

Billboard

NEWSPAPER

NEWSPAPER *****3-DIGIT 908
000817973 4401 8851 MAR90EHZ
MONTY GREENLY
APT A
3740 ELM
LONG BEACH CA 90807

Special
**DOUBLE
ISSUE!!**
Display until Jan. 2, 1989

VOLUME 100 NO. 52

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

December 24, 1988/\$6.95 (U.S.), \$7.95 (CAN.)



**1988
THE YEAR
IN MUSIC
& VIDEO**
**YEAR-END CHARTS
NUMBER ONE AWARDS**
POP ★ ROCK ★ BLACK ★ CLASSICAL
LATIN ★ JAZZ ★ COUNTRY ★ VIDEO
HOT CROSSOVER ★ & MUCH MORE



Out of work: Sorry. But there's no chance for a thief now that the store is fully equipped with the Lift vendor system. The sales profiles hold only the



U.S.A.
LIFT
Display Inc.
115 River Rd.
Edgewater
New Jersey
07020
Tel.: 201/
945-8700
Fax: 201/
945-9548



Hoslinger, Keck.

empty CD, music and Video 8 cassette boxes. There is no pilfering since the customer gets the merchandise at the cash counter after payment is made.

LIFT[®]
Systems with a future.

Billboard

NEWSPAPER

SPOTLIGHT ON

RAP

Follows page 76

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

Yule Albums Add Right Glow To Seasonal Sales

This story was prepared by Geoff Mayfield and Melinda Newman.

NEW YORK It's beginning to look a lot like Christmas, with holiday-themed titles emerging as one of this quarter's meaningful product categories.



Led by American Gramophone's new Mannheim Steamroller album, a flock of Christmas titles are shining bright this season—including some that are not so new. Most dealers say the category is selling better this season than it has in years.

Perennial sellers by the likes of Bing Crosby, Barbra Streisand, and

Nat "King" Cole are contributing to the category's growth, but it appears the latest Mannheim Steamroller album, its 1984 predecessor, and new, multi-artist Christmas collections from GRP, Narada, and Windham Hill are keys to the stimulated performance.

(Continued on page 91)

MCA Second, Scores Heavily In All Genres Columbia Is Top Pop Charts Label

BY DAVE DIMARTINO

LOS ANGELES For the seventh consecutive year, Columbia Records has maintained its grip on the No. 1 slot as the top pop label in Billboard's year-end chart analysis.

Coming in strongly at second place is MCA Records, which scores heavily

in almost all genres and, significantly, is now ranked as the No. 1 top pop singles label.

Ironically, MCA's hot chart showing caps a year in which the company laid off at least 30 staffers in a restructuring move (Billboard, Dec. 3). Yet in terms of the sheer number of No. 1 slots, MCA clearly domi-

nates this year's proceedings. The label is ranked as No. 1 in 12 categories:

pop single, black (combined albums and singles), black album, black distributing label, country (combined albums and

singles), hot crossover, dance sales, dance club play, combined dance, combined dance distributing label, contemporary jazz, and combined jazz distributing label.

Columbia, ranked the top pop label (combined albums and singles), also nabs the No. 1 slot in these categories: pop album, pop distributing label, black singles, adult contemporary.

(Continued on page 93)

Soviets: Music Spurs Trade Ties

"Glasnost" and "perestroika" have replaced "sputnik" and "nyet" as the most frequently used Russian words in the Western media. But what impact is the much-heralded Gorbachev reappraisal of Soviet socioeconomic policy likely to have on the domestic and

international music industries? Billboard's international editorial director, Mike Hennessey, went to the U.S.S.R. to find out. Following is the first of three reports.

BY MIKE HENNESSEY

MOSCOW Don't underestimate the

enthusiasm of Soviet citizens for the fundamental changes that are taking place in the U.S.S.R.—and don't overestimate the capacity of the country to transform its social and economic structure as rapidly as we in the West and the vast majority of the So-

(Continued on page 94)

Bruce's First Longform Vid Arrives Jan. 31

BY STEVEN DUPLER

NEW YORK Bruce Springsteen's first longform home videocassette—a 100-minute retrospective containing the Columbia superstar's complete videoclip output during the past 10 years—is set to hit stores Jan. 31.

CBS Music Video Enterprises (CMV) was to begin taking orders on the \$24.95 list title, called "Bruce Springsteen Video Anthology/1978-88," on Dec. 19. Inside sources estimate that initial shipments of the long-awaited package could be as high as 200,000 units.

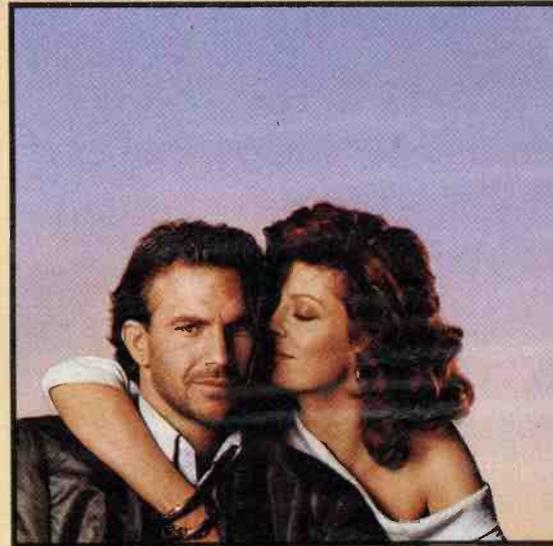
Such a figure would immediately catapult the Springsteen videocassette into the upper echelon of top-

(Continued on page 93)

ADVERTISEMENTS



Thanks from everyone at TVT Records for a wonderful 1988 and on behalf of all our artists we wish you all Seasons Greetings and Best Wishes in 1989. Watch for continued success of The Timelords, The Saints and The Jack Rubies and new releases from The Connells, The Timelords and Modern English.



BULL DURHAM starring Kevin Costner and Susan Sarandon. Catch the fever as two of America's favorite pastimes—baseball and sex—team up in this comedy about life, love and the high, hard fastball. From Orion Home Video. Order cut-off January 10th. Available on Videocassette January 26th.

Higher Prices On Par's Ad-Laden Vids Stir Debate

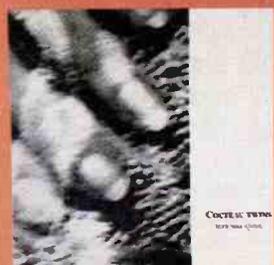
BY AL STEWART

NEW YORK Paramount Home Video's decision to raise the price of its A titles, while including a commercial on at least four of them, has rekindled the debate over the role of ads and other promotional spots on videocassettes.

Beginning with its Hits Blitz II, which kicks off Jan. 25 with the release of "The Presidio," the company will raise prices at the wholesale level and abandon the practice of announcing a suggested list price for its rental-priced titles. Though the price hike appears modest—about 2%, says a company official—the timing still seems to be stirring opposition in re-

(Continued on page 94)

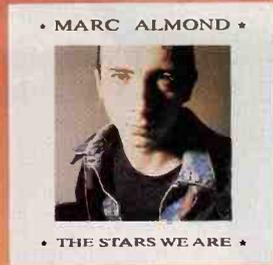
G R E A T P R E S E N T S W I T H A F U T U R E .



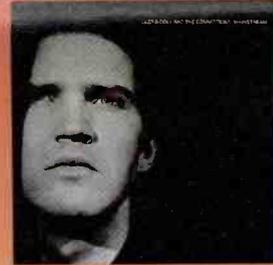
COCTEAU TWINS
BLUE BELL KNOLL



SKINNY PUPPY
VIVI SECT VI



MARC ALMOND
THE STARS WE ARE



LOYD COLE AND THE
COMMOTIONS
MAINSTREAM



RICHARD THOMPSON
AMNESIA



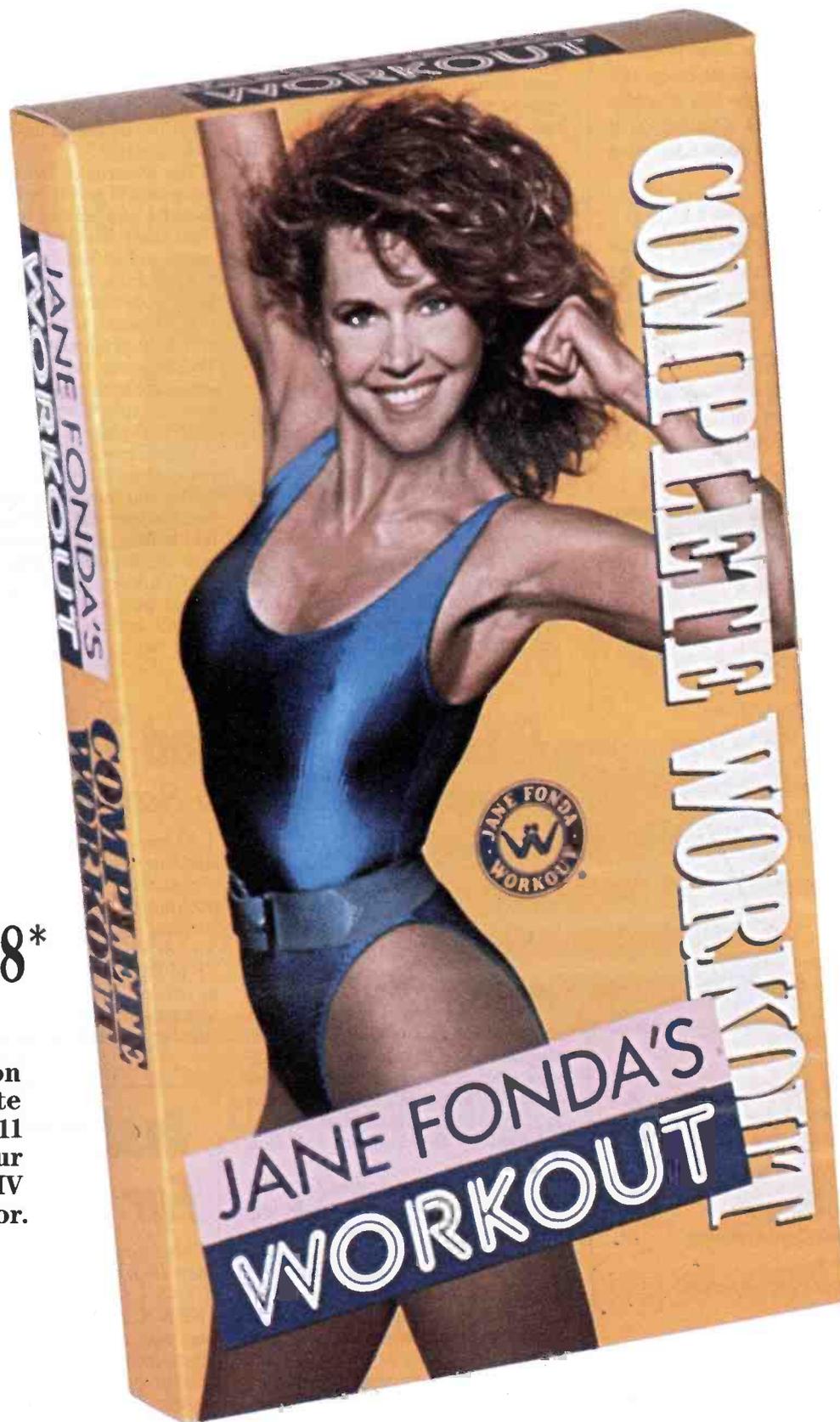
MUSIC THAT KNOWS NO LIMITS ON CAPITOL RECORDS. © 1988 Capitol Records, Inc.

ADVERTISEMENT

COMPLETE



FITNESS IN A BOX.



\$29.98*

Available on videocassette
January 11
through your
local WHV
distributor.

Shape up your sales by becoming part of the home video industry's greatest on-going success story. Stock up on **Jane Fonda's Complete Workout**, the first aerobic workout program in two years from the originator and still champion of the video fitness market.

Color/70 Mins • Catalogue #650 • HiFi Stereo • VHS/Beta • Digitally Processed

*Suggested List Price per Cassette. Higher in Canada. Program Content: ©1988 Jane Fonda.
Artwork: ©1988 Warner Home Video Inc.

Jane Fonda's Complete Workout is the one program that gives you and your customers **everything!**

Simultaneous "low impact" and "high energy" aerobics that strengthen, tone—and above all, burn fat!

The full **70 minute** "whole body" workout can be divided into two shorter 55-minute workouts that concentrate on aerobic and the upper or lower body as desired.

For **all** fitness levels—beginning, intermediate and advanced.



WARNER HOME VIDEO

LORIMAR
A LORIMAR PICTURES COMPANY

LIGHTYEAR
ENTERTAINMENT

Billboard CONTENTS

VOLUME 100 NO. 52

DECEMBER 24, 1988

THE YEAR THAT WAS

Billboard's editors, reporters, and columnists take one last look at the year's highlights and low points in music, video, retailing, and radio in this special year-end issue. Among the stories: Radio editor Sean Ross reports that 1988 was a year of turnover, buyouts, and lawsuits (page 12); retail editor Geoff Mayfield recalls that music dealers saw lots of profits and heard lots of buyout rumors (page 45); and home video editor Al Stewart explains how a little creature from outer space made such a big impact (page 63).

Last Call For 'Drinking Songs'?

Is country music steering clear of its fabled drinking songs? Many industry leaders say yes, citing societal changes, radio resistance, and the emergence of more sophisticated songwriters. Nashville bureau chief Gerry Wood reports. **Page 52**

SPOTLIGHT ON RAP MUSIC

Young adults' attraction to rap in the '80s lies simply in the music's ability to relate, document, and speak to the conditions and concerns that directly affect today's youths. **Follows page 76**

Chrysalis Profits Nosedive

Pretax profits plunged to \$3.3 million at the U.K.-based Chrysalis Group for the 14 months ended Aug. 31; profits for the same period a year earlier were \$13.3 million. U.K. correspondent Nigel Hunter reports that the U.S. record division is getting a lot of blame. **Page 82**

FEATURES

84 Album & Singles Reviews	88 Hot 100 Singles Spotlight
38 The Beat	100 Inside Track
42 Boxscore	60 Jazz/Blue Notes
8 Chartbeat	35 Latin Notas
62 Classical/Keeping Score	91 Lifelines
58 Clip List	52 Nashville Scene
37 Dance Trax	24 Power Playlists
97 Executive Turntable	46 Retail Track
60 Gospel Lectern	28 The Rhythm & the Blues
48 Grass Route	12 Vox Jox

SECTIONS

28 Black	57 Music Video
81 Canada	76A Pro Audio/Video
78 Classified Actionmart	12 Radio
11 Commentary	45 Retailing
52 Country	38 Talent
90 Financial	91 Update
63 Home Video	71 Video Retailing
80 International	

MUSIC CHARTS

Top Albums	Hot Singles
30 Black	17 Adult Contemporary
62 Classical	32 Black
46 Compact Disks	33 Black Singles Action
56 Country	54 Country
83 Hits of the World	55 Country Singles Action
60 Jazz	88 Crossover 30
18 Modern Rock Tracks	36 Dance
92 Pop	83 Hits of the World
18 Rock Tracks	35 Hot Latin
	86 Hot 100
	89 Hot 100 Singles Action

VIDEO CHARTS

68 Hobbies And Crafts	63 Music Videocassettes
72 Kid Video	74 Videocassette Rentals
68 Recreational Sports	67 Videocassette Sales

©Copyright 1988 by Billboard Publications Inc., a subsidiary of Affiliated Publications Inc. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the first week in January) by Billboard Publications Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$178.00. Continental Europe £165. Billboard, Quadrant Subscription Service Ltd., Perrymount Road, Haywards Heath, West Sussex, England. Japan ¥92,000. Music Labo, Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from Kraus Microform, One Water Street, White Plains, N.Y. 10601 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 2071, Mahopac, N.Y. 10541-2071, 914-628-7771.

Hardware Sales Strong In Fourth Quarter

CD Players, Camcorders Set The Pace

BY JIM McCULLAUGH

LOS ANGELES With compact disk hardware and camcorders leading the way, consumer electronics retailers are reporting brisk sales activity during this fourth quarter.

Other hot products of interest to the home entertainment industry, say retailers, include high-end personal stereos, larger-size televisions with stereo capability, higher-end receivers with video inputs, VCRs, and car-stereo equipment.

On the audio side, however, CD players are unquestionably setting the pace.

"They're flying out the door," says Mel Belsky, senior audio buyer for the Southern California-based Federated Group, with 68 stores nationwide.

Jim Warren, audio buyer at the Denver-based Fred Schmid chain, with 19 stores in the Rocky Mountain area, says, "Our sales for CD players are up over 50% from this same period last year."

"It's the hottest participant in audio hardware," says an executive with a major East Coast buying group, which services close to 500 stores.

"No question that CD players are up," says David Pardo, electronics buyer for the Edison, N.J.-based Crazy Eddie chain, which has 42 stores in the Northeast. "But I can't assess

the situation completely until after Christmas."

"We have yet to scratch the surface with CD," says Jim Twerdahl, president of Marantz, a major audio manufacturer. He says recent surveys indicate that CD-player penetration of U.S. households is in the 10%-14% range and that 10% of the population intends to buy in 1989.

"In the next year," he says, "the industry could sell well in excess of the number of all CD players sold since 1983. The market is just beginning to pick up stride."

The Electronics Industry Assn. of America will reveal updated CD-player sales projections at the Winter Consumer Electronics Show next month in Las Vegas.

As of June, the EIA was reporting 1988 projections of 4.8 million players, compared with 3.3 million in 1987, and 1989 projections of 5.6 million. Those figures include home CD players, audio systems sold with CD players, portable CD players, and auto-sound CD players.

Marc Finer of Communication Research Inc., a Pittsburgh-based marketing and consulting firm, estimates that the year-end 1988 figures will total 1 million players, including component single-play and changer models, car CDs, portable CDs, and CD players as part of rack systems. "That doesn't include boom-box CD," he says, "which has recently started to

take off. The bottom line is that there will be at least a net gain of 1 million CD players over 1987."

Though car stereo has begun to make inroads, dealers say the hardware must break the \$500 price point for wider acceptance. CD boom boxes are seen as the next explosive category in the \$299-\$349 range.

Observers also say CD hardware distribution is still primarily at the "power" consumer electronics chains and discounters as well as mainstream audio specialists. Because of the higher price of the software, manufacturers say that giant mass merchants, such as Sears and K mart, have yet to commit to more than lower-end CD models for fear that their customer base cannot afford to make higher investments.

Most dealers agree that the prevailing price points for the bulk of the CD hardware business is now falling in the \$199-\$279 range, with brand names dominating, although there continues to be substantial action in the \$149-\$200 neighborhood.

"The pricing pendulum has begun to shift," says Marantz's Twerdahl. "Not that long ago it seemed that \$129-\$159 was prevalent, but there's been a trend back to quality. Some consumers have gotten burned on low-end, brandless merchandise."

Retailers are also reporting that the greatest single trend in the CD *(Continued on page 96)*

P'Gram Int'l Head To Report Record Sales

Annual Update To Say '87's \$1.54 Bil Mark Topped

BY MIKE HENNESSEY

LONDON PolyGram International president David Fine will be reporting world sales well in excess of 1987's record \$1.54 billion in the group's annual report, due in the spring.

He will also tell stockholders that the 8% growth rate of 1987 has been surpassed and that U.S. popular music's market share, which increased from 6%-7% in 1987, improved again in 1988, aided by the massive sales of releases by Def Leppard and Bon Jovi.

And Fine is predicting that the group's record 1988 performance will be surpassed in 1989.

"The last four years have been a period of renaissance and sustained growth for the company," Fine says, "and everyone who has contributed to that accomplishment has a right to feel proud."

When Fine announced record sales and profits for 1987 at the PolyGram International meeting in Marbella, Spain, last May, he told executives that if the quality of the group's marketing creativity could match that of its artist roster, PolyGram could become the world's No. 1 company by 1990.

Asked if he stands by that prediction, Fine replies, "That certainly remains my aim, and I can tell you that our marketing skills have improved because our market share has increased. We are doing very well and will do even better in 1989, but the market as a whole is in good shape, and it has to be said that our competitors are doing well, too. It's going to be a tough battle."

As part of the policy intended to continue improving PolyGram's international marketing thrust and booking market share, Fine is appointing Alain Levy, currently president of PolyGram France, executive VP of PolyGram International, based in London. Levy, who takes up the new appointment Jan. 2, will head the popular music division, with special

responsibility for international marketing.

Says Fine: "To ensure strategic coordination across the entire field of popular music, the chief executive officer of music publishing, David Hockman, will also report to Levy."

In addition, Levy will take over regional responsibility for France and *(Continued on page 94)*

Insurer Cancels Coverage For Promoter Of Rap Show

This story was prepared by Nelson George and Bruce Haring.

NEW YORK Rap concert promoters may face sad New Year's tidings from insurance carriers, as a major policy broker is casting a wary eye on the "escalating violence" at the shows.

In the wake of a September stabbing death at Nassau Veterans Memorial Coliseum on Long Island, N.Y., during a rap show headlined by Eric B. & Rakim, the Trans America insurance company has canceled coverage in midterm for G-Street Express of Washington, D.C., the show's promoter and a major player on the black music scene.

Several insurance industry executives and concert industry figures are buzzing about rumors that Trans America is considering a blanket ban on insurance coverage

for rap shows, a move that many managers and promoters fear could lead to an industrywide trend.

Jack Chutak, president of the Ruben Venue Co., the broker for Trans-America insurance, the carrier on the Nassau Coliseum, says his company is "taking a long, hard look at [rap] right now" and adds that metal shows are also under scrutiny.

While denying the rumor about a blanket ban on any particular genre, Chutak says violence at rap shows seems to have escalated over the past few years, citing the Nassau Coliseum incident, a shooting at a St. Louis rap concert, and the general problem of concert attendees trying to defeat the metal detectors that have become commonplace at entrances to rap shows.

Chutak says his insurance carriers have never dropped a particular *(Continued on page 96)*

. Y O U R P R I D E I S O U R J O Y .



ASCAP's success has always reflected the collective talents of our membership. And 1988 has been another platinum year for our society. From New York to Nashville to Los Angeles, from rap



to country to rock, sent the top of the



ASCAP members represent the finest in American music. But



what matters more than all the awards you've garnered was what your talent



gave to this country. And we want to tell you how proud



we are to



be in the company of every one of you. That is our joy....your

talent. Congratulations, ASCAP members.

A M E R I C A N S O C I E T Y O F C O M P O S E R S , A U T H O R S & P U B L I S H E R S

A S C A P

Sound Warehouse Deal Remains Hottest Prospect Retail Buyout Rumors Still Simmer

BY GEOFF MAYFIELD

NEW YORK No music chains have staked "sold" signs on their front yards during the month of December, but speculation remains high that the field will see more consolidation by year's end.

At press time, officials at companies involved in possible deals were unable to offer any official comment. The cloak of silence is not surprising, since nondisclosure agreements are often signed early when mergers or takeovers are discussed.

Continuing revisions in the capital-

gains-tax schedule will prompt players to wrap up their deals by Dec. 31.

The hottest property on the selling block continues to be Dallas-based Sound Warehouse, which has 115 stores. On Dec. 9, when Wall Street picked up on a report in the Dec. 17 issue of *Billboard* that Shamrock Holdings, owner of Show Industries and the Music Plus chain, appeared likely to acquire the web, Sound Warehouse's over-the-counter stock climbed to 22¹/₄, a 52-week high.

But the absence of a definitive announcement pushed the stock down by the close of business that same

day. On Dec. 14, Sound Warehouse's stock closed at 21, down half a point from the previous day. Craig Bibb, senior analyst for Prudential Bache Securities, says the value of a take-over stock "always falls in the absence of news."

Although neither Sound Warehouse president Terry Worrell nor Show Industries president Lou Fogelman will comment on negotiations, Shamrock remains the industry's betting favorite in the Sound Warehouse sweepstakes. *Billboard* has confirmed that by Dec. 2, Shamrock had submitted at least one bid—and perhaps as many as three bids—for the buyout and that both Fogelman and Show Industries chairman Mark Siegel have visited Dallas.

Adler & Shaykin, the investment
(Continued on page 96)



Heavy Breathing. A&M act Breathe receives a gold record for its debut album, "All That Jazz," while visiting the offices of VH-1, which has been the group's consistent supporter. Pictured, from left, are Breathe's David Glasper; Jeff Rowe, VP, VH-1; and Breathe's Marcus Lillington and Spike.

Phil Spector Publishing Co. Sues Leiber & Stoller Firm

NEW YORK Mother Bertha Music, Phil Spector's publishing company for songs penned by Spector, Ellie Greenwich, and Jeff Barry, is suing Jerry Leiber and Mike Stoller's Trio Music Co. for breach of contract.

In an action filed in U.S. District Court in New York, Mother Bertha claims that Trio withheld monies due Mother Bertha according to a worldwide co-publishing agreement between the two companies.

According to the agreement signed in 1972, Trio and Mother Bertha owned specifically defined, undivided percentage shares in the copyright of musical compositions by Mother Bertha writers, and Trio was granted the exclusive right to exploit these compositions worldwide.

Mother Bertha is seeking no less than \$235,816 in actual damages plus \$2 million in punitive damages. It is also asking for a declaratory judgment announcing that the 1972 agree-

ment is terminated. Mother Bertha claims it terminated the agreement pursuant to a letter dated Dec. 2, 1988.

More than half of the actual damages, \$133,744, are sought by Mother Bertha through its claim that "Trio directly and through its agent, Warner, deliberately contrived to conceal and divert income for its own benefit... by wrongfully issuing synchronization and mechanical licenses."

The other amount that Mother Bertha alleges is due is \$102,072 royalty payments from Trio based on Trio's own royalty statements and documents.

The plaintiff also seeks a complete audit of Trio and its agents, assigns, subpublishers, and licensees and of payments to Mother Bertha.

At press time, the defendants could not be reached for comment.

MELINDA NEWMAN

Poison 'Rose' Adds 4th Hit To Metal Pile; Baker's 'Best' Attains Pop Albums Apex

POISON'S "Every Rose Has Its Thorn" jumps to No. 1 on the Hot 100, becoming the fourth hit by a metal-oriented band to top the chart in less than four months. It follows **Guns N' Roses'** "Sweet Child O' Mine," **Def Leppard's** "Love Bites," and **Bon Jovi's** "Bad Medicine."

This barrage of metal hits dramatizes the degree to which pop radio has changed its tune about playing metal bands. The only No. 1 singles by metal-oriented acts prior to this blitz were **Van Halen's** "Jump," **Whitesnake's** "Here I Go Again," and **Bon Jovi's** "You Give Love A Bad Name" and "Livin' On A Prayer." That means there have been as many chart-topping hits by metal-oriented acts in the last four months as there were in the previous 20 years.

One reason for this turnaround is that metal album sales have exploded to the degree that pop programmers would look out of touch if they didn't play the music. The albums that have spawned the four metallic chart-toppers of the past four months have sold a combined total of more than 20 million copies in the U.S.—and they're still going strong.

Another reason: Metal-oriented acts have become much savvier about including a few cuts on their albums that are palatable to pop radio. In that regard, Van Halen's "Jump"—which was closer to synth-pop than hard rock—has been one of the most influential singles of the '80s.

FAST FACTS: Anita Baker's "Giving You The Best That I Got" jumps to No. 1 on the Top Pop Albums chart, making her the sixth black female artist to land a No. 1 pop album in less than three years. She follows **Sade**, **Whitney Houston**, **Janet Jackson**, **Patti LaBelle**, and **Tracy Chapman**. Prior to this surge, no black female artist had topped the chart since **Donna Summer** last did it in 1980. Elektra must be especially happy about this development: It released both the Chapman and Baker albums.

"**Journey's Greatest Hits**" jumps from No. 28 to No. 18 on the pop albums chart, becoming the band's seventh straight top 20 album. **Guns N' Roses'** "G N' R Lies" leaps from No. 66-No. 22, even though "Appetite For Destruction" is still hanging tough at No. 4. The band is thus almost certain to become the first act to have two albums in the top 10 simultaneously since **Men At Work** did it in 1983.

Ziggy Marley & the Melody Makers' "Tumblin' Down" jumps to No. 1 on the Hot Black Singles chart, becoming the first hit by a reggae act to top that chart.

Just two months ago, **UB40's** "Red Red Wine" became the first hit by a reggae act to top the pop chart.

Phil Collins' "Two Hearts" leaps to No. 6 on the Hot 100, becoming his 14th consecutive top 10 single (counting duets and hits with **Genesis**). Collins wrote and produced the smash with **Lamont Dozier**, who helped write Collins' first top 10 hit, a remake of the **Supremes'** "You Can't Hurry Love."

The Bangles' "In Your Room" jumps to No. 8 on the Hot 100, becoming the fifth top 10 hit in four years for writers **Tom Kelly** and **Billy Steinberg**. All five of these songs have been hits by female artists. "In Your Room"—which the pair wrote with **Susanna Hoffs**—follows chart toppers by **Madonna**, **Cyndi Lauper**, **Heart**, and **Whitney Houston**.

Taylor Dayne's "Don't Rush Me" jumps to No. 10 on the Hot 100, becoming the fourth top 10 hit from her debut album, "Tell It To My Heart." It's the third debut album on Arista Records to spawn four top 10 hits, following "**Whitney Houston**" and **Exposé's** "Exposure."

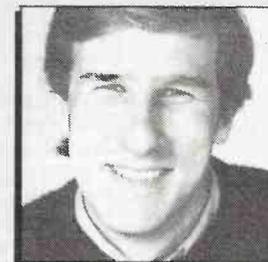
Two industry notes: **Front Line Management** represents both **Poison**, which has the new No. 1 pop single, and **Chicago**, which it displaced. And the **WEA** group of labels has held the top four spots on the pop albums chart for four weeks running. If you're going to blitz the charts, this is the time of year to do it.

WE GET LETTERS: Rich Appel of New York notes that two singles in this week's top 40 are remakes of '80s hits. **Robert Palmer's** update of the **Gap Band's** 1982 hit "Early In The Morning" dips to No. 23, and the **Art Of Noise** featuring **Tom Jones'** remake of **Prince's** 1986 smash "Kiss" jumps to No. 40. Appel adds that **Sheriff's** "When I'm With You," which jumps to No. 27 on the Hot 100, is the fifth rerelease of an old chart hit to crack the top 40 this year. The single reached No. 61 in 1983. It follows **Steve Winwood's** "Valerie," **Louis Armstrong's** "What A Wonderful World," the **Contours'** "Do You Love Me," and **UB40's** "Red Red Wine."

Robin Scott-Durkee of Eau Claire, Wis., notes that **Kenny G's** "Silhouette," which jumps to No. 16 on the Hot 100, is the only instrumental to reach the top 40 this year. This is nothing new for the Arista artist: His "Songbird" was the only instrumental to reach the top 40 last year.

OUR CHRISTMAS WISH: May you always have a bullet on the chart of life!

**CHART
BEAT**



by Paul Grein

Reed's Widow Sues Pub \$18 Mil Action Alleges Fraud

BY CHRIS MORRIS

LOS ANGELES The widow and eight children of Jimmy Reed have sued Arc Music Corp. and principals Gene Goodman and Phil Chess for \$18 million in a dispute over ownership of the late blues man's publishing.

The suit, filed Dec. 2 in U.S. District Court in New York, charges the defendants with fraud, conversion, unlawful appropriation, and unjust enrichment.

Reed, who died in 1976, scored 18 top 10 R&B hits and 12 pop hits between 1957 and 1963 as a Vee-Jay recording artist. A number of his compositions (several co-written by his wife), including "Honest I Do" and "Baby What You Want Me To Do," have since become frequently covered standards.

The suit says Jimmy and Mary Reed signed away renewal rights to their compositions to Arc on Dec. 13, 1965. Arc had previously purchased the catalogs of the Reeds' publishers, Conrad Publishing Co. and Tollie Music. As consideration for the signing, Jimmy Reed was paid \$1,200, while his wife was paid only \$1.

Noting that Jimmy Reed had only a third-grade education and Mary

Reed a sixth-grade education, the suit states, "Neither of them had the ability to comprehend the complex documents concerning conveyance of copyright ownership, rights to royalties and other benefits derived from the creation of original musical compositions."

The suit continues, "Quite obviously, Goodman, Chess and their confederates had thrust at the Reeds a document by which they would forfeit valuable rights in exchange for nothing other than a fraction of the money already due them."

A second document, executed on Nov. 30, 1967, was prepared as a modification of the 1965 agreement. The suit alleges that the Reeds' signatures on this document, in which the couple relinquished all rights to their copyrights to Arc, are forgeries.

"The notary public, one Joseph Ilk, who allegedly witnessed Jimmy Reed's signing of this document, was an employee of Chess, had been sponsored for his original commission as a notary public by Chess and his brother Leonard Chess as surety, and was subject to the domination and control of Chess," the suit charges.

The action also alleges that the
(Continued on page 97)

In Recognition Of *Billboard's* Awards,
Columbia Records Proudly
Congratulates Our Artists For Continuing
To Make Music History.

#1 POP ALBUM: GEORGE MICHAEL "FAITH"
#1 POP SINGLES: GEORGE MICHAEL "FAITH"
#1 POP ALBUM ARTISTS: GEORGE MICHAEL
#1 POP ALBUM ARTISTS (MALE): GEORGE MICHAEL
#1 HOT CROSSOVER ARTIST: GEORGE MICHAEL
#1 POP COMPACT DISCS: GEORGE MICHAEL "FAITH"
#1 TOP JAZZ ALBUM ARTISTS: WYNTON MARSALIS

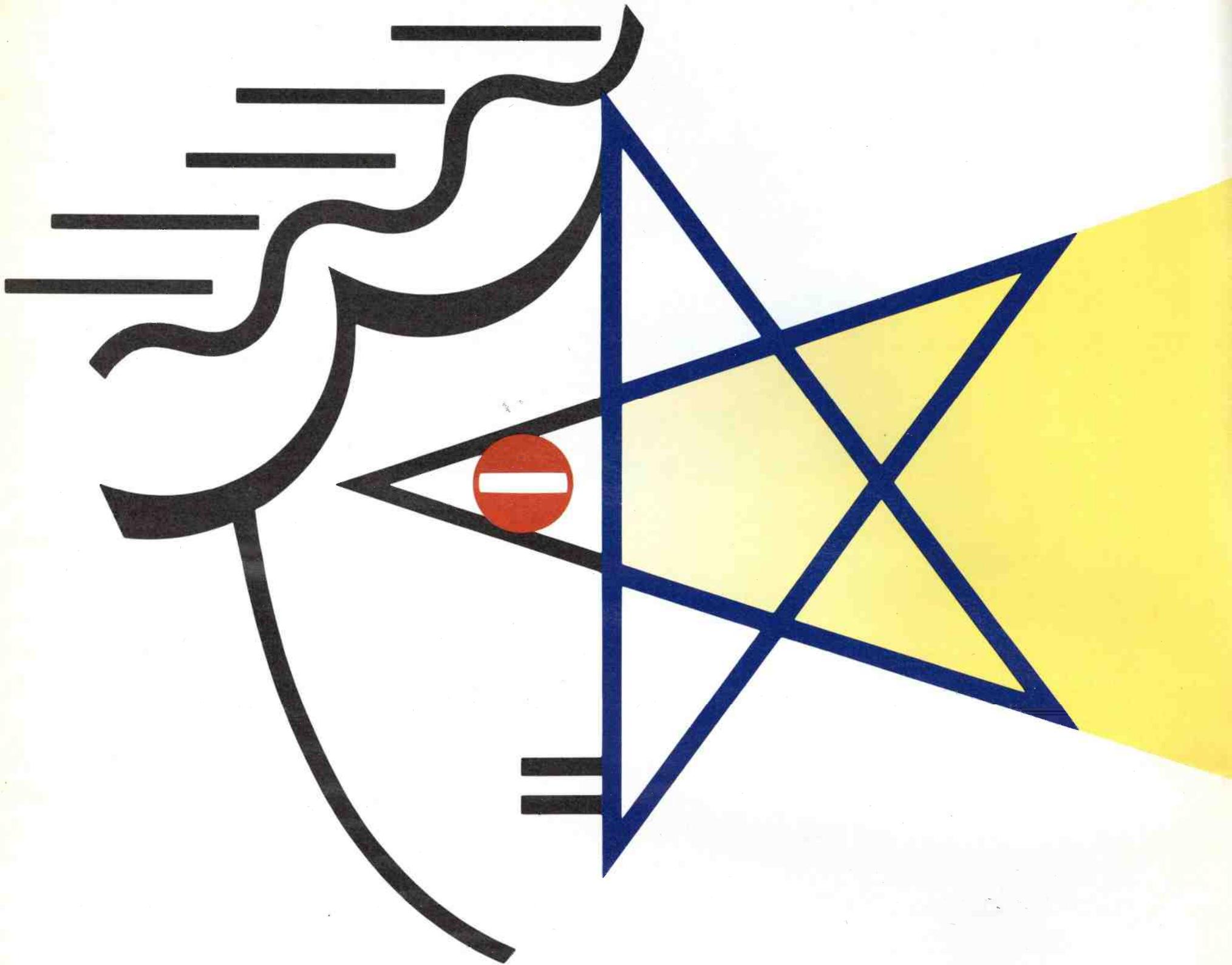
We thank *all* of our artists who were honored by *Billboard*
for creating the year's most exciting music.

GREGORY ABBOTT
BANGLES
MICHAEL BOLTON
COLD CUT FEATURING YAZZ AND THE PLASTIC POPULATION
TOMMY CONWELL AND THE YOUNG RUMBLERS
TERENCE TRENT D'ARBY
DEF JAM SOUNDTRACK "LESS THAN ZERO"*
EARTH, WIND & FIRE
ELEANOR
FULL FORCE
DAN HILL
JOHNNY KEMP
LISA LISA AND CULT JAM
KENNY LOGGINS
L. L. COOL J*
BRANFORD MARSALIS
MIDNIGHT OIL
NEW KIDS ON THE BLOCK
PINK FLOYD
JEAN LUC PONTY
PUBLIC ENEMY*
RAZE
BOZ SCAGGS
BRUCE SPRINGSTEEN
JAMES TAYLOR
RICKY VAN SHELTON
GROVER WASHINGTON, JR.
KIRK WHALUM

#1 LABEL OF THE YEAR: COLUMBIA
#1 POP ALBUM LABEL: COLUMBIA
#1 A/C LABEL: COLUMBIA
#1 JAZZ LABEL: COLUMBIA
#1 COMBINED JAZZ LABELS: COLUMBIA
#1 BLACK SINGLES LABEL: COLUMBIA
#1 MOST CHARTED BLACK ALBUMS: COLUMBIA

Columbia Records
Billboard's "Label Of The Year"
for an Unprecedented
Seventh Year in a Row.





DIFFERENCE:

(dif'ər əns) 1. quality of being unlike most others; unusual 2. to make a difference--to have an effect that matters.

SBK Entertainment World ... A World of Difference.

Publishing Director:
SAM HOLDSWORTH

Group Publisher:
JOHN BABCOCK JR.
Associate Publisher/Director of Research:
MARTY FEELY

Associate Publisher/Director of Marketing & Sales:
GENE SMITH

Managing Editor:
KEN SCHLAGER
Associate Publisher/Research & Development:
THOMAS NOONAN

International Editorial Director:
MIKE HENNESSEY
General Manager/Nashville:
GERRY WOOD

EDITORIAL

Deputy Editor: IRV LIGHTMAN
Senior News Editor: Ken Terry

Technology Editor: Steven Dupler
Art Director: Jeff Nisbet

Copy Editors: David Bushman,
Janine Coveney McAdams

Special Issues:
Ed Ochs (L.A.), Robyn Wells (N.Y.)

Bureau Chiefs:
Dave DiMartino (L.A.), Bill Holland (Washington)

Editors:
Radio: Sean Ross, (N.Y.)

Talent: Steve Gitt (N.Y.)

Black Music: Nelson George (N.Y.)

Dance Music/Singles Reviews: Bill Coleman (N.Y.)

Retailing: Geoff Mayfield (N.Y.), Ed Morris (Nashville)

Marketing: Earl Paige (L.A.)

Home Entertainment: Jim McCullough (L.A.)

Home Video: Al Stewart (N.Y.)

Music Video, Pro Audio/Video: Steven Dupler (N.Y.)

International News: Peter Jones (London)

Associate Editor: Melinda Newman

Reporters: Chris Morris (L.A.), Bruce Haring (N.Y.)

Music Research/Analysis: Paul Grein (L.A.)

Editorial Assistants: Debbie Holley (Nashville),
Drew Wheeler (N.Y.), Deborah Russell (L.A.)

Contributors: Bob Darden (Gospel),
Is Horowitz (Classical), Kirk LaPointe (Canada),
Jeff Levenson (Jazz), Peter Ludwig (Radio),
Moira McCormick (Chicago), Mark Mehler (Financial)

CHARTS & RESEARCH

Dir. of Charts/Mgr., Hot 100, AC: MICHAEL ELLIS

Chart Managers:

Carlos Agudelo (Latin), Ron Cerrito (Rock),
Ed Coakley (Classical), Marie Ratliff (Country),
Terri Rossi (Black, Jazz, and Crossover),
Sharon Russell (Dance), Marc Zubatkin (Video)

Systems Manager: JoDean Adams

Asst. Systems Manager: Stuart Meyer

Research (N.Y.): Ron Cerrito (radio supervisor), Harry
Michel (retail supervisor), Anthony Colombo, Roger
Fitton, Eleanor Greenberg, Mark Marone (archives),
Rosemary Perez, James Richiano, David Runco

MARKETING & SALES

Advertising Director, Special Issues: Ron Willman

Advertising Director, Video/Pro: Dave Nelson

Advertising Director, Music: Jim Beloff

Promotion Manager: Sumya Ojakli

Advertising Services Mgr.: Karen O'Callaghan

N.Y.: Norm Berkowitz, Ken Karp, Melissa Subatch,
Peggy Dold, Bev Rold, Jeff Serrette (classified)

L.A.: Christine Matuchek, Arty Simon,
Anne Rehman, Marv Fisher, Emily Vaughn

Nashville: Lynda Emon, Carole Edwards

London: Tony Evans

Tokyo: Bill Hersey, Tsukasa Shiga

Amsterdam: Ron Betist, 011-31-20-662-8483

Milan: Lidia Bonguardo, 011-39-2-612-2582

Sydney: Mike Lewis, 011-61-2-417-7577

PRODUCTION

Director: MARIE R. GOMBERT

Advertising Production Mgr.: John Wallace

Adv'tg. Production Coordinator: Michael D. Small

Systems Manager: James B. Dellert

Edit. Production Manager: Terrence C. Sanders

Asst. Edit. Production Mgr.: Renate L. Foster

Directories Production Mgr.: Len Durham

ADMINISTRATION

V.P. & Executive Editorial Director: Lee Zhitto

Divisional Controller: Peter Phillips

Directories Publisher: Ron Willman

Director of Database Services: Raymond H. Heitzman

Director of Circulation: Thomas Kraemer

Distribution Director: Edward Skiba

Circulation Manager: Eileen Bell

Dealer Copy Sales: Brad Lee

Dir. of Licensing/Special Projects: Georgina Challis

Credit: Nick Caligiuri

Asst. to the Group Publisher: Nadine Reis

BILLBOARD PUBLICATIONS INC.

President & Chief Executive Officer:
GERALD S. HOBBS

Executive Vice President: Sam Holdsworth

Senior Vice Presidents: Ann Haire, Paul Curran

Vice Presidents: Rosalee Lovett

Martin R. Feely, Lee Zhitto, John Babcock Jr.,
Glenn Heffernan, Howard Lander, Robert J. Dowling

Managing Director, Billboard Ltd.: Mike Hennessey

Publisher, Billboard Operations Europe: Theo Roos

Chairman Emeritus: W.D. Littleford

BILLBOARD OFFICES:

New York
1515 Broadway
N.Y., N.Y. 10036
212-764-7300
telex 710-581-6279
fax 212-827-0152

Los Angeles
9107 Wilshire Blvd.
Beverly Hills, Calif. 90210
213-273-7040
telex 66-4969
fax 213-859-5302

Nashville
49 Music Square W.
Nash., Tenn. 37203
615-321-4290
fax 615-327-1575

Washington, D.C.
806 15th St. N.W.
Wash., D.C. 20005
202-783-3282
fax 202-737-3833

London
71 Beak St.
W1R 3LF
London
011-441-439-9411
telex 262100
fax 011-44-1-437-0029

Tokyo
Hersey-Shiga International
Izumi Mansion, Suite 802
1-44-1 Tomiogyo
Shibuya-ku, Tokyo 150
011-81-3-460-8874
fax 011-81-3-581-5822

EDITORIAL

NEW-ARTIST DEVELOPMENT PAYS OFF

CALL IT THE YEAR of the artist—the year in which imaginative, original, and sometimes outspoken performers were rewarded with record-company support and public acceptance.

Clearly, well-polished pop and sledgehammer rock remain the dominant sales forces, but 1988 is a year that will best be remembered for the success stories of those acts that favor quirkiness over conformity, nuance over noise.

The most remarkable success story of all is that of Tracy Chapman. Could anyone have predicted that in 1988 a protest singer in the tradition of Joan Baez would reach No. 1 on the Top Pop Albums chart and surpass the 2 million sales plateau with her debut release?

Could we have predicted the fortunes of jazz-

improviser-turned-pop-star Bobby McFerrin, who broke through with a platinum album on EMI, or Basia, whose Epic debut album went gold? Both defy categorization—except to say that in the year of the artist, they became certifiable stars.

In fact, it was a great year for new artists all around. Although the final tally is not yet in, it appears that a record number of new artists achieved Recording Industry Assn. of America gold certification in 1988. That's terrific news for the artists and for an industry that relies on fresh blood for future growth. And it also testifies to the consumers' willingness to invest their record-buying bucks in less-than-familiar sounds.

The successes of these new and often unusual

and uncompromising artists serve to remind labels of the need to take chances. Indeed, in recent years labels have seen a substantial payoff from embracing the role of patron of the arts and supporting musicians like Robert Cray and Suzanne Vega, who fall far from the mainstream. It warms our hearts to see that Leonard Cohen can still be heard croaking brilliantly on Columbia; that Neil Young can rail against commercialism on Reprise; that such distinctive artists as Michelle Shocked, Jeff Healey, Toni Childs, and Nanci Griffith can be heard on major-label releases; and that small labels can continue to occupy a niche by providing homes for left-of-center acts.

(Continued on page 91)

Baby Boomers Like Sophisticated Music

ADULT ALTERNATIVES ARE HERE TO STAY

BY HAROLD CHILDS

This commentary is about the future. But any look at the future ought to start with a good understanding of the past and present. So let's put aside our crystal ball for a moment and take a quick look at the rapidly expanding music marketplace—to see where we came from, how we're changing, and how we may continue to grow in the future.

Throughout pop music history, we've seen examples of "fringe" artists and "alternative" music styles that entered the pop mainstream after an initial period of very limited exposure and acceptance. In fact, this process of the fringe becoming the mainstream is an integral part of the contemporary music process. It's easy to see that many of yesterday's cult artists are now at the very core of the rock mainstream. So it shouldn't be too hard to imagine today's alternative artists as the mainstream stars of tomorrow.

As we enter the '90s, we can't help but notice the impact that the "graying of America" has already had on many facets of our culture, and contemporary music is no exception. Mainstream acceptance for such adult-oriented artists as Suzanne Vega, Tracy Chapman, Bobby McFer-

rin, David Sanborn, and Basia is not a fluke or fad. It's a genuine *trend*, reflecting the wide-ranging musical tastes, sophistication, and *sales power* of maturing baby boomers.

Supporting the growth of these artists is the dramatic shift in buyers'

as on the Wave, National Public Radio, jazz stations, and new AC stations.

And it's no accident that gold- and platinum-album sales have followed hard on the heels of exposure of the individual hit songs from these art-

rather than just the single song that teen-oriented, top 40 stations preferred. Driven by these album consumers, underground radio grew into the album-oriented rock powerhouses that dominated in the '70s and persist today with "golden rock oldies" and the like.

So it's no surprise that a new kind of adult, album-oriented station (whether it's dubbed the Wave, new AC, or whatever) is emerging at the close of the '80s. Once again, the post-World War II generation that grew up on contemporary music is leading the way to a new era of progressive pop music.

Leading-edge radio programmers have shown that they're ready to meet the changing needs of this new adult market, and retailers have already learned that these adult alternative artists mean business at the cash register. Now it's up to the major record companies to recognize this trend for what it is and to respond to the demands of adult-oriented consumers. We must find, nurture, and aggressively market those alternative artists who will dominate the contemporary music marketplace in the coming decade.

How will we do this?

To reach adult consumers effec-

(Continued on page 91)



'We need to find better ways of reaching out to adult consumers'

Harold Childs is VP of jazz and progressive music for Warner Bros. Records.

configuration preferences from LPs to cassettes and CDs.

CDs have further fueled this growth by bringing baby boomers and older adults back into the record stores, both to rebuild their existing album collections and to buy records by those stimulating adult alternative (jazz and new age) artists whom they've heard on their favorite top 40, album rock, and AC stations as well

ists' albums. It is a fact that many of the baby boomers who are buying the albums of today's adult alternative artists are the same people who as teens and young adults made up the core audience of the underground radio stations of the '60s.

The growth of underground or progressive radio was a direct result of music consumers' desire to hear a variety of songs from an artist's album



TECHNOLOGY MARCHES ON

I found Michael Dugger's recent letter (Billboard, Dec. 3) about collecting records and his disdain of CDs quite amazing. I, too, have been a "record" collector for 25 years and, though I own a CD and cassette store, I still collect older records for my personal collection. I, too, value the record for what it has been worth—the best possible medium for sound reproduction in its time. But I find it silly to buy a record when a CD presents a much better overall sound.

If Dugger is truly the collector he says he is, he must realize that the media of sound reproduction have continually changed ever since Thom-

as Edison's wax cylinders. Does Dugger wish those of us who own music stores would start carrying wax cylinders?

Granted, the initial expenses involved with CDs are still high compared with records, but this is steadily changing. I'm sorry, Dugger, but welcome to the '80s; in another 25 years, we'll all have to sell our CD players and get whatever new method of music reproduction is then available.

Scott Tateria
Owner, WAVES
Leesburg, Va.

PLEA FOR THE LP

Regarding Michael Dugger's letter about the vinyl record vs. the CD (Billboard, Dec. 3), I agree that there is a lack of sensitivity toward LPs and vinyl singles. For instance, when a label advertised the LP of one of its

artists in Billboard a year ago, on the bottom of the ad was a statement that read: "available on records and cassettes." Now, most if not all labels place "records" last in that statement.

There is obviously a specific preference for the CD sound, and that's fine. There remains, however, a wide following for LPs and singles as well as cassettes, which are my choice and the choice of many others. The fact that sales of LPs, singles, and tapes have not come to a complete halt upon the arrival of the CD is proof positive that there still exists a sumptuous market for these configurations.

The shift to CDs is happening entirely too fast. It sends out a message that the industry wants the consumer to eat, think, buy, and breathe CDs. That scares me and makes me feel very uncomfortable.

Anne Gross
Corona, Queens, N.Y.

JOE WILLIAMS SALUTED

In reference to Billboard's recent salute to Joe Williams, he has been a part of my life musically for more than 30 years (since I first heard him with the Count Basie band at Birdland in 1956) and personally for almost that long.

Sometimes when one gets to know an artist one admires, a certain disillusionment may set in: There may be a lack of warmth that seems incompatible with a major talent. In Williams' case, it is exactly the opposite. The more you learn about him as a human being, the more fully you realize why his gifts are so wide-ranging and so durable.

That he is a consummate blues artist is a given. That he is a peerless

(Continued on page 91)

'88: Fast Turnover, Harsh Lawsuits, New Owners

BY SEAN ROSS

NEW YORK "It is no longer sufficient for most owners ... to show a good return year in and year out. There must be increasingly higher re-

1988 in Review

turns because those profits ... go to the parent firm, which is often paying off debts for mergers and expansions."

That isn't another comment about the effect of station trafficking and leveraged buyouts on local stations, although it could be. Actually, it comes from a story in Time magazine last month about tension between editors and publishers.

And there are other parallels. Earlier in the article, a Detroit News VP says, "The role of the newspaper editor today has changed. The trick is to be able to understand management so you can fulfill your responsibilities in these new areas and continue to have the time and energy to devote to the newsroom." Substitute the words "PD" for "editor" and "radio station" for "newsroom" and you have another one of this year's popular quotes about the importance of programmers being sales and management aware.

A lot of 1988's radio agenda had been set in place in previous years; what was surprising was not necessarily what happened as much as the frenzy with which it was played out. Prices escalated to the point where AM/FM combos in such markets as Decatur, Ill., were selling for \$8.4 mil-

lion. Lawsuits proliferated, especially in recent months. Payola indictments came down in February, but by that time the industry was more upset about records that *weren't* being reported, something borne out by unusually heated sessions at both the Bobby Poe and Young Black Programmers Coalition conventions.

The "higher stakes equal more frenzy" equation gets a lot of support from this year's rash of PD turnovers. This summer, when Bob Linden left WQXI-FM Atlanta and then WQCD New York almost immediately before resurfacing at KNUA Seattle, he felt compelled to issue a statement explaining his moves. Four months later, he has been well upstaged by PDs and stations in all formats.

There's WDJY Washington, D.C., whose second and third PDs this year lasted for a total of three weeks. (Neither had been on his previous job very long either.) KGRX Phoenix promoted a new PD last September; two months later, the station was on satellite and he was gone. WFBQ Indianapolis brought in a PD from Detroit in June; by November, he'd gone back. There were PDs in New Orleans and Bakersfield, Calif., who spent *one day* at their new stations before deciding to turn around.

These examples—and there are plenty of others—are not meant to stigmatize the stations or PDs involved; in fact, one of the clear implications is that faster turnover may be losing its stigma. But they do show that the frenzy is affecting a lot of situations that owners and GMs might have lived with in a calmer climate.

These are just some of the major

radio developments this year:

January

NBC puts its radio properties up for sale ... KRCY San Francisco drops its eclectic album format for adult standards, then goes jockless top 40 ... WYHY Nashville, Tenn., kicks off a year of unusual promotions by giving away a marriage or a divorce.

Programming: Larry Berger adds OM stripes at WWPR New York ... KHQT San Jose, Calif., and WCKZ Charlotte, N.C., move to crossover formats ... WLNZ Lansing, Mich., goes to jockless top 40.

New GMs: Fred Weinhaus at WABC New York ... Maureen Le-

sourd at WRQX Washington, D.C. ... Robert Schutt at WRIF Detroit ... Al Brady Law at KKBQ Houston ... Phil Levine at WMJI Cleveland. Sales: WGMS-AM-FM Washington, D.C., from RKO to Classical Acquisition Partnership for \$22.3 million ... KGRX Phoenix to Daytona Group for \$2.75 million.

New PDs: Bill Richards to KKBQ ... Brian Phillips to WBJW Orlando, Fla. ... Pat Still to WRIF ... Trip Reeb to XETRA-FM San Diego ... Steve Kelly to WPHR Cleveland ... Cinde Slater to KDKB Phoenix ... Gene Romano to WDVE Pittsburgh ... John Sebastian to in-house consultant for KGRX ... Bob Brooks upped at WBMW Washington, D.C.

February

A federal grand jury investigating payola indicts indie promoters Ralph and Valerie Tashjian and William Craig and former KIQQ Los Angeles VP/GM George Wilson Crowell. Seven PDs in top 40 and urban radio are named but not indicted themselves ... Rolling Stone discontinues its station-of-the-year award after a local newspaper discloses that WMMS Cleveland stuffed the ballot box. The magazine later reconsiders ... Radio investment banker Gary Stevens launches his own company.

Emmis buys five stations from NBC for \$121.5 million ... ABC/Wa-

(Continued on page 20)

2 Stations Face Lawsuits As '88 Wanes; Joseph Faces Postsingles Era At WGY

AS THE YEAR OF THE LAWSUIT winds down, former Milwaukee and Chicago jock **Catherine Catalane** has filed a defamation suit against **WLZR** Milwaukee, its morning team of **Marilyn Mee & Brian Nelson**, and VP/GM **David Crowl** following a Dec. 1 WLZR interview with talk host **Morton Downey Jr.** that was rebroadcast two days later.

The suit stems from an on-air exchange that began when Downey told Mee her name resembled Marilyn Monroe's and asked, "Are you still screwing all the Kennedys?" When Mee told Downey, "I hear you were screwing [Catalane]," Downey responded, in considerably more colorful terms than those used here, that he wasn't well enough endowed.

According to a Milwaukee Journal story, the bad blood between Downey and Catalane goes back two years to 1986, when the pair worked at **WMAQ** Chicago. The suit says Downey slapped Catalane, then exposed himself to her, and claims he was suspended but later asked Catalane to "water down" her description of the events to say that he had only unzipped his fly. None of the NBC or WMAQ personnel contacted would discuss that story.

Ironically, Downey was originally being sued also, but now Catalane's lawyer, **Robert Sutton**, says he expects to drop those charges since Downey has apologized twice and offered to do a charity concert for Armenian earthquake relief. Catalane still plans to sue WLZR and its principals; Sutton says, "I've had no overtures from them, but they haven't been served yet. I doubt they'll be served before the Christmas holidays."

WLZR VP/GM **David Crowl** had no official comment beyond verifying that the station had aired an apology statement once during each daypart for four days. Crowl did, however, tell the Journal that the replay of the comments was the result of a misunderstanding with his morning team.

In a much different lawsuit, Seggi Broadcasting has filed civil charges against the First National Bank of Pennsylvania and Jet Broadcasting, owners of top 40 **WJET-FM** Erie, Pa. In his suit, principal **Ron Seggi**—a onetime Jet employee—charges "conspiracy and collusion" and claims the bank forced him to involuntarily sell the then WSEG to Jet. Jet executive VP **John Kanzius** calls Seggi's action "a nuisance suit; we paid more than twice what he was billing and sold our AM for a third of its market value, so it was more than a fair price."

ANYONE FAMILIAR WITH **Mike Joseph's** top 40 stations over the last decade knows the consultants

has always advocated "going to the box office," that is, monitoring singles sales to determine his playlist. So what is most different about top 40 **WGFM** Albany, N.Y.'s transformation to **WGY-FM** "Electric 99" Dec. 9 is how Joseph is handling a postsingles world.

Like Joseph's previous top 40s, **WGY-FM** relies entirely on a list of 40-50 currents, runs jingles between every record, turns over its A's quickly (two hours here, as opposed to about 1 hour and 10 minutes at the old **WCAU-FM** Philadelphia), does minicountdowns throughout the day, and uses a lot of local color and station vocabulary.

But because only 9% of local record sales are vinyl singles, Joseph is now relying heavily on album sales, which in Albany, he says, are 57% rock. That means that **WGY-FM's** No. 6 song in its first week was Pink Floyd's "Comfortably Numb" and that

it plays Kiss, Dokken, R.E.M., and the Georgia Satellites along with Anita Baker, Bobby Brown, Barbara Streisand, and other nonrockers who also sell albums.

Most of the competing PDs who had heard **WGY-FM** weren't sure what to make of a station that segues from Kiss to Kenny G, but its music policy isn't all that different from **WCAU's** mix in 1982, when it segued from Joan Jett to "Planet Rock" because both sold singles. The question is whether the same practice will work with album buyers, a less homogeneous group than singles consumers.

Longtime **WGFM** PD **Tom Parker** stays on to helm the new format. **Geoff Brown**, formerly of **WGRD** Grand Rapids, Mich., joins for mornings. **David Cooper** (from **WWFX** Bangor, Maine) and **I.V. Hamilton** (**WNYZ** Utica, N.Y.) are the other new staffers.

COLEMAN RESEARCH HAS finally released its **Casey Kasem vs. Shadoe Stevens** listener-preference study. The phone survey questioned 435 regular AC and top 40 listeners in five U.S. cities and says that Kasem is preferred 2-to-1 by respondents who are familiar with both shows. The study, which is careful to point out that there's good news for both hosts, says that Kasem's popularity is concentrated among 25-plus listeners; after 10 weeks on the air, Stevens has a popularity edge among teens (53%-47%). Stevens' popularity edges up to 56% among core top 40 teens.

PROGRAMMING DEPT: The ownership change at urban **WKYS** Washington, D.C., finally took place

(Continued on page 18)

newslines...

FEDERAL BROADCASTING has signed a nonbinding letter of intent to sell **WWJ/WJOI** Detroit to **CBS Inc.** for a yet unspecified price. An official contract should be signed before year's end.

BARRY DRAKE is upped from executive VP to president of **Keymarket Broadcasting**; owner **Kirby Confer** had handled those duties.

GIL ROSENWALD is named president/COO of **Malrite Communications**. He had been executive VP and president of the radio division since April 1985. He will now also oversee **Malrite's** TV operations.

GANNETT RADIO gives president's stripes to two VP/GMs: **KKBQ** Houston's **Al Brady Law** and **KNUA** Seattle's **Marc Kaye**.

CHUCK WOODSON returns to **Sheridan Broadcasting** as director of entertainment programming. He'll head **SBN's** newly revamped **STRZ** division, concentrating on short- and longform entertainment programs.

PETER LEONE is named general executive of broadcasting for **Price Communications**. He was VP/GM of **WWOR-TV** New York.

HOWARD NEMENZ is promoted to president of Eastern operations at **Burbach Broadcasting**, replacing **Larry Garrett**. He was previously GM of **WEYZ/WCKK** Erie, Pa.

NEW VP/GMS: **Jane Bartsch** joins **KEBC** Oklahoma City; she was GM at cross-town **KOMA/KRXO**. Also, **Ron Thompson** goes to **Degree Communications' WANS** Greenville, S.C.; he last worked with co-owned **KEYI** Austin, Texas.

BUSTANY, BRIGGS & CO. is formed as an L.A.-based production/marketing company. Its principals are longtime "American Top 40" producer and creator **Don Bustany** and **Johnny Biggs** of **Events Marketing Inc.**

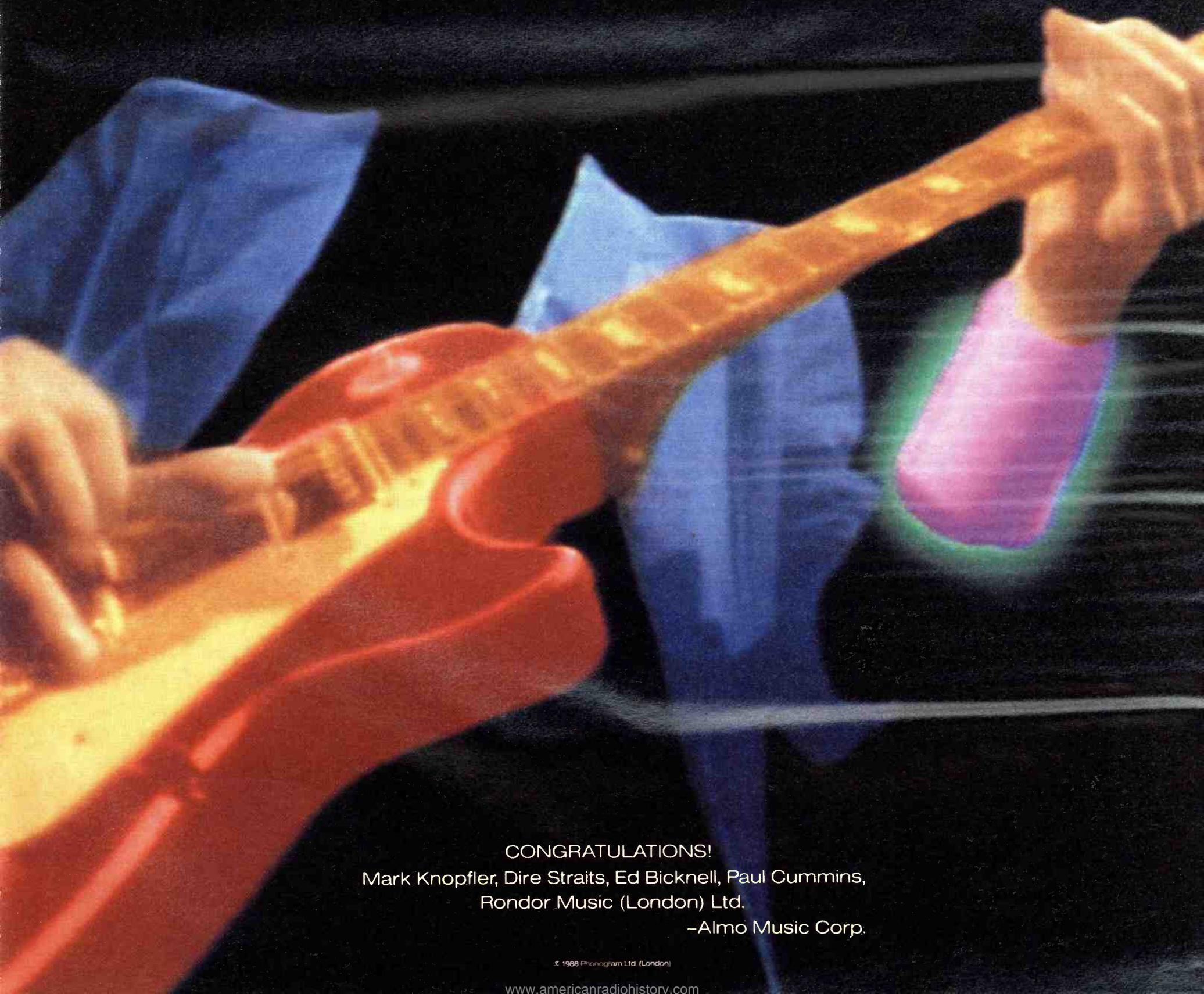


by Sean Ross

dIRE sTRAITS

money for nothing

3,500,000 COPIES IN THE FIRST SIX WEEKS!
"That's The Way You Do It...."



CONGRATULATIONS!

Mark Knopfler, Dire Straits, Ed Bicknell, Paul Cummins,
Rondor Music (London) Ltd.

-Almo Music Corp.

© 1988 Phonogram Ltd (London)

www.americanradiohistory.com

The Atlantic Team



Broke These Records

When you chain yourself to your job, you can break more than just a little hard rock. This year, with hit after hit after hit, we exposed new artists in every musical style you can think of. From alternative to zydeco, we proved that J.J. was no passing Fad and that MC Lyte was no Lyte weight. INXS had an inexhaustible supply of hit singles, Debbie became this year's Gibson Girl and everyone got their Kix. The Escape Club captured a #1 smash and Winger soared up the charts. From the California Raisins to Illinois Jacquet, L'Trimm to Levert, Blue Rodeo to White Lion, Atlantic made things happen again and again.

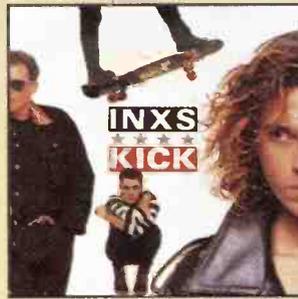
Let's face it—we're the hardest working gang around because we keep hammering away day after day after day. There's just no escaping the fact that we're prisoners of great music. And we're in this for life.



WHITE LION



DEBBIE GIBSON



INXS



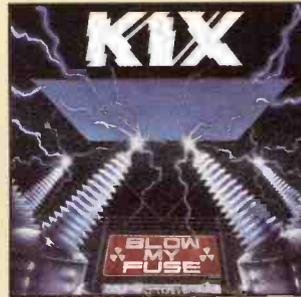
TROOP



WINGER



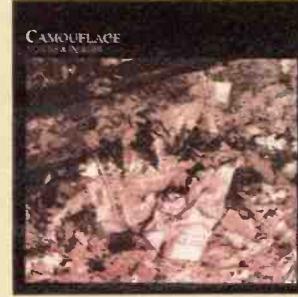
THE ESCAPE CLUB



KIX



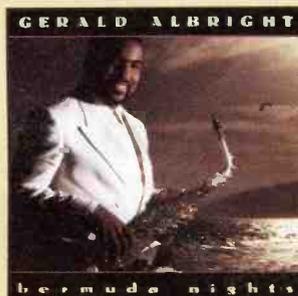
BAD COMPANY



CAMOUFLAGE



JUDSON SPENCE



GERALD ALBRIGHT



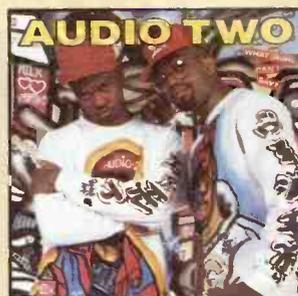
L'TRIMM



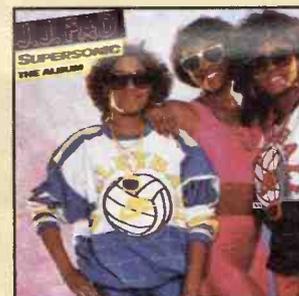
LEVERT



MC LYTE

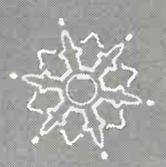


AUDIO II



J.J. FAD

Atlantic, Atco and Associated Labels 



Rick Dees

**Weekly
Top
40**
TM



*Rocking up the Charts and
Down the Chimney
Happy Holidays!*

Exclusively On

DIR
DIR BROADCASTING

Four Major Nets Set For New Challenges After Lean Year Of Internal Consolidation

BY PETER LUDWIG

NEW YORK For the four major radio networks, internal consolidation was the key to surviving another year of nearly flat revenue growth. But all four network presidents say their industry is stronger now because of innovative responses to affiliate needs and a greater willingness to work together.

1988
in Review

Affiliate compensation continues to be the industry's biggest dollar drain, but the networks now have performance clauses in most of their affiliate contracts as a way of maintaining value for the compensation. The biggest challenge, according to all four presidents, is finding fresh advertising revenue.

In late 1987, Transtar Radio Network and Satellite Music Network teamed their sales efforts with those of United Stations and ABC Radio Networks, respectively. Both US president Nick Verbitsky and ABC president Aaron Daniels say 1988 proved those partnerships worked well.

Daniels says ABC was able to outperform the industry's estimated 1.8% growth. "Much of that came from our aligning with SMN," he

says. "They took more business out of the market, and so did we." Verbitsky says US outperformed market growth as well, billing an overall total of \$90 million in 1988. He says, "US is in a mature situation now, and revenues for Transtar nearly doubled in 1988. We don't expect it to be quite so big in 1989, but the RADAR report card was fantastic for Transtar."

Daniels says another major factor in 1988's disappointing growth was television's absorption of close to \$1 billion of the year's advertising market for the Winter and Summer Olympic Games. He hopes this will be the last time the International Olympic Committee allows both games to be held in the same year.

Changes At CBS

At CBS Radio Networks, president Robert Kipperman says 1988 began with "the implementation of a plan that took us toward more user-friendly programming. We had already started an internal consolidation of the two networks, and the synergy has made us more effective. It's been a very important year for us in the changes we've made."

Those changes have included moving to spot extraction (making CBS the last network to do so), expanding the news feed service, and making greater use of news anchor/commentator Charles Osgood.

CBS also consolidated the affiliate relations of both its networks during 1987 and launched the syndication unit CBS Radio Programs. Kipper-

FEATURED PROGRAMMING

man says the spring and initial fall RADAR data has supported those changes. "We currently have 48 of the top 50 markets covered. We haven't had that in a long time."

1988 saw Westwood One continue its struggle to turn around the money-losing NBC Radio Network, offer enhanced news and information programming, suffer a severe weakening of its stock, and acquire its first radio properties in New York and Los Angeles.

"It's been an eventful year," says WW1 president Norm Pattiz. "The value of our stock has dropped significantly, while the value of our assets has grown significantly." WW1's stock plummeted more than five points on May 31 to \$14.25 a share. After posting an annual high of \$24, company stock was hovering around \$8.50 in December.

WW1 had hoped to have NBC fully in the black by the end of 1988. Pattiz says, "Clearly the network marketplace didn't grow [significantly], and it slowed down our assimilation of NBC." To cut costs, WW1 has stepped up the internal consolidation of its Mutual and NBC news resources.

WW1 Takes A Breather

Although 1988 took some of the shine off WW1's golden image, Pattiz says the network simply took a short breather after experiencing phenomenal growth. He, too, is optimistic about industry growth in 1989, and he says the nature of the business favors WW1. "If you look at WW1, Transtar, and SMN, these are companies that make their living programming. Now that news is no longer legislated, the new wave is companies that rely on programming."

Outside of WW1, US is the only major news network that relies heavily on longform programming, but Verbitsky says, "I don't see any major expansion in longform programming. That market's pretty well served." Verbitsky says US is not planning to increase special programming in the first half of 1988. And ABC's Daniels says, "We've found there's strong support for our two weekly series and they're doing very well... [but] you'll not find a ton of one-shot specials being produced."

If that prognosis is correct, it would seriously affect the growth potential of WW1, which derives a large portion of its revenue from its extensive programming catalog. But longform programming built WW1 and has been its forte; the network has already released four new programs for 1989, and Pattiz is confident there is room for them. So far, WW1 has dropped only one show from its 1989 catalog.

The rise of music-intensive FM ra-
(Continued on page 19)

FOR WEEK ENDING DECEMBER 24, 1988

Billboard

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced; stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from a national sample of radio playlists.	
				★★ NO. 1 ★★	
1	3	5	6	TWO HEARTS ATLANTIC 7-88980	◆ PHIL COLLINS 1 week at No. One
2	1	3	15	WAITING FOR A STAR TO FALL RCA 8691	◆ BOY MEETS GIRL
3	5	6	11	SILHOUETTE ARISTA 1-9751	◆ KENNY G
4	2	2	9	BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	◆ WILL TO POWER
5	7	8	10	TURN BACK THE CLOCK VIRGIN 7-99308	◆ JOHNNY HATES JAZZ
6	4	1	13	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	◆ ANITA BAKER
7	6	4	13	LOOK AWAY REPRISE 7-27766	◆ CHICAGO
8	10	13	8	I REMEMBER HOLDING YOU MCA 53430	◆ BOYS CLUB
9	12	19	5	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	◆ FLEETWOOD MAC
10	14	21	6	PUT A LITTLE LOVE IN YOUR HEART A&M 1255	◆ A.LENNOX/A.GREEN
11	8	9	17	HOW CAN I FALL? A&M 1224	◆ BREATHE
12	9	7	12	KISSING A FOOL COLUMBIA 38-08050	◆ GEORGE MICHAEL
13	15	16	11	CRAZY IN LOVE MCA 53433	◆ KIM CARNES
14	22	30	4	HOLDING ON VIRGIN 7-99261	◆ STEVE WINWOOD
15	18	25	6	NEW DAY FOR YOU EPIC 34-08112/E.P.A.	◆ BASIA
16	20	20	9	NO MORE LIES POLYDOR 870 990-7/POLYGRAM	◆ THE MOODY BLUES
17	13	10	10	TILL I LOVED YOU COLUMBIA 38-08062	BARBRA STREISAND & DON JOHNSON
18	11	11	12	PIECE OF PARADISE WARNER BROS. 7-27779	◆ PM
19	21	26	8	OASIS ATLANTIC 7-8896	◆ ROBERTA FLACK
20	27	37	4	SOUL SEARCHIN' MCA 53452	◆ GLENN FREY
21	29	32	6	BABY CAN I HOLD YOU ELEKTRA 7-69356	TRACY CHAPMAN
22	32	40	3	WILD WORLD VIRGIN 7-99269	◆ MAXI PRIEST
23	17	14	17	FOREVER YOUNG WARNER BROS. 7-27796	◆ ROD STÉWART
24	19	15	23	KOKOMO (FROM "COCKTAIL") ELEKTRA 7-69385	◆ THE BEACH BOYS
25	31	34	5	IF WE HOLD ON TOGETHER MCA 53448	DIANA ROSS
26	24	18	18	DON'T YOU KNOW WHAT THE NIGHT CAN DO VIRGIN 7-99290	S.WINWOOD
27	16	12	11	ANY LOVE EPIC 34-08047/E.P.A.	◆ LUTHER VANDROSS
28	25	17	17	GROOVY KIND OF LOVE ATLANTIC 7-89017	◆ PHIL COLLINS
				★★★ POWER PICK ★★★	
29	41	—	2	MY HEART CAN'T TELL YOU NO WARNER BROS. 7-27729	◆ ROD STEWART
30	40	44	3	DON'T RUSH ME ARISTA 1-9722	◆ TAYLOR DAYNE
31	23	22	7	BEST OF TIMES FULL MOON 7-27712/WARNER BROS.	◆ PÉTER CETERA
32	28	23	14	A WORD IN SPANISH MCA 53408	◆ ELTON JOHN
33	30	24	16	ONE MOMENT IN TIME ARISTA 1-9743	◆ WHITNEY HOUSTON
				★★★ HOT SHOT DEBUT ★★★	
34	NEW		1	ALL I ASK OF YOU COLUMBIA 38-08026	BARBRA STREISAND
35	47	50	3	ALL THIS TIME MCA 53371	◆ TIFFANY
36	34	33	27	I'LL ALWAYS LOVE YOU ARISTA 1-9700	◆ TAYLOR DAYNE
37	46	49	3	PERFECT RCA 8789	◆ FAIRGROUND ATTRACTION
38	44	45	4	(BELIEVED YOU WERE) LUCKY EPIC 34-08059/E.P.A.	◆ 'TIL TUESDAY
39	26	28	7	IF EVER A LOVE THERE WAS ARISTA 1-9766	FOUR TOPS/ARETHA FRANKLIN
40	38	38	6	MISSING YOU A&M 1254	◆ CHRIS DE BURG
41	42	43	3	SO GOOD REPRISE 7-27664	◆ AL JARREAU
42	NEW		1	WHEN I'M WITH YOU CAPITOL 44302	SHERIFF
43	36	31	19	TRUE LOVE MCA 53363	◆ GLENN FREY
44	33	29	10	SMALL WORLD CHRYSALIS 43306	◆ HUEY LEWIS & THE NEWS
45	37	27	8	ANOTHER LOVER A&M 1226	◆ GIANT STEPS
46	NEW		1	AS LONG AS WE GOT EACH OTHER REPRISE 7-27878	STEVE DORFF/FRIENDS
47	39	35	8	HANDLE WITH CARE WILBURY 7-27732/WARNER BROS.	◆ TRAVELING WILBURYS
48	NEW		1	SHE WANTS TO DANCE WITH ME RCA 8838	◆ RICK ASTLEY
49	NEW		1	SWEET POTATO PIE COLUMBIA 38-08493	JAMES TAYLOR
50	45	48	3	THE PROMISE VIRGIN 7-99323	◆ WHEN IN ROME

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

A BILLBOARD SPOTLIGHT



YOU ARE INVITED TO JOIN BILLBOARD

IN A TRIBUTE TO



ON ITS 75th ANNIVERSARY

Celebrate with BILLBOARD in this special Spotlight salute dedicated to the oldest performing right licensing organization in the U.S.A.

Be part of ASCAP's 75th Anniversary. Reserve your advertising space today.

ISSUE DATE: FEBRUARY 18
AD DEADLINE: JANUARY 24

For Ad Details Contact:
NORM BERKOWITZ
(212) 536-5016

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	10	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	U2 3 weeks at No. One
2	2	2	7	ORANGE CRUSH WARNER BROS. LP CUT	R.E.M.
3	5	6	8	ARMAGEDDON IT MERCURY 870 692-7/POLYGRAM	DEF LEPPARD
4	4	5	9	SOMETHING SO STRONG ISLAND 7-99266/ATLANTIC	JIM CAPALDI
5	3	3	8	NOBODY'S PERFECT ATLANTIC 7-88990	MIKE + THE MECHANICS
6	6	9	10	NOT JUST ANOTHER GIRL POLYDOR 887 814-7/POLYGRAM	IVAN NEVILLE
7	8	12	10	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
8	14	26	5	GOT IT MADE ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
9	11	13	11	WHAT I AM Geffen 7-27696	EDIE BRICKELL & NEW BOHEMIANS
10	7	7	12	BORN TO BE MY BABY MERCURY 872 156-7/POLYGRAM	BON JOVI
11	19	24	6	LAST NIGHT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
12	10	10	9	COPPERHEAD ROAD UNI LP CUT/MCA	STEVE EARLE
13	16	16	8	LITTLE LIAR BLACKHEART 4-08095/E.P.A.	JOAN JETT AND THE BLACKHEARTS
14	12	14	8	IF WE NEVER MEET AGAIN COLUMBIA 38-08505	T.CONWELL/YOUNG RUMBLERS
15	15	15	5	CHIP AWAY THE STONE COLUMBIA LP CUT	AEROSMITH
16	20	23	7	THE CRUSH OF LOVE RELATIVITY LP CUT	JOE SATRIANI
17	18	18	8	ONE NIGHT ATLANTIC LP CUT	BAD COMPANY
18	13	11	7	EVERY ROSE HAS ITS THORN ENIGMA 44203/CAPITOL	POISON
19	17	17	5	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	FLEETWOOD MAC
20	21	31	6	LITTLE SHEBA A&M LP CUT	THIRTY EIGHT SPECIAL
★★★ POWER TRACK ★★★					
21	26	43	3	THE LOVE IN YOUR EYES COLUMBIA LP CUT	EDDIE MONEY
22	23	25	6	YOU DON'T MOVE ME VIRGIN LP CUT	KEITH RICHARDS
23	22	22	7	I'M AN ADULT NOW CHRYSALIS 43316	THE PURSUIT OF HAPPINESS
24	24	27	4	COMFORTABLY NUMB COLUMBIA LP CUT	PINK FLOYD
25	27	29	6	WAY COOL JR. ATLANTIC 7-88985	RATT
26	9	4	7	AMERICAN DREAM ATLANTIC 7-89003	CROSBY, STILLS, NASH & YOUNG
27	30	35	6	I'M SORRY LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS
28	33	45	4	STAND WARNER BROS. LP CUT	R.E.M.
29	32	46	4	PAPER THIN A&M LP CUT	JOHN HIATT
30	41	—	2	CULT OF PERSONALITY EPIC LP CUT/E.P.A.	LIVING COLOUR
31	38	48	3	CABO WABO WARNER BROS. LP CUT	VAN HALEN
32	34	40	5	GHOST TOWN EPIC 34-08097/E.P.A.	CHEAP TRICK
★★★ FLASHMAKER ★★★					
33	NEW ▶	1	1	WHEN THE CHILDREN CRY ATLANTIC 7-89015	WHITE LION
34	36	42	3	TIME COLUMBIA LP CUT	PINK FLOYD
35	39	38	5	ROUGH NIGHT IN JERICO ARISTA LP CUT	DREAMS SO REAL
36	37	—	2	MYSTIFY ATLANTIC LP CUT	INXS
37	46	—	2	WILD AGAIN ELEKTRA 7-69349	STARSHIP
38	25	20	6	WILD THING WARNER BROS. LP CUT	SAM KINISON
39	29	8	10	HANDLE WITH CARE WILBURY 7-27732/WARNER BROS.	TRAVELING WILBURYS
40	31	30	9	LIKE THE WAY I DO ISLAND LP CUT/ATLANTIC	MELISSA ETHERIDGE
41	44	50	16	HOLDING ON VIRGIN 7-99261	STEVE WINWOOD
42	40	39	5	NIGHTTIME FOR... ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
43	42	47	3	ANOTHER BRICK IN THE WALL PART II COLUMBIA LP CUT	PINK FLOYD
44	28	21	9	LONG TIME TILL I GET OVER YOU WARNER BROS. LP CUT	LITTLE FEAT
45	45	—	2	LEARNING TO FLY COLUMBIA LP CUT	PINK FLOYD
46	50	—	2	I WANNA BE LOVED RCA 8805	HOUSE OF LORDS
47	NEW ▶	1	1	WALKING TOWARDS PARADISE ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
48	NEW ▶	1	1	ACTING THIS WAY MERCURY LP CUT/POLYGRAM	THE ROBERT CRAY BAND
49	NEW ▶	1	1	NO QUESTIONS ASKED WARNER BROS. LP CUT	FLEETWOOD MAC
50	NEW ▶	1	1	PATIENCE Geffen LP CUT	GUNS N' ROSES

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

VOX JOX

(Continued from page 12)

Dec. 10. As expected, Albimar Communications principal Skip Finley becomes GM; Donnie Simpson remains PD/mornings. Shifts have been lengthened and WKYS veterans Jeff Leonard and Paul Porter are out, as are nine other staffers. KDAB Salt Lake City PD Chris Owens joins as production director.

AC WRVR Memphis PD Bob Kaake follows VP/GM Terry Wood to similarly formatted WLTJ Detroit, replacing Pat Holiday... John Bodner is promoted from middays to PD at WASH Washington, D.C. Bodner has been with the station for two stints over the course of nine years; VP/GM Michael Douglass says Bodner's appointment shows the station's commitment to its current soft AC format.

Jim Glass goes from OM at AC/easy WBNS-AM-FM Columbus, Ohio, to OM at n/t WXYT Detroit, replacing Joseph S. Baccarella. WBNS production director Ed Douglas is now PD for the two stations... Former KABC Los Angeles PD John Broeske is again programming n/t KMJ Fresno, Calif., and adult standards sister KFXM San Bernardino, Calif., which becomes n/t KRSO on Monday (19). Current PD Chris McKay stays on in an undetermined position.

AC CKKS Vancouver, British Columbia, PD Marty Forbes segues to that post at AC CHUM-AM Toronto. Forbes, who comes from a family of broadcasters, will supervise his brother, Gerry Forbes, CHUM's morning man. Formerly an oldies-based AC, CHUM will now lean more current... WMC-AM Memphis, Tenn., leaves 15 years of country for n/t sometime after Jan. 1. Most of the details are still being worked out at this point, but Oliver C. Reed comes from cross-town WHBQ as PD.

AC WENS Indianapolis PD Joel Grey has been promoted to OM. In an unusual release of the sort usually offered only by Jacor, Grey says, "I'm anxious to learn everything [Emmish national PD] Rick [Cummings] knows; that should only take a day or two." Across town at urban WPZZ, MD Harmony Hines is back in the PD slot, which she occupied under the station's previous owners. New GM Dwayne Westbrook has also moved Jeffrey Clark from regional sales manager to promotions director.

Santiago Nieto, PD of Spanish KZVE San Antonio, Texas, adds programming duties for sister Tejano outlet KXTN. Art Roberts, who had been OM for both, is out and won't be directly replaced... Country WBBF/WBEE-FM Rochester, N.Y., OM Bob Barnett has named Todd Blide from cross-town WHAM as WBBF's PD; he's also looking for a production director.

Oldies WNNR New Haven, Conn., becomes classic rock WXCT under new GM/PD Marty Wilson... Paul Victor and J. Patrick are promoted from APD to PD at country WKMF and AC WCRZ Flint, Mich., respectively... Top 40 WANS-FM Greenville,

S.C., PD Bill McCown is now OM for that station and for WANS-AM, which goes satellite oldies next year.

PEOPLE: Scott Shannon will get a weekly TV countdown show next fall; Shannon and industry veteran Dana Miller have created the half-hour "Smash Hits" and will serve as its executive producers... Evening co-host Jessica Hahn leaves KOY-FM Phoenix, Ariz., at the end of her contract Dec. 31. Speculation has Hahn moving to KRBE-FM Houston, WXRK New York, and almost everywhere else; spokesmen for those stations make a point of not commenting on the stories.

Two more members of soon-to-be urban KMEZ Dallas' air staff are in place. WILD Boston MD Carolyn Robbins follows PD Elroy Smith to KMEZ for the same duties. And Tom Casey, from top 40 WKSS Hartford, Conn., joins for a yet-to-be-determined shift.

Across town at rival KKDA-FM, former midday man Michael Hernandez is back, but only for two hours a day via satellite. Hernandez broadcasts from his PD's office at urban KDKS Shreveport, La., now plastered with K104 stickers to remind him what station he's on.

Jeff Morgan returns to radio after a year's layoff for mornings at top 40 WGHT Baltimore... Veteran country MD Jim Howie slips in to replace MD/midday man Tim Roberts at country WPCM Burlington, N.C.... Larry Lomax leaves swing at AC KMGJ Seattle for mornings at AC WLTJ Norfolk, Va.; that sends Rick Shockley back to p.m. drive... Top 40 WHTK Savannah, Ga., brings in Lane Jernigan for MD/afternoons from a similar post at top 40 WKHI Ocean City, Md.

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

FOR WEEK ENDING DECEMBER 24, 1988

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	6	ORANGE CRUSH WARNER BROS. LP CUT	R.E.M. 5 weeks at No. One
2	2	2	7	CHARLOTTE ANNE ISLAND LP CUT/ATLANTIC	JULIAN COPE
3	4	5	8	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	U2
4	6	13	3	FISHERMAN'S BLUES ENSIGN LP CUT/CHRYSALIS	THE WATERBOYS
5	3	4	10	THE GREAT COMMANDMENT ATLANTIC 7-89031	CAMOUFLAGE
6	24	18	3	STAND WARNER BROS. LP CUT	R.E.M.
7	5	3	13	THE KILLING JAR Geffen LP CUT	SIOUXSIE AND THE BANSHEES
8	7	10	6	I'M AN ADULT NOW CHRYSALIS 43316	THE PURSUIT OF HAPPINESS
9	12	17	16	WHAT I AM Geffen 7-27696	EDIE BRICKELL & NEW BOHEMIANS
10	11	15	3	CALL ME BLUE SIRE LP CUT/REPRISE	A HOUSE
11	8	8	6	WAY BEHIND ME RCA 8840	THE PRIMITIVES
12	9	6	9	IN YOUR ROOM COLUMBIA 38-08090	BANGLES
13	16	21	3	TEARS RUN RINGS CAPITOL 44240	MARC ALMOND
14	26	28	3	KISS CHINA 871 038-7/POLYGRAM	THE ART OF NOISE FEATURING TOM JONES
15	22	—	2	WALKING AWAY TOMMY BOY 7-27736/REPRISE	INFORMATION SOCIETY
16	20	22	3	CRUELLA DEVILLE A&M LP CUT	THE REPLACEMENTS
17	25	—	3	A LITTLE RESPECT SIRE 7-27738/REPRISE	ERASURE
18	21	26	4	IM NIN'ALU SIRE LP CUT/WARNER BROS.	OFRA HAZA
19	23	11	8	I SAY NOTHING LONDON 886 334-7/POLYGRAM	VOICE OF THE BEEHIVE
20	18	19	5	BE WITH YOU TVT LP CUT	THE JACK RUBIES
21	28	—	2	SWEET JANE RCA LP CUT	COWBOY JUNKIES
22	17	16	4	POP SONG 89 WARNER BROS. LP CUT	R.E.M.
23	NEW ▶	1	1	WAS THERE ANYTHING I COULD DO? CAPITOL LP CUT	THE GO-BETWEENS
24	19	12	8	ANA NG BAR NONE LP CUT/RESTLESS	THEY MIGHT BE GIANTS
25	10	20	6	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
26	RE-ENTRY	—	—	MOONS OF JUPITER RELATIVITY LP CUT	SCRUFFY THE CAT
27	29	27	10	I'M SORRY LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS
28	NEW ▶	1	1	TEENAGE RIOT BLAST FIRST LP CUT/ENIGMA	SONIC YOUTH
29	27	23	4	PERFECT RCA 8789	FAIRGROUND ATTRACTION
30	30	—	2	(BELIEVED YOU WERE) LUCKY EPIC 34-08059/E.P.A.	'TIL TUESDAY

Billboard, copyright 1988.

FEATURED PROGRAMMING

(Continued from page 17)

dio had cut deeply into the demand for traditional news broadcasts over the past few years. But 1988 saw the networks offer more raw data and elemental materials for stations to customize, along with a greater variety and broader base of news and information programming. ABC had struck out in that direction in 1987, with US and CBS following close behind. And despite WWI's commitment to longform programming, by midyear it had followed suit and enhanced NBC's news and information programming.

Kipperman calls it "offering a larger menu" and says the trend has been reversed because "rip and read" news is not compatible with the highly produced sound [of those formats]. They can better use fully produced news with ambient sound and actualities or they can use just those ele-

ments to produce their own news. Either way it's more compatible with their sound." CBS continues to dominate sports programming and is now the only radio network with direct access to its own television-network talent pool.

ABC Gets Lucky

In 1988 ABC came on line with its USA Today satellite feeds and the accompanying hard-copy preview, which gives morning shows a chance to preview the national newspaper's stories at 5:30 a.m. ABC has also signed on as the sales force for the two Dow Jones & Co. financial features in March—before the sudden fourth-quarter explosion of financial and business programming. Daniels says, "We got aboard early on that. We got lucky."

As 1988 closes, Verbitsky says the

networks are finding that "having four network sales staffs on the street functions very well. I don't think there's going to be a consolidation beyond this in 1989. [Four networks] are viable." To further set the tone for 1989, a large and unified contingent of all eight networks, including all the network presidents, recently descended on Detroit and the automotive community for two and a half days.

Verbitsky says, "Detroit was blown away. Here comes all eight competing networks, temporarily putting aside our differences to present the message 'You already like us. We want you to like us even more.' We now have a very aggressive group of people heading up a mature radio network industry."

The general consensus is that if the network industry can find fresh sources of revenue and avoid a spot-price war, 1989 should find all four major players intact and the industry at least half way back to the magic double-digit growth it enjoyed from 1980-1986.

CALENDAR

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

Dec. 23-25, Christmas Around The Country 1988, Country Six Pack Special, United Stations, three hours.

Dec. 23-25, A Cruisin' Christmas Special, Cruisin' America With Cousin Bruce, CBS RadioRadio, three hours.

Dec. 23-25, Stars Of The Superstars Concert Series, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

Dec. 23-25, Christmas Special, Metalshop, MJI Broadcasting, one hour.

Dec. 23-25, The Christmas Special With Alexander O'Neal, Star Beat, MJI Broadcasting, one hour.

Dec. 23-25, Sheena Easton/Bill Murray/Bananarama, Party America, Cutler Productions, two hours.

Dec. 23-25, A Motor City Christmas, Motor City Beat, United Stations, three hours.

Dec. 24-25, An Original Christmas Drama/Rene Moore/Atlantic Starr, RadioScope, Lee Bailey Communications, one hour.

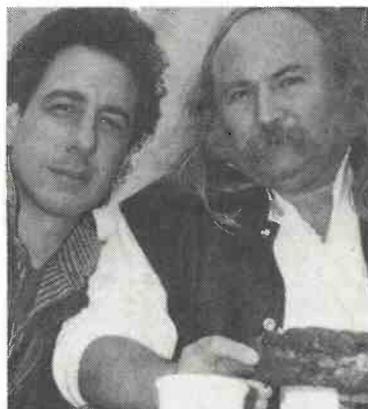
Dec. 25, The Year End Special, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Dec. 25, R.E.M./Robbie Robertson/John Lennon, Powercuts, Global Satellite Network, two hours.

Dec. 25, Holiday Special, Hittline U.S.A., James Paul Brown Entertainment, one hour.

Dec. 25, Holiday Special, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Dec. 25, The Christmas Special, Nashville Live, Emerald Entertainment Group, 90 minutes.



For The Love of Kids. KLSX Los Angeles morning man Peter Tilden, left, and David Crosby take a break after completing the Muscular Dystrophy Assn. Love Ride 5, which raised \$360,000. More than 3,000 motorcyclists took part in the 100-mile ride to raise money for the MDA.

KSWV Promo Contestants Dream Of A White Xmas

BY PETER LUDWIG

NEW YORK There's nothing like a white Christmas, and there's certainly nothing like it in Southern Califor-

PROMOTIONS

nia—unless you win KSWV San Diego's Wave White Christmas contest. For the second year, KSWV, the market's Wave affiliate, will cover a winning listener's house and yard with 15 tons of snow for Christmas Eve.

"It's a simple contest really," says KSWV promotions director Sherry Toennies. "Listeners send in an original and creative entry explaining why they want a white Christmas." KSWV accepts any kind of entry and is getting letters, poems, faxes, pictures, and art.

To create the winter wonderland, KSWV rents a snow-making machine from an ice company. "It's the same kind ski resorts use to groom the slopes," says Toennies. "We blow the snow about 12 inches deep. We cover the whole front yard, make a few drifts, and then cover the roof and

frost the windows." It takes about an hour to complete the job, which Toennies calls "a wonderful visual for Southern California television."

KSWV's snow lasted almost five days last year thanks to a cold snap. Toennies says that even at normal seasonal temperatures, the Dec. 23 frosting should easily last until about noon on Christmas.

The cost of renting a snow machine is about \$5,000. Toennies calls that expense "very reasonable for the amount of positive media coverage. It's also a promotion that you want to do first and hang onto in a market like this."

Although KSWV has been an adult alternative station for well over a year, Toennies says that since Satellite Music Network's fall revamping of the format, she has been looking at promotions that suit new stations again. She also wants to increase KSWV's market exposure now that the station has moved its transmitter and increased its power from 1,900 to 32,000 watts.

To make sure the local and national press noticed the white Christmas releases, Toennies says, she "hunted all

(Continued on next page)

RADIO REPORTER/BILLBOARD

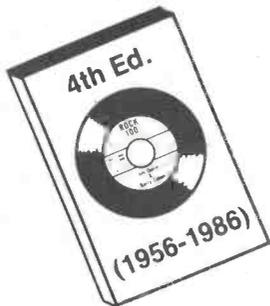
Billboard is seeking an experienced reporter to cover radio news for its L.A. office. Candidate should have writing background and radio experience, preferably in programming or promotion. Send cover letter and resume with salary range to:

Billboard
Personnel Department (DD)
9107 Wilshire Blvd.
Los Angeles, CA 90210

Presenting CHARTMASTERS' NEW ROCK 100

by Jim Quirin & Barry Cohen
— The 4th Edition —

Lists the Top 100 Single Records for each year from 1956 thru 1986 (based upon Billboard's weekly Hot 100 Charts)



Provides title, artist, label, and number of weeks in Top 100, Top 40, Top 10, and at #1 for each hit!

NOW — 1987 Supplement included with all book orders. AND — Individual 1987 Supplements also available.

Mail to: Chartmasters, P.O. Box 1264
Covington, LA 70434

Canadian orders add 10% — Louisiana residents add 4% State Sales Tax.

Please send me _____ copies of ROCK 100 at \$7.25 per copy (includes 1987 Supplement), and/or _____ copies of the 1987 Supplement at \$1.00 per copy. All prices include postage! Total amount enclosed in check or money order is \$ _____.

Name _____
Address _____
City, State, Zip _____

Wholesale/Retail Book or Record Stores

Check here to inquire about quantity discounts!

PIONEER PRESENTS

Hot Picks in Tokio

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

Week of Dec. 4, '88

- 1 Denise
- 2 Beech Boys
- 3 Welcome To The Jungle
- 4 Bad Medicine
- 5 How Can I Fall
- 6 Wild Wild West
- 7 Kissing a Fool
- 8 Radio Romance
- 9 The Leo Motion
- 10 Giving You The Best That Got
- 11 Domino Dancing
- 12 Don't Wait Your Love
- 13 In Your Room
- 14 Handle With Care
- 15 Across The View
- 16 Two Hearts
- 17 Everything I Miss At Home
- 18 Sayonara So Long
- 19 My Gift To You
- 20 Oasis
- 21 Smooth Criminal
- 22 Early In The Morning
- 23 A Walk In Spanish
- 24 It's My Party
- 25 Don't Know What You Got
- 26 Well On Water
- 27 Orinoco Flow
- 28 Into You
- 29 American Dream
- 30 Djabi

FM JAPAN

FRENZIED YEAR IN RADIO MARKED BY TURNOVER, BUYOUTS, LAWSUITS

(Continued from page 12)

termark announces it will replace Casey Kasem when his contract talks stall ... Dan Mason & Michael O'Shea are named president and executive VP, respectively, at Cook Inlet ... Sutra Records sends KIIS-FM L.A. a telegram asking it not to play "Because Of You" by the Cover Girls if it won't report it. KIIS complies by dropping the record as the controversy over unreported airplay heats up.

Programming: WEAZ Philadelphia

from easy to soft AC ... KMPC-FM Los Angeles phases out Transtar's Niche 29 for its own eclectic album format ... KBSG Seattle and WWSW Pittsburgh to oldies. New PDs: Bill Gamble at WKQX Chicago ... Jeff McCartney at WMMS Cleveland ... Dave Robbins at WNCI Columbus, Ohio.

New GMs: Dana Horner at WWPR New York ... Jim Bell at KFMY Houston ... Joe Davidman becomes the third GM in four months at

WSHE Miami; he'll leave before the year's end ... Victor Sansone at KSCS Dallas ... Nick Marnell at KIOI San Francisco.

March

KKCY/KHIT/KOFY-FM San Francisco purchaser Jim Gabbert makes friends with the Coalition to Save the City, thus enabling the station sale to clear. By year's end, the coalition will sue Gabbert. In a suit that takes place that month, ousted

Century Broadcasting president Howard Grafman tries to break up his former company ... Owen Webber is named executive VP/radio for Summit Broadcasting ... WHTZ New York's William "Spanky" McFarland dies at 26 of a heart attack stemming from pneumonia.

New GMs: Kevin Smith at WLLZ Detroit ... Lee Michaels at WBMX Chicago, pending a takeover by Dorton Broadcasting that doesn't happen ... Bill Price at WLOU Louisville, Ky. ... Bob Scherner at KYTE-FM Portland, Ore. ... Bruce Blevins at KNEW/KSAN San Francisco ... Gary Swartz at KDWB Minneapolis ... Carolyn Howe at KWLTV San Diego.

New PDs: Kevin Young at KHTR St. Louis ... Rich McMillan at WLVE Miami ... John Moen at KEZR San Jose, Calif. ... Tom Jeffries at WZOU Boston ... Mark Tudor at KAJA San Antonio, Texas.

Sales: WOMC Detroit from Metropolitan to Infinity for \$23 million ... WFLA/WFLZ Tampa, Fla., to Jacor for \$20 million ... KWLN Memphis, Tenn., to Dittman for \$5.2 million ... WDTX Detroit to Hoker for \$12 million.

April

Sillerman Acquisitions buys Metropolitan Broadcasting for \$300 million in cash and debt assumption ... Ron Chapman casually asks KVIL Dallas listeners to send him \$20 for no particular reason; they mail in \$200,000,

which eventually goes to charity ... The year-old H&G Communications splits into two companies again.

Lee Abrams and Bob Elliot both leave the Burkhart/Abrams/Douglas/Elliott consultancy. Abrams' departure follows a February interview containing some unusually candid comments on the consultancy and the state of album rock in general ... Dave Milner is promoted to VP/radio for Great American ... Casey Kasem signs with Westwood One for a new countdown show ... WMMS Cleveland debuts its customized MasterCard, one of the year's hot promotions.

Programming: WORZ Orlando, Fla., finally makes its switch to urban WJHM under PD Duff Lindsay and leads the market within two books ... KQPT Sacramento, Calif., debuts its adult alternative format ... Pat Still is fired over alleged log discrepancies at WRIF Detroit.

New GMs: Drew Horowitz at WFYR Chicago ... Carl Hamilton at WUSN Chicago ... Harvey Wittenburg at WBZN Milwaukee ... Wayne Courtney at KCPX Salt Lake City ... Tom Breshnahan at WMAL Washington.

New PDs: Gerry Cagle at WHTQ Orlando ... Lee Rogers at WCRJ Jacksonville, Fla. ... Bob Davis at WWSW Pittsburgh ... Steve Huntington at KIFM San Diego ... Brian Phillips at KDWB-FM Minneapolis; Brian Thomas returns to WBJW Or-

(Continued on page 26)

PROMOTIONS

(Continued from preceding page)

over" until she found white plastic snowflakes to stick in the envelopes. The flakes were eye-catching without being annoying, she says, adding, "I hate people who put confetti in envelopes, too, but there were only a few [flakes] in each envelope, and they were large [1 inch in diameter]."

Toennies used another envelope stuffer this fall for KSWV's sister AM, KSDO. The KSDO Thanksgiving food drive, dubbed the KSDO Canned Food Festival, centered on showings of the locally produced cult classic "Attack Of The Killer Tomatoes" and its sequel. The cost of admission: a can of tomatoes. Included in each press release for the event was a packet of tomato seeds.

Stocking Stuffers

Promotions to look for in the year

ahead: It looks as if the popularity of WYHY Nashville's Bovine Bingo is going to continue to spread. Promotion directors might want to start thinking now about how to lay out a giant bingo board, where to rent a cow, and how to make sure it's well fed.

WCUZ Grand Rapids, Mich., sports director Dennis Sutton reports that glow-in-the-dark golf balls have been greatly improved, making it easier to break the record for playing the most consecutive holes of golf in a set time.

Stations in markets with professional football franchises might want to look into the possibility now of purchasing unsold tickets to next year's fall games. Most teams have television blackout rules that prevent TV coverage if games are not sold out.

Oldies WZTR Milwaukee successfully used the idea to call attention to its September format switch.

Stations finding that their anti-drunk-driving public-service announcements lack punch can call media consultant Duane Tuft at 801-530-1437. The hard-hitting "Make Arrangements" spots, first produced for KRPN Salt Lake City last year, target drinkers, not teetotalers.

And for a final stocking stuffer, songwriter Jim Terr has published a book of his song lyrics, "You Got To Be Stupid To Sing Country Music." Terr's topical songs were heard this year on National Public Radio and on the ABC Radio Networks. For more information, contact Blue Canyon Books at 505-425-6134.



ROY ORBISON

1936-1988

CBS SPECIAL PRODUCTS®

Season's Greetings

from



**Nimbus Corporate Headquarters
Monmouth, Wales**

© 1988 Nimbus Records Ltd

www.americanradiohistory.com



**THE MASTERLY CONTROL
AND STERLING COMMAND
OF BILL CURBISHLEY
AND ALSO**

**PAT TORPEY WHO SAVED THE DAY
AND
THOSE WITHOUT WHOM . . .**

PAULA AMATO
KATHY AQUAVIVA
CLIFF ATCHISON
AT&T
SHERRY BABB
GREG BAEPLER
GEOFF BANKS
YVES BEAUVAIS
TROY BLAKELY
DANNY BUCH
STEVE BULL

BOILER ROOM PERSONNELLE
THRU U.S. & CANADA
KAREN COLAMUSSI
PAUL COOPER
PERRY COOPER
SHELLEY COOPER
KIM COOKE
MICHAEL CURBISHLEY
JUSTIN CREW
DICKIE DAVIES
RICHARD DAVIS

BOB DEFRIN
ROGER DESJARDIN
IAN DOBSON
NANCY DONOGHUE
LISA DULEBOHN
BART DURBIN
TOBY EMMERICH
AHMET ERTEGUN
BILL ELSON
PHIL ERNST
GEORGE FEARON

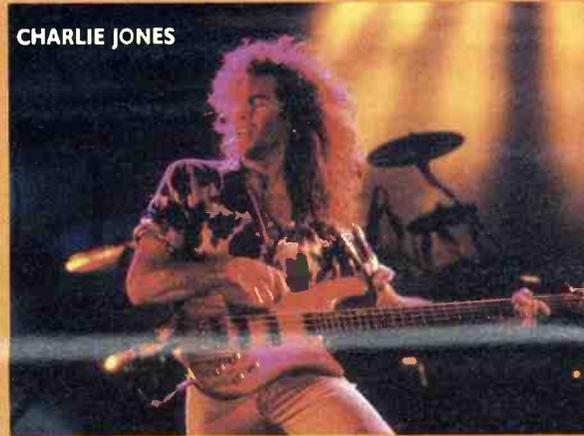
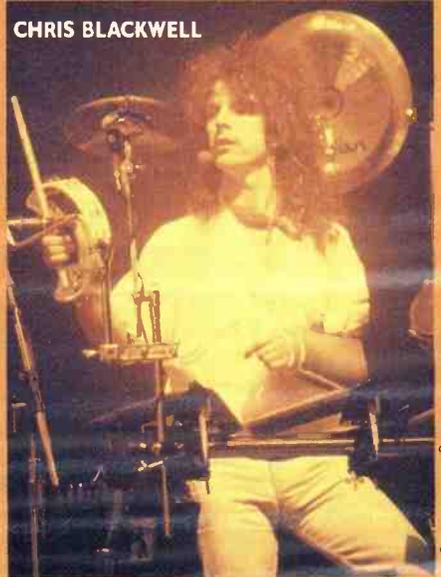
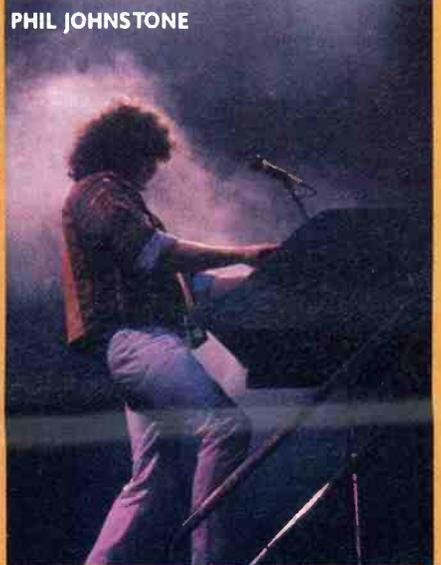
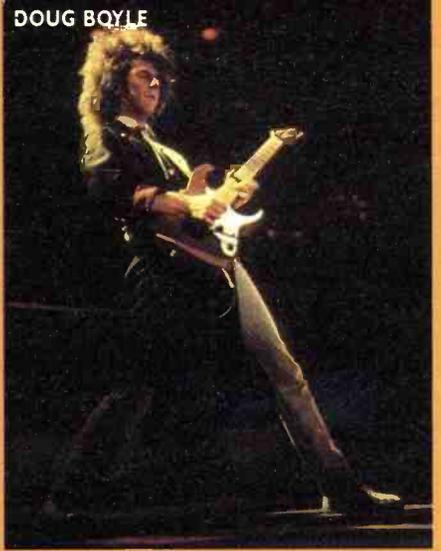
CARA FENSKE
CLIVE FRANKS
VINCE FARACI
LINDA FERRANDO
DAVE FLEISCHMAN
JIM GALLO
ANDREA GANIS
ARLINE GIDION
DIANE GILMOUR
DAVE GLEW
MARSHA GREEN

WARM GERITOL
GOOD DOCTORS OF
NORTH AMERICA
REED GLICK
HEY YOU GUYS
TOM HARTMAN
VOLUME HEAD
BASSETT HEAD
MARTIN HODGSON
VAN HORN
JOAN HUDSON

Does anyone remember laughter?

We certainly do

Thanks for the greatest time
Robert



Photos: R.P. Fitzgerald-Screaming Art

ROBERT JOHNSON
BOB KAUS
DOUG KENNY
MIKE KIDSON
REX KING
KATHI KLEINER
ALEX KOCHAN
GREG KUNZ
RON KILBURN
ROY LAMB
BETH LEKANDER

JUDY LIBOW
FRAN LICHTMAN
RICHARD LUCKET
PETER LUBIN
JANIS MAIELLO
TONY MANDICH
FRANK MARINO
KENNY MEDNICK
BOB MONTGOMERY
DOUG MORRIS
PAT MORROW

MATT MUSE
RAND McNALLY
JEFF O'CONNEL
PETER PELLAND
LE FRUIT DE PANTALON
PORTLY
JO-DAVID RAVITCH
ALAN REBHUNE
TERRY RHODES
JEFF ROWLAND
MICHAEL ROTUNDO

STEVE ROSENBERG
DAVE SAGNIP
MARK SCHULMAN
SHELLY SHAW
LOU SICUREZZA
ELLYN SOLIS
JIM SINGLETON
DAVID SKAFF
JEFF STRANGE
THE CONCERNED RUSTLE OF SILK
SCOTT TOWNSHEND

MARY TIMMONS
HAIR UP
MARSHA VLASIC
SHELDON VOGEL
ANDY WATERS
ANNE WELDON
SCOTT WILLIAMS
RICHARD ZIMMER



POWER PLAYS

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

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

PLATINUM

Z100 New York logo

New York O.M.: Steve Kingston. Playlist for Z100 with 30 numbered items.

POWER 95 logo

New York O.M.: Mason Dixon. Playlist for POWER 95 with 30 numbered items.

KISFM 102.7 logo

Los Angeles P.D.: Steve Rivers. Playlist for KISFM with 30 numbered items.

HOT 97.1 logo

New York P.D.: Joel Salkowitz. Playlist for HOT 97.1 with 30 numbered items.

GOLD

POWER 106FM logo

Los Angeles P.D.: Jeff Wyatt. Playlist for POWER 106FM with 30 numbered items.

POWER 94.5 logo

Los Angeles P.D.: Charlie Quinn. Playlist for POWER 94.5 with 30 numbered items.

108 FM logo

Boston P.D.: Sunny Joe White. Playlist for 108 FM with 30 numbered items.

WZOU-94.3 logo

Boston P.D.: Tom Jeffries. Playlist for WZOU-94.3 with 30 numbered items.

SILVER

POWER HITS 94.5 FM logo

Pittsburgh P.D.: Bill Cahill. Playlist for POWER HITS 94.5 FM with 30 numbered items.

EAGLE 106 logo

Philadelphia P.D.: Charlie Quinn. Playlist for EAGLE 106 with 30 numbered items.

WZLW 97.1 logo

Washington P.D.: Lorrin Palagi. Playlist for WZLW 97.1 with 30 numbered items.

WZOU-94.3 logo

Boston P.D.: Tom Jeffries. Playlist for WZOU-94.3 with 30 numbered items.

SILVER

WAAA logo

Washington P.D.: Mark St. John. Playlist for WAAA with 30 numbered items.

Q105 TAMPA BAY logo

Tampa O.M.: Mason Dixon. Playlist for Q105 with 30 numbered items.

B96 logo

Chicago P.D.: Buddy Scott. Playlist for B96 with 30 numbered items.

WZZM 95.5 logo

Detroit P.D.: Brian Patrick. Playlist for WZZM 95.5 with 30 numbered items.

SILVER

POWER 96 logo

Detroit P.D.: Rick Gillette. Playlist for POWER 96 with 30 numbered items.

WMMR 100.7 FM logo

Cleveland O.M.: Kid Leo. Playlist for WMMR 100.7 FM with 30 numbered items.

Z105 logo

Chicago P.D.: Brian Kelly. Playlist for Z105 with 30 numbered items.

WZZM 95.5 logo

Detroit P.D.: Brian Patrick. Playlist for WZZM 95.5 with 30 numbered items.

SILVER

all hit 97.1 KECL logo

Dallas P.D.: Joel Folger. Playlist for all hit 97.1 KECL with 30 numbered items.

99.5 logo

Dallas P.D.: Buzz Bennett. Playlist for 99.5 with 30 numbered items.

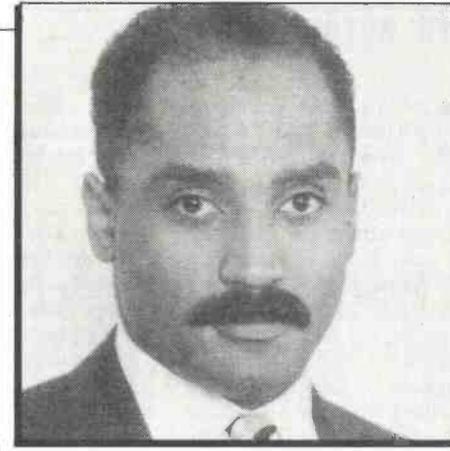
93Q logo

Houston P.D.: Bill Richards. Playlist for 93Q with 30 numbered items.

POWER 104 KRBE logo

Houston P.D.: Bill Richards. Playlist for POWER 104 KRBE with 30 numbered items.

Billboard's PD of the week



Ron Atkins WYLD New Orleans

As PD of KMJM St. Louis and KMJQ Houston in the mid-'80s, Ron Atkins kept a fairly low profile. In the last year, he's been more visible, first as the PD behind WOWI Norfolk, Va.'s 12-plus overall rise from 6.2 to 8.5 in the summer Arbitron, then as the new PD trying to bring the once-dominant WYLD New Orleans back.

But Atkins has a comeback of his own to talk about; he's a recovered cocaine addict who has "no qualms about telling" his experiences. "A lot of people out there have problems. I'm one of the few who was blessed to come back and do it the right way."

Atkins started in radio 10 years ago as a news intern at WUFO Buffalo, N.Y., the station that also spawned a lot of urban radio's stars, including: Frankie Crocker, Gary Byrd, Don "Early" Allen, Kelly Karson, and Warren Epps. Before he went on air at WUFO, however, Atkins went across town to WBLK for weekends, becoming PD several years later.

In 1983, another ex-Buffalo person, Jim Snowden, brought Atkins to KMJM; two years later, he was PD of KMJQ. It was at those stations that Atkins met Monte Lang. As the principal in KMJM/KMJQ owner the Amatore Group, and—two sales later—as the regional VP for current owner Noble Broadcasting, Lang has had an intense, acerbic manner that has as many detractors as fans. But Atkins says he has "one of the most brilliant minds in radio."

"Monte is a hard-nosed cat. If you screw up, you can get a phone call and he can be hard on you, but it made me better. There's more people out there that respect him than resent him."

Atkins also calls Lang "a brother in white; Monte has more soul than a lot of black guys." Even now, he says, Lang "comes up with more street lingo than I do. Every day he'll give me a different word that he hears out in the streets."

It was at KMJQ that Atkins decided he had a cocaine problem. "I would do it on weekends. I'd work hard for five days, then I'd reward myself for working so hard. I never did it during work or on station time. I always did it by myself. It was just a psychological dependency, but I found myself using more of it when I did use it."

"It was to the point where when Monday came around, I'd come to work late because I was trying to get myself together for the week. Then I'd start missing Mondays because I was burnt out. That's as far as it went where work was concerned. I just felt there was something wrong with my life."

Atkins is also adamant that during his battle with cocaine, "I never had any relationships with record people as far as drugs were concerned. A lot of them never knew what I did. A lot of people never knew what I did, because I didn't do it out in the streets."

When Atkins decided he had a problem, he went to then-GM Barry Drake, who enrolled him in a rehabilitation center for two

months. "He stuck his neck out for me. He could have easily have put me on ice as soon as I came to him."

But treatment didn't help Atkins. "I was making close to \$100,000 a year and I had the opportunity to save all that. But I kept slipping. I came out of rehab and then I went back in. Finally, it was decided that [I should] move on and get my life together."

What did work, Atkins says, was religion. "I was always a Christian, but I didn't have it together. I remember looking at myself in the mirror and saying to God, 'I know you're coming, but please, whatever you do, don't come now. I've got to get myself together.'"

Even after he'd been fired from KMJQ, Atkins was still using drugs. "One day after I was done, I completely passed out. Even though this is hard to believe, when I woke up a few hours later, a transition had come over me. I did not crave cocaine at all. I didn't want to drink or smoke. I gave up red meat."

"Everything that happened to me came to a head, and I had to go one way or another. Without God, I don't think I'd be here today," says Atkins, who calls his wife, Kim Lampkins, one of his "strongest inspirations right now."

Atkins spent three months between jobs before joining WOWI as assistant PD to Steve Crumbley and then being promoted 60 days later. "Even when I was job hunting, I wasn't hiding anything... Later [owner] Bishop L.E. Willis said

he was so touched by the letter I'd sent him that he wanted to give me an opportunity."

At WOWI, Atkins says, "People were just waiting for us to go in there and do the right things." He has a similar assessment of WYLD-FM, now consulted by WRKS New York PD Tony Gray, which trailed crossover WQUE 13.2 to 9.4 in the summer Arbitron.

"We will do sickle-cell [anemia] drives and things for the United Negro College Fund. We have no reservations about that. We've always been a black radio station; now we have to do good basic radio. So far, the only thing I've done is instill the basics," says Atkins.

"I feel much better now making half of what I was making in Houston. The monkey is off my back and I can live the way I was meant to." But he thinks the drug problem in broadcasting is "stronger than ever. If radio policed drugs like pro football does, the results would be startling."

WYLD is currently working with the Boys on two high-school concerts. "We have kids sending in anti-drug pledges and I have that on the air constantly. That will be my crusade until I leave this industry."

"There are a lot of young cats growing up in this business who may read this and realize they need help. I'd be willing to sit down and talk things over with them. When I was growing up, I really didn't have any role models. Maybe I can be one for somebody else."

SEAN ROSS

- 17 28 Bon Jovi, Born To Be My Baby
18 20 Kenny G, Silhouette
19 29 Edie Brickell & New Bohemians, What I
20 30 Cheap Trick, Ghost Town
21 25 Yaz and The Plastic Population, The
22 26 Cheryl "Pepsi" Riley, Thanks For My
23 34 Karyn White, The Way You Love Me
24 27 New Kids On The Block, You Got It (Th
25 32 Michael Jackson, Smooth Criminal
26 33 Samantha Fox, I Wanna Have Some Fun
27 37 Erasure, A Little Respect
28 31 Tracy Chapman, Baby Can I Hold You
29 36 Robbie Nevil, Back On Holiday
30 35 Sheena Easton, The Lover In Me
31 39 Sheriff, When I'm With You
32 EX Information Society, Walking Away
33 EX The Escape Club, Shake For The Sheik
34 EX Camouflage, The Great Commandment
A35 EX Duran Duran, I Don't Want Your Love
36 EX Paula Abdul, Straight Up
A37 EX Rick Astley, She Wants To Dance With
38 40 The Art Of Noise Featuring Tom Jones,
A39 EX U2, Angel Of Harlem
A40 EX Rod Stewart, My Heart Can't Tell You
A Mike & The Mechanics, Living Years
A The Boys, Dial My Heart
A Starship, Wild Again (From "Cocktail")
A Milli Vanilli, Girl You Know It's True
A Martika, More Than You Know
EX EX Eighth Wonder, Cross My Heart
EX EX Denise Lopez And Dan Hartman, The Lov
EX EX Basia, New Day For You
EX EX Fairground Attraction, Perfect

- 25 23 Cheryl "Pepsi" Riley, Thanks For My
26 29 Paula Abdul, Straight Up
27 30 Sheena Easton, The Lover In Me
28 31 Ivan Neville, Not Just Another Girl
29 32 Boys Club, I Remember Holding You
30 33 Steve Winwood, Holding On
31 35 The Boys, Dial My Heart
32 36 New Kids On The Block, You Got It (Th
33 34 Tracy Chapman, Baby Can I Hold You
34 37 Kylie Minogue, It's No Secret
35 38 The Escape Club, Shake For The Sheik
36 40 Erasure, A Little Respect
A38 EX Boy Meets Girl, Waiting For A Star To
A39 EX Robbie Nevil, Back On Holiday
EX EX Edie Brickell & New Bohemians, What I
EX EX Was (Not Was), Spy In The House Of Lo
EX EX Sheriff, When I'm With You
EX EX Tone Loc, Wild Thing

BIO 4 MEANS MUSIC

- Baltimore P.D.: Chuck Morgan
1 3 Chicago, Look Away
2 2 Anita Baker, Giving You The Best That
3 4 Breathe, How Can I Fall?
4 6 Eddie Money, Walk On Water
5 5 Guns N' Roses, Welcome To The Jungle
6 7 Poison, Every Rose Has Its Thorn
7 4 U2, Desire
8 Will To Power, Baby, I Love Your Way/
9 11 Bobby Brown, My Prerogative
10 13 Boy Meets Girl, Waiting For A Star To
11 16 When In Rome, The Promise
12 15 Bangles, In Your Room
13 17 Michael Jackson, Smooth Criminal
14 14 Duran Duran, I Don't Want Your Love
15 20 Phil Collins, Two Hearts
16 18 Cheryl "Pepsi" Riley, Thanks For My
17 19 Kenny G, Silhouette
18 23 Def Leppard, Armageddon It
19 21 Taylor Dayne, Don't Rush Me
20 22 Tiffany, All This Time
21 25 Joan Jett And The Blackhearts, Little
22 24 Annie Lennox & Al Green, Put A Little
23 28 The Boys, Dial My Heart
24 26 Bon Jovi, Born To Be My Baby
25 27 Tracy Chapman, Baby Can I Hold You
26 8 Tone Loc, Wild Thing
27 29 Karyn White, The Way You Love Me
28 30 Samantha Fox, I Wanna Have Some Fun
29 EX White Lion, When The Children Cry
30 EX Maxi Priest, Wild World
A EX Sheriff, When I'm With You

The New 100.7 FM

- Miami P.D.: Steve Perun
1 2 Poison, Every Rose Has Its Thorn
2 3 Chicago, Look Away
3 4 Anita Baker, Giving You The Best That
4 5 Breathe, How Can I Fall?
5 1 The Escape Club, Wild West
6 13 Bobby Brown, My Prerogative
7 8 Guns N' Roses, Welcome To The Jungle
8 10 Kenny G, Silhouette
9 6 Bobby Brown, Don't Be Cruel
10 7 Rod Stewart, Forever Young
11 12 Keith Sweat (Duet With Jaci McGhee),
12 15 Cheryl "Pepsi" Riley, Thanks For My
13 16 Phil Collins, Two Hearts
14 18 Def Leppard, Armageddon It
15 19 Karyn White, The Way You Love Me
16 29 Bobby Rivers, McKinley's Song
17 19 Michael Jackson, Smooth Criminal
18 22 Sir Mix-A-Lot, Rippin
19 21 Sausage and The Banishes, Peek-A-Boo
20 24 Tone Loc, Wild Thing
21 27 Boy Meets Girl, Waiting For A Star To
22 9 Phil Collins, Groovy Kind Of Love
23 25 When In Rome, The Promise
24 11 Bon Jovi, Bad Medicine
25 EX Sheriff, When I'm With You
A26 EX Al B. Sure!, Killing Me Softly
27 14 Tracie Spencer, Symptoms Of True Love
28 EX Taylor Dayne, Don't Rush Me
29 23 Will To Power, Baby, I Love Your Way/
30 EX The Boys, Dial My Heart
EX EX White Lion, When The Children Cry
A EX Bon Jovi, Born To Be My Baby

WOL 99.1

- Minneapolis P.D.: Gregg Swedberg
1 2 Poison, Every Rose Has Its Thorn
2 1 Chicago, Look Away
3 4 Boys Club, I Remember Holding You
4 6 Taylor Dayne, Don't Rush Me
5 7 Phil Collins, Two Hearts
6 3 Boy Meets Girl, Waiting For A Star To
7 9 Bangles, In Your Room
8 14 Bobby Brown, My Prerogative
9 11 Maxi Priest, Wild World
10 5 Eddie Money, Walk On Water
11 13 Joan Jett And The Blackhearts, Little
12 8 Judson Spencer, Yeah, Yeah, Yeah
13 17 Def Leppard, Armageddon It
14 19 White Lion, When The Children Cry
15 12 Breathe, How Can I Fall?
16 16 Duran Duran, I Don't Want Your Love
17 10 Tracie Spencer, Symptoms Of True Love
18 23 Annie Lennox & Al Green, Put A Little
19 27 Tiffany, All This Time
20 15 Cinderella, Don't Know What You Got (
21 24 Kenny G, Silhouette
22 18 When In Rome, The Promise
23 30 Steve Winwood, Holding On
24 25 Cheap Trick, Ghost Town
25 33 Bon Jovi, Born To Be My Baby
26 21 Will To Power, Baby, I Love Your Way/
27 20 U2, Desire
28 22 Ivan Neville, Not Just Another Girl
29 35 Anita Baker, Giving You The Best That
30 32 Robert Palmer, Early In The Morning
31 34 Samantha Fox, I Wanna Have Some Fun
32 EX Information Society, Walking Away
33 EX Rick Astley, She Wants To Dance With
34 26 Vixen, Edge Of A Broken Heart
35 EX New Kids On The Block, You Got It (Th
36 EX Kon Kan, I Beg Your Pardon
37 EX Michael Jackson, Smooth Criminal
38 28 Bon Jovi, Bad Medicine
39 31 Pet Shop Boys, Domino Dancing
40 EX Robbie Nevil, Back On Holiday
A EX Tone Loc, Wild Thing
A EX Sheena Easton, The Lover In Me
A EX Karyn White, The Way You Love Me
A EX U2, Angel Of Harlem
A EX Erasure, A Little Respect
A EX Giant Step, Into You

WYLD 99.1

- Seattle P.D.: Gary Bryan
1 5 Bobby Brown, My Prerogative
2 6 Boy Meets Girl, Waiting For A Star To
3 4 Anita Baker, Giving You The Best That
4 7 Bangles, In Your Room
5 11 Poison, Every Rose Has Its Thorn
6 13 Kenny G, Silhouette
7 20 Phil Collins, Two Hearts
8 27 Sheriff, When I'm With You
9 19 Taylor Dayne, Don't Rush Me
10 1 Chicago, Look Away

92 PRO-FM

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

KMEL 105.5 FM

- San Francisco P.D.: Keith Naftaly
1 4 Tone Loc, Wild Thing
2 1 Karyn White, The Way You Love Me
3 3 Paula Abdul, (It's Just) The Way That
4 9 New Kids On The Block, You Got It (Th
5 2 Al B. Sure!, Rescue Me
6 6 Kenny G, Silhouette
7 11 The Boys, Dial My Heart
8 20 Sheena Easton, The Lover In Me
9 14 Samantha Fox, I Wanna Have Some Fun
10 5 The Beat Club, Security
11 Johnny O, Fantasy Girl
12 15 Taylor Dayne, Don't Rush Me
13 16 Cherelle, Everything I Miss At Home
14 23 Bobby Brown, Roni
15 17 Sir Mix-A-Lot, Posse On Broadway
16 18 Michael Jackson, Smooth Criminal
17 Information Society, Walking Away
18 24 Al B. Sure!, Killing Me Softly
19 19 Eighth Wonder, Cross My Heart
20 8 Raze, Break 4 Love
21 26 Inner City, Big Fun
22 10 Cheryl "Pepsi" Riley, Thanks For My
23 27 Annie Lennox & Al Green, Put A Little
A24 EX Milli Vanilli, Girl U Know It's True
A25 EX Kon-Kan, I Beg Your Pardon
EX EX Marc Almond, Tears Run Rings
27 30 J.J. Fad, Is It Love
28 13 Anita Baker, Giving You The Best That
29 EX "L'Looka, Can You Give Me My Lips
30 EX Rick Astley, She Wants To Dance With
EX EX Paula Abdul, Straight Up
EX EX Martika, More Than You Know
EX EX The Art Of Noise Featuring Tom Jones,
EX EX Rob Base & D.J. E-Z Rock, Get On The
EX EX Vanessa Williams, Dreamin'
A EX Sandee, Notice Me

SILVER 92 PRO-FM

- Atlanta
1 6 Tone Loc, Wild Thing
2 3 Anita Baker, Giving You The Best That
3 4 Karyn White, The Way You Love Me
4 5 The Boys, Dial My Heart
5 1 Bobby Brown, My Prerogative
6 10 Karyn White, Superwoman
7 2 Al B. Sure!, Killing Me Softly
8 8 Michael Jackson, Smooth Criminal
9 15 Sir Mix-A-Lot, Posse On Broadway
10 7 Ready For The World, My Girlie
11 19 Paula Abdul, Straight Up
12 12 New Kids On The Block, You Got It (Th
13 9 Phil Collins, Groovy Kind Of Love
14 13 Luther Vandross, Any Love
15 14 Cheryl "Pepsi" Riley, Thanks For My
16 16 Kenny G, Silhouette
17 EX Bobby Brown, Roni
18 J.J. Fad, Is It Love
19 21 Breathe, How Can I Fall?
20 24 Sheena Easton, The Lover-In Me
21 25 Raze, Break 4 Love
22 20 New Edition, You're Not My Kind Of Gi
23 23 Annie Lennox & Al Green, Put A Little
A EX Live Crew, Yakety Yak
A EX Milli Vanilli, Girl U Know It's True
EX EX Taylor Dayne, Don't Rush Me
EX EX Phil Collins, Two Hearts

96 TIC-FM

- Hartford P.D.: Dave Shakes
1 1 Bobby Brown, My Prerogative
2 3 Poison, Every Rose Has Its Thorn
3 4 Chicago, Look Away
4 5 Eddie Money, Walk On Water
5 6 Karyn White, The Way You Love Me
6 7 Michael Jackson, Smooth Criminal
7 10 Phil Collins, Two Hearts
8 4 Will To Power, Baby, I Love Your Way/
9 14 Def Leppard, Armageddon It
10 12 Tracie Spencer, Symptoms Of True Love
11 8 Anita Baker, Giving You The Best That
12 15 Samantha Fox, I Wanna Have Some Fun
13 9 U2, Desire
14 11 Duran Duran, I Don't Want Your Love
15 17 When In Rome, The Promise
16 17 Maxi Priest, Wild World
17 16 Breathe, How Can I Fall?
18 19 Kenny G, Silhouette
19 20 Sweet Sensation, Never Let You Go
20 22 Annie Lennox & Al Green, Put A Little
21 21 Sa-Fi, Boy, I've Been Told
22 24 Taylor Dayne, Don't Rush Me
23 24 Tiffany, All This Time
24 27 Information Society, Walking Away

FRENZIED YEAR MARKED BY TURNOVER, BUYOUTS, LAWSUITS

(Continued from page 20)

lando as his replacement... Don Allen at WMYK Norfolk, Va. ... Russ Mottla at WYYY Baltimore... Jeff Levine at WBAB Long Island, N.Y. ... Chuck Brinkman at KLUV Dallas... J.D. Spangler at WUSN Chicago.

Sales: WYNY New York to Westwood One for \$39 million... WKYS Washington to Albimar Communications for \$49 million; the sale finally clears in December... KSMG San Antonio, Texas, to Rusk for \$8 million.

May

ABC/Watermark announces Shadoe Stevens as the second host of "American Top 40," effective in August... WYYY Baltimore morning man Bob Rivers stays on the air for 11 days to protest the Orioles' losing streak. Across town, WCBM goes dark... The first Radio Hall of Fame induction is held in New York.

Hard-rocking college station WSOU South Orange, N.J., bans metal acts, including Stryper, after the suicide of a local teenager... Arbitrators reinstate former WHUR Washington, D.C., PD Jesse Fax, who never actually goes back to work there... Local morning legend Moby announces his return to KLOL Houston.

Programming: EZ Communications VP/programming Dan Vallie launches his consultancy... Providence, R.I., gets its first urban FM WWKX... J.C. Floyd gets VP stripes for Don Kelly & Associates... KOFY-FM "The City" San Francisco revives its eclectic album format for a while... Legendary AM WWKB Buffalo, N.Y., goes satellite... Bobby O'Jay is upped to OM at WDIA/WHRK Memphis, Tenn.

New GMs: Charlie Seraphin at KNX-FM Los Angeles... Jacqui Brumm promoted at WEBN Cincinnati... Bill Tanner becomes a rare GM/PD at WPOW Miami. New PDs: John Roberts at KEGF Dallas... Chuck Morgan at WBSB Baltimore, Md. ... Marty Bender at WRIF Detroit... Drew Hayes at WKRC Cincinnati... Judy McNutt at KRXO Sacramento, Calif.; Pat Still at cross-town KZAP.

Sales: WWBA Tampa from Metropolitan to Cox for \$17.1 million... KMJQ Houston and KMJM St. Louis from Keymarket to Noble for \$81 million... KIXI/KMGI Seattle from Sunbelt to Noble for approximately \$16 million.

June

Barry Mayo and Lee Simonson, GMs of WRKS and WOR New York, resign to launch their own company... Mel Karmazin is promoted to president/CEO of Infinity Broadcasting; later that month, company executives make a \$30-a-share buyout offer for the company... Steve Perun named Metroplex VP/programming.

Programming: WAPW Atlanta debuts a computer-generated, all-airplay trade report. Despite a brief flurry of attention, only sister KRBE Houston follows suit... Classic rock KSLX Phoenix changes its positioning slogan to "for men only"; it's back to classic rock by year's end.

New GMs: Ron Gold at WALK Long Island, N.Y. ... Lorraine Golden at WQRS Detroit... Bob Neil at WWBA Tampa, Fla. ... Mike Disney at WIOD/WGTR Miami, Fla. Sales:

WWRB Nashville to GMX Communications for \$975,000... WCII/WDJX Louisville, Ky. (now WDJX-AM-FM), from Great Trails to Stoner for \$5.5 million... WFBR Baltimore, Md., to JAG Communications for \$1.9 million.

New PDs: Mark Mason at WFAN New York... Bob Linden at WQXI-FM Atlanta, Ga. ... Sky Daniels at KISW Seattle... Ken Barnett at KKHT Houston... Lorrin Palagi at WRQX Washington; Paul Cannon is promoted to OM at WKSE Buffalo, N.Y. ... Joel Folger at KEGF Dallas... Jim Pemberton at WFBQ Indianapolis, Ind. ... Jay Stevens replaces Michael St. John at KOY-FM Phoenix... Doug McGuire at KYKY St. Louis... Paul Fuller at new top 40 KMPZ Memphis, Tenn.

July

Frank Cody & Owen Leach consult Satellite Music Network's Wave format... Nancy Widman is named president of the CBS Radio Division... Thom O'Hair is out at KOFY-FM... Mike Kakoyannis becomes executive VP of the Westwood One radio division.

Carl Brazell launches the new Command Communications with five stations totaling \$145 million. When rumors begin circulating that either KJOI or KTWV Los Angeles will go top 40 and hire morning man Rick Dees as a result of the deal, Dees signs a new five-year contract with KIIS-FM... WCXR Washington PD Bob Kaghan dies of a heart attack at age 34.

Programming: Colleen Cassidy becomes consultant Jerry Clifton's national MD... KFI Los Angeles from AC to talk... Second-ranked WWBA Tampa, Fla., leaves easy listening for soft AC.

New GMs: Roy Deutschman at WCAO/WXYV Baltimore, Md. ... Ray Gardella at WPIX New York... Bob Bruno and Steve Candullo at WOR and WRKS New York, respectively.

Sales: WRKO/WROR to Atlantic Ventures for \$28.3 million... Spanish Broadcast Systems buys WFAN New York for \$23 million.

PDs: Bob Linden at WPIX New York... Jere Sullivan at WSNi Philadelphia... Joel Lind at WMJI Cleveland... Harry Lyles at WEKS Atlanta... Lee Roy Hansen at SMN's Wave format... Gerald Tookes upped at WANM Tallahassee, Fla., replacing Joe Bullard, who heads for the record side after 15 years... Andy Beaubien at WCXR Washington.

August

Suburban AM WCVG Cincinnati becomes the first all-Elvis station, and within a few months there are two others... The reissue craze picks up steam as KOY-FM and KZZP Phoenix revive UB40's "Red Red Wine"... SBS announces the acquisition of WEVD New York... Lee Abrams becomes in-house consultant to Shamrock Communications and OM for SMN's Z-Rock format.

SMN's Wave format announces the addition of live announcers; at the same time, John Sebastian becomes PD of KTWV Los Angeles, paving the way for live jocks there... 1,700 attend Jack the Rapper's Family Affair in Atlanta, making it the largest

Family Affair ever... WBLZ Cincinnati accuses rival WIZF of raising its tower height illegally and complains that the Federal Communications Commission doesn't respond harshly enough. The FCC does, however, revoke the license of KUKQ/KUPD Phoenix... Anna Mae Sokusky and George Sosson become VPs of CBS O&O AMs and FMs, respectively.

Programming: Perhaps at the urging of Billboard readers who have been airing their opinions on a new format in Vox Jox, WPIX New York becomes jazz WQCD; shortly thereafter, Wendy Leeds replaces PD Bob Linden... WFLZ Tampa, WAYL Minneapolis, and KSMG San Antonio are among those going to an oldies format... KXXR Kansas City, Mo., finally debuts as a "rock 40"... Jeff Wyatt adds VP/regional programming duties for Emmis.

New GMs: In a three-way Gannett Radio shuffle, Chris Conway moves to KUSA/KSD St. Louis; Mike Shields moves to KSDO/KSWV San Diego, Calif.; and Gerry DeFrancesco to WDAE/WUSA Tampa, Fla. Emmis counters with three of its own: James Smith to KXXX-FM San Francisco; Chuck Hillier to WKQX Chicago; and Mark Ranier to WJIB Boston.

New PDs: Bob West at WQUE New Orleans, La. ... Keith Isley at WHQT Miami, Fla., ... Sam Weaver at WAMO Pittsburgh, Pa. ... Chuck Beck at WDFX Detroit... Frank Holler at WIOQ Philadelphia... Bill Jones at WGKX Memphis; Melvin Jones at cross-town KRNB... Jan Jeffries at WQXI Atlanta.

Sales: RKO sells two: WRKS New York to Summit for \$50 million and KRTH-AM-FM Los Angeles to Beasley for \$87 million... WERE/WNCX Cleveland to Metroplex for \$11.5 million; WRFX Charlotte, N.C., from Metroplex to Pyramid for \$15.1 million.

September

At this year's National Assn. of Broadcasters convention, the NAB debuts its "ultimate" radio, meant to help failing AMs—but the AM half doesn't work. Billboard presents its 1988 Radio Awards, which do work; WHTZ New York, KZZP Phoenix, WEBE Bridgeport, Conn., and WGCi-FM Chicago are the big winners... WYNY and WQHT make the first of New York's six planned frequency switches.

Arbitron's new diary takes effect; terminology from the diary makes its way into station liners in all formats... The Record Industry Assn. of America releases its study on back-announcing; Billboard finds that many PDs are already warm to the idea... The Canadian government punishes CKFM Toronto for playing too many hits by forcing it to go commercial free for three days... Steve Berger is named president at Nationwide Communications; Mickey Franko heads the radio group.

Programming: Smokey Rivers becomes group PD for Stoner... Japan gets its second FM, J-Wave, which picks up some hours of the Wave format... Fred Jacobs and Rick Carroll both revive their modern rock consultancies as Billboard introduces its new Modern Rock Tracks chart... WCBM Baltimore returns to the air... Lee Michaels leaves WBMX Chi-

cago... WGR-FM Buffalo returns to album rock... Longtime black outlet WCIN Cincinnati goes to classical... WZTR Milwaukee and WFBR Baltimore are this month's oldies converts... The Nashville Network launches a syndicated radio format on what was previously the overnights-only Music Country Network.

New GMs: Ricky Tatum promoted at KACE Los Angeles... Charles Bortnick at WMMS Cleveland... Penny Brazile at WYLD New Orleans... Dave Baronfeld at KSJO San Jose, Calif. ... Eddie Esserman at WFOX Atlanta... J.D. Freeman at KMLE Phoenix... Kevin Mashek at KWSS San Jose.

New PDs: Ed Walsh at WOR New York... Ty Bell at WDJY Washington... Bob Linden at KNUA Seattle... John Roberts at WYSP Philadelphia... Steve Casey at KGRX Phoenix... Ed Levine at KLOL Houston; Steve Hegewood at KHYS Beaumont, Texas, which moves to Houston several weeks later... Ken Carson at WPHD Buffalo... Terry Hickman returns to WXDJ Miami... WBZZ Pittsburgh PD Jim Richards at Vallie Communications; Bill Cahill replaces him... Dave Anthony at new oldies outlet KQQL Minneapolis... Kurt Kelly at KNX-FM Los Angeles.

Sales: Three more RKO sales are announced: WOR New York to Buckley Broadcasting for \$24 million; WFYR Chicago to Atlantic Ventures (which eventually falls through); and WAXY Miami to Evergreen Media for \$24 million... KKHT Houston from Malrite to Emmis... KHVN/KDLZ Dallas to Gilmore for \$14 million.

October

Howard Stern returns to D.C. via satellite as BWB Washington drops adult alternative for classic rock... AM institution WNBC's frequency New York becomes the new home of WFAN... WSOU lifts its metal ban... Billboard reports that many top 40 stations are now testing only females, but that hard rock—this fall's music trend—is doing well anyway.

Hoker Broadcasting sues Jacor over a bogus format-change memo that the latter group eventually admits sending... The NAB issues its annual financial reports, suggesting that stations are taking in more money but keeping less of it as competition increases... The U.S. Senate passes an omnibus anti-drug bill that would, among its other provision, strip radio licenses from drug users.

Programming: Bob McNeill named VP/programming for Viacom; Gary McCardie replaces him at WMZQ Washington... WQXI-FM Atlanta returns to top 40; WHQT Miami returns to crossover... KIIS-AM Los Angeles goes to an all-dance-mix format... This month's oldies converts: WHBQ Memphis, KOMA Oklahoma City, WMQX Winston Salem, N.C., and WAVG Louisville, Ky.

New GMs: Peg Kelly from WNBC to WYNY New York... Tony Perlongo at KAMJ Phoenix... Dale Webber at KZZP Phoenix... Monte Lang returns to KMJQ Houston... Susan Hoffman at KKHT Houston. Sales: WIOQ Philadelphia from Outlet to EZ Communications for \$19.1

(Continued on page 88)

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Le Freak**, Chic, ATLANTIC
2. **Too Much Heaven**, Bee Gees, RSO
3. **You Don't Bring Me Flowers**, Barbra Streisand & Neil Diamond, COLUMBIA
4. **My Life**, Billy Joel, COLUMBIA
5. **I Love The Night Life**, Alicia Bridges, POLYDOR
6. **I Just Wanna Stop**, Gino Vannelli, A&M
7. **Sharing The Night Together**, Dr. Hook, CAPITOL
8. **Y.M.C.A.**, Village People, CASABLANCA
9. **Our Love, Don't Throw It All Away**, Andy Gibb, RSO
10. **Hold The Line**, Toto, COLUMBIA

TOP SINGLES—20 Years Ago

1. **I Heard It Through The Grapevine**, Marvin Gaye, TAMLA
2. **Love Child**, Diana Ross & the Supremes, MOTOWN
3. **For Once In My Life**, Stevie Wonder, TAMLA
4. **Abraham, Martin & John**, Dion, LAURIE
5. **Wichita Lineman**, Glen Campbell, CAPITOL
6. **Stormy**, Classics IV, IMPERIAL
7. **Who's Making Love**, Johnnie Taylor, STAX
8. **Both Sides Now**, Judy Collins, ELEKTRA
9. **I Love How You Love Me**, Bobby Vinton, EPIC
10. **Magic Carpet Ride**, Steppenwolf, DUNHILL

TOP ALBUMS—10 Years Ago

1. **52nd Street**, Billy Joel, COLUMBIA
2. **A Wild And Crazy Guy**, Steve Martin, WARNER BROS.
3. **Greatest Hits Vol. II**, Barbra Streisand, COLUMBIA
4. **C'est Chic**, Chic, ATLANTIC
5. **Grease**, Soundtrack, RSO
6. **Double Vision**, Foreigner, ATLANTIC
7. **Jazz**, Queen, ELEKTRA
8. **Live And More**, Donna Summer, CASABLANCA
9. **Best Of Earth, Wind & Fire**, COLUMBIA
10. **Backless**, Eric Clapton, RSO

TOP ALBUMS—20 Years Ago

1. **Wichita Lineman**, Glen Campbell, CAPITOL
2. **The Beatles**, APPLE
3. **Cheap Thrills**, Big Brother & the Holding Company, COLUMBIA
4. **Feliciano!**, José Feliciano, RCA
5. **The Second**, Steppenwolf, DUNHILL
6. **Wild Flowers**, Judy Collins, ELEKTRA
7. **Electric Ladyland**, Jimi Hendrix Experience, PREPARE
8. **Gentle On My Mind**, Glen Campbell, CAPITOL
9. **In-A-Gadda-Da-Vida**, Iron Butterfly, ATCO
10. **Time Peace/Greatest Hits**, Rascals, ATLANTIC

COUNTRY SINGLES—10 Years Ago

1. **The Gambler**, Kenny Rogers, UNITED ARTISTS
2. **Burgers And Fries**, Charley Pride, RCA
3. **All Of Me**, Willie Nelson, COLUMBIA
4. **Tulsa Time**, Don Williams, ABC
5. **Don't You Think This Outlaw Bit's Done Got Out Of Hand/Girl I Can Tell**, Waylon Jennings, RCA
6. **Lady Lay Down**, John Conlee, ABC
7. **Do You Ever Fool Around**, Joe Stampley, EPIC
8. **Your Love Had Taken Me That High**, Conway Twitty, MCA
9. **I Really Got The Feeling/Baby I'm Burning**, Dolly Parton, RCA
10. **We've Come A Long Way Baby**, Loretta Lynn, MCA

SOUL SINGLES—10 Years Ago

1. **Le Freak**, Chic, ATLANTIC
2. **Got To Be Real**, Cheryl Lynn, COLUMBIA
3. **September**, Earth, Wind & Fire, COLUMBIA
4. **I'm Every Woman**, Chaka Khan, WARNER BROS.
5. **Love Don't Live Here Anymore**, Rose Royce, WHITFIELD
6. **Long Stroke**, ADC Band, COTILLION
7. **Get Down**, Gene Chandler, 20TH CENTURY
8. **One Nation Under A Groove**, Funkadelic, WARNER BROS.
9. **I Don't Know If It's Right**, Evelyn "Champagne" King, RCA
10. **What You Won't Do For Love**, Bobby Caldwell, CLOUDES

1889



1989

AMOA KICKS OFF THE 100TH ANNIVERSARY OF THE JUKEBOX WITH A BANG YOU'LL HEAR ALL YEAR LONG!

A special thanks to these performers for appearing at AMOA's 1988 Awards Show...



The Tokens



Baillie & the Boys



Guy Mitchell



Holly Dunn

... And congratulations to these 1988 "Jukebox Award" winners...

Jukebox Pop Record of the Year
"I've Had the Time of My Life"
Bill Medley & Jennifer Warnes
RCA



Jukebox Country Record of the Year
"Tennessee Flat Top Box"
Roseanne Cash
CBS Records



Jukebox R&B Record of the Year
"Pink Cadillac"
Natalie Cole
EMI-Manhattan Records



Jukebox Rising Star Award—Male
(Tie)
Ricky Van Shelton, CBS
& Rick Astley, RCA



Jukebox Rising Star Award—Female
K. T. Oslin, RCA



Jukebox Rising Star Award—Group
Guns n' Roses, Geffen Records



Boy Meets Girl



Bobby Bare



Chubby Checker

Awards Show emcee:
Eddie Cash

Produced by Sam Atchley in association with Kevin Olsen of Corporate Productions for the Amusement & Music Operators Association



111 E. Wacker Drive
Chicago, IL 60601
312/644-6610 Fax 312/565-4658

Motown Sale, Hip-Hop/R&B, Writer/Producers Led News

BY NELSON GEORGE

NEW YORK The sale of Motown Records, the most successful black-owned label in history, to MCA was the important black music event of 1988. The year also saw George Michael become the first white artist to top the Billboard black album chart, previously independent rap labels sign lucrative distribution deals with majors, and the emergence of several prolific producing/writing teams.

In June, Motown founder Berry Gordy sold his legendary label to MCA for \$61 million. The sale, which did not include the extremely valuable Jobete Music catalog,

had long been rumored. Motown was not simply the industry's premier black-owned venture, but throughout the last two decades had also been either the first or second biggest black concern in the U.S., according to Black Enterprise magazine.

So the sale was of both musical and economic significance outside the business. Gordy's company, born in Detroit in the late '50s, spawned many of the greatest pop stars of all time: Diana Ross & the Supremes, Stevie Wonder, Smokey Robinson & the Miracles, the Temptations, Marvin Gaye, and Lionel Richie. But by the mid-'80s it was clear that Motown was no longer providing "the sound of young America."

It was Jheryl Busby, president of MCA's potent black music division, who took on the task of reviving Motown. Since Busby assumed the mantle of leadership there, Motown has been aggressive in working to break several new acts. Gordy started his own company, the Gordy Group, and reportedly has attempted to purchase the United Artist film studio. Louil Silas, MCA's gifted black A&R director, succeeded Busby in his position at MCA.

With his "Faith" album, Michael became the first white entertainer

to reach No. 1 on Billboard's black album chart. The Englishman also enjoyed a No. 1 black single with "One More Try." Both events reflected Michael's ongoing interest in the black market. The release of the "Hard Day" remix, which was aimed specifically at black radio and coincided with the release of the album's kickoff single, "Faith," to pop radio, and the artist's work with Jimmy "Jam" Harris & Terry Lewis on a "Monkey" remix illustrate Michael's efforts in this area.

Columbia's courting of black radio for Michael was one manifestation of that label's increased commitment to black music. Significantly, much of Columbia's success this year came via its ground-breaking distribution deal with Def Jam Records. L.L. Cool J's "Bigger And Deffer" and Public Enemy's "It Takes A Nation Of Millions To Hold Us Back" established the acts as major youth-market stars.

In fact, the Def Jam/Columbia deal set a precedent for such major-label/hip-hop-independent liaisons as Cold Chillin'/Warner Bros. and First Priority/Atlantic.

