THE BLACKHEARTS	41
37	20	ANOTHER LOVER	GIANT STEPS	35
38	—	GHOST TOWN	CHEAP TRICK	46
39	—	WILD WORLD	MAXI PRIEST	42
40	39	SYMPTOMS OF TRUE LOVE	TRACIE SPENCER	38

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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 (10)	11
Island (1)	
POLYGRAM	10
Mercury (5)	
Atlanta Artists (1)	
China (1)	
Cutting (1)	
London (1)	
Polydora (1)	
COLUMBIA	8
E.P.A.	8
Epic (5)	
Blackheart (2)	
Scotti Bros. (1)	
MCA (7)	8
I.R.S. (1)	
WARNER BROS. (5)	7
Full Moon (1)	
Wilbury (1)	
VIRGIN	6
A&M	5
EMI	5
ELEKTRA	5
GEFFEN	5
REPRISE (2)	5
Tommy Boy (2)	
Sire (1)	
ARISTA	4
CAPITOL (3)	4
Enigma (1)	
RCA (1)	3
Jive (2)	
CHRYSALIS	2
DELICIOUS VINYL	1
ENIGMA	1
PROFILE	1
WTG	1

- April, ASCAP) HL
- 14 THE PROMISE (Virgin Songs, BMI) CPP
- 34 PUT A LITTLE LOVE IN YOUR HEART (SBK Unart, BMI) CPP
- 99 PUT THIS LOVE TO THE TEST (BMG Music/Real Life Music) CPP
- 55 RED RED WINE (Tallyrand, ASCAP) HL
- 91 ROCK & ROLL STRATEGY (Too Tall, BMI/Rocknocker, ASCAP)
- 28 SILHOUETTE (Brene, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL
- 31 SMALL WORLD (Hulex, ASCAP) CLM
- 32 SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI) WBM
- 22 SPY IN THE HOUSE OF LOVE (MCA, ASCAP/Semper Fi Music & Monkeys..., ASCAP) HL
- 79 STRAIGHT UP (Virgin, ASCAP/Wolff, ASCAP)
- 93 SWEET CHILD O' MINE (Guns N' Roses, BMI) CLM
- 38 SYMPTOMS OF TRUE LOVE (Larry Spier, ASCAP/Rolf Budde, GmbH) WBM
- 43 THANKS FOR MY CHILD (Forceful, BMI/Willesden, BMI)
- 25 TILL I LOVED YOU (Yeston, BMI)
- 95 TIME AND TIDE (Cornevon, BMI/Virgin Songs, BMI) CPP
- 24 TWO HEARTS (Phil Collins, BMI/Hidden Pun, BMI/Beau Di O Do, BMI/Warner-Tamerlane, BMI) WBM
- 7 WAITING FOR A STAR TO FALL (Irving, BMI/Boy Meets Girl, BMI) CPP
- 12 WALK ON WATER (Geffen, ASCAP/Thornwall, ASCAP) WBM
- 74 WALKING AWAY (T-Boy, ASCAP/INSOC, ASCAP)
- 36 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
- 11 WELCOME TO THE JUNGLE (Guns N' Roses, BMI) CLM
- 87 WHAT I AM (Geffen, ASCAP/Strangerme Productions, ASCAP/Enlightened Kitty, ASCAP/Winthrow, ASCAP/Edie Brickell, ASCAP) WBM
- 54 WHAT'S ON YOUR MIND (PURE ENERGY) (T-Boy, ASCAP/INSOC, ASCAP)
- 68 WHEN I'M WITH YOU (Victims, BMI)
- 49 WHEN THE CHILDREN CRY (Vavoom, ASCAP) WBM
- 92 WILD THING (Delicious Vinyl Inc, ASCAP/Varry White, ASCAP)
- 15 WILD, WILD WEST (EMI, BMI) WBM
- 42 WILD WORLD (Salafa, ASCAP/Westbury, ASCAP)
- 76 A WORD IN SPANISH (Intersong-USA, ASCAP/Big Fig, ASCAP) HL
- 33 YEAH, YEAH, YEAH (Judson Spence, BMI/Wholemeal, BMI)
- 69 YOU GOT IT (THE RIGHT STUFF) (Maurice Starr, ASCAP/SBK April, ASCAP)
- 98 YOU MAKE ME WORK (All Seeing Eye, ASCAP/PolyGram, ASCAP) WBM
- 100 YOU'RE NOT MY KIND OF GIRL (Flyte Tyme, ASCAP) WBM

### SHEET MUSIC AGENTS

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

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

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 40 ALL THIS TIME (George Tobin, BMI)
- 35 ANOTHER LOVER (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM
- 62 ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP) HL
- 37 ARMAGEDDON IT (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
- 81 AS LONG AS YOU FOLLOW (Fleetwood Mac, BMI)
- 58 BABY CAN I HOLD YOU (SBK April, ASCAP/Purple Rabbit, ASCAP) HL
- 1 BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Almo, ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Hustler's, ASCAP) HL/CPP
- 56 BACK ON HOLIDAY (MCA, ASCAP/Dresden China, ASCAP/Ardavan, ASCAP/Dubin, ASCAP) HL
- 8 BAD MEDICINE (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM
- 59 BEST OF TIMES (Fall Line Orange, ASCAP/Johnny Yuma, BMI) WBM
- 52 BORN TO BE MY BABY (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM
- 63 BOY, I'VE BEEN TOLD (Blue Dog, ASCAP/Cutting, ASCAP)
- 71 CARS WITH THE BOOM (Musicworks, BMI/Henstone, BMI)
- 82 CHAINS OF LOVE (Sonet, PRS/Emile, ASCAP)
- 78 CROSS MY HEART (Ensign, BMI) CPP
- 84 DANCING UNDER A LATIN MOON (Ensign, BMI/Stone Diamond, BMI/Kinaida, BMI) CPP
- 5 DESIRE (U2, ASCAP/Chappell & Co., ASCAP) HL
- 85 DIDN'T KNOW IT WAS LOVE (Easy Action, BMI/Rude, ASCAP/Baruck-Consolo, BMI/Warner-Tamerlane, BMI) WBM
- 18 DOMINO DANCING (Cage, ASCAP/10 Music/Virgin, ASCAP) CPP
- 66 DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP
- 21 DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Eve Songs, ASCAP/Chappell, ASCAP) HL
- 26 DON'T RUSH ME (Almo, ASCAP) CPP
- 73 DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Prob Nolem, BMI) HL
- 72 DON'T YOU KNOW WHAT THE NIGHT CAN DO? (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI/Warner-Tamerlane, BMI) WBM
- 23 EARLY IN THE MORNING (Temp Co., BMI)
- 44 EDGE OF A BROKEN HEART (Chi-Boy, ASCAP/Feesongs, BMI) CLM
- 10 EVERY ROSE HAS ITS THORN (Sweet Cyanide,

- BMI/Willesden, BMI)
- 17 FINISH WHAT YA STARTED (Yessup, ASCAP) CLM
- 67 FOREVER YOUNG (Rod Stewart, ASCAP/Intersong, ASCAP/Special Rider, ASCAP/Kevin Savigar, ASCAP/PSO Ltd., ASCAP) HL/CPP/WBM
- 70 FOREVER YOUNG (Rolf Budde, GmbH/Neue Welt Musikverlag GmbH, ASCAP/Warner-Tamerlane, BMI) WBM
- 46 GHOST TOWN (Consenting Adult, BMI/Realsongs, ASCAP/Screen Gems-EMI, BMI) WBM
- 57 GIRLS AIN'T NOTHING BUT TROUBLE (Zomba, ASCAP)
- 6 GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eyedot, ASCAP) CPP
- 30 GROOVY KIND OF LOVE (Screen Gems-EMI, BMI) WBM
- 47 HANDLE WITH CARE (SBK April, ASCAP) CPP
- 45 HIPPIY HIPPIY SHAKE (FROM "COCKTAIL") (Jonware, BMI) CPP
- 48 HOLDING ON (F.S.Limited, PRS/Warner-Tamerlane,

- BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM
- 3 HOW CAN I FALL? (Virgin, ASCAP) CPP
- 94 I BELIEVE IN YOU (Stryper, BMI) HL
- 4 I DON'T WANT YOUR LOVE (Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM
- 88 I HATE MYSELF FOR LOVING YOU (Lagunatic, ASCAP/Colgems-EMI, ASCAP) WBM
- 27 I REMEMBER HOLDING YOU (Joe Pasquale, ASCAP)
- 50 I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)
- 75 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP) HL
- 86 I'M GONNA MISS YOU (BMG Songs, ASCAP/Lease-A-Tune, ASCAP/Reswick-Wertel, ASCAP/Careers, BMI/Rent-A-Song, BMI/Beseme West, ASCAP) CPP/WBM
- 20 IN YOUR ROOM (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM
- 97 IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP)
- 90 (IT'S JUST) THE WAY THAT YOU LOVE ME (Ollie Leiber Music (ASCAP) /Virgin, ASCAP) CPP
- 60 IT'S MONEY THAT MATTERS (Twice As Nice, ASCAP)
- 83 KILLING ME SOFTLY (Fox-gimbel, BMI) WBM
- 80 KISS (Controversy, ASCAP)
- 9 KISSING A FOOL (Chappell-WA, ASCAP/Morrison Leahy, ASCAP) HL
- 16 KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) (Walt Disney, ASCAP/Honest John.ASCAP/Clair Audent, ASCAP/Daywin, BMI) HL
- 41 LITTLE LIAR (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/CPP
- 19 THE LOCO-MOTION (Screen Gems-EMI, BMI) WBM
- 2 LOOK AWAY (Realsongs, ASCAP) WBM
- 65 LOVE BITES (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
- 89 LOVE, TRUTH & HONESTY (In A Bunch Of Music, ASCAP/Warner-Tamerlane, BMI/All Boys USA, BMI) CPP/WBM
- 61 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP
- 13 MY PREROGATIVE (Cal-Gene, BMI/Bobby Brown, ASCAP/Unicity, ASCAP/Virgin Songs, BMI) HL/CPP
- 51 NEVER TEAR US APART (Tol Muziek Music/MCA, ASCAP) HL
- 64 NOBODY'S PERFECT (Michael Rutherford, BMI/R&BA, BMI/Hit & Run Music/Hidden Pun, BMI) WBM
- 29 NOT JUST ANOTHER GIRL (PolyGram Songs, BMI/Sunset Beach, BMI/Mo-Rat, BMI) WBM
- 39 ONE MOMENT IN TIME (Albert Hammond, ASCAP/John Bettis, ASCAP/WB, ASCAP) WBM
- 56 THE ONLY WAY IS UP (Muscle Shoals, BMI)
- 93 PEEK-A-BOO (Dreamhouse/Chappell, ASCAP) HL
- 77 PLEASE DON'T GO GIRL (Maurice Starr, ASCAP/SBK

## 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 REPORTERS
HOLDING ON					
STEVE WINWOOD VIRGIN	4	16	45	65	159
BORN TO BE MY BABY					
BON JOVI MERCURY	4	13	44	61	128
WHEN I'M WITH YOU					
SHERIFF CAPITOL	5	7	27	39	72
WALKING AWAY					
INFORMATION SOC. TOMMY BOY	1	12	26	39	70
WHEN THE CHILDREN CRY					
WHITE LION ATLANTIC	0	8	28	36	102
ARMAGEDDON IT					
DEF LEPPARD MERCURY	6	4	24	34	188
STRAIGHT UP					
PAULA ABDUL VIRGIN	2	9	20	31	37
THE WAY YOU LOVE ME					
KARYN WHITE WARNER BROS.	4	5	18	27	85
YOU GOT IT					
NEW KIDS ON THE BLOCK col.	2	5	17	24	73
DON'T RUSH ME					
TAYLOR DAYNE ARISTA	2	4	17	23	210

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.

## Jammin' For Charity In NYC

NEW YORK An all-star ensemble of artists and top music industry executives attended the first Silver Clef Dinner and Rock Memorabilia Auction, held Nov. 17 at the Puck Building in downtown New York.