Rap, despite continued resistance by many black/urban programmers, grew as a sales force with Jazzy Jeff & the Fresh Prince, Eric B. & Rakim, Salt-N-Pepa, Kool Moe Dee, EPMD, Heavy D, and Run-D.M.C. among

(Continued on page 34)



Blues Dues. Veteran blues producer/writer Willie Dixon accepts a \$5,000 donation from BMI VP Rick Riccobono in behalf of Dixon's Blues Heaven Foundation Inc., a 6-year-old organization dedicated to promoting the blues. Next to Dixon is his wife, Marie. Dixon currently has two records in release, a collection on Capitol, "Hidden Charms," and MCA's "Willie Dixon: The Chess Box."

Banner Year For Teddy Riley, Curtis Mayfield Also '88's Top Artists: Chapman, Public Enemy

THESE ARBITRARY DEFINERS OF TIME we call years serve many useful purposes: They make calendar-makers happy, separate the young from the old, and allow the IRS to keep track of our money. Really good stuff, right? Another important use of a year is to drive journalists crazy. Every December we are instructed to look back and figure out what was most important about a year. Some judgments can be made with total objectivity (Michael Jackson and Whitney Houston sold one or two CDs in 1988).

Others are matters of interpretation. That doesn't mean they don't contain objective truth, but it does mean that prejudices, friendships, and astrological signs play a part. Anyway, what follows are random impressions of the year about to pass into history.

Tracy Chapman and Public Enemy were the two most important artists of 1988. Chapman's self-titled debut turned racial and sexual stereotypes on their head. Her folkie roots, eye for detail, and strident voice were a brilliant antidote to the prefab plastic that passes for black pop. Chapman speaks a thoughtful, humanistic language in an era when concern for the poor is a sign of bad taste. That her album went to No. 1 on the pop chart, even for a week, is a hopeful sign that, just maybe, there are still Americans around unafraid to call themselves liberal.

Public Enemy, in total contrast, embraces a hard-line, fist-in-your-face black nationalism as uncompromising as its music is tough. With Chuck D exhorting, Flavor Flav agreeing, and Hank Shocklee masterminding the innovative music mix, P.E. articulated the anger of young urban America on its instant classic "It Takes A Nation Of Millions To Hold Us Back." Now all the band has to do is truly study "The Autobiography Of Malcolm X" and realize that rage, tempered by reflection, is more potent than a Uzi.

Teddy Riley, whether credited as arranger, producer, or writer, was the creative force behind a blend of hip-hop, R&B, and funk in a series of aggressive recordings that may go down in history as some of the best dance records ever. Put on "How Ya Like Me Now?," "I Want Her," "Just Got Paid," "Groove Me," "My Prerogative," and "Him Or Me" and watch what happens at a party.

A number of managers enjoyed prosperous years. Charles Huggins and Russell Simmons have been doing well for awhile; 1988 saw Cassandra Mills (Steph-

anie Mills, Robert Brookins), Vincent Davis (Keith Sweat), and Lavaba (Kool Moe Dee) grow as well.

These days Motown nostalgia is trendy and Memphis soul is being revived, but too often people forget that one of the towering presences in R&B for over two decades was Curtis Mayfield. In 1988 George Benson and

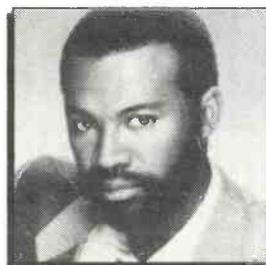
Wrecks-N-Effects both covered "Let's Do It Again," Ice-T did a rap version of "Pusherman," and Fishbone rocked hard on "Freddie's Dead," all classic Mayfield compositions. In addition, Mayfield, through Ichiban Records, rereleased his "Superfly" album, a record that arguably ranks with Marvin Gaye's "What's Goin' On?" as the greatest black concept album of all time. The attention that Mayfield, currently repre-

sented with a live album recorded in Europe, is receiving is long overdue.

SHORT STUFF: Tracy Chapman's "Baby, Can I Hold You" is covered by Neil Diamond on his "The Best Years Of Our Lives" album... Spring/Posse artists Grandmaster Melle Mel and Van Silkk perform the anti-violence rap "What's The Matter With Your World?" on the soundtrack of the film "Police Academy 6." A music video, featuring the rappers and "Police Academy" stars Bubba Smith, David Graf, and Michael Winslow, will be featured in the vidclip. Mel and Van Silkk won an Emmy for their anti-crack public service announcement a few years back... Jackie Jackson's long-in-the-making self-titled solo album will be out on Polydor in 1989. The single is "Stay"... Midnight Star's new single is "Snake In The Grass" on Capitol-distributed Solar. The band is now on tour in Japan... A mid-'80s duet album by Peabo Bryson and Roberta Flack has just been issued on CD by Capitol... Natalie Cole and Jazzy Jeff & the Fresh Prince will appear on "Dick Clark's New Year's Rocking Eve" Dec. 31... Deodato is busy working on a solo album for Atlantic... Maurice White's Kallimba Productions is seeking acts for production deals. Tapes and promotional packages should be sent to Kallimba Productions, 4303 W. Verdugo Ave., Burbank, Calif. 91505, to the attention of the company's A&R director, Charles L. Freeman... Johnny Gill shines on New Edition's latest single, "Can You Stand The Rain"... TVs "It's Showtime At The Apollo" will be around for its third season after racking up impressive ratings in and out of urban centers.

1988 in Review

The Rhythm and the Blues



by Nelson George

1988 in Review

Billboard POWER PLAYLISTS

FOR WEEK ENDING DECEMBER 24, 1988

Sample Playlists of the Nation's Largest Black Radio Stations

Station	Artist	Track
San Francisco KSO 107.7 FM P.D.: Marvin Robinson	1	1 The Boys, Dial My Heart
	2	16 LeVert, Pull Over
	3	5 Raze, Break 4 Love
	4	6 Cherelle, Everything I Miss At Home
	5	7 Ziggy Marley & The Melody Makers, Tumbin' Down
	6	8 Vesta, Sweet, Sweet Love
	7	22 Roberta Flack, Oasis
	8	9 Today, Him Or Me
	9	10 Rene Moore, All Or Nothing
	10	11 Sheena Easton, The Lover In Me
	11	12 Giorgio, I Don't Want 2 Be Alone
	12	20 Michael Jackson, Smooth Criminal
	13	15 Will To Power, Baby I Love Your Way/Freebird
	14	17 Chaka Khan, It's My Party
	15	18 M.C. Hammer, Pump Me Up
16	19 Samantha Fox, I Wanna Have Some Fun	
17	14 Stetsasonic, Talkin' All That Jazz	
18	21 Earth, Wind & Fire, Turn On (The Beat Box)	
19	38 Z'Looke, Can You Read My Lips	
20	23 Jeffrey Osborne, Can't Go Back On A Promise	
21	26 Robert Brookins (Duet With Stephanie Mills), Wh	
22	17 Bobby Brown, Love Is The Power	
23	28 Angela Bofill, I Just Wanna Stop	
24	31 Tony! Toni! Toné!, Baby Doll	
25	33 Sweet Tee, On The Smooth Tip	
26	34 Michael Rodgers, I Like It Like That	
27	35 The Boyz From Detroit, I've Got Female Trouble	
28	36 New Choice, Funny Feeling	
29	39 Four Tops (Duet With Aretha Franklin), If Ever	
30	40 New Kids On The Block, You Got It (The Right St	
31	41 Five Star, Someone's In Love	
32	42 Tone Loc, Wild Thing	
33	43 Get Up Everybody (Get Up)	
34	44 Duran Duran, I Don't Want Your Love	
35	45 R.J.'s Latest Arrival, What Becomes Of A Broken	
36	46 Keith Sweat, Don't Stop Your Love	
37	47 Taylor Dayne, Don't Rush Me	
38	48 Ale, I Wanna Know	
39	49 Luther Vandross, She Won't Talk To Me	
40	EX Cameo, Skin I'm In	
41	EX Aleese Simmons, I Want To Be Your Lover	
42	EX Al B. Sure!, Killing Me Softly	
43	EX New Edition, Can You Stand The Rain	
44	EX Alexander O'Neal, My Gift To You	
45	EX Jocelyn Brown, R-U Lonely	
46	EX Karyn White, Superwoman	
47	EX Deniece Williams, This Is As Good As It Gets	
48	EX Kiara (Duet With Shanice Wilson), This Time	
49	EX Gerald Alright, Take Me Where You Want To	
50	EX Kirby Coleman, Hey Toni	
51	EX Bobby Brown, Roni	
52	EX Average White Band, The Spirit Of Love	
53	EX Yazz & Plastic Population, The Only Way Is Up	
54	EX We Peppa Girls, Heat It Up	
55	EX Evelyn "Champagne" King, Kisses Don't Lie	
A	— The Gap Band, I'm Gonna Get You Sucka	
A	— Johnny Kemp, One Thing Led To Another	
A	— Robbie Neville, Back On Holiday	
A	— Betty Wright, From Joy To Pain	
A	— Robert Palmer, Early In The Morning	
A	— Anita Baker, Just Because	
Chicago WGCI 107.5 FM AM 1390 P.D.: Sonny Taylor	1	4 Michael Jackson, Smooth Criminal
	2	5 Keith Sweat, Don't Stop Your Love
	3	1 Vesta, Sweet, Sweet Love
	4	3 Today, Him Or Me
	5	6 Jeffrey Osborne, Can't Go Back On A Promise
	6	10 Angela Bofill, I Just Wanna Stop
	7	7 Roberta Flack, Oasis
	8	12 Inner City Feat. Kevin Saunders, Big Fun
	9	14 Teddy Pendergrass, Love Is The Power
	10	16 Bobby Brown, Love Is The Power
	11	11 Ziggy Marley & The Melody Makers, Tumbin' Down
	12	13 Z'Looke, Can You Read My Lips
	13	15 Rene Moore, All Or Nothing
	14	18 Robert Brookins (Duet With Stephanie Mills), Wh
	15	19 Tony! Toni! Toné!, Baby Doll
16	21 Gerald Alright, Feeling Inside	
17	20 Gerald Alright, Take Me Where You Want To	
18	23 Kiara (Duet With Shanice Wilson), This Time	
19	26 LeVert, Pull Over	
20	27 Sade, Turn My Back On You	
21	25 Sheena Easton, The Lover In Me	
22	24 Chaka Khan, It's My Party	
23	31 Luther Vandross, She Won't Talk To Me	
24	30 Ray, Goodman & Brown, Where Did You Get That Bo	
25	32 BeBe & CeCe Winans, Heaven	
26	29 The J.B.'s, Coolin' In Cali	
27	33 Karyn White, Superwoman	
28	34 Aleese Simmons, I Want To Be Your Lover	
29	38 Marco Spon, All My Love	
30	35 The Dazz Band, Open Sesame	
31	37 Johnny Kemp, One Thing Led To Another	
32	46 Al B. Sure!, Killing Me Softly	
33	48 New Edition, Can You Stand The Rain	
34	40 Kenny G, Silhouette	
35	44 Evelyn "Champagne" King, Kisses Don't Lie	
36	47 Deniece Williams, This Is As Good As It Gets	
37	51 The Gap Band, I'm Gonna Get You Sucka	
38	42 Samantha Fox, I Wanna Have Some Fun	
39	43 Jocelyn Brown, R-U Lonely	
40	41 Michael Rodgers, I Like It Like That	
41	45 Sir Mix-A-Lot, Posse On Broadway	
42	50 Vanessa Williams, Dreamin'	
43	49 Howard Hewitt, Forever & Ever	
A44	— The Bell's, Thought Of You A Little Too Much	
A45	— Gay, Teddy's Jam	
46	52 Marcus Lewis, The Club	
47	53 Average White Band, The Spirit Of Love	
48	54 Al Jarreau, So Good	
A49	— Robbie Neville, Back On Holiday	
A50	— Channel Z, In Debt To You	
A	51 EX The Bell's, Thought Of You A Little Too Much	
52	55 Slick Rick, Teenage Love	
A53	— Anita Baker, Just Because	
A54	— Cameo, Skin I'm In	
EX	EX Shock-A-Ra, Love Is Rising	

Spotlight • Laissez

New Orleans Music

Les Bœufs Tempées Roule



A BILLBOARD SPOTLIGHT ON NEW ORLEANS MUSIC

Roll with The Good Times!

Be part of BILLBOARD'S salute to the magic of New Orleans!

The dazzling history of New Orleans' music, the vital presence of the music industry, and its firm future are spotlighted in BILLBOARD'S special **March 4** issue!

This in-depth salute to the "Crescent City" will examine all aspects of the NEW ORLEANS music scene.

Features:

- History Local Labels
 - Recording Studios
 - Artists - local and national
 - Club Scenes
 - Managers, Agents & Attorneys
 - New Orleans' Sounds
 - Jazz • Blues • Zydeco
 - Rhythm & Blues • Rock 'n' Roll
 - Afro Caribbean
 - Inner City • Cajun
 - Radio, Film & Video Production
- and much more

For Ad Details Please Contact:

LYNDA EMON,
Project Coordinator
(615) 321-4240

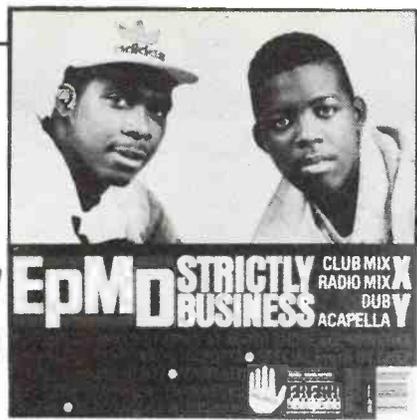
CAROLE EDWARDS,
Advertising Assistant
(615) 321-4294

ISSUE DATE: MARCH 4

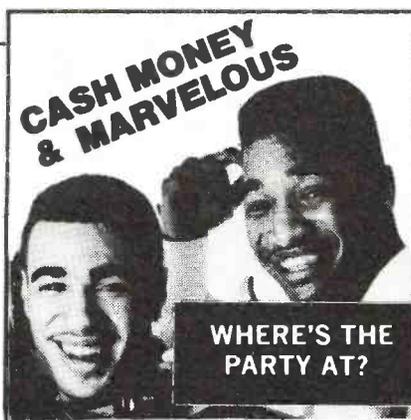
AD DEADLINE: FEBRUARY 7

HEAVY HITTERS

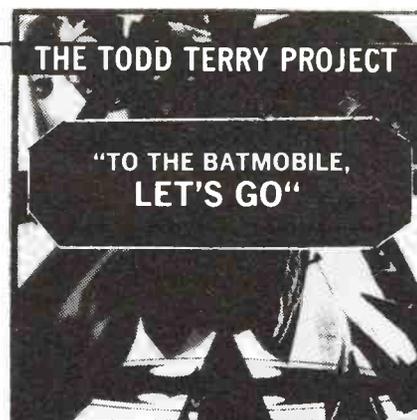
Member of **NAIRD**



EPMD STRICTLY BUSINESS CLUB MIX RADIO MIX DUBBY ACAPELLA
LPRE-82006 • CSRE-82006 • CDRE-82006
Includes: IT'S MY THING • YOU GOT TO CHILL • YOUR'RE A CUSTOMER & new single: I'M HOUSIN'/GET OFF THE BANDWAGON



CASH MONEY & MARVELOUS
WHERE'S THE PARTY AT?
TLX-42016 • CLX-42016 • CDSB-42016
Includes: FIND AN UGLY WOMAN • THE MIGHTY HARD ROCKER • UGLY PEOPLE BE QUIET



THE TODD TERRY PROJECT
"TO THE BATMOBILE, LET'S GO"
LPRE-82009 • CSRE-82009 • CDRE-82009
Includes: BANGO • BACK TO THE BEAT • WEEK-END & More



1974 BROADWAY, N.Y., N.Y. 10023
PH: (212) 724-1440 • FAX (212) 769-9558

Billboard

FOR WEEK ENDING
DECEMBER 24, 1988

TOP BLACK ALBUMS™

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	8	ANITA BAKER ▲ ² ELEKTRA 60827 (9.98) (CD) 4 weeks at No. One	GIVING YOU THE BEST THAT I GOT
2	2	2	10	LUTHER VANDROSS EPIC 44308/E.P.A. (CD)	ANY LOVE
3	3	3	24	BOBBY BROWN ▲ ² MCA 42185 (8.98) (CD)	DON'T BE CRUEL
4	4	5	13	KARYN WHITE WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
5	5	4	12	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
6	7	7	24	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
7	6	6	20	FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
8	11	16	9	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
9	9	9	11	CHERYL "PEPSII" RILEY COLUMBIA 44409 (CD)	ME, MYSELF AND I
10	8	8	12	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
11	10	10	8	CAMEO ATLANTA ARTISTS 886 002/POLYGRAM (CD)	MACHISMO
12	12	13	9	KENNY G ▲ ARISTA 8457 (9.98) (CD)	SILHOUETTE
13	17	18	5	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
14	15	12	24	GUY ● UPTOWN 42176/MCA (8.98) (CD)	GUY
15	20	27	5	EAZY-E PRIORITY 57100 (8.98) (CD)	EAZY-DUZ-IT
16	19	22	5	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
17	13	11	32	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
18	18	17	19	SALT-N-PEPA ● NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
19	14	14	9	MIDNIGHT STAR SOLAR 72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
20	16	15	53	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
21	26	30	5	CHERRELLE TABU 44148/E.P.A. (CD)	AFFAIR
22	23	20	24	SIR MIX-A-LOT NASTY MIX 70123 (8.98) (CD)	SWASS
23	24	26	8	M.C. HAMMER CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
24	22	24	9	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
25	29	33	7	SURFACE COLUMBIA 44284 (CD)	2ND WAVE
26	30	35	28	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
27	31	44	5	ROBERTA FLACK ATLANTIC 81916 (9.98) (CD)	OASIS
28	25	21	11	READY FOR THE WORLD MCA 42198 (8.98) (CD)	RUFF 'N' READY
29	27	25	13	MARLEY MARL COLD CHILLIN' 25783/WARNER BROS. (8.98) (CD)	IN CONTROL, VOLUME 1
30	35	41	5	THE REAL ROXANNE SELECT 21627 (8.98) (CD)	THE REAL ROXANNE
31	21	19	23	PUBLIC ENEMY ● DEF JAM 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
32	28	23	24	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
33	44	49	7	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
34	49	58	4	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
35	36	34	30	SADE ▲ EPIC 44210/E.P.A. (CD)	STRONGER THAN PRIDE
36	34	37	33	TONY! TONI! TONE! WING 835 549/POLYGRAM (CD)	WHO?
37	38	28	28	EPMD ● FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
38	32	36	18	JEFFREY OSBORNE A&M 5205 (8.98) (CD)	ONE LOVE-ONE DREAM
39	46	54	4	RODNEY-O JOE COOLEY EGYPTIAN EMPIRE 00777/WEST COAST (8.98)	ME AND JOE
40	39	39	8	SUPER LOVER CEE & CASANOVA RUD ELEKTRA 60807 (9.98) (CD)	GIRLS I GOT 'EM LOCKED
41	42	38	14	KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
42	40	43	21	BY ALL MEANS ISLAND 90898/ATLANTIC (8.98) (CD)	BY ALL MEANS
43	33	32	31	TEDDY PENDERGRASS ● ELEKTRA 60775 (9.98) (CD)	JOY
44	62	—	2	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
45	59	71	3	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
46	63	83	3	AL JARREAU REPRISE 25778/WARNER BROS. (9.98) (CD)	HEART'S HORIZON
47	43	46	26	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
48	48	50	5	ANGELA BOFILL CAPITOL 48335 (8.98) (CD)	INTUITION
49	52	59	4	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME

50	47	42	31	2 LIVE CREW ● LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
51	41	31	13	GEORGE BENSON WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
52	45	40	24	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
53	37	29	28	BOBBY MCFERRIN ▲ EMI 48059 (9.98) (CD)	SIMPLE PLEASURES
54	53	56	66	MICHAEL JACKSON ▲ ⁶ EPIC 40600/E.P.A. (CD)	BAD
55	50	48	7	M.C. SHAN COLD CHILLIN' 25797/WARNER BROS. (8.98) (CD)	BORN TO BE WILD
56	73	85	3	GERALD ALSTON MOTOWN 6265 (8.98) (CD)	GERALD ALSTON
57	65	55	9	DENIECE WILLIAMS COLUMBIA 44322 (CD)	AS GOOD AS IT GETS
58	60	60	8	SWEET OBSESSION EPIC 44419/E.P.A. (CD)	SWEET OBSESSION
59	51	45	25	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
60	72	75	4	ULTRAMAGNETIC MC'S NEXT PLATEAU 1013 (8.98) (CD)	CRITICAL BEAT DOWN
61	55	69	5	GERALD ALBRIGHT ATLANTIC 81919 (8.98) (CD)	BERMUDA NIGHTS
62	70	64	9	NEW KIDS ON THE BLOCK ● COLUMBIA 40985 (CD)	HANGIN' TOUGH
63	76	92	3	THE TODD TERRY PROJECT FRESH 82009/SLEEPING BAG (8.98) (CD)	TO THE BATMOBILE LET'S GO
64	69	78	4	RENE MOORE POLYDOR 837 556/POLYGRAM (CD)	DESTINATION LOVE
65	67	96	3	THE 7A3 GEFEN 24209/WARNER BROS. (8.98) (CD)	COOLIN' IN CALI
66	82	—	2	ALEXANDER O'NEAL TABU 45016/E.P.A. (CD)	MY GIFT TO YOU
67	57	62	34	TAYLOR DAYNE ▲ ARISTA 8529 (8.98) (CD)	TELL IT TO MY HEART
68	54	47	22	STETSASONIC TOMMY BOY 1017 (8.98) (CD)	IN FULL GEAR
69	96	—	2	SAMANTHA FOX JIVE 1150/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
70	58	61	30	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
71	71	86	3	DONNA ALLEN OCEANA 91028/ATLANTIC (8.98) (CD)	HEAVEN ON EARTH
72	79	87	4	ANQUETTE LUKE SKYYWALKER 103 (8.98) (CD)	RESPECT
73	56	52	24	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY
74	86	—	2	EARTH, WIND & FIRE COLUMBIA 45013 (CD)	THE BEST OF EARTH, WIND & FIRE VOL. II
75	61	53	34	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ ² JIVE 1091/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
76	74	72	7	DORIAN HAREWOOD EMERIC 1001/CHIBAN (8.98)	LOVE WILL STOP CALLING
77	66	70	14	FOUR TOPS ARISTA 8492 (8.98) (CD)	INDESTRUCTIBLE
78	68	65	17	JOHNNIE TAYLOR MALACO 7446 (8.98) (CD)	IN CONTROL
79	64	51	22	J.J. FAD ● RUTHLESS 90959/ATLANTIC (8.98) (CD)	SUPERSONIC—THE ALBUM
80	75	80	4	STARPOINT ELEKTRA 60810 (9.98) (CD)	HOT TO THE TOUCH
81	81	67	21	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
82	89	95	4	THE CALIFORNIA RAISINS (BUDDY MILES) PRIORITY 9755 (8.98) (CD)	SWEET, DELICIOUS & MARVELOUS
83	NEW ▶	1	VARIOUS ARTISTS PROFILE 1268 (9.98) (CD)	MR. MAGIC'S RAP ATTACK VOLUME 4	
84	NEW ▶	1	KING TEE CAPITOL 90544 (8.98) (CD)	ACT A FOOL	
85	78	74	26	TRACY CHAPMAN ▲ ² ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
86	77	63	24	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
87	83	66	46	STEVIE WONDER ▲ MOTOWN 6248 (8.98) (CD)	CHARACTERS
88	80	57	10	STEADY B JIVE 1122/RCA (8.98) (CD)	LET THE HUSTLERS PLAY
89	NEW ▶	1	SPLIT IMAGE BENTLEY 8500/BUSTIN (8.98)	LIFE IN THE CITY	
90	87	76	19	ERIC B. & RAKIM ● UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
91	NEW ▶	1	GEORGIO MOTOWN 6263 (8.98) (CD)	GEORGIO	
92	88	68	56	GEORGE MICHAEL ▲ ⁶ COLUMBIA 40867 (CD)	FAITH
93	90	79	15	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
94	92	84	8	STANLEY JORDAN EMI 48682 (9.98) (CD)	FLYING HOME
95	85	82	24	TRACIE SPENCER CAPITOL 48186 (8.98) (CD)	TRACIE SPENCER
96	84	91	9	SA-FIRE CUTTING/MERCURY 834 922/POLYGRAM (CD)	SA-FIRE
97	94	90	21	M.C. SHY D LUKE SKYYWALKER 1005 (8.98) (CD)	COMIN' CORRECT IN '88
98	NEW ▶	1	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1026/RCA (8.98) (CD)	ROCK THE HOUSE	
99	98	88	20	N.W.A. AND THE POSSE MACOLA 1057 (8.98)	N.W.A.
100	97	99	5	SHINEHEAD ELEKTRA 60802 (9.98) (CD)	UNITY

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.



—HOW DO YOU FLY OUT OF THE BOX, UP THE CHARTS, AND INTO THE



(IN LESS THAN 4 WEEKS)?

A. —EAZY!

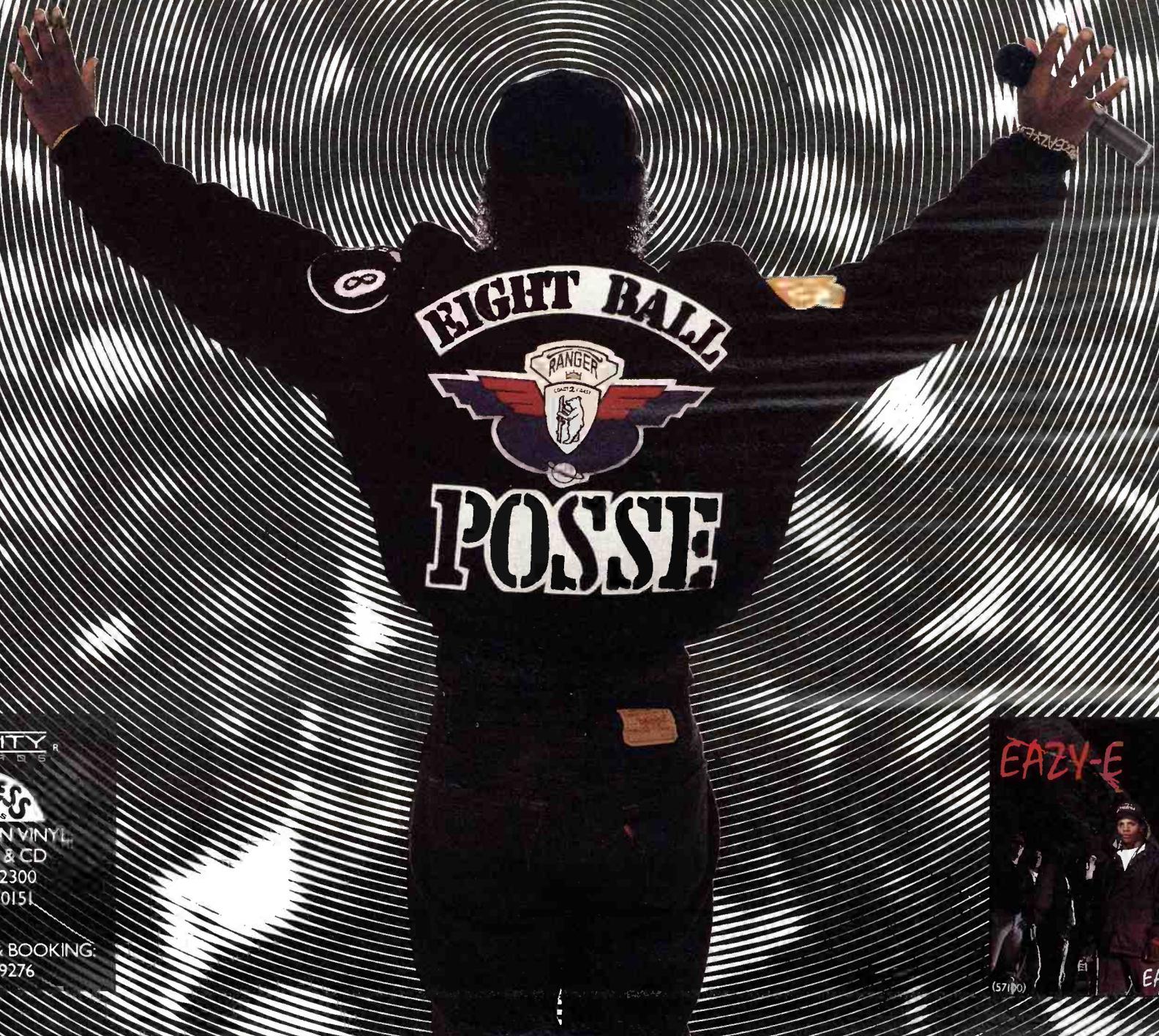
The Album: EAZY-DUZ-IT

The Artist: EAZY-E

The Single: WE WANT EAZY

(57108)

THE SHIT.

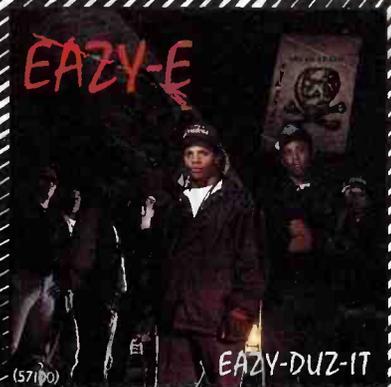


PRIORITY RECORDS



AVAILABLE ON VINYL,
CASSETTE, & CD
(800) 235-2300
(213) 467-0151

MANAGEMENT & BOOKING:
(818) 702-9276



(57108)

EAZY-DUZ-IT

HOT BLACK SINGLES™

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	5	12	TUMBLIN' DOWN C.FRANTZ, T.WEYMOUTH (Z.MARLEY, T.DOWNIE)	★ ★ NO. 1 ★ ★ ◆ ZIGGY MARLEY & THE MELODY MAKERS (T) (C) VIRGIN 7-99299
2	5	9	7	SMOOTH CRIMINAL Q.JONES (M.JACKSON)	◆ MICHAEL JACKSON (T) (C) CD) EPIC 34-08044/E.P.A.
3	4	7	10	OASIS M.MILLER (M.MILLER, M.STEVENS)	◆ ROBERTA FLACK (T) (C) ATLANTIC 7-88996
4	6	10	13	SWEET, SWEET LOVE A.Z.GILES (A.Z.GILES, VESTA, B.OSBORNE)	◆ VESTA A&M 1247
5	1	2	12	EVERYTHING I MISS AT HOME J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS)	◆ CHERRELLE (C) TABU 4-08052/E.P.A.
6	7	12	11	HIM OR ME T.RILEY, G.GRIFFIN (G.GRIFFIN, W.ADAMS, L.SINGLETERY, L.DRAKEFORD, L.MCCLAIN)	◆ TODAY (T) MOTOWN 1944
7	9	18	7	PULL OVER G.LEVERT, M.GORDON (G.LEVERT, M.GORDON)	◆ LEVERT (T) (C) ATLANTIC 7-88987
8	2	1	14	DIAL MY HEART L.A.BABYFACE (L.A.REID, BABYFACE, D.SIMMONS)	◆ THE BOYS (T) (C) MOTOWN 53301
9	10	16	9	THE LOVER IN ME L.A.BABYFACE (BABYFACE, L.A.REID, D.SIMMONS)	◆ SHEENA EASTON (T) (C) MCA 53416
10	17	28	6	SUPERWOMAN L.A.BABYFACE (L.A.REID, BABYFACE, D.SIMMONS)	◆ KARYN WHITE (T) WARNER BROS. 7-27773
11	12	17	10	I JUST WANNA STOP N.CONNORS (R.VANNELLI)	ANGELA BOFILL CAPITOL 44169
12	20	29	5	RONI L.A.BABYFACE (BABYFACE)	BOBBY BROWN MCA 53463
13	15	22	8	DON'T STOP YOUR LOVE K.SWEAT (K.SWEAT)	◆ KEITH SWEAT (T) VINTERTAINMENT 7-69359/ELEKTRA
14	22	27	8	CAN YOU READ MY LIPS Z'LOOKE (A.ZAMORA, M.CARPENTER, E.STRICKLAND)	Z'LOOKE (T) (C) ORPHEUS 72654/EMI
15	16	23	9	ALL OR NOTHING R.MOORE (R.MOORE)	◆ RENE MOORE (T) POLYDOR 871 064-7/POLYGRAM
16	25	30	7	IT'S MY PARTY R.TITELMAN (C.WOMACK, L.WOMACK)	◆ CHAKA KHAN (T) (C) WARNER BROS. 7-27678
17	14	19	9	GET UP EVERYBODY (GET UP) H.LUV BUG, THE INVINCIBLES (FINGER PRINTS)	◆ SALT-N-PEPA (T) NEXT PLATEAU 321
18	28	32	8	TAKE ME WHERE YOU WANT TO S.SHEPPARD, J.VARNER (S.SHEPPARD, J.VARNER, A.STOKES)	◆ GERALD ALSTON (T) MOTOWN 1951
19	24	25	9	HEAVEN ON EARTH P.LORD, V.J.SMITH (P.LORD)	DONNA ALLEN (T) OCEANA 7-99265/ATLANTIC
20	30	34	7	BABY DOLL D.FOSTER, T.MCELROY (D.FOSTER, T.MCELROY, TONY! TONI! TONE)	◆ TONY! TONI! TONE! (T) (C) WING 871 108-7/POLYGRAM
21	36	40	6	SO GOOD G.DUKE (P.VALE, M.WATERS, S.SHIFRIN)	◆ AL JARREAU (T) (C) REPRISE 7-27664/WARNER BROS.
22	8	3	14	I MISSED D.CONLEY, D.TOWNSEND, B.JACKSON (D.CONLEY, B.JACKSON, E.COLLINS)	SURFACE COLUMBIA 38-08018
23	39	41	6	THIS TIME N.MARTINELLI (C.SINGLETON)	◆ KIARA (DUET WITH SHANICE WILSON) (C) ARISTA 1-9772
24	19	13	14	GIVING YOU THE BEST THAT I GOT M.POWELL (A.BAKER, S.SCARBOROUGH, R.HOLLAND)	◆ ANITA BAKER (C) (CD) ELEKTRA 7-69371
25	38	42	7	WHERE IS THE LOVE R.BROOKINS (R.MACDONALD, W.SALTER)	◆ ROBERT BROOKINS (DUET WITH STEPHANIE MILLS) (T) MCA 53283
26	37	39	6	TURN ON (THE BEAT BOX) M.WHITE, R.LAWRENCE (R.LAWRENCE, M.WHITE, M.PAGE)	EARTH, WIND & FIRE (T) (C) COLUMBIA 38-08107
★★★POWER PICK/AIRPLAY★★★					
27	42	48	4	CAN YOU STAND THE RAIN J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS)	◆ NEW EDITION (T) MCA 53464
28	32	31	9	CAN'T GO BACK ON A PROMISE J.OSBORNE, R.VANNELLI (R.VANNELLI, J.OSBORNE, E.GRENGA)	JEFFREY OSBORNE (C) A&M 1250
29	11	6	13	HEY LOVER P.LAURENCE, D.SHEPARD (S.MOORE, K.WASHINGTON)	FREDDIE JACKSON (T) (C) CAPITOL 44208
30	21	8	15	THANKS FOR MY CHILD FULL FORCE (FULL FORCE)	◆ CHERYL "PEPSII" RILEY (T) (C) COLUMBIA 38-07996
31	18	21	10	SAY YOU WILL L.JOB (J.BENDICH, CLAYTOVEN)	◆ STARPOINT (T) (C) (CD) ELEKTRA 7-69373
32	43	59	4	SHE WON'T TALK TO ME L.VANDROSS, M.MILLER (L.VANDROSS, H.EAVES III)	LUTHER VANDROSS (C) EPIC 34-08513/E.P.A.
33	13	4	12	YOU MAKE ME WORK L.BLACKMON (L.BLACKMON)	◆ CAMEO (T) (C) (CD) ATLANTA ARTISTS 870 587-7/POLYGRAM
34	41	43	6	I WANT TO BE YOUR LOVER D.D.BOWDEN (A.A.SIMMONS)	ALEESE SIMMONS (T) (C) ORPHEUS 72656/EMI
35	34	36	9	TALKIN' ALL THAT JAZZ DELITE (G.BOLTON)	◆ STETSASONIC (T) (C) (CD) TOMMY BOY 918
36	40	50	5	I WANNA HAVE SOME FUN FULL FORCE (FULL FORCE)	◆ SAMANTHA FOX (C) JIVE 1154/RCA
37	31	33	8	IF EVER A LOVE THERE WAS J.KNIGHT, A.ZIGMAN (P.OLAND, T.CERNEY)	FOUR TOPS (DUET WITH ARETHA FRANKLIN) (C) ARISTA 1-9766
38	35	37	8	SILHOUETTE KENNY G (KENNY G)	◆ KENNY G (C) ARISTA 1-9751
39	46	65	4	KILLING ME SOFTLY K.WEST (N.GIMBEL, C.FOX)	AL B. SURE! (C) WARNER BROS. 7-27772
40	45	57	5	DREAMIN' D.ROBINSON (L.MONTGOMARY, G.PASCHAL)	◆ VANESSA WILLIAMS (C) WING 871 078-7/POLYGRAM
41	44	47	6	KISSES DON'T LIE R.KERSEY, A.BROWN (R.KERSEY, A.BROWN)	EVELYN "CHAMPAGNE" KING (C) EMI 50164
42	26	24	10	BREAK 4 LOVE V.MASON (V.MASON)	RAZE (T) (M) COLUMBIA 38-08073
43	47	63	4	TURN MY BACK ON YOU SADE (ADU, HALE, MATTHEWMAN)	◆ SADE (T) (C) EPIC 34-08503/E.P.A.
44	48	45	7	POSSE ON BROADWAY SIR MIX-A-LOT (SIR MIX-A-LOT)	◆ SIR MIX-A-LOT (T) (M) NASTYMIX 75555 *
45	51	60	5	R-U LONELY J.BROWN, BLAZE (J.BROWN)	JOCELYN BROWN (T) TRI-WORLD 45-2002/SLAM
★★★POWER PICK/SALES★★★					
46	70	87	3	WILD THING M.ROSS, M.DIKE (M.YOUNG, T.SMITH, M.DIKE, M.ROSS)	◆ TONE LOC (T) (C) DELICIOUS VINYL 102
47	49	49	8	FEELING INSIDE G.ALBRIGHT (B.LYLE)	GERALD ALBRIGHT (T) ATLANTIC 7-88989
48	56	81	3	TEDDY'S JAM T.RILEY, G.GRIFFIN (T.RILEY, G.GRIFFIN)	GUY (T) UPTOWN 53462/MCA
49	58	71	5	ON THE SMOOTH TIP H.LUV BUG, THE INVINCIBLES (T.JACKSON, FINGER PRINTS)	SWEET TEE (T) PROFILE 7230 *

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	53	70	4	THIS IS AS GOOD AS IT GETS J.GRUSKA, B.WESTERLING (G.KARUKAS, R.BOUSTEAD)	DENICE WILLIAMS (C) COLUMBIA 38-08507
51	59	68	5	YOU GOT IT (THE RIGHT STUFF) M.JONZUN, M.STARR (M.STARR)	◆ NEW KIDS ON THE BLOCK (T) (C) COLUMBIA 38-08092
52	27	11	13	THERE'S ONE BORN EVERY MINUTE B.EASTMOND (J.BUTLER, J.SKINNER)	◆ JONATHAN BUTLER (T) (C) JIVE 1143/RCA
53	54	73	5	HEAVEN K.THOMAS (K.THOMAS, B.WINANS)	◆ BEBE & CECE WINANS (T) CAPITOL 44261
54	29	15	11	I'M YOUR PUSHER ICE-T, AFRIKA ISLAM (ICE-T, AFRIKA ISLAM, C.MAYFIELD)	◆ ICE-T (T) SIRE 7-27768/WARNER BROS.
55	52	64	5	BIG FUN K.SAUNDERSON (PENNINGTON, FOREST, K.SAUNDERSON)	◆ INNER CITY FEAT. KEVIN SAUNDERSON (T) VIRGIN 7-99260
56	75	91	3	GET ON THE DANCE FLOOR W.HAMILTON, R.BASE (R.GINYARD)	◆ ROB BASE & D.J. E-Z ROCK (T) PROFILE 7239 *
57	57	62	6	LOVE IS THE POWER R.CALLOWAY, V.CALLOWAY (R.CALLOWAY, J.DAVIS, V.CALLOWAY)	TEDDY PENDERGRASS (T) (C) ELEKTRA 7-69358
58	76	—	2	SKIN 'I'M IN L.BLACKMON (L.BLACKMON)	CAMEO (T) ATLANTA ARTISTS 872 314-7/POLYGRAM
59	63	82	5	GITTIN' FUNKY H.LUV BUG, THE INVINCIBLES (C.REID, C.MARTIN, H.AZOR, E.JOHNSON)	◆ KID 'N PLAY (T) SELECT 62319 *
60	61	74	6	IN DEBT TO YOU D.FOSTER, T.MCELROY (D.FOSTER, T.MCELROY, N.WALKER, WASON)	◆ CHANNEL 2 (T) WING 887 842-7/POLYGRAM
61	68	79	5	I DON'T WANT 2 BE ALONE GEORGIO (GEORGIO)	◆ GEORGIO MOTOWN 1949
62	73	90	3	ONE THING LED TO ANOTHER MORGAN & MORGAN (B.MORGAN, S.MORGAN, T.HAYNES)	JOHNNY KEMP (C) COLUMBIA 38-08510
63	67	83	4	LOVE EDUCATION L.BLACKMON (G.PARSONS, J.DUFFIE)	CA\$HFLOW (T) ATLANTA ARTISTS 872 050 7/POLYGRAM
64	82	86	5	COOLIN' IN CALI H.SHOCKLEE, K.SHOCKLEE, E.SADLER (BOULDIN, BOULDIN, SHOCKLEE, SHOCKLEE, SADLER)	THE 7A3 (T) (C) GEFEN 7-27695
65	33	20	12	I'M THE ONE WHO LOVES YOU S.SHEPPARD (S.SHEPPARD, T.CARTER, J.VARNER)	◆ BY ALL MEANS (T) ISLAND 7-99274/ATLANTIC
66	50	35	15	ANY LOVE L.VANDROSS, M.MILLER (L.VANDROSS, M.MILLER)	◆ LUTHER VANDROSS (C) EPIC 34-08047/E.P.A.
67	72	78	6	I LIKE IT LIKE THAT M.RODGERS, L.TOLBERT (M.RODGERS, L.TOLBERT)	MICHAEL RODGERS (T) (C) WGT 31-08025/E.P.A.
68	78	97	3	TWICE THE LOVE P.GLASS (P.GLASS, A.GLASS, C.A.NOLEN)	◆ GEORGE BENSON (T) (C) WARNER BROS. 7-27658
69	87	—	2	I'M GONNA GIT YOU SUCKA C.WILSON, R.WILSON (N.WHITFIELD, W.BRYANT II)	THE GAP BAND (C) ARISTA 1-9788
70	23	14	12	MR. BACHELOR N.MARTINELLI, S.NICHOL, C.MCINTOSH (C.MCINTOSH, S.NICHOL, EUGENE)	◆ LOOSE ENDS (T) MCA 53420
71	90	—	2	STILL IN LOVE A.Z.GILES (S.RUSSELL, L.MCNEIL, T.HAYNES, A.Z.GILES)	TROOP ATLANTIC 7-88974
★★★HOT SHOT DEBUT★★★					
72	NEW	—	1	SNAKE IN THE GRASS MIDNIGHT STAR (B.LOVELAKE, BELINDA, M.GENTRY, B.WATSON, B.SIMMONS, J.COOPER, K.GANT)	MIDNIGHT STAR (T) SOLAR 44284
73	55	56	8	RESPECT H.TEE (E.NESS, SPEEDY DEE)	◆ THE REAL ROXANNE (T) SELECT 62318 *
74	77	88	4	LOVE AND KISSES R.SONG (R.SONG)	MELBA MOORE (T) CAPITOL 44265
75	NEW	—	1	JUST BECAUSE M.J.POWELL (M.O'HARA, S.MCKINNEY, A.BROWN)	ANITA BAKER (C) ELEKTRA 7-69327
76	88	95	3	BRAND NEW FUNK D.J. JAZZY JEFF & FRESH PRINCE (B.NEW, P.HARRIS (W.SMITH, J.TOWNES)	◆ D.J. JAZZY JEFF & THE FRESH PRINCE (T) JIVE 1147/RCA
77	84	—	2	THE SPIRIT OF LOVE J.ROBIE (E.LEWIS, A.GORRIE)	◆ AVERAGE WHITE BAND (T) TRACK RECORD 58831-7
78	74	76	18	MY PREROGATIVE G.GRIFFIN (G.GRIFFIN, B.BROWN)	◆ BOBBY BROWN (T) (C) MCA 53383
79	85	94	3	WHERE DID YOU GET THAT BODY... BABY? J.MCKINNY, W.RHINEHART (G.WILLIS, J.MCKINNY)	RAY, GOODMAN & BROWN (T) (C) EMI 50155
80	65	61	19	THE WAY YOU LOVE ME L.A.BABYFACE (BABYFACE, L.A.REID, D.SIMMONS)	◆ KARYN WHITE (T) (C) WARNER BROS. 7-27773
81	97	—	2	TEENAGE LOVE H.SHOCKLEE, E.SADLER, R.WALTERS (R.WALTERS, H.SHOCKLEE, E.SADLER)	SLICK RICK (T) (C) DEF JAM 38-08105/COLUMBIA
82	60	44	17	DON'T ROCK THE BOAT MIDNIGHT STAR (B.SIMMONS)	◆ MIDNIGHT STAR FEAT. ECSTASY OF WHODINI (T) (C) SOLAR 70027/CAPITOL
83	89	92	4	LOVE IS RISING L.GRAHAM (AMEN RA EAST)	SHOCK-A-RA (T) FUTURE 105
84	NEW	—	1	BEING IN LOVE AIN'T EASY H.KING, CHAD (B.GREEN, V.L.GREEN)	SWEET OBSESSION EPIC 34-08521/E.P.A.
85	96	—	2	PUMP ME UP M.C.HAMMER (M.C.HAMMER)	◆ M.C. HAMMER (T) CAPITOL 44266
86	NEW	—	1	WHAT BECOMES OF A BROKEN HEART R.J.RICE (R.J.RICE)	R.J.'S LATEST ARRIVAL (C) EMI 50169
87	66	38	16	GONNA GET OVER YOU H.KING, CHAD (K.GREEN, K.GREEN, M.GREEN)	◆ SWEET OBSESSION (T) EPIC 34-07989/E.P.A.
88	NEW	—	1	(I'VE GOT) FEMALE TROUBLE H.BEATTY (H.BEATTY, HOLLAND)	THE BOYZ FROM DETROIT (T) MUSIC MERCHANT 101/FANTASY
89	NEW	—	1	BACK ON HOLIDAY R.NEVIL (R.NEVIL, D.P.BRYANT, S.DUBIN)	◆ ROBBIE NEVIL (T) (C) EMI 50152
90	NEW	—	1	FLASHIN' BACK L.GRAHAM (L.GRAHAM)	TYRONE DAVIS (T) FUTURE 204
91	NEW	—	1	FUNNY FEELING KHAYREE (KHAYREE, V.LAZAR)	◆ NEW CHOICE (T) (C) WARNER BROS. 7-27832
92	NEW	—	1	WE WANT EAZY DR.DRE, D.J.YELLA (D.O.C., BOOTS, G.CLINTON, M.PARKER)	◆ EAZY-E (T) (C) (M) PRIORITY 57108
93	NEW	—	1	THE CLUB D.SERAFINI (M.LEWIS, G.THOMAS)	MARCUS LEWIS (T) (CD) AEGIS 4-08517/E.P.A.
94	83	84	6	OPEN SESAME DEODATO (K.NOLAN, B.HARRIS, K.HARRISON)	THE DAZZ BAND RCA 8793
95	93	89	5	I SURRENDER R.MULLER (R.MULLER)	FUNK DELUXE (T) PLAZA 7001/SUTRA
96	86	80	7	SPY IN THE HOUSE OF LOVE P.O'DUFFY (D.WAS, D.WAS)	◆ WAS (NOT WAS) (T) (C) CHRYSALIS 43266
97	79	52	14	GET HERE A.FISCHER, B.RUSSELL, P.EKBERG (B.RUSSELL)	◆ BRENDA RUSSELL (C) A&M 1233
98	62	72	7	NIGHT OF THE LIVING BASEHEADS H.SHOCKLEE, C.RYDER (C.RIDENHOUR, E.SADLER, H.SHOCKLEE)	◆ PUBLIC ENEMY (T) (C) DEF JAM 38-08072/COLUMBIA
99	69	69	7	CUT THAT ZERO DOUG E. FRESH & THE GET FRESH CREW (D.E.FRESH)	◆ DOUG E. FRESH & THE GET FRESH CREW (T) REALITY/DANVA 3107/FANTASY
100	64	26	11	I WISH U HEAVEN PRINCE (PRINCE)	◆ PRINCE (T) (C) PAISLEY PARK 7-27745/WARNER BROS.

Products with the greatest airplay and sales gains 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. Catalog no. is for 7-inch vinyl single. *Asterisk indicates catalog no. is for 12-inch vinyl single; 7-inch unavailable. (C) Cassette single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (CD) Compact disk single availability.

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	3	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	1
2	1	DIAL MY HEART	THE BOYS	8
3	8	SMOOTH CRIMINAL	MICHAEL JACKSON	2
4	2	EVERYTHING I MISS AT HOME	CHERRELLE	5
5	6	OASIS	ROBERTA FLACK	3
6	12	HIM OR ME	TODAY	6
7	9	SWEET, SWEET LOVE	VESTA	4
8	15	PULL OVER	LEVERT	7
9	14	I JUST WANNA STOP	ANGELA BOFILL	11
10	19	THE LOVER IN ME	SHEENA EASTON	9
11	24	SUPERWOMAN	KARYN WHITE	10
12	16	GET UP EVERYBODY (GET UP)	SALT-N-PEPA	17
13	33	RONI	BOBBY BROWN	12
14	23	ALL OR NOTHING	RENE MOORE	15
15	5	I MISSED	SURFACE	22
16	4	HEY LOVER	FREDDIE JACKSON	29
17	21	DON'T STOP YOUR LOVE	KEITH SWEAT	13
18	10	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	24
19	11	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	30
20	35	CAN YOU READ MY LIPS	Z'LOOKE	14
21	7	YOU MAKE ME WORK	CAMEO	33
22	25	TALKIN' ALL THAT JAZZ	STETSASONIC	35
23	31	IT'S MY PARTY	CHAKA KHAN	16
24	32	POSSE ON BROADWAY	SIR MIX-A-LOT	44
25	26	SAY YOU WILL	STARPOINT	31
26	20	BREAK 4 LOVE	RAZE	42
27	39	TAKE ME WHERE YOU WANT TO	GERALD ALSTON	18
28	27	SILHOUETTE	KENNY G	38
29	28	HEAVEN ON EARTH	DONNA ALLEN	19
30	17	I'M YOUR PUSHER	ICE-T	54
31	18	THERE'S ONE BORN EVERY MINUTE	JONATHAN BUTLER	52
32	—	ON THE SMOOTH TIP	SWEET TEE	49
33	—	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	23
34	29	IF EVER A LOVE THERE WAS	FOUR TOPS/ARETHA FRANKLIN	37
35	—	WHERE IS THE LOVE	ROBERT BROOKINS/STEPHANIE MILLS	25
36	—	TURN ON (THE BEAT BOX)	EARTH, WIND & FIRE	26
37	—	I WANNA HAVE SOME FUN	SAMANTHA FOX	36
38	—	FEELING INSIDE	GERALD ALBRIGHT	47
39	—	BABY DOLL	TONY! TONI! TONE!	20
40	—	SO GOOD	AL JARREAU	21

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	OASIS	ROBERTA FLACK	3
2	6	SWEET, SWEET LOVE	VESTA	4
3	3	SMOOTH CRIMINAL	MICHAEL JACKSON	2
4	5	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	1
5	7	HIM OR ME	TODAY	6
6	9	PULL OVER	LEVERT	7
7	8	THE LOVER IN ME	SHEENA EASTON	9
8	10	RONI	BOBBY BROWN	12
9	1	EVERYTHING I MISS AT HOME	CHERRELLE	5
10	11	SUPERWOMAN	KARYN WHITE	10
11	12	CAN YOU READ MY LIPS	Z'LOOKE	14
12	14	DON'T STOP YOUR LOVE	KEITH SWEAT	13
13	13	I JUST WANNA STOP	ANGELA BOFILL	11
14	17	IT'S MY PARTY	CHAKA KHAN	16
15	16	ALL OR NOTHING	RENE MOORE	15
16	4	DIAL MY HEART	THE BOYS	8
17	21	BABY DOLL	TONY! TONI! TONE!	20
18	19	TAKE ME WHERE YOU WANT TO	GERALD ALSTON	18
19	18	HEAVEN ON EARTH	DONNA ALLEN	19
20	20	CAN'T GO BACK ON A PROMISE	JEFFREY OSBORNE	28
21	23	SO GOOD	AL JARREAU	21
22	26	CAN YOU STAND THE RAIN	NEW EDITION	27
23	32	SHE WON'T TALK TO ME	LUTHER VANDROSS	32
24	28	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	23
25	30	KISSES DON'T LIE	EVELYN "CHAMPAGNE" KING	41
26	38	KILLING ME SOFTLY	AL B. SURE!	39
27	31	I WANT TO BE YOUR LOVER	ALEESE SIMMONS	34
28	33	WHERE IS THE LOVE	ROBERT BROOKINS/STEPHANIE MILLS	25
29	27	TURN ON (THE BEAT BOX)	EARTH, WIND & FIRE	26
30	34	TURN MY BACK ON YOU	SADE	43
31	36	DREAMIN'	VANESSA WILLIAMS	40
32	39	I WANNA HAVE SOME FUN	SAMANTHA FOX	36
33	—	TEDDY'S JAM	GUY	48
34	24	IF EVER A LOVE THERE WAS	FOUR TOPS/ARETHA FRANKLIN	37
35	22	GET UP EVERYBODY (GET UP)	SALT-N-PEPA	17
36	—	R-U-LONELY	JOCELYN BROWN	45
37	—	HEAVEN	BEBE & CECE WINANS	53
38	—	THIS IS AS GOOD AS IT GETS	DENIECE WILLIAMS	50
39	37	SILHOUETTE	KENNY G	38
40	15	SAY YOU WILL	STARPOINT	31

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BLACK SINGLES BY LABEL

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

COLUMBIA (7)	9
Def Jam (2)	
E.P.A.	9
Epic (6)	
Aegis (1)	
Tabu (1)	
WTG (1)	
WARNER BROS. (6)	9
Paisley Park (1)	
Reprise (1)	
Sire (1)	
MCA (5)	7
Uptown (1)	
POLYGRAM	7
Atlanta Artists (3)	
Wing (3)	
Polydor (1)	
ATLANTIC (4)	6
Island (1)	
Oceana (1)	
CAPITOL (5)	6
Solar (1)	
EMI (4)	6
Orpheus (2)	
ELEKTRA (4)	5
Ventertainment (1)	
ARISTA	4
MOTOWN	4
RCA (1)	4
Jive (3)	
A&M	3
FANTASY	2
Music Merchant (1)	
Reality/Danya (1)	
FUTURE	2
PROFILE	2
SELECT	2
VIRGIN	2
CHRYSALIS	1
DELICIOUS VINYL	1
GEFFEN	1
NASTYMIX	1
NEXT PLATEAU	1
PRIORITY	1
SLAM	1
Tri-World (1)	
SOLAR	1
SUTRA	1
Plaza (1)	
TOMMY BOY	1
TRACK RECORD	1

BLACK SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- ALL OR NOTHING (Rene Moore, ASCAP)
 - ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)
 - BABY DOLL (Two Tuff-Enuff, BMI/PolyGram Songs, BMI/Delos 2000, ASCAP/PolyGram, ASCAP)
 - BACK ON HOLIDAY (MCA, ASCAP/Dresden China, ASCAP/Ardavan, ASCAP/Dubin, ASCAP)
 - BEING IN LOVE AIN'T EASY (Bush Burnin', ASCAP/La Love Lane, ASCAP)
 - BIG FUN (Drive On, BMI/Virgin Songs, BMI)
 - BRAND NEW FUNK (Zomba, ASCAP)
 - BREAK 4 LOVE (Funky Feet, BMI)
 - CAN YOU READ MY LIPS (Looky Lou/Bright Light, BMI)
 - CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP)
 - CAN'T GO BACK ON A PROMISE (Rockwood, BMI/March 9, ASCAP/Almo, ASCAP/Hardstone, ASCAP) CPP
 - THE CLUB (Allen/Lewis, ASCAP/Sign Of The Twins, ASCAP)
 - COOLIN' IN CALI (.357, ASCAP/Power Move, BMI)
 - CUT THAT ZERO (Entertaining, BMI/Danica, BMI)
 - DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP
 - DON'T ROCK THE BOAT (Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP
 - DON'T STOP YOUR LOVE (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Ventertainment, ASCAP)
 - DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP
 - EVERYTHING I MISS AT HOME (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
 - FEELING INSIDE (New Warrior, BMI)
 - FLASHIN' BACK (Content, BMI)
 - FUNNY FEELING (Jay King IV, BMI)
 - GET HERE (Rutland Road, ASCAP/WB, ASCAP)
 - GET ON THE DANCE FLOOR (Protoons, ASCAP/Hikim, ASCAP)
 - GET UP EVERYBODY (GET UP) (Next Plateau, ASCAP/Turn Out Brothers, ASCAP)
 - GITTIN' FUNKY (Hittage/Turnout Bros, ASCAP)
 - GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexcar, BMI/Eyedot, ASCAP) CPP
 - GONNA GET OVER YOU (Bush Burnin', ASCAP/La Love Lane, ASCAP)
 - HEAVEN (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)
 - HEAVEN ON EARTH (LeoSun, ASCAP)
 - HEY LOVER (Bush Burnin', ASCAP)
 - HIM OR ME (Cal-Gene, BMI/Virgin Songs, BMI) CPP
 - I DON'T WANT 2 BE ALONE (Georgio's, BMI/Stone Diamond, BMI) CPP
 - I JUST WANNA STOP (Ross Vannetti, BMI)
 - I LIKE IT LIKE THAT (Ensign, BMI/Mykl Jam,

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- MISSED (Colgems-EMI, ASCAP/Deep Faith, ASCAP)
- SURRENDER (One To One, ASCAP)
- I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)
- I WANT TO BE YOUR LOVER (Bush Burnin', ASCAP/Donesna, ASCAP)
- I WISH U HEAVEN (Controversy, ASCAP)
- IF EVER A LOVE THERE WAS (Irving, BMI/Pamalybo, BMI/Chappell & Co., ASCAP/Le Mango, ASCAP) CPP
- I'M GONNA GIT YOU SUCKA (United Lion, BMI)
- I'M THE ONE WHO LOVES YOU (Island, BMI/Stanton's Gold, BMI/April Joy, BMI/Golden Nugget, BMI)
- I'M YOUR PUSHER (Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP/Warner-Tamerlane, BMI)
- IN DEBT TO YOU (Two Tuff-Enuff, BMI/PolyGram Songs, BMI)
- IT'S MY PARTY (Next Flight, BMI/Willesden, BMI)
- I'VE GOT FEMALE TROUBLE (Pierpointe, BMI/J.Peverett, ASCAP)
- JUST BECAUSE (O'Hara, BMI/Texascity, BMI/L'il

- Mama, BMI/Music Corp. Of America, BMI/Avid One, ASCAP)
- KILLING ME SOFTLY (Fox-gimbel, BMI)
- KISSES DON'T LIE (Music Corp. Of America, BMI/Mercy Kersey, BMI/L'il Mama, BMI)
- LOVE AND KISSES (Bush Burnin', ASCAP/Kahri, ASCAP)
- LOVE EDUCATION (Better Nights, ASCAP/PolyGram, ASCAP)
- LOVE IS RISING (Le'Oris, ASCAP/Mighty Groove, ASCAP/Moonbeam, ASCAP)
- LOVE IS THE POWER (Caloco, BMI/Hip Trip, BMI)
- THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP
- MR. BACHELOR (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP
- MY PREROGATIVE (Cal-Gene, BMI/Virgin Songs, BMI/Bobby Brown, ASCAP/Unicity, ASCAP) CPP
- NIGHT OF THE LIVING BASEHEADS (Def American, BMI)
- OASIS (Sunset Burgundy, ASCAP/TuTu, ASCAP/MCA, ASCAP)
- ON THE SMOOTH TIP (Protoons, ASCAP/Turn Out Brothers, ASCAP)
- ONE THING LED TO ANOTHER (Music Corp. Of America, BMI/Warner Bros. Music/Erteljay Musique, ASCAP/New Music Group, BMI)
- OPEN SESAME (Kenny Nolan, ASCAP/SBK April, ASCAP/Dazzberry Jam, ASCAP/SBK Blackwood, BMI/Bedazzled, BMI)
- POSSE ON BROADWAY (Lockedup, BMI)
- PULL OVER (Trycep, BMI/Ferndiff, BMI/Willesden, BMI)
- PUMP ME UP (Bust-It, BMI)
- RESPECT (ADRA, BMI/T-Ski, BMI)
- RONI (Kear, BMI/Hip Trip, BMI) CPP
- R-U-LONELY (Jocelyn Brown, BMI)
- SAY YOU WILL (Harrindur, BMI/Tortoise Feather, BMI/Pure Delite, BMI/Bird Cage, BMI) CPP
- SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI)
- SILHOUETTE (Brenece, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL
- SKIN I'M IN (All Seeing Eye, ASCAP/PolyGram, ASCAP)
- SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI)
- SNAKE IN THE GRASS (Hip Trip, BMI/Jig-A-Watt Jams, BMI)
- SO GOOD (Chappell, ASCAP/Abacus Music/Intersong-USA, ASCAP/Palancar, ASCAP)
- THE SPIRIT OF LOVE (CBS, ASCAP/End Of Day, ASCAP/SilverTay, ASCAP)
- SPY IN THE HOUSE OF LOVE (MCA, ASCAP/Semper Fi Music & Monkeys..., ASCAP)

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

TITLE	PLATINUM/ GOLD ADDS 14 REPORTERS	SILVER ADDS 30 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 97 REPORTERS	TOTAL ON
JUST BECAUSE					
ANITA BAKER ELEKTRA	6	15	18	39	51
SNAKE IN THE GRASS					
MIDNIGHT STAR SOLAR	5	6	25	36	59
SKIN I'M IN					
CAMEO ATLANTA ARTISTS	2	4	20	26	72
STILL IN LOVE					
TROOP ATLANTIC	3	7	11	21	60
I'M GONNA GIT YOU SUCKA					
THE GAP BAND ARISTA	4	5	12	21	56
BEING IN LOVE AIN'T EASY					
SWEET OBSESSION EPIC	2	9	8	19	47
TEDDY'S JAM					
GUY UPTOWN	4	7	7	18	72
TWICE THE LOVE					
GEORGE BENSON WARNER BROS.	0	6	10	16	54
ONE THING LED TO ANOTHER					
JOHNNY KEMP COLUMBIA	2	6	7	15	68
THE CLUB					
MARCUS LEWIS AEGIS	1	5	8	14	30

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.

RETAILERS

Sell Billboard and MUSICIAN Magazine in your stores.

FOR MORE INFORMATION
CALL BRAD LEE
1-800-999-9988

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock
BLACK & WHITE 8x10's
500 - \$60.00 1000 - 85.00
COLOR
1000 - \$388.00
Above Prices include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters
Composites - Cards - Other Sizes

Send For Catalog & Samples
ABC PICTURES
1867 E. Florida, Dept. 88
Springfield, MO 65803
(417) 869-9433 or 869-3456

BLACK

MOTOWN SALE, HIP-HOP/R&B, WRITER/PRODUCERS MADE NEWS IN BLACK MUSIC

(Continued from page 28)

the genre's leaders.

A hybrid style, labeled hip-hop/R&B by some, came to prominence in 1988 through hits by Bobby Brown ("Don't Be Cruel," "My Prerogative"), Al B. Sure! ("Rescue Me"), Johnny Kemp ("Just Got Paid"), Vanessa Williams ("The Right Stuff"), Keith Sweat ("I Want Her"), Rick James ("Loosey's Rap"), Midnight Star ("Don't Rock The Boat"), and Levert ("Just Coolin'").

One of the chief architects of this sound was keyboardist/arranger/writer/producer Teddy Riley, who worked in conjunction with his collaborator and business manager, Gene Griffin. The Riley-

Griffin combination was one of several important producing/writing teams. Among the others: Reg-

The year saw George Michael top the black albums chart

gie & Vincent Calloway (Natalie Cole, Gladys Knight & the Pips, Teddy Pendergrass), Full Force (James Brown, Cheryl 'Pepsi' Riley, Lisa Lisa & Cult Jam, Full Force), Jimmy "Jam" Harris & Terry Lewis (New Edition, Alexander O'Neal, Morris Day, Sheena Easton, Cherrelle), and L.A. & Babyface (Paula Abdul, the Deele, Pebbles, Bobby Brown, Karyn White).

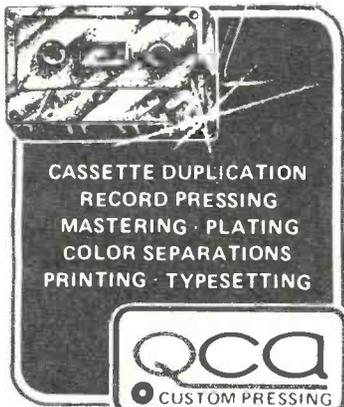
The proliferation of these creative teams recalled the glory days of Kenny Gamble & Leon Huff. Appropriately, another key creative unit of 1988 was Levert, a group of sons of "the Philly Sound" who made hits for themselves ("Addicted To You," "Casanova") and others ("Mamacita" for Troop).

One of the most important tours of the year featured ballad greats Anita Baker and Luther Vandross. For Baker and Vandross, the Heat Tour dates coincided with the re-

lease of highly successful new albums: Baker's "Giving You The Best That I Got" and Vandross' "Any Love."

The past year also saw hits generated by young Wing/PolyGram, operated by Ed Eckstine; the inauguration of Orpheus/EMI by Hush Productions owner Charles

Huggins and Black Gold/Columbia by Rush Productions owner Russell Simmons; and the rise of black managers Andre Harrell (Al B. Sure!, Heavy D), Vincent Davis (Keith Sweat), and George Smith (Pebbles, Bobby Brown, Loose Ends).



CASSETTE DUPLICATION
RECORD PRESSING
MASTERING · PLATING
COLOR SEPARATIONS
PRINTING · TYPESETTING

2832 SPRINGROVE AVENUE
CINCINNATI, OHIO 45225
(513) 681-8400



Christmas Team. Two top production teams, Jimmy "Jam" Harris & Terry Lewis and Denzil Foster & Thomas McElroy, joined forces to cut "Little Drummer Boy" on Alexander O'Neal's Tabu Christmas album. Seen in the studio in Minneapolis are, from left, Lewis, McElroy, Harris, and Foster.



EPMD

RUSH
ARTIST MANAGEMENT



MIKEY D & THE L.A. POSSE



MC EZ & TROUP

SLEEPING
BVG
RECORDS

RVP

FRESH
RECORDS
RVP

1974 BROADWAY NEW YORK, N.Y. 10023
PHONE: (212)724-1440 • FAX (212)769-9558



CASH MONEY & MARVELOUS



JUST-ICE



T LA ROCK

Member of
NAIRD

Latin Notas



by Carlos Agudelo

ARE YEARS GETTING SHORTER OR WHAT? This one is already over and I hardly noticed. Very soon it will be the end of the decade and then the next century will be just 10 years away. Maybe I've been working too much, sweating it out in the amazing world of Latin music. Maybe this whole thing is just a dream and I'll wake up in the morning and get ready to work as a cab driver.

First, I thank all the people whose cooperation has been so important during the year: our radio and retail panelists, whose information has made our Hot Latin Tracks and Top Latin Albums charts possible; the people in the Latin recording industry and related fields, whose attention and willingness to provide us with information have made this job a worthwhile experience; artists, singers, musicians, and composers, for their consideration and trust and for their art; our licensees, who have spread our name and kept our standards; and finally, all you readers out there, for bearing with me during this mind-bogglingly fast year. Also, thanks to **Gloria Constanza Garcia**, the Hot Latin Tracks surveyor, for her enthusiasm, dedication, and good work. I hope all of you have a merry Christmas and a happy and successful 1988 (or is it 1989?)

The Year In Charts

THIS YEAR THE Top Hot Latin Tracks year-end chart has been expanded to

list 40 singles. "Ay Amor" and "Que Te Pasa," performed by two Mexican singers, **Ana Gabriel** (CBS) and **Yuri** (EMI) respectively, became the first and second most airplayed tunes of the year. Seventeen songs were performed by Mexican artists, seven by Puerto Ricans (including **Brenda K. Starr**), five by Spaniards, three by Venezuelans (**Jose Luis Rodriguez** and **Maria Conchita Alonso**), three by Brazilian **Roberto Carlos** (one with **Eydie Gorme**), and one each by a Dominican (**Angela Carrasco**) and an Argentinian (**Luis Angel**). Only three songs were performed by American-grown, non-Puerto Rican artists: "Todo Por Ti," by **Gloria Estefan** (Epic); "La Bamba," a leftover from 1987 by **Los Lobos** (Elektra); and "Maria" (Peerless), by Cuban-born **Franco**. Thirty-seven songs were pop ballads, three were crossover hits, and "Lluvia," by **Eddie Santiago** was the only salsa tune to make it (at No. 26).

At first glance this shows that romantic ballads, albeit with a more pop sound, still dominate Latin airwaves musically; that indigenous Hispanic talent is still very green in the continental U.S.; and that Mexican artists are still a major force in the industry. Others will argue, however, that Latin music is often prisoner to a very conservative—musically speaking—mentality in Latin radio formats. Spanish-broadcasting stations seem unwilling to risk losing their target audiences by experimenting with genres such as Spanish-language rock, Latin jazz, or Latin hip-hop, despite the excellent quality of many productions. There are trends, however, to qualify this belief. Some stations on the West Coast are beginning to play salsa music, while in the East, such acts as **Los Bukis** and **Los Yonics** are making serious inroads and some Spanish-language rock is being heard. Still, such mainstream artists as **Sting** or **Michael Jackson** have a greater chance for success in Latin radio than people like the **Latin Rascals**, **Jellybean Benitez**, **Judy Torres**, **Manuel Mateos**, and **Hombres G**.

THE TOP LATIN as well as the Top Tropical Salsa and Top Regional Mexican album charts have been extended from 15-25 places this year, reflecting the size of the bi-weekly charts. **Jose Jose**, the Mexican balladeer, is No. 1 for a second year, this time with "Soy Asi" (Ariola). Three of the 15 albums rated last year reappear in 1988: **Julio Iglesias'** "Un Hombre Solo," **Braulio's** "Con Todos Los Sentidos," and **Yolandita Monge's** "Laberinto De Amor," all on CBS. Nine of the 15 artists rated last year reappear in this year's top 25. In the Top Pop Latin Artists chart the four women figuring last year were replaced by men. The other six artists repeated, with **Jose Jose** repeating in first place with three albums rated.

As for the Top Latin Labels story, CBS, with its huge roster, is in first place with 20 albums. BMG, as a compa-

ny, is second with its Ariola and RCA labels. Remarkable performances were posted by Mercury and Globo, newcomers to the business, and by DNA, the only small independent to figure and whose only artist, **Danny Rivera**, has worked hard enough to have three of his own albums rated. In general, the pop albums picture seems very stable, with most of the same artists and labels having the lion's share of the business.

THE REGIONAL MEXICAN story hasn't changed a lot either, with **Los Bukis** repeating first place in albums and artists. Again, six of last year's top 10 artists repeated, with such groups as **Los Tigres Del Norte**, **Bronco**, **Los Yonics**, and **Los Caminantes** dominating the scene. **Linda Ronstadt** made it to the top 10 with her album "Canciones De Mi Padre." Fonovisa, a company that belongs to Mexico's Televisa, swept the charts with its labels—Laser, Fonovisa, and Profono—replacing CBS at first place.

THE TOP TROPICAL/SALSA albums were TH-Rodven, Sonotone, and Combo all over. After landing last year's third place, **Eddie Santiago's** "Sigue Atrevido," which includes the song "Lluvia," became the Top Tropical/Salsa album. Six artists repeated last year's performance in the top 10 spots. Last year, four of 15 albums were merengues; in 1988 there were six out of 25, showing the continuing dominance of Afro-Cuban salsa over Dominican merengue. Eight of this year's top 10 artists were Puerto Ricans living in Puerto Rico. The other two were Dominicans. As for labels, Venezuelan-related companies TH-Rodven and Sonotone continue to dominate the market, with New York-based indie Combo keeping its second spot. Of interest were the total retreat of BMG (RCA) from the Tropical/Salsa picture, the Fania label's weak hold

on the market, and the entrance of new indie labels Hit Makers, Top Ten Hits, Cano Estremera (distributed by TTH), RMM, and Bronco into the scene.

The Industry Picture

GENERALLY SPEAKING, in the opinion of most industry executives, it has been a good year. "The industry is generating good sales, better than in previous years," says **Oscar Llord**, EMI Latin general director. He mentions among the important developments of the year the establishment of **Globo Records** as a company performing the role K-tel played a few years ago, designing compilations and TV promotions for these and other product selected from record companies; the good sales being generated by salsa/tropical music; retail chains' interest in opening up their sales to Latin product; controlling piracy and parallel imports, although they remain a problem; and increases in the price of records in Mexico, which along with the absence of significant devaluations has made it less attractive for importers to bring records from that country into the U.S.

As for his own company, Llord mentions the decision to open its own distribution network as a turning point in the history of the still-young subsidiary. EMI has also ventured for the first time into the tropical/salsa area. A new office has been opened in San Antonio, Texas, another one will be opened in New York, and chances are the subsidiary's offices may be moved to Los Angeles.

For CBS, according to **George Zamora**, national sales and promotion manager, this has been the best year in the history of his company. "Parallel imports have been stopped substantially, which has contributed to our sales," he says. Like Llord, Zamora thinks that the penetration of Latin product in such chains as Warehouse, Musicland, Sam Goody, and Tower Records is very important. "Fortunately for us we have a very balanced company," says **Jose Behar**, West Coast A&R manager. "We have good pop/international, tropical/salsa, and regional Mexican product." The strategy has paid off for the company. "We hope next year is going to be still better," Zamora says.

A definite trend for 1989, according to WEA Latina's general manager **Luis Pisterman**, is for the vinyl format to disappear from the market. "Right now only about 10% of the sales are in vinyl," he says. Most of his releases for next year are going to be only in cassette and in some instances, if the market needs it, in CDs. "A great deal of Latin distributors don't want to work the vinyl format, in part because it's more convenient to carry cassettes." This may create complications, especially for some radio stations that, he says, "are still working in prehistoric times."

FOR WEEK ENDING DECEMBER 24, 1988

Billboard

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national Latin radio airplay reports.					
★★ NO. 1 ★★					
1	1	1	11	ROCIO DURCAL ARIOLA	COMO TU MUJER 3 weeks at No. One
2	2	2	12	ROBERTO CARLOS CBS	◆ SI EL AMOR SE VA
3	3	3	17	ANGELA CARRASCO EMI	◆ BOCA ROSA
4	4	4	5	EYDIE GORME CBS	◆ DE CORAZON A CORAZON
5	7	11	9	LUCERITO MUSART	NO ME HABLEN DE EL
6	11	16	5	LOS YONICS LASER	TU PRESA FACIL
7	6	6	11	ALBERTO VASQUEZ/JOAN SEBASTIAN MUSART	MARACAS
8	14	12	7	JORGE MUNIZ RCA	PEGADO AL TELEFONO
9	5	10	13	LUPITA D'ALESSIO CBS	EL QUE JUEGA CON FUEGO
10	10	19	3	TATIANA EMI	UN LOBO EN LA NOCHE
11	19	23	4	CHAYANNE CBS	◆ TU PIRATA SOY YO
12	12	7	7	BONNY CEPEDA COMBO	AMANTE MIA
13	27	22	11	LOS CAMINANTES LUNA	ENTRE MAS LEJOS ME VAYA
14	13	21	20	EMMANUEL RCA	◆ QUE SERA
15	20	27	3	LUCIA MENDEZ RCA	MORIR UN POCO
16	24	38	3	BRAULIO CBS	UN TIEMPO PARA NOSOTROS
17	22	33	6	LOS JOAO MUSART	POR RETENERTE
18	25	25	5	ISABEL PANTOJA RCA	ASI FUE
19	15	17	5	CONJUNTO CHANEY HIT MAKERS	ESTO ES AMOR
20	21	20	8	LUIS ENRIQUE CBS	COMPRENDELO
★★★ POWER PICK ★★★					
21	36	—	2	NYDIA CARO SATELLITE	TODOS LOS FUEGOS
22	9	13	21	RICARDO MONTANER TH-RODVEN	◆ TAN ENAMORADOS
23	26	35	4	RUBEN BLADES ELEKTRA	JUANA MAYO
24	18	15	21	E. GORME Y R. CARLOS CBS	◆ SENTADO A LA VERA DEL CAMINO
25	23	24	6	JOHNNY VENTURA CBS	LA RESACA
26	29	14	12	GILBERTO SANTAROSA COMBO	TU
★★★ HOT SHOT DEBUT ★★★					
27	NEW ▶	—	1	EDNITA NAZARIO MELODY	APRENDERE
28	31	37	3	GLENN MONROIG WEA LATINA	CAUSA PERDIDA
29	30	32	4	LUIS ANGEL A&M	LA UNICA
30	35	—	2	YOLANDITA MONGE CBS	BORINQUENA
31	NEW ▶	—	1	ANA GABRIEL CBS	ES EL AMOR QUE LLEGA
32	38	36	4	LA SONORA DINAMITA SONOTONE	TUCUCU
33	8	5	16	YOLANDITA MONGE CBS	◆ ESTE AMOR QUE HAY QUE CALLAR
34	16	8	20	ISABEL PANTOJA RCA	◆ HAZME TUYA UNA VEZ MAS
35	NEW ▶	—	1	MIJARES EMI	UNO ENTRE MIL
36	NEW ▶	—	1	GIPSY KINGS ELEKTRA	BAMBOLEO
37	NEW ▶	—	1	EMMANUEL RCA	EN LA NOCHE
38	NEW ▶	—	1	LA PATRULLA 15 TTH	EL MORENO ESTA
39	17	9	17	VERONICA CASTRO PROFONO	◆ MALA NOCHE NO
40	37	—	2	PANDORA EMI	ATRAPADA

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

SUBSCRIBE TO MUSICIAN MAGAZINE

The perfect complement to Billboard's weekly music coverage. 12 issues for \$16.

CALL NOW
1-800-247-2160 EXT. 68

HOT DANCE MUSIC™

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	2	1	11	THE GREAT COMMANDMENT ATLANTIC 0-86530 2 weeks at No. One	◆ CAMOUFLAGE
2	3	15	5	I WANNA HAVE SOME FUN JIVE 1155-1-JD/RCA	◆ SAMANTHA FOX
3	19	34	3	GET ON THE DANCE FLOOR PROFILE PRO-7239	◆ ROB BASE & D.J. E-Z ROCK
4	5	14	5	THE LOVER IN ME MCA 23904	◆ SHEENA EASTON
5	1	2	8	HUSTLE! (TO THE MUSIC) ATLANTIC 0-86500	◆ THE FUNKY WORM
6	10	19	6	HEAT IT UP JIVE 1159-1-JD/RCA	◆ WEE PAPA GIRL RAPPERS
7	11	18	6	DON'T RUSH ME ARISTA ADI-9723	◆ TAYLOR DAYNE
8	17	25	4	BRIDES OF FRANKENSTEIN A&M SP-12285	O.M.D.
9	27	43	3	A LITTLE RESPECT SIRE 0-21059/WARNER BROS.	◆ ERASURE
10	22	32	4	WALKING AWAY TOMMY BOY TB-919	◆ INFORMATION SOCIETY
11	16	22	4	SMOOTH CRIMINAL EPIC 49 07895/E.P.A.	◆ MICHAEL JACKSON
12	9	12	9	TEARS RUN RINGS CAPITOL V-15418	◆ MARC ALMOND
13	24	24	6	HEADHUNTER WAX TRAX WAX-053	◆ FRONT 242
14	23	27	6	SECURITY ATLANTIC 0-86485	THE BEAT CLUB
15	20	26	5	LET ME LOVE YOU FOR TONIGHT SLEEPING BAG SLX-40141	KARIYA
16	15	16	6	IM NIN'ALU/GALBI SIRE 0-21001/WARNER BROS.	◆ OFRA HAZA
17	36	—	2	CROSS MY HEART WTG 41 07894	◆ EIGHTH WONDER
18	6	10	8	SINCE I FELL FOR YOU WARNER BROS. 0-20855	◆ APOLLONIA
19	29	42	3	MY EYES DON'T CRY MOTOWN MOT-4616	◆ STEVIE WONDER
20	13	17	7	DON'T TALK DIRTY TO ME ARISTA ADI-9747	JERMAINE STEWART
				★★★ POWER PICK ★★★	
21	35	—	2	WILD THING DELICIOUS DV1002/ISLAND	◆ TONE LOC
22	25	29	6	IF YOU FEEL IT VENETTA VE-7013	DENISE LOPEZ
23	14	13	7	USELESS CAPITOL V-15406	◆ KYM MAZELLE
24	4	8	8	A LOVE SUPREME ISLAND 0-96607	◆ WILL DOWNING
25	7	5	9	DOMINO DANCING EMI V-56116	◆ PET SHOP BOYS
26	32	39	4	I LIKE IT LIKE THAT WTG 41 07888	MICHAEL RODGERS
27	8	3	9	I DON'T WANT YOUR LOVE CAPITOL V-15417	◆ DURAN DURAN
28	26	31	5	LOVE, TRUTH & HONESTY LONDON 886 395-1/POLYGRAM	◆ BANANARAMA
29	42	—	2	KISS CHINA 871 039-1/POLYGRAM	◆ THE ART OF NOISE FEATURING TOM JONES
				★★★ HOT SHOT DEBUT ★★★	
30	NEW	1		GOOD LIFE VIRGIN 0-96591	INNER CITY
31	45	—	2	HERE COMES THAT SOUND LONDON 886 413-1/POLYGRAM	SIMON HARRIS
32	34	38	5	YEAH WHATEVER NETTWERK (CANADA) IMPORT	MOEV
33	NEW	1		ARE YOU READY WARNER BROS. 0-21118	MORRIS DAY
34	12	7	10	SO MANY WAYS (DO IT PROPERLY PART II) VENETTA VE-7008	THE BRAT PACK
35	18	6	10	WHEN THE TIME IS RIGHT PROFILE PRO-7216	SASSA
36	46	—	2	DON'T BE AFRAID TOMMY BOY TB-920	◆ TKA
37	38	46	4	DESIRE (REMIX) ISLAND 0-96600	◆ U2
38	41	44	5	TURN IT INTO LOVE CAPITOL V-15416	HAZELL DEAN
39	28	28	7	TUMBLIN' DOWN VIRGIN 0-96603	◆ ZIGGY MARLEY & THE MELODY MAKERS
40	NEW	1		DIAL MY HEART MOTOWN MOT-4621	◆ THE BOYS
41	NEW	1		RESPECT COOLTEMPO 4V9 43329/CHRYSALIS	ADEVA
42	49	—	2	PUT A LITTLE LOVE IN YOUR HEART A&M SP-12288	◆ ANNIE LENNOX & AL GREEN
43	39	48	3	GET UP EVERYBODY NEXT PLATEAU NP50083	◆ SALT-N-PEPA
44	30	23	8	TALKIN' ALL THAT JAZZ TOMMY BOY TB 918	◆ STETSASONIC
45	50	—	2	NEVER GET ENOUGH OF YOU AMHERST AMHD-133	◆ GLENN MEDEIROS
46	44	—	2	RIGHT BEFORE MY EYES STARWAY SW 12102-12	PATTI DAY
47	NEW	1		THE KILLING JAR Geffen 0-21100	SIOUXSIE AND THE BANSHEES
48	33	11	11	THE WAY YOU LOVE ME WARNER BROS. 0-21025	◆ KARYN WHITE
49	21	9	10	COMING BACK FOR MORE CHRYSALIS PROMO	JELLYBEAN FEAT. RICHARD DARBYSHIRE
50	NEW	1		RUSSIAN RADIO SYNTHICIDE 71310-0	RED FLAG
BREAKOUTS				<ol style="list-style-type: none"> 1. SEDUCTION SEDUCTION VENETTA 2. NOTICE ME SANDEE FEVER 3. MAKE MY BODY ROCK JOMANDA BIG BEAT 4. LEFT TO MY OWN DEVICES PET SHOP BOYS EMI 	

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	3	3	9	TUMBLIN' DOWN VIRGIN 0-96603 1 week at No. One	◆ ZIGGY MARLEY & THE MELODY MAKERS
2	4	9	6	I WANNA HAVE SOME FUN JIVE 1155-1-JD/RCA	◆ SAMANTHA FOX
3	6	14	6	THE LOVER IN ME MCA 23904	◆ SHEENA EASTON
4	1	2	12	DON'T ROCK THE BOAT SOLAR V-71166/CAPITOL	◆ MIDNIGHT STAR
5	7	12	6	IF YOU FEEL IT VENETTA VE-7013	DENISE LOPEZ
6	2	1	11	THE WAY YOU LOVE ME WARNER BROS. 0-21025	◆ KARYN WHITE
7	20	41	3	WALKING AWAY TOMMY BOY TB-919	◆ INFORMATION SOCIETY
8	15	23	5	DIAL MY HEART MOTOWN MOT-4621	◆ THE BOYS
9	13	19	9	THE GREAT COMMANDMENT ATLANTIC 0-86530	◆ CAMOUFLAGE
10	14	21	6	GET UP EVERYBODY NEXT PLATEAU NP50083	◆ SALT-N-PEPA
11	5	8	9	JUST WANNA DANCE/WEEKEND FRESH FRE-80125/SLEEPING BAG	THE TODD TERRY PROJECT
12	11	13	8	THE ONLY WAY IS UP ELEKTRA 0-66732	◆ YAZZ AND THE PLASTIC POPULATION
13	10	10	8	I DON'T WANT YOUR LOVE CAPITOL V-15417	◆ DURAN DURAN
14	31	43	3	WILD THING DELICIOUS DV1002/ISLAND	◆ TONE LOC
15	9	6	13	BREAK 4 LOVE COLUMBIA 44 07890	RAZE
16	17	17	8	SO MANY WAYS (DO IT PROPERLY PART II) VENETTA VE-7008	THE BRAT PACK
17	8	4	11	SPY IN THE HOUSE OF LOVE CHRYSALIS 4V9 43262	◆ WAS (NOT WAS)
18	23	32	5	HIM OR ME MOTOWN MOT-4619	◆ TODAY
19	18	22	8	THANKS FOR MY CHILD COLUMBIA 44 07871	◆ CHERYL "PEPSII" RILEY
20	27	37	3	SMOOTH CRIMINAL EPIC 49 07895/E.P.A.	◆ MICHAEL JACKSON
21	16	7	14	MY PREROGATIVE MCA 23888	◆ BOBBY BROWN
22	26	28	9	DOCTORIN' THE TARDIS TVT 4020	THE TIMELORDS
23	24	26	7	POSSE' ON BROADWAY NASTYMIX IGU 76974	◆ SIR MIX-A-LOT
24	36	39	5	HUSTLE! (TO THE MUSIC) ATLANTIC 0-86500	◆ THE FUNKY WORM
25	37	46	3	BRIDES OF FRANKENSTEIN A&M SP-12285	O.M.D.
				★★★ POWER PICK ★★★	
26	44	—	2	KISS CHINA 871 039-1/POLYGRAM	◆ THE ART OF NOISE FEATURING TOM JONES
27	30	29	7	TEARS RUN RINGS CAPITOL V-15418	◆ MARC ALMOND
28	38	42	3	LET ME LOVE YOU FOR TONIGHT SLEEPING BAG SLX-40141	KARIYA
29	22	24	8	DOMINO DANCING EMI V-56116	◆ PET SHOP BOYS
30	32	31	9	SECURITY ATLANTIC 0-86485	THE BEAT CLUB
31	28	36	4	HOT SPOT CUTTING 0-86528/ATLANTIC	GIGGLES
32	19	20	7	YOU MAKE ME WORK ATLANTA ARTISTS 870 587-1/POLYGRAM	◆ CAMEO
33	34	40	4	DON'T RUSH ME ARISTA ADI-9723	◆ TAYLOR DAYNE
34	35	34	6	USELESS CAPITOL V-15406	◆ KYM MAZELLE
				★★★ HOT SHOT DEBUT ★★★	
35	NEW	1		A LITTLE RESPECT SIRE 0-21059/WARNER BROS.	◆ ERASURE
36	29	16	14	BIG FUN VIRGIN 0-96610	◆ INNER CITY
37	45	—	2	IM NIN'ALU/GALBI SIRE 0-21001/WARNER BROS.	◆ OFRA HAZA
38	12	5	14	I WANNA KNOW VENETTA VE-7003	ALE
39	39	45	3	SINCE I FELL FOR YOU WARNER BROS. 0-20855	◆ APOLLONIA
40	47	—	2	HEAT IT UP JIVE 1159-JD/RCA	◆ WEE PAPA GIRL RAPPERS
41	25	27	7	TALKIN' ALL THAT JAZZ TOMMY BOY TB 918	◆ STETSASONIC
42	21	11	11	OUT OF TIME 4TH & B WAY 469/ISLAND	NOEL
43	NEW	1		GOOD LIFE VIRGIN 0-96591	INNER CITY
44	NEW	1		HEADHUNTER WAX TRAX WAX-053	FRONT 242
45	50	—	2	GANGSTA GANGSTA RUTHLESS PVL-07263/PRIORITY	N.W.A.
46	43	47	4	GIRLS AIN'T NOTHING ... /BRAND NEW FUNK JIVE 1146-1-JD/RCA	D.J. JAZZY JEFF & THE FRESH PRINCE
47	NEW	1		PERFECT GIRL VENETTA VE-7009	BACK TO BACK
48	41	18	12	WILD WILD WEST ATLANTIC 0-86544	◆ THE ESCAPE CLUB
49	NEW	1		HERE COMES THAT SOUND LONDON 886 413-1/POLYGRAM	SIMON HARRIS
50	NEW	1		PULL OVER ATLANTIC 0-86480	LEVERT
BREAKOUTS				<ol style="list-style-type: none"> 1. RESPECT ADEVA COOLTEMPO 2. CROSS MY HEART EIGHTH WONDER WTG 3. IT'S MY PARTY CHAKA KHAN WARNER BROS. 4. I'VE WAITED TOO LONG (FOR YOUR LOVE) CHEYANNE CAPITOL 	

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.

Rap, Latin Rock The House

GHIMNEY SWEEPING: Recapping the year as it was is not an easy task. Besides the impact and inroads that rap and (for lack of a better name) Latin pop have made on the tunes we hear on the dance floors nowadays, house music and its many derivatives have remained a viable component of the dance community.

House music isn't really new, as anyone who was following club music in the late '70s can attest. Many of the bass lines, snares, etc., are right out of the **Gamble & Huff**, **Vince Montana**-era songbooks of old, repackaged with the convenience of today's technology and given a new name.

This year, however, marked house music's shift from Chicago's underground to areas like Detroit, New York, and New Jersey and also saw major labels gaining a strong foothold in the market that had been held firmly by the independents.

New names like **Marshall Jefferson**, **Kevin Saunderson**, **Blaze**, the **Fly Guys** (**Shedrick Guy & Guy Vaughn**), and **Todd Terry** immediately come to mind as producer/writer/mixers who have reaped the rewards of house music's mainstreaming.

But never fear: There were some pleasant surprises involving major-label acts whose work received house-mix overhauls that made all the difference. This was made evident by **Shep Pettibone's** mixes of **Siedah Garrett's** "K.I.S.S.I.N.G." (Qwest/Warner Bros.) and **Whitney Houston's** "So Emotional" (Arista); **Justin Strauss's** reworking of the **Jets's** "Sending All My Love" (MCA); remixes on **Georgio** (Motown) by **Bruce Forest**; **Steve Thompson & Michael Barbiero's** version of **Earth Wind & Fire's** "System Of Survival" (Columbia); our fave **Imagination's** "Instinctual" (RCA) as interpreted by **Dave Morales**; and **Natalie Cole's** now classic "Pink Cadillac" (EMI-Manhattan) as treated by **Robert Clivilles & David Cole**.

All That Glitters

The problem that has arisen in dance music is that despite left-field club surprises like **Raze's** "Break 4 Love," **Todd Terry's** "Bango" and "A Day In The Life," **Inner City's** "Big Fun," **Samantha Fox's** "I Wanna Have Some Fun," or **Kraze's** "The Party," house has become the "quick fix" for dance music.

"If it doesn't work, give it a house mix" is a mode of thinking that through overkill will inevitably lessen the music's impact on the whole and diminish what made it refreshing and exciting in the first place.

In the U.K., where music trends change with the weather, the industry has already adopted, made annoying, and now dropped a raw, skeletal technohouse derivative called "acid" that we pray doesn't catch on here. In times like these, when it appears that everyone likes making records that "sound just like . . ." we feel



Very Useful. Capitol recording artist Kym Mazelle belts one out at Club 1018 in New York. Mazelle has just returned from the U.K., where she is readying an album project to follow the success of her debut single, titled "Useless." (Photo: Chris Ross)

a change is bound to come or by this time next year we'll be pretty damn bored.

On The High Tip

U.K. export **Rick Astley** became a household word this year. Astley's soulful delivery matched with **Stock, Aitken & Waterman's** production and song-writing charm proved a favorite that crossed from the clubs to radio. **Taylor Dayne**, the **Cover Girls**, **Erasure**, **Pretty Poison**, **Information Society**, **Will To Power**, **M/A/R/R/S**, and **Denise Lopez** are among the artists that owe a sincere nod and thanks to their early club support, which led to pop and hot crossover radio acceptance and exposure.

Propelled by the sleeper smash "It Takes Two" by **Rob Base & D.J. E-Z Rock** and the act's current hit "Get On The Dancefloor," "Push It" and "Shake Your Thang" by **Salt-N-Pepa**, "Heat It Up" by **Wee Papa Girl Rappers**, and "Supersonic" by **J.J. Fad**, rap music is finally finding a deserved place on club playlists alongside various musics by other artists. Rap is a medium that is privileged with the opportunity to effectively bridge the hardcore elements of the street with an exciting dance pulse. Hopefully we'll see more of this hybrid next year.

With the major-label signings of starlets **Sa-Fire**, **Sweet Sensation**, the **Cover Girls**, and indie diva **Judy Torres**, Latin pop doesn't show any signs of fizzling—if the productions and song selection remain first-rate, innovative, and not derivative. This music in particular has been glutted with "wannabes"; serious artist development will be the key to outlasting the trendiness of the form. Hopefully the upcoming year won't duplicate this one, which found artists (for the most part) taking a back seat to producer and remixer personas.

This is an important factor that will also prove crucial to many of the house and club artists of late. It would benefit music and the artists if such groups as **Blaze** and **Ten City** and talents like **Kym Mazelle**, **Kechia Jenkins**, and even **Liz Torres** with **Master C&J** could show their range and staying power in conquering various styles while bringing club music to the next intriguing level.

High Hopes

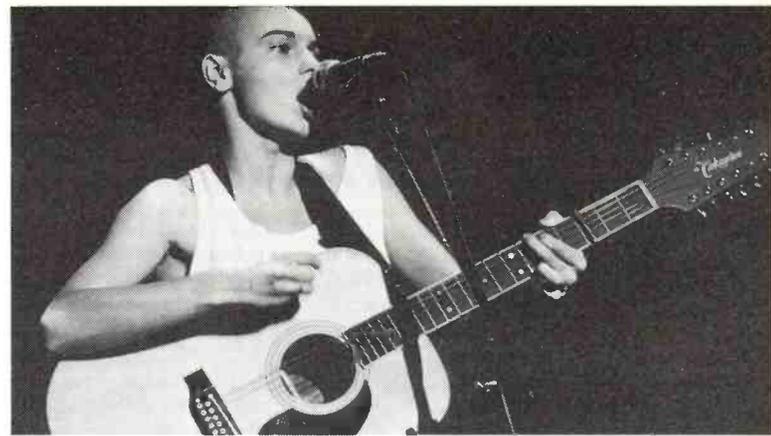
Predictions and/or wishes for the new year: **Donna Summer** will return to the elevated club status she once held, as will **Debbie Harry** . . . 19-year-old U.K. soul stylist **Mica Paris** will be a much-needed punch in the arm for R&B when her album "So Good" is released in the U.S. by Island in February . . . More self-contained dance bands and less one-name, no-hit wonders will be developed. . . New York-based act **Dee-Lite** will take the U.K. by storm when its unique brand of "holographic house funk" finally gets picked up for release . . . **Fierce** Virgin U.K. act **Soul II Soul**, a very hip, R&B/dance ensemble (kind of a contemporary **Chic**), will find success stateside as both artists and producers . . . There will be more collaborations between European technopop outfits and U.S. mixers (e.g. **New Order's** "Fine Time" mixed by **Steve Hurley**) from the beginning stages . . . **Pia Zadora's** **Jimmy Jam & Terry Lewis**-produced project will finally be released in the States . . . **Janet Jackson** will rule once again.

Exec To Expand Market, Seek Acts MCA's Shaw Named VP

NEW YORK Bobby Shaw, director of dance music for MCA, has been promoted to VP of dance music for the label.

Shaw joined MCA in 1984 and has served as a local New York representative for the label as well. Of his new appointment, Shaw says, "I want to expand MCA's involvement in the dance market and find contemporary artists that we can develop, break at the clubs, and cross over to radio." In addition to finding new talent, Shaw will continue his responsibilities overseeing clubs and retail stores. The local rep duties will be assumed by an as-yet-unnamed individual.

Before MCA, Shaw worked for Warner Bros. as its director of dance music promotion and also for the now defunct disco label TK Records.



This Ain't No Disco. Performing at a benefit concert for the organization Refuse & Resist held at New York's Palladium, Sinead O'Connor delivers acoustic renditions of "Just Like U Said It Would Be" and "Troy" from her Ensign/Chrysalis album "The Lion And The Cobra." (Photo: Chuch Pulin)



by Bill Coleman



With Numark's DM-1775 sampling mixers you can capture a moment in time and play it back the way you want.

and DM-1975 ture a musical when you want. . .

For CD-quality sound reproduction, the DM-1775 and DM-1975 both feature advanced, 16-bit digital sampling technology. You can sample up to four seconds of program material from any input source and remix it with live or recorded material. . . on the fly.

The DM-1975 features four separate memory banks enabling you to store multiple samples that you can play back individually or collectively. Program assignable equalization and cueing provide custom sound tailoring and monitoring with any source input. Balanced outputs insure low-noise performance, even with long cable runs.

Get Numark's DM-1775 or DM-1975 sampling mixers and make time stand still. When you do, you won't sit still for conventional mixers again.

Numark PPD

503 Raritan Center, Edison, NJ 08837 (201) 225-3222
Telex: 287-249 Edin Fax: (201) 287-2155

Women Flexed Chart Muscle; Metal Dented Deeper

BY CHRIS MORRIS

LOS ANGELES As the Chocolate Watch Band once sang, "let's talk about girls" (or women, if you prefer), for the emergence of a profusion of outstanding new female singers proved to be the most exciting and explosive trend in pop and rock talent during 1988.

Suzanne Vega opened the door for womanhood on the charts in '87 with the success of her album "Solitude Standing" and single "Luka." Yet few prognosticators could have anticipated the proliferation of female pop and rock talent that would burgeon in Vega's wake.

Leading the pack—perhaps because she was driving a "Fast Car"—was Elektra's Tracy Chapman. On the face of things, Chapman would have appeared to be one of the unlikely candidates for mass acceptance. But the black, folk-oriented, politically outspoken singer/songwriter scored a No. 1 album with her eponymous debut.

Countless other female performers followed Chapman onto the charts. Among them: Sinead O'Connor (Chrysalis), Toni Childs (A&M), Michelle Shocked (Mercury), and Melissa Etheridge (Island). Late in the year, Geffen's Edie Brickell & New Bohemians were closing in on the top of the Top Pop Albums chart.

Add to this list of hit makers a number of noteworthy vocalists with distinctive styles who have yet to make their commercial breakthroughs: Sam Phillips (Virgin), Marti Jones (A&M), Julia Fordham (Virgin), and the shamefully overlooked Sam Brown (A&M). In all, this bounty of female talent bodes well for the pop future of women.

The trend even worked its way into the teen marketplace, as MCA's Tiffany and Atlantic's Debbie Gibson slugged it out for chart pre-eminence. Both came away with multiplatinum debuts.

As in recent years, the heavy metal/hard rock genre dominated, with both established bangers and upstarts making impressive inroads with little aid from noise-shy radio programmers.

The major new wrinkle was supplied by two uncompromising young acts that did it their way and still ruled the charts: Geffen's Guns N' Roses and Elektra's Metallica.

Guns N' Roses, whose album art and no-holds-barred lyrical content aroused the ire of Parents' Music Resource Center-style critics, finally hit No. 1 this summer with their slow-rolling late-'87 release, "Appetite For Destruction," and even topped the Hot 100 with their single "Sweet Child O' Mine." Speed-metal ruler Metallica, whose thrashings have tra-

ditionally been an anathema to radio, shot into the top 10 with the two-LP "... And Justice For All."

Other metal monsters, some of which leavened their crunch with tasty pop hooks, reaped gold and

1988 in Review

platinum from retail. Bon Jovi's "New Jersey" (Mercury), the group's follow-up to the multiplatinum smash "Slippery When Wet," showed every sign of repeating its predecessor's immense numbers at year's end. Def Leppard's "Hysteria" (Mercury) remained perched in the top 10 more than a year after it made its entry there.

Van Halen (Warner Bros.), Poison (Enigma), and '87 holdover Aerosmith (Geffen) all enjoyed winning seasons, as did original Led Zeppelin shrieker Robert Plant (Atlantic) and debuting Zep clone Kingdom Come (Mercury). One major disappointment: the mediocre performance of Zeppelin axe man Jimmy Page's Geffen solo debut.

Among superstar talents, it was the year of the beard. Said growth belonged to George Michael; the hirsute singer's Columbia solo debut, "Faith," dominated the charts for weeks, and a marathon tour pushed sales into the stratosphere.

At year's end, "Faith" was running neck and neck with another late-'87 entry, Michael Jackson's "Bad," in the multiplatinum sweeps. The enig-

matic Jackson finally put his best foot forward on U.S. stages with an elaborate first solo tour, which kept sales of his third big-selling Epic solo album percolating throughout 1988.

In the fall, U2 arrived with a sequel to the mammoth multiplatinum "The Joshua Tree," the two-LP Island release "Rattle And Hum." A one-two album-film punch scored the Irish band an almost immediate No. 1 hit.

Steve Winwood jumped from Warner Bros., where he scored a smash with "Back In The High Life," to Virgin, and the leap paid off: "Roll With It" hit No. 1 simultaneously on the album and singles charts.

A number of familiar faces returned in '88, and while few of them enjoyed incredible success, it was

(Continued on page 43)

Superstar Tours Flooded Market

Big Acts, Big Losses At Box

BY BRUCE HARING

NEW YORK It was a year of superstar tours by Bruce Springsteen, Prince, Michael Jackson, Eric Clapton, George Michael, and Pink Floyd; a year highlighted by another Amnesty International tour; and a year when new music spelled strong box office without much radio support.

But 1988 was also a year when the concert business almost ate itself alive by offering too much of a good thing. According to one leading national concert promoter, more than half the acts in the music business hit the road during the spring/summer concert season (Billboard, Aug. 6).

Consequently, ticket buyers were more selective than ever with their

concert dollars, which played a part in concert promoters incurring some of their biggest losses ever.

In the wake of those losses, and with an eye toward improving the communication between the touring industry and the rest of the music world, the first international trade organization of concert promoters was formed in December (Billboard, Dec. 17).

The North American Concert Promoters Assn. bonded 17 of the U.S.' and Canada's leading concert impresarios. Although the organization is conscious of its antitrust implications, many in the industry will look with a nervous eye toward any signs of price collusion as NACPA enters its first year.

Among the big winners on the 1988 tour circuit were the Grateful Dead, whose momentum included a recording eight sold-out shows at New

(Continued on page 40)

"Depeche Mode 101" Captures Band On 1988 Music For The Masses Tour

MOVING PICTURES: Depeche Mode will hit the silver screen next year in its first full-length feature film, "Depeche Mode 101." Coinciding with the movie's commercial release will be Sire Records' issue a live soundtrack album in April.

"Depeche Mode 101," directed by filmmaker D.A. Pennebaker ("Don't Look Back," "Monterey Pop"), was shot during the North American leg of the band's 1988 Music For The Masses tour, which climaxed with a mammoth sellout show at the 78,000-capacity Rose Bowl in Pasadena, Calif. Described as "a musical journey," the movie chronicles the exploits of the group and some of its die-hard supporters during their travels across America.

"Depeche Mode 101" is expected to receive its world premiere in February at the Berlin International Film Festival.

The Sire soundtrack will comprise in-concert recordings of some of the band's best-known material.

SHORT TAKES I: Rick Astley's second album, "Hold Me In Your Arms," will hit U.S.

stores Jan. 10. The set boasts five tracks written by the talented young vocalist, four penned by the hit-making machine of Stock/Aitken/Waterman, and a cover of the Temptations' classic "Ain't Too Proud To Beg." Can't wait for a copy... Chrysalis president Mike Bone and a host of label staffers braved the Big Apple chill for back-to-back New York club dates by two of their top priorities: Was (Not Was) played the Ritz Dec. 9 and Pursuit Of Happiness appeared at the World the following night... Ozzy Osbourne will ring in the new year with two dates, Dec. 30-31, at the Long Beach (Calif.) Arena... Polydor serviced radio stations with "Homeless," a track from the Commodores' "Rock Solid" album, as a noncommercial single for airplay during holiday season to remind listeners about the plight of the homeless. Additionally, 400 copies of the song were sent to television news assignment editors... Ratt and Britny Fox are set to join forces on a tour starting Jan. 26 in Battle Creek, Mich... Look for Epic to reservice the much-overlooked debut album from U.K. sensation Bros, "Push," early next year.

STRAIGHT TALK: Please note that reprinting some of those Luther Vandross quotes from the Los Angeles Times in last week's column was not intended as a cheap dig at the artist. Fact is, The Beat has long been a supporter of Vandross, who is unquestionably one of the finest singers in the business.

It was a delight to finally meet the man when Epic

threw a Hollywood party celebrating his recent sell-out shows at the L.A. Sports Arena. Guests at the bash, held Dec. 6 at Spago's, included Vandross and manager Shep Gordon, Paula Abdul, Kareem Abdul-Jabbar, Arsenio Hall, and Alice Cooper. Incidentally, it looks like Cooper has switched from MCA to Epic.

BRIEF BREAK: Since his marathon Faith tour ended, the George Michael has been taking a well-earned rest at a retreat "somewhere in the Caribbean." But don't expect him to remain idle for long.

"I'd like to be making at least one album a year," he says. "With that in mind, I'm thinking of recording almost immediately when I get back. I just want to be making more music and writing more."

Meanwhile, the Bearded One's managers, Michael Lippman and Rob Kahane, are busying themselves with a variety of projects, including the addition of Ric Ocasek to their client roster. Can a Cars reunion be far behind?



SHORT TAKES II: Madonna has reportedly inked a long-term deal with Columbia Pictures to develop, produce, and star in feature projects for the studio. Her musical fans can look forward to a new studio album in '89... There's already a good buzz on Fine Young Cannibals' upcoming album, "The Raw And The Cooked," due out Feb. 6 through MCA/I.R.S... Buster Poindexter and his Banshees Of Blue will perform a New Year's Eve show at New York's Limelight club... Russian rock act Gorky Park has vaulted the last administrative hurdle to record in the U.S., with the Soviet foreign trade organization Mosinter agreeing to sponsor the band's agreement with PolyGram Records, according to U.S. managers Bernardi-Thomas Entertainment Inc. and Bob Tulipan... Jive Records VP of marketing/operations Barry Weiss wants to clarify that Samantha Fox is a Jive/RCA artist... Willie Dixon played songs from his Capitol/Bug album "Hidden Charms" Dec. 7 at Tower Records on Sunset Boulevard in Los Angeles.

LAST NOTE: And so another year comes to an end, folks—only 11 more till we enter the 21st century! With an abundance of year-end coverage in this issue, The Beat decided not to indulge in any kind of personal reflection on the past 12 months. Hey, this month has been shooting all year! So all that remains is to wish all readers a happy holiday season and the very best for the new year.

Wishing You A Season
of
Happy Surprises
with a
Wonderful New Year!

SPHERE PRODUCTIONS
P. O. BOX 12 • SHORT HILLS, NEW JERSEY 07078 • (201) 686-1692

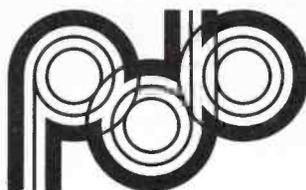
1988

As the music industry's best year ever draws to a close, PDO would like to thank those who've also made it our best year.

1989

And we look forward to an even more successful new year—one in which our commitment to R&D, Quality Control, New Product Development, and Service will take the industry one step further:

Above and beyond.



1251 Avenue of the Americas
New York, NY 10020-1196
Telephone (212) 764-4040
Telefax (212) 764-4079

Buizerdlaan 2, 3435 SB
Nieuwegein, The Netherlands
Telephone 011-31 3402-78911
Telefax 011-31 3402-34815

PHILIPS AND DU PONT OPTICAL





Rolling With It. After the Grammy-winning success of "Back In The High Life," Steve Winwood enjoyed a very successful follow-up this year with his debut Virgin album, "Roll With It." Winwood is pictured here on stage at New York's Radio City Music Hall during his Michelob-sponsored '88 tour. (Photo: Chuck Pulin)

Only One Company Can Offer You These 19 World-Class Accommodations.

BIG ACTS, LOSSES AT BOX
(Continued from page 38)

York's Madison Square Garden in September; the Human Rights Now! Tour (featuring Sting, Springsteen, Peter Gabriel, and Tracy Chapman), which combined huge dollar grosses with huge increases in Amnesty International's membership rolls; Michael's Faith tour, which defied the generally slow box office for summer indoor shows; and Pink Floyd, whose multimedia spectacular was arguably the best stadium presentation of the outdoor season.

The Monsters Of Rock was the most visible tour of the summer, often for the wrong reasons. Spectacular success in some markets was balanced by less-than-spectacular box office elsewhere, as promoters who eagerly bid for the all-day show by Van Halen, Scorpions, Dokken, Metallica, and Kingdom Come were perplexed by the lack of public interest. Several promoters who took big hits on the show later reportedly received money back from Van Halen's management.

Heavy metal in general, usually the concert promoters' bread and butter, was not an automatic winner during the year. Tours by Iron Maiden, Judas Priest, Jimmy Page, and David Lee Roth were soft in many markets, balanced by good showings from the Aerosmith/Guns N' Roses package that did outdoor sheds and a few stadiums. A general glut of metal on the market was cited by several promoters as draining the consumer dollar.

Alternative music and pop had generally good years, drawing surprisingly well all over the country throughout the year.

Superstrong box office by INXS, Depeche Mode, Erasure, and the Dirty Dancing Tour were the brightest notes. The Dirty Dancing show, at times more Broadway than rock, was so successful it refused to die; the event has spawned several touring companies that will keep the Catskills troupers bumping and
(Continued on page 44)

- WORCESTER MA**
THE CENTRUM
- PHILADELPHIA, PA**
THE SPECTRUM
- BATTLE CREEK, MI**
KELLOGG ARENA
- PHILADELPHIA, PA**
PHILADELPHIA CIVIC CENTER
- LOS ANGELES, CA**
LOS ANGELES SPORTS ARENA
- MOSCONE CENTER**
CIVIC AUDITORIUM AND BROOKS HALL
SAN FRANCISCO CA
- ST. LOUIS, MO**
ST. LOUIS ARENA
- RICHMOND, VA**
THE COLISEUM
- NIAGARA FALLS NY**
CONVENTION & CIVIC CENTER

Only Spectacor Management Group has the ability. And the facilities.

Enjoy fabulous, fun-filled days and nights in our world-class accommodations.

15 cities. 19 outstanding venues. Now they can all deliver the bigger crowds. The better bottom line. And the kind of service and attention you can get only from the world's leading private facility management company: Spectacor Management Group.

With all the city-to-city question marks and unknowns that go with taking your Attraction on tour, booking into any or all of our venues gives you *consistency*.

You get the same level of professionalism, from the smallest venue to the largest.

You get our unmatched experience and performance in everything from operations, ticketing and security to marketing and promotions.

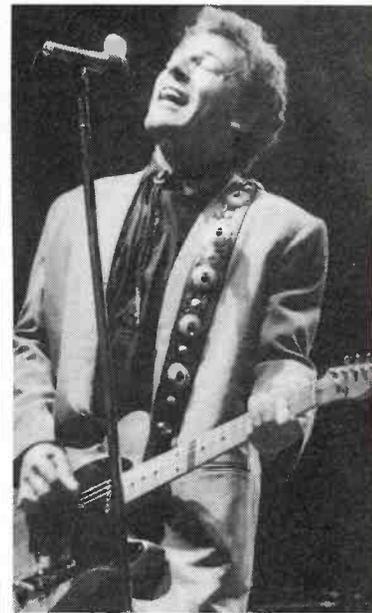
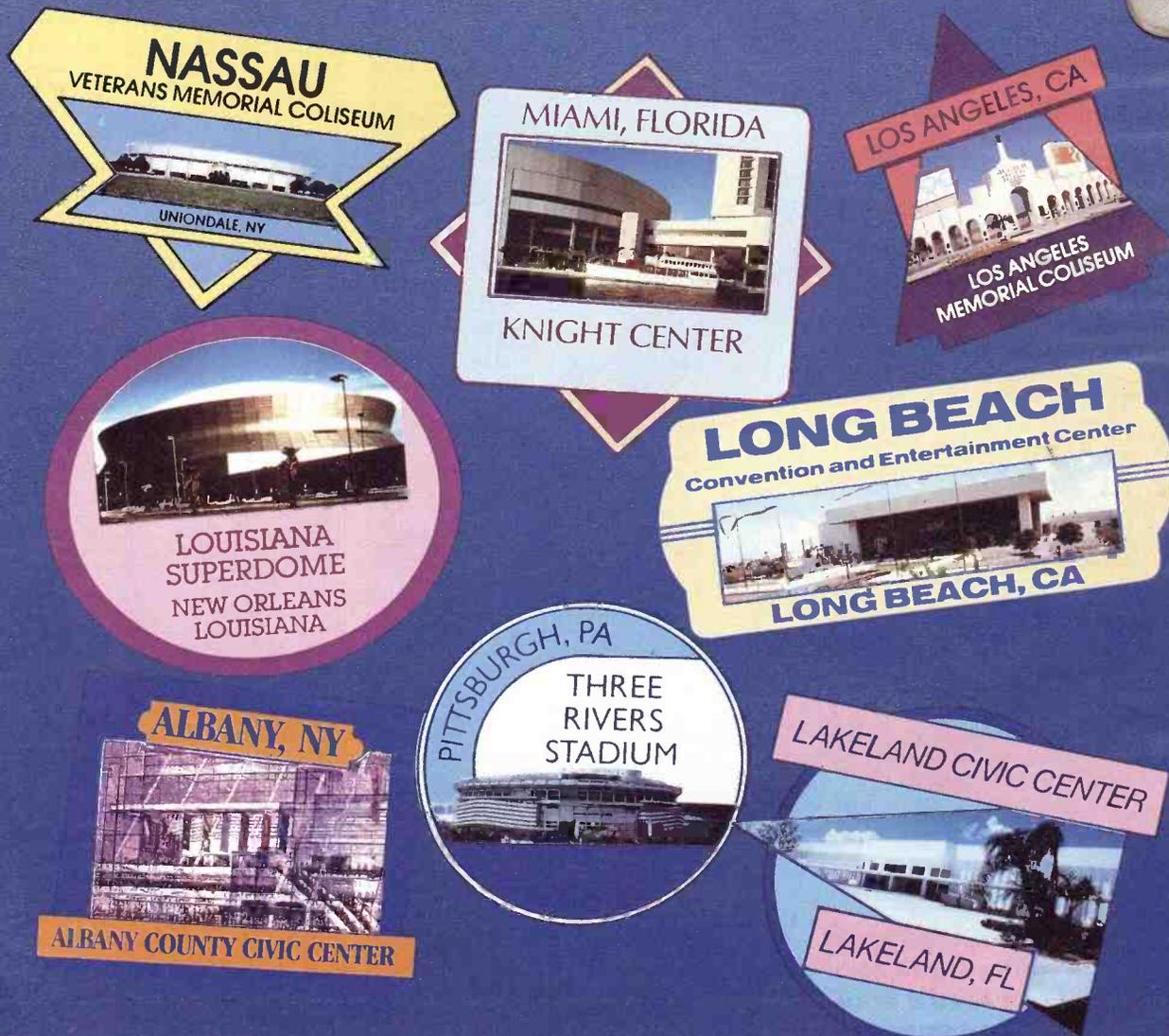
And you get a company whose commitment to doing the job right has resulted in all of these facilities trusting their management to us alone.



230 South 15th Street/Philadelphia, PA 19102

Spectacor Management Group. Book into our exciting locations. And meet some very friendly natives.

One call can start it all: Jay Hagerman, Director of Facility Bookings, in Philadelphia, at (215) 389-9530. Or call the facility General Manager directly.



Boss Sound. Bruce Springsteen rocked New York's Madison Square Garden for five nights in May when his Tunnel Of Love Express tour stopped in the Big Apple. In September, the Boss continued his 1988 road outing as one of the acts on Amnesty International's Human Rights Now! tour. (Photo: Chuck Pulin)

Houstons, Boss Top N.J. Music Awards

NEW YORK The Houstons dominated the first Garden State Music Awards, held Nov. 18 at the Count Basie Theatre in Red Bank, N.J. Whitney Houston took home seven awards, while mother Cissy Houston scored in the gospel category.

Bruce Springsteen, who won two awards, was the only other artist honored in more than one category. Surprisingly, Jon Bon Jovi was shut out, as were such other multiple-category nominees as Little Steven Van Zandt, Pretty Poison, and Gwen Guthrie.

John Houston, accepting for his daughter and wife, ran out of words shortly after his fourth trip to the stage, but other victors, including Smithereens drummer Dennis Diken, were more effusive. Accepting the Smithereens' award for best new national act, Diken thanked his band mates, allowing that he would still "be back in Carteret delivering prescriptions" were it not for them.

Monarch Entertainment promoter and show producer John Scher set the tone for the evening by noting in his opening remarks that performers used to claim they lived in New York or Philadelphia. "Now they're buying homes in Rumson and Short Hills."

The Cucumbers, Glen Burtnick, Pretty Poison, Al DiMeola, Prophet, Nona Hendryx, and Millie Jackson performed live sets. Burtnick delivered an acoustic performance of "Here Comes Sally" and "The Day Your Ship Gets Through." Also stamping its mark on the show was Pretty Poison, as snaky lead singer Jade Starling got the crowd animated on "Catch Me (I'm Falling)."

The Garden State Music Hall of Fame inducted Count Basie and Frank Sinatra as its first two members, while BMI honored songwriter Chris Janata with an award.

Other award winners included the Cucumbers, Kool & the Gang, and local folk artist Bob Killian.

BRUCE HARING

TALENT IN ACTION

**KEITH RICHARDS
IVAN NEVILLE**

Beacon Theatre, New York

THE GOOD MOMENTS were great. And the rest didn't matter to the totally forgiving crowd assembled here for Richards' Nov. 29 New York solo debut.

Outside the Beacon, the atmosphere was reminiscent of a Rolling Stones gig, as scalper action ran in the \$200-per-ticket range, demand definitely exceeding supply.

Richards came on loud and proud with "Take It So Hard," perhaps the best cut offered this evening from his Virgin album, "Talk Is Cheap."

Backed by the X-Pensive Winos—drummer Steve Jordan, gui-

tarist Waddy Wachtel, bassist Charley Drayton, keyboardist Ivan Neville, and saxophonist Bobby Keys—Richards played most of his solo album, a few '60s covers, and, of course, some Rolling Stones material, the latter undoubtedly the crowd's favorite.

Battling a sound system that was as raw and gritty as his music, Richards' vocals were typically hoarse, with the wild-haired front man gradually losing his voice as the evening wore on. That would have sunk most shows, but this was Keith, capital K, and on this night he could do no wrong in the audience's eyes.

A table-pounding cover of the Beatles' "I Wanna Be Your Man" was followed by the slow blues of "Time Is On My Side," a languid

duet with Sarah Dash that was the closest moment to pure Rolling Stones blues on the evening.

"Happy" closed the regular show, a pounding memory from "Tumblin' Dice" that saw Richards pirouetting across the stage in a familiar whirl.

Ivan Neville opened the show with a set culled from his new PolyGram release, "If My Ancestors Could See Me Now." The result is a postmodern bit of '80s rock that sounds like the Neville brother from another planet, filled with whomping electronic drums and heavy-duty guitar. Highlighting Neville's set was "Primitive Man," a cut from his new album.

BRUCE HARING

THE PRIMITIVES

*The Roxy
West Los Angeles, Calif.*

THE BRITISH QUINTET whose postpunk pop album "Lovely" promised some peppy delights failed to deliver the goods at its Nov. 28 Los Angeles debut before a mixed crowd of industryites and local fans.

The RCA act's bow was in fact an annoyingly logy affair. At times some of the demonstrative young males in the audience, who dove from the stage and at one juncture constructed a human pyramid on the dance floor, threatened to upstage the band's spiritless performance.

Lead vocalist Tracey Tracey is the hub of the group's problems. She certainly is easy on the eyes: Petite, curvaceous, pretty, platinum blond, and dressed by Togs Au Go Go, she looks the part of a lead singer 100%.

But merely resembling a miniaturized Debbie Harry isn't enough to put a show across. In action, if action it may truly be called, Tracey appears near inertia. Pouting slightly and listlessly rattling a tambourine, she was a wholly disinterested focal point.

The four musicians whacked out a set's worth of loud demi-Buzzcocks pop rock, but for all their velocity and volume, the songs remained kickless.

After an overly protracted pause, the Primitives returned to a plainly underawed house for a three-song encore. Their slumberous and ill-advised cover of the Velvet Underground's "I'll Be Your Mirror" made Nico's restrained original vocal sound like the work of Ethel Merman. The last song of the night was the group's perky U.K. hit "Crash," but even that superior rocker proved to be too little, too late.

This outfit, and especially Tracey, won't make it in the U.S. or anywhere else for that matter until it discovers how to put the "show" into its show business.

CHRIS MORRIS



Debbie Delivers. Debbie Gibson puts the finishing touches on her new Atlantic album, "Electric Youth," at New York's Soundtrack Studios. The album, due out Jan. 16, is the follow-up to her "Out Of The Blue" debut set, certified triple platinum this year. (Photo: Chuck Pulin)

Vicinity.

Where the cultural Westside begins. The Mayflower. We're just a few steps away from Lincoln Center and minutes from the hub of New York's business, theater and shopping districts. For your convenience, we provide a free and frequent shuttle service to and from the Jacob Javits Convention Center.

Our spacious rooms, most with pantries and enormous walk-in closets, range from \$125-\$150 a night for singles, \$140-\$175 for doubles, and \$235-\$275 for suites. Ask about our corporate rates and weekend packages as well.

Value.

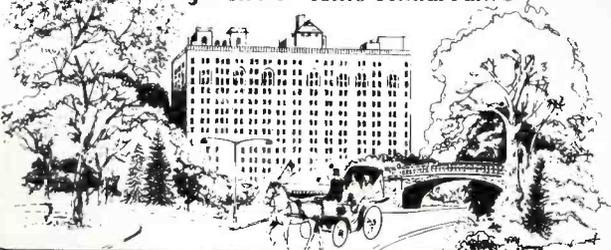
Views.

The Mayflower's Central Park West address provides spectacular views of Central Park and the night lights of Broadway. A perfect way to begin or end the day.

That's what The Mayflower offers. Three special qualities a little difficult to find in New York these days. All this plus prompt and courteous attention to all of your needs. With meeting facilities for up to 200. And fine dining at the Conservatory Restaurant and Cafe. The Mayflower Hotel, 61st St. and Central Park West, New York 10023. See your travel agent or call toll-free 800-223-4164 or 212-265-0060. Telex 4972657 MAYFLOW. Represented by Utell International.

The Mayflower Hotel

right on New York's Central Park



**Video support
helps three rookie
Elektra acts
find success
in '88
... see page 57**

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEIL DIAMOND	Arena, Tarrant County Convention Center, Fort Worth, Texas	Dec. 8-10	\$756,785 \$18.50/\$16.50	41,274 sellout	Ogden Allied Presents Eric/Chandler
STEVIE WONDER	Fox Theatre, Detroit, Mich.	Dec. 5-7	\$384,093 \$27.50	13,967 sellout	Brass Ring Prods.
LUTHER VANDROSS/ANITA BAKER SINBAD	Civic Arena, Pittsburgh, Pa.	Dec. 11	\$379,307 \$25	15,892 sellout	DiCesare-Engler Prods. Stageright Prods.
VAN HALEN PRIVATE LIFE	Arena, ARCO Sports Complex, Sacramento, Calif.	Nov. 21	\$345,277 \$20/\$18.50	18,479 sellout	Bill Graham Presents
ROD STEWART	Capital Centre, Landover, Md.	Dec. 11	\$273,171 \$18.50	14,766 17,009	Cellar Door Prods.
NEW EDITION AL B. SURE!	Arena, ARCO Sports Complex, Sacramento, Calif.	Nov. 25	\$239,575 \$20/\$18.50	12,950 14,098	Al Haymon Enterprises
METALLICA QUEENSRÛCHE	Arizona Veterans Memorial Coliseum, Phoenix, Ariz.	Dec. 4	\$226,245 \$17.50/\$16.50	14,000 sellout	Fey Concert Co.
ROBERT PLANT JOAN JETT & THE BLACKHEARTS	Copps Coliseum, Hamilton, Ontario	Dec. 12	\$219,044 \$24.50/\$22.50	11,007 12,000	Concert Prods. International Donald K. Donald Prods.
OZZY OSBOURNE ANTHRAX	Providence Civic Center, Providence, R.I.	Dec. 9	\$217,619 \$16.50	13,189 sellout	Frank J. Russo
BOSTON BRIGHTON ROCK	Copps Coliseum, Hamilton, Ontario	Dec. 7	\$194,704 \$24.75	9,602 11,428	Media One
RAY STEVENS	Expo Hall & Special Event Center, Tampa, Fla.	Dec. 9-10	\$193,000 \$12.50	15,425 17,000	Gehl Corp.
OLIVIA RECORDS 15TH ANNIVERSARY CONCERT: CRIS WILLIAMSON, NANCY VOGL TRET FURE, DIANNE DAVIDSON DEIDRE McCALLA KATE CLINTON LUCIE BLUE TREMBLAY	Carnegie Hall, New York, N.Y.	Nov. 25	\$172,000 \$100/\$40/ \$35/\$25	2,800	Olivia Records
METALLICA QUEENSRÛCHE	San Diego Sports Arena, San Diego, Calif.	Dec. 5	\$159,740 \$17.50	9,434 10,142	Bill Silva Presents
VAN HALEN PRIVATE LIFE	Kiefer UNO Lakefront Arena, Univ. of New Orleans, New Orleans, La.	Nov. 11	\$152,958 \$18.50	9,865 sellout	PACE Concerts Charles Messina Prods.
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Fox Theatre, St. Louis, Mo.	Dec. 7-8	\$145,607 \$18.50/\$16.50	8,374 8,598 sellout	Fox Concerts Steve Litman Prods.
TOYS FOR TOTS BENEFIT: JOHN DENVER	Patriot Center, George Mason Univ., Fairfax, Va.	Dec. 11	\$142,500 \$21.50	7,052 sellout	Music Centre Prods.
ROBERT PLANT JOAN JETT & THE BLACKHEARTS	Frank Erwin Center, Univ. of Texas, Austin, Austin, Texas	Nov. 16	\$138,844 \$17.50/\$16.50/ \$10	9,454 12,833	PACE Concerts
BARBARA MANDRELL PORTER WAGGONER	Fox Theatre, St. Louis, Mo.	Dec. 9-10	\$136,945 \$24.90/\$21.90/ \$18.90/\$12.90	6,645 8,598	Fox Concerts
SANDI PATTI	Fox Theatre, Detroit, Mich.	Dec. 9-10	\$136,670 \$15/\$12.50	9,541 sellout	Brass Ring Prods.
METALLICA QUEENSRÛCHE	Tingley Coliseum, New Mexico State Fairgrounds, Albuquerque, N.M.	Dec. 2	\$133,823 \$17/\$16	8,535 10,656	Evening Star Prods. Big River Corp.
JUDDS RICKY VAN SHELTON	Fox Theatre, Atlanta, Ga.	Dec. 3	\$133,622 \$17.75	7,968 9,356 sellout	Pro Tours
METALLICA QUEENSRÛCHE	Arena, MECCA Milwaukee, Wis.	Nov. 22	\$122,815 \$17.50	7,281 10,000	Stardate Prods.
VAN HALEN PRIVATE LIFE	Special Events Center, Univ. of Texas-El Paso, El Paso, Texas	Nov. 15	\$114,065 \$17.50	8,401 12,594	PACE Concerts Stardate Prods.
GALLAGHER	Celebrity Theatre, Anaheim, Calif.	Dec. 2-4	\$110,400 \$16.50	6,739 7,200 sellout	The Wizard of Odd
DON'T BELIEVE THE HYPE: PUBLIC ENEMY ICE-T STETSASONIC BIG DADDY KANE CHRIS THOMAS, EMPD	Arena, MECCA Milwaukee, Wis.	Dec. 8	\$109,480 \$16.50	6,947 10,000	Stardate Prods.

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

'88 GOOD FOR WOMEN

(Continued from page 38)

good to have them back.

"The Flame" lit a fire under the long-dormant career of Cheap Trick; the single pushed the band's Epic album "Lap Of Luxury" to platinum. Elton John, whose fortunes had waned at Geffen, bounced back to MCA and struck gold with "Reg Strikes Back."

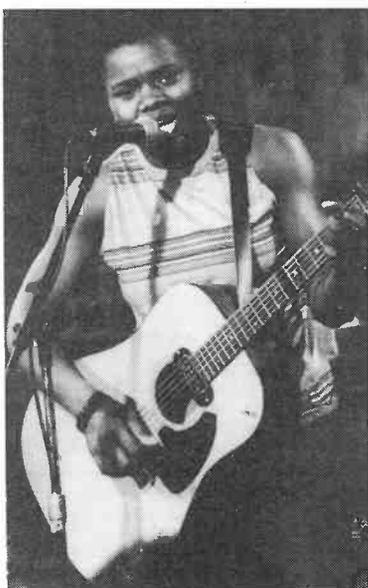
Reprise's "Land Of Dreams," Randy Newman's first album in five years, almost qualified the witty vocalist for comeback honors, while Rolling Stone Keith Richards rebounded from an acrimonious split with partner Mick Jagger and made chart inroads with his Virgin solo debut, "Talk Is Cheap." L.A. funksters Little Feat hit the charts again with "Let It Roll," with Craig Fuller taking the late Lowell George's place behind the mike in the studio and on the road.

Two highly touted comeback albums proved to be commercially ill fated despite critical accolades and massive press coverage: Brian Wilson's first solo album (Sire) and Patti Smith's "Dream Of Life" (Arista).

New talent breakthroughs are discussed at length elsewhere, but bands continued to rise up from underground in '88, and a few are worth noting.

R.E.M., perhaps the quintessential alternative music band until its platinum 1987 breakthrough with "Document," was poised at year's end to enter the top 10 with its first Warner Bros. album, "Green." The Australian cultist's delight, Midnight Oil, made its mark with the platinum Columbia album "Diesel And Dust" and the hit single "Beds Are Burning." And a bright future appears to belong to New York's 10,000 Maniacs; the group's second Elektra album, "In My Tribe" went gold.

Under "for future reference," file such up-and-comers as Finland's the Sugarcubes (Elektra), Australia's the Church (Arista), and England's Morrissey (Sire), former lead singer of the Smiths.



Fast Driver. Coinciding with the spring release of her Elektra debut album, Tracy Chapman showcased at the Bitter End in downtown New York. Chapman was unquestionably one of the new-talent breakthroughs of '88. (Photo: Chuck Pulin)

LIFTBOY

by LIFT

Keep your favorite CDs close to your player. Only Liftboy allows you to view the face of each title. Liftboy for 33 CDs.

The high-tech storage system of tomorrow.

Here today.

Only \$49.00 incl. shipping. N.J. residents add \$2.76 sales tax.

Call now toll free: 1 800 662 6770 and charge to:

- American Express
- Mastercard
- Diners
- Visa



USA
LIFT Display Inc.
115 River Road
Edgewater, NJ 07020
Tel.: 201/945-8700, 945-8701
945-8863, 945-8412
Fax: 201/945-9548

Hastinger, Keck

Circle 212 on reader service card.

BIG ACTS, BIG LOSSES AT THE BOX OFFICE

(Continued from page 40)

grinding well through the new year.

Black acts, although still cracking the arena circuit only on package tours, had a generally prosperous year. Luther Vandross and Anita Baker drew strong crowds on their co-headlining dates; the New Edition/Bobby Brown/Al B. Sure! package also fared extremely well.

Despite several missteps early on, the Run-D.M.C. arena tour—rap packages led by the Hollis, N.Y., duo—and Eric B. & Rakim scored well during the summer.

But good box office had its price. Violence at rap concerts again became an issue, fuel added to the fire when a teenager was stabbed to death at Nassau Coliseum in Long Island, N.Y., during a fall show headlined by Eric B. & Rakim and Doug E. Fresh & the Fresh Krew. In response to the incident, Billboard black music editor Nelson George and other industry figures formed the Stop The Violence organization, dedicated to weeding out problems before arenas were panicked into banning the shows.

Rap was not the only genre plagued by problems. Slam dancing at a Guns N' Roses performance in England this summer resulted in two deaths; police were called to quell a "riot" at a Slayer show in Los Angeles; and a teenager was paralyzed by a drunken fan's fall from an upper tier at the New Jersey Meadowlands during the Monsters Of Rock stop there.

Club tours had an in-and-out year.

Acts like the Pogues and 10,000 Maniacs drew well, but jazz and less well-known rock acts were considered risky business for concert promoters.

But even in a generally down year for many touring acts, the superstars could be relied on to pack the house.

Springsteen & the E Street Band's Tunnel Of Love tour was among the

box-office leaders; Jackson proved an international success during his year-long tour; Clapton's short tour with Mark Knopfler as a sideman provoked strong action; and Prince, Elton John, Robert Plant, Stevie Wonder, Def Leppard, and the Frank Sinatra/Liza Minnelli/Sammy Davis Jr. trifecta made for huge box office.



Have Fame, Will Travel. George Harrison, left, and Bob Dylan were among the superstars who participated in an all-star jam during the Rock and Roll Hall of Fame's annual dinner/induction ceremony, held in January at New York's Waldorf-Astoria Hotel. Later in the year, Harrison and Dylan were reunited on the Traveling Wilburys' Warner Bros. debut album. (Photo: Chuck Pulin)

TOP 20 BOXSCORES

- (1) \$2,896,369; Grateful Dead; 150,837; eight shows; sellout; \$20, \$18.50; Monarch Entertainment Bureau/John Scher Presents; Arena, Madison Square Garden; New York; Sept. 14-16, 18-20, 22-23.
- (2) \$2,665,797; Van Halen's Monsters Of Rock: Van Halen, Scorpions, Dokken, Metallica, Kingdom Come; 96,768; three shows; sellout; \$30.50, \$25.50; Joseph Entertainment Group; Alpine Valley Music Theatre; East Troy, Wis.; May 27-29.
- (3) \$2,621,220; Human Rights Now! Tour: Bruce Springsteen, Sting, Peter Gabriel, Tracy Chapman, Youssou N'Dour, Joan Baez; 74,892; sellout; \$35; Electric Factory Concerts; John F. Kennedy Stadium; Philadelphia; Sept. 19.
- (4) \$2,590,497; U2, Pretenders (Nov. 17-18), Steve Jones (Nov. 17), BoDeans (Nov. 18); 132,925; two shows; 142,000; \$19.50; Avalon Attractions; Los Angeles Memorial Coliseum; Los Angeles; Nov. 17-18.
- (5) \$2,389,635; Pink Floyd; 107,568; two shows; sellout; \$22.50; Monarch Entertainment Bureau/John Scher Presents; Giants Stadium; East Rutherford, N.J.; June 3-4.
- (6) \$2,250,580; Elton John; 96,750; five shows; sellout; \$25, \$22.50; Ron Delsener Enterprises; Arena, Madison Square Garden; New York; Oct. 17-18, 20-22.
- (7) \$2,215,305; Bruce Springsteen & the E Street Band; 98,458; five shows; sellout; \$22.50; Ron Delsener Enterprises; Arena, Madison Square Garden; New York; May 16, 18-19, 22-23.
- (8) \$2,013,570; U2, Pretenders, BoDeans; 103,260; two shows; 119,000; \$19.50; Bill Graham Presents; Oakland-Alameda County Coliseum; Oakland, Calif.; Nov. 14-15.
- (9) \$1,973,790; Human Rights Now! Tour: Bruce Springsteen, Sting, Peter Gabriel, Tracy Chapman, Youssou n'Dour, Joan Baez; 56,547; one show; 64,000; \$35; Avalon Attractions; Los Angeles Memorial Coliseum; Los Angeles; Sept. 21.
- (10) \$1,943,900; Van Halen's Monsters Of Rock: Van Halen, Scorpions, Dokken, Metallica, Kingdom Come; 80,144; one show; sellout; \$25; Avalon Attractions; Los Angeles Memorial Coliseum; Los Angeles; July 24.
- (11) \$1,932,998; Pink Floyd; 85,911; two shows; 88,998; \$25.50; Tea Party Productions; Sullivan Stadium; Foxboro, Mass.; May 6-8.
- (12) \$1,917,675; Pink Floyd; 88,010; two shows; 95,800; \$22.50; Electric Factory Concerts; Veterans Stadium; Philadelphia; May 15-16.
- (13) \$1,807,956; Human Rights Now! Tour: Bruce Springsteen, Sting, Peter Gabriel, Tracy Chapman, Youssou N' Dour, Michael Rinaro, Daniel LaVoie; 58,679; 1 show; 60,199; \$37.50; Donald K. Donald Prod.; Olympic Stadium; Montreal; Sept. 17.
- (14) \$1,796,550; Pink Floyd; 71,862; five shows; sellout; \$25; Ron Delsener Enterprises; Nassau Veterans Memorial Coliseum; Uniondale, N.Y.; Aug. 19-23.
- (15) \$1,750,000; Van Halen's Monsters Of Rock: Van Halen, Scorpions, Dokken, Metallica, Kingdom Come; 70,000; one show; sellout; \$25; Bill Graham Presents; Grandstand, Candlestick Park; San Francisco; July 16.
- (16) \$1,749,015; Bruce Springsteen & the E Street Band; 77,734; five shows, sellout; \$22.50; Avalon Attractions; Los Angeles Sports Arena; April 22-23, 25, 27-28.
- (17) \$1,747,075; Michael Jackson; 69,883; four shows; sellout; \$25, TTC Touring Corp.; Capital Centre; Landover, Md.; Oct. 13, 17-19.
- (18) \$1,716,870; Pink Floyd; 78,972; two shows; 90,000; \$22.50; Bill Graham Presents; Stadium, Oakland-Alameda County Coliseum; Oakland, Calif.; April 22-23.
- (19) \$1,685,951; The Ultimate Event: Frank Sinatra, Liza Minnelli, Sammy Davis Jr.; 37,447; two shows; sellout; \$50, \$35; Monarch Entertainment Bureau/John Scher Presents; Meadowlands Arena; East Rutherford, N.J.; Sept. 30-Oct. 1.
- (20) \$1,680,300; Van Halen's Monsters Of Rock: Van Halen, Scorpions, Dokken, Metallica, Kingdom Come; 67,212; two shows; 112,825; \$25; Brass Ring Productions; Pontiac Silverdome; Pontiac, Mich.; June 17-18.

What the public doesn't know can hurt you.

"WE DELIVER YOUR NEWS"

AMYALTERASSOCIATES

Public Relations for the Entertainment Industry

212-674-9505

Music Dealers Saw Big Profits, Heard Big Rumors

BY GEOFF MAYFIELD

NEW YORK Splashes of big money and rumors of big-time buyouts were the threads with which music retailers wove an intriguing 1988.

Significant changes in the ownership of key chains dotted the landscape amid endless speculation that still more changes were in the wind. More so than in any era in recent memory, music retailers have captured the interest of megabuck investors.

"I've never seen a year like this, where there's rumors about just about everyone either being on the block or out to buy somebody else up," said 34-year industry veteran Fred Love, the Chicago-based regional sales director for BMG Distribution, during one of the summer's conclaves.

When they weren't looking for investors or 'for sale' signs, music retailers had other matters on their mind, like the growing array of new products that continued to crowd their shelves and increased concern over losses caused by theft.

For a refreshing change of pace, virtually all of the major price changes in the 1988 marketplace were reductions rather than increases—an unusual prospect in any year in any business. The year's numerous CD price cuts and deals stood in stark contrast to 1987's activity, when all six of the major distributors found one way or another to raise product-associated costs. The following is a summary of the year.

January

Music stores' fourth-quarter business was ahead of the previous year's, and new CD players sold during the holiday season pump CD sales through the last days of 1987 and the first month of the new year... WEA, as has been speculated, creates a new, lower CD price point for 278 full-price titles. The wholesale box-lot cost for these disks drops from \$10.24 to \$8.10... Investment house Adler & Shaykin comes to the rescue of Los Angeles-based Wherehouse Entertainment, helping president and chairman Lou Kwiker beat off a hostile takeover attempt by Roy Disney's Shamrock Holdings... Jazz label GRP says yes to DAT but is careful to point out it won't sell the controversial line through MCA, its U.S. distributor... RCA, Arista, and MCA move cassette singles to \$2.49, 50 cents more than vinyl 45s, while CEMA moves cassette singles to a \$2.99 list... In Chapel Hill, N.C., Western Merchandisers executive VP Bob Schneider captures the attention of the National Assn. of Recording Merchandisers when he reports that telecommunications with RCA/A&M/Arista speeds the returns-authorization process from months to a matter of days... At that same NARM meet, the trade group holds its first formal meeting of the Independent Action Coalition, which brings together indie labels and distributors to address common concerns... RCA/A&M/Arista changes its name to BMG Distribution, reflecting its German parent's name.

February

WEA labels take the knife to CD prices again, but this time it's new-

artist titles that get the cuts instead of catalog. Atlantic puts out six disks by developing acts—including one by Ziggy Marley—at a \$13.98 list... Primedia puts 616-store The Musicland Group, the industry's largest chain, on the selling block but doesn't have to look far for a buyer. By the end of the month, the chain's management, led by CEO Jack Eugster, engineers

1988 in Review

a leveraged buyout with the assistance of investment firm Donaldson, Lufkin & Jenrette. Cash value: a cool \$410 million... Lieberman Enterprises, the industry's second largest rackjobber, merges with video supplier International Video Entertainment. In a flip-flop from the July 1987 game plan that led to this merger, IVE becomes a wholly owned subsidiary of Lieberman. The rack assumes \$37 million in debt that the video company originally spent for Lieberman stock the previous summer... Perionics begins testing its in-store custom-cassette service at a Wherehouse Entertainment store in Mountain View, Calif... WEA also moves cassette singles to \$2.49. Of participating labels, only A&M holds at \$1.99 on the fledgling product... NARM and sister group the Video Software Dealers Assn. conclude that current technology will not accommodate a 2-year-old plan to develop a universal security target that would be placed on audio and video product at the point of manufacture.

March

Albany, N.Y.-based Trans World Music Corp. gets into leased departments, picking up music/video sales at the 38 Crazy Eddie stores that had been serviced by Benel Distributing

... As NARM celebrates its 30th anniversary at its annual convention in Los Angeles, CBS Records steals the show. "What is CBS doing?" asks a perplexed branch manager from a rival. The answer: "Lots." In a moment that reminds some of a scene from Aldous Huxley's "Brave New World," CBS chairman Walter Yetnikoff introduces his new boss, Sony prexy Norio Ohga, who in turn introduces the D-88, a pocket-size player for 3-inch CDs. CBS announces it will begin releasing 3-inch CDs, a product already being tested by smaller labels and by A&M. CBS will also finally start marketing cassette singles, but the biggest news is a massive discount program on most CD titles, with discounts ranging from 12.5%-33.3%. Dealers believe the program will at last lead to the price cuts they've been seeking for the configuration... Also at NARM, CEMA lowers its list on cassette singles from \$2.99 to \$2.49, "an announcement no other company can make," quips president Dennis White. Now all majors offer the same list on the line except PolyGram, which still doesn't make cassette singles... The revamped NARM convention is a winner. Such longtime members as Russ Solomon and Jack Rose say it might have been the best NARM meet ever.

April

Ironically, Adler & Shaykin, Lou Kwiker's white knight, shows Kwiker the door. Chief operating officer Scott Young becomes the chain's new president... Trans World lands more leased departments, this time at 12 TSS/Seedman's stores. The units had previously been stocked by Roslyn, N.Y.-based Record World... MCA doesn't wait for CBS to effect permanent price cuts on CDs. The distributor creates a new budget price, launches

a massive discount program that cuts most titles by at least 11%, and promises that actual cost revisions will follow the discounts... PolyGram rolls out what it claims is only a one-month program: a 10% discount on CDs. Though the distributor denies an impending cut, the company will continue dealing past April... Shamrock Holdings, rebuffed in its attempt to land Wherehouse, seals a deal with another Southern California trader, and Show Industries and its Music Plus chain... Arista and BMG Distribution announce they'll test lower CD pricing on the new Daryl Hall & John Oates album, charging wholesalers \$9.25 and retailers \$9.33... Pittsburgh-based National Record Mart rolls out a new logo, NRM Plus, at a 4,800-square-footer in Louisville, Ky.

May

Covers on albums by Prince, Poison, and Great White bother many merchandisers, including the 1,100-store Wal-Mart chain. Objections lead Enigma to revise art on its Poison and Great White releases, but at Warner Bros., the naked Prince won't budge, which prompts a Wal-Mart boycott... The National Assn. of Independent Record Distributors & Manufacturers meet in New Orleans sees a 26% increase in attendance over the 1987 convention. Aided by a retailers incentive program, the gathering includes more chains and dealers than NAIRD has attracted in recent years... More objectionable material, but this time the issue is lyrics, not graphics: Indie Luke Skywalker complains that dealers

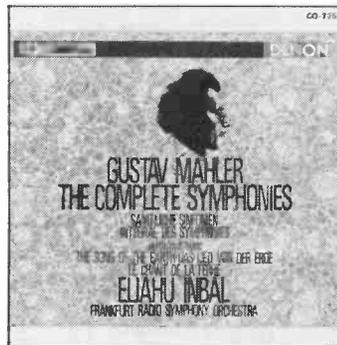
(Continued on page 47)



A Very Special Christmas. The Musicland Group is conducting a special nationwide holiday fund-raiser on behalf of the Ronald McDonald Children's Charities. More than 660 Musicland/Sam Goody stores will participate, donating a portion of the proceeds from Musicland's two-volume "Holiday Favorites" cassette to the charity. On hand for the kickoff were, from left, Fred Keller, RMCC spokesman; Gary Ross, Musicland executive VP of marketing and merchandising; Dave Wicker, Musicland VP of advertising and visual merchandising; and Tim Pearson, Musicland manager of advertising and promotions.

ELIAHU INBAL CONDUCTS THE COMPLETE MAHLER SYMPHONIES

Israeli-born conductor Eliahu Inbal's award-winning interpretations of Mahler with the Frankfurt Radio Symphony Orchestra have attracted critical acclaim from all over the world. With the release of *Das Lied von der Erde*, Inbal completes the cycle of Mahler symphonies. Throughout this great undertaking, Denon's unique mastery of digital recording is apparent.



CO-72589; Complete Mahler Symphonies plus *Das Lied von der Erde*; 16 Disc Set.



CO-72605; *Das Lied von der Erde*; Peter Schreier, tenor; Jard van Nes, mezzo.

DENON

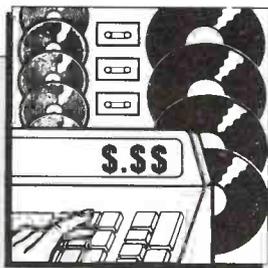
The first name in digital recording.

DENON SUPRADHON Interface

Nippon Columbia Co., Ltd., Tokyo, Japan

Denon America, Inc., 222 New Road, Parsippany, NJ 07054 (201) 575-7810
Denon Canada, Inc., 17 Denison Street, Markham, Ont. L3R 1B5 Canada

RETAIL TRACK



by Earl Paige

MAKE A WISH: The Make A Wish Foundation of America got a holiday-spirit kickoff for its campaign Dec. 6 at Warehouse's big Sunset Boulevard store in Los Angeles, where the charity organization toasted the media and explained its drive. A deluxe limited-edition calendar, which lists for \$11.95, will be sold at stores around the country. "It's our first involvement with the music industry," explained Jean Elder, executive director of the 8-year-old Phoenix, Ariz.-based organization, dedicated to granting the wishes of children with life-threatening illnesses.

The foundation's mission inspired photographer Chris Cuffaro, who has gotten behind the effort. Cuffaro has photographed Apollonia, Toni Childs, Stanley Clarke, George Harrison, John Hiatt, INXS, Mark Knopfler, Kenny Loggins, Bradford Marsalis, George Michael, Robbie Robertson, Charlie Sexton, and Van Halen, among others.

The foundation's purpose is to turn tragic circumstances "into a kind of magic for one moment," says Elder. "We as adults have lived long enough to realize some of our fantasies and wishes. Kids haven't." She says the organization's efforts often involve tremendously complex logistics. One youngster wanted her brother and sister in Quito, Ecuador, to attend her Communion in a hospital on Long Island, N.Y. "Officials couldn't believe it down in Ecuador," Elder says. "I got some of my friends in the [U.S.] State Department to help. We got them to New York in time."

BLOWN AWAY: Durham, N.C.-based The Record Bar, area station WQDR, and the Long Branch Saloon were hosts of a Dec. 11 benefit—featuring performances by Rodney Crowell, Jo-el Sonnier, and Russell Smith—for victims of the late-November tornadoes that racked Raleigh, N.C., causing \$100 million worth of damage (Billboard, Dec. 17). Those who wish to make donations to the cause should address them to the American Red Cross, P.O. Box 14405, Raleigh, N.C. 27620; contributions should be designated for the Nov. 28 disaster.

BILLBOARD BATTLE: Warehouse is making things a little more interesting along Los Angeles' Sunset Strip, a legendary stretch that often features flamboyant billboard advertising and where Tower Records has enjoyed dominance for years. A large billboard at the LaBrea and Sunset intersection, the site of one of Warehouse's Concept 600 12,000-footers, will be quartered off and sold to label advertisers.

VERY DIRECT MAIL: PolyGram credits a campaign that sent background information and cassettes of the new Art Of Noise album to 1,500 U.S. stores for pulling through orders for 40,000 units of the title in just its first three days.

THREE MINUS SIX: The three leading purveyors of gospel and Christian music, Sparrow Corp., Word Inc., and the Benson Co., have made a joint announcement that they'll abandon the industry-standard 6-by-12-inch packaging for compact disks, a move designed to allow stores to carry more units in available space and encourage face-out displays. The labels have targeted Jan. 1 for the conversion but say some releases already in the works may still ship in the long box after that date.

(Continued on page 75)

Best non-vocalist CD performer of the year



Our CD compact disc cleaning system is the only one with true radial cleaning. It cleans your customers' CDs perfectly, every time they use it. A truly lyrical performance.

For more information on our company and products, write Discwasher, Inc., 4310 Transworld Rd., Schiller Park, Illinois 60176. Or call (312) 678-9600.

D4 discwasher
for sparkling performances.

CD'S, CDV'S, TAPES, RECORDS, LASER DISCS & VHS MUSIC VIDEOS

BEST FILL OF COMPACT DISCS TO BE FOUND ANYWHERE!

• LOW PRICES •

SAME DAY SERVICE • PERSONALIZED REPS •
FOR FREE MAILER CALL US & DIAL EXT.499

ABBEY ROAD DISTRIBUTORS

2228 S. RITCHEY, SANTA ANA, CA. 92705

Phone 714 / 546 - 7177 Toll Free CA. 800 / ABBEY RD
Toll Free (out) 800 / 843 - 0955 Telex 378 - 1792 - ARD
FAX 714 / 546 - 0337

YOU CAN'T BUY A BETTER DIVIDER CARD AT ANY PRICE. CASSETTES, CD's, 45's, LP's.



FOR A FREE CATALOG CALL
800/648-0958

GOPHER PRODUCTS

FOR WEEK ENDING DECEMBER 24, 1988

Billboard

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	3	3	7	★★ NO. 1 ★★ TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
2	1	1	9	U2 RATTLE AND HUM	ISLAND 2-91003/ATLANTIC
3	2	2	8	ANITA BAKER GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827
4	4	9	3	PINK FLOYD DELICATE SOUND OF THUNDER	COLUMBIA C2K 44484
5	5	5	4	CROSBY, STILLS, NASH & YOUNG AMERICAN DREAM	ATLANTIC 2-81888
6	7	6	10	KENNY G SILHOUETTE	ARISTA ARCD 8457
7	9	16	3	FLEETWOOD MAC GREATEST HITS	WARNER BROS. 2-25801
8	6	4	5	R.E.M. GREEN	WARNER BROS. 2-25795
9	11	14	4	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS	AMERICAN GRAMMAPHONE 1988
10	13	12	6	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS	GEFFEN 2-24192
11	8	8	17	SOUNDTRACK COCKTAIL	ELEKTRA 2-60806
12	10	7	7	BARBRA STREISAND TILL I LOVED YOU	COLUMBIA CK 40880
13	16	22	3	JOURNEY JOURNEY'S GREATEST HITS	COLUMBIA CK 44493
14	15	—	2	GUNS N' ROSES G N' R LIES	GEFFEN 2-24198
15	12	10	12	BON JOVI NEW JERSEY	MERCURY 836 345 2/POLYGRAM
16	19	19	5	THE JIMI HENDRIX EXPERIENCE RADIO ONE	RYKODISC RACD-0078
17	14	11	42	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
18	20	13	68	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
19	21	17	33	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
20	17	20	5	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER CHRISTMAS	AMERICAN GRAMMAPHONE AGCD-1984
21	23	25	13	BASIA TIME AND TIDE	EPIC EK 40767/E.P.A.
22	29	28	20	BOBBY MCFERRIN SIMPLE PLEASURES	EMI E2-48059
23	RE-ENTRY			GEORGE MICHAEL FAITH	COLUMBIA CK 40867
24	25	24	11	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
25	18	15	10	LUTHER VANDROSS ANY LOVE	EPIC EK 44308/E.P.A.
26	NEW ▶		1	TIFFANY HOLD AN OLD FRIEND'S HAND	MCA MCAD-6267
27	26	26	3	DOKKEN BEAST FROM THE EAST	ELEKTRA 2-60823
28	30	21	3	AL JARREAU HEART'S HORIZON	REPRISE 2-25778
29	RE-ENTRY			LITTLE FEAT LET IT ROLL	WARNER BROS. 2-25750
30	RE-ENTRY			POISON OPEN UP AND SAY... AHH!	ENIGMA C2-48493/CAPITOL

COMPACT DISCS

FRANK ZAPPA
Guitar
RCD 10079/80
The sequel to SHUT UP & PLAY YOUR GUITAR, this 2-CD set features wall-to-wall guitar solos recorded live between 1979-84.

DISTRIBUTORS
EAST SIDE DIGITAL
Minneapolis, MN
1-800-468-4177
GEMINI DISTRIBUTORS
Norcross, GA 1-800-552-1313 "beep" 7727
HOUSE DISTRIBUTORS
Olathe, KS
1-800-821-3324
PRECISION SOUND
MARKETING
Mountlake Terrace, WA
1-800-547-7715
ROUNDER RECORDS
Cambridge, MA
(617) 354-0700
SCHWARTZ BROTHERS
Lanham, MD
1-800-638-0530
SURFSIDE DISTRIBUTORS
Honolulu, HI
(806) 524-2744

RYKO

RYKODISC USA, Pickering Wharf, Bldg. C-3G, Salem, MA 01970, 617-744-7678

BIG INVESTORS, BIG RUMORS AT RETAIL

(Continued from page 45)

who carry Prince's "Lovesexy" should also carry its unedited version of 2 Live Crew's "Move Somethin'." Many leading chains will only carry the so-called G-rated version, and at first North Canton, Ohio-based Camelot Music won't even carry the edited rendition... Dealers say spring business is slow, but new hot product leads to memorable sales over the Memorial Day weekend.

June

CEMA announces discounts for most CDs, a move that will pave the road for permanent price reductions. Cuts range from 12% to 31%, with an extra 30 days' dating offered on the 12% plan... Durham, N.C.-based The Record Bar buys the Record Bar chain of Jacksonville, Fla. and will keep three of the four stores open. The owners of the two webs are related... Former Record Bar officer Ralph King leaves International Video Entertainment to get back into retailing, becoming VP of marketing at Wherehouse... NARM and the Recording Industry Assn. of America plan a summer campaign to push cassette singles. The two trade groups also agree to work together on a poll of music consumers... As NARM and the RIAA ready a summer merchandising campaign for cassette singles, PolyGram says it will finally start marketing the product next month. Of the six major distributors, it had been the lone holdout once CBS committed to configuration in March... CEMA reassigns seven management staffers... Big news at what many characterize as a slow Summer Consumer Electronics Show in Chicago is the comeback being made by video games. Suppliers predict sales of \$2.3 billion for 1988.

July

In the U.K., Virgin sells 74 stores to W.H. Smith's music chain, Our Price... West Sacramento, Calif.-based superstore web Tower Records opens in Nashville, a city president Russ Solomon has long been eager to invade... NARM's Loss Prevention Committee establishes Shrink Link, a toll-free phone number to report the activity of pro shoplifters... NARM and RIAA start planning a merchandising push for CD-3s... As the CD discounts run by CBS for more than three months come to an end, the distributor ends dealers' nervous speculation by effecting permanent price decreases. There's bitter with the sweet, as CBS hikes its returns penalty from 3% to 5% and boosts its surcharge from 2% to 3% for loose orders... Allan Stein, VP of BMG Distribution, suffers a fatal heart attack while driving home from work. He was 38... MCA, Musicland, and Frito-Lay link together for a massive cross-promotion campaign on behalf of the Jets... More 2 Live Crew woes, as an Alexander City, Ala., music dealer is arrested for selling what are described as pornographic audiotapes, including the Crew's latest, to a teenager.

August

CEMA and MCA both make lower CD prices permanent. In both cases, the revised costs are similar to those that were offered in their respective discount programs... BMG hikes subdistributor costs by 1%, which will

bring the prices charged to one-stops and racks in line with retailers' prices. MCA is now the only distributor to maintain a functional discount... Musicland, the National Music Group, and Holiday Inn hotels announce a vocal talent contest... Camelot, which has no stores west of Texas, reveals it will soon add six stores in Oregon and Washington... Former Musicland officer Bruce Jesse joins Wherehouse as VP of advertising and sales promotion... More CD cuts arrive: PolyGram, which has been dealing discounts at 10% or 32% for months, will move most of its front-line CDs to either \$9.09 wholesale, a new tier, or to its existing \$7-cost budget line. And Welk Record Group drops CD prices for such lines as Soundwings and Vanguard by 10%, 15%, or 20%.

September

Censorship redux, as the Warner Bros. debut of Jane's Addiction gets banned by a flock of racks and big chains... A&M says "me, too," launching a four-month CD plan on more than 150 titles at an 11% discount and promising the disks will move permanently to a price no higher than \$9.17 at the start of 1989... The annual convention of Central South Music Sales, held in the Cayman Islands, is interrupted by Hurricane Gilbert. Many attendees are evacuated; others huddle in shelters waiting for the storm to pass... Moguls from labels, major distributors, and key accounts huddle for NARM's annual Retailers Conference, which, for the first time, is open to members who do not sit on the trade group's Retailers Advisory Committee. Attendees discuss how to get radio to step up song and artist identification. Two big stories here: Chains have conspicuously increased their commitment to breaking new artists, and music video, once considered a lack-

luster product, has become a meaningful category for record stores.

October

Hopes are high for Christmas-themed albums, many of them indie-label projects. Preorders for the new Mannheim Steamroller seasonal title top 750,000 units... The NARM/VSDA Operations Conference in Los Angeles marks the first time that the meeting is a joint function of the two affiliated trade groups. VSDA members had been added to the Operations Committee during the summer... The NARM Wholesalers Conference draws racks, indie labels and distributors, and one-stops to Palm Springs, Calif. NARM's IAC announces that indies will assemble a product presentation for the 1989 NARM convention in New Orleans... NARM and VSDA form a search committee to determine a replacement for Mickey Granberg, executive VP of both groups, whose contract will expire in June 1989... Dallas-based Sound Warehouse's stock jumps more than \$4 on Oct. 19. President Terry Worrell says he anticipates "no changes," but talk of a possible sale will continue to heat up in November and December... Trans World becomes only the second record chain to top the 400-store mark... Personics begins testing its custom-tape system at more than 20 Los Angeles stores in four chains.

November

The NARM Retailers Advisory Committee launches a consumer petition drive in Chicago to try to encourage increased back-announcing by radio stations... The NARM Manufacturers Advisory Committee announces that it endorses an industry standard of 3-by-12-inch packaging for CD-3s... NARM and VSDA boards select Pam Cohen, executive

(Continued on next page)

Chicago's Toad Hall Has Nostalgia Buffs Jumping

This story was prepared by Moira McCormick in Chicago with assistance from Karen O'Conner, reporting from Rockford, Ill.

ROCKFORD, Ill. "This is a museum where everything is on sale," says Larry Mason, who with his wife, Bev, owns Toad Hall Books & Records, 80 miles west of Chicago.

It's an apt description: The multi-level, many-room store offers what amounts to a history of U.S. culture in hundreds of thousands of records, books, and art and nostalgia objects. Mason attributes a recent 40% increase in overall sales primarily to a jump in record sales.

Toad Hall, which opened 16 years ago in a residential area of Rockford, occupies three floors and "10 or 15 rooms—we're not even sure of the exact number," Mason jokes. "The store has thousands of square feet, more than I could afford in a bigger city, like Chicago." The Masons live upstairs, which "allows us to manage things more efficiently," he says.

The store is open until 9 p.m. seven days a week, but like most other aspects of Toad Hall, those hours are subject to change. "We'll stay open if a collector requests it or if people are still looking around," says Mason. He characterizes Toad Hall as "community centered" and says, "We didn't even have a phone for the first eight years."

Toad Hall's stock is evenly divided among books (from comics to literary classics), art (antique prints, movie and rock posters, original paintings), and records. The store carries more than 150,000 in-print

and 100,000 rare records, including 100,000 78s, 30,000-40,000 LPs, and 20,000 45s. "We also have a small cassette collection, and CDs are coming on strong, though they're a small percentage of sales right now."

There are some 85 different categories of records at Toad Hall, according to Mason. "We try to carry every type of record in existence," he says. These include 10-inch, 12-inch, and 14-inch records; 100-rpm disks; cylinder records; platters that require special phonographs in order to be played; and early audiophile records in monaural.

There are recordings of polka, African, Bulgarian, Danish, and religious music; there are Czechoslovakian 78s. There is a '20s room with Duke Ellington, Louis Armstrong, and Betty Boop records. There is an extensive collection of sheet music from 1920-60 and music-related posters, buttons, gum cards, and discographies.

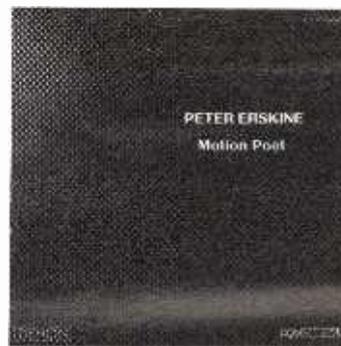
Upstairs, where the Masons live, is a collection of extremely rare merchandise, shown only to select customers. It includes original Armstrong LPs, \$200 King Oliver 78s, and still-sealed Elvis Presley '50s albums that fetch \$50 apiece. "We deal in archival material, and we try to preserve the past," says Mason.

Toad Hall caters to collectors, and Mason says the collecting craze is bigger than ever, which explains the store's jump in record sales. "The fact that records are being phased out [by CDs] makes them more collectible, not less," says Mason, who adds that the recent stock-

(Continued on page 75)

PETER ERSKINE: MOTION POET

He's a veteran of Weather Report, Weather Update, and Steps Ahead. He's played extensively with the likes of Maynard Ferguson and Stan Kenton. He's drummer/composer Peter Erskine he has a new release out from Denon. Comprised exclusively of Erskine originals, "Motion Poet" features Randy and Michael Brecker, Eliane Elias, John Abercrombie and other top New York studio musicians.



CD: CY-72582,
Cassette: CC-72582,
"Motion Poet;"
Over 53 minutes, DDD.



CD: Denon CY-1484,
"Transition;"
Over 63 minutes, DDD.

DENON

The first name in digital recording.

DENON SUPRADHON Interface.

Nippon Columbia Co., Ltd., Tokyo, Japan

Denon America, Inc., 222 New Road, Parsippany, NJ 07054 (201) 575-7810
Denon Canada, Inc., 17 Denison Street, Markham, Ont. L3R 1B5 Canada

Indies Speed Down The Road To 7th-Major Status

BY BRUCE HARING

COMMUNICATION WAS THE buzzword for 1988 on the independent music scene. Never before have independent labels and distributors been more together in their drive toward true "seventh major" status.

From the first meeting of the Independent Action Committee in January past the IAC vote in March to become an official committee of the National Assn. of Recording Merchandisers and through the October NARM Wholesalers Conference, the seeds were sown to march united into the 1989 NARM convention in New Orleans.

As of December, the IAC was committed to a formal product presentation at the 1989 NARM convention, a big-budget production to be hosted by a name entertainer. If all goes as

planned, it would be the first such united effort at NARM for independents.

The institution of a monthly con-



ference call this spring among independent labels and distributors also speed up the national buzz on product. The call, chaired by a different label or distributor each month, serves as a forum to spread news quickly throughout the community.

Not all the communication came at conclaves or over the phone. The so-called Monsters Of Publicity tour saw flacks from a dozen indie labels hit the road for a series of meetings in several cities with journalists and

record industry figures, all for the purpose of addressing the problems inherent in the promotion of independent music. The tour proved a hit, and future efforts are planned.

Two foreign firms made big splashes on the domestic scene, one successfully, one less so. Mute, the largest U.K. indie, agreed to a state-side distribution deal with Enigma. But Germany's SPV Records had a disaster on its hands with the opening of a U.S. branch in Bellmore, N.Y. That outpost folded after several months, leaving in its wake unpaid employees, distributor pileups, and other problems. SPV was sorting its way out of the mess by December, paying off creditors and employees, but much work in both areas still needs to be done.

Jem Records, home to the Passport, PVC, and Audion labels, also had a rocky year, going Chapter 11 after a brief courtship with Enigma ended. By December, the company had laid off some 60 employees, moved to a more affordable location, and seemed poised to grow from its new, smaller base.

The Recording Industry Assn. of

America served up welcome news to the independent community in November, halving its certification requirements for gold and platinum singles. Given the indie community's

1988 in Review

strong presence on the singles scene—the four gold singles certifications went to M/A/R/R/S for "Pump Up The Volume" on 4th & B'way; Salt-N-Pepa's "Push It" on Next Plateau; and two Disney singles—a miniature gold rush should be anticipated in the months to come.

Other chart noise from independents came from Profile's Rob Base & D.J. E-Z Rock; Relativity's Joe Satriani; American Gramophone's Mannheim Steamroller; Tommy Boy's Information Society; and others too numerous to mention.

The RIAA's change in certification requirements for gold singles was greeted with huzzahs by the independent community. But balancing the

scale was a skirmish with MTV over its policies on airing indie videos. Although the video channel product seemed to loosen up a bit in the latter stages of the year, many in the independent community grumbled that major-label product was still given priority over better indie product.

Grammy victors for the indie community in 1988 included Orrin Keepnews, who won two Grammys for his album notes and historical album issue on "Thelonious Monk—The Complete Riverside Recordings"; Frank Zappa's "Jazz From Hell" album, released on Barking Pumpkin through Rykodisc for the CD (and Capitol for the LP and cassette), for best instrumental; and Rounder Records for Professor Longhair's posthumous collection, "House Party New Orleans Style," which won in the traditional blues category.

And finally, perhaps the biggest roller-coaster ride of all on the independent music scene occurred at the helm of Grass Route. No fewer than four bylines graced this column during the year.

UNIQUE MUSIC CORP.

12" and CD-3 Wholesaler in the U.S.A.

WE NOW STOCK A FULL LINE OF CURRENT SELLING AND NEW RELEASE ALBUMS, CDS AND CASSETTES
(Rap, Jazz, House, R&B, Underground, Rock, Heavy Metal, etc.)

12" Specialist

Over 3000 titles in stock
All major and independent labels
Special priced and consideration given to pre-orders

Incredible weekly sales
We feel we have the Best fill in the industry on 12" and CD-3
Same day service
(orders received by 3:00 p.m. NY time will ship the same day via UPS)

Call or Fax today for Free Catalog
Call 800-992-9011
Fax 516-741-3584

Unique Music Corp.
110 Denton Ave., New Hyde Park, NY 11040
(516) 294-5900

CD3 Specialist

BIG YEAR FOR DEALERS

(Continued from preceding page)

boards select Pam Cohen, executive director of both trade groups, from a field of 19 candidates to be Granberg's successor... Trans World buys Boston-area chain Good Vibrations, a deal that includes 13 stores plus another that has not yet opened... Talks aimed at a merger of NRM and Washington, D.C.-based Waxie Maxie come to a close, but other deals appear likely before the year ends. The field of bidders for Sound Warehouse reportedly includes Shamrock Holdings, Adler & Shykin, The Handleman Co., Lieberman, and W.H. Smith. Speculation increases that Morris Levy, recently sentenced on a charge of conspiracy to extort, is eager to sell his Milford, Mass.-based Strawberries Records & Tapes web... Atlanta-based Turtle's buys a dozen of the 20 stores owned by Nashville-based Cat's Records & Video.

December

Those laid off at MCA include VP of sales Mike Green, and the distributor's new troop of catalog-oriented inventory-management specialists is reduced from nine to two... Retailers offer uneven reports about sales during last month's Thanksgiving weekend but are still optimistic—even without a traffic-builder like Michael Jackson's "Thriller"—that December sales will make the holiday season a winner... The International Tape/Disc Assn. estimates worldwide 1988 blank-audiotape sales will reach 2 billion units, which would mark the sixth straight year the industry breaks its own record. ITA says blank-video units should exceed 1 billion, with VHS rising by 19% and Beta dropping by 10%... It looks like Shamrock has won the Sound Warehouse sweepstakes. There's also word that still more webs, including Chicago's Rose Records—one of the industry's oldest chains—will change hands soon.

DIVIDER CARDS

ALL SIZES AVAILABLE

CHECK OUR PRICES!

Direct from Manufacturer

Call

(201) 470-8000
(212) 244-4060

1-800-631-7061 Outside N.J.

Or Write

PRIMEX PLASTICS CORPORATION
65 River Drive, Garfield N.J. 07026

Special Volume Rates



GEMINI DISTRIBUTING

INDEPENDENT DISTRIBUTOR & FULL LINE MAJOR LABEL ONE STOP

6299 McDonough Drive
Norcross, GA 30093
Atlanta (404) 441-1868
Miami (305) 253-9495

SERVICE YOU CAN TRUST
PRICES YOU CAN'T BEAT



At Win Records & Video, we stock everything, from the latest Compact Disc Videos, to those rare oldies you've been searching all over for, and we guarantee 24 hour delivery on orders received before 3:00 p.m. Our everyday prices are the lowest around, and our in-house specials are unbeatable.

Call us today for a free catalog. Our knowledgeable staff is standing by, ready to assist you in selecting the hottest selling product. We'll put you on our mailing list to receive all the latest new release information and if you have a fax machine, we'll add you to our state of the art FAX NETWORK.

*TELEX: 666-2184 *TELEPHONE:
*FAX: (718) 335-2112
(718) 335-2184 (800) 221-1221
76-05 51st Ave., Elmhurst, NY



America's Largest CD Distributor

Guaranteed Overnight Delivery Anywhere In The U.S. At No Extra Charge To You!

- SERVICE- 100% computerized inventory. The order you place is the order you get. No disappointments!!
- PRICE- Low everyday prices, incredible weekly sales!
- FILL- Best fill in the industry!

CALL NOW FOR A FREE CATALOG

New York
(212) 517-3737
Connecticut
(203) 798-6590

Toll Free
(800) 826-0079
DEALERS ONLY

Los Angeles
(213) 388-9834
FAX
(203) 798-8852

BMG Pumps Up Single Life For Cassettes New Display Rack Enhances Viability At Indies

BY GEOFF MAYFIELD

NEW YORK BMG Distribution has turned to one-stops and independent stores to further establish the cassette single as a viable music configuration.

At its own expense, BMG has been distributing a 120-tape display rack that indie stores can use to merchandise cassette singles.

"We're spending a ton of money on this," says Lou Tatulli, senior director, RCA label liaison, who orchestrated the display-piece program. "No one else has really stepped up to the plate on this."

Typically, BMG ships a rack to one-stop accounts for every order of 120 tapes, although Tatulli says that wholesalers who supported the cassette single early on are not required to place minimum orders. The one-stops can then use the pieces—which permit face-out display of cassette singles—as an incentive to entice indie stores to buy the product.

"If you're a mom-and-pop retailer or you're in a small chain and you don't have the right fixture, this fixture gets you right into cassette-single merchandising," says Tatulli. "For others, this allows for expansion of [cassette-single] stock or the ability to cross merchandise the product."

"We always felt and knew that BMG was the leading distributor in the cassette singles business since day one. We were so committed to the project, and we felt like this would be the icing on the cake. This is the final step," he adds.

The plexiglass piece can be used at a cash register counter to encourage impulse sales, or can be placed elsewhere in the store. If a store racks titles five tapes deep, the rack displays 24 titles. If the store chooses to stock titles 10 pieces deep, it shows 12 titles.

BMG targeted indie stores and small chains, says Tatulli, because the distributor felt that large chains—like The Musicland Group, Tower Records, Camelot Music, and Western Merchandisers—had already worked out their fixturing concerns to the point where they realized the cassette single would

be a viable product. "Larger retail chains took care of themselves," he says.

But most smaller accounts were not up to speed in the cassette-singles game, and Tatulli says that lag showed among BMG's one-stop customers. He admits that BMG hopes it will fetch additional cassette-single orders through the

'We're spending a ton on this'

program, but also thinks a wider acceptance of the configuration by indie dealers would give the product a crucial boost in the marketplace.

"One-stops are where we were seeing the least sales on cassette singles, and one-stops are usually bread-and-butter for singles," says Tatulli.

Response from the one-stop community has been extremely favorable, according to Tatulli. He points to positive responses from a flock of wholesale executives—including Jim Grady, VP of sales and marketing for Baltimore-based JEK Enter-

prises; Kathy Walsh, buyer for Philadelphia-based Universal Record Distributing; Sam Ginsberg, GM of Los Angeles-based City-1-Stop; and George Hunter, buyer for Santa Ana, Calif.-based Abbey Road Distributors—as proof that the program is working. The fixture has prompted some stores to double their orders for cassette singles, Tatulli says.

If indie stores were to buy the fixture on their own, Tatulli estimates it would cost at least \$30 per unit.

The program began in August in BMG's Southern region as the brainchild of Tommy Teague, the distributor's Atlanta-based regional singles sales coordinator. Tatulli says Teague got the fixture placed in more than 200 stores, and early results from that region encouraged the company to take it nationwide. More than 1,000 pieces have been distributed through the program, Tatulli estimates.

"We thought about bringing it to other labels for a joint campaign, or to the whole industry, but then we said, 'Let's go. We're not going to let anybody slow down the momentum.' We just did it on our own," Tatulli says.



BMG Distribution executives show off their company's cassette single rack, which is being distributed at no charge to independent stores. From left are Rick Cohen, VP of sales; Jim Kelly, senior director, RCA label liaison; Richie Gallo, senior director, Arista label liaison; Helene Gurin, administrator, single sales; and Bob Morelli, East Coast regional single sales manager.

JERRY BASSIN INC.

WHOLESALE DISTRIBUTORS

CD'S/RECORDS/CASSETTES/ACCESSORIES
ONESTOP • EXPORTER • DISTRIBUTOR
15960 N.W. 15 AVE., MIAMI, FL 33169

CALL COLLECT (305) 621-0070 ASK FOR BRUCE
IN FL: 1-800-329-7664 (SONG)

FAX #(305) 621-0465 • TELEX #825580 JAYBE UF

COMPLETE SELECTION OF 45's • 3" CD's • CDV • DAT • LATIN CD's
WE WELCOME JOE (KENYON) STANZIONE WITH THE LARGEST
SELECTION OF CARIBBEAN MUSIC IN THE WORLD
REGGAE • CALYPSO • SOCA

COMPACT DISC HEADQUARTERS

- OVER 15,000 TITLES IN STOCK
- ALL MAJOR LABELS
- DISTRIBUTOR

TELARC — MUSIC WEST — DMP — PILZ — SST — DISNEY — ENIGMA — PRISM
4-SIGHT — EEG — ICHIBAN — RELIX — ORIG SOUND — CAROLINE — FIESTA — NOVA
K-TEL — PROFILE — VISTA — ALSHIRE — SHEFFIELD — FANTASY — CONCORD JAZZ
AMHERST — MOBILE FIDELITY — PABLO — FRESH — ALLIGATOR — BEV GLEN
SUNNYVIEW — ROHIT — SO TRACKS — AMERICAN GRAMAPHONE — 4TH & BRDWAY
MANGO — JCI — PRO ARTE/PRO JAZZ — DUNHILL — ROULETTE — PRIORITY — SUTRA
RAS — TOMMY BOY — SELECT — RYKO — LIVING LANG — SHANACHIE
LUKE SKYWALKER — LMR — PASSPORT — ROUNDER — SLEEPING BAG

WE DISTRIBUTE OVER 150 12" LABELS

INDEPENDENT DISTRIBUTOR FEATURING THE
"MIAMI SOUND" LABELS AT LOW PRICES
GOSPEL SPECIALISTS

AIR • MALACO • BENSON • BERACAH • LIGHT • SAVOY • WORD • SOUND OF GOSPEL
MESSIAH • BLACK LABEL • KING JAMES • SWEET RAIN • SPIRIT FEEL • MELENDO

ACCESSORIES

TDK • MAXELL • ALLSOP • DISCWASHER • RECOTON • SONY • DURACELL • DENON
CASE LOGIC • NAPA VALLEY • SKC • EVEREADY • ALPHA • OMNI • SCOTCH • KOSS

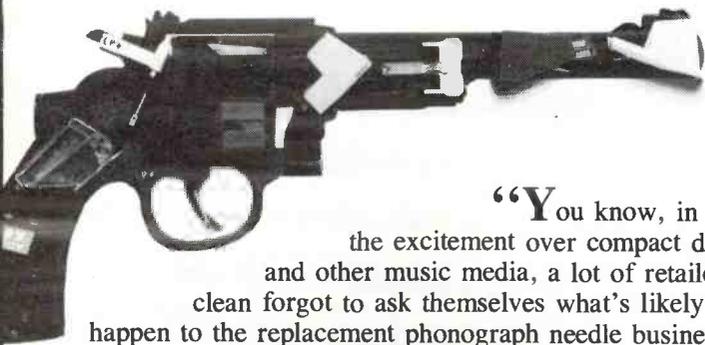
HEAVY METAL SPECIALISTS

DYNAMITE PRICES • GREAT FILL

SUPER SERVICE

ORDERS SHIPPED SAME DAY RECEIVED

"Go ahead,
make YOUR day . . ."



"You know, in all the excitement over compact disc and other music media, a lot of retailers clean forgot to ask themselves what's likely to happen to the replacement phonograph needle business.

Well, seeing as how there are 60 million turntables in use in this country and that 4.5 million new ones were sold last year . . . and seeing as how replacement needles and cartridges have traditionally yielded the most powerful mark-ups in the consumer electronics business — and can turn a bottom line completely around — what you have to ask yourself is: 'Do I really believe consumers will stop playing records, mothball their collections and throw their turntables away?'

Well? Do ya??"

MAIL TO:

Pfanstiehl

3300 Washington St.
Waukegan, IL 60085
Tel: 1 (800) 323-9446

Go ahead, make my day. Send me a Pfanstiehl Needle Information Kit.

Store Name _____

Your Name _____

Address _____

City _____

State _____

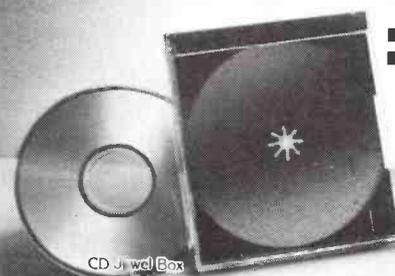
Zip _____

Your Phone Number (____) _____

ORIGINAL CD JEWEL BOX AND 3-INCH CD SINGLE ADAPTOR

Besides the standard CD Jewel Box, we offer you 2-piece CD Box and 3-inch CD single adaptor:

- Licence of CD Jewel Box manufacturing according to Polygram specification. Accurate dimension for CD automatic packaging machine.
- Available in 2-piece CD, Single Box and Multipack case (for 2 CDs, 3 CDs, 4 CDs)
- 3-inch CD single adaptor for 3-inch CD single
- Competitive Price with prompt delivery.



VIVA MAGNETICS LIMITED

16th Fl., E on Fty Bldg., 14 Wong Chuk Hang Road, Hong Kong.
Tel: 5-530285 Telex: 83234 VIVA HX FAX: 852-5-8731041

MATRIX

USA REPRESENTATIVES

Tel: 213/459-6913 Fax: 213/459-6416 TX: 272767

ATTENTION ALL MUSIC RETAILERS

Nova Distributing Corp.
Atlanta's Full-Line/Full-Service One-Stop
Is Pleased to Announce Its

NEW LOW PRICE SCHEDULE

LP/Cassette Reg. 8⁹⁸ For Just 5⁶⁰
7 inch Singles For Just 1⁰⁶
Cassette Singles For Just 1³⁶
12 inch Disco's For Just 2⁸⁴

all day-everyday
all day-everyday
all day-everyday
all day-everyday

PLUS

LOWEST EVERYDAY PRICES
IN THE COUNTRY ON
COMPACT DISCS

Comparable Low Prices on Our Complete 2 Million Dollar Plus Inventory

You Don't Have to Buy Quantity
You Don't Have to Buy Box Lots

You Do Have to Call Stan or Your Regular Sales Rep Collect At

404-447-1591

FOR ALL THE DETAILS ON NOVA'S THREE PRICE SCHEDULES
THAT COULD MAKE YOU THE MOST COMPETITIVE
RETAILER IN YOUR AREA

NOVA DISTRIBUTING CORP.

P.O. Box 2507

4515 S. Old Peachtree Rd.

Norcross, GA 30091

Phone (404) 447-1591 FAX (404) 662-0775

All prices subject to change without notice.

Interest In 'Drinking Songs' Drying Up, Many Say

BY GERRY WOOD

NASHVILLE Leaders of the country music industry confirm the existence of a new trend away from the genre's fabled crying-in-the-beer ballads. Reasons cited include the increased awareness of the dangers of alcohol, radio resistance, changing social and sexual patterns, and more sophisticated and better educated songwriters.

Pointing to Mothers Against Drunk Driving, Students Against Drunk Driving, and other anti-drinking organizations, Bob Kirsch, Nashville division manager of the Welk Music Group, notes, "We've found that drinking songs

just don't do it anymore, directly because of those organizations. We've had [drinking] songs handed in by younger writers that years ago might have been hits, but nobody's interested in that."

Kirsch recalls that when Gene Watson's "Drinkin' My Way Back Home" was released in 1983, radio initially resisted playing it. "They were giving in to it, and I understand why," he says.

Kirsch notes an additional change on the country-lyric landscape. "Songs about quick pickups and casual sex are not happening any more either because of the AIDS situation."

Another publisher, Tim Wipper-

man, VP/GM of Warner/Chappell Music, Nashville, believes the new breed of country artist has had an effect on the themes of lyrics in country songs. Noting a decline in the drinking songs, Wipperman observes, "The kind of artists who did those type of songs are not like the new people coming up—the neotraditionalists, like Randy Travis and George Strait, who are more balladeers and crooners and not the drinking variety of people."

Maggie Cavender, executive director of the Nashville Songwriters Assn. International, also sees a trend away from the whiskey-soaked songs, once country's sta-

ple, that often turn beer joints into tear joints. "A long time ago," observes Cavender, "jukebox and live music was all drinking and fighting and trucking and cheating and leaving. Our music has changed so much that if there's a

cheating song—like 'On The Other Hand'—it's done with a terribly good sophisticated twist."

Another factor, according to Connie Bradley, Southern region executive director of ASCAP and (Continued on next page)

Comebacks, Tributes, Fresh Acts & Labels Colored Year Old-timers, Newcomers Shared The Glory

THERE'S PLATINUM IN THEM THAR HILLS. That's the clarion call of country music as 1989 approaches with all its promises, pitfalls, and potentialities. Before plunging blindly ahead where no man—or woman—has gone before, let's take a loving look back at the highlights of the year that was.

Country's best wailer, Gary Stewart, rebounded from a life of abuse and was showered with friendship and praise when he returned to Nashville and cut a powerful new album, "Brand New," for Hightone Records... Roy Rogers and Loretta Lynn rode into the Country Music Hall of Fame—a great tribute to two deserving talents, despite the pathetic production surrounding their induction on the Country Music Assn. Awards show... Universal Records and Airborne Records were launched from Nashville, a healthy sign.

Without the benefit of crossover radio action, country albums enjoyed a major surge in gold and platinum certifications. The lion's share of plaudits should go to the brilliant new talents that have emerged in the past several years... Bob Beckham, Nashville's quintessential writer-friendly publisher, deservedly won the Nashville Entertainment Assn.'s Masters Award and did pretty well in the Beckham Golf Tournament... Dwight Yoakam and Buck Owens worked wonders on each other by combining talents and personalities. Owens got Yoakam to loosen up and have fun, and Yoakam taught Owens how to have a ball on stage again.

It was also a year of megaconcerts. The Marlboro Country Concert sold out Madison Square Garden in New York on the same weekend that 150,000 fans turned out for KZLA/KLAC Los Angeles' Country Fest '88, produced by Southern California Festivals... Jimmy Buffett drew more than 15,000 at Nashville's Starwood Amphitheatre in a jubilant homecoming—and he put on a brilliant show despite the spotlight-grabbing antics of a Coral Reeferette... The Oak Ridge Boys, with Steve Sanders in full swing, rocked Caesar's Palace in Las Vegas... Summer Lights '88 attracted 500,000 festivalgoers to blocks and blocks and days and days of Nashville entertainment, from country to the classics... Fan Fair '88 once again drew country music minions from Tennessee to Tokyo. There were more complaints than usual this year about the lack of top-star talent at the showcases.

Goodbyes: Rock music giant Roy Orbison, who sky-

rocketed to superstardom at Fred Foster's Monument Records in Nashville, and Pete Drake, whose talking steel guitar did most of the talking for this shy, gentle man who left an indelible imprint on the Nashville music skyline, died... Goodbye also, but only for a while, to Mary Ann McCready, one of the top pros in the music business, who is leaving her key position at CBS Records after an incredible career. She's alive and well and plans to go to business school and then... who knows? Good luck; you're one of the best in the business.

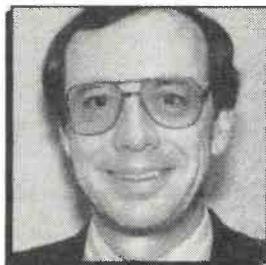
Awards, etc.: Hank Williams Jr. scored with "bicoastal" (West Coast, Third Coast) victories as entertainer of the year, winning those top honors from the CMA and the Academy of Country Music... Roger Miller won the Academy of Country Music's prestigious Pioneer Award. Randy Travis garnered entertainer-of-the-year honors at The Nashville Network's Viewers Choice Awards in a year in which TNN and Country Music Television zoomed to new heights... John D. Loudermilk, one of Nashville's top talents, won writing honors from the Songwriters Guild of America... Ricky Van Shelton scored with some newcomer tributes and some No. 1 hits... Top BMI honors went to Phil Spector, Holly Dunn, Roger Murrah, Paul Overstreet, and Dan Seals... ASCAP's songwriter of the year was Don Schlitz... SESAC crowned country golden girl K.T. Oslin the major breakthrough artist/writer of the year.

And now some Nashville Scene awards for 1988: The Shake-A-Leg Award goes to David Keith for his sterling performance as Elvis Presley in the fascinating movie "Heartbreak Hotel"... The Best Song That Didn't Reach No. 1 Award goes to the Burch Sisters for the ultimate truthful breakup hymn, "Every Time You Go Outside I Hope It Rains"... The Batten The Hatches trophy goes to Canyon, the intrepid group that boosted spirits and souls when Hurricane Gilbert tore through the Central South/Sound Shop convention at the Treasure Island Resort on Grand Cayman.

The Glasnost Globe goes to Roy Clark and Jim Halsey for Clark's successful Friendship Tour of Russia... The If A Tree Doesn't Fall, Who's Going To Hear It? wooden plaque to Buddy Killen for turning down all multimillion-dollar offers from those who want to buy Tree Publishing Co. and turn it into another ho-hum conglomerate.

And to all, a good night.

1988 in Review



by Gerry Wood

LISA CHILDRESS

is

True Talent!



Just listen to

"(Here Comes) That Old Familiar Feeling"

her new single produced by Bobby Reed off her soon-to-be-released debut album

"Ol' Familiar Feelings"



20 Music Square West, Suite 200
Nashville, Tennessee 37203
(615) 259-1226

Billboard POWER PLAYLISTS

FOR WEEK ENDING
DECEMBER 24, 1988

Sample Playlists of the Nation's Largest Country Radio Stations

KZLA 93.9 FM

Los Angeles

P.D.: Bob Guerra

- 1 4 The Judds, Change Of Heart
- 2 5 Paul Overstreet, Love Helps Those
- 3 2 Restless Heart, A Tender Lie
- 4 3 K.T. Oslin, Hold Me
- 5 7 Rodney Crowell, She's Crazy For Leaving
- 6 6 Shenandoah, Mama Knows
- 7 9 Eddie Rabbit, We Must Be Doin' Somethin' Right
- 8 1 Keith Whitley, When You Say Nothing At All
- 9 11 Willie Nelson, Spanish Eyes
- 10 12 Baillie And The Boys, Long Shot
- 11 15 Patty Loveless, Blue Side Of Town
- 12 14 Randy Travis, Deeper Than The Holler
- 13 16 Highway 101, All The Reasons Why
- 14 23 Earl Thomas Conley, What I'd Say
- 15 20 Alabama, Song Of The South
- 16 19 Steve Wariner, Hold On (A Little Longer)
- 17 18 Sawyer Brown, My Baby's Gone
- 18 22 Skip Ewing, Burnin' A Hole In My Heart
- 19 21 Hank Williams, Jr., Early In The Morning And Late
- 20 24 Dan Seals, Big Wheels In The Moonlight
- 21 10 George Strait, If You Ain't Lovin' (You Ain't L
- 22 25 Dwight Yoakam, I Sang Dixie
- 23 26 Kathy Mattea, Life As We Knew It
- 24 28 The Forester Sisters, Sincerely
- 25 8 Reba McEntire, I Know How He Feels
- 26 30 The Shooters, Borderline
- 27 29 The Desert Rose Band, I Still Believe In You
- 28 EX Tanya Tucker, Highway Robbery
- A29 — J.C. Crowley, Paint The Town And Hang The Moon
- A30 — Gene Watson, Don't Waste It On The Blues
- EX — Anne Murray, Slow Passin' Time
- EX — The Statler Brothers, Let's Get Started If We'r
- EX — Merle Haggard, You Babe

NASHVILLE 95 FM

Nashville

P.D.: Bruce Sherman

- 1 3 Reba McEntire, I Know How He Feels
- 2 5 Ricky Van Shelton, I'll Leave This World Loving
- 3 6 Rosanne Cash, Runaway Train
- 4 7 Keith Whitley, When You Say Nothing At All
- 5 8 Paul Overstreet, Love Helps Those
- 6 9 Shenandoah, Mama Knows
- 7 10 George Strait, If You Ain't Lovin' (You Ain't L
- 8 11 Restless Heart, A Tender Lie
- 9 13 Rodney Crowell, She's Crazy For Leaving
- 10 1 Vern Gosdin, Chiseled In Stone
- 11 14 The Judds, Change Of Heart
- 12 15 Foster And Lloyd, What Do You Want From Me This
- 13 17 Randy Travis, Deeper Than The Holler
- 14 16 Eddie Rabbit, We Must Be Doin' Somethin' Right
- 15 18 K.T. Oslin, Hold Me
- A16 — Jeff Golden, This Old World Ain't The Same
- 17 2 Nitty Gritty Dirt Band, I've Been Lookin'
- 18 20 Dwight Yoakam, I Sang Dixie
- 19 21 Steve Wariner, Hold On (A Little Longer)
- 20 22 Earl Thomas Conley, What I'd Say
- 21 23 Alabama, Song Of The South
- 22 24 Larry Boone, I Just Called To Say Goodbye Again
- 23 25 The Forester Sisters, Sincerely
- 24 26 Conway Twitty, I Wish I Was Still In Your Dream
- 25 27 Moe Bandy, I Just Can't Say No To You
- 26 28 Skip Ewing, Burnin' A Hole In My Heart
- 27 29 Dan Seals, Big Wheels In The Moonlight
- 28 30 Kathy Mattea, Life As We Knew It
- 29 31 The Statler Brothers, Let's Get Started If We'r
- A30 — George Jones, I'm A One Woman Man
- A31 — Ronnie Milsap, Don't You Ever Get Tired (Of Hur

COUNTRY TURNING ITS BACK ON 'DRINKING SONGS'

(Continued from preceding page)

president of the Country Music Assn., is education. "Today's songwriters come from a higher level of education and therefore are writing about different, more diversified things," says Bradley. "They're more worldly than some of the writers of many years ago who wrote about drinking, lost love, and other topics like that."

An alcohol-abuse researcher maintains that the connection between country music and heavy drinking is not coincidental.

"Slower songs go with faster drinking," states Dr. James M. Schaefer, head of the drug- and alcohol-abuse-prevention program at the Univ. of Minnesota. The conclusion that the style and tempo of music affect drinking patterns came originally from Montana research, and Schaefer is attempting to corroborate that finding with newer information gleaned from 65 Minnesota bars. Schaefer and his research team concluded that "hard drinkers prefer listening to slower paced, wailing, lonesome, self-pitying music during the slow times in the bar scene."

Enter country music. Dealing primarily with records played by jukeboxes or club DJs, the research indicates that the highest-risk situations—those in which alcohol abuse is most likely to occur—are those in which "mood sets are dominated by country songs and the rowdy subculture is often fulfilling the prophecy in the lyrics of the songs being played." Ironically, the study associates pop and rock music played in bars with only a moderate risk of alcohol abuse.

In one way, Schaefer's findings on country music can be seen as a backhanded compliment: "The music of [such acts as] Jerry Jeff Walker, George Jones, Hank Williams, Waylon Jennings, Merle Haggard, and Willie Nelson is so descriptive and powerfully delivered that it's a bit overwhelming sometimes—it just carries you away," Schaefer says. He doesn't chide the country music industry; instead, he directs his findings toward the bars and clubs that program the music. "They ought to mix the styles, have a variety of sets, different kinds of music, and more breaks so that what you get is a bit more variation. The key to abuse is where you get the building and building and building of emotions and the dwelling on

divorce and lonesomeness and 'let's get drunk and be somebody to get over it.'"

Roger Sovine, VP of BMI's Nashville office and board chairman of the CMA, agrees with Schaefer that the burden is on the bars that program the music. "It's the clubs' responsibility," comments Sovine, "and it's also their responsibility not to keep serving people who are drunk."

Schaefer and the country music leaders contacted agree that such country acts as Nelson, Jennings, Walker, and Johnny Cash have helped create a more positive image for the genre by cleaning up their acts. These artists have not only written and sung about life on the wild side, they've also lived it. Now Jennings has discovered that things go better with Coke, not cocaine;

Nelson is singing "Ole Buttermilk Skies" instead of "I Gotta Get Drunk"; Cash is clear-eyed again; and Walker has gone from Wild Turkey to cold turkey. "It's going to be very interesting to see the kinds of music that these guys come out with now," says Schaefer.

Meanwhile, back at the Longhorn watering hole in Nashville, Harlan Howard, the dean of Nashville's down-home hard-time writers, who has penned such classics as "Busted," "Heartaches By The Number," and "I Fall To Pieces," muses over Schaefer's findings. Nursing a Key Lime Shooter, Howard, a member of the Nashville Songwriters Hall of Fame, philosophizes, "What that fellow doesn't understand is that country fans love to wallow in self-pity."

2nd Shelton Disk Goes Gold CBS Has 'Proof' Of Act's Appeal

NASHVILLE Ricky Van Shelton's 1988 has been chock-full of success and gold. His second CBS album, "Loving Proof," was recently certified gold by the Recording Industry Assn. of America. According to CBS, the follow-up to Shelton's near-platinum first album, "Wild-Eyed Dream," surpassed the 500,000-unit mark within 60 days of its September in-store date.

After debuting the album at No. 13 on the Hot Country albums

chart, CBS took it to No. 1 in its third week. It has held the top spot with a bullet for eight consecutive weeks and could begin the new year at No. 1.

In addition, the single "I'll Leave This World Loving You" moved to the No. 1 spot in its 11th week on the Hot Country singles chart. It held the position for two consecutive weeks and fell only to No. 2 when it began its descent.

DEBBIE HOLLEY

Call NOW...to order the 1988-89 edition of Billboard's INTERNATIONAL DIRECTORY OF MANUFACTURING & PACKAGING

for the Record & Audio/Tape Industries 1988-89 edition. Professional services and supplies for record and video manufacturers, audio and video tape manufacturers, video program suppliers and buyers, video music producers and production facilities. - \$29.00 (includes postage and handling).

Add appropriate sales tax in NY, NJ, CA, TN, MA and VA.

CALL TOLL-FREE 800-223-7524

(In New York State: 212 536-5174)

Cabin Fever Buys Hat Band Catalog

NASHVILLE Cabin Fever Entertainment has purchased Charlie Daniels' Hat Band Music catalog and co-ownership in Daniels' new publishing company, Miss Hazel Music. The Connecticut-based firm paid about \$1 million for the catalog, a spokesman says.

Among the songs in the Hat Band collection are the Grammy-winning "The Devil Went Down To Georgia," "In America," and "Drinkin' My Baby Goodbye," as well as such David Lynn Jones

hits as "Bonnie Jean (Little Sister)," "The Rogue," and "Tonight In America."

Miss Hazel properties include the Charlie Daniels Band's current hit, "Boogie Woogie Fiddle Country Blues," and "Uneasy Rider '88." Cabin Fever will administer Miss Hazel as well as co-own it.

The Hat Band catalog contains songs by Henry Paul (of the Outlaws), Larry Berwald (Wet Willie), Dennis and Donnie Winters (the Winters Brothers Band), Jer-

ry Corbitt (the Youngbloods), John Schwab (McGuffey Lane), and Billy Ray Reynolds.

Pat Halverson will continue as Hat Band's administrator.

Cabin Fever Entertainment, an entertainment and marketing company, is a wholly owned subsidiary of UST Enterprises. It also deals in home video and markets "The Lynyrd Skynyrd Tribute Tour" video, which Charlie Daniels hosts.

UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

ALIVE ENTERPRISES 20TH ANNIVERSARY Feb 11 • Alive Now
• History
• Talent
• Staff
• Directions Jan 17

ASCAP 75TH ANNIVERSARY Feb 18 • ASCAP Now
• History
• New Markets
• International
• ASCAP Foundation Jan 24

RETAIL GUIDE TO SELL-THROUGH VIDEO, PART I Feb 25 • Sell-Through Market
• Music Retail
• Video Retail
• Distribution
• Executive Platform Jan 31

VIDEO GUIDE TO MARKETING 'B' MOVIES Mar 4 • The 'B' Phenomenon
• Retail
• Distribution
• Merchandising
• Advertising Feb 7

WHY THEY ARE SPECIAL:

- **ALIVE ENTERPRISES** celebrates 20 years in artist management with a profile that forever fixes its place in the annals of the music business. Within industry circles, Alive has earned a reputation as one of the most creative management companies in the business, mixing aggressive direction and strong tours with image-making campaigns. Alice Cooper, Blondie, Teddy Pendergrass, Luther Vandross and other superstar talent all have one thing in common—they have had in the past or still do enjoy inspired management by Alive.
- **ASCAP 75TH ANNIVERSARY** special surveys the songwriter in 1989, from both creative and business standpoints. Up-and-coming ASCAP members in all genres bring the future into fast focus; new markets are creating new licensing opportunities; ASCAP superstars trace their roots to their heroes; while the ASCAP Foundation helps deliver music via special programs to where it's needed most.
- **RETAIL GUIDE TO SELL-THROUGH VIDEO, PART I** examines the sell-through market for special-interest product and how both suppliers and dealers can work together to broaden the waterfront at music and video retail. Exercise, health, new age, sports, music, and kid video are showing signs of gaining sell-through momentum in '89.
- **VIDEO GUIDE TO MARKETING 'B' MOVIES** explores the exploding market for 'B' titles and the action/adventure/sci-fi/horror categories that are driving this category to new levels of success. Once ignored and deplored for not fitting the profile of hit product, 'B' movies have since found a home at retail.
- **COMING ATTRACTIONS: NEW ORLEANS, EUROPEAN BROADCASTING, NARM'89, PRO DUPLICATION (ITA), U.K.**

FOR AD DETAILS CONTACT YOUR BILLBOARD SALES REPRESENTATIVE or CALL ANY BILLBOARD OFFICE WORLDWIDE.

NEW YORK: Gene Smith, Ron Willman, Norm Berkowitz, Ken Karp, Jim Beloff, David Nelson. (212) 764-7300 or (212) 536-5004.

LOS ANGELES: Christine Matuchek, Arty Simon, Anne Rehman, Marv Fisher, Emily Vaughn. (213) 273-7040.

NASHVILLE: Lynda Emon, Carole Edwards. (615) 321-4290.

LONDON: Tony Evans 439-9411.

*****RESERVE SPACE TODAY!*****

Billboard HOT COUNTRY SINGLES™

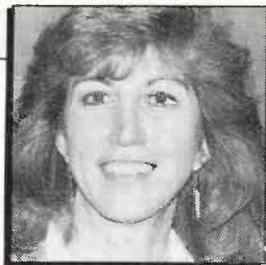
©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	15	★ ★ NO. 1 ★ ★ WHEN YOU SAY NOTHING AT ALL G.FUNDIS, K.WHITLEY (P.OVERSTREET, D.SCHLITZ)	◆ KEITH WHITLEY RCA 8637-7
2	4	5	11	HOLD ME H.SHEDD (K.T.OSLIN)	◆ K.T.OSLIN RCA 8725-7
3	3	4	14	LOVE HELPS THOSE J.STROUD (P.OVERSTREET)	PAUL OVERSTREET MTM 72113
4	5	6	10	CHANGE OF HEART B.MAHER (N.JUDD)	THE JUDDS RCA/CURB 8715-7/RCA
5	6	7	13	MAMA KNOWS R.HALL, R.BYRNE (T.MENZIES, T.HASELDEN)	SHENANDOAH COLUMBIA 38-08042/CBS
6	8	11	11	SHE'S CRAZY FOR LEAVING T.BROWN, R.CROWELL (R.CROWELL, G.CLARK)	RODNEY CROWELL COLUMBIA 38-08080/CBS
7	7	10	12	WE MUST BE DOIN' SOMETHIN' RIGHT R.LANDIS (E.RABBITT, R.NIELSEN)	EDDIE RABBITT RCA 8716-7
8	9	12	13	LONG SHOT K.LEHNING (D.SCHLITZ, G.SCRUGGS)	◆ BAILLIE AND THE BOYS RCA 8631-7
9	10	14	12	BLUE SIDE OF TOWN T.BROWN (H.DEVITO, P.KENNERLEY)	PATTY LOVELESS MCA 53418
10	12	18	6	DEEPER THAN THE HOLLER K.LEHNING (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-27689
11	1	2	14	A TENDER LIE T.DUBOIS, S.HENDRICKS, RESTLESS HEART (R.SHARP)	◆ RESTLESS HEART RCA 8714-7
12	13	17	10	ALL THE REASONS WHY P.WORLEY, E.SEAY (P.CARLSON, B.N.CHAPMAN)	HIGHWAY 101 WARNER BROS. 7-27735
13	16	19	11	HOLD ON (A LITTLE LONGER) J.BOWEN, S.WARINER (S.WARINER, R.HART)	STEVE WARINER MCA 53419
14	17	20	11	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
15	18	22	9	BURNIN' A HOLE IN MY HEART J.BOWEN, S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53435
16	19	23	7	WHAT I'D SAY E.GORDY, JR., R.L.SCRUGGS (R.BYRNE, W.ROBINSON)	EARL THOMAS CONLEY RCA 8717-7
17	23	27	5	SONG OF THE SOUTH ALABAMA, J.LEO (B.MCDILL)	ALABAMA RCA 8744-7
18	21	24	8	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 7-27222/WARNER BROS.
19	22	25	7	BIG WHEELS IN THE MOONLIGHT K.LEHNING (B.MCDILL, D.SEALS)	DAN SEALS CAPITOL 44267
20	24	28	7	I SANG DIXIE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27715/WARNER BROS.
21	25	29	7	LIFE AS WE KNEW IT A.REYNOLDS (W.CARTER, F.KOLLER)	KATHY MATTEA MERCURY 872 082-7
22	28	33	10	BORDERLINE W.ALDRIDGE (W.ALDRIDGE)	THE SHOOTERS EPIC 34-08082/CBS
23	30	35	8	SINCERELY J.E.NORMAN (H.FUQUA, A.FREED)	THE FORESTER SISTERS WARNER BROS. 7-27686
24	31	34	8	(IT'S ALWAYS GONNA BE) SOMEDAY H.DUNN, C.WATERS, W.PETERSON (H.OUNN, T.SHAPIRO, C.WATERS)	HOLLY DUNN MTM 72116
25	34	38	7	DON'T WASTE IT ON THE BLUES P.WORLEY, E.SEAY, G.BROWN (S.RAMOS, J.VANDIVER)	GENE WATSON WARNER BROS. 7-27692
26	35	39	5	★ ★ POWER PICK/AIRPLAY ★ ★ I STILL BELIEVE IN YOU P.WORLEY, E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53454/MCA
27	32	37	9	PAINT THE TOWN AND HANG THE MOON TONIGHT J.LEO, M.LEE (J.C.CROWLEY, J.W.ROUTH)	◆ J.C.CROWLEY RCA 8747-7
28	14	1	15	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') J.BOWEN, G.STRAIT (T.COLLINS)	GEORGE STRAIT MCA 53400
29	11	16	13	MY BABY'S GONE R.CHANCEY (D.LINDE)	◆ SAWYER BROWN CAPITOL/CURB 44218/CAPITOL
30	20	9	16	I KNOW HOW HE FEELS J.BOWEN, R.MCENTIRE (R.BOWLES, W.ROBINSON)	◆ REBA MCENTIRE MCA 53402
31	36	43	4	HIGHWAY ROBBERY J.CRUTCHFIELD (GARVIN, JONES, SHAPIRO)	TANYA TUCKER CAPITOL 44271
32	15	8	15	SPANISH EYES C.MOMAN (B.KAEMPFERT, C.SINGLETON, E.SNYDER)	◆ WILLIE NELSON COLUMBIA 38-08066/CBS
33	44	51	4	'TIL YOU CRY B.BECKETT (R.GILES, S.BOGARD)	EDDY RAVEN RCA 8798-7
34	38	41	9	SHE REMINDED ME OF YOU L.BUTLER (W.HOLYFIELD, P.MCCANN)	◆ MICKEY GILLEY AIRBORNE 10008
35	41	49	5	I WISH I WAS STILL IN YOUR DREAMS J.BOWEN, C.TWITTY, D.HENRY (D.COOK, J.JARVIS)	CONWAY TWITTY MCA 53456
36	40	45	6	YOU BABE K.SUESOV, M.HAGGARD (S.D.SHAFFER)	MERLE HAGGARD EPIC 34-08111/CBS
37	39	42	6	I JUST CALLED TO SAY GOODBYE AGAIN R.BAKER (P.NELSON, B.MCGUIRE)	LARRY BOONE MERCURY 872 046-7
38	42	46	6	RAININ' IN MY HEART B.HALVERSON, R.BENNETT (J.WEST, J.MOORE)	◆ JO-EL SONNIER RCA 8726-7
39	27	15	16	I'LL LEAVE THIS WORLD LOVING YOU S.BUCKINGHAM (W.KEMP)	◆ RICKY VAN SHELTON COLUMBIA 38-08022/CBS
40	51	57	4	BRIDGES AND WALLS J.BOWEN (R.MURRAH, R.VANWARMER)	THE OAK RIDGE BOYS MCA 53460
41	26	13	18	CHISELED IN STONE B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-08003/CBS
42	50	62	3	HONEY I DARE YOU SOUTHERN PACIFIC, J.E.NORMAN (COOK, JENKINS, GIBSON, KARP, MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27691
43	46	54	5	SLOW PASSIN' TIME K.LEHNING (BLACK, BOURKE, ROCCO)	ANNE MURRAY CAPITOL 44272
44	48	59	4	I FEEL FINE S.BUCKINGHAM (J.LENNON, P.MCCARTNEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-08504/CBS
45	53	68	3	COME AS YOU WERE R.CHANCEY (P.CRAFT)	T. GRAHAM BROWN CAPITOL 44273
46	29	32	12	NOT ENOUGH LOVE J.CRUTCHFIELD (C.FARREN, F.KNOBLOCH)	TOM WOPAT CAPITOL 44243
47	52	61	5	YOU STILL DO B.MONTGOMERY (L.WILSON, C.KELLY)	T.G. SHEPPARD COLUMBIA 39-08119/CBS
48	55	63	6	YOU'RE GONNA MAKE HER MINE T.BROWN, S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53444
49	69	—	2	I'M A ONE WOMAN MAN B.SHERILL (T.FRANKS, J.HORTON)	GEORGE JONES EPIC 34-08509/CBS
50	57	64	5	LOVE IS ON THE LINE T.BRASFIELD (S.COOPER)	CANYON 16TH AVENUE 70423

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	54	60	5	BEFORE YOU CHEAT ON ME ONCE N.LARKIN (D.GOODMAN, P.RAKES, N.LARKIN, M.L.LARKIN)	ROBIN LEE ATLANTIC AMERICA 7-99264/ATLANTIC
52	33	21	14	THAT OLD WHEEL J.CLEMENT (J.PIERCE)	JOHNNY CASH WITH HANK WILLIAMS, JR. MERCURY 870 688-7
53	NEW ▶	—	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ DON'T YOU EVER GET TIRED (OF HURTING ME) R.MILSAP, R.GALBRAITH, T.COLLINS (H.COCHRAN)	RONNIE MILSAP RCA 8746-7
54	58	70	4	WHAT HE DOES BEST N.LARKIN (T.SCHUYLER)	LYNN ANDERSON MERCURY 872 220-7
55	43	31	17	I'VE BEEN LOOKIN' J.LEO (J.BIBBOTSON, J.HANNA)	◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-22750
56	67	78	3	IT WASN'T HIS CHILD R.CHANCEY (S.EWING)	SAWYER BROWN CAPITOL/CURB 44282/CAPITOL
57	37	26	19	I WISH THAT I COULD FALL IN LOVE TODAY T.COLLINS, F.FOSTER (H.HOWARD)	BARBARA MANDRELL CAPITOL 44220
58	61	81	3	I MARRIED HER JUST BECAUSE SHE LOOKS LIKE YOU T.BROWN, B.WILLIAMS, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53471/MCA
59	64	67	5	LET IT BURN H.SHEDD (T.HASELDEN, T.MENZIES)	JEFF CHANCE CURB 10516
60	63	75	3	TRAINWRECK OF EMOTION B.BECKETT (J.VEZNER, A.RHODY)	LORRIE MORGAN RCA 8638-7
61	47	36	17	REBELS WITHOUT A CLUE J.BOWEN, J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53399/MCA
62	80	—	2	HEARTBREAK HILL R.BENNETT, E.HARRIS (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-27635/WARNER BROS.
63	NEW ▶	—	1	NEW FOOL AT AN OLD GAME J.BOWEN, R.MCENTIRE (S.BOGARD, R.GILES, S.STEPHEN)	REBA MCENTIRE MCA 53473
64	49	50	8	WHEN KAREN COMES AROUND B.LOGAN (BLACKWELL, B.FISCHER, LEE, ORRALL)	◆ MASON DIXON CAPITOL 44249
65	45	30	11	OLD KIND OF LOVE R.SKAGGS (P.OVERSTREET)	RICKY SKAGGS EPIC 34-08063/CBS
66	78	—	2	FROM THE WORD GO S.GIBSON, J.E.NORMAN (C.WATERS, M.GARVIN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27668
67	56	48	20	RUNAWAY TRAIN R.CROWELL (J.STEWART)	◆ ROSANNE CASH COLUMBIA 38-07988/CBS
68	86	—	2	ROLLER COASTER RUN (UP TOO SLOW, DOWN TOO FAST) B.MAHER (H.PRESTWOOD)	MICHAEL JOHNSON RCA 8748-7
69	75	90	3	EVERYTIME I GET TO DREAMIN' N.LARKIN, R.REYNOLDS (D.GOODMAN, J.B.DETTERLINE, JR., J.CAPPS)	JOSH LOGAN CURB 10519
70	77	94	3	LOOK WHAT WE MADE (WHEN WE MADE LOVE) W.WALDMAN, J.EDWARDS (D.LOGGINS, R.SMITH, M.CHAPMAN)	◆ JONATHAN EDWARDS MCA/CURB 53467/MCA
71	74	83	4	AN EMPTY GLASS R.DEA, G.MIDDLEWORTH (G.STEWART, D.DILLON)	GARY STEWART HIGHNOTE 507
72	82	—	2	I'M IN LOVE AND HE'S IN DALLAS P.WORLEY, E.SEAY (K.M.ROBBINS, R.LEIGH)	MARIE OSMOND CAPITOL/CURB 44269/CAPITOL
73	62	55	20	DESPERATELY D.WILLIAMS, G.FUNDIS (J.O'HARA, K.WELCH)	DON WILLIAMS CAPITOL 44216
74	59	47	12	I GIVE YOU MUSIC P.WORLEY, E.SEAY (D.ADKINS)	THE MCCARTERS WARNER BROS. 7-27721
75	NEW ▶	—	1	DOWN THAT ROAD TONIGHT J.LEO (J.HANNA, J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27679
76	65	53	18	THAT'S THAT B.MAHER (H.PRESTWOOD)	◆ MICHAEL JOHNSON RCA 8650-7
77	84	—	2	I DON'T WANT TO MENTION ANY NAMES D.JOHNSON (L.CORDLE, L.PALAS)	BURCH SISTERS MERCURY 872 324-7
78	60	66	5	GONE BUT NOT FORGOTTEN A.ROBERTS, C.BLACK, B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	CEE CEE CHAPMAN & SANTA FE CURB 10518
79	73	65	17	IT'S YOU AGAIN E.SCHEINER (S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-08020/CBS
80	66	40	21	NEW SHADE OF BLUE SOUTHERN PACIFIC, J.E.NORMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-27790
81	91	—	2	IT'S GONNA BE LOVE M.GRAY, R.BRADFORD (B.BERRY)	MARK GRAY & BOBBI LACE SIX-ONE-FIVE 1016
82	90	—	2	MAKING LOVE TO DIXIE D.JOHNSON, M.CARMAN (J.HENDERSON, D.MITCHELL)	HEARTLAND TRA-STAR 1222
83	NEW ▶	—	1	REAL OLD-FASHIONED BROKEN HEART B.JOHNSTON, A.JOHNSTON (B.MCDILL)	◆ THE 'BAMA BAND MERCURY 872 150-7
84	72	72	5	TAKE IT SLOW WITH ME COCHISE PROD., T.GREENE (T.GREENE)	TOMMY & DONNA OAK 1067
85	NEW ▶	—	1	THE LAST ROSE M.LLOYD, P.DRAKE (C.F.HOUSE)	BOBBY VINTON CURB 10512
86	87	—	2	STAY OUT OF MY ARMS P.ANDERSON (L.LAUDERDALE)	JIM LAUDERDALE EPIC 34-08113/CBS
87	83	92	3	I'D DO IT ALL OVER AGAIN R.PENNINGTON (J.FULLER)	RAY PRICE STEP ONE 393
88	NEW ▶	—	1	SPELLING ON THE STONE UNKNOWN (UNKNOWN)	UNKNOWN CURB 10522
89	92	—	2	HOLD YOUR FIRE D.MORGAN (D.MORGAN, R.J.ALLEY)	ROSS LEWIS WOLF DOG 21
90	70	56	16	I JUST CAN'T SAY NO TO YOU J.KENNEDY (P.MCGEE, S.A.GIBSON)	MOE BANDY CURB 10513
91	81	69	21	WHAT DO YOU WANT FROM ME THIS TIME B.LLOYD, R.FOSTER (R.FOSTER, B.LLOYD)	◆ FOSTER AND LLOYD RCA 8633-7
92	NEW ▶	—	1	STARTING ALL OVER AGAIN R.BAILEY (P.MITCHELL)	RAZZY BAILEY SOA 003
93	NEW ▶	—	1	HEY HEART R.L.SCRUGGS (D.DILLON)	DEAN DILLON CAPITOL 44294
94	NEW ▶	—	1	SO GOOD TO BE IN LOVE J.BOWEN, K.STALEY (K.STALEY)	KAREN STALEY MCA 53470
95	71	74	5	FEARLESS HEART B.CARR (S.EARLE)	THE BEARDS BEARDO 002
96	89	93	3	I KNOW THERE'S A HEART IN THERE SOMEWHERE G.BROWN (B.BURCH, J.D.HICKS)	CHRIS AUSTIN WARNER BROS. 7-27661
97	97	95	9	HOT ROD LINCOLN R.BENSON (C.RYAN, W.S.STEVENSON)	◆ ASLEEP AT THE WHEEL EPIC 34-08087/CBS
98	88	80	11	WHERE WAS I J.BRADLEY (S.CLARK, R.PEOPLES)	CHARLEY PRIDE 16TH AVENUE 70420
99	68	44	10	RIGAMAROLE J.STROUD (F.KNOBLOCH, D.TYLER)	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72115
100	76	52	9	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.

COUNTRY CORNER



by Marie Ratliff

"DAN SEALS just keeps topping his previous efforts," says MD Wayne Elliott, KEEY Minneapolis-St. Paul. "I'm amazed how he can keep doing better, but he does with 'Big Wheels In The Moonlight'" (Capitol).

"He deserves more credit when awards are handed out," adds MD Jim Mickelson, KKAT, Salt Lake City. "This is another No. 1." "Wheels" moves to No. 19 on the Hot Country Singles chart.

"A traditional country hit," says PD Lee Nye, KFRE Fresno, Calif., of Larry Boone's "I Just Called To Say Goodbye Again" (Mercury). "This guy has a lot to offer tradition-based stations; he has a lot of the Ray Price quality. I'm pretty excited about the reaction to it here."

"I think it will be as big as 'Don't Give Candy To A Stranger,' which went top 10," says MD Benny Anthony, WYGC Gainesville, Fla. "It's already strong." Boone is charted at No. 37.

Anthony also sees good things for the Sweethearts Of The Rodeo's cover of the early Beatles hit "I Feel Fine" (1964). "They did the Beatles proud on this one. It's dynamite," he says.

MD Gary Charles, KDRK Spokane, Wash., believes this release by the Sweethearts of the Rodeo will be great for increasing listenership. "It will get to the 35-plus demographics who remember the Beatles fondly, and it will bring in the younger contemporary crowd who think it's a new song." "I Feel Fine" is charted at No. 44.

HANK WILLIAMS JR. is drawing some raves on "Early In The Morning And Late At Night" (Warner/Curb), charted at No. 18. "It's a smash, a great song," says MD Brian Ansley, WGUS Augusta, Ga., "and he doesn't even talk about his daddy."

PD Ed Chandler, KAJA San Antonio, Texas, concurs. "It's a monster record," he says. "We broadcast live from a nightclub here in town and it's the most requested record there."

"IT'S OUR HOTTEST RECORD," says MD Jeff Winfield, KHAK Cedar Rapids, Iowa, of Alabama's "Song Of The South" (RCA). "They're burning up the phones on it and the local record stores are just overrun by requests."

"It's working very well for me," says MD Brian Ringo, KNOE Monroe, La. "It's the best thing they've had in awhile."

Ringo adds that his very favorite song of the whole year is Emmylou Harris' "Heartbreak Hill" (Reprise). "This will put her back at the top of the charts where she belongs," he says. Harris is charted at No. 62.

FOR WEEK ENDING DECEMBER 24, 1988

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	4	HOLD ME	K.T. OSLIN	2
2	1	A TENDER LIE	RESTLESS HEART	11
3	9	CHANGE OF HEART	THE JUDDS	4
4	2	SPANISH EYES	WILLIE NELSON	32
5	7	SHE'S CRAZY FOR LEAVING	RODNEY CROWELL	6
6	5	WHEN YOU SAY NOTHING AT ALL	KEITH WHITLEY	1
7	13	LOVE HELPS THOSE	PAUL OVERSTREET	3
8	10	MAMA KNOWS	SHENANDOAH	5
9	12	WE MUST BE DOIN' SOMETHIN' RIGHT	EDDIE RABBITT	7
10	3	CHISELED IN STONE	VERN GOSDIN	41
11	6	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')	GEORGE STRAIT	28
12	14	DEEPER THAN THE HOLLER	RANDY TRAVIS	10
13	15	BLUE SIDE OF TOWN	PATTY LOVELESS	9
14	16	ALL THE REASONS WHY	HIGHWAY 101	12
15	18	LONG SHOT	BAILLIE AND THE BOYS	8
16	8	I'LL LEAVE THIS WORLD LOVING YOU	RICKY VAN SHELTON	39
17	11	I KNOW HOW HE FEELS	REBA MCENTIRE	30
18	21	EARLY IN THE MORNING AND LATE AT NIGHT	HANK WILLIAMS, JR.	18
19	24	LIFE AS WE KNEW IT	KATHY MATTEA	21
20	22	MY BABY'S GONE	SAWYER BROWN	29
21	23	LET'S GET STARTED IF WE'RE GONNA . . .	THE STATLER BROTHERS	14
22	19	OLD KIND OF LOVE	RICKY SKAGGS	65
23	28	I SANG DIXIE	DWIGHT YOAKAM	20
24	—	YOU BABE	MERLE HAGGARD	36
25	27	WHAT I'D SAY	EARL THOMAS CONLEY	16
26	20	I WISH THAT I COULD FALL IN LOVE TODAY	BARBARA MANDRELL	57
27	17	THAT OLD WHEEL	JOHNNY CASH WITH HANK WILLIAMS, JR.	52
28	30	BURNIN' A HOLE IN MY HEART	SKIP EWING	15
29	25	HOLD ON (A LITTLE LONGER)	STEVE WARINER	13
30	—	SONG OF THE SOUTH	ALABAMA	17

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

COUNTRY SINGLES BY LABEL

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

CBS	16
Columbia (8)	
Epic (8)	
RCA (15)	16
RCA/Curb (1)	
MCA (10)	14
MCA/Curb (4)	
WARNER BROS. (11)	14
Reprise (2)	
Warner/Curb (1)	
CAPITOL (9)	12
Capitol/Curb (3)	
MERCURY	7
CURB	6
MTM	3
16TH AVENUE	2
AIRBORNE	1
ATLANTIC	1
Atlantic America (1)	
BEARDO	1
HIGHTONE	1
OAK	1
SOA	1
SIX-ONE-FIVE	1
STEP ONE	1
TRA-STAR	1
WOLF DOG	1

65	OLD KIND OF LOVE (Scarlet Moon, BMI) WBM
27	PAINT THE TOWN AND HANG THE MOON TIGHT (Crownan, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP) WBM
38	RAININ' IN MY HEART (Excellore, BMI)
83	REAL OLD-FASHIONED BROKEN HEART (Jack & Bill, ASCAP)
61	REBELS WITHOUT A CLUE (Bellamy Bros., ASCAP)
99	RIGAMAROLE (Colgems-EMI, ASCAP/A Little More Music, ASCAP/Mota, ASCAP/Back Nine, ASCAP) WBM
68	ROLLER COASTER RUN (UP TOO SLOW, DOWN TOO FAST) (Lawyer's Daughter, BMI)
67	RUNAWAY TRAIN (Bugle, BMI/Bug, BMI) HL
34	SHE REMINDED ME OF YOU (SBK April, ASCAP/Idea Of March, ASCAP/New and Used, ASCAP) HL
6	SHE'S CRAZY FOR LEAVING (Granite, ASCAP/Coolwell, ASCAP/Chappell & Co., ASCAP) HL
23	SINCERELY (Liason, BMI/Irving, BMI/Liason Two, BMI) HL/CPP
43	SLOW PASSIN' TIME (Chappell & Co., ASCAP/Serenity Manor, ASCAP/R.M.B., ASCAP/Bibo, ASCAP/Robin Hill, ASCAP) HL
94	SO GOOD TO BE IN LOVE (AMR, ASCAP)
17	SONG OF THE SOUTH (Jack & Bill, ASCAP) HL
32	SPANISH EYES (Screen Gems-EMI, BMI) WBM
88	SPELLING ON THE STONE (LS, ASCAP)
92	STARTING ALL OVER AGAIN (Muscle Shoals, BMI)
86	STAY OUT OF MY ARMS (Jimma, BMI)
84	TAKE IT SLOW WITH ME (Calente, ASCAP/Tomy-Don, ASCAP)
11	A TENDER LIE (With Any Luck, BMI)
52	THAT OLD WHEEL (Do-Tel, ASCAP)
76	THAT'S THAT (Lawyer's Daughter, BMI) CPP
33	TIL YOU CRY (Chappell & Co., ASCAP/EEG, ASCAP) HL
60	TRAINWRECK OF EMOTION (Wrensong, ASCAP/Headless Horseman, BMI)
7	WE MUST BE DOIN' SOMETHIN' RIGHT (Eddie Rabbitt, BMI/Englishtown, BMI)
91	WHAT DO YOU WANT FROM ME THIS TIME (Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP
54	WHAT HE DOES BEST (Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI) WBM
16	WHAT I'D SAY (Rick Hall, ASCAP/Alabama Band, ASCAP) WBM
64	WHEN KAREN COMES AROUND (Jobete, ASCAP/Bobby Fischer, ASCAP/Twin Compulsions, ASCAP/Zomba, ASCAP) CPP
1	WHEN YOU SAY NOTHING AT ALL (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM
98	WHERE WAS I (Intersong, ASCAP/Hide-A-Bone, ASCAP/Chappell, ASCAP) HL
36	YOU BABE (Acuff-Rose, BMI) CPP
47	YOU STILL DO (Zomba, ASCAP/Makin' Song, ASCAP)
48	YOU'RE GONNA MAKE HER MINE (Silverline, BMI) 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.

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

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

100	ALL THE GOOD ONES ARE TAKEN (WB, ASCAP/Two Sons, ASCAP/Hatcher Lane, ASCAP) WBM
12	ALL THE REASONS WHY (Warner-Tamerlane, BMI/Sportsman, BMI/Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM
51	BEFORE YOU CHEAT ON ME ONCE (Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP) CPP
19	BIG WHEELS IN THE MOONLIGHT (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL
9	BLUE SIDE OF TOWN (Almo, ASCAP/Little Nemo/Irving, BMI) CPP
22	BORDERLINE (Rick Hall, ASCAP)
40	BRIDGES AND WALLS (Tom Collins, BMI/Song Pantry, ASCAP/VanWarmer, ASCAP)
15	BURNIN' A HOLE IN MY HEART (Acuff-Rose, BMI/Milene, ASCAP) CPP
4	CHANGE OF HEART (Caseyem, BMI/Kentucky Sweetheart, BMI)
41	CHISELED IN STONE (Hookem, ASCAP/Hidden Lake, BMI) CPP
45	COME AS YOU WERE (Dropkick, BMI/SBK Blackwood, BMI)
10	DEEPER THAN THE HOLLER (Scarlet Moon, BMI/Screen Gems-EMI, BMI/Don Schlitz, ASCAP/MCA, ASCAP) HL/WBM
73	DESPERATELY (Cross Keys, ASCAP) HL
25	DON'T WASTE IT ON THE BLUES (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP) WBM
53	DON'T YOU EVER GET TIRED (OF HURTING ME) (Tree, BMI)
75	DOWN THAT ROAD TONIGHT (Jeffwho, ASCAP/Bug, BMI/Mopage, BMI/Warner-Elektra-Asylum, BMI/Moon & Stars, BMI/Screen Gems-EMI, BMI)
18	EARLY IN THE MORNING AND LATE AT NIGHT (WB, ASCAP/Two Sons, ASCAP/Morganactive, ASCAP/You & I, ASCAP) CPP/WBM
71	AN EMPTY GLASS (Forest Hills/Tree, BMI) HL
69	EVERYTIME I GET TO DREAMIN' (Ensign, BMI/Puggy, BMI)
95	FEARLESS HEART (Gold Line, ASCAP) WBM
66	FROM THE WORD GO (Tree, BMI)
78	GONE BUT NOT FORGOTTEN (Bobby Fischer, ASCAP/Serenity Manor, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP)
62	HEARTBREAK HILL (Sorghum, ASCAP/Irving, BMI)
93	HEY HEART (SBK Blackwood, BMI/Larry Butler, BMI)
31	HIGHWAY ROBBERY (Cross Keys, ASCAP/Tree, BMI/Jack & Bill, ASCAP/Mc Bec, ASCAP/Terrace, ASCAP) HL
2	HOLD ME (Wooden Wonder, SESAC) HL
13	HOLD ON (A LITTLE LONGER) (Steve Wariner, BMI/Irving, BMI) CPP
89	HOLD YOUR FIRE (Little Shop Of Morgansongs, BMI/Dennis Morgan, BMI)
42	HONEY I DARE YOU (Midget's Fist, ASCAP/Bob-A-Lew, ASCAP/Maypop, BMI/Long Tooth, BMI) WBM
97	HOT ROD LINCOLN (Acuff-Rose, BMI) CPP
77	I DON'T WANT TO MENTION ANY NAMES (Jack & Bill, ASCAP/Amanda-Lin, ASCAP/Alabama Band, ASCAP)
44	I FEEL FINE (SBK Blackwood, BMI/ATV, BMI) HL
74	I GIVE YOU MUSIC (Sweet Tater Tunes, ASCAP)
37	I JUST CALLED TO SAY GOODBYE AGAIN (SBK April, ASCAP/Butler's Bandits, ASCAP/SBK Blackwood, BMI/Larry Butler, BMI) HL
90	I JUST CAN'T SAY NO TO YOU (Dawn Breaker, BMI) HL
30	I KNOW HOW HE FEELS (Maypop, BMI/Alabama Band, ASCAP) WBM
96	I KNOW THERE'S A HEART IN THERE SOMEWHERE (Ensign, BMI/Tom Collins, BMI)
58	I MARRIED HER JUST BECAUSE SHE LOOKS LIKE YOU (Michael H. Golden, ASCAP/Lyle Lovett, ASCAP)
20	I SANG DIXIE (Coal Dust West, BMI) WBM
26	I STILL BELIEVE IN YOU (Bar None, BMI/Bug, BMI)
35	I WISH I WAS STILL IN YOUR DREAMS (Tree, BMI/Cross Keys, ASCAP) HL
57	I WISH THAT I COULD FALL IN LOVE TODAY (Beechwood, BMI) WBM
87	I'D DO IT ALL OVER AGAIN (Music Corp. Of America, BMI/Hightop, BMI) HL
28	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (Beechwood, BMI) WBM
39	I'LL LEAVE THIS WORLD LOVING YOU (Tree, BMI) HL
49	I'M A ONE WOMAN MAN (Cedarwood, BMI)
72	I'M IN LOVE AND HE'S IN DALLAS (Irving, BMI/SBK April, ASCAP/Lion Hearted, ASCAP)
56	IT WASN'T HIS CHILD (Acuff-Rose)
24	(IT'S ALWAYS GONNA BE) SOMEDAY (Lawyer's Daughter, BMI/Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP
81	IT'S GONNA BE LOVE (Artist Gold, ASCAP)
79	IT'S YOU AGAIN (Tree, BMI/Pacific Island, BMI) HL/WBM
55	I'VE BEEN LOOKIN' (Unami, ASCAP/Jeffwho, ASCAP/Bughouse, ASCAP) HL/CPP
85	THE LAST ROSE (A Team, ASCAP)
59	LET IT BURN (Millhouse, BMI/SBK Combine, BMI) HL
14	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Statler Brothers, BMI) CPP
21	LIFE AS WE KNEW IT (Silverline, BMI/Lucrative, BMI/Bug, BMI) WBM
8	LONG SHOT (Don Schlitz, ASCAP/Irving, BMI/Almo, ASCAP) HL/CPP
70	LOOK WHAT WE MADE (WHEN WE MADE LOVE) (MCA, ASCAP/Patchwork, ASCAP/Desert Rose, BMI) HL
3	LOVE HELPS THOSE (Scarlet Moon, BMI)
50	LOVE IS ON THE LINE (Milene, ASCAP) CPP
82	MAKING LOVE TO DIXIE (Screen Gems-EMI, BMI)
5	MAMA KNOWS (SBK April, ASCAP/Music City, ASCAP/Millhouse, BMI) HL
29	MY BABY'S GONE (SBK Blackwood, BMI/Dennis Linde, BMI) HL
63	NEW FOOL AT AN OLD GAME (Chappell, ASCAP/Dejamus, ASCAP)
80	NEW SHADE OF BLUE (Long Tooth, BMI/Endless Frogs, ASCAP)
46	NOT ENOUGH LOVE (MCA, ASCAP/Farren Square, ASCAP/Colgems-EMI, ASCAP/A Little More Music, ASCAP) HL/WBM

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
DON'T YOU EVER GET TIRED . . .					
RONNIE MILSAP RCA	6	21	30	57	60
NEW FOOL AT AN OLD GAME					
REBA MCENTIRE MCA	4	13	25	42	45
I'M A ONE WOMAN MAN					
GEORGE JONES EPIC	3	10	19	32	68
HEARTBREAK HILL					
EMMYLOU HARRIS REPRIS	0	13	17	30	53
DOWN THAT ROAD TONIGHT					
NITTY GRITTY DIRT BAND wb	2	7	16	25	26
BRIDGES AND WALLS					
THE OAK RIDGE BOYS MCA	4	8	12	24	104
FROM THE WORD GO					
MICHAEL MARTIN MURPHEY wb	1	6	16	23	43
COME AS YOU WERE					
T. GRAHAM BROWN CAPITOL	4	8	10	22	93
ROLLER COASTER RUN					
MICHAEL JOHNSON RCA	1	5	14	20	38
HONEY I DARE YOU					
SOUTHERN PACIFIC WARNER BROS.	4	7	7	18	106

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.

Victoria K. Forrest

Reviewer/Critic

"Com • ments On Coun • try" (noun)—a comprehensive forum of critiques and interviews with artists including Randy Travis, Ricky Van Shelton, The Judds, Exile, John Denver...and hot new talent !!

For more info call (404) 455-4421 (FAX 404-986-9837) or mail bio and record to: Victoria Forrest
2396 Ledgewood Dr.
Atlanta, GA 30338



Don't let the future foreclose on a friend! Contact The Farm Project (404) 237-3614. Chad Kramer—Founder/Promoter; Victoria Forrest—Media & Press Director. The Farm Project is a benefit concert on June 6, 1989 with all proceeds going to the American Farmers in trouble.

FOR WEEK ENDING DECEMBER 24, 1988

Billboard TOP COUNTRY ALBUMS™

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	10	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD) 8 weeks at No. One	LOVING PROOF
2	2	2	21	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
3	3	3	14	K.T. OSLIN RCA 8369 (8.98) (CD)	THIS WOMAN
4	5	5	32	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
5	4	4	18	DWIGHT YOAKAM REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
6	6	7	10	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
7	7	6	24	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
8	8	8	18	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
9	10	12	39	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
10	11	10	15	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
11	12	11	17	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
12	9	9	18	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
13	13	13	74	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
14	15	15	46	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
15	17	19	83	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
16	14	14	17	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
17	18	16	94	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
18	16	21	10	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
19	20	18	34	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
20	19	17	21	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
21	21	20	57	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
22	23	24	8	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
23	22	22	73	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
24	28	33	5	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
25	25	25	31	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
26	29	28	28	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
27	30	29	131	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
28	34	27	11	LEE GREENWOOD MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
29	26	26	14	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
30	33	34	10	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
31	27	30	65	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
32	31	32	27	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
33	32	31	14	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
34	24	23	60	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
35	38	38	9	SAWYER BROWN CAPITOL/CURB 90417/CAPITOL (8.98) (CD)	WIDE OPEN
36	36	37	31	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
37	35	35	6	BARBARA MANDRELL CAPITOL 90416 (8.98) (CD)	I'LL BE YOUR JUKEBOX TONIGHT
38	42	40	20	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	42	85	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
40	37	36	74	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
41	41	39	11	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
42	45	47	18	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
43	46	53	4	NANCI GRIFFITH MCA 42255 (8.98) (CD)	ONE FAIR SUMMER EVENING
44	44	41	24	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
45	40	43	32	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
46	43	45	148	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
47	48	46	10	THE BELLAMY BROTHERS MCA/CURB 42224/MCA (8.98) (CD)	REBELS WITHOUT A CLUE
48	47	50	16	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
49	61	44	11	WAYLON JENNINGS MCA 42222 (8.98) (CD)	FULL CIRCLE
50	50	48	37	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
51	49	51	54	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
52	52	56	5	MICKEY GILLEY AIRBORNE 0103 (8.98)	CHASING RAINBOWS
53	55	57	22	MEL MCDANIEL CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'
54	57	—	2	JOHNNY CASH MERCURY 834 778-1 (CD)	WATER FROM THE WELLS OF HOME
55	51	55	29	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
56	67	—	2	GARY MORRIS WARNER BROS. 25760 (8.98) (CD)	EVERY CHRISTMAS
57	59	65	25	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
58	53	62	215	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
59	54	54	39	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
60	64	67	71	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
61	NEW ▶	—	1	VARIOUS ARTISTS WARNER BROS. 25762 (8.98) (CD)	A CHRISTMAS TRADITION, VOL. II
62	RE-ENTRY	—	—	DWIGHT YOAKAM ● REPRISE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
63	66	68	58	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
64	63	60	98	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
65	RE-ENTRY	—	—	ALABAMA RCA 7014-1 (8.98) (CD)	ALABAMA CHRISTMAS
66	72	—	18	KENNY ROGERS & DOLLY PARTON ▲ RCA ASL1-5307 (9.98) (CD)	ONCE UPON A CHRISTMAS
67	56	49	12	WAGONEERS A&M 5200/RCA (8.98) (CD)	STOUT & HIGH
68	RE-ENTRY	—	—	THE JUDDS RCA/CURB 6422-1/RCA (8.98) (CD)	CHRISTMAS WITH THE JUDDS
69	62	64	75	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
70	60	59	47	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
71	68	69	26	LARRY BOONE MERCURY 834 377-1 (CD)	LARRY BOONE
72	NEW ▶	—	1	BUCK OWENS CAPITOL 91132 (8.98) (CD)	HOT DOG
73	RE-ENTRY	—	—	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEARTLAND
74	69	—	160	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
75	74	70	17	NITTY GRITTY DIRT BAND WARNER BROS. 25722 (8.98) (CD)	WORKIN' BAND

○ 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.

Elektra Acts Tracy Chapman, Sugarcubes, Maniacs Powered By Label's Clip Support

BY STEVEN DUPLER

NEW YORK Few labels this year can claim the kind of video-initiated rookie success stories that have been racked up by Elektra Records. Tracy Chapman, 10,000 Maniacs, the Sugarcubes: These debut

1988
in Review

shows to clubs to national services.

According to Steve Schnur, national director of video marketing and promotion, Elektra is planning to make its video promotion efforts even stronger and more cohesive in the coming year.

"This year, we made a concerted effort to develop videos at the regional level, in hopes that a grassroots movement would develop on an act and help move it to national prominence," he says. "That paid off in many cases this year. By providing a lot of support for the

small shows, such as individual IDs, interviews, and personal appearances by artists, we showed the regional outlets that we believed in them and didn't consider them as just places to play videos after MTV."

In 1989, says Schnur, the radio field promotion staff is going to become "heavily involved" in working videos to outlets that are affiliated with radio stations. These include BTV in the Baltimore/Washington, D.C., area (affiliated with B104 radio); the Q-Zoo Tube in Tampa, Fla. (affiliated with Q105); and WSKS in Boston, which recently began airing its own video outlet.

"The field promotion marketing managers have already been involved with video shows up to a point," says Schnur, "but they were mostly acting as label liaisons with stations. For example, when an artist was in a certain area, they would help arrange for that artist to hook up with the local video outlet. But, so far, the field staff has not actually worked videos to these outlets, as they will be doing."

Nashville Clip Service Expands Its Offerings Aristo Tapping Christian Market

NEW YORK Aristo Video Promotions, the Nashville-based independent video promotion/distribution/tracking service, is expanding into a new market: gospel and contemporary Christian video. The firm has so far worked only with country, jazz/new age, and adult contemporary product.

According to Jeff Walker, president of Aristo, the company has contacted about 75 outlets nationwide that deal with gospel and Christian music. The list includes national and syndicated outlets, video pool services, and regional outlets around the

U.S. Walker says that videos will be serviced to outlets in three general formats: gospel/Christian only, Christian/country, and Christian/pop.

Walker says Aristo's first ventures into the gospel/Christian market include videos by Word/New Canaan act the Whites and by Aegis records artist Kathi Hart.

Walker says he sees the gospel/Christian market as analogous to the country scene when Aristo started up almost four years ago. "We're very excited about the growth of this market," he says.

Schnur says that Elektra will also be expanding its New York-based video promotion department, "doubling the amount of time we are able to spend with video outlets," and also making a concerted effort to become stronger in the club and video pool markets.

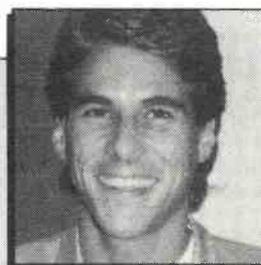
"We'll be working quite a bit with individual clubs this year," says Schnur. "We want to break bands videowise on the club level."

The first-quarter 1989 Elektra video lineup is looking strong, says Schnur, with January video releases planned on Simply Red, Anita Baker, Tracy Chapman, Howard Jones, Metallica, and the Georgia Satellites. In addition, new releases will be coming later from 10,000 Maniacs and Jackson Browne.



The Birds & The Boys. Boscobel Beach, the sunny resort in Orocabessa, Jamaica, played host recently to the Beach Boys and the Fabulous T-Birds, along with the contest winners of Elektra Records and Hit Video U.S.A.'s Cocktails In Jamaica promotion. Shown beach side, from left, are the T-Birds' Preston Hubbard, the Beach Boys' Kim Wilson and Mike Love, Francis Christina of the T-Birds, and Bruce Johnston of the Beach Boys. Both bands have singles on the Elektra soundtrack for the movie "Cocktail," parts of which were filmed in Port Antonio, Jamaica, earlier this year.

THE EYE



by Steven Dupler

LAST CALL: Few will disagree that 1988 was a banner year for the music video business. In a year that saw the greatest number of gold albums ever turned in by debut artists, video's key role in helping labels achieve that kind of success has pretty much been universally accepted—most importantly by power-broker record executives who decide when, if, and how much to invest videowise in a new act.

1988
in Review

While ol' king MTV retains its unshakable grip on the music video throne, 1988 saw a number of regional and multiregional outlets—shows that serve several local areas, such as the Alabama-based **Tracks & Facts**—come on stronger than ever before in terms of their ability to make radio and MTV sit up and take notice of a new act.

On the longform side, business is booming as well. The **Recording Industry Assn. of America** certified more gold and platinum music videocassettes this year than ever before; in fact, sales have been growing so rapidly that the trade organization instituted a new multiplatinum designation for music video in 1988. In the past, the conventional wisdom said that only heavy metal videos sold in large numbers, but that is obviously not true; witness the gold racked up by **Anita Baker**, **Terence Trent D'Arby**, **George Michael**, the **Grateful Dead**, and other nonmetal artists.

Keeping on a high note, we were very pleased with the reaction to this year's **American Video Conference**. After 10 years and some rough spots along the way, the conference definitely seems to be on track. That's important to us, not just because **Billboard** is a co-presenter of the event, but also because the AVC is the only national forum for the music video industry, and such a yearly gathering is essential for the communal health of the business. Signs that those who call the shots in the entertainment business are better understanding the power of music video were clear at the AVC. At one panel, top marketing and artist-development executives acknowledged video's significant contributions this year; at another, an ABC-TV programming executive noted that despite drawing lower ratings than the network would like, televised rock specials and

events will continue to be a part of the programming mix.

Not all was serene this year, of course. **Night Flight**, the long-running music television show on **USA Cable**, crashed and burned, ending its eight-year run at the end of December. **Hit Video USA** cut back from 24 hours per day to seven and became available only on broadcast television—not on cable. A number of other, lesser-known shows also bit the dust, but new ones continue to rise in their place. And also on the positive side, country clips have truly come into their own in 1988, with Nashville label offices universally acclaiming the power of the clip and saying that production is up and will continue to grow.

On the MTV front, a new programming chief was chosen, plans were finalized for a West Coast satellite feed to begin early in 1989, and a 90-day experiment in dayparting was attempted. The trial has been met with both gripes and cheers (more of the former, perhaps), but whether the channel will continue to go soft in the daytime and harder at night will not be known until the beginning of the new year.

MTV also moved a step closer to its plans for "global unification." The **George Michael** world concert tour earlier this year was intended to be the first megaevent to tie together all the MTV operations around the world. That didn't happen for MTV, but no matter; the channel has instead linked with **Bon Jovi**, and MTV operations in Japan, Australia, Europe, and the U.S. will use their collective clout to bang the drum for the boys from New Jersey in 1989.

Video awards shows abounded this year. Some of the winners were not to our tastes, but hey, that doesn't matter, because we've got this space to pick our own. So here follows the Eye's 1988 video hit list (not necessarily in order of prominence):

- **Robbie Robertson**, "Somewhere Down The Crazy River": This **Martin Scorsese**-directed clip was deceptively simple, focusing mostly on close-ups of Robertson, shot against brilliantly colored mattes. A great, overlooked song (and album, for that matter) and an understated, elegant video.

- **Hugh Cornwell**, "Another Kind Of Love": Spectacular clay animation and direction by Czech film maker **Jan Svankmajer** make this one of 1988's standouts, even if the MTV censor insisted on covering the clay woman's breasts. **Tipper Gore** undoubtedly slept easier.

- **Bryan Ferry**, "Kiss And Tell" and "Limbo": Ferry never fails to deliver the video goods; these two are both proof of that.

- **Mike Oldfield**, "Magic Touch": OK, OK, so
(Continued on next page)



Born On The Bayou. Windham Hill jazz artists Tuck & Patti went on location in the Louisiana bayou to film their new video for "Time After Time." Shown, from left, are line producer Jim Czarnacki; director/cinematographer Doug Nichol; Tuck & Patti; Sam Sutherland, VP/managing director, Windham Hill; and Amy Stanton, executive video producer, A&M Records.

Billboard THE CLIP LIST™

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

THE EYE

(Continued from preceding page)

nothing happened with this record. It's not our fault America is blind. Director Alex Proyas turned this one out way back in the beginning of '88, and we still slip it in the VCR now and again.

• **Tracy Chapman, "Fast Car":** Director Matt Mahurin turned out perhaps the most evocative and spellbinding clip of the year with this edgy, moody piece, so unlike typical MTV fare. The dark and grainy images of poverty and broken lives are made even more powerful by their sheer understatement.

• **"Weird Al" Yankovic, "Fat":** We still laugh when we watch this hilarious Michael Jackson sendup, even for the 100th time.

• **Escape Club, "Wild, Wild West":** So, it's done with mirrors. We can relate to that. Fact is, it's a great song—and a fun video to watch.

• **L.L. Cool J, "Goin' Back To Cali":** This is the most overlooked

rap video of the year—possibly one of the most overlooked clips, period. The combination of Euro art-film sensibility and an insistent, powerful rap are unbeatable.

• **Julia Fordham, "Happy Ever After":** This is kind of a strange video, very airy and floating despite its grim subject matter—apartheid. Still, somehow it works.

• **Feelies, "Away":** Jonathan Demme understands this band and captured it on film better than anyone else could have.

• **Honorable mentions:** Siouxsie & the Banshees, "Peek-A-Boo"; Buster Poindexter, "Hot, Hot, Hot"; Steve Winwood, "Roll With It"; Keith Richards, "Take It So Hard"; Pink Floyd, "Learning To Fly"; Toni Childs, "Don't Walk Away"; Squeeze, "853-5937"; and Midnight Oil, "Beds Are Burning."

Have a happy holiday and an extremely visual New Year's. See you in 1989.

'Nick Rocks' Is Scrapped

NEW YORK "Nick Rocks," cable channel Nickelodeon's long-running half-hour rock video request show for kids, is being discontinued sometime in January.

But the channel says it isn't abandoning music video. A new weekly show, whose working title is "Sunday Morning Live," is in development, with a debut date planned for late February. The show will run from 9 a.m. to noon and revolve around music video, says the channel.

"We found in focus groups that kids weren't associating Nickelodeon with 'Nick Rocks,'" says Marshall Cohen, senior VP of corporate affairs and communications. "We didn't have much opportunity to get the Nick attitude and environment through on that half-hour show."

The new program, says Cohen, will feature much of the "interactive nature" of "Nick Rocks," with viewer polls and video rating parts of the program.

"Nick Rocks" has been running in its after-school time slot for about five years. The program is entirely viewer programmed by its young audience via request cards and letters. The show's producers estimated recently that "Nick Rocks" was receiving roughly 5,000 letters per week.

In the past, record labels have lauded "Nick Rocks" both for its usefulness as a highly targeted medium for reaching very young music consumers and for the valuable demographic information the show's request-only format provided.

STEVEN DUPLER

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.

PHILIP BAILEY & LITTLE RICHARD

Twins
Twins Original Motion Picture Soundtrack/WTG
Phil Rose
Marcelo Anciano

ROB BASE & D.J. E-Z ROCK

Get On The Dance Floor
It Takes Two/Profile
Peter Lauer
Peter Lauer

ROBERT BROOKINS & STEPHANIE MILLS

Where Is The Love
Let It Be Me/MCA
O Pictures
Geoffrey Edwards

CIRCUS OF POWER

Motor
Circus Of Power/RCA
Mike Bodnarczuk/Post Productions
Tony Vanden Ende

COWBOY JUNKIES

Sweet Jane
The Trinity Sessions/RCA
Sharon Oreck, Louise Feldman/O Pictures
Matt Mahurin

FEMME FATALE

Falling In And Out Of Love
Femme Fatale/MCA
Cream Cheese Productions
Marty Callner

GLENN FREY

Soul Searchin'
Soul Searchin'/MCA
Planet Pictures
Jim Shea

GUY

Round And Round (Merry Go 'Round Of Love)
Guy/Uptown/MCA
Atlantis Productions
Rolando Hudson

SADE

Turn My Back On You
Stronger Than Pride/Epic
Sophie Muller/Oil Factory Ltd.
Sophie Muller

SWEET TEE

On The Smooth Tip
It's Tee Time/Profile
Chica Bruce
Hurby Luv Bug

TRANSVISION VAMP

I Want Your Love
Pop Art/Uni
VIVID Productions
Tony Vanden Ende

WET WET WET

Angel Eyes
Popped In Souled Out/Uni
VIVID Productions
Andy Morahan

WHY'S GUYZ

Throwin' Or Goin'
Bad Science
Rebelwill Filmworks
Rebecca Williams



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Erasure, A Little Respect
Samantha Fox, I Wanna Have Some Fun
Ozzy Osbourne, Crazy Babies
R.E.M., Stand
'Til Tuesday, (Believed You Were) Lucky
Timelords, Doctorin' The Tardis
U2, Angel Of Harlem
Vixen, Cryin'
When In Rome, The Promise

BUZZ BIN

Eddie Brickell & New Bohemians, What I Am
They Might Be Giants, Ana NG

HIP CLIP

Tone Loc, Wild Thing

SNEAK PREVIEW

Bon Jovi, Born To Be My Baby
Rod Stewart, My Heart Can't Tell Me No
Winger, Seventeen

HEAVY

The Bangles, In Your Room
Bobby Brown, My Prerogative
Cheap Trick, Ghost Town
Chicago, Look Away
Phil Collins, Two Hearts
Def Leppard, Armageddon It
Duran Duran, I Don't Want Your Love
The Escape Club, Shake For The Sheik
Guns N' Roses, Welcome To The Jungle
Michael Jackson, Smooth Criminal
Joan Jett And The Blackhearts, Little Liar
Sam Kinison, Wild Thing
Eddie Money, Walk On Water
Pink Floyd, Comfortably Numb
Poison, Every Rose Has It's Thorn
The Traveling Wilburys, Handle With Care
Van Halen, Finish What Ya Started
White Lion, When The Children Cry
Steve Winwood, Holding On

ACTIVE

Bullet Boys, Smooth Up
Crosby, Stills, Nash, & Young, American Dream
Annie Lennox/AI Green, Put A Little Love...
House Of Lords, I Wanna Be Loved
Information Society, Walking Away
Living Colour, Cult Of Personality
Maxi Priest, Wild World
Mike & The Mechanics, Nobody's Perfect
Ivan Neville, Not Just Another Girl
Robert Palmer, Early In The Morning

MEDIUM

Art Of Noise, Kiss
Britny Fox, Girlschool
Europe, Open Your Heart
Fleetwood Mac, As Long As You Follow
Kiss, Let's Put The X In Sex
Michelle Shocked, Anchorage
The Pursuit Of Happiness, I'm An Adult Now
Ratt, Way Cool Jr.
Was (Not Was), Spy In The House Of Love

BREAKOUTS

The Alarm, Rescue Me (Live)
Animation, Room To Move
Bad Company, One Night
Jim Capaldi, Something So Strong
T.Conwell/Young Rumbler, If We Never Meet Again
Crowded House, Into Temptation
Taylor Dayne, Don't Rush Me
Dreams So Real, Rough Night In Jericho
Steve Earle, Copperhead Road
Femme Fatale, Falling In And Out Of Love
Hothouse Flowers, I'm Sorry
Kix, Cold Blood
Robbie Nevil, Back On Holiday
Keith Richards, Take It So Hard
Robert Cray, Acting This Way
Judson Spence, Yeah, Yeah, Yeah
The Toll, Jonathan Toledo



The Nashville Network

13 Hours Weekly
2806 Opryland Dr., Nashville, TN 37214

CURRENT

Bob Wickline, Ski Bumpus
Kim Carnes, Crazy In Love
Lee Smith, Letter To Mama
The Oak Ridge Boys, Gonna Take A Lot Of River
Ricky Skaggs/James Taylor, New Star Shining
Keith Whitley, When You Say Nothing At All
Nitty Gritty Dirt Band, I've Been Lookin'
Reba McEntire, I Know How He Feels
Restless Heart, A Tender Lie
Tanya Tucker, Strong Enough To Bend
Glen Campbell, Light Years
Mickey Gilley, She Reminded Me Of You
The Crickets, T-Shirt
Lorrie Morgan, Trainwreck Of Emotion
Lynn Anderson, When A Child Is Born
John Denver, Country Girl In Paris
K.T. Oslin, Hold Me
Mei McDaniel, Henrietta
Dana McVicker, I'm Loving The Wrong Man Again
Ronnie Milsap, It's Just Not Christmas



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Tiffany, All This Time
Al Jarreau, So Good
Tanita Tikaram, Twist In My Sobriety

NOUVEAUX

Gipsy Kings, Bamboleo

POWER

Anita Baker, Giving You The Best That I Got
Boy Meets Girl, Waiting For A Star To Fall
Chicago, Look Away
Phil Collins, Two Hearts
Taylor Dayne, Don't Rush Me
Kenny G, Silhouette
Annie Lennox/AI Green, Put A Little Love...

HEAVY

The Boys Club, I Remember Holding You
Breathe, How Can I Fall
Fleetwood Mac, As Long As You Follow
Julia Fordham, Happy Ever After
Maxi Priest, Wild World
Paul Simon, Me And Julio
The Traveling Wilburys, Handle With Care
Steve Winwood, Holding On

MEDIUM

Art Of Noise, Kiss
Basia, New Day For You
Eddie Brickell & New Bohemians, What I Am
Enya, Orinoco Flow (Sail Away)
Big Mouth, X-Mas Rap
Michael Jackson, Smooth Criminal
Robbie Nevil, Back On Holiday
Cheryl "Pepsi" Riley, Thanks For My Child
Michelle Shocked, Anchorage
Karyn White, The Way You Love Me



Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ 08043

CURRENT

The Connells, Scotty's Lament
The Connells, Over There
Pat McLaughlin, Wrong Number
Paul Kelly & The Messengers, To Her Door
Eddie Brickell & New Bohemians, What I Am
Johnny Clegg & Savuka, Take My Heart Away
Melissa Etheridge, Bring Me Some Water
Paul Kelly & The Messengers, Dumb Things
John Hiatt, Slow Turning
The De-Lords, Judas Kiss
R.E.M., Orange Crush
The Traveling Wilburys, Handle With Care
Steve Earle, Copperhead Road
U2, Desire
Tom Cochrane, Big League
Christina Viere, You Can Float In My Boat
Robert Palmer, Early In The Morning
Glenn Medeiros, Never Get Enough Of You
Scritti Politti, Boom! There She Was
Annie Lennox/AI Green, Put A Little Love...
Elton John, A Word In Spanish
Dan Reed Network, Get To You



14 hours weekly
6430 Sunset Blvd., Hollywood, CA 90028

ADDS

Mannheim Steamroller, Little Drummer Boy
Kenny G, Silhouette
Big Mouth, X-Mas Rap
Kym Mazelle, Useless
Tracie Spencer, Imagine
T.Conwell/Young Rumbler, If We Never Meet Again
Karel Falcka, Hey Matthew
Tiffany, All This Time
Def Leppard, Armageddon It
Whispers, Santa Claus Is Coming To Town
Timelords, Doctorin' The Tardis

HEAVY

Annie Lennox/AI Green, Put A Little Love...
Taylor Dayne, Don't Rush Me
Phil Collins, Two Hearts
Duran Duran, I Don't Want Your Love
Poison, Every Rose Has It's Thorn
The Bangles, In Your Room
Eddie Money, Walk On Water
Anita Baker, Giving You The Best That I Got
Michael Jackson, Smooth Criminal
Guns N' Roses, Welcome To The Jungle
Bobby Brown, My Prerogative
The Boys Club, I Remember Holding You
Boy Meets Girl, Waiting For A Star To Fall
Chicago, Look Away



Black Entertainment Television

14 hours daily
4217 Wheeler Ave., Alexandria, VA 22304

ADDS

Cameo, Skin I'm In
Bebe & Cece Winans, Heaven
New Kids On The Block, You Go It (The Right Stuff)
Taylor Dayne, Don't Rush Me
Phil Collins, Two Hearts

HEAVY

Michael Jackson, Smooth Criminal
Roberta Flack, Oasis
Vesta, Sweet Sweet Love
Ziggy Marley & The Melody Makers, Tumblin' Down
LaVert, Pull Over
Cherrelle, Everything I Miss At Home
Sheena Easton, The Lover In Me
Keith Sweat, Don't Stop Your Love
Today, Him Or Nothing
Rene Moore, All Or Nothing
Tony! Toni! Tone!, Baby Doll

MEDIUM

The Boys, Dial My Heart
Starpoint, Say You Will
Gerald Alston, Take Me Where You Want To
Jonathan Butler, There's One Born Every Minute
Kiara, This Time
Al Jarreau, So Good
Robert Bookins, Where Is The Love
New Edition, Can You Stand The Rain
Sade, Turn My Back On You
Robert Palmer, Early In The Morning
Annie Lennox/AI Green, Put A Little Love...
Tone Loc, Wild Thing



8 hours daily
1000 Louisiana Ave., Houston, TX 77002

ADDS

Vixen, Cryin'
Crowded House, Into Temptation
Chris DeBurgh, Missing You
Animation, Room To Move
Little Feat, Let It Roll
Tracie Spencer, Imagine

POWER

Anita Baker, Giving You The Best That I Got
Chicago, Look Away
Boy Meets Girl, Waiting For A Star To Fall
The Bangles, In Your Room
Bobby Brown, My Prerogative
Eddie Money, Walk On Water
Will To Power, Baby I Love Your Way
Phil Collins, Two Hearts
Breathe, How Can I Fall
U2, Angel Of Harlem
When In Rome, The Promise



Continuous programming
704 18th Ave. South, Nashville, TN 37203

HEAVY

Restless Heart, A Tender Lie
Sawyer Brown, My Baby's Gone
Baillie & The Boys, Long Shot
K.T. Oslin, Hold Me
Keith Whitley, When You Say Nothing At All
Ricky Van Shelton, I'll Remind This World Loving You
Mickey Gilley, She Reminded Me Of You
Reba McEntire, I Know How He Feels
David Lynn Jones, Tonight In America
Mason Dixon, When Karen Comes Around
Glen Campbell, Light Years
John Anderson, Down In The Orange Groove
Jo-El Sonnier, Rainin' In My Heart
Asleep At The Wheel, Hot Rod Lincoln
The Statler Bros., Let's Get Started If Your Gonna
Michael Johnson, That's That
Dan Seals, They Rage On
The Oak Ridge Boys, Gonna Take A Lot Of River

INTERNACIONAL MUSIC TELEVISION

"If I told you there's a

new **MTV**
MUSIC TELEVISION

in Spanish
what would you say?"

"No comprendo."

Introducing **MTV Internacional.**

The show that lets the Spanish-speaking world have its MTV. Twice a week, VJs Daisy Fuentes and Eddie Trucco present music news in Spanish, exclusive MTV concert footage, special interviews with music stars, plus top Hispanic and Anglo videos. You can see it in over 20 top U.S. cities on the Telemundo Network, and in a number of Latin countries (syndicated by Viacom Latino Americana). It's a whole new audience for MTV. A whole new way to showcase Latin music. And even more exposure for the top hits the whole world loves to see. At last, MTV is in Spanish. And the accent is on energy.

MTV

MUSIC TELEVISION

© 1988 MTV Networks. All rights reserved. MTV, Music Television and MTV Internacional are trademarks of MTV Networks, a division of Viacom International, Inc.

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP JAZZ ALBUMS™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	DIANE SCHUUR GRP 9567 (CD) ★★ NO. 1 ★★ 9 weeks at No. One TALKIN' 'BOUT YOU	
2	3	9	SOUNDTRACK COLUMBIA 44299 (CD)	BIRD
3	4	23	BETTY CARTER VERVE 835 661/POLYGRAM (CD)	LOOK WHAT I GOT
4	2	19	ELIANE ELIAS BLUE NOTE 48785/CAPITOL DENON CY-2180 (CD)	CROSS CURRENTS
5	6	7	CHARLIE PARKER VERVE 837 832/POLYGRAM (CD) BIRD—THE ORIGINAL RECORDINGS OF CHARLIE PARKER	
6	5	19	GROVER WASHINGTON, JR. COLUMBIA OC 44256 (CD)	THEN AND NOW
7	7	15	RAY CHARLES & BETTY CARTER DUNHILL 039 (CD) RAY CHARLES & BETTY CARTER	
8	10	5	CASSANDRA WILSON JMT 834 419/POLYGRAM (CD)	BLUE SKIES
9	13	5	TONY WILLIAMS BLUE NOTE 48494/CAPITOL (CD)	ANGEL STREET
10	15	3	GARY BURTON GRP 9569 (CD)	TIMES LIKE THESE
11	8	13	JACK DEJOHNETTE'S SPECIAL EDITION IMPULSE 8029/MCA (CD) AUDIO VISUALSCAPES	
12	14	7	ERNIE WATTS QUARTET JVC 3309/GRP (CD)	ERNIE WATTS QUARTET
13	NEW		MICHEL CAMILO PORTRAIT 44482/E.P.A. (CD)	MICHEL CAMILO
14	NEW		CHARLIE PARKER SAVOY JAZZ 1208 (CD) ORIGINAL BIRD: THE BEST OF BIRD ON SAVOY	
15	NEW		FULL FAITH & CREDIT BIG BAND TBA 237 (CD)	FF&C III

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	9	KENNY G ▲ ARISTA 8457 (CD) ★★ NO. 1 ★★ 7 weeks at No. One SILHOUETTE	
2	2	13	MICHAEL BRECKER IMPULSE 42229/MCA (CD)	DON'T TRY THIS AT HOME
3	4	9	LEE RITENOUR GRP 9570 (CD)	FESTIVAL
4	3	35	BOBBY MCFERRIN ▲ EMI 48059 (CD)	SIMPLE PLEASURES
5	21	3	AL JARREAU REPRIS 25778/WARNER BROS. (CD)	HEART'S HORIZON
6	6	23	DAVID SANBORN REPRIS 25715/WARNER BROS. (CD)	CLOSE-UP
7	5	25	STANLEY CLARKE PORTRAIT FR 40923/E.P.A. (CD)	IF THIS BASS COULD ONLY TALK
8	8	11	STANLEY JORDAN EMI 48682 (CD)	FLYING HOME
9	10	9	FATTBURGER INTIMA 73334/ENIGMA (CD)	LIVING IN PARADISE
10	7	17	BOB JAMES WARNER BROS. 25757 (CD)	IVORY COAST
11	9	45	BASIA ● EPIC 40767/E.P.A. (CD)	TIME AND TIDE
12	NEW		VARIOUS ARTISTS GRP 9574 (CD)	GRP CHRISTMAS COLLECTION
13	12	27	TUCK & PATTI WINDHAM HILL 111 (CD)	TEARS OF JOY
14	13	9	ALVIN HAYES TBA 238 (CD)	PASSION FLOWER
15	11	9	LYLE MAYS GEFEN 24204/WARNER BROS. (CD)	STREET DREAMS
16	15	11	CARLOS REYES TBA 240 (CD)	THE BEAUTY OF IT ALL
17	18	7	TOM GRANT GAIA 13-9013 (CD)	MANGO TANGO
18	16	13	GEORGE BENSON WARNER BROS. 25705 (CD)	TWICE THE LOVE
19	19	5	TOM SCOTT GRP 9571 (CD)	FLASHPOINT
20	22	5	RODNEY FRANKLIN NOVUS 3038/RCA (CD)	DIAMOND INSIDE OF YOU
21	17	7	JIM HORN WARNER BROS. 25728 (CD)	NEON NIGHTS
22	24	5	MARK EGAN GRP 9572 (CD)	A TOUCH OF LIGHT
23	NEW		GERALD ALBRIGHT ATLANTIC 81919 (CD)	BERMUDA NIGHTS
24	23	5	JORDAN DELASIERRA GLOBAL PACIFIC 40730/COLUMBIA (CD)	VALENTINE ELEVEN
25	NEW		WISHFUL THINKING SOUNDWINGS 2109 (CD)	WAY DOWN WEST

Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available.
● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.



by Jeff Levenson

IN KEEPING WITH the seasonal tradition of end-of-year ruminations, we have decided to wax sentimental (sort of) and compile an honor roll of jazz folk—some departed, others very much with us—who deserve a special tip o' the hat. So with nothing but holiday mirth in our hearts and free association as our guiding light (a poor defense, indeed), we offer these nods of good cheer. Thanks to the following:

Max Gordon, proprietor of the Village Vanguard, for descending those hallowed basement steps each night for the last 54 years and keeping vigil over the people and music that matter most—especially during sad times when the players on stage outnumbered the customers in seats.

Arthur Blythe, for his alto sound and solos—probing, idiosyncratic, persuasive—everything you want from a jazz player; and for bouncing back from some dreadful banal albums, proving he cares.

Gil Evans, for showing us that following one's heart is a matter of conviction and choice, and that we should always dance to our own beat.

Ray Charles, for telling us that performing is his life, his very existence, that he ain't foolin', that he is deadly serious—"like a heart attack."

Saloon keeper **Bradley Cunningham**, for decorating his eponymously named joint in New York with extraordinary piano players.

Paul Desmond, for willing his piano to that cause.

Steve Lacy, for looking the way men used to look—straight, tough, and unpretty—as in those noir-ish detective movies from the '40s.

Ornette Coleman, for continuing to explain his harmonic theory (though no one has ever admitted under-

standing it).

Pat Metheny, for championing Ornette's music.

Sonny Rollins, for wearing sneakers the size of snowmobiles, for looking ridiculous talking into the bell of his horn, and for prizing all that is irrepressible and boyish within him.

Jimmy Giuffre, Jim Hall, and Jim Atlas, for predating the new age movement by 30 years with "The Green Country (New England Mood)."

Sun Ra, for maintaining that he wasn't ever born here; he just "combusted" one day on a street corner in Birmingham, Ala., when no one was looking.

The sponsors of the **New Orleans Jazz & Heritage Festival**, for organizing the perfect celebration of music, food, and tradition.

Milt Jackson, for playing the vibes as if each note meant an angel would win his wings.

Wynton Marsalis, for occasionally (though reluctant-

1988 in Review

ly) chilling his pontification on the state of jazz and proving that with his remaining hot air he can blow some genuinely fine trumpet.

Miles Davis, for aging coolly.

Eric Dolphy, for his stunning solo on "The Stranger."

Tim Berne, for expressing wide-eyed bemusement at the critical comparison between his far-reaching music and that of Burl Ives's Americana.

Clark Terry, for reaffirming the belief that both jazz and laughter were invented to make us feel good.

James Moody, for playing "Moody's Mood For Love" every time he performs—a practice that began in 1949—and convincing us he still enjoys it.

Art Farmer, for fanning the glowing embers of melodicism throughout an age of anxiety.

The music editor at **The New York Times**, for running yet another story about the young musicians of Brooklyn's M-Base Collective (actually the same piece, different pictures), thus ensuring that *this* jazz columnist won't soon write about them again.



by Bob Darden

LOOKING BACK on 1988, religious music seems to be in the best shape it has been in since the heady days of the early '80s. Most of the majors report sales increases, with black gospel particularly strong. Several indies have rejoined the majors—another sign of optimism—while others are doing well on their own or through an umbrella distributor. And Christian heavy metal—called white metal—is starting to make noise in a big way.

Perhaps the most successful new marriage has been between **Benson** and the rock-oriented **Frontline** label. Frontline charted immediately with **Bloodgood**, **Mark Farner**, **Jon Gibson**, **Idle Cure**, and **Shout**. Benson's agreement with the mainstream **Enigma** label has resulted in a quick platinum certification for **Stryper**.

Word, already the distributor of the strongest independent label of all (**Reunion**), inked a pact with **I AM**, a Chicago-based black-gospel label. **I AM** brings such artists as the **Barrett Sisters** and **Pops Staples** to the **Word** family, which already boasts the strong **Rejoice** label (**Shirley Caesar**, the **Clark Sisters**).

In the wake of an outstanding sales year, **Sparrow/Star Song** early on signed an agreement with the popular praise-music line **Hosanna**. Later in the year it linked arms with the **Graceland/Intense** label, which features thrash metal king **Vengeance**.

Of the major indies, many are now distributed by the **Spectra**, a new company. **Spectra's** distribution clout enabled a number of indies to have a banner 1988. The big news was the return of Southern gospel doyen **Bill Traylor** on the **Homeland** label (the **Cathedrals**, the **Spears**). **Spectra** also helps distribute black-gospel kingpin **Light Records** (**Vickie Winans**, **Commissioned**). **Diadem Music** had a big hit with the latest release by

Ray Boltz, while the various **Refuge Music** labels—all of which are distributed by **Spectra**—spawned hit releases for the **Technos**, **Whitecross**, and **Jerusalem**.

Indie acts not affiliated with **Spectra** did just as well: **Joseph Lamm**, on **HMS Records**; **Phillip Sandifer**, on **Urgent**; and the **Daughters Of St. Paul**, whose album "The Wonder Of Christmas" was released by **Krystal**.

In the white metal arena, crossover favorites **Stryper**, **Shout**, **Bloodgood**, and **Jerusalem** have been joined by the feisty **Regency** label. **Regency's** powerhouse stable includes **Barren Cross** and **Neon Cross**. It has also released a couple of compilation albums. **Pure Metal Records**, which is part of **Refuge**, had a giant hit with **Whitecross** and smaller hits with **Bride** and **Saint**.

Black-gospel music prospered mightily in '88. The **Malaco/Savoy/Muscle Shoals** triumvirate may have led the way, but **Rejoice's Shirley Caesar** was No. 1 for six months. **Sweet Rain** (**Institutional Radio Choir** and the

1988 in Review

Bibleway Mass Choir), **Atlanta International Records** (the **Rev. F.C. Barnes** & the **Rev. Janice Brown**), the **Sound Of Gospel/Westbound** (the **Rev. Charles Nicks**), and **Light Records** (**Commissioned** and the **New Jersey Mass Choir**) all enjoyed banner years.

Another healthy sign has been the increased interest in reissuing classic black-gospel releases. **Shanachie Records** is bringing back favorites by the **Rev. Claude Jeter** and **Marion Williams**. **Rounder Records** is promising a series of radio transcriptions from Memphis gospel giant **WDIA**, and the **Chameleon Music Group** is rereleasing a host of classic **Vee Jay** gospel albums, including the legendary "Black Nativity."

On the positive side, it looks as if **PolyGram** is considering getting back into religious music. **Jarrell McCracken**, the brilliant founder of **Word Records**, may be considering getting back into the fray as well. One of the few sad notes, however, was the breakup of the **Second Chapter Of Acts**—one of the groups that were around when gospel was still called Jesus music.

COUNTRY

CHART RESEARCH PACKAGES

The definitive lists of the top singles and albums, year by year, covering the entire history of the Country charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

TITLES AVAILABLE:

Number One Country Singles, 1948 through 1985. (\$50.00)

Number One Country Albums, 1964 through 1985. (\$25.00)

Listings include Billboard issue date, title, artist and label of the number one record of each week.

Top Ten Country Singles, 1948 through 1985. (\$50.00)

Top Ten Country Albums, 1964 through 1985. (\$25.00)

Listings include title, artist and label of every record that reached number 10 or higher on the Billboard Country Singles or Country LPs chart. Titles are listed alphabetically within each year. #1 records are indicated.

Top Country Singles Of The Year, 1946 through 1985. (\$50.00)

Top Country Albums Of The Year, 1965 through 1985. (\$25.00)

The annual charts of the top records of the year in rank order, as published in Billboard's year-end special issues. Listings include title, artist and label for each entry.

Billboard Chart Research

1515 Broadway
New York, NY 10036

Please send me the following Billboard Chart Research Packages:

- C-1 Number One Country Singles @ \$50.00
- C-2 Top Ten Country Singles @ \$50.00
- C-3 Top Country Singles Of The Year @ \$50.00
- D-1 Number One Country Albums @ \$25.00
- D-2 Top Ten Country Albums @ \$25.00
- D-3 Top Country Albums Of The Year @ \$25.00

Check or money order is enclosed in the amount of:

\$ _____
(Sorry, no C.O.D. or billing.)

Name _____

Company _____

Address _____

City, State, Zip _____

Overseas air mail rates available upon request.

All sales are final.



We Build Our Microphones To The Industry's Highest Standards. Theirs.

When it comes to microphones, jazz and blues artists are among the most demanding performers in the business. More of them depend on our microphones than any other brand. Stars like Maynard Ferguson, Michael Brecker, Wayne Shorter, Sugar Blue, Lonnie Brooks, Herbie Hancock, Sonny Rollins and Chuck Mangione insist on Shure Microphones. For good reason.

We design all our microphones to meet the highest standards of audio performance, ruggedness, and reliability. Our industry-leading quality control program assures every Shure Microphone meets or exceeds those standards. So when you choose a Shure Microphone, your audience will hear you at your very best.

When you walk on stage and everything has to go right, insist on the sound of the professionals worldwide — Shure. Call or write for our free catalog and microphone selection guide. Call toll-free 1-800-257-4873. In Illinois, 1-800-624-8522.

Shure Brothers Inc., 222 Hartrey Ave., Evanston, Illinois 60202-3696.

SHURE®

The sound of the professionals®...worldwide.

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP CLASSICAL ALBUMS™

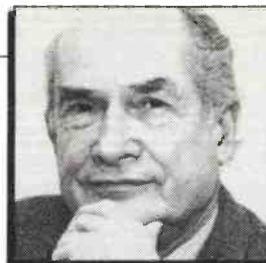
THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
			★★ NO. 1 ★★		
1	1	27	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	18 weeks at No. One	VARIOUS ARTISTS
2	2	7	PAVAROTTI AT CARNEGIE HALL LONDON 421-526/POLYGRAM		LUCIANO PAVAROTTI
3	3	25	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154		BERLIN PHILHARMONIC (MAAZEL)
4	4	11	PORTRAIT OF WYNTON MARSALIS CBS MK-44726		WYNTON MARSALIS
5	6	7	WINTER WAS HARD NONESUCH 79181		THE KRONOS QUARTET
6	5	41	BAROQUE MUSIC FOR TRUMPETS CBS MK-42478		WYNTON MARSALIS
7	7	11	BEETHOVEN: SYMPHONIES 1 & 6 ANGEL CDC-49746		LONDON CLASSICAL PLAYERS (NORRINGTON)
8	10	111	HOROWITZ IN MOSCOW DG 419-499		VLADIMIR HOROWITZ
9	9	15	MAHLER: SYMPHONY NO. 2 DG 423-395		NEW YORK PHILHARMONIC (BERNSTEIN)
10	NEW		WAGNER: DIE WALKURE DG 423-389		BEHRENS, NORMAN, LUDWIG, LAKES (LEVINE)
11	12	3	MAHLER: SYMPHONY NO. 2 MCA MCAD2-11011		LONDON SYMPHONY (KAPLAN)
12	8	41	MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC-49276		NADJA SALERNO-SONNENBERG
13	11	7	LUCIANO PAVAROTTI IN CONCERT CBS MK-44816		LUCIANO PAVAROTTI
14	18	55	HOROWITZ PLAYS MOZART DG 423-287		VLADIMIR HOROWITZ
15	19	3	BEETHOVEN: SYMPHONY NO. 9 NIMBUS NI-5134		HANOVER BAND
16	NEW		SCHUBERT: LIEDER DG 419-237		KATHLEEN BATTLE
17	NEW		HANDEL: MESSIAH ARCHIV 423-630		THE ENGLISH CONCERT (PINNOCK)
18	16	5	BRITTEN: PAUL BUNYAN VIRGIN VCD-90710		PLYMOUTH MUSIC SERIES (BRUNELLE)
19	17	5	THE PEARLFISHERS RCA 7799-RG		JUSSI BJOERLING
20	NEW		THE BAROQUE GUITAR MCA MCAD-42070		ANDRES SEGOVIA
21	NEW		THE MOZART ALBUM CBS MK-44545		CANADIAN BRASS
22	22	13	TCHAIKOVSKY: 1812 OVERTURE PRO ARTE CDD-409		DALLAS SYMPHONY (MATA)
23	13	13	MAHLER: SYMPHONY NO. 5 DG 423-608		VIENNA PHILHARMONIC (BERNSTEIN)
24	24	3	PART: PASSIO ECM 837-109		HILLIARD ENSEMBLE
25	15	33	BRAHMS: DOUBLE CONCERTO CBS MK-42387		ISAAC STERN, YO-YO MA

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
			★★ NO. 1 ★★		
1	1	11	SHOW BOAT ANGEL A2-49108	9 weeks at No. One	VON STADE, HADLEY, STRATAS (MCGLINN)
2	2	15	THE SOUND OF MUSIC TELARC CD-80162		VON STADE, CINCINNATI POPS (KUNZEL)
3	3	11	DIGITAL JUKEBOX PHILIPS 422-064		BOSTON POPS (WILLIAMS)
4	4	21	JAMES GALWAY'S GREATEST HITS RCA 7778-RC		JAMES GALWAY
5	8	3	BIG BAND HIT PARADE TELARC CD-80177		CINCINNATI POPS (KUNZEL)
6	5	19	THE BERNSTEIN SONGBOOK CBS MK-44760		VARIOUS ARTISTS
7	6	13	BERNSTEIN 70 DG 427-042		LEONARD BERNSTEIN
8	7	9	SOUSA: MARCHES NIMBUS NI-5129		THE WALLACE COLLECTION
9	9	7	PROKOFIEV: PETER & THE WOLF CBS MK-44567		"WEIRD AL" YANKOVIC, WENDY CARLOS
10	NEW		JOY TO THE WORLD ANGEL CDC-49097		THE EMPIRE BRASS
11	13	5	ROMANZAS DE ZARZUELAS ANGEL CDC-49148		PLACIDO DOMINGO
12	11	13	FROM LONDON WITH LOVE PRO ARTE CDD-407		LONDON SYMPHONY (CACAVAS)
13	10	43	BEETHOVEN OR BUST TELARC CD-80153		DON DORSEY
14	12	57	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178		BOSTON POPS (WILLIAMS)
15	15	25	THE SCARLATTI DIALOGUES CBS MK-44519		BOB JAMES

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

Classical KEEPING SCORE



by Is Horowitz

A YEAR OF CHANGE: We've seen more change in the market structure of the classical recording industry this year than in any in recent memory. Some labels, particularly the majors, have expanded dramatically. Others have backed off from too-rapid expansion. And more than a few new contenders, attracted by falling manufacturing costs and expectations of vibrant market growth, have entered the field.

The year has seen new titles issued at unprecedented rates, much more than the market could comfortably absorb. As a result, the battle for retail exposure escalated, with little relief in sight.

True, the market for classics on disk continued to grow but showed definite signs of flattening as the year progressed. Classical buyers were among the first to convert to CD and, agree observers, their initial buying spurge tapered as personal libraries filled.

Classical giants Angel and the PolyGram labels have been in a better position than most to cope with the market squeeze, and there was little indication that generous new recording and release schedules would be relaxed. What was noticeable during the year, however, was the additional stress on promotion and marketing as a way of maintaining the competitive stance against encroachment.

SOME DEVELOPMENTS: The establishment of a classical marketing wing by the Warner group is certainly one of the most intriguing developments of the year. The purchase of the Teldec line, now in a revitalized production mode, positions WEA solidly in the classical ranks. Add to that its own Nonesuch label as well as its distribution of the newly formed Virgin Classics, and its posture as a contender gains in credibility.

And that isn't all. In 1990 WEA will take over distribution of the large Erato catalog, until now a fixture of the RCA Red Seal product mix. Further, WEA has indicated that it expects to move deeper into classics as time goes by, either by acquisition or by licensing.

Hardly less significant in the view of hip observers, or perhaps more so, was the recent move to CBS Masterworks by Gunther Breest, for many years a prime mover behind the success of Deutsche Grammophon. While his administration of Masterworks fortunes is still to feel his imprint, the significance of his appointment is clear; it signals the firm intention of Sony, CBS Records' parent, to move into the classical fast track. Forget earlier CBS statements that Masterworks would cut back on signings and releases.

Also, the Breest appointment as Masterworks *supremo* will be accompanied by a move of the label's international headquarters to Germany, a step that still has to play itself out. It is not yet known how this will

affect the company's overall recording program.

Expansion is also the key word at BMG Classics. At year's end it revealed a number of steps that will give RCA Red Seal and its sister labels more market left.

For one, it has committed BMG to a large recording program with a number of Soviet artists, with production slated in both the U.S.S.R. and the West. Deutsche Harmonia Mundi will shortly begin to be distributed through BMG, and the firm's Eurodisc label will be dedicated to opera, choral, and other vocal product.

These activities are expected to add substantially to BMG's release schedule, even as work is continued with Red Seal's domestic artist roster. Michael Emmerson, president of BMG Classics, has said that his recording budget now is tenfold the amount the division had at its disposal little more than two years ago.

Not every label prospered during the year. Among those suffering reverses was MCA Classics, which cut back its executive staff and aborted new-recording plans. Thomas Shepard, who joined MCA to head up the division little more than two years ago, was let go, although the label indicated it would continue reissuing vault material on CD as well as some licensed product. But the extent of the program is still unclear.

Delos Records, which had expanded rapidly during

1988 in Review

the past two years, found market competition too severe and was forced to seek Chapter 11 protection from creditors. But Amelia Haygood, label founder and president, was optimistic that a more conservative release and recording schedule will return Delos to financial health.

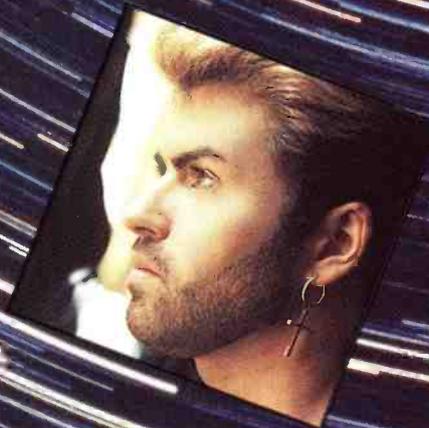
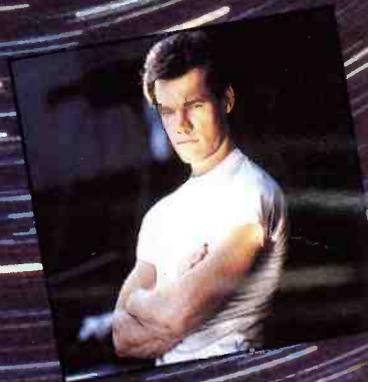
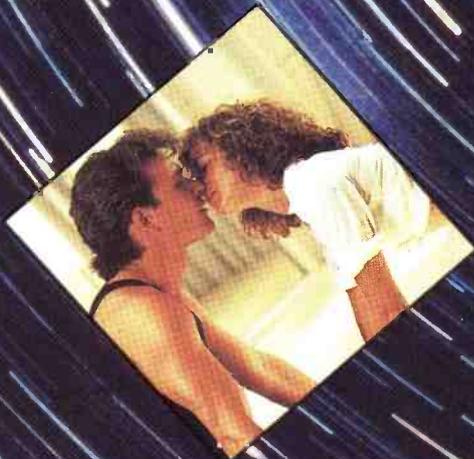
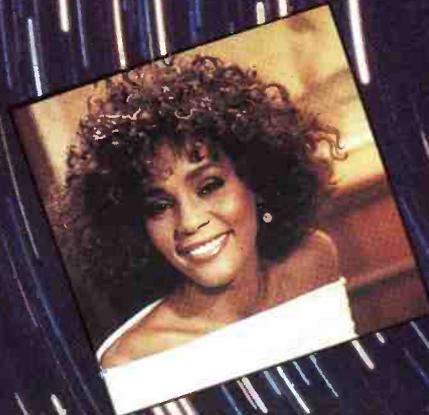
Moss Music Group was another label that survived a bout with Chapter 11 this year. Its problems included rapid expansion plus a reliance on the future of a cardboard replacement of the CD jewel box, MMG's own Wallet container. But the label has been reactivated as a division of a new operation, Pickwick Entertainment.

Denon Records, which had concentrated its distribution efforts on audio outlets, finished off this year with a switch to established record distributors. Somewhat later than most others, it apparently concluded that consumer electronics reps were not equipped to service record retailers most efficiently. Toshio Kitatate, marketing manager of Denon's record division, has named six new wholesalers: Landmark in New York, Gemini in Atlanta, Big State in Texas, Action Music in Cleveland, M.S. in Chicago, and California Record Distributors in San Fernando, Calif.

THE PICTURE BRIGHTENS: This past year finally saw the formal introduction of CD video. While the verdict is not yet in, many view the development as full of promise. PolyGram has issued several score classical titles on CDV, with regular releases scheduled, and hardware manufacturers are marketing compatible CD-CDV players. CDV has focused new attention on classical video, both on tape and on disk. Trade reports persist that other classical majors will test the CDV waters before long.



Ring in The Cycle. Deutsche Grammophon and the Metopera host a reception to celebrate the first release in their new "Ring" cycle: "Die Walkure." From left are singers Diane Kessling, Gary Lakes, and Hildegard Behrens; conductor James Levine; singers Matti Salminen and Birgitta Svenden; rehearsal conductor Max Epstein; and DG execs Karen Moody and Alison Ames.



1988
THE YEAR
IN MUSIC
& VIDEO

YEAR-END CHARTS
NUMBER ONE AWARDS
POP ★ ROCK ★ BLACK ★ CLASSICAL
LATIN ★ JAZZ ★ COUNTRY ★ VIDEO
HOT CROSSOVER ★ & MUCH MORE



JIVE

1988,

THE BIGGEST AND BEST YEAR IN 7 YEAR OLD
JIVE RECORDS' SHORT HISTORY:

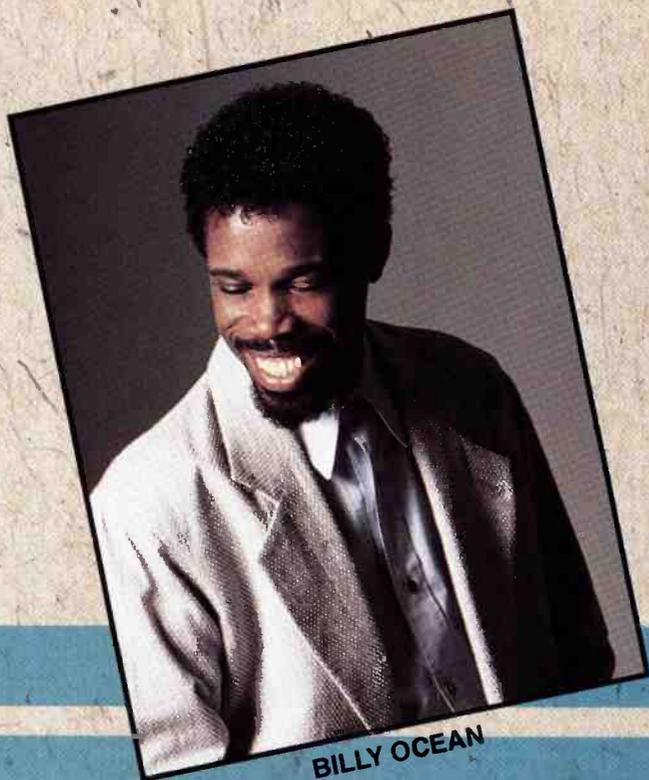
4 PLATINUM ALBUM

CERTIFICATIONS IN THE U.S.

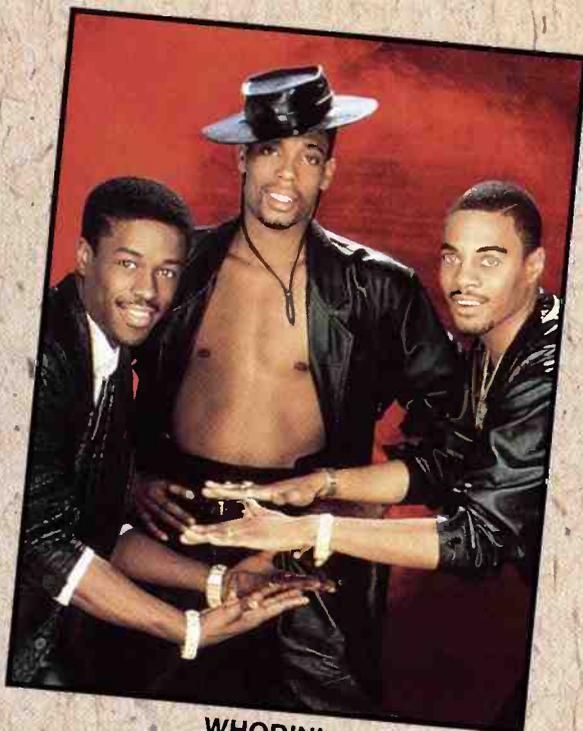
7 GOLD ALBUM

CERTIFICATIONS IN THE U.S.

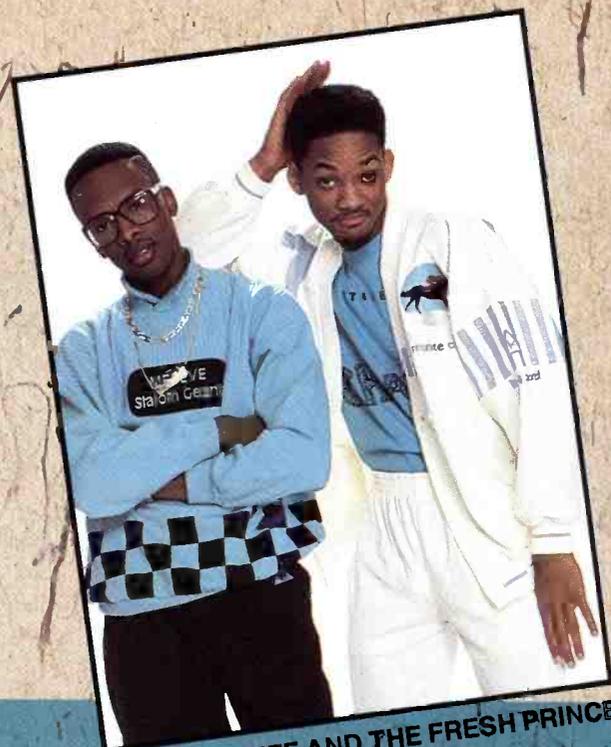
AND MANY MORE SILVER, GOLD AND PLATINUM CERTIFICATIONS
ACROSS THE WORLD...



BILLY OCEAN



WHODINI



DJ JAZZY JEFF AND THE FRESH PRINCE

BILLY OCEAN
"TEAR DOWN THESE WALLS"
PLATINUM

WHODINI
"OPEN SESAME" GOLD
"ESCAPE" PLATINUM

DJ JAZZY JEFF AND THE FRESH PRINCE
"HE'S THE DJ, I'M THE RAPPER"
DOUBLE PLATINUM
"ROCK THE HOUSE" GOLD

KOOL MOE DEE
"HOW YA LIKE ME NOW"
PLATINUM

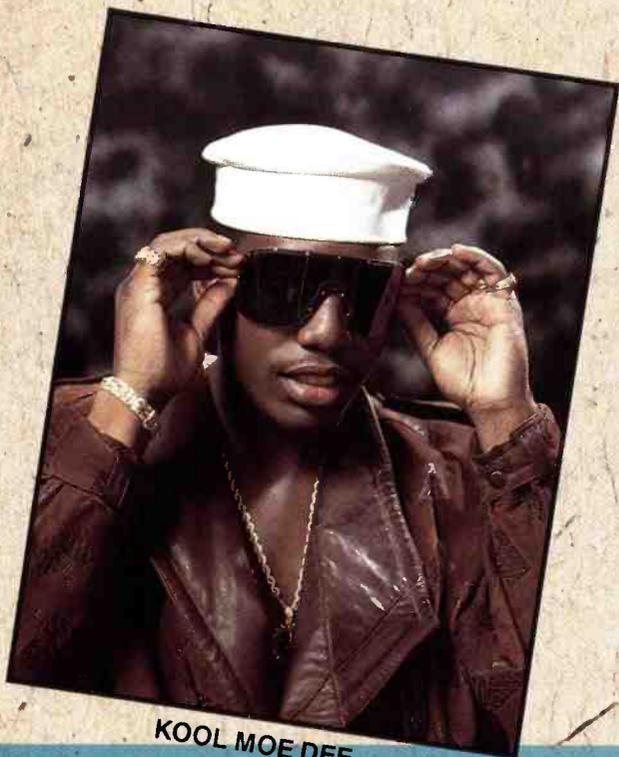
SAMANTHA FOX
"SAMANTHA FOX"
GOLD

JONATHAN BUTLER
"JONATHAN BUTLER"
GOLD

... **COMING ON STRONG IN 1989 WITH MORE MUSIC BY THESE TALENTED ARTISTS**

- AND: ◆ **ADONIS**
 ◆ **ADOR**
 ◆ **VANESSA BELL ARMSTRONG**
 ◆ **BOOGIE DOWN PRODUCTIONS**
 ◆ **D NICE**
 ◆ **VINCENT HENRY**
 ◆ **MILLIE JACKSON**
 ◆ **GLENN JONES**
 ◆ **TOM JONES**
 ◆ **STEVIE LANGE**
 ◆ **MAMMOTH**
 ◆ **MS. MELODIE**
 ◆ **SARAH JANE MORRIS**
 ◆ **ROMEO'S DAUGHTER**

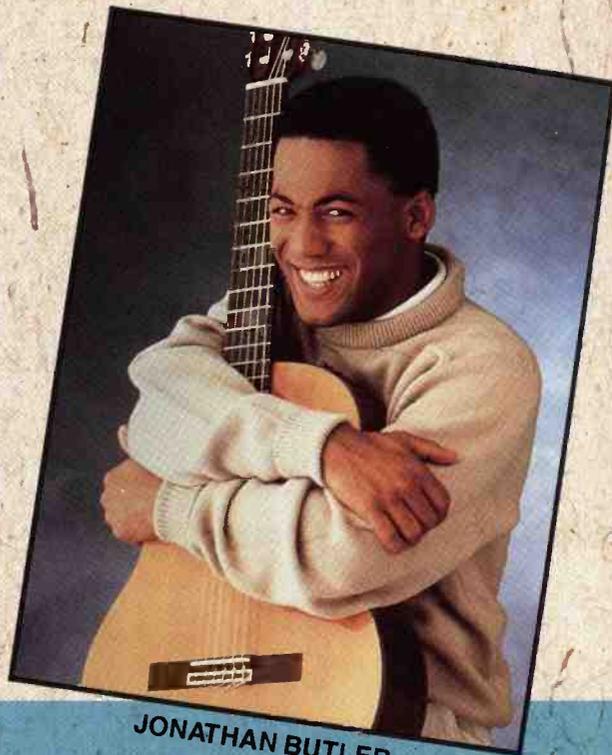




KOOL MOE DEE



SAMANTHA FOX



JONATHAN BUTLER

WE

- SCHOOLLY D ◆
- SEVENTH AVENUE ◆
- SKINNY BOYS ◆
- SLAVE RAIDER ◆
- STEADY B ◆
- TOO SHORT ◆
- RUBY TURNER ◆
- WEE PAPA GIRL RAPPERS ◆

JIVE RECORDS
New York Office
 Zomba House
 1348 Lexington Ave.
 New York, NY 10128
 Telephone: (212) 410-4774
 Telex: 237 316 Zomba UR
 Fax: (212) 289-2603

UK Office
 Zomba House
 165-167 Willesden High Road
 London NW10 2SG England
 Telephone: 01 459 8899
 Telex: 919884 Zomba
 Fax: 01 451 3900

European Office
 Zomba Holland B.V.
 Heuvellaan, 36
 1217 JN Hilversum
 Holland
 Telephone: 35 41419
 Telex: 43696 Zomba NL
 Fax: 35 231065

**ALSO INTRODUCING
 THE FIRST MUSIC FROM
 OUR NEW SILVERTONE LABEL**



- BRENDAN CROKER AND THE 5 O'CLOCK SHADOWS
- MARY, MY HOPE
- THE MEN THEY COULDN'T HANG
- THE STONE ROSES
- LOUDON WAINWRIGHT III



Billboard®

In This Section

7
THE YEAR IN CHARTS
By PAUL GREIN

Billboard's bulletproof Chart Beat columnist x-rays the year in charts for the patterns beneath the trends and the stories behind the numbers.

8
VIDEO VOTING BOOTH
By JIM McCULLAUGH

This election year generated a few surprises at home "polling places" where VCRs gobbled up the latest movies and how-to's. Video voters felt some flicks clicked better on the small screen—and then there was the stunning dethronement of the long-reigning workout queen.

9
BREAKTHROUGH '88
By DAVE DiMARTINO

Billboard's indefatigable new-talent tracker searches the year through for the freshest faces grabbing the public's eyes and ears in '88, and finds it was a bumper year for just about anything new.



10
THE CRITICS' CHOICE

Billboard editors, correspondents and contributors select their top 10 records, videos or concerts of '88. Stirred together, they add up to a highly eclectic, if not electric, smorgasboard of the year's best music: Match the faces with the tastebuds.



40
WAS IT A HIT ... OR A MISS??
By PAUL GREIN

Ol' Father Music Biz continues to play funny tricks on the great and small in this annual chart poll of superstars who missed the brass



ring and up'n'comers who had the skill and will to grab it as it flew by.

42
YEAR-END BRAIN TWISTER
By DAVID BUSHMAN & DREW WHEELER

For those who find 100 different charts merely stimulating and still hunger for more, Billboard's resident cruciverbalists offer a crossword puzzle to test your industry knowledge, try your patience, and merrily lengthen your holidays. Answers on page 44.

CHART EXPLANATION

The 1988 Year-End Charts were compiled by computer from Billboard's weekly, bi-weekly and monthly charts during the eligibility period, which is Nov. 15, 1987 through Nov. 12, 1988 for all charts except the Hot 100 Singles and Hot Country Singles charts. The eligibility period for those two charts, and charts derived from them, was Dec. 12, 1987 through Dec. 3, 1988.

Final year-end chart positioning is based on a point system. Points are given to each record (single or album) for each week on the chart, in a complex inverse relation to the chart position.

The year-end charts represent the accumulation of all points—based on the number of weeks on the chart plus positions attained—that respective artists, labels, publishers, etc., have received for their charted recordings during the eligibility period.

Starting this year, each chart, except for the country charts, has its own unique point system, with points assigned to each rank on a chart based on the actual average number of points a record receives at that position on the computer worksheet for the chart. (These point totals are not shown on the charts printed in the magazine.) The 1988 country year-end charts still use the former system of assigning inverted points for each position on the chart, but they will be changed over to the new system described above for the 1989 year-end charts.

All records ascending on the Dec. 5, 1987 Hot 100 Singles Chart have been included in the 1988 year-end chart and have been credited for their entire lifespan. All records descending on the Dec. 3, 1988 chart have projected points included in their totals to estimate their remaining chart life, while those ascending on Dec. 3, 1988 have been held off the 1988 year-end chart and will have their entire lifespan included in the 1989 year-end chart.

YEAR-END CHART INDEX

POP CHARTS	
TOP ALBUM & SINGLES ARTISTS	Y12
NEW ARTISTS	Y14
LABELS COMBINED	Y14
ALBUMS	Y16
ALBUM ARTISTS—DUOS/GROUPS	Y16
ALBUM LABELS	Y16
ALBUM ARTISTS	Y18
SINGLES ARTISTS	Y18
SINGLES	Y20
SINGLES ARTISTS—DUOS/GROUPS	Y20
SINGLES LABELS	Y20
DISTRIBUTING LABELS	
MALE & FEMALE ARTISTS	Y21
SINGLES PRODUCERS	Y21
SOUNDTRACKS	Y21
HOT CROSSOVER	Y22
MODERN & ALBUM ROCK TRACKS	Y22
BLACK	
SINGLES ARTISTS	Y23
SINGLES	Y23
SINGLES LABELS	Y23
ALBUM ARTISTS	Y24
ALBUMS	Y24
ALBUM LABELS	Y24
DANCE	Y25
ADULT CONTEMPORARY	Y26
COMPACT DISKS	Y26
CLASSICAL	Y27
JAZZ	Y28
COUNTRY	
SINGLES ARTISTS	Y30
SINGLES	Y30
SINGLES LABELS	Y30
ALBUM ARTISTS	Y31
ALBUMS	Y31
ALBUM LABELS	Y31
VIDEOCASSETTE SALES & RENTALS	Y32
MUSIC VIDEO	Y33
KID VIDEO	Y33
SPECIAL INTEREST VIDEO	Y33
VIDEODISKS	Y33
PUBLISHERS	Y34
TROPICAL/SALSA	Y36
REGIONAL MEXICAN	Y36
LATIN POP	Y38
GOSPEL	Y39

SECTION CREDITS: Special Issues Editors, Ed Ochs & Robyn Wells; All charts under the direction of Michael Ellis, Director of Charts; All editorial by Billboard editors; Front cover photos: Bottom row, from left—Callan Pinckney, INXS, Rick Astley, New Edition; Middle Row—Michael Jackson, Def Leppard, 'Dirty Dancing,' George Michael, Keith Sweat; Top Row—'Lady And The Tramp,' Whitney Houston, Debbie Gibson, Randy Travis; Design/Chart Pages: Anne Richardson-Daniel & Miriam King Bebb; Design/Feature Pages, Steve Stewart; Covers, Jeff Nisbet.