After cocktails and dinner, more than \$125,000 was raised during the auction ceremony. Lots that were sold were donated by Ahmet Ertegun—the event's co-

host—David Bowie, Paul McCartney, and Phil Collins, among others. The night ended with a star-studded jam.

Proceeds from the event go to the Nordoff-Robbins Music Therapy Foundation, which benefits autistic and retarded children. For details, see page 18. (Photos: Chuck Pulin)



There's good jammin' tonight with the all-star band featuring, from left, Buckwheat Zydeco, Tears For Fears' Curt Smith, Robert Plant, and Julian Lennon.



Ahmet Ertegun, center, is flanked by two of Atlantic Records' biggest stars, Robert Plant, left, and Phil Collins.



Before the auction hammer starts beating, Neil Young accepts a Silver Clef award recognizing his illustrious musical career and his work with handicapped children.



It's all smiles for Chrysalis Records president Mike Bone and Derek Shulman, president of the new Atco Records.



Foreigner guitarist Mick Jones, left, gets a few strumming tips from the legendary Les Paul.



Two Brit lads are reunited as Billboard talent editor Steve Gett, left, discusses the good old London days with Robert Plant.



Joe Smith, head of Capitol/EMI, makes a brief speech before getting fellow industryites to whip out their checkbooks during the auction.

## 'Little Milton' Wins Dual Honors At Blues Awards

BY ROSE CLAYTON

MEMPHIS, Tenn. Milton "Little Milton" Campbell captured the entertainer-of-the-year honor and was inducted into the Hall of Fame at the ninth annual Blues Music Awards here Nov. 13. A sellout crowd of more than 2,000 attended the event at Peabody Hall.

Anson Funderbaugh & the Rockets with Sam Myers took the blues-single-of-the-year and blues-band-of-the-year awards; Myers, the group's lead singer and harmonica player, won the blues-instrumentalist award in the miscellaneous category.

B.B. King, who has hosted the national blues show since its inception, arrived near the end of the show due to a missed flight, but he thrilled the crowd with three memorable numbers.

Co-hosting in King's absence were songwriter/producer David Porter and Linn Sitler, executive director of the Memphis and Shelby County Film, Tape, and Music Commission.

Other performers recognized with Handy awards were Johnny Adams, blues vocalist of the year; Albert Collins, instrumentalist of the year, guitar; Jessie Mae Hemphill, traditional female blues artist of the year; John Lee Hooker, traditional male blues artist of the year; Joe Louis Walker, contemporary male blues artist of the year; and Koko Taylor, contemporary female blues artist of the year.

"Down and Out Blues" by Sonny Boy Williamson II was named top reissue or vintage album. The traditional blues album of the year was "Greats Of Country Blues Guitar 1967-1981."

Album winners in the classic-of-the-blues category were "The Original Meteor And Flare Sides" by Elmore James, "Down On Stovall's Plantation" by Muddy Waters, and Waters' "The Chess Box." Singles honors in the category went to Charley Patton's "The Pony Blues," Leroy Carr's "How Long—How Long Blues," and Albert King's "Born Under A Bad Sign."

British blues journalist Paul Oliver won the classic of the blues literature award for "Blues Fell This Morning."

The blues awards show was recorded by Malaco Records and filmed by the BBC.

Following the awards presentations, a jam by Handy Award winners was staged at the New Daisy on Beale Street to celebrate the festivities supported by the National Blues Foundation.

Joe Savarin, founder of the Blues Foundation, says that attendance at the awards show has increased tenfold over the past nine years.

"The growth and popularity of our blues-awareness program in the schools has worked very well," explains Savarin. "Now that young people are discovering the blues, they are enjoying it."

## Megadisc Move Prompted By WEA Withdrawal Dutch Indie Keying On Local Acts

AMSTERDAM, the Netherlands The decision by WEA Holland to cease its Dutch A&R activities (Billboard, Oct. 9) has prompted local independent record company Megadisc to compensate by investing time and money in local talent.

Megadisc hitherto had released mainly international pop and rock repertoire and had had only two local acts, Mathilde Santing and Belgian singer Elisa Waut, on its roster. But it has now signed five Dutch groups: Gore, Bad To The Bone, Claw Boys Claw, the Riff, and Astral Bodies.

Megadisc managing director Ric Urmel says the deals are intended to encourage local Dutch and Belgian talent and to help the label win a larger share of the local market. He says top pop and rock musicians in Hol-

land and Belgium were hit hard by WEA's decision to pull out of local talent.

Gore made its debut Nov. 25 with a double album, "Cruel Peace," produced by Steve Albini of the U.S. Gore, a hard rock quartet, was previously with the small label Exact.

An album by the Rotterdam-based Bad To The Bone, another hard rock outfit, is set for release shortly. So is "Hit Killers," an album by Claw Boys Claw.

Both Claw Boys Claw and the Riff are managed by Willem Venema, managing director of the concert promotion firm Double You. The Riff won last year's Grand Prix Pop Award. The Amsterdam-based Astral Bodies released their first single in mid-November.

## Lee Sues Disney Over 'Lady' Contract

LOS ANGELES Singer Peggy Lee has filed a \$25 million breach-of-contract and unjust-enrichment claim against Walt Disney Productions for marketing "Lady And The Tramp" as a videocassette without her consent.

At the root of the complaint, according to the lawsuit filed Nov. 15 in a Los Angeles Superior Court, is a paragraph from her original 1952 contract that denies Disney the right to issue "phonograph recordings and/or transcriptions for sale to the public" without her explicit consent. The complaint alleges that the videocassette can be interpreted

as a transcription.

Lee and Sonny Burke co-authored songs for the film; however, Lee's 1952 contract covered her services only as a singer and in the recording of spoken dialogue for the film. Lee provided the voice of four of the "Lady And The Tramp" characters. According to the complaint, she was paid \$3,500 in 1952 for those services.

Lee is asking for \$12.5 million in compensatory damages on the alleged breach-of-contract claim. A similar amount in monetary damages is being sought on the unjust-enrichment claim.

## Nelson Down \$2.5 Mil

NEW YORK Nelson Vending Technology Ltd., an operator and marketer of credit-card-driven videocassette dispensing machines, reports a smaller net loss in the third quarter ended Sept. 30.

For the three months, Nelson lost \$2.54 million, or 8 cents a share, down from a loss of \$3.38 million, or 23 cents a share, in last year's period.

For the nine months, Nelson's net loss rose slightly to \$7.56 million from \$7.45 million, while the net loss per share decreased from 60 cents last year to 25 cents in the most recent period.

Three-month revenues declined from \$593,000 to \$391,000, while

nine-month revenues rose from \$961,000 to \$1.26 million.

Nelson, an Ontario, Canada-based company that trades on the Toronto Stock Exchange, attributes the lower quarter loss to a decline in corporate expenses through personnel reductions and operating efficiencies. The sharp drop in revenue in the quarter is attributed to the absence of used-tape sales, as the company accumulated inventory to stock its 200 new second-generation self-service machines.

The increased loss in the nine-month period, according to Nelson, results primarily from higher research and development costs for the new Amazing Video Machine.

## Revenue Up At Rentrak

NEW YORK Rentrak Corp., formerly National Video Inc., reports increased revenue and a larger net loss from continuing operations in the second quarter ended Sept. 30.

Continuing operations include Rentrak's pay-per-transaction system and its company-owned video stores.

Revenues for those businesses

increased 137% to \$2.5 million. A net loss of \$808,444, compared with last year's loss of \$404,084, results partly from expenditures in consummating the sale of National Video's franchise business.

Net income from the discontinued franchise operation was \$419,960, compared with a loss of \$61,817 last year.

# Choosing And Using An Adviser

## The Right Planner Can Tell Fortunes

BY MARK MEHLER

NEW YORK For any successful person with a demanding career and sizable assets, finding the right financial adviser is critical. The adviser, or financial planner, is charged with helping the client formulate his investment goals and then shaping those objectives into a realistic portfolio.

Estate planning, investment and tax planning, and all other affairs of the wallet fall under the long-range purview of the financial adviser. He is not to be confused with the business manager, whose function involves paying bills, dispensing cash allowances, and handling more routine business transactions.

For the musician, producer, video artist, or other entertainment professional, the choice of adviser carries even greater weight.

Dr. Kathleen Gurney, president of Financial Psychology Corp., a West Coast consulting firm specializing in training financial professionals to match portfolios to clients' psychological needs, sees entertainment-industry people falling into two of nine identifiable personality groups—the entrepreneurs or the optimists.

"The optimist is the type who doesn't worry about money, and his or her decisions tend to be impulsive," says Gurney, author of "Your Money Personality" (Doubleday), an investor's guide to tapping the unconscious mind. "The optimist will be quick to act on hot stock tips. The entrepreneur is someone who sees money as one score card of success but is so involved with his business that he doesn't pay enough attention to who's managing his finances. He tends to treat his investment adviser as part of the family and doesn't look at the down times."

Elizabeth Sampson, a certified financial planner who works primarily with entertainment-industry clients in Los Angeles, puts it another way: "Artists can be too trusting. Sometimes they're almost childlike in not wanting to be involved in the financial-planning process."

Financial professionals strongly advise these clients to give more careful scrutiny to the selection of an adviser and to work very closely with that planner at every step in the investment process.

Gurney says that being less naive doesn't mean changing your personality. Knowing what you want from life and the financial risks you're willing to take to get there are much more important factors than the ability to read a balance sheet. An entrepreneurial record executive, for example, might be more attuned to a higher-risk portfolio than a middle manager at an oil company, and an ultraconservative investment strategy is bound to frustrate his objectives.

"You can't begin to develop the right financial plan until you've figured out the kind of person you are," Gurney says.

For the entertainment-industry investor ready to base a financial strategy around his personality inventory, here's a simple guide to finding the right help.

### CHOOSING YOUR ADVISER

Most financial planners get entertainment clients through referrals by business managers and/or accountants. Aside from traditional word of mouth, look for membership in the registry, an exclusive group of plan-

### Artists should not be naive about money matters

ners who have passed a rigorous exam, have been in business at least three years, and have elicited written testimonials from at least five clients. There are only about 800 registry-certified financial professionals in the U.S.

"The planner should also be willing to provide names of other clients so you can determine past performance and see if he's generating repeat business," says Sampson.

In addition, look for a planner who knows the ins and outs of your business. "I specialize in movies and television, and I'm familiar with the issues of SAG and AFTRA pension plans and disability," says Lewis Wallensky, a Los Angeles certified financial planner. "It's very important to work with someone who's familiar with loan-out corporations, foreign taxation, and other issues that are common to the entertainment business."

Anita O'Connor, another Los Angeles financial planner who specializes in working with entertainment-industry clientele, advises investors to stick to conservative planners.

"It's a more sporadic, volatile industry, and trying to project out an earnings pattern for the client is not the same as planning the future for a manager at Rockwell," says O'Connor. "You have to spend many hours with the client and have a feel for the industry so you can judge his earnings future."

O'Connor says a sound financial plan for a successful, young musician would call for creation of "foundation dollars"—disability insurance, life insurance, and a certain amount of money in CDs and other liquid instruments to pay bills and overhead expenses.

Sampson agrees: "A good conservative approach is to fill 'em up now. Sock away as much as you can in the beginning toward fulfilling long-term life goals."

Wallensky, however, suggests that not all entertainment clients are subject to erratic earnings. "A lot of financial planners see the industry that way," he notes, "but there are many

people who are always working. A client of mine who does voice-overs, for example, is always in demand. I don't think you can generalize too much."

These financial professionals cite the importance of diversification as a means of lessening risk and the need to examine the planner's fee structure. A planner who charges only a fee based on a percentage of assets, while he has no incentive for doing a lot of unnecessary commission trading, nevertheless may not be familiar with all available investment vehicles. Similarly, a fee-based structure may end up costing the client more money.

"Even 1% of a \$10 million portfolio may not be justified," says O'Connor. **WORKING WITH YOUR FINANCIAL ADVISER**

Use the planner as a sounding board. In the initial meeting, O'Connor says, she simply listens while the client pours out his goals and dreams. Then she repeats them.

"Our job is to give the client the big picture, to make him focus in on what he wants out of life," says Sampson. "I'm a Jewish mother to many of my clients."