THE STORY THAT TOUCHED THE WEIRD

HONKER HOME VIDEO

F.Z. FRANK ZAPPA



\$59⁹⁵
Sugg.
Retail

\$29⁹⁵
Sugg.
Retail

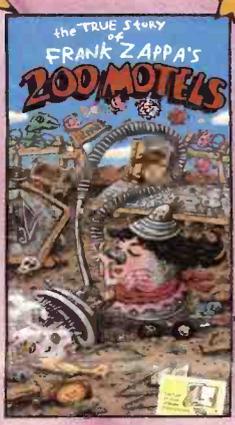
\$79⁹⁵
Sugg.
Retail

\$29⁹⁵
Sugg.
Retail

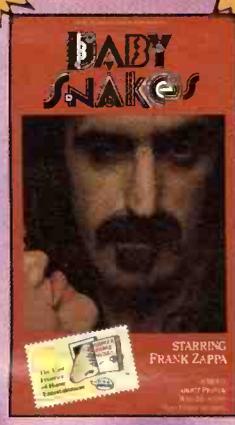
\$24⁹⁵
Sugg.
Retail



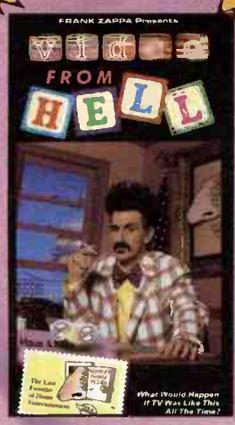
MP4002



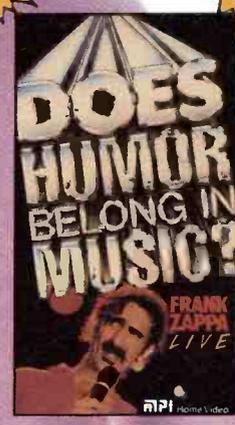
MP4003



MP4000



MP4001



MP1304

HAVE A HONKER NEW YEAR!

UNCLE MEAT & THE TRUE
STORY OF 200 MOTELS.

PRE-ORDER DATE: JAN. 16, 1989

STREET DATE: JAN. 31, 1989



An MPI Home Entertainment Release

By PAUL GREIN

George Michael's "Faith" has been duly rewarded. The British pop star is the first artist in nearly two decades to have both the No. 1 pop album and the No. 1 pop single on Billboard's year-end chart recaps. He accomplishes the feat with his solo debut album, "Faith," and his smash single of the same name.

Only one other artist in the rock era has topped both the year-end pop albums and singles charts. That was Simon & Garfunkel, who triumphed in 1970 with "Bridge Over Troubled Water."

This is the second time in the last four years that Michael has been responsible for the year's No. 1 pop single. Wham!'s "Careless Whisper" topped the year-end list in 1985. Only two other artists in the rock era—Elvis Presley and the Beatles—have had the No. 1 pop single of the year twice.

Michael is also the year's top pop artist for combined albums and singles activity—as well as being the top pop artist in both of those individual categories. It's a convincing sweep for the singer, who just two years ago was still viewed primarily as a teen heartthrob.

Michael also rates impressively in the black music field. "Faith" is the No. 3 black album of the year, and Michael is the No. 4 black artist for combined albums and singles action.

The No. 1 black artist for combined albums and singles activity is Michael Jackson, who won that same grand prize in 1980 and 1983. But newcomer Keith Sweat gave Jackson a real run for his money: Sweat has both the No. 1 black album and the No. 1 black single of the year with "Make It Last Forever" and "I Want Her," respectively.

The New York-based singer is the first act to have both the No. 1 black album and the No. 1 black single in the same year since Chic scored in 1979 with "C'Est Chic" and "Good Times."

(Jackson managed to nose out Sweat as the year's top black artist because the cumulative strength of Jackson's hit singles outweighed the fact that Sweat sold slightly more albums in the black music market. Jackson is the No. 1 black singles artist of the year, but Sweat finishes just fourth on that list.)

Randy Travis is the top country artist for combined albums and singles activity, an award won the past two years by George Strait. Strait finishes among the top five on this recap for the fifth straight year. (Hank Williams Jr. has an even longer winning streak: This is the seventh straight year that he has been among the top five.)

'Dirty Dancing' Is the No. 2 Pop Album of the Year, the Highest That Any Soundtrack Has Finished on the Year-End Charts Since 1978, When 'Saturday Night Fever' and 'Grease' Were the No. 1 and No. 2 Albums of the Year.

DEF LEPPARD:
Rockwave champs.



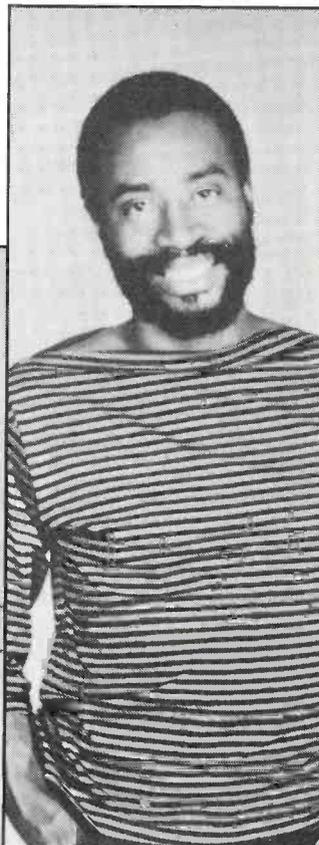
UNLIKELY CHARTBUSTERS: In the beginning there was "Dirty Dancing." Then there was "More Dirty Dancing."



DEBBIE GIBSON: Leader of the teen-pop pack.



BOBBY McFERRIN:
Jazz to pop to top.



In addition, Travis has the No. 1 country album of the year for the second year in a row. "Always And Forever" takes the award won last year by "Storms Of Life." Only three other acts have had the No. 1 country album of the year two years running: Glen Campbell (1968-'69), Charlie Rich (1973-'74), and Kenny Rogers (1979-'80).

"Dirty Dancing" is the No. 2 pop album of the year, the highest that any soundtrack has finished on the year-end

The Year In Charts

charts since 1978, when "Saturday Night Fever" and "Grease" were the No. 1 and No. 2 albums of the year. In addition, "Dirty Dancing" and its sequel, "More Dirty Dancing," are rated the top two soundtracks of 1988.

Rick Astley is the big winner in the dance field, emerging as the year's No. 1 artist for both club play and 12-inch single sales. Astley thus sweeps the two titles won in 1985 by Madonna and in 1986 by Janet Jackson.

Teen stars Debbie Gibson and Tiffany finish No. 1 and No. 2 on the tally of female pop album artists, pushing Whitney Houston—the champ the past two years—down to third place.

But Houston shouldn't shed too many tears. She's the top female pop singles artist, and finishes high on numer-

With George Michael the First Artist Since 1970 to Own the No. 1 Pop Single and No. 1 Pop Album—and From His Solo Debut at That—What Will He Do for an Encore After This Year of Sweeping Firsts?

ous other tallies. This is the third consecutive year that Houston has been listed among the year's top 10 pop artists for combined singles and albums activity. It's the fourth straight year that she has been ranked among the top 10 black artists for combined singles and albums action. And it's also the fourth straight year that she has been ranked among the top 10 adult contemporary artists.

Chris Thomas is the No. 1 pop producer of the year, chiefly for his work with INXS. Narada Michael Walden, who topped the poll the last two years, finishes sixth. Bruce Fairbairn appears in the the top five for the second straight year, and Ron Nevison makes the top 10 for the fourth year in a row.

Wynton Marsalis is the No. 1 jazz artist of the year for the second time in the past four years. Spyro Gyra is the year's No. 1 contemporary jazz artist.

Sandi Patti is the year's top inspirational artist for the third year in a row, but Amy Grant has the year's No. 1 inspirational album for the fifth time in six years.

WHITNEY HOUSTON:
At the summit again.



GEORGE MICHAEL: His track record is a record.



Billboard's Home Entertainment Oracle Conducts His Own Exit Poll of the Year-End Video Charts and Discovers the Public Can Be Unpredictable When the VCR Whirs Into Action and They Enter the Dark Confines of . . .

By JIM McCULLAUGH

You never know who's going to win election to the highest positions in home video sales and rentals until the public has cast its vote at home.

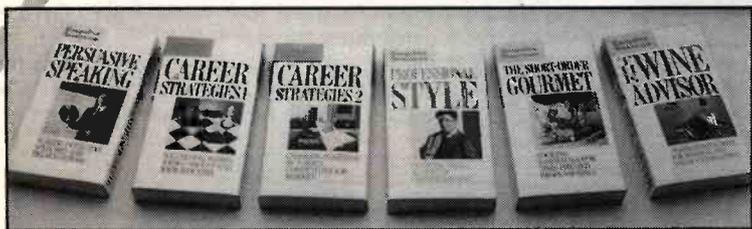
In the darkened theater of the home, the video voting booth of the VCR generation, the big-screen movie is cut down to size and the smaller movie made bigger, while the newly-born stars of special interest compete gesture-for-gesture with the larger-than-life stars of stage and screen.

And while the year-end video charts are fairly predictable in the main, they nevertheless reveal some interesting results and quirks, once again proving that that consumer—like the voter—makes up his or her own mind.

Walt Disney's "Lady And The Tramp" is elected sales champ. That's not too surprising considering the enormous momentum and sell-through price the title received when it was launched last Christmas. In addition, the title bridges not only the mainstream family viewing audience but is a bona-fide stand-alone children's title as well. As a result, the title became a steady seller all year long.

What is surprising, however, is that for

The Video Voting Booth



The Esquire Success series from Polaris Media.

the first time since 1982, Jane Fonda is not astride the top spot on the year-end videocassettes sales chart. In fact, since 1980, when Billboard began incorporating video tallies in its annual wrap-up, Fonda has reigned supreme five out of nine times, and has appeared at least once in the top 10 for eight years running.

This year, though, Fonda's best is the No. 3 spot, muscling in with "Jane Fonda's Low Impact Aerobic Workout." She rounds out her top 10 performance with No. 5, "Start Up With Jane Fonda," and No. 7, "Jane Fonda's New Workout."

The vice-presidency, No. 2 position, is claimed by MCA Home Video's "Callanetics," a title whose story might be the most fascinating in the top 10. A lot of consumers still can't pronounce it and many still don't know who Callan Pinckney is. But this word-of-mouth phenomenon—already over the 700,000 unit mark—about highly-focused, small-muscle exercises is almost religious-like in its consumer fervor.

The solid showing by the workout women demonstrate the strength of sell-through special-interest titles, proving that consumers will respond in a big way to non-theatrical titles if the programming and distribution click the right way.

And since four of the top 10 and 9 of the top 25 sales titles are special interest, the message is clear. Alternative video is becoming a much more potent factor in the sell-through mainstream video marketplace.

As an example of



J2's "Dorf" series hits sportsman's funnybone.

how music-based programming is becoming a more potent category, "Pink Floyd The Wall" from MGM/UA Home Video takes the No. 8 spot. Adapted from the long-charting album, the video, starring Bob Geldof, charted as a theatrical release rather than a music video. The last top-10 rocker: Prince, "Purple Rain," No. 4, '85.

The top feature film in the top 10 is Paramount's "Star Trek IV—The Voyage Home" (No. 4), confirming once again that



Walking the streets of New York in "An American Tail."

Dapper-devil Jack Nicholson's grin turns Cher, Susan Sarandon and Michelle Pfeiffer into "The Witches Of Eastwick."

consumers will respond to mass-appeal box-office successes that are sell-through priced. Of course, legions of Trekkies don't hurt either. Previous year-end "Trek" highs include "Star Trek" (No. 6, 1981), "Star Trek II—The Wrath Of Khan" (No. 2, 1983), and "Star Trek III—The Search For Spock" (No. 3, 1985).

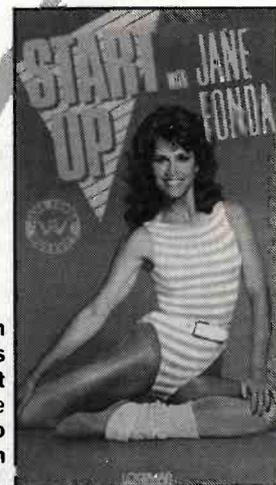
Settling in at No. 6 is MCA's "An American Tail," the Steven Spielberg-produced modern animated classic that also got its big push last Christmas. Spielberg titles that have had top 10 year-end sales success include "Poltergeist" (No. 7, 1983); "Raiders Of The Lost Ark" (No. 2, 1984, No. 7, 1985); and "Indiana Jones And The Temple Of Doom" (No. 8, 1987). And guess what alien will most likely make an appearance in 1989?

Rounding out the sales top 10 are Vestron's "Dirty Danc-

ing" at No. 9 which arrived initially at \$89.95 but became one of the year's extraordinary phenomenons; and another Walt Disney classic, "Sleeping Beauty," at No. 10.

On the rental side it is, indeed, "Dirty Dancing" that takes the top spot.

"Start Up With Jane Fonda" adds another hot volume to the Fonda video library, though Jane fell to No. 3.



Everyone agrees that the film pushed all the right box-office nerves while the title is also the synergistic beneficiary of two monster-selling soundtracks.

The rest of the top renters is a predictable mix of proven box-office winners that combine sex-appealing stars and lots of romance, adventure and special effects.

Among them: Warner's "Lethal Weapon" at No. 2; Paramount's "Fatal Attraction" at No. 3; Paramount's "The Untouchables" at No. 4; Warner's "The Witches Of Eastwick" at No. 5; HBO's "No Way Out" at No. 6; Touchstone's "Outrageous Fortune" at No. 7; Orion's "RoboCop" at No. 8; Touchstone's "Stakeout" at No. 9; and Touchstone's "Tin Men" at No. 10.

Not surprisingly, Walt Disney's "Lady And The Tramp" earns the top kid videocassettes spot. In fact, except for the No. 2 "An American Tail" and No. 16 "Bugs!" (MGM/UA), all 25 kid titles are Disney product. Titles three through 10 are "Sleeping Beauty" (last year's victor), "Pinocchio," "Alice In Wonderland," "Dumbo," "Here's Mickey!" "Disney's Sing Along Songs: Heigh Ho!" "Winnie The Pooh And Tiger Too," and "Mickey And Minnie."

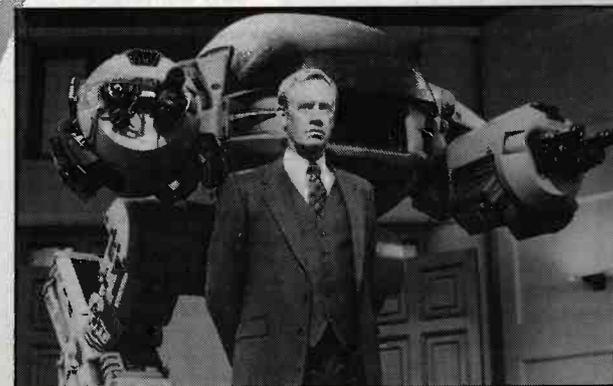
"Dirty Dancing" also tops the video-disk chart, not entirely surprising since that market is very action conscious. "RoboCop" is second, "Lethal Weapon" third, "Platoon" fourth, and "Star Trek IV—The Voyage Home" fifth.

Metal dominates the music videocassettes chart and carrying the biggest audio/visual ax this year is Metallica's "Home Vid Cliff Em All!" from Elektra Entertainment. Bon Jovi, last year's winner with "Breakout," grabs the second spot with its "Slippery When Wet" from PolyGram Video, while Aerosmith takes third place honors with "Aerosmith's Video Scrapbook" from CBS-Fox Music Video.

In the hobbies & crafts area, travel and cooking are in as

(Continued on page Y-41)

"RoboCop" 's nemesis guards gate to video voting booth '88.



By DAVE DiMARTINO

A sense of "anything goes" dominated much of this year's pop music breakthrough action. Given the success of such diverse artists as Tracy Chapman, Sinead O'Connor, and even rock instrumentalist Joe Satriani, few felt comfortable predicting who would or would not top the charts solely on the basis of their style; after all, when one of the biggest records of the year was Bobby McFerrin's a cappella "Don't Worry, Be Happy," there's a good chance anyone's guess would be wrong.

1988 seems very much the year of the unlikely pop star. Among this year's crop of high-charting newcomers are a former Miss America (Vanessa Williams), a blind guitarist (Jeff Healey), Bob Marley's son (Ziggy Marley), a band that many suggest is a deliberate Led Zeppelin clone (Kingdom Come), and the guitarist for no less than the Rolling Stones (Keith Richards).

Clearly, the year had its share of unusual artist breakthroughs. Especially interesting was what seemed to be an accompanying breaking down of musical barriers—some real, some arbitrarily assigned. Cases in point: Tracy Chapman, a young black woman who is essentially a folk singer, recorded one of the best-selling and most critically-praised albums of the year. It received pop airplay; she was on MTV; she showed up alongside Sting and Springsteen on this year's Amnesty International tour; she was accorded vast respect from every quarter; and, mind you, she'd recorded only one "folk" album for Elektra.

Similarly, Ziggy Marley broke through this year with "Conscious Party," which may eventually be the biggest-selling reggae album of all time. Major accomplishment: introducing an entire new generation to reggae, getting airplay on MTV and radio, and ultimately making the music form much more a part of mainstream American culture.

It's interesting to compare both Chapman's and Marley's successes with that of one of last year's major breakthrough stories, Terence Trent D'Arby. Aside from the obvious, that all three artists are black performers who have "crossed over" into the general pop domain, Chapman, Marley, and D'Arby share one other quality: they are tied to the past. Chapman's solo voice, her "politically aware," intentionally ironic lyrics, her acoustic guitar strumming—the combined effect suggests a smoke-filled coffeehouse, circa 1966. Likewise, young Ziggy Marley is—if only by sheer genetics—inescapably linked to the classic work penned and sung by his father during the '70s; one listen to his singing on "Conscious Party" and you'll have absolutely no doubt about the matter. And D'Arby—who really belongs in last year's analysis, but did so well all year long he's *still* breaking through—so blatantly suggests the classic '60s Stax/Atlantic sound both on record and in performance, one is tempted to suggest he cover Arthur Conley's "Sweet Soul Music" next album out, and let us be the judge.

The point, ultimately, is that artists like Chapman, Marley, and D'Arby can enjoy mainstream success—and have done so—because they really *aren't* unusual breakthroughs, so much as they are a sign that mainstream America's pop taste is broadening. Folk, reggae, and old-style R&B can stream right out of U.S. car radios alongside the latest from Chicago, Whitney Houston, and Huey Lewis & the News, and fewer people will now tune out; they're learning that pop music is a diverse form, and they're enjoying the diversity. They are cultivating a taste for change, and a distaste for the status quo. On a historical level, it recalls the top 10 of the mid-'60s—when the Beatles, Lesley Gore, Marvin Gaye, and Roger Miller could all have hits and it seemed perfectly natural and appropriate.

Not to imply all's right with the world, however; it may all just boil down to novelty. Take 1988's major alternative crossover bands, 10,000 Maniacs, Cocteau Twins, and the Sugarcubes. They share more in common than merely having female lead vocalists; each singer has made a career of singing lyrics that are *largely unintelligible to U.S. ears*. Bjork, of Iceland's Sugarcubes, sings in English only because it is still the common pop tongue; rest assured she'll still whip out an Icelandic snippet or two onstage when duty calls. Natalie Merchant of 10,000 Maniacs used to be compared to R.E.M.'s Michael Stipe

when the group recorded independently, largely due to the incomprehensibility of the words they each sang. Now they're both on major labels; now Merchant sings Cat Stevens' lyrics and you can hear every word. And Liz Fraser, of England's Cocteau Twins, gives her emotionally compelling, lyrically puzzling songs titles that explain little if anything, but must sound great when she says them to whomever has the courage to write them down.

Yet indeed all three groups broke through this year.

It Was a Year of 'Anything Goes' in New Talent, of the Unlikely Pop Star and the Return of Women as Hitmakers, With More than the Usual Share of Barrier-Breaking Debuts and Arrivals

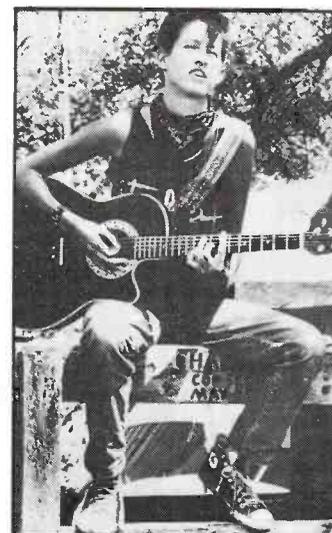
Break-through '88

Alternative radio and video helped both Sinead O'Connor and Morrissey of the Smiths do so as well; how odd that O'Connor will be remembered more by many for shaving her head than for the quality of her music, something one presumes she would have considered prior to making whatever point it was she was trying to make by doing so. Morrissey can be considered a 1988 breakthrough artist only in the nominal sense; his first solo album, which sold surprisingly well, came after a steady stream of strong Smiths' sales, topped by the most recent live set, "Rank." Though the now-defunct band shunned videos for most of its career, Morrissey's appearance in the "Suedehead" clip from his "Viva Hate" set—in which he explored James Dean's hometown—signaled from the start that such clips were an unavoidable part of the record business in these late '80s.

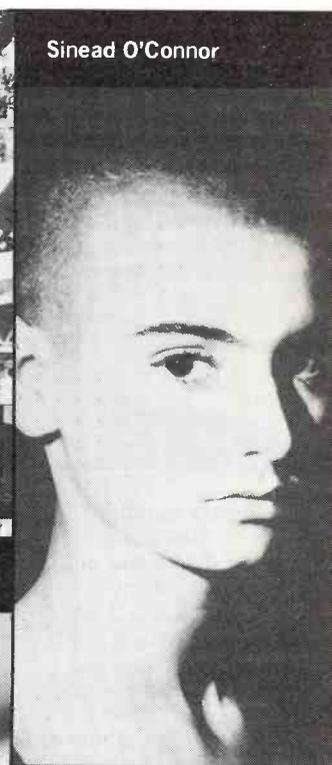
Those who have been in the business for some time, awaiting their own breakthrough, might take some encouragement from the careers of the Church, Lita Ford, and Midnight Oil, all of whom broke wide open in the U.S. this year. Australian band the Church came here to record "Starfish," their debut for Arista; the record not only took off, it did well enough for Arista to see merit in reissuing the band's distinguished—and large—back catalog. Fellow Australians Midnight Oil also made their mark here, after several near-hits, as did former Runaways guitarist Lita Ford—who teamed with producer Mike Chapman, wore the right clothes, and has now joined former bandmate Joan Jett in the ranks of hit record makers.

Speaking of Ford, there's the line on the year's real trend: the return of women as commercial, viable, airplay-getting, actually-enjoyed-by-both-sexes, hit record makers. We've already discussed Chapman, 10,000 Maniacs, the Cocteau Twins, Sinead O'Connor, and the Sugarcubes; all across the board, though, you'll see the same success stories. Dance? Pebbles, Taylor Dayne, and even Vanessa Williams broke through as new faces this year.

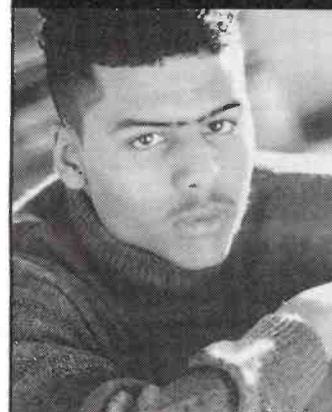
(Continued on page Y-44)



Michelle Shocked



Sinead O'Connor



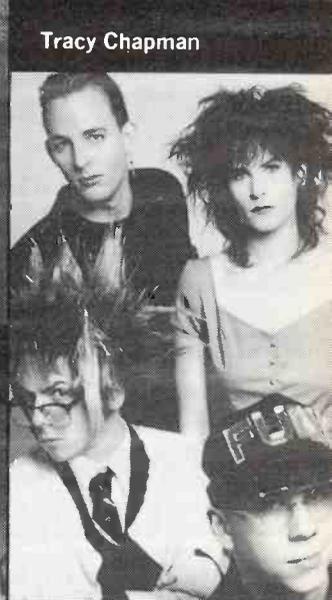
Al B. Sure!



Tracy Chapman



The Cocteau Twins



Information Society



Edie Brickell & New Bohemians

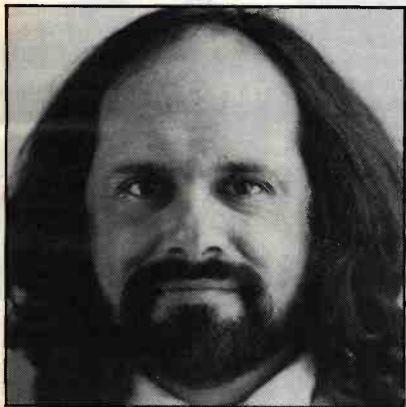


The Sugarcubes



CARLOS AGUDELO
Latin Music Editor

- 1. Record company of the year.** Globo Records. Hasn't signed one single artist and yet it has the market flooded with other labels' talent.
- 2. Crossover act of the year.** Linda Ronstadt (Elektra). She put everything she had to make her album, "Canciones De Mi Padre," succeed.
- 3. Salsa/Tropical album of the year.** "Antecedente." Ruben Blades. (Elektra).
- 4. Pop/Ballad album of the year.** Take your pick.
- 5. Regional Mexican album of the year.** "Idolos Del Pueblo," Los Tigres Del Norte (Laser).
- 6. Manager of the year.** Gustavo Sánchez (Chayanne). Heavy stuff.
- 7. Artist of the year.** Juan Gabriel. Despite not having had a new album in years is the dominant Mexican artist in the U.S. market.
- 8. Independent promoters of the year.** Leader Promotions, Puerto Rico. The team Sanchez-Barreto has risen quite a few eyebrows in the island's music world.
- 9. New label of the year.** Ritmico Mundo Musical (RMM).
- 10. Concert of the year.** New York Salsa Festival, Madison Square Garden, Sept. 3.



JIM BESSMAN
Contributor

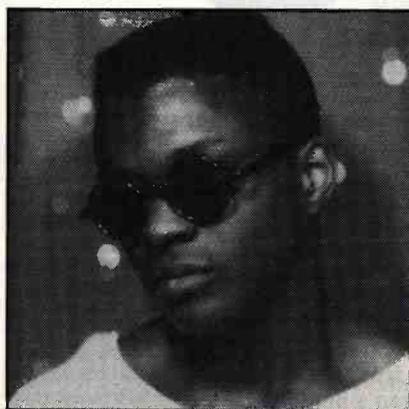
- 1. Brian Wilson, "Brian Wilson"** (Sire). Wilson's glorious return from outer space suggests that maybe all of us can.
- 2. Dwight Yoakam/Buck Owens, "Streets Of Bakersfield"** (Warner Bros. single). Not only did Yoakam's country hit bring back the Buckaroo chief, it cleansed any bad blood leftover from the controversial "young country" artist's previous outspokenness.
- 3. Talk Talk, "Spirit Of Eden"** (EMI). Mark Hollis' excursion into chamber rock may not chart high, but will be long cherished.
- 4. Leonard Cohen in concert.** With phenomenal backup (including an oud player, of all things!) for his extraordinary material, Cohen put on a show that could truly be attended night after night and still sound new.
- 5. Robbie Robertson, "Somewhere Down The Crazy River"** (Warner Bros. video). A lesson in simply letting a song and singer dictate the video concept, with striking assists from backup singer Sammy BoDean and Maria McKee.
- 6. Bob Dylan in concert.** Stoked by the genius guitar-playing of G.E. Smith, Dylan smoked live like he hasn't in years—maybe decades.
- 7. Tom Russell Band, "Road To Bayamon"** (Philo). Country radio spited itself by not discovering the gems contained in the Brooklyn-based singer-songwriter's basic and straightforward, yet uncommonly intelligent collection.
- 8. Johnny Clegg & Savuka, "Shadow Man"** (Capitol). By blending African music traditions with poppier rock forms, Clegg transcended both.
- 9. Jane Siberry, "The Bird In The Gravel"** (videocassette).

The CRITICS' Choice

Billboard's Editors, Correspondents and Contributors Pick Their Top 10 Records, Videos and Concerts of 1988

The enigmatic Reprise artist broke new artistic and marketing ground by producing her own starkly surreal clip for her "The Walking" album track and selling it at her shows.

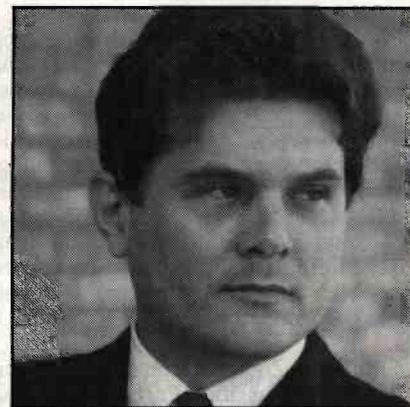
10. BMI Awards banquet in Nashville. In an unforgettable scene straight out of the "Twilight Zone," Phil Spector magically appeared in person!



BILL COLEMAN
Singles Reviews Editor/Dance Music Editor

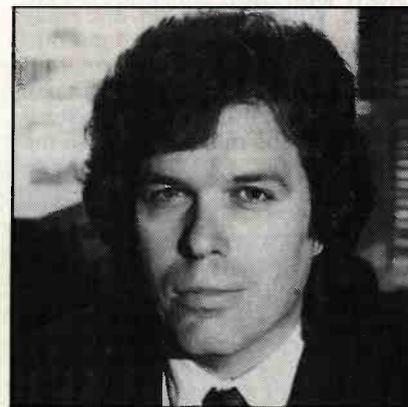
- 1. Mica Paris, "So Good."**
- 2. THE RETURN:** Joan Armatrading, "The Shouting Stage"; Roberta Flack, "Oasis"; Womack & Womack, "Conscience."
- 3. THE RHYTHM:** Imagination, "Closer"; Cherrelle, "Afair"; Dee Dee Sharp, (unreleased Nick Martinelli-produced demos); Loose Ends, "The Real Chuckeeboo"; Al B. Sure!, "In Effect Mode."
- 4. THE BLUES:** Sade, "Stronger Than Pride"; Tracy Chapman; 'Til Tuesday, "Everything's Different Now"; Everything But The Girl, "Idlewild."
- 5. THE RHYME:** Boogie Down Productions, "By All Means Necessary"; Salt-N-Pepa, "A Salt With A Deadly Pepa"; Stetsasonic, "In Full Gear"; Eric B. & Rakim, "Follow The Leader"; MC Lyte, "Lyte As A Rock"; Rob Base & D.J. E-Z Rock, "It Takes Two" (the single).
- 6. IT AIN'T WHAT YOU DO IT'S THE WAY THAT YOU DO IT:** Pebbles; Prince, "Lovesexy"—the album and the tour.
- 7. A GIRL IN TROUBLE IS A TEMPORARY THING:** k.d. lang, "Shadowland" (live as well); Melissa Etheridge; Marti Jones, "Used Guitars" (live as well); Michelle Shocked, "Short Sharp Shocked"; Nanci Griffith (both albums); Edie Brickell, "Shooting Rubberbands . . ."

- 8. DIVINE EMOTION:** Jevetta Steele, "Calling You" from the "Bagdad Cafe" soundtrack.
- 9. THE KICK INSIDE:** Sarah McLachlan, "Touch"; Eurythmics, "Savage"; Sugarcubes, "Life's Too Good"; Ofra Haza, "Shaday"; Siouxsie & the Banshees, "The Killing Jar"; Wire, "A Bell Is Just A Cup . . ."; The Pixies.
- 10. THE REASON (all singles):** Kym Mazelle, "Useless"; S-Express, "Theme From . . ."; Raze, "Break 4 Love"; Siedah Garrett, "K.I.S.S.I.N.G. (the remix)"; Beloved, "Forever Dancing"; Todd Terry, "Bango"; Dee Lite, unreleased demos of "holographic house funk."



BOB DARDEN
Gospel Editor

- 1. Eddie DeGarmo, "Feels Good To Be Forgiven"** (Benson/Power Discs). The most faithful reincarnation of the Stax/Volt sound to date—by a Memphis native, of course!
- 2. Russ Taff, "Russ Taff"** (Myrrh). The best voice and the best-kept secret in contemporary Christian music.
- 3. The Rev. F.C. Barnes & the Rev. Janice Brown, "Live"** (Atlanta International Records). This is where R&B, soul and urban funk began—in the church, in sanctified grooves like these.
- 4. "The Sparrow Christmas Album"** (Sparrow). It's all brilliant, but Steve Taylor's mariachi "Winter Wonderland" is little short of a revelation.
- 5. (Tie) "Great Ladies Of Gospel"** (Savoy) and **"Bless My Bones: Memphis Gospel Radio—The Fifties"** (Rounder). At its best, this is as close to Pentecost as music gets.
- 6. (Tie) Adam Again, "Ten Songs By Adam Again (Broken) and the Awakening, "Into Thy Hands"** (Reunion), and **the Choir, "Chase The Kangaroo"** (Myrrh). Great pop songs, great performances, great hair.
- 7. Kim Hill, "Kim Hill"** (Reunion). Music of uncommon beauty, sung with elegance and conviction, produced simply and well.
- 8. Tonio K, "Notes From The Lost Civilization"** (What?) and **Phil Keaggy, "Sunday's Child"** (Myrrh). This is what the Beatles might have sounded like in 1988—if they'd discovered the Rev. Billy Graham instead of the Maharishi Mahesh Yogi.
- 9. Glad, "Acapella Project"** (Benson), **First Call, "Something Takes Over"** (DaySpring) and **Take 6, "Take Six"** (Reunion/Reprise). The return of vocal harmonies, doo wop music and making a joyful noise unto the Lord.
- 10. Amy Grant, "Lead Me On"** (Myrrh), **Michael W. Smith, "i 2 (EYE)"** (Reunion) and **Sheila Walsh, "Say So"** (Myrrh). The best of the big guys.



DAVE DiMARTINO
L.A. Bureau Chief

- 1. Peter Coyle, "A Slap In The Face For Public Taste"** (Ediesta U.K. import). Former member of Britain's Lotus Eaters crafted a brilliant, almost militantly sexual album

likely to be heard by so very few that "public taste" isn't really the issue.

2. Shack, "Zilch" (Ghetto U.K. import). The Pale Fountains' new moniker hasn't affected the way they hear music; as with their earlier Virgin material, the U.K. group takes Love's "Forever Changes" into the '80s without sounding like they want (or mean) to.

3. Go-Betweens, "16 Lovers Lane" (Capitol) and live as an acoustic trio at McCabe's in Santa Monica. Australian quintet may be the decade's best group, with a stunning consistency of well-written, well-performed material, and a perspective unlike any other band out there.

4. Brian Wilson, "Brian Wilson" (Sire/Reprise). Only downside to this marvelous return to form was the lyrical involvement of Dr. Eugene Landy; fact is, last decade's "The Beach Boys Love You" told us more about Wilson's actual state of mind than anything here except a few lines in "Baby, Let Your Hair Grow Long."

5. Prefab Sprout, "From Langley Park To Memphis," (Epic). Paddy McAloon has seen the future of rock'n'roll—and returned, bearing the names of Jimmy Webb, Cole Porter, and absolutely no songs about cars'n'girls.

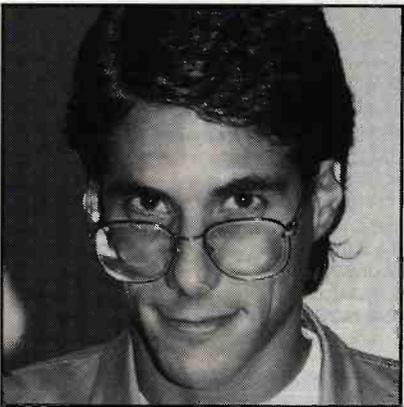
6. Wild Swans, "Bringing Home The Ashes" (Sire). An unsung gem, this album is true pop music: well-crafted, well-sung, hook-laden songs lacking the slightest tinge of self-consciousness.

7. Triffids, "Calenture" (Island). Australian band has vast potential, and shows it here in their U.S. debut—which, unfortunately, stiffed.

8. Leonard Cohen, "I'm Your Man" (Columbia) and live at L.A.'s Wiltern Theatre. Albums by this man are few and far between; that this set's relative success sparked CBS to issue "Death Of A Ladies' Man" on CD, among others, is reason enough for its inclusion here.

9. Paul Kelly & the Messengers, "Under The Sun" (A&M) and at L.A.'s Club Lingerie. Kelly's seemingly sudden arrival as a fully-blown lyrical/musical talent has been one of the past two year's best surprises; if his best stuff recalls Mott The Hoople in their pre-"Dudes" prime, who's complaining?

10. The Church, who through Arista's skill, not to mention their own, finally cracked the American market with "Starfish"—and saw their entire back catalog issued by Arista, various solo projects likewise out on Rykodisc and Enigma, and the point finally driven home that persistence, cliché though it be, pays off.



STEVEN DUPLER
Technology
Editor/Music
Video Editor

1. Crowded House, "The Temple Of Low Men" (Capitol). Fulfills every one of my expectations after their debut album. A stunner in every way, and in my book, the album of the year.

2. Tracy Chapman (Elektra). Thankfully, songwriting is not a dead art; neither are great acoustic music and intensely personal, insightful lyrics.

3. Joan Armatrading (A&M). Her best album yet; it gets better with every listening.

4. Julia Fordham (Virgin). I've raved about her since I saw her live; can't wait for the rest of the country to catch up.

5. Little Feat (Warner Bros.) I once drove 13 hours straight to see them before Lowell died; thanks, Warner Bros., for bringing it back intact.

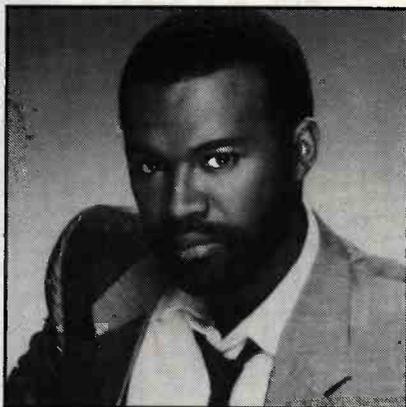
6. Shriekback, "Get Down Tonight" (single, Island). Best cover of the year, and a great party video.

7. The Lodge (Antilles). Great new band featuring Peter and Kristoffer Blegvad and the infamous Jakko Jakszyk. If you're tired of tired hooks and hunk-meets-bimbo lyrics, check out this sparkling, intelligent pop album.

8. Bryan Ferry's live show at Radio City Music Hall. I missed McKay's haunting sax and Manzanera's tasteful guitar, but even one-third of Roxy is good enough for me.

9. Joni Mitchell, "Chalkmark In A Rainstorm" (Geffen). Her sinuous vocals and cut-to-the-bone lyrics are right on target; this one has been right by the turntable all year.

10. Joe Jackson Live 1980/86 (A&M). Leave it to Jackson to give us a live work that isn't merely a regurgitation of the studio performances. A standout from a great artist.



NELSON GEORGE
Black Music
Editor

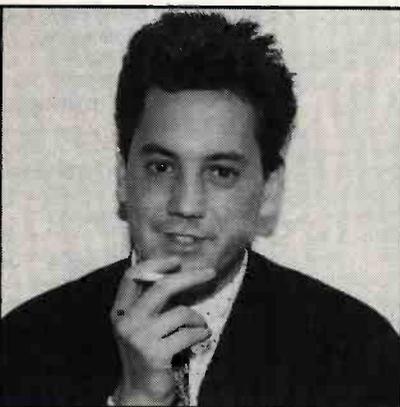
This is my list of best records of 1988. No comment needed. The music speaks for itself.

ALBUMS

1. **Tracy Chapman, "Tracy Chapman"** (Elektra).
2. **Sade, "Stronger Than Pride"** (Epic).
3. **Anita Baker, "Giving You The Best That I Got"** (Elektra).
4. **Public Enemy, "It Takes A Nation Of Millions To Hold Us Back"** (Def Jam/Columbia).
5. **Bobby Brown, "Don't Be Cruel"** (MCA).
6. **Keith Sweat, "Make It Last It Last Forever"** (Vintertainment).
7. **Al B. Sure!, "In Effect Mode"** (Warner Bros.).
8. **Brenda Russell, "Get Here"** (A&M).
9. **Big Daddy Kane, "Long Live The Kane"** (Cold Chillin'/Warner Bros.).
10. **Ice-T, "Power"** (Sire/Warner Bros.).

SINGLES

1. **Rob Base & D.J. E-Z Rock, "It Takes Two"** (Profile).
2. **Eric B. & Rakim, "Follow The Leader"** (Uni).
3. **GUY, "Groove Me"** (MCA).
4. **The Deele, "Two Occasions"** (Solar).
5. **Betty Wright, "No Pain, No Gain"** (Ms.B).
6. **Bobby Brown, "My Prerogative"** (MCA).
7. **Pebbles, "Mercedes Boy"** (MCA).
8. **Al B. Sure!, "Nite And Day"** (Warner Bros.).
9. **Johnny Kemp, "Just Got Paid"** (Columbia).
10. **Keith Sweat, "Don't Stop Your Love"** (Vintertainment).



STEVE GETT
Talent Editor

(No special order)

1. Dan Reed Network, "Dan Reed Network" (Mercury). Arguably the debut album of '88. Great live act, too; frontman has major star potential.

2. Toni Childs, "Union" (A&M). Runner-up debut of '88. Other fave firsts include those by Al B. Sure!, Eighth Wonder, Johnny Hates Jazz, Tracy Chapman, Fairground Attraction, Vanessa Paradis, and Kingdom Come.

3. Robert Plant, "Now And Zen" (Esperanza/Atlantic). Back on track—can't wait for the follow-up.

4. Joni Mitchell, "Chalk Mark In A Rainstorm" (Geffen). Definitely one of the most underrated and ignored releases. Others included Hall & Oates' "Ooh Yeah," Patti Smith's "Dream Of Life," and Judas Priest's "Ram It Down."

5. Bon Jovi, "New Jersey" (Mercury). Top follow-up effort.

6. Dance floor winner: Johnny Kemp's "Just Got Paid."

7. Honorable Mentions: Prefab Sprout, Bobby Brown, Pet Shop Boys, Al Stewart, Sade, Public Enemy, Was (Not Was), "And The Beat Goes On" (great '70s disco/soul CD import), and more classic CD reissues, too many to mention.

8. Unreleased gems: The System (killer upcoming album), Prince ("The Black Album"), Mr. President's "Name & Number" (Demo), and Mickey Rourke's "Homeboy" movie.

9. Concerts: The Faith tour (Hawaii, London, N.Y., & Miami); Julio Iglesias at Radio City; Robert Plant at MSG; Toni Childs and Al Stewart at Bottom Line; and Bryan Ferry at Radio City.

10. Home videos: "Barfly," "The Last Emperor," and "Hope & Glory."



DEBBIE HOLLEY
Editorial Assistant

1. George Michael, "Faith" (Columbia). Slick, rebellious, and sexy, with creative texture; an album that couldn't help gaining my attention.

2. "Dirty Dancing" soundtrack (RCA). A terrific running companion.

3. Nanci Griffith, "One Fair Summer Evening" (MCA). With uncompromising style and spirit, this gal sings her heart out.

4. Terence Trent D'Arby concert (TPAC—Nashville). An electric performance; the guy's a touch of Prince, Jimi Hendrix, Michael Jackson, and Little Richard all rolled into his own unique interpretation.

5. An event: Livingston Taylor and Leah Kunkel (the other musically gifted Taylor packaged with Cass Elliot's crystal-voiced sister) vocally embraced the audience at Amy Kurland's Bluebird Cafe.

6. Thought provoking musical experiences. My attempt to listen to a whole compilation album of New York underground bands, "Big Apple: Rotten To The Core Vol. 2," produced by Bob Salles and featuring Ism, and giving the annual listen to Marty Licklider's "I Love My Rooster" with the rest of Nashville's review crew.

7. Country's Cookin': Foster & Lloyd, "What Do You Want From Me This Time"; Dean Dillon, "The New Never Wore Off My Sweet Baby"; Michael Johnson, "That's That"; Dan Seals, "One Friend" and "Addicted"; Kathy Mattea, "Eighteen Wheels And A Dozen Roses."

8. No Doubt, They're Groovin': Prince, "Hot Thing" and "I Could Never Take The Place Of Your Man"; The Contours, "Do You Love Me?"; Def Leppard, "Pour Some Sugar On Me"; Boy Meets Girl, "Waiting For A Star To Fall"; UB40, "Red Red Wine"; Icehouse, "Electric Blue."

9. So Well Said (Perfectly Penned): Shenandoah, "Mama Knows"; Paul Carrack "Don't Shed A Tear"; INXS, "Never Tear Us Apart"; Chicago, "Look Away"; Whitney Houston, "So Emotional"; Climie Fisher, "Love Changes (Everything)"; T.G. Sheppard, "One For Thé Money"; The Deele, "Two Occasions."

10. Album musts: Anita Baker's "Giving You The Best That I Got"; Hall & Oates' "OOH Yeah!"



PETER J. LUDWIG
Radio Contributor

1. Salif Keita, "Soro" (Mango). A stunning, beautifully recorded album that paves the way for Western acceptance of the nasal vocal style of North Africa and the Middle East.

2. Toni Childs, "Union" (A&M). Two perfect album sides illustrating that there's still gold in this genre, and that mas-

(Continued on page Y-42)

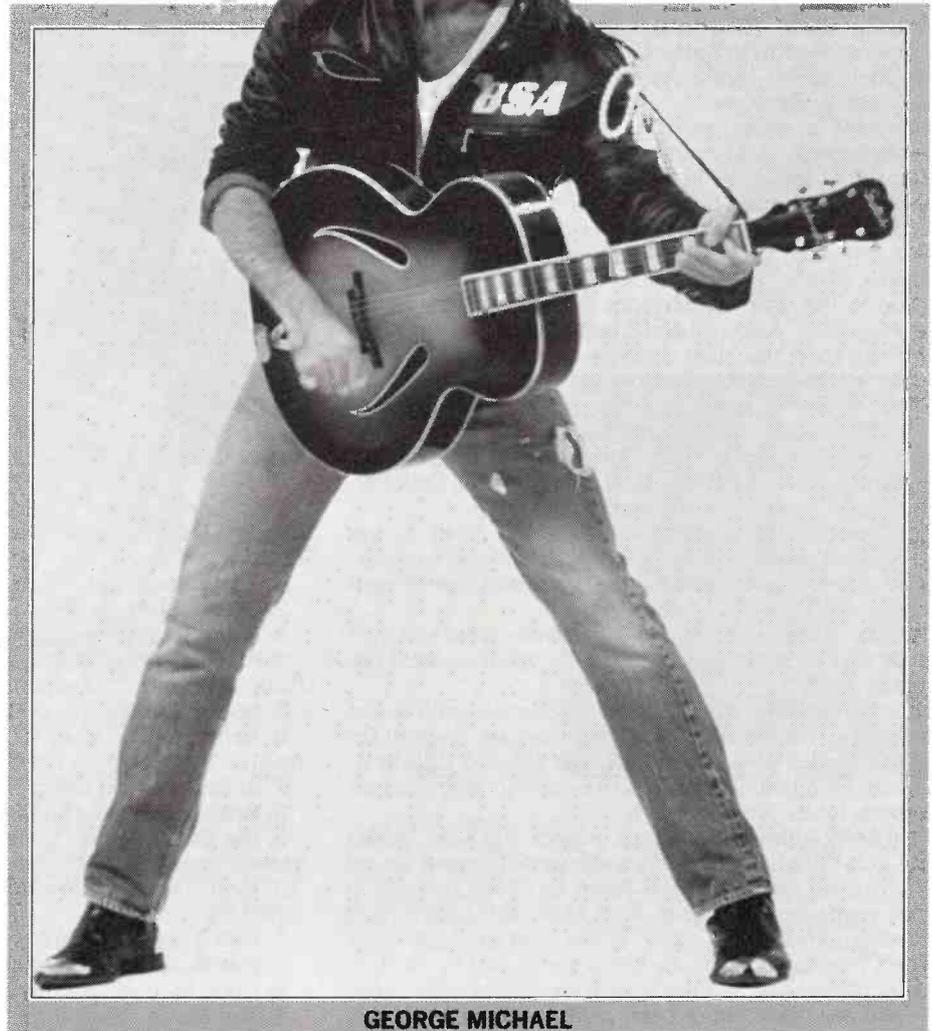
Top Pop Artists of the Year

(COMBINED ALBUMS & SINGLES)

Pos. ARTIST (No. of charted albums & singles) Label

- 1 GEORGE MICHAEL (6) Columbia
- 2 DEF LEPPARD (7) Mercury
- 3 INXS (5) Atlantic
- 4 MICHAEL JACKSON (7) Epic
- 5 DEBBIE GIBSON (5) Atlantic
- 6 GUNS N' ROSES (3) Geffen
- 7 WHITNEY HOUSTON (6) Arista
- 8 RICHARD MARX (4) EMI
- 9 GLORIA ESTEFAN & MIAMI SOUND MACHINE (4) Epic
- 10 RICK ASTLEY (4) RCA
- 11 TERENCE TRENT D'ARBY (5) Columbia
- 12 STEVE WINWOOD (4) Virgin
(4) Island
- 13 TIFFANY (6) MCA
- 14 AEROSMITH (4) Geffen
(1) Columbia
- 15 POISON (6) Enigma
- 16 ELTON JOHN (6) MCA
(1) Geffen
- 17 BELINDA CARLISLE (5) MCA
- 18 TAYLOR DAYNE (5) Arista
- 19 CHEAP TRICK (4) Epic
- 20 TRACY CHAPMAN (4) Elektra
- 21 JOHN COUGAR MELLENCAMP (4) Mercury
- 22 U2 (5) Island
- 23 VAN HALEN (4) Warner Bros.
- 24 PEBBLES (3) MCA

- 25 KEITH SWEAT (4) Vintertainment
- 26 D.J. JAZZY JEFF & THE FRESH PRINCE (5) Jive
- 27 BRUCE SPRINGSTEEN (4) Columbia
- 28 THE JETS (5) MCA
- 29 WHITESNAKE (5) Geffen
- 30 GEORGE HARRISON (3) Dark Horse
- 31 FOREIGNER (4) Atlantic
- 32 WHITE LION (4) Atlantic
(1) Grand Slam
- 33 PET SHOP BOYS (6) EMI
- 34 ROBERT PLANT (3) EsParanza
- 35 JODY WATLEY (4) MCA
- 36 BILLY OCEAN (3) Jive
- 37 STING (4) A&M
- 38 MIDNIGHT OIL (3) Columbia
- 39 BRUCE HORNSBY & THE RANGE (3) RCA
- 40 ROBERT PALMER (3) EMI
(1) Island
- 41 ROD STEWART (3) Warner Bros.
- 42 BREATHE (3) A&M
- 43 AL B. SURE! (4) Warner Bros.
- 44 BOBBY McFERRIN (2) EMI
- 45 BON JOVI (4) Mercury
- 46 SALT-N-PEPA (3) Next Plateau
- 47 EXPOSÉ (3) Arista
- 48 BOBBY BROWN (3) MCA
- 49 PRINCE (6) Paisley Park
- 50 NEW EDITION (3) MCA



GEORGE MICHAEL

Top Black Artists of the Year

(COMBINED ALBUMS & SINGLES)

Pos. ARTIST (No. of charted albums & singles) Label

- 1 MICHAEL JACKSON (7) Epic
- 2 KEITH SWEAT (5) Vintertainment
- 3 TERENCE TRENT D'ARBY (5) Columbia
- 4 GEORGE MICHAEL (6) Columbia
- 5 WHITNEY HOUSTON (6) Arista
- 6 AL B. SURE! (4) Warner Bros.
- 7 STEVIE WONDER (4) Motown
- 8 PEBBLES (5) MCA
- 9 NATALIE COLE (4) EMI

- (1) Geffen
- 10 GLADYS KNIGHT & THE PIPS (4) MCA
- 11 LEVERT (5) Atlantic
(1) Atco
- 12 KOOL MOE DEE (4) Jive
- 13 EARTH, WIND & FIRE (5) Columbia
- 14 ANGELA WINBUSH (5) Mercury
- 15 SALT-N-PEPA (6) Next Plateau
- 16 TEDDY PENDERGRASS (3) Elektra
- 17 BOBBY BROWN (3) MCA
- 18 THE DEELE (3) Solar
- 19 FREDDIE JACKSON (6) Capitol
- 20 D.J. JAZZY JEFF & THE FRESH PRINCE (3) Jive
- 21 JOHNNY KEMP (3) Columbia
- 22 MIKI HOWARD (4) Atlantic
- 23 SADE (3) Epic
- 24 TONY! TONI! TONE! (4) Wing
- 25 NEW EDITION (3) MCA
- 26 HEAVY D. & THE BOYZ (3) MCA
- 27 MELI'SA MORGAN (3) Capitol
(1) Arista
- 28 BILLY OCEAN (4) Jive
- 29 ROGER (3) Reprise
- 30 JODY WATLEY (4) MCA
- 31 THE O'JAYS (3) P.I.R.
- 32 PRINCE (6) Paisley Park
- 33 ALEXANDER O'NEAL (4) Tabu
- 34 ERIC B. & RAKIM (3) 4th & B'Way
(2) Uni
- 35 PUBLIC ENEMY (5) Def Jam
- 36 STEPHANIE MILLS (5) MCA
- 37 FULL FORCE (5) Columbia
- 38 EPMD (3) Fresh
- 39 KASHIF (4) Arista
(1) Capitol
- 40 TONY TERRY (5) Epic
- 41 RUN-D.M.C. (4) Profile
- 42 MILES JAYE (3) Island
- 43 THE TEMPTATIONS (4) Motown
- 44 TEENA MARIE (3) Epic
- 45 THE JETS (5) MCA
- 46 JAMES BROWN (3) Scotti Bros.
- 47 GUY (3) Uptown
- 48 DOUG E. FRESH & THE GET FRESH CREW (3)
Reality/Danya
- 49 MICHAEL COOPER (4) Warner Bros.
- 50 MORRIS DAY (4) Warner Bros.



MICHAEL JACKSON

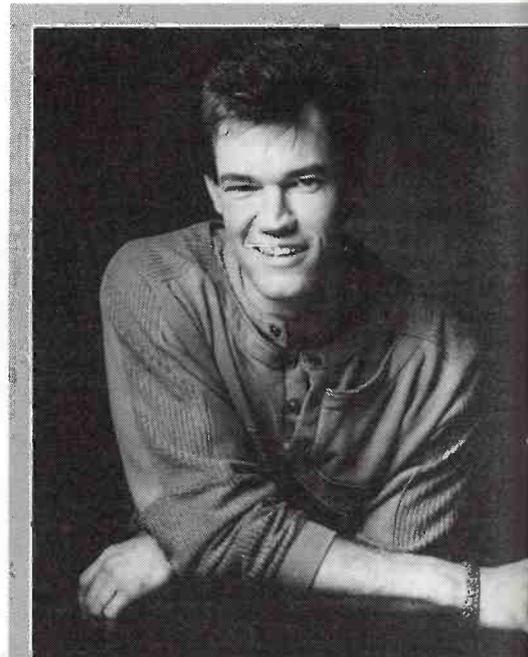
Top Country Artists of the Year

(COMBINED ALBUMS & SINGLES)

Pos. ARTIST (No. of charted albums & singles) Label

- 1 RANDY TRAVIS (8) Warner Bros.
- 2 GEORGE STRAIT (8) MCA
- 3 REBA McENTIRE (8) MCA
- 4 HANK WILLIAMS JR. (11) Warner/Curb
(1) Mercury
(1) BGM
- 5 RICKY VAN SHELTON (6) Columbia
- 6 ALABAMA (12) RCA
- 7 ROSANNE CASH (5) Columbia
- 8 K.T. OSLIN (6) RCA
- 9 DWIGHT YOAKAM (7) Reprise
- 10 HIGHWAY 101 (6) Warner Bros.
- 11 THE JUDDS (8) RCA/Curb
- 12 KATHY MATTEA (5) Mercury
- 13 RESTLESS HEART (5) RCA
- 14 VERN GOSDIN (4) Columbia
- 15 TANYA TUCKER (7) Capitol
- 16 BILLY JOE ROYAL (5) Atlantic America
- 17 THE DESERT ROSE BAND (6) MCA/Curb
- 18 MERLE HAGGARD (5) Epic
- 19 DAN SEALS (5) Capitol
- 20 STEVE WARINER (6) MCA
- 21 HOLLY DUNN (7) MTM
- 22 THE O'KANES (6) Columbia
- 23 CONWAY TWITTY (7) MCA
- 24 SWEETHEARTS OF THE RODEO (6) Columbia
- 25 KEITH WHITLEY (5) RCA
- 26 THE OAK RIDGE BOYS (6) MCA
- 27 PATTY LOVELESS (6) MCA
- 28 T. GRAHAM BROWN (5) Capitol
- 29 NITTY GRITTY DIRT BAND (6) Warner Bros.
- 30 RODNEY CROWELL (4) Columbia
- 31 EXILE (6) Epic
- 32 LEE GREENWOOD (7) MCA
- 33 THE STATLER BROTHERS (6) Mercury
- 34 EDDIE RABBITT (4) RCA
- 35 CHARLEY PRIDE (5) 16th Avenue
- 36 JO-EL SONNIER (5) RCA
- 37 GLEN CAMPBELL (6) MCA
- 38 THE BELLAMY BROTHERS (6) MCA/Curb
- 39 LYLE LOVETT (5) MCA/Curb
- 40 SAWYER BROWN (5) Capitol/Curb

- 41 MICHAEL MARTIN MURPHEY (4) Warner Bros.
- 42 EDDY RAVEN (5) RCA
- 43 THE FORESTER SISTERS (6) Warner Bros.
- 44 RICKY SKAGGS (5) Epic
- 45 THE McCARTERS (4) Warner Bros.
- 46 DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS
(3) Warner Bros.
- 47 FOSTER & LLOYD (4) RCA
- 48 DON WILLIAMS (3) Capitol
- 49 RONNIE MILSAP (5) RCA
- 50 SOUTHERN PACIFIC (3) Warner Bros.



RANDY TRAVIS

Merry X-Mas and a
happy New Year



Shooter
PROMOTIONS

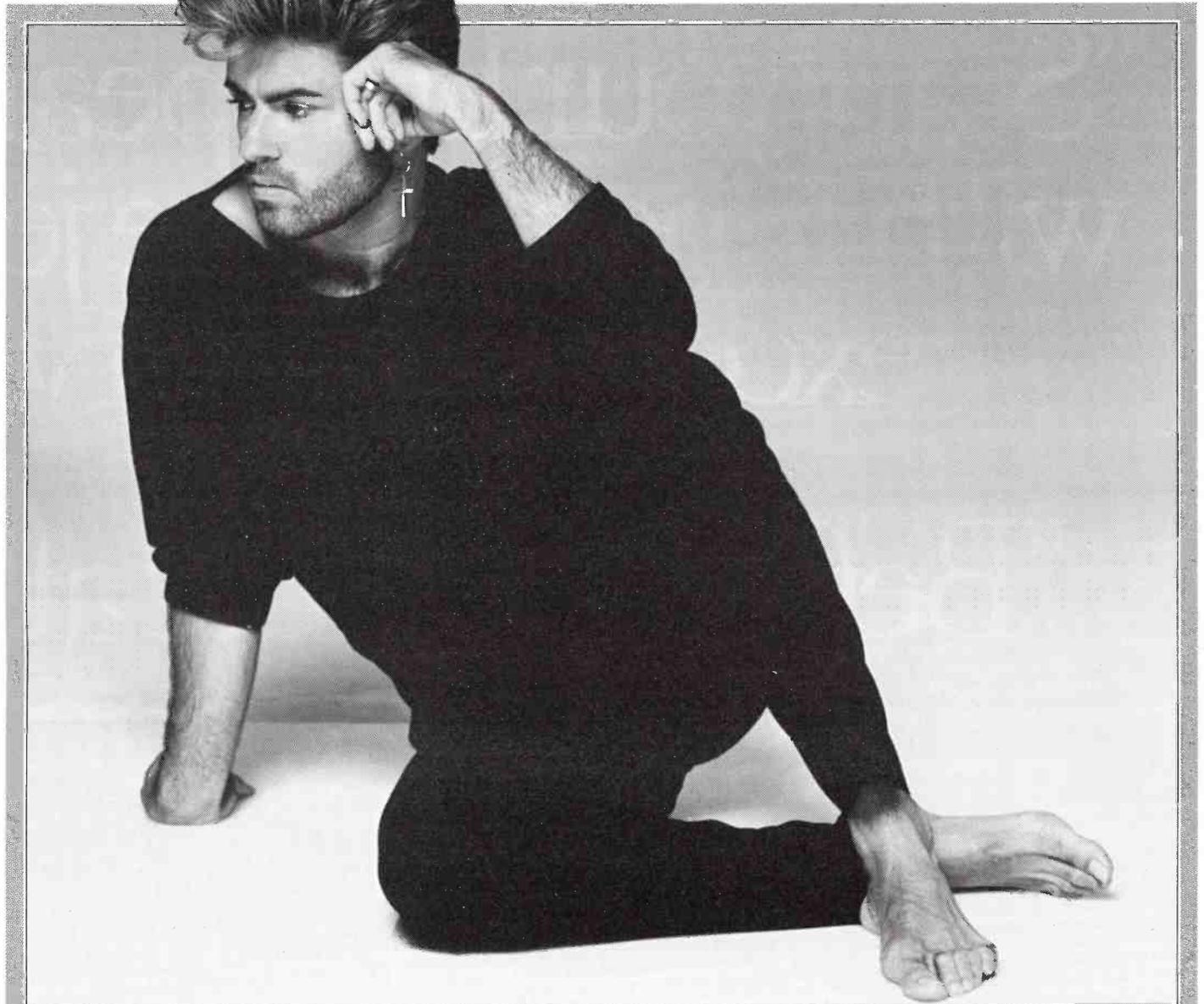
... YOUR PROMOTERS IN GERMANY!

SHOOTER PROMOTIONS, WIELANDSTRASSE 31, POSTFACH 170 551, D-6000 FRANKFURT/MAIN 1,
PHONE: 0 69/1 52 00 40, TELEX: 41 60 62 spk d, FAX: 0 69/5 96 23 71, E-MAIL: DGS 2273 SHOOTER-UK

Top Pop Albums

Pos. TITLE—Artist—Label

- 1 FAITH—George Michael—Columbia
- 2 DIRTY DANCING—Soundtrack—RCA
- 3 HYSTERIA—Def Leppard—Mercury
- 4 KICK—INXS—Atlantic
- 5 BAD—Michael Jackson—Epic
- 6 APPETITE FOR DESTRUCTION—Guns N' Roses—Geffen
- 7 OUT OF THE BLUE—Debbie Gibson—Atlantic
- 8 RICHARD MARX—Richard Marx—EMI
- 9 TIFFANY—Tiffany—MCA
- 10 PERMANENT VACATION—Aerosmith—Geffen
- 11 THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY—Terence Trent D'Arby—Columbia
- 12 WHITNEY—Whitney Houston—Arista
- 13 LET IT LOOSE—Gloria Estefan & Miami Sound Machine—Epic
- 14 THE LONESOME JUBILEE—John Cougar Mellencamp—Mercury
- 15 WHENEVER YOU NEED SOMEBODY—Rick Astley—RCA
- 16 TUNNEL OF LOVE—Bruce Springsteen—Columbia
- 17 HEAVEN ON EARTH—Belinda Carlisle—MCA
- 18 MORE DIRTY DANCING—Soundtrack—RCA
- 19 WHITESNAKE—Whitesnake—Geffen
- 20 NOW AND ZEN—Robert Plant—EsParanza
- 21 TRACY CHAPMAN—Tracy Chapman—Elektra
- 22 MAKE IT LAST FOREVER—Keith Sweat—Vintertainment
- 23 OPEN UP AND SAY... AHH!—Poison—Enigma
- 24 ... NOTHING LIKE THE SUN—Sting—A&M
- 25 A MOMENTARY LAPSE OF REASON—Pink Floyd—Columbia
- 26 THE JOSHUA TREE—U2—Island
- 27 HE'S THE D.J., I'M THE RAPPER—D.J. Jazzy Jeff & The Fresh Prince—Jive
- 28 OU812—Van Halen—Warner Bros.
- 29 PRIDE—White Lion—Atlantic
- 30 DIESEL AND DUST—Midnight Oil—Columbia
- 31 CLOUD NINE—George Harrison—Dark Horse
- 32 LAP OF LUXURY—Cheap Trick—Epic
- 33 SAVAGE AMUSEMENT—Scorpions—Mercury
- 34 ROLL WITH IT—Steve Winwood—Virgin
- 35 JODY WATLEY—Jody Watley—MCA
- 36 PEBBLES—Pebbles—MCA
- 37 STRONGER THAN PRIDE—Sade—Epic
- 38 SCENES FROM THE SOUTHSIDE—Bruce Hornsby & The Range—RCA
- 39 EXPOSURE—Exposé—Arista
- 40 IN EFFECT MODE—Al B. Sure!—Warner Bros.
- 41 TELL IT TO MY HEART—Taylor Dayne—Arista
- 42 SKYSCRAPER—David Lee Roth—Warner Bros.
- 43 SURFING WITH THE ALIEN—Joe Satriani—Relativity
- 44 ACTUALLY—Pet Shop Boys—EMI
- 45 MAGIC—The Jets—MCA
- 46 ALWAYS & FOREVER—Randy Travis—Warner Bros.
- 47 INSIDE INFORMATION—Foreigner—Atlantic
- 48 IN MY TRIBE—10,000 Maniacs—Elektra
- 49 TANGO IN THE NIGHT—Fleetwood Mac—Warner Bros.
- 50 LITA—Lita Ford—RCA
- 51 RAPTURE—Anita Baker—Elektra
- 52 CONSCIOUS PARTY—Ziggy Marley & The Melody Makers—Virgin
- 53 OUT OF ORDER—Rod Stewart—Warner Bros.
- 54 LONG COLD WINTER—Cinderella—Mercury
- 55 BACK FOR THE ATTACK—Dokken—Elektra
- 56 ONCE BITTEN—Great White—Capitol
- 57 HOT, COOL AND VICIOUS—Salt-N-Pepa—Next Plateau
- 58 SIMPLE PLEASURES—Bobby McFerrin—EMI
- 59 DUOTONES—Kenny G—Arista
- 60 HEART BREAK—New Edition—MCA
- 61 KINGDOM COME—Kingdom Come—Polydor



GEORGE MICHAEL

- 62 GOOD MORNING, VIETNAM—Soundtrack—A&M
- 63 TEAR DOWN THESE WALLS—Billy Ocean—Jive
- 64 CHARACTERS—Stevie Wonder—Motown
- 65 REG STRIKES BACK—Elton John—MCA
- 66 BAD ANIMALS—Heart—Capitol
- 67 CHER—Cher—Geffen
- 68 DOCUMENT—R.E.M.—I.R.S.
- 69 HEAVY NOVA—Robert Palmer—EMI
- 70 TOUGHER THAN LEATHER—Run-D.M.C.—Profile
- 71 VITAL IDOL—Billy Idol—Chrysalis
- 72 BIG GENERATOR—Yes—Atco
- 73 DON'T BE CRUEL—Bobby Brown—MCA
- 74 COCKTAIL—Soundtrack—Elektra
- 75 CRAZY NIGHTS—Kiss—Mercury

- 76 HOW YA LIKE ME NOW—Kool Moe Dee—Jive
- 77 EVERLASTING—Natalie Cole—EMI
- 78 BLOW UP YOUR VIDEO—AC/DC—Atlantic
- 79 UP YOUR ALLEY—Joan Jett & The Blackhearts—CBS Associated
- 80 IT'S BETTER TO TRAVEL—Swing Out Sister—Mercury
- 81 SUBSTANCE—New Order—Qwest
- 82 YOU CAN DANCE—Madonna—Sire
- 83 SEVENTH SON OF A SEVENTH SON—Iron Maiden—Capitol
- 84 NEVER DIE YOUNG—James Taylor—Columbia
- 85 MAN OF COLOURS—Icehouse—Chrysalis
- 86 STARFISH—The Church—Arista
- 87 LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY

- 88 ORCHESTRA—Elton John—MCA
- 89 SMALL WORLD—Huey Lewis & The News—Chrysalis
- 90 LOOK WHAT THE CAT DRAGGED IN—Poison—Enigma
- 91 MUSIC FOR THE MASSES—Depeche Mode—Sire
- 92 CHRONICLES—Steve Winwood—Island
- 93 ROBBIE ROBERTSON—Robbie Robertson—Geffen
- 94 OOH YEAH!—Daryl Hall & John Oates—Arista
- 95 NAKED—Talking Heads—Sire/Fly
- 96 THE LION AND THE COBRA—Sinead O'Connor—Ensign
- 97 TOUCH THE WORLD—Earth, Wind & Fire—Columbia
- 98 WIDE AWAKE IN DREAMLAND—Pat Benatar—Chrysalis
- 99 SLIPPERY WHEN WET—Bon Jovi—Mercury
- 100 EVEN WORSE—Weird Al Yankovic—Rock 'N' Roll/Scotti Bros.

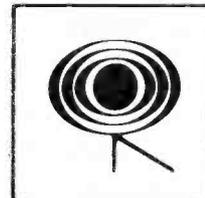
Top Pop Album Artists—Duos/Groups

Pos. ARTIST (No. of charted albums) Label

- 1 DEF LEPPARD (2) Mercury
- 2 INXS (1) Atlantic
- 3 GUNS N' ROSES (1) Geffen
- 4 AEROSMITH (1) Geffen (1) Columbia
- 5 POISON (2) Enigma
- 6 GLORIA ESTEFAN & MIAMI SOUND MACHINE (1) Epic
- 7 WHITESNAKE (2) Geffen
- 8 U2 (2) Island
- 9 PINK FLOYD (1) Columbia (1) Harvest
- 10 WHITE LION (1) Atlantic (1) Grand Slamm
- 11 D.J. JAZZY JEFF & THE FRESH PRINCE (1) Jive
- 12 VAN HALEN (1) Warner Bros.
- 13 MIDNIGHT OIL (1) Columbia
- 14 SALT-N-PEPA (2) Next Plateau
- 15 CHEAP TRICK (1) Epic
- 16 SCORPIONS (1) Mercury
- 17 BRUCE HORNSBY & THE RANGE (1) RCA

- 18 EXPOSÉ (1) Arista
- 19 PET SHOP BOYS (2) EMI
- 20 BON JOVI (2) Mercury
- 21 THE JETS (1) MCA
- 22 EUROPE (2) Epic
- 23 FOREIGNER (1) Atlantic
- 24 10,000 MANIACS (1) Elektra
- 25 GREAT WHITE (1) Capitol (1) Enigma

Columbia



Top Pop Album Labels

Pos. LABEL (No. of charted albums)

- 1 COLUMBIA (51)
- 2 MCA (50)
- 3 MERCURY (29)
- 4 RCA (31)
- 5 ATLANTIC (27)
- 6 EPIC (29)
- 7 GEFEN (26)
- 8 WARNER BROS. (38)
- 9 ELEKTRA (33)
- 10 ARISTA (24)
- 11 EMI (23)
- 12 A&M (31)
- 13 CAPITOL (39)
- 14 JIVE (12)
- 15 CHRYSALIS (13)



DEF LEPPARD

LATIN PASSION IT RUNS IN OUR FAMILY

CBS DISCOS proudly thanks every member of our U.S. family for the music that made us the "Top Latin Pop Label Of The Year."

Amor y Ritmo

Braulio

Carlos Maria

Grupo Mazz

Hansel y Raul

Isla Bonita

Jochy Hernandez

Johnny Ventura

Juan Valentin

Latin Spice Band

Yolandita Monge

Little Joe y La Familia

Lourdes Robles

Luis Enrique

Michelle

Milly y Los Vecinos

Roberto Del Castillo

Sophy

Tinta Blanca

Top Banana

Willy Chirino

Plus our Ultimate Crossover Artist:

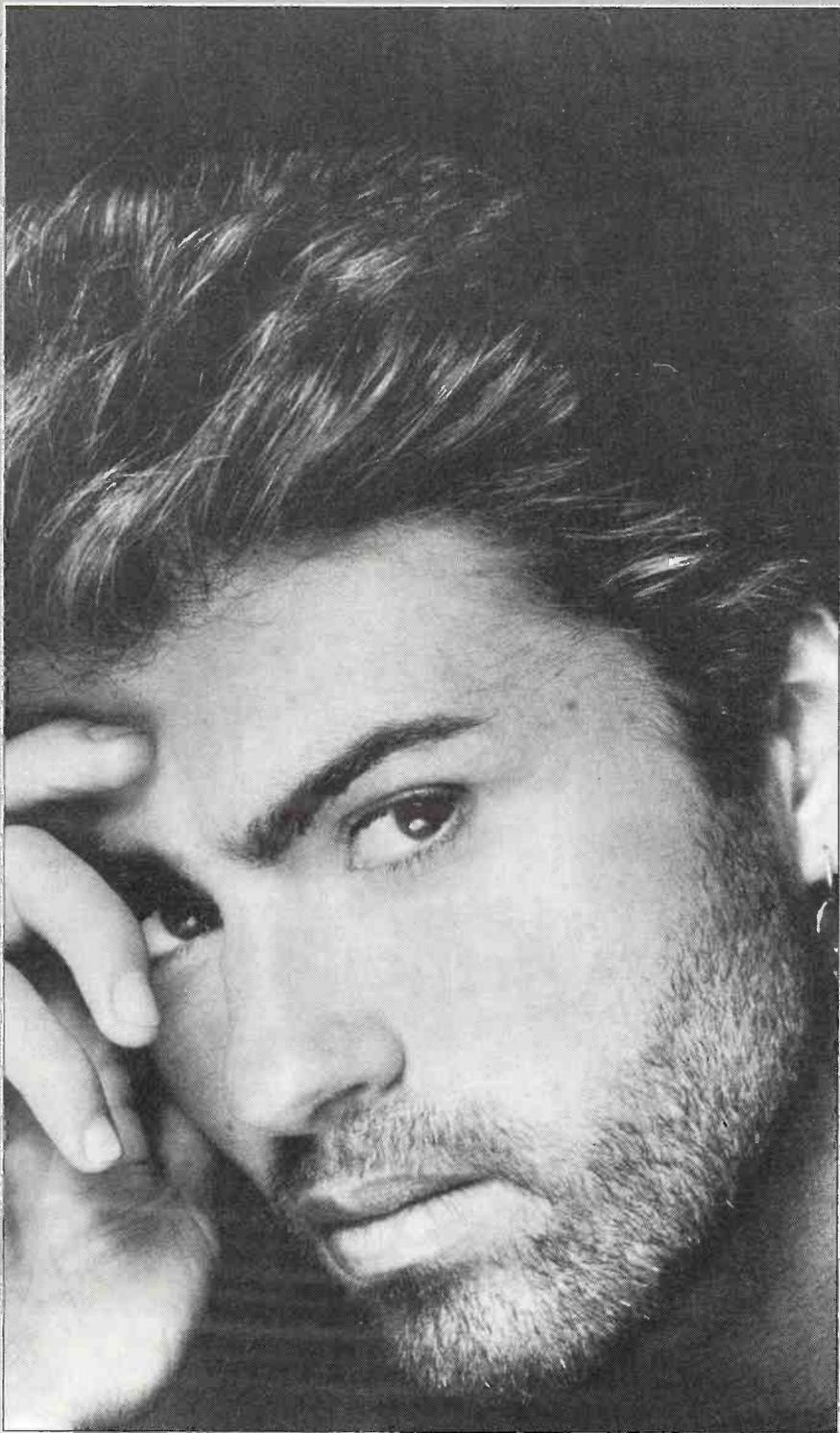
Gloria Estefan and Miami Sound Machine.

CBS DISCOS also congratulates the CRI Latin roster from around the world for helping to take our passion to the top. Muchas Gracias!

CBS Records International. Wherever you're listening, our music is there.



CBS® are trademarks of CBS Inc. © 1988 CBS Records Inc.



GEORGE MICHAEL

Top Pop Album Artists

- | Pos. | ARTIST (No. of charted albums) | Label |
|------|--------------------------------------|--------------------------------|
| 1 | GEORGE MICHAEL | (1) Columbia |
| 2 | DEF LEPPARD | (2) Mercury |
| 3 | INXS | (1) Atlantic |
| 4 | MICHAEL JACKSON | (1) Epic |
| 5 | GUNS N' ROSES | (1) Geffen |
| 6 | DEBBIE GIBSON | (1) Atlantic |
| 7 | RICHARD MARX | (1) EMI |
| 8 | AEROSMITH | (1) Geffen
(1) Columbia |
| 9 | TIFFANY | (1) MCA |
| 10 | POISON | (2) Enigma |
| 11 | WHITNEY HOUSTON | (2) Arista |
| 12 | TERENCE TRENT D'ARBY | (1) Columbia |
| 13 | GLORIA ESTEFAN & MIAMI SOUND MACHINE | (1) Epic |
| 14 | STEVE WINWOOD | (1) Virgin
(2) Island |
| 15 | JOHN COUGAR MELLENCAMP | (1) Mercury |
| 16 | RICK ASTLEY | (1) RCA |
| 17 | BRUCE SPRINGSTEEN | (1) Columbia |
| 18 | BELINDA CARLISLE | (1) MCA |
| 19 | WHITESNAKE | (2) Geffen |
| 20 | U2 | (2) Island |
| 21 | PINK FLOYD | (1) Columbia
(1) Harvest |
| 22 | ROBERT PLANT | (1) EsParanza |
| 23 | ELTON JOHN | (3) MCA
(1) Geffen |
| 24 | TRACY CHAPMAN | (1) Elektra |
| 25 | KEITH SWEAT | (1) Vintertainment |
| 26 | RANDY TRAVIS | (3) Warner Bros. |
| 27 | STING | (1) A&M |
| 28 | WHITE LION | (1) Atlantic
(1) Grand Slam |
| 29 | D.J. JAZZY JEFF & THE FRESH PRINCE | (1) Jive |
| 30 | VAN HALEN | (1) Warner Bros. |
| 31 | MIDNIGHT OIL | (1) Columbia |
| 32 | GEORGE HARRISON | (1) Dark Horse |
| 33 | SALT-N-PEPA | (2) Next Plateau |
| 34 | CHEAP TRICK | (1) Epic |
| 35 | SCORPIONS | (1) Mercury |
| 36 | JODY WATLEY | (1) MCA |
| 37 | PEBBLES | (1) MCA |
| 38 | SADE | (1) Epic |
| 39 | BRUCE HORNSBY & THE RANGE | (1) RCA |
| 40 | EXPOSÉ | (1) Arista |
| 41 | AL B. SURE! | (1) Warner Bros. |
| 42 | PET SHOP BOYS | (2) EMI |
| 43 | TAYLOR DAYNE | (1) Arista |
| 44 | ANITA BAKER | (2) Elektra |
| 45 | DAVID LEE ROTH | (1) Warner Bros. |
| 46 | JOE SATRIANI | (1) Relativity |
| 47 | KENNY G | (2) Arista |
| 48 | BON JOVI | (2) Mercury |
| 49 | THE JETS | (1) MCA |
| 50 | EUROPE | (2) Epic |
| 51 | FOREIGNER | (1) Atlantic |
| 52 | 10,000 MANIACS | (1) Elektra |
| 53 | GREAT WHITE | (1) Capitol
(1) Enigma |
| 54 | FLEETWOOD MAC | (1) Warner Bros. |
| 55 | LITA FORD | (1) RCA |
| 56 | PRINCE | (2) Paisley Park |
| 57 | ZIGGY MARLEY & THE MELODY MAKERS | (1) Virgin |
| 58 | CINDERELLA | (2) Mercury |
| 59 | ROD STEWART | (1) Warner Bros. |
| 60 | DOKKEN | (1) Elektra |
| 61 | R.E.M. | (2) I.R.S. |
| 62 | FAT BOYS | (2) Tin Pan Apple
(1) Sutra |
| 63 | BOBBY McFERRIN | (1) EMI |
| 64 | NEW EDITION | (1) MCA |
| 65 | KINGDOM COME | (1) Polydor |
| 66 | BILLY OCEAN | (1) Jive |
| 67 | STEVIE WONDER | (1) Motown |
| 68 | HEART | (1) Capitol |
| 69 | CHER | (1) Geffen |
| 70 | ROBERT PALMER | (1) EMI |
| 71 | RUN-D.M.C. | (1) Profile |
| 72 | BILLY IDOL | (1) Chrysalis |
| 73 | YES | (1) Atco |
| 74 | BOBBY BROWN | (1) MCA |
| 75 | METALLICA | (3) Elektra |
| 76 | KISS | (1) Mercury |
| 77 | KOOL MOE DEE | (1) Jive |
| 78 | NATALIE COLE | (1) EMI |
| 79 | AC/DC | (2) Atlantic |
| 80 | MADONNA | (2) Sire |
| 81 | JOAN JETT & THE BLACKHEARTS | (1) CBS Associated |
| 82 | ANTHRAX | (3) Megaforce/Island |
| 83 | SWING OUT SISTER | (1) Mercury |
| 84 | NEW ORDER | (1) Qwest |
| 85 | UB40 | (2) A&M |
| 86 | IRON MAIDEN | (1) Capitol |
| 87 | JAMES TAYLOR | (1) Columbia |
| 88 | STRYPER | (2) Enigma |
| 89 | ICEHOUSE | (1) Chrysalis |
| 90 | THE CHURCH | (1) Arista |
| 91 | HUEY LEWIS & THE NEWS | (1) Chrysalis |
| 92 | JETHRO TULL | (2) Chrysalis |
| 93 | DEPECHE MODE | (1) Sire |
| 94 | ERIC B. & RAKIM | (1) Uni
(1) 4th & B'Way |
| 95 | ROBBIE ROBERTSON | (1) Geffen |
| 96 | DARYL HALL & JOHN OATES | (1) Arista |
| 97 | TALKING HEADS | (1) Sire/Fly |
| 98 | SINEAD O'CONNOR | (1) Ensign |
| 99 | EARTH, WIND & FIRE | (1) Columbia |
| 100 | PAT BENATAR | (1) Chrysalis |

Top Pop Singles Artists

- | Pos. | ARTIST (No. of charted singles) | Label |
|------|---------------------------------------|-----------------------------|
| 1 | GEORGE MICHAEL | (5) Columbia |
| 2 | INXS | (4) Atlantic |
| 3 | MICHAEL JACKSON | (6) Epic |
| 4 | WHITNEY HOUSTON | (4) Arista |
| 5 | DEF LEPPARD | (5) Mercury |
| 6 | DEBBIE GIBSON | (4) Atlantic |
| 7 | RICK ASTLEY | (3) RCA |
| 8 | GLORIA ESTEFAN & MIAMI SOUND MACHINE | (3) Epic |
| 9 | TAYLOR DAYNE | (4) Arista |
| 10 | RICHARD MARX | (3) EMI |
| 11 | STEVE WINWOOD | (3) Virgin
(2) Island |
| 12 | TERENCE TRENT D'ARBY | (4) Columbia |
| 13 | ERIC CARMEN | (1) RCA
(2) Arista |
| 14 | CHEAP TRICK | (3) Epic |
| 15 | TIFFANY | (5) MCA |
| 16 | BELINDA CARLISLE | (4) MCA |
| 17 | ELTON JOHN | (3) MCA |
| 18 | THE JETS | (4) MCA |
| 19 | BREATHE | (2) A&M |
| 20 | AEROSMITH | (3) Geffen |
| 21 | PEBBLES | (2) MCA |
| 22 | FOREIGNER | (3) Atlantic |
| 23 | BILLY OCEAN | (2) Jive |
| 24 | CHICAGO | (2) Reprise |
| 25 | PET SHOP BOYS | (4) EMI |
| 26 | GUNS N' ROSES | (2) Geffen |
| 27 | POISON | (4) Enigma |
| 28 | NATALIE COLE | (3) EMI |
| 29 | JOHNNY HATES JAZZ | (2) Virgin |
| 30 | GEORGE HARRISON | (2) Dark Horse |
| 31 | ICEHOUSE | (3) Chrysalis |
| 32 | ROBERT PALMER | (2) EMI
(1) Island |
| 33 | JODY WATLEY | (3) MCA |
| 34 | PRINCE | (4) Paisley Park |
| 35 | BANGLES | (1) Def Jam
(1) Columbia |
| 36 | CHER | (3) Geffen |
| 37 | DARYL HALL & JOHN OATES | (3) Arista |
| 38 | EXPOSE | (2) Arista |
| 39 | VAN HALEN | (3) Warner Bros. |
| 40 | PHIL COLLINS | (2) Atlantic |
| 41 | SAMANTHA FOX | (2) Jive |
| 42 | KYLIE MINOGUE | (2) Geffen |
| 43 | HUEY LEWIS & THE NEWS | (2) Chrysalis |
| 44 | BRUCE SPRINGSTEEN | (3) Columbia |
| 45 | JOHN COUGAR MELLENCAMP | (3) Mercury |
| 46 | ROD STEWART | (2) Warner Bros. |
| 47 | THE ESCAPE CLUB | (1) Atlantic |
| 48 | BOBBY McFERRIN | (1) EMI |
| 49 | PATRICK SWAYZE FEATURING WENDY FRASER | (1) RCA |
| 50 | D.J. JAZZY JEFF & THE FRESH PRINCE | (3) Jive |
| 51 | UB40 | (1) A&M |
| 52 | BRENDA K. STARR | (2) MCA |
| 53 | BOBBY BROWN | (2) MCA |
| 54 | PAUL CARRACK | (4) Chrysalis |
| 55 | BRUCE HORNSBY & THE RANGE | (2) RCA |
| 56 | INFORMATION SOCIETY | (2) Tommy Boy |
| 57 | THE BEACH BOYS | (1) Elektra |
| 58 | WHITESNAKE | (3) Geffen |
| 59 | BON JOVI | (2) Mercury |
| 60 | PETER CETERA | (2) Full Moon |
| 61 | KEITH SWEAT | (3) Vintertainment |
| 62 | ROGER | (1) Reprise |
| 63 | MICHAEL BOLTON | (3) Columbia |
| 64 | U2 | (3) Island |
| 65 | NEW EDITION | (2) MCA |
| 66 | TRACY CHAPMAN | (3) Elektra |
| 67 | AL B. SURE! | (3) Warner Bros. |
| 68 | JOAN JETT & THE BLACKHEARTS | (2) Blackheart |
| 69 | WILL TO POWER | (2) Epic |
| 70 | WHITE LION | (3) Atlantic |
| 71 | BRENDA RUSSELL FEATURING JOE ESPOSITO | (1) A&M |
| 72 | DAVID LEE ROTH | (2) Warner Bros. |
| 73 | STING | (3) A&M |
| 74 | PRETTY POISON | (2) Virgin |
| 75 | KENNY LOGGINS | (2) Columbia |
| 76 | NEW KIDS ON THE BLOCK | (2) Columbia |
| 77 | JANE WIEDLIN | (2) EMI |
| 78 | THE DEELE | (1) Solar |
| 79 | THE COVER GIRLS | (3) Fever |
| 80 | M/A/R/R/S | (1) 4th & B'Way |
| 81 | JOHNNY KEMP | (1) Columbia |
| 82 | LITA FORD | (1) RCA |
| 83 | HEART | (3) Capitol |
| 84 | ERASURE | (1) Sire |
| 85 | FLEETWOOD MAC | (4) Warner Bros. |
| 86 | SALT-N-PEPA | (1) Next Plateau |
| 87 | GIANT STEPS | (1) A&M |
| 88 | CINDERELLA | (1) Mercury |
| 89 | MIDNIGHT OIL | (2) Columbia |
| 90 | GLENN FREY | (1) MCA |
| 91 | DUSTY SPRINGFIELD | (1) EMI |
| 92 | THE CONTOURS | (1) Motown |
| 93 | DURAN DURAN | (1) Capitol |
| 94 | ANITA BAKER | (2) Elektra |
| 95 | BOY MEETS GIRL | (1) RCA |
| 96 | ORCHESTRAL MANOEUVRES IN THE DARK | (1) A&M |
| 97 | REO SPEEDWAGON | (2) Epic |
| 98 | GLADYS KNIGHT & THE PIPS | (1) MCA |
| 99 | HENRY LEE SUMMER | (3) CBS Associated |
| 100 | FAT BOYS | (2) Tin Pan Apple |



Australia



Austria



Canada



China



Czechoslovakia



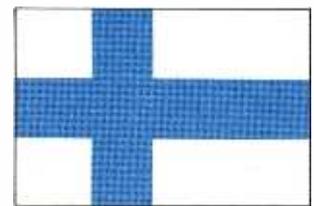
Denmark



Egypt



Ecuador



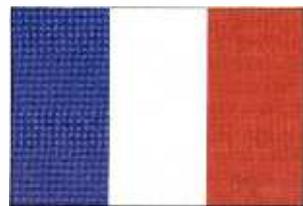
Finland



France



Germany



Guadeloupe



Holland



Hungary



Ireland



Israel



Italy



Japan



Korea



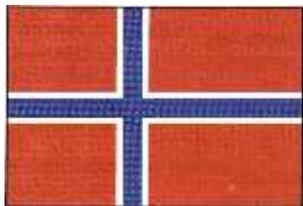
Kuwait



Mexico



New Zealand



Norway



Spain



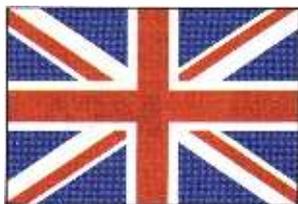
Sweden



Switzerland



Taiwan



United Kingdom



USA



USSR



Virgin Islands

Dolby SR. Throughout the world.

100 Potrero Avenue, San Francisco, CA 94103-4813, Phone 415-558-0200, Telex 34409, Facsimile 415-863-1373, 346 Clapham Road, London SW9 9AP, Phone 01-720-1111, Telex 919109, Facsimile 01-720-4118. Dolby and the Double-D symbol are trademarks of Dolby Laboratories Licensing Corporation. © Dolby Laboratories Inc. 1988. S88/8338

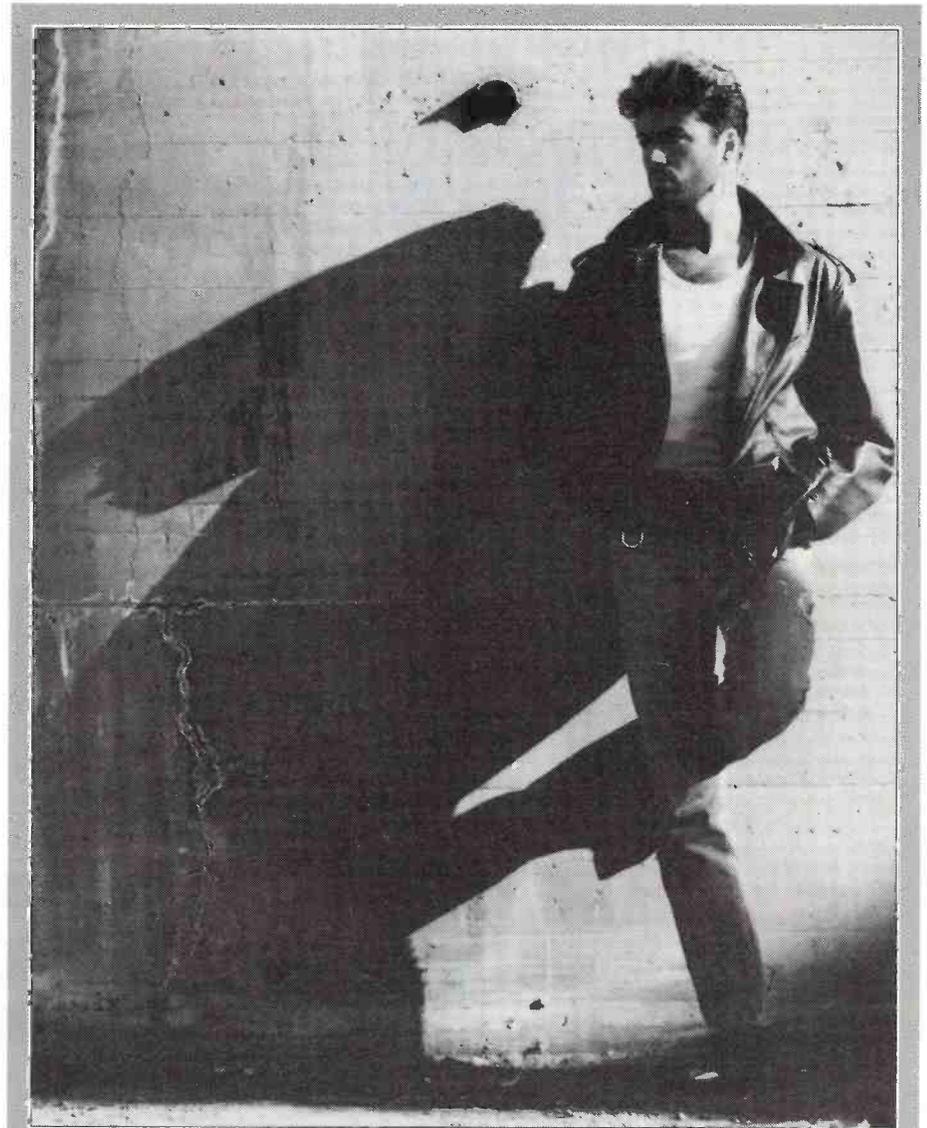
DD **Dolby[®]SR**
spectral recording

Top Pop Singles

Pos. TITLE—Artist—Label

- 1 FAITH—George Michael—Columbia
- 2 NEED YOU TONIGHT—INXS—Atlantic
- 3 GOT MY MIND SET ON YOU—George Harrison—Dark Horse
- 4 NEVER GONNA GIVE YOU UP—Rick Astley—RCA
- 5 SWEET CHILD O' MINE—Guns N' Roses—Geffen
- 6 SO EMOTIONAL—Whitney Houston—Arista
- 7 HEAVEN IS A PLACE ON EARTH—Belinda Carlisle—MCA
- 8 COULD'VE BEEN—Tiffany—MCA
- 9 HANDS TO HEAVEN—Breathe—A&M
- 10 ROLL WITH IT—Steve Winwood—Virgin
- 11 ONE MORE TRY—George Michael—Columbia
- 12 WISHING WELL—Terence Trent D'Arby—Columbia
- 13 ANYTHING FOR YOU—Gloria Estefan & Miami Sound Machine—Epic
- 14 THE FLAME—Cheap Trick—Epic
- 15 GET OUTTA MY DREAMS, GET INTO MY CAR—Billy Ocean—Jive
- 16 SEASONS CHANGE—Exposé—Arista
- 17 IS THIS LOVE—Whitesnake—Geffen
- 18 WILD, WILD WEST—The Escape Club—Atlantic
- 19 POUR SOME SUGAR ON ME—Def Leppard—Mercury
- 20 I'LL ALWAYS LOVE YOU—Taylor Dayne—Arista
- 21 MAN IN THE MIRROR—Michael Jackson—Epic
- 22 SHAKE YOUR LOVE—Debbie Gibson—Atlantic
- 23 SIMPLY IRRESISTIBLE—Robert Palmer—EMI
- 24 HOLD ON TO THE NIGHTS—Richard Marx—EMI
- 25 HUNGRY EYES (FROM 'DIRTY DANCING')—Eric Carmen—RCA
- 26 SHATTERED DREAMS—Johnny Hates Jazz—Virgin
- 27 FATHER FIGURE—George Michael—Columbia
- 28 NAUGHTY GIRLS (NEED LOVE TOO)—Samantha Fox—Jive
- 29 GROOVY KIND OF LOVE—Phil Collins—Atlantic
- 30 LOVE BITES—Def Leppard—Mercury
- 31 ENDLESS SUMMER NIGHTS—Richard Marx—EMI
- 32 FOOLISH BEAT—Debbie Gibson—Atlantic
- 33 WHERE DO BROKEN HEARTS GO—Whitney Houston—Arista
- 34 ANGEL—Aerosmith—Geffen
- 35 HAZY SHADE OF WINTER—Bangles—Def Jam
- 36 THE WAY YOU MAKE ME FEEL—Michael Jackson—Epic
- 37 DON'T WORRY, BE HAPPY (FROM 'COCKTAIL')—Bobby McFerrin—EMI
- 38 MAKE ME LOSE CONTROL—Eric Carmen—Arista
- 39 RED RED WINE—UB40—A&M
- 40 SHE'S LIKE THE WIND—Patrick Swayze Featuring Wendy Fraser—RCA
- 41 BAD MEDICINE—Bon Jovi—Mercury
- 42 KOKOMO (FROM THE 'COCKTAIL' SOUNDTRACK)—The Beach Boys—Elektra
- 43 I DON'T WANNA GO ON WITH YOU LIKE THAT—Elton John—MCA
- 44 TOGETHER FOREVER—Rick Astley—RCA
- 45 MONKEY—George Michael—Columbia

- 46 DEVIL INSIDE—INXS—Atlantic
- 47 SHOULD'VE KNOWN BETTER—Richard Marx—EMI
- 48 I DON'T WANNA LIVE WITHOUT YOUR LOVE—Chicago—Reprise
- 49 THE LOCO-MOTION—Kylie Minogue—Geffen
- 50 WHAT HAVE I DONE TO DESERVE THIS?—Pet Shop Boys & Dusty Springfield—EMI
- 51 MAKE IT REAL—The Jets—MCA
- 52 WHAT'S ON YOUR MIND (PURE ENERGY)—Information Society—Tommy Boy
- 53 TELL IT TO MY HEART—Taylor Dayne—Arista
- 54 OUT OF THE BLUE—Debbie Gibson—Atlantic
- 55 DON'T YOU WANT ME—Jody Watley—MCA
- 56 DESIRE—U2—Island
- 57 I GET WEAK—Belinda Carlisle—MCA
- 58 SIGN YOUR NAME—Terence Trent D'Arby—Columbia
- 59 I WANT TO BE YOUR MAN—Roger—Reprise
- 60 GIRLFRIEND—Pebbles—MCA
- 61 DIRTY DIANA—Michael Jackson—Epic
- 62 1-2-3—Gloria Estefan & Miami Sound Machine—Epic
- 63 MERCEDES BOY—Pebbles—MCA
- 64 PERFECT WORLD—Huey Lewis & The News—Chrysalis
- 65 NEW SENSATION—INXS—Atlantic
- 66 CATCH ME (I'M FALLING)—Pretty Poison—Virgin
- 67 IF IT ISN'T LOVE—New Edition—MCA
- 68 ROCKET 2 U—The Jets—MCA
- 69 ONE GOOD WOMAN—Peter Cetera—Full Moon
- 70 DON'T BE CRUEL—Cheap Trick—Epic
- 71 CANDLE IN THE WIND—Elton John—MCA
- 72 EVERYTHING YOUR HEART DESIRES—Daryl Hall & John Oates—Arista
- 73 SAY YOU WILL—Foreigner—Atlantic
- 74 I WANT HER—Keith Sweat—Vintertainment
- 75 PINK CADILLAC—Natalie Cole—EMI
- 76 FAST CAR—Tracy Chapman—Elektra
- 77 ELECTRIC BLUE—Icehouse—Chrysalis
- 78 THE VALLEY ROAD—Bruce Hornsby & The Range—RCA
- 79 DON'T BE CRUEL—Bobby Brown—MCA
- 80 ALWAYS ON MY MIND—Pet Shop Boys—EMI
- 81 PIANO IN THE DARK—Brenda Russell Featuring Joe Esposito—A&M
- 82 WHEN IT'S LOVE—Van Halen—Warner Bros.
- 83 DON'T SHED A TEAR—Paul Carrack—Chrysalis
- 84 WE'LL BE TOGETHER—Sting—A&M
- 85 I HATE MYSELF FOR LOVING YOU—Joan Jett & The Blackhearts—Blackheart
- 86 I DON'T WANT TO LIVE WITHOUT YOU—Foreigner—Atlantic
- 87 NITE AND DAY—Al B. Sure!—Warner Bros.
- 88 DON'T YOU KNOW WHAT THE NIGHT CAN DO?—Steve Winwood—Virgin
- 89 ONE MOMENT IN TIME—Whitney Houston—Arista
- 90 CAN'T STAY AWAY FROM YOU—Gloria Estefan & Miami Sound Machine—Epic
- 91 KISSING A FOOL—George Michael—Columbia
- 92 CHERRY BOMB—John Cougar Mellancamp—Mercury



GEORGE MICHAEL

- 93 I STILL BELIEVE—Brenda K. Starr—MCA
- 94 I FOUND SOMEONE—Cher—Geffen
- 95 NEVER TEAR US APART—INXS—Atlantic
- 96 VALERIE—Steve Winwood—Island
- 97 JUST LIKE PARADISE—David Lee Roth—Warner Bros.
- 98 NOTHIN' BUT A GOOD TIME—Poison—Enigma
- 99 WAIT—White Lion—Atlantic
- 100 PROVE YOUR LOVE—Taylor Dayne—Arista

Top Pop Singles Labels

Pos. LABEL (No. of charted singles)

- 1 MCA (37)
- 2 COLUMBIA (40)
- 3 ATLANTIC (29)
- 4 EPIC (27)
- 5 ARISTA (24)
- 6 EMI (21)
- 7 RCA (16)
- 8 GEFEN (18)
- 9 MERCURY (20)
- 10 A&M (20)
- 11 VIRGIN (18)
- 12 WARNER BROS. (20)
- 13 CHRYSALIS (18)
- 14 JIVE (10)
- 15 REPRIS (7)

MCA RECORDS

Top Pop Distributing Labels

(COMBINED ALBUMS & SINGLES)

Pos. LABEL (No. of charted albums & singles)

- 1 COLUMBIA (98)
- 2 ATLANTIC (105)
- 3 MCA (113)
- 4 WARNER BROS. (114)
- 5 POLYGRAM (84)

Columbia



Top Pop Singles Artists Duos/Groups

Pos. ARTIST (No. of charted singles) Label

- 1 INXS (4) Atlantic
- 2 DEF LEPPARD (5) Mercury
- 3 GLORIA ESTEFAN & MIAMI SOUND MACHINE (3) Epic
- 4 CHEAP TRICK (3) Epic
- 5 THE JETS (4) MCA
- 6 BREATHE (2) A&M
- 7 AEROSMITH (3) Geffen
- 8 FOREIGNER (3) Atlantic
- 9 CHICAGO (2) Reprise
- 10 PET SHOP BOYS (4) EMI
- 11 GUNS N' ROSES (2) Geffen
- 12 POISON (4) Enigma
- 13 JOHNNY HATES JAZZ (2) Virgin
- 14 ICEHOUSE (3) Chrysalis
- 15 BANGLES (1) Def Jam (1) Columbia
- 16 DARYL HALL & JOHN OATES (3) Arista
- 17 EXPOSÉ (2) Arista
- 18 VAN HALEN (3) Warner Bros.
- 19 HUEY LEWIS & THE NEWS (2) Chrysalis
- 20 THE ESCAPE CLUB (1) Atlantic
- 21 PATRICK SWAYZE FEATURING WENDY FRASER (1) RCA
- 22 D.J. JAZZY JEFF & FRESH PRINCE (3) Jive
- 23 UB40 (1) A&M
- 24 PET SHOP BOYS & DUSTY SPRINGFIELD (1) EMI
- 25 BRUCE HORNSBY & THE RANGE (2) RCA

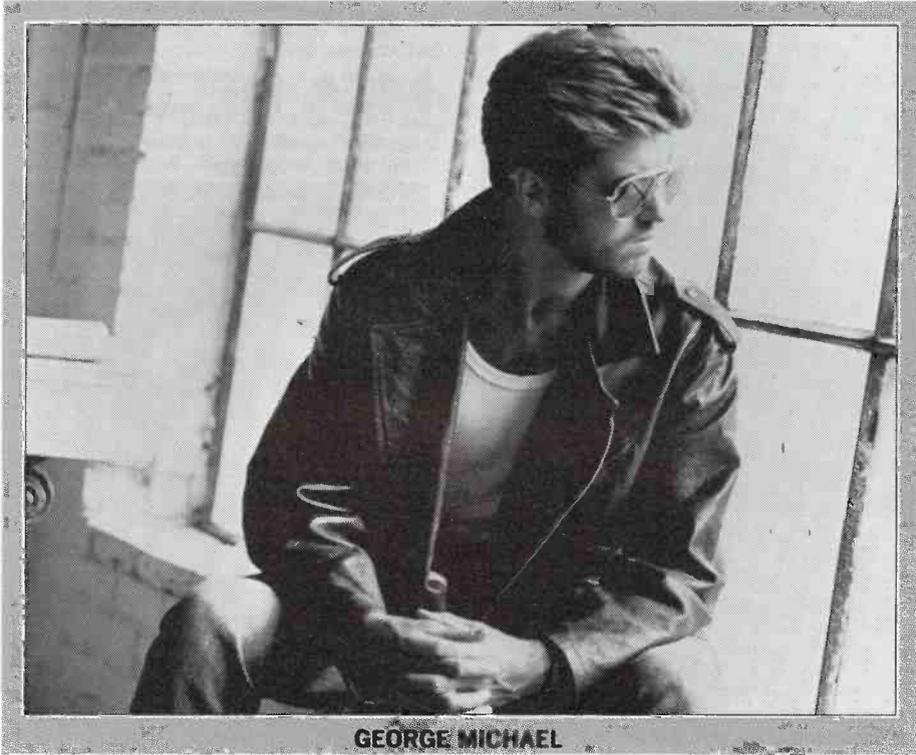


INXS

Top Pop Album Artists—Male

- Pos. ARTIST (No. of charted albums) Label
- 1 GEORGE MICHAEL (1) Columbia
 - 2 MICHAEL JACKSON (1) Epic
 - 3 RICHARD MARX (1) EMI
 - 4 TERENCE TRENT D'ARBY (1) Columbia
 - 5 STEVE WINWOOD (1) Virgin
(2) Island
 - 6 JOHN COUGAR MELLENCAMP (1) Mercury
 - 7 RICK ASTLEY (1) RCA
 - 8 BRUCE SPRINGSTEEN (1) Columbia
 - 9 ROBERT PLANT (1) EsParanza
 - 10 ELTON JOHN (3) MCA
(1) Geffen
 - 11 KEITH SWEAT (1) Vintertainment

- 12 RANDY TRAVIS (3) Warner Bros.
- 13 STING (1) A&M
- 14 GEORGE HARRISON (1) Dark Horse
- 15 AL B. SURE! (1) Warner Bros.
- 16 DAVID LEE ROTH (1) Warner Bros.
- 17 JOE SATRIANI (1) Relativity
- 18 KENNY G (2) Arista
- 19 PRINCE (2) Paisley Park
- 20 ROD STEWART (1) Warner Bros.
- 21 BOBBY McFERRIN (1) EMI
- 22 BILLY OCEAN (1) Jive
- 23 STEVIE WONDER (1) Motown
- 24 ROBERT PALMER (1) EMI
- 25 BILLY IDOL (1) Chrysalis



GEORGE MICHAEL

Top Pop Singles Artists—Male

- Pos. ARTIST (No. of charted singles) Label
- 1 GEORGE MICHAEL (5) Columbia
 - 2 MICHAEL JACKSON (6) Epic
 - 3 RICK ASTLEY (3) RCA
 - 4 RICHARD MARX (3) EMI
 - 5 STEVE WINWOOD (3) Virgin
(2) Island
 - 6 TERENCE TRENT D'ARBY (4) Columbia
 - 7 ERIC CARMEN (1) RCA
(2) Arista
 - 8 ELTON JOHN (3) MCA
 - 9 BILLY OCEAN (2) Jive
 - 10 GEORGE HARRISON (2) Dark Horse
 - 11 ROBERT PALMER (2) EMI
(1) Island
 - 12 PRINCE (4) Paisley Park
 - 13 PHIL COLLINS (2) Atlantic

- 14 BRUCE SPRINGSTEEN (3) Columbia
- 15 JOHN COUGAR MELLENCAMP (3) Mercury
- 16 ROD STEWART (2) Warner Bros.
- 17 BOBBY McFERRIN (1) EMI
- 18 BOBBY BROWN (2) MCA
- 19 PAUL CARRACK (4) Chrysalis
- 20 PETER CETERA (2) Full Moon
- 21 KEITH SWEAT (3) Vintertainment
- 22 ROGER (1) Reprise
- 23 MICHAEL BOLTON (3) Columbia
- 24 AL B. SURE! (3) Warner Bros.
- 25 DAVID LEE ROTH (2) Warner Bros.

Top Pop Album Soundtracks

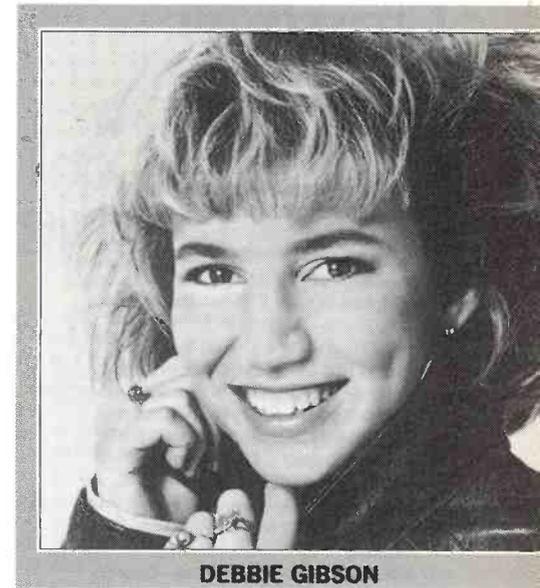
- Pos. TITLE—Artist—Label
- 1 DIRTY DANCING—Soundtrack—RCA
 - 2 MORE DIRTY DANCING—Soundtrack—RCA
 - 3 GOOD MORNING, VIETNAM—Soundtrack—A&M
 - 4 COCKTAIL—Soundtrack—Elektra
 - 5 LA BAMBA—Soundtrack—Slash
 - 6 LESS THAN ZERO—Soundtrack—Def Jam
 - 7 COLORS—Soundtrack—Warner Bros.
 - 8 WHO'S THAT GIRL/MADONNA—Soundtrack—Sire
 - 9 SCHOOL DAZE—Soundtrack—EMI
 - 10 LOST BOYS—Soundtrack—Atlantic



'DIRTY DANCING'

Top Pop Album Artists—Female

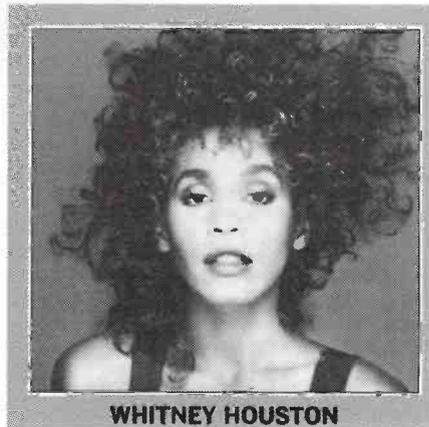
- Pos. ARTIST (No. of charted albums) Label
- 1 DEBBIE GIBSON (1) Atlantic
 - 2 TIFFANY (1) MCA
 - 3 WHITNEY HOUSTON (2) Arista
 - 4 BELINDA CARLISLE (1) MCA
 - 5 TRACY CHAPMAN (1) Elektra
 - 6 JODY WATLEY (1) MCA
 - 7 PEBBLES (1) MCA
 - 8 SADE (1) Epic
 - 9 TAYLOR DAYNE (1) Arista
 - 10 ANITA BAKER (2) Elektra
 - 11 LITA FORD (1) RCA
 - 12 CHER (1) Geffen
 - 13 NATALIE COLE (1) EMI
 - 14 MADONNA (2) Sire
 - 15 SINEAD O'CONNOR (1) Ensign
 - 16 PAT BENATAR (1) Chrysalis
 - 17 CARLY SIMON (2) Arista
 - 18 LINDA RONSTADT (1) Elektra
 - 19 BASIA (1) Epic
 - 20 K.T. OSLIN (2) RCA
 - 21 BRENDA RUSSELL (1) A&M
 - 22 BRENDA K. STARR (1) MCA
 - 23 SAMANTHA FOX (1) Jive
 - 24 TONI CHILDS (1) A&M
 - 25 JONI MITCHELL (1) Geffen



DEBBIE GIBSON

Top Pop Singles Artists—Female

- Pos. ARTIST (No. of charted singles) Label
- 1 WHITNEY HOUSTON (4) Arista
 - 2 DEBBIE GIBSON (4) Atlantic



WHITNEY HOUSTON

- 3 TAYLOR DAYNE (4) Arista
- 4 TIFFANY (5) MCA
- 5 BELINDA CARLISLE (4) MCA
- 6 PEBBLES (2) MCA
- 7 NATALIE COLE (3) EMI
- 8 JODY WATLEY (3) MCA
- 9 CHER (3) Geffen
- 10 SAMANTHA FOX (2) Jive
- 11 KYLIE MINOGUE (2) Geffen
- 12 BRENDA K. STARR (2) MCA
- 13 TRACY CHAPMAN (3) Elektra
- 14 JANE WIEDLIN (2) EMI
- 15 LITA FORD (1) RCA
- 16 WENDY FRASER (1) RCA
- 17 DUSTY SPRINGFIELD (1) EMI
- 18 ANITA BAKER (2) Elektra
- 19 PAT BENATAR (1) Chrysalis
- 20 SADE (1) Epic
- 21 BASIA (1) Epic
- 22 LAURA BRANIGAN (1) Atlantic
- 23 DENISE LOPEZ (2) Vendetta
- 24 JENNIFER WARNES (1) RCA
- 25 NIA PEEPLES (1) Mercury

Top Pop Singles Producers

- Pos. PRODUCER (No. of charted singles)
- 1 CHRIS THOMAS (6)
 - 2 GEORGE MICHAEL (5)
 - 3 QUINCY JONES (6)
 - 4 ROBERT JOHN LANGE (6)
 - 5 BRUCE FAIRBAIRN (6)
 - 6 NARADA (3)
 - 7 RIC WAKE (4)
 - 8 STEPHEN HAGUE (8)

- 9 RON NEVISON (7)
- 10 RICHIE ZITO (5)
- 11 RICK NOWELS (4)
- 12 DENNIS LAMBERT (3)
- 13 GEORGE E. TOBIN (4)
- 14 BOB SARGEANT (2)
- 15 DEBBIE GIBSON (3)
- 16 EMILIO & THE JERKS (2)
- 17 MIKE CLINK (2)
- 18 MICHAEL LLOYD (6)
- 19 LEWIS A. MARTINEE (3)
- 20 TOM WERMAN (4)
- 21 HUMBERTO GATICA (3)
- 22 MIKE STOCK (8)
- 23 PETE WATERMAN (8)
- 24 MATT AITKEN (8)
- 25 BABYFACE (6)
- 26 DAVID LORD (3)
- 27 ROBERT PALMER (3)

Top Hot Crossover Singles

Pos. TITLE—Artist—Label

- 1 IF IT ISN'T LOVE—New Edition—MCA
- 2 I'LL ALWAYS LOVE YOU—Taylor Dayne—Arista
- 3 TWO OCCASIONS—The Deele—Solar
- 4 DON'T BE CRUEL—Bobby Brown—MCA
- 5 MERCEDES BOY—Pebbles—MCA
- 6 NITE AND DAY—Al B. Sure!—Warner Bros.
- 7 GIRLFRIEND—Pebbles—MCA
- 8 PUSH IT—Salt-N-Pepa—Next Plateau
- 9 I WANT HER—Keith Sweat—Vintertainment
- 10 PUMP UP THE VOLUME—M/A/R/R/S—4th & B'Way
- 11 JUST GOT PAID—Johnny Kemp—Columbia
- 12 SO EMOTIONAL—Whitney Houston—Arista
- 13 SEASONS CHANGE—Exposé—Arista
- 14 SOME KIND OF LOVER—Jody Watley—MCA
- 15 SIGN YOUR NAME—Terence Trent D'Arby—Columbia
- 16 PLEASE DON'T GO GIRL—New Kids On The Block—Columbia
- 17 ONE MORE TRY—George Michael—Columbia
- 18 MAN IN THE MIRROR—Michael Jackson—Epic
- 19 I WANT TO BE YOUR MAN—Roger—Reprise
- 20 THE WAY YOU MAKE ME FEEL—Michael Jackson—Epic
- 21 NEVER GONNA GIVE YOU UP—Rick Astley—RCA
- 22 MONKEY—George Michael—Columbia
- 23 ROCKET 2 U—The Jets—MCA
- 24 NAUGHTY GIRLS (NEED LOVE TOO)—Samantha Fox—Jive
- 25 FATHER FIGURE—George Michael—Columbia
- 26 TELL IT TO MY HEART—Taylor Dayne—Arista
- 27 SHAKE YOUR LOVE—Debbie Gibson—Atlantic
- 28 WHAT'S ON YOUR MIND (PURE ENERGY)—Information Society—Tommy Boy
- 29 BECAUSE OF YOU—The Cover Girls—Fever
- 30 GET OUTTA MY DREAMS, GET INTO MY CAR—Billy Ocean—Jive



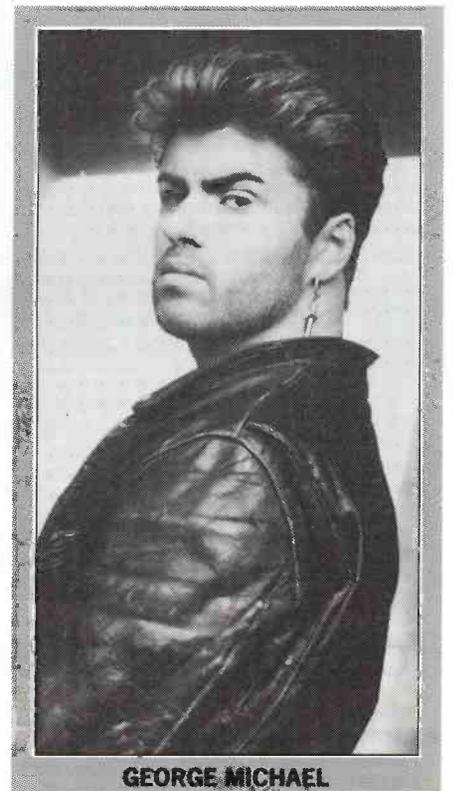
NEW EDITION

Top Hot Crossover Labels

Pos. LABEL (No. of charted singles)

- 1 MCA (25)
- 2 COLUMBIA (17)
- 3 EPIC (17)
- 4 ARISTA (13)
- 5 ATLANTIC (16)
- 6 JIVE (6)
- 7 WARNER BROS. (8)
- 8 A&M (9)
- 9 EMI (6)
- 10 VIRGIN (9)

MCA RECORDS



GEORGE MICHAEL

Top Album Rock Tracks

Pos. TITLE—Artist—Label

- 1 FINISH WHAT YA STARTED—Van Halen—Warner Bros.
- 2 RHYTHM OF LOVE—Yes—Atco
- 3 TALL COOL ONE—Robert Plant—EsParanza
- 4 SHIP OF FOOLS—Robert Plant—EsParanza
- 5 ON THE TURNING AWAY—Pink Floyd—Columbia
- 6 WHEN IT'S LOVE—Van Halen—Warner Bros.
- 7 ONLY A MEMORY—The Smithereens—Enigma
- 8 I WISH I HAD A GIRL—Henry Lee Summer—CBS Associated
- 9 TUNNEL OF LOVE—Bruce Springsteen—Columbia
- 10 UNDER THE MILKY WAY—The Church—Arista
- 11 WHEN WE WAS FAB—George Harrison—Dark Horse
- 12 BEDS ARE BURNING—Midnight Oil—Columbia
- 13 DEVIL INSIDE—INXS—Atlantic
- 14 SWEET CHILD O' MINE—Guns N' Roses—Geffen
- 15 I'M NOT YOUR MAN—Tommy Conwell & The Young Rumlbers—Columbia
- 16 HEAVEN KNOWS—Robert Plant—EsParanza
- 17 THE FLAME—Cheap Trick—Epic
- 18 ANGEL—Aerosmith—Geffen
- 19 SIMPLY IRRESISTIBLE—Robert Palmer—EMI
- 20 DON'T YOU KNOW WHAT THE NIGHT CAN DO—Steve Winwood—Virgin
- 21 LOOK OUT ANY WINDOW—Bruce Hornsby & The Range—RCA
- 22 ROLL WITH IT—Steve Winwood—Virgin
- 23 HATE TO LOSE YOUR LOVIN'—Little Feat—Warner Bros.
- 24 DON'T SHED A TEAR—Paul Carrack—Chrysalis
- 25 THE VALLEY ROAD—Bruce Hornsby & The Range—RCA
- 26 CAN'T GET OVER YOU—Gregg Allman—Epic
- 27 ALL FIRED UP—Pat Benatar—Chrysalis
- 28 SAY YOU WILL—Foreigner—Atlantic
- 29 HYSTERIA—Def Leppard—Mercury
- 30 HOLDING ON—Steve Winwood—Virgin
- 31 REV IT UP—Jerry Harrison & The Casual Gods—Sire
- 32 BE STILL MY BEATING HEART—Sting—A&M
- 33 CHECK IT OUT—John Cougar Mellencamp—Mercury
- 34 POWERFUL STUFF—The Fabulous Thunderbirds—Elektra
- 35 ONE STEP UP—Bruce Springsteen—Columbia
- 36 LET IT ROLL—Little Feat—Warner Bros.
- 37 GET IT ON—Kingdom Come—Polydor
- 38 JUST LIKE PARADISE—David Lee Roth—Warner Bros.
- 39 SHOWDOWN AT BIG SKY—Robbie Robertson—Geffen
- 40 DAMN GOOD—David Lee Roth—Warner Bros.
- 41 DEVIL'S RADIO—George Harrison—Dark Horse
- 42 RAIN IN THE SUMMERTIME—The Alarm—I.R.S.
- 43 YOU TALK TOO MUCH—George Thorogood & The Destroyers—EMI
- 44 HEART TURNS TO STONE—Foreigner—Atlantic
- 45 NO SMOKE WITHOUT A FIRE—Bad Company—Atlantic
- 46 BLACK AND BLUE—Van Halen—Warner Bros.
- 47 LOVE BITES—Def Leppard—Mercury
- 48 SWEET FIRE OF LOVE—Robbie Robertson—Geffen
- 49 COMMON GROUND—Rhythm Corps—Pasha
- 50 RHYTHM OF LOVE—Scorpions—Mercury



VAN HALEN



SIOUXSIE & THE BANSHEES

Top Hot Crossover Artists

Pos. ARTIST (No. of charted singles) Label

- 1 GEORGE MICHAEL (6) Columbia
- 2 MICHAEL JACKSON (5) Epic
- 3 WHITNEY HOUSTON (4) Arista
- 4 TAYLOR DAYNE (3) Arista
- 5 DEBBIE GIBSON (4) Atlantic
- 6 PEBBLES (3) MCA
- 7 AL B. SURE! (3) Warner Bros.
- 8 JODY WATLEY (3) MCA
- 9 TERENCE TRENT D'ARBY (3) Columbia
- 10 GLORIA ESTEFAN & MIAMI SOUND MACHINE (3) Epic

Top Modern Rock Tracks

Pos. TITLE—Artist—Label

- 1 PEEK-A-BOO—Siouxsie & The Banshees—Geffen
- 2 WHAT I AM—Edie Brickell & New Bohemians—Geffen
- 3 DESIRE—U2—Island
- 4 ALL THAT MONEY WANTS—Psychedelic Furs—Columbia
- 5 PUT THIS LOVE TO THE TEST—Jon Astley—Atlantic

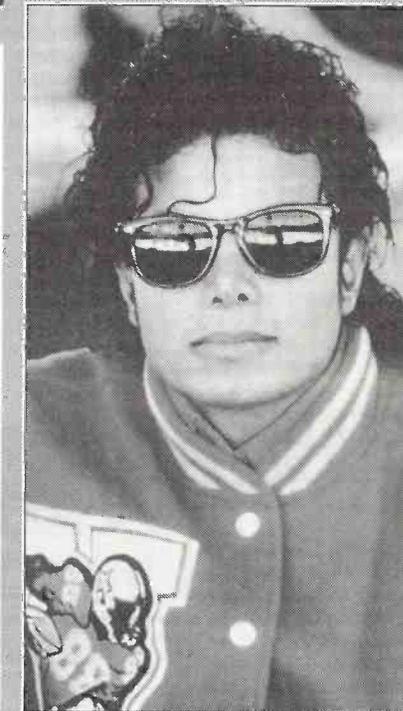
- 6 BACK ON THE BREADLINE—Hunters & Collectors—I.R.S.
- 7 CAROLYN'S FINGERS—Cocteau Twins—4 A.D.
- 8 I'VE GOT A FEELING—The Screaming Tribesmen—Rykodisc
- 9 THE KILLING JAR—Siouxsie & The Banshees—Geffen
- 10 JUST PLAY MUSIC!—Big Audio Dynamite—Columbia

Top Black Singles

- Pos. TITLE—Artist—Label
- 1 I WANT HER—Keith Sweat—Vintertainment
 - 2 GIRLFRIEND—Pebbles—MCA
 - 3 JUST GOT PAID—Johnny Kemp—Columbia
 - 4 I WANT TO BE YOUR MAN—Roger—Reprise
 - 5 TWO OCCASIONS—The Deele—Solar
 - 6 LOVE CHANGES—Kashif & Meli'sa Morgan—Arista
 - 7 NITE AND DAY—Al B. Sure!—Warner Bros.
 - 8 MY FOREVER LOVE—LeVert—Atlantic
 - 9 JOY—Teddy Pendergrass—Elektra
 - 10 LOVE OVERBOARD—Gladys Knight & The Pips—MCA
 - 11 IF YOU CAN DO IT: I CAN TOO!—Meli'sa Morgan—Capitol
 - 12 NICE 'N' SLOW—Freddie Jackson—Capitol
 - 13 WISHING WELL—Terence Trent D'Arby—Columbia
 - 14 MAKE IT LAST FOREVER—Keith Sweat (Duet With Jacqui McGhee)—Vintertainment
 - 15 DA'BUTT (FROM THE FILM 'SCHOOL DAZE')—E.U.—EMI
 - 16 OFF ON YOUR OWN (GIRL)—Al B. Sure!—Warner Bros.
 - 17 THE WAY YOU MAKE ME FEEL—Michael Jackson—Epic
 - 18 TO PROVE MY LOVE—Michael Cooper—Warner Bros.
 - 19 MAMACITA—Troop—Atlantic
 - 20 MERCEDES BOY—Pebbles—MCA
 - 21 SKELETONS—Stevie Wonder—Motown
 - 22 BABY, BE MINE—Miki Howard—Atlantic
 - 23 DON'T BE CRUEL—Bobby Brown—MCA
 - 24 SIGN YOUR NAME—Terence Trent D'Arby—Columbia
 - 25 SHAKE YOUR THANG—Salt-N-Pepa Featuring E.U.—Next Plateau
 - 26 LITTLE WALTER—Tony! Toni! Tone!—Wing
 - 27 FISHNET—Morris Day—Warner Bros.
 - 28 LOOSEY'S RAP—Rick James Featuring Roxanne Shante—Reprise
 - 29 MY PREROGATIVE—Bobby Brown—MCA
 - 30 THE WAY YOU LOVE ME—Karyn White—Warner Bros.
 - 31 GROOVE ME—Guy—Uptown
 - 32 SHE'S ON THE LEFT—Jeffrey Osborne—A&M
 - 33 I LIVE FOR YOUR LOVE—Natalie Cole—EMI
 - 34 SYSTEM OF SURVIVAL—Earth, Wind & Fire—Columbia
 - 35 KEEP RISIN' TO THE TOP—Doug E. Fresh & The Get Fresh Crew—Reality/Danya
 - 36 MAN IN THE MIRROR—Michael Jackson—Epic
 - 37 ONE MORE TRY—George Michael—Columbia
 - 38 HUSBAND—Shirley Murdock—Elektra
 - 39 WATCHING YOU—Loose Ends—MCA
 - 40 SOMETHING JUST AIN'T RIGHT—Keith Sweat—Vintertainment
 - 41 PARADISE—Sade—Epic
 - 42 IF IT ISN'T LOVE—New Edition—MCA
 - 43 ADDICTED TO YOU—LeVert—Atco
 - 44 GET OUTTA MY DREAMS, GET INTO MY CAR—Billy Ocean—Jive
 - 45 OOO LA LA LA—Teena Marie—Epic
 - 46 SO EMOTIONAL—Whitney Houston—Arista
 - 47 WHERE DO BROKEN HEARTS GO—Whitney Houston—Arista
 - 48 ROSES ARE RED—The Mac Band Featuring The McCampbell Brothers—MCA
 - 49 BORN NOT TO KNOW—Tony! Toni! Tone!—Wing
 - 50 YOU WILL KNOW—Stevie Wonder—Motown
 - 51 SOMEONE TO LOVE ME FOR ME—Lisa Lisa & Cult Jam Featuring Full Force—Columbia
 - 52 I'M REAL—James Brown—Scotti Bros.
 - 53 TAKE YOUR TIME—Pebbles—MCA
 - 54 THAT'S WHAT LOVE IS—Miki Howard (Duet With Gerald LeVert)—Atlantic
 - 55 SWEET SENSATION—LeVert—Atlantic
 - 56 FLIRT—Evelyn 'Champagne' King—EMI
 - 57 SOME KIND OF LOVER—Jody Watley—MCA
 - 58 ANOTHER PART OF ME—Michael Jackson—Epic
 - 59 SECRET LADY—Stephanie Mills—MCA
 - 60 ALPHABET ST.—Prince—Paisley Park
 - 61 WILD, WILD WEST—Kool Moe Dee—Jive
 - 62 MY GIRL—Suave—Capitol
 - 63 DON'T ROCK THE BOAT—Midnight Star Featuring Ecstasy Of Hodini—Solar
 - 64 LOVEY DOVEY—Tony Terry—Epic
 - 65 YOU'RE NOT MY KIND OF GIRL—New Edition—MCA
 - 66 2 A.M.—Teddy Pendergrass—Elektra
 - 67 LOVE STRUCK—Jesse Johnson—A&M
 - 68 SUPERBAD—Chris Jasper—CBS Associated
 - 69 THE RIGHT STUFF—Vanessa Williams—Wing
 - 70 LOVIN' ON NEXT TO NOthin'—Gladys Knight & The Pips—MCA
 - 71 NEVER KNEW LOVE LIKE THIS—Alexander O'Neal Featuring Cherrille—Tabu
 - 72 OFF THE HOOK (WITH YOUR LOVE)—R.J.'s Latest Arrival—EMI
 - 73 LET ME TOUCH YOU—The O'Jays—P.I.R.
 - 74 LOVE WILL SAVE THE DAY—Whitney Houston—Arista
 - 75 RUN TO ME—Angela Winbush—Mercury
 - 76 I'LL PROVE IT TO YOU—Gregory Abbott—Columbia
 - 77 GET IT—Stevie Wonder & Michael Jackson—Motown
 - 78 ANY LOVE—Luther Vandross—Epic
 - 79 ALL IN MY MIND—Full Force—Columbia
 - 80 THAT GIRL WANTS TO DANCE WITH ME—Gregory Hines—Epic
 - 81 COME INTO MY LIFE—Joyce Sims—Sleeping Bag
 - 82 NO 1/2 STEPPIN'—Shanice Wilson—A&M
 - 83 WASN'T I GOOD TO YA?—da'Krash—Capitol
 - 84 ROCKET 2 U—The Jets—MCA
 - 85 PUMP UP THE VOLUME—M/A/R/R/S—4th & B'Way
 - 86 WANNA MAKE LOVE (ALL NIGHT LONG)—Lillo Thomas—Capitol
 - 87 EVERY DROP OF YOUR LOVE—Stacy Lattisaw—Motown
 - 88 THE BEST OF ME—Kiara—Arista
 - 89 PARENTS JUST DON'T UNDERSTAND—D.J. Jazzy Jeff & The Fresh Prince—Jive
 - 90 NOTHING CAN COME BETWEEN US—Sade—Epic
 - 91 FATHER FIGURE—George Michael—Columbia
 - 92 LET'S START LOVE OVER—Miles Jaye—Island
 - 93 PIANO IN THE DARK—Brenda Russell Featuring Joe Esposito—A&M
 - 94 PINK CADILLAC—Natalie Cole—EMI
 - 95 THINKING OF YOU—Earth, Wind & Fire—Columbia
 - 96 LET'S DO IT AGAIN—George Benson—Warner Bros.
 - 97 STATIC—James Brown—Scotti Bros.
 - 98 DIRTY DIANA—Michael Jackson—Epic
 - 99 GIVING YOU THE BEST THAT I GOT—Anita Baker—Elektra
 - 100 KNOCKED OUT—Paula Abdul—Virgin

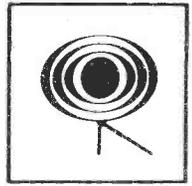


KEITH SWEAT



MICHAEL JACKSON

Columbia



Top Black Singles Labels

- Pos. LABEL (No. of charted singles)
- 1 COLUMBIA (49)
 - 2 MCA (39)
 - 3 EPIC (28)
 - 4 CAPITOL (24)
 - 5 MOTOWN (26)
 - 6 WARNER BROS. (23)
 - 7 ARISTA (23)
 - 8 ATLANTIC (25)
 - 9 EMI (16)
 - 10 JIVE (18)
 - 11 A&M (17)
 - 12 ELEKTRA (10)
 - 13 VIRGIN (16)
 - 14 SOLAR (11)
 - 15 WING (7)

Top Black Singles Artists

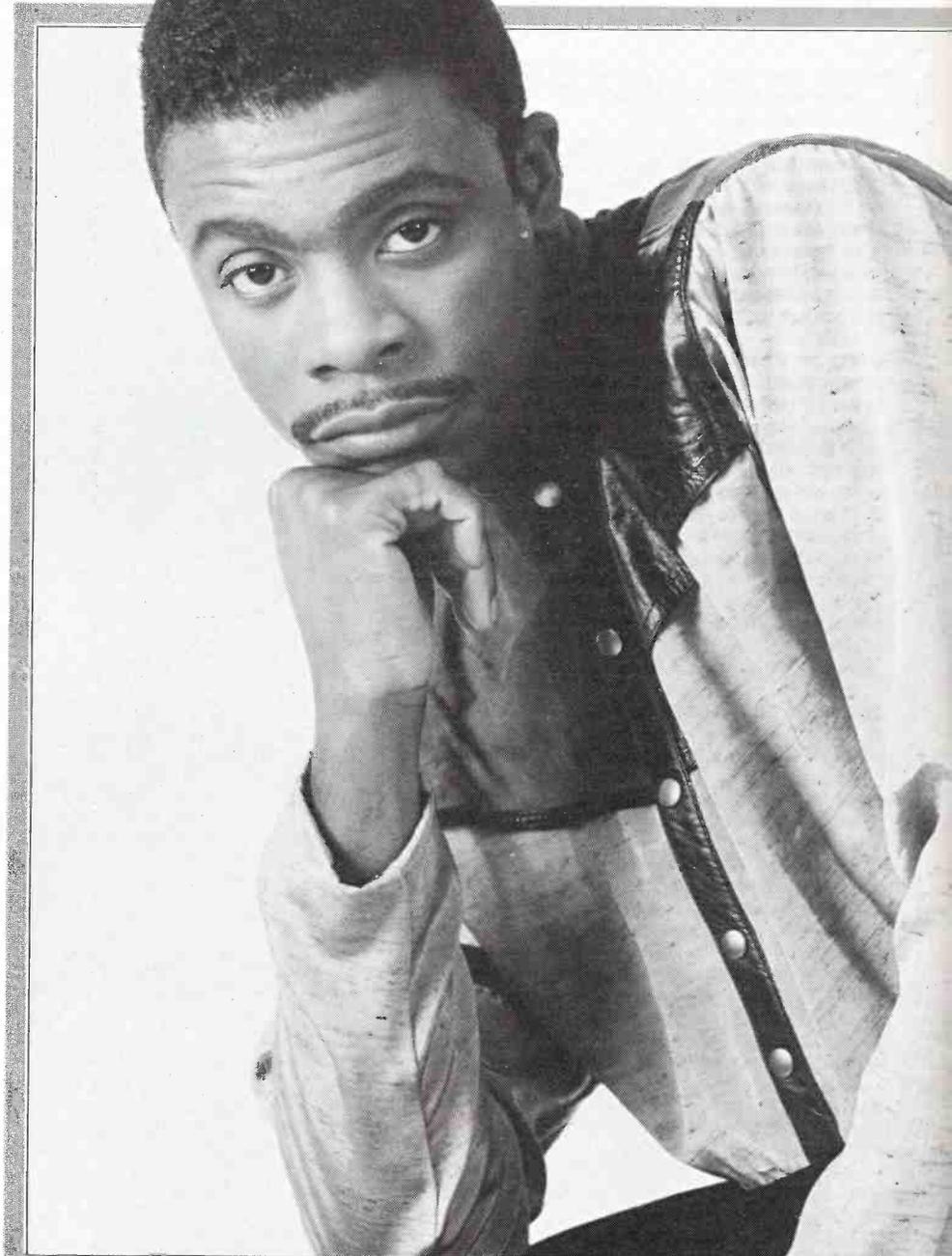
- Pos. ARTIST (No. of charted singles) Label
- 1 MICHAEL JACKSON (6) Epic
 - 2 PEBBLES (4) MCA
 - 3 LEVERT (4) Atlantic
(1) Atco
 - 4 KEITH SWEAT (4) Vintertainment
 - 5 TERENCE TRENT D'ARBY (4) Columbia
 - 6 AL B. SURE! (3) Warner Bros.
 - 7 WHITNEY HOUSTON (5) Arista
 - 8 GEORGE MICHAEL (5) Columbia
 - 9 STEVIE WONDER (3) Motown
 - 10 NATALIE COLE (3) EMI
(1) Geffen
 - 11 MELI'SA MORGAN (1) Arista
(2) Capitol
 - 12 GLADYS KNIGHT & THE PIPS (3) MCA
 - 13 EARTH, WIND & FIRE (4) Columbia
 - 14 BOBBY BROWN (2) MCA
 - 15 FULL FORCE (4) Columbia
 - 16 TEDDY PENDERGRASS (2) Elektra
 - 17 TONY! TONI! TONE! (3) Wing
 - 18 TONY TERRY (4) Epic
 - 19 KOOL MOE DEE (3) Jive
 - 20 JOHNNY KEMP (2) Columbia
 - 21 ANGELA WINBUSH (4) Mercury
 - 22 THE DEELE (2) Solar
 - 23 NEW EDITION (2) MCA
 - 24 FREDDIE JACKSON (4) Capitol
 - 25 BILLY OCEAN (3) Jive
 - 26 SADE (2) Epic
 - 27 MIKI HOWARD (3) Atlantic
 - 28 E.U. (1) EMI
(1) Next Plateau
 - 29 PRINCE (4) Paisley Park
 - 30 JAMES BROWN (2) Scotti Bros.
 - 31 ROGER (2) Reprise
(1) Warner Bros.
 - 32 TEENA MARIE (2) Epic
 - 33 TROOP (2) Atlantic
 - 34 MICHAEL COOPER (3) Warner Bros.
 - 35 EVELYN 'CHAMPAGNE' KING (2) EMI
 - 36 VANESSA WILLIAMS (2) Wing
 - 37 THE JETS (4) MCA
 - 38 JODY WATLEY (3) MCA
 - 39 SHANICE WILSON (3) A&M
 - 40 KASHIF (3) Arista
(1) Capitol
 - 41 MILES JAYE (2) Island
 - 42 MORRIS DAY (3) Warner Bros.
 - 43 D.J. JAZZY JEFF & THE FRESH PRINCE (2) Jive
 - 44 STACY LATTISAW (3) Motown
 - 45 JESSE JOHNSON (2) A&M
 - 46 THE TEMPTATIONS (3) Motown
 - 47 HOWARD HEWETT (2) Elektra
(1) Arista
 - 48 CHRIS JASPER (2) CBS Associated
 - 49 ALEXANDER O'NEAL (3) Tabu
 - 50 STEPHANIE MILLS (4) MCA

Top Black Albums

Pos. TITLE—Artist—Label

- 1 MAKE IT LAST FOREVER—Keith Sweat—Vintertainment
- 2 BAD—Michael Jackson—Epic
- 3 FAITH—George Michael—Columbia
- 4 THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY—Terence Trent D'Arby—Columbia
- 5 WHITNEY—Whitney Houston—Arista
- 6 CHARACTERS—Stevie Wonder—Motown
- 7 EVERLASTING—Natalie Cole—EMI
- 8 ALL OUR LOVE—Gladys Knight & The Pips—MCA
- 9 IN EFFECT MODE—Al B. Sure!—Warner Bros.
- 10 HOW YA LIKE ME NOW—Kool Moe Dee—Jive
- 11 SHARP—Angela Winbush—Mercury
- 12 TOUCH THE WORLD—Earth, Wind & Fire—Columbia
- 13 PEBBLES—Pebbles—MCA
- 14 HE'S THE D.J., I'M THE RAPPER—D.J. Jazzy Jeff & The Fresh Prince—Jive
- 15 LIVING LARGE . . . —Heavy D. & The Boyz—MCA
- 16 LET ME TOUCH YOU—The O'Jays—P.I.R.
- 17 JOY—Teddy Pendergrass—Elektra
- 18 HOT, COOL & VICIOUS—Salt-N-Pepa—Next Plateau
- 19 EYES OF A STRANGER—The Deele—Solar
- 20 STRICTLY BUSINESS—EPMD—Fresh
- 21 JODY WATLEY—Jody Watley—MCA
- 22 DON'T BE CRUEL—Bobby Brown—MCA
- 23 HEARSAY—Alexander O'Neal—Tabu
- 24 UNLIMITED!—Roger—Reprise
- 25 LOVE CONFESSIONS—Miki Howard—Atlantic
- 26 STRONGER THAN PRIDE—Sade—Epic
- 27 THE BIG THROWDOWN—LeVert—Atlantic
- 28 DANA DANE WITH FAME—Dana Dane—Profile
- 29 SECRETS OF FLYING—Johnny Kemp—Columbia
- 30 TEAR DOWN THESE WALLS—Billy Ocean—Jive
- 31 TOUGHER THAN LEATHER—Run-D.M.C.—Profile
- 32 HEART BREAK—New Edition—MCA
- 33 IT TAKES A NATION OF MILLIONS TO HOLD US BACK—Public Enemy—Def Jam
- 34 IF I WERE YOUR WOMAN—Stephanie Mills—MCA
- 35 LETHAL—UTFO—Select
- 36 WHO?—Tony! Tonit! Tone!—Wing
- 37 PAID IN FULL—Eric B. & Rakim—4th & B'Way
- 38 DON'T LET LOVE SLIP AWAY—Freddie Jackson—Capitol
- 39 THE WORLD'S GREATEST ENTERTAINER—Doug E. Fresh & The Get Fresh Crew—Reality/Danya
- 40 LOVE CHANGES—Kashif—Arista
- 41 LONG LIVE THE KANE—Big Daddy Kane—Cold Chillin'
- 42 MILES—Miles Jaye—Island
- 43 TOGETHER AGAIN—The Temptations—Motown
- 44 GOOD LOVE—Melissa Morgan—Capitol
- 45 GUY—Guy—Uptown
- 46 ONE HEARTBEAT—Smokey Robinson—Motown
- 47 MAGIC—The Jets—MCA
- 48 OPEN SESAME—Whodini—Jive
- 49 JUST BETWEEN US—Gerald Albright—Atlantic
- 50 NAKED TO THE WORLD—Teena Marie—Epic
- 51 KOOL & DEADLY—Just-Ice—Fresh

- 52 GOIN' OFF—Biz Markie—Cold Chillin'
- 53 LOVESEXY—Prince—Paisley Park
- 54 MOVE SOMETHIN'—2 Live Crew—Luke Skywalker
- 55 DAYDREAMING—Morris Day—Warner Bros.
- 56 THE REAL CHUCKEEBOO—Loose Ends—MCA
- 57 RAPTURE—Anita Baker—Elektra
- 58 A SALT WITH A DEADLY PEPA—Salt-N-Pepa—Next Plateau
- 59 LOVE IS SUCH A FUNNY GAME—Michael Cooper—Warner Bros.
- 60 DUOTONES—Kenny G—Arista
- 61 I'M REAL—James Brown—Scotti Bros.
- 62 COME INTO MY LIFE—Joyce Sims—Sleeping Bag
- 63 BY ALL MEANS NECESSARY—Boogie Down Productions—Jive
- 64 FOLLOW THE LEADER—Eric B. & Rakim—Uni
- 65 GET HERE—Brenda Russell—A&M
- 66 THE RIGHT STUFF—Vanessa Williams—Wing
- 67 SPANISH FLY—Lisa Lisa & Cult Jam—Columbia
- 68 JUST GETS BETTER WITH TIME—The Whispers—Solar
- 69 WONDERFUL—Rick James—Reprise
- 70 FLIRT—Evelyn 'Champagne' King—EMI
- 71 FOREVER AND EVER—Howard Hewett—Elektra
- 72 FOREVER YOURS—Tony Terry—Epic
- 73 COLORS—Soundtrack—Warner Bros.
- 74 DIANNE REEVES—Dianne Reeves—Blue Note
- 75 GUESS WHO'S COMIN' TO THE CRIB?—Full Force—Columbia
- 76 SIMPLE PLEASURES—Bobby McFerrin—EMI
- 77 HOOKED ON LOVE—Clarence Carter—Ichiban
- 78 EXPOSURE—Exposé—Arista
- 79 DAY BY DAY—Najee—EMI
- 80 TROOP—Troop—Atlantic
- 81 SUPERSONIC—THE ALBUM—J.J. Fad—Ruthless
- 82 A WOMAN'S POINT OF VIEW—Shirley Murdock—Elektra
- 83 TELL IT TO MY HEART—Taylor Dayne—Arista
- 84 ONE LOVE-ONE DREAM—Jeffrey Osborne—A&M
- 85 PERSONAL ATTENTION—Stacy Lattisaw—Motown
- 86 IN FULL GEAR—Stetsasonic—Tommy Boy
- 87 THE MAC BAND—The Mac Band Featuring The McCampbell Brothers—MCA
- 88 BIGGER & DEFFER—L.L. Cool J—Def Jam
- 89 SCHOOL DAZE—Soundtrack—EMI
- 90 ONE LORD, ONE FAITH, ONE BAPTISM—Aretha Franklin—Arista
- 91 LILLO—Lillo Thomas—Capitol
- 92 BABY TONIGHT—Marlon Jackson—Capitol
- 93 TOUCH AND GO—Force M.D.'s—Tommy Boy
- 94 YO! BUM RUSH THE SHOW—Public Enemy—Def Jam
- 95 THE RIGHT NIGHT AND BARRY WHITE—Barry White—A&M
- 96 I'M YOUR PLAYMATE—Suave—Capitol
- 97 DISCOVERY—Shanice Wilson—A&M
- 98 JONATHAN BUTLER—Jonathan Butler—Jive
- 99 GLENN JONES—Glenn Jones—Jive
- 100 TRACY CHAPMAN—Tracy Chapman—Elektra



KEITH SWEAT

MCA RECORDS

Top Black Album Labels

Pos. LABEL (No. of charted albums)

- 1 MCA (15)
- 2 COLUMBIA (20)
- 3 JIVE (13)
- 4 ARISTA (13)
- 5 EPIC (10)
- 6 CAPITOL (18)
- 7 EMI (11)
- 8 MOTOWN (8)
- 9 WARNER BROS. (12)
- 10 ATLANTIC (9)
- 11 ELEKTRA (8)
- 12 PROFILE (8)

- 13 VINTERTAINMENT (1)
- 14 A&M (10)
- 15 DEF JAM (6)

Top Black Distributing Labels

Pos. DISTRIBUTING LABEL (No. of charted albums & singles)

- 1 MCA (61)
- 2 COLUMBIA (82)
- 3 WARNER BROS. (85)
- 4 EPIC/PORTRAIT/ASSOCIATED (53)
- 5 ARISTA (42)

Top Black Album Artists

Pos. ARTIST (No. of charted albums) Label

- 1 KEITH SWEAT (1) Vintertainment
- 2 MICHAEL JACKSON (1) Epic
- 3 GEORGE MICHAEL (1) Columbia
- 4 TERENCE TRENT D'ARBY (1) Columbia
- 5 WHITNEY HOUSTON (1) Arista
- 6 STEVIE WONDER (1) Motown
- 7 SALT-N-PEPA (2) Next Plateau
- 8 NATALIE COLE (1) EMI
- 9 GLADYS KNIGHT & THE PIPS (1) MCA
- 10 AL B. SURE! (1) Warner Bros.
- 11 KOOL MOE DEE (1) Jive
- 12 ANGELA WINBUSH (1) Mercury
- 13 ERIC B. & RAKIM (1) 4th & B'Way (1) Uni
- 14 EARTH, WIND & FIRE (1) Columbia
- 15 PUBLIC ENEMY (2) Def Jam
- 16 PEBBLES (1) MCA
- 17 D.J. JAZZY JEFF & THE FRESH PRINCE (1) Jive
- 18 HEAVY D. & THE BOYZ (1) MCA
- 19 THE O'JAYS (1) P.I.R.
- 20 TEDDY PENDERGRASS (1) Elektra
- 21 THE DEELE (1) Solar
- 22 EPMD (1) Fresh
- 23 JODY WATLEY (1) MCA
- 24 BOBBY BROWN (1) MCA
- 25 ALEXANDER O'NEAL (1) Tabu

- 26 ROGER (1) Reprise
- 27 MIKI HOWARD (1) Atlantic
- 28 FREDDIE JACKSON (2) Capitol
- 29 SADE (1) Epic
- 30 LEVERT (1) Atlantic
- 31 DANA DANE (1) Profile
- 32 JOHNNY KEMP (1) Columbia
- 33 BILLY OCEAN (1) Jive
- 34 RUN-D.M.C. (1) Profile
- 35 NEW EDITION (1) MCA
- 36 STEPHANIE MILLS (1) MCA
- 37 PRINCE (2) Paisley Park
- 38 UTFO (1) Select
- 39 TONY! TONIT! TONE! (1) Wing
- 40 DOUG E. FRESH & THE GET FRESH CREW (1) Reality/Danya
- 41 KASHIF (1) Arista
- 42 BIG DADDY KANE (1) Cold Chillin'
- 43 NAJEE (2) EMI
- 44 MILES JAYE (1) Island
- 45 THE TEMPTATIONS (1) Motown
- 46 MELISSA MORGAN (1) Capitol
- 47 GUY (1) Uptown
- 48 SMOKEY ROBINSON (1) Motown
- 49 THE JETS (1) MCA
- 50 WHODINI (1) Jive

Top Dance Sales 12-Inch Singles

- Pos. TITLE—Artist—Label
- 1 NEVER GONNA GIVE YOU UP (REMIX)—Rick Astley—RCA
 - 2 JUST GOT PAID—Johnny Kemp—Columbia
 - 3 MERCEDES BOY—Pebbles—MCA
 - 4 PUMP UP THE VOLUME—M/A/R/R/S—4th & B'Way
 - 5 SYSTEM OF SURVIVAL (REMIX)—Earth, Wind & Fire—Columbia
 - 6 NAUGHTY GIRLS (REMIX)/I SURRENDER—Samantha Fox—Jive
 - 7 SHAKE YOUR LOVE (REMIX)—Debbie Gibson—Atlantic
 - 8 NEVER LET YOU GO—Sweet Sensation—Atco
 - 9 CHAINS OF LOVE—Erasure—Sire
 - 10 SAYIN' SORRY (DON'T MAKE IT RIGHT)—Denise Lopez—Vendetta
 - 11 SOME KIND OF LOVER (REMIX)—Jody Watley—MCA
 - 12 WHAT'S ON YOUR MIND—Information Society—Tommy Boy
 - 13 SAY IT'S GONNA RAIN (REMIX)—Will To Power—Epic
 - 14 SUPERSONIC—J.J. Fad—Dream Team
 - 15 TRAMP/PUSH IT—Salt-N-Pepa—Next Plateau
 - 16 SHAKE YOUR THANG—Salt-N-Pepa—Next Plateau
 - 17 GIRLFRIEND—Pebbles—MCA
 - 18 MONKEY (REMIX)—George Michael—Columbia
 - 19 THE RIGHT STUFF—Vanessa Williams—Wing
 - 20 SKELETONS—Stevie Wonder—Motown
 - 21 I WANT HER—Keith Sweat—Vintertainment
 - 22 NITE AND DAY—Al B. Sure!—Warner Bros.
 - 23 NEVER CAN SAY GOODBYE—The Communards—MCA
 - 24 NIGHTTIME (REMIX)—Pretty Poison—Virgin
 - 25 TROUBLE—Nia Peeples—Mercury
 - 26 ROCKET 2 U (REMIX)—The Jets—MCA
 - 27 SPRING LOVE—Stevie B—LMR
 - 28 TOGETHER FOREVER (REMIX)—Rick Astley—RCA
 - 29 BOY, I'VE BEEN TOLD—Sa-Fire—Cutting/Mercury
 - 30 WISHING WELL (REMIX)—Terence Trent D'Arby—Columbia
 - 31 OUT OF THE BLUE (REMIX)—Debbie Gibson—Atlantic
 - 32 THE WAY YOU MAKE ME FEEL (REMIX)—Michael Jackson—Epic
 - 33 LOVE OVERBOARD (REMIX)—Gladys Knight & The Pips—MCA
 - 34 TELL IT TO MY HEART—Taylor Dayne—Arista
 - 35 PERFECT LOVER—Company B—Atlantic
 - 36 THEME FROM S-EXPRESS—S-Express—Capitol
 - 37 SO EMOTIONAL (REMIX)—Whitney Houston—Arista
 - 38 BIG FUN—Innecity—Virgin
 - 39 LOVER'S LANE (REMIX)—Georgio—Motown
 - 40 IT TAKES TWO—Rob Base & D.J. E-Z Rock—Profile
 - 41 K.I.S.S.I.N.G. (REMIX)—Siedah Garrett—Qwest
 - 42 ROLL WITH IT—Steve Winwood—Virgin
 - 43 DON'T BE CRUEL—Bobby Brown—MCA
 - 44 DA'BUTT—E.U.—EMI
 - 45 FOLLOW THE LEADER—Eric B. & Rakim—Uni
 - 46 DON'T MAKE A FOOL OF YOURSELF (REMIX)—Stacey Q—Atlantic
 - 47 THINKING OF YOU (REMIX)—Earth, Wind & Fire—Columbia
 - 48 DEVOTION—Ten City—Atlantic
 - 49 LET'S GO—Nocera—Sleeping Bag
 - 50 BAD (REMIX)—Michael Jackson—Epic



RICK ASTLEY

Top Dance Sales Artists

- Pos. ARTIST (No. of charted singles) Label
- 1 RICK ASTLEY (3) RCA
 - 2 GEORGE MICHAEL (4) Columbia
 - 3 PEBBLES (3) MCA
 - 4 DEBBIE GIBSON (3) Atlantic
 - 5 SALT-N-PEPA (3) Next Plateau
 - 6 JODY WATLEY (3) MCA
 - 7 EARTH, WIND & FIRE (2) Columbia
 - 8 MICHAEL JACKSON (3) Epic
(1) Motown
 - 9 JOHNNY KEMP (2) Columbia
 - 10 PRETTY POISON (3) Virgin
 - 11 SWEET SENSATION (1) Atco
(1) Next Plateau
 - 12 STEVIE B (3) LMR
 - 13 AL B. SURE! (3) Warner Bros.
 - 14 BOBBY BROWN (2) MCA
 - 15 THE JETS (4) MCA
 - 16 SAMANTHA FOX (2) Jive
 - 17 J.J. FAD (1) Dream Team
(1) Ruthless
 - 18 TAYLOR DAYNE (2) Arista
 - 19 M/A/R/R/S (1) 4th & B'Way
 - 20 TERENCE TRENT D'ARBY (3) Columbia
 - 21 GLADYS KNIGHT & THE PIPS (2) MCA
 - 22 KEITH SWEAT (2) Vintertainment
 - 23 ERASURE (1) Sire
 - 24 DENISE LOPEZ (1) Vendetta
 - 25 INFORMATION SOCIETY (1) Tommy Boy

Top Combined Dance Labels

- Pos. LABEL (No. of charted singles clubs & sales)
- 1 MCA (53)
 - 2 COLUMBIA (46)
 - 3 ATLANTIC (55)
 - 4 VIRGIN (38)
 - 5 CAPITOL (37)
 - 6 RCA (17)
 - 7 EPIC (25)
 - 8 ARISTA (18)
 - 9 SIRE (17)
 - 10 EMI (22)
 - 11 4TH & B'WAY (16)
 - 12 MERCURY (21)
 - 13 A&M (21)
 - 14 CHRYSALIS (19)
 - 15 NEXT PLATEAU (15)



Top Dance Club Play Singles

- Pos. TITLE—Artist—Label
- 1 PUMP UP THE VOLUME—M/A/R/R/S—4th & B'Way
 - 2 SAY IT'S GONNA RAIN (REMIX)—Will To Power—Epic
 - 3 I WANT TO BE YOUR PROPERTY—Blue Mercedes—MCA
 - 4 SO EMOTIONAL (REMIX)—Whitney Houston—Arista
 - 5 PINK CADILLAC—Natalie Cole—EMI
 - 6 NEVER GONNA GIVE YOU UP (REMIX)—Rick Astley—RCA
 - 7 TROUBLE—Nia Peeples—Mercury
 - 8 I'M BEGGIN' YOU (REMIX)—Supertramp—A&M
 - 9 JUST GOT PAID—Johnny Kemp—Columbia
 - 10 WHAT HAVE I DONE TO DESERVE THIS?—Pet Shop Boys & Dusty Springfield—EMI
 - 11 NEVER CAN SAY GOODBYE—The Communards—MCA
 - 12 SOME KIND OF LOVER (REMIX)—Jody Watley—MCA
 - 13 LOVE WILL SAVE THE DAY—Whitney Houston—Arista
 - 14 PROVE YOUR LOVE (REMIX)—Taylor Dayne—Arista
 - 15 THEME FROM S-EXPRESS—S-Express—Capitol
 - 16 BEHIND THE WHEEL/ROUTE 66—Depeche Mode—Sire
 - 17 MERCEDES BOY—Pebbles—MCA
 - 18 MONKEY (REMIX)—George Michael—Columbia
 - 19 THE WAY YOU MAKE ME FEEL (REMIX)—Michael Jackson—Epic
 - 20 NEVER LET YOU GO—Sweet Sensation—Atco
 - 21 SYSTEM OF SURVIVAL (REMIX)—Earth, Wind & Fire—Columbia
 - 22 THINKING OF YOU (REMIX)—Earth, Wind & Fire—Columbia
 - 23 INSTINCTUAL—Imagination—RCA
 - 24 SPY IN THE HOUSE OF LOVE—Was (Not Was)—Chrysalis
 - 25 DIVINE EMOTIONS—Narada—Reprise
 - 26 LOVER'S LANE (REMIX)—Georgio—Motown
 - 27 DOCTORIN' THE HOUSE—Coldcut Featuring Yazz & The Plastic Population—Columbia
 - 28 IN THE NAME OF LOVE '88—Thompson Twins—Arista
 - 29 JINGO (REMIX)—Jellybean—Chrysalis
 - 30 DON'T LOOK ANY FURTHER (REMIX)—The Kane Gang—Capitol
 - 31 LIKE A CHILD—Noel—4th & B'Way
 - 32 ROCKET 2 U (REMIX)—The Jets—MCA
 - 33 BIG FUN—Innecity—Virgin
 - 34 THE PROMISE—When In Rome—Virgin
 - 35 ADVENTURE—Eleanor—Columbia
 - 36 K.I.S.S.I.N.G. (REMIX)—Siedah Garrett—Qwest
 - 37 BLUE MONDAY/TOUCHED BY THE HAND OF GOD—New Order—Qwest
 - 38 WHAT'S ON YOUR MIND—Information Society—Tommy Boy
 - 39 CHAINS OF LOVE—Erasure—Sire
 - 40 TOGETHER FOREVER (REMIX)—Rick Astley—RCA
 - 41 THE RIGHT STUFF—Vanessa Williams—Wing
 - 42 CHARACTERS (LP CUTS)—Stevie Wonder—Motown
 - 43 BREAK 4 LOVE—Raze—Columbia
 - 44 YOU CAN DANCE (LP CUTS)—Madonna—Sire
 - 45 I'M TIRED OF GETTING PUSHED AROUND—Two Men A Drum Machine & A Trumpet—I.R.S.
 - 46 IT TAKES TWO—Rob Base & D.J. E-Z Rock—Profile
 - 47 SENDIN' ALL MY LOVE—The Jets—MCA
 - 48 JUST A MIRAGE (REMIX)—Jellybean—Chrysalis
 - 49 GOT A NEW LOVE—Good Question—Paisley Park
 - 50 LOVE OVERBOARD (REMIX)—Gladys Knight & The Pips—MCA



M/A/R/R/S

Top Dance Club Play Labels

- Pos. LABEL (No. of charted singles)
- 1 MCA (23)
 - 2 COLUMBIA (26)
 - 3 ATLANTIC (28)
 - 4 CAPITOL (23)
 - 5 VIRGIN (23)
 - 6 ARISTA (10)
 - 7 RCA (10)
 - 8 EPIC (14)
 - 9 EMI (13)
 - 10 4TH & B'WAY (9)
 - 11 SIRE (10)
 - 12 MERCURY (12)
 - 13 A&M (12)
 - 14 CHRYSALIS (13)
 - 15 MOTOWN (5)

Top Combined Dance Distributing Labels

- Pos. LABEL (No. of charted singles clubs & sales)
- 1 MCA (61)

Top Dance Club Play Artists

- Pos. ARTIST (No. of charted singles) Label
- 1 RICK ASTLEY (3) RCA
 - 2 WHITNEY HOUSTON (2) Arista
 - 3 EARTH, WIND & FIRE (3) Columbia
 - 4 BLUE MERCEDES (3) MCA
 - 5 JELLYBEAN (4) Chrysalis
 - 6 GEORGE MICHAEL (4) Columbia
 - 7 THE JETS (2) MCA
 - 8 S-EXPRESS (2) Capitol
 - 9 MICHAEL JACKSON (3) Epic
 - 10 JODY WATLEY (3) MCA
 - 11 GEORGIO (2) Motown
 - 12 DEPECHE MOOE (3) Sire
 - 13 NIA PEEPLES (2) Mercury
 - 14 M/A/R/R/S (1) 4th & B'Way
 - 15 JOHNNY KEMP (2) Columbia
 - 16 NOEL (2) 4th & B'Way
 - 17 SWEET SENSATION (1) Atco
(1) Next Plateau
 - 18 WILL TO POWER (1) Epic
 - 19 GLADYS KNIGHT & THE PIPS (2) MCA
 - 20 TAYLOR DAYNE (2) Arista
 - 21 PET SHOP BOYS (4) EMI
 - 22 PEBBLES (2) MCA
 - 23 NATALIE COLE (1) EMI
 - 24 SUPERTRAMP (1) A&M
 - 25 PET SHOP BOYS & DUSTY SPRINGFIELD (1) EMI

- 2 WARNER BROS. (63)
- 3 COLUMBIA (50)
- 4 ATLANTIC (68)
- 5 POLYGRAM (46)



GLORIA ESTEFAN & MIAMI SOUND MACHINE

Top Adult Contemporary Singles

Pos. TITLE—Artist—Label

- 1 CAN'T STAY AWAY FROM YOU—Gloria Estefan & Miami Sound Machine—Epic
- 2 WHERE DO BROKEN HEARTS GO—Whitney Houston—Arista
- 3 GOT MY MIND SET ON YOU—George Harrison—Dark Horse
- 4 HANDS TO HEAVEN—Breathe—A&M
- 5 ANYTHING FOR YOU—Gloria Estefan & Miami Sound Machine—Epic
- 6 MAKE ME LOSE CONTROL—Eric Carmen—Arista
- 7 HUNGRY EYES (FROM 'DIRTY DANCING')—Eric Carmen—RCA
- 8 NEVER GONNA GIVE YOU UP—Rick Astley—RCA
- 9 I DON'T WANNA GO ON WITH YOU LIKE THAT—Elton John—MCA
- 10 NEVER THOUGHT (THAT I COULD LOVE)—Dan Hill—Columbia
- 11 THE VALLEY ROAD—Bruce Hornsby & The Range—RCA
- 12 (I'VE HAD) THE TIME OF MY LIFE—Bill Medley & Jennifer Warnes—RCA
- 13 I LIVE FOR YOUR LOVE—Natalie Cole—EMI
- 14 SHE'S LIKE THE WIND—Patrick Swayze Featuring Wendy Fraser—RCA
- 15 ENDLESS SUMMER NIGHTS—Richard Marx—EMI
- 16 I'LL ALWAYS LOVE YOU—Taylor Dayne—Arista
- 17 MAKE IT REAL—The Jets—MCA
- 18 I DON'T WANT TO LIVE WITHOUT YOU—Foreigner—Atlantic
- 19 ROLL WITH IT—Steve Winwood—Virgin
- 20 ONE MORE TRY—George Michael—Columbia
- 21 VALERIE—Steve Winwood—Island
- 22 EVERYWHERE—Fleetwood Mac—Warner Bros.
- 23 ONE GOOD WOMAN—Peter Cetera—Full Moon
- 24 SEASONS CHANGE—Exposé—Arista

Top Adult Contemporary Labels

Pos. LABEL (No. of charted singles)

- 1 COLUMBIA (30)
- 2 ARISTA (20)
- 3 RCA (15)
- 4 MCA (23)
- 5 EPIC (18)
- 6 EMI (8)
- 7 VIRGIN (9)

- 25 HOLD ON TO THE NIGHTS—Richard Marx—EMI
- 26 1-2-3—Gloria Estefan & Miami Sound Machine—Epic
- 27 SHATTERED DREAMS—Johnny Hates Jazz—Virgin
- 28 EVERYTHING YOUR HEART DESIRES—Daryl Hall & John Oates—Arista
- 29 PIANO IN THE DARK—Brenda Russell Featuring Joe Esposito—A&M
- 30 THE COLOUR OF LOVE—Billy Ocean—Jive
- 31 HEART OF MINE—Boyz n the City—Columbia
- 32 I DON'T WANNA LIVE WITHOUT YOUR LOVE—Chicago—Reprise
- 33 FATHER FIGURE—George Michael—Columbia
- 34 COULD'VE BEEN—Tiffany—MCA
- 35 MAN IN THE MIRROR—Michael Jackson—Epic
- 36 NEVER DIE YOUNG—James Taylor—Columbia
- 37 PERFECT WORLD—Huey Lewis & The News—Chrysalis
- 38 TOGETHER FOREVER—Rick Astley—RCA
- 39 IT WOULD TAKE A STRONG STRONG MAN—Rick Astley—RCA
- 40 GROOVY KIND OF LOVE—Phil Collins—Atlantic
- 41 TRUE LOVE—Glenn Frey—MCA
- 42 THAT'S WHAT LOVE IS ALL ABOUT—Michael Bolton—Columbia
- 43 PARADISE—Sade—Epic
- 44 KOKOMO (FROM THE 'COCKTAIL' SOUNDTRACK)—The Beach Boys—Elektra
- 45 DON'T YOU KNOW WHAT THE NIGHT CAN DO?—Steve Winwood—Virgin
- 46 ALL I WANT IS YOU—Carly Simon—Arista
- 47 CANDLE IN THE WIND—Elton John—MCA
- 48 ONE STEP UP—Bruce Springsteen—Columbia
- 49 GET OUTTA MY DREAMS, GET INTO MY CAR—Billy Ocean—Jive
- 50 ONE MOMENT IN TIME—Whitney Houston—Arista



- 8 A&M (14)
- 9 ATLANTIC (13)
- 10 ELEKTRA (8)
- 11 WARNER BROS. (8)
- 12 ISLAND (3)
- 13 MERCURY (8)
- 14 JIVE (4)
- 15 CAPITOL (7)

Top Adult Contemporary Artists

Pos. ARTIST (No. of charted singles) Label

- 1 STEVE WINWOOD (2) Virgin
(2) Island
- 2 GLORIA ESTEFAN & MIAMI SOUND MACHINE (4) Epic
- 3 WHITNEY HOUSTON (5) Arista
- 4 GEORGE MICHAEL (4) Columbia
- 5 RICK ASTLEY (3) RCA
- 6 RICHARD MARX (3) EMI
- 7 ELTON JOHN (4) MCA
- 8 ERIC CARMEN (1) Arista
(1) RCA
- 9 BREATHE (2) A&M
- 10 BELINDA CARLISLE (3) MCA
- 11 NATALIE COLE (3) EMI
- 12 BILLY OCEAN (2) Jive
- 13 BRUCE HORNSBY & THE RANGE (2) RCA
- 14 GEORGE HARRISON (3) Dark Horse
- 15 BRUCE SPRINGSTEEN (3) Columbia
- 16 DAN HILL (2) Columbia
- 17 DARYL HALL & JOHN OATES (2) Arista
- 18 FLEETWOOD MAC (3) Warner Bros.
- 19 MICHAEL JACKSON (5) Epic
- 20 MICHAEL BOLTON (3) Columbia
- 21 JOHNNY HATES JAZZ (3) Virgin
- 22 JAMES TAYLOR (2) Columbia
- 23 CHICAGO (2) Reprise
- 24 FOREIGNER (2) Atlantic
- 25 BILL MEDLEY & JENNIFER WARNES (1) RCA



STEVE WINWOOD

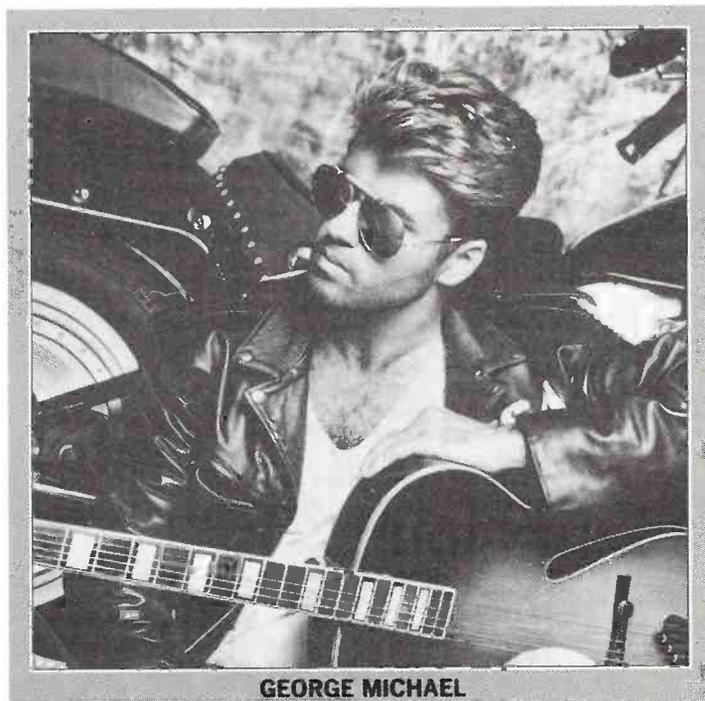
Top Pop Compact Disks

Pos. TITLE—Artist—Label

- 1 FAITH—George Michael—Columbia
- 2 DIRTY DANCING—Soundtrack—RCA
- 3 KICK—INXS—Atlantic
- 4 HYSTERIA—Def Leppard—Mercury
- 5 TRACY CHAPMAN—Tracy Chapman—Elektra
- 6 ... NOTHING LIKE THE SUN—Sting—A&M
- 7 APPETITE FOR DESTRUCTION—Guns N' Roses—Geffen
- 8 NOW AND ZEN—Robert Plant—EsParanza
- 9 BAD—Michael Jackson—Epic
- 10 A MOMENTARY LAPSE OF REASON—Pink Floyd—Columbia
- 11 ROLL WITH IT—Steve Winwood—Virgin
- 12 TUNNEL OF LOVE—Bruce Springsteen—Columbia
- 13 CLOUD NINE—George Harrison—Dark Horse
- 14 LONESOME JUBILEE—John Cougar Mellencamp—Mercury
- 15 STRONGER THAN PRIDE—Sade—Epic

16 SCENES FROM THE SOUTHSIDE—Bruce Hornsby & The Range—RCA

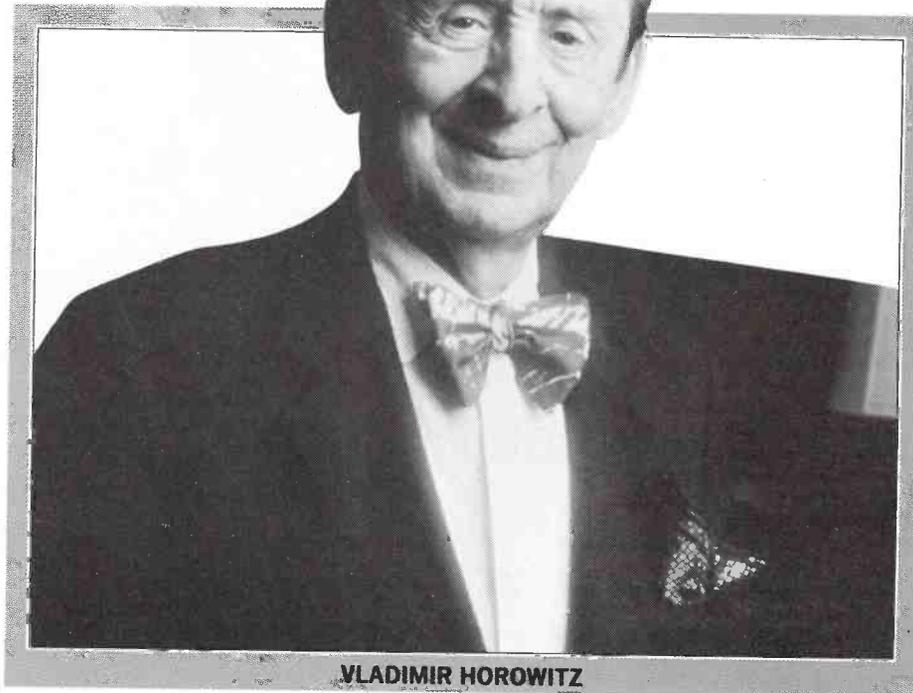
- 17 THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY—Terence Trent D'Arby—Columbia
- 18 OU812—Van Halen—Warner Bros.
- 19 THE JOSHUA TREE—U2—Island
- 20 NAKED—Talking Heads—Sire/Fly
- 21 SIMPLE PLEASURES—Bobby McFerrin—EMI
- 22 DIESEL & DUST—Midnight Oil—Columbia
- 23 HEAVY NOVA—Robert Palmer—EMI
- 24 ABBEY ROAD—The Beatles—Capitol
- 25 REG STRIKES BACK—Elton John—MCA
- 26 CROSSROADS—Eric Clapton—Polydor
- 27 LET IT ROLL—Little Feat—Warner Bros.
- 28 MORE DIRTY DANCING—Soundtrack—RCA
- 29 LET IT LOOSE—Gloria Estefan & Miami Sound Machine—Epic
- 30 COCKTAIL—Soundtrack—Elektra



GEORGE MICHAEL

Top Classical Albums

- Pos. TITLE—Artist—Label
- 1 HOROWITZ PLAYS MOZART—Vladimir Horowitz—DG
 - 2 BAROQUE MUSIC FOR TRUMPETS—Wynton Marsalis—CBS
 - 3 HOROWITZ IN MOSCOW—Vladimir Horowitz—DG
 - 4 MENDELSSOHN: VIOLIN CONCERTO—Nadja Salerno-Sonnenberg—Angel
 - 5 BEETHOVEN: SYMPHONY NO. 9—London Classical Players (Norrington)—Angel
 - 6 THE MOVIES GO TO THE OPERA—Various Artists—Angel
 - 7 BEETHOVEN: PIANO CONCERTO NO. 5—Murray Perahia—CBS
 - 8 WAGNER: THE 'RING' WITHOUT WORDS—Berlin Philharmonic (Maazel)—Telarc
 - 9 THE ACADEMY PLAYS OPERA—Academy of St. Martin-in-the-Fields—Angel
 - 10 BRAHMS: DOUBLE CONCERTO—Isaac Stern, Yo-Yo Ma—CBS
 - 11 VERDI: REQUIEM—Dunn, Curry, Hadley, Plishka (Shaw)—Telarc
 - 12 GLASS: AKHNATEN—Stuttgart State Opera (Davies)—CBS
 - 13 BACH: CHACONNE/PARTITA/CELLO SUITE—Andrés Segovia—MCA
 - 14 CHOPIN: SELECTIONS FROM THE COLLECTION—Arthur Rubinstein—RCA
 - 15 HOLST: THE PLANETS—Boston Pops (Williams)—Philips
 - 16 POPS IN LOVE—Boston Pops (Williams)—Philips
 - 17 CARNIVAL—Wynton Marsalis—CBS
 - 18 FINZI: CLARINET CONCERTO—English String Orchestra (Boughton)—Nimbus
 - 19 WHITE MAN SLEEPS—The Kronos Quartet—Nonesuch
 - 20 RODRIGO/PONCE/TORROBA—Andrés Segovia—MCA
 - 21 PLEASURES OF THEIR COMPANY—Kathleen Battle, Christopher Parkening—Angel
 - 22 VIVALDI: THE FOUR SEASONS—St. Paul Chamber Orchestra (Zukerman)—CBS
 - 23 ADAMS: NIXON IN CHINA—Sylvan, Maddalena, Page (De Waart)—Nonesuch
 - 24 SCHUMANN: CELLO CONCERTO—Yo-Yo Ma—CBS
 - 25 ALBENIZ/TARREGA/TORROBA—Andrés Segovia—MCA



VLADIMIR HOROWITZ

Top Classical Artists

- Pos. ARTIST (No. of charted albums) Label
- 1 VLADIMIR HOROWITZ (3) DG
 - 2 WYNTON MARSALIS (3) CBS
 - 3 ROGER NORRINGTON (3) Angel
 - 4 NADJA SALERNO-SONNENBERG (1) Angel
 - 5 MURRAY PERAHIA (4) CBS
 - 6 ANDRÉS SEGOVIA (3) MCA
 - 7 JOHN WILLIAMS (BOSTON POPS) (2) Philips
 - 8 NEVILLE MARRINER (1) Angel
 - 9 LORIN MAAZEL (1) Telarc
 - 10 YO-YO MA (4) CBS

Top Classical Labels

- Pos. LABEL (No. of charted albums)
- 1 CBS (20)
 - 2 ANGEL (13)
 - 3 DG (8)
 - 4 TELARC (9)
 - 5 LONDON/L'OISEAU LYRE (11)
 - 6 MCA (3)
 - 7 NIMBUS (4)
 - 8 NONESUCH (5)
 - 9 PHILIPS (3)
 - 10 RCA (4)



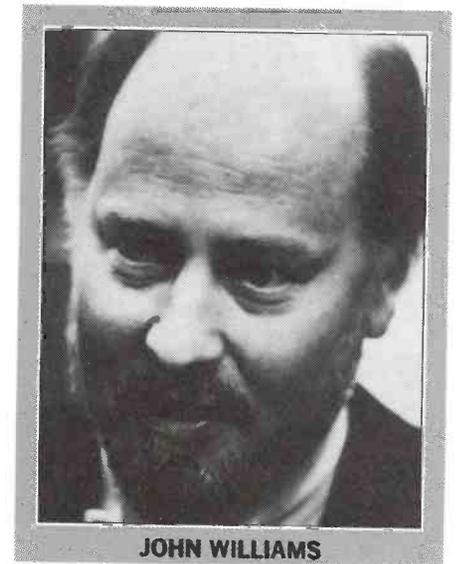
ERICH KUNZEL

Top Combined Classical Labels

- Pos. LABEL (No. of charted classical & classical crossover albums)
- 1 CBS (30)
 - 2 ANGEL (20)
 - 3 TELARC (14)
 - 4 DG (9)
 - 5 PHILIPS (7)
 - 6 LONDON (13)
 - 7 RCA (9)
 - 8 PROARTE (10)
 - 9 NIMBUS (6)
 - 10 MCA (4)

Top Classical Crossover Artists

- Pos. ARTIST (No. of charted albums) Label
- 1 ERICH KUNZEL (4) Telarc (1) ProArte
 - 2 JOHN WILLIAMS (2) Philips
 - 3 KIRI TE KANAWA (1) Angel (1) London
 - 4 DON DORSEY (1) Telarc
 - 5 LUCIANO PAVAROTTI (1) London
 - 6 JOHN BAYLESS (1) ProArte
 - 7 PACO PENA (1) Nimbus (1) CBS
 - 8 JAMES GALWAY (2) RCA
 - 9 MICHAEL TILSON THOMAS (1) CBS
 - 10 SIMON RATTLE (1) Angel



JOHN WILLIAMS

Top Classical Crossover Albums

- Pos. TITLE—Artist—Label
- 1 BY REQUEST ... THE BEST OF JOHN WILLIAMS—Boston Pops (Williams)—Philips
 - 2 BEETHOVEN OR BUST—Don Dorsey—Telarc
 - 3 HOLLYWOOD'S GREATEST HITS—Cincinnati Pops (Kunzel)—Telarc
 - 4 KIRI SINGS GERSHWIN—Kiri Te Kanawa—Angel
 - 5 VOLARE—Luciano Pavarotti (Mancini)—London
 - 6 BACH ON ABBEY ROAD—John Bayless—ProArte
 - 7 FLAMENCO GUITAR—Paco Pena—Nimbus
 - 8 GERSHWIN: OF THEE I SING/LET 'EM EAT CAKE—Orchestra of St. Luke's (Tilson Thomas)—CBS
 - 9 JAMES GALWAY'S GREATEST HITS—James Galway—RCA
 - 10 THE JAZZ ALBUM—London Sinfonietta (Rattle)—Angel
 - 11 CAROUSEL—Barbara Cook, Samuel Ramey—MCA
 - 12 THE SCARLATTI DIALOGUES—Bob James—CBS
 - 13 A LOVE UNTIL THE END OF TIME—Plácido Domingo—CBS
 - 14 CLASSIC GERSHWIN—Various Artists—CBS
 - 15 MY FAIR LADY—Kiri Te Kanawa, Jeremy Irons—London

Top Classical Crossover Labels

- Pos. LABEL (No. of charted albums)
- 1 TELARC (5)
 - 2 CBS (10)
 - 3 ANGEL (7)
 - 4 PHILIPS (4)
 - 5 LONDON (2)
 - 6 PROARTE (5)
 - 7 RCA (5)
 - 8 NIMBUS (2)
 - 9 MCA (1)
 - 10 GLOBAL PACIFIC (1)





WYNTON MARSALIS



DIANNE REEVES



DIANE SCHUUR

Top Jazz Album Artists

Pos. ARTIST (No. of charted albums) Label

- 1 WYNTON MARSALIS (2) Columbia
- 2 DIANE SCHUUR & COUNT BASIE ORCH. (1) GRP
- 3 BRANFORD MARSALIS (2) Columbia
- 4 JOE WILLIAMS (1) Verve
- 5 ELLA FITZGERALD (1) Verve
- 6 ELIANE ELIAS (2) Blue Note/Denon
- 7 GERRY MULLIGAN (1) ProJazz
- 8 BETTY CARTER (1) Verve
- 9 HENRY BUTLER (1) MCA/Impulse
- 10 MICHAEL BRECKER (1) MCA/Impulse (tie)
- 10 ORNETTE COLEMAN & PRIME TIME (1) Portrait (tie)

Top Contemporary Jazz Labels

Pos. LABEL (No. of charted albums)

- 1 MCA (11)
- 2 EPIC (3)
- 3 EMI (6)
- 4 GRP (8)
- 5 COLUMBIA (6)
- 6 TBA (12)
- 7 BLUE NOTE (1)
- 8 WARNER BROS. (6)
- 9 ATLANTIC JAZZ (3)
- 10 GLOBAL PACIFIC (1)

MCA RECORDS

Top Combined Jazz Distributing Labels

Pos. LABEL (No. of charted contemporary & jazz albums)

- 1 MCA (26)
- 2 COLUMBIA (15)
- 3 GRP (13)
- 4 POLYGRAM (13)
- 5 EMI (10)

Top Contemporary Jazz Albums

Pos. TITLE—Artist—Label

- 1 DIANNE REEVES—Dianne Reeves—Blue Note
- 2 TIME AND TIDE—Basia—Epic
- 3 SIMPLE PLEASURES—Bobby McFerrin—EMI
- 4 GO—Hiroshima—Epic
- 5 DOLPHIN SMILES—Steve Kindler & Teja Bell—Global Pacific
- 6 STILL LIFE (TALKING)—Pat Metheny Group—Geffen
- 7 AND YOU KNOW THAT!—Kirk Whalum—Columbia
- 8 STORIES WITHOUT WORDS—Spyro Gyra—MCA
- 9 CLOSE-UP—David Sanborn—Reprise
- 10 BRASIL—The Manhattan Transfer—Atlantic Jazz
- 11 REFLECTIONS—George Howard—MCA
- 12 RITES OF SUMMER—Spyro Gyra—MCA
- 13 IF THIS BASS COULD ONLY TALK—Stanley Clarke—

Portrait

- 14 KILIMANJARO—Rippingtons Featuring Russ Freeman—Passport Jazz
- 15 EVERY STEP OF THE WAY—David Benoit—GRP
- 16 COLLABORATION—George Benson & Earl Klugh—WB
- 17 DUOTONES—Kenny G—Arista
- 18 THE GIFT OF TIME—Jean-Luc Ponty—Columbia
- 19 PORTRAIT—Lee Ritenour—GRP
- 20 POLITICS—Yellowjackets—MCA
- 21 DAY BY DAY—Najee—EMI
- 22 GOOD NEWS—Fattburger—Intima/Enigma
- 23 TEARS OF JOY—Tuck & Patti—Windham Hill
- 24 DISCOVERY—Larry Carlton—MCA
- 25 THE VERY BEST OF GEORGE HOWARD—George Howard—TBA

Top Contemporary Jazz Artists

Pos. ARTIST (No. of charted albums) Label

- 1 SPYRO GYRA (2) MCA
- 2 DIANNE REEVES (1) Blue Note
- 3 BASIA (1) Epic
- 4 BOBBY MCFERRIN (1) EMI
- 5 GEORGE HOWARD (1) MCA (1) TBA

- 6 HIROSHIMA (1) Epic
- 7 STEVE KINDLER & TEJA BELL (1) Global Pacific
- 8 PAT METHENY GROUP (1) Geffen
- 9 KIRK WHALUM (1) Columbia
- 10 DAVID SANBORN (1) Reprise (1) Warner Bros.



SPYRO GYRA

Top Jazz Albums

Pos. TITLE—Artist—Label

- 1 DIANE SCHUUR—COUNT BASIE ORCHESTRA—Diane Schuur—Count Basie Orchestra—GRP
- 2 EVERY NIGHT—Joe Williams—Verve
- 3 STANDARD TIME—Wynton Marsalis—Columbia
- 4 RENAISSANCE—Branford Marsalis—Columbia
- 5 ELLA IN ROME—THE BIRTHDAY CONCERT—Ella Fitzgerald—Verve
- 6 SYMPHONIC DREAMS—Gerry Mulligan—ProJazz
- 7 LOOK WHAT I GOT—Betty Carter—Verve
- 8 THE VILLAGE—Henry Butler—MCA/Impulse
- 9 MICHAEL BRECKER—Michael Brecker—MCA/Impulse
- 10 VIRGIN BEAUTY—Ornette Coleman & Prime Time—Portrait
- 11 BRAZILIAN ROMANCE—Sarah Vaughan—CBS Masterworks
- 12 STILL LIVE—Keith Jarrett—ECM
- 13 KALEIDOSCOPE—Mike Metheny—MCA/Impulse
- 14 LIVE AT BLUES ALLEY—Wynton Marsalis—Columbia
- 15 BORDERTOWN—Bennie Wallace—Blue Note
- 16 TRIBUTE TO COUNT BASIE—Gene Harris—Concord Jazz
- 17 THEN AND NOW—Grover Washington Jr.—Columbia
- 18 NIGHTWIND—Mike Lawrence—Optimism
- 19 CROSS CURRENTS—Eliane Elias—Blue Note
- 20 RANDOM ABSTRACT—Branford Marsalis—Columbia
- 21 ILLUSIONS—Eliane Elias—Blue Note/Denon
- 22 I THOUGHT ABOUT YOU—Shirley Horn—Verve
- 23 REFLECTIONS—Bill Watrous—Soundwings
- 24 FUTURE EXCURSIONS—Henry Johnson—MCA/Impulse
- 25 TALKIN' 'BOUT YOU—Diane Schuur—GRP

Top Jazz Labels



Pos. LABEL (No. of charted albums)

- 1 COLUMBIA (8)
- 2 VERVE (5)
- 3 MCA/IMPULSE (5)
- 4 GRP (3)
- 5 BLUE NOTE (6)
- 6 PROJAZZ (3)
- 7 IMPULSE (4)
- 8 PORTRAIT (1)
- 9 CBS MASTERWORKS (1)
- 10 ECM (1) (tie)
- 10 SOUNDWINGS (2) (tie)

Top Combined Jazz Labels

Pos. LABEL (No. of charted contemporary & jazz albums)

- 1 COLUMBIA (14)
- 2 GRP (12)
- 3 MCA (12)
- 4 VERVE (5)
- 5 BLUE NOTE (7)
- 6 EPIC (3)
- 7 MCA/IMPULSE (5)
- 8 EMI (6)
- 9 TBA (12)
- 10 PROJAZZ (6)

Everybody's Talkin' 'Bout...

CONGRATULATIONS!

**DIANE SCHUUR &
THE COUNT BASIE ORCHESTRA**

#1 JAZZ ALBUM OF THE YEAR!

'TALKIN' 'BOUT YOU

#1 ON THE JAZZ CHART!

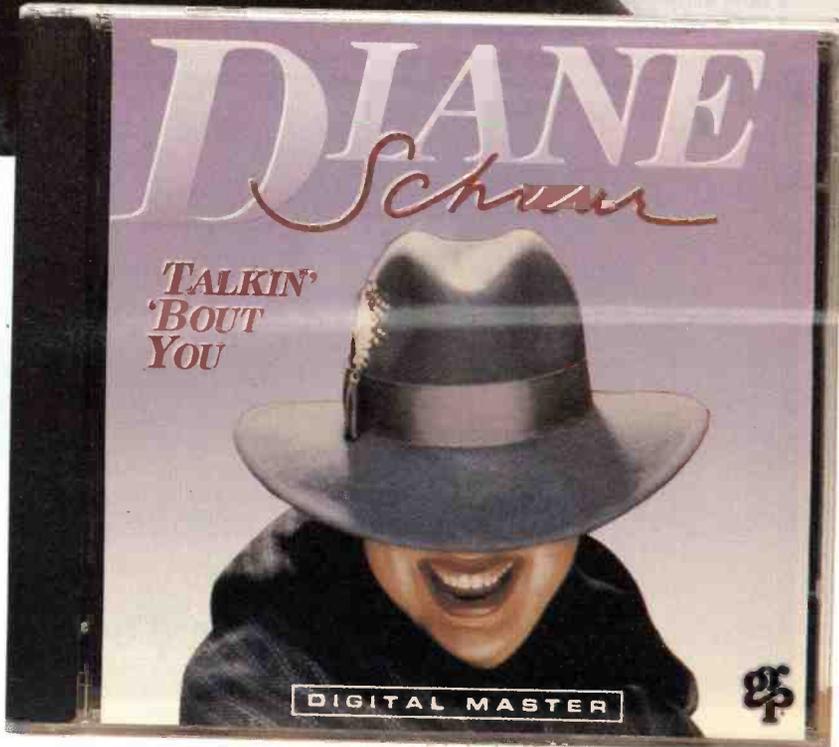
Two Time Grammy Award Winner

Diane Schuur "Talkin' 'Bout You"



Available On
Compact Discs,
High Quality Cassettes
and Records

THE
DIGITAL MASTER
COMPANY



Top Country Singles

Pos. TITLE—Artist—Label

- 1 DON'T CLOSE YOUR EYES—Keith Whitley—RCA
- 2 IF YOU CHANGE YOUR MIND—Rosanne Cash—Columbia
- 3 SET 'EM UP JOE—Vern Gosdin—Columbia
- 4 STRONG ENOUGH TO BEND—Tanya Tucker—Capitol
- 5 BLUEST EYES IN TEXAS—Restless Heart—RCA
- 6 IT'S SUCH A SMALL WORLD—Rodney Crowell & Rosanne Cash—Columbia
- 7 I COULDN'T LEAVE YOU IF I TRIED—Rodney Crowell—Columbia
- 8 IF IT DON'T COME EASY—Tanya Tucker—Capitol
- 9 I'M GONNA GET YOU—Eddy Raven—RCA
- 10 JOE KNOWS HOW TO LIVE—Eddy Raven—RCA
- 11 ADDICTED—Dan Seals—Capitol
- 12 DARLENE—T. Graham Brown—Capitol
- 13 WE BELIEVE IN HAPPY ENDINGS—Earl Thomas Conley With Emmylou Harris—RCA
- 14 I WANNA DANCE WITH YOU—Eddie Rabbitt—RCA
- 15 TOO GONE TOO LONG—Randy Travis—Warner Bros.
- 16 I SHOULD BE WITH YOU—Steve Wariner—MCA
- 17 A LITTLE BIT IN LOVE—Patty Loveless—MCA
- 18 I'LL ALWAYS COME BACK—K.T. Oslin—RCA
- 19 EIGHTEEN WHEELS AND A DOZEN ROSES—Kathy Mattea—Mercury
- 20 STREETS OF BAKERSFIELD—Dwight Yoakam & Buck Owens—Reprise
- 21 FACE TO FACE—Alabama—RCA
- 22 HE'S BACK AND I'M BLUE—The Desert Rose Band—MCA/Curb
- 23 GONNA TAKE A LOT OF RIVER—The Oak Ridge Boys—MCA
- 24 DON'T WE ALL HAVE THE RIGHT—Ricky Van Shelton—Columbia
- 25 THE WANDERER—Eddie Rabbitt—RCA
- 26 (DO YOU LOVE ME) JUST SAY YES—Highway 101—Warner Bros.
- 27 WHAT SHE IS (IS A WOMAN IN LOVE)—Earl Thomas Conley—RCA
- 28 FALLIN' AGAIN—Alabama—RCA
- 29 I WON'T TAKE LESS THAN YOUR LOVE—Tanya Tucker With Paul Davis & Paul Overstreet—Capitol
- 30 SHOULDN'T IT BE EASIER THAN THIS—Charley Pride—16th Avenue
- 31 CRY, CRY, CRY—Highway 101—Warner Bros.
- 32 BABY BLUE—George Strait—MCA
- 33 YOUNG COUNTRY—Hank Williams Jr.—Warner/Curb
- 34 RUNAWAY TRAIN—Rosanne Cash—Columbia
- 35 LIFE TURNED HER THAT WAY—Ricky Van Shelton—



KEITH WHITLEY

Columbia

- 36 THIS MISSIN' YOU HEART OF MINE—Sawyer Brown—Capitol/Curb
- 37 SUMMER WIND—The Desert Rose Band—MCA/Curb
- 38 I TOLD YOU SO—Randy Travis—Warner Bros.
- 39 NEW SHADE OF BLUE—Southern Pacific—Warner Bros.
- 40 GIVE A LITTLE LOVE—The Judds (Wynonna & Naomi)—RCA/Curb
- 41 I'M GONNA MISS YOU, GIRL—Michael Martin Murphey—Warner Bros.
- 42 TWINKLE, TWINKLE LUCKY STAR—Merle Haggard—Epic
- 43 OLD FOLKS—Ronnie Milsap & Mike Reid—RCA
- 44 BABY I'M YOURS—Steve Wariner—MCA
- 45 LOVE WILL FIND ITS WAY TO YOU—Reba McEntire—MCA
- 46 FAMOUS LAST WORDS OF A FOOL—George Strait—MCA
- 47 TALKIN' TO THE WRONG MAN—Michael Martin Murphey

With Ryan Murphey—Warner Bros.

- 48 HONKY TONK MOON—Randy Travis—Warner Bros.
- 49 TRUE HEART—The Oak Ridge Boys—MCA
- 50 TENNESSEE FLAT TOP BOX—Rosanne Cash—Columbia
- 51 UNTOLD STORIES—Kathy Mattea—Mercury
- 52 BLUE TO THE BONE—Sweethearts Of The Rodeo—Columbia
- 53 THE GIFT—The McCarters—Warner Bros.
- 54 I DON'T HAVE FAR TO FALL—Skip Ewing—MCA
- 55 I HAVE YOU—Glen Campbell—MCA
- 56 BUTTON OFF MY SHIRT—Ronnie Milsap—RCA
- 57 ANOTHER PLACE, ANOTHER TIME—Don Williams—Capitol
- 58 THE LAST RESORT—T. Graham Brown—Capitol
- 59 TIMELESS AND TRUE LOVE—The McCarters—Warner Bros.
- 60 I'LL LEAVE THIS WORLD LOVING YOU—Ricky Van

Shelton—Columbia

- 61 THAT'S WHAT YOUR LOVE DOES TO ME—Holly Dunn—MTM
- 62 IT'S ONLY MAKE BELIEVE—Ronnie McDowell—Curb
- 63 WHEELS—Restless Heart—RCA
- 64 SHE DOESN'T CRY ANYMORE—Shenandoah—Columbia
- 65 LOVE OF A LIFETIME—Larry, Steve, Rudy: The Gattin Brothers—Columbia
- 66 WORKIN' MAN (NOWHERE TO GO)—Nitty Gritty Dirt Band—Warner Bros.
- 67 ONE STEP FORWARD—The Desert Rose Band—MCA/Curb
- 68 TURN IT LOOSE—The Judds—RCA/Curb
- 69 DO YOU BELIEVE ME NOW—Vern Gosdin—Columbia
- 70 SATISFY YOU—Sweethearts Of The Rodeo—Columbia
- 71 I'LL GIVE YOU ALL MY LOVE TONIGHT—The Bellamy Brothers—MCA/Curb
- 72 I WILL WHISPER YOUR NAME—Michael Johnson—RCA
- 73 ONE TRUE LOVE—The O'Kanes—Columbia
- 74 WHAT DO YOU WANT FROM ME THIS TIME—Foster & Lloyd—RCA
- 75 NO MORE ONE MORE TIME—Jo-EI Sonnier—RCA
- 76 GOODBYE TIME—Conway Twitty—MCA
- 77 SANTA FE—The Bellamy Brothers—MCA/Curb
- 78 LETTER HOME—The Forester Sisters—Warner Bros.
- 79 TOUCH AND GO CRAZY—Lee Greenwood—MCA
- 80 I'VE BEEN LOOKIN'—Nitty Gritty Dirt Band—Warner Bros.
- 81 I DIDN'T (EVERY CHANCE I HAD)—Johnny Rodriguez—Capitol
- 82 STRANGERS AGAIN—Holly Dunn—MTM
- 83 DESPERATELY—Don Williams—Capitol
- 84 GOIN' GONE—Kathy Mattea—Mercury
- 85 GIVERS AND TAKERS—Schuyler, Knobloch & Bickhardt—MTM
- 86 SUNDAY KIND OF LOVE—Reba McEntire—MCA
- 87 REAL GOOD FEEL GOOD SONG—Mel McDaniel—Capitol
- 88 DON'T GIVE CANDY TO A STRANGER—Larry Boone—Mercury
- 89 TEAR STAINED LETTER—Jo-EI Sonnier—RCA
- 90 I KNOW HOW HE FEELS—Reba McEntire—MCA
- 91 THAT'S MY JOB—Conway Twitty—MCA
- 92 OUT OF SIGHT AND ON MY MIND—Billy Joe Royal—Atlantic America
- 93 OH WHAT A LOVE—Nitty Gritty Dirt Band—Warner Bros.
- 94 AMERICANA—Moe Bandy—Curb
- 95 TELL ME TRUE—Juice Newton—RCA
- 96 I WISH THAT I COULD FALL IN LOVE TODAY—Barbara Mandrell—Capitol
- 97 JUST ONE KISS—Exile—Epic
- 98 LYIN' IN HIS ARMS AGAIN—The Forester Sisters—Warner Bros.
- 99 ONE FRIEND—Dan Seals—Capitol
- 100 THE FACTORY—Kenny Rogers—RCA

Top Country Singles Artists

Pos. ARTIST (No. of charted singles) Label

- 1 ROSANNE CASH (4) Columbia
- 2 RANDY TRAVIS (5) Warner Bros.
- 3 RICKY VAN SHELTON (4) Columbia
- 4 THE DESERT ROSE BAND (4) MCA/Curb
- 5 REBA McENTIRE (4) MCA
- 6 KATHY MATTEA (4) Mercury
- 7 HIGHWAY 101 (4) Warner Bros.

8 VERN GOSDIN (3) Columbia

- 9 HANK WILLIAMS JR. (4) Warner/Curb (1) Mercury (1) BGM
- 10 GEORGE STRAIT (4) MCA
- 11 TANYA TUCKER (5) Capitol
- 12 K.T. OSLIN (4) RCA
- 13 RESTLESS HEART (3) RCA

14 NITTY GRITTY DIRT BAND (4) Warner Bros.

- 15 EDDIE RABBITT (3) RCA
- 16 STEVE WARINER (4) MCA
- 17 KEITH WHITLEY (4) RCA
- 18 THE BELLAMY BROTHERS (4) MCA/Curb
- 19 CONWAY TWITTY (5) MCA
- 20 DON WILLIAMS (3) Capitol
- 21 THE O'KANES (4) Columbia
- 22 MERLE HAGGARD (4) Epic
- 23 T. GRAHAM BROWN (3) Capitol
- 24 PATTY LOVELESS (4) MCA
- 25 EDDY RAVEN (4) RCA
- 26 THE OAK RIDGE BOYS (4) MCA
- 27 MICHAEL JOHNSON (3) RCA
- 28 ALABAMA (4) RCA
- 29 GLEN CAMPBELL (4) MCA
- 30 THE McCARTERS (3) Warner Bros.
- 31 RONNIE MILSAP (3) RCA
- 32 LEE GREENWOOD (4) MCA
- 33 FOSTER & LLOYD (3) RCA
- 34 HOLLY DUNN (4) MTM
- 35 EXILE (4) Epic
- 36 DWIGHT YOAKAM (4) Reprise
- 37 BILLY JOE ROYAL (3) Atlantic America
- 38 JO-EL SONNIER (4) RCA
- 39 DAN SEALS (3) Capitol
- 40 RODNEY CROWELL (3) Columbia
- 41 SWEETHEARTS OF THE RODEO (4) Columbia
- 42 CHARLEY PRIDE (3) 16th Avenue
- 43 SHENANDOAH (3) Columbia
- 44 MICHAEL MARTIN MURPHEY (3) Warner Bros.
- 45 SAWYER BROWN (3) Capitol/Curb
- 46 KENNY ROGERS (3) RCA (1) Reprise
- 47 EARL THOMAS CONLEY (4) RCA
- 48 THE FORESTER SISTERS (3) Warner Bros.
- 49 SKIP EWING (3) MCA
- 50 RONNIE McDOWELL (3) Curb

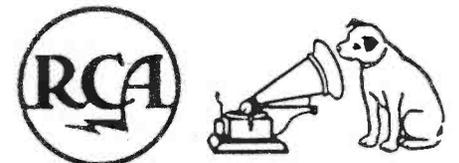
Top Country Singles Labels

Pos. LABEL (No. of charted singles)

- 1 RCA (63)
- 2 CBS (76)
- 3 MCA (71)
- 4 WARNER BROS. (50)
- 5 CAPITOL (52)
- 6 MERCURY (34)
- 7 MTM (20)
- 8 CURB (13)
- 9 16TH AVENUE (12)
- 10 ATLANTIC AMERICA (9)



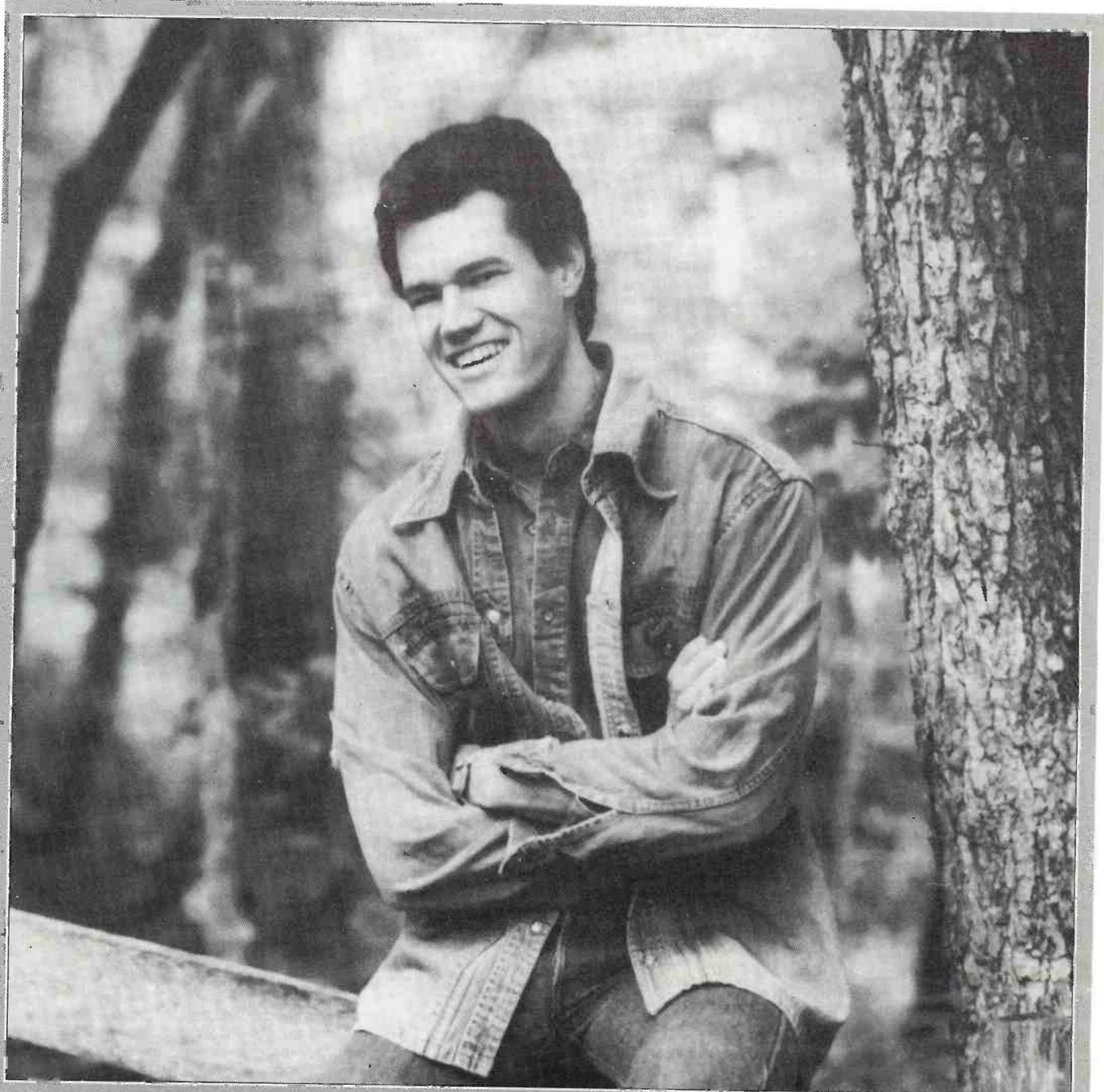
ROSANNE CASH



Top Country Albums

Pos. TITLE—Artist—Label

- 1 ALWAYS & FOREVER—Randy Travis—Warner Bros.
- 2 WILD EYED DREAM—Ricky Van Shelton—Columbia
- 3 80'S LADIES—K.T. Oslin—RCA
- 4 BORN TO BOOGIE—Hank Williams Jr.—Warner/Curb
- 5 GREATEST HITS, VOL. 2—George Strait—MCA
- 6 KING'S RECORD SHOP—Rosanne Cash—Columbia
- 7 THE ROYAL TREATMENT—Billy Joe Royal—Atlantic America
- 8 IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'—George Strait—MCA
- 9 THE LAST ONE TO KNOW—Reba McEntire—MCA
- 10 JUST US—Alabama—RCA
- 11 STORMS OF LIFE—Randy Travis—Warner Bros.
- 12 GREATEST HITS—Reba McEntire—MCA
- 13 REBA—Reba McEntire—MCA
- 14 HIGHWAY 101—Highway 101—Warner Bros.
- 15 HILLBILLY DELUXE—Dwight Yoakam—Reprise
- 16 CHILL FACTOR—Merle Haggard—Epic
- 17 HEART LAND—The Judds—RCA/Curb
- 18 UNTASTED HONEY—Kathy Mattea—Mercury
- 19 CHISELED IN STONE—Vern Gosdin—Columbia
- 20 TRIO—Dolly Parton, Linda Ronstadt, Emmylou Harris—Warner Bros.
- 21 LOVE ME LIKE YOU USED TO—Tanya Tucker—Capitol
- 22 GREATEST HITS—Alabama—RCA
- 23 WHEELS—Restless Heart—RCA
- 24 MAPLE STREET MEMORIES—The Statler Brothers—Mercury
- 25 THE BEST—Dan Seals—Capitol
- 26 PONTIAC—Lyle Lovett—MCA/Curb
- 27 WILD STREAK—Hank Williams Jr.—Warner/Curb
- 28 OLD 8 X 10—Randy Travis—Warner Bros.
- 29 ALABAMA LIVE—Alabama—RCA
- 30 OCEAN FRONT PROPERTY—George Strait—MCA
- 31 ROCKIN' WITH THE RHYTHM—The Judds—RCA/Curb
- 32 SHADOWLAND—k.d. lang—Sire
- 33 DESERT ROSE BANO—The Desert Rose Band—MCA/Curb
- 34 SHELTER FROM THE NIGHT—Exile—Epic
- 35 DIAMONDS & DIRT—Rodney Crowell—Columbia
- 36 COMIN' HOME TO STAY—Ricky Skaggs—Epic
- 37 HANK 'LIVE'—Hank Williams Jr.—Warner/Curb
- 38 CORNERSTONE—Holly Dunn—MTM
- 39 SOMEWHERE IN THE NIGHT—Sawyer Brown—Capitol/Curb
- 40 I SHOULD BE WITH YOU—Steve Wariner—MCA
- 41 HARD TIMES ON EASY STREET—David Lynn Jones—Mercury
- 42 ONE TIME, ONE NIGHT—Sweethearts Of The Rodeo—Columbia
- 43 RIVER OF TIME—Michael Martin Murphey—Warner Bros.
- 44 IF MY HEART HAD WINDOWS—Patty Loveless—MCA
- 45 GREATEST HITS—The Judds—RCA/Curb
- 46 BUENAS NOCHES FROM A LONELY ROOM—Dwight Yoakam—Reprise
- 47 DON'T CLOSE YOUR EYES—Keith Whitley—RCA
- 48 TIRED OF THE RUNNIN'—The O'Kanes—Columbia
- 49 COME ON JOE—Jo-El Sonnier—RCA
- 50 GUITARS, CADILLACS, ETC., ETC.—Dwight Yoakam—Reprise
- 51 HEARTBEAT—The Oak Ridge Boys—MCA
- 52 A MAN CALLED HOSS—Waylon Jennings—MCA
- 53 GREATEST HITS, VOL. 1—Hank Williams Jr.—Warner/Curb
- 54 RAGE ON—Dan Seals—Capitol
- 55 GREATEST HITS—John Schneider—MCA
- 56 STILL WITHIN THE SOUND OF MY VOICE—Glen Campbell—MCA
- 57 BIG DREAMS IN A SMALL TOWN—Restless Heart—RCA
- 58 TOO WILD TOO LONG—George Jones—Epic
- 59 NO REGRETS—Moe Bandy—Curb
- 60 BRILLIANT CONVERSATIONALIST—T. Graham Brown—Capitol
- 61 I'M GONNA LOVE HER ON THE RADIO—Charley Pride—16th Avenue
- 62 RAINBOW—Dolly Parton—Columbia
- 63 ALL KEYED UP—Becky Hobbs—MTM
- 64 STILL IN YOUR DREAMS—Conway Twitty—MCA
- 65 YOU AGAIN—The Forester Sisters—Warner Bros.
- 66 GREATEST HITS—Steve Wariner—MCA
- 67 LITTLE LOVE AFFAIRS—Nanci Griffith—MCA
- 68 SWEETHEARTS OF THE RODEO—Sweethearts Of The Rodeo—Columbia
- 69 SUPER HITS—George Jones—Epic
- 70 THE O'KANES—The O'Kanes—Columbia
- 71 BORDERLINE—Conway Twitty—MCA
- 72 ZUMA—Southern Pacific—Warner Bros.
- 73 THIS IS MY COUNTRY—Lee Greenwood—MCA
- 74 THIS WOMAN—K.T. Oslin—RCA
- 75 FOSTER & LLOYD—Foster & Lloyd—RCA



RANDY TRAVIS

Top Country Album Artists

Pos. ARTIST (No. of charted albums) Label

- 1 RANDY TRAVIS (3) Warner Bros.
- 2 GEORGE STRAIT (4) MCA
- 3 HANK WILLIAMS JR. (7) Warner/Curb
- 4 REBA McENTIRE (5) MCA
- 5 ALABAMA (8) RCA
- 6 THE JUDDS (5) RCA/Curb
- 7 RICKY VAN SHELTON (2) Columbia
- 8 K.T. OSLIN (2) RCA
- 9 DWIGHT YOAKAM (3) Reprise
- 10 ROSANNE CASH (1) Columbia
- 11 BILLY JOE ROYAL (2) Atlantic America
- 12 HIGHWAY 101 (2) Warner Bros.
- 13 RESTLESS HEART (2) RCA
- 14 DAN SEALS (2) Capitol
- 15 TANYA TUCKER (2) Capitol
- 16 MERLE HAGGARD (1) Epic
- 17 KATHY MATTEA (2) Mercury
- 18 VERN GOSDIN (1) Columbia
- 19 DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS (1) Warner Bros.
- 20 STEVE WARINER (2) MCA
- 21 HOLLY DUNN (3) MTM
- 22 THE STATLER BROTHERS (2) Mercury
- 23 SWEETHEARTS OF THE RODEO (2) Columbia
- 24 LYLE LOVETT (1) MCA/Curb
- 25 THE O'KANES (2) Columbia

- 26 THE DESERT ROSE BAND (2) MCA/Curb
- 27 GEORGE JONES (3) Epic
- 28 EXILE (2) Epic
- 29 THE OAK RIDGE BOYS (2) MCA
- 30 CONWAY TWITTY (2) MCA
- 31 K.D. LANG (1) Sire
- 32 RODNEY CROWELL (1) Columbia
- 33 RICKY SKAGGS (1) Epic
- 34 SAWYER BROWN (2) Capitol/Curb
- 35 CHARLEY PRIDE (2) 16th Avenue
- 36 THE FORESTER SISTERS (3) Warner Bros.
- 37 PATTY LOVELESS (2) MCA
- 38 DAVID LYNN JONES (1) Mercury
- 39 T. GRAHAM BROWN (2) Capitol
- 40 LEE GREENWOOD (3) MCA
- 41 MICHAEL MARTIN MURPHEY (1) Warner Bros.
- 42 WAYLON JENNINGS (2) MCA
- 43 KEITH WHITLEY (1) RCA
- 44 JO-EL SONNIER (1) RCA
- 45 JOHN SCHNEIDER (1) MCA
- 46 GLEN CAMPBELL (2) MCA
- 47 MOE BANOY (2) Curb
- 48 NITTY GRITTY DIRT BAND (2) Warner Bros.
- 49 DOLLY PARTON (1) Columbia
- 50 BECKY HOBBS (1) MTM



Top Country Album Labels

Pos. LABEL (No. of charted albums)

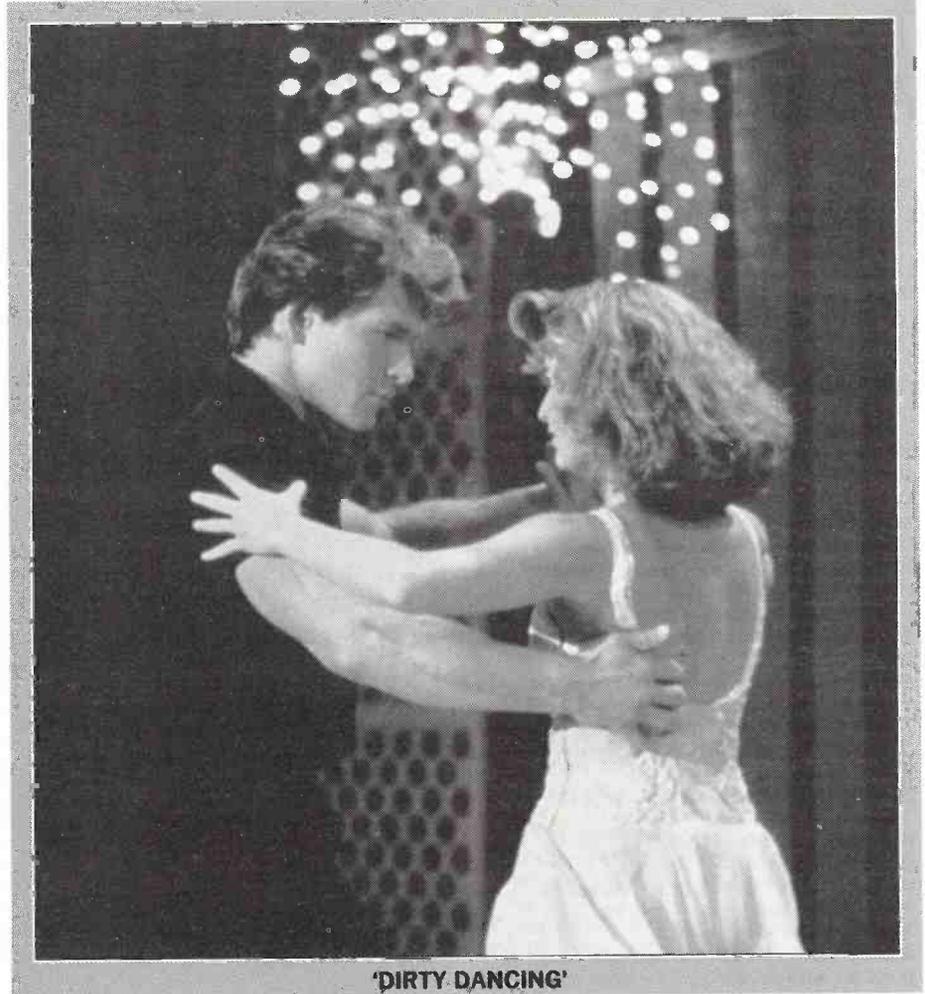
- 1 WARNER BROS. (32)
- 2 MCA (42)
- 3 CBS (31)
- 4 RCA (30)
- 5 CAPITOL (13)
- 6 MERCURY (7)
- 7 MTM (7)
- 8 ATLANTIC AMERICA (2)
- 9 16TH AVENUE (3)
- 10 CURB (3)

Top Videocassette Rentals

Pos. TITLE—Manufacturer

- 1 DIRTY DANCING—Vestron Video
- 2 LETHAL WEAPON—Warner Home Video
- 3 FATAL ATTRACTION—Paramount Home Video
- 4 THE UNTOUCHABLES—Paramount Home Video
- 5 THE WITCHES OF EASTWICK—Warner Home Video
- 6 NO WAY OUT—HBO Video
- 7 OUTRAGEOUS FORTUNE—Touchstone Home Video
- 8 ROBOCOP—Orion Home Video
- 9 STAKEOUT—Touchstone Home Video
- 10 TIN MEN—Touchstone Home Video
- 11 PLATOON—HBO Video
- 12 THROW MOMMA FROM THE TRAIN—Orion Home Video
- 13 HARRY AND THE HENDERSONS—MCA Home Video
- 14 BEVERLY HILLS COP II—Paramount Home Video
- 15 ADVENTURES IN BABYSITTING—Touchstone Home Video
- 16 BABY BOOM—CBS-Fox Video
- 17 FULL METAL JACKET—Warner Home Video
- 18 WALL STREET—CBS-Fox Video
- 19 ROXANNE—RCA/Columbia Pictures Home Video
- 20 RAISING ARIZONA—CBS-Fox Video
- 21 OVERBOARD—CBS-Fox Video
- 22 THE PRINCESS BRIDE—Nelson Home Entertainment
- 23 SUSPECT—RCA/Columbia Home Video
- 24 ANGEL HEART—IVE
- 25 GOOD MORNING VIETNAM—Touchstone Home Video
- 26 NUTS—Warner Home Video
- 27 THE LOST BOYS—Warner Home Video
- 28 PREDATOR—CBS-Fox Video
- 29 THE SECRET OF MY SUCCESS—MCA Home Video
- 30 INNERSPACE—Warner Home Video
- 31 THE BIG EASY—HBO Video
- 32 STAR TREK IV: THE VOYAGE HOME—Paramount Home Video
- 33 PROJECT X—CBS-Fox Video
- 34 D.O.A.—Touchstone Home Video
- 35 PLANES, TRAINS, AND AUTOMOBILES—Paramount Home Video
- 36 LA BAMBA—RCA/Columbia Pictures Home Video
- 37 DRAGNET—MCA Home Video
- 38 EXTREME PREJUDICE—IVE
- 39 LADY AND THE TRAMP—Walt Disney Home Video
- 40 BLIND DATE—RCA/Columbia Home Video
- 41 THE RUNNING MAN—Vestron Video
- 42 MOONSTRUCK—MGM/UA Home Video
- 43 EDDIE MURPHY RAW—Paramount Home Video
- 44 SOMEONE TO WATCH OVER ME—RCA/Columbia Pictures Home Video

- 45 LIKE FATHER LIKE SON—RCA/Columbia Home Video
- 46 SUMMER SCHOOL—Paramount Home Video
- 47 ACTION JACKSON—Lorimar Home Video
- 48 EMPIRE OF THE SUN—Warner Home Video
- 49 HOOSIERS—HBO Video
- 50 THE LIVING DAYLIGHTS—CBS-Fox Video
- 51 MANNEQUIN—Media Home Entertainment
- 52 RIVER'S EDGE—Nelson Home Entertainment
- 53 THE BELIEVERS—HBO Video
- 54 BROADCAST NEWS—CBS-Fox Video
- 55 THE FOURTH PROTOCOL—Lorimar Home Video
- 56 SPACEBALLS—MGM/UA Home Video
- 57 THE LAST EMPEROR—Nelson Home Entertainment
- 58 GARDENS OF STONE—CBS-Fox Video
- 59 HELLO AGAIN—Touchstone Home Video
- 60 CAN'T BUY ME LOVE—Touchstone Home Video
- 61 THE PRINCIPAL—Tri-Star Video
- 62 BURGLAR—Warner Home Video
- 63 HAMBURGER HILL—Vestron Video
- 64 FATAL BEAUTY—MGM/UA Home Video
- 65 LESS THAN ZERO—CBS-Fox Video
- 66 SUPERMAN IV: THE QUEST FOR PEACE—Warner Home Video
- 67 CROCODILE DUNDEE—Paramount Home Video
- 68 *BATTERIES NOT INCLUDED—MCA Home Video
- 69 FRANTIC—Warner Home Video
- 70 HOLLYWOOD SHUFFLE—Virgin Vision
- 71 BEST SELLER—Vestron Video
- 72 AN AMERICAN TAIL—MCA Home Video
- 73 THE COUCH TRIP—Orion Home Video
- 74 FROM THE HIP—Lorimar Home Video
- 75 HOPE AND GLORY—Nelson Home Entertainment
- 76 THE PICK-UP ARTIST—CBS-Fox Video
- 77 IRONWEED—Vestron Video
- 78 ISHTAR—RCA/Columbia Pictures Home Video
- 79 MAID TO ORDER—IVE
- 80 NADINE—CBS-Fox Video
- 81 FLOWERS IN THE ATTIC—New World Video
- 82 MASTERS OF THE UNIVERSE—Warner Home Video
- 83 SHOOT TO KILL—Touchstone Home Video
- 84 THE BEDROOM WINDOW—Vestron Video
- 85 REVENGE OF THE NERDS II: NERDS IN PARADISE—CBS-Fox Video
- 86 BARFLY—Warner Home Video
- 87 COP—Paramount Home Video
- 88 BRADDOCK: MISSING IN ACTION III—Media Home Entertainment
- 89 WHO'S THAT GIRL—Warner Home Video



'DIRTY DANCING'

- 90 THE MILAGRO BEANFIELD WAR—MCA Home Video
- 91 MALONE—Orion Home Video
- 92 HAIRSPRAY—RCA/Columbia Home Video
- 93 FOR KEEPS—RCA/Columbia Home Video
- 94 HELLRAISER—New World Video
- 95 SOME KIND OF WONDERFUL—Paramount Home Video

- 96 SHE'S HAVING A BABY—Paramount Home Video
- 97 MASQUERADE—CBS-Fox Video
- 98 MOVING—Warner Home Video
- 99 CINDERELLA—Walt Disney Home Video
- 100 BORN IN EAST L.A.—MCA Home Video

Top Videocassette Sales

Pos. TITLE—Manufacturer

- 1 LADY AND THE TRAMP—Walt Disney Home Video
- 2 CALLANETICS—MCA Home Video
- 3 JANE FONDA'S LOW IMPACT AEROBIC WORKOUT—Lorimar Home Video
- 4 STAR TREK IV: THE VOYAGE HOME—Paramount Home Video
- 5 START UP WITH JANE FONDA—Lorimar Home Video
- 6 AN AMERICAN TAIL—MCA Home Video
- 7 JANE FONDA'S NEW WORKOUT—Lorimar Home Video
- 8 PINK FLOYD THE WALL—MGM/UA Home Video
- 9 DIRTY DANCING—Vestron Video
- 10 SLEEPING BEAUTY—Walt Disney Home Video
- 11 TOP GUN—Paramount Home Video
- 12 THE SOUND OF MUSIC—CBS-Fox Video
- 13 THE GODFATHER—Paramount Home Video
- 14 GOOD MORNING VIETNAM—Touchstone Home Video

- 15 MICKEY COMMEMORATIVE EDITION—Walt Disney Home Video
- 16 MARY POPPINS—Walt Disney Home Video
- 17 PLAYBOY 1988 PLAYMATE VIDEO CALENDAR—Lorimar Home Video
- 18 KATHY SMITH'S BODY BASICS—JCI Video
- 19 THE WIZARD OF OZ—MGM/UA Home Video
- 20 CROCODILE DUNDEE—Paramount Home Video
- 21 KATHY SMITH'S WINNING WORKOUT—Fox Hills Video
- 22 SCARFACE—MCA Home Video
- 23 KATHY SMITH'S ULTIMATE VIDEO WORKOUT—JCI Video
- 24 JANE FONDA'S EASY GOING WORKOUT—Lorimar Home Video
- 25 DORF ON GOLF—J2 Communications
- 26 KATHY SMITH'S STARTING OUT—Fox Hills Video
- 27 MADONNA CIAO ITALIA: LIVE FROM ITALY—Warner Reprise Video

- 28 DEF LEPPARD: HISTORIA—PolyGram Music Video
- 29 ALICE IN WONDERLAND—Walt Disney Home Video
- 30 PINOCCHIO—Walt Disney Home Video
- 31 PLAYBOY'S 1988 PLAYMATE OF THE YEAR—HBO Video
- 32 BEVERLY HILLS COP—Paramount Home Video
- 33 DUCKTALES: DAREDEVIL DUCKS—Walt Disney Home Video
- 34 MICKEY AND THE BEANSTALK—Walt Disney Home Video
- 35 PLAYBOY VIDEO CENTERFOLD #6—Lorimar Home Video
- 36 YELLOW SUBMARINE—MGM/UA Home Video
- 37 GRATEFUL DEAD—SO FAR—6 West Home Video
- 38 HERE'S MICKEY!—Walt Disney Home Video
- 39 FATAL ATTRACTION—Paramount Home Video
- 40 LETHAL WEAPON—Warner Home Video
- 41 APOCALYPSE NOW—Paramount Home Video
- 42 BON JOVI—SLIPPERY WHEN WET—PolyGram Video
- 43 BEVERLY HILLS COP II—Paramount Home Video
- 44 DISNEY SING ALONG SONGS: YOU CAN FLY!—Walt Disney Home Video
- 45 THE UNTOUCHABLES—Paramount Home Video
- 46 WHITE CHRISTMAS—Paramount Home Video
- 47 SIGN 'O' THE TIMES—MCA Home Video
- 48 INDIANA JONES AND THE TEMPLE OF DOOM—Paramount Home Video
- 49 PLATOON—HBO Video
- 50 CINDERELLA—Walt Disney Home Video
- 51 STAR TREK III: THE SEARCH FOR SPOCK—Paramount Home Video
- 52 RAIDERS OF THE LOST ARK—Paramount Home Video
- 53 NOT SO GREAT MOMENTS IN SPORTS—HBO Video
- 54 ROBOCOP—Orion Home Video
- 55 JANE FONDA'S WORKOUT WITH WEIGHTS—Lorimar Home Video
- 56 GEORGE MICHAEL—FAITH—CBS Music Video Enterprises
- 57 ANIMAL HOUSE—MCA Home Video
- 58 SUPERBOWL XXII NFC CHAMPIONS: WASHINGTON REDSKINS—Fox Hills Video
- 59 DUCKTALES: FEARLESS FORTUNE HUNTER—Walt Disney Home Video
- 60 MOONSTRUCK—MGM/UA Home Video
- 61 DOCTOR ZHIVAGO—MGM/UA Home Video
- 62 THE CURE IN ORANGE—Elektra Entertainment
- 63 PREDATOR—CBS-Fox Video
- 64 LA BAMBA—RCA/Columbia Pictures Home Video

- 65 BACK TO THE FUTURE—MCA Home Video
- 66 ELVIS '56—Media Home Entertainment
- 67 WRESTLEMANIA IV—Coliseum Video
- 68 OUTRAGEOUS FORTUNE—Touchstone Home Video
- 69 SINGIN' IN THE RAIN—MGM/UA Home Video
- 70 FULL METAL JACKET—Warner Home Video
- 71 STAR TREK II: THE WRATH OF KHAN—Paramount Home Video
- 72 THE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE—6 West Home Video
- 73 9 1/2 WEEKS—MGM/UA Home Video
- 74 DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES—Walt Disney Home Video
- 75 THE LAST EMPEROR—Nelson Home Entertainment
- 76 THE WITCHES OF EASTWICK—Warner Home Video
- 77 STAR TREK: THE MOTION PICTURE—Paramount Home Video
- 78 BEN-HUR—MGM/UA Home Video
- 79 ADVENTURES IN BABYSITTING—Touchstone Home Video
- 80 THE THOLIAN WEB—Paramount Home Video
- 81 NO WAY OUT—HBO Video
- 82 EDDIE MURPHY RAW—Paramount Home Video
- 83 ROXANNE—RCA/Columbia Pictures Home Video
- 84 SUPERMAN IV: THE QUEST FOR PEACE—Warner Home Video
- 85 WALL STREET—CBS-Fox Video
- 86 PLANES, TRAINS, AND AUTOMOBILES—Paramount Home Video
- 87 THE PRINCESS BRIDE—Nelson Home Entertainment
- 88 TIN MEN—Touchstone Home Video
- 89 INNERSPACE—Warner Home Video
- 90 SUSPECT—RCA/Columbia Home Video
- 91 EMPIRE OF THE SUN—Warner Home Video
- 92 DISNEY SING-ALONG SONGS: HEIGH HO!—Walt Disney Home Video
- 93 DR. STRANGELOVE—RCA/Columbia Pictures Home Video
- 94 BRADDOCK: MISSING IN ACTION III—Media Home Entertainment
- 95 DRAGNET—MCA Home Video
- 96 *BATTERIES NOT INCLUDED—MCA Home Video
- 97 HAMBURGER HILL—Vestron Video
- 98 GENTLEMEN PREFER BLONDES—CBS-Fox Video
- 99 STAKEOUT—Touchstone Home Video
- 100 HARRY AND THE HENDERSONS—MCA Home Video



'LADY AND THE TRAMP'

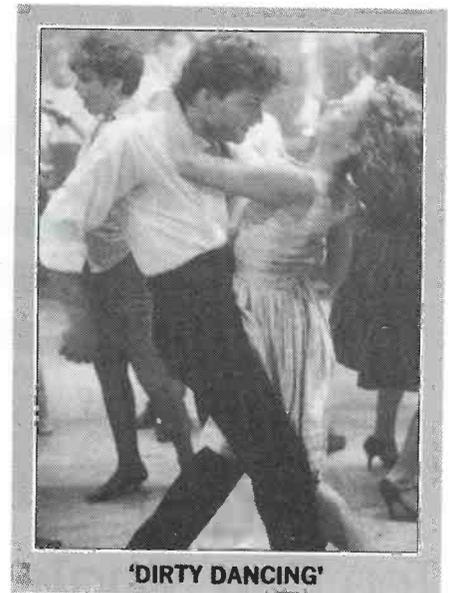
No. 1 Awards



METALLICA

Top Kid Videocassettes

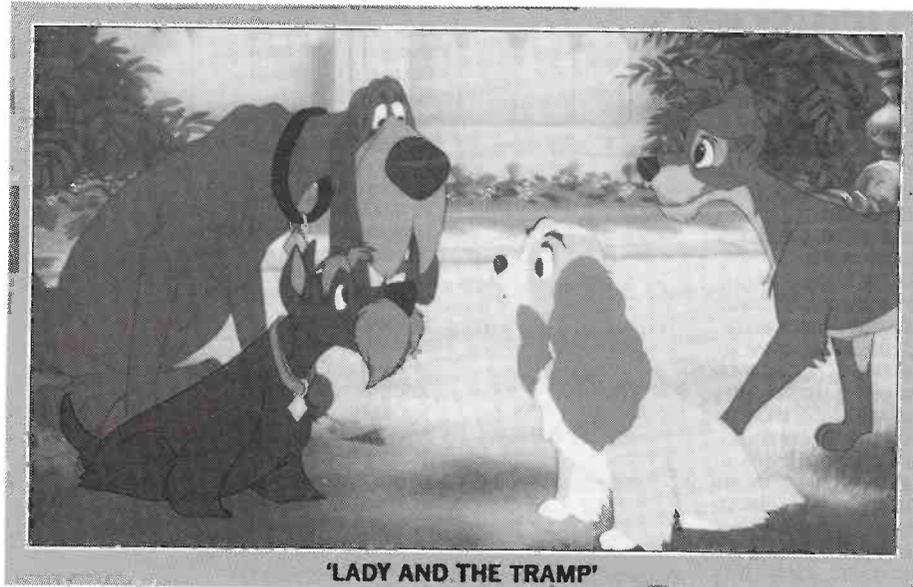
- Pos. TITLE—Manufacturer
- 1 LADY AND THE TRAMP—Walt Disney Home Video
 - 2 AN AMERICAN TAIL—MCA Home Video
 - 3 SLEEPING BEAUTY—Walt Disney Home Video
 - 4 PINOCCHIO—Walt Disney Home Video
 - 5 ALICE IN WONDERLAND—Walt Disney Home Video
 - 6 DUMBO—Walt Disney Home Video
 - 7 HERE'S MICKEY!—Walt Disney Home Video
 - 8 DISNEY'S SING ALONG SONGS: HEIGH-HO!—Walt Disney Home Video
 - 9 WINNIE THE POOH AND TIGGER TOO—Walt Disney Home Video
 - 10 MICKEY & MINNIE—Walt Disney Home Video
 - 11 MICKEY COMMEMORATIVE EDITION—Walt Disney Home Video
 - 12 DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES—Walt Disney Home Video
 - 13 ROBIN HOOD—Walt Disney Home Video
 - 14 WINNIE THE POOH AND THE BLUSTERY DAY—Walt Disney Home Video
 - 15 THE SWORD IN THE STONE—Walt Disney Home Video
 - 16 BUGS!—MGM/UA Home Video
 - 17 WINNIE THE POOH AND THE HONEY TREE—Walt Disney Home Video
 - 18 HERE'S DONALD!—Walt Disney Home Video
 - 19 WINNIE THE POOH AND A DAY FOR EYORE—Walt Disney Home Video
 - 20 MICKEY AND THE BEANSTALK—Walt Disney Home Video
 - 21 DUCKTALES: DAREDEVIL DUCKS—Walt Disney Home Video
 - 22 DISNEY'S SING ALONG SONGS: YOU CAN FLY!—Walt Disney Home Video
 - 23 DUCKTALES: FEARLESS FORTUNE HUNTER—Walt Disney Home Video
 - 24 DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH—Walt Disney Home Video
 - 25 DUCKTALES: HIGH-FLYING HERO—Walt Disney Home Video



'DIRTY DANCING'

Top Music Videocassettes

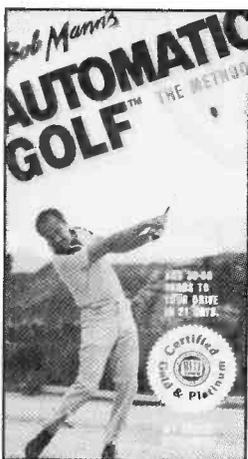
- Pos. TITLE—Manufacturer
- 1 \$19.98 HOME VID CLIFF'EM ALL! (Metallica)—Elektra Entertainment
 - 2 SLIPPERY WHEN WET—PolyGram Video
 - 3 AEROSMITH'S VIDEO SCRAPBOOK—CBS-Fox Music Video
 - 4 STING: THE VIDEOS PART 1—A&M Video
 - 5 ONE NIGHT OF RAPTURE—Elektra Entertainment
 - 6 CV—Virgin Music Video
 - 7 SO FAR—6 West Home Video
 - 8 WHITESNAKE: THE TRILOGY—Geffen Home Video
 - 9 KICK—THE VIDEO FLICK—Atlantic Video
 - 10 THE CURE IN ORANGE—Elektra Entertainment



'LADY AND THE TRAMP'

Top Recreational Sports Videocassettes

- Pos. TITLE—Manufacturer
- 1 AUTOMATIC GOLF—Simitar Entertainment, Inc.
 - 2 DORF ON GOLF—J2 Communications
 - 3 THE BEST OF THE FOOTBALL FOLLIES—Fox Hills Video
 - 4 GOLF MY WAY WITH JACK NICKLAUS—Worldvision Home Video
 - 5 ARNOLD PALMER: PLAY GREAT GOLF VOL. 1—Vestron Video
 - 6 A KNIGHT OF BASKETBALL—Kartes Video Communications
 - 7 NOT SO GREAT MOMENTS IN SPORTS—HBO Video
 - 8 SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS—Fox Hills Video
 - 9 DORF AND THE FIRST GAMES OF MOUNT OLYMPUS—J2 Communications
 - 10 CHARLIE LAU: THE ART OF HITTING 300—Best Film & Video Corp.



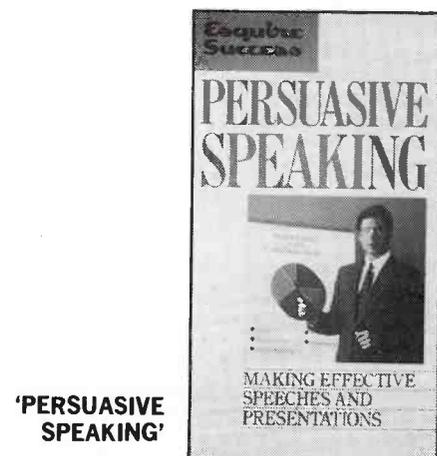
'AUTOMATIC GOLF'

Top Health and Fitness Videocassettes

- Pos. TITLE—Manufacturer
- 1 CALLANETICS—MCA Home Video
 - 2 JANE FONDA'S LOW IMPACT AEROBIC WORKOUT—Lorimar Home Video
 - 3 JANE FONDA'S NEW WORKOUT—Lorimar Home Video
 - 4 KATHY SMITH'S BODY BASICS—JCI Video
 - 5 RICHARD SIMMONS AND THE SILVER FOXES—Lorimar Home Video
 - 6 KATHY SMITH'S ULTIMATE VIDEO WORKOUT—JCI Video
 - 7 JANE FONDA'S EASY GOING WORKOUT—Lorimar Home Video
 - 8 START UP WITH JANE FONDA—Lorimar Home Video
 - 9 A WEEK WITH RAQUEL—HBO Video
 - 10 KATHY SMITH'S WINNING WORKOUT—Fox Hills Video



'CALLANETICS'



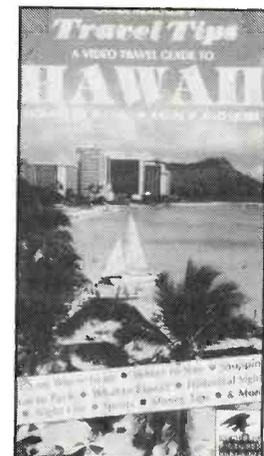
'PERSUASIVE SPEAKING'

Top Business and Education Videocassettes

- Pos. TITLE—Manufacturer
- 1 PERSUASIVE SPEAKING—Polaris Media
 - 2 CAREER STRATEGIES 1—Polaris Media
 - 3 STRONG KIDS, SAFE KIDS—Paramount Home Video
 - 4 SAY IT BY SIGNING—Crown Video
 - 5 AMERICAN HISTORY: THE CIVIL WAR—Increase Video
 - 6 CONSUMER REPORTS: CARS—Lorimar Home Video
 - 7 SHATTERED—MCA Home Video
 - 8 THE VIDEO SAT REVIEW—Random House Home Video
 - 9 THE WINNING JOB INTERVIEW—Star Video Prod.
 - 10 DRUG FREE KIDS: A PARENT'S GUIDE—LCA

Top Videodisks

- Pos. TITLE—Manufacturer
- 1 DIRTY DANCING—Vestron Video
 - 2 ROBOCOP—Orion Home Video
 - 3 LETHAL WEAPON—Warner Home Video
 - 4 PLATOON—HBO Video
 - 5 STAR TREK IV: THE VOYAGE HOME—Paramount Home Video
 - 6 THE UNTOUCHABLES—Paramount Home Video
 - 7 BEVERLY HILLS COP II—Paramount Home Video
 - 8 THE PRINCESS BRIDE—Image Entertainment
 - 9 LADY AND THE TRAMP—Walt Disney Home Video
 - 10 PREDATOR—CBS-Fox Video



'LAURA MCKENZIE'S TRAVEL TIPS-HAWAII'

Top Hobbies and Crafts Videocassettes

- Pos. TITLE—Manufacturer
- 1 LAURA MCKENZIE'S TRAVEL TIPS—HAWAII—Republic Pictures Corp.
 - 2 CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1—J2 Communications
 - 3 YES YOU CAN MICROWAVE—JCI Video
 - 4 CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2—J2 Communications
 - 5 THE SILVER PALATE: GOOD TIMES LIVE—Paramount Home Video
 - 6 VIDEO AQUARIUM—The Video Naturals Co.
 - 7 PLAY BRIDGE WITH OMAR SHARIF—Best Film & Video Corp.
 - 8 JULIA CHILD: SOUPS, SALADS, AND BREAD—Random House Home Video
 - 9 CASINO GAMBLING WITH DAVID BRENNER—Lorimar Home Video
 - 10 FODOR'S GREAT BRITAIN—Random House Home Video



Top Pop Singles Publishers

Pos. PUBLISHER (No. of charted singles)

- 1 VIRGIN, ASCAP (19)
- 2 MCA, ASCAP (17)
- 3 ZOMBA, ASCAP (15)
- 4 SBK APRIL, ASCAP (32)
- 5 SCREEN GEMS-EMI, BMI (16)
- 6 CHAPPELL, ASCAP (14)
- 7 FOREIGN IMPORTED, BMI (3)
- 8 CHI-BOY, ASCAP (4)
- 9 WARNER-TAMERLANE, BMI (27)
- 10 VIRGIN SONGS, BMI (19)
- 11 MORRISON LEAHY, ASCAP (5)
- 12 TERRACE, ASCAP (4)
- 13 WB, ASCAP (26)
- 14 BRUCE SPRINGSTEEN, ASCAP (4)
- 15 BLUDGEON RIFFOLA, ASCAP (5)
- 16 GUNS N' ROSES, BMI (2)
- 17 CREATIVE BLOC, ASCAP (4)
- 18 DEBORAH ANN'S, ASCAP (4)
- 19 RARE BLUE, ASCAP (9)
- 20 WILLESDEN, BMI (12)
- 21 JOBETE, ASCAP (11)
- 22 GEORGE TOBIN, BMI (3)
- 23 COLGEMS-EMI, ASCAP (13)
- 24 MIJAC, BMI (6)
- 25 CONTROVERSY, ASCAP (5)

26 HIP TRIP, BMI (9)

- 27 YESSUP, ASCAP (3)
- 28 FLYTE TYME, ASCAP (5)
- 29 RIVA, ASCAP (3)
- 30 CARBERT, BMI (1)
- 31 EMI, BMI (1)
- 32 PROB NOBLEM, BMI (1)
- 33 IRVING, BMI (6)
- 34 TALLYRAND, ASCAP (1)
- 35 MICHAEL JONES, ASCAP (2)
- 36 PAUL SIMON, BMI (2)
- 37 DESMOBILE, ASCAP (8)
- 38 INTERSONG-USA, ASCAP (6)
- 39 YOUNG TERENCE, BMI (4)
- 40 REALSONGS, ASCAP (4)
- 41 LEW-BOB, BMI (1)
- 42 GROUPIE, BMI (1)
- 43 POLYGRAM SONGS, BMI (3)
- 44 ALL BOYS USA, BMI (3)
- 45 VAVOOM, ASCAP (3)
- 46 SWEET CYANIDE, BMI (4)
- 47 GENETIC, ASCAP (2)
- 48 ALMO, ASCAP (8)
- 49 HIDDEN PUN, BMI (4)
- 50 BIG PIG, ASCAP (3)



Tree International

Top Country Singles Publishers

Pos. PUBLISHER (No. of charted singles)

- 1 TREE, BMI (48)
- 2 CROSS KEYS, ASCAP (24)
- 3 JACK & BILL, ASCAP (19)
- 4 MCA, ASCAP (27)
- 5 ACUFF-ROSE, BMI (18)
- 6 UNCLE ARTIE, ASCAP (8)
- 7 SCREEN GEMS-EMI, BMI (20)
- 8 IRVING, BMI (12)
- 9 MAYPOP, BMI (6)
- 10 TOM COLLINS, BMI (14)
- 11 WOODEN WONDER, SESAC (4)
- 12 SBK APRIL, ASCAP (19)
- 13 COLGEMS-EMI, ASCAP (8)
- 14 BUG, BMI (11)
- 15 BELLAMY BROS., ASCAP (4)
- 16 LAWYER'S DAUGHTER, BMI (15)
- 17 BOCEPHUS, BMI (4)
- 18 COOLWELL, ASCAP (4)
- 19 DON SCHLITZ, ASCAP (13)
- 20 WB, ASCAP (16)
- 21 ALABAMA BAND, ASCAP (7)
- 22 INORBIT, BMI (2)
- 23 STATLER BROTHERS, BMI (4)
- 24 RICK HALL, ASCAP (12)
- 25 RIGHTSONG, BMI (5)

26 ALMO, ASCAP (9)

- 27 BUGHOUSE, ASCAP (6)
- 28 STEVE WARINER, BMI (3)
- 29 SBK BLACKWOOD, BMI (15)
- 30 BEECHWOOD, BMI (3)
- 31 LODGE HALL, ASCAP (5)
- 32 WARNER-TAMERLANE, BMI (13)
- 33 HALL-CLEMENT, BMI (6)
- 34 GOLDLINE, ASCAP (3)
- 35 SCARLET MOON, BMI (11)
- 36 DENNIS LINDE, BMI (2)
- 37 KRISTOSHUA, BMI (2)
- 38 MILENE, ASCAP (9)
- 39 UNAMI, ASCAP (2)
- 40 HOOKEM, ASCAP (4)
- 41 MIJAC, BMI (1)
- 42 PACIFIC ISLAND, BMI (4)
- 43 ENSIGN, BMI (10)
- 44 CAVESSON, ASCAP (6)
- 45 BAR NONE, BMI (3)
- 46 SILVERLINE, BMI (5)
- 47 TIMBERWOLF, BMI (1)
- 48 CHAPPELL, ASCAP (10)
- 49 HANNAH RHODES, BMI (1)
- 50 PATCHWORK, ASCAP (2)

Top Black Singles Publishers

Pos. PUBLISHER (No. of charted singles)

- 1 ZOMBA, ASCAP (22)
- 2 WILLESDEN, BMI (28)
- 3 HIP TRIP, BMI (17)
- 4 JOBETE, ASCAP (22)
- 5 WB, ASCAP (30)
- 6 MCA, ASCAP (30)
- 7 SBK APRIL, ASCAP (20)
- 8 FLYTE TYME, ASCAP (8)
- 9 VIRGIN SONGS, BMI (14)
- 10 WARNER-TAMERLANE, BMI (17)
- 11 BUSH BURNIN', ASCAP (10)
- 12 SBK BLACKWOOD, BMI (13)
- 13 FORCEFUL, BMI (12)
- 14 IRVING, BMI (24)
- 15 JAY KING IV, BMI (8)
- 16 CONTROVERSY, ASCAP (5)
- 17 CHAPPELL, ASCAP (6)
- 18 ALMO, ASCAP (12)
- 19 BLACK BULL, ASCAP (5)
- 20 TRYCEP, BMI (7)
- 21 MIJAC, BMI (6)
- 22 KERMY, BMI (3)
- 23 ALEXSCAR, BMI (2)
- 24 MORRISON LEAHY, ASCAP (5)
- 25 UNICITY, ASCAP (7)
- 26 COLGEMS-EMI, ASCAP (12)
- 27 YOUNG TERENCE, BMI (4)
- 28 SAJA, BMI (4)
- 29 JASPER STONE, ASCAP (2)
- 30 TROUTMAN'S, BMI (3)
- 31 VIRGIN, ASCAP (6)
- 32 CALLOCO, BMI (3)
- 33 SHAMAN DRUM, BMI (3)
- 34 ACROSS 110TH STREET, ASCAP (4)
- 35 BEACH HOUSE, ASCAP (6)
- 36 TWO TUFF-ENUFF, BMI (5)
- 37 POLYGRAM, ASCAP (6)
- 38 DONRIL, ASCAP (6)
- 39 CAL-GENE, BMI (5)
- 40 PROTOONS, ASCAP (9)
- 41 ANGEL NOTES, ASCAP (5)
- 42 AVANT GARDE, ASCAP (4)



43 KEAR, BMI (5)

- 44 FERNCLIFF, BMI (3)
- 45 ARRIVAL, BMI (2)
- 46 MUSIC CORP. OF AMERICA, BMI (8)
- 47 WIZ KID, BMI (4)
- 48 HOUSE OF FUN, BMI (2)
- 49 TRY-CAP, BMI (2)
- 50 R.K.S., ASCAP (5)

Top Black Publishing Corporations

Pos. CORPORATION (No. of charted singles)

- 1 SBK GROUP (78)
- 2 ZOMBA MUSIC (47)
- 3 WARNER/CHAPPELL MUSIC (69)
- 4 MCA MUSIC (51)
- 5 JOBETE MUSIC (27)



Top Country Publishing Corporations

Pos. PUBLISHER CORPORATION (No. of charted singles)

- 1 TREE GROUP (73)
- 2 SBK GROUP (83)
- 3 WARNER/CHAPPELL MUSIC (62)
- 4 WELK GROUP (41)
- 5 EMI MUSIC (29)



Top Pop Publishing Corporations

Pos. PUBLISHER (No. of charted singles)

- 1 WARNER/CHAPPELL MUSIC (87)
- 2 SBK GROUP (95)
- 3 VIRGIN MUSIC (38)
- 4 EMI MUSIC (30)
- 5 ZOMBA MUSIC (16)

Chrysalis

music

THE CHRYSALIS MUSIC GROUP WOULD LIKE TO THANK
THOSE ARTISTS WHO HAVE RECORDED OUR SONGS:

Whitney Houston **"Where Do Broken Hearts Go"**

Terence Trent D'Arby **"Wishing Well"**

Rod Stewart **"My Heart Can't Tell You No"**

Barbra Streisand **"What Were We Thinking Of"**

The Bangles **"I'll Set You Free"**

"Something To Believe In"

Jermaine Jackson & La La **"Rise To The Occasion"**

Jermaine Stewart **"Get Lucky"**

"Don't Have Sex With Your Ex"

"She's A Teaser"

Jody Watley **"Love Injection"**

Imagination **"Instinctual"**

Brenda K. Starr **"I Still Believe"**

Jennifer Holiday **"Peace In Our Time"**

Gregg Allman **"Can't Get Over You"**

Julio Iglesias **"I Know It's Over"**

Buster Poindexter **"Hot Hot Hot"**

Kansas **"Once In A Lifetime"**

The Four Tops **"Next Time"**

Johnny Mathis & Dionne Warwick **"Two Strong Hearts"**

AND THOSE ARTISTS WHO ARE OUR WRITERS:

Simon Climie

Sinead O'Connor

Pat Benatar/Neil Geraldo

The Waterboys

Billy Idol

Jethro Tull

1988 IS THE BEST YEAR IN OUR HISTORY

Rare Blue Music (ASCAP) & Red Admiral Music (BMI)

LA 9255 Sunset Blvd., Los Angeles, CA 90069 Phone: (213) 550-0171 Fax: (213) 550-0785

NY 645 Madison Ave., New York, NY 10022 Phone: (212) 758-3555 Fax: (212) 754-4076

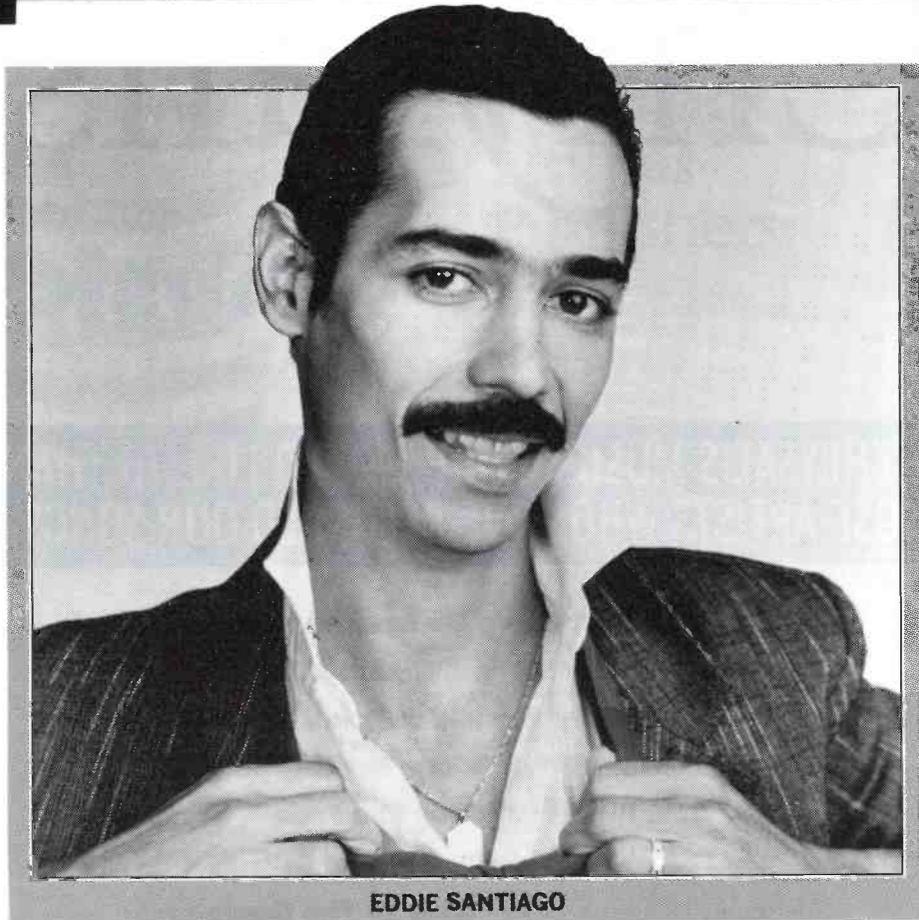
UK 12 Stratford Place, London W1N 9AF England, Phone: (01) 408-2355 Fax: (01) 409-0858

GREAT PEOPLE • GREAT SONGS • CHRYSALIS MUSIC

Top Tropical/Salsa Latin Albums

Pos. TITLE—Artist—Label

- 1 SIGUE ATREVIDO—Eddie Santiago—TH-Rodven
- 2 UN NUEVO DESPERTAR—Lalo Rodriguez—TH-Rodven
- 3 HISTORIA MUSICAL DE FRANKIE RUIZ—FRANKIE RUIZ—TH-Rodven
- 4 EL BAILE—Wilfrido Vargas—Sonotone
- 5 EL ORIGINAL Y UNICO—WILLIE GONZALEZ—Sonotone
- 6 ROMANTICO Y SABROSO—El Gran Combo—Combo
- 7 30 ANIVERSARIO—Tommy Olivencia—TH-Rodven
- 8 TU AMANTE ROMANTICO—Paquito Guzman—TH-Rodven
- 9 25 ANIVERSARIO 1962-1987—El Gran Combo—Combo
- 10 THE MUSIC MAKERS—Bonny Cepeda—Combo
- 11 ATREVIDO Y DIFERENTE—Eddie Santiago—TH-Rodven
- 12 EL ETERNO ENAMORADO—Andy Montanez—TH-Rodven
- 13 AMOR Y ALEGRIA—LUIS ENRIQUE—CBS
- 14 SALVAJE—Cano Estremera—CEG
- 15 MAS QUE ATREVIDO—Conjunto Chaney—Hit Makers
- 16 CON FUERZA—La Patrulla 15—TTH
- 17 EN VIVO Y A TODO COLOR—FRANKIE RUIZ—TH-Rodven
- 18 SI VUELVO A NACER—Johnny Ventura—CBS
- 19 NO TE QUITES LA ROPA—Pedro Conga—Sonotone
- 20 EL COMIENZO DEL CAMINO—ANDY Y HAROLD MONTANEZ—Sonotone
- 21 VOY PA' ENCIMA—Franky Ruiz—TH-Rodven
- 22 THE WINNERS—Celia Cruz/Willie Colon—Vaya
- 23 SERGIO VARGAS—Sergio Vargas y Los Hijos Del—Karen
- 24 SUENO CONTIGO—Jose Alberto—RMM
- 25 ALGO DIFERENTE—Mario Ortiz—Rico



EDDIE SANTIAGO

Top Tropical/Salsa Latin Artists

Pos. ARTIST (No. of charted albums) Label

- 1 EDDIE SANTIAGO (2) TH-Rodven
- 2 EL GRAN COMBO (2) Combo
- 3 FRANKIE RUIZ (2) TH-Rodven
- 4 LALO RODRIGUEZ (1) TH-Rodven
- 5 WILFRIDO VARGAS (2) Sonotone
- 6 WILLIE GONZALEZ (1) Sonotone
- 7 TOMMY OLIVENCIA (1) TH-Rodven
- 8 PAQUITO GUZMAN (1) TH-Rodven
- 9 ANDY MONTANEZ (2) TH-Rodven
- 10 BONNY CEPEDA (1) Combo

Top Tropical/Salsa Latin Labels

Pos. LABEL (No. of charted albums)

- 1 TH-RODVEN (16)
- 2 SONOTONE (8)
- 3 COMBO (5)
- 4 CBS (7)
- 5 HIT MAKERS (3)
- 6 TTH (3)
- 7 RMM (2)
- 8 CEG (1)
- 9 BRONCO (4)
- 10 FANIA (5)

Top Regional Mexican Latin Albums

Pos. TITLE—Artist—Label

- 1 SI ME RECUERDAS—Los Bukis—Laser
- 2 PETALOS Y ESPINAS—Los Yonics—Laser

- 3 ME VOLVI A ACORDAR DE TI—Los Bukis—Laser
- 4 CANCIONES DE MI PADRE—Linda Ronstadt—Elektra
- 5 SUPERBRONCO—Bronco—Ariola
- 6 IDOLOS DEL PUEBLO—Los Tigres Del Norte—Fonovisa
- 7 DOS CORAZONES—VICENTE FERNANDEZ & VIKKI CARR—CBS
- 8 LA GALLINA—Fito Olivares—Gil
- 9 EL CUATREIRO—Vicente Fernandez—CBS
- 10 NO ME OLVIDARAS—Jose Javier Solis—Profono
- 11 ENAMORADO—Grupo Pegaso—Remo
- 12 GRACIAS MARTIN—Los Caminantes—Luna
- 13 A LA MODERNA—Agua Prieta—Sonotone

- 14 GRACIAS AMERICA—Los Tigres Del Norte—Profono
- 15 A FUEGO LENTO—Grupo El Tiempo—Luna
- 16 QUE TRISTEZA—Los Humildes—Fonovisa
- 17 DAMELO—Ramon Ayala—Freddie
- 18 UN PUNO DE TIERRA—Ramon Ayala—Freddie
- 19 MASCARADA—Joan Sebastian—Musart
- 20 ESCLAVO Y REY—GRUPO VENNUS—TESORO
- 21 LOS IDOLOS DEL PUEBLO—Los Caminantes—Luna
- 22 BEYOND—Grupo Mazz—CBS
- 23 NUEVAS VERSIONES—LOS BRIOS—Profono
- 24 SACA LA MALETA—Sonora Dinamita—Fuentes
- 25 PORQUE ESTAS ENAMORADA—LOS BRIOS—Fonovisa



Top Regional Mexican Latin Artists

Pos. ARTIST (No. of charted albums) Label

- 1 LOS BUKIS (2) Laser
- 2 LOS YONICS (1) Laser
- 3 LOS TIGRES DEL NORTE (1) Fonovisa (1) Profono
- 4 LINDA RONSTADT (1) Elektra
- 5 BRONCO (3) Ariola
- 6 FITO OLIVARES (2) Gil
- 7 LOS CAMINANTES (5) Luna
- 8 RAMON AYALA (3) Freddie
- 9 VICENTE FERNANDEZ & VIKKI CARR (1) CBS
- 10 VICENTE FERNANDEZ (3) CBS



Top Regional Mexican Latin Labels

Pos. LABEL (No. of charted albums)

- 1 LASER (3)
- 2 CBS (14)
- 3 FONOVISA (5)
- 4 PROFONO (7)
- 5 LUNA (8)
- 6 ARIOLA (6)
- 7 ELEKTRA (1)
- 8 GIL (2)
- 9 FREDDIE (8)
- 10 MUSART (7)



LOS BUKIS



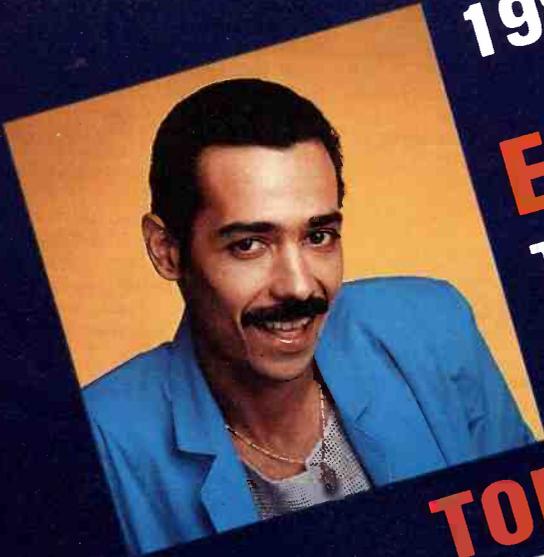
TOP TROPICAL LABEL OF THE YEAR

FOR THE SECOND YEAR IN A ROW...!

WE CONGRATULATE OUR 1988 TROPICAL AWARD WINNERS

EDDIE SANTIAGO

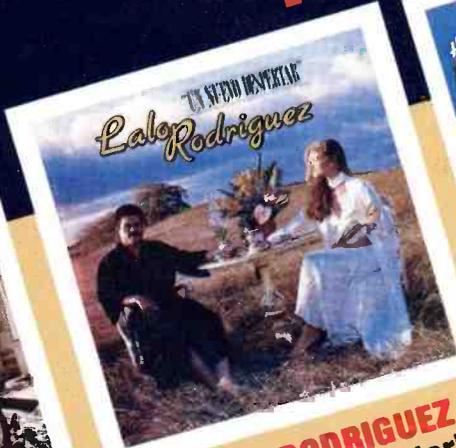
TOP ARTIST OF THE YEAR
TOP ALBUMS OF THE YEAR



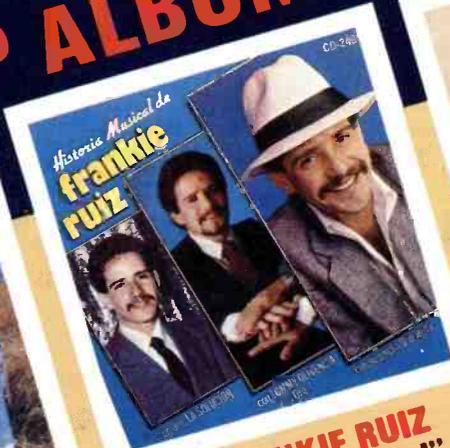
TOP ALBUMS OF THE YEAR



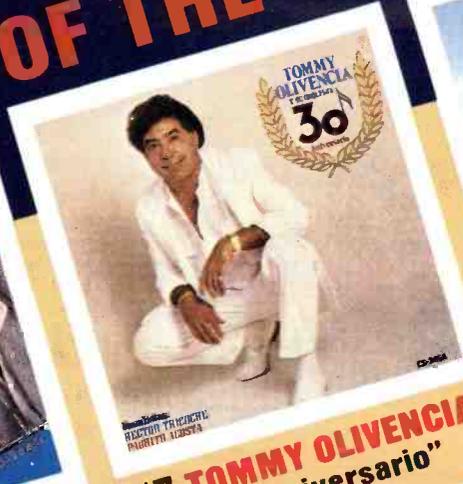
#1 **EDDIE SANTIAGO**
"Sigo Atrevido"



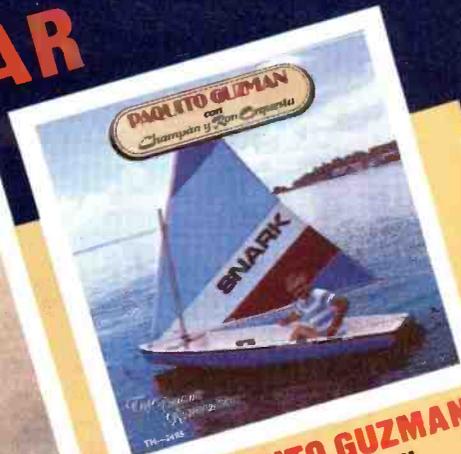
#2 **LALO RODRIGUEZ**
"Un Nuevo Despertar"



#3 **FRANKIE RUIZ**
"Historia Musical"



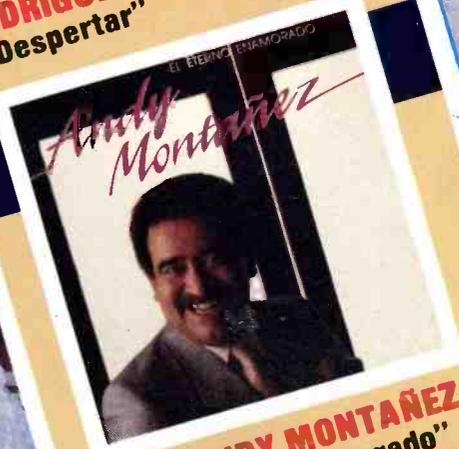
#7 **TOMMY OLIVENCIA**
"30 Aniversario"



#8 **PAQUITO GUZMAN**
"Tu Amante"



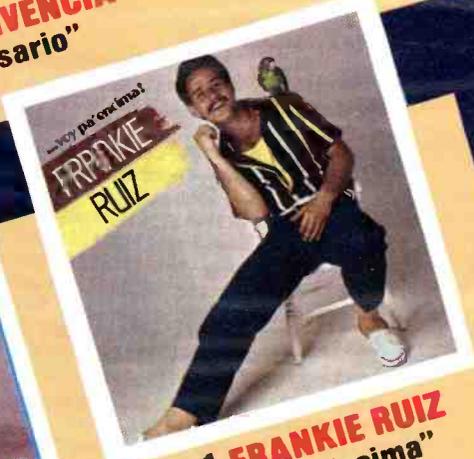
#11 **EDDIE SANTIAGO**
"Atrevido y Diferente"



#12 **ANDY MONTAÑEZ**
"Eterno Enamorado"



#17 **FRANKIE RUIZ**
"En Vivo y a Todo Color"



#21 **FRANKIE RUIZ**
"Voy Pa'Encima"

TOP ARTISTS OF THE YEAR

#1 EDDIE SANTIAGO / #3 FRANKIE RUIZ / #4 LALO RODRIGUEZ / #7 TOMMY OLIVENCIA
#8 PAQUITO GUZMAN / #9 ANDY MONTAÑEZ

TOP SINGLES OF THE YEAR

#4 FRANCO (Maria) / #26 EDDIE SANTIAGO (LLuvia)

Mfg. & Dist. by: TH-RODVEN, Inc.
3191 Coral Way, Miami, FL 33145

Design & Art Work: DRAGO



ANA GABRIEL

Top Pop Latin Albums

- Pos. TITLE—Artist—Label
- 1 SOY ASI—José José—Ariola
 - 2 SENOR CORAZON—José Luis Rodríguez—Mercury
 - 3 UN HOMBRE SOLO—Julio Iglesias—CBS
 - 4 ENTRE LUNAS—Emmanuel—RCA
 - 5 AMOR LIBRE—Camilo Sesto—GLOBO
 - 6 CON TODOS LOS SENTIDOS—Braulio—CBS
 - 7 TU INMENSO AMOR—José Feliciano—EMI
 - 8 SI ME RECUERDAS—Los Bukis—Laser
 - 9 14 EXITOS ORIGINALES—Juan Gabriel—Ariola
 - 10 AMAR O MORIR—Danny Rivera—DNA
 - 11 CAE LA NOCHE—Oyango—EMI
 - 12 PECADO ORIGINAL—Ana Gabriel—CBS
 - 13 LO BELLO Y LO PROHIBIDO—Braulio—CBS
 - 14 LAS APARIENCIAS ENGANAN—Raphael—CBS
 - 15 DEBO HACERLO—Juan Gabriel—Ariola
 - 16 DESDE ANDALUCIA—Isabel Pantoja—RCA
 - 17 MAS ROMANTICO QUE NADIE—Alvaro Torres—Profono
 - 18 PARAISO PERDIDO—Wilkins—WEA LATINA
 - 19 LA LUNA SERA LA LUNA—Beatriz Adriana—Profono
 - 20 ROBERTO CARLOS 87—Roberto Carlos—CBS
 - 21 AIRE—Yuri—EMI
 - 22 ME VOLVI A ACORDAR DE TI—Los Bukis—Laser
 - 23 VIVENCIAS—Yolandita Monge—CBS
 - 24 LABERINTO DE AMOR—Yolandita Monge—CBS
 - 25 20 TRIUNFADORAS—José José—Ariola

Top Pop Latin Artists

- Pos. ARTIST (No. of charted albums) Label
- 1 JOSÉ JOSÉ (3) Ariola
 - 2 JOSÉ LUIS RODRIGUEZ (1) Mercury
 - 3 JULIO IGLESIAS (2) CBS
 - 4 BRAULIO (2) CBS
 - 5 JUAN GABRIEL (3) Ariola
 - 6 EMMANUEL (2) RCA
(1) GLOBO
 - 7 LOS BUKIS (2) Laser
 - 8 CAMILO SESTO (1) GLOBO
 - 9 JOSÉ FELICIANO (1) EMI
 - 10 DYANGO (2) EMI

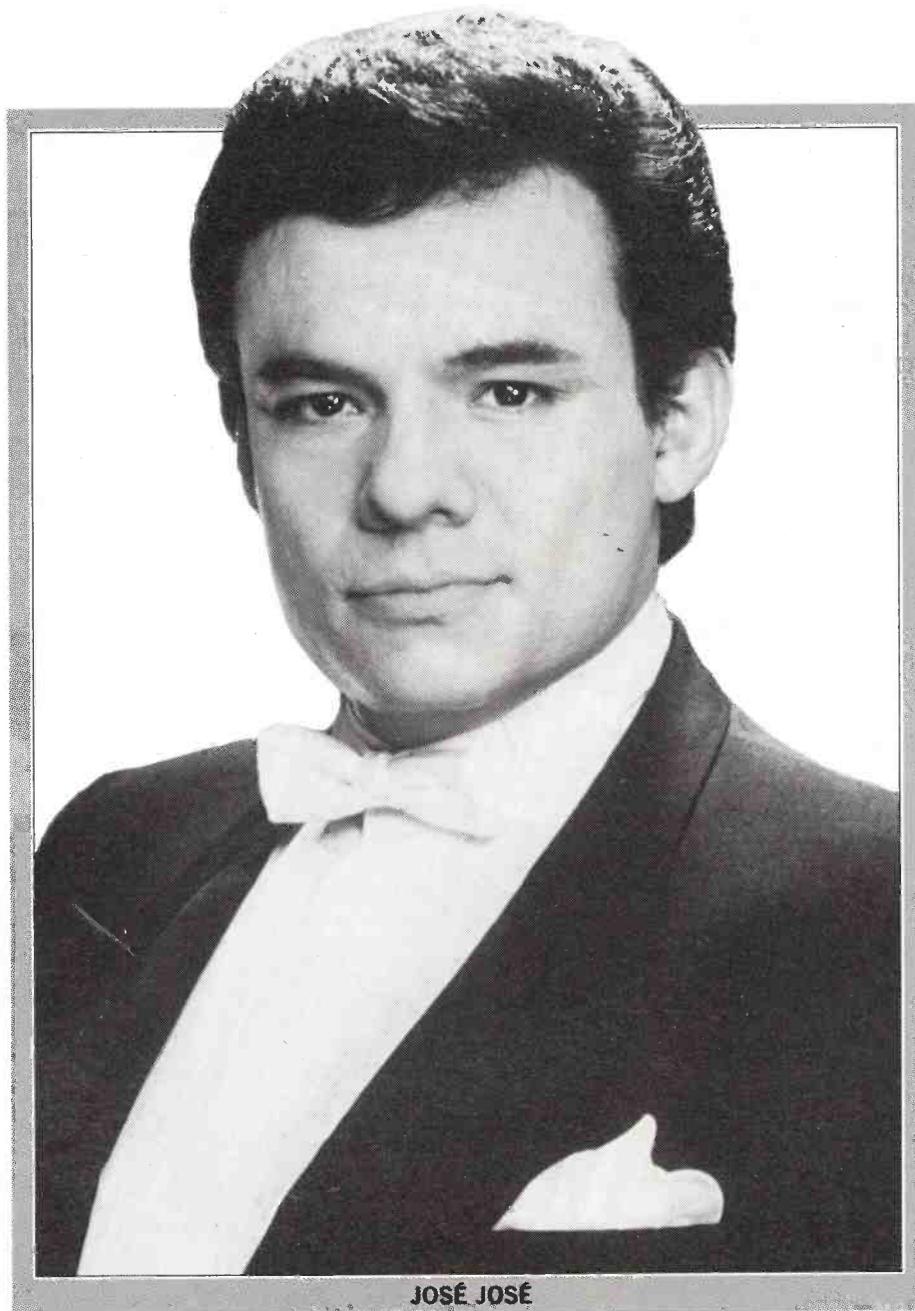
Top Pop Latin Labels

- Pos. LABEL (No. of charted albums)
- 1 CBS (20)
 - 2 ARIOLA (6)
 - 3 EMI (10)
 - 4 RCA (5)
 - 5 MERCURY (1)
 - 6 GLOBO (6)
 - 7 LASER (2)
 - 8 PROFONO (3)
 - 9 DNA (3)
 - 10 WEA LATINA (3)



Top Hot Latin Tracks

- Pos. TITLE—Artist—Label
- 1 AY AMOR—Ana Gabriel—CBS
 - 2 QUE TE PASA—Yuri—EMI
 - 3 Y TU TAMBIEN LLORARAS—José Luis Rodríguez—Mercury
 - 4 MARIA—Franco—Peerless
 - 5 DEBO HACERLO—Juan Gabriel—Ariola
 - 6 TOCO MADERA—Raphael—CBS
 - 7 SOY ASI—José José—Ariola
 - 8 ES UN ALMA EN PENA—Lucia Mendez—Ariola
 - 9 LA ULTIMA LUNA—Emmanuel—RCA
 - 10 NEGRA—Roberto Carlos—CBS
 - 11 YA NO—Marisela—MCA
 - 12 Y AHORA TE VAS—Los Bukis—Laser
 - 13 TODO POR TI—Gloria Estefan & Miami Sound Machine—Epic
 - 14 LA LUNA SERA LA LUNA—Beatriz Adriana—Profono
 - 15 ME ESTOY VOLVIENDO LOCO—José Javier Solís—Profono
 - 16 QUE NO SE ROMPA LA NOCHE—Julio Iglesias—CBS
 - 17 EL VICIO DE TU BOCA—Braulio—CBS
 - 18 NO HAY MAL QUE POR BIEN NO VENGA—José Feliciano & Pandora—EMI
 - 19 SENTADO A LA VERA DEL CAMINO—EYOIE GORME Y ROBERTO CARLOS—CBS
 - 20 SUENO CONTIGO—José Luis Rodríguez—Mercury
 - 21 BOCA ROSA—Angela Carrasco—EMI
 - 22 PETALO Y ESPINAS—Los Yonicis—Laser
 - 23 QUERIENDO Y NO—Isabel Pantoja—RCA
 - 24 QUE SERA—Emmanuel—RCA
 - 25 PONTE A CANTAR—José Feliciano—EMI
 - 26 LLUVIA—Eddie Santiago—TH-Rodven
 - 27 ESTE AMOR QUE HAY QUE CALLAR—Yolandita Monge—CBS
 - 28 AHORA TE PUEDES MARCHAR—Luis Miguel—WEA LATINA
 - 29 DESAYUNO DE AMOR—Brenda K. Starr—MCA
 - 30 MI HEMBRA—José José—Ariola
 - 31 AMOR PERFECTO—Roberto Carlos—CBS
 - 32 PELIGRO DE AMOR—Chayanne—CBS
 - 33 ES MEJOR PERDONAR—Daniela Romo—EMI
 - 34 MALA NOCHE NO—Veronica Castro—Profono
 - 35 LA BAMBA—Los Lobos—Warner Bros.
 - 36 ATRAPAME Y CONDENAME—Jorge Muniz—RCA
 - 37 MARGARITA—Wilkins—WEA LATINA
 - 38 DAME TU AMOR—Luis Angel—A&M
 - 39 AHORA—Oyango—EMI
 - 40 Y ES QUE LLEGASTE TU—Maria Conchita Alonso—A&M



JOSÉ JOSÉ

Top Inspirational Albums

- Pos. TITLE—Artist—Label
- 1 THE COLLECTION—Amy Grant—Myrrh
 - 2 THIS MEANS WAR—Petra—Star Song
 - 3 MORNING LIKE THIS—Sandi Patti—Word
 - 4 MAKE HIS PRAISE GLORIOUS—Sandi Patti—Word
 - 5 RUSS TAFF—Russ Taff—Myrrh
 - 6 RADICALLY SAVED—Carman—Benson
 - 7 HYMNS JUST FOR YOU—Sandi Patti—Impact
 - 8 THE LIVE SET—Michael W. Smith—Reunion
 - 9 LEAD ME ON—Amy Grant—Myrrh
 - 10 THE FATHER HATH PROVIDED—Larnelle Harris—Impact
 - 11 SOMETHING TAKES OVER—First Call—DaySpring
 - 12 FAR AWAY PLACES—Second Chapter Of Acts—Live Oaks
 - 13 D & K—DeGarmo & Key—Power Disc
 - 14 EMERGENCY BROADCAST—White Heart—Sparrow
 - 15 FIND US FAITHFUL—Steve Green—Sparrow
 - 16 BEBE AND CECE WINANS—BeBe & CeCe Winans—Sparrow
 - 17 WHISTLING IN THE DARK—Bryan Duncan—Modern Art
 - 18 THE ACAPELLA PROJECT—Glad—Benson
 - 19 FACE THE MUSIC—Mylon LeFevre & Broken Heart—Star Song
 - 20 PRESENT REALITY—Michael Card—Sparrow
 - 21 I PREDICT 1990—Steve Taylor—Myrrh
 - 22 FOR GOD AND GOD ALONE—Steve Green—Sparrow
 - 23 IN GOD WE TRUST—Stryper—Enigma
 - 24 THE CHAMPION—Carman—Word
 - 25 WATER COLOR PONIES—Wayne Watson—DaySpring



SANDI PATTI

Top Inspirational Artists

- Pos. ARTIST (No. of charted albums) Label
- 1 SANDI PATTI (2) Word (4) Impact
 - 2 AMY GRANT (3) Myrrh (2) Word
 - 3 CARMAN (1) Benson (1) Word (1) Priority (1) Power Disc
 - 4 PETRA (1) Star Song
 - 5 RUSS TAFF (1) Myrrh
 - 6 STEVE GREEN (3) Sparrow
 - 7 SECOND CHAPTER OF ACTS (3) Live Oaks
 - 8 MICHAEL W. SMITH (3) Reunion
 - 9 FIRST CALL (4) DaySpring
 - 10 LARNELLE HARRIS (1) Impact (1) Benson

myrrh

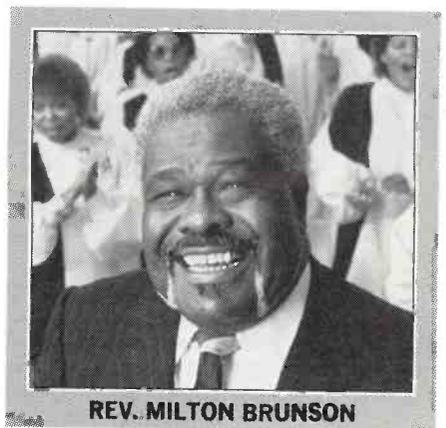
Top Inspirational Labels

- Pos. LABEL (No. of charted albums)
- 1 MYRRH (11)
 - 2 SPARROW (16)
 - 3 WORD (9)
 - 4 STAR SONG (7)
 - 5 BENSON (9)
 - 6 IMPACT (5)
 - 7 DAYSPRING (10)
 - 8 REUNION (8)
 - 9 LIVE OAKS (3)
 - 10 POWER DISC (3)

Top Spiritual Albums

- Pos. TITLE—Artist—Label
- 1 IF I BE LIFTED—Rev. Milton Brunson & The Thompson Community Singers—Rejoice
 - 2 ONE LORD, ONE FAITH, ONE BAPTISM—Aretha Franklin—Arista
 - 3 DECISIONS—The Winans—Qwest
 - 4 LIVE IN CHICAGO—Shirley Caesar—Rejoice
 - 5 LIVE IN MIAMI FLORIDA—Florida Mass Choir—Malaco
 - 6 SHOW ME THE WAY—New Jerusalem Baptist Church Choir—Sound Of Gospel
 - 7 HOLD UP THE LIGHT—The New Jersey Mass Gospel Choir—Light
 - 8 HALLELUJAH IS THE...—T. Wright & J. Ferrell & The Lighthouse Choir—Sound Of Gospel
 - 9 A LOVE LIKE THIS—Nicholas—Command
 - 10 VANESSA BELL ARMSTRONG—Vanessa Belf Armstrong—Jive
 - 11 BE ENCOURAGED—Vickie Winans—Light
 - 12 JUST AS I AM—Yolanda Adams—Sound Of Gospel
 - 13 WE'VE GOT VICTORY—The Georgia Mass Choir—Savoy
 - 14 LIVE IN THE MIAMI CIVIC AUDITORIUM—Gospel Music Workshop—King James
 - 15 FROM THE SHIP—Rev. Clay Evans & The Fellowship Choir—Savoy
 - 16 ON THE WINNING SIDE—Commissioned—Light
 - 17 TEXTURES—The Richard Smallwood Singers—Rejoice
 - 18 BEBE & CECE WINANS—BeBe & CeCe Winans—Sparrow
 - 19 INSPIRED—James Cleveland—King James
 - 20 TAKE SIX—Take 6—Reprise
 - 21 LOOK UP AND LIVE—The New Jersey Mass Gospel Choir—Light
 - 22 A NEW BEGINNING—The Williams Brothers—Melendo
 - 23 POWER PACT—The Jackson Southernaires—Malaco
 - 24 CAUGHT UP IN THE RAPTURE—J. Banks/Revival Temple Choir—Savoy
 - 25 CATCHING ON—Mighty Clouds Of Joy—Rejoice

THE NEW JERSEY MASS CHOIR



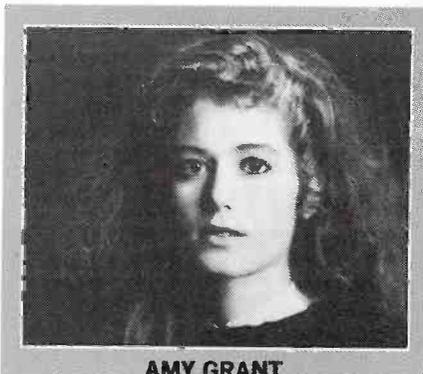
REV. MILTON BRUNSON

Top Spiritual Artists

- Pos. ARTIST (No. of charted albums) Label
- 1 THE NEW JERSEY MASS GOSPEL CHOIR (2) Light
 - 2 REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS (2) Rejoice
 - 3 SHIRLEY CAESAR (2) Rejoice
 - 4 ARETHA FRANKLIN (1) Arista
 - 5 FLORIDA MASS CHOIR (2) Malaco
 - 6 THE WINANS (1) Qwest
 - 7 NICHOLAS (2) Command
 - 8 NEW JERUSALEM BAPTIST CHURCH CHOIR (1) Sound Of Gospel
 - 9 VANESSA BELL ARMSTRONG (1) Jive (1) Muscle Shoals Sound
 - 10 T. WRIGHT & J. FERRELL & THE LIGHTHOUSE CHOIR (1) Sound Of Gospel

Top Spiritual Labels

- Pos. LABEL (No. of charted albums)
- 1 LIGHT (11)
 - 2 REJOICE (9)
 - 3 SOUND OF GOSPEL (11)
 - 4 MALACO (9)
 - 5 SAVOY (5)
 - 6 COMMAND (6)
 - 7 KING JAMES (2)
 - 8 ARISTA (1)
 - 9 QWEST (1)
 - 10 BIRTHRIGHT (5)



AMY GRANT



*A Year of Surprises
on the Charts*

WAS IT A HIT... OR A MISS??

By PAUL GREIN

How would you have reacted if a pop-minded tabloid had made these predictions a year ago?

- "Prince's next album won't even make the top 10, but an unknown folk singer will hit No. 1."

- "Run-D.M.C. won't land a top 40 hit single, but Louis Armstrong will."

- "Stevie Wonder's album will be a big disappointment, but a group of singing raisins will have a smash."

Most likely, you would have thought the stargazer had been having too much holiday cheer.

But all three of those unlikely scenarios actually happened in 1988, along with numerous others that no one could have reasonably expected.

It's time again for our annual recap of albums whose success or failure took the industry by surprise in 1988.

First up: the disappointments.

1. Prince's "LoveSexy," Warner Bros. The hottest artist in the world just four years ago, Prince didn't even crack the top 10 with this album, which peaked at No. 11 in June. It was the Purple One's lowest-charting album since "Controversy" in 1981—and his first to fall short of gold status since "For You" in 1978. Everyone blamed it on the coy nude album cover, but it's possible that Prince has just released too much product. This was his 10th album in less than 10 years.

2. Boz Scaggs' "Other Roads," Columbia. Boz, you're no Boston. That band went eight years between albums, and still managed to come roaring back in 1986 with a No. 1 album and single. Scaggs took eight years off and found that most of his fans had drifted away: This album peaked at No. 47 in July. A long layoff also didn't help Patti Smith's "Dream Of Life" (Arista), which peaked at No. 65 in August. Maybe "steady product flow" isn't just record compa-

ny mumbo-jumbo.

3. "Brian Wilson," Sire/Reprise. The debut album by the legendary founder of the Beach Boys received glowing reviews, but stalled at No. 54 in August. Adding insult to injury, a few months later the Beach Boys hit No. 1 with "Kokomo," their first single without Wilson. Possible explanation: young pop fans knew the name Beach Boys, but weren't familiar with the individual members. The same logic might explain the disappointing response to debut albums by members of Led Zeppelin and the Rolling Stones. Jimmy Page's "Outrider" (Geffen) peaked at No. 26 in August; Keith Richards' "Talk Is Cheap" (Virgin) peaked at No. 24 in November.

4. Olivia Newton-John's "The Rumour," MCA. This album stalled No. 67 in September, Newton-John's worst showing since 1971. One likely reason: The influx of teen stars like Debbie Gibson and Tiffany suddenly made Newton-John seem old.

5. Julio Iglesias' "Non Stop," Columbia. Four years ago, Iglesias' first English-language album sailed into the top five. His second English-language album petered out at No. 52 in July. Where's Willie Nelson when you need him?

6. Huey Lewis & the News' "Small World," Chrysalis. The news wasn't so good this year for Huey & Co. The group's two previous albums, "Sports" and "Fore!," both reached No. 1, and generated a total of nine top 10 hits. This album peaked at No. 11 in September, and has to date yielded just one top 10 hit. It looks like Lewis' good-timey sound is starting to wear thin.

7. Run-D.M.C.'s "Tougher Than Leather," Profile. The rap trio's previous album, "Raising Hell," was one of the major music events of 1986. This album, while not a flop (it hit No. 9 in July), was a non-event. D.J. Jazzy Jeff & the Fresh Prince stepped into the void and provided the rap smash of the year, "He's The D.J., I'm The Rapper."

8. Daryl Hall John Oates' "Ooh Yeah!," Arista. Here's another album that wasn't a flop (it hit No. 24 in June), but was a let-down. In retrospect, the writing was on the wall that this project wasn't going to be a blockbuster when the first single peaked at No. 3. At a hit factory like Arista, they're accustomed to having the lead-off single from a major pop attraction make No. 1. The cold, hard truth: Arista may have gotten the act a good five years after it peaked.

9. Eurythmics' "Savage," RCA. This album stalled at No. 41 in February, breaking a string of four straight gold, top 15 albums by the duo. The lead-off single, "I Need A Man," was also a clinker, peaking at No. 46.

10. Stevie Wonder's "Characters," Motown. Wonder had his lowest-charting studio album since 1972 when this peaked at No. 17 a year ago. Some have speculated that the lackluster performance of this album helped push Motown founder Berry Gordy Jr. over the top in his decision to finally sell the company. That's a disappointing album.

On to happier news: the biggest unexpected hits of the year.

1. "More Dirty Dancing" soundtrack, RCA. What's more amazing than the fact that the "Dirty Dancing" soundtrack sold 9 million copies in the U.S.? The fact that this sequel sold 3 million copies. After a while, this got to be like printing money.

2. "Tracy Chapman," Elektra. Folk-based acoustic music at No. 1 in 1988, in the midst of all the metal and rap and dance music? Who would have ever imagined?

3. "Traveling Wilburys," Wilbury/Warner Bros. This all-star collaboration could have gone either way, becoming a cult curiosity or a pop smash. It became a smash, climbing to No. 8 by mid-December. That gave George Harrison two top 10 albums in 1988: His solo effort, "Cloud Nine," reached No. 8 in January. Before this year, Harrison hadn't cracked the top 10 in more than a decade.

4. "Cocktail" soundtrack, Elektra. If a soundtrack generates two No. 1 singles, it's going to sell. The surprise here was that both No. 1 singles—Bobby McFerrin's a capella "Don't Worry, Be Happy" and the Beach Boys' "Kokomo"—came out of left-field. The Beach Boys hadn't topped the Hot 100 in nearly 22 years; an a capella record had never topped the chart.

5. Louis Armstrong's "What A Wonderful World," A&M. It was the most astonishing hit of the year: A 20-year-old record climbing to No. 32 on the Hot 100 nearly 17 years after the artist's death. The wistful ballad was in the top 40 at the same time as a hit by Tiffany—who was born three

(Continued on opposite page)



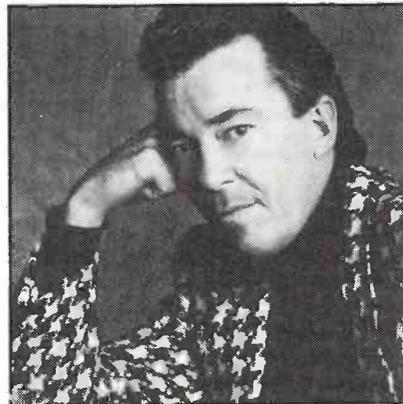
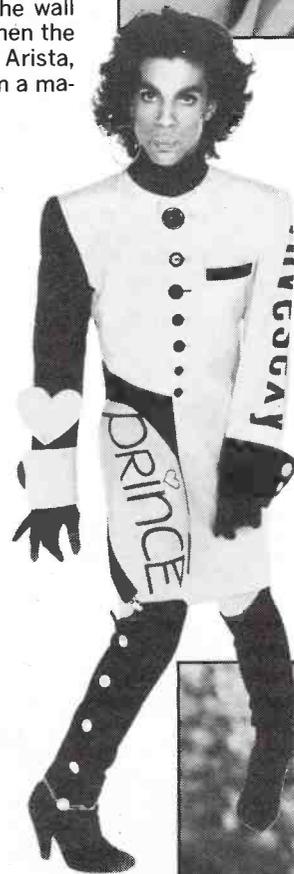
UB40

Olivia Newton-John

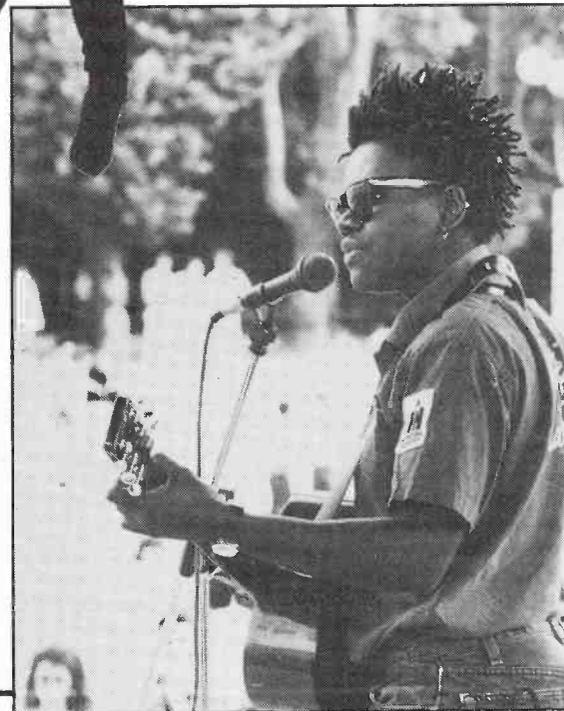


Prince

Boz Scaggs



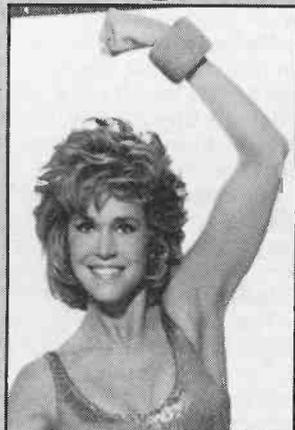
Tracy Chapman





The Jane Fonda Year-End Video Chartology

Since the inception of the Billboard year-end video sales chart in 1980, Jane Fonda has dominated the action. For five of the nine years, she has held the No. 1 spot on the Videocassettes Sales chart, and has appeared at least once in the top 10 for eight years running. The year-end Videocassettes Rentals chart debuted in 1982, and the year-end Health & Fitness chart first appeared in 1987. Following is the Fonda video "Chartology," with year-end chart position, title, and manufacturer. Distributor is listed for 1980-'81 only.



SALES

- 1980:
 25. "The Electric Horseman"—MCA
 32. "Barbarella"—Fotomat
 99. "Julia"—Magnetic Video
- 1981:
 3. "9 To 5"—Magnetic Video
 54. "China Syndrome"—Columbia Pictures Home Entertainment
- 1982:
 10. "Jane Fonda's Workout"—Karl Video Corp.
 14. "On Golden Pond"—CBS-Fox Video
- 1983:
 1. "Jane Fonda's Workout"—Karl Video Corp.
 25. "On Golden Pond"—CBS-Fox Video
- 1984:
 1. "Jane Fonda's Workout"—Karl Video Corp.
 10. "The Jane Fonda Workout Challenge"—Karl Video Corp.
- 1985:
 1. "Jane Fonda's Workout"—Karl-Lorimar Home Video
 2. "Jane Fonda's Prime Time Workout"—Karl-Lorimar
 6. "The Jane Fonda Workout Challenge"—Karl-Lorimar
- 1986:
 1. "Jane Fonda's New Workout"—Karl-Lorimar Home Video
 2. "Jane Fonda's Workout"—Karl-Lorimar Home Video
 6. "Jane Fonda's Prime Time Workout"—Karl-Lorimar Home Video
 35. "The Jane Fonda Workout Challenge"—Karl-Lorimar Home Video
- 1987:
 1. "Jane Fonda's Low Impact Aerobic Workout"—Lorimar Home Video
 2. "Jane Fonda's New Workout"—Lorimar Home Video
 27. "Jane Fonda's Easy Going Workout"—Lorimar Home Video
 95. "The Morning After"—Lorimar Home Video
- 1988:
 3. "Jane Fonda's Low Impact Aerobic Workout"—Lorimar Home Video
 5. "Start Up With Jane Fonda"—Lorimar Home Video
 7. "Jane Fonda's New Workout"—Lorimar Home Video
 24. "Jane Fonda's Easy Going Workout"—Lorimar Home Video
 55. "Jane Fonda's Workout With Weights"—Lorimar Home Video

RENTALS

- 1982:
 7. "On Golden Pond"—CBS-Fox Video
- 1983:
 23. "Jane Fonda's Workout"—Karl Video Corp.
 33. "On Golden Pond"—CBS-Fox Home Video
- 1984:
 24. "Jane Fonda's Workout"—Karl Video Corp.
- 1986:
 27. "Agnes Of God"—RCA/Columbia Pictures Home Video
- 1987:
 22. "The Morning After"—Lorimar Home Video

HEALTH & FITNESS

- 1987:
 1. "Jane Fonda's Low Impact Aerobic Workout"—Lorimar Home Video
 2. "Jane Fonda's New Workout"—Lorimar Home Video
 7. "Jane Fonda's Easy Going Workout"—Lorimar Home Video
- 1988:
 2. "Jane Fonda's Low Impact Aerobic Workout"—Lorimar Home Video
 3. "Jane Fonda's New Workout"—Lorimar Home Video
 7. "Jane Fonda's Easy Going Workout"—Lorimar Home Video

VIDEO VOTING

(Continued from page Y-8)

"Laura McKenzie's Travel Tips—Hawaii" from Republic reigns, moving up from No. 6 in 1987, the first year Billboard listed year-end special-interest results. It's followed by last year's champ, J2's "Chef Paul Prudhomme's Louisiana Kitchen, Vol. 1."

"Callanetics" also beats out Jane Fonda again in the Health & Fitness area but Fonda has three titles overall in the top 10. Fitness expert Kathy Smith also lands three titles in the top 10.

Golf dominates the Recreational Sports charts with top

The Solid Showing by the Workout Women Demonstrate the Strength of Sell-Through Special-Interest Titles

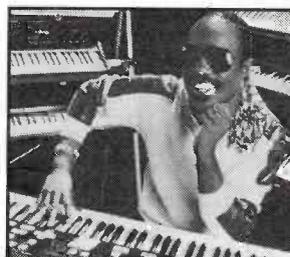
winner Simitar's "Automatic Golf" repeating its 1987 performance, followed by J2's golf parody "Dorf On Golf."

Finally, "Persuasive Speaking" from Polaris Media takes the top spot in an eclectic field of Business & Education, up from the No. 4 spot in 1987.

In short, it was a hectic election year, one with many winners and few losers—and one thing for certain: Americans love watching movies at home and will continue to retire to bedrooms and living rooms to vote their pleasure again next year, rain or shine, Democrat or Republican.



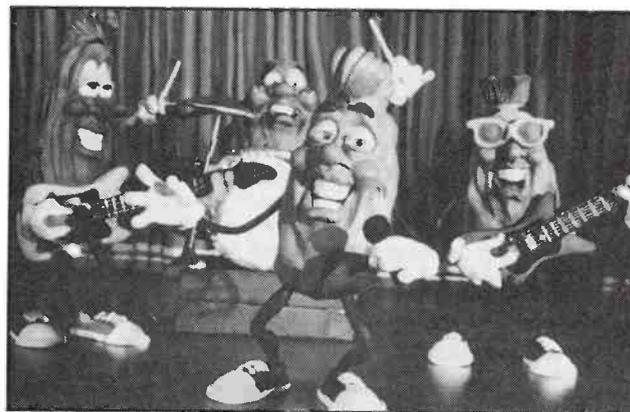
Louis Armstrong



Stevie Wonder



Cher



The California Raisins

HIT OR MISS

(Continued from opposite page)

months after Armstrong died.

6. **UB40's "Labour Of Love," A&M.** This album climbed to No. 14 in November—five years after it first hit the charts. The belated success of the single "Red Red Wine"—which hit No. 1 in October—gave the album a second wind beyond anyone's expectations.

7. **Cheap Trick's "Lap Of Luxury," Epic.** This Chicago-based band was red-hot in the late '70s, but seemed to have run out of gas in the '80s. Four consecutive Cheap Trick albums failed to even go gold—and the one before this, "The Doctor," stalled at a dismal No. 115. But "Lap Of Luxury" shot into the top 20 in October, boosted by back-to-back top five singles.

8. **"Cher," Geffen.** Not so long ago, most people would have rated Cher's chances of landing a gold album at about the same as her odds of winning an Academy Award for Best Actress. But Cher had the last laugh this year, getting a gold album and an Oscar too. She even rated back-to-back top 15 singles, "I Found Someone" and "We All Sleep Alone."

9. **"Kingdom Come," Polydor/PolyGram.** What were these Led Zeppelin clones doing in the top 15 on the pop albums chart this year? Outselling the debut album by Zeppelin guitarist Jimmy Page, that's what.

10. **California Raisins, "The California Raisins Sing The Hit Songs," Priority.** Gladys Knight had the best line about the platinum success of this odd-ball entry. "No, I don't mind that a bunch of raisins are getting a platinum album," she said. "At least they're dark raisins."

LOUD

How do 10,000 screaming fans jammed into the newest arena in Kansas sound? Loud! And very profitable.

If you want to hear more, call us. You'll like how we sound.