O'Connor suggests that potential clients not get involved with an adviser before going through this process and having these goals defined in a prototype financial plan. Expect to pay anywhere from \$500 to \$5,000 for this document, depending upon the portfolio's complexity.

"Before putting millions of dollars in someone's hands, it might be better to spend a couple of thousand to get a written plan so you know in advance what the adviser will do for you. Then you can go back to your accountant, lawyer, or other trusted adviser, who can give you feedback on this written plan."

While you must trust your financial planner enough to allow him some freedom of movement, Sampson suggests that the client demand "a monthly record of performance" and that the two meet at least two or three times a year to discuss the status of the portfolio and any changes in the client's life or goals.

Don't be too quick to judge the planner's performance, says Sampson. Three years is about the minimum time frame to accurately gauge performance, especially since growth mutual funds and real estate generally don't begin to appreciate for four or five years.

On the other hand, say advisers, don't sit still for too long while your portfolio declines in value. Capital preservation—the act of not losing money—is the first rule of portfolio strategy.

## CBS Records Ups Sony Earnings In 3rd

NEW YORK Sony Corp. says increases in domestic and overseas sales of its CBS Records Inc. subsidiary contributed to a 173% increase in overall net earnings and a 46.4% hike in revenue in the fiscal second quarter ended Sept. 30.

Net income in the quarter was 13.1 billion yen—or \$97 million U.S.—compared with 4.76 billion

yen, or \$35.3 million a year ago.

Revenue was 529 billion yen, or \$3.9 billion, up from 361.4 billion yen, or \$2.7 billion, in the comparable fiscal 1988 quarter.

Sony did not break out results for its prerecorded music operations. The Japanese firm acquired CBS Records for \$2 billion 11 months ago.

# MARKET ACTION

## BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 11/15	Close 11/21	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	234	170	163 3/4	-6 1/2
Cannon Group	84.5	4 1/4	3 3/4	-1/2
Capital Cities Communications	107.8	350	350	0
Coca-Cola	2817	41 1/4	42 1/4	+1 1/4
Walt Disney	1909.7	61 1/4	62 1/4	+1 1/4
Eastman Kodak	4253.7	44	45 1/4	+1 1/4
Gulf & Western	1413.1	38	37 1/4	-1/2
Handelman	318.1	21 1/4	20 1/4	-1
MCA Inc.	2478.8	45 1/4	42 1/4	-3 1/4
MGM/UA	566.5	12 1/4	14 1/4	+1 1/2
Orion Pictures Corp.	69.5	14	13 1/2	-1/2
Sony Corp.	379.8	47	51 1/4	+4 1/4
TDK	11.3	62 1/2	68 1/4	+6 1/4
Vestron Inc.	37.9	4	3 1/4	-1/2
Warner Communications Inc.	1777.3	33 3/4	33 1/2	+1/4
Westinghouse	1723.3	49 1/2	50 1/2	+1

Company	November 21 Open	Close	Change	
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	30.8	4 3/4	4 1/4	-1/4
Electrosound Group Inc.	3.8	3 1/2	3 1/4	-1/4
Lorimar/Telepictures	854	10 1/4	10 1/2	+1/4
Nelson Holdings Int'l	72.7	1/4	1/4	0
New World Pictures	37.1	3	2 1/4	-1/2
Price Communications	55.7	6	5 1/4	-1/4
Prism Entertainment	2.2	3	3	0
Turner Broadcasting System				
Unitel Video	27.7	11 1/2	12	+1/2

Company	November 21 Open	Close	Change
<b>OVER THE COUNTER</b>			
Acclaim Entertainment	3 1/4	3 1/4	0
Blockbuster Entertainment	20 1/2	20 1/4	-1/4
Certron Corp.	2	2	0
Dick Clark Productions	4 1/4	3 1/4	-1
Infinity Broadcasting			
LIN Broadcasting	56 1/4	56 1/4	0
Lieberman Enterprises	19	18 1/4	-1/4
Major Video	13 3/4	13 1/4	-1/4
Malrite Communications Group	10	10 1/4	+1/4
Recoton Corp.	6	6	0
Reeves Communications	5 1/4	5 1/4	0
Satellite Music Network, Inc.	3 1/4	3 1/4	0
Scripps Howard Broadcasting	75 1/4	75 1/4	0
Shorewood Packaging	14 1/2	14 1/4	-1/4
Sound Warehouse	19	18 1/4	-1/4
Specs Music	7	6 1/4	-1/4
Starstream Communications Group, Inc.	2 1/4	2 1/4	0
Trans World Music	21 3/4	20 1/4	-1 1/4
Video Jukebox Network	3	3	0
Wall To Wall Sound And Video	3 1/4	3 1/4	0
Westwood One	8 1/2	8 1/2	0

Company	Open 11/14	Close 11/21	Change
<b>LONDON STOCK EXCHANGE (In Pence)</b>			
Chrysalis	106	102	-4
Pickwick	235	234	-1
Really Useful Group	520	522	+2
Thorn EMI	658	671	+13
Virgin	135	136	+1

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	6	U2 ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM 4 weeks at No. One
2	2	5	5	ANITA BAKER ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
3	3	2	67	GUNS N' ROSES ▲ <sup>5</sup> GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
4	5	3	17	SOUNDTRACK ▲ <sup>2</sup> ELEKTRA 60806 (9.98) (CD)	COCKTAIL
5	4	4	9	BON JOVI ▲ <sup>3</sup> MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
6	6	6	68	DEF LEPPARD ▲ <sup>7</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
7	7	7	20	BOBBY BROWN ▲ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
8	9	10	7	KENNY G ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
9	12	23	4	TRAVELING WILBURYS WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
10	10	9	7	LUTHER VANDROSS EPIC OE 44308/E.P.A. (CD)	ANY LOVE
11	8	8	55	GEORGE MICHAEL ▲ <sup>6</sup> COLUMBIA OC 40867 (CD)	FAITH
12	13	19	4	BARBRA STREISAND COLUMBIA 40880 (CD)	TILL I LOVED YOU
13	14	16	29	POISON ▲ <sup>3</sup> ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AH!
14	11	11	20	CINDERELLA ▲ MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
15	16	15	56	INXS ▲ <sup>3</sup> ATLANTIC 81796 (9.98) (CD)	KICK
16	15	13	7	OZZY OSBOURNE CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
17	21	22	25	VAN HALEN ▲ <sup>2</sup> WARNER BROS. 25732 (9.98) (CD)	OU812
18	39	—	2	R.E.M. WARNER BROS. 25795 (9.98) (CD)	GREEN
19	19	14	32	TRACY CHAPMAN ▲ <sup>2</sup> ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
20	20	18	11	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
21	17	17	22	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
22	18	12	33	BOBBY MCFERRIN ▲ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
23	29	65	3	RATT ATLANTIC 81929 (9.98) (CD)	REACH FOR THE SKY
24	24	25	5	DURAN DURAN CAPITOL C1-90958 (9.98) (CD)	BIG THING
25	23	21	22	STEVE WINWOOD ▲ VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
26	22	20	52	UB40 ▲ A&M SP 4980 (8.98) (CD)	LABOUR OF LOVE
27	27	28	15	THE ESCAPE CLUB ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
28	25	27	45	TAYLOR DAYNE ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
29	26	24	7	KEITH RICHARDS VIRGIN 90973 (9.98) (CD)	TALK IS CHEAP
30	28	26	27	ROD STEWART ● WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
31	44	53	11	EDIE BRICKELL & NEW BOHEMIANS GEFFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
32	30	29	28	JOAN JETT AND THE BLACKHEARTS ● CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
33	31	33	9	ROB BASE & D.J. E-Z ROCK PROFILE 1267 (8.98) (CD)	IT TAKES TWO
34	35	42	5	PET SHOP BOYS EMI 90868 (9.98) (CD)	INTROSPECTIVE
35	33	32	16	INFORMATION SOCIETY TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
36	41	45	27	BREATHE ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
37	34	34	21	ROBERT PALMER ▲ EMI 48057 (9.98) (CD)	HEAVY NOVA
38	45	46	12	WINGER ATLANTIC 81867 (8.98) (CD)	WINGER
39	40	39	64	SOUNDTRACK ▲ <sup>9</sup> RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
40	32	31	7	SOUNDTRACK CAPITOL C1-90803 (14.98) (CD)	IMAGINE: JOHN LENNON
41	37	36	30	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
42	36	37	42	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
43	43	40	10	ICE-T SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
44	38	35	31	CHEAP TRICK ▲ EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
45	48	50	5	BANGLES COLUMBIA OC 44056 (CD)	EVERYTHING
46	47	54	20	BRITNY FOX COLUMBIA BFC 44140 (CD)	BRITNY FOX
47	53	62	22	CHICAGO ● REPRISE 25714 (9.98) (CD)	19
48	60	61	63	MICHAEL JACKSON ▲ <sup>6</sup> EPIC OE 40600/E.P.A. (CD)	BAD
49	51	52	7	EDDIE MONEY COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
50	42	30	33	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ <sup>2</sup> JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
51	50	43	9	ANTHRAX MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
52	57	60	10	VIXEN EMI 46991 (9.98) (CD)	VIXEN
53	61	64	8	KARYN WHITE WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
54	46	38	14	GLENN FREY MCA 6239 (8.98) (CD)	SOUL SEARCHING

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	75	—	2	JOE SATRIANI RELATIVITY 8265/IMPORTANT (6.98) (CD)	DREAMING # 11
56	52	49	15	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
57	49	41	15	EUROPE ● EPIC OE 44185/E.P.A. (CD)	OUT OF THIS WORLD
58	59	68	13	KYLIE MINOGUE GEFFEN GHS 24195 (8.98) (CD)	KYLIE
59	56	59	4	CAMEO ATLANTA ARTISTS 836 002 1/POLYGRAM (CD)	MACHISMO
60	58	58	12	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
61	69	81	4	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
62	62	69	4	DIRE STRAITS WARNER BROS. 25794 (9.98) (CD)	MONEY FOR NOTHING
63	55	48	16	HUEY LEWIS & THE NEWS ▲ CHRYSALIS OV 41622 (CD)	SMALL WORLD
64	147	—	2	SAM KINISON WARNER BROS. 25748 (9.98) (CD)	HAVE YOU SEEN ME LATELY?
65	65	75	8	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
66	63	51	27	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
67	NEW ▶	—	1	DOKKEN ELEKTRA 60823 (13.98) (CD)	BEAST FROM THE EAST
68	70	77	10	SHOXSIE AND THE BANSHEES GEFFEN GHS 24205 (8.98) (CD)	PEEPSHOW
69	74	80	7	BOY MEETS GIRL RCA 8414-1-R (8.98) (CD)	REEL LIFE
70	54	47	22	ELTON JOHN ● MCA 6240 (8.98) (CD)	REG STRIKES BACK
71	72	74	48	KEITH SWEAT ▲ <sup>2</sup> VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
72	64	44	7	R.E.M. I.R.S. 6262/MCA (9.98) (CD)	EPONYMOUS
73	77	86	9	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
74	105	—	2	MANNHEIM STEAMROLLER AMERICAN GRAMMAPHONE AG 1988 (9.98) (CD)	A FRESH AIRE CHRISTMAS
75	66	55	46	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
76	67	63	66	DEBBIE GIBSON ▲ <sup>2</sup> ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
77	NEW ▶	—	1	CROSBY, STILLS, NASH & YOUNG ATLANTIC 81888 (9.98) (CD)	AMERICAN DREAM
78	78	85	12	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
79	NEW ▶	—	1	KISS MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
80	80	92	13	WILL TO POWER EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
81	83	56	8	SOUNDTRACK ATLANTIC 81905 (9.98) (CD)	BUSTER
82	84	90	8	RANDY NEWMAN REPRISE 25773 (8.98) (CD)	LAND OF DREAMS
83	68	72	16	UB40 A&M SP 5213 (8.98) (CD)	UB40
84	81	82	25	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
85	76	70	19	GUY ● UPTOWN 42176/MCA (8.98) (CD)	GUY
86	90	95	8	WHEN IN ROME VIRGIN 90994 (8.98) (CD)	WHEN IN ROME
87	NEW ▶	—	1	JOURNEY COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
88	86	71	25	ERASURE SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
89	71	66	43	MIDNIGHT OIL ▲ COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
90	91	105	8	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
91	85	78	6	RICKY VAN SHELTON COLUMBIA FC 44221 (CD)	LOVING PROOF
92	79	67	15	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
93	87	76	17	SALT-N-PEPA NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
94	82	73	16	LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
95	73	57	11	VARIOUS ARTISTS ● ARISTA AL 8551 (9.98) (CD)	1988 SUMMER OLYMPICS-ONE MOMENT IN TIME
96	96	111	5	MIDNIGHT STAR SOLAR D1-72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
97	92	94	7	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
98	NEW ▶	—	1	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
99	88	87	20	J.J. FAD ● ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
100	89	83	77	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ <sup>2</sup> EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
101	124	129	14	LIVING COLOUR EPIC BFE 44099/E.P.A. (CD)	VIVID
102	159	—	7	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMMAPHONE AG 1984 (11.98) (CD)	MANNHEIM STEAMROLLER CHRISTMAS
103	100	91	17	FREDDIE JACKSON ● CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
104	104	—	2	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1026-1-J/RCA (8.98) (CD)	ROCK THE HOUSE
105	93	96	38	SOUNDTRACK ▲ <sup>3</sup> RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
106	112	162	3	MIKE + THE MECHANICS ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
107	99	79	77	RICHARD MARX ▲ <sup>2</sup> EMI ST 53049 (8.98) (CD)	RICHARD MARX
108	97	98	19	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
109	98	88	11	K.T. OSLIN RCA 8369-1-R (8.98) (CD)	THIS WOMAN

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.