Contact: Steven R. Rosenblatt, Executive Manager Kansas ExpoCentre: One ExpoCentre Drive, Topeka, KS 66612-1442 1-800-358-3079 Ext. 399

YEAR-END BRAIN TWISTER

By DAVID BUSHMAN & DREW WHEELER

ACROSS

1. Billie Holiday's "God ***** The Child"
6. Actress Powers
10. B movie actor John
14. Fania All-Star Hector
15. Phantom 309 was one (two words)
16. It means "I love you" to the Delfonics
17. Home video company that released "Robo-Cop," "Colors," and "Johnny Be Good"
18. Annoy
19. Hank Williams hit: "I Can't Help ***** I'm Still In Love With You" (two words)
20. CBS head honcho (two words)
23. She was a Mama
24. First two words of "I'm In The Mood For Love"
25. Pavarotti and Te Kanawa forte
29. Bogie fave: "*** Time Goes By"
30. Reno, Nev., FM station
31. Belonging to Warner/Elektra/Atlantic distributor
34. Bette Midler's "Fire Down *****"
39. This Disney duo is barking up a storm on the video charts (four words)
42. X song: "The World's *****; It's In My Kiss" (two words)
43. 1988 No. 1 hit by INXS: "***** You Tonight"
44. African-born model who appears in HBO Video's "No Way Out"
45. R.E.M.'s home state (abbr.)
46. Cabaret singer Karen
47. Real
52. RCA/Columbia Video release starring Gene Wilder and Richard Pryor: "***** Crazy"
55. Columbia diva duetted with her Miami vice

(two words)

61. Black and white cookie
62. Organization bestows metal on albums and singles (abbr.)
63. It's used to track subs
64. Elbow bone
65. Guitarist who reached a "Crossroads" in '88
66. 1956 hit for Little Richard and Pat Boone: "***** Frutti"
67. To hand-make lace, or rhymes with hard-rock group
68. Say no to
69. Mom to noisy kid: "Not ***** out of you" (two words)

DOWN

1. Rap progenitor Kurtis
2. Her theme was a hit from "Doctor Zhivago"
3. HBO Video released this fright flick: "The ***** Dead"
4. Byproduct of combustion
5. Iroquois tribe
6. Singers Wilson and Wells
7. Zodiacal Supertramp song
8. Rhythmic cadence
9. ICM, William Morris, etc.
10. Similar
11. Swampy Burt Reynolds film
12. Jon Butcher Axis song: "Life Takes *****" (two words)
13. The Springsteen of the preschool set
21. Todd Rundgren & Utopia album
22. He topped the chart in '71 with "Theme From Shaft" (init.)
25. Birth state of Hoyt Axton, Eddie Cochran, and Woody Guthrie (abbr.)
26. Baby buggy
27. Rock video director Tony Vanden *****
28. Clark of "Hee Haw" and cowboy great Rogers
29. Tennis and video pro Arthur
31. The red-headed stranger (init.)
32. Writer Farber
33. Had lunch
34. Singer who's had her share of 'heartache' (init.)
35. French composer Satie
36. Liberace's favorite fabric
37. ***** & the Howlers
38. Orange-Athol, Mass., FM station
40. 1966 Stones hit: "*** Tears Go By"
41. Van Halen, for short
45. Stared fiercely
46. Whitney's label
47. RCA/Columbia Video released this Rob Lowe/Demi Moore film: "***** Last Night"
48. Milestone jazz thrush White
49. Columbia's Terence ***** D'Arby
50. German submarine
51. Audio company Acoustic Research (abbr.)
52. Spoil
53. She drove a "Fast Car" to success
54. Latin for that is (abbr.)
56. Material Girl's label
57. Won ton
58. Poker stake
59. Nickname for Detroit of "Guys And Dolls"
60. 1963 Dion hit: "***** Drop"

1	2	3	4	5		6	7	8	9		10	11	12	13	
14						15					16				
17						18					19				
20					21						22				
				23					24						
25	26	27	28					29							
30					31	32	33				34	35	36	37	38
39				40					41						
42						43					44				
					45						46				
47	48	49	50	51			52	53	54						
55						56					57	58	59	60	
61						62					63				
64						65					66				
67						68					69				

Answers on page Y-44

1988 THE YEAR IN MUSIC & VIDEO

CRITICS' CHOICE

(Continued from page Y-11)

sive production need not be over-production.

3. **Tracy Chapman**, eponymous, (Elektra). Dignity ringing through evolved folk shows radio there's going to be more where "Luka" came from, and reminds us just how good Cat Stevens used to sound on the airwaves.

4. **Melissa Etheridge**, eponymous, (Island). An album from a woman that ups the emotional ante for Bruce, John, Bryan and all the others who see the future in acoustic rock.

5. **Johnny Clegg & Savuka**, "Shadowman" (Capitol). Clegg continues to meld disparate styles into a world music that speaks *and* rocks.

6. **The Pogues**, "If I Should Fall From Grace With God" (Island). Superb musicianship makes punk a positive force for an exuberant and painful journey into music that's truly new.

7. **Jethro Tull**, "20 Years Of Jethro Tull" (Chrysalis). Now, true fans can breath a sigh of relief, assured that the acoustic base of middle-Tull was indeed magic.

8. **Durutti Column**, "The Guitar And Other Machines" (Venture/Virgin). An uneven but still-delightful collage that taunts rock to accept its new age needs.

9. **Joan Armatrading**, "The Shouting Stage" (A&M). A new maturity in songwriting with respectful production brings an important voice back to the surface.

10. **Jane Siberry**, "The Walking" (Reprise). A world unto itself and a shining example of the possibilities inherent in pop poetry and unconventional song structure.



GEOFF MAYFIELD
Retail Editor

1. CD releases of "Miles Davis Chronicles: The Complete Prestige Recordings" (Prestige/Fantasy) and "Thelonius Monk: The Complete Riverside Recordings" (Riverside/Fantasy). Without exaggeration, I can say it's a genuine thrill to own these boxed sets.

2. **Paul Winter**, "Earthbeat" (Living Music). The sweetest sounds of *glasnost* came not from Ron and Gorby's summits, but from this—the **Winter Consort's** collaboration with the **Dimitri Pokrovsky Singers**.

3. **Lyle Lovett**, "Pontiac" (MCA). After singing Lovett's praises for two years, I enjoyed seeing how many of my peers discovered him through this compelling album, the support tour by his Large Band, and a wave of deserved consumer media attention.

4. **E.U.**, "Da Butt" (EMI). The year's absolute hottest single came from the delicious and eclectic multiartist soundtrack of "School Daze."

5. "**Bill Holman Band**," (JVC/GRP). Holman's tasty treat proved that the big band idiom is still alive and definitely kicking.

6. **Lena Horne**, "The Men In My Life" (Three Cherries). Major labels passed her by, but Lena went on to show why she continues to be a song's best friend (Honorable mention: **Betty Carter**).

7. **Eddie Daniels**, "Memos From Paradise" (GRP). Notable not only for Eddie's always sleek clarinet, but also for throwing a well-deserved spotlight on composer/pianist **Roger Kellaway**.

8. **Bobby McFerrin**, in concert at Carnegie Hall. A complete performer; even if you don't like "Don't Worry, Be Happy" you really owe it to yourself to see his unique and utterly entertaining show (and an honorable mention for the amusing videos McFerrin shot for "Good Lovin'" and "Don't Worry...").

9. **Bruce Springsteen & the E Street Band**, live at Madison Square Garden, New York City. **Michael Jackson's** show at the same venue was spectacular, but The Boss easily grabs those people stuck out in the last row, an ability that makes

Springsteen our era's consummate concert performer.
10. Rookies Of The Year: Tuck & Patti (Windham Hill Jazz), **Laszlo Gardony** (Antilles New Directions), **Jeff Healey** (Arista), **Billy Childs** (Windham Hill Jazz), and **Chris Sabo** (Reds).



MOIRA MCCORMICK
Chicago
Contributor

- 1. Midnight Oil**, live at Cabaret Metro, Chicago. Absolutely the most ferocious live set of the year—make that the last few years—and if the Oils can't save the planet, nobody can.
- 2. The dB's**, live at Cabaret Metro. The dB's are a national treasure, and we can only hope that people in high places figure that out before it's too late.
- 3. Los Lobos**, "La Pistola y El Corazon" (Slash/Warner Bros.). This is the kind of stuff I wish they'd play on the Spanish station my Mexican husband listens to (instead of that godawful Eurodisco); he agrees.
- 4. 10,000 Maniacs**, "Like The Weather" (Elektra). Possibly the cheeriest song ever written about depression.
- 5. The Pogues**, "If I Should Fall From Grace With God" (Island). Roaring great stuff from the best drinking band ever.
- 6. The Bears**, "Rise And Shine." Something for everyone on this exceptionally diverse disk, from this exceptionally diverting band.
- 7. Kinsey Report**, "Edge Of The City" (Alligator). The *real* new blues, served up straight—no chaser from the steel mills of Gary, Ind.
- 8. Green**, "Elaine McKenzie" (Pravda). Startling, radical "pop," I guess you'd call it, from the perpetually overlooked Chicago underground.
- 9. Reckless Sleepers**, "Big Boss Sounds," (IRS). The title says it all.
- 10. The Primitives**, "Lovely" (RCA). Deliciously danceable/hummable confections, high in calories but that's the fun part.

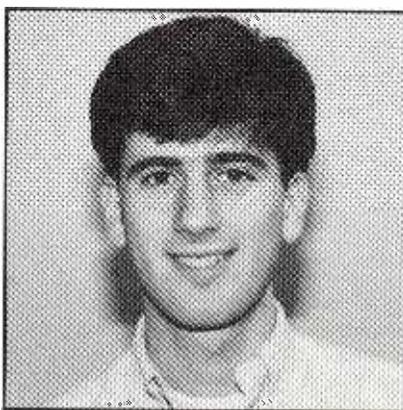


CHRIS MCGOWAN
Contributor

- 1. Dori Caymmi**, "Dori Caymmi" (Elektra/Musician). A beautiful, impressionistic work by one of Brazil's greatest composers.
- 2. Os Paralamas Do Sucesso**, "Bora Bora" (EMI Brazil). The best dance band in the Southern Hemisphere, the Paralamas write astute lyrics about contemporary Brazil and break new ground in their rock, samba, African and Caribbean fusions.
- 3. Miriam Makeba**, "Sangoma" (Warner Bros.). South African Makeba describes these songs as "timeless melodies of my people" that "have been handed down from generation to generation like precious stones."
- 4. Djavan**, "Bird Of Paradise" (CBS). His voice, lyrics, swing and melodies place this Brazilian at the forefront of today's singer-songwriters.
- 5. Van Morrison & the Chieftains**, "Irish Heartbeat" (Mercury). A wonderful and long overdue meeting of two Celtic legends.
- 6. Toninho Horta**, "Diamond Land" (Verve Forecast). Bra-

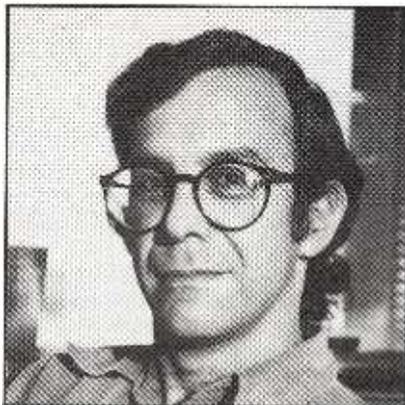
zilian guitarist/composer Horta takes us on an imaginative, free-flying instrumental journey through the musical landscapes of his native country.

- 7. UB40**, "UB40" (A&M). Great party album, great tape to listen to in the car, this one begs to be replayed.
- 8. Maria Bethania**, "Maria" (RCA Brazil). Worth it if only for Bethania's deep, sensuous voice backed by Ladysmith Black Mambazo on "Ofa" and by the rich percussion of Theo Lima, Djalma Correa and Carlinhos Brau on "Eu E Agua."
- 9. Clara Sverner & Paulo Moura**, "Clara Sverner & Paulo Moura Interpretam Pixinguinha" (CBS Brazil). Brazilian sax/clarinet master Moura joins standout pianist Sverner to interpret "choros" penned by the famed Pixinguinha.
- 10. Marco Pereira**, "Circulo Das Cordas" (Som da Gente). Brazilian guitarist Pereira interprets Corea, Villa-Lobos, Gismonti and himself in a wonderful meeting of Brazilian roots, classical guitar and jazz improvisation. Superb.



STUART MEYER
Asst. Systems
Manager/Talent
Contributor

- 1. Fairground Attraction**, "First Of A Million Kisses" (RCA). What makes this album special is vocalist Eddi Reader, the songwriting, and the instrumentation, which is very spare. Debut of 1988.
- 2. Bangles**, "Everything" (Columbia). The harmonies take this to Bangle heaven; "Eternal Flame" is a definite highlight.
- 3. Midnight Oil**, "Diesel And Dust" (Columbia). An endless stream of excellent songs, with "The Dead Heart" a pick for song of the year.
- 4. Roachford**, "Roachford" (CBS U.K.). Due on Epic in '89, this pop/soul band with lead Andrew Roachford is one to look out for.
- 5. Womack & Womack**, "Conscience" (Island). Overlooked album of the year (in this country) contains the international hit "Teardrops," which the label should consider re-releasing.
- 6. Was (Not Was)**, "What Up, Dog?" (Chrysalis). Those Was guys get their due, and a hit album. "Anything Can Happen" leaped off the album on first listen; great pop song.
- 7. Aztec Camera**, "Somewhere In My Heart" (Warner Bros. single). Should have been THE summer hit of 1988.
- 8. Guns N' Roses**, "Sweet Child Of Mine" and "Welcome To The Jungle" (Geffen singles). When these are on the radio, I rarely turn the dial.
- 9. Perfect pop songs:** Enya, "Oronoco Flow" (Geffen); The Primitives, "Crash" (RCA); Rick Astley, "Never Gonna Give You Up" (RCA); View From The Hill, "No Conversation" (Capitol); Hothouse Flowers, "Don't Go" (London).
- 10. Holdovers from '87 still played into '88:** Def Leppard, "Hysteria" (Mercury); Rosanne Cash, "King's Record Shop" (Columbia).



CHRIS MORRIS
Album Reviews
Editor

- 1. Leonard Cohen**, "I'm Your Man" (Columbia), and live at the Wiltern Theatre. A brilliant, sardonically funny album and a masterful retrospective concert by the *poet maudit* of

contemporary romance.

- 2. Various Artists**, "Stay Awake," (A&M). Producer Hal Willner and diverse hands reveal the old black magic in Disney's Magic Kingdom.
- 3. Brian Wilson**, "Brian Wilson" (Sire). America's grand master returns to peak pop form; too bad radio didn't catch on.
- 4. Paul Kelly & the Messengers**, "Under The Sun" (A&M), and live at Club Lingerie. The young Aussie and his band are creating some of the most tuneful, mature, intelligent rock music around.
- 5. The Pogues**, "If I Should Fall From Grace With God" (Island), and live at the John Anson Ford Theatre. Spitting, storming, witty folk-punk, like no one else makes it.
- 6. Jane's Addiction**, "Nothing's Shocking" (Warner Bros.). A few retailers found it shocking; this listener found it a perverse, subversive, and exciting wedding of metal and punk.
- 7. Keith Richards**, "Talk Is Cheap" (Virgin) and Rock City Angels, "Young Man's Blues" (Geffen). A cheat, I know, but these two forceful blues-based rock albums remain stacked next to each other by the turntable.
- 8. Pat McLaughlin**, "Pat McLaughlin" (Capitol). The American Van Morrison? Probably.
- 9. Fairground Attraction**, "The First Of A Million Kisses" (RCA). This "Perfect" English quartet, who meld folk, jazz, and rock into something wholly original, hopefully will make a big noise in '89.
- 10. Iggy Pop live at the Whisky A Go Go**. The Whisky gig was the wildest L.A. rock show of the year; see the authorized bootleg "Live At The Channel" (A&M), cut at the Iggy's Boston date, for recorded proof.



GERRY WOOD
Nashville GM

- 1. Gary Stewart**, "Brand New" (Hightone). A brilliant, soulful, and sensitive rebound album from one bedeviled country voice many fans and friends thought they'd never hear again.
- 2. Michelle Shocked**, "Short Sharp Shocked" (Mercury/PolyGram). The album, and her performance at McCabe's Guitar Shop in Santa Monica, promised success for this throwback to the era when folk meant good.
- 3. Canyon**, live at Treasure Island Resort, Grand Cayman Island. With makeshift drumsticks and other substitute equipment, thanks to Hurricane Gilbert, the 16th Avenue Records group buoyed spirits by their performance onstage and off when Gilbert savaged the Central South/Sound Shop convention.
- 4. Traveling Wilburys**, "Traveling Wilburys, Vol. I" (Wilbury Warner Bros.). Unfortunately, the talented musicians in this group are so great, it'll just be a matter of time before they follow their girlfriends' advice and break up the band to pursue solo careers.
- 5. The Oak Ridge Boys**, "Monongahela" (MCA). With the departure of ex-Oak William Lee Golden legally resolved and the addition of young-Oak Steve Sanders, the Oak Ridge Boys rally with a fresh and forceful new album.
- 6. UB40**, "Labour Of Love" (A&M). This enjoyable sea-breeze of a group does for "Red Red Wine" what Jimmy Buffett does for Margaritas.
- 7. Billy Joe Walker Jr.**, "Universal Language" (MCA Master Series). The most brilliant guitar stylist to hit Nashville since Chet Atkins excels in this masterful collection.
- 8. Dwight Yoakam/Buck Owens**, "Streets Of Bakersfield" (Reprise). The wonderful single and video of this joyous mating proves that Buck has made Dwight a nice guy again while Dwight has made Buck a young man again.
- 9. Beach Boys**, "Kokomo" (Elektra). Long known for their west coast Pacific surfsongs, these sandmavens prove they're ambicoastrous with this catchy paean to the turquoise waters of the Atlantic and Caribbean.
- 10. Willie Nelson**, "What A Wonderful World" (Columbia). How to follow "Stardust," the first album to spend 10 years

(Continued on page Y-44)

CRITICS' CHOICE

(Continued from page Y-43)

on the Billboard Country chart: simply record more classics such as "Ole Buttermilk Skies" and "Spanish Eyes, all with that magical Nelson touch.



MELINDA NEWMAN
Associate Editor/
Album Reviews
Editor

- Rodney Crowell.** Live at the Bottom Line; Rosanne Cash sure knows how to pick 'em.
- John Hiatt.** Live at the Bottom Line and "Slow Turning" (A&M). How come the general public hasn't caught on to just how swell this guy is?
- The Escape Club.** A guilty pleasure, but such a fun one. Who better to head for the '90s with?
- Bruce Springsteen.** Though I'd seen him countless times before, one warm April night at the L.A. Sports Arena he taught me everything I ever needed to know about rock'n'roll.
- Country Delights:** Dan Seals' "Addicted," Southern Pacific's "Midnight Highway," Nitty Gritty Dirt Band's "Workin' Man," and the O'Kanes "One True Love."
- Jevetta Steele.** Provocative, evocative, chilling singer whose song, "I'm Calling You," (Island) helped make "Bagdad Cafe" the delightful film it is.
- Home Video:** "The Big Easy" and "House Of Games." Who needs to go out when you can stay home with Dennis Quaid and Joe Mantegna?
- Tracy Chapman.** Her Elektra debut was stunning.
- Traveling Wilburys, "Vol. 1"** (Wilbury Warner Bros.). I'd go for short walks with them anytime.
- Fishbone, "Truth & Soul"** (Columbia). Social issues you can dance to.



SEAN ROSS
Radio Editor

- Times Two, "Cecelia"** (Reprise). Commercially, this was about 18 months late, but it's No. 1 anyway if only for the audacity of the concept.
- U2, "Desire"** (Island). Proof that if you search for great truths, you find rock'n'roll eventually.
- Bon Jovi, "Bad Medicine"** (Mercury). Ever since "Edge Of A Broken Heart," they've been haunted by the ghost of Chinnichap, which is just fine.
- Rob Base & D.J. E-Z Rock, "It Takes Two"** (Profile). It's telling that after this single, other rappers felt they could go no further with the James Brown family and began sampling Manfred Mann songs.
- Eddie Brickell & New Bohemians, "What I Am"** (Geffen). The only 1988 record that made me feel any better about the return of singer/songwriterism.
- Lime, "Cutie Pie"** (Critique). The appealingly dumb highlight of an otherwise duff year for disco.
- Dan Reed Network, "Ritual"** (Mercury). Tied with Karyn White's "The Way You Love Me" for '88's best druidic chanting.
- Sinead O'Connor, "Mandinka"** (Ensign Chrysalis). A

Stevie Nicks record from Hell.

- Loose Ends, "Watching You"** (MCA). The best and trickiest of '88's slew of go-go derivations.
- Desert Rose Band, "Summer Wind"** (MCA/Curb). Their Sweethearts-of-the-'90s thing gets a little more perfect with each outing.



AL STEWART
Home Video
Editor

- Bob Dylan.** No, not that disappointing album (what was the name of it again?) but rather his brilliant concert tour with G.E. Smith, Christopher Parker and Kenny Aaronson.
- Patti Smith's "Dream Of Life"** (Arista). It was like hearing from an old friend who hadn't called in years—welcome back, Patti.
- "E.T.-The Extra-Terrestrial"** (MCA Home Video). That big-eyed alien finally beamed down after six years and home video may never be the same.
- "Traveling Wilburys Vol. 1"** (Wilbury/Warner Bros.) How long until Vol. 2?
- "Cinderella"** (Walt Disney Home Video). Aside from the fact that it sold more than 4 million copies on videocassette, this timeless classic continues to leave kids spellbound.
- Virgin Visions' retail promotion.** The company figured it had two solid titles that almost no one ever heard of so they gambled and send a free copy of "Lady In White" and "Mr. North" to virtually every video retailer in the country. It worked!
- "The 500 Home Run Club"** (Cabin Fever Entertainment). This video profiling that elite group of 14 players who have hit at least 500 home runs is among the most polished non-theatrical titles released all year.
- "The Last Emperor"** (Nelson Home Entertainment). It just proves that a film does not have to be a T&A action/adventure romp to be an exciting home video release.
- "Five Easy Pieces"** (RCA/Columbia Pictures Home Video). Like "E.T.," this one was held back from video for far too long.
- "Lonely Is An Eye Sore"** (4 A.D Records). This 41-minute compilation video featuring the Cocteau Twins, Dead Can Dance and Throwing Muses indulges us in the aesthetic potential of music video.



DREW WHEELER
Editorial Assistant

- The Bangles, "Everything"** (Columbia). They're not a great girl group, or even a great woman group, but simply one of the finest rock'n'roll bands ever.
- Big Dipper, "Craps"** (Homestead). Could Big Dipper be the last bastion of hope in the chaotic post-Hüsker Dü era?
- John Blake, "A New Beginning"** (Gramavision). Anyone who can gracefully blend the lyricism of Stephane Grappelli with the percussive power of McCoy Tyner isn't just fiddling around.
- The Desert Rose Band, "Running"** (MCA/Curb). It's a tuneful C&W-oriented group with a politically progressive message—hey, what planet am I on anyway?
- John Hiatt, "Slow Turning"** (A&M). The world at large

should really apologize to this man for not making him famous much earlier on.

- Sam Phillips, "The Indescribable Wow"** (Virgin). Not only has this singer/songwriter released a breathlessly entertaining debut album, but she is further distinguished by having signed Elvis Presley to Sun Records.
- They Might Be Giants, "Lincoln"** (Bar None). Heck if I know why these two wackos are so good—let's start a rumor that they dabble in the black arts.
- Traveling Wilburys, "Vol. One"** (Wilbury/Warner Bros.) Scattershot but highly impressive album from these new artists, although I could swear I've seen one or two of these guys before . . .
- Was (Not Was), "What Up, Dog?"** (Chrysalis). After almost a decade of struggle, Don, Dave, Sweet Pea, Sir Harry and Co. made 1988 the Year That Was (Not Was).
- Frank Zappa various releases** (Rykodisc). Lifelong Zappaphilia is tough to cure, especially when "Guitar" and the "You Can't Do That On Stage Anymore" series bring me back to my demented youth.

BREAKTHROUGH '88

(Continued from page Y-9)

Scattered elsewhere on the Top Pop Albums chart have been top-selling efforts by Toni Childs, Edie Brickell & New Bohemians, Michelle Shocked, and the Polish-via-the-U.K. Basia. What does it mean? Well, considering that such women as Childs, Brickell, and Shocked have broken through as actual *artists*—as opposed to having simply recorded one hit track—it further sets up expectations that these days it can still be both the singer *and* the song, allows label A&R departments a tad more signing leeway, and, as mentioned before, cultivates the public's taste for change. All good things.

Whether or not this "taste for change" concept is just a fancy expression for faddism remains to be seen. Run-D.M.C. were the hottest rap act going, a few years back; despite respectable sales for "Tougher Than Leather," the group is now last year's news to many consumers now opting for the likes of D.J. Jazzy Jeff & the Fresh Prince, Boogie Down Productions, Ice-T, the ironically-named J.J. Fad, and others. Meanwhile, black pop itself has enjoyed a strong year with hot records by Keith Sweat, Al. B. Sure!, Suave, and former New Edition vocalist Bobby Brown—who did indeed break through with "Don't Be Cruel," his latest solo project, but is no newcomer to the business.

Indeed, while across the boards there may be a new openness, the essentials never seem to change. This year, the Information Society and Henry Lee Summer had luck and sold a few records. This year, hot songwriting/production team Stock, Aitken, and Waterman made stars out of Rick Astley and Kylie Minogue, among others. This year, both Keith Richards and a new group called the Traveling Wilburys put out their first solo albums and "broke through" to an entirely new audience who don't even remember who Wings were.

Some might say it was that kind of year.

BRAIN TWISTER SOLUTION

(Puzzle appears on page Y-42)

B	L	E	S	S		M	A	L	A		A	G	A	R			
L	A	V	O	E		A	R	I	G		L	A	L	A			
O	R	I	O	N		R	I	L	E		I	T	I	F			
W	A	L	T	E	R	Y	E	T	N	I	K	O	F	F			
						C	A	S	S		T	H	E	R	E	I	
O	P	E	R	A					A	S							
K	R	N	O			W	E	A	S		B	E	L	O	W		
L	A	D	Y	A	N	D	T	H	E	T	R	A	M	P			
A	M	E	S	S					N	E	E	D		I	M	A	N
									G	A			A	K	E	R	S
A	C	T	U	A	L				S	T	I	R					
B	A	R	B	R	A	S	T	R	E	I	S	A	N	D			
O	R	E	O			R	I	A	A		S	O	N	A	R		
U	L	N	A			E	R	I	C		T	U	T	T	I		
T	A	T	T			D	E	N	Y		A	P	E	E	P		

CELIA LIPTON



with love

Merry Christmas

CLMS 1392

INCLUDING:

*We Need A Little Christmas, The Christmas Song, Let It Snow,
Have Yourself A Merry Little Christmas, White Christmas,
Silver Bells, Puppet On A String*, and many more.*

* NEW SONG



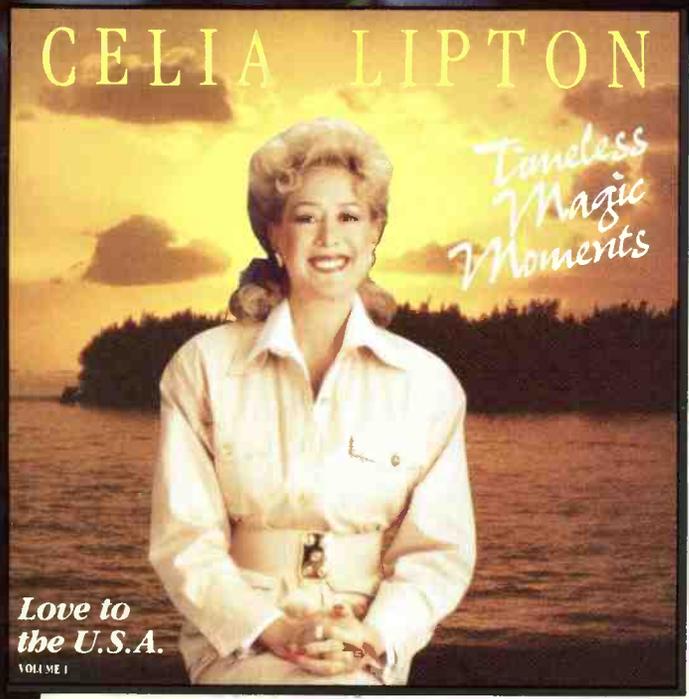
INDEPENDENT RECORD CORPORATION

1300 N. Florida Mango Road, Suite 7
West Palm Beach, Florida 33409

407/697-8677

© 1988 ALL RIGHTS RESERVED

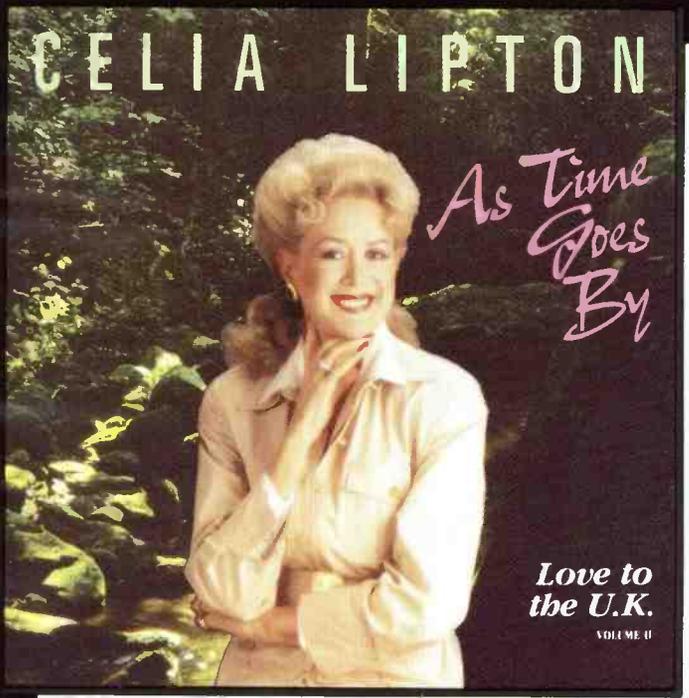
CELIA LIPTON



VOL. I, CMLS 1394

WHAT IS THIS THING CALLED LOVE, IT TAKES TIME*, TELL ME LOVE*, TIME AFTER TIME*, GOODBYE*, I WILL NEVER FALL IN LOVE AGAIN, TIME HEALS EVERYTHING, AND MORE!

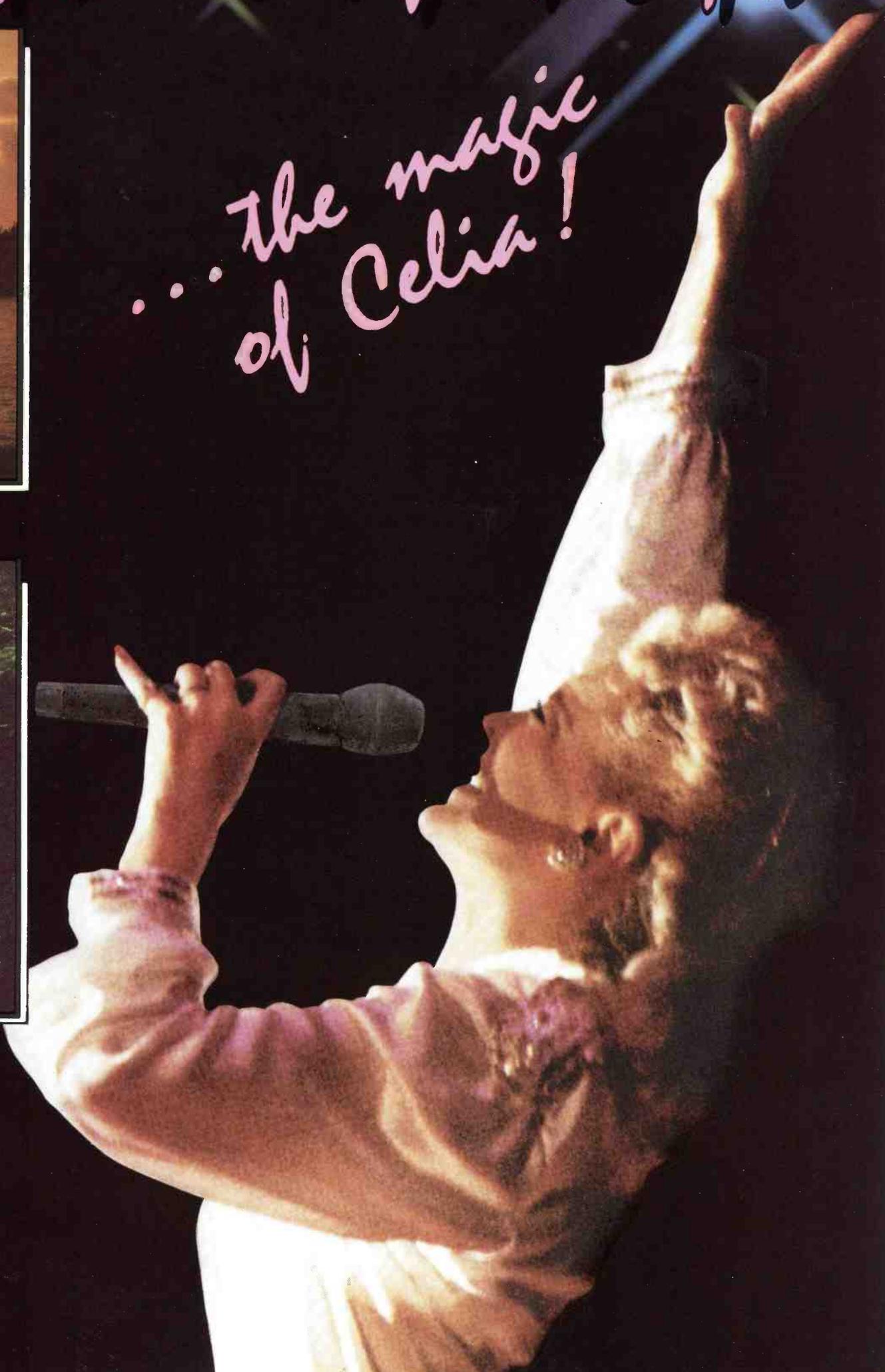
*New Releases



VOL. II, CMLS 1393

AS TIME GOES BY, A NIGHTINGALE SANG IN BERKLEY SQUARE, LOSING MY MIND, MAYBE IT'S BECAUSE I'M A LONDONER, IT NEVER ENTERED MY MIND, WE'LL GATHER LILACS, LOCH LOMOND, AND MORE!

...The magic of Celia!



INDEPENDENT RECORD CORPORATION

1300 N. Florida Mango Road, Suite 7
West Palm Beach, Florida 33409

407/697-8677

© 1988 ALL RIGHTS RESERVED

MCA's 'E.T.' Issue Sparked Elation, Anger, And A New Era For Vid Suppliers, Dealers

BY AL STEWART

NEW YORK It was the type of story that overshadowed all others.

1988 will be best remembered as the year a big-eyed alien beamed down to earth after snubbing video for six years. But on his arrival, he promptly demonstrated, among other things, the untapped potential of home video. "E.T. The Extra-Terrestrial" addressed the question, Will people buy videos by the millions, the way they do for, say, a Michael Jackson album?

"Yes, they will," answered the alien, no doubt with that cute little halting voice that had adolescents gushing. Millions of copies of "E.T. The Extra-Terrestrial" were sold by MCA Home Video for less than \$24.95. In fact, dealers couldn't stock enough of them.

The sell-through record book was annihilated as some 15 million-16 million copies of the long-awaited Steven Spielberg classic poured off the shelves. Yet, although the video release of the film was arguably the biggest programming development in the short but volatile history of home video, even "E.T." had its warts.

For one thing, MCA managed to infuriate a number of distributors by low-balling the release to rack-jobbers and to the so-called warehouse or wholesale clubs. MCA, echoing the sentiment other suppliers have expressed toward their distributors in 1988, said, "Tough!"

When the National Assn. of Video Distributors pointed out that MCA's decision to give price breaks to the wholesale clubs was potentially harmful to video distributors, MCA's brass said it was not prepared to enter into a discussion about its pricing policies with NAVD or anyone else. Some said this was MCA's polite way of saying, "get lost."

Not to be outdone, NAVD wrote a letter to Gene Giaquinto, president of MCA's Home Entertainment division, and said MCA was refusing to work with NAVD for the "betterment of the industry." Mark Engle, executive director of NAVD, went on to say that MCA should stay home when NAVD has its annual meeting. He even blasted the company as "hypocritical" for remaining a member of the trade group.

DeLuise's Series Goes To New York Comic Serves Cooking Vids

NEW YORK Rotund comic Dom DeLuise has created a series of videos particularly close to his stomach.

Healing Arts Home Video's "Eat This—The Video" series combines DeLuise's Italian cooking with a heavy helping of his humor. The first volume is already out and follows the comic actor—with his 89-year-old mother Vincenza DeStefano DeLuise, in tow—to his native Brooklyn, N.Y., haunts, where he obtains ingredients he will later set

So, even with the biggest release in the history of the industry dominating the landscape, there was no cause for celebration for many distributors. Indeed, the second biggest story in '88—a distant second

1988 in Review

considering the dimensions of "E.T."—was supplier/distributor relations. Without question, distributors were on the run for much of 1988.

Vestron Video, MCA, and RCA/Columbia Home Video all decided they were dealing with too many distributors and began an unprecedented bloodletting that was a boon for distributors still in the fold but was a damaging salvo to those wholesalers set adrift. Still, like a California earthquake, it was a major shake-up but no surprise.

Always on the lookout for ways to trim costs, suppliers started grumbling about overlapping distribution territories; they quietly complained about distributors shaking them down for money to advertise in unaudited distributor mailers; they wondered aloud if the industry really needed all those distributors. If they could move the same number of units with fewer distributors, why not go for it?

And suppliers had good reason to tighten their belts. Competition is getting stiffer, and home video, though still lucrative for many, is no longer a cash cow.

Suppliers generally saw profits climb during 1988, but the ascent was not as dramatic as many had hoped. U.S. consumers continue to buy nearly 1 million VCRs each month, but rental-price releases (primarily those titles with a list price of \$79.95 or \$89.95) have not hit the long-term unit volume projections drawn up when video was in its infancy.

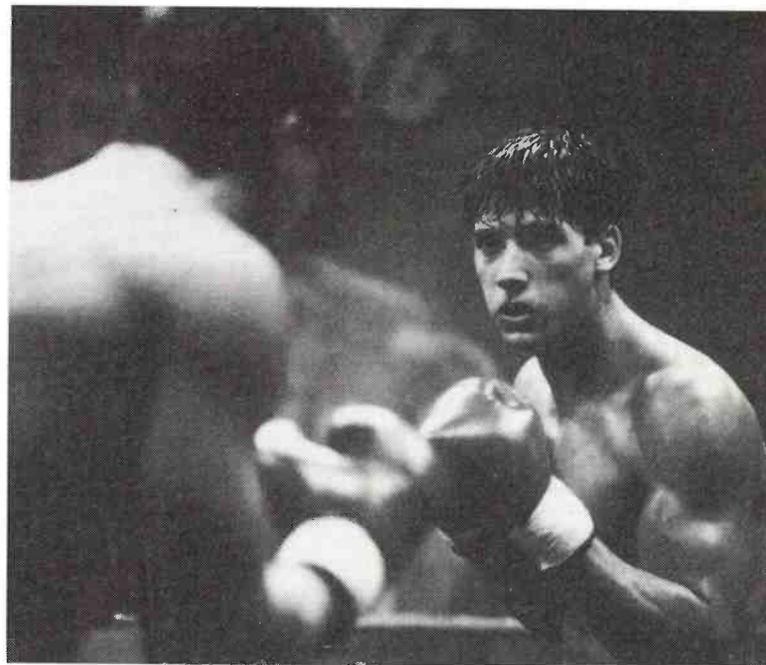
Aside from tightening the reins on distributors, suppliers mounted a campaign aimed at getting retailers to keep customers coming back for more. That's where all the now-familiar buzzwords like "depth of copy," "breadth of copy," and "pay-per-transaction" came in.

Video stores were told they weren't stocking enough copies of

the hits and that consumers would stop renting videos if the dealers didn't pick up the pace. But, added suppliers, don't forget to stock a wide selection, replete with B movies, nontheatrical releases, and music videos. Dealers wondered where all the open-to-buy dollars were supposed to come from. Answers did not seem as plentiful as suggestions.

There were many other stories in 1988. There were sponsorship programs, people meters, combo packs (who can forget being forced to buy "Steel Dawn" in order to get "Running Man"?), new players coming in, and old players dropping out (so what happened to Andre Blay, anyway?).

But through it all there was a beam of light from the heavens. It came from "E.T.," and now video will never be the same. In retrospect, everything else seems superfluous.



Brooklyn Boxer. Sasha Mitchell stars in "Spike Of Bensonhurst," a critically acclaimed comedy slated for release by Virgin Vision March 1. Mitchell plays Spike Fumo, who wants to be a crooked boxer for the mob. The retail price is \$89.95; the prebook cutoff date is Feb. 14. Virgin Vision has vowed to keep the title off of pay-per-view until June 1.

FOR WEEK ENDING DECEMBER 24, 1988

Billboard

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	15	FAITH	CBS Music Video Enterprises 49000	George Michael	1988	SF	15.98
2	2	21	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
3	3	51	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
4	5	11	AEROSMITH'S 3 X 5	Geffen Home Video 38146	Aerosmith	1988	SF	15.98
5	6	13	OUT OF THE BLUE	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	SF	16.98
6	4	27	MADONNA CIAO ITALIA: LIVE FROM ITALY ▲	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
7	7	13	CARLY SIMON: LIVE FROM MARTHA'S VINEYARD	HBO Video 0129	Carly Simon	1988	C	19.99
8	8	9	12 WASTED YEARS	MPI Home Video MP1613	Iron Maiden	1988	D	24.95
9	10	37	KICK-THE VIDEO FLICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98
10	11	49	SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
11	12	127	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
12	9	61	ONE NIGHT OF RAPTURE ●	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95
13	NEW ▶		SAVAGE	USA Video & Media U.K. Ltd. Virgin Music Video 50125	Eurythmics	1988	LF	16.98
14	16	7	RIP IT UP LIVE	CBS Music Video Enterprises	Dead or Alive	1988	C	19.98
15	20	13	INTRODUCING THE HARDLINE LIVE!	CBS Music Video Enterprises 49001	Terence Trent D'Arby	1988	C	19.98
16	13	7	STRANGE	Sire Records Warner Music Video 38147	Depeche Mode	1988	SF	19.98
17	14	23	MUMBO JUMBO	Atlantic Records Inc. Atlantic Video 50121-3	Robert Plant	1988	SF	16.98
18	NEW ▶		GENESIS-VIDEOS VOLUME ONE	Atlantic Records Inc. Atlantic Video 50129-3	Genesis	1988	LF	16.98
19	18	15	... NOTHING LIKE THE SUN	A&M Records Inc. A&M Video C61104	Sting	1988	SF	12.98
20	NEW ▶		GENESIS-VIDEOS VOLUME TWO	Atlantic Records Inc. Atlantic Video 50130-3	Genesis	1988	LF	16.98

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

DOM DELUISE

(Continued from preceding page)

Italian Feast of St. Anthony celebrations in Little Italy.

In all, DeLuise demonstrates about 40 recipes in his inimitable style. His first videos (not counting, he claims, a three-minute "How To Make Love Alone" adult title), the Eat This collection extends the concept of his "Eat This, It'll Make You Feel Better" cookbook.

"You get to see me do what's in the book in 3-D," said DeLuise during a recent stop in New York to promote "Eat This—The Video." "It also captures my relationship with my mother, who goes shopping and cooks with me. I put four scoops of sauce on the pasta and she orders me to put on another and I obey. There's something about physically seeing the way I behave in the home with my family which can't be described on paper."

DeLuise likens it to his nightclub technique, where he tries to give patrons the impression that they're visiting him by "seeing you in repose."

"My favorite program is 'Candid Camera,' because I love to see people behaving unsuspecting that there's a camera there. So I've tried to let you see me with my family in the same way—the natural behavior of an Italian family, which is different from other nationalities."

One of the benefits of the "Eat This" release, DeLuise notes, is that you learn how to make relatively simple family dishes at home for pennies compared with restaurant prices. Then there's the educational aspect of the tape, as the author sternly warns anyone attempting his pasta vagioli recipe (beans and macaroni) not to leave children alone after eating it, lest they "blow themselves out the window!"

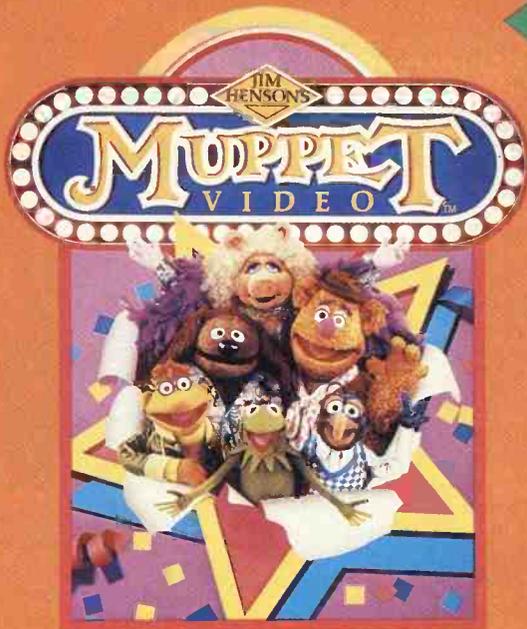
DeLuise said he conceived of the video as a labor of love and estimates that the production cost (of the first "Eat This" volume) was more than \$100,000, including fees for featured music by Canadian folk musicians Kata and Anna McGarrigle. He says that planning and production took at least 18 months and that he chose the Healing Arts label because it "seemed like a mensch."

Priced at \$19.95, "Eat This" also involves sponsors' participation from Bertolli cooking oil and Ziploc food-storage bags. According to Healing Arts producer Steven Adams, discussions with the sponsors are under way to set up a promotional discount for purchases of all four tapes. He adds that current buyers of the first volume, in addition to getting discount coupons for Bertolli and Ziploc product, receive an order form for the upcoming volumes.

DeLuise has been promoting "Eat This" on talk shows and at in-store appearances, including one at New York's Video Room and the grand opening of a Home Express home products outlet in Tustin, Calif.

He also pushed his product at a recent cook-in before 500 high rollers in Reno, Nev., and will take the series directly to consumers with a toll-free-number TV campaign (800-972-5858).

JIM BESSMAN



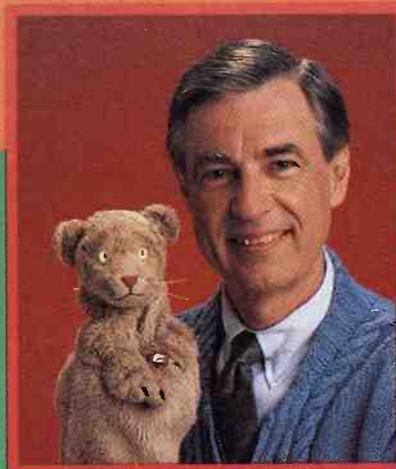
MUPPET and character names are trademarks of Henson Associates, Inc.



The Muppets want everyone to join in the fun! Come along for lots of laughs with Kermit the Frog, Miss Piggy and the whole Muppet gang! These singing, dancing specials also feature an illustrious cast of celebrity guest stars, including Steve Martin, Julie Andrews, Liza Minnelli and more! At only \$14.98 each, these ten 60-minute programs will bring endless good times for children of all ages.



DINOSAURS AND MONSTERS
WHAT ABOUT LOVE?
MUSIC AND FEELINGS
WHEN PARENTS ARE AWAY
MUSICAL STORIES

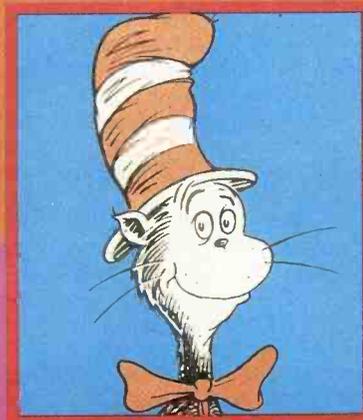


MISTER ROGERS
HOME VIDEO

Mister Rogers continues to "like you just the way you are" with a series of wonderful home videos only he could create. This amusing insightful collection is based on the Emmy Award-winning series watched by 10 million children weekly. It features all their favorites including "Dinosaurs and Monsters" and "When Parents are Away." Each title runs approximately 60 minutes and is available at the reduced price of just \$14.98 each.

Mister Rogers and the Neighborhood Puppets are trademarks of Fred M. Rogers.

ROWLF'S RHAPSODIES
WITH THE MUPPETS
MUPPET TREASURES
MUPPET MOMENTS
ROCK MUSIC WITH THE MUPPETS
CHILDREN'S SONGS AND STORIES
WITH THE MUPPETS
THE MUPPET REVUE
THE KERMIT AND PIGGY STORY
FOZZIE'S MUPPET SCRAPBOOK
GONZO PRESENTS
MUPPET WEIRD STUFF
COUNTRY MUSIC WITH THE MUPPETS



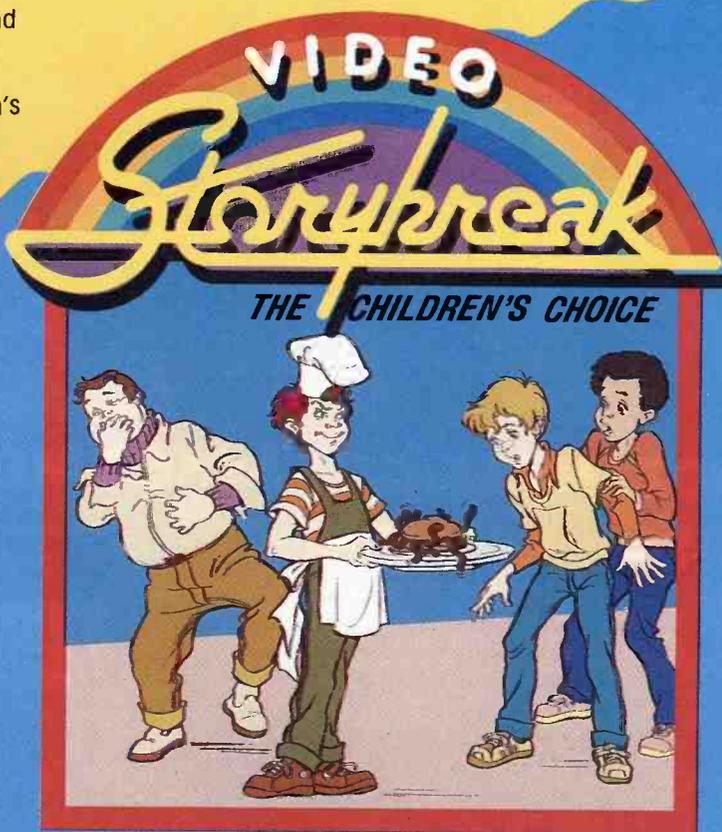
Dr. Seuss

Dr. Seuss weaves fun-loving magic as he adapts seven of his classic stories into animated treasures. The fun and games reach outlandish heights in THE CAT IN THE HAT, DR. SEUSS ON THE LOOSE, featuring "Green Eggs and Ham," THE LORAX and other favorites. For the special low price of just \$14.98 each, children tune in for the same quality entertainment that their parents enjoyed as youngsters.



Dr. Seuss...Mister Rogers...Video Storybreak... The Muppets...The Best Known Names in Children's Entertainment At A New Low Price of \$14.98* each.

Playhouse Video showcases a four-star collection of quality family classics that parents can trust and children will love—all for an unbeatable low price! These fun-filled, imaginative award-winning programs feature the most popular names in children's entertainment—names that every family will want added to their permanent video library!



A children's library comes to animated life when Video Storybreak, The Children's Choice presents four beloved children's stories—"How to Eat Fried Worms," "Chocolate Fever," "Arnold of the Ducks," and "C.L.U.T.Z." Bob Keeshan (Captain Kangaroo) hosts this magical series which was praised by parents, educators, librarians and the children themselves! Enjoy entertainment and education at the low price of only \$14.98 each.

HOW TO EAT FRIED WORMS
ARNOLD OF THE DUCKS
C.L.U.T.Z.
CHOCOLATE FEVER

Street Date:
JANUARY 26, 1988

\$14.98 EACH

*Suggested
Retail

Philips Touting Newly Unveiled Laserdisk Player

A periodic column focusing on products, trends, and developments in the hardware industry.

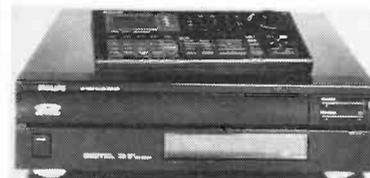
BY MARK HARRINGTON

PHILIPS CONSUMER Electronics recently previewed its first Philips-branded laserdisk player, one capable of playing six different disk formats. Called model CDV488, the player is capable of playing 3-inch and 5-inch audio-only CDs, 5-inch CD videos, 8-inch and 12-inch laserdisks, and the new 8-inch laser singles, which contain 20 minutes of audio and video.

**HARDWARE
WATCH**

Philips, a key proponent of the technology, says the unit represents the state of the art, incorporating premium select grade digital chips, a 16-bit four-times oversampling digital filter, and 16-bit digital-to-analog converters.

The unit also has high-resolution video circuitry and an S output for



Philips' new CD/video player can handle any one of six different disk configurations, from a 3-inch CD single to a 12-inch laser disk. The feature-laden unit will have a suggested list price of \$1,300.

connection to high-resolution monitors. Additionally, it has the favorite-track-selection feature Philips popularized with its CD players. The feature allows the player to skip undesired tracks on more than 300 disks for the life of the machine. It also features 20-audio-track or video-chapter programming, optical and digital audio outputs, CX noise reduction, and learning remote control.

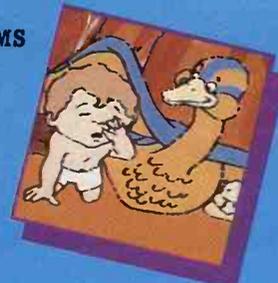
Special effects include a jog shuttle dial (for frame-by-frame picture advance), mosaic picture effect, strobe, and freeze. The player carries a \$1,300 list price.

The company had exclusively marketed a Yamaha-made laserdisk player under its Magnavox brand. That piece reportedly will be replaced by two units that, like the new Philips player, are being made at Philip's Marantz subsidiary in Japan.

Hardware Briefs

Toshiba now says the three-dimensional camcorder it introduced at the January 1988 Consumer Electronics Show won't hit the market until perhaps the spring. Officials, citing difficulties in procuring parts, say the unit will carry a list price of \$2,850, a price that may limit.

(Continued on next page)



VIDEO REVIEWS

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

"Highlights Of The 1988 Summer Olympics," Wood Knapp Video, 90 minutes, \$29.95.

For 16 glorious days the world's greatest athletes gathered in Seoul, South Korea, to celebrate and participate in the Olympics. Also, for the first time in 12 years East met West as both the U.S. and the Communist bloc countries attended. With names like Louganis, Lewis, Biondi, and Joyner leading the way, the U.S. captured 94 medals, including 36 gold.

Unfortunately, it's difficult—if not impossible—to compress the drama and excitement of 16 days into 90 minutes and still do justice to your subject. Although this program tries as valiantly as any Olympian, it falls short. Nothing is covered in depth, and the result is a program that seems unduly fragmented. Compounding the problem is Bryant Gumbel's detached and dispassionate commentary.

RICHARD T. RYAN

"Sing-A-Long—The Sights And Sounds Of Christmas," Sugar Plum Productions, 30 minutes, \$14.95.

Such holiday standards as "O Christmas Tree," "Jolly Old St. Nick," and "Joy To The World" are highlighted here via the legendary bouncing ball. An attractive blend of hymns and songs—all of which shout "Happy Holidays!"—are

(Continued on next page)

HARDWARE WATCH

(Continued from preceding page)

it its use to professional markets. Japanese VCR makers are said to be close to formalizing standards for pulse-code modulation, or PCM, recording on VCRs. PCM recording would give the VCRs sound recording capability similar to that of the DAT recorders. Some predict that PCM record capability could be incorporated into VCRs by 1990.

Kenwood recently began shipment of a Super-VHS VCR that combines digital noise reduction circuitry. Model KV-D957S also incorporates MTS stereo and digital hi-fi circuitry. The suggested retail price is \$1,199.

A recent feature in The New York Times discussing Sony Corp.'s ambitions (it hopes to sell as many 8mm mini-VCR/liquid-crystal-display combination units as Walkman stereos) was only the tip of the iceberg. Casio plans to bow units with 5-, 4-, and 3.3-inch color LCD screens combined with full-size VHS units. In January Panasonic is expected to show a VHS-C unit in January, and Toshiba says it has developed a similar unit but has no export plans.

CBS
FOX
VIDEO™

© 1988 CBS/FOX Company. All rights reserved. Except in Canada, CBS™ is a trademark of CBS Inc. used under license in Canada. CBS™ is a trademark of CBS Records Canada Ltd. used under license. FOX™ is trademark of Twentieth Century Fox Film Corporation used under license.

ACTION FOR UNDER \$20

TAKE 12—ONE DOZEN ACTION PACKED MOVIES

LIGHTS...

Spotlighting 12 action classics! Blockbusters with star filled casts!

CAMERA...

Focusing on the most popular action performers of all time, including Stallone, Bronson, and Schwarzenegger, in some of their most exciting roles!

ACTION!

And nothing but! From classic gangster films to fantasy adventure—From two-fisted brawling to special effects wizardry—From 007 to Rocky—CBS/Fox delivers!

Action-packed values!
All titles just

\$1998!



ORDER DATE TO GUARANTEE STREET DATE: 1/10/89 • STREET DATE: 1/26/89



Throw Momma in Jail. Anne Ramsey, who played the cantankerous mother in "Throw Momma From The Train," finds herself in the slammer with Logan Ramsey (her real-life husband) in "Dr. Hackenstein." The black comedy stars David Muir as a mad scientist who attempts to bring his wife back to life. The film is slated for release by Forum Home Video for a list price of \$79.98. The street date is January 25 and the prebook cut off is Jan. 11.

VIDEO REVIEWS

(Continued from preceding page)

presented. Although most of the numbers are performed by a choir, Pat Boone offers his version of "Rudolph The Red-Nosed Reindeer" while Bing Crosby croons "White Christmas."

The backgrounds change for each song and range from montages of attractive Christmas cards to snapshots from family albums to classic holiday scenes such as a decorated Rockefeller Center. The only drawback is that a few of the songs are not sung, and the absence of vocal accompaniment may present difficulties to those unfamiliar with the numbers in question.

Still, at \$14.95 this program may just find itself a nice little niche in the holiday market.

R.T.R.

"Endurance," New Star Video, 90 minutes, \$69.95, 2 cassettes for \$79.95.

Japan's popular game show, "The Gamen," has been captured here for U.S. audiences. However, this is not your run-of-the-mill quiz show. In fact, there's nothing even close on the domestic airwaves. The show begins with 500 contestants, and that number is slowly whittled down until a single winner remains.

Such physical tests as being dragged along the ground behind a tractor are intermingled with subtle elements of psychological torture. Tastelessness abounds as contestants devour all sorts of unknown dishes and beverages and subject themselves to a myriad of indignities.

However, strange as it may sound, there is probably a market for this program. Unfortunately, the high price will definitely hamper sales.

R.T.R.

"The TLC Way Of Training Your Dog," Cabin Fever Entertainment, 70 minutes, \$39.95.

Millions of Americans own dogs, but unfortunately, owning an ill-behaved canine is not only embarrassing, it can also be quite expen-

sive.

Fortunately, help is here! Professional trainers guide viewers through this easy-to-follow, step-by-step approach that makes learning enjoyable for both parties. In addition to the obedience lessons, there are segments titled "Diet And Grooming," "The Veterinarian," and even "Dog Psychology."

Although the price may seem rather upscale, pet owners are a breed apart. If a product works—and this one does—money is no object.

R.T.R.

"Golf Your Way," Kinemation Studio Of Golf, 76 minutes, \$19.95.

Phil Ritson is not a touring pro; as a result, most golfers are probably not familiar with his name. He is, however, a very respected teaching pro. In fact, Ritson is the man other professional golfers turn to when their game goes bad. Ritson can number among his pupils such great players as Lee Elder, J.C. Snead, Debbie Austin, Sally Little, Gary Player, and Curtis Strange. In this new instructional program, the guru of golf offers 39 drills that cover everything from posture and setup to take-away and follow through.

Its step-by-step approach is best suited to beginning players and high handicappers. Better players will probably not derive nearly as many benefits; however, the unusually heavy emphasis on swing mechanics may render it an invaluable tool in terms of self-analysis. Ritson's rather dry, professorial style is the program's only drawback, but the invaluable lessons are more than ample compensation.

R.T.R.

"Little People Video—Christmas Fun," New World Video, 30 minutes, \$14.95.

Based on the popular Fisher Price toys, the Little People videos should enjoy the benefit of a built-in, readily receptive audience. This particular program focuses on the

(Continued on page 69)

FOR WEEK ENDING DECEMBER 24, 1988

Billboard

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	7	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
2	2	10	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
3	3	48	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
4	4	62	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
5	15	177	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
6	5	11	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
7	RE-ENTRY		WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
8	10	101	CALLANETICS ▲◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
9	6	19	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
10	8	27	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
11	12	25	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
12	7	10	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	29.95
13	14	40	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95
14	9	90	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
15	11	6	DISNEY SINGALONG SONGS: VERY MERRY XMAS SONGS	Walt Disney Home Video 412	Animated	1988	NR	14.95
16	16	44	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Robert De Niro	1975	R	29.95
17	17	21	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
18	27	132	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
19	13	53	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
20	25	67	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
21	26	114	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
22	19	99	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
23	18	9	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
24	23	14	GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
25	NEW ▶		NUTCRACKER: THE MOTION PICTURE	Atlantic Releasing Corp. Paramount Home Video 12563	Various Artists	1986	G	19.95
26	20	17	PLATOON	Hemdale Film Corp. Vestron Video 6012	Tom Berenger Charlie Sheen	1986	R	24.98
27	22	6	THE TEN COMMANDMENTS	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	NR	29.95
28	30	2	IT'S A WONDERFUL LIFE	Hal Roach Studios Film Classics, Inc. V5003	James Stewart Donna Reed	1946	NR	9.95
29	34	122	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
30	24	92	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
31	37	3	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG	89.95
32	32	2	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
33	21	110	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
34	36	2	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
35	29	7	RAFFI IN CONCERT WITH THE RISE AND SHINE BAND ◇	Troubadour Records Ltd. A&M Video VC6179	Raffi	1988	NR	19.98
36	33	62	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
37	40	27	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95
38	28	5	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
39	39	2	VIDEO CENTERFOLD-35TH ANNIVERSARY PLAYMATE	HBO Video 0511	Not Listed	1988	NR	19.99
40	31	2	JOHN F. KENNEDY: THE COMMEMORATIVE VIDEO ALBUM	CBS-Fox Video 7030	Various Artists	1988	NR	19.98

◆ 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.



Guess Who Came To Dinner. A surprise visitor interrupts dinner in the campy horror/comedy film "Elvira Mistress Of The Dark." New World Video plans to release the title Feb. 7 for a list price of \$89.95. The film stars Cassandra Peterson as Elvira and features Daniel Green, right, as Bob Redding, the man who falls for the bewitching Elvira.

newsline...

IF NOT FOR 'E.T.," "Cinderella" would be setting records and dominating headlines, but since the little alien has racked up unit sales of more than 16 million, the 7 million copies of "Cinderella" sold by Walt Disney Home Video seem to pale in comparison. Nevertheless, Disney feels it has something to crow about, since its holiday promotion has racked up sales of some 11.3 million units. Also, in what may be a veiled criticism of MCA Home Video's handling of "E.T. The Extra-Terrestrial," Disney president Bill Mechanic points out that "every part of the video distribution chain has made money from our holiday promotion... We believe that this proves there is profit in sell-through if the business is run correctly." MCA has been widely assailed by distributors who say they made little or no money off of "E.T."

1988 WAS A GOOD YEAR FOR COMMTRON: While the nation's largest video distributor may have earned the wrath of some of the smaller video suppliers when it relegated them to a so-called B list, the company says the strategy paid off where it counts: on the bottom line. The distributor's just-completed annual report says earnings increased 52% on net revenues of \$3.74 million during the fiscal year ended Aug. 31. The company, which did \$475 million in sales in fiscal '88, says it has strengthened its position as the dominant distributor by placing emphasis on the big suppliers. In his message to stockholders, Gary Rockhold, Commtron president and CEO, says his company "faced changing market conditions... by focusing our marketing and merchandising efforts on those products supplied by our largest vendors."

"BAGDAD CAFE" NUMBERS NOT BAD: At least that's what Virgin Vision is saying. The company says a promotion offering such premiums as T-shirts, sweatshirts, and jackets bearing the Virgin logo resulted in sales of 20,000 units. "I think that this order close clearly illustrates that fine films definitely do have an audience on video, and aggressive marketing and sales efforts can find it," says Tom Burnett, executive VP.

THE NEW YORK HOME VIDEO SHOW will focus on the home video sell-through market and help video retailers explore opportunities outside of video. The show, scheduled for March 28-30 at the Jacob K. Javits Convention Center, is expected to draw some 7,000 retailers, video producers, and suppliers. The show will also feature a full slate of seminars and workshops, including a "Critics Corner," which will afford notable entertainment critics the opportunity to discuss their perspectives of the video industry. The show is moving away from the traditional seminars, featuring a handful of industry figures seated at a table, and will rely more on lectures and presentations. For information about exhibiting, call Barbara Stockwell at Knowledge Industry Publications, 914-328-9157.

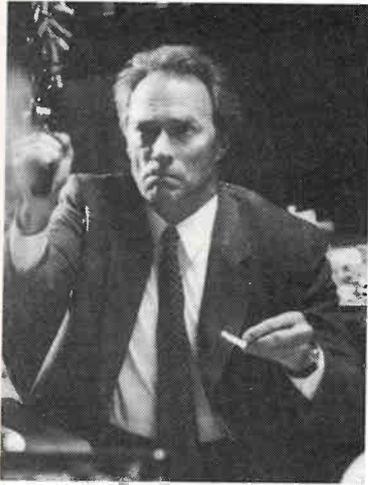
CAROL BURNETT'S "My Personal Best" videos are being promoted during the holiday season through 10 major-market radio stations and Waldenbooks. The stations have agreed to promote the two tapes, which contain the comedienne's favorite sketches and minimusicals from "The Carol Burnett Show." Participating stations are promoting the cassettes with on-air contests and giveaways directing consumers to Waldenbooks. The cities involved: San Francisco; Detroit; Dallas/Fort Worth; Cleveland; Minneapolis/St. Paul; Seattle; Tampa/St. Petersburg, Fla.; St. Louis; Denver; and Sacramento, Calif. The tapes, priced at \$29.95 each, have sold some 50,000 units since their introduction in late 1987.

U.S. MARSHALS HIT EIGHT VIDEO STORES IN PUERTO RICO and came away with more than 1,000 allegedly bootleg videotapes. The titles include "E.T.," "The Untouchables," "Colors," and "Three Men And A Baby." The Dec. 8 action marked the fourth time in 13 months that federal authorities had raided stores there looking for illegally duplicated videos. **AL STEWART**

TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.						
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	2	103	AUTOMATIC GOLF ▲ ◇	Video Reel Smitar Entertainment, Inc. VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	4	81	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
3	1	75	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
4	7	3	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver hosts more compilations of sports' most memorable goofs.	14.99
5	20	75	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
6	17	33	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1	Paramount Home Video 12623	Pro Lee Trevino reveals the golfing techniques that made him famous.	19.95
7	3	11	NFL TV FOLLIES	NFL Films Video Fox Hills Video	Jonathan Winters hosts this newest football follies program.	19.95
8	8	47	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
9	18	27	WRESTLEMANIA IV ◇	Titan Sports Inc. Coliseum Video WF053	This event, shown in its entirety, includes never-before-seen footage.	39.95
10	9	103	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
11	14	45	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
12	12	9	MIKE TYSON'S GREATEST HITS	HBO Video 0088	Highlights from the World's Heavyweight champ's best matches.	19.99
13	NEW ▶		POP WARNER FOOTBALL VIDEOS	Sony Video Software	Instructional video teaches youngsters the fundamentals of football.	19.95
14	16	19	SCIENCE OF PITCHING	Morris Video 208	Former big leaguer Wes Stock teaches the fundamentals of pitching.	19.95
15	5	49	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19.95
16	11	29	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
17	NEW ▶		THE GREATEST COMEBACK EVER: 1978 YANKEES	VidAmerica	Bucky Dent & Phil Rizzuto give a locker-room view of their incredible season.	14.95
18	13	35	DORF AND THE FIRST GAMES OF MOUNT OLYMPUS	J2 Communications J2-0010	Tim Conway bumbles his way through athletic contests of ancient Greece.	29.95
19	15	55	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
20	19	39	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Comprehensive history of the Superbowl champs, the Washington Redskins.	19.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	1	45	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
2	3	81	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	19.95
3	7	69	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
4	4	103	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
5	5	7	FODOR'S HAWAII	Random House Home Video	Travel tips on hotels, restaurants, sightseeing, and shopping.	19.95
6	2	103	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
7	9	89	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
8	10	53	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
9	6	25	SPAGO: COOKING WITH WOLFGANG PUCK	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's Famed pizzas & pastas.	29.98
10	NEW ▶		HERITAGE OF THE PHAROAHS	International Adventure Video	A travel tour through ancient and modern day Egypt.	29.95
11	8	51	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
12	13	15	MICROWAVE COOKING	Best Film & Video Corp.	Pat Hutt hosts this comprehensive course in using the microwave.	29.95
13	11	29	FODOR'S GREAT BRITAIN	Random House Home Video	This video is based on the world-famous travel book.	19.95
14	12	7	READER'S DIGEST VIDEOMANUAL: HOME REPAIR	Random House Home Video	Complete home repair program to deal with the most common repair problems.	29.95
15	14	17	JULIA CHILD: FISH AND EGGS	Random House Home Video	From simple pan-fried fish to custards and souffles.	29.95

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



Hit Me With Your Best Shot. Clint Eastwood's most recent "Dirty" Harry film, "The Dead Pool," will be released by Warner Home Video Jan. 25 for a list price of \$89.95. The prebook cutoff date is Jan. 5.

VIDEO REVIEWS

(Continued from page 67)

tribulations of Penny, who foolishly spends all her Christmas money and is then unable to purchase her brother the special gift she had picked out for him.

Although some adults may find the series too cute and overly sentimental, young people love it. With its implicit lessons about the true meaning of Christmas and life in general, this is a program that the whole family can enjoy together or that the children can watch alone. Also worth noting is the fact that the Little People videos make their point without resorting to heavyhanded didacticism.

Attractively priced, this program, which comes with a Christmas activity booklet, could easily become a holiday standard and rack up sales for years to come.

R.T.R.

"Orel Hershiser On Excellence," Horizon Entertainment, 25 minutes, \$12.95.

During the 1988 baseball season, Orel Hershiser won 23 games for the World Champion Los Angeles Dodgers, was named MVP of both the National League championship series and the World Series, and en route, hurled his name into the record books by breaking Don Drysdale's long-standing record of 58 consecutive shut out innings.

Obviously, Hershiser is well qualified to speak about "excellence." However, he is aided in his task by such other notables as Walter Payton, Bobby Jones, and Betsy King. Although the program is interesting, its premise is grounded in common sense. Most people understand that to attain excellence in any field, practice is essential. Equally obvious is the fact that pursuing excellence results in both personal satisfaction and joy.

Despite its rather superficial approach, the low price point and the current celebrity enjoyed by Hershiser should work to the program's advantage.

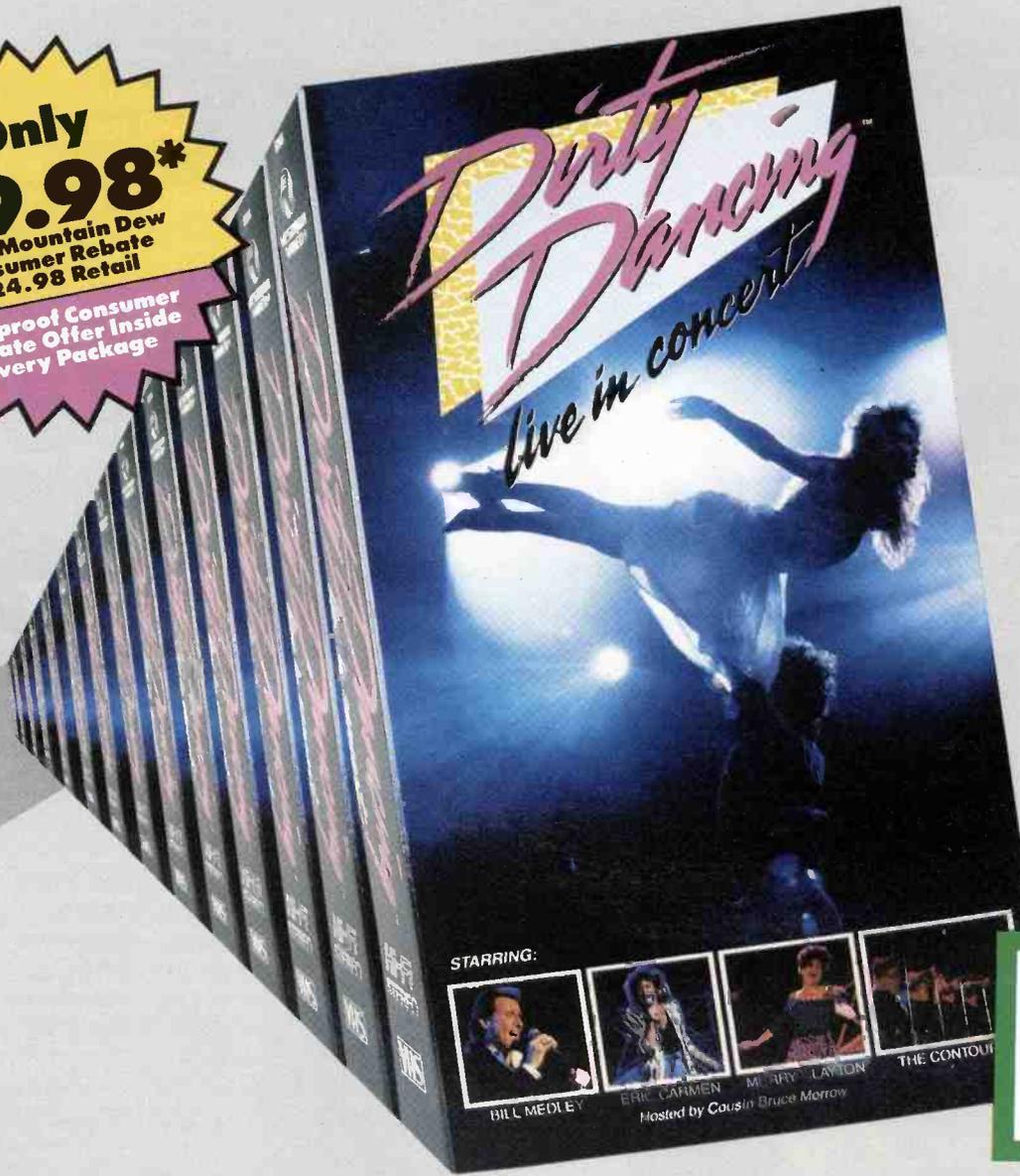
R.T.R.

"The Hard Body Workout," Ce-
(Continued on next page)

You'll sell a mountain of them!

only \$19.98*
After Mountain Dew
Consumer Rebate
\$24.98 Retail

Foolproof Consumer
Rebate Offer Inside
Every Package



Watch your profits climb with the Dirty Dancing Live In Concert rebate!

Vestron Video and Mountain Dew are offering your customers the time of their life LIVE for only \$19.98*! It's a front row seat with DIRTY DANCING LIVE IN CONCERT featuring Bill Medley (The Time of My Life), Eric Carmen (Hungry Eyes), Merry Clayton (Yes), The Contours (Do You Love Me), 16 original Dirty Dancers and 23 hit songs in a \$1,000,000 live production!



6-Pack Counter Display

VHS: VA5266; 90 Minutes; ISBN: 0-8051-0680-4; UPC: 2848515266.
SIX-PACK VHS: VA5314; ISBN: 0-8051-0706-1; UPC: 2848515314.

The hit concert tour is now the hot sell-through opportunity with:

- DIRTY DANCING LIVE IN CONCERT for only \$19.98.*!
- Foolproof consumer rebate offer inside every package.
- High visibility in thousands of food stores!
- Dynamic in-store P.O.P.!
- Included on national advertising for Mountain Dew!



VESTRON VIDEO®

©1989 Vestron Video
P.O. Box 10382
Stamford, CT 06901

NATIONAL RELEASE DATE: JANUARY 18, 1989.
ORDERS DUE: DECEMBER 21, 1988.

*Suggested retail price after Mountain Dew rebate offer.



**KEVIN COSTNER
IS CRASH DAVIS**

He believes in the
small of a woman's back,
the hanging curveball,
high fiber,
good scotch,
chocolate chip cookies,
and long, slow, deep,
soft wet kisses
that last for three days.

**BULL
DURHAM**

A Romantic Comedy About America's
Other Favorite Pastime.

Catch the fever as two of
America's favorite pastimes —
baseball and sex — team up in
this winning comedy about life,
love and the high, hard fastball.
Kevin Costner and Susan
Sarandon star in the major
league hit, **BULL DURHAM**.

ORDER CUT-OFF DATE:
JANUARY 10th.
STREET DATE: JANUARY 26th.

A MOUNT COMPANY PRODUCTION KEVIN COSTNER
SUSAN SARANDON "BULL DURHAM"
TIM ROBBINS TREY WILSON ROBERT WUHL
MUSIC BY MICHAEL CONVERTINO
MUSIC SUPERVISOR DANNY BRAMSON
PRODUCTION DESIGNER ARMIN GANZ
FILM EDITORS ROBERT LEIGHTON AND ADAM WEISS
DIRECTOR OF PHOTOGRAPHY BOBBY BYRNE
EXECUTIVE PRODUCER DAVID V. LESTER
PRODUCED BY THOM MOUNT AND MARK BURG
WRITTEN AND DIRECTED BY RON SHELTON

SOUNDTRACK ALBUM AVAILABLE ON CAPITOL RECORDS, CASSETTES AND COMPACT DISCS.

R RESTRICTED



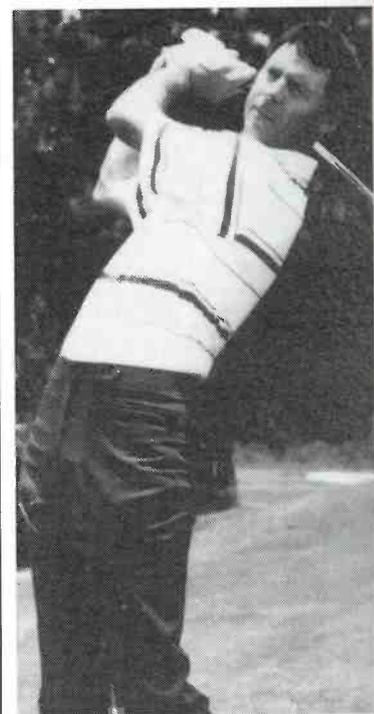
DOLBY STEREO Prints by DeLuxe®

ORION PICTURES Release

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

ORION
HOME VIDEO

© 1988 Orion Home Video. All Rights Reserved.
Rated Restricted by NCL. Used with Permission.



Fore-Ever Young. One of golf's elder statesmen, Dale Douglass, is featured in "The Master System To Better Golf: The Seniors." Douglass and two other pro golfers—Orville Moody and Miller Barber—each appear in one of three different 25-minute instructional tapes scheduled for release from Media Home Entertainment's Fox Hills division. The how-to tapes will be priced at \$14.95, while an 80-minute tape that features all three programs will be offered for a list price of \$39.95. The street date for the tapes is Jan. 17 and the preorder cutoff date is Dec. 19.

VIDEO REVIEWS

(Continued from page 67)

lebrity Home Entertainment, 60 minutes, \$39.95.

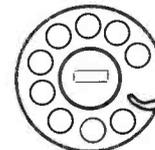
Don't let the title fool you. This workout is strictly for the eyes. Sixteen lovely ladies show viewers the exercises they do to stay in topless form. However, the gym segments are really a framing device for the topless dance sequences at Rick's Cabaret in Houston. Clichéd dialog and stale jokes render this program even more unpalatable.

Still, by comparison to other programs in the same genre, this one can boast relatively high production values and at least a hint of a premise. Unfortunately, with its rather steep price point and repetitive subject matter, this "workout" program may find it difficult to attract and hold an audience.

R.T.R.

TOUCH That DIAL!

Get fast results with **ACTION-MART**, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

The Fittest Consumed More Of Vid Web Pie This Year

BY GEOFF MAYFIELD

NEW YORK If he had lived to see 1988, Charles Darwin would have loved video retailing. Perhaps more than any other business, this still-young trade offers a most forceful case for Darwin's survival-of-the-fittest theory.

Like the entire video industry, retailers were subject to waves of consolidation. Predictably, the "fittest" were often—but not always—the biggest.

Though larger webs like Philadelphia-based West Coast Video; Fort Lauderdale, Fla.-based Blockbuster Entertainment; Union, N.J.-based Palmer Video; and Cincinnati-based The Video Store grew through the acquisition of smaller companies, 1988 was not just a year for the big boys. Sharp independents found there was still room for profit and growth in what is admittedly becoming a crowded field.

Competition, though, was not confined to rival retailers. Stores became increasingly sensitive to the growing threat represented by cable TV's pay-per-view outlets and by suppliers' increased efforts to fetch sales via direct marketing.

Not all battles were waged against Hollywood, though. Ron Berger, who always seems to relish the role of gadfly, did so again as he sold off his National Video franchise division and converted his Portland, Ore.-based company to Rentrak, a pay-per-transaction distributor. The concept of a shared-revenue plan to distribute rental tapes was, as it has always been, an extremely emotional issue. Despite the sparks, though, more retailers than ever seem to be interested in giving PPT, or similar plans, a test drive.

January

Video dealers say December business soared both in sales and rental activity. Gains of at least 20% were common during the fourth quarter, a great way to kick off a new year... A study by the American Video Assn., a trade and buying group, predicts the Northeast U.S., including Pennsylvania, New Jersey, New York, and all New England states, will see the most growth in video activity... In a Billboard commentary, AVA president John Power says not to count out the indie video dealer. "There's no reason smaller stores can't compete with larger stores," he writes.

February

The Video Software Dealers Assn. launches two different seminars, which will travel to four cities. One covers finance, the other store management... Erol's moves south, opening three stores in North Carolina... After making a fast rise and fall in the early '80s, video games are re-emerging as a hot product. This new, enhanced generation of games tested successfully for record and video stores during the fourth quarter. Short supply prompts some dealers to rent games, much to the consternation of manufacturers... Flag-

ship Entertainment, a Taunton, Mass.-based buying group, launches a sell-through division for its member stores... Blockbuster Video announces its intention to buy another publicly traded web, Video Library, which is based in San Diego, Calif., and has 42 stores... At VSDA's Leadership Conference in Marlton, N.J., president Arthur Morowitz asks studios to create a four-month window for movies between a title's home video release and its run on

PPV, though he admits the trade may have to settle for a shorter window. Morowitz also encourages dealers to support manufacturers' programs that promote depth of copy and step up their sell-through efforts.

March

Racetrac Petroleum, an Atlanta-based convenience-store chain that rents videos, quietly formulates a plan that sees at least 10 video superstores, called Flizz, open by year's end. The units reportedly will house 10,000-12,000 titles... Blockbuster Video, which was first based in Dallas, opens a new home office in Fort Lauderdale. The Florida city is the base of Wayne Huizenga, who became chairman and CEO in 1987. Blockbuster continues to house its warehouse and certain support staff at the original Dallas plant... A New Jersey Senate committee unanimously approves a bill that would restrict those under 17 from renting R-rated titles... PolyGram launches a compact disk "prepak" program, designed to encourage dealers to sell CDs. Units are shipped in a box that converts into a counter-display piece... VSDA's Distributor Council meets for the first time. One goal that's discussed is a centralized returns depot. The concept is controversial, but some support it as a means of discouraging retailers from faking defective tapes in an illicit effort to beat returns restrictions... Hot dog! The five-unit superstore chain Megamovies, based in Long Island, N.Y., is sold to Howard Lorber, chairman of New York hot dog chain Nathan's Famous Inc.

April

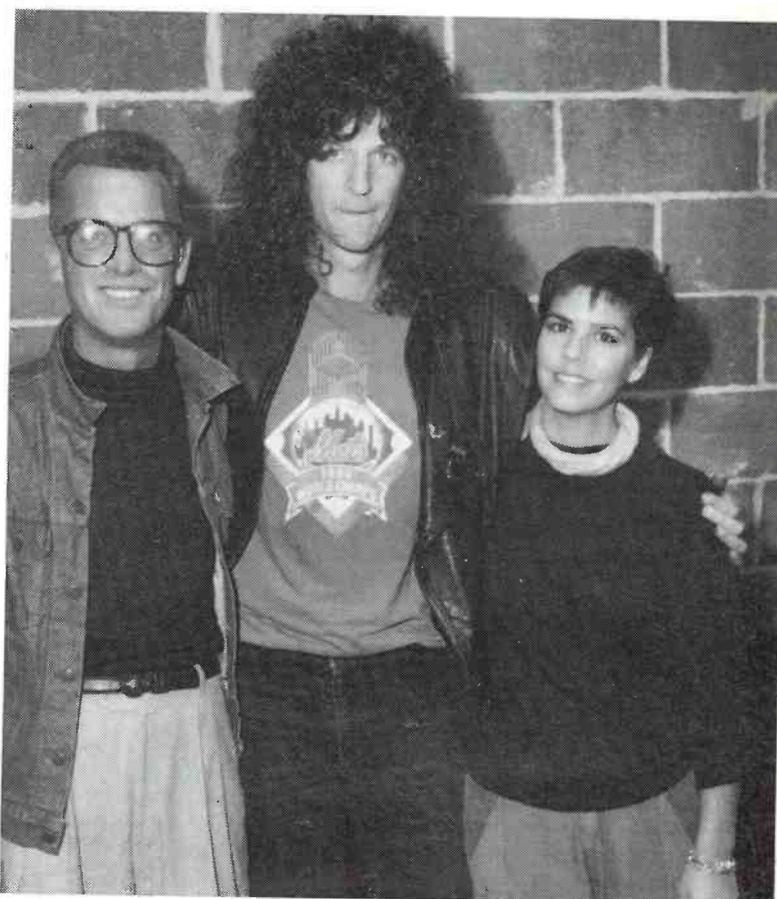
Maxell hikes blank videotape prices by 15%, a move others will follow... At its Palm Springs, Calif., convention, AVA members vote to convert the trade group into a member-owned organization. The 8-year-old group had been privately held. Members think the new ownership plan will increase AVA's buying power... VSDA starts a monthly newsletter that will monitor the dates when home video titles will be cablecast on PPV outlets... Jack Messer's The Video Store chain, a subsidiary of Vestron Video, buys three-store, Verona, N.J.-based Opening Night Video and 10-store, Dayton, Ohio-based Blockbuster. The latter is not related to Blockbuster Video... United Cable Television Corp. buys 5% of Blockbuster Video and gains a franchise agreement to open 100 super-

stores in 30 months. United Cable, which had already merged with 1,882-screen theater operator United Artists, can now exhibit movies three ways: in theaters, on cable, or via video rental... Pending bills in 19 states represent censorship headaches for video store owners. Many seek to base tape sales or rentals to minors on movie ratings issued by the Motion Picture Assn. of America.

May

Call it a major blockbuster deal. Blockbuster Video says it intends to merge with another publicly traded superstore chain, Las Vegas-based Major Video. The \$56 million proposal will later be challenged by some disgruntled Major franchisees... Financial woes force two video-vending-machine systems, Video International Products' V Mart and Nelson Vending Technology, to reorganize... The VSDA board approves up to a five-year ban against members who are found guilty of piracy violations or other copyright infractions... Blockbuster rolls out its Youth Restricted Viewing program, a computerized system under which member families can prevent those under age 17 from renting R-rated tapes... Supermarkets are

(Continued on next page)



Video Thrills The Radio Star. WXRK-FM morning man Howard Stern visited Record World's Roosevelt Field, N.Y., store to push his "Underpants And Negligee Party" video, a tape of a pay-per-view special aired in New York. Stern, who rarely makes public appearances, moved 410 copies of the video to about 1,000 fans. Celebrating the event's success are, from left, Patrick Hanson, Record World's director of public relations; Stern; and Phyllis Purpero, Record World's director of advertising and promotions.

"What I wouldn't give for a shot at that dame."

—Lucky Luciano

MARRIED TO THE MOB

ORION
HOME VIDEO

VIDEO MARKETING NEWSLETTER

SEND TODAY FOR YOUR FREE SAMPLE ISSUE

DISCOVER THE LATEST:

- PRERECORDED DISTRIBUTION
- SURVEYS
- FORECASTS
- PROGRAM TRENDS
- ANALYSIS
- SPONSORED VIDEO
- MAIL ORDER VIDEO
- STATISTICS

VIDEO MARKETING 1680 VINE STREET HOLLYWOOD, CA 90028 (213) 462-6350

THE YEAR IN VID RETAILING

(Continued from preceding page)

wooded by 19 video-related exhibitors at the annual Food Marketing Institute meet in Chicago . . . VSDA's four-city tour of Canada leads to the formation of VSDA chapters in that country.

June

Three at-large board candidates—Jack Messer, Sharon House, and Brad Burnside—are nominated by the VSDA's overall membership, joining the slate of five who had been named by the trade group's nominating committee. The at-large candidates will eventually win three of the five open seats . . . Source Video Distributors, which was re-

cently dropped by MCA Home Video, RCA/Columbia Home Video, and Vestron Video, is bought by Indianapolis-based Major Video Concepts . . . Aardvark Video, a co-op that splintered from the once-huge Adventureland franchise, holds its first meet . . . VSDA and the Newspaper Advertising Bureau set Nov. 13-19 as Video Week, an industry-wide public-relations campaign for home video products . . . "E.T." fever begins. Even though "E.T. The Extra-Terrestrial" won't be available until October, Erol's says it has already presold 21,830 units in just five weeks . . . West Coast Video says it will buy National Video's franchise division. The deal will give West Coast the industry's highest store count. Ron Berger says he believes growth opportunities in the maturing video-store-franchise arena have leveled; speculation is high that he'll unroll a PPT distribution company . . . The British Videogram Assn. in the U.K. stages Video '88, an industrywide trade show . . . At its annual shareholders meeting in Fort Lauderdale, Blockbuster reports a \$7 million swing, bringing in its first profitable year with revenue of more than \$4 million.

July

Chuck McCauley, one of the co-founders of the 287-store Flagship Entertainment, is replaced as the marketing group's president by Frank Lucca . . . Billboard announces it will add 3,000 video stores to its Video Showcase merchandising program . . . Franchiser Palmer Video doubles the size of its headquarters and says it will add 64 more corporate-owned stores by the end of 1989 . . . Recently formed sell-through supplier Video Channels holds a three-day seminar in Omaha, Neb., for major video and music accounts . . . PolyGram predicts that 1,200 U.S. retailers will stock compact disk videos by year's end. The music distributor plans to have more than 100 5-, 8-, and 12-inch CDV titles on the market by that time.

August

Disgruntled franchisees move to block two high-profile mergers—Blockbuster's wedding to Major Video and West Coast Video's acquisition of National Video . . . It's official. Ron Berger converts his National Video company to Ren-

trak, a PPT supplier. Shared revenue plans, like those of Berger and new player Playcount, are a topic of emotional discussion at VSDA's Las Vegas, Nev., conclave . . . The seventh VSDA meet tops 13,200 delegates, an all-time high for attendance . . . Time and Billboard magazines name Erol's founder Erol Onaran man of the year/VSDA retailer . . . Popular Houston dealer Lou Berg is voted VSDA president . . . The Video Store grows again, picking up New Video, the five-store New York City chain.

September

In a move to punish Universal Studios for releasing the film "The Last Temptation Of Christ," the Southern Baptist Convention urges the denomination's 15 million members to boycott the video release of "E.T." . . . Video Factory, an 11-store chain, says its new Buffalo, N.Y., superstore may be the world's largest video store at 16,800 square feet and 16,000 titles . . . A second federal court suit, aimed at blocking the Blockbuster/Major merger, is filed in Miami . . . At Focus '88, a Canadian trade show, video dealers cheer price cuts that major suppliers have implemented to encourage sell-through . . . Dealers are angered when Warner Home Video uses "Police Academy 5" and other releases as vehicles to build direct-market business. Retailers are particularly angry because they can't compete with the low prices of some of Warner's direct-to-consumer efforts . . . Beyond Video, another Adventureland spinoff, holds a trade show for its 32 member stores.

October

NBC's coverage of the Olympics doesn't match the network's ratings expectations but does cut into business at many video stores . . . West Coast Video says it will have at least 50 stores in the Atlanta area by the end of 1989 . . . Spots promoting three NBC sitcoms on the front of three new RCA/Columbia titles irritate dealers. The supplier will eventually offer an exchange program . . . Target says it's testing laser videodisks at two of its Western stores . . . Dealers from 13 states and 72 suppliers attend WaxWorks/VideoWorks' confab in Owensboro, Ky. . . More supplier-driven competition looms as BMG Direct Marketing and MTV Networks launch a co-

operative venture that will sell both video and music product . . . Erol's tests a leased-department operation at People's Drug Stores . . . Palmer Video buys the 58 stores of Denver-based Video Exchange . . . Omaha-based Applause Video announces it will open stores in New England . . . Some mass merchants—including stores operated by K mart, Woolworth's, and Safeway—put "E.T." on their shelves prior to the tape's Oct. 27 street date . . . At the National Assn. of Recording Merchandisers' Wholesalers Conference, rackjobbers say video sales have grown by 220%.

November

A surprise shuffle at Erol's finds Dick Kerin losing his post as VP of video club sales . . . Sears plans to phase out both video and audio software . . . The VSDA board, still angry over Warner Home Video's direct-marketing efforts in September, condemns programs that cut the video store out of their sell-through efforts . . . Blockbuster invades Erol's turf, saying it plans to open some 40 stores in the Washington, D.C., area, where Erol's already has more than 80 outlets . . . RKO Warner Theatres Video reaches the 20-store mark with the opening of two New York units, including its first Bronx location . . . The legal road is finally cleared for the Blockbuster/Major merger.

December

Based on hot sales and rentals turned during the long Thanksgiving weekend, dealers are optimistic about business during the holiday selling season . . . The VSDA says it will waive admission fees for a financial seminar scheduled for January in Mesa, Ariz. If the program is well received, the trade group may repeat the no-fee offer at three later dates in other cities . . . VSDA announces the formation of a Canadian-Advisory Committee . . . Rentrak takes to the streets with a 15-city sales-pitch tour, and PPT is a topic of debate at local VSDA chapter meetings . . . In a gesture of goodwill, Billboard's retail team—retail editor Geoff Mayfield, marketing editor Earl Paige, associate editor Edward Morris, and reporter Bruce Haring—wish all merchandisers a joyful and safe holiday season and success in the year ahead.

FOR WEEK ENDING DECEMBER 24, 1988

Billboard

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	1	10	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	62	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	3	113	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
4	4	27	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
5	6	7	DISNEY SING ALONG: VERY MERRY CHRISTMAS SONGS Walt Disney Home Video 412	1988	14.95
6	7	66	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA Home Video 80536	1986	29.95
7	10	132	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951	29.95
8	5	132	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
9	9	27	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
10	17	2	HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video M201011	1966	14.95
11	8	27	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
12	12	81	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
13	11	169	PINOCCHIO ♦ Walt Disney Home Video 239	1940	29.95
14	14	83	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ♦ Walt Disney Home Video 480	1986	14.95
15	15	27	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988	14.95
16	20	169	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
17	13	118	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
18	25	128	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95
19	RE-ENTRY		MICKEY'S CHRISTMAS CAROL Walt Disney Home Video 225	1983	14.95
20	16	27	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988	14.95
21	18	7	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ♦ Troubadour Records Ltd./A&M Video VC6179	1988	19.98
22	22	9	THE THREE CABALLEROS Walt Disney Home Video 411	1945	29.95
23	23	27	DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 695	1988	14.95
24	21	8	TEENAGE MUTANT NINJA TURTLES: HEROES . . . Family Home Entertainment 23978	1988	14.95
25	19	5	SING-ALONG. DANCE-ALONG, DO-ALONG Lorimar Home Video 572	1988	14.95

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

Louisiana Retailer Says Rentals And Sales Go Hand In Hand Distrib Nix Supply To Vid Game Renter

BY EDWARD MORRIS

NASHVILLE A Louisiana video dealer says that two Nintendo distributors refused to supply him with product after they learned he had been renting the popular games. John Hough, who owns the Minden, La., outlet of the three-store Video Junction chain, says the refusals came from T&T Distributors in Nashville, with whom he had been doing business for a year, and from Paradies Distributors of Atlanta.

Richard Lindner, a spokesman

for Nintendo, denies that his company has a no-sell policy to renters but says that distributors can sell only to buyers on lists Nintendo has compiled and approved.

Jim Hancock, a salesman for T&T, confirms that under his company's agreement with Nintendo, "we're only to sell to resellers. We can't sell to commercial outlets." He adds that he was not aware of the restriction when he started the job in January, but that later, "I found out that [Nintendo] had a policy against selling for commercial use. Anything that is not a re-

tail resale, a prime distributor doesn't have the right to do."

Pam Scott, who works for Paradies, agrees that "renting is discouraged by Nintendo. They would like for us not to sell to places that rent."

Hough says, "Last year, we did some \$20,000 for Christmas in Nintendo sales, and we anticipated doing a great number of sales this Christmas. When we buy a game, we don't buy one or two. We buy as many as we can get. Then we rent a couple and sell the rest of

(Continued on next page)

Palmer Chain Whips Up Competition In Windy City

BY MOIRA McCORMICK

CHICAGO East Coast-based Palmer Video is beefing up its presence in Chicago. Four of the web's stores bowed here this year, bringing the total in the area to seven, and two more are scheduled to open in early 1989.

Though the metropolitan area here is already populated with outlets of the major national chains Blockbuster Video, West Coast Video, and Erol's, there is still room for "hundreds of Palmer Videos, based on the population," claims Cal Winick, national director of franchise development.

Palmer Video has 160 stores nationwide, more than 70 of which are in the chain's home state, New Jersey. Palmer Video stores can also be found in Massachusetts, Alabama, Ohio, New York, Michigan, Colorado, Iowa, Wyoming, Kansas, Montana, and Texas. Palmer added the last six states to its list when it purchased the 50-plus-unit Video Exchange earlier this year.

The chain has not opened any corporate stores in the Chicago area, which Winick attributes to the absence of a regional corporate office in the area. However, he adds, "if we do well enough in Chicago, we will open a regional corporate office." Currently, Palmer Video has two regional representatives, one in Denver, the other in Detroit.

The web made its Chicago-area debut in 1986, when stores opened in Libertyville and Waukegan, two northern suburbs. In 1987 a store opened on the northwest side of Chicago proper, and this year Palmer Video outlets sprang up in northwest suburban Schaumburg and Buffalo Grove as well as on West Diversey and North Pulaski streets in Chicago.

"We're looking to make Palmer Video a big player here," says Winick. "We basically embody the superstore concept: Stores are a minimum of 3,500 square feet and carry many copies of popular titles.

"We like blue-collar areas," Winick says, adding that Palmer Video stores tend to cater to "upper-lower-to-lower-middle-class customers. But with population densities of 100,000 per square mile in the city of Chicago, it doesn't matter what class they are."

Winick considers Blockbuster

Video Palmer Video's biggest competition in the Chicago area and thinks Palmer Video's big edge is its consumer pricing structure. "We have daily rental rates, so we can have title reservations, which Blockbuster, with its two-night rate, can't," he says.

"It's terrific for a customer to be able to reserve a hot title on a Saturday night," Winick says.

Each of the top 100 titles rents for \$2.99 a night, with the rest priced at \$1.99 and 99 cents. "Seventy percent of our movies are between \$1.99 and 99 cents," says Winick, who notes that Palmer Video's \$2.99 fee for hot titles is the same as Blockbuster's, although Blockbuster's rate is good for a three-day rental. "We're perceived as less expensive," he says, "but people who only rent hot titles might not see it that way." Palmer Video stores typically carry between 3,000-8,000 titles.

Winick says Palmer Video maintains a competitive edge through other services, such as a monthly newsletter featuring discount coupons and a Penny Day promotion on Wednesdays, when a customer can rent a second movie—one with an equal or lower rental rate—for 1 cent. "It certainly picks the middle of the week up," Winick says.

There is a membership fee for Palmer Video's rental clubs—\$9.95 for one year, \$19.95 for three years, and \$29.95 for lifetime—but a six-month trial membership allows a customer to rent a minimum of 19 videos to obtain a free year's membership, a minimum of 29 videos to receive a free three-year membership, and a minimum of 30 videos to receive a free lifetime membership.

Jack Schultz, who owns the Buffalo Grove franchise, which opened Nov. 9, says he downplays the fact that the rental club has membership fees "because no one but West Coast Video charges for membership here in Chicago. As soon as people hear there's a fee, they're out the door. I don't intend to collect a red cent of membership fees."

Schultz says he chose Palmer Video over a Blockbuster or West Coast franchise because Blockbuster was "too out of reach financially, and I was more impressed with Palmer's people than with West Coast's. Palmer Video is more flexible and willing to work with a fran-

chisee; West Coast Video is more regimented.

"When you're putting your life savings into something, you want someone who appreciates that this is a big step for you, instead of someone who views you as another person to fill out the forms," he says. "The president of Palmer Video, Peter Balner, spent the whole day with me."

Schultz's store is in a 2,300-square-foot space, in which he intends to do business through the holidays; after Jan. 1, he will move to a 4,000-square-foot location. Schultz has been promoting his store through fliers, often circulated by other merchants in the shopping center, including pizza parlors, a dry cleaner, and a nail salon.

Bill Kubic, who owns the Palmer

Video outlet on West Diversey in Chicago, says he chose Palmer Video over Blockbuster for financial reasons and over West Coast Video "because Palmer's rental program and store presentation were preferable." Kubic's store opened in mid-November. "We're advertising in the newspaper and through direct mail," he says, "and possibly we'll start advertising on cable."

Dealers Redouble Efforts To Restrict Viewing By Minors U.K. Gov't, Trade Groups Meet On Vid Act

BY NIGEL HUNTER

LONDON The British government believes that the Video Recordings Act of 1984 is working as intended but wants the home video industry to redouble its efforts to prevent showings of unrated or age-restricted videos to young people.

These were the major conclusions of a private meeting Nov. 29 of the U.K. Government Home Secretary Douglas Hurd, the British Videogram Assn., and the Video Trade Assn.

Hurd was accompanied by Tim Renton, Secretary of State in the Home Office, and several senior Home Office civil servants. The BVA delegation comprised chair-

man David Rozalla, vice chairman Iain Muspratt, director general Norman Abbott; VTA chairman Derek Mann, VTA legal standards officer Lawrence Brown, and Bev Ripley of Cityvision also attended.

Hurd expressed pleasure about the way the Video Recordings Act of 1984 is working now that it is fully implemented after a phase-in period. He believes, however, that there is a need for better public appreciation of the beneficial effects of the act.

He is concerned about the need for better information about videos for the public in general and parents in particular; the necessity of dealing with the showing in video outlets of age-restricted trailers and trailers for age-restricted

films; the showing of unrated or age-restricted videos in hotels, coaches, and similar outlets; and the excessively lurid nature of some video packaging.

The video industry representatives reminded Hurd of the self-regulatory systems that the industry has already voluntarily adopted to deal with trade-press advertising and packaging. They also assured him that they were developing further remedies to deal with the other problems he raised.

Planned measures include a \$184,000 generic national press advertising campaign in January by video distributors intended to correct the public's remaining miscon-

(Continued on next page)

**"Burglary will
get you 2-10,
but this'll
put you away
for life."**

—Bugsy Siegel

**MARRIED TO
THE MOB**

**ORION®
HOME VIDEO**

NINTENDO NIXES SUPPLY VID GAME RENTER

(Continued from preceding page)

them. We found [renting and selling] go hand in hand."

A spokesman for the John Lee Co., a Nashville Nintendo rep that operates on the level between manufacturer and distributor, referred all questions of restrictions to headquarters.

"Each distributor is assigned certain accounts to which they can distribute," Lindner says. "On occasion, we may find that a distributor is distributing beyond the people they're supposed to. That's the only instance they're told not to distribute."

He says that the client lists for distributors are made up "based

on holes in our overall distribution. We use independent distributors to fill in the gaps."

Adds Lindner, "The only thing we're attempting to do is keep our distribution clean in terms of making sure that if you have agreed that you're going to distribute to X, Y, and Z, you only distribute to them. There's a product shortage for Nintendo this year, so we're not expanding our distribution beyond where it currently is."

Hough says T&T told him in early November that it could no longer sell Nintendo to him and that later Paradise refused. He says he has tried no other sources.



It's A Tape! Since proud dads often celebrate the arrival of a new child with a cigar, Louis Vacca, owner of Video Explosion in Staten Island, N.Y., right, thought it would be only appropriate to greet the arrival of Touchstone Home Video's hot "Three Men And A Baby" by passing out stoogies with each rental of the tape, as he does, above, with an unidentified customer.

BRIT GOV'T, VID TRADE MEET

(Continued from preceding page)

ceptions about video; the addition to all videos released during a period of several months of commercials intended to educate video viewers about the Video Recordings Act and the system of classification it introduced; and the use of larger and more informative descriptive labels on the cassettes themselves.

BVA members have agreed that videos to be seen by the public should not be accompanied by trailers for titles that are more severely restricted than the movies they accompany, and trailers for age-restricted material should not be included in promotional cassettes issued to the trade for in-store use.

The video representatives also informed Hurd that they intend to develop a self-regulatory code of practice for which they would seek the support of all sections of the industry not only to ensure better observance of the Video Recordings Act but also to deal with matters not covered by legislation, such as the display of classification information in retail outlets.

Such a code and the sanctions re-

quired for its enforcement would need the approval of the Office of Fair Trading, and the delegates said they hope they will receive Home Office support in this.

The video representatives have also tried to persuade those responsible for the showings of videos in coaches and hotels to refrain from showing titles that are unrated or age restricted.

The Copyright, Designs & Patents Act of 1988 is a new factor that may prove beneficial in this respect. The video delegates also promised to urge the Video Packaging Review Committee to be more severe when censoring the packaging of horror videos.

At the conclusion of the meeting, Hurd warned the video representatives that although in the short term the government has no intention of introducing additional video legislation, the possibility that a member of parliament might wish to introduce a private bill should not be overlooked. Also, any failure on the part of the video industry to develop its self-regulatory systems might also lead to legislation.

TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★ NO. 1 ★★				
1	2	8	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
2	3	4	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
3	1	6	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG
4	4	5	ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R
5	6	4	BILOXI BLUES	Universal City Studios MCA Home Video 80799	Matthew Broderick Christopher Walken	1988	PG-13
6	10	3	COLORS	Orion Pictures Orion Home Video 8720	Robert Duvall Sean Penn	1988	R
7	5	11	SHOOT TO KILL	Touchstone Pictures Touchstone Home Video 697	Sidney Poitier Tom Berenger	1988	R
8	8	5	THE SEVENTH SIGN	Tri-Star Pictures RCA/Columbia Home Video 6-27007	Demi Moore Jurgen Prochnow	1988	R
9	7	15	MOONSTRUCK ◇	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG
10	20	2	FUNNY FARM	Warner Bros. Inc. Warner Home Video 11809	Chey Chase Madolyn Smith	1988	PG
11	23	2	WILLOW	LucasFilm Ltd. RCA/Columbia Home Video 6-20936	Val Kilmer Joanne Whalley	1988	PG
12	14	2	OFF LIMITS	CBS-Fox Video 1657	Willem DaFoe Gregory Hines	1987	R
13	11	7	BRIGHT LIGHTS, BIG CITY	MGM/UA Home Video M801377	Michael J. Fox	1988	R
14	36	3	STAND AND DELIVER	Warner Bros. Inc. Warner Home Video 11805	Edward James Olmos Lou Diamond Phillips	1988	PG
15	16	5	RETURN TO SNOWY RIVER	Walt Disney Home Video 699	Tom Burlinson Sigrid Thornton	1988	PG
16	12	10	MASQUERADE	CBS-Fox Video 4749	Rob Lowe Meg Tilly	1988	R
17	15	9	RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R
18	18	13	FRANTIC	Warner Bros. Inc. Warner Home Video 11787	Harrison Ford	1988	R
19	9	12	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG
20	13	16	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
21	17	11	SHE'S HAVING A BABY	Paramount Pictures Paramount Home Video 32027	Kevin Bacon Elizabeth McGovern	1988	PG-13
22	25	9	SHAKEDOWN	Universal City Studios MCA Home Video 80820	Peter Weller Sam Elliott	1988	R
23	26	7	LITTLE NIKITA	RCA/Columbia Pictures Home Video 6-25000	Sidney Poitier River Phoenix	1988	PG
24	19	10	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G
25	24	9	THE SERPENT AND THE RAINBOW	Universal City Studios MCA Home Video 80772	Bill Pullman Cathy Tyson	1987	R
26	22	14	BROADCAST NEWS	CBS-Fox Video 1654	William Hurt Albert Brooks	1987	R
27	27	19	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R
28	21	14	THE LAST EMPEROR ◇	Hemdale Film Corp. Nelson Home Entertainment 7715	John Lone Joan Chen	1987	PG-13
29	28	5	SUNSET	Tri-Star Pictures RCA/Columbia Home Video 6-27009	Bruce Willis James Garner	1988	R
30	34	6	JACK'S BACK	Palisades Entertainment Paramount Home Video 12669	James Spader Cynthia Gibb	1988	R
31	33	7	THE UNHOLY	Vestron Pictures Inc. Vestron Video 5257	Ben Cross Hal Holbrook	1988	R
32	40	8	DEAD HEAT	New World Entertainment New World Video A88005	Treat Williams Joe Piscopo	1988	R
33	32	12	THE MILAGRO BEANFIELD WAR	Universal City Studios MCA Home Video 80796	Sonia Braga Chick Vennera	1988	R
34	31	14	BEST SELLER	Orion Pictures Vestron Video 6026	James Woods Brian Dennehy	1987	R
35	30	10	SCHOOL DAZE	RCA/Columbia Pictures Home Video 6-25006	Larry Fishburne Giancarlo Esposito	1988	R
36	37	17	EMPIRE OF THE SUN	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG
37	NEW ▶		CALL ME	Vestron Pictures Inc. Vestron Video 5621	Patricia Charbonneau Patti D'Arbanville	1988	R
38	29	20	SUSPECT	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R
39	NEW ▶		STORMY MONDAY	Atlantic Releasing Corp. Paramount Home Video 12674	Melanie Griffith Tommy Lee Jones	1988	R
40	39	10	VICE VERSA	RCA/Columbia Pictures Home Video 6-25007	Judge Reinhold	1988	PG

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

RETAILERS

**Sell Billboard and
MUSICIAN Magazine
in your stores.**

FOR MORE INFORMATION CALL BRAD LEE

1 800 999 9988

RETAIL TRACK

(Continued from page 46)

CHRISTMAS STAR: It's a month or two too early for the album to be certified platinum, but indie label **American Gramophone** shipped more than 1.1 million copies of the new **Mannheim Steamroller** Christmas album before the end of November. In years past, returns on the act's previous seasonal set were only in the 5% range, but that title has always been in short supply, so percentage may not apply to the new album.

GREAT DATE: Steve Bennett, VP of marketing for The Record Bar, is among the many merchants happy with the way the calendar falls this year, noting there are two more days than usual this year between Thanksgiving and Christmas and that with Christmas falling on a Sunday, music stores will lose what is typically the weakest day of the week. Meanwhile, he points out, the last-minute rush on Christmas Eve should beef up sales on Saturday (24), which is traditionally a strong day anyway.

"The calendar is perfect," says Bennett. "You lose the worst day of the week and you gain the best day of the week."

Last year, Christmas fell on a Friday. Leap year moves the holiday back the extra day, which gives merchants the Saturday they would have lost with a 28-day February.

RACKIN' AND ROLLIN': Interstate Group toasted its new, 60,000-square-foot facility in Hagerstown, Md., Dec. 9. Its previous plant, located in the same city, was 40,000 square feet. An existing building was remodeled to specifications, "with high ceilings and everything on one floor," says **Richard Greenwald**, president of the company. "We couldn't have gotten through Christmas in the old place."

COMIN' IN THE BACK DOOR: While many firms marketing computer systems and point-of-sale software begin at the store end, low-key **Distribution Resources Co.** in suburban Denver "kind of came around

through the back door in that we started automating the warehouse operation," says **Joe Peters**, company president. Distribution Resources has been working with **Music Plus** in automating the Los Angeles-based chain's audio, and the companies are now involved in a joint effort on video. According to **Lou Fogelman**, president of Music Plus, the arrangement for video is "somewhat proprietary but is also a way of possibly helping us get back some of our research-and-development investment" should the system be developed for other chains.

A 12-year-old firm, Distribution Resources initially was involved in office-product distribution and industrial firms. "We have 250 customers and 650 installed sites," says Peters, acknowledging that he is probably not a familiar face in prerecorded audio retailing. "We looked at all the technology we were using and realized the cash drawers, terminals, and so on had applications in the music and video business, where there is such a rush to automate," sums up Peters.

RAPPIN' AND ROLLIN': One of the wildest ideas around these days comes from independent label **Jam-Kru Records**, which just bowed a record store inside its roller-skating rink, **World of Wheels** on Venice Boulevard in Los Angeles. The rink is the brainchild of label owners **Sam Wells** and his sister **Elizabeth**. The skating facility's library is already computerized so that music is synchronized as in dance clubs.

BIG WEBS EYE PPT: It's all on the hush, but apparently several large chains—combo as well as specialty webs—want to do pay-per-transaction or some variation on their own. The subject surfaced in L.A. during a fiery debate on PPT at a recent **Video Software Dealers Assn.** chapter meeting (Billboard, Dec. 3). **Tom Burnett**, VP at **Virgin Video**, asserted that large chains are not in favor of PPT because it strengthens smaller chains and independents and be-

cause large outfits have little problem bringing in big quantities of A titles, a chief benefit of PPT. This brought a retort from **Ron Berger**, president of **Rentrak**, the aggressive PPT-development firm: "Many large chains are interested. Erol's has been going around town out here talking about PPT with the studios," said Berger. Also in the audience at the Universal Sheraton during the tumultuous debate was Music Plus' **Lou Fogelman**.

FROM ALL OF US: The column hopes all retailers, one-stops, and racks are racking up a good Christmas. Retail Track, despite the byline, would never happen without the guidance of **Geoff Mayfield**, retail editor in New York, and the helpful editing of West Coast bureau chief **Dave DiMartino**, plus a host of other elves who labor long and tediously. Many thanks all around.

Start 1989 with a new habit. Call Retail Track and Earl Paige at 213-273-7040.

Video suppliers and dealers were rocked this year by the MCA's release of the blockbuster 'E.T.' ... see page 63

TOAD HALL IS NOSTALGIA BUFF'S DREAM

(Continued from page 47)

market woes have also contributed to the upsurge. "When the stock market crashes, people look for things to collect. It's a popular form of investment, reflecting the value of inflation." Of the \$13,000-\$14,000 in sales per month, approximately \$6,000-\$7,000 is contributed by records.

Bev Mason describes business as "steady, not seasonable" and says more local customers come in during cold weather, while warm temperatures bring out the collectors. "About 50% of our business is Rockford customers," she says. "However, in terms of sales volume, two-thirds of our business is from out of town." Many overseas collectors seek out Toad Hall, according to Larry Mason.

"We recently sold a Beatles autograph to a Japanese customer for \$300," he says. "We sell thousands of records to jukebox owners in Sweden—if you own a 78 jukebox, there aren't many places you can buy records."

The Masons have made Toad Hall as available as possible to its diverse, loyal clientele, closing the store only on Thanksgiving and Christmas. "This is like street theater, and we're on stage seven days a week," says Larry Mason, adding, "We're like a little ivory tower off by ourselves, off the beaten path and still surviving. Here, we can eat our cake and sell it, too."

ORDER IN ADVANCE! CALL NOW...to order the 1988 edition of Billboard's INTERNATIONAL BUYER'S GUIDE

The Worldwide Music and Video Business to Business Directory. Listings include name, address, phone number and marketing information of record companies, music publishers, distributors, accessory manufacturers and suppliers. Also manufacturers and wholesalers of hardware, software and accessories for Compact Disc, Video Disc, Video Cassettes and Video Games. \$62 (includes postage and handling).

Add appropriate sales tax in NY, NJ, CA, TN, MA and VA.
CALL TOLL-FREE 800-223-7524
(In New York State: 212 536-5174)

"It triggers a lot of memories."

—Prisoner #4678



ORION
HOME VIDEO

BILLBOARD DIRECTORIES

Is your company new, and you'd like to be included in the listings in one of **BILLBOARD'S DIRECTORIES**? Have you moved, changed your phone number, or augmented your product or service since your last listing? Was there an omission in your latest Directory entry?

For listing information, updates or corrections please contact:

Rusty Terry
Directories Central
Billboard
P.O. Box 24970
Nashville, TN 37202
(615) 321-4240
Telex: 490000816 LCS UI

Copy-Depth Forecasts Make Movie Monitor Unique

BY BRUCE HARING

NEW YORK "How much is enough?" asks a character in the film "Wall Street," which is now on home video. Rich Thorward believes he has the answer in relation to depth of copy at video stores.

The president of the six-store Home Video Plus chain of Glen Rock, N.J., Thorward has developed The Movie Monitor, a weekly newsletter that provides projections of the number of copies a video retailer should buy of a particular title.

Each week's newsletter contains six weeks' worth of information, organized by week of video release, with projections provided in advance of preorder dates. The Movie Monitor projection is based on a computer-generated mathematical model developed by Thorward as a tool for his own video chain.

"In talking to people who have subscribed, one of the things that makes them comfortable is the fact that we're a video store and use [the newsletter formula] for our own buying. We face the same situation they do every week."

Thorward, a former VP of marketing at RCA Records, has a background in computers and engineering, along with an M.B.A. from Harvard's business school in statistical analysis. He computer-

ized his own stores from their inception five years ago, capturing data later used to develop his Movie Monitor projections.

"Basically, I started looking at how many rentals we would do on titles at various time periods—30 days, 60 days, 90 days, then 200 days—then compared it with other data on how those films had done

'You see how many copies you should consider; from there you can debate it up or down'

theatrically," he says.

The Movie Monitor details 10 different bits of information on each release, breaking down details on the film's category (action, comedy, etc.), Motion Picture Assn. of America rating, star power (based on the leading actors), reviews (averaging major critics' reviews), legs (length of theatrical run), and the projected number of copies to buy per thousand rental-customer transactions per week, a figure that Thorward claims he can develop to 90% accuracy.

Thorward also includes a special plus/minus variable, which measures "my own judgment."

"If I feel the model is overpredicting, [the plus/minus] says 'be careful, buy lower than this,' like 'A Nightmare On Elm Street 4.' The particular demand is atypical; my gut feeling is that it will not do that well in video.

"We started using it a year and a half ago in our buying, and it made it that much better," he says. "You see how many copies you should begin considering, and from there you can debate it up or down. I can't say it's an exact crystal ball, but it gives you the ballpark you're supposed to be in."

Thorward, after test-marketing the newsletter through a purchased mailing list of video dealers, gained 100 trial subscribers. More than 90% have renewed the subscriptions, he claims.

"The mathematical model assumes that satisfactory financial return can be achieved with an average of 50 rentals per copy during the first 90 days of release and that half of that consumer demand should be satisfied in the first 30 days of release at an average turn of 23 rentals per copy," Thorward says.

Thorward has already gotten some feedback from the Disney and Touchstone video wings, which asked him for a projection

on the copy needs spawned by the video release of "Three Men And A Baby."

"Interestingly, if you multiply my figure [developed on depth of copy for "Three Men"] by 25,000, you will come up with the national level for national rental copies," Thorward says. "I predicted 21.5 copies per thousand times 25,000, which was 550,000—really close to the amount they actually used."

Thorward notes that the Movie Monitor's projection is per 1,000 transactions.

"A transaction is an invoice produced, not a rental," he says. "A transaction may involve more than one rental. It's a measure of customers coming into your store, which varies for the time of year. The projection can be adjusted by store and/or seasons as well as customers' movie category preferences."

Subscriber reaction to the Movie Monitor was found to be favorable in a brief survey.

Robert J. Eubanks, the owner of Cinemasters in Bushnell, Fla., formerly used a seat-of-the-pants

method to determine his copy depth. He finds the Movie Monitor "a valuable tool."

"We don't go by it religiously, but it gives us a check and balance," Eubanks says. "We squeeze and tailor it to fit our community. We come up with our numbers, and if there's a deviation, we know it's because of our local numbers."

Bonnie Keeney, owner of Keeney's Video in West Babylon, N.Y., uses the Movie Monitor "to get a ballpark idea of how well [a title] did in the theaters. I like it. I don't [purchase] the number it says, but it gives me a decent idea."

Keeney formerly compiled her own buying information from various magazines. "[Movie Monitor] puts it all on one piece of paper," she says. "It saves me time."

Direct mail and some limited advertising will be used to develop new subscribers, beginning in January. The newsletter is offered for a 13-week trial subscription at \$48.75 (\$3.75 per week). For more information, contact 800-222-7710.

VSDA Appoints 2 Staffers Lauer Joins; Henley Gets New Job

BY GEOFF MAYFIELD

NEW YORK Two appointments recently announced by the Video Software Dealers Assn. reflect growth within the trade group. Linda Lauer, an industry vet and a former VSDA board member, will join the organization's staff Jan. 2 as director of membership services, while Lynn Henley, a five-year member of the staff, will become director of membership acquisition and retention.

Lauer, as proved by her election to a three-year board term in 1985, was a prominent VSDA figure during the time she ran three video-related firms in Arizona. While based in Phoenix, she operated 23 retail stores through Arizona Video Cassettes and the franchise wing Starlight Video. Lauer also has distribution experience, having headed Arizona's branch of adult-title distributor General Video.

She left the board in the spring when she closed up the General Video branch, her last active Arizona concern.

Since that time, Lauer has been the North Carolina regional director for Vestron Video's Cincinnati-based The Video Store, which is run by Jack Messer. During her tenure there, Lauer was active in several legislative issues, including the fight against censorship as it pertains to a store's right to stock adult videos. She is also one of the figures who brought about the defeat of "first sale" and has helped battle piracy in the marketplace.

In her new VSDA position, Lauer will work with the newly formed Education Committee, developing seminars, workshops, and training materials. She'll also

oversee such existing services as the association's bank card, business insurance, and health insurance programs.

Lauer will also use her wholesaling background as VSDA's liaison with distributors. She is also likely to serve as liaison for the Distributors Council, the coalition that first met in March 1988.

Henley, who now serves as director of membership services, will assume her newly created position when Lauer comes on board in January. Although her title will change, Henley's responsibilities will still lie in the area of member registration. She will, however, concentrate more on recruiting retailers and merchandisers who have not yet joined VSDA and will represent the trade group at various trade functions.

Prior to becoming a full-time VSDA staffer in January 1984, Henley worked with the trade group as an intern.

"I died laughing."

—Al Capone

MARRIED TO THE MOB

ORION
HOME VIDEO

©1989 Orion Home Video. All Rights Reserved.

re: ACTION!

That's what you'll get when you advertise in **ACTIONMART**



the Billboard Classified. Call toll free (800) 223-7524, NY residents dial (212) 536-5174.

Major Labels Are Suddenly Singing a Different Tune While Indies Grow Stronger as Rap Emerges as the Most Popular and Vital New Music Form of the '80s

By DAVID NATHAN

W

o matter how many times the music industry may have attempted to dictate exactly what the listening and buying public should or should not like, inevitably it is those folk who, week in and week out, take their hard-earned cash and purchase recorded product that represent a true barometer of what's really happening musically at any point in time. Just a few years ago, rap music was dismissed as a fad, a passing trend created by what many lofty music executives would have termed a sub-culture, an East Coast phenomenon with limited appeal, a music form designed to incite violence, racism, promiscuity and drug-taking: in other words, something to be either ignored or squashed.

In 1989, with millions of dollars being spent by consumers on rap by such major artists in the field as D.J. Jazzy Jeff & the Fresh Prince, L.L. Cool J, Run-D.M.C., EPMD, Kool Moe Dee, Eric B. & Rakim, Public Enemy, the Fat Boys, Whodini, Salt-N-Pepa, Doug E. Fresh, J.J. Fad, Big Daddy Kane, M.C. Lyte, among others, major companies are singing a very different tune as rap emerges as one of the most popular and vital forms of expression in the '80s.

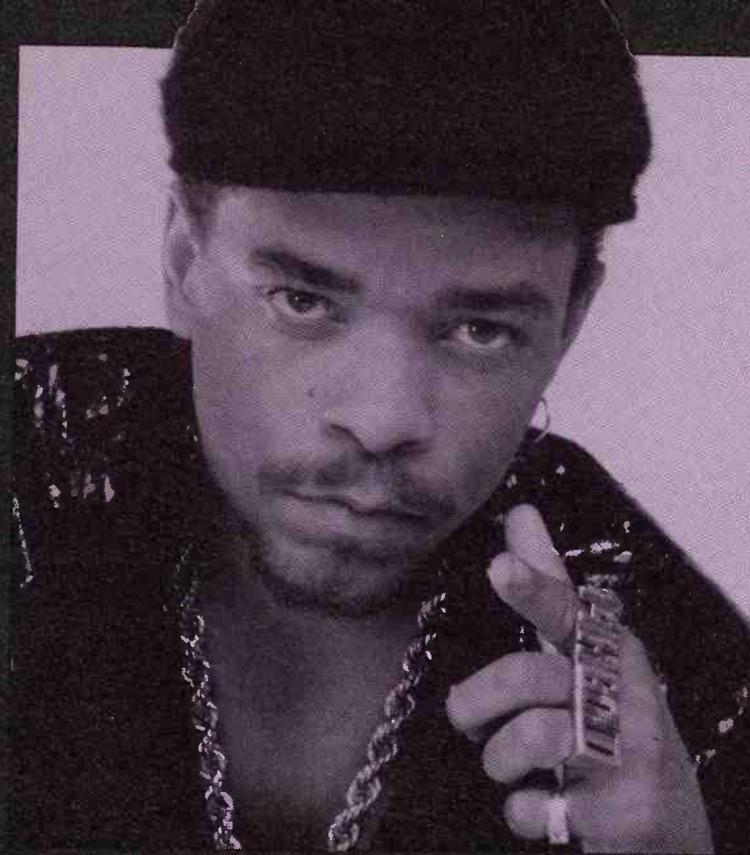
With radio continuing to be erratic—and still for the most part resistant—in its response to rap, comparisons with the industry's initial reaction to rock'n'roll when it emerged as a dominant force in the '50s are inevitable. The element of rebellion is still there: rap is *the* music of today's teenagers, even if the appreciation for it has filtered through to other demographics. The generation gap, between the makers of the music and those who market, play and sell it, is a reality: if some record executives were to be totally honest, their comprehension and appreciation for rap is based entirely on just how much revenue the music is currently generating for their corporations.

For the most part, executives' understanding of the message being delivered by the purveyors of rap is limited: in the entertainment industry, where drug habits and sexual excess have oftentimes been part of a behind-closed-doors lifestyle for so many, it must be particularly interesting (and clearly a matter of great hypocrisy) for those participating in such a lifestyle to have to confront the young men and women of rap who are so blatantly speaking out against such practices to today's teenagers.

Clearly, the attraction of rap to the young adults of 1988 lies simply in the music's ability to relate, to document and to speak to the conditions and

(Continued on page R-5)

PHOTOS FROM TOP: ICE-T; SALT-N-PEPA; D.J. JAZZY JEFF & THE FRESH PRINCE.



R
A
P

DEF JAM.

**THE
MOST
CREATIVE
FORCE OF
THE DECADE.**

PUBLIC ENEMY

"IT TAKES A NATION OF MILLIONS TO HOLD US BACK"

FC 44303

AND "YO! BUM RUSH THE SHOW"

FC 40658

ORIGINAL CONCEPT

"STRAIGHT FROM THE BASEMENT OF KOOLEY HIGH!"

FC 44470

L. L. COOL J

"BIGGER AND DEFFER"

FC 40793

AND "RADIO"

FC 40239

SLICK RICK

"THE GREAT ADVENTURES OF SLICK RICK"

FC 40513

DAVY D

"DAVY'S RIDE"

FC 40657

On Def Jam/Columbia Cassettes, Compact Discs and Records.

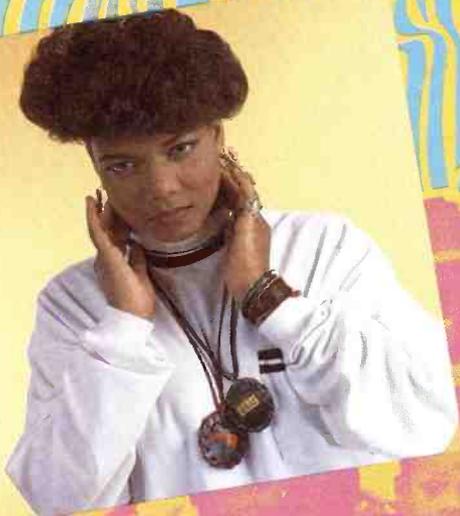


"Columbia," ® are trademarks of CBS Inc. © 1988 CBS Records Inc.



ALL RAPPERS:

GIVE UP!

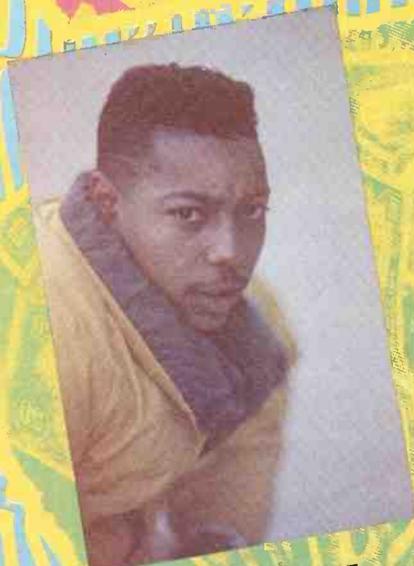
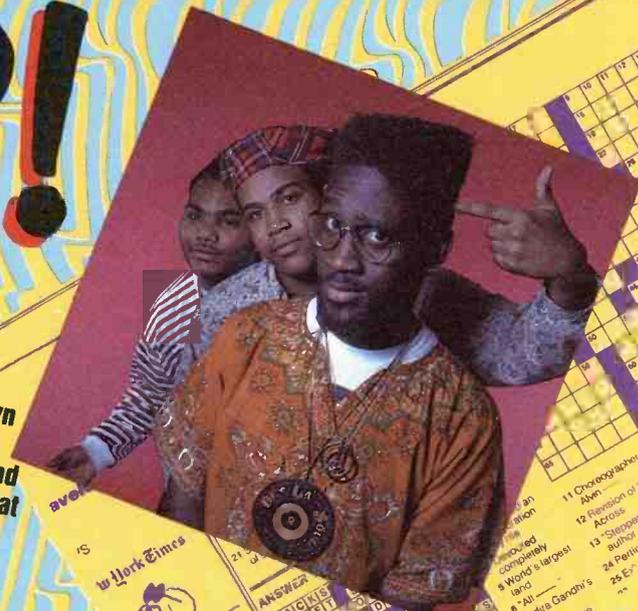


LATIFAH

She's The Princess Of The Posse. Latifah grabbed the mike and came correct on her stunning debut single, "The Wrath Of My Madness" (TB 916). Watch out for her lethal mix of rap, reggae and song on her brand new single, "Inside Out" b/w "Conduct The Rhythm" (TB 922).

DE LA SOUL

De La Soul is redefining rap with their own futuristic fusion of psychedelic hip-hop that's making noise with both the b-boy and alternative audiences. From the dusted beat of "Plug Tuning" (TB 910) to the freaky eroticism of "Jenifa (Taught Me)" (TB 917), the Brothers Of The Soul are planting the seeds for the D.A.I.S.Y. Age with their soon-to-be-released debut album *3 FEET HIGH AND RISING* (TB 1019). Coming this January.



UPTOWN

The big new voice on the block belongs to the acknickulous new emcee named Uptown. Droppin' much lyrical lunacy with his stone cold gangster rhymes that prove he's no joke, "It's My Turn" b/w "Let It Drop" (TB 923) make for a hype twelve-inch debut.

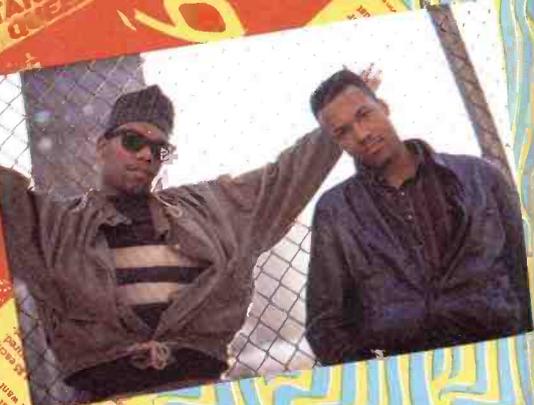


STETSASONIC

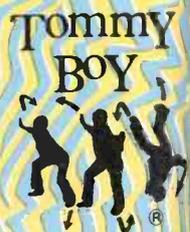
Brooklyn's own are hard as hell and they proved it with the radio and dancefloor success of "Talkin' All That Jazz" (TB 918) from the album *IN FULL GEAR* (TB 1017). Now they're set to kick the smooth tip with the sleeper ballad classic, "Float On" (TB 924) featuring the Force M.D.'s.

BLACK BY DEMAND

Black By Demand take no prisoners as they bust out with their debut smash, "Can't Get Enough" b/w "All Rappers Give Up" (TB 921). Breaking and entering playlists in every major market NOW.



TOMMY BOY IS BACK.



THE MAJORS: Distribution/ Promotion Juggernauts Switch on Machinery, Deliver Street Beat to Rap-Happy Millions

(Continued from page R-1)

concerns that directly affect today's youth, whether they're the offspring of middle income families living in the suburbs of Los Angeles or the children of single parents struggling to survive the pressures of a drug-filled, low-income environment in Bed-Sty, Brooklyn. Any examination of rap's lyrical content reveals a very high percentage of anti-violent, anti-drug messages, many aimed at improving self-esteem, encouraging the youth of the '80s to continue their education and approach adulthood with a positive approach.

Taking into account the obvious generation gap and all that goes with it, no surprise then that the executives of major companies—often berated for their ivory tower-like inability to relate to the streets—have been forced to create partnerships with new, young, aggressive, dynamic entrepreneurs and innovative, far-sighted industry veterans who comprise the relatively small ear-to-the-ground, street-wise music community.

Companies like Cold Chillin', Def Jam, Jive, First Priority, Strong City and Tommy Boy and their bright, in-tune personnel have provided exactly what corporate entities like CBS, Warner Bros., RCA, MCA and Atlantic need: an entry into a highly lucrative arena which requires a very different creative and marketing approach from that generally utilized by major labels. The smaller labels have given, in most cases, larger companies a bloodline directly into rap. For their part, the majors—through their powerful, effective distribution and promotion machinery—have allowed the product by rap artists to sell literally millions of units worldwide.

A look at some of the main labels with distribution deals through major companies reveals that, by and large, the marketing plans devised for rap are jointly designed, with the smaller companies offering their obvious expertise in methods for reaching rap's audience in a direct way; whilst the network of resources at the disposal of a major corporation allow for the implementation of more sophisticated approaches. Unanimously, the creative process is entirely generated by the distributed labels and although major company executives may have input into release patterns and, on occasion, choice of singles for release, the all-important signing and development of acts is the prerogative of company owners and presidents at the handful of key small labels.

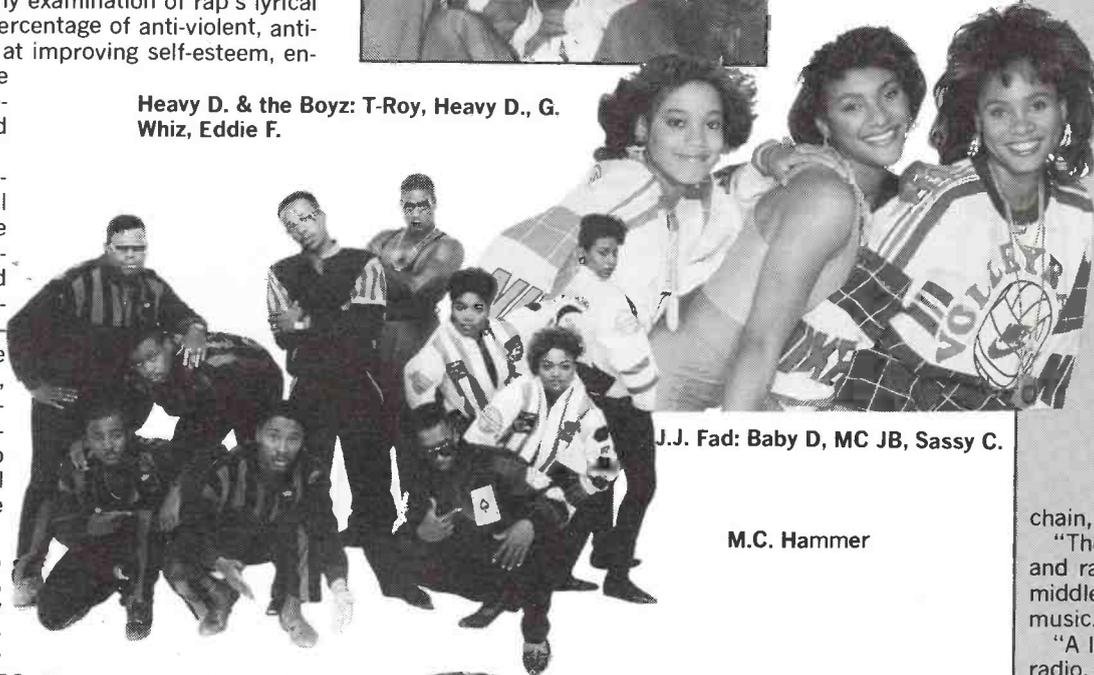
At Cold Chillin' Records, the key to success is clearly teamwork. "The Juice Crew" (company CEO Tyrone Williams and label artists Marley Marl, Roxanne Shante, Biz Markie, Big Daddy Kane, M.C. Shan, Kool G. Rap and Glamorous) alongside industry vet and company president Lenny Fichtelberg, provide the backbone for the company's growth, according to Williams. "We are one huge family and we're unique because 'The Juice Crew' is actually a profit-sharing entity within Superstar Artist Management, the management wing of the company. Plus each act has come to us through another so everybody works with everyone else." Celebrating its second formal year in existence in January, Cold Chillin' has a distribution deal with Warner Bros., which began in November 1987, prior to which as an independent, the company had scored heavily with records by Shante ("Roxanne's Revenge", one of 1985's biggest rap records), and "Have a Nice Day," Marl, Shan and Markie.

Since the Warner Bros. deal, the company has had successful albums with Markie, Kane, Marl and Shan; plus singles by Markie and Kool G. Rap which have done well: "It's a
(Continued on page R-10)

M.C. Shan



Heavy D. & the Boyz: T-Roy, Heavy D., G. Whiz, Eddie F.



J.J. Fad: Baby D, MC JB, Sassy C.

M.C. Hammer



Shinehead



Kool Moe Dee

Boogie Down Productions

Public Enemy: Chuck D, Terminator X, Flavor Flav



ARTISTS ON IMAGE: Rappers Answer Critics, Pinpoint Resistance to Youth Wave

By ALEX HENDERSON

As rap's popularity has increased, so have allegations that the music promotes violence and that rappers present negative images. To pinpoint where the most resistance to rap is coming from and who is promoting misconceptions about the music, Billboard interviewed a variety of rappers ranging from well-known artists like Ice-T, Stetsasonic and J.J. Fad to lesser-known but promising acts such as Def Jef and Ice Cream Tee.

Most criticize the mainstream news media while others attack the middle-class black establishment—including black radio and major black publications such as Ebony and Jet. Some criticize other rappers. Interestingly, none of the rappers say anything against the Parents' Music Resource Center (PMRC), which has often denounced rap as pro-violence.

ICE-T: Los Angeles' best known rapper asserts that almost all of the resistance to rap is coming from the "black bourgeoisie."

"I don't think the negative propaganda about rap comes from the true black community—it comes from the bourgeois black community, which I hate. Those are the blacks who have an attitude that because I wear a hat and a gold chain, I'm a nigger and they're better than me," Ice says.

"The bourgeois blacks term Freddie Jackson 'good R&B' and rap as 'nigger music, too black.' The black bourgeois middle class don't want their kids to listen to this 'nigger music.'

"A lot of the negative rap against rap comes from black radio, which is run by the black bourgeoisie," Ice continues. "In Black Radio Exclusive, they haven't even charted my [current] album [as of Nov. 14]. 'Power's' No. 9 Billboard and damn near gold, and BRE won't even chart it. What kind of bullshit is that? How is it that I can have the No. 1 black album on Warner Bros., and black radio isn't even pushing me half as hard as they're pushing R&B? [Black station KJLH-FM in L.A.] won't play my record. I'm the biggest rap artist out of L.A., and KJLH won't play my record. Don't they have any loyalty to a brother from L.A. who's been on TV trying to do something positive? My feeling is, 'Fuck KJLH.' When 'Power' goes gold, it's gonna be, 'Black radio, stop frontin'. You're making yourselves look fucking stupid.' So

the main problem is not the PMRC or white people—it's the bourgeois blacks and black-on-black prejudice."

J.J. FAD: Juana "MC JB" Burns of J.J. Fad estimates that 80% of the bias against rap comes from outside the black community and cites the mainstream news media as the main source of misinformation.

"Whenever something happens at a rap concert, the publicity is so much worse than if it was a rock'n'roll concert or a baseball game," Burns contends. "Rappers get blamed, and it's really unfair. If it happens at a rock'n'roll concert, there's publicity. But if it happens at a rap concert, there's a lot more publicity. And also, if you go to a baseball game and someone's rooting for the wrong team, they're gonna fight in the stands—but you're not gonna hear much about that either."

The other 20%, she says, comes from well-meaning but uninformed black parents. "When there's a rap concert, parents are like, 'No way. Those concerts are violent,'" Burns explains. "They're worried about their children, and that's natural, because our parents do care. But parents need to understand that the music is not promoting violence."

(Continued on page R-6)

Rob Base & D.J. E-Z Rock: Rob Ginyard, R. Rodney Bryce



Dana Dane

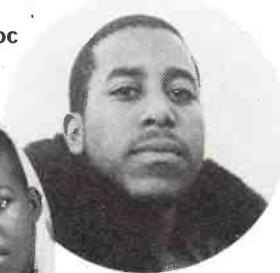


Doug E. Fresh & the Get Fresh Crew: Barry Bee, Doug E. Fresh, Chill Will



Stetsasonic

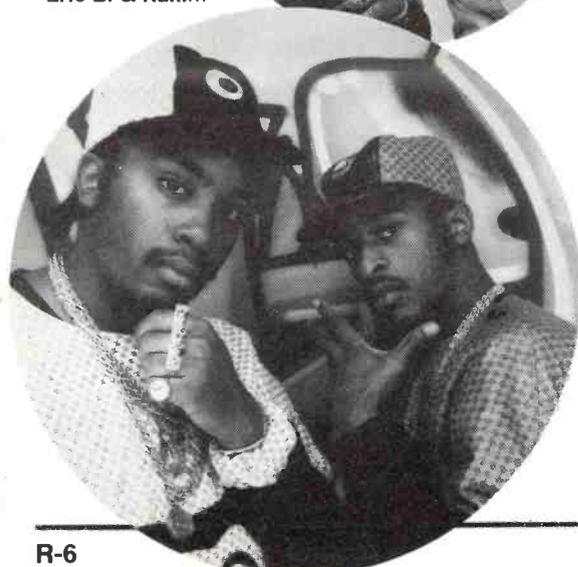
Tone Loc



EPMD



Eric B. & Rakim



ACTIVE INDIES: Rap's Cutting Edge Seeks Next New Creative Frontiers to Stay Sharp—and Successful

By ALEX HENDERSON

In the last few years, most major labels have become rap-conscious to some degree; and yet, independent labels or "indies" continue to be the artistic and creative backbone of the music industry where rap is concerned. Because literally dozens of rap-conscious indies exist in the U.S., this article isn't meant to be all-inclusive. Instead, it examines the indies that are successful because they have been on rap's cutting edge—not in spite of it, but because of it.

Those who claim that all rap sounds alike fail to realize that the genre is consistently evolving. Eleven of the 12 indies profiled below assert that because of rap's evolution, they must seek innovation and creativity and be willing to explore new territory if they are to remain successful. Besides a desire to experiment, the parallels between the labels interviewed seem to be: (1) a liberal policy regarding demo tapes, (2) a strong commitment to artist development as opposed to dropping an artist if his/her first album doesn't sell and (3) strong grass-roots, street-level promotion.

Below are summaries of how indies are or have been breaking new ground in rap. All of the labels are New York-based unless otherwise noted.

PROFILE: Those who still consider rap to be a passing fad need to take an honest look at the history of Profile Records, which has become the nation's No. 1 indie because of rap—specifically, Run-D.M.C., whose albums have gone either triple platinum ("Raising Hell"), platinum ("Tougher than Leather") or gold ("King of Rock" and "Run-D.M.C."). With its hard, often rock-oriented sound, the Queens duo made the white rock audience take notice of rap.

Profile president Cory Robbins has been offered distribution deals by majors but declined them because his goal is to become as big as a major without major label affiliation. Whether or not that will happen remains to be seen, although Profile's No. 1 indie status isn't being jeopardized by Rob Base & D.J. E-Z Rock, whose melodic "It Takes Two" sold over 306,000 copies and was a major hit in the pop, dance and R&B markets.

Profile also has its eye on the British rap scene—an area both majors and indies are neglecting in the U.S. Besides having the vision to provide domestic distribution for London's Derek B., Profile recently released a compilation of British rap titled "Hard As Hell, Vol. 2."

TOMMY BOY: "Rap put us on the map," says Monica Lynch, president of Tommy Boy—which first hit big in 1982 with Afrika Bambaataa's "Planet Rock." In 1988, the company's biggest rap act is Stetsasonic, which has a major hit with the jazz-influenced "Talking All That Jazz."

1988 was also the year in which Tommy Boy hired Dante Ross as a rap-only A&R person. Lynch says that the label's 1988 signings represent a trend toward what she terms "the New School of Rap"—not New School as in the Beastie Boys or L.L. Cool J, but New School as in melodic, club-conscious signings De La Soul, whose psychedelic sound invites comparisons to Sly Stone and Funkadelic; the reggae-influenced Latifa; and Black By Demand, who Lynch describes as having a "mass appeal type of sound."

"The way the New School of rappers dress, the way they rhyme is different from what's been going on in New York for the past four years," Lynch says. "It's not a Run-D.M.C. or an L.L. Cool J style. The New School doesn't have anything to do with macho posturing or busting a gold chain."

Tommy Boy's strength, she feels, is its determination to remain on the cutting edge even if a rapper isn't an immediate success.

"The thing that allows an independent to compete in a genre where the big boys are competing is the fact that rap is continually reinventing itself," Lynch asserts. "Every six months, there's a new wrinkle in the fabric. If I'm gonna compete against CBS and Warner Bros., I'd better have something to offer that's able to surpass their hype and leverage. We're definitely trying to find artists that are on the

(Continued on page R-16)

ARTISTS ON IMAGE: Pinpointing Resistance to New Youth Wave

(Continued from page R-5)

DON BARON: Don Baron, who records a blend of reggae and hip-hop for Strong City/MCA, also feels that the mainstream news media's coverage of rap shows is slanted and that "the majority of" anti-rap feelings come from outside the black community.

"If violence breaks out at a rap concert," Baron says, "the first thing you hear is, 'Violence breaks out at rap concert. One person killed.' But if someone gets hurt at a Luther Vandross concert or a rock concert, you rarely hear whose concert it was. If a few people cause a problem at a rap concert, the media blames the rappers. That's not right."

THE REALITY CREW: The Reality Crew, an L.A.-based teen-age group that specializes in message songs, recently recorded their debut 12-inch single, "Drive-By Shooting"—a song decrying gang violence—for Coast To Coast Records. Stoney, a 17-year-old member of the Crew, estimates that about 70% of the bias against rap comes from the black community and 30% from outside.

"My teachers at school have said they're glad our record is putting a positive message across," Stoney says. "That's what the Reality Crew is all about—peace and positive messages."

LADY B: Lady B, who was the first female rapper, recorded a 12-inch single titled "To The Beat, Y'all," which Sugarhill released in 1979. Since then, she's made a name for herself as a DJ and hosts a rap show on Philadelphia's Power 99 FM. Lady B says that "at least 70%" of the anti-rap propaganda comes from outside the black community but stresses that she doesn't see the propaganda as a racial issue.

"It's a prejudice against a new music form called hip-hop," she says. "People don't understand it. They don't relate to it, and they won't open their minds and their ears to it just as they wouldn't open their minds to rock'n'roll in the '50s. We're fighting the same battle rock'n'roll had to fight to be accepted as a legitimate music form."

"The thing is that rap music includes lyrics about violence, about drugs and about sex. And before they give rappers a chance to say whether they're pro-violence or anti-violence, they just stereotype them automatically without giving them a fair chance."

Lady B says that, in fact, rappers are educating and informing youths by addressing important social issues: "These records are very beneficial to teenagers. What these kids are saying is nothing different than what we read in the New York Post or what we see on '20/20,' and it's necessary that they say it because you're not gonna get a teenager to sit down and read a newspaper or watch '20/20.' These kids will listen to what a rapper has to say about crack or gang violence before they will listen to a parent."

M.C. SHAN: M.C. Shan feels that 80% of the anti-rap bias comes from outside the black community and denounces the mainstream news media as a major source of misinformation. As for the remaining 20%, he says that black radio isn't giving rap enough airplay and that leading black publications such as Ebony and Jet aren't giving it enough coverage.

"It's like being degraded by your own people," Shan complains. "Ebony and Jet are basically black magazines. And if a white rock'n'roll magazine like Rolling Stone or Spin can put a rapper on the cover and Ebony and Jet won't, that means there's really something wrong."

Shan doesn't believe that all rappers are blameless, however—he says that some rappers make it look bad on all rappers: "Rap's biggest enemies are the rappers who do [sexually] explicit lyrics. They're the main reason all the negative propaganda comes along—because of certain rap groups. The 2 Live Crew are the most nasty, foul-mouthed people in America, talkin' 'bout 'We Want Some Pussy' and 'Throw The D.' They make it look bad on me and everybody else that comes along and is positive. And people look at the Beastie Boys and said, 'They're acting like a typical black rap group would act.' The Beastie Boys fucked up with their negative aspect."

THE 2 LIVE CREW: Luke Skyywalker, leader of The 2 Live Crew and owner of Luke Skyywalker Records, emphatically denies that the group's sexually explicit lyrics are negative—he sees them as the musical counterpart of Richard Pryor or

(Continued on page R-13)

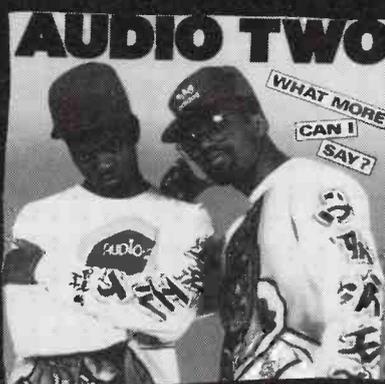


**IS THE MESSAGE
THESE ARE THE ARTISTS
THIS IS THE FUTURE...**

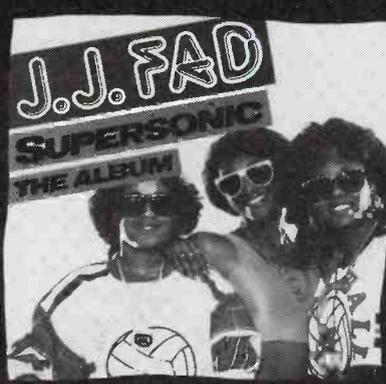
THE ALLIANCE



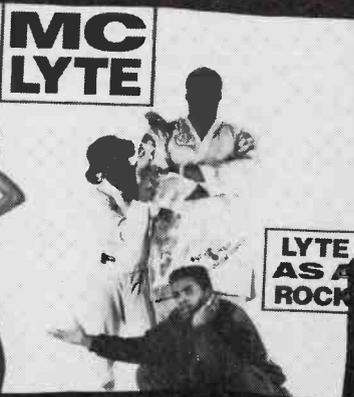
AUDIO TWO



J.J. FAD



L'TRIMM



MC LYTE



**THE FIRST PRIORITY
MUSIC FAMILY**



KWAMÉ



NU GIRLS

...AND THE FUTURE IS



ON ATLANTIC, ATCO AND ASSOCIATED RECORDS, CASSETTES AND COMPACT DISCS

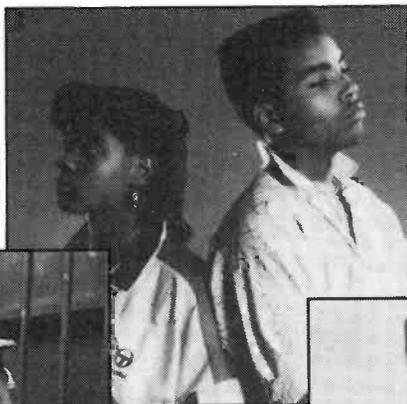


© 1988 Atlantic Recording Corp. A Warner Communications Co.