## PRICING PRESSURES PUT SQUEEZE ON CD PRESSERS

(Continued from page 1)

ness."

Jeffrey Wilkins, president of Discovery Systems, which is still making niche products like picture CDs, radio syndication disks, and CD-ROMs, says, "I follow the CD manufacturing market closely, and I think you'll see an incredible blood bath before this is over."

The prime victims of the shakeout are likely to be indie pressers, since the major labels with manufacturing plants have built-in demand that can keep their facilities running at or near capacity. Kiernan, in a speech Nov. 22 at an International Tape/Disc Assn. seminar in New York, estimated that of the 200 million CD units that will be produced between June 1988 and June 1989, 120 million, or 60%, will be "captured" by these labels.

"It's going to be a vertically integrated business. It's not a great business for independents," states Wilkins, who foresees two or three manufacturers ceasing operations in the next six months.

### SHAPE'S DILEMMA

Paul Gelardi, president of Shape Optimedia, Shape Inc.'s CD manufacturing subsidiary, agrees that the lack of guaranteed major-label business was a big factor in his company's decision to sell off its CD pressing plant, which is scheduled to suspend operations by the end of December.

From its inception, the Shape plant has depended largely on indie-label business, notes Gelardi, "and it's difficult to get enough independent volume to load a CD pressing facility."

Contending that "we have been running at 50% of capacity" on a year-round basis, Gelardi claims that even with current raw-disk prices at \$1 or less, the company could have made a profit "if we were running at our potential capacity."

Major-label-affiliated CD pressers, on the other hand, seem to be operating at a high percentage of capacity. Some are continuing to expand in response to the rapid growth of CD sales; others are adopting a wait-and-see stance.

WEA Manufacturing, for example, has more than doubled the capacity of its Olyphant, Pa., plant to between 36 million and 40 million CD units this year. It is currently adding 300,000 square feet of space to the Olyphant facility and plans to bow CD manufacturing at its Allied plant in Los Angeles during the first quarter of 1989. Including the output from Allied, which also makes LPs and cassettes, WEA expects to have an annual CD capacity of 60 million-65 million units sometime next year, according to a company spokesman.

CBS, similarly, plans to raise the capacity of its Pitman, N.J., facility from 10 million to 20 million units and has the space to go as high as 30 million, according to a label spokesman. The bulk of its CD pressing, however, is still done by the Digital Audio Disc Corp. in Terre Haute, Ind.

DADC, owned by Sony Corp., CBS' parent company, has increased its 5-inch-CD capacity in the past year to about 75 million units, a nearly 50% jump over its capacity at the end of 1987. (With 3-inch CDs included, DADC is capable of turning out up to 8 million units a month, or 96 million a year.)

DADC will expand its plant only slightly in the next year, mainly through "internal automation," according to company president Jim

Frische.

Capitol Records is reserving judgment on whether to expand its Jacksonville, Ill., plant any further. According to Lee Simpson, the label's VP of manufacturing and operations, the plant is operating at close to its capacity, now 15 million-18 million units, on a year-round basis.

The current capacity of PDO, which presses the bulk of PolyGram's CDs, is nearly 30 million units. Kiernan says that number could be increased to 60 million units but gives no indication that the capacity of PDO's Kings Mountain, N.C., plant will be enlarged very much in the near term.

### EXPANDING WITH CAUTION

"We have expansion plans," Kiernan states. "We're putting them into effect because our business is growing every day with third-party clients. But we're being cautious."

The major reason for this conservatism is the U.S. industry's tremendous overcapacity. According to various estimates, current demand is somewhere between half and three-quarters of industry capacity. For example, DADC's Frische says, "I'd consider the industry has capacity of over 250 million [units]. So if we do 150 million-160 million [in 1988 CD sales], that gives you a good idea of our capacity utilization."

There is no doubt that the CD market is growing very fast. In the first half of 1988, according to the Recording Industry Assn. of America, CD unit shipments shot up 64% compared with the prior-year period. For all of 1988, the Electronic Industries Assn. forecasts CD player sales of 4.8 million units, which would raise hardware penetration to 12% from 8% at the beginning of the year.

Why then is there still overcapacity? "Because the industry overbuilt its capacity so much," replies Disctronics' Roberts. "When we all began to build facilities in 1987-88, we had a lot of stuff come on line for which there was no demand. But the overcapacity is beginning to narrow down."

Capitol's Simpson agrees with this view: "Right now, I'd say there's less than 25% overcapacity [in the industry]," he states. "What next year will bring is anyone's guess. By next April, we could have zero overcapacity if CDs continue to grow as they are now."

Frische, however, feels "there's going to be a lot of excess capacity for the next few years... Some of it may begin to shake out; you're already seeing some Chapter 11s here and there."

### DADC'S DENIAL

According to some manufacturers who prefer to remain unnamed, DADC itself—along with one or more other majors—has helped engineer the straitened circumstances of the smaller independent pressers. By raising production and cutting prices, these sources say, DADC has tried to eliminate some of its competition.

Frische denies the validity of these charges. "We're not leading the price spiral down," he asserts. "We started it [in April 1987], but we can't be accused of always being the one who's jumped down in price. We've matched the prices in order to stay in business."

Nevertheless, Frische will neither confirm nor deny trade speculation that DADC plans to undercut current raw-disk prices by dropping its base price to 90 cents in January. If DADC does so, notes Roberts of Disctronics,

it will hurt other manufacturers, even though some are charging only 95 cents-\$1 now.

"There isn't any fat in these prices," he points out. "We're down to the bone now. So a nickel does really matter, especially when we're talking about millions of units."

### PRICE WAR CONTINUES

As the price war continues, Roberts predicts, some of the smaller pressers will go belly up. "The reason these people are not going to be around is that margins are very thin or nonexistent. The only ones who will survive are those with strong backing."

Disctronics itself is a global company with CD plants on three continents. But it doesn't have the resources of major Japanese firms like Mitsubishi, Denon, and JVC, all of which partly or wholly own U.S. CD manufacturing facilities.

Roberts states Disctronics has

been using 80% of the 36-million-unit capacity in its Huntsville plant, as a year-round average. Its business, he says, has been coming from both major and "medium" labels, with some output being shipped to Europe, where there is a CD pressing crunch.

At the Mitsubishi-operated Memory-Tech plant in Plano, Texas, Shinobu Toyoda, executive VP and director of corporate development, also claims that 80% of the facility's capacity is being used and that "right now, we have more business than we can handle."

Toyoda maintains that Memory-Tech is one of five or six indie pressers that is manufacturing CD product for the major labels. He says that "small independent manufacturers have no chance to supply the majors" and that the latter group of half a dozen firms is in trouble.

Neither MCA nor BMG operates a U.S. CD pressing facility, so both of

those companies currently depend on outside CD manufacturers. But WEA, CBS, and the CEMA labels are supplying most of their needs internally, which means that the "vertical integration" mentioned by Wilkinson is well under way.

What the future brings, observers agree, hinges on two factors: the rate of growth of CD sales and the rapidity of the shakeout. As demand increases and some suppliers drop out, overcapacity will diminish, strengthening the remaining suppliers.

Some say that even after that point is reached, raw-disk prices will not necessarily rise, simply because it is so easy to add new capacity. But PDO's Kiernan warns that some labels could face supply problems down the road if too many pressers are driven out of business. "The record companies better be aware, because this is what is happening," he says.

## MGM/UA'S O'SHEA SAYS PUBLIC CLAMORS FOR VID SOFTWARE

(Continued from page 3)

The MGM/UA executive acknowledged there is industrywide concern that growth may be leveling off but pointed to recent success stories in both the rental market and on the sell-through side to combat any notion that video is in the doldrums.

While titles priced at \$89.95 seldom eclipse the 300,000 unit mark, O'Shea noted that his company went well beyond the 400,000 mark with its late-August release of "Moonstruck" and that Touchstone Home Video says preorders for the hit comedy "Three Men And A Baby" have surpassed the 535,000 unit mark (Billboard, Nov. 26). As for sell-through, O'Shea reminded the audience that home video is currently experiencing the biggest sell-through bonanza in its history with MCA Home Video's "E.T. The Extra-Terrestrial" and Walt Disney Home Video's "Cinderella."

Throughout his 30-minute address, O'Shea was quick to shrug off any notion that home video has hit its apex. He asserted that the public is "clamoring" for software and consumer spending on entertainment continues to climb steadily. Video is entering a new phase, he contended, in which it will rely heavily on sell-through and be built on the "solid core" of existing owners.

"Are we a no-growth business? The answer is no. If we limited ourselves to one course of action and limited ourselves [to the rental market], we would be in big trouble," O'Shea said.

O'Shea's address was one of 10 segments included in the daylong ITA seminar titled "Current Status And Future Trends In The Audio/Video/Data Industry." In addition to discussing the future of home video, O'Shea offered these comments about the industry and MGM/UA's future role:

- Even though the number of films released theatrically has soared since the advent of home video, the major studios have not significantly stepped up their production schedule. Instead, a wave of independent movie makers are producing films in an effort to capitalize on video.

- The number of video retail outlets will hold at about 30,000, but there will be "more and more so-called super stores" as well as an emergence of sale-only stores that will grow at "a careful rate."

- Alluding to the three major suppliers that have scaled back their distributor roster—RCA/Columbia Pictures Home Video, Vestron Video, and MCA—O'Shea said his firm has no plans to do likewise. Still, he added that each of MGM/UA's distributors is reviewed on a quarterly basis to assess its performance with the company's titles.

- He said the company will roll out a number of Super-VHS tapes in Japan but will wait and see whether a market for the enhanced format will materialize in the U.S.

- O'Shea noted that his company markets its releases in 40-60 countries outside the U.S. He identified the foreign market as a "substantial" growth area but said efforts by U.S. suppliers abroad are still dogged by pirated cassettes and government regulations.

- O'Shea displayed a chart that indicated dramatic growth for worldwide VCR penetration. According to graph, the number went from 24.1 million in 1982 to 56.6 million in 1984 to 153.5 million last year.

## THORN-EMI BID FOR SBK IS RECORD SETTER

(Continued from page 1)

publishing interests (Billboard, Nov. 26).

The buyout price appears to astonish many music publishing executives, some of whom dismiss the possibility that the deal will be completed. No direct parties to the negotiations were available for public comment.

The proposed deal, in which a combination of EMI's own vast catalog holdings and those of SBK's would form a publishing unit that some say would challenge Chappell-Warner Bros. for worldwide publishing supremacy, follows by two years the formation of SBK itself.