Biz Markie

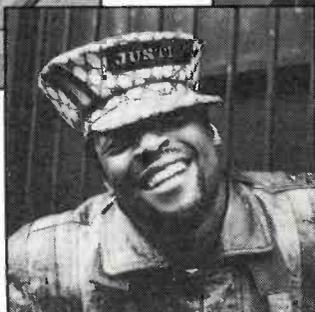
M.C. Lyte & D.J. K-Rock



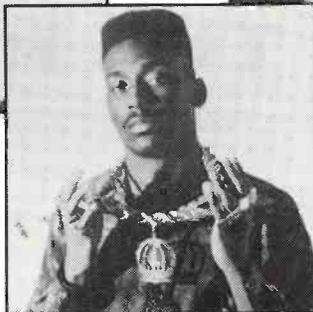
The Real Roxanne



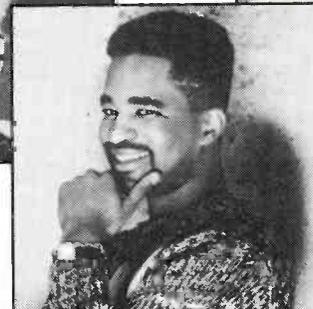
Audio Two



Just-Ice



Big Daddy Kane



Marley Marl

THE RAP AGAINST RAP AT BLACK RADIO: Professional Suicide or Cultural Smokescreen?

By DAN STUART

Black radio is retarded!" proclaims Bill Adler, publicity director for Rush Productions, the world's most successful rap management firm, whose roster includes the multi-platinum selling Run-D.M.C., L.L. Cool J and the Beastie Boys. "We've never received radio play commensurate with our true popularity, and if we did, there isn't an urban station in the country that would be playing less than 30% to 40% rap," Adler says.

Some of Adler's assertions are supported by raw statistics. Rap records are selling briskly, in many cases outselling major mainstream recording stars. However, programmers maintain that for them to inject more rap into their playlists could mean professional suicide.

Each week, Billboard publishes separate charts of the 40 black singles receiving the most airplay, and the 40 black singles generating the most sales. Examining the chart performance of rap singles on the black charts exposes a very real reluctance on the part of black radio to play rap singles that are obviously outselling other selections on their conventional playlists.

Case in point: "Keep Rising To The Top" by Doug E. Fresh & the Get Fresh Crew spent 13 weeks in the top 40 sales

chart, including five weeks in the top five, and peaking at No. 2. During the same time period, the single climbed no higher than No. 12 on the airplay chart.

Case in point: "Strictly Business," the debut album by rap group EPMD, spent three weeks at the No. 1 spot on the Black Album chart this summer, and spent seven weeks in the top three. The album's first single, "You Gots To Chill," spent 10 weeks on the singles' sales chart, peaking at No. 16, while the title track spent seven weeks on the singles' sales chart, peaking at No. 18. So how did EPMD do on the airplay chart? Each of the group's singles spent exactly one week on the chart, the former peaking at No. 40, and the latter at No. 37.

Case in point: "It Takes Two" by Rob Base & D.J. E-Z Rock spent 21 weeks (!) on the sales chart, peaking at No. 10, and never entered the airplay chart at all.

"Every time Run-D.M.C. comes out with a new record, even after five years of nothing but success, they're treated [by black radio] as if they're a new artist," laments Adler. "Their records might be 'tested' by black radio, while someone like Prince, whose last two albums haven't sold nearly as well as Run-D.M.C.'s, is automatically added to every black radio playlist in the country. If Run-D.M.C. got that kind of consideration and support from radio, they'd be five times

as big as they are, and they're huge now. I think that scares black radio."

Analyzing the black airplay charts for the first 46 weeks of 1988 offers a "top 10 rap airplay" list which provides an excellent look at the national attitude of black radio toward rap music. Five of the songs were by rap artists who have "crossed pop" (Salt-N-Pepa's "Shake Your Thing," D.J. Jazzy Jeff & the Fresh Prince's "Parents Just Don't Understand" and "Nightmare on My Street," L.L. Cool J's "Goin' Back to Cali," Run-D.M.C.'s "Run's House"), Kool Moe Dee, whose music and literate rap style makes him more appealing to adults, had three of the top 10 ("How Ya Like Me Now," "Wild Wild West" and "Let's Go"), one was a rap ballad by Heavy D. & the Boyz ("Don't You Know"), and one was a mellow mood rap by Doug E. Fresh ("Keep Rising to the Top").

Of the 28 rap songs that cracked the Sales Top 40, only 16 cracked the airplay chart, and there was a dramatic drop in the point totals for those songs that were not included in the above-mentioned "top 10." This indicates that black radio is interested in playing only the most accessible, least offensive rap records on the market, despite their sales performance.

(Continued on page R-21)

RAP PRODUCERS: Taking on the Challenge of Creating a Sense of Longevity Amid Change

By DEBI FEE

Ask anyone in the industry to name the top producers in rap and certain names are mentioned every time. Hurby "Lovebug" Azor (Salt-N-Pepa, Dana Dane), Marley Marl (Cold Chillin'), Hank Shocklee and Carl Ryder (Public Enemy), Ted Riley (Kool Moe Dee), Doctor Dre and Eazy-E (J.J. Fad, D.J. Jazzy Jeff & the Fresh Prince) and L.A. Posse (L.L. Cool J) are at the top of the lists. But what are they and others like them doing to keep rap "fresh" and avoid a post-fad letdown?

"First of all, it ain't no fad," states Doctor Dre, who took three girls from Los Angeles called J.J. Fad to platinum success with a tune called "Supersonic." "So we don't have to avoid any letdown. Rap is not going to go away; it's only going to get bigger. Rap is from the streets and as the streets change, rap changes. It keeps itself fresh."

Marley Marl, who at Cold Chillin' Records, distributed by Warner Bros., produces such acts as Roxanne Shante, Biz Markie, Big Daddy Kane, as well as himself and many others, concurs that rap isn't a fad, but he realizes that producers like himself must be innovative to keep the market healthy.

"Rap is like rock'n'roll—it started out as an underground thing and it just grew, and it's still here today," states Marl. "But producers have to work to keep it fresh. For example,

with Big Daddy Kane's 'Ain't No Half Steppin',' we took him into a musical thing. R&B radio picked up on it, started playing it and adults like it because it wasn't hard core hip-hop, but Big Daddy Kane was still saying the same stuff he's been saying. Right now, I'm going in that direction. And I'll do other things. You've got to keep up with it.

"You've got to be from the streets to know what rap is about, or at least be out there to know what's going on. I'm out there. You have to be. And from being out there you will see where and how rap is evolving."

Ice-T, along with his partner Afrika Islam, produces himself, but recently signed a mega deal with Epic Records to produce other acts. "Now, if a label like Epic is going to give me, Ice-T, two million dollars to run a rap label, they know where the money is. So, there ain't no fad, and there's no fad letdown coming soon."

Ice-T sees the rap artist peaking, going down and then replaced by other rap artists, each selling just a little bit more than their predecessors. "It comes in generations. The first generation was people like Grandmaster Flash, the Sugarhill Gang, the Cold Crush Brothers—and Kool Moe Dee was in that group too. Then along came the second generation: Run-D.M.C., Whodini, the Fat Boys, and they really broke rap wide open. They took it to a wider audience.

"Currently, we are in the third generation: Eric B. & Ra-

kim, Public Enemy, Boogie Down Productions, Ice-T. And there will be a fourth generation soon. Just like the third generation looked at Run and said, 'I can do that and do it better,' the fourth will say it and go out and do it. Rap will keep growing, changing, progressing. It's not a fad."

By progressing, rap is frequently used by "non-rap" artists like Bobby Brown who integrated it into his No. 1 song, "Don't Be Cruel." Although it is not the hard hip-hop frequently looked down upon by producers like Eazy-E and Doctor Dre, it is a sign of the times and exposes rap and the rap artist to a wider audience.

M.C. Hammer, who recently signed with Capitol, takes rap into the dance format. Is that a trend of the future?

According to M.C. Hammer, it is, at least for him: "I'm taking it in that direction. I'm tired of rap artists pacing the stages like caged tigers and lions and not putting on a show. So, the acts I am going to produce, along with myself, will be dance. Rap is changing, and each artist will have their distinctive style, but it will still be rap."

Full Force sees it basically the same way. Although this producing team may be more famous for Lisa Lisa & Cult Jam, and what they did for Samantha Fox, James Brown, Patti LaBelle and currently, LaToya Jackson and Cheryl "Pepsi" Riley, they were also responsible for the beginning

(Continued on page R-21)

RUSH

ARTIST MANAGEMENT

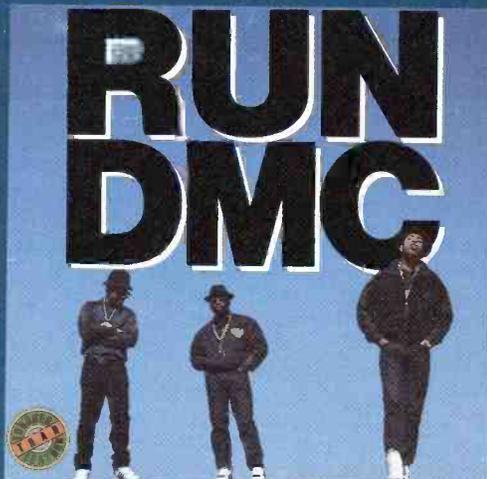
GETTIN' PAID IN THE 80'S RUNNIN' THINGS IN THE 90'S

BEASTIE BOYS



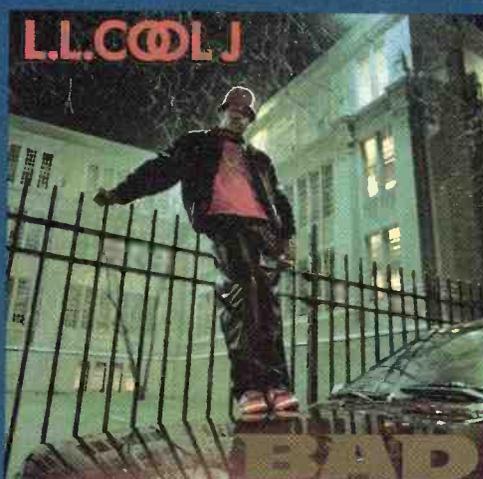
LICENSED TO ILL
4 MILLION
WHODINI

RUN DMC



TOUGHER THAN LEATHER
1.5 MILLION
ERIC B. & RAKIM

LL COOL J

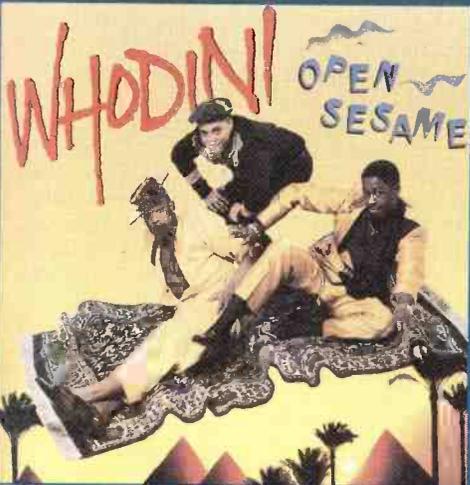


BIGGER AND DEFFER
2.6 MILLION
PUBLIC ENEMY

D.J. JAZZY JEFF AND THE FRESH PRINCE



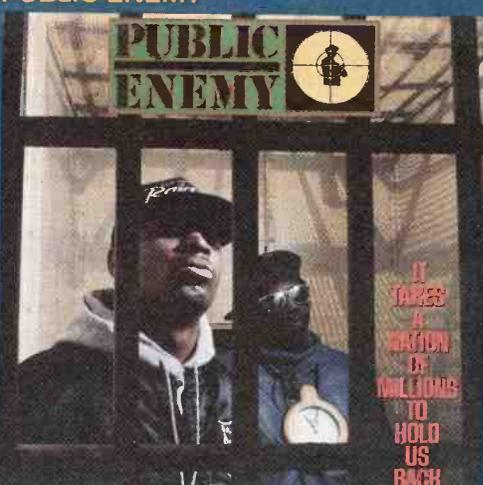
HE'S THE D.J., I'M THE RAPPER
2.3 MILLION
EPMO



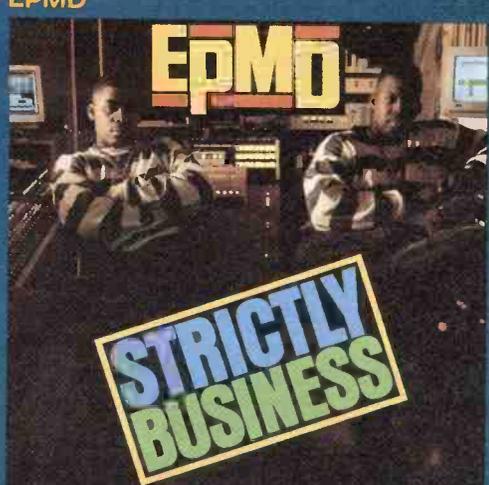
OPEN SESAME
700,000
DAVY D.



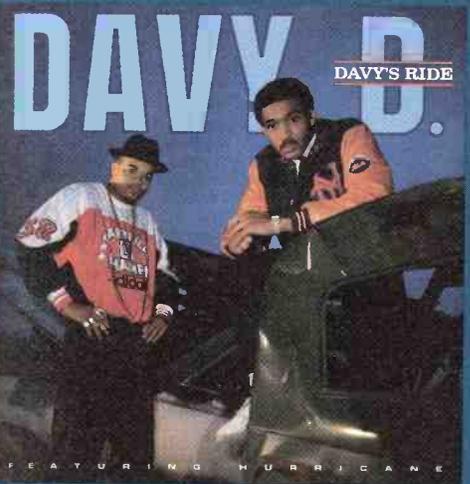
FOLLOW THE LEADER
800,000
STETSASONIC



IT TAKES A NATION OF MILLIONS
TO HOLD US BACK 850,000
ROXANNE



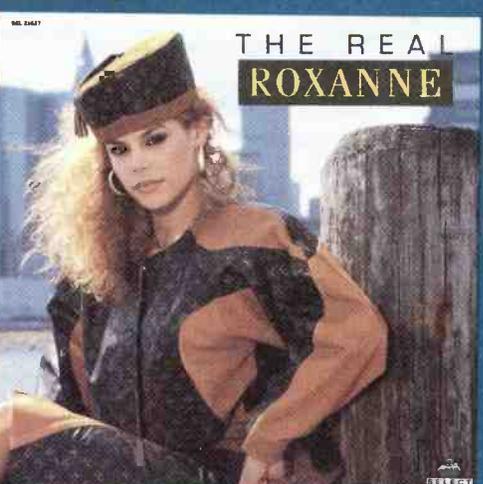
STRICTLY BUSINESS
800,000
SLICK RICK



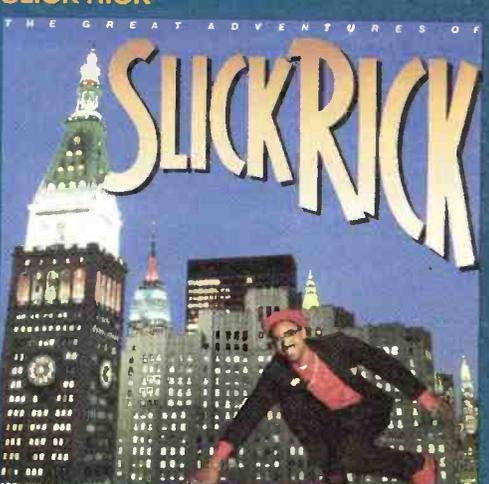
DAVY'S RIDE



IN FULL GEAR



COMING SOON: NEW YORK'S FINEST LAW & ORDER



ORAN JUICE JONES
BLUE MAGIC
TASHAN
ALYSON WILLIAMS

THE SOUL OF RUSH IS ON

BLACK
GOLD
RECORDS

RUSH LONDON

COOKIE CREW
SMILEY CULTURE
DEREK B.
WEE PAPA GIRLS

RUSH
PRODUCERS
MANAGEMENT

PLATINUM
POWER!

THE REAL POWER MOVE

LISA CORTÉS
MANAGING DIRECTOR
212 353-2170/1

"WE DON'T MAKE RECORDS, WE BUILD ARTISTS" —RUSSELL SIMMONS

THE MAJORS

(Continued from page R-5)

growing process," Williams says of the relationship with Warner Bros., "because it takes time to get to know how each of us works. The marriage [with Warner Bros.] is a good one and we chose the label because we received personal treatment from the company's executives, we were made to feel welcome." Cold Chillin' product receives the benefit of a network of clubs and radio: "We stay in touch on the street level with people throughout the country and we work with Warner Bros.' regional promotion people," Williams says.

He says that the label's executives "insist that every record we put out has some kind of message on it, no matter how slight or how simple. We plan to do more and more message-type records, to become even more involved with the community and letting young people know that, given a chance, they can do anything." Future product due from Cold Chillin' includes sets by Roxanne Shante and T.J. Swann ("our first R&B singing album").

Bill Stephney, VP at Def Jam, characterizes the New York-based label as remaining very much "at street level. The company was created by people who grew up listening to rap in its early days, who love rap, who have an innate understanding of why rap is so important. We don't just make records, we're also fans," says Stephney. Unquestionably, the label created in 1984 with Rick Rubin and Russell Simmons (who has been managing some of rap's seminal acts such as Kurtis Blow, Run-D.M.C. and Whodini) and now solely owned by Simmons, has become one of the mainstays of rap, spawning sales of several million units with acts that include L.L. Cool J, Public Enemy, the Beastie Boys and Oran 'Juice' Jones. The label's early days as an independent produced strong success on T. La Rock and Jazzy Jay ("It's Yours"), L.L. Cool J ("I Need A Beat") and the Beastie Boys ("Rock Hard") produced sufficient interest from major labels that in September, 1985, Def Jam concluded a custom label deal with Columbia.

Since the November, 1985 release of L.L. Cool J's debut album, the company has hit home with "The Rain" (by Oran

'Juice' Jones), the four-million selling "Licensed To Ill" album by the Beastie Boys, Public Enemy's 1987 much-acclaimed release "Yo! Bum Rush The Show", L.L. Cool J's close-to-triple platinum album "Bad" and the soundtrack for the "Less Than Zero" movie (featuring the label's top acts plus Slayer, the Black Flames, Glen Danzig & the Power & Fury Orchestra and Alyson Williams). Additional releases by Chuck Stanley, Tashan, Davy D. and Williams have further established the label, whilst singles by Oran 'Juice' Jones, the Beasties and L.L., Cool J have all been major hits on Billboard's pop charts, even with inconsistent radio support.

With current product out by Public Enemy (the gold-plus "It Takes A Nation Of Millions To Hold Us Back") and Original Concept ("Straight from the Basement of Cooley High") and an album due in early '89 from L.L. Cool J, Def Jam continues to be a dominant force in the rap field. "We face several challenges as rap becomes the most popular black music around for the '80s," notes Stephney. "Despite the popularity of the music within the black community, black radio has been hesitant [to play it] and although rap is perceived as a lower-class, street-oriented phenomenon, acts such as L.L., Run-D.M.C., and Public Enemy grew up in what could be termed as the black middle class, in the suburbs. A lot of rap records have outsold many straight-ahead R&B albums and yet only 10%-20% of radio people treat rap seriously."

Stephney says that Def Jam's awareness of imagery with its artists has contributed in a major way to its success. "Most of our acts have a tangible image—L.L. represents how every 'B-boy' sees himself; the Beasties took their punk heritage and fused it with rap." In its deal with Columbia (which took six months of tough renegotiation in 1988 with no new product released by Def Jam for six months), the company "gets the ball rolling," says Stephney. "We work on a grass-roots level, with programmers at high schools and colleges. We have a network of young independent promoters who stay in tune with what's been played at parties, in the clubs and then we work closely with Columbia in executing the marketing plans we devise."

Def Jam's future plans include a venture into mainstream R&B via the soon-to-be-launched Black Gold Records,

whose roster will include Alyson Williams and veteran soul group Blue Magic. Stephney concludes that rap's image "is slowly improving. We still have to put up with slings and arrows from the media with such things as rap violence, which is actually black teen violence, something that exists at sports games and doesn't receive anything like the same kind of coverage. Crossover? We're not seeking it the way other black music forms have done, subsequently bastardizing their sound after becoming momentarily successful. If our product crosses, fine. If not, that's fine too; we're about making statements and sincerely making art."

Going into its third year of business, First Priority Music, with a distribution deal through Atlantic Records, is cementing early success enjoyed as an independent with Audio Two, M.C. Lyte and the Alliance. President and owner Nat Robinson notes that the company's first couple of releases produced sufficiently strong sales to garner interest from the majors. "Audio Two's 'Top Billing' was one of the top rap records of '87, with sales of over 100,000. Our second release, 'I Cram To Understand You' by M.C. Lyte enjoyed strong acceptance too—obviously it took six or seven months as an independent to get the records off the ground." Former Atlantic Records' executive Larry Yasgar initially approached Robinson regarding First Priority Music with a view to a production deal but the label owner "held out for a distribution situation." Starting out in January of '88, the link with Atlantic has produced sales on initial albums by M.C. Lyte (from Brooklyn), Audio Two (Robinson's two sons, Milk D. and Gizmo) and the Alliance.

A recently-issued compilation album, "Basement Flavor," featuring the company's top acts plus new acquisitions Positive K., Michie Mee (from Canada) and Danish rapper Soul Shock plus current 12-inch singles by the Alliance ("We Could Get Used To This") Positive K. ("Step Up Front") and Michie Mee ("Victory Is Calling") continue to reaffirm the label's presence as an emerging force in rap. "Two of our acts—M.C. Lyte and Audio Two—will be involved in a special benefit fighting AIDS and for the Mother Hale House at Carnegie Hall in New York," notes Robinson. "They will be the only rap acts on the bill, alongside stars of opera, jazz, R&B

(Continued on page R-14)

Steven Shapiro and David Mantel
Congratulate our Roster of Rap Stars:

MANTRONIX
L.A. POSSE
WHODINI

Representation:
Mantel & Shapiro
915 Broadway, 16th Floor
New York, NY 10010
•212•677•6000

Mantronix, L.A. Posse and Whodini are trademarks.

Win 'Large in '89

Delicious

VINYL



KICKIN' **FRESH** NEW FLAVORS:

STONE • LOC

← "WILD THING"

→ "I LET EM' KNOW"

YOUNG MC

DEF • JEF

← "GIVE IT HERE"

→ "HI-POWERED"

BODY & SOUL

G • LOVE • E

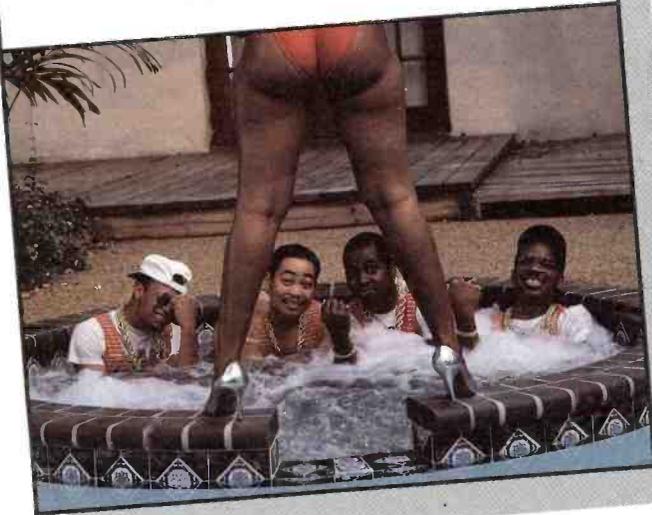
← "SUCK ON THIS"



CATCH THE BASST WAVES

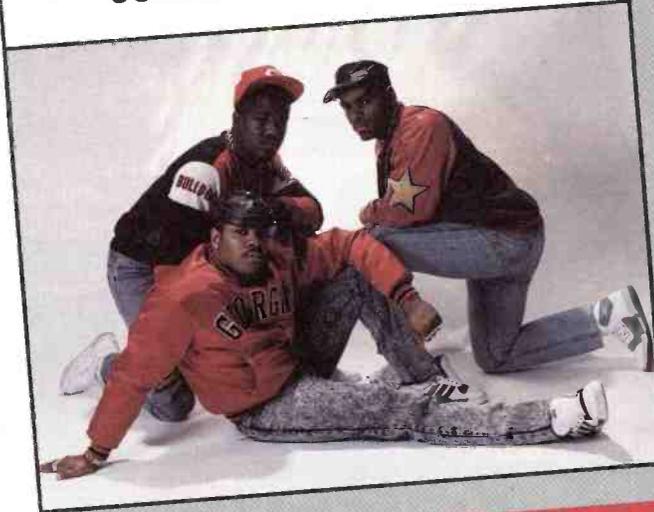


THE 2 LIVE CREW
MOVE SOMETHIN



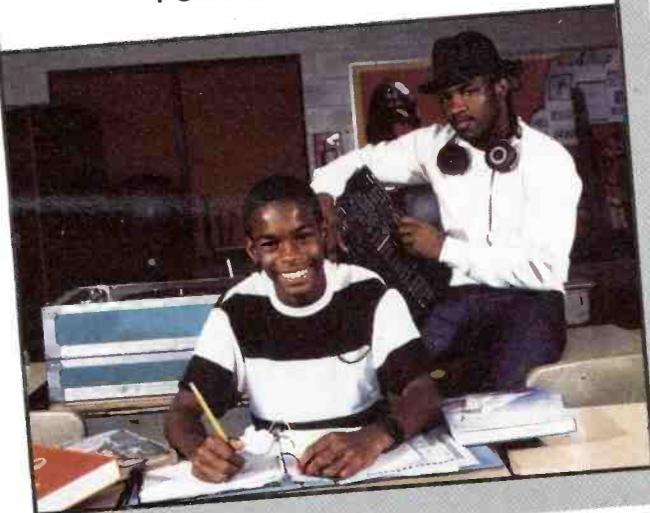
XR-101

MC SHY D
COMMIN CORRECT IN 88'



XR-1005

LE JUAN LOVE + DJ MAN
I STILL FEEL GOOD



XR-104

ANQUETTE
RESPECT



XR-103

MANAGED BY ROCKVILLE PRODUCTIONS
LUKE SKYWALKER RECORDS

3050 Biscayne Blvd. #307 MIAMI, FL 33137 (305) 573-0599 or 0678

ARTISTS

(Continued from page R-6)

Eddie Murphy. Those who consider rap to be negative, he says, should consider the fact that he coordinates food giveaways for the poor in urban Miami, where his label is based. Skywalker criticizes both "bourgeois blacks" and the mainstream news media and says that both should take into account the strong social messages rappers are delivering.

"Rap is music with a message," Skywalker says. "R&B just talks about love. Rap touches on a lot of different areas like sex, apartheid, drugs, street life. Today's R&B singers don't want to come nowhere near talking about the kind of problems rappers talk about. Imagine Freddie Jackson singing, 'Oh baby, don't take no drugs.'"

ICE CREAM TEE: Ice Cream Tee, who joined forces with fellow Philadelphians D.J. Jazzy Jeff & the Fresh Prince on "Guys Ain't Nothing But Trouble," doesn't criticize either the mainstream news media or the "black bourgeoisie." Without naming names, she theorizes that some rappers alienate those who are unfamiliar with the music with meaningless lyrics.

"A lot of people dislike rap because a lot of rappers tend to abuse the language," says Tee, who records for Strong City/MCA. "Instead of talking about what's going on in the world, they cuss a lot and talk about absolutely nothing. Ice-T cusses a lot, but he does it in a positive way. There's a message in his rap... older people may hear Ice-T or Chuck D. [of Public Enemy] coming out with a positive message against drugs and not even give them a chance because of another rapper who was cussing and talking about nothing."

SIR MIX-A-LOT: Seattle "b-boy" Sir Mix-A-Lot insists that those who "diss" rap—90% of whom he says belong to the mainstream media—do so because they take references to violence out of context.

"I've never heard Kool Moe Dee, Ice-T or Public Enemy condone violence," he asserts. "The [mainstream] media twists a lot of Ice-T's stuff. But if you're young and you live in the black community, you can understand what he's really saying. He's anti-violence. But someone might hear 'shotgun' and 'Uzi' and those are the only two words they pull out of his song. My song 'Hip-Hop Soldier' was misunderstood. People assumed I was condoning violence, but it's actually an anti-crime song."

DEF JEF: The L.A.-based Def Jef, who records for Delicious Vinyl, is critical of both "bourgeois blacks" and the mainstream media: "A lot of the flack we get is from the bourgeois blacks. If you hear an older black person dogging rap, it's usually someone who moved out of the ghetto... You have magazines like Ebony that call themselves black but won't put rappers on the cover. You have stations that call themselves black but won't play the music that's coming out of the black community—they'll play the black bourgeois music. I'm not saying that every black is from the ghetto, but there are a lot of blacks in high

positions who started out at the bottom. And now that they've worked their way up to the top, rap reminds them of the ghetto, and they don't want to be associated with it. Black radio has a serious problem of forgetting where they came from."

L'TRIMM: Bunny of L'Trimm, a Miami-based female duo that records for Atlantic, tells Billboard, "I'd say that maybe 89% of the misconceptions about rap come from blacks now because more whites are getting into it... Some blacks think it promotes violence and is written by a lot of illiterate people, but that's not the case. Rappers discuss topics that need to be discussed like Jazzy Jeff & the Fresh Prince talking about parents who don't understand. Stetsasonic talks about South Africa on 'A.F.R.I.C.A.' We wrote 'Don't Come To My House' to tease girls who say they don't want any guys without money. We're saying it's not right to be materialistic that way."

LATIFA: Latifa, a reggae-influenced female rapper who records for Tommy Boy, feels that programmers at black radio stations fail to recognize rap's positive qualities: "Every R&B record that comes out is not the greatest; so they shouldn't be so close-minded about rap... They have to understand that we guide a lot of young kids. When kids constantly hear rappers saying, 'Don't do drugs, don't do drugs,' there's a chance it will sink in. Rappers are telling people that we don't do drugs; so why destroy your mind and your body? Rappers are making a bigger statement against drugs than people in any other type of music."

STETSASONIC: Stetsasonic's Daddy O blames both the mainstream media and some middle-class blacks for claiming that rap causes violence. "There's no such thing as rap violence," he insists. "It's just black-on-black crime. By the same token, there's no such thing as rock violence. If there's a fight at an Ozzy Osbourne concert, it's not his fault—it's white-on-white crime. There's no such thing as music creating violence."

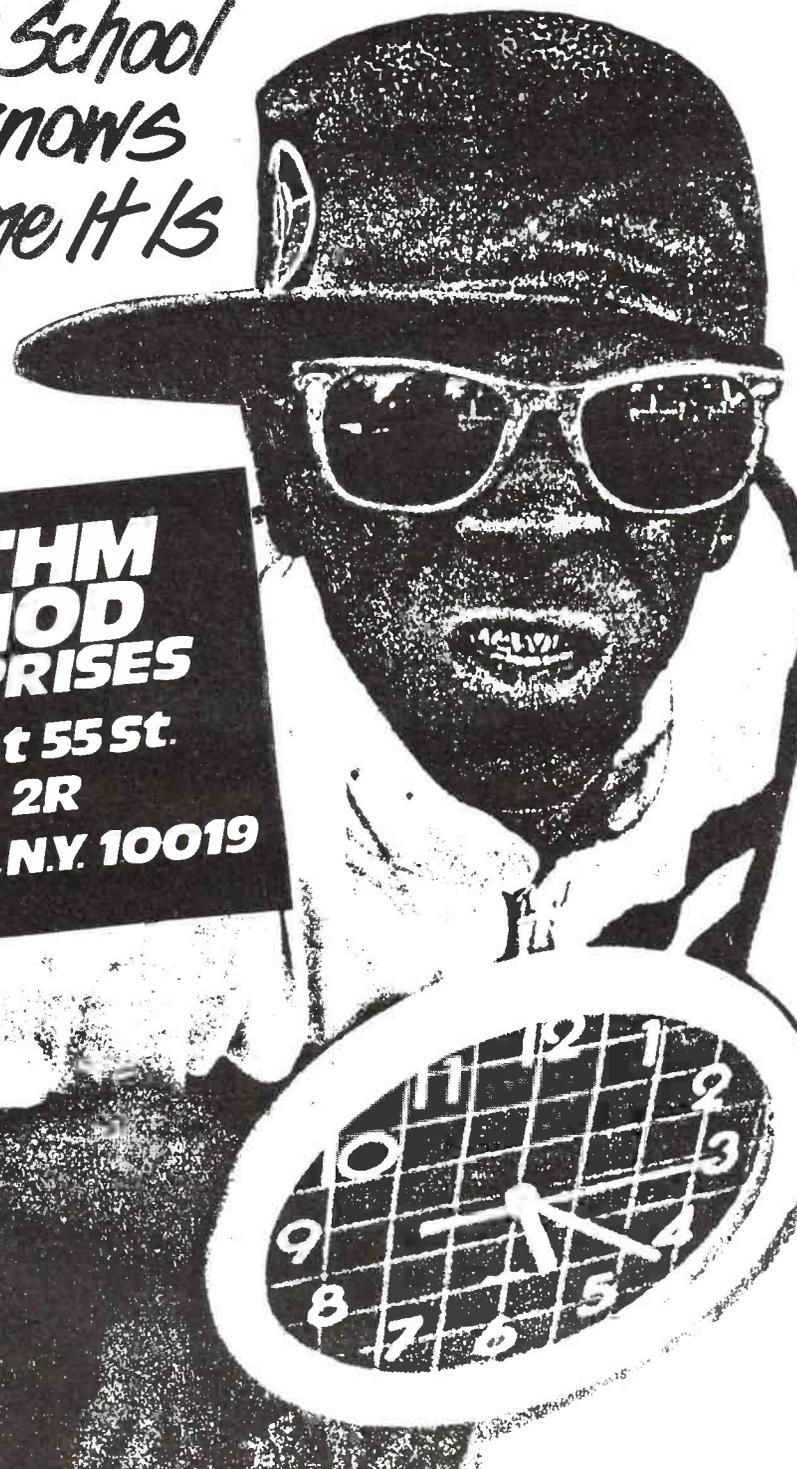
"I find that a lot of the misconceptions that the black community has about rap have to do with it being a youth-oriented music... Most of the people in the black community who look down on rap are older. They act like, 'Oh, that's for kids. That's negative and immature.' In a way, they're saying that black youths are negative."

TONE LOC: L.A.-based rapper Tone Loc is optimistic. Saying that both blacks and whites spread anti-rap propaganda, he quickly adds that people in general will have a better understanding of the music in the next few years.

"Rap music is only what you make it," he says. "It can be positive or negative... White people are pretty much into rap. MTV is primarily rock'n'roll, but they have their little hip-hop segment. As for Ebony and Jet and Essence, they're primarily for older black people. I don't think those magazines necessarily see rap as negative—they just don't know enough about it yet."

*the rush hour is over-
the New School
of rap knows
What Time It Is*

**RHYTHM
METHOD
ENTERPRISES**
300 West 55 St.
Suite 2R
New York, N.Y. 10019



A Billboard Spotlight



- management**
PUBLIC ENEMY
JUNGLE BROTHERS
ORIGINAL CONCEPT
DJ RED ALERT
TRUE MATHEMATICS
JOESKI LOVE
LATIFAH
DE LA SOUL
KINGS OF PRESSURE
HELL RAZOR
A Tribe Called QUEST

- RMP producers**
HANK SCOCKLEE
Carl CHUCK D Ryder
Richard GRIFFIN
RED ALERT Productions
Andre DOCTOR DRE Brown
Phillip AFRIKA Hall
ROBERT S Womack

- Rhythm Method**
Ed Chalpin
Ron Skoler, Esq.
Hank Shocklee
Carl Ryder
Funken-Klein
Diana Torbarina
PJ Baich

*cause it ain't about "Whose House" it used to be,
it's about who's "Housin" now!*

THE MAJORS

(Continued from page R-10)

and pop and the first rappers to appear at the venue." First Priority Music's plans include a partnership venture with G.R. Productions (representing hit producers Teddy Riley and Gene Griffin) on a movie scheduled to begin in the first few months of '89 and new albums from Audio Two and M.C. Lyte.

One of rap's leading labels is **Jive Records**, a British-based company whose U.S. operation has expanded significantly with the success of a number of acts including Billy Ocean. The impact that American hip-hop records and 12-inch imported singles were having on street level in the U.K. was not lost on executive Barry Weiss, according to Jive's VP of artist development, Ann Carli. "Barry went to the label's owner Clive Calder about six years ago and talked about the possibility of making a record around Mr. Magic, a leading New York hip-hop DJ and applying the same technical principles for making any other kind of music, the same studio quality." As it turned out, Magic's hiring by New York radio station WBLS prevented him from making his Jive debut but Magic introduced the label to Jalil Hutchins, who in turn brought in John Fletcher and DJ Grandmaster D. In 1983, Jive put then-fledgling group Whodini with rock musician Thomas Dolby to produce an initial album, "Escape," that went on to gold status. Although label distributors, Arista Records, had a "tentative response" to Whodini, according to Carli, "the album launched the group's career." Subsequent albums, including 1986's "Back To Black" platinum seller, have continued to mark Whodini's development as a major act in the field.

In 1986, fueled by their initial success with rap, Jive signed Kool Moe Dee and Steady B., later cementing their commitment with pactings by D.J. Jazzy Jeff & the Fresh Prince, Schoolly D. and the Skinny Boys. "At that point, we entered into a new distribution arrangement with RCA [with Arista continuing to distribute product by selected Jive acts including Whodini] and we received a great deal of support for what we were doing," says Carli.

A grass roots approach—"we focused early on mom and

pop record retail stores, working closely with clubs and DJs."—coupled with the label's philosophy to "put our money where our mouths are, by being one of the first companies to do videos with rap acts and videos of the same caliber as for acts doing other kinds of music," has created major success for Jive. With platinum status close for Kool Moe Dee's second album, over two million sales on the double album, "He's the DJ, I'm the Rapper" by D.J. Jazzy Jeff & the Fresh Prince ["a first"] and growing sales on product by Boogie Down Productions, Steady B. and Too Short, Carli points to the particular diversity that rap offers. "Before we sign an act, we want to make sure that it's not derivative of another act someone else has. There are so many sub-styles within rap: Boogie Down Productions do political rap, with a touch of reggae; D.J. Jazzy Jeff & the Fresh Prince focus on 'pop' rap, with a definite teenage appeal; Kool Moe Dee is from the 'old school' of rap; Steady B.'s a young rapper with his own style. We go into the clubs, we get excited about what we hear, we really believe in our acts," says Carli.

Utilizing a "serious approach, with state-of-the-art recording studios and top engineers, posters, full-out marketing on all levels," Carli says 1988 represents Jive's best year ever with rap, with the D.J. Jazzy Jeff & the Fresh Prince project continuing to generate sales that could exceed 3 million, Boogie Down Productions' album, "with a thought-provoking, strong message," close to gold and Kool Moe Dee's, "How Ya Like Me Now" still selling.

Carli says the label's attention is now firmly on "Self Destruction (Stop the Violence Part Two)," the product of inter-label cooperation, spearheaded by Billboard's Nelson George, Def Jam's Bill Stephney, Leyla Turkkan of STR Public Relations, KRS-One of Boogie Down Productions, Public Enemy, Kool Moe Dee, M.C. Lyte, Stetsasonic and Carli, "with other acts on the record including Ice-T, Doug E. Fresh and Heavy D.," Carli notes, "We wanted to reach the kids most affected by black-on-black crime. Rap has gotten a bad name with the media for violence, which is provoked by an element that isn't even into the music. This record features artists who had something to say about the subject of violence. We're working with the Urban League, who are starting a new program for literacy: we see crime as a result

a lot of times of unemployment which can be the result of illiteracy." Carli says the record is receiving the full support of Jive's entire staff: "Rap records can be a tool that can be used in education today: young adults will listen to rap and what rap artists have to say."

Having secured distribution through MCA-absorbed Uni label within the last nine months, **Strong City Records** has begun the process of "increasing our market share," says Rocky Bucano, president and co-owner with producer Jazzy Jay of the New York-based label. Prior to the Uni deal, Strong City hit the marketplace with product by Masters of Ceremony (through the 4th & B'way label), Busy Bee, Don Barron and Redders Posse. With albums now out by Bee and Barron, who Bucano calls "the king of a ragamuffin rap" and whose "Young, Gifted & Black" album has received strong critical acclaim, the label has a six album per year commitment with Uni, with an album due from female rapper Ice Cream Tee due in the first quarter of 1989.

"We feel that it takes time to develop," says Bucano, noting that the link with Uni has allowed Strong City's product "to get out across the country and internationally. We're getting into both harder edge records—with Ice Cream Tee—and more radio-oriented commercial material. Radio hasn't made our life any easier; we take records through the back door to the street. We're a friendly company, we're not looking to bust anyone's chops. All we want is our rightful spot on the radio."

In surveying the majors, it's apparent that few companies have actually added any rap acts to their own rosters: the general policy continues to focus on utilizing the creative resources of distributed labels and acquiring selected product that's already enjoyed street-level success. Such is the case at **Atco** where, Margo Knesz, VP and east coast GM, notes, "we picked up 'Supersonic' by J.J. Fad from an indie, Ruthless Records." Knesz says that former Atco president Jerry Greenberg was aware of a strong street buzz: "From our research, we estimated that the record had sold about 200,000 12-inch singles—it had been out for about nine months before we got the record for distribution. We created an additional 300,000 sales in both 7-inch and 12-inch

(Continued on page R-18)

PLATEAU RECORDS INC.

THE PROGRESSIVE INDEPENDENT-100% HIT ALBUM RATIO

ULTRA MAGNETIC M.C.'S
Debut LP over 60,000
(PL/STM/PLCD1013)

RED ALERT COMPILATION
(PL/STM/PLCD1016)
Featuring: Rob Base
New Salt-N-Pepa cut
Boogie Down Productions

HURBY'S MACHINE
Top-20 Billboard R&B LP
(PL/STM/PLCD1009)

KINGS OF PRESSURE
Debut LP produced by
Hank Shocklee

SUGAR BEAR
"Don't Scandalize Mine"
(NP50085)

ANTOINETTE
(NP50089)
"Baby Make It Boom"
Single from January debut LP,
"Who's The Boss"

SALT-N-PEPA
"Hot, Cool & Vicious"
(PL/STM/PLCD1007)
Over 1 1/2 million units
2nd largest selling rap group outside of
North America
"A Salt With A Deadly Pepa"
(PL/STM/PLCD1011)
Gold at over 840,000 units

Member of **NAIRD**
Member N.A.R.M.
Member R.I.A.A.

1650 BROADWAY, NEW YORK, N.Y. 10019 TEL. 212-541-7640/FAX. 212-315-0286

Design: Icon Design NYC

KID 'N PLAY • THE REAL ROXANNE • UTFO
CHUBB ROCK • HOWIE TEE • WHISTLE • ESP
FASCINATING FORCE • MC MALIKA LOVE
TRUE MATHEMATICS • CRUSH NATION
THE CHOSEN ONES • LITTLE SHAWN

THE NEW CENTER OF ATTENTION!



3-Dimensional

IS COMING...

The Newest Dimension In Rap

First World Management

(212) 241-4446 x926

(718) 783-2328

EBM Enterprises

(718) 353-5387

COMIN' CORRECT! G FINE IN '89



SCHOLAR 1



PRINCE LOVER DALU



MR X & MR Z

Member of
NAIRD

G FINE SOUNDS 5 University Pl. Suite 623 New York, NY 10003 212/995-1608

1988--The label you heard about.

1989--The music you can't live without!

WILD PATCH

RECORDS

RAP'S NEXT GENERATION

artists • producers

LATEE • GANG STARR • CHILL ROB G

DJ MARK the 45 KING • CED GEE

TECHNOLOG with KOOL D • ARTOMATIK

CHUCK ARTAMATIK • TRYBE

333 EAST 43 STREET NY, NY 10017 212-687-1817

RAP MUSIC

ACTIVE INDIES

(Continued from page R-6)

edge and trying to do something no one else has done before—De La Soul is going in a direction I don't think rap has gone yet. If an artist doesn't break on the first or second album, that's O.K. because we'll be there on the third and fourth albums."

NEXT PLATEAU: If risk-taking is the key to an indie's success, the wisest risk Next Plateau took was signing Salt-N-Pepa in 1986. The duo was turned down by one label after another—both indies and majors—because they were female rappers in a male-dominated genre. But Next Plateau had



Eazy-E

enough vision to sign Salt-N-Pepa—and their debut album, "Hot, Cool And Vicious," became a major hit.

"We don't want to [jump on bandwagons] because in the rap and dance music markets, things change so quickly," says Jennifer Buermann, promotions coordinator for Next Plateau. "It's better to work with what you feel is good rather than saying, 'Oh, this sounds like Rob Base, who's doing really well. So maybe we should put it out.' It's important to keep on new things you see happening.

"Most of the artists we work with are on a pretty small level at first," she continues. "We're willing to take chances on people who are not necessarily so musically out there—they may not have the polish the first time we hear their demo, but you can see the potential."

Buermann estimates that about 40% of Next Plateau's current roster is rap. Besides Salt-N-Pepa, the label's key rap figures include the Ultramagnetic M.C.'s & Red Alert and Antoinette.

PRIORITY: L.A.'s rap scene is growing rapidly, and L.A.-based Priority is zeroing in on the hardcore side of Southern California hip-hop with N.W.A., Eazy-E and 15-year-old Lady K. Brian Turner, president of Priority, showed his willingness to take risks when he signed N.W.A. and Eazy-E—acts whose highly graphic depiction of life in L.A.'s tough Compton ghetto probably would have been censored by most majors.

"What impressed me about N.W.A. and Eazy-E was that these guys lived the things they talk

about," Turner says. "All I was hearing on the news was the perspective of the police and outsiders—you never get the perspective of the actual guy they're talking about. When I saw what these guys wrote, it really hit me that their side of the story is important to tell."

Priority's national distribution is handled by Capitol, although Priority controls its own promotion and A&R. Gui Manganiello, Priority's national director of promotion and A&R, signed Lady K.—whose innovations include "Riding High," a commentary on female high rollers, and a rap/rock version of Heart's "Never."

DELICIOUS VINYL: Like Priority, Delicious Vinyl is concentrating on the raw, hardcore side of L.A. hip-hop. Since it was founded by Michael Ross and Matt Dike in late 1987, the label has released only 12-inch singles. But Delicious, which now has a national distribution deal with Island, has grown to the point that it plans to release debut albums by Young M.C., Tone Loc and Def Jef in early 1989.

"If we can help break down the stereotype that all West Coast rap is soft, up-tempo and weak, then I'm all for that," Ross says. "I'm not trying to prove a point. But in a subliminal way, it's kind of like, 'Yo! We know what time it is out here on the West Coast. We can come hard.'"

Although Delicious has the advantage of a national distribution deal with Island, Ross stresses that Delicious has full control over its A&R and promotion. The key to the label's success, Ross says, is keeping its ear to L.A.'s streets.

"When Matt and I got into this, we never thought we'd have any trouble appealing to the East Coast," Ross notes. "We're both deejays, and we come from street backgrounds. We try to put out records we would have played."

WEST COAST DISTRIBUTORS: In January 1988, four L.A.-based indies—Dream Team, Techno-Hop (which Ice-T once recorded for), Kru Cut and Egyptian Empire—severed their ties to Macola Distributors and formed West Coast Distributors. While Delicious Vinyl's specialty is hardcore rap, Lisa Allen—West Coast's VP of operations—estimates that about 70% of West Coast's overall product is in the hi-tech dance/rap vein and about 30% is hardcore.

Located in the heart of South Central L.A. and having no major-label affiliation, West Coast is very much a grass-roots effort. Allen says that being located in the city's black community helps West Coast keep its ears to the streets.

"We might drive down the street and see someone rapping in the park—that's the guy I'm gonna give my card to," she says. "What we deal with basically are the acts no one will touch. A major will pick someone up once they get to a certain point, but nobody wants to touch someone who's just starting out. There's some really good rappers on the streets. A lot of majors won't take the time to listen, but we listen because that's where most of the talent is."

LUKE SKYYWALKER: In 1985, Luke Skyywalker—leader of the 2

Live Crew—left his native Riverside, Calif., for Miami and founded Luke Skyywalker Records. The Crew, which built a reputation for recording some of the most X-rated and sexually explicit material this side of Prince, has accounted for much of the label's success. "Move Somethin'," the Crew's latest album, is gold. Besides the Crew, main rappers on the label include Atlanta's M.C. Shy D and Miami rappers Anquette and Le Juan Love.

Preston Marsett, national promotions director for the company, says that Miami's young blacks have been receptive to it because of Skyywalker's rapport with them. Like West Coast, Skyywalker Records is located in the heart of the black community—Miami's Liberty City section—and takes a grass-roots approach.

"Most of our employees are kids—Luke employs them after school," Marsett says. "We have a teen disco. Luke really communicates with the teenagers in Liberty City...he never lost his insight into the black community."

NASTYMIX: This small Seattle-based label owes its success to its willingness to stick with Emerald City rapper Sir Mix-A-Lot. Founded in 1985, the label periodically released only 12-inch Mix-A-Lot singles until 1988, when it released "Swass," his debut album and the company's only LP thus far.

Marketing rap out of Seattle—seemingly an unlikely place for hip-hop—was a risk that paid off. "Swass" has sold about 400,000 copies, and Nastymix is hoping it will reach gold by 1989.

"Seattle's population is like 10% black—which isn't a lot—but rap has crossed over tremendously into the white population," notes Ramon Wells, a publicist for Nastymix. "Consequently, rap is doing well here."

Besides Mix-A-Lot, Nastymix's rap roster includes Seattle hip-hoppers High Performance and Whiz Kid, a New Yorker.

RAP-A-LOT: Like Seattle, Houston seems like an unlikely place for a rap scene. But in fact, Houston is full of rappers, and the city's Rap-A-Lot Records is concentrating on Houston hip-hop.

"We found that on the streets of Houston, there was a lot of rap talent just hanging around," says Aaron Brauch, the label's business manager. "They couldn't afford to

(Continued on page R-20)



MC Shy D

Rap
in Italy

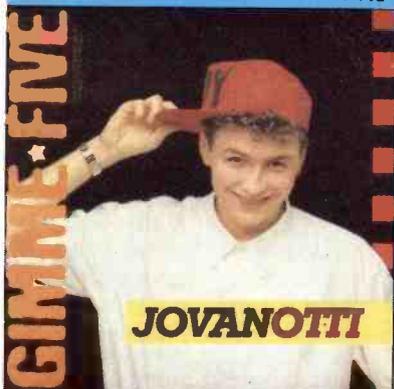
JOVANOTTI
★ FOR PRESIDENT ★
NUMBER 1 IN ITALY
(500.000 COPIES)



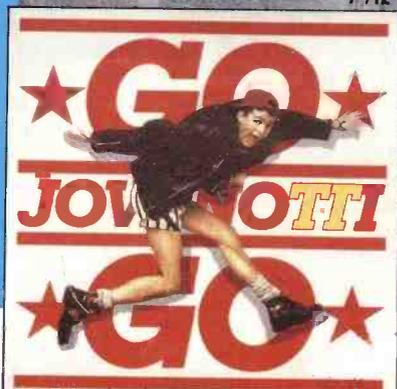
LP COMPACT & CASSETTE

Yo PRODUCTIONS
via Massena, 2 - 20145 Milano - Italy
Tel. 02/349.0630 - Tlx DJGANG 321166 I

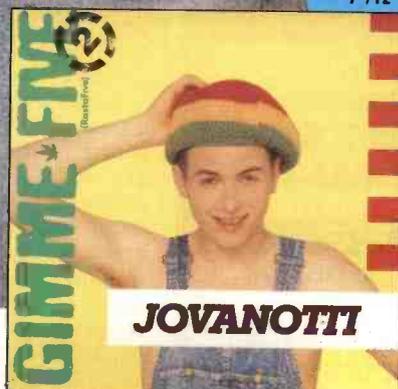
7"/12"



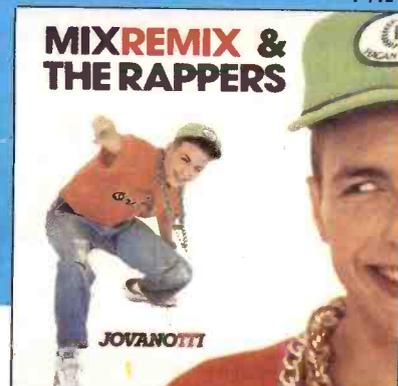
7"/12"



7"/12"



7"/12"



THE MAJORS

(Continued from page R-14)

configurations and we picked up the album for a June '88 release." To date, J.J. Fad's album has topped 600,000 units, making it the first rap album in WEA history to achieve such sales status and, says Knesz, "it's headed towards platinum." The executive says the company will continue its relationship with J.J. Fad and possible other product.

Over at sister label **Atlantic**, First Priority Music has provided most of the company's involvement in rap. Merlin Bobb, A&R VP, black music division, says that the company is pleased with the sales on First Priority product. In a different kind of marketing approach, the label issued a special EP on the

group **Wrecks-n-Effect**, produced by Gene Griffin and Teddy Riley, featuring Teddy's brother Mark. Explains Bobb: "We put out a six-cut record entitled 'Let's Do It Again' [a rap version of the Staple Singers classic] and marketed it as an album at a special price." Following the pattern, Bobb says the label will put out an EP entitled "The Boy Genius" on new signing **Kwmay**, produced by Herbie 'Lovebug' Azar in January, following an initial single release. Bolstering its commitment to rap, Atlantic picked up female rap duo **L'Trimm** from Miami-based **Timex Records** and are hitting home base with the single "Cars That Go Boom" from the group's debut album. "We do have plans to expand the rap roster through First Priority and directly on Atlantic. We've been learning a

lot from our work with **First Priority**," says Bobb, "since rap relies on almost an underground, very street-oriented approach to sell product. We've definitely learned the importance of getting records out on the street with speed; the "Basement Flavor" compilation from First Priority was released about five weeks after it was recorded."

Capitol has recently begun its foray into rap with the acquisition of **M.C. Hammer** (as part of a three-act production deal that also includes **Ace Juice** and **3.5.7.**) and **King Tee** (whose current album release is "Act A Fool") reports the label's associate director of A&R **Michael Brown**, who notes that the company signed the **Boogie Boys** in 1985 and released two albums on the group before the act left the label this year. "Obviously we've looked at the competition and seen 18 or 19 rap acts with records on **Billboard's Top 200**. We haven't gone into rap full force because we didn't feel we had anyone really qualified in the area," notes Brown. Product on both new signings is out now, with Hammer's "Let's Get It Started" building on its 70,000 sales base as an indie release, concentrated in the Bay Area. **Capitol** is new in the arena, says Brown, so our marketing strategy may change from time to time." A compilation, "The Union," produced by **Mark Walker**, who mixes for Los Angeles station **KDAY**, is due for January release.

The success that **Columbia** has enjoyed in rap stems entirely from its association with **Def Jam**, although **Eddie Pugh**, VP of promotion, black music & jazz, notes that "at some point in time, there may be some additional involvement." The company's ability to make use of its fast marketing and promotional resources have enabled **Def Jam** artists to be visible. "There's still a strong resistance to rap at radio," says Pugh. "We feel that if programmers were more selective in listening to the music, they'd find something they could program. It's reminiscent of the early days of underground rock, with a network that allows it to reach people when radio won't play it." Rap product is still serviced to all black music stations, says Pugh "because we're confident that, at some point, somebody [who's not playing rap] is going to pick up on it. Meanwhile, we service alternative radio, college stations and secondaries as a means of spreading the word."

Pugh's marketing colleague at **Columbia's** recently revamped black music division, **Sara Melendez**, says that the label uses a direct-to-the-street marketing approach. "We advertise in high school newspapers, we do giveaways at high schools, we advertise in the community, on street level and we definitely employ a cross-market approach because rap obviously doesn't just appeal to one ethnic group." Current **Def Jam** product receiving support from **Columbia** includes **Public Enemy**, whose "Night Of The Living Baseheads" is a major anti-drug piece, **Original Concept** and **Slick Rick**.

With the signing of **Grandmaster Flash & the Furious Five** in 1985,

Elektra began to express its commitment to rap, notes **Primus Robinson**, VP of black music marketing & promotion. "We've released four albums and they've all been profitable," says Robinson. The acquisition of two singles by **Joeski Love** through **Vintertainment Records**, including "Pee Wee's Dance" in 1986, signalled the beginning of **Elektra's** relationship with the **New York** label, resulting in the release of **Keith Sweat's** mega-selling debut album. The company's approach, says Robinson "is on finding rap that is on the cutting edge, the same approach we use in all other areas of music. As long as we can acquire innovative artists who are saying something new, creative artists who can break new ground, we'll be involved in rap." As an example, Robinson points to rap artist **Shinehead** and his "Unity" album, an example of the "new reggae rap phenomenon which focuses on (Caribbean) island patois, an affected British accent and American witticisms." With new act **Super Lover Cee & Casanova Rud**, **Elektra** has "a youth-oriented duo, who have a clean cut sound and image." Like other majors, the company relies heavily on "street word-of-mouth—sometimes it's almost hipper if audiences don't hear a cut on the radio," Robinson concludes.

According to **Bernie Miller**, VP A&R black music, at **Epic**, the label "does plan to jump in with rap—but objectively. It's obviously to our advantage to get involved. We'll definitely be utilizing what's worked for our colleagues at **Columbia** as we do acquire product in the area. Since we want a well-rounded black music roster, rap is an integral part." A second album is due from **West Coast-based rapper Kid Flash** and through **Jerry Greenberg, Sr. VP & GM** at (newly created **CBS** label) **WTG Records**, a major deal is being concluded through **Luke Skywalker** on **2 Live Crew**. Additionally, product is due from **Freeze Factor** and **Epic** is "in conversations with **Afrika Bambaata** and **Ice-T** to produce projects for us."

With **Heavy D. & the Boyz**, the **L.A. Dream Team**, **Finesse & Snyquis** and **Mixmaster MCA** has a small but growing roster. The company's gold-plus success with the initial **Heavy D. & the Boyz** album augers well for the company's future involvement in the arena. "We have had a respectable if not yet earth-shaking response to our rap product but we're still trying and we're very committed to breaking through and having success in this area," says **A.D. Washington**, VP of promotion, black music. "As a record merchandiser, our strategy is street-oriented; we get the product to jocks who play at parties and at skating rinks where young people hang out. We try to get a good street buzz going and build from that. Obviously, some radio stations feel that the demographics that rap attracts aren't necessarily the ones that advertisers seek; they know that rap is popular but radio still sees how much they can get away with playing or not playing it." **MCA** will release a **Finesse & Snyquis** album in the first quarter of '89 with product due soon from the

L.A. Dream Team.

One of the first majors to become involved with rap was **Mercury** with the late '70s signing of **Kurtis Blow**. As **Wayman Jones**, Mercury's VP, urban promotion & artist relations, points out: "We signed **Kurtis** at a time when no majors were offering record deals to rap acts. Clearly, the company had the vision to start off in this area at an early stage in its development and now, six albums later, **Kurtis** continues to generate strong sales for us." Two years ago, **PolyGram** set a label deal with **Tin Pan Apple**, which under its recent restructuring is now one of Mercury's distributed labels.

"With the **Fat Boys**, we've had two platinum-plus albums since '86 and they've had top 40 crossover success, emerging as major media personalities, with their ventures into movies. We were fortunate because the group was already a gold act when we became involved." Also through **Tin Pan Apple**, Mercury has product on the **Latin Rascals**, who Jones terms "producers extraordinaire" and the **White Boys**. Admitting that large record corporations are limited in their ability "to work as quickly as rap music requires," Jones says that Mercury's staff is constantly examining ways "to be more flexible so that we can find out where the demand is and meet it. We're encouraged that, even though some radio stations won't play rap because of their concern for losing advertisers due to rap's demographics, rap still finds its way to the consumers." Jones adds that he predicts further Mercury involvement in the field, noting "it's where music is going, and if you don't go with it, you're likely to go out of business."

According to **Jheryl Busby**, president and CEO at **Motown**, "Rap is one of the most exciting forms of music and is the street music of the '80s and '90s the way **Motown** was in the '60s." Although **Busby** laments that the company "has not been a forerunner, we're in an evolutionary stage of development as a company so we're looking for the right acts, acts that will be trend-setting rap artists and we'd rather be selective than simply jump on the bandwagon."

Without question, **RCA's** distribution deal with **Jive** has produced very considerable returns for the company in the rap arena and, says **Rick Dobbis**, executive VP & GM, "We believe it is our responsibility from both a business and creative standpoint to pursue the best music there is. We've had tremendous success with **Jive** acts; the company is clearly the leading label in the rap business." **Dobbis** acknowledges that **RCA** hasn't entered into the area directly simply because "Jive is so active and the music they've brought us is of such high quality and so substantial." With **D.J. Jazzy Jeff & the Fresh Prince** providing multi-million sales, **Dobbis** says that **RCA's** approach has been "to give the act the same marketing effort we would any other project on the label. As more of a medium-sized, street-oriented entity now, we are the kind of company that is best equipped to be street

Coming Soon From

SCORPIO PRODUCTIONS

GEMINI

(The Smokey Robinson of Rap)

featuring **D.J. JEALOUS J** (Album and 12")

Also coming soon:
12 inchers by

**JONSKI • ARRON G
MICHELE • CHICA**

SCORPIO PRODUCTIONS INC.
W.P.B., FLA.
(407) 588-0766

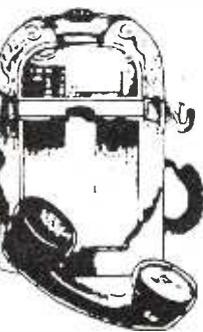
SELECT-O-HITS

605 CHELSEA
MEMPHIS, TENNESSEE 38107
(901) 523-1190

Independent Record Distributor!

1-800-346-0723
ORDER SERVICE ONLY
(Out of State)

1-800-648-6136
ORDER SERVICE ONLY
(In Tennessee)



Proud to represent these great rappers!

B-BOY
BOOGIE DOWN
CRIMINAL
CRUSH
D&D
EGYPTIAN EMPIRE
FANTASY
FEVER
4-SIGHT
4TH AND BROADWAY
FRESH
HOT
JOEY BOY
JUMPSTREET
LUKE SKYWALKER
MACOLA
NASTY MIX
NEXT PLATEAU

PANDISC
POSSE
PRIORITY
RAP
RAP-A-LOT
SELECT
75 GIRLS
SLAM
SLEEPING BAG
SPRING
SUNTOWN
SUTRA
TECHNO-HOP
TECHNO-KUT
TOMMY BOY
URBAN ROCK
WARLOCK
ZAKIA

AND MANY, MANY MORE!!!

CALL JOHNNY PHILLIPS TODAY
FOR A COMPLETE CATALOG AND LISTING.

**Phonograph Records Compact Discs
& Tape/Accessories Cassettes**

"SERVING THE SOUTH FOR OVER 28 YEARS"

fighters. We knew 'Nightmare On My Street' would be a big hit as soon as the LP was delivered, but frankly, it was so clear that 'Parents Just Don't Understand' was a universal track that would appeal to a large audience, we went with it. We knew that once pop and R&B radio heard it, provided they could get past the limited 'tag' that's been put on rap, it could be huge."

Dobbis adds that the subsequent video for the track, put together with Ann Carli at Jive, "had tremendous potential. We took it to MTV when they were in the 'no, we don't play rap' mode. They'd played Ice-T and L.L. Cool J but that was it. It was the sheer strength and quality of the D.J. Jazzy Jeff & Fresh Prince clip that got the station onto it." However, Dobbis notes, two major pop/R&B hits in a row by the rap act "has not given us an immediate response for the latest cut, 'Girls Of The World Ain't Nothin' But Trouble.' Radio continues to flip-flop back and forth on rap so we're not surprised or discouraged; this music will clearly have to keep proving itself."

The MCA Records-absorbed Uni label has already scored a high percentage of its sales through rap. More specifically, the pacting of Eric B. & Rakim, following an initial hit album through 4th & B'way, has given the label a possible platinum seller in "Follow The Leader," with a new single ("Microphone Fiend") sparking immediate sales. Together with a distribution deal with N.Y.-based Strong City, Uni has cemented its commitment to rap, according to Robert Smith, VP of marketing. "We knew Eric B. & Rakim already had very high stature in the rap community and were very well regarded. We've made a long term commitment to the act and we heavily supported the 'Dope Jam '88' headlining tour they did with Kool Moe Dee, Boogie Down Productions and Doug E. Fresh. We used conspicuous 'sniping' (on-the-street advertising) in 25 major cities as a way to spread the word with the release of the LP. We put out the video early in the game, and we circulated a couple of hundred advance tapes at the Black Radio Exclusive Conference in June." Smith says that Strong City is continuing to supply product to Uni with albums by Busy Bee and Don Barron and a set due from female rapper Ice Cream Tee at the start of the new year and that the label is "looking at some other possible signings."

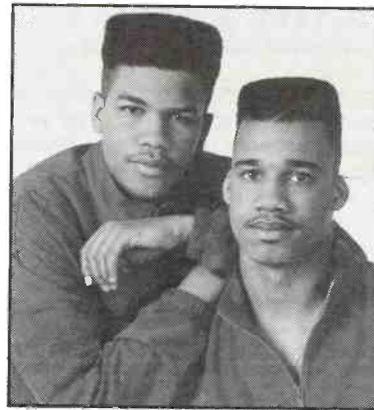
Warner Bros. has benefitted from its association with the Cold Chillin' label and from Ice-T, who is signed to Sire Records. "There's a very sincere and strong commitment to rap at Warners," says Ernie Singleton, senior VP, marketing & promotion, black music. "We want to master what we're doing with the artists we have before we expand with further artist acquisitions. Rap has proven itself to be a major force in music in the last five years or so; we can't see any company not taking it seriously with the kind of consumer reaction rap has had." Singleton says that the company didn't move into the area "without analyzing which way to go. We weren't interested in having

'fly-by-night' artists. Ice-T, for instance, has been breaking ground for us for the past couple of years and is our most successful rap artist through the title cut from the soundtrack 'Colors' and his current album 'Power,' which we expect to be a gold album."

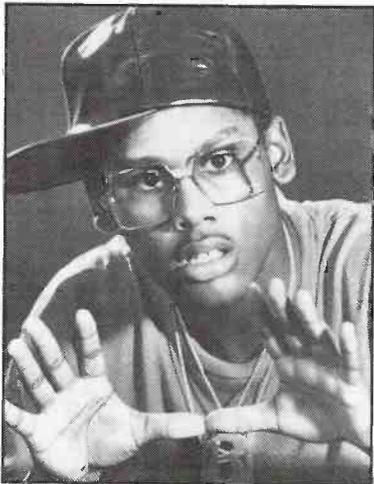
Singleton adds that the Warner Bros. promotion and marketing staff work closely with Cold Chillin' to ensure that the label's product receives maximum support. "We're in constant communication, from the A&R level to the art and video departments, working together on all aspects of marketing." So far, Warner Bros. has enjoyed what Singleton terms "a tremendous degree of success" with product on Biz Markie and Big Daddy Kane, as well as "re-establishing a consumer and radio base for M.C. Shan and Marley Marl, two acts who are already well known and well respected rappers." Singleton notes that the recent Rick James No. 1 black music hit, "Loosey's Rap" also gave Cold Chillin's Roxanne Shante the opportunity for major exposure at urban radio "and now we're eagerly awaiting her upcoming solo project." A full-out retail campaign, "Rap It Up" for all three WEA labels, has given Warner Bros. an added opportunity to cement their growth in the marketplace, says

Singleton. "We're now into the second phase of that campaign with Ice-T and Big Daddy Kane going into 10 major national markets, performing at one or two stores in each city and speaking to students in high schools and colleges. They may also do special broadcasts to address an area of social concern in a particular community. Clearly, our rap artists deal with a variety of subject matter, from anti-drug and anti-violence messages to commentary on self-esteem, love and everyday situations."

The growing appeal and obvious market penetration that rap enjoys with all ethnic groups in the marketplace is evidenced by the simultaneous release of compact disks across-the-board on rap product; that development in itself is indicative of the burgeoning commitment on the part of the industry as a whole to rap. Clearly, in spite of radio's reluctance (based to a large extent on the supposedly limited buying power of rap music buyers and thus the fear of stations that advertisers will desert in droves if they program rap to any significant degree) and the still-tentative involvement of some major labels, rap is now an important dollar-earner and that's still the key to the majors' commitment as we approach the '90s.



Super Lover Cee & Casanova Rud



Steady B

HOT 20 RAP CHART

Following is a recap chart of the top rap album titles, compiled from Billboard's Top Black Albums of the Year. Eligibility period for the chart is Nov. 14, 1987 to Nov. 12, 1988.

1. **HOW YA LIKE ME NOW**—Kool Moe Dee—Jive
2. **HE'S THE D.J., I'M THE RAPPER**—D.J. Jazzy Jeff & The Fresh Prince—Jive
3. **LIVING LARGE . . .**—Heavy D. & The Boyz—MCA
4. **HOT, COOL & VICIOUS**—Salt-N-Pepa—Next Plateau
5. **STRICTLY BUSINESS**—EPMD—Fresh
6. **DANA DANE WITH FAME**—Dana Dane—Profile
7. **TOUGHER THAN LEATHER**—Run-D.M.C.—Profile
8. **IT TAKES A NATION OF MILLIONS TO HOLD US BACK**—Public Enemy—Def Jam
9. **LETHAL**—UTFO—Select
10. **PAID IN FULL**—Eric B. & Rakim—4th & B'Way
11. **THE WORLD'S GREATEST ENTERTAINER**—Doug E. Fresh & The Get Fresh Crew—Reality/Danya
12. **LONG LIVE THE KANE**—Big Daddy Kane—Cold Chillin'
13. **OPEN SESAME**—Whodini—Jive
14. **KOOL & DEADLY**—Just-Ice—Fresh
15. **GOIN' OFF**—Biz Markie—Cold Chillin'
16. **MOVE SOMETHIN'**—2 Live Crew—Luke Skywalker
17. **A SALT WITH A DEADLY PEPA**—Salt-N-Pepa—Next Plateau
18. **BY ALL MEANS NECESSARY**—Boogie Down Productions—Jive
19. **FOLLOW THE LEADER**—Eric B. & Rakim—Uni
20. **IN FULL GEAR**—Stetsasonic—Tommy Boy

WORD UP! MAGAZINE

You Can't Beat The Rap.

500,000 Teenagers
Take The Rap Every Month
From Their Favorite Magazines —
**WORD UP! &
RAP MASTERS**

And They're In Good Company.



THE FAT BOYS

SALT 'N' PEPA



M.C. LYTE



AL B. SURE! &
FINESSE & SYNQUIS



L.L. COOL J

For Advertising Inquiries
Mitch Herskowitz
212-490-1715

Editorial
Gerrie Summers/Word Up!
Kate Ferguson/Rap Masters
WORD UP! Publications, Inc.
63 Grand Avenue, Suite 230
River Edge, NJ 07661
201-487-6124

RAP
MASTERS
MAGAZINE™

RAP AT RADIO

(Continued from page R-8)

To put it another way, black radio would have to play rap music three times as often as they do now in order for rap to be receiving a level of airplay commensurate with their sales popularity.

"Rap music is here to stay," suggests Sonny Taylor, PD at WGCI, the top-rated station in Chicago. "It's just difficult for listeners over 25 to accept it in a large dose. We play rap, but they [25-plus demos] will only sit through it for three minutes. If I play two rap records in a row, they're gone. I'm not going after 12-plus, I'm going after 25-34, and with that in mind, I just can't play more rap. I'm sorry if the rap industry feels negatively about what black radio does, but if you do the wrong things just to appease someone who's saying 'you're not being fair to black artists' that radio station can drop from No. 1 to No. 20 in one [ratings] book. That's not a risk I'm willing to take," says Taylor.

Rush Productions' Adler understands black radio's argument for not playing rap music, but feels it's just a smokescreen to hide the "real" reasons black stations play such a disproportionately small number of rap records.

"Black radio is run by 'buppies' [Black Urban Professionals]. They've made a cultural commitment to a lifestyle that has nothing to do with music on the street. Many of the people working in radio may have started on the street, but now they're making good money, they wear suits and ties and hard shoes, and they've got a nice car and a wife and kids. They know nothing about the streets of today,

and they don't want to know. This music very rudely pulls them back on the street corner, and they don't want to go!"

KDAY-AM in Los Angeles has become the most successful major market station with a predominantly rap format. Throughout the past five years, the station has gone from playing rap in moderate rotation during certain dayparts to where they now play 80%-90% rap 24 hours a day. According to DJ Greg Mack, who was MD during the station's format transition, the rap format turned the station completely around. "When I first got here in 1983, our goal was to dominate [local AM competitor] KGFJ. We didn't know which way to go, so we went to the streets, talked to the kids, hung out at their parties and went to the clubs. Rap is what was really happening. We started playing it, and within three months our ratings more than doubled. Right now we're consistently within a half-point of [L.A.'s top-rated black station] KJLH, and they're FM," says Mack.

During his tenure as KDAY's MD, Mack was revered among the rap industry as a godsend, as KDAY introduced dozens of east coast-based rappers to an untapped major market audience. Surprisingly, though, Mack tends to agree with black radio's conservative approach to rap.

"You're not going to get adult numbers playing a lot of rap, at least not yet. It goes back to that old theory that the music you grow up with will be the music you'll love for the rest of your life. The kids growing up with rap now will always like it. Our demos, in fact, are starting to expand. When we first started, we were pulling our best num-

bers among 18 and 19-year-olds, now it's expanded to include 22 and 23-year-olds. In the next five to 10 years, the kids who like rap right now will be in that 'prime' adult demographic, and that's when it will make sense for major-signal FM stations to switch to a rap format."

An interesting side effect of rap's popularity growth is the influence rap is having over heretofore "mainstream" black artists. Recent songs that have combined rap and contemporary R&B include Chaka Khan's "I Feel For You" featuring Melle Mel; Rick James' "Loosey's Rap" featuring Roxanne Shante; Rene & Angela's "Save Your Love For #1" featuring Kurtis Blow; and most recently, Midnight Star's "Don't Rock The Boat" featuring Ecstasy of the gold-selling rap group, Whodini. Apparently, when rap is presented in this context, black radio has no trouble lending 100% of its support, as each of these hybrid singles have become major hits.

The question is: Are black radio stations foolish to continue to ignore rap's growing popularity? Recently, pop powerhouse KIIS in Los Angeles transformed their AM outlet into a hybrid of rap and "hi-NRG," an indication that big business is starting to recognize rap's potential. The success of KDAY has proven that a rap format can be lucrative in a major market. In the first 46 weeks of 1988, 14 different rap albums entered the black top 10, most without the benefit of airplay.

An untapped and dissatisfied rap audience does exist, so perhaps rap will become an "alternative format" for lesser stations struggling to compete with established power-

house stations. "WGCI is No. 1 in Chicago," says WGCI PD Sonny Taylor, "so I can't go out on a limb and risk that it might break and fall. I've got too much to lose. But the numbers four, five and six stations should be taking the chances that might force me to play more rap, but they're not, they're just sitting back and watching."

RAP PRODUCERS

(Continued from page R-8)

of the Real Roxanne and the "answer-back" rap records, and for UTFO, which is now in the studio.

"We're doing a solo thing with Doctor Ice of UTFO and he is going to be a complete entertainer—dancing, choreography, theatrics, charisma. You have to be innovative. Everybody who has had tremendous success has that innovative input. Public Enemy has that 'militant style'; EMPD has what they call their 'drunken style'; Eric B. has his 'cool thing' and yet he is totally hardcore. Others copy them and that's fine, but the truly innovative producers and rap artists, like any other form of music, keep the sound alive.

"It's definitely not a fad, so we are not looking at any post-fad let-down situation. Look at MTV. They've tapped into it. And now all races want to hear it.

"The role of the rap producer is to keep it innovative. Producers have a lot to do with the music tracks. Rappers have what they are going to say, and the producers coordinate the beats. Sometimes a rap is good, but it's not coordinated. You've got to step in, get it together, work with the artist and make it fresh.

"But one of the most important things is the streets. Rap is from the streets. If you don't know what's going on out there, you can't do rap. You can live in Beverly Hills, but your heart has to be in the streets."

Maybe so, but producer Guy Ruvolo has taken a rock'n'roll band and made it into a rap act. Big Mouth is a white group that looks more like Motley Crue or Cinderella than the Beastie Boys or Run-D.M.C. "It's about being innovative," says Ruvolo, who added rock guitarist Rick Derringer on a few cuts. "I thought it was an interesting concept, the band was open for it, so here we have a rock band rapping. We've even taken a diehard rock'n'roll tune, 'Takin' Care Of Business,' and rap to it.

"Post-fad letdown? Rap is here to stay. Producers will just get more creative like any other form of music."



Sweet Tee

CREDITS: *Special Issues Editors, Ed Ochs & Robyn Wells; Editorial by L.A. freelancers; Dan Stuart ("Radio") is editor of Lee Bailey Communications' "Radioscope" show, Debi Fee ("Producers") is an editor with Fresh magazine; Photo assistance, J. Wallace; Design, Steve Stewart; Cover, Jeff Nisbet.*



THE FIRST PRIORITY MUSIC FAMILY BASEMENT FLAVOR

ALLIANCE • AUDIO TWO • POSITIVE K • MICHIE MEE • MC LYTE • SOUL SHOCK

MILK
GIZMO
MC LYTE
D.J. K ROCK
POSITIVE K
MICHIE MEE
L.A. LUV



SOUL SHOCK
KING OF CHILL
D.J. SKILL
K. SWIFT
CAT
BARSHA
BIG VAUGHN
NAT ROBINSON
TERRY MOORER

IN MEMORY OF MIKE GILCHRIST



P.O. BOX 004-537 • STATEN ISLAND, N.Y. 10304-0010

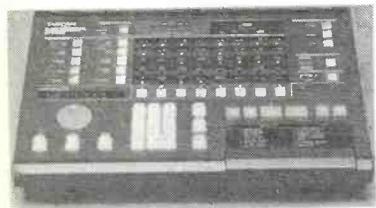
Major Product Introductions Brightened The Year

BY STEVEN DUPLER

NEW YORK This year saw a number of major product introductions for applications in the areas of audio and video production and postproduction, broadcast electronics, and sound reinforcement. While it is obviously impossible to name every hot new product in one story, here are some representatives of the best and brightest for 1988.

Audio/Video Tape & Disk Recording & Storage

• **Sony PCM-3348 Digital Multitrack Recorder:** Not simply a subscriber to the bigger-is-better philoso-



Tascam's MIDlizer functions as either an autolocator for tape transports, a MIDI synchronizer that locks MIDI devices to transports, or a transport synchronizer that chases two tape transports.

phy, the new 48-channel DASH multitrack recorder also offers a number of innovative features designed to let engineers and producers do their jobs more quickly and creatively. These include an onboard digital random access memory of 20 seconds; a new transport about three times faster than the PCM-3324's mechanism; and versatile interfacing capabilities, including the ability to lock the machine's internal clock to external synchronization systems.

• **New England Digital Direct-To-Disk PostPro:** This eight-track version of NED's digital recording and editing system is specially designed for film and video postproduction work. The full package features a customized Macintosh II graphics workstation, on-board time compression, direct digital transfer, SMPTE/VITC synchronization, and CMX-style edit list conversion.

• **Otari MTR-100A Analog Multitrack Recorder:** Advancing the state of the art in analog recording/reproduction, Otari's newest multitrack features microprocessor control over an impressive number of functions, including the ability to automatically align and calibrate the record and reproduce electronics. The deck also features a new high-performance trans-

port with a winding speed of up to 474 inches per second.

• **Sony PCM-2000 DAT Recorder:** Up to two hours of digital stereo recording are available from this powerful yet diminutive portable unit. Three sampling rates are included



Soundcraft's newest board is the 6000, a cost-effective design that features an optional MIDI automation package and a new preamp said to be extremely quiet.

(32, 44.1, and 48 kHz), and the 2500 is also capable of recording digital sub-codes and generating its own internal time code.

• **Matsushita Hi-Definition VCR:** The first, but not the last, this professional/industrial unit will be on the market in Japan sometime in 1989. Dubbed the Hi-Vision VCR, the machine uses the NHK-developed MUSE standard providing 1,125 lines of resolution. The unit also features 60 minutes of 16-bit PCM digital audio recording capability.

Digital Keyboards & Synthesizers

• **E-mu Systems Emulator III:** A standout in reasonably priced high-grade sampling technology, the E-III features true stereo sampling, 16 voices, 16-bit linear data format, and up to eight megabytes of internal RAM allowing up to 135 seconds of sampling time. It also comes with a 40-megabyte internal hard disk.

• **Ensoniq EPS Sampler and SQ-80 Synthesizer:** Both instruments feature a 61-note weighted keyboard. The EPS is designed with performing musicians in mind—the sampler allows the user to load a sound while playing at the same time. Up to eight instrument sounds are instantly available. Dynamic range is 96 dB, with a 16-bit data format and 24-bit internal processing. The SQ-80 is an all-in-one workstation setup featuring an excellent eight-track sequencer, strong drum kit and percussion sounds, and cross wave synthesis sample blending.

Consoles & Console Technology

• **Amek APC 1000 Assignable Production Console:** This full-feature board equipped with the GML moving fader automation system is designed to allow extremely fast set-up and a large amount of storage. Seven mainframe sizes are available in configurations ranging from 32 to 128 inputs.

• **Neve Flying Faders Automation System:** An upgrade from the firm's Necam 96 system, Flying Faders features expanded 12-bit resolution, providing a total memory of 4,096 digital

steps, with all levels stored to within one-tenth decibel accuracy. Also featured is Neve's Total Mix memory system, which includes both 20-megabyte hard and 3 1/2-inch floppy disk drives. A total of 256 moving faders can be driven by the system.

• **Solid State Logic "G" Series Studio Computer:** The newest brain from SSL features a 20-megabyte hard disk that can store the equivalent of more than 80 floppy disks. The "G" Series computer allows fast copying and editing of mixes off line and allows sections of one mix to be dropped easily into another.

• **Soundcraft 6000 Console:** An extremely solid performer in its price range, the 6000 features an optional MIDI automation package that includes a MIDI mute system capable of storing up to eight songs, each containing 100 patches of complete mute settings. Other features: a newly designed preamp that lets each input module accept 68 dBs of continuously variable gain; four-band semi-parametric EQ; and a phase reverse switch to reverse polarity on individual input modules.

Synchronizers

• **Tascam MT-1000 MIDlizer:** This clever little box is the first three-function synchronizer to make use of serial port connectors: It functions as an autolocator for tape transports, a MIDI synchronizer that syncs MIDI devices to tape transports, and a transport synchronizer that chases two transports. Tascam says the MIDlizer can be used with anything from a cassette multitrack recorder to a large multitrack open reel deck. The unit is priced at less than \$2,000.

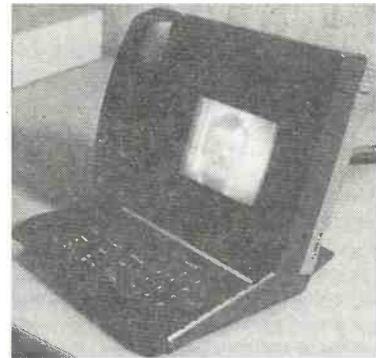
Duplication Technology

• **Concept Design Digital Audio Analog Duplication System:** Concept Design is the hi-tech manufacturing arm of duplicator American Multimedia Inc. The DAAD system utilizes a tapeless U.S.-Army-grade, hard-disk digital master to make high-grade analog cassettes of near-CD quality. Sonopress in Weaverville, Ky., is the first major label-owned duplicating facility to use the technology.

• **Otari T-700 Thermal Magnetic Duplication Video Duplication System:** Laser-based TMD technology was developed by Du Pont and later acquired by Otari. The T-700, which is just now coming into commercial use, is capable of producing video or DAT copies at up to 135 times faster than normal speed. A bin loop master is used, allowing duplication to be maintained for continuous production.

Signal Processing

• **Eventide H3000 Ultra-Harmonizer:** This full-feature unit's capabilities include stereo



OKI's full-motion videophone is still in the lab-testing stage, but the unit could make still-picture-only devices now on the market obsolete soon.

pitch change, diatonic pitch change, and a number of reverb and effects programs. The H3000 is also fully MIDI implemented.

• **Yamaha REV-5 Digital Reverb:** The REV-5 offers 16-bit quantization, 44.1 kHz sampling rate, and full bandwidth of 20 kHz, as well as 30 user-programmable programs that can be stored in 50 user memory locations. Nine combined programs (such as reverb plus gate plus chorus) can also be programmed.

Miscellaneous Technology

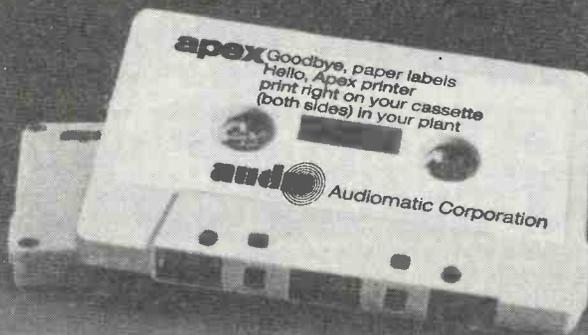
• **dbx RTA-1 Real-Time Analyzer:** This 31-band unit does it all, including charting room response curves, microphone calibration, and full acoustic analysis, complete with a customized printout function. Features include 0.3 dB resolution, 100+ dB dynamic range, and true RMS level detection. Price is \$4,500.

• **OKI Compressed Video Telephone:** Putting picture with sound for consumer telephone use is obviously a neat idea, but the current crop of picture-only units from Sony, Mitsubishi, and (soon) Matsushita are disappointingly crude. But a full-motion videophone is around the corner, as evidenced by the OKI compressed video telephone, recently tested by Southwestern Bell Labs' Advanced Technology Laboratory. The phone can transmit video only or voice and video together. No word on when it will be ready for the street.



New England Digital's new Direct-to-Disk PostPro is an eight-track recording and editing system designed specifically for film and video post-production work.

Print your label copy right on your cassette with the apex printer



Forget about paper labels.
Print over 7,000 units per hour.
Save time, money, trouble, space.
Eliminate inventory problems, costly label overruns.
Save 4¢ or more per cassette.

Five models to choose from:
One manual single color unit.
Two semi-automatic one color table top models.
Two high production multi-color consoles that print up to three colors in one pass.

Manufactured and distributed in U.S.A. by

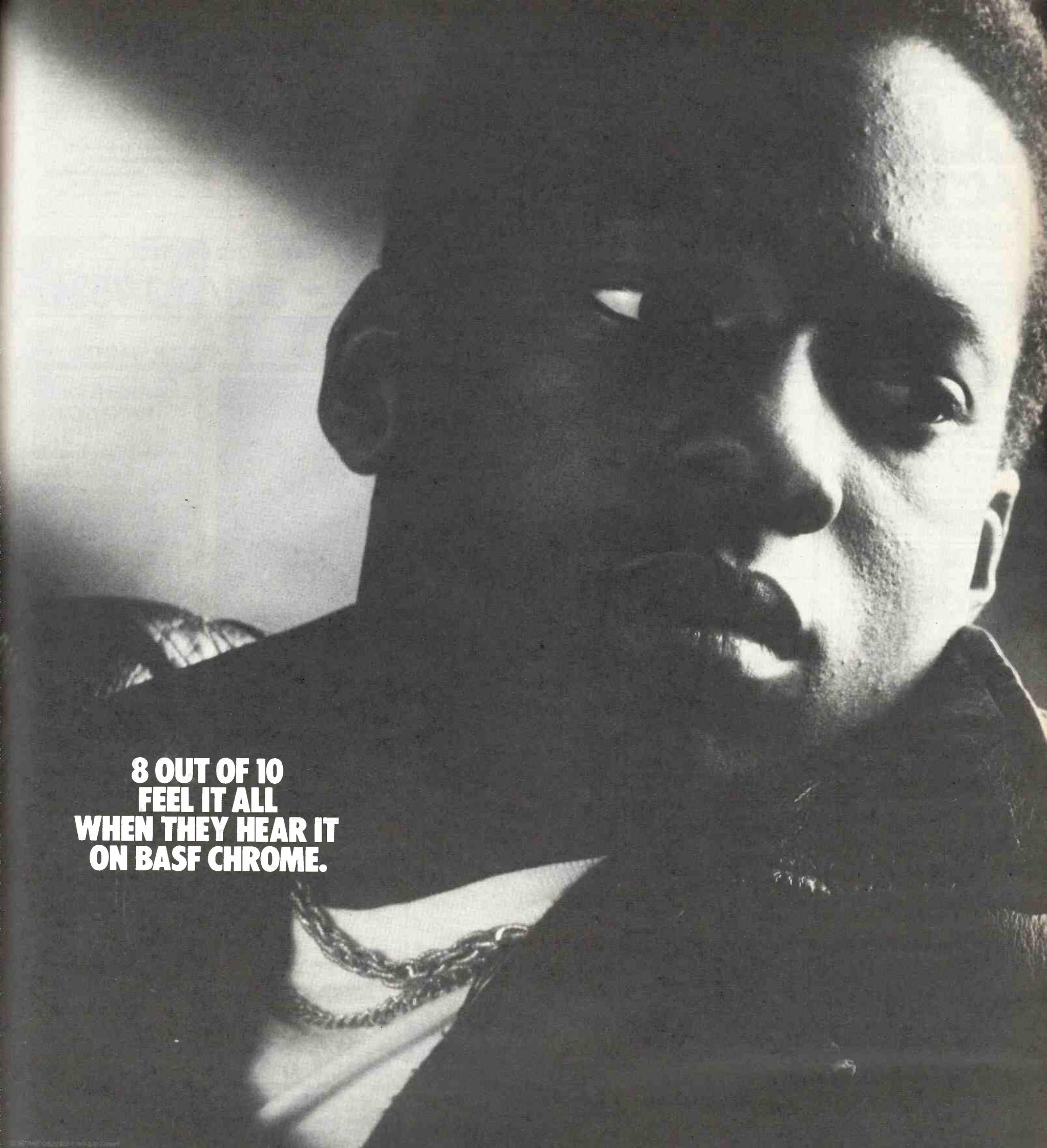
apex

apex machine company
3000 n.e. 12th terrace
fort lauderdale, fl 33334 u.s.a.
telephone: (305) 566-1572

Distributed worldwide by

audiomatic

audiomatic corporation
400 madison avenue
new york, new york 10017 u.s.a.
telephone: (212) 308-6888
telex: 12-6419



**8 OUT OF 10
FEEL IT ALL
WHEN THEY HEAR IT
ON BASF CHROME.**

Emotional impact. That's what music is all about. And what BASF Chrome is all about. In a nationally representative sample of the U.S., 8 out of 10 listeners heard more, responded more, were moved more by prerecorded music on BASF Chrome than on ordinary cassette tape. 8 out of 10.

An impressive figure that can mean

impressive sales. Because when you release on BASF Chrome, there's less tape hiss, greater music clarity, greater overall sound quality—greater emotional impact! All of which adds up to a tape that gives greater consumer satisfaction.

If you want them to feel it all. If you want to make them cry. If you want them

to go wild. If you want to make them sigh. Call us at 1-800-225-4350 (east or south), or 1-800-225-3326 (central or west). We'll show you what a difference BASF Chrome can make in the studio, in the store and on the deck.

Call us today.

After all, if 8 out of 10 people prefer it on BASF Chrome, shouldn't you be listening?

**The crystal clear sound
of BASF Chrome.**



BASF

Billboard CLASSIFIED ACTION MART

To order an ad... check the type of ad you want...

- Regular classified: \$2.95 per word. Minimum order, \$59.00.
- Display classified: 1 inch/1X \$95.00—1 inch/4X \$88.00 per 1 inch/12X \$82.00 per 1 inch/26X \$79.00 per—1 inch/52X \$64.00 per.
- REVERSE AD \$10.00 ADDITIONAL CHARGE

Count 8 words for our Box Number and address. Add \$6.50 for handling. Only regular mail forwarded—tapes not acceptable.

Check the heading you want...

- For Sale Help Wanted Positions Wanted Tapes
- Business Opportunities Investors Wanted
- Real Estate/For Sale/Lease Songwriters Talent
- Accessories Golden Oldies Novelties/Merchandise
- Services/Supplies/Equipment Wanted To Buy
- Comedy Material Computer Schools & Instructions
- Video Miscellaneous

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, N.Y., N.Y. 10036.

Cancellations must be in writing and mailed to the Classified Dept.

15% agency commission applicable only on ads of 2" or more running 2 consecutive weeks.

Need to get your ad in fast? Call Jeff Serrette... In NY State phone 212/536-5174... Outside N.Y. State phone toll free

Your Name _____
 Company _____
 Address _____
 City _____ State _____ Zip _____
 Telephone _____

Please fill in the information below if you wish to charge the cost of your classified advertising.

American Express Diners Club Visa Master Charge
 Credit Card # _____ Exp. Date: _____

Bank# _____
 Your signature _____

FAX # 212 536 5236

800/223-7524.

FOR SALE

THE D.A.T. ROOM

The east coast first all digital audio tape listening room. D.A.T. tape recorders — home, portable and pro units. D.A.T. software — full line of titles in stock. Full warranty, all accessories, major credit cards.

THE D.A.T. ROOM
 at DISCORAMA
 186 W. 4th St.
 New York, NY 10014
 (212) 989 7236

SING-ALONG/KARAOKE TAPES

Largest one-stop in the U.S. 17,000+ song tracks with lyric sheets enclosed and WITHOUT LEAD VOCALS. Also... great selection of SING-ALONG machines.

Wholesale only!

TRAX DISTRIBUTORS
 1-800-334-TRAX
 FAX 818-781-8979

CUT OUTS & OVER STOCKS

LP's Tapes, 45's and Imports. Looking for the unusual? We have it at lowest prices. All requests for list must be written on your company letterhead. Dealers Only.

Performance
 P.O. Box 156
 New Brunswick NJ 08901
 (201) 545-3004 Telex: 51060083 16

FOR THE BEST SELECTION OF CUT-OUT, overstock, and budget cassettes, CD's and albums, write for FREE 100 page catalogue, rock, soul, C&W, more..

Great Atlantic & Pacific Music
 3310 Samuel Shepard Drive
 St. Louis, MO 63103
 Phone: (314) 531 4644
 FAX: 314 531 4646

FOR SALE



Distributors of Tapes, CD's, LP's, & 12" Discos

**INDEPENDENT
12 INCH SPECIALISTS**

Announcing the Northeast's most exciting full-service one-stop. We cater to dance music shops and have a full selection of current and classic Rap, Club, Hip-hop, House and Dance.

QUICK SERVICE/EXCELLENT FILL
 MAIL ORDERS INVITED

Call for our classic list
 and monthly specials!

245 Rt. 22 West (201)926-0880
 Hillside, NJ 07205 (800)634-0438
 FAX #(201)926-2152

FOR SALE

CD'S AVAILABLE

Along with 1,000's of cassette and LP titles. Dealers only. Write or call for free catalog.

Record-Wide Distributors, Inc.
 P.O. # 8100
 Fenton, MO 63026
 (314) 343-7100

****USED MOVIES****

Bought & Sold
 All quantities, Ratings & Formats
 Specializing in Store
 Openings & Buyouts
 VIDEO DISTRIBUTORS, INC.
 800-447-3399
 FAX 215 638 0770

FOR SALE

**ROCK & SOUL
ELECTRONICS**

470 7th Ave. (bet. 35th & 36th Sts.)
 New York, N.Y. 10018

**WE HAVE THE LOWEST
PRICES IN TOWN!!!**

LP's..... \$4.99 - \$5.99
 12 inch..... \$2.99 - \$3.47

also the
 LARGEST SELECTION
 OF IMPORT
 12 INCH RECORDS!!
 COMPACT DISC
 \$10.99 to \$12.99

SONY — 60min..... \$88
 TDK - 60min..... \$90
 TDK - SA 90min..... \$1.99
 TDK SAX 90min..... \$2.39
 MAXELL 90min..... \$99
 AA DJRACELL (PK of 4)..... \$1.49
 FAMOUS BRAND T-120's..... \$2.49
 T-120: RCA, JVC, SONY,
 TDK, MAXELL..... \$2.99 - \$3.99

We accept mail orders \$100.00 minimum, Add 12% shipping and handling

HELP WANTED

**WAREHOUSE
MANAGER**

Wholesaler looking for experienced warehouse manager, send inquiries and resumes in full confidence to:

Box # 7798
 Billboard Magazine
 1515 Broadway
 New York NY 10036

Wanted: Haitian Jazz Band, 22 members to perform Feb. 18, 19, 25 and 26, 1989, 5 hours per night, 9:00 P.M. to 2:00 A.M., at the William E. Reed Auditorium, Dorchester, Massachusetts. Must have professional level ability to perform Haitian Jazz music. \$465.00 per week, per performer plus \$40.00 per diem. Please reply to Jean Etzer Leger, c/o Shamba Recording, 12 Davis Street, Framingham, Mass. 01701.

NOVELTIES

POSTERS POSTERS

100's To Choose From
 Music - Pin-ups, Sports, etc.
 56 PAGE FULL COLOR CATALOG
 PLUS POSTER CLOSEOUT CATALOG
 AVAILABLE NOW!!

1 (800) 669 0099
 (toll free in USA)
 National Trends
 120 East Columbia Ave.
 Pontiac MI 48055

POSTERS

ZAP ENTERPRISES

1901 South Alameda St.
 #104 Los Angeles, Calif. 90058
 (213) 744-1622
 DEALERS ONLY

ROCK T-SHIRTS

- OVER 100 STYLES
 - TOP ROCK ARTISTS
 - LICENSED DESIGNS
 - FREE CATALOG
- NICEMAN MERCHANDISING
 1-800-328-7226
 DEALERS ONLY

 ★ **DON'T LOOK ANY FURTHER** ★
 ★ Latest designs & styles ★
 ★ Pop—Rock—Reggae—Punk ★
 ★ Your Florida one stop ★
 ★ for Rock & Roll merchandise ★
 ★ We export. ★
 ★ ZMACHARS ★
 ★ 8181 N.W. 91st Terrace Bay #6 ★
 ★ Miami FL 33166 (305) 888 2238 ★
 ★ FAX (305) 888 1924 ★

Stratford DISTRIBUTORS, INC.
 80 ORVILLE DRIVE, BOHEMIA, N.Y. 11716
 (516) 589-6000 (N.Y.S.)
 1-800-645-6558 (Toll Free Outside N.Y.S.)
 Telex:685-2550 FAX:(516)589-3272

AUTHORIZED DISTRIBUTOR FOR:
CD's • LP's • Cassettes • 7" • 12"
 CBS • W.E.A. • CAPITOL • POLYGRAM
 RCA/A&M/ARISTA • MCA/MOTOWN

**BLANK AUDIO, VIDEO TAPE
AND ACCESSORIES**
 TDK • MAXELL • SKC • TRIAD
 SCOTCH • SONY • BASF

EXCELLENT FILL AND SERVICE

CALL FOR OUR EXCITING VALUE PACKED CATALOG

We Specialize in Opening New Outlets

AmEx VISA
 MASTERCARD
 10 AM - 7 PM DAILY

The **DA** Digital Audio Tape STORE
 2624 Wilshire Blvd. Santa Monica, CA 90403
 (213) 828-6487 • FAX: (213) 470-6176

DIGITAL AUDIO TAPE RECORDERS

**PROFESSIONAL
PORTABLE
HOME**

ALL BRANDS IN STOCK NOW!!!
 FULL WARRANTY • ENGLISH MANUALS
 TRANSFORMERS, TAPES and
 ACCESSORIES AVAILABLE
 Shipping VIA UPS/FED-EX

**OUTSTANDING SELECTION
AT BARGAIN PRICES!**

Budget/Midline/Cutouts
 LP's/CASSETTES/CD's
 Gospel, Blues, Jazz, MOR, etc.
 Free Catalog — Dealers only!
 A.B.A. Record Dist.
 5 Lawrence St., Bloomfield, NJ 07003
 (201) 429 7797

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524.

HELP WANTED

STRATFORD SEARCH GROUP, INC.

Management consultants to the Music industry. An executive search firm specializing in meeting the total human resource needs of the music industry. Send resumes in full confidence to:

STRATFORD SEARCH GROUP, INC.
 Empire State Building
 350 Fifth Avenue, Suite 7901
 New York, NY 10118
 (212) 465 1818
 FAX (212) 268 1061
 A DIVISION OF THAU/LEVEY, INC.

Varied professional and entry level positions available in sales, marketing and promotion at dynamic national record label. Send resume to:

P.O. Box 1142CC
 Radio City Station
 New York, NY 10101
 Attn: BC

KHOW, Denver, needs a PRODUCTION DIRECTOR. Creative, versatile, good writing skills, multi-track experience. This is a great opportunity for a production GENIUS. America's best city... the Rocky Mountains... wonderful climate... a legendary station... a great company. No beginners and NO CALLS, PLEASE! Send cassette, resume and current photo to: Doug Erickson, KHOW, 8975 E. Kenyon Avenue, Denver, CO 80237. A Legacy Broadcasting Station. E.E.O.

Agenda Set For 23rd MIDEM In Cannes

BY MIKE HENNESSEY

PARIS The 23rd International Record & Music Publishing Market, known as MIDEM, set to take place in Cannes, France, Jan. 21-25, will be the biggest ever, with an estimated 8,000 participants, according to MIDEM's joint managing director, Xavier Roy.

Roy says that 570 of the 1,800 companies participating will be having stands in the Palais des Festivals, an increase of 12% on the figure for MIDEM '88.

The projected attendance, says Roy, is not only a reflection of the record prosperity enjoyed by the music industry this year but is also a function of the increasing emphasis on group stands, enabling small companies to take part in an event that otherwise would be prohibitively expensive.

There will be composite stands at MIDEM '89 from the U.S. for Nashville, California, Texas, and Chicago as well as for French independent labels, French music publishers, Dutch publishers

(Continued on page 82)

Welk Deal Helps P'Gram Build Pub Unit

BY MIKE HENNESSEY

LONDON The recent acquisition of the 27,000-title Lawrence Welk catalog for a reported \$25 million has built up PolyGram's publishing division to the extent that it is more than one-quarter the size it was when the group owned Chappell Intersong, according to publishing chief David Hockman.

It was 21 years ago that PolyGram acquired Chappell for \$42 million, but since the sale of its publishing division for \$105 million in December 1984 to finance the launch of compact disks, the group has set as a major goal the rebuilding of its publishing interests, beginning with the purchase of Dick James Music

in October 1986 and the acquisition of Cedarwood in 1987.

"We currently have about 55,000 copyrights," Hockman says, "and we are in the happy position of being large enough to compete with the other major publishing operations but not so enormous that we cannot devote adequate time to the exploitation of our repertoire."

"Copyrights are enduring commodities which are not dependent on technology to reach the marketplace. We are still in the market for catalogs, and aside from this, one of our major priorities is to develop our national publishing operations. We have made big strides in this direction in the U.S., U.K., and France.

"The catalogs are constantly growing because of the publishing deals we have with artists signed to our record labels, but such deals are not automatic. In fact, they represent a relatively small part of our total copyright resources."

Hockman says performance income is becoming a growing revenue source for music publishers with the proliferation of private radio stations in many countries of the world.

"We used to derive 60% of our in-

come from mechanicals and 40% from performances," he says. "By the time we sold Chappell, it had reached a 50-50 proportion. But as broadcasting develops, I see performance income becoming increasingly dominant."

Another area that has seen substantial development over the last five years, according to Hockman, is the use of copyright music in commercials and movies, providing increasing income from synchronization rights.

NVPI Pushes For Lower Tax Dutch Group Calls VATs Unfair

BY WILLEM HOOS

AMSTERDAM, the Netherlands NVPI, the national IFPI branch and the umbrella organization of the Dutch audio industry, has appealed to the Dutch government to reduce the value-added tax on sound carriers.

The Netherlands has two categories of VAT. A 6% tax is levied on such necessities as food and trans-

port and 20% is levied on other goods and activities.

The 6% rate is applied to books, newspapers, magazines, circuses, zoos, and artistic works, among other goods and articles. But sound and video carriers, film, and theater carry the high 20% VAT.

The NVPI has been campaigning since 1976 for a lower VAT on sound carriers. It maintains that recorded music should enjoy the same rate as books, newspapers, and magazines.

"Making a cultural distinction between books and music recordings is a downright discrimination," states the NVPI appeal. "Especially if one takes into account that there's also a low VAT on publications like telephone directories, railway timetables, porn magazines, and stamp albums."

NVPI secretary general Leo Boudewijns also points out that a low VAT applies to printed music and wonders whether written notes have a higher cultural standard than played notes.

The organization believes that the government has refused a low VAT on recorded music because it would mean an appreciable revenue loss.

Boudewijns expresses anger that the authorities have recently proposed transferring ice cream, puddings, and french-fried potatoes from the high to the low VAT.

"If this proposal becomes law," he states, "then it means a tax income reduction of \$89.7 million. Transferring sound carriers to the 6% VAT category would mean a tax income loss of only \$48.7 million."

The NVPI declares in its appeal that, with the removal of economic barriers within the European Economic Community slated for 1992, harmonization of VAT rates among the 12 member states will be a necessity. At present there are some wide disparities.

The NVPI document was published shortly before the Dutch Ministry of Culture organized a symposium on VAT and culture. VAT harmonization in Europe was a major item on the agenda, and Elco Brinkman, the Dutch minister of culture, promised to do his utmost to achieve a low VAT on all cultural products and expression.

Irish Football Stadium To Be Used For Rat Pack Concert

DUBLIN, Ireland The concert date set for May 2, featuring Frank Sinatra, Liza Minnelli, and Sammy Davis Jr. will be staged at a new venue and have an all-time high ticket price. Impresario Oliver Barry, who brought Michael Jackson to Cork, Ireland, last summer, will present The Ultimate Event at Landsdowne Road, the first time the Irish Rugby Football Union has allowed the stadium to be used for anything other than a sporting event. The top ticket price is \$100. Barry regards the venue as the best in Ireland for location and facilities and will limit the capacity to 18,000.

KEN STEWART

Dance Music Featured On U.K. Vids

LONDON Wienerworld has released two new music videos featuring an array of dance music talent, entitled "Dance, Dance, Dance" and "Girls, Girls, Girls 2." The "Dance" video is a 13-track megamix of prominent international dance artists, including Eric B. & Rakim, Salt-N-Pepa, Erasure, Milli Vanilli, and Yazz producers Coldcut and the late Steve Walsh. The "Girls" set includes hits by Samantha Fox, Wee Papa Girl Rappers, Sinitta, Hazell Dean, and Joyce Sims as well as Sabrina's new single ahead of its vinyl release.

NIGEL HUNTER

Belgians Await Copyright Bill Changes

BRUSSELS, Belgium The new Belgian copyright bill includes a provision for a levy on blank tape equivalent to 8% of the purchase price. The revenue will be equally divided between the copyright owners and the Belgian government, which will use the money to fund the arts. An additional proposal is the extension of the copyright protection period from 50 to 70 years after the death of the author. It is proposed that 50% of the royalties from the final 20 years of the 70-year period would be devoted to the promotion of cultural activities.

MARC MAES

Soviet Engineers Visit Dutch Studio

AMSTERDAM, the Netherlands Two Soviet recording engineers, Witaly Ivanov and Yuri Bogdanov of the Melodia state record company, visited here for two weeks at PolyGram Holland's Wisseloord Studio in Hilversum. They witnessed the completion of a video recording featuring Def Leppard, recently shot on location in Denver, Colo. They also participated in recording an album by German hard rock band SO 36, and their host for the two weeks was Wisseloord deputy managing director Bert Baars.

WILLEM HOOS

Virgin Finds Megastores Successful

LONDON Virgin is pursuing its retail policy of megastores rather than corner stores with some convincing success. It is opening one in the Scottish city of Glasgow soon and a second one in Australia and plans to double the number of such establishments in the U.K. to 18 by 1992. In France, it is planning a number of jointly owned megastores in the wake of its highly successful flagship establishment on the Champs Elysees in Paris, which had 30,000 people through the doors on its opening day. Virgin has disposed of its 67 smaller retail stores and seven sites to the W.H. Smith chain for \$42.32 million for conversion to Our Price outlets. The remaining 22 Virgin stores are concessions within the Debenhams chain and are being sold to a new company, Audio and Video Supplies, for about \$1.84 million.

NIGEL HUNTER

Japanese Employees To Train At CBS

TOKYO CBS/Sony will be sending two or three employees to the U.S. each year to study, train, and perfect their command of English for up to three years. The first are due in the spring and will be based at CBS Records (purchased by Sony earlier this year). The main part of their curriculum will be international business activities.

SHIG FUJITA



FRANKIE'S WIRE

466 LEXINGTON AVE.,
BROOKLYN, N.Y. 11221 (718) 453-4339

REGGAE TOP TEN

THIS WEEK	ARTIST	TITLE	LABEL	NUMBER
1	SHINEHEAD	GIMME NO CRACK	ELEKTRA	60802
2	MAXI PRIEST	WILD WORLD	VIRGIN	90957
3	SUPER CAT	SWEET FOR MY SWEET	SKDNG	—
4	J.C. LODGE	TELEPHONE LOVE	V.P.	—
5	NAMI	STAND AND BE COUNTED	JAMAAZIMA	2001
6	GREGORY ISAACS	RED ROSE FOR GREGORY	R.A.S.	—
7	VARIOUS ARTISTS	REGGAE XMAS	R.A.S.	—
8	ZIGGY MARLEY	TUMBLIN' DOWN	VIRGIN	—
9	CHRIS STANLEY	EXCUSE ME	MTNSD	0020
10	UB40	RED RED WINE	A & M	1244

RADIO

IN N.Y.C. LISTEN TO WLBI 1190 AM FRI., SAT. & SUN. 5am-5:15pm CARIBBEAN MUSIC ALSO IN N.Y.C. THE KEN WILLIAMS SHOW WRTN 93.5 FM FRI. & SUN. 10pm-3am SAT. 4pm-7pm CARIBBEAN MUSIC NEXT ISSUE LOOK OUT FOR THE RANKIN DAN SHOW ST. AUGUSTINE, FLA.

SALES

BUBBLING UNDER ALPHA BLONDY, COCODY, SHELLY THUNDER KUFF, TOOTS IN MEMPHIS... HAVE BEEN GETTING CALLS FROM THE WORLD AND THE QUESTIONS ARE ALL THE SAME... WHY AREN'T THE MAJOR LABELS AND RADIO STATIONS GIVING THIS MUSIC THE PLUG IT DESERVES... MANY STORES ARE BEGINNING TO DEVOTE SPACE TO THIRD WORLD MUSIC... THE WIZ IN N.Y. ... IRIE ITES.

ACTION BULLETIN

... HEARD THAT GRACE JONES & CHRIS STANLEY WILL BEGIN A WORLD TOUR SOON, TO START EITHER IN AUSTRALIA OR JAPAN... ALSO HEARD THAT A COUPLE MAJOR LABELS ARE LOOKING TO SIGN CHRIS... NAMI STARTS HIS TOUR IN FEB... IF YOU HAVEN'T HEARD HIS NEW ALBUM "STAND AND BE COUNTED" PICK ONE UP... MERRY XMAS... POSSE...

FEATURE ALBUMS



SHINEHEAD
Featuring GIMME
NO CRACK



MAXI PRIEST
Featuring
WILD WORLD



NAMI
Featuring
STAND & BE
COUNTED



CHRIS STANLEY
EXCUSE ME WHILE
I CHANGE MY HEAD

'Hysteria' Sells 1 Mil; 10 Domestics Certified

BY KIRK LaPOINTE

OTTAWA One million Canadians have "Hysteria."

When it's of the Def Leppard variety, however, PolyGram Inc. Canada and the music industry celebrate. The Canadian Recording Industry Assn. notes in its November notice of certifications that the album has gone diamond, the equivalent of 10 times platinum in industry parlance. Selling steadily all year long, with no end in sight, it's feasible that "Hysteria" will be the best-selling metal album in Canadian history before it's all over.

Not only were the certifications good news for Def Leppard, but they also provided some welcome signs of hope for the Canadian record business. Included in the 35 certifications were 10 domestic achievements, including a banner month for Rita MacNeil, who saw two of her albums surpass platinum.

The multiplatinum honors were reserved for foreign artists, though, with Rick Astley chalking up quadruple platinum for "Whenever You Need Somebody," Tracy Chapman reaching double and triple platinum for her self-titled debut, Motley Crue's "Theatre Of Pain" cruising through double and triple platinum, and Steve Winwood's "Roll With It" moving beyond double platinum.

The Chapman and Crue recordings were also certified gold and

platinum in November, CRIA reports.

The best news for Canada was the resurgence of Canadian music in the month. MacNeil, Corey Hart, Jeff Healey, Edity Butler, and Colin James all chipped in.

Hart's "Young Man Running" was certified gold and platinum; Butler's "Et Le Party Continue" and "Le Party Edity" went platinum; MacNeil's "Now The Bells Ring" and "Reason To Believe" were certified platinum and gold, respectively; and James' self-titled smash was dubbed platinum.

Others to hit platinum in November: Metallica with "And Justice For All," Pink Floyd with "Delicate Sound Of Thunder," and the hard-fought, strongly marketed independent album, "The Gipsy Kings."

Going gold in the month: "Staring At The Sun," the second straight certified release for Level 42; "To Hell With The Devil," a second consecutive certification for Stryper; "Turn Back The Clock" by Johnny Hates Jazz; "Talk Is Cheap" by Keith Richards; the Pink Floyd and Metallica releases; "Till I Loved You" by Barbra Streisand; "Everything" by the Bangles; "Smashes, Thrashes And Hits" by Kiss; a various-artist "Hot Country Hits" package from CBS Records; and "See The Light" by the Jeff Healey Band, arguably the Canadian act to make the splashiest debut abroad this year.

MAPLE BRIEFS

WEA Music of Canada Ltd., which each year sponsors children through an international foster-child program, has adopted another child, bringing to 20 the total number of youngsters the company has adopted.

SPEAKING OF decent gestures, the annual Squash Hunger tournament in Toronto this year raised more than \$50,000 for two Toronto food banks. An auction of celebrity memorabilia was part of the proceedings. It was a Labatt's Blue Live-sponsored event; CILQ-FM "Q107" Toronto was the presenting station.

VANCOUVER, British Columbia, journalist Tom Harrison and his band, Bruno Gerussi's Medallion, will have an album released by one of the WEA labels in 1989.

THE FOUNDATION to Assist Canadian Talent on Record says its video funds for the fiscal year ending in April are tapped out. FACTOR says it is not accepting applications for money until the end of February. The organization, which administers federal

and industry funds, appealed to the government for more money in July but has yet to receive a response. Most of its funds for such things as record production and demo assistance have dried up.

A&A RECORDS AND TAPES will expand its Music In Motion campaign, which provides in-store labeling and display, strong in-store play, and consumer leaflets for new and developing artists. The retail chain of 225-plus stores also ties its program into coverage in Music Express magazine, a Canadian consumer publication.

CANADIAN COUNTRY singer Michael Dee has signed with Johnny Morris' Evergreen Records in Nashville. The London, Ontario-based singer will also work with the Pride Music Group in pitching his work.

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.

JAPAN'S FIRST & ONLY ROCK'N ROLL MEMORABILIA AUCTION

KEIBUY™ JAPAN



Did you know that there is a rock 'n roll & movie related auction held every month here in Japan? **THERE'S NOTHING LIKE IT!**

Try out our fascinating new market here in Japan! **IT'S GROWING BIGGER & BETTER! YOU'LL GET YOUR MONEY'S WORTH!**

WE AUCTION OFF ENTIRE COLLECTIONS OR EVEN PARTS OF THE FOLLOWING AUTHENTIC MEMORABILIA. **MUSICAL INSTRUMENTS, CELEBRITY AUTOGRAPHS, GOLD DISKS. CONTRACTS, CARS, RARE RECORDS, PROMOTIONAL ITEMS, POSTERS, ARTWORKS, THE SKY'S THE LIMIT!!!**

ALL YOU NEED TO DO IS GIVE US A DETAILED DESCRIPTION OF THE ITEM(S) OR A CLEAR PHOTOGRAPH PRINT, AND YOUR MINIMUM SELLING PRICE FOR A CHARGE OF 10% OFF THE FINAL BID OF ITEMS SOLD, **WE'LL DO THE REST!**

EACH ITEM YOU PLACE IN THE AUCTION WILL BE PHOTOGRAPHED AND PRINTED IN THE MONTHLY KEIBUY™ CATALOGUE AND WE WILL EVEN PAY FOR THE PUBLISHING CHARGES!

OVER 90% OF THE ITEMS OUT ON THE KEIBUY™ AUCTION ARE HAMMER PRICED WAY OVER THE MINIMUM BID!

Please Contact:

JAM TRADING CO., INC.

Maison De Simon 1-2-10 Jingumae
Shibuya-ku, Tokyo, JAPAN 150
Tel: 813(03)408-4517
FAX: 813(03)404-0147

RECORDS — CASSETTES — COMPACT DISCS

- ★ Distributor of All German Releases
- ★ Major and Independent Labels
- ★ Suppliers to Wholesalers & Retailers
- ★ FAME-CATALOG With Over 50,000 Titles

Let us supply you today the music of tomorrow

fame
RECORDS

Your Music Partner in West Germany
"Exporting to the World"

Fame Records
Musikvertriebs GmbH
Post Box 700171 Phone: 0234 280053
Am Vorort 21-23 Telex: 825307 fame d
D-4630 Bochum 7 Telexfax: 0234 280882
West Germany

RECORDS — CASSETTES — COMPACT DISCS

Korean Meet Focus: Pirates

SEOUL, South Korea Recent meetings here between representatives of the South Korean government and a delegation from the U.S. International Intellectual Property Alliance focused on the high level of pirated products in this country.

Illegal material accounts for an estimated 60%-70% of the market in virtually all retail areas here. The IIPA, which specializes in seeking protection for patents, trademarks, and copyrights, urged the South Korean government during the five days of talks to cooperate in these areas.

"There are laws in existence, but they are not being consistently enforced," says Nesuhi Ertegun, president of IFPI and a member of the IIPA delegation. "Even when they are, the fines are too small to hurt and there are no jail sentences." NIGEL HUNTER

CASH FOR COPYRIGHTS

We buy publishing catalogs, songwriter's rights, etc. . .

Rush info to:

BILLBOARD

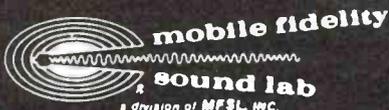
Box 981

1515 Broadway

New York, NY 10036

INFORMATION ALERT

Recently, advertisements and announcements have appeared from persons and companies purporting to have obtained rights to use the name *Melodiya* in North America and to be engaged in recording projects with the All Union Recording Company of the USSR. This is a direct contravention of a long term contract entered into by MOBILE FIDELITY SOUND LAB, INC. of Petaluma, California, and the Soviet International Trade Organization, Mezhdunarodnaya Kniga. MOBILE FIDELITY SOUND LAB, INC. has the exclusive right to release *Melodiya's* musical catalog in the United States and Canada.



For further information contact either: Phyllis Schwartz, Mobile Fidelity Sound Lab, Inc. (707) 778-0134 or Howard A. Singer, Lubell and Lubell (212) 693-5000.

Singles And LPs Fall; Cassettes And CDs Soar French Recording Sales Rise 31%

BY PHILIPPE CROCCQ

PARIS Recording sales in France for the first nine months of 1988 were 31% up over the same period in 1987, according to figures from the Syndicat National de l'Edition Phonographique, the French record industry federation.

Sales before tax amounted to \$386.7 million, compared with the 1987 total of \$295 million.

Comparing figures for September 1988 with those for the same month of 1987 shows an even bigger progression—sales of \$59.8 million as opposed to \$49.9 million, an increase of 37.5%.

Although sales of singles and LPs in September were down by 6.9% and 5%, respectively, cassettes

and CDs soared ahead, recording gains of 53.9% and 79.6%.

The substantial improvement in sales is due not only to the reduction in value-added tax on sound carriers but also, industry observers believe, to the advent of commercial television.

Marketing operations like the Edith Piaf compilation promotion by EMI and that for the Jacques Brel compilation by Barclay were enormously aided by their television advertising campaigns. TV commercials also boosted the sale of compilations like the CBS "Boulevard Of Hits" and the Carrere "A Nous Les Hits."

Another factor in the growth of sales has been an unusually high proportion of quality releases in a

variety of genres, such as Jean-Jacques Goldman's "Entre Gris Et Clair" (CBS), Renaud's "Putain De Camion" (Virgin), Michel Sardou's "Successeur" (Trema), and hot product by international acts such as Tracy Chapman (WEA), Sting (Polydor), and Sade (CBS).

But, while welcoming this significant upturn in a French market that has suffered a long period of stagnation, Patrice Fichet, general manager of SNEP, warns that all the progress could be wiped out if erasable and recordable CDs come on to the market without adequate copyright protection.

"These new inventions represent a menace to rights owners which is far more dangerous than the threat posed by DAT," Fichet says.

Chrysalis Group Profits Take Steep Dive Poor Performance Of U.S. Record Unit Blamed

LONDON The Chrysalis Group suffered a steep fall in pretax profits for the 14 months ended Aug. 31. The total was \$3.3 million, compared with \$13.3 million for the same period in the previous year.

Chrysalis chairman Chris Wright, who had warned that the results would be disappointing, says no decision has yet been made about taking the company private, but he adds that such a move is "still one option." Chrysalis came to the market three years ago in an offer that remained largely in the hands of the stock underwriters.

The main cause of the drop is the poor performance of the U.S. record division, which lost \$7 million, \$6 million more than it did in the previous year, due to lower-than-anticip-

ated sales coupled with continuing high costs. Joe Kiener was recently appointed to review the company's U.S. operation, and he is expected to present his proposals for the restructuring of the U.S. division in February.

Other factors contributing to the drop in pretax profits are the poor performance of Max Headroom, the computer-generated presenter, who

made no fiscal contribution this year after having generated \$2.6 million during the same period in 1987, and the Chrysalis property division, which broke even after contributing \$2.9 million during the same period last year.

Other Chrysalis Group divisions performed well, with U.K. and European record operations ahead of budget. NIGEL HUNTER

NEW AGENDA READIED FOR 23RD MIDEM CONFAB

(Continued from page 80)

publishers, Dutch publishers and songwriters (CONAMUS), German music publishers, Spanish record companies and music publishers, and the music industries of Finland, Norway, Sweden, Canada, Australia, and Belgium.

At least 150 companies will be taking part in MIDEM for the first time, and majors EMI and WEA will once again be in evidence. More than 60 countries will be represented, including, for the first time, the Republic of China and Israel.

"Perhaps an additional factor in this record attendance figure is the need for companies to gear up for the 1992 one-market concept for the European Community," Roy says.

Mixed with the satisfaction of generating record interest in the event is the headache of accommodation problems, particularly with one of the major Croisette hotels—the Carlton—out of action because of renovation.

However, following a meeting between the management of the top hotels and MIDEM, more rooms are being made available for participants by the other high-grade hotels to compensate for the 320 rooms lost as a result of the temporary Carlton closure.

Following an international survey conducted by MIDEM that revealed that the galas were not generally regarded by participants as being among the more compelling aspects of the event, talent showcases have been scheduled as replacements, to be produced for worldwide distribution to radio and television stations

and which will include segments for the presentation of up-and-coming talent.

The showcases will be presented Jan. 21, 23, and 24, starting with new talent at 8:30 p.m. and continuing at 9 p.m. with established artists. In addition, there will be late-night showcase performances daily from Jan. 20-24 from 11:30 p.m.-2 a.m. The showcases will be staged at the Martinez Hotel, where the ballroom has been converted into a 400-seat nightclub.

MIDEM will also be accenting the seminar element of the event with a three-day radio conference (Jan. 22-24) held in the Palais des Festivals, at which broadcasting executives from all over Europe will discuss programming, syndication, finance, rights, needle time, new technology, advertising, and sponsorship.

Under the auspices of the International Light Music Publishers Assn., MIDEM will present a question-and-answer session on the implications of 1992 for music publishers, and there will be a Billboard seminar titled "Getting The Music To Market" that will cover promotion, marketing, distribution, and retailing.

Another seminar, sponsored by Billboard's sister magazine Music & Media, will examine the relationship between the music and broadcasting industries with the approach of 1992.

MIDEM Classique will again present a full program of events, including a focus on baroque music and the performance of some redis-

Singapore Set For Dire Straits

BY CHRISTIE LEO

SINGAPORE PolyGram Singapore has invested in a major advertising campaign to boost the long-awaited Dire Straits compilation album, "Money For Nothing."

The promotion includes TV advertising, a first in the record industry here, and is already reaping excellent results, according to label chief Julius Ng. He estimates that "Money For Nothing" had sold in excess of 10,000 units within three weeks of release.

Apart from print-media advertising, retail incentives, and trade support, PolyGram booked TV advertising with a weeklong campaign of 15-second spots.

"Our key sales message was that Dire Straits had something to offer the masses apart from the blockbuster 'Brothers In Arms,'" Ng explains. "We felt that consumers had to be reminded that the group's earlier hits needed the same kind of attention as the top 40 hits to sustain interest."

He feels that "Money For Nothing" could easily sell a substantial number of cassettes as well as CDs.

Ng also reports that the Dire Straits back catalog is starting to sell again, particularly on CD.

covered classical music dating from the year of the French Revolution, 1789.

Also under the banner of MIDEM Classique will be a three-hour jazz concert Jan. 24 featuring the groups of Billy Cobham, Ben Sidran, and Chuck Mangione.

An innovation at this MIDEM will be the inauguration of the Music Industry Man Of The Year award, which will be presented at a special dinner to be held in the Moulin a Mougins restaurant.

Says Roy, "MIDEM today has a new organizational structure that is much more finely tuned to the needs of the industry, thanks to the extensive research we have carried out. This 23rd event will have more glamor and excitement than ever before."

Roy admits that MIDEM was struggling to survive in the early '80s following the record industry slump and that after building steadily from that point on, the event suffered another downturn in revenue in 1986.

"But CD came to the rescue of the industry and this undoubtedly helped to restore MIDEM's fortunes," Roy says. "Today, with a budget of \$4 million, MIDEM is really equipped to cater to all the needs of the international music and home entertainment industry."

Billboard and Music & Media will, as in years past, host a cocktail party for invited guests in the Majestic Hotel Jan. 22 at 6 p.m. to announce plans and projects for the coming year.

HITS of the WORLD

© Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN (Courtesy Music Week/Gallup) As of 12/17/88

This Week	Last Week	SINGLES
1	2	MISTLETOE AND WINE CLIFF RICHARD EMI
2	1	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
3	3	SUDDENLY (NEIGHBOURS' WEDDING THEME) ANGRY ANDERSON FOOD FOR THOUGHT
4	7	CRACKERS INTERNATIONAL EP ERASURE MUTE
5	4	CAT AMONG THE PIGEONS/SILENT NIGHT BROS CBS
6	22	GOOD LIFE INNER CITY/KEVIN SAUNDERSON 10 RECORDS/VIRGIN
7	6	TWO HEARTS PHIL COLLINS VIRGIN
8	8	TAKE ME TO YOUR HEART RICK ASTLEY RCA
9	20	BURNING BRIDGES (ON & OFF) STATUS QUO VERTIGO/PHONOGRAM
11	9	SMOOTH CRIMINAL MICHAEL JACKSON EPIC
12	5	FIRST TIME ROBIN BECK MERCURY/PHONOGRAM
13	24	DOWNTOWN '88 PETULA CLARK PRT
14	12	SAY A LITTLE PRAYER BOMB THE BASS FEATURING MAUREEN RHYTHM KING/MUTE
15	23	FINE TIME NEW ORDER FACTORY
16	15	NATHAN JONES BANANARAMA LONDON
17	10	MISSING YOU CHRIS DE BURGH A&M
18	14	RADIO ROMANCE TIFFANY MCA
19	11	LEFT TO MY OWN DEVICES PET SHOP BOYS PARLOPHONE
20	17	STAKKER HUMANOID WESTSIDE
21	13	NEED YOU TONIGHT INXS MERCURY/PHONOGRAM
22	31	BORN TO BE MY BABY BON JOVI VERTIGO/PHONOGRAM
23	30	LOCO IN ACAPULCO FOUR TOPS ARISTA
24	16	JACK TO THE SOUND OF THE UNDERGROUND HITHOUSE SUPREME
25	28	YOU ARE THE ONE A-HA WARNER BROS.
26	18	KISSING A FOOL GEORGE MICHAEL EPIC
27	25	KOKOMO THE BEACH BOYS ELEKTRA
28	34	FOUR LETTER WORD KIM WILDE MCA
29	38	9 A.M. (THE COMFORT ZONE) LONDONBEAT ANXIOUS/RCA
30	40	CHRISTMAS SONG/THANK YOU... ALEXANDER O'NEAL TABU
31	NEW	BUFFALO STANCE NENEH CHERRY CIRCA/VIRGIN
32	21	REAL GONE KID DEACON BLUE CBS
33	19	TWIST AND SHOUT SALT-N-PEPA FFR/LONDON
34	NEW	HANDLE WITH CARE TRAVELING WILBURYS WILBURY/WARNER BROS.
35	27	JE NE SAIS PAS POURQUOI KYLIE MINOGUE PWL
36	NEW	TRUE LOVE SHAKIN' STEVENS EPIC
37	29	STAND UP FOR YOUR LOVE RIGHTS YAZZ BIG LIFE
38	NEW	PUT A LITTLE LOVE IN YOUR HEART ANNIE LENNOX & AL GREEN A&M
39	32	ECHANTED LADY THE PASADENAS CBS
40	NEW	MINNIE THE MOOCHER REGGAE PHILHARMONIC ORCHESTRA MANGO ISLAND
10	NEW	ANGEL OF HARLEM U2 ISLAND
1	1	VARIOUS NOW 13! EMI/VIRGIN/POLYGRAM
2	3	CLIFF RICHARD PRIVATE COLLECTION EMI
3	2	KYLIE MINOGUE KYLIE—THE ALBUM PWL
4	4	VARIOUS THE PREMIERE COLLECTION REALLY USEFUL/POLYDOR
5	5	DIRE STRAITS MONEY FOR NOTHING VERTIGO/PHONOGRAM
6	6	FLEETWOOD MAC GREATEST HITS WARNER BROS.
7	NEW	VARIOUS THE HITS ALBUM CBS/WEA/BMG
8	7	BANANARAMA THE GREATEST HITS COLLECTION LONDON
9	8	RICK ASTLEY HOLD ME IN YOUR ARMS RCA
10	11	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
11	9	BRYAN FERRY/ROXY MUSIC THE ULTIMATE COLLECTION EG/VIRGIN
12	21	BROS PUSH CBS
13	12	HUMAN LEAGUE GREATEST HITS VIRGIN
14	15	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
15	10	YAZZ WANTED BIG LIFE
16	13	VARIOUS SOFT METAL STYLUS
17	14	VARIOUS THE GREATEST HITS OF 1988 TELSTAR
18	16	INXS KICK MERCURY/PHONOGRAM
19	24	VARIOUS BUSTER (ORIGINAL SOUNDTRACK) VIRGIN
20	NEW	ROY ORBISON THE LEGENDARY ROY ORBISON TELSTAR
21	22	MICHAEL JACKSON BAD EPIC
22	34	THE TRAVELING WILBURYS THE TRAVELING WILBURYS WILBURY/WARNER BROS.
23	23	U2 RATTLE AND HUM ISLAND
24	17	CHRIS DE BURGH FLYING COLOURS A&M
25	18	BROTHER BEYOND GET EVEN PARLOPHONE
26	NEW	JOE LONGTHORNE THE JOE LONGTHORNE SONGBOOK TELSTAR
27	NEW	VARIOUS NOW THE CHRISTMAS ALBUM EMI/VIRGIN
28	19	WET WET WET THE MEMPHIS SESSIONS PRECIOUS ORG/PHONO
29	26	VARIOUS SMASH HITS PARTY '88 DOVER/CHRYSALIS
30	20	PINK FLOYD DELICATE SOUND OF THUNDER EMI
31	27	VARIOUS THE HIT FACTORY VOLUME 2 FANFARE/PWL
32	NEW	GUNS N' ROSES LIES... GEFEN
33	37	ERASURE THE INNOCENTS MUTE
34	30	PASADENAS TO WHOM IT MAY CONCERN CBS
35	32	VARIOUS THE GREATEST LOVE TELSTAR
36	31	KOOL & THE GANG THE SINGLES COLLECTION DE-LITE/PHONOGRAM
37	29	BARBRA STREISAND TILL I LOVED YOU CBS
38	28	ALEXANDER O'NEAL HEARSAY/ALL MIXED UP TABU
39	33	VARIOUS BEST OF HOUSE '88 TELSTAR
40	35	PAUL SIMON NEGOTIATIONS AND LOVE SONGS 1971-1986 WARNER BROS.

CANADA (Courtesy The Record) As of 12/19/1988

		SINGLES
1	1	GROOVY KIND OF LOVE PHIL COLLINS ATLANTIC/WEA
2	2	THE LOCO-MOTION KYLIE MINOGUE GEFEN/WEA
3	4	KOKOMO BEACH BOYS ELEKTRA/WEA
4	6	WILD, WILD WEST ESCAPE CLUB ATLANTIC/WEA
5	7	BAD MEDICINE BON JOVI MERCURY/POLYGRAM
6	5	DESIRE U2 ISLAND/MCA
7	4	DON'T WORRY, BE HAPPY BOBBY McFERRIN EMI/CAPITOL
8	12	WAITING FOR A STAR TO FALL BOY MEETS GIRL RCA/BMG
9	10	HOW CAN I FALL BREATHE VIRGIN/A&M
10	11	I DON'T WANT YOUR LOVE DURAN DURAN CAPITOL/CAPITOL
11	15	DOMINO DANCING PET SHOP BOYS EMI/CAPITOL
12	9	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG
13	13	KISSING A FOOL GEORGE MICHAEL COLUMBIA/CBS
14	16	BIG LEAGUE TOM COCHRANE & RED RIDER CAPITOL/CAPITOL
15	8	LOVE BITES DEF LEPPARD BLUDGEON RIFFOLA/VERTIGO/POLYGRAM
16	NEW	BABY I LOVE YOUR WAY/FREEBIRD WILL TO POWER EPIC/CBS
17	14	WHAT'S ON YOUR MIND INFORMATION SOCIETY TOMMY BOY/REPRISE/WEA
18	17	RAVE ON JOHN COUGAR MELLENCAMP ELEKTRA/WEA
19	NEW	IN YOUR ROOM BANGLES COLUMBIA/CBS
20	NEW	WALK ON WATER EDDIE MONEY COLUMBIA/CBS
1	1	ALBUMS
2	2	U2 RATTLE AND HUM VERTIGO/POLYGRAM
3	5	VARIOUS ARTISTS COCKTAIL SOUNDTRACK ELEKTRA/WEA
4	3	THE TRAVELING WILBURYS VOLUME ONE WILBURY/WEA
5	8	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
6	4	INXS KICK ATLANTIC/WEA
7	6	BON JOVI NEW JERSEY MERCURY/POLYGRAM
8	7	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN/WEA
9	9	ROD STEWART OUT OF ORDER WARNER BROS./WEA
10	12	TOM COCHRANE & RED RIDER VICTORY DAY CAPITOL/CAPITOL
11	NEW	KYLIE MINOGUE KYLIE—THE ALBUM GEFEN/WEA
12	10	PINK FLOYD DELICATE SOUND OF THUNDER COLUMBIA/CBS
13	19	PET SHOP BOYS INTROSPECTIVE EMI/CAPITOL
14	14	ANITA BAKER GIVING YOU THE BEST THAT I GOT ELEKTRA/WEA
15	20	R.E.M. GREEN WARNER BROS./WEA
16	16	GEORGE MICHAEL FAITH COLUMBIA/CBS
17	18	STEVE EARLE COPPERHEAD ROAD UNI/MCA
18	15	MELISSA ETHERIDGE ISLAND/MCA
19	13	COLIN JAMES VIRGIN/A&M
20	11	JEFF HEALEY BAND SEE THE LIGHT ARISTA/BMG
		TRACY CHAPMAN TRACY CHAPMAN ELEKTRA ASYLUM/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 12/12/88

		SINGLES
1	1	DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
2	3	ORINOCO FLOW ENYA WEA
3	2	TEARDROPS WOMACK & WOMACK ISLAND
4	5	TWO HEARTS PHIL COLLINS WEA
5	6	BIG FUN INNER CITY/KEVIN SAUNDERSON VIRGIN
6	11	BRING ME EDELWEISS EDELWEISS GIG
7	4	A GROOVY KIND OF LOVE PHIL COLLINS WEA
8	7	STOP SAM BROWN A&M/DGG
9	8	DON'T TALK DIRTY TO ME JERMAINE STEWART VIRGIN
10	NEW	WEE RULE WEE PAPA GIRL RAPPERS JIVE
11	9	SMOOTH CRIMINAL MICHAEL JACKSON EPIC
12	19	STAND UP FOR YOUR LOVE RIGHTS YAZZ BLOW UP
13	NEW	TAKE ME TO YOUR HEART RICK ASTLEY RCA
14	16	UNDER MY SKIN BLUE SYSTEM HANSA
15	15	JE NE SAIS PAS POURQUOI KYLIE MINOGUE PWL
16	18	KEINE ANGST, HAT DER PAPA MIR GESAGT STEPHAN REMMLER MERCURY/PHONOGRAM
17	14	SECRET LAND SANDRA VIRGIN
18	17	NEVER TRUST A STRANGER KIM WILDE MCA
19	12	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA
20	NEW	KISS THE ART OF NOISE & TOM JONES CHINA-POLYDOR
1	19	ALBUMS
2	3	MUNICH SYMPHONIC SOUND ORCHESTRA POP GOES CLASSIC POLYSTAR
3	2	DIRE STRAITS MONEY FOR NOTHING POLYSTAR
4	1	DIE ARTZE NACH UNS DIE SINTFLUT—LIVE CBS
5	4	U2 RATTLE AND HUM ISLAND
6	5	CHRIS DE BURGH FLYING COLOURS A&M/DGG
7	13	SOUNDTRACK BUSTER WEA
8	NEW	ENGELBERT IN LIEBE—ENGELBERT WHITE
9	8	ROGER WHITTAKER DU BIST NICH ALLEIN AVON
10	6	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
11	NEW	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
12	7	PINK FLOYD DELICATE SOUND OF THUNDER EMI
13	9	WOMACK & WOMACK CONSCIENCE ISLAND
14	14	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS MAGNET
15	12	ERST ALLGEMEINE VERUNSICHERUNG KANN DENN SCHWACHSINN SUENDE SEIN? EMI
16	10	DIE TOTEN HOSEN EIN KLEINES BISCHEN HORRORSCHAU VIRGIN
17	18	JENNIFER RUSH PASSION CBS
18	17	RONDO VENEZIANO POESIA DI VENEZIA BABY
19	15	SAM BROWN STOP A&M
20	16	BAP DA CAPO EMI
		BOBBY McFERRIN SIMPLE PLEASURES MANHATTAN

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 12/9/88

		SINGLES
1	1	ORINOCO FLOW ENYA WEA
2	3	SMOOTH CRIMINAL MICHAEL JACKSON CBS
3	2	WEE RULE WEE PAPA GIRL RAPPERS CNR
4	4	TILL I LOVED YOU BARBRA STREISAND & DON JOHNSON CBS
5	7	NEVER TRUST A STRANGER KIM WILDE MCA
6	9	TWIST AND SHOUT SALT-N-PEPA HIGH FASHION
7	5	KISS THE ART OF NOISE & TOM JONES POLYDOR
8	NEW	LIFE'S JUST A BALLGAME WOMACK & WOMACK ISLAND
9	NEW	DON'T WORRY, BE HAPPY JOHNNY CAMARO POLYDOR
10	10	LOVE HOUSE SAMANTHA FOX JIVE
1	1	ALBUMS
2	2	DIRE STRAITS MONEY FOR NOTHING PHONOGRAM
3	3	U2 RATTLE AND HUM ARIOLA
4	4	WOMACK & WOMACK CONSCIENCE ISLAND
5	8	BZN ENDLESS DREAM MERCURY
6	6	FLEETWOOD MAC GREATEST HITS WARNER BROS.
7	5	BERDIEN STENBERG & JAMES LAST FLUTE/FIESTA POLYDOR
8	7	ENYA WATERMARK WEA
9	9	BARBRA STREISAND TILL I LOVED YOU CBS
10	10	VARIOUS 3X GOLD MERCURY
		DIVERSE KINDEREN KINDEREN VOOR KINDEREN VARAGRAM

MUSIC & MEDIA PAN-EUROPEAN CHARTS 12/10/88

		HOT 100 SINGLES
1	1	DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
2	4	ORINOCO FLOW ENYA WEA
3	3	TEARDROPS WOMACK & WOMACK 4TH & B'WAY
4	6	TWO HEARTS PHIL COLLINS VIRGIN
5	NEW	MISTLETOE & WINE CLIFF RICHARD EMI
6	7	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/CHRYSALIS/BMG
7	2	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN
8	12	POURVU QU'ELLES SOIENT DOUCES MYLENE FARMER POLYDOR
9	NEW	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
10	11	SMOOTH CRIMINAL MICHAEL JACKSON EPIC
11	NEW	SUDDENLY ANGRY ANDERSON FOOD FOR THOUGHT
12	9	AMOR DE MIS AMORES PACO AVREPE/POLYGRAM
13	NEW	TAKE ME TO YOUR HEART RICK ASTLEY RCA/BMG
14	17	SKETCH OF LOVE THIERRY MUTIN TREMA
15	10	CAT AMONG THE PIGEONS/SILENT NIGHT BROS CBS
16	NEW	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
17	13	STAND UP FOR YOUR LOVE RIGHTS YAZZ BIG LIFE
18	15	IMASCHI GIANNA NANNINI POLYDOR
19	5	THE FIRST TIME ROBIN BECK MERCURY
20	18	BIG FUN INNERCITY/KEVIN SAUNDERSON 10 RECORDS
1	1	HOT 100 ALBUMS
2	2	DIRE STRAITS MONEY FOR NOTHING VERTIGO
3	3	U2 RATTLE AND HUM ISLAND
4	4	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
5	14	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
6	5	PINK FLOYD DELICATE SOUND OF THUNDER EMI
7	6	KYLIE MINOGUE KYLIE—THE ALBUM PWL
8	NEW	CHRIS DE BURGH FLYING COLOURS A&M
9	8	MUNICH SYMPHONIC SOUND ORCHESTRA POP GOES CLASSIC POLYSTAR
10	7	JACQUES BREL 15 ANS D'AMOUR BARCLAY
11	13	SOUNDTRACK BUSTER VIRGIN/WEA
12	9	FLEETWOOD MAC GREATEST HITS WARNER BROS.
13	10	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
14	12	WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND
15	11	CLIFF RICHARD PRIVATE COLLECTION EMI
16	NEW	AERZTE LIVE—NACH UNS DIE SINTFLUT CBS
17	NEW	BANANARAMA THE GREATEST HITS COLLECTION LONDON
18	NEW	RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
19	15	MICHAEL JACKSON BAD EPIC
20	16	VARIOUS THE PREMIERE COLLECTION REALLY USEFUL
		MICHEL SARDOU LA MEME EAU QUI COULE TREMA

AUSTRALIA (Courtesy Australian Record Industry Association) As of 12/11/88

		SINGLES
1	1	DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
2	2	A GROOVY KIND OF LOVE PHIL COLLINS WEA
3	3	WHEN A MAN LOVES A WOMAN JIMMY BARNES FESTIVAL
4	5	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION CBS
5	9	IF I COULD 1927 WEA
6	4	NOTHING CAN DIVIDE US JASON DONOVAN FESTIVAL
7	19	KOKOMO THE BEACH BOYS WEA
8	8	I WANT YOUR LOVE TRANSVISION VAMP WEA
9	6	WILD, WILD WEST THE ESCAPE CLUB WEA
10	10	BRING ME SOME WATER MELISSA ETHERIDGE FESTIVAL
11	7	DESIRE U2 FESTIVAL
12	12	TOUCH NOISEWORKS CBS
13	15	DON'T NEED LOVE JOHNNY DIESEL & THE INJECTORS FESTIVAL
14	16	I STILL LOVE YOU (JE NE SAIS PAS POURQUOI) KYLIE MINOGUE FESTIVAL
15	13	BAD MEDICINE BON JOVI POLYGRAM
16	11	SO EXCELLENT I GO I GO KYLIE MOLE CBS
17	18	STOP YOUR FUSSIN' TONI CHILDS FESTIVAL
18	17	SIMPLY IRRESISTIBLE ROBERT PALMER EMI
19	NEW	SWEET CHILD O' MINE GUNS N' ROSES WEA
20	NEW	THAT'S WHEN I THINK OF YOU 1927 WEA
1	NEW	ALBUMS
2	1	JIMMY BARNES BARNESTORMING FESTIVAL
3	2	U2 RATTLE AND HUM FESTIVAL
4	7	INXS KICK WEA
5	3	1927...ISH WEA
6	9	JOHN FARNHAM AGE OF REASON BMG/RCA
7	4	SOUNDTRACK COCKTAIL WEA
8	NEW	DIRE STRAITS MONEY FOR NOTHING POLYGRAM
9	5	THE TRAVELING WILBURYS VOLUME ONE WEA
10	NEW	NOISEWORKS TOUCH CBS
11	6	VARIOUS SMASH HITS '88 EMI
12	NEW	MELISSA ETHERIDGE MELISSA ETHERIDGE FESTIVAL
13	10	BRYAN FERRY/ROXY MUSIC THE ULTIMATE COLLECTION EMI
14	11	TONI CHILDS UNION FESTIVAL
15	NEW	TRACY CHAPMAN TRACY CHAPMAN WEA
16	8	SOUNDTRACK IMAGINE—THE MOVIE EMI
17	14	BON JOVI NEW JERSEY POLYGRAM
18	12	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
19	17	THE COMEDY COMPANY THE COMEDY COMPANY ALBUM CBS
20	15	GUNS N' ROSES APPETITE FOR DESTRUCTION WEA
		JOE SATRIANI SURFING WITH THE ALIEN CBS

JAPAN (Courtesy Music Labo) As of 12/12/88

		SINGLES
1	1	TONBO TSUYOSHI NAGABUCHI TOSHIBA/EMI/NICHION/YAMAHA/YUI
2	3	WITCHES MIHO NAKAYAMA KING/BURNING/NICHION
3	NEW	NO NAME HEROES HOUND DOG MOTHER AND CHILDREN/NICHION/GLAND MOTHER
4	2	DANCE IF YOU WANT IT TOSHINOBU KUBOTA CBS/SONY/KITTY M
5	4	COME ON EVERYBODY TM NETWORK EPIC/SONY/J AND K
6	NEW	AKAI POUCHED KAORI SAKAGAMI TOSHIBA/EMI/NICHION/RISING PRO
7	6	I MISSED THE SHOCK AKINA NAKAMORI WARNER/PIONEER/MC CAIN
8	7	JIRETTAINE SHONENAI WARNER/PIONEER/JOHNNYS
9	5	ONE MORE KISS REBECCA CBS/SONY
10	8	TSURUGI NO MAI HIKARU GENJI PONY/CANYON/FUJI/PACIFIC
1	1	ALBUMS
2	NEW	YUMI MATSUOTOYA DELIGHT SLIGHT LIGHT KISS TOSHIBA/EMI
3	NEW	SHIZUKA KUDO GRADUATION PONY CANYON
4	2	YUI ASAKA HERSTORY HUMMING BIRD
5	4	PRINCESS PRINCESS LET'S GET CRAZY CBS/SONY
6	3	KAHORU KOHIRUIMAKI SO REAL EPIC/SONY
7	5	THE BLUE HEARTS TRAIN-TRAIN MELDACK
8	6	MIYUKI NAKAJIMA GOODBYE GIRL PONY/CANYON
9	NEW	TATSURO YAMASHITA BOKUNO NAKANO SHONEN MOON
10	9	CHI HARU MATSUYAMA MESSAGE ALFA
		TOSHINOBU KUBOTA SUCH A FUNKY THANG CBS/SONY

POP

RECOMMENDED

ORIGINAL MOTION PICTURE SOUNDTRACK

Oliver & Company
PRODUCERS: Various
Disney 012

Delightful all-star collection is sprinkled liberally with magical pixie dust. All songs are closely tied into the story line but that shouldn't diminish enjoyment for those who don't see the film. Several tunes are radio ready—Billy Joel's "Why Should I Worry," Ruth Pointer's irresistible "Streets Of Gold," and "Once Upon A Time In New York City" by a Newsless Huey Lewis—while others, including songs by Bette Midler and Rubén Blades, are simply to enjoy. Great Christmas gift for kids of all ages.

ORIGINAL MOTION PICTURE SOUNDTRACK

Twins
PRODUCERS: Various
WTG 45036

Title track sung by Philip Bailey and Little Richard should be a big hit, but many of the other tunes fall into that movie soundtrack netherland. Possible winners include Henry Lee Summers' "No Way Of Knowin'," Nayobe's danceable "It's Too Late," and "Yakety Yak" amusingly redone by 2 Live Crew.

THE DRIFTERS

Let The Boogie-Woogie Roll: Greatest Hits 1953-1958
Atlantic 81927

1959-1965/All-Time Greatest Hits And More
Atlantic 81931

REISSUE PRODUCERS: Kim Cooke & Bob Porter

The Cooke-Porter team that concocted fine Otis Redding and Aretha Franklin retrospectives does equally well by the seminal R&B combo with pair of two-LP sets. First volume concentrates on Clyde McPhatter's days as lead singer, while second set focuses on the Ben E. King Rudy Lewis Johnny Moore epoch. Sound is excellent, songs are essential. CDs feature additional tracks. Another monument to some unforgettable artists.

DANIELLE DAX

Dark Adapted Eye
PRODUCER: None listed
Sire 25818

English vocalist flashes a steely style that might find some favor with Siouxsie & the Banshees loyalists on first U.S. disk, which anthologizes her European releases. Following will build out from cutting-edge listeners.

TONY STONE

For A Lifetime
PRODUCERS: Various
Chrysalis 41614

British former bricklayer makes a bid for blue-eyed soul survival with a set of likable R&B-oriented tracks. Listen for the smooth grooves of "My Good Friend James" and "Can't Say 'Bye,'" but best of all is solid beat of "Heartbreak In The Making."

THE OYSTER BAND

Wide Blue Yonder
PRODUCER: Clive Gregson
Cooking Vinyl/Polydor 837 387

British sextet shows some promise with major-label debut. Sprightly played tunes with a Celtic flavor and lead singer John Jones' winning vocals shine on "The Generals Are Born Again," "Oxford Girl," and Nick Lowe's "The Rose Of England."

STEVE DORFF & FRIENDS

Theme From "Growing Pains" And Other Hit T.V. Themes
PRODUCER: Steve Dorff
Reprise 25735

Collection of television-show and movie-of-the-week themes anchored by, count 'em, three "Growing Pains"

entries. The show's main theme, "As Long As We've Got Each Other," sung by B.J. Thomas and Dusty Springfield, has appeal, but it's hard to imagine much demand for the themes to such cancelled shows as "The Oldest Rookie" and "Spenser: For Hire." Could appeal to Kirk Cameron devotees.