The centerpiece of SBK—a partnership of financial investor Stephen Swid and music men Martin Bandier and Charles Koppelman—is the CBS Songs catalog, which it acquired in 1986 for \$125 million. Even with its spinoff of Musical Theatre International, a grand rights unit, for about \$11 million, SBK would be commanding more than double its original investment. That would exceed by at least \$50 million the acquisition last year of Chappell Music by Warner Communications Inc., the current champ among music publisher buyouts.

If an EMI/SBK deal is finalized, it would bring to three the number of music publishing multinationals with wholly owned affiliates in all 25-30 important global territories. The Warner acquisition of Chappell reduced the number to four, including EMI, SBK, and Peer-Southern Music, a pioneer in establishing

broad international representation through its own offices. Attempting to bring along their revived publishing divisions with strong international ties are BMG and PolyGram.

Like Warner when it purchased Chappell, EMI would be faced with the task of choosing which foreign offices would survive a buyout—in this case, EMI's or SBK's.

While a \$300 million price tag for SBK is seen by one knowledgeable publisher as on the high side of a net publisher share multiple commonly used in publishing buyouts—as high as 10 times the NPS in the case of SBK—one publisher comments, "Catalogs of the vastness of SBK are harder to come by. It's on the very high side of NPS, but it could be worth it."

As for the men behind the initials in SBK, Bandier and Koppelman are expected to remain an industry team if the deal is made, with Swid moving out of the picture. Rumors have it that the longtime partners might have a label situation at EMI or Warner Bros.

## FOR THE RECORD

In the story headlined "Panel Is Battlefield Of A&R Conflict" (Billboard, Nov. 26), a quote attributed to former Motown executive Al Bell should have been attributed to panelist Thomas A. White.

# 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	106	101	15	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
111	111	116	4	PAUL SIMON WARNER BROS. 25789 (12.98) (CD)	NEGOTIATIONS AND LOVE SONGS (1971-1986)
112	119	120	6	BULLETTYOYS WARNER BROS. 25782 (8.98) (CD)	BULLETTYOYS
113	108	108	6	HELLOWEEN RCA 8529-1-R (8.98) (CD)	KEEPER OF THE SEVEN KEYS, PART II
114	116	106	20	PUBLIC ENEMY ● DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
115	102	97	24	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
116	131	—	2	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
117	118	123	9	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
118	110	110	64	10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
119	127	131	4	VARIOUS ARTISTS A&M SP 3918 (9.98) (CD)	STAY AWAKE
120	129	121	12	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
121	140	150	63	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
122	123	138	7	SIR MIX-A-LOT NASTY MIX 70123 (8.98)	SWASS
123	144	154	20	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
124	141	—	2	SAMANTHA FOX JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
125	125	198	3	TIL TUESDAY EPIC OE 44041/E.P.A. (CD)	EVERYTHING'S DIFFERENT NOW
126	162	—	2	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
127	117	104	25	THE SUGARCUBES ELEKTRA 60801 (9.98) (CD)	LIFE'S TOO GOOD
128	134	134	4	CHERYL "PEPSII" RILEY COLUMBIA FC 44409 (CD)	ME, MYSELF AND I
129	137	169	3	QUIET RIOT PASHA OZ 40981/E.P.A. (CD)	QUIET RIOT
130	95	89	59	TERENCE TRENT D'ARBY ▲ <sup>2</sup> COLUMBIA BFC 40964 (CD)	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
131	122	102	55	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
132	121	109	8	COCTEAU TWINS CAPITOL C1-90892 (9.98) (CD)	BLUE BELL KNOLL
133	107	93	20	PAT BENATAR ● CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
134	115	100	33	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
135	109	107	39	ROBERT PLANT ▲ ESPERANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
136	113	113	5	JONATHAN BUTLER JIVE 1136-1-J/RCA (8.98) (CD)	MORE THAN FRIENDS
137	101	103	31	SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
138	94	84	8	READY FOR THE WORLD MCA 42198 (8.98) (CD)	RUFF 'N' READY
139	128	115	15	THE JUDDS ● RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
140	151	196	3	CHERRELLE TABU OZ 44148/E.P.A. (CD)	AFFAIR
141	143	177	4	JETBOY MCA 42235 (8.98) (CD)	FEEL THE SHAKE
142	114	114	5	KANSAS MCA 6254 (8.98) (CD)	IN THE SPIRIT OF THINGS
143	145	153	4	IVAN NEVILLE POLYDOR 834 896 1/POLYGRAM (CD)	IF MY ANCESTORS COULD SEE ME NOW
144	150	144	21	STRYPYR ● ENIGMA 73317 (9.98) (CD)	IN GOD WE TRUST
145	132	132	5	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
146	120	126	138	ANITA BAKER ▲ <sup>4</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE
147	138	122	11	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING
148	133	152	88	U2 ▲ <sup>5</sup> ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
149	136	124	14	TOMMY CONWELL AND THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD)	RUMBLE
150	139	118	16	PETER CETERA FULL MOON 25704/WARNER BROS. (9.98) (CD)	ONE MORE STORY
151	126	137	7	NOEL 4TH & B'WAY 4009 (8.98) (CD)	NOEL
152	148	140	9	THE CALIFORNIA RAISINS PRIORITY 9755 (8.98) (CD)	SWEET, DELICIOUS & MARVELOUS
153	157	130	27	2 LIVE CREW LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
154	174	—	2	ROBBIE NEVIL EMI 48359 (9.98) (CD)	A PLACE LIKE THIS
155	103	99	7	OINGO BOINGO MCA 2-8030 (10.98) (CD)	BOINGO ALIVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	135	117	32	HURRICANE ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
157	172	194	4	TOM COCHRANE & RED RIDER RCA 8532-1-R (8.98) (CD)	VICTORY DAY
158	130	112	7	NIGHT RANGER CAMEL 6238/MCA (8.98) (CD)	MAN IN MOTION
159	149	149	15	TRACIE SPENCER CAPITOL C1-48186 (8.98) (CD)	TRACIE SPENCER
160	193	—	2	BOYS CLUB MCA 42242 (8.98) (CD)	BOYS CLUB
161	152	147	53	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
162	146	128	6	LEVEL 42 POLYDOR 837 247 1/POLYGRAM (CD)	STARING AT THE SUN
163	161	136	15	JEFFREY OSBORNE A&M SP 5205 (8.98) (CD)	ONE LOVE--ONE DREAM
164	142	119	10	SUICIDAL TENDENCIES EPIC FE 44288/E.P.A. (CD)	HOW WILL I LAUGH TOMORROW ...
165	171	173	33	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
166	186	186	3	HOUSE OF LORDS RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
167	167	—	2	SURFACE COLUMBIA FC 44284 (CD)	2ND WAVE
168	NEW ▶	—	1	BANANARAMA LONDON 828 106 1/POLYGRAM (CD)	GREATEST HITS COLLECTION
169	154	155	76	WHITNEY HOUSTON ▲ <sup>6</sup> ARISTA AL 8405 (9.98) (CD)	WHITNEY
170	170	176	4	DIANE SCHUUR GRP GR 9567/MCA (8.98) (CD)	TALKIN' 'BOUT YOU
171	165	142	22	EPMD ● FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
172	184	166	21	DAVID SANBORN REPRISE 25715 (9.98) (CD)	CLOSE-UP
173	173	182	3	THE FEELIES A&M SP 5214 (8.98) (CD)	ONLY LIFE
174	155	125	64	AEROSMITH ▲ <sup>2</sup> GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
175	176	165	80	RANDY TRAVIS ▲ <sup>3</sup> WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
176	188	159	20	STEVIE B LMR LP 5500 (8.98) (CD)	PARTY YOUR BODY
177	177	156	28	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
178	166	135	9	DANZIG DEF AMERICAN 24208/GEFFEN (8.98) (CD)	DANZIG
179	181	195	18	SLAYER DEF JAM GHS 24203/GEFFEN (8.98) (CD)	SOUTH OF HEAVEN
180	163	146	8	STANLEY JORDAN EMI 48682 (9.98) (CD)	FLYING HOME
181	195	180	5	DAVID LANZ NARADA LOTUS 60121/MCA (8.98) (CD)	CRISTOFORI'S DREAM
182	182	184	5	RICHARD THOMPSON CAPITOL C1-48845 (8.98) (CD)	AMNESIA
183	NEW ▶	—	1	SOUNDTRACK A&M SP 3921 (9.98) (CD)	SCROOGED
184	185	187	4	GIANT STEPS A&M SP 5190 (8.98) (CD)	THE BOOK OF PRIDE
185	190	193	4	SHINEHEAD ELEKTRA 60802 (9.98) (CD)	UNITY
186	158	141	27	RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
187	187	192	4	THE DICKEY BETTS BAND EPIC FE 44289/E.P.A. (CD)	PATTERN DISRUPTIVE
188	153	127	9	STEVE MILLER CAPITOL C1-48303 (8.98) (CD)	BORN 2B BLUE
189	178	148	22	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
190	NEW ▶	—	1	JULIA FORDHAM VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
191	189	158	22	FAT BOYS ● TIN PAN APPLE 835 809 1/POLYGRAM (CD)	COMING BACK HARD AGAIN
192	192	—	2	DENISE LOPEZ A&M SP 5226 (8.98) (CD)	TRUTH IN DISGUISE
193	NEW ▶	—	1	THE JIMI HENDRIX EXPERIENCE RYKODISC RALP 0078 (13.98) (CD)	RADIO ONE
194	160	160	6	BIG COUNTRY REPRISE 25787 (8.98) (CD)	PEACE IN OUR TIME
195	NEW ▶	—	1	AL JARREAU REPRISE 25778 (9.98) (CD)	HEART'S HORIZON
196	175	178	59	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
197	NEW ▶	—	1	M.C. HAMMER CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
198	NEW ▶	—	1	SOUTHSIDE JOHNNY CYPRESS YL 0115/A&M (8.98) (CD)	SLOW DANCE
199	NEW ▶	—	1	MAXI PRIEST VIRGIN 90957 (8.98) (CD)	MAXI PRIEST
200	180	145	6	SANTANA COLUMBIA C3X 44344 (CD)	VIVA SANTANA

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 118	The California Raisins 152	Sheena Easton 98	Ice-T 43	Living Colour 101	K.T. Oslin 109	Michelle Shocked 78	Tony! Toni! Tone! 177
2 Live Crew 153	Cameo 59	Erasure 88	Information Society 35	Denise Lopez 192	Robert Palmer 37	Paul Simon 111	Traveling Wilburys 9
Paula Abdul 123	Peter Cetera 150	The Escape Club 27	INXS 15	Mannheim Steamroller 74, 102	Pet Shop Boys 34	Siouxie and The Banshees 68	Randy Travis 175, 108
Aerosmith 174	Tracy Chapman 19	Gloria Estefan/Miami Sound 100	J.J. Fad 99	Ziggy Marley/Melody Makers 134	Richard Marx 107	Sir Mix-A-Lot 122	U2 148, 1
Anthrax 51	Cheap Trick 44	Melissa Etheridge 84	Freddie Jackson 103	Bobby McFerrin 22	Poison 13	Slayer 179	UB40 26, 83
Rick Astley 75	Cherrelle 140	Europe 57	Michael Jackson 48	Maxi Priest 199	Public Enemy 114	SOUNDTRACKS	van Halen 17
Bad Company 60	Chicago 47	Fat Boys 191	Jane's Addiction 120	Quiet Riot 129	George Michael 11	Buster 81	Luther Vandross 10
Anita Baker 2, 146	Toni Childs 115	The Feelies 173	Al Jarreau 195	R.E.M. 72, 18	Midnight Oil 89	Cocktail 4	VARIOUS ARTISTS
Bananarama 168	Cinderella 14	Julia Fordham 190	Jetboy 141	Ratt 23	Midnight Star 96	Dirty Dancing 39	1988 Summer Olympics 95
Bangles 45	Tom Cochrane & Red Rider 157	Samantha Fox 124	Joan Jett And The Blackhearts 32	Ready For The World 138	Mike + The Mechanics 106	Imagine: John Lennon 40	Stay Awake 119
Rob Base & D.J. E-Z Rock 33	Cocteau Twins 132	Glenn Frey 54	Elton John 70	Steve Miller 188	More Dirty Dancing 105	More Dirty Dancing 105	Vixen 52
Basia 42	T.Conwell/Young Rumlbers 149	Kenny G 8	Stanley Jordan 180	Keith Richards 29	Scrooged 183	Southside Johnny 198	Was (Not Was) 90
Pat Benatar 133	The Robert Cray Band 92	Debbie Gibson 76	Journey 87	Cheryl "Pepsi" Riley 128	Tracie Spencer 159	Tracie Spencer 159	When In Rome 86
The Dickey Betts Band 187	Dire Straits 62	Guns N' Roses 3	The Juds 139	Run-D.M.C. 186	Stevie B 176	Rod Stewart 30	Karyn White 53
Big Country 194	Terence Trent D'Arby 130	Guy 85	Kansas 142	Sa-Fire 117	Barbra Streisand 12	Barbra Streisand 12	White Lion 121
Bon Jovi 5	D.J. Jazzy Jeff 50, 104	M.C. Hammer 197	Sam Kinison 64	Sade 66	Stryper 144	Stryper 144	Will To Power 80
Boy Meets Girl 69	Danzig 178	The Jeff Healey Band 73	Kiss 79	Salt-N-Pepa 93	The Sugarcubes 127	The Sugarcubes 127	Vanessa Williams 189
Boys Club 160	Def Leppard 6	Helloween 113	Kix 65	David Sanborn 172	Suicidal Tendencies 164	Suicidal Tendencies 164	Winger 38
The Boys 126	Depeche Mode 196	The Jimi Hendrix Experience 193	L'Trimm 145	Santana 200	AI B. Sure! 41	AI B. Sure! 41	Steve Winwood 25
Breathe 36	Dire Straits 62	John Hiatt 147	L.A. Guns 165	Joe Satriani 55, 131	Surface 167	Surface 167	
Eddie Brickett & New Bohemians 31	Dokken 67	HotHouse Flowers 110	Level 42 162	Diane Schuur 170	Keith Sweat 71	Keith Sweat 71	
Britny Fox 46	Duran Duran 24	House Of Lords 166	LeVert 116	Scorpions 137	Thirty Eight Special 97	Thirty Eight Special 97	
Bobby Brown 7	EPMD 171	Whitney Houston 169	Huey Lewis & The News 63	Ricky Van Shelton 91	Richard Thompson 182	Richard Thompson 182	
Bulletboys 112	Steve Earle 61	Hurricane 156	Little Feat 94	Shinehead 185	Til Tuesday 125	Til Tuesday 125	
Jonathan Butler 136				Oingo Boingo 155			
				Original London Cast 161			
				Jeffrey Osborne 163			
				Ozzy Osbourne 16			

## EASY LISTENING HIT BY MAJOR DEFECTIONS

(Continued from page 1)

While the Buffalo and Tampa stations have gone to the easy-to-sell soft AC format, other format defectors have made less conventional choices. WQXY New Orleans gave up its easy listening franchise for country music despite the fact that the pre-existing country FM had only a four share.

In Dallas, KMEZ-FM has announced plans to move to urban contemporary. That will pit it against KKDA-FM, the market's perennial No. 1 or No. 2 station, and place KMEZ in a format with well-publicized sales problems of its own.

A study released last year by the Los Angeles-based accounting firm Miller, Kaplan, Arase & Co. shows that among the major radio formats, only easy listening and the similarly targeted adult standards formats have sales problems rivaling those of urban programming. In markets where each Arbitron share point is worth \$1 million in revenue, urban stations can expect to make only \$760,000 per point; easy listening and standards outlets average \$10,000 less. By contrast, news/talk stations pull in \$1.44 million per share point. AC stations average \$1.34 million.

"The way advertisers tell you they don't want your demographics is by telling you that a time buy is made for 18-to-49-year-olds and they're going to buy five stations deep and you're 13th," says Steve Woodbury, VP/GM of WAYL/KLXK Minneapolis, whose FM dropped a five-year easy listening monopoly in favor of oldies this summer. (The station is maintaining easy listening on its AM station, and KMEZ has announced plans to do the same.)

Woodbury says his former audience was "not in demos that mainstream advertisers wanted to buy." Since the station went oldies, he says, "suddenly we're getting Hardee's, Wendy's, McDonald's, Coke, Pepsi, Coors, and Budweiser. Those were people that were not interested in the demos that easy listening offered."

There are external pressures, too. WQXY GM Bruce Dodge says that during the oil boom in his market, "Money was nothing. People were buying six to eight stations deep. When you run into a depression, they buy two to three deep. If you're out of demo, you're in a world of hurt."

Only a few stations have defied the trend by switching to easy listening formats, and all are outside the top 50 markets. KAPT Austin, Texas, VP/GM Mark Grubbs, for example, says business has "increased dramatically" since his station left a three-way AC battle to become the only easy listening FM in town. But he adds, "I don't have the same note to cover as some of these stations that are selling for \$15 million. They've got an interest payment that would choke a horse."

Jim Opsitnik, president of Bonneville Broadcasting System, one of the easy format's major syndicators, says some of the defections are also explained by operators' "comfort zones. If a manager comes in and his or her background is in AC and country, there's going to be a certain period of adjustment. Some of them don't want to make adjustments, and too many times they lose an opportunity."

"Obviously we're disappointed [by the stations leaving easy listening], because it sends a message that can be misinterpreted about the format," says Opsitnik. "Our successful guys

shake their heads and wonder why, because they're making a ton of money and looking to expand into other markets."

One company that has expanded its easy listening operations this year is Ithaca, N.Y.-based Park Communications, owner of WPAT-AM-FM New York. WPAT became one of the beneficiaries of the first move away from easy listening when then-competitor WRFM became AC WNSR in 1985; that lack of competition helped make WPAT New York's market leader in the first fall Arbitron this year.

In the last year, Park has moved two country stations, one in Syracuse, N.Y., and one in Richmond, Va., to easy listening. VP/radio operations Bill Fowler says the format offers "tonnage in audience that's unavailable in other formats. The 25-54 audience is splintered; this one is solidly with us. Instead of trying to sell a 3.5 in 25-54, we'd rather sell a 14-share 35 plus."

Fowler says the only place his salesmen face resistance is "on the agency level with young buyers. We hardly ever encounter it on direct buys, and when we've got a more mature agency buyer, we don't see it ei-

ther because they realize they're still consumers.

"Although our audience is old, they have a lot of disposable income. We've opened up many new account categories that make up for this younger-demo slippage. Among them are jewelry shops, travel, big cars, nursing homes, and hospitals, even

### 'For our audience, new age is a complete turnoff'

toys. Over 55% of all toys are bought by people over 55 years old because grandparents buy the high-ticket items."

Similar figures are quoted by Maurie Webster, executive director of the 35-Plus Committee, established seven years ago by easy listening owners in response to the first crisis in the format. "The general perception of the mature market is wrong," he says. "They're not starving. They're richer than most everybody else. They feel the most comfortable about their status in life."

Webster insists that "there is more

interest in the value of the mature market than there has ever been, but a lot of stations haven't translated that to their advantage." He cites recent studies by Grey Advertising and Ogilvy & Mather on the importance of older demographics.

The 35-plus group has sought to arm its client stations with a slew of qualitative material on older-demographic listeners. While WQXY's Dodge credits the group with "doing a great job of coming up with information," he also says that "unless it's 25-to-54, the time buyer just doesn't want to hear about it." And while allowing that it might eventually be possible to change sponsors' thinking about older consumers, WAYL's Woodbury says, "We have to deal with how things are now."

While those operators who are staying the course with easy listening remain optimistic about its future, there's considerable disagreement within the format community about what that future should sound like—especially regarding the incorporation of jazz and/or vocals.

Burt Wahlen, VP of Group W's FM stations, expects easy to be "alive and well in the '90s, but it will be different." Besides the addition of more

vocals, Wahlen thinks the format will see "the replacement of the 101 Strings and Percy Faith with David Benoit, Dave Grusin, and Earl Klugh."

Does he see a point where easy listening and today's adult alternative formats might eventually blend together? "I think so. I think that sound is going to be around, although there will be great evolution and improvement in it."

But Park's Fowler is in favor of keeping his stations traditional to separate them from soft ACs. And Bonneville's Opsitnik warns that the "all-vocal format is not a panacea" and that "we know that for our audience, new age is a complete turnoff."

Group W's Wahlen says his company is doing heavy research in two of its markets "to bring the format into the '90s. The franchise is too big, too valuable for us to just say, 'Let's do something else.'"

Ironically, while it now owns four easy listening stations (and recently sold a fifth), Group W left the Dallas race before KMEZ, moving its KQZY to soft AC. Now, Wahlen says, it will probably read instrumentals to that station's mix in an attempt to pick up disenfranchised KMEZ listeners.

## EXPERTS MULL ANTI-PORN BILL PROVISIONS

(Continued from page 3)

what the pundits are saying—that the Bush administration will be more pragmatic and less ideological than Reagan's—then Bush is going to have to throw a bone to the right, and the easiest would be First Amendment obscenity issues because no one stands up [against anti-obscenity laws]."

With the help of a Washington, D.C., communications lawyer, Bloom has studied the new law closely and points to four major dangers in it. While industry lobbyists in Washington say his points are "worst-case scenarios," "unlikely," or, in one area, a misreading of a complicated section, they agree that these conclusions concerning the law are in the realm of possibility.

Given an aggressive, unbridled Justice Department under the Bush administration that decides to heed the recommendations of the Meese Commission—which some doubt will occur—the following could happen:

- Two or more copies of an item deemed obscene or one copy of five or more obscene items could constitute trade in obscene materials as a regular course of business and trigger an indictment against a legitimate firm or person.

- A person could possibly receive a fine or a five-year jail sentence if convicted of being in the business of selling, transferring, or knowingly receiving or possessing with intent to distribute obscene materials, even the small number mentioned above.

- A court could seize in forfeiture assets traceable to gross profits from items not yet determined to be obscene. This could be done for up to 10 days before an indictment on a temporary restraining order or injunction at the discretion of a judge. With the filing of an indictment but before a conviction, seizure and forfeiture could be for 90 days or longer.

- A federal obscenity ruling in a rural conservative area might be allowed as evidence or considered in a court district with a more tolerant or sophisticated community standard on

obscenity.

In the compromise bill, such scenarios are veiled in columns of small-print legalese. The obscenity section alone in the mammoth omnibus drug bill, to which it was attached, is more than 50,000 words long.

While some dangers remain, industry lobbyists take credit for the removal of what they perceive as even more dangerous criminal and civil penalty/forfeiture provisions in the last late-night hours of the Congress.

Some trade-group lobbyists and legal experts are not willing to speak on the record until they apprise their members of the act's possible ramifications. But Hilary Rosen, the Recording Industry Assn. of America's VP of government relations, says she agrees with Bloom's concerns.

"I think it's accurate overall. I do. It's still a bad bill, and there's nothing in it that would hold back someone who wants to go after a person or business not in the full-time business of pornography."

However, she thinks the compromise sections of the law will help in holding off any onslaught on legitimate dealers.

"There are two bottom lines," she says. "One, if a prosecutor or local judge wants to harass some business in a community, they now have the tools to do that. But the tools, as a result of the compromise version of the bill, are more limited. And a defense will be better equipped to deal with them than they were originally."

On the other side, she points to many parts of the seizure and forfeiture sections that will now be handled "at the discretion of the court."

Both Rosen and insiders from the video industry feel that they can now best convince the Justice Department of Congress' intent by making sure officials know and are familiar with the comments and statements of the bill's sponsors—the so-called legislative history that expands upon exact intent and purpose—and that they pass along those guidelines to federal prosecutors.

Bloom, on the other hand, feels that criticism of this new law "can't be done in smoke-filled back rooms, but in the arena of public opinion. The music business and the other industries involved have to stand up and be vocal about this. Otherwise, folks like the Moral Majority will have successfully given federal authorities the impression that they want censorship, they want somebody busted for carrying a Prince album."

Rosen comments: "Well, it's got to be both. We have to be assertive about this." But as for returning to the Hill next year to try to amend the law, she is not optimistic: "We didn't have that much leverage to amend it when it was passed, and realistically, I don't see where we're going to have that much leverage next year"—certainly a starkly honest political as-

essment, especially in a town of strokes and smoke screens.

But does this also mean that the industries involved, from artists to producers to manufacturers to retailers, must now just wait to see who the feds go after? Must they defer action until the authorities bust a record store that has a rap section or a video dealer with an adult section? Or a general book store that carries "The Story Of O" or some copies of Ann Rice's sexy vampire sagas?

Perhaps, as the more optimistic observers maintain, the government will target only mobsters and full-time smut peddlers, leaving legitimate businesses alone. But even in that scenario, the troublesome sections of the law will remain on the books, available for use at any time.

## DECEMBER ALBUM RELEASES

(Continued from page 6)

Animotion, Cameo, M/A/R/R/S, and the Art Of Noise with Tom Jones, among others.

Due from Capitol Dec. 6 is the soundtrack to "Everybody's All-American," which contains the single "Until Forever (Theme From 'Everybody's All-American')" by Deitra Hicks & Evan Rogers, along with material by Lloyd Price, Barbara Lynn, Nat "King" Cole, Hank Ballard, and others.

Also due from Capitol, on Dec. 20, is the soundtrack to "Tequila Sunrise," starring Hollywood heavyweights Mel Gibson, Michelle Pfeiffer, and Kurt Russell. The album looks set to score with both the first single "Surrender To Me," a duet by Heart's Ann Wilson & Cheap Trick's Robin Zander, and the second, Brian Wilson's "Don't Worry Baby," performed by no less a team than the Everly Brothers and the Beach Boys. Rounding things out are cuts by Duran Duran, Crowded House, the Church, Ziggy Marley, Bobby

Darin, and Andy Taylor.

Also due are the soundtracks to "Twins," on the new WTG label; "I'm Gonna Get You Sucka," from Arista Dec. 20; and "They Live," set for release Dec. 12 by Enigma. And proving that all screens are created equal, holiday or otherwise, on Dec. 6 Reprise will release "Theme From 'Growing Pains' and Other Hit TV Themes" by Steve Dorff & Friends.

Assistance in preparing this story was provided by Deborah Russell in Los Angeles, Stuart Meyer in New York, and Debbie Holley in Nashville.

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## MCA CUTS STAFF IN L.A., N.Y., NASHVILLE

(Continued from page 1)

Bywater, former artist development VP for EMI Records, was named VP of marketing, while ex-CBS director of product management Jeff Jones was installed as East Coast VP of marketing (Billboard, Nov. 26).

"This structure will foster more effective working relationships between the A&R centers of MCA Records and the company's marketing and promotion team," Teller said in the company's official statement, which did not address the Nov. 18 firings. "It will result in stronger, more creative artist development strategies and marketing campaigns."

The MCA statement concludes, "Future appointments to this new MCA marketing department will be announced shortly."

As recently as August, Teller had said he was "not thinking of a reorganization at all" at MCA (Billboard, Sept. 3).

However, a high rate of attrition was apparent at the company's Universal City headquarters Nov. 18. "Every time I turn around, someone else is gone," said one staff member.

Hit hardest by the firings was Uni Records, which MCA reactivated with a flourish in May. Of the label's 10 staffers, only senior executives David Simone, Bill Bennett, and Michael Alago and newly appointed A&R man Mark Dean remain. National promotion senior VP Sam Kaiser was among those cut.

The statement announcing the new MCA marketing appointments said that Bywater and Jones will be responsible for the marketing of Uni product. The label will be based in Los Angeles.

Cuts were also deep in MCA's A&R department, where Los Angeles-based directors Gene Sandbloom and Mavis Brodie and New York-based Andy Darrow were let go.

Departmental manpower had already been thinned recently by the departure of A&R VP Michael Goldstone for PolyGram.

Many observers were not surprised by the A&R slashes. In recent years, MCA has experienced difficulties in breaking and developing new pop talent, with most of its biggest new acts (with the exception of teen sensation Tiffany) coming in black music.

Specialized marketing areas also felt the sting of the cuts. MCA's jazz division was pared from seven staffers to three; while jazz VP Ricky Schultz stays on, national marketing director Randall Kennedy and New York-based publicity director Don Lucoff were among those let go.

MCA's classics and theater division was effectively eliminated with the dismissal of VP Tom Shepard and another full-time staffer. Only Martin Fleischmann, who is retained on a part-time basis to manage classical catalog reissues, remains in place. (See story, this page.)

The gutting of the jazz and classical divisions clouds the future of the specialty lines in MCA's catalog, along with such distributed lines as GRP and Narada.

The directive from MCA Music Entertainment Group president Irving Azoff that MCA become a full-catalog player led the label to beef up its commitments to jazz and classical fare. Now insiders wonder what the disposition of those genres will be under MCA's streamlined regime.

Unicity Music, MCA's 2-year-old publishing company, was wiped out; president and founder Kathleen Carey and her four-person staff were axed. The company's big MCA Music unit, headed by Leeds Levy, was not affected by the cutbacks.

Other high-profile personnel dismissed by the company include sales VP Mike Greene, black product mar-

keting director Alonzo Miller, and associate director of music video Doug Cerrone.

Cutbacks also hit the label's inventory management system, a specialty label, and a budget product field sales and merchandising force instituted by Greene. The IMS staff was pared from nine to two, with reps remaining in New York and Los Angeles.

In Nashville, the label has cut A&R coordinator Don "Dirt" Lanier and staff producer Chip Hardy. Lanier is a longtime friend of and assistant to MCA Nashville chief Jimmy Bowen. The label here will not confirm the cuts, although inside sources have.

The layoffs coincided with MCA's payday; in New York, startled staffers found severance checks in their payroll envelopes.

With a sense of gallows humor, more than one MCA staffer noted that on the day of the corporate bloodletting, a Red Cross Bloodmobile was parked outside the label's Universal City offices, soliciting donations from employees.

Sources reported that Teller was en route to London for meetings

when the firings took place.

Word among those who left the company and some who remain strongly suggests that another housecleaning will take place in January.

"I understand that this is just the first wave," says one ex-employee. "There may be more cutbacks."

Others discount that speculation. "It seems like if they had more coming, it would make more sense to do them all at once," says one MCA officer.

Sources within the company think the layoffs stem from two factors: a corporate mandate from MCA's top brass and Teller's desire to put his own administration in place.

Some view the cuts as a signal to the MCA Inc. board that the record company has its eye on the bottom line. "We've been bringing in a lot of money, but we haven't been making a lot of money," a label source says.

However, industry analysts see the layoffs as a possible move to increase the profitability of a money-making enterprise.

MCA's public reporting procedures make it difficult to determine MCA Records' revenues; annual and quarterly reports publish figures for the Music Entertainment Group that incorporate revenues of MCA Home Video product distribution, MCA Music, venue management, and other interests.

Analyst Ray Katz of Mabon, Nugent in New York notes that in the third quarter of 1988, Music Entertainment Group earnings rose 37% over those of the same period last year; he estimates that at least half of the increase is attributable to MCA Records.

Katz speculates that MCA Inc. may be concerned that this growth is not commensurate with the earnings gains of competing companies.

Hal Vogel of Merrill Lynch, who concurs with Katz's estimate of MCA Records' earnings performance, surmises that the firings may be tied to increased overhead incurred by the July purchase of Motown Records by MCA and Boston Ventures and by the expansion of the Music Entertainment Group's venue-management interests.

Vogel and Katz agree that there is no indication that the parent company wants to spin off the label.

MCA's stock fell four points the same week that the layoffs were announced.

Assistance in preparing this story was provided by Geoff Mayfield, Mark Mehler, and Steven Dupler in New York and Ed Morris in Nashville.

## MCA Cuts Take Their Toll On Classics And Casters

BY IRV LICHTMAN

NEW YORK MCA Records' 2-year-old attempt to revive its interests in classical music and musical theater projects appears to have floundered due to its extensive staff cutbacks.

Tom Shepard, VP of classics/theatrical, hired in the spring of 1986 to direct a schedule of new and reissue recordings, has left the company, along with Alexandra Smyth, project manager. Both worked out of New York. Shepard had been recruited by MCA to give it a new presence on the classical/theatrical front after a long career as a classical/original cast producer with CBS Records and as chief of RCA Red Seal, where he also produced many recordings.

"They didn't give us any time to wind down," says Shepard, referring to termination notices received Nov. 18. He said the development left in limbo a number of already recorded and edited projects.

Shepard, who had six months remaining on his contract, had put out about 100 albums since the fall of 1986. They included newly recorded albums, midlines, and twofers drawn from MCA-owned masters. Shepard also produced such original cast albums as the U.S. casters of "Me And My Girl" and the current "Romance Romance," a crossover studio recording of "Carousel," and a just-released collection of Walt Disney film songs by Barbara Cook.

According to Shepard, Martin Fleischmann, whom he describes as a "full-time part-time" staffer, will follow through on projects involving MCA's extensive tape vaults located on the West Coast.

Shepard, who says he was personally informed of his termination by MCA Music Entertainment Group president Irving Azoff, says of his two-year association with the label, "Sales were respectable and we were making an impact in the marketplace."

## CBS LAUNCHES JACKSON'S 'MOONWALKER'

(Continued from page 6)

rately staged music and dance numbers as well as the obligatory expensive special effects created by Blashfield, Rick Baker, and animator Vinton. Co-starring with Jackson are

Joe Pesci (an Oscar nominee in "Raging Bull"), Kellie Parker, Brandon Adams, and Sean Lennon, who makes his acting debut.

Since the dissolution of the distri-

bution arrangement between CBS/Fox Home Video and CBS Music Video, which resulted in CMV's entry last August into the home video business as both a distributor and a producer, the CBS Records video division has maintained an aggressive release schedule, with eight videocassettes now on the market. In addition to "Moonwalker," the division is releasing an Ozzy Osbourne videocassette Dec. 6.

Newman says the Osbourne package has already shipped gold; other precious metal acquired by CMV includes platinum certification on "George Michael: The Faith Videos" and gold for "Terence Trent D'Arby Live."

ison of profits generated by PPT and standard distribution on a \$64-cost title, such as "Three Men And A Baby." Berger contended that a profit of \$36.95 would be had under PPT, compared with \$25.95 under the present system. Caplan responded that Berger's formula did not allow a sufficient number of rentals per tape.

## TEMPERS FLARE AT L.A. VSDA MEET ON PPT

(Continued from page 3)

store fee of \$3,000 and \$2,000 for each additional store "is an awful lot of money" for a test "that can fold and be gone anytime."

Berger said Rentrak has \$6 million in cash in reserve and can sustain losses "for years."

Another round between Caplan and Berger erupted during a compar-

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# NRM Calls Off Wedding To D.C.'s Waxie Maxie

BY GEOFF MAYFIELD

NEW YORK National Record Mart's courtship of Washington, D.C.-based Waxie Maxie's has apparently ended. Negotiations that would have brought the 29-store Waxie chain into the Pittsburgh-based NRM network came to a halt Nov. 18.

David Blaine, VP/GM for Waxie Maxie's, says it appears extremely unlikely that the two 50-year-old chains will be able to consummate a deal. He attributes the breakdown to "business issues which we weren't able to resolve, but we parted as friends."

Calls to NRM president and CEO Frank Fischer regarding this story were not returned.

Although NRM never made any public comment regarding Waxie Maxie's, the 94-store web's buyout of the Capitol-area chain had been widely anticipated by the music retail community since September.

With NRM out of the picture, it is unlikely that Waxie Maxie's will be sold before the end of the year, although Blaine does not rule out the possibility. "The company's official position, as in the past, is that we will listen to offers, but we are not actively seeking any contact at this time," he says.

Blaine adds that the approach by NRM was "one of a number that have been made to us in the past four or five years, but of those,

this was the first time that discussions got as far as they did."

A key figure behind the negotiations was William A. Teitelbaum, the investment broker who financed the 1986 management buyout that moved ownership of NRM from the founding Shapiro family to a management group led by Fischer. Teitelbaum is said to have deep pockets, and he has long had interest in the D.C. market. Prior to becoming involved with NRM, Teitelbaum reportedly made overtures to at least two music chains that have a presence there.

Teitelbaum, who sits on NRM's board of directors, attended one of the meetings that his chain held with Waxie Maxie's.

Several rumors regarding a Waxie Maxie's sale have circulated since May. Billboard has learned that at least one chain approached the company before talks with NRM began.

According to Blaine, Waxie Maxie's merger talks should not be construed as a distress signal, but rather as an indication that management believes it has built a "good organization" that is worthy of growth.

"What we're seeking to do is to expand," Blaine explains. "You can do that by merging with someone bigger, by issuing stock, or by getting an investor to leverage your own assets."

## CANADIAN ELECTIONS

(Continued from page 1)

by 1999, makes U.S. investment in Canada easier, and creates a bilateral panel to settle trade disputes. Included among the tariffs to be eliminated is the 13.5% duty on recordings coming from the U.S. to Canada.

It remains to be resolved whether the Canadian government subsidies to the arts will be allowed to continue under the treaty; most experts believe they will. However, any increase in government assistance may be challenged by U.S. interests as creating unfair competition. Such challenges would be fielded by the dispute-settlement panel.

The election campaign's focus was the trade deal, and the issue of cultural sovereignty was raised repeatedly by Liberal leader John Turner. Turner and New Democratic Party leader Ed Broadbent challenged the Conservative assertion that Canadian culture would not be harmed by the free-trade pact.

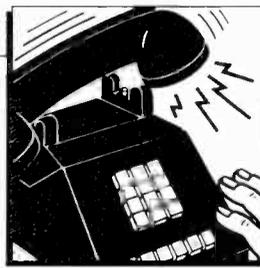
In raising fears about cultural identity and the loss of economic protection and independence, the two opposition leaders—particularly Turner—were able to turn the campaign into a virtual referendum on free trade. A majority of Canadians oppose the deal, but Mulroney was expected to forge ahead anyway.

The election in no way affects the schedule of the international trade agreement GATT, which mirrors the timetable of the free-trade deal on tariff reduction for recordings. Some independent labels in Canada fear that a tariff-free relationship in the record business may prompt many multinationals to scale down Canadian operations and service the market from the northern U.S. So far, however, the labels all say that it will be business as usual under the free-trade deal.

What worries Canadian-owned firms is the possible loss of an East-West distribution network if foreign companies stop shipping inside Canada. There is no Canadian-controlled distributor on a major scale, although one could be subsidized if the government were to conclude that Canadian independents are at risk without distribution nationally.

With the Tories still in charge, it is expected that the entertainment industry will see a second phase of copyright reforms sooner rather than later. A first phase was passed in the last Parliament, but several issues remain for legislators, including rental rights of copyright material and home taping.

Financing of the five-year, \$25 million Sound Recording Development program may also be something the new government will tackle. The industry is using up the annual \$5 million in subsidies well before the end of the fiscal year and says it needs more.



Edited by Irv Lichtman

**F**IVE OF MICHAEL JACKSON'S six sold-out concerts at the Los Angeles Sports Arena, set for Nov. 14-15 and Nov. 20-22, were canceled after the star suffered inflammation of the throat. Makeup dates have been scheduled for Jan. 16-18 and Jan. 23-24, since Jackson must honor December tour commitments in Japan. The Nov. 14 cancellation did not sit well with some fans, who were informed that the show was off when they arrived at the venue on the night of the concert. Jackson had hoped to perform that night but that idea was apparently vetoed by his physician. The January shows may be Jackson's last U.S. dates ever, since manager **Frank Di-Leo** has announced the singer's intention to retire from the concert stage at the end of the "Bad" tour.

**N**OW ABOUT THAT PUBLISHING COMPANY: Track hears that those working in EMI's offices on Sunset Boulevard in L.A. are preparing for a move to new digs—not the Capitol Tower—very soon. Track also hears that the very desirable parcel of real estate on which those offices are built will then be sold to the highest bidder for a "considerable," bottom-line-boosting sum.

**A** NEW BAIL HEARING for **Roulette Records** president **Morris Levy** was postponed from Nov. 21 to Nov. 28 at **Judge Stanley Brotman's** request, according to his clerk, **Pat Dunigan**. Levy is free on a \$4 million cash/property secured bail while he appeals his conviction on federal conspiracy-to-extort charges that carry a sentence of two concurrent 10-year jail terms. Assistant U.S. Attorney **Bruce Repetto** has asked the court to set bail at \$10 million, citing published reports that Levy intends to move to Australia and liquidate his businesses. The hearing will be held at U.S. District Court in Camden, N.J.

**F**ROM WALL STREET: **Ann Lief** and **Rosalind Spooner**, the sisters who are, respectively, president and executive VP of Miami-based **Spec's Music & Video**, filed an S-3 with the Securities and Exchange Commission, which allows the two majority stockholders to sell off 500,000 of their shares. The move, designed to stimulate trading, still leaves Lief and Spooner holding 50% of the company's shares.

**E**PAND EXITING: After a 13-year association with **PolyGram**, senior VP of video **Len Epand** is leaving at the end of the year to form his own music video and film production company, to be called **Flashframe**. Epand says negotiations for "outside financial support" are still in progress, but he says he has several "major directors" committed to working with the company.

**F**ROM THE BIRTH OF STEREO to the compact disk, **Paul Smith**, senior VP and GM of marketing at **CBS Records**, has seen it all at the label. His 30th anniversary was celebrated Nov. 17 at the Rainbow Radio City Suite in New York as part of the label's annual dinner for those in the New York area who have celebrated either their 20th or 30th year with the company. It so happens that Smith's assistant, **Christine Kroppmann**, is a new member of the label's 20-year club. Others with 30 years of service at the label are director of Northeast promotion **Sal Ingeme** and recording engineer **William R. Schoppe**. A total of 20 are 20-year staffers, including **Arnold Levine**, VP of creative services, and **Marguerite G. Schoder**, assistant to **Bob Sherwood**, senior VP of marketing at Columbia.

**A**&**M** LAURELS: **The Friends of the Los Angeles Free Clinic** will honor **A&M Records** co-founders **Herb Alpert** and **Jerry Moss** at a Dec. 9 fund-raising dinner at the Beverly Hilton Hotel in L.A. Performers at the banquet will include A&M artists **John Hiatt**, **Brenda Russell**, and **Tuck & Patti**, who record for the A&M-distributed **Windham Hill** label.

**W**HEN HE RETIRED from the **Atlantic/Cotillion Records** organization three years ago, **Henry Allen** thought he could easily take things in stride with a diet of golf three or four days a week. The former senior VP

still likes to swing a club, but about nine months ago he decided to come back to the business. His first effort, on behalf of **Allen Productions**, is singer/artist **Marcus Lewis**, who debuts a new label, **Ron Alexenburg's Aegis Records**, with a single and album, both titled "Sing Me A Song." Allen's company is based in Mount Vernon, N.Y.; the telephone number is 914-699-8781.

**T**RACK HEARS that the three remaining original members of the **Who** will reunite early next year for a world tour that will kick off at New York's Radio City Music Hall with a benefit performance of the group's classic rock opera, "Tommy."

**B**ACK IN BUSINESS: New York's **Palladium**, once a major venue for live acts, is getting back into the concert business. Promoter **Ron Delsener** has inked an exclusive arrangement to present bands at the venue starting Friday (2) with the **Beach Boys**. "I really blew it with that hall, though," Delsener says, laughing. "I had the chance to buy it in 1979 for \$1.2 million and didn't. It was the biggest mistake of my life." A **Palladium** spokesman says the venue, which has basically operated as a nightclub for the past few years, has undergone major reconstruction, with many of the trappings in the balcony removed to allow greater stage visibility.

**A** PLACE IN AUSTIN: **PolyGram Records** will be opening a branch office in Austin, Texas, according to former CBS-Nashville head **Rick Blackburn**, who will apparently direct the operation. Blackburn, who now heads his own company, **Venture Entertainment**, made the announcement during an **ASCAP** seminar at **Austin City Limits Studios** at the Univ. of Texas Nov. 11. He gave no specifics and has since been unavailable for comment. When reached, **PolyGram** officials in New York and Nashville declined to elaborate.

**I**N LATE RADIO NEWS: **Beej** (pronounced "B.J.") **Johnson** is upped from mornings to PD at urban **WDJY** Washington, D.C. . . . PD **Ken Anthony** leaves **KSJO** San Jose, Calif., after 7 1/2 years; he can be reached at 415-568-5324 . . . **Chuck Goldmark** returns to **WHQT** Miami as GM replacing **Bill Gilreath** . . . **Bill Cusack** goes from GM at **WPXY** Rochester, N.Y., to the same slot at sister **WSNI** Philadelphia replacing **Michael Marder**.

**T**OP GUNS: The **New York Publishers' Forum** will hear from chiefs of music publishing firms at a meeting Wednesday (30) at the Warwick Hotel in New York from 4:30-6 p.m. Presenting overviews of the current scene will be **Buddy Killen**, **Tree International**; **Charles Koppelman**, **SBK Entertainment World**; **Jay Morgenstern**, **Warner Bros. Publications**; **Ralph Peer II**, **Peer-Southern Organization**; and **Irwin Z. Robinson**, **EMI Music Publishing Worldwide**. The moderator is **Edward Murphy**, himself a president and chief officer—of Forum parent **National Music Publishers Assn.**

**P**IGSKIN VIDEO: Football's **Philadelphia Eagles** join the league of teams that have produced a music video. The Eagles' tape features 11 players, including stars **Randall Cunningham**, **Reggie White**, and **Mike Quick**. Philly-based **West Coast Video** manufactured the half-hour tape, which was directed by **Gary Delfiner**, an independent video producer who is the chain's national promotion director. It will be sold exclusively at **West Coast Video** and **National Video** stores. A share of the proceeds from the \$9.95-list title will be donated to a charity chosen by the participating Eagles.

**C**COURT RAP: The former manager of **D.J. Jazzy Jeff & the Fresh Prince** has filed suit in U.S. District Court in New York against the rap duo's current management, **Rush Productions**, and its owner, **Russell Simmons**. In the action, **Lorenzo Penn** claims he's due an unspecified amount of money earned from activities by the group until it signed with **Rush Productions** in June 1987. In the court documents, Penn charges Simmons with luring the **Jive/RCA** artists away by "(a) giving one or more gifts to the members of the group; (b) making false and defamatory statements about the plaintiff to the members of the group . . . ; (c) inducing the group to tour with defendants' most important group, **Run-D.M.C.**" Simmons denies all charges.

Music, vid stars shine at AVC gala . . . see pp. 58-59

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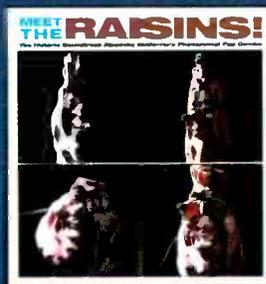
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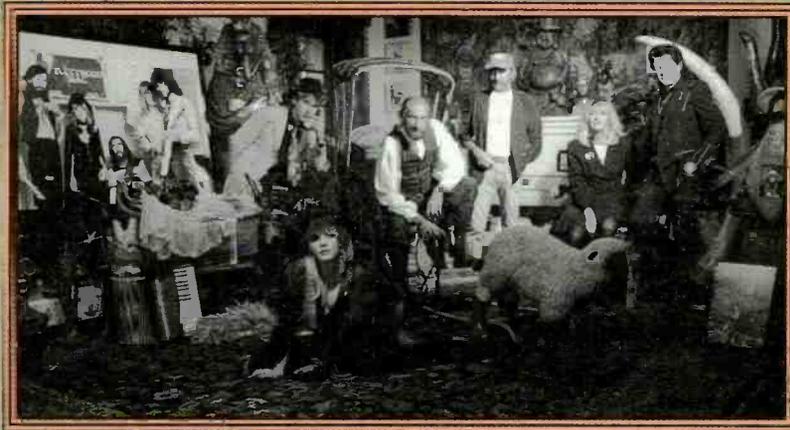


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