BILL MEDLEY

The Best Of Bill Medley
PRODUCERS: Various
MCA 42257

Medley sounds fantastic, but this isn't a greatest-hits collection of Medley-made-famous tunes as much as it is him singing tunes made famous by other people. However, there are actually a few popular songs first recorded by him, including "(I've Had) The Time Of My Life" and "You've Lost That Lovin' Feelin'" (with schlocky female studio singers taking Bobby Hatfield's place) as well as two new ones.

NAPUA

No Disguise
PRODUCER: Henry Jerome
Columbia FC 44230

Singer/pianist is reminiscent of Sade but is minus the seductive edge and the pop know-how; debut set appears aimed at AC and soft-jazz markets. "Lover Let Me Go" and "Oh Babe" (retitled remake of the Chi-Lites' "Oh Girl") could stir radio interest.

FRED SMALL

I Will Stand Fast
PRODUCER: Michael Aharon
Flying Fish 491

Public-interest-attorney-turned-folkie releases fourth effort—his first for Flying Fish. Tasty, enjoyable album blends usual folk topics—love and social issues—with a whimsical touch, all handled well by Small, who sounds like an early Chris de Burgh. Best bets are "I Will Stand Fast," with harmony provided by Mary Chapin Carpenter, and "If I Were A Moose," a paean to the Vermont moose who made headlines by falling in love with a cow.

A HOUSE

On Our Big Fat Merry-Go-Round
PRODUCERS: Steve Lovell & Steve Power
Sire/Reprise 25821-1

U.K. foursome enters the fray with a sharp, guitar-driven sound and striking, smart lyrics that recollect the Smiths, Buzzcocks, and early Magazine. "Call Me Blue," "I Want To Kill Something," and "Watch Out You're Dead" will lead album out among alternative spinners.

ALPHA BLONDY

Cocody Rock!!!
PRODUCER: Alpha Blondy
Shanachie 64011

African reggae star, seen in many quarters as the successor to Bob Marley, skanks easily through another relaxed recital of roots-rock matter that occasionally flashes a political edge ("Super Powers," "Interplanetary Revolution"). Still, heavy patois will keep this in the aficionados' corner.

THE FALL

I Am Kurious Oranj
PRODUCERS: Ian Broudie & Mark E. Smith
Beggars Banquet/RCA 9582

The abrasive punk pioneers would seem an unlikely unit to score a ballet, but album at hand is the score for dance piece produced by Michael Clark last summer. Throbbing set is one of the band's most absorbing efforts yet; like David Byrne's music for "The Catherine Wheel," songs stand by themselves. Hint of "cultchah" could move band outside of their alternative base.

FALCO

Wiener Blut
PRODUCERS: Rqb Bolland & Ferdi Bolland, Gunther Mende & Alexander C. Derouge, Falco & Mal Luker
Sire 25690

NEW AND NOTEWORTHY

MILES DAVIS

The Columbia Years 1955-1985
REISSUE PRODUCER: Jeff Rosen
Columbia C5X/C4K 45000

Selecting an anthology from trumpeter Davis' dozens of Columbia albums would be daunting for any archivist, but Rosen hits most of the highs in this five-LP/four-CD-and-cassette package. Davis' career is divided up thematically (blues, standards, electric sides, etc.); marvelous tracks featuring a host of jazz greats include some hitherto unissued beauties and a number of out-of-print cuts. Among the best of the year's boxes.

Novelty hit maker is still searching for the elusive follow-up to "Der Kömmisar" and "Rock Me Amadeus," but he won't find that track here. Standing out among the uninspired Teutonic synthpop here is "Garbo," a tribute to the screen star sung in English, which could become a tasty video in the right hands.

HAROLD FALTERMEYER

Harold F
PRODUCERS: Keith Forsey, Harold Faltermeyer
MCA 42165

Harold F may not have an "Axel F" on this album, but this highly synthesized effort does include such notable guest stars as Patti LaBelle, who provides vocals on Buddy Miles' "Them Changes," and Steel Pulse's David Hinds, who helps out on "Must Be Paradise." The TV-theme funk of "Hunger Of Love" could result in dance-floor action.

VARIOUS ARTISTS

Rebel Voices
PRODUCER: Entertainment Workers IU 630, IWW
Flying Fish FF 484

Despite an age of renewed union-busting, this live 1984 concert by members of the International Workers Of The World sounds more prophetic than pathetic.

EDDIE LEJEUNE

Cajun Soul
PRODUCER: Ken Irwin
Rouder 6013

Debut album by Cajun accordionist finds LeJeune following in the fabled footsteps of his father, the legendary Iry LeJeune. Vibrant set of waltzes and two-steps, featuring side work by guitarist D.L. Menard and fiddler Ken Smith, bristles with folkloric energy.

ANGRY SAMOANS

STP Not LSD
PRODUCER: Bill Inglot
PVC 8965

Punk comedians led by rock scribes Gregg Turner and Metal Mike Saunders return with another skewed excursion through rock history. Humor of such tracks as "I Lost (My Mind)" and obscure Alice Cooper cover "Laughing At Me" could work up yuks at alternative outposts.

BLACK

RECOMMENDED

MYLEKA

PRODUCERS: Various
MCA 42251

Though one-named singers are usually to be avoided, this one is a noticeable exception. Debut is filled with buoyant, danceable love songs including winners "Mystery To Me" and "Confess." Ballad "Trust In Me" is also effective.

SKINNY BOYS

Skinny (They Can't Get Enough)
PRODUCER: Mark Bush
Jive 1139

Inevitable antithesis to the fat ones breaks no new ground on rap front. Although "Free Your Mind" with Wee Papa Girl Rappers has some appeal, boys will have to find a rap of their own to make any impact.

SPLIT IMAGE

Life In The City
PRODUCERS: Dennis Johnson, Terrence Hatter, Anthony Perry
Bentley Records 8500

Versatile Bay-area outfit runs through spectrum of styles from dance funk to pop to ballads. Best bets are "Toss It Up," "Work It," and "Secret Affairs." Contact: Bentley Records 213-417-4011.

DANCE

RECOMMENDED

VARIOUS ARTISTS

Reggae Dance Hall II
PRODUCERS: Prince Jammy, others
Sleeping Bag TLX-42013

Another collection of hard-to-find reggae gems compiled by New York DJ Murray Elias. "Dance Hall" is the club music of Jamaica and this compilation features eight of the island's hottest club hits of the last two years, including extended and remixed tracks by such artists as Yellowman, Pinchers, and Bruce Lee. Clubs, college, and alternative outlets can't afford to go without a spicy dose of this infectious riddim. Contact: 212-724-1440.

JAZZ

RECOMMENDED

CLAUDIO RODITI

Gemini Man
PRODUCER: Helen Keane
Milestone 9158

With ace producer Keane behind the board, this Brazilian trumpeter's subtly Latinesque song stylings are interesting enough to withstand his occasional vocals. Highlights include the swinging "We" and the brisk, easygoing strains of "Jacarandá" and "Gemini Man."

JACKIE & ROY

Full Circle
PRODUCER: Eric Miller
Contemporary 14046

Veteran vocalists show no signs of age in this recently recorded session featuring ace sidemen Bill Watrous and Conte Candoli. The first couple of scat sail through bebop standard "Cherokee," Dave Frishberg's delightful "Our Love Rolls On," and George Shearing's tailor-made "To Jackie And Roy." Foremost is Jackie's stunning solo turn on the classic "Sleigh Ride In July."

EITHER/ORCHESTRA

Radium
PRODUCER: Russ Gershon, George Hicks
Accurate 3232

Latest release from Boston 11-piece is a refreshing showcase of sharp playing and clever arrangements, including outstanding originals "Born In A Suitcase" and "Hard To Know." An extended and offbeat interpretation of "Willow Weep For Me" is bested by a parade-time treatment of Monk's "Nutty," which somehow metamorphoses into Bobbie Gentry's "Ode To Billie Joe."

AKIO WITH JOE HENDERSON

PRODUCERS: Joe Henderson, Akio Sasajima
Muse MR 5367

Former Made-In Brasil guitarist's quartet date boasts saxophonist

Henderson's best playing in years. Set of mostly originals by Akio should draw new fans for the guitarist and enhance Henderson's rep even further.

CHRIS MCGREGOR/BROTHERHOOD OF BREATH

Country Cooking
PRODUCER: Joe Boyd
Venture/Virgin 7 90998-1

South African composer/pianist's first U.S. release in years is a genuine knockout. Joyful, high-energy arrangements should appeal to adventurous big band and world music fans alike. As with its earlier reissue of Dudu Pukwana's "In The Townships," Virgin is showing a genuine commitment here.

MICHAEL COLINA

Shadow Of Urbano
PRODUCER: Michael Colina
Private Music 2041

Label is trying to broaden its new age image with this fusion romp. Keyboardist—aided with guest shots by David Sanborn, Michael Brecker, and the Tower Of Power horns—is scoring robust airplay but curiously is losing steam at retail.

COUNTRY

RECOMMENDED

CHARLIE KING & MARTHA LEADER

Steppin' Out
PRODUCERS: Charlie King, Martha Leader
Flying Fish FF492

Unlike most "protest" singers, King succeeds by wit and musicality rather than by doctrine and didacticism. Paired here with fiddler/vocalist Leader, he has a high old time taking on social bigots and others of the rock-ribbed right.

AL & EMILY CANTRELL

Under A Southern Moon
PRODUCERS: Al & Emily Cantrell
Sombbrero SR12188

An airy, inventive, all-acoustic treat that revives such ancient pop and country hits as "On A Slow Boat To China," "In My Adobe Hacienda," and "I Heard The Bluebirds Sing." Contact: P. O. Box 121561, Nashville, Tenn. 37212

CLASSICAL

RECOMMENDED

WAGNER: SCENES FROM OPERAS

Jessye Norman, London Philharmonic, Tennstedt
Angel CDC 7 49759

As Isolde, Elizabeth, Senta or Brünnhilde, Norman finds the ideal place within the orchestral texture or rises imperiously above it in shimmering vocal display. The excerpts from "Tristan," "Tannhäuser," "Dutchman," and "Gotterdammerung" program well. A strong entry.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible: Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

POP PICKS

NEIL DIAMOND *This Time* (3:55)
 PRODUCERS: David Foster
 WRITERS: N. Diamond, J. Lubbock, D. Foster
 PUBLISHERS: Stonebridge, ASCAP/Holly/Air
 Bear/Warner-Tamertlane, BMI
 Columbia 38-08514

Diamond's soon-to-be-high media profile, with a forthcoming HBO special and tour, can only help Diamond regain his chart hold. Elegant ballad release marks the artist's first studio album in two years.

RECOMMENDED

DAN HARTMAN & DENISE LOPEZ *The Love You Take* (4:21)
 PRODUCER: Dan Hartman
 WRITER: Dan Hartman
 PUBLISHER: Second Nature, ASCAP
 A&M AM-1264

Both vocalists sound playful and energetic on this pop/dance workout. Taken from the "Scrooged" soundtrack, song contains a memorable lyric and musical hook.

PAT BENATAR *Let's Stay Together* (3:41)
 PRODUCER: Neil Giraldo
 WRITERS: N. Giraldo, P. Giraldo
 PUBLISHERS: Supa Bo-Ta, ASCAP/Big Tooth/Rare
 Blue, ASCAP
 Chrysalis VS4-43314 (c/o CBS)

"Don't Walk Away" deserved better, but perhaps this third rockin'-romp single from the current project will score some airplay. Benatar sounds great.

CHRISTMAS *Stupid Kids* (2:58)
 PRODUCER: Lou Giordano
 WRITERS: Rutigliano, Cox, Cudahy, Salzmann
 PUBLISHERS: Positively Liz/I.R.S., BMI
 I.R.S. 23918 (c/o MCA) (12-inch single)

New single from popular (and very good) Boston outfit is a driving, tongue-in-cheek, guitar-etched pop track lifted from its forthcoming "Ultraprophets Of Thee Psykick Revolution." Highlight is the band's pretty faithful cover of Anita Ward's disco classic, "Ring My Bell."

BRIAN SPENCE *Come Back Home* (4:26)
 PRODUCERS: Stephen W. Taylor, Brian Spence
 WRITER: B. Spence
 PUBLISHER: Clermiston, BMI
 Polydor 887 718-7 (c/o PolyGram)

Average pop/rock track that's done well in the U.K. won't go very far to further Spence's career; innovation or even a pop sensibility would've helped.

BLACK PICKS

READY FOR THE WORLD *Gently* (4:17)
 PRODUCER: Ready For The World
 WRITER: M. Riley
 PUBLISHERS: MCA/Unicity/Barron/Ready
 Ready/Trixie Lou, ASCAP
 MCA 53469

Something is needed to rescue the album "Ruff N' Ready" from oblivion. This follow-up to the top 10 "My Girly" will likely do the trick with potential crossover action, like the group's '86 hit, "Love You Down."

RECOMMENDED

ERIC B. & RAKIM *The R* (3:25)
 PRODUCER: Eric B. & Rakim
 WRITERS: E. Barrier, W. Griffin
 PUBLISHERS: SBK Blackwood/Eric B. & Rakim, BMI
 MIXERS: C.J. Mackintosh, Dave Dorrell
 Uni 50014 (12-inch version also available, Uni 8012)

Subtle soul rhythm and Rakim's rap fervor remixed (ironically enough) by two of the M/A/R/R/S boys, who sampled the act for their controversial hit, "Pump Up The Volume."

EAZY-E *We Want Eazy* (3:57)
 PRODUCERS: Dr. Dre, Yella
 WRITERS: Boots/G. Clinton/M. Parker Jr./D.O.C.
 PUBLISHERS: Mashamug/Island, BMI
 Ruthless/Priority PLS-07267

Top add this week finds the West Coast-based rapper doing his thing to a vintage P-Funk jam. Contact: 213-467-0151.

L'TRIMM *Cutie Pie* (3:32)
 PRODUCER: David Stone Klein
 WRITERS: R. DeRougemont, E. Cager, L. Julian, J. Stone, P. Klein
 PUBLISHERS: Musicworks/Henstone, BMI
 Atlantic 7-88973 (12-inch version also available, Atlantic 0-86470)

Whiny "car boom" girls offer a courteous, likable rap ballad.

BLACK, ROCK & RON *Black, Rock & Ron* (timing not listed)
 PRODUCERS: T. Sims, T. Davis, J. Korduletsch
 WRITERS: D. Cootyryer, G. Walsh, R. Walsh
 PUBLISHERS: Secret Affair/B.R.N.R., BMI
 Popular POP-23 (12-inch single)

Rap act borrows E.S.G.'s "Standing In Line" rhythm track and adds a bit of vintage R&B nuance to enhance. Contact: 212-265-7080.

RAHEEM *Shotgun* (5:04)
 PRODUCERS: Karl Stephenson, James Smith
 WRITERS: Oscar Ceres, Karl Stephenson, James Smith
 PUBLISHER: N The Water, Houston, TX, ASCAP
 MIXERS: Mike Peer, Steve Heaser
 A&M SP-12292 (12-inch single)

Beat-heavy rap tirade is rebellious and arousing in its new mixes but lacks imagination.

FREEZE FACTOR *Lay Back And Chill* (5:00)
 PRODUCER: James Mtume
 WRITERS: Freeze Factor, P. Field
 PUBLISHER: Mtume, BMI
 Epic 34-07723 (c/o CBS) (12-inch version also available, Epic 49-07579)

Mtume provides interesting production on a somewhat average rap number.

HEAVEN ON EARTH *On An Angel's Wing* (5:49)
 PRODUCERS: Joe Ortiz, Pauly Ortiz
 WRITERS: Joe Ortiz, Pauly Ortiz
 PUBLISHER: Copyright Control
 MIXERS: Hudson "Hot Mix" Beaudry, Charlie Francis, Neil Stanton
 Atlantic 0-86468/0-86503 (12-inch single)

Delightful number shimmers with salient vocal strength and harmony. New 12-inch with new mixes will hopefully give this one the exposure it deserves.

COUNTRY PICKS

RICKY VAN SHELTON *From A Jack To A King* (2:20)
 PRODUCER: Steve Buckingham
 WRITER: N. Miller
 PUBLISHER: Dandelion, BMI
 Columbia 38-08259

Another solid entry from country's newest gold-miner. An emotionally faithful cover of the 1962 Ned Miller hit.

NITTY GRITTY DIRT BAND *Down That Road Tonight* (3:07)
 PRODUCER: Josh Leo
 WRITERS: Jeff Hanna, Josh Leo, Wendy Waldman
 PUBLISHERS: Jeffwho, ASCAP/Mopage/Warner-Elektra-Asylum/Moon And Stars/Screen Gems-EMI, BMI
 Warner Bros. 7-27679

Profound harmonies amid dramatic production make a solid country weapon for the battle up the chart.

VERN GOSDIN *Who You Gonna Blame It On This Time* (2:50)
 PRODUCER: Bob Montgomery
 WRITERS: H. Cochran, V. Gosdin
 PUBLISHERS: Tree/Hookem, BMI/ASCAP
 Columbia 38-08528

A bluesy, midtempo stroll through Alibi Appreciation Night.

RECOMMENDED

DAVID ALLAN COE *Love Is A Never Ending War* (3:50)
 PRODUCER: Billy Sherrill
 WRITER: D. Blackwell
 PUBLISHER: Pesco/Wallet, BMI
 Columbia 38-08527

NEW AND NOTEWORTHY

KON KAN *I Beg Your Pardon* (3:59)
 PRODUCER: Barry Harris
 WRITER: Barry Harris
 PUBLISHERS: BEUN/Rose Garden/Lowery
 Atlantic 7-88969 (12-inch version also available, Atlantic 0-86467)

Popular on import, this Canadian act has a potential smash on its hands. Simple keyboard hooks (like those on a Men Without Hats or New Order record) with an alternative slant meet Lynn Anderson's tastefully sampled "Rose Garden." Early buzz on this one is not without merit.

Coe's great brooding vocals add weight and irony to this clever story song from a veteran of domestic wars.

WAGONEERS *Help Me Get Over You* (2:31)
 PRODUCER: Emory Gordy Jr.
 WRITER: Monte Warden
 PUBLISHER: Hollywood Avenue, BMI
 A&M AM-1261

Harmonious and easy-flowing melody encourages singing along. Instrumentation and production add sparkle to this fine-tuned group.

TAMMY LUCAS *9,999,999* (2:56)
 PRODUCER: Razy Bailey Music
 WRITER: Razy Bailey
 PUBLISHER: Lowery, BMI
 SOA 005

What a great song! Lucas belts with intensity an easily accepted remake of the 1976 Dickey Lee number that hit No. 3 on the country chart. Contact: 615-822-6757.

SAMMY SADLER *Tell It Like It Is* (2:45)
 PRODUCER: Johnny Morris
 WRITERS: G. Davis, L. Diamond
 PUBLISHER: Conrad-Oldrap, BMI
 Evergreen EV-1088

An urbane, laid-back, late-night lament. Contact: 615-327-3213

THREE LEGGED WILLIE *Heartbeat* (3:11)
 PRODUCER: Stan Welsh
 WRITER: P. Kuhn
 PUBLISHER: not listed
 Desert Star 002S-8X854

Creatively penned, this tune boasts tight production and imagination. Vocal dynamics are lean but smoothly performed.

DANCE RECOMMENDED

CANDI *Under Your Spell* (5:08)
 PRODUCER: David Shaw
 WRITERS: Peter Willis, Paula Shear
 PUBLISHERS: SBK Blackwood/SBK
 April/Cybro/Ecstatic/Soundtown, BMI/ASCAP/CAPAC/PROCAN
 MIXERS: Sergio Munzabal, John Morales
 I.R.S. 23929 (c/o MCA) (12-inch single)

Chart contender equally as strong as "Dancing Under A Latin Moon." Chugging, dance/pop drive and lead vocalist Candy's inspired delivery deserve club support. A more adventurous mix could help as well.

YOLANDA MILLA *When The Pieces Fall* (5:12)
 PRODUCER: Todd Terry
 WRITER: Norty Cotto
 PUBLISHERS: Tonk/New York Style
 MIXER: Todd Terry
 Warlock WAR-032 (12-inch single)

Milla has been garnering attention with this Latin/pop offering. Aggressive production in a number of mixes makes this one a potential chart climber. Contact: 212-979-0808.

BAD BOY BILL *The 1st Revelation* (various)
 PRODUCER: Bad Boy Bill
 WRITER: not listed
 PUBLISHER: Badman, BMI
 MIXER: Bad Boy Bill
 International House Records IHR-007 (12-inch single)

Surprising four-song EP for all those groovin' to the many "beat-n-sample"

records à la Todd Terry that are floating around. Innovative ideas abound in the club and acid house offerings. A must for underground outlets. Note the cuts "A Night On A Trip" and "Acid Sexx." Contact: 312-531-0345.

2 FIERCE *Feel It* (7:25)
 PRODUCERS: David Cole, Robert Clivilles
 WRITERS: D. Cole, R. Clivilles
 PUBLISHERS: Protoons/Robi-Rob/Red Instructional, ASCAP
 MIXERS: David Cole, Robert Clivilles
 Profile PRO-7240 (12-inch single)

Sample-laden takeoff on Todd Terry's "Party People" is a bit late, but those who've been clamoring for this kind of stuff will appreciate it. Contact: 212-529-2600.

A SPLIT SECOND *Mambo Witch* (6:00)
 PRODUCER: A Split Second
 WRITER: Ickx, Chayell
 PUBLISHER: Be's/Micart
 Wax Trax WAX-061 (12-inch single)

Lifted from the new album, "From The Inside," Belgian duo offers a richly textured, industrial techno-rhythm and forceful, ominous delivery. Contact: 312-528-8753.

CODE SERIOUS *That's Right* (timing not listed)
 PRODUCER: Larry Joseph
 WRITER: L. Joseph
 PUBLISHER: Joy Spring
 Avatar AV-123 (12-inch single)

Killer late-night R&B/house rhythmic punch gets lost in the poor pressing and mix. Although it's workable as is, new treatments of the aforementioned would improve the song greatly. Contact: 718-786-8473.

BIPO *Why?* (6:00)
 PRODUCER: Gordon Williams
 WRITERS: D. Almodovar, G. Williams
 PUBLISHERS: Jaman/Bipo Hip-Hop, BMI
 MIXER: Gordon Williams
 Jump Street JS-1020 (12-inch single)

Label's most inspired club offering in some time finds a seductive, feminine vocal traveling over a sinuous R&B/club groove. Contact: 212-873-1248.

SMALLTOWN BOYS *Beatski Mix* (9:28)
 PRODUCER: Rod Gammons
 WRITERS: Somerville, Bronski, Steinbachek, Jon, Moroder, Bellotte, Summer
 PUBLISHERS: Bronski/William A. Bong/Heath Levy
 MIXERS: Rod Gammons, Graham Bonnett
 TSR 863 (12-inch single)

Bronski Beat collage including "Smalltown Boy" and "Why" effectively reinterpreted. Medley successfully recaptures the group's hi-NRG panache. Contact: 818-705-3512.

PAJAMA PARTY *Yo No S6* (7:22)
 PRODUCER: Jim Klein
 WRITERS: Klein, Sanders
 PUBLISHERS: 23 West/Mister Guy, BMI/Brooklyn
 Fox, ASCAP
 MIXERS: David Darlington/"Bonzal" Jim Lyon
 Atlantic 0-86478 (12-inch single)

Latin pop nugget sports a likable dance rhythm and clever vocal arrangement. Lively edits courtesy Chep Nunez.

ESCAPE CLUB *Shake For The Sheik* (7:22)
 PRODUCER: Chris Kimsey
 WRITER: Escape Club
 PUBLISHER: EMI, ASCAP
 MIXER: John Luongo
 Atlantic 0-86477 (12-inch single; 7-inch reviewed Nov. 26)

SONIA BAINES *Too Good To Be True* (6:44)
 PRODUCERS: Guy Vaughn, Shedrick Guy
 WRITER: Sonia Baines
 PUBLISHER: Le Novae, ASCAP
 MIXER: Freddie Bastone
 4th & B'Way BWAY-475 (12-inch single)

Customary and danceable Latin pop taster. Contact: 212-995-7800.

MISSY MIST *Make It Mellow* (3:27)
 PRODUCER: Eric Griffin
 WRITERS: Michele Broom, Eric Griffin
 PUBLISHER: Candy Griff, BMI
 MIXER: Eric Griffin
 Atlantic 0-86475 (12-inch single)

Female rap is somewhat tired and annoying. Imagine J.J. Fad meets Stevie B. Production stands out more than Mist does.

HARD II HANDLE *Passion In The Dark* (7:05)
 PRODUCERS: Jesse "Jes" Diaz, Mark "Anthony" Roofe
 WRITERS: J. Diaz, M. Roofe, S. Cepero, N. Gonzalez

PUBLISHER: Mami Sol, ASCAP
 MIXERS: Jesse "Jes" Diaz, Mark "Anthony" Roofe
 Jessmark JM-001 (12-inch single)

Soft chants float throughout this provocative and familiar-sounding Latin pop number. Label based in Miami Lakes, Fla.

DEE NUVEAU *Anthing Goes* (6:30)
 PRODUCER: Mike Loretto
 WRITERS: Mike Loretto, Larry Lange
 PUBLISHERS: Barbosa/Hit & Hold, ASCAP
 MIXERS: Mike Loretto, Tommy Uzso
 Ligosa LIG-510 (12-inch single)

Weak delivery of a rather average midtempo technopop dance number. Contact: 212-979-0808.

FILE 13 *Party Line* (4:15)
 PRODUCERS: Warren Schwartz, Arthur Ether
 WRITERS: D. Witz, W. Schatz
 PUBLISHERS: Protoons, ASCAP
 Profile PRO-7237

Trendy, up-tempo novelty features party line talk all throughout. Contact: 212-529-2600.

CHRISTMAS

The following is a list of all-new or reissued Christmas singles received this week. Because of the music's seasonal nature, the records are not rated as to chart potential.

BIG MOUTH *X-Mass*
 Atlantic 0-86484 (12-inch single).

BOYS FROM INDIANA *Santa Got Picked For D.U.I.*
 Old Heritage JRC 8812. Label based in Cincinnati, Ohio.

CHARLES BROWN *Please Come Home For Christmas*
 Charlena CR-001. Contact: 213-463-3180.

CESAR & SANDY *White Country Christmas*
 Sanco Records Intl. 81787. Contact: 817-641-5849.

GARY B.B. COLEMAN *Merry Christmas, Baby*
 Ichiban ICH 88-156. Contact: 404-926-3377.

MICHAEL DAMIEN *Christmas Time Without You*
 Weir Brothers WBR-413. Contact: 213-391-8581.

MIKE DYKE *A Christmas Card*
 Southern Tracks 1073. Contact: 404-325-0832.

JIMBEAU HINSON *Mistletoe Time*
 American Romance 29. Contact: 615-298-1667.

LAMP SISTERS & LORENE DANIELS *Christmas Comes But Once A Year*
 Meda ME/C-103. Contact: 313-862-5880.

HENRY LEWIS *The Little Angel In Our House*
 Burgundy 1006. Contact: Nationwide Sound Distributors.

TOMMY MERCER *Jingle Bell Night*
 Alta 004. Label based in Ft. Worth, Texas.

N.F.E.C.T. *Radical Reindeer*
 Cafe Express 001. Contact 305-573-1499.

PATSY *Grandma Got Run Down By A Reindeer (rap version)*
 Silly Goose 1088. Contact: 800-251-1576.

ARTS MUSICALE SINGERS *I Wonder Where I'll Be Next Christmas*
 Four Jays J-100.

PICKS: New releases with the greatest chart potential.

RECOMMENDED: Records with potential for significant chart action.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention. Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HOT 100 SINGLES™

© Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	6	9	EVERY ROSE HAS ITS THORN T.WERMAN (B.DALL, C.C.DEVILLE, B.MICHAELS, R.ROCKETT)	◆ POISON (C) (CD) ENIGMA 44203/CAPITOL ★ ★ NO. 1 ★ ★ 1 week at No. One
2	4	8	10	MY PREROGATIVE G.GRIFFIN (G.GRIFFIN, B.BROWN)	◆ BOBBY BROWN (T) (C) MCA 53383
3	1	1	14	LOOK AWAY R.NEIVSON (D.WARREN)	◆ CHICAGO (C) (CD) REPRISE 7-27766
4	3	5	14	GIVING YOU THE BEST THAT I GOT M.POWELL (A.BAKER, S.SCARBOROUGH, R.HOLLAND)	◆ ANITA BAKER (C) (CD) ELEKTRA 7-69371
5	5	7	16	WAITING FOR A STAR TO FALL A.MARDIN (G.MERRILL, S.RUBICAM)	◆ BOY MEETS GIRL (C) RCA 8691
6	12	17	6	TWO HEARTS P.COLLINS, L.DOZIER (P.COLLINS, L.DOZIER)	◆ PHIL COLLINS (C) ATLANTIC 7-88980
7	9	9	10	WELCOME TO THE JUNGLE M.CLINK (GUNS N' ROSES)	◆ GUNS N' ROSES (C) GEFEN 7-27759
8	13	14	11	IN YOUR ROOM D.SIGERSON (S.HOFFS, B.STEINBERG, T.KELLY)	◆ BANGLES (T) (C) (CD) COLUMBIA 38-08090
9	10	10	13	WALK ON WATER R.ZITO, E.MONEY (J.HARMS)	◆ EDDIE MONEY (C) (CD) COLUMBIA 38-08060
10	15	21	8	DON'T RUSH ME R.WAKE (A.FORBES, J.FRANZEL)	◆ TAYLOR DAYNE (T) (C) ARISTA 1-9722
11	6	2	16	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY B.ROSENBERG (P.FRAMPON, A.COLLINS, R.VAN ZANDT)	◆ WILL TO POWER (C) (CD) EPIC 34-08034/E.P.A.
12	21	28	6	ARMAGEDDON IT R.J.LANGE (CLARK, COLLEN, ELLIOTT, R.LANGE, SAVAGE)	◆ DEF LEPPARD (C) (CD) MERCURY 870 692-7/POLYGRAM
13	20	25	7	SMOOTH CRIMINAL Q.JONES (M.JACKSON)	◆ MICHAEL JACKSON (T) (C) (CD) EPIC 34-08044/E.P.A.
14	17	22	10	I REMEMBER HOLDING YOU D.COLE, J.PASQUALE (J.PASQUALE)	◆ BOYS CLUB (C) MCA 53430
15	7	4	11	I DON'T WANT YOUR LOVE DURAN DURAN, J.ELIAS, D.ABRAHAM (J.TAYLOR, N.RHODES, S.LEBON)	◆ DURAN DURAN (T) (C) (CD) CAPITOL 44237
16	18	24	9	SILHOUETTE KENNY G (KENNY G)	◆ KENNY G (C) ARISTA 1-9751
17	8	3	16	HOW CAN I FALL? B.SARGEANT (D.GLASPER, M.LILLINGTON)	◆ BREATHE (C) A&M 1224
18	11	11	17	THE PROMISE B.ROGAN (C.FARRINGTON, M.FLOREALE, A.MANN)	◆ WHEN IN ROME (T) (C) VIRGIN 7-99323
19	23	29	8	PUT A LITTLE LOVE IN YOUR HEART D.A.STEWART (J.DESHANNON, R.MEYERS, J.HOLIDAY)	◆ ANNIE LENNOX & AL GREEN (T) (C) A&M 1255
20	14	13	13	FINISH WHAT YA STARTED VAN HALEN, D.LANDEE (EDDIE, ALEX, SAMMY, MIKE)	◆ VAN HALEN (C) (CD) WARNER BROS. 7-27746
21	16	18	13	SPY IN THE HOUSE OF LOVE P.O'DUFFY (D.WAS, D.WAS)	◆ WAS (NOT WAS) (T) (C) CHRYSALIS 43266
22	24	31	11	THE WAY YOU LOVE ME L.A.BABYFACE (BABYFACE, L.A.REID, D.SIMMONS)	◆ KARYN WHITE (T) (C) WARNER BROS. 7-27773
23	19	20	10	EARLY IN THE MORNING R.PALMER (L.SIMMONS, R.TAYLOR, C.WILSON)	◆ ROBERT PALMER (T) (C) (CD) EMI 50157
★★★ Power Pick/Sales ★★★					
24	25	34	8	ALL THIS TIME G.E.TOBIN (T.JAMES, S.MCCLINTOCK)	◆ TIFFANY (C) MCA 53371
25	31	41	8	WHEN THE CHILDREN CRY M.WAGENER (V.BRATTA, M.TRAMP)	◆ WHITE LION (C) ATLANTIC 7-89015
26	34	44	5	BORN TO BE MY BABY B.FAIRBAIRN (J.BON JOVI, R.SAMBORA, D.CHILD)	◆ BON JOVI (C) (CD) MERCURY 872 156-7/POLYGRAM
★★★ Power Pick/Airplay ★★★					
27	38	50	12	WHEN I'M WITH YOU S.SHEYDON (A.D.LANNI)	◆ SHERIFF (C) CAPITOL 44302
28	30	38	9	LITTLE LIAR D.CHILD, K.LAGUNA (J.JETT, D.CHILD)	◆ JOAN JETT AND THE BLACKHEARTS (C) BLACKHEART 4-08095/E.P.A.
29	35	40	5	HOLDING ON S.WINWOOD, T.LORD-ALGE (S.WINWOOD, W.JENNINGS)	◆ STEVE WINWOOD (T) (C) (CD) VIRGIN 7-99261
30	32	37	9	WILD WORLD W.LINDO, S.DUNBAR, R.SHAKESPEARE (C.STEVENS)	◆ MAXI PRIEST (T) (C) VIRGIN 7-99269
31	40	46	7	I WANNA HAVE SOME FUN FULL FORCE (FULL FORCE)	◆ SAMANTHA FOX (T) (C) JIVE 1154/RCA
32	36	39	9	THANKS FOR MY CHILD FULL FORCE (FULL FORCE)	◆ CHERYL "PEPSII" RILEY (T) (C) COLUMBIA 38-07996
33	39	42	8	GHOST TOWN R.ZITO (R.NIELSEN, D.WARREN)	◆ CHEAP TRICK (C) EPIC 34-08097/E.P.A.
34	41	52	8	THE LOVER IN ME L.A., BABYFACE (BABYFACE, L.A.REID, D.SIMMONS)	◆ SHEENA EASTON (T) (C) MCA 53416
35	47	59	4	STRAIGHT UP E.WOLFF, K.COHEN (E.WOLFF)	◆ PAULA ABDUL (T) (C) VIRGIN 7-99256
36	22	12	13	DESIRE J.IOVINE (BONO, U2)	◆ U2 (T) (C) ISLAND 7-99250/ATLANTIC
37	52	77	4	WILD THING M.ROSS, M.DIKE (M.YOUNG, T.SMITH, M.DIKE, M.ROSS)	◆ TONE LOC (T) DELICIOUS VINYL 102
38	29	23	17	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) T.MELCHER (M.LOVE, T.MELCHER, J.PHILLIPS, S.MACKENZIE)	◆ THE BEACH BOYS (C) ELEKTRA 7-69385
39	28	19	19	WILD, WILD WEST C.KIMSEY (THE ESCAPE CLUB)	◆ THE ESCAPE CLUB (T) (C) ATLANTIC 7-89048
40	49	65	4	KISS THE ART OF NOISE (PRINCE)	◆ THE ART OF NOISE FEATURING TOM JONES (T) (C) CHINA 871 038-7/POLYGRAM
41	48	57	5	WALKING AWAY F.MAHER (P.ROBB)	◆ INFORMATION SOCIETY (T) (C) TOMMY BOY 7-27736/REPRISE
42	45	51	7	BACK ON HOLIDAY R.NEVIL (R.NEVIL, D.P.BRYANT, S.DUBIN)	◆ ROBBIE NEVIL (T) (C) EMI 50152
43	26	15	14	BAD MEDICINE B.FAIRBAIRN (J.BON JOVI, R.SAMBORA, D.CHILD)	◆ BON JOVI (C) (CD) MERCURY 870 657-7/POLYGRAM
44	61	—	2	SHE WANTS TO DANCE WITH ME R.ASTLEY, P.HARDING, I.CURNOW (R.ASTLEY)	◆ RICK ASTLEY (T) (C) RCA 8838
45	57	73	5	WHAT I AM P.MORAN (E.BRICKELL, K.WINTHROW)	◆ EDIE BRICKELL & NEW BOHEMIANS (C) GEFEN 7-27696
46	59	78	3	DIAL MY HEART L.A., BABYFACE (L.A.REID, BABYFACE, D.SIMMONS)	◆ THE BOYS (T) (C) MOTOWN 53301
47	53	61	6	YOU GOT IT (THE RIGHT STUFF) M.STARR, M.JONZUN (M.STARR)	◆ NEW KIDS ON THE BLOCK (T) (C) COLUMBIA 38-08092
48	51	55	8	BABY CAN I HOLD YOU D.KERSHENBAUM (T.CHAPMAN)	◆ TRACY CHAPMAN (C) (CD) ELEKTRA 7-69356
49	27	26	12	NOT JUST ANOTHER GIRL D.KORTCHMAR (I.NEVILLE)	◆ IVAN NEVILLE (C) POLYDOR 887 814-7/POLYGRAM

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	42	30	18	THE LOCO-MOTION STOCK, AITKEN, WATERMAN (G.GOFFIN, C.KING)	◆ KYLIE MINOGUE (T) (C) GEFEN 7-27752
51	74	—	2	ANGEL OF HARLEM J.IOVINE (BONO, U2)	◆ U2 (T) (C) (CD) ISLAND 7-99254/ATLANTIC
52	33	32	11	YEAH, YEAH, YEAH J.SPENCE, M.JONES, D.TICKLE (J.SPENCE, M.JONES)	◆ JUDSON SPENCE (T) (C) ATLANTIC 7-88999
53	69	84	3	A LITTLE RESPECT S.HAGUE (V.CLARKE, A.BELL)	◆ ERASURE (T) (C) SIRE 7-27738/REPRISE
54	43	33	17	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) A.JOHNS, T.KEIFER, E.BRITTINGHAM (T.KEIFER)	◆ CINDERELLA (C) MERCURY 870 644-7/POLYGRAM
55	44	36	17	GROOVY KIND OF LOVE P.COLLINS, A.DUDLEY (T.WINE, C.BAYER BACHARACH)	◆ PHIL COLLINS (T) (C) ATLANTIC 7-89017
56	60	74	4	AS LONG AS YOU FOLLOW G.LADANYI, FLEETWOOD MAC (C.MCIVIE, E.QUINTELA)	◆ FLEETWOOD MAC (C) (CD) WARNER BROS. 7-27644
57	68	81	3	SHAKE FOR THE SHEIK C.KIMSEY (THE ESCAPE CLUB)	◆ THE ESCAPE CLUB (T) (C) ATLANTIC 7-88983
58	37	16	12	KISSING A FOOL G.MICHAEL (G.MICHAEL)	◆ GEORGE MICHAEL (T) (C) (CD) COLUMBIA 38-08050
59	46	45	9	HANDLE WITH CARE O.WILBURY, N.WILBURY (TRAVELING WILBURYS)	◆ TRAVELING WILBURYS (C) (CD) WILBURY 7-27732/WARNER BROS.
60	62	72	6	CROSS MY HEART P.HAMMOND (M.JAY)	◆ EIGHTH WONDER (T) (C) WGT 31-08036
61	80	92	3	MY HEART CAN'T TELL YOU NO R.STEWART, A.TAYLOR, B.EDWARDS (S.CLIMIE, D.MORGAN)	◆ ROD STEWART (C) WARNER BROS. 7-27729
62	81	90	3	IT'S NO SECRET STOCK, AITKEN, WATERMAN (STOCK, AITKEN, WATERMAN)	◆ KYLIE MINOGUE (C) GEFEN 7-27651
63	55	53	11	PEEK-A-BOO HEDGES, BANSHÉES (SIOUXSIE AND THE BANSHÉES)	◆ SIOUXSIE AND THE BANSHÉES (T) (C) GEFEN 7-27760
64	58	47	10	HIPPY HIPPIY SHAKE (FROM "COCKTAIL") GEORGIA SATELLITES, B.O'BRIEN (C.ROMERO)	◆ GEORGIA SATELLITES (C) ELEKTRA 7-69366
65	70	67	13	FOREVER YOUNG C.PEARSON, W.LOOS (M.GOLD, B.LLOYD, F.MARTENS)	◆ ALPHAVILLE (T) (C) ATLANTIC 7-89013
66	56	43	13	SYMPTOMS OF TRUE LOVE R.KERSEY (J.KLARMANN, F.WEBER)	◆ TRACIE SPENCER (T) (C) CAPITOL 44198
67	79	86	3	NEW DAY FOR YOU B.TRZETZELSKA, D.WHITE (B.TRZETZELSKA, S.WHITE, PROSS)	◆ BASIA EPIC 34-08112/E.P.A.
68	65	64	35	RED RED WINE UB40, R.FALCONE (N.DIAMOND)	◆ UB40 (T) (C) A&M 1244
69	66	58	9	GIRLS AIN'T NOTHING BUT TROUBLE D.J. JAZZY JEFF & FRESH PRINCE, P.HARRIS (W.SMITH, J.TOWNES)	◆ D.J. JAZZY JEFF & THE FRESH PRINCE (T) (C) JIVE 1147/RCA
70	50	27	12	DOMINO DANCING L.A.MARTINEE (N.TENNANT, C.LOWE)	◆ PET SHOP BOYS (T) (C) EMI 50161
71	73	68	21	FOREVER YOUNG R.STEWART, A.TAYLOR, B.EDWARDS (R.STEWART, J.CREGAN, K.SAVIGAR)	◆ ROD STEWART (C) (CD) WARNER BROS. 7-27796
72	72	56	15	EDGE OF A BROKEN HEART R.MARK (R.MARK, F.WAYBILL)	◆ VIXEN (C) EMI 50141
73	75	79	22	DON'T WORRY, BE HAPPY (FROM "COCKTAIL") L.GOLDSTEIN (B.MCFERRIN)	◆ BOBBY MCFERRIN (C) EMI 50146
74	67	60	8	IT'S MONEY THAT MATTERS M.KNOPFLER (R.NEWMAN)	◆ RANDY NEWMAN (C) REPRISE 7-27709
75	64	49	19	ANOTHER LOVER G.COLE (CAMPSIE, G.MCFARLANE, G.COLE)	◆ GIANT STEPS (T) (C) A&M 1226
76	85	94	3	ANCHORAGE P.ANDERSON (M.SHOCKED)	◆ MICHELLE SHOCKED MERCURY 870 611-7/POLYGRAM
77	91	—	2	IF WE NEVER MEET AGAIN R.CHERTOFF (J.SHEAR)	◆ TOMMY CONWELL AND THE YOUNG RUMBLERS (C) COLUMBIA 38-08505
78	71	63	8	NOBODY'S PERFECT C.NEIL, M.RUTHERFORD (M.RUTHERFORD, B.A.ROBERTSON)	◆ MIKE + THE MECHANICS (T) (C) ATLANTIC 7-88990
79	54	35	10	TILL I LOVED YOU P.RAMONE (M.YESTON)	◆ BARBRA STREISAND & DON JOHNSON (C) (CD) COLUMBIA 38-08062
★★★ Hot Shot Debut ★★★					
80	NEW ▶	1	1	SURRENDER TO ME R.ZITO (R.VANNELLI, R.MARK)	◆ ANN WILSON AND ROBIN ZANDER (C) CAPITOL 44288
81	98	—	2	WILD AGAIN (FROM "COCKTAIL") P.GALDSTON, STARSHIP (J.BETTIS, M.CLARK)	◆ STARSHIP (C) (CD) ELEKTRA 7-69349
82	84	82	6	KILLING ME SOFTLY K.WEST (N.GIMBEL, C.FOX)	◆ AL B. SURE! (C) WARNER BROS. 7-27772
83	94	—	2	DOCTORIN' THE TARDIS THE TIMELORDS (R.GRAINER, G.GLITTER, THE TIMELORDS)	◆ THE TIMELORDS (C) (M) (CD) TVT 4025
84	78	62	20	NEVER TEAR US APART C.THOMAS (A.FARRISS, M.HUTCHENCE)	◆ INXS (T) (C) (M) ATLANTIC 7-89038
85	NEW ▶	1	1	ALL SHE WANTS IS DURAN DURAN, J.ELIAS, D.ABRAHAM (J.TAYLOR, N.RHODES, S.LEBON)	◆ DURAN DURAN (T) (C) CAPITOL 44287
86	95	—	2	PERFECT FAIRGROUND ATTRACTION, K.MALONEY (M.E.NEVIN)	◆ FAIRGROUND ATTRACTION (C) RCA 8789
87	NEW ▶	1	1	I BEG YOUR PARDON B.HARRIS (B.HARRIS)	◆ KON KAN (T) ATLANTIC 7-88969
88	83	75	23	DON'T BE CRUEL L.A., BABYFACE (BABYFACE, L.A.REID, D.SIMMONS)	◆ BOBBY BROWN (T) (C) MCA 53327
89	77	69	14	BOY, I'VE BEEN TOLD C.RODGERS, P.SCHWARTZ (M.ANTHONY)	◆ SA-FIRE (T) (C) CUTTING 870 514-7/POLYGRAM
90	87	76	20	LOVE BITES R.LANGE (CLARK, COLLEN, ELLIOTT, R.J.LANGE, SAVAGE)	◆ DEF LEPPARD (C) MERCURY 870 402-7/POLYGRAM
91	NEW ▶	1	1	MORE THAN YOU KNOW M.JAY (MARTIKA, M.JAY, M.MORROW)	◆ MARTIKA (T) (C) COLUMBIA 38-08103
92	93	97	3	IS IT LOVE DR.DRE, D.J.YELLA (J.BURNS, M.FRANKLIN)	◆ J.J. FAD (C) RUTHLESS 7-99257/ATLANTIC
93	86	83	29	I'LL ALWAYS LOVE YOU R.WAKE (J.GEORGE)	◆ TAYLOR DAYNE (T) (C) ARISTA 1-9700
94	92	85	27	PLEASE DON'T GO GIRL M.STARR (M.STARR)	◆ NEW KIDS ON THE BLOCK (T) (C) COLUMBIA 38-07700
95	97	—	2	POSSE ON BROADWAY SIR MIX-A-LOT (SIR MIX-A-LOT)	◆ SIR MIX-A-LOT (T) (M) NASTYMIX 75555
96	96	71	12	ANY LOVE L.VANDROSS, M.MILLER (L.VANDROSS, M.MILLER)	◆ LUTHER VANDROSS (C) EPIC 34-08047/E.P.A.
97	88	80	14	CARS WITH THE BOOM DAVIS, J.STONE, P.KLEIN (R.DEROUJEMONT, E.CAGER, L.JULIAN, J.STONE, P.KLEIN)	◆ L'TRIMM (T) (C) ATLANTIC 7-89005
98	NEW ▶	1	1	THE GREAT COMMANDMENT CAMOUFLAGE (H.MAILE, M.MEYIN, O.KREYSSIG)	◆ CAMOUFLAGE (T) (C) ATLANTIC 7-89031
99	76	70	24	WHAT'S ON YOUR MIND (PURE ENERGY) F.MAHER (PROBB, K.VALAQUEIN)	◆ INFORMATION SOCIETY (T) (C) (M) TOMMY BOY 7-27826/REPRISE
100	63	54	16	ONE MOMENT IN TIME NARADA (A.HAMMOND, J.BETTIS)	◆ WHITNEY HOUSTON (C) ARISTA 1-9743

Products with the greatest airplay and sales gains 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. Catalog no. is for 7-inch vinyl single. * Asterisk indicates catalog no. is for 12-inch vinyl single; 7-inch unavailable. (C) Cassette single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (CD) Compact disk single availability.

TAKEN FROM THE QUADRUPLE PLATINUM ALBUM **OPEN UP AND SAY ... AHH!**



PRODUCED BY TOM WERMAN FOR JULIA'S MUSIC INC. / ENGINEERED BY DUANE BARON / MANAGEMENT: FRONTLINE

©1988 ENIGMA/CAPITOL RECORDS

FRENZIED YEAR IN RADIO MARKED BY TURNOVER, BUYOUTS, LAWSUITS

(Continued from page 26)

million.

New PDs: Tony Kidd from country in Rochester, N.Y., to black AC at the new WVAZ Chicago ... Dennis Day at WQXY New Orleans ... Bob Glasco at new country KMLE Phoenix ... Dell Rice at KXCL Kansas City, Mo. ... Dean Tyler adds OM stripes for WPEN/WMGK Philadelphia; Beth Fast joins as WMGK PD ... David Grossman at WSHE Miami ... Bob Case at KZZP Phoenix, Ariz. ... Terry Moore upped to OM at WBLZ Cincinnati ... Allan Hotlen at GM at KJOI L.A. ... Cy Young is named PD at WDJY Washington.

November/December
Bill Stakelin resigns from the pres-

ident/CEO post at the Radio Advertising Bureau for a similar position with station owner Apollo Partners ... New York's first postshuffle Arbitrend comes out and shows relatively subtle moves for WYNY and WQHT ... Mass layoffs hit both KOY-AM Phoenix and WDAS-AM-FM Philadelphia ... Jay Williams is named president of Sheridan Broadcasting.

Programming: Larry Berger exits WWPR New York ... KMEZ Dallas announces a switch from easy to urban; Elroy Smith is named PD ... SMN's Z-Rock picks up new affiliates in Denver, San Antonio, and Minneapolis; its Wave picks up previously local KHIH Denver and KGRX Phoe-

nix.

GAF wins a suit filed by a listener group and keeps WNCN New York ... Black-owned KDAB Salt Lake City is sued for racial discrimination by a black employee ... St. Louis' top 40 leader, KHTR, becomes oldies KLOU anyway ... WCBM Baltimore and WCNN Atlanta go to n/t ... Guy Zapoleon becomes Nationwide's national PD.

New GMs: Dale Matteson transfers to KHYS Houston and adds regional PD stripes; John Rokweiler re-

places him at WQUE New Orleans ... Dave Maszaros at WZGC Atlanta ... Dave O'Donnell at WBLZ Cincinnati ... Jim Waters at CHUM-FM Toronto ... Bill Cusack at WSNI Philadelphia.

New PDs: John Rook returns to major-market programming at KABC Los Angeles ... Ron Atkins at WYLD New Orleans, La. ... Paul Ingles at WNCX Cleveland ... Bob Roque at KATD San Jose, Calif. ... Rick Lambert at KXRK Seattle ... Beej Johnson is upped at WDJY

Washington, D.C. ... Scott Apple at WJIB Boston ... Dale Parsons at WLTW New York.

Sales: KIQQ Los Angeles from Outlet to Westwood One for \$56 million ... Scornix buys three stations from Key Broadcasting for \$25 million and sells WBOS Boston to Ackery for \$19.3 million ... KEZW/KOSI Denver from Group W to D&D for \$15.5 million.

Assistance in compiling this story was provided by Peter Ludwig.



HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

POISON SCORES its first No. 1 single on the last Hot 100 of 1988, with a solid lead in both sales and airplay for "Every Rose Has Its Thorn" (Enigma). (Next week there is no issue and the charts are frozen.) **Bobby Brown** is waiting in the wings, with "My Pre-

rogative" (MCA) on deck to be his first No. 1 pop record. "Two Hearts" by **Phil Collins** (Atlantic) will challenge for No. 1 also; the single is already the most widely played on the chart, with only three stations on the panel of 240 not yet playing it.

THE FIVE NEW entries are led by the duo of **Ann (Heart) Wilson**

and **Robin (Cheap Trick) Zander**, who pair up on "Surrender To Me" (Capitol) from the "Tequila Sunrise" soundtrack. **Kon Kan**, a duo from Toronto, makes its Hot 100 bow, entering at No. 87 with "I Beg Your Pardon" (Atlantic). The record broke out of Texas as an import; it was top five in Houston and moves 11-4 at KBFM McAllen-Brownsville and 23-13 at K-106 Beaumont. Two other new acts are German trio **Camouflage**, which enters at No. 98 with its No. 1 dance hit, "The Great Commandment" (Atlantic), and **Martika** from Los Angeles, who enters at No. 91 with "More Than You Know" (Columbia).

Sam Kinison's "Wild Thing" (Warner Bros.) is available only as an album cut and is not eligible to chart despite having sufficient radio points. Strong reports for Kinison come from WDFX Detroit (22-15), WOKI Knoxville, Tenn. (20-13), and KYRK Las Vegas (26-17), among others.

THE POWER PICK/AIRPLAY goes to "When I'm With You" by **Sheriff** (Capitol) for the third week in a row. There have been only two previous triple airplay winners in the last year, and both—"Could've Been" by **Tiffany** and "Kokomo" by the **Beach Boys**—hit No. 1. Speaking of Tiffany, the teen queen wins the Power Pick/Sales with "All This Time" (MCA), but it moves up only one place to No. 24 in a crowded part of the chart. There are 12 bulleted records in a row from No. 24-No. 35. By contrast, there is only one bullet between Nos. 62 and 76, and three records in this part of the chart move up despite point losses.

QUICK CUTS: Last week's Hot Shot Debut, **Rick Astley's** "She Wants To Dance With Me" (RCA), is the runner-up for the airplay pick. Its 69 adds make it the week's most added record; early jumps include 20-14 at WXKS Boston and 25-20 at Z95 Chicago ... Among the new artists doing well is **Tone Loc**, whose "Wild Thing" (Delicious Vinyl) has 12 top 10 radio reports already and jumps of 3-1 at BJ105 Orlando, Fla., 5-3 at KZZP Phoenix, and 10-5 at KIIS-FM Los Angeles. These moves plus 42 new adds fuel a 15-place chart jump to No. 37.

FOR WEEK ENDING DECEMBER 24, 1988

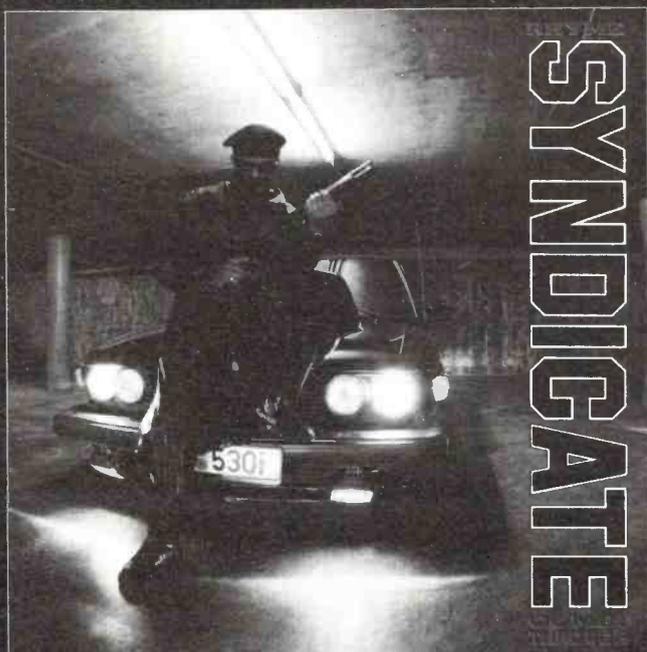
HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	13	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	ANITA BAKER 7 weeks at No. One
2	2	1	13	MY PREROGATIVE MCA 53383	BOBBY BROWN
3	4	6	6	DIAL MY HEART MOTOWN 53301	THE BOYS
4	3	4	14	THE WAY YOU LOVE ME WARNER BROS. 7-27773	KARYN WHITE
5	6	7	6	SMOOTH CRIMINAL EPIC 34-08044/E.P.A.	MICHAEL JACKSON
6	9	13	4	THE LOVER IN ME MCA 53416	SHEENA EASTON
7	16	29	3	WILD THING DELICIOUS VINYL 102	TONE LOC
8	11	14	5	I WANNA HAVE SOME FUN JIVE 1154/RCA	SAMANTHA FOX
9	12	12	5	DON'T RUSH ME ARISTA 1-9722	TAYLOR DAYNE
10	10	15	4	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 38-08092	NEW KIDS ON THE BLOCK
11	7	5	10	THANKS FOR MY CHILD COLUMBIA 38-07996	CHERYL "PEPSII" RILEY
12	15	20	3	STRAIGHT UP VIRGIN 7-99256	PAULA ABDUL
13	5	3	11	BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	WILL TO POWER
14	8	8	8	I DON'T WANT YOUR LOVE CAPITOL 44237	DURAN DURAN
15	18	16	4	SILHOUETTE ARISTA 1-9751	KENNY G
16	14	10	5	KILLING ME SOFTLY WARNER BROS. 7-27772	AL B. SURE!
17	13	9	12	ANY LOVE EPIC 34-08047/E.P.A.	LUTHER VANDROSS
18	28	—	2	RONI MCA 53463	BOBBY BROWN
19	17	11	12	THE PROMISE VIRGIN 7-99323	WHEN IN ROME
20	24	—	2	TWO HEARTS ATLANTIC 7-88980	PHIL COLLINS
21	22	30	3	CROSS MY HEART WTG 31-08036	EIGHTH WONDER
22	21	28	3	I REMEMBER HOLDING YOU MCA 53430	BOYS CLUB
23	NEW	▶	1	WALKING AWAY TOMMY BOY 7-27736/REPRISE	INFORMATION SOCIETY
24	19	18	7	FANTASY GIRL MCMAC 504	JOHNNY O
25	NEW	▶	1	LOOK AWAY REPRISE 7-27766	CHICAGO
26	NEW	▶	1	SUPERWOMAN WARNER BROS. 7-27773	KARYN WHITE
27	23	26	4	BREAK 4 LOVE COLUMBIA 38-08073	RAZE
28	NEW	▶	1	PUT A LITTLE LOVE IN YOUR HEART A&M 1255	A.LENNOX/A.GREEN
29	NEW	▶	1	POSSE ON BROADWAY NASTYMIX 75555	SIR MIX-A-LOT
30	25	21	5	HOW CAN I FALL? A&M 1224	BREATHE

Products with the greatest airplay gains this week. Billboard, copyright 1988.

RHYME SYNDICATE

Comin' Through



Rhyme Syndicate
Comin' Through

Featuring **ICE-T, Toddy Tee, Spinmasters,**
and more funky fresh rappers
from the Syndicate.

"Rhyme Syndicate.
We rock a blood oath!!"



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	EVERY ROSE HAS ITS THORN	POISON	1
2	6	MY PREROGATIVE	BOBBY BROWN	2
3	2	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	4
4	5	WAITING FOR A STAR TO FALL	BOY MEETS GIRL	5
5	1	LOOK AWAY	CHICAGO	3
6	3	WELCOME TO THE JUNGLE	GUNS N' ROSES	7
7	12	IN YOUR ROOM	BANGLES	8
8	15	TWO HEARTS	PHIL COLLINS	6
9	13	SPY IN THE HOUSE OF LOVE	WAS (NOT WAS)	21
10	11	WALK ON WATER	EDDIE MONEY	9
11	16	DON'T RUSH ME	TAYLOR DAYNE	10
12	18	I REMEMBER HOLDING YOU	BOYS CLUB	14
13	19	SMOOTH CRIMINAL	MICHAEL JACKSON	13
14	17	SILHOUETTE	KENNY G	16
15	14	FINISH WHAT YA STARTED	VAN HALEN	20
16	9	THE PROMISE	WHEN IN ROME	18
17	23	ARMAGEDDON IT	DEF LEPPARD	12
18	10	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY	WILL TO POWER	11
19	20	EARLY IN THE MORNING	ROBERT PALMER	23
20	24	ALL THIS TIME	TIFFANY	24
21	8	I DON'T WANT YOUR LOVE	DURAN DURAN	15
22	7	HOW CAN I FALL?	BREATHE	17
23	25	PUT A LITTLE LOVE IN YOUR HEART	ANNIE LENNOX & AL GREEN	19
24	22	THE WAY YOU LOVE ME	KARYN WHITE	22
25	31	THE LOVER IN ME	SHEENA EASTON	34
26	26	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)	THE BEACH BOYS	38
27	—	BORN TO BE MY BABY	BON JOVI	26
28	39	I WANNA HAVE SOME FUN	SAMANTHA FOX	31
29	40	LITTLE LIAR	JOAN JETT AND THE BLACKHEARTS	28
30	38	WILD WORLD	MAXI PRIEST	30
31	—	WHEN I'M WITH YOU	SHERIFF	27
32	30	WILD, WILD WEST	THE ESCAPE CLUB	39
33	—	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	32
34	—	WHEN THE CHILDREN CRY	WHITE LION	25
35	32	THE LOCO-MOTION	KYLIE MINOGUE	50
36	21	DESIRE	U2	36
37	—	HOLDING ON	STEVE WINWOOD	29
38	—	KISS	THE ART OF NOISE FEATURING TOM JONES	40
39	—	GHOST TOWN	CHEAP TRICK	33
40	—	WHAT I AM	EDIE BRICKELL & NEW BOHEMIANS	45

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	EVERY ROSE HAS ITS THORN	POISON	1
2	1	LOOK AWAY	CHICAGO	3
3	5	MY PREROGATIVE	BOBBY BROWN	2
4	3	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	4
5	10	TWO HEARTS	PHIL COLLINS	6
6	6	WAITING FOR A STAR TO FALL	BOY MEETS GIRL	5
7	4	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY	WILL TO POWER	11
8	14	DON'T RUSH ME	TAYLOR DAYNE	10
9	8	WALK ON WATER	EDDIE MONEY	9
10	15	ARMAGEDDON IT	DEF LEPPARD	12
11	11	WELCOME TO THE JUNGLE	GUNS N' ROSES	7
12	13	IN YOUR ROOM	BANGLES	8
13	7	I DON'T WANT YOUR LOVE	DURAN DURAN	15
14	20	SMOOTH CRIMINAL	MICHAEL JACKSON	13
15	9	HOW CAN I FALL?	BREATHE	17
16	19	I REMEMBER HOLDING YOU	BOYS CLUB	14
17	21	PUT A LITTLE LOVE IN YOUR HEART	ANNIE LENNOX & AL GREEN	19
18	23	WHEN THE CHILDREN CRY	WHITE LION	25
19	12	THE PROMISE	WHEN IN ROME	18
20	22	SILHOUETTE	KENNY G	16
21	24	THE WAY YOU LOVE ME	KARYN WHITE	22
22	29	WHEN I'M WITH YOU	SHERIFF	27
23	16	FINISH WHAT YA STARTED	VAN HALEN	20
24	25	HOLDING ON	STEVE WINWOOD	29
25	28	BORN TO BE MY BABY	BON JOVI	26
26	27	LITTLE LIAR	JOAN JETT AND THE BLACKHEARTS	28
27	18	EARLY IN THE MORNING	ROBERT PALMER	23
28	30	WILD WORLD	MAXI PRIEST	30
29	34	ALL THIS TIME	TIFFANY	24
30	—	STRAIGHT UP	PAULA ABDUL	35
31	35	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	32
32	36	GHOST TOWN	CHEAP TRICK	33
33	—	WALKING AWAY	INFORMATION SOCIETY	41
34	40	I WANNA HAVE SOME FUN	SAMANTHA FOX	31
35	26	SPY IN THE HOUSE OF LOVE	WAS (NOT WAS)	21
36	—	WILD THING	STONE LOC	37
37	39	BACK ON HOLIDAY	ROBBIE NEVIL	42
38	17	DESIRE	U2	36
39	—	SHE WANTS TO DANCE WITH ME	RICK ASTLEY	44
40	—	KISS	THE ART OF NOISE FEATURING TOM JONES	40

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

85	ALL SHE WANTS IS (Skintrade, ASCAP/Calgems-EMI, ASCAP)	Musikverlag GmbH, ASCAP/Warner-Tamerlane, BMI) WBM
24	ALL THIS TIME (George Tobin, BMI)	
76	ANCHORAGE (PolyGram Songs, BMI) WBM	
51	ANGEL OF HARLEM (U2, ASCAP/Chappell, ASCAP) HL	
75	ANOTHER LOVER (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM	
96	ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP) HL	
12	ARMAGEDDON IT (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	
56	AS LONG AS YOU FOLLOW (Fleetwood Mac, BMI) WBM	
48	BABY CAN I HOLD YOU (SBK April, ASCAP/Purple Rabbit, ASCAP) HL	
11	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Almo, ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Hustler's, ASCAP) HL/CPP	
42	BACK ON HOLIDAY (MCA, ASCAP/Dresden China, ASCAP/Ardavan, ASCAP/Dubin, ASCAP) HL	
43	BAD MEDICINE (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	
26	BORN TO BE MY BABY (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	
89	BOY, I'VE BEEN TOLD (Blue Dog, ASCAP/Cutting, ASCAP)	
97	CARS WITH THE BOOM (Musicworks, BMI/Henstone, BMI)	
68	CROSS MY HEART (Ensign, BMI) CPP	
36	DESIRE (U2, ASCAP/Chappell & Co., ASCAP) HL	
46	DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	
83	DOCTORIN' THE TARDIS (Chappell Music/MCA Music/WB Music/EG Music) HL/WBM	
70	DOMINO DANCING (Cage, ASCAP/10 Music/Virgin, ASCAP) CPP	
88	DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP	
54	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Eve Songs, ASCAP/Chappell, ASCAP) HL	
10	DON'T RUSH ME (Almo, ASCAP) CPP	
73	DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Prob Noble, BMI) HL	
23	EARLY IN THE MORNING (Temp Co., BMI)	
72	EDGE OF A BROKEN HEART (Chi-Boy, ASCAP/Feesongs, BMI) CLM	
1	EVERY ROSE HAS ITS THORN (Sweet Cyanide, BMI/Willesden, BMI)	
20	FINISH WHAT YA STARTED (Yessup, ASCAP) CLM	
65	FOREVER YOUNG (Rolf Budde, GmbH/Neue Welt	

71	FOREVER YOUNG (Rod Stewart, ASCAP/Intersong, ASCAP/Special Rider, ASCAP/Kevin Savigar, ASCAP/PSO Ltd., ASCAP) HL/CPP/WBM	
33	GHOST TOWN (Consenting Adult, BMI/Realsongs, ASCAP/Screen Gems-EMI, BMI) WBM	
69	GIRLS AIN'T NOTHING BUT TROUBLE (Zomba, ASCAP)	
4	GIVING YOU THE BEST THAT I GOT (An Baker's,	

BMI/Alexscar, BMI/Eyedot, ASCAP) CPP		
98	THE GREAT COMMANDMENT (Blue Box) WBM	
55	GROOVY KIND OF LOVE (Screen Gems-EMI, BMI) WBM	
59	HANDLE WITH CARE (SBK April, ASCAP) CPP	
64	HIPPY HIPPI SHAKE (FROM "COCKTAIL") (Jonware, BMI) CPP	
29	HOLDING ON (F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM	
17	HOW CAN I FALL? (Virgin, ASCAP) CPP	

87	I BEG YOUR PARDON (Beun Music/Lowery, BMI)	
15	I DON'T WANT YOUR LOVE (Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM	
14	I REMEMBER HOLDING YOU (Joe Pasquale, ASCAP) HL	
31	I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)	
77	IF WE NEVER MEET AGAIN (Jutters, BMI/Music Corp. Of America, BMI) HL	
93	I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP) HL	
8	IN YOUR ROOM (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM	
92	IS IT LOVE (Ruthless Attack, ASCAP/Pink Passion, ASCAP)	
74	IT'S MONEY THAT MATTERS (Twice As Nice, ASCAP)	
62	IT'S NO SECRET (All Boys USA, BMI) CPP	
82	KILLING ME SOFTLY (Fox-gimbel, BMI) WBM	
40	KISS (Controversy, ASCAP) WBM	
58	KISSING A FOOL (Chappell-WA, ASCAP/Morrison Leahy, ASCAP) HL	
38	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) (Walt Disney, ASCAP/Honest John/ASCAP/Claire Audient, ASCAP/Daywin, BMI) HL	
28	LITTLE LIAR (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/CPP	
53	A LITTLE RESPECT (Sonef, PRS/Emile, ASCAP)	
50	THE LOCO-MOTION (Screen Gems-EMI, BMI) WBM	
3	LOOK AWAY (Realsongs, ASCAP) WBM	
90	LOVE BITES (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	
34	THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP	
91	MORE THAN YOU KNOW (Famous, ASCAP/Tika Tunes, ASCAP/Marvin Morrow/Ensign, BMI)	
61	MY HEART CAN'T TELL YOU NO (Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP	
2	MY PREROGATIVE (Cal-Gene, BMI/Bobby Brown, ASCAP/Unicity, ASCAP/Virgin Songs, BMI) HL/CPP	
84	NEVER TEAR US APART (Tol Muziek Music/MCA, ASCAP) HL	
67	NEW DAY FOR YOU (Cornevon, BMI/Almo, ASCAP) CPP	
78	NOBODY'S PERFECT (Michael Rutherford, BMI/R&BA, BMI/Hit & Run Music/Hidden Pun, BMI) WBM	
49	NOT JUST ANOTHER GIRL (PolyGram Songs, BMI/Sunset Beach, BMI/Mo-Rat, BMI) WBM	
100	ONE MOMENT IN TIME (Albert Hammond, ASCAP/John Bettis, ASCAP/WB, ASCAP) WBM	
63	PEEK-A-BOO (Dreamhouse/Chappell, ASCAP) HL	
86	PERFECT (MCA, ASCAP) HL	
94	PLEASE DON'T GO GIRL (Maurice Starr, ASCAP/SBK April, ASCAP) HL	
95	POSSE ON BROADWAY (Lockedup, BMI)	

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

ATLANTIC (12)	15
Island (2)	
Ruthless (1)	
COLUMBIA	9
POLYGRAM	9
Mercury (6)	
China (1)	
Cutting (1)	
Polydor (1)	
WARNER BROS. (6)	7
Wilbury (1)	
CAPITOL (5)	6
Enigma (1)	
E.P.A.	6
Epic (5)	
Blackheart (1)	
EMI	5
ELEKTRA	5
GEFFEN	5
MCA	5
RCA (3)	5
Jive (2)	
REPRISE (2)	5
Tommy Boy (2)	
Sire (1)	
A&M	4
ARISTA	4
VIRGIN	4
CHRYSALIS	1
DELICIOUS VINYL	1
MOTOWN	1
NASTYMIX	1
TVT	1
WTG	1

18	THE PROMISE (Virgin Songs, BMI) CPP
19	PUT A LITTLE LOVE IN YOUR HEART (SBK Unart, BMI) CPP
68	RED RED WINE (Tallyrand, ASCAP) HL
57	SHAKE FOR THE SHEIK (EMI, ASCAP) WBM
44	SHE WANTS TO DANCE WITH ME (All Boys USA, BMI) CPP
16	SILHOUETTE (Brenez, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL
13	SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI) WBM
21	SPY IN THE HOUSE OF LOVE (MCA, ASCAP/Semper Fi Music & Monkeys..., ASCAP) HL
35	STRAIGHT UP (Virgin, ASCAP/Wolff, ASCAP) CPP
80	SURRENDER TO ME (Rockwood, BMI/Security Hogg, ASCAP/United Artists, ASCAP/SBK April, ASCAP/United Lion, BMI/SBK Blackwood, BMI)
66	SYMPTOMS OF TRUE LOVE (Larry Spier, ASCAP/Rolf Budde, GmbH) WBM
32	THANKS FOR MY CHILD (Forceful, BMI/Willesden, BMI)
79	TILL I LOVED YOU (Yeston, BMI)
6	TWO HEARTS (Phil Collins, BMI/Hidden Pun, BMI/Beau Di O Do, BMI/Warner-Tamerlane, BMI) WBM
5	WAITING FOR A STAR TO FALL (Irving, BMI/Boy Meets Girl, BMI) CPP
9	WALK ON WATER (Geffen, ASCAP/Thornwall, ASCAP) WBM
41	WALKING AWAY (T-Boy, ASCAP/INROC, ASCAP)
22	THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
7	WELCOME TO THE JUNGLE (Guns N' Roses, BMI) CLM
45	WHAT I AM (Geffen, ASCAP/Strangemind Productions, ASCAP/Enlightened Kitty, ASCAP/Winthrow, ASCAP/Edie Brickell, ASCAP) WBM
99	WHAT'S ON YOUR MIND (PURE ENERGY) (T-Boy, ASCAP/INROC, ASCAP)
27	WHEN I'M WITH YOU (Victunes, BMI)
25	WHEN THE CHILDREN CRY (Vavoom, ASCAP) WBM
81	WILD AGAIN (FROM "COCKTAIL") (Walt Disney, ASCAP/Wonderland, BMI/John Bettis, ASCAP/Flying Dutchman, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
37	WILD THING (Delicious Vinyl Inc, ASCAP/Varry White, ASCAP)
39	WILD, WILD WEST (EMI, BMI) WBM
30	WILD WORLD (Salsia, ASCAP/Westbury, ASCAP)
52	YEAH, YEAH, YEAH (Judson Spence, BMI/Wholemeal, BMI)
47	YOU GOT IT (THE RIGHT STUFF) (Maurice Starr, ASCAP/SBK April, ASCAP) HL

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.

Tips Make Choosing A Computer Easy To Hack

BY ERIC HALL

This is another in a series of guest columns on legal and financial topics. This week's columnist, Eric Hall, is a management information systems consultant for CBS Records' Nashville operation. He

GUEST COLUMN

has also consulted for a number of smaller music industry clients in the Nashville area.

Although the computer has long been experiencing a boom on the creative side of the music industry, the information revolution has been much slower to occur on the business side. In many respects, it is still an industry that prides itself on running on creative instinct.

However, the explosion in personal business computing, fueled by standard operating systems, user-friendly devices, and networking capability, is starting to have an impact on the music industry. Rather than taking the traditional approach—in which only a handful of people have control through access to a mainframe computer—more and more organizations are putting personal computers in the

hands of their sales, promotion, marketing, A&R, and merchandising staffers.

As a consultant charged with bringing new information systems into a record company and enhancing existing systems with more functions and flexibility, I rely on three basic guidelines: the company's growth potential, the existing computing environment, and the functionality/flexibility of the available software packages.

In considering a hardware or software purchase, you need to look at where the organization will be in two years, five years, and 10 years so you can judge how much information and what type of data you will be processing down the road. For example, is the company expanding its financial department or its communications department to the point where these operations require dedicated, complicated, and expensive custom software? Or will the company remain small enough to rely on lower-cost all-in-one administrative software packages that perform word processing, spread-sheet, telecommunications, and other functions? More on this later.

You need to examine the type of system configuration already in place to determine its limitations and bene-

fits. Did the company computerize six or seven years ago with the dawn of the IBM personal computer or is it still tied to the mainframe world? The IBM PC is more than adequate for most business functions, but the costlier Macintosh, for example, may be preferable if the company requires a more creative graphics environment.

After making the necessary adjustments to accommodate the system, consider the following criteria in purchasing the software:

- **Need:** If you can't use it immediately, don't buy it.

- **Flexibility:** The program should be able to transfer information between applications and should have programmable macros (user-definable keystrokes) that allow the individual user at his or her desk to designate certain combinations of keystrokes to perform functions more easily. You ought to be able to change colors and redesign the way information is entered and retrieved.

- **Output capacity:** The program should give the user ultimate control over how the information is retrieved. It should allow a choice between pulling up a report on a screen or on a printer, for example. If the program doesn't give you the information in graph or chart form, it should at least port easily to another program that will feed the data back in graphic form.

- **Networking and expanded memory:** The program should be designed to run on a network of different hardware. If the program is not networkable, be sure that a later version will offer that capability. And if you've already invested in expanded or extended memory, make sure your software package will allow you to take advantage of that investment.

- **Cost:** Will the product pay for itself in two to three years, which is the expected lifetime of most software packages? What are the expected savings vs. the minimum savings? If the answer to the first question is no, then you probably don't need the package.

Beyond these basics is the overall issue of whether to buy an all-in-one standard package, a "turnkey" preformatted customized module of a store-bought package, or a fully customized program written by an outside developer.

The off-the-shelf package offers timely product-update releases, nationwide support, and a wide variety of supported hardware. You can do your own customization, and the program will be relatively bug free. This is the least expensive alternative.

The turnkey approach is more expensive but saves you the time of customizing the package in house. The

value-added reseller essentially buys a standard data-base package, customizes it for a particular music industry application, and then sets up the program in your shop.

The turnkey approach is used in most cases, because the vertical music market is not large enough to support more than a handful of independent programmers. In taking this route, be sure that the reseller is a licensed and authorized dealer of the package (or you'll be part of a piracy trial), that the original publisher will provide support, and that updated releases will be made available to you.

The third option is to hire an outsider to write a new program. It is by far the most expensive alternative and the most time-consuming, as it might take three to four months to program and debug the software. The major advantage is that you get precisely what you want. You can get a program written for your old, outdated hardware. If your needs are very specific and arcane and your company is large enough to amortize the heavy expense, this could be the right approach. One caveat: If you buy new hardware, you'll need to pay the programmer again, and if he's not available to write the drivers for the new hardware, you're left in the lurch—with the bill.

I've found that the first alternative tends to work well with tiny songwriter/publishing companies in which one person is generally performing a wide variety of tasks. The turnkey approach seems to work best for mid-size (30-100-person) companies that have more detailed needs but don't have the time or money to hire their own programming consultants. And the third approach is best for giant companies with a hodgepodge of old and new hardware that require custom software to make all that equipment work together effectively.

Certainly, I'd like to see more off-the-shelf software already customized for the music industry. It would be nice to walk into a computer store and purchase standardized promotion modules for tracking radio stations or retail stores or for monitoring artist and producer royalties. Unfortunately, this is not likely to happen unless the small, vertical music market expands enough to support the huge research and development costs.

So for the time being, record companies will have to work with independent software developers, some of whom are less than reputable. Protect yourself by checking with a programmer's previous clients and involving yourself intimately at every step in the development process.

WCI-Lorimar Merger Blocked By N.Y. Court

NEW YORK The \$1.2 billion proposed merger of Warner Communications Inc. and Lorimar Telepictures Inc. received another setback Dec. 8 at the hands of the New York state Supreme Court's Appellate Division.

The appellate court affirmed a lower court ruling blocking the merger. The lower court had ruled that the merger violated a 1984 agreement between WCI and its largest shareholder, Chris-Craft.

Under the terms of the agreement, WCI was prohibited from owning any TV stations as long as it owned 25% or more of BHC Inc., a broadcast subsidiary of Chris-Craft. WCI owns 42.5% of BHC. Lorimar, meanwhile, currently owns three television stations.

Warner had claimed that by putting the Lorimar stations in trust, it was making the cross-ownership issue moot. The Federal Communications Commission approved the trust (Billboard, Oct. 29), and WCI had used the FCC ruling as the basis of its court appeal.

Despite the unfavorable appellate court decision, however, Warner expects to consummate the Lorimar merger next month.

Geoffrey Holmes, a senior VP of WCI, said the merger could be accomplished either through sale of the three stations or by other unspecified legal actions. "There may be other ways to get around the court's ruling," Holmes said.

Lorimar already has an agreement to sell its Pittsburgh TV station, but no buyer has been found for two outlets in Puerto Rico, where the television market is soft and buyers are harder to find. Of the two Puerto Rican stations, one is a transponder station that merely retransmits the broadcasts of the other.

Sales Up In 1st At K-tel Int'l

NEW YORK K-tel International Inc., the Minneapolis-based record company, reports gains in earnings and sales for the first fiscal quarter ended Sept. 30.

Net income for the three months was \$19,000, compared with \$12,000 in last year's first quarter.

Net sales were \$7.5 million, up 48% over \$5 million in fiscal 1988.

Income before taxes more than tripled, from \$21,000 to \$72,000.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF PAINE WEBBER RESEARCH, 1285 Ave. of the Americas New York, N.Y. 10019, (212) 713-2000

Company	Sale/1000's	Open 12/6	Close 12/12	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	178	168 3/4	169 3/4	+1 1/4
Cannon Group	118.1	4 3/4	4 1/4	-1/4
Capital Cities Communications	227.1	354	360	+6
Coca-Cola	2648.1	43 3/4	44	+1/4
Walt Disney	1563.8	63 3/4	65 1/4	+1 3/4
Eastman Kodak	4465.4	45 1/2	45 1/2	.....
Gulf & Western	1360.8	39 3/4	40 3/4	+1
Handleman	342.5	20 3/4	20 7/8	+1/8
MCA Inc.	2112.9	44 1/4	46 3/4	+2 1/2
MGM/UA	170	13 3/4	14 1/4	+1/2
Orion Pictures Corp.	109.3	14 1/4	14 7/8	+1/4
Sony Corp.	333.6	54 1/4	54 3/4	+1/4
TDK	20.5	73	75 1/2	+2 1/2
Vestron Inc.	122.8	3 3/4	4	+1/4
Warner Communications Inc.	1956.2	35 3/4	35 3/4	+1/4
Westinghouse	1265.6	52 1/4	52 1/2	+1/4

Company	Open	Close	Change
AMERICAN STOCK EXCHANGE			
Commtron	12.7	4	-1/2
Electrosound Group Inc.	17.1	2 1/2	-1/4
Lorimar/Telepictures	755.9	11 1/4	-1/4
Nelson Holdings Int'l	129.3	1/4	.....
New World Pictures	41.8	2 1/2	.....
Price Communications	94.6	6 3/4	.....
Prism Entertainment	14.2	2 1/4	-1/4
Turner Broadcasting System	.....	.....	.....
Unitel Video	12.1	11 1/4	+1/4

Company	Open	Close	Change
OVER THE COUNTER			
Acclaim Entertainment	4 3/4	4 3/4	.....
Blockbuster Entertainment	19 1/2	19 3/4	-1/4
Certron Corp.	2	2	.....
Dick Clark Productions	3 3/4	3 3/4	.....
LIN Broadcasting	60 3/4	60 3/4	+1/4
LIVE Entertainment	21 3/4	21 1/2	+1/4
Lieberman Enterprises	.....	.....	.....
Major Video	13 3/4	14 3/4	+3/4
Malrite Communications Group	10 1/4	10 1/4	.....
Recoton Corp.	6 1/4	6 1/4	.....
Reeves Communications	5 3/4	5 3/4	-1/4
Satellite Music Network, Inc.	3 3/4	3 3/4	+1/4
Scripps Howard Broadcasting	79 1/2	79 1/2	.....
Shorewood Packaging	16 3/4	15 1/2	-1/4
Sound Warehouse	21 3/4	21 3/4	+1/4
Specs Music	7	7 1/4	+1/4
Starstream Communications Group, Inc.	1 1/4	1 1/4	.....
Trans World Music	21 1/2	22	+1/2
Video Jukebox Network	4 1/4	4 1/4	.....
Wall To Wall Sound And Video	3 3/4	3 3/4	.....
Westwood One	8 1/4	8	-1/4

Company	Open 12/5	Close 12/12	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	107	101	-6
Pickwick	226	224	-2
Really Useful Group	512	515	+3
Thorn EMI	629	607	-22
Virgin	137	138	+1

U.S. Berne Adherence A Boon To Thais

BANGKOK, Thailand When President Reagan signed legislation aligning U.S. copyright laws with those of the Berne Convention, international record companies here were relieved, as the move signaled the end of a struggle to curb piracy and legitimize the entire business.

Music piracy in Thailand favors U.S. copyrights, and the IFPI estimates that 90% of the 10 million cassettes sold here are pirated, to the fi-

nancial detriment of rights holders.

Recently the Thai government instructed its Customs Department to halt all export of pirated and counterfeit product. Officials claim this is a major initiative by the authorities to control piracy beyond Thai shores.

With the U.S. accession to the Berne Convention, officials here say that U.S. works will be accorded full legal protection by the first quarter of 1989.

In radio, 1988 was marked by a number of broadcast firm mergers and station buyouts . . . see page 12

YULE ALBUMS HAVE DEALERS GLOWING

(Continued from page 3)

mance. "Nat, Babs, and Bing sell well every year, but in recent years, the trend has been toward the instrumental, like Mannheim Steamroller, GRP, and [Windham Hill's] "Winter Solstice II," says Cindy Barr, director of purchasing and product management for 42-store Spec's Music & Video, based in Miami.

Barr is among those who report that holiday titles are selling better in 1988 than they did in previous years. "I think it's because of the strength of the releases and the emergence of new age as a category."

Christmas titles are also hot for Camelot Music, the 220-store chain based in North Canton, Ohio. "We're blowing it out," says Larry Mundorf, senior VP of operations. "As a category, we're just about cleared out of it in our warehouse. It seems to be a cyclical thing—every two or three years it seems the consumer needs to reload his Christmas library."

Camelot VP of purchasing Léw Garrett agrees that holiday fare seems to sell in cycles but says new product, like this year's Mannheim or last year's all-star charity project "A Very Special Christmas," can excite the genre. "We've had some years where that category was flat, but maybe in retrospect you might find some of those have been years that didn't have a new title like that."

Howard Appelbaum, VP for 31-store Kemp Mill Records in Washington, D.C., says the compact disk has invigorated sales of holiday titles. "For the first time, droves of people are building a compact disk Christmas music collection," he says. "We tried to anticipate that and bought a lot of product in CDs. Nat 'King' Cole's Christmas album is selling great on CD."

New product is another factor that's pumping Kemp Mill's business. "The new stuff is moving great," says Appelbaum. "Some of the new product is going crazy for us, especially the new 'Private Music Sampler,' 'GRP's Christmas Collection,' and the new Mannheim Steamroller album. Last year we had 'A Very Special Christmas,' but this year we had three blockbusters."

Though the field is wide, Mannheim Steamroller is the season's undisputed champ. Both its new Christmas album, "A Fresh Aire Christmas," and its 1984 title, "Mannheim Steamroller Christmas," are posting the kinds of sales one would associate with a regular pop hit, as proved by their positions on the Top Pop Albums chart, where the new set rings in with a bulletted No. 36 and the older title climbs to a bulletted No. 54.

Their performances confirm the faith that buyers placed in the Mannheim Christmas titles; preorders for the new album exceeded 750,000 units. Reorders have been solid, too. American Gramophone now says it

has shipped more than 1.1 million copies of the new album alone and has also racked up big numbers—more than 470,000 units—for the 1984 title.

A pleasant surprise, say retailers, is the sophomore-year run being turned in by A&M's 1987 holiday star "A Very Special Christmas." It is a top 10 seller for Spec's and a strong mover for Camelot. Some retailers had predicted the project would sell well this year, but Barr says, "I expected it to sell, but not this well."

"'A Very Special Christmas' is going as good as it did last year—it's running out," says Anita O'Brien, an order processor at the Nashville warehouse of Central South Music Sales and its 63-unit Sound Shop web.

As expected, two piano albums—George Winston's "December" and Vince Guaraldi's "A Charlie Brown Christmas"—have returned as strong sellers, but there have been some surprises, too.

Barr at Spec's and Kemp Mill's Appelbaum both say they are startled by action on the Ras multi-artist album "A Reggae Christmas." "There's are always some oddball things that sell better than you expected," says Appelbaum. "We ran out of it."

Another surprise at Spec's was movement by Nancy Rumble & Eric Tingstad's "The Gift," a Sona Gaia title marketed by Narada. Garrett says Camelot's seasonal winners include some "esoteric rock things." Several older country titles are posting good numbers for Central South, including albums by Alabama, the Statler Brothers, Reba McEntire, and Anne Murray.

Jeff Cohen, a buyer at 78-store Milford, Mass.-based Strawberries Records & Tapes, says one of the keys to his company's fourth-quarter strategy is to carry a broad selection of Christmas titles, including some that might be less than obvious.

"We carry hundreds of titles, so not only does the traditional stuff—like the Special Olympics album, Barbra Streisand's Christmas album, and stuff like that—do well, but as a chain we do very well with reggae, rap, and country Christmas records," says Cohen. "We believe that not only do people buy the more popular items, like 'A Motown Christmas,' but that they're always looking for something unusual to turn their friends on to."

As for December sales, reports from music chains are upbeat, if not scintillating. Camelot and Spec's offer robust assessments. Camelot's Mundorf says, "We're very pleased with the way [comparative-store] increases have been going, still in the double-digit range, and new stores are really pushing the numbers higher."

Chains that offer more cautious reports are still optimistic about the holiday season's sales potential.

"Christmas is not what I thought it would be," says Steve Lerner, director of purchasing for Roslyn, N.Y.-based Record World. "However, we've got two extra days this year—last year Christmas fell on a Friday, this year it's a Sunday—and I think those two days will be phenomenal. After all is said and done, I think we're going to come out fine."

LIFELINES

BIRTHS

Girl, Deidre Habif, to José and Jamie Behar, Oct. 29 in Los Angeles. He is Los Angeles-based A&R director for CBS International.

Girl, Jennifer Colley, to Lee and Sandy Smith, Nov. 3 in Los Angeles. He is director of classical sales and marketing at A&M Records.

Girl, Kate Sherene, to Curtis and Marsha Hawkins, Nov. 4 in Chicago. He is Midwestern regional sales manager for A&M there. She is a former administrative employee with A&M's A&R department, Los Angeles.

Girl, Natalie Christine, to Mark and Deb Tindle, Nov. 15 in Dallas. He is A&M's local promotion man there.

Girl, Melissa Anne, to José and Susan Feliciano, Nov. 29 in Santa Ana, Calif. He is a recording artist/musician currently on the EMI label.

Girl, Sarah Ashley, to Russ and Christine Martin, Nov. 30 in Nash-

ville. He is an independent recording engineer, currently working with MCA/Universal Records.

Girl, Elizabeth Dawn, to Steve and Gina Winwood, Dec. 1 in Nashville. He is an artist on Virgin Records.

Boy, Ian Thomas, to Mick and Shawn Cripps, Dec. 3 in Hollywood, Calif. He is a member of L.A. Guns.

Girl, Kathryn Blair, to Bob and Elissa Friedman, Dec. 5 in New York. He is senior VP of marketing and promotion for MTV.

MARRIAGES

Stephanie Perez to Michael Anenberg Nov. 30 in Las Vegas, Nev. She is a singles buyer for the Tower Records store in West Covina, Calif.

DEATHS

Tosh Hori, 66, of a heart attack, Nov. 25 in Renton, Wash. Hori began his career in music as a warehouse man

for Capitol Records Distributors in Seattle from 1953-55, becoming a buyer/salesman for Disc-City one-stop through 1962. He later worked as assistant manager for Seattle Record One-stop, as a buyer for Fidelity N.W., and as head buyer for Transcontinental Music Sales. Hori was founder/president of Tosh's Record One-stop in Seattle, co-founder/VP of Music Menu retail record stores in Washington and Alaska, and co-founder/president of Worldwide Record & Tapes Sales in Seattle. He retired from the music industry in 1976. He is survived by his wife, two daughters, a stepdaughter, a stepson, a brother, and six grandchildren.

Gregory Von Kirby, 31, of an aneurysm of the brain, Dec. 4 in Chicago. He was a vocalist, drummer, and writer with Entourage, which recorded on Little Major Records. He is survived by his mother, Avon, and two brothers, Howard and Jeff.

EDITORIAL

(Continued from page 11)

Further, we applaud the proliferation of small companies and major-label divisions specializing in such forms as rap, new age, and various eclectic genres. This development encourages artistic integrity and better serves the retailer and the public. Nowhere is this more evident than in rap music, where such small labels as Next Plateau, Profile, Fantasy, and Sleeping Bag and such major-label affiliates as Tom-

my Boy, Jive, and Def Jam have prospered by presenting a vital genre in its undistilled form.

For those who observe the music business at work, it sometimes seems ironic that the industry recruits musicians, dubs them artists, and then refers to their artistry as product. In 1988, however, the artistry was encouraged and nurtured, and it came shining through.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 5, Songwriters Guild of America Ask-A-Pro Seminar, SGA offices, Hollywood. 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 Induction Dinner, Waldorf-Astoria Hotel, New York. Suzan 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.

Jan. 30, 16th Annual American Music Awards, Shrine Auditorium, Los Angeles. 213-655-5960.

FEBRUARY

Feb. 2-4, Performance Magazine Summit Conference, Diplomat Resort and Country Club, Hollywood, Fla. Shelly Bricombe, 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.

Feb. 22, 31st Annual Grammy Awards, Shrine Auditorium, Los Angeles. Mac Newberry, 213-936-7900.

MARCH

March 1-4, Country Radio Seminar, Opryland Hotel, Nashville. Frank Mull or Tricia Dubuque, 615-327-4487.

March 3-7, 1989 NARM Convention, Marriott Hotel, New Orleans. 609-596-2221.

March 14-16, Burkhardt/Douglas' Fly-In, Rock-Out, Peabody Hotel, Orlando, Fla. Amy Connah, 404-955-1550.

March 29-31, Burkhardt/Douglas' BD&A Brain Exchange, Ramada Renaissance Hotel, Atlanta. Leslie Callaway, 404-955-1550.

ADULT ALTERNATIVES ARE HERE TO STAY

(Continued from page 11)

tively, we'll need to go beyond the traditional clichés of mainstream promotion, advertising, and marketing strategies. We'll need to focus on the specific media outlets and promotional techniques that will reach these people where they spend their listening, reading, browsing, and viewing time.

Now that more than 50% of U.S. homes are wired for cable TV, it has become an indisputably efficient and cost-effective medium for reaching specific consumer groups with maximum impact and a minimum waste of marketing dollars. We need to better utilize cable and other narrowcasting media to introduce our new artists successfully to their target audiences and to keep fans of our established artists well aware of their latest efforts.

We need to respond more effectively to the needs of those artist-oriented album buyers who may need to hear several songs before deciding to buy an album—particularly by an unfamiliar artist. We need to study and understand the complex set of psychological and market-related factors that will help us motivate sophisticated music consumers.

We need to expand the length of time allocated for working album releases in order to accommodate marketing strategies that may span one or two years rather than a few months. We need to find better ways of reaching out to adult consumers instead of waiting for them to come into record stores to replace their

worn-out LPs with the CD versions.

Our old audience is out there in record numbers, demanding more different kinds of contemporary music and artists than ever before. Now it's up to us to recognize and meet the unique challenges and opportunities of the coming decade by finding new ways and means to reach that audience and satisfy its demands.

It's our best alternative for the future!

LETTERS TO THE EDITOR

(Continued from page 11)

singer of ballads and pop songs has sometimes been overlooked. He is also the owner of a great sense of humor (have you ever heard him sing "It Ain't Easy Being White"?) and an outgoing personality that has endeared him to everyone who knows him well.

My compliments to Billboard for having the vision to run such a spectacular tribute to a musical giant in the world of jazz.

Leonard Feather
Los Angeles, Calif.

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.

FOR THE RECORD

In the Dec. 10 issue, Joe "The Butcher" Nicolo should have been credited as a producer in the reviews of 7A3's "Coolin' In Cali" album and Cash Money & Marvelous' "Find An Ugly Woman" single.

TOP POP ALBUMS™

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	2	2	8	ANITA BAKER ▲ ² ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT <small>1 week at No. One</small>
2	1	1	9	U2 ▲ ² ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
3	3	3	20	SOUNDTRACK ▲ ³ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
4	4	4	70	GUNS N' ROSES ▲ ⁵ GEFLEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
5	5	5	12	BON JOVI ▲ ³ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
6	7	6	23	BOBBY BROWN ▲ ² MCA 42185 (8.98) (CD)	DON'T BE CRUEL
7	6	7	71	DEF LEPPARD ▲ ⁵ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
8	8	8	7	TRAVELING WILBURYS WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
9	9	9	10	KENNY G ▲ ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
10	10	11	32	POISON ▲ ³ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AH!
11	11	10	7	BARBRA STREISAND COLUMBIA 40880 (CD)	TILL I LOVED YOU
12	16	57	3	PINK FLOYD COLUMBIA PC2 44484 (CD)	DELICATE SOUND OF THUNDER
13	13	15	5	R.E.M. WARNER BROS. 25795 (9.98) (CD)	GREEN
14	12	12	10	LUTHER VANDROSS EPIC OE 44308/E.P.A. (CD)	ANY LOVE
15	14	13	58	GEORGE MICHAEL ▲ ⁶ COLUMBIA OC 40867 (CD)	FAITH
16	15	14	23	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
17	18	31	4	CROSBY, STILLS, NASH & YOUNG ATLANTIC 81888 (9.98) (CD)	AMERICAN DREAM
18	28	50	4	JOURNEY COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
19	17	19	6	RATT ATLANTIC 81929 (9.98) (CD)	REACH FOR THE SKY
20	23	28	14	EDIE BRICKELL & NEW BOHEMIANS GEFFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
21	27	63	3	TIFFANY MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
22	66	—	2	GUNS N' ROSES GEFLEN GHS 24198 (8.98) (CD)	G N' R LIES
23	19	17	59	INXS ▲ ³ ATLANTIC 81796 (9.98) (CD)	KICK
24	21	18	28	VAN HALEN ▲ ² WARNER BROS. 25732 (9.98) (CD)	OUB12
25	25	40	4	KISS MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
26	20	16	10	OZZY OSBOURNE CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
27	22	20	35	TRACY CHAPMAN ▲ ² ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
28	26	24	25	STEVE WINWOOD ▲ ² VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
29	24	22	14	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
30	29	25	8	DURAN DURAN CAPITOL C1-90958 (9.98) (CD)	BIG THING
31	49	124	3	FLEETWOOD MAC WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
32	30	27	18	THE ESCAPE CLUB ● ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
33	33	42	4	DOKKEN ELEKTRA 60823 (13.98) (CD)	BEAST FROM THE EAST
34	35	36	30	BREATHE ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
35	32	29	48	TAYLOR DAYNE ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
36	40	56	5	MANNHEIM STEAMROLLER ● AMERICAN GRAMMAPHONE AG 1988 (9.98) (CD)	A FRESH AIRE CHRISTMAS
37	31	21	25	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
38	39	39	67	SOUNDTRACK ▲ ¹⁰ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
39	41	44	8	BANGLES COLUMBIA OC 44056 (CD)	EVERYTHING
40	37	37	12	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
41	38	33	31	JOAN JETT AND THE BLACKHEARTS ● CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
42	43	38	15	WINGER ATLANTIC 81867 (8.98) (CD)	WINGER
43	53	60	5	SAM KINISON WARNER BROS. 25748 (9.98) (CD)	HAVE YOU SEEN ME LATELY?
44	34	23	36	BOBBY MCFERRIN ▲ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
45	44	32	30	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
46	47	47	25	CHICAGO ● REPRIS 25714 (9.98) (CD)	19
47	46	35	24	ROBERT PALMER ▲ EMI 48057 (9.98) (CD)	HEAVY NOVA
48	48	55	5	JOE SATRIANI RELATIVITY 8265/IMPORTANT (6.98) (CD)	DREAMING # 11
49	36	26	55	UB40 ▲ A&M SP 4980 (8.98) (CD)	LABOUR OF LOVE
50	42	30	10	KEITH RICHARDS VIRGIN 90973 (9.98) (CD)	TALK IS CHEAP
51	45	34	8	PET SHOP BOYS EMI 90868 (9.98) (CD)	INTROSPECTIVE
52	50	48	66	MICHAEL JACKSON ▲ ⁶ EPIC OE 40600/E.P.A. (CD)	BAD
53	61	64	10	BOY MEETS GIRL RCA 8414-1-R (8.98) (CD)	REEL LIFE
54	59	85	10	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMMAPHONE AG 1984 (9.98) (CD)	MANNHEIM STEAMROLLER CHRISTMAS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	54	43	45	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
56	51	49	34	CHEAP TRICK ▲ EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
57	52	41	19	INFORMATION SOCIETY ● TOMMY BOY TBLP 25691/REPRIS (8.98) (CD)	INFORMATION SOCIETY
58	58	58	16	KYLIE MINOGUE GEFLEN GHS 24195 (8.98) (CD)	KYLIE
59	60	59	13	VIXEN EMI 46991 (9.98) (CD)	VIXEN
60	67	61	7	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
61	63	53	11	KARYN WHITE WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
62	55	45	33	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
63	72	99	5	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
64	70	84	11	SOUNDTRACK ATLANTIC 81905 (9.98) (CD)	BUSTER
65	65	62	18	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
66	56	52	23	BRITNY FOX COLUMBIA BFC 44140 (CD)	BRITNY FOX
67	71	82	4	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
68	57	54	10	EDDIE MONEY COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
69	80	97	3	EAZY-E PRIORITY SL 57100 (8.98) (CD)	EAZY DUZ IT
70	89	—	14	VARIOUS ARTISTS SPECIAL OLYMPICS SP 3911/A&M (9.98) (CD)	A VERY SPECIAL CHRISTMAS
71	64	51	13	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
72	74	68	16	WILL TO POWER EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
73	91	109	5	SAMANTHA FOX JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
74	75	66	36	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ ² JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
75	68	73	12	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
76	62	46	10	SOUNDTRACK CAPITOL C1-90803 (14.98) (CD)	IMAGINE: JOHN LENNON
77	82	88	11	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
78	73	67	15	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
79	76	71	11	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
80	85	91	17	LIVING COLOUR EPIC BFE 44099/E.P.A. (CD)	VIVID
81	77	81	22	GUY ● UPTOWN 42176/MCA (8.98) (CD)	GUY
82	94	110	9	BULLETBOYS WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
83	83	92	5	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1026-1-J/RCA (8.98) (CD)	ROCK THE HOUSE
84	103	118	66	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
85	87	79	69	DEBBIE GIBSON ▲ ³ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
86	78	83	28	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
87	98	115	4	AL JARREAU REPRIS 25778 (9.98) (CD)	HEART'S HORIZON
88	79	72	51	KEITH SWEAT ▲ ² VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
89	69	65	12	ANTHRAX MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
90	84	69	19	HUEY LEWIS & THE NEWS ▲ CHRYSALIS OV 41622 (CD)	SMALL WORLD
91	92	76	7	DIRE STRAITS WARNER BROS. 25794 (9.98) (CD)	MONEY FOR NOTHING
92	104	123	23	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
93	93	86	11	WHEN IN ROME VIRGIN 90994 (8.98) (CD)	WHEN IN ROME
94	88	80	11	RANDY NEWMAN REPRIS 25773 (8.98) (CD)	LAND OF DREAMS
95	95	89	15	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
96	107	153	4	SOUNDTRACK A&M SP 3921 (9.98) (CD)	SCROOGED
97	90	77	13	SIOUXIE AND THE BANSHEES GEFLEN GHS 24205 (8.98) (CD)	PEEPSHOW
98	102	102	28	ERASURE SIRE 25730/REPRIS (8.98) (CD)	THE INNOCENTS
99	111	117	10	SIR MIX-A-LOT NASTYMIX 70123 (8.98)	SWASS
100	97	75	30	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
101	96	90	9	RICKY VAN SHELTON ● COLUMBIA FC 44221 (CD)	LOVING PROOF
102	101	94	10	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
103	99	95	19	UB40 A&M SP 5213 (8.98) (CD)	UB40
104	100	100	5	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
105	105	112	22	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
106	112	114	6	CHERRELLE TABU OZ 44148/E.P.A. (CD)	AFFAIR
107	81	70	7	CAMEO ATLANTA ARTISTS 836 002 1/POLYGRAM (CD)	MACHISMO
108	180	—	2	THE ART OF NOISE CHINA 837 367 1/POLYGRAM (CD)	THE BEST OF THE ART OF NOISE
109	109	106	6	MIKE + THE MECHANICS ATLANTIC 81923 (9.98) (CD)	LIVING YEARS

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.

SPRINGSTEEN VID

(Continued from page 3)

selling longform music videocassettes. The largest-selling music longform title to date from any label is Vestron Video's "The Making Of Michael Jackson's 'Thriller,'" estimated to have sold more than 500,000 units.

Other sell-through champions include the Elektra Entertainment titles "Cliff 'Em All: The Home Video" by Metallica and "Motley Crue: Uncensored," both of which have sold roughly 130,000 units; and two PolyGram Music Video selections, Bon Jovi's "Slippery When Wet: The Videos," which has moved about 190,000 units, and Def Leppard's "Historia," which has sold about 170,000 copies.

The Recording Industry Assn. of America certifies videos as gold if they have sold at least 25,000 units or have achieved a sales value of at least \$1 million in suggested list price. Platinum certification comes after sales of 50,000 units or a value of at least \$2 million in suggested list price. Sales of some music video longforms have been so strong that early in 1988 the RIAA instituted a new multiplatinum certification for videos selling 100,000 units and/or having a sales value of at least \$4 million in suggested list price.

According to CMV, the Springsteen package is not only the artist's first longform effort, but several of the 18 live concert and conceptual videos featured in it have not been seen previously, a fact the label says should contribute to even stronger consumer interest in the title.

These clips include a live acoustic version of "Born To Run" filmed ear-

lier this year at the Los Angeles Sports Arena and two other live videos, "Tougher Than The Rest" and "Spare Parts," both of which have never been seen in the U.S.

The Springsteen video comes on the heels of another recently released CMV megastar product—Michael Jackson's 94-minute "Moonwalker" videocassette, priced at \$24.98. No official shipment figures are yet available on "Moonwalker," but sources say retail interest has been extremely strong, and CMV has said it expects the title to be one of its biggest ever.

"Coming with Michael followed by Bruce is great not only for us, but for music video longform in general," says Debbie Newman, CMV's VP of programming and marketing. "Putting titles like this into the stores brings in a lot of first-time music video buyers. It also has been opening up accounts that weren't selling music video longform before."

Newman says that ultrahigh quality has been the watchword on the Springsteen project. All audio tracks for the videos included have been digitally remastered from the original analog tracks by Toby Scott, Springsteen's recording engineer. In fact, one track, the live 1978 version of "Rosalita," is featured in stereo for the first time.

"We went back to the original source on everything," says Newman. "Toby Scott went through the vaults and found first-generation masters on all the tracks."

The Springsteen package will be available in VHS Hi-Fi at first and later as a 12-inch laserdisk, "some-

time in the first quarter of 1989," says Newman, who notes that CMV is close to an agreement with a CDV marketing firm to transfer CMV's entire catalog to laserdisk.

While CMV plans to aggressively market the video anthology, New-

man notes that "the whole approach to Bruce is not to do a lot of hype." Still, the release will be accompanied by a major print advertising campaign, plenty of point-of-purchase materials, and possibly a promotional clip intended for airing on TV music

video outlets.

"We have been talking with [Springsteen's people] about pulling 'Tougher Than The Rest' out as a clip for MTV to help promote the videocassette," Newman says. "That's not done as often as it should be."

COLUMBIA IS TOP POP CHARTS LABEL

(Continued from page 3)

rary, jazz, and combined jazz label.

With a total of 91 charted albums and singles, Columbia heads the top pop label category, followed by MCA (84), Atlantic (60), Epic (57), and RCA (45). Last year's top five, in order, were Columbia, MCA, Warner Bros., Mercury, and Arista.

Columbia also heads the top pop distributing label list, with 98 charted albums and singles, after which come Atlantic (105), MCA (113), Warner Bros. (114), and PolyGram (84). (The number of charted albums and singles does not systematically decline due to Billboard's weighting system, which assigns various points on the basis of how high each charts.)

MCA's strength in black music, with 54 charted albums and singles, gives the label the No. 1 position in the top black label (combined album and singles) category, followed by Columbia (69), Epic (38), Arista (38), and Jive (31). With MCA's former president of black music, Jheryl Busby, now helming the MCA-owned Motown—which this year ranks at No. 7—and the current rumor of a potential Motown merger with Solar, which this year ranks at No. 14, MCA

looks likely to continue as a dominant player through 1989.

MCA's strength is also exhibited at the country music level, where it is this year's top country label (combined albums and singles) with 113 chart entries, beating RCA (93), Warner Bros. (82), CBS (105), and Capitol (66). Ironically, MCA is not ranked first in either the country singles or country albums categories: RCA takes top country single honors with 63 chart entries, while Warner Bros. heads the top country albums label list, with 32 charting releases.

In the field of dance music, MCA leads the pack for top combined dance labels (sales and club play) over runners-up Columbia, Atlantic, Virgin, and Capitol. Top dance sales leaders, in order, are MCA, Atlantic, Columbia, Virgin, and RCA; top dance club play leaders are MCA, Columbia, Atlantic, Capitol, and Virgin; and top dance distributing labels (clubs and sales) are MCA, Warner Bros., Columbia, Atlantic, and PolyGram.

Columbia scores heavily in the jazz field, ranking as both the No. 1 combined jazz label (jazz and contempo-

rary jazz), with 14 charting albums, and the top jazz label. The former category saw stiff competition from GRP and MCA, each with 12 albums; Verve, with five; and Blue Note, with seven. And the one-two punch of MCA and GRP—both of which are distributed by MCA—gives MCA a No. 1 ranking as the top combined jazz distributing label.

The highest achiever in the adult contemporary label category this year is Columbia, with 30 charting singles, followed by MCA (23), Arista (20), Epic (18), and RCA (15).

This year's top pop Latin label is CBS, with 20 charted albums, dominating a field that includes Ariola (six), EMI (10), RCA (five), and Mercury (one). Ranked as the No. 1 tropical/salsa Latin label this year is TH-Rodven (16); top regional Mexican Latin label is Laser. CBS Records, with 20 charted albums, is this year's top classical line, while Telarc ranks as the No. 1 classical crossover label, and Myrrh Records is the winner among this year's many inspirational albums.

INSIDE TRACK

(Continued from page 100)

marketing; and **Bryan Hadley**, national sales. Johnson says the move puts the company in a position to better service the growing Southeast market and doubles its warehouse space to 35,000 square feet. The new mailing address is Hembre Crest Center, P.O. Box 1724, 11810 Wills Road, Roswell, Ga. 30077-1724. The telephone number: 404-664-9262.

IT'S ALL OVER: It looks like the legal struggles between indie promoter **Joe Isgro** and both **MCA Records** and the **WCI** family of labels are over—finally. Attorneys for both MCA and WCI in Los Angeles confirm that separate settlements have recently been reached with Isgro that finally put an end to what had become a lengthy and complex public conflict.

MCA HOME VIDEO president **Gene Giaquinto** is suspected by the FBI of "funneling company money to a ranking East Coast Mafia boss," according to a Dec. 15 L.A. Times story. Quoting FBI agents' sworn statements drawn from recently unsealed documents in U.S. District Court in San Francisco, the Times said Giaquinto is believed to have passed "a large amount of money on a yearly basis" to **Edward M. Scianora**, reputed underboss of the Bufalino crime family in Pennsylvania. Scianora is alleged to have received the money via **North Star Graphics**, the Clifton, N.J.-based company contracted to package MCA's home videocassettes. According to the Times, the FBI also believes Giaquinto "may be Scianora's nephew" and may also have a longtime relationship with **John Gotti**, reputed head of the Gambino crime family in New York. The unsealed San Francisco documents were the result of the September indictment of a Fairfax, Calif., man alleged to be an associate of organized crime figures. At press time, Giaquinto could not be reached for comment.

HELPING HANDS: **Home Shopping Network** is offering the first annual **National Straight Holiday Telethon** from noon to 6 p.m. EST on Christmas Eve day. Straight Inc. is a nationwide family-oriented rehabilitation program for youngsters with drug-abuse problems. The telethon will be broadcast over HSN cable and broadcast affiliates; radio stations are being invited by the network to participate by contacting **Marcia Waldorf** at HSN En-

tertainment at 213-659-3119 ... Also on Christmas Eve day (11a.m.-1p.m.), **Casey Kasem** will be among the well-known personalities calling attention to the homeless at an entertainment event on the Washington Monument grounds before 3,000 homeless people, according to the **Community For Creative Non-Violence**. A Christmas dinner will be served later in the day.

AS THE FOUR ORIGINAL Ink Spots are about to enter the "early influence" wing of the **Rock and Roll Hall Of Fame**, **Bainbridge Records** is releasing a new album by **Johnny Smith & the New Ink Spots** called "I'll Still Be Loving You." Smith, a "utility" singer for the group back in 1938, replaced the late **Bill Kenny** 10 years ago. Kenny's widow, **Audrey**, might be on hand at the induction ceremonies in New York Jan. 18.

ARTISTS FOR CHARITY: **EMI Records** says it is making holiday donations to a number of charities in the names of and at the requests of its artist roster. **Sal Licata**, label president and CEO, has sent donations to the National Network of Runaway & Youth Services, the National Committee for the Prevention of Child Abuse, the Sickle Cell Disease Foundation, the National Coalition for the Homeless, the Juvenile Diabetes Assn., Hunter Point Youth Park, Save The Children, Ronald McDonald House, the Youth Suicide National Center, and Artists Against Apartheid.

"RUDOLPH" STILL LEADS THE WAY: As the late **Johnny Marks'** "Rudolph The Red-Nosed Reindeer" enters its 40th year, it has reached the 150-million-unit mark in worldwide recording sales, report his sons Michael and David, who've operated Marks' **St. Nicholas Music** since his death in 1985 at the age of 75. The original, 1949 **Gene Autry** recording on **Columbia** is said to have sold 12.5 million copies on its own. Other impressive updates: Some 8 million copies of the sheet music and 25 million copies of 200 different arrangements of the song have been sold.

JANIE WON'T SAY: Has **Janie Hoffman**, who recently left her post as national director of media and artist development for **MCA Records**, joined a speed metal band? She won't comment.

Vice President Marketing

Location: Montreal

This important manufacturer of high quality compact discs is seeking to entrust its North American marketing responsibility to a Vice President Marketing of highest calibre.

The ideal candidate will be fluently bilingual, completely familiar with the record industry and able to adapt easily to the information and data banks industry.

The selected candidate will have demonstrated entrepreneurial qualities plus the capacity for planning and achievement.

Interested persons are invited to submit their curriculum vitae to J.M.B. Beaupré, with reference to File 07188. Complete Professional confidence.

1100 René-Lévesque Blvd West
Montreal (Quebec)
Canada
H3B 2G4
(514) 879-5600

Member of the Canadian Management Consultants Association

Price Waterhouse

(Executive search services world wide)



SOVIETS: MUSIC ON CUTTING EDGE OF TRADE

(Continued from page 3)

viet people might wish.

The music industry has a crucial role to play in this process, however, as it is on the cutting edge of efforts to promote economic cooperation between the Soviet Union and the West.

East-West cooperation in the music business has been gathering momentum over the past year. Last July, for instance, Melodia, the Soviet state record label, and PolyGram jointly released an album featuring top Soviet singer Alla Pugachova with German rock star Udo Lindenberg.

In October came the visit of a party of U.S. songwriters to the Soviet

Union and a press conference in London by a delegation from VAAP, the Soviet copyright society, in conjunction with Music Sales Ltd.

In the same month, Melodia released 400,000 copies of a Paul McCartney album—a collection of rock standards available only in the U.S.S.R. In early November, Melodia organized the first Soviet music industry fair in Moscow, with the participation of 21 companies from the Eastern bloc, Finland, Cuba, and India.

Later that month, Dave Stewart of the Eurythmics appeared on stage at

the Leningrad Sports Complex with top Soviet rock artist Boris Grebenshikov and his band, Aquarium. And, most recently, Melodia released the Pink Floyd album "Delicate Sound Of Thunder."

These initiatives from Melodia are evidence of its new-found independence from the bureaucratic state export and import body, Mezhdunarodnaya Kniga. Until last September, all of Melodia's business dealings with foreign companies were handled exclusively by MK. This was a cause of considerable frustration to the Melodia executives. They argued that if the company were expected to be more efficient and enterprising and to look for enhanced profitability—as required under current government policy—then it should have the right to negotiate its own foreign deals.

On the first day of Billboard's visit to Moscow, news came from the Ministry of Culture that Melodia is free to operate independently of MK.

One of the principal obstacles in the way of developing Melodia's international trade is the fact that the ruble is not a convertible currency and is not likely to be one for several years to come. Thus, in order to meet the growing appetite in the U.S.S.R. for Western music, Melodia seeks to create a reciprocal demand for Soviet music and artists overseas.

Because of the excellence of its classical repertoire, Melodia already does substantial foreign trade with such companies as BMG in Germany, EMI and Discotronics in the U.K., Mobile Fidelity in the U.S., Chant du Monde in France, and Polarvox in Finland. But with Soviet pop repertoire, there is an urgent need to elevate what is largely a curiosity factor into a genuine demand.

There is also the problem of some technical shortcomings in the area of pop record production and the rather unsophisticated and circumscribed nature, in the ethnic sense, of much Soviet pop and rock music. A good deal of the best indigenous rock music is imitative, and innovative Soviet sounds are not always palatable to Western tastes.

A start has been made, and there is certainly more interest now in the Soviet rock and pop scene than there has ever been before. Melodia hopes that this interest will be accompanied by a willingness to give Soviet popular artists a chance to develop their own identity and to originate music that meets Anglo-American tastes but also contains the essence of local culture, as musicians in European countries have done.

Throughout the '70s and early '80s, Soviet rock music was supported by a totally underground constituency. The music was distributed on home-duplicated cassettes because rock music was ideologically unacceptable.

In fact, even as recently as a year ago, Abram Yusfin, writing in the magazine *Music In The U.S.S.R.*, described some of the aspects of rock music as being "excessive loudness, primitive melody and texture, overuse of ostinato, lack of concern for indigenous roots, and vacuity."

But the atmosphere and attitudes are changing dramatically. Rock artists who once had to build their following through the underground grapevine are now winning official acceptance.

Grebenshikov, for example, has made 13 albums since the early '70s, all of which were released on home-

STATISTICAL COMPARISON OF RECORD/TAPE MARKETS 1986

	Population (in millions)	TRADE DELIVERIES in millions				Retail value (in millions)	Per capita expenditure
		singles	LPs	Cassettes	CDs		
USSR	282	37.6	90.3	8.1	—	\$0.385	\$1.37
USA	259	93.9	125.2	346.2	53	\$4.650	\$19.46
EEC	267	202.5	211.0	193.5	35.7	\$3.90	\$14.6

(Based on figures supplied by the IFPI and BPI.)

dubbed cassettes and distributed through the underground network. But last year Melodia released a compilation album of his tracks, and it sold 1.3 million units. Other major groups, like Time Machine, Cruise, and Bravo, have also gained official recognition and are having their recordings released by Melodia.

Another manifestation of the new liberalism has been the overturning of the Moscow Union of Composers rule that 80% of rock music played by Soviet groups had to be by Soviet writers. With the profit motive forcing ideology into second place, there is increasing awareness of the importance and popularity of rock music and of the need to use its market potential to help subsidize classical productions, just as happens in the West.

Of the 80,000 master recordings in the Melodia catalog, more than 80% are of classical and folk music, but the emphasis today in terms of new recording projects is very decidedly on pop and rock. In 1989, classical and folk music productions will represent only 40% of Melodia's output of new releases.

In addition to domestic repertoire, Melodia makes around 50 one-off licensing deals a year with foreign labels to issue specific releases. An album by jazz saxophonist Sonny Rollins, produced by arrangement with Fantasy Records in the U.S., sold 45,000 copies during 1988. This relatively high figure for a jazz album is not a measure of the Soviet people's interest in jazz but is a reflection of the fact that very little jazz repertoire is available in the U.S.S.R., so what few releases there are tend to sell extremely well.

Compared with prices in the West, and using the official exchange rate of one ruble equaling \$1.50, records are cheap in the Soviet Union. Mechanical royalties and artists' fees are low, and Melodia does not need to engage in competitive advertising.

There are three retail price categories for LPs: educational and spoken-word recordings and children's repertoire at 50 kopeks (75 cents); classical and folk music at 1.50 rubles (\$2.25) (digital recordings go for 2.50 roubles [\$3.75]); and pop and rock music at 2.50 rubles (\$3.75).

However, retail prices for records

have to be related to purchasing power; on this basis, with the average monthly wage standing at \$360, it is understandable that Soviet consumption of records in unit terms (which is more realistic than price comparisons) is only 22% of that in the United States, as the accompanying table shows.

Yet there is a tremendous appetite for recorded music, and such really popular artists as Pugachova, who has been likened to Bette Midler, can sell vast quantities of records. In 1984, for example, a Pugachova album sold more than 5 million copies.

Popular classical repertoire also sells extremely well. An album of the works of Johann Strauss has achieved total sales of 750,000 since it was released in 1973. The Moscow Radio Orchestra's recording of Tchaikovsky's "Swan Lake" ballet music, conducted by Gennady Rozhdestvensky, has sold 400,000 units. And several other albums of Tchaikovsky music have sold in excess of 100,000 units.

Melodia currently produces 150 million record units annually, generating a gross income of 320 million rubles (\$480 million). LPs account for 80% of the production, and singles and EPs contribute 20%. In addition, the company fills special orders for educational recordings and also manufactures 10 million prerecorded cassettes annually. That figure is not determined by demand but by a shortage of raw material and inadequate duplicating facilities.

Says Alexander Chechetkin, deputy director general at Melodia in charge of manufacturing and sales, "We could sell 40 times as many cassettes if we had the resources and facilities."

The yawning gap between supply and demand of prerecorded cassettes is drawing the attention of foreign companies, which are eyeing the development prospects of the Soviet sound-carrier market with considerable interest now that joint ventures are possible.

(Next week: More about Melodia and a look at joint ventures and cooperatives in the Soviet home entertainment industry.)

PARAMOUNT VID ADS SPARK OLD DEBATE

(Continued from page 3)

tail circles.

"They are getting money from Pepsi for ads on those videos and they have the nerve to raise prices," says Nancy Benedetto, owner of Video Room West in New York. "I'm not really that upset about the ad, but you would think they would take some of that money [from the ad] and give dealers a break on the price."

For its part, Paramount, which pioneered the practice of putting ads on video with a Diet Pepsi commercial on the sell-through-priced "Top Gun" (Billboard, Jan. 24, 1987), notes that most of the ad money is earmarked for an \$8 million promotion backing the four titles offered in the Hits Blitz II campaign (Billboard Dec. 17). The move also marks the first time the company has added commercials to product priced for the rental market. (On at least four previous occasions an ad has been added to a title targeted at the rental market: Nelson Entertainment's "The Last Emperor," Vestron Video's "Dirty Dancing," and two MGM/UA titles, "Innerspace" and "Moonstruck.")

"We're sensitive to the reaction at retail," says Alan Perper, the company's VP of marketing, "but I don't know of anything that can turn on a retailer like an increase in their return on investment. And that's what we're offering with this promotion."

Perper says research commissioned by Paramount indicates that the six titles released by the company for the first Hits Blitz promotion generated a greater return on investment for dealers. He attributes the increase to the company's slate of television ads promoting the titles to consumers.

"We're spending 8 million bucks to promote the titles in Hits Blitz II," says Perper, who adds that the price increase is a way of asking the retailer to "give us a little help. It's not \$1.32 in our pockets," he says, referring to the per-unit price increase on a wholesale basis.

As for the Pepsi commercials, Perper says they are another means of generating greater interest in the videos, since Pepsi will run TV commercials and consumer print ads touting the Paramount titles.

"I hate those ads," says Elaine Zizas, manager of Movie In Motion in Chicago. "They put an ad on 'Top Gun' and said it would make the video cheaper. Now they are adding commercials and raising the price. They say they'll spend all this money on TV ads, but when you have a movie like 'Coming To America' or 'Crocodile' Dundee II' you don't need all those TV ads. Everybody already knows about those movies,"

says Zizas, who notes that she is particularly troubled by ads that are aired before street date because they send consumers into stores asking for titles not yet stocked by the dealer.

The Paramount move comes at a time when dealers are becoming increasingly vocal in their opposition to the "video clutter"—as some video insiders term it—that is appearing on new titles released to the rental market. Also, suppliers seem more inclined to find space on their videos for a wide variety of subjects. Consider, for example, these recent developments in the industry:

- RCA/Columbia Home Video released three titles featuring ads for new television shows on NBC. The move touched off a furor among dealers who said RCA/Columbia was urging people to watch TV instead of video. After a deluge of dealer protests, RCA/Columbia said retailers could exchange the tapes for copies sans commercials (Billboard, Oct. 15).

- Warner Home Video has used a number of its releases to call attention to its mail-order business. Many retailers complain that the mail-order pitch can only hurt retailers involved in sell-through because it offers consumers an alternative means of buying cassettes: The Dream Master.

- Media Home Entertainment's "A Nightmare On Elm Street 4" includes a promotional spot for "Freddy's Nightmares," a syndicated TV series based on the main character in the horror series. Unlike the other promotional segments, however, the Freddy Krueger spot appears at the end of the video and is included in a compendium of information about the character.

- MCA Home Video is using "Casual Sex?" to promote Universal Studios Florida, a joint venture between MCA Inc. and Cineplex Odeon Corp. A minutelong promotional trailer aimed at luring tourists to the studio when it opens in late 1989 is described by MCA as the first cross-corporate promotion of its kind in the video industry.

Suppliers quietly point out that even if retailers bristle at the prospect of a video release being used as an electronic billboard, unit sales have not been diminished by commercials or any of the other messages included on the tape. In fact, Paramount says the four Hits Blitz II titles should sell an average of 350,000 units each.

Suppliers also tend to note that rental turns are not likely to be diminished by the existence of extraneous material on the videocassette.

P'GRAM INT'L HEAD TO REPORT RECORD SALES

(Continued from page 6)

Germany.

Levy is an M.B.A. graduate of the Wharton Business School in Pennsylvania. He joined CBS International in New York in 1972 and held a variety of positions for that company, including VP of creative operations, Europe, based in Paris. Later he was appointed manager of CBS Records France.

He joined PolyGram France as CEO at the end of 1984 and has presided over a significant upturn in the

company's fortunes and a return to profitability.

"Alain Levy is the ideal appointment for PolyGram International," comments Fine, "because of his experience in the U.S. and European markets."

Joining Levy at the end of January as VP of marketing of the popular music division will be another marketing specialist, Nigel Sandiford, currently managing director of PolyGram New Zealand.

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	108	113	41	SOUNDTRACK ▲ ³ RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
(111)	125	126	7	PAUL SIMON WARNER BROS. 25789 (12.98) (CD)	NEGOTIATIONS AND LOVE SONGS (1971-1986)
112	86	74	18	EUROPE ● EPIC OE 44185/E.P.A. (CD)	OUT OF THIS WORLD
113	117	107	14	K.T. OSLIN RCA 8369-1-R (8.98) (CD)	THIS WOMAN
114	106	101	23	J.J. FAD ● ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
115	113	105	20	SALT-N-PEPA ● NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
(116)	126	156	5	BOYS CLUB MCA 42242 (8.98) (CD)	BOYS CLUB
(117)	149	188	3	THE WATERBOYS CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
(118)	136	147	3	VARIOUS ARTISTS WINDHAM HILL WH 1077/A&M (9.98) (CD)	WINTER SOLSTICE II
119	122	122	6	QUIET RIOT PASHA OZ 40981/E.P.A. (CD)	QUIET RIOT
120	120	139	7	IVAN NEVILLE POLYDOR 834 896 1/POLYGRAM (CD)	IF MY ANCESTORS COULD SEE ME NOW
121	115	130	15	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
(122)	144	154	5	ROBBIE NEVIL EMI 48359 (9.98) (CD)	A PLACE LIKE THIS
123	119	96	19	LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
124	124	125	6	'TIL TUESDAY EPIC OE 44041/E.P.A. (CD)	EVERYTHING'S DIFFERENT NOW
(125)	176	—	2	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
126	127	119	7	VARIOUS ARTISTS A&M SP 3918 (9.98) (CD)	STAY AWAKE
127	110	87	49	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
128	118	104	80	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ ² EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
(129)	152	—	161	GEORGE WINSTON ▲ WINDHAM HILL WH 1025/A&M (9.98) (CD)	DECEMBER
130	116	98	46	MIDNIGHT OIL ▲ COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
(131)	143	—	2	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
(132)	157	177	6	HOUSE OF LORDS RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
133	138	127	27	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
(134)	147	149	18	THE JUDDS ● RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
(135)	154	131	58	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
136	121	108	8	MIDNIGHT STAR SOLAR D1-72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
(137)	163	184	4	M.C. HAMMER CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
138	140	164	3	AEROSMITH COLUMBIA FC 44487 (CD)	GEMS
139	134	121	12	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
140	133	128	7	CHERYL "PEPSII" RILEY COLUMBIA FC 44409 (CD)	ME, MYSELF AND I
141	123	111	18	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
142	128	137	20	FREDDIE JACKSON ● CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
143	146	132	141	ANITA BAKER ▲ ⁴ ELEKTRA 60444 (8.98) (CD)	RAPTURE
(144)	159	157	7	TOM COCHRANE & RED RIDER RCA 8532-1-R (8.98) (CD)	VICTORY DAY
(145)	162	146	91	U2 ▲ ⁵ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
(146)	165	169	4	THE JIMI HENDRIX EXPERIENCE RYKODISC RALP 0078 (13.98) (CD)	RADIO ONE
(147)	164	182	4	MAXI PRIEST VIRGIN 90957 (8.98) (CD)	MAXI PRIEST
148	135	140	7	JETBOY MCA 42235 (8.98) (CD)	FEEL THE SHAKE
149	141	120	80	RICHARD MARX ▲ ² EMI ST 53049 (8.98) (CD)	RICHARD MARX
150	132	134	18	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
(151)	168	174	4	JULIA FORDHAM VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
152	142	143	11	COCTEAU TWINS CAPITOL C1-90892 (9.98) (CD)	BLUE BELL KNOLL
153	130	136	23	PUBLIC ENEMY ● DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
154	137	141	8	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
155	114	116	14	VARIOUS ARTISTS ● ARISTA AL 8551 (9.98) (CD)	1988 SUMMER OLYMPICS--ONE MOMENT IN TIME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	187	—	2	THE PURSUIT OF HAPPINESS CHRYSALIS BFV 41675 (CD)	LOVE JUNK
(157)	181	197	31	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
158	153	138	67	10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
(159)	172	173	83	RANDY TRAVIS ▲ ³ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
160	160	148	42	ROBERT PLANT ▲ ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
161	158	145	10	NOEL 4TH & B'WAY 4009 (8.98) (CD)	NOEL
162	131	103	25	ELTON JOHN ● MCA 6240 (8.98) (CD)	REG STRIKES BACK
(163)	186	—	2	ALEXANDER O'NEAL TABU OZ 45016/E.P.A. (CD)	MY GIFT TO YOU
164	171	133	36	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
165	167	144	8	JONATHAN BUTLER JIVE 1136-1-/RCA (8.98) (CD)	MORE THAN FRIENDS
166	156	129	9	HELLOWEEN RCA 8529-1-R (8.98) (CD)	KEEPER OF THE SEVEN KEYS, PART II
167	145	135	34	SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
(168)	177	198	3	JUDSON SPENCE ATLANTIC 81902 (8.98) (CD)	JUDSON SPENCE
169	173	160	18	TRACIE SPENCER CAPITOL C1-48186 (8.98) (CD)	TRACIE SPENCER
170	166	155	14	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING
(171)	191	—	2	VARIOUS ARTISTS I.R.S. 42240/MCA (8.98) (CD)	GUITAR SPEAK
172	139	93	10	R.E.M. I.R.S. 6262/MCA (9.98) (CD)	EPONYMOUS
(173)	183	166	79	WHITNEY HOUSTON ▲ ⁶ ARISTA AL 8405 (9.98) (CD)	WHITNEY
174	151	151	4	BANANARAMA LONDON 828 106 1/POLYGRAM (CD)	GREATEST HITS COLLECTION
175	170	172	7	DIANE SCHUUR GRP GR 9567/MCA (8.98) (CD)	TALKIN' 'BOUT YOU
176	155	161	17	TOMMY CONWELL AND THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD)	RUMBLE
(177)	NEW ▶	—	1	THEY MIGHT BE GIANTS BAR/NONE 72600/RESTLESS (8.98) (CD)	LINCOLN
178	150	150	23	PAT BENATAR ● CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
(179)	RE-ENTRY	—	—	DEF LEPPARD ▲ ⁷ MERCURY 810 308 1/POLYGRAM (CD)	PYROMANIA
(180)	188	189	3	JULIAN COPE ISLAND 91025/ATLANTIC (9.98) (CD)	MY NATION UNDERGROUND
(181)	182	183	4	DREAMS SO REAL ARISTA AL 8555 (8.98) (CD)	ROUGH NIGHT IN JERICO
182	129	78	17	GLENN FREY MCA 6239 (8.98) (CD)	SOUL SEARCHING
(183)	199	—	2	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
184	161	159	12	THE CALIFORNIA RAISINS (BUDDY MILES) PRIORITY 9755 (8.98) (CD)	SWEET, DELICIOUS & MARVELOUS
185	185	—	2	THE BULGARIAN FEMALE RADIO & T.V. CHOIR NONESUCH/EXPLORER 79165/ELEKTRA (9.98) (CD)	MYSTERY OF BULGARIAN VOICES
(186)	RE-ENTRY	—	—	TIFFANY ▲ ⁴ MCA 5793 (8.98) (CD)	TIFFANY
(187)	193	—	2	SCRUFFY THE CAT RELATIVITY 8237 (8.98) (CD)	MOONS OF JUPITER
188	169	163	24	STRYPER ● ENIGMA 73317 (9.98) (CD)	IN GOD WE TRUST
(189)	NEW ▶	—	1	THE DEAD MILKMEN FEVER 73351/ENIGMA (8.98) (CD)	BEELZEBUBBA
(190)	192	192	3	EARTH, WIND & FIRE COLUMBIA OC 45013 (CD)	THE BEST OF EARTH, WIND & FIRE VOL. II
191	179	167	35	HURRICANE ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
192	178	168	30	2 LIVE CREW ● LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
193	175	170	24	DAVID SANBORN REPRISE 25715 (9.98) (CD)	CLOSE-UP
(194)	198	—	2	SOUNDTRACK POLYDOR 837 362 1/POLYGRAM (CD)	1969
(195)	197	—	2	JIM CAPALDI ISLAND 91024/ATLANTIC (9.98) (CD)	SOME COME RUNNING
196	189	196	25	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
(197)	RE-ENTRY	—	—	AEROSMITH ▲ ² GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
198	148	—	54	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
199	190	158	10	OINGO BOINGO MCA 2-8030 (10.98) (CD)	BOINGO ALIVE
200	174	142	28	THE SUGARCUBES ELEKTRA 60801 (9.98) (CD)	LIFE'S TOO GOOD

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|-----------------------------------|---------------------------------|----------------------------------|--------------------------------|------------------------------|--------------------------|-----------------------------|
| 10,000 Maniacs 158 | The California Raisins 184 | Sheena Easton 67 | Mannheim Steamroller 36, 54 | Robert Plant 160 | Buster 64 | Luther Vandross 14 |
| 2 Live Crew 192 | Cameo 107 | Eazy-E 69 | Ziggy Marley/Melody Makers 164 | Poison 10 | Cocktail 3 | VARIOUS ARTISTS |
| Paula Abdul 92 | Jim Capaldi 195 | Erasure 98 | Richard Marx 149 | Maxi Priest 147 | Dirty Dancing 38 | 1988 Summer Olympics 155 |
| Aerosmith 138, 197 | Tracy Chapman 27 | The Escape Club 32 | Bobby McFerrin 44 | Public Enemy 153 | Imagine: John Lennon 76 | Guitar Speak 171 |
| Anthrax 89 | Cheap Trick 56 | Gloria Estefan/Miami Sound 128 | Metallica 29 | The Pursuit Of Happiness 156 | More Dirty Dancing 110 | Stay Awake 126 |
| The Art Of Noise 108 | Cherrelle 106 | Melissa Etheridge 86 | George Michael 15 | Quiet Riot 119 | Scrooged 96 | A Very Special Christmas 70 |
| Rick Astley 127 | Chicago 46 | Europe 112 | Midnight Oil 130 | Judson Spence 168 | Tracie Spencer 169 | Winter Solstice II 118 |
| Bad Company 78 | Toni Childs 133 | Fleetwood Mac 31 | Midnight Star 136 | Rod Stewart 45 | Ratt 19 | Vixen 59 |
| Anita Baker 1, 143 | Cinderella 16 | Julia Fordham 151 | Mike + The Mechanics 109 | Barbra Streisand 11 | Keith Richards 50 | Was (Not Was) 77 |
| Bananarama 174 | Tom Cochrane & Red Rider 144 | Samantha Fox 73 | Kylie Minogue 58 | Cheryl "Pepsi" Riley 140 | Cheryl "Pepsi" Riley 140 | The Waterboys 117 |
| Bangles 39 | Cocteau Twins 152 | Glenn Frey 182 | Eddie Money 68 | Joe Satriani 48, 135 | Def Leppard 7, 179 | When In Rome 93 |
| Rob Base & D.J. E-Z Rock 40 | T.Conwell/Young Rumlbers 176 | Joan Jett And The Blackhearts 41 | Ivan Neville 120 | Diane Schuur 175 | Dir Straits 91 | Karyn White 61 |
| Basia 55 | Julian Cope 180 | Elton John 162 | Robbie Nevil 122 | Scorpions 167 | Dokken 33 | White Lion 84 |
| Pat Benatar 178 | The Robert Cray Band 141 | Journey 18 | New Edition 37 | Scruffy The Cat 187 | Dreams So Real 181 | Will To Power 72 |
| Bon Jovi 5 | Crosby, Stills, Nash & Young 17 | Kiss 25 | New Kids On The Block 65 | Ricky Van Shelton 101 | Duran Duran 30 | Vanessa Williams 196 |
| Boy Meets Girl 53 | D.J. Jazzy Jeff 74, 83 | Kiss 79 | Randy Newman 94 | Michelle Shocked 95 | George Winston 129 | Winger 42 |
| Boys Club 116 | The Jeff Healey Band 75 | Living Colour 80 | Noel 161 | Paul Simon 111 | Steve Winwood 28 | Winger 42 |
| The Boys 63 | The Jeff Healey Band 75 | L'Trimm 154 | Alexander O'Neal 163 | Siouxsie and The Banshees 97 | They Might Be Giants 177 | Will To Power 72 |
| Breathe 34 | Helloween 166 | Huey Lewis & The News 90 | Oingo Boingo 199 | Sir Mix-A-Lot 99 | Thirty Eight Special 102 | Will To Power 72 |
| Eddie Brickett & New Bohemians 20 | The Jimi Hendrix Experience 146 | Little Feat 123 | Original London Cast 198 | SOUNDTRACKS | Tiffany 21, 186 | Will To Power 72 |
| Britny Fox 66 | John Hiatt 170 | Living Colour 80 | Ozzy Osbourne 26 | 1969 194 | 'Til Tuesday 124 | Will To Power 72 |
| Bobby Brown 6 | John Hiatt 170 | Living Colour 80 | K.T. Oslin 113 | U2 145, 2 | Tony! Toni! Tone! 157 | Will To Power 72 |
| The Bulgarian Female Choir 185 | Hothouse Flowers 150 | Living Colour 80 | Robert Palmer 47 | UB40 49, 103 | Traveling Wilburys 8 | Will To Power 72 |
| Bulletboys 82 | House Of Lords 132 | Living Colour 80 | Pet Shop Boys 51 | Van Halen 24 | Randy Travis 159, 105 | Will To Power 72 |
| Jonathan Butler 165 | Whitney Houston 173 | Living Colour 80 | Pink Floyd 12 | | | Will To Power 72 |

RETAIL BUYOUT RUMORS SIMMER

(Continued from page 8)

firm that owns Wherehouse Entertainment, is another contender, as confirmed by Wherehouse VP of marketing Ralph King in a recent Billboard interview.

Billboard has also learned that Handleman Co., the industry's largest rackjobber, might be interested in landing Sound Warehouse if its price comes down (analysts still estimate the takeout price could be at least \$25 per share). Lou Kircos, chief financial officer for Handleman, did not return Billboard's call regarding this story.

Some Wall Street watchers have not dismissed W.H. Smith as a Sound Warehouse suitor. The British horizontal retailer, which owns the Our Price music chain in the U.K. and has a North American office in Toronto, was mentioned as a contender when The Musicland Group, the trade's

biggest chain, was put up for sale (Billboard, Feb. 13).

Meanwhile, record distributor executives say they believe reports that another major rack, Lieberman Enterprises, is eagerly in pursuit of 78-store Milford, Mass.-based Strawberries Records & Tapes. Informed sources say Lieberman is fearful it might lose two major Northeastern accounts, Bradlees and Caldor; a takeover of Strawberries would not only fulfill Lieberman's stated intention to diversify into retailing, but would also plug a hole that would be created should either of the rumored defections take place.

Officials at Lieberman and Strawberries declined to comment on the matter.

The likelihood of 20-store Chicago-based Rose Records being sold is difficult to read. Industry sources wonder if there is a difference of opinion among the partners who own Rose. In a previous interview, one of those partners, Jack Rose, dismissed speculation that Albany, N.Y.-based Trans

World Music Corp. was moving in for the buy as "rumor," but informed sources say Rose would like to sell a package that includes 14 stores.

Rose, who presides over Surplus Records, one of the industry's largest cutout operations, recently reached an agreement to sell his three related video ventures, including Video Treasures, to Handleman, which suggests that he is in a selling mood.

Another Rose partner, VP of marketing Ronna Hoffberg, acknowledges that discussions with more than one party have taken place. She doesn't dismiss the possibility that a deal might take place but says she is not inclined to sell at this time.

Billboard has also learned that before Trans World entered the picture, the Rose package also drew interest from Atlanta-based Turtle's Records & Tapes, which has more than 90 stores, all in Southern states.

Assistance in preparing this story was provided by Earl Paige in Los Angeles.

4TH-QUARTER HARDWARE SALES BRISK

(Continued from page 6)

hardware business has been the phenomenal growth in the sales of CD changers, of both the magazine and carousel varieties. Some dealers estimate that it's becoming 40%-50% of the business, which Finer says is "extraordinary considering that product virtually didn't exist two years ago."

There, price points have dropped considerably, with the \$299-\$499 price-point range beginning to emerge, although some five- or six-disk players are being promoted for less than that.

Retailers Warren, Pardo, and Belsky say they have some CD changers at the \$300 price point and can barely keep them in stock.

Among the reasons given by dealers for the rapid growth in changer sales are the lower price points, the emergence of the multi-CD household, and the lure of what those units can offer in flexibility. Early single-play CD purchasers, agree dealers, have now made a major commitment to software, another factor triggering interest in second units and changer models.

Awareness of the 3-inch-CD format has also begun to grow, say dealers, as virtually 90% of all manufacturers are making units that are 3-inch compatible without an adapter. Also igniting this end of the business has been the emergence and promotion of affordably priced portable CD-3 players.

Another CD trend at the high end, say dealers, is the increasing emphasis on technology. Manufacturers have been promoting 14-, 16-, and 18-bit units that offer greater sampling rates, advanced filter design, chip-improvements, better drawer mechanics, more shielding, and other sophisticated refinements. Though these units can sometimes run more than \$1,000, lofty price points are not a great obstacle at the real high end of the business, say dealers.

Some audio retailers also maintain that CD is rekindling the component-stereo end of the business. As CD penetration increases, consumers want equivalency in other parts of their systems, which sparks sales of quality loudspeakers, receivers, pre-amplifiers, amplifiers, cassette decks,

and even turntables.

"A CD player in a cheap system reveals the inadequacies of the other components," says Howard Barbach of The Audio Specialist, a high-end Los Angeles dealer who says CD players are his No. 1 product category. As a result, he says, more consumers are looking for better-quality components.

Belsky agrees and says he has seen his loudspeaker sales pickup because of CD. "I've also seen a swing," he says, "from where a turntable was standard on a rack system and the CD optional. Now it's just the reverse."

The executive from the East Coast buying group points out also that cassette decks have not shown any appreciable dip in sales.

"Because of CD, people are taping for their cars, maybe even more so," he says. "Personal stereos are also still selling in reasonable quantities. The trend there is toward units with digital tuning, better transport mechanisms, AM/FM station presets, and liquid-crystal-display readouts."

"We sold 5,000 personal stereos last week," says Pardo. "It's still a great category. The units are smaller and more sophisticated. In some ways it's a throwaway business. Lots of people are buying replacement models after discarding a unit that's a couple of years old."

On the video side of the business, camcorders are by far the single hottest product category, say dealers.

The buying-group executive says the prime activity is with full-size models in the \$1,000 range, followed by 8mm and VHS-C. Pardo says he has been promoting a \$800 full-size unit with great success.

VCRs, say dealers, still continue to sell in consistent numbers. While VCR growth has tapered, the industry says about 800,000 units are still being sold monthly in the U.S. Dealers say they normally experience a VCR pickup in November and December.

The serious VCR business, according to dealers, is in the midprice range, which runs from \$250-\$500, depending on features, while low-end action is in the \$180-\$250 range.

INSURER CANCELS RAP PROMOTER'S COVERAGE

(Continued from page 6)

genre of music because of problems but warns, "We're analyzing [concert coverage] right now. We won't pull any surprises on anyone. We're not necessarily looking at rap, but particularly at violence at concerts wherever it may occur."

Darryl Brooks of G-Street Express says he intends to fight Trans America's decision to cancel its coverage. "We did 40 rap shows this summer, yet the only incidents happened in New York state," he says. Brooks says BCA, the underwriter for the Nassau Coliseum show, offered him a nonrap "restricted" contract that required G-Street to obtain approval from BCA before booking rap shows, but he turned it down. Brooks says BCA found G-Street another insurance carrier, but he adds, "Any added cost eventually gets passed down to the consumer."

"What happened to Darryl Brooks was an isolated incident," says Russell Simmons, president of Rush Artist Management, home of Run-D.M.C. "Any ban on insurance for rap shows would hurt us a lot. In

fact, it would damn near close my company down."

Simmons expresses fear that a ban by Trans America would prompt other insurance carriers to follow suit.

"We're not suing yet, but we're using lawyers to find out what we can do if this come to pass," he says.

Reaction from the insurance industry on whether a particular genre could be banned is mixed. Clarence Costa of Fireman's Fund Insurance entertainment division in Los Angeles says, "We're a business operation. If we couldn't make any money, we wouldn't write it." Another insurer, who requested anonymity, says, "As far as the future of rap in arenas, it's going to be a problem. You can't really blame the groups. What they do and say isn't so terrible; it's their following."

Another executive says, "We'll write any show within reason. At one time [a well-known heavy metal star] was not the easiest one to get insurance for, but he's been very responsible lately. If there's something going wrong he'll stop the show."

For music dealers,
1988 was a year of
profits and rumors
... see page 45

CHART SMARTS.

JOEL WHITBURN'S RECORD RESEARCH COLLECTION. ALL THE RECORDS EVER CHARTED.

The only complete listings of every record to ever appear on every major Billboard chart, with comprehensive chart data (peak position, date and weeks charted, etc.) conveniently arranged for fast, easy reference.

The Entertainment Industry's Most Read & Respected Reference Books:

JOEL WHITBURN'S **TOP COUNTRY SINGLES 1944-1988**

JOEL WHITBURN'S **TOP R&B Singles 1942-1988**

WHITBURN **Billboard's TOP 10 CHARTS**

JOEL WHITBURN'S **TOP POP Singles 1955-1986**

JOEL WHITBURN'S **POP SINGLES Annual 1955-1986**

WHITBURN **Pop Memories 1890-1954**

JOEL WHITBURN'S **TOP POP Albums 1955-1985**

BILLBOARD'S **TOP 3000 1955-1987**

JOEL WHITBURN'S **Bubbling Under the Hot 100 1959-1981**

Music & Video Yearbook 1987 WHITBURN

Music Yearbook 1986 WHITBURN

Music Yearbook 1985 WHITBURN

Music Yearbook 1984 WHITBURN

JOEL WHITBURN'S **Music Yearbook 1983**

GET CHART SMART TODAY

TOP COUNTRY SINGLES 1944-1988 Hardcover \$60 Softcover \$50

From Merle Travis to Randy Travis, here's the complete story of "America's most listened to music," arranged by artist. Over 600 pgs. (Release date: March, 1989)

TOP RHYTHM & BLUES SINGLES 1942-1988 Hardcover \$60 Softcover \$50

47 years of "Soul," "Black," "Rhythm & Blues" and "Urban Contemporary" hits, arranged by artist. 623 pgs.

BILLBOARD'S TOP 10 CHARTS 1958-1988 Hardcover \$60 Softcover \$50

All 1550 actual, weekly "Hot 100" Top 10's in one concise volume. 600 pgs.

TOP POP SINGLES 1955-1986 Hardcover \$60 Softcover \$50

The only complete history of the "Hot 100," arranged by artist. 756 pgs.

POP SINGLES ANNUAL 1955-1986 Hardcover \$60 Softcover \$50

A year-by-year ranking of nearly 18,000 charted Pop singles. 684 pgs.

POP MEMORIES 1890-1954 Hardcover \$60 Softcover \$50

The only documented chart history of American popular music prior to the rock era, arranged by artist. 660 pgs.

TOP POP ALBUMS 1955-1985 Softcover \$50

Includes all 14,000+ albums that made Billboard's Pop album charts, arranged by artist. 516 pgs.

BILLBOARD'S TOP 3000+ 1955-1987 Softcover \$30

A comprehensive ranking of every Top 10 hit of the rock era in order of all-time popularity. 180 pgs.

BUBBLING UNDER THE HOT 100 1959-1981 Softcover \$30

Over 4,000 semi-popular near-hits, one-shot efforts and big regional records, arranged by artist. 240 pgs.

MUSIC & VIDEO YEARBOOK 1987 Softcover \$30

Every single, album and videocassette that debuted on Billboard's 11 major '87 charts. 240 pgs.

MUSIC YEARBOOKS 1986... \$30 1985... \$30 1984... \$30 1983... \$30

Each compact volume is the complete story of the year in music, covering Billboard's major charts. Over 200 pgs. each.

Sub-total _____

Shipping & Handling \$ 4.00

Total Payment \$ _____

Payment must be made by check or money order. Credit card orders will be accepted.

Name _____

Address _____

City _____ State _____ Zip _____



The World's Leading Authority
On Recorded Entertainment

P.O. Box 200
Menomonee Falls, WI 53051
414-251-5408

BB14



Issue Oriented. CBS Records chairman Walter Yetnikoff, right, accepts a plaque of the cover of Billboard's Nov. 19 issue, which featured a special section on the 101st anniversary of CBS Records. Presenting the plaque is Gene Smith, associate publisher, Billboard. (Photo: Chuck Pulin)

EXECUTIVE TURNTABLE

RECORD COMPANIES. MCA Records in Nashville appoints **Bruce Hinton** president and **Tony Brown** executive VP and head of A&R. They were, respectively, executive VP/GM and senior VP of A&R, both for the label.

Universal Records in Nashville appoints **Jimmy Bowen** president and **James Stroud** director, A&R. They were, respectively, president of MCA/Nashville and president and owner of The Writers Group publishing company.

MCA Records in Los Angeles makes the following appointments: **Karen Levin**, associate director, business and legal affairs; **Janet Miner**, associate director, copyright administration; **Neil Nagano**, associate director, business and legal affairs; **Candace Tobaben**, associate director, product



BOWEN



STROUD



FELDMAN



HORTON

services; and **Tony Tolbert**, associate director, business and legal affairs. Levin was coordinator of business and legal affairs for the label; Miner was manager of copyright administration for the label; Nagano was in the legal department of Screen Gems/EMI Music Inc.; Tobaben was administrative assistant in preproduction for the label; and Tolbert was an associate in the music department of law firm Manatt, Phelps.

Toby Emmerich is named head of the soundtrack department by Atlantic Records in New York. He was an A&R representative for the label.

Columbia Records in New York appoints **Mark Ghuneim** manager, video promotion, East Coast. He was national director of press and video for Beggar's Banquet Records.

WTG Records in Los Angeles appoints **Tony Morales** manager, national club/record promotion. He was regional manager of club/record promotion for Mocala Records.

I.R.S. Records in Los Angeles makes the following appointments: **Bekee Cohee**, director, Southwest promotion; **Lisa Annala**, international coordinator/assistant to the president; and **Shelley Wandel**, controller. Cohee was programming and promotion assistant for KEGL-FM Dallas; Annala was a television production coordinator and music supervisor; and Wandel was assistant manager of corporate accounting and senior financial analyst for MGM/UA.

Rykodisc in Salem, Mass., appoints **James Neill** assistant promotion director and **Lars Murray** assistant to the president. They were, respectively, account executive at WRSI-FM Greenfield, Mass., and Boston regional sales manager for Roslin Radio Sales.

PUBLISHING. Charlie Feldman is named senior director, writer/publisher relations, by BMI in New York. He was VP for EMI Music.

ASCAP in Los Angeles promotes **Julie Horton** to creative director, western region, and **Phyllis Fischler** to distribution projects director, West Coast. They were, respectively, director of contemporary repertory, West Coast, and distribution department special projects manager. ASCAP makes the following appointments: **Nancy Knutsen**, director, film and symphonic repertory, and **Jerry Davis**, **Mona Cecil**, and **Nick Terzo**, membership representatives. Knutsen was assistant to conductor John Williams; Davis was R&B national marketing coordinator for Capitol Records; Cecil was an independent professional manager for Delfern Music; and Terzo was a manager with the Aucoin Entertainment Group.

Bernadette O'Reilly is named East Coast director, creative services, for Peer Music in New York. She was a professional manager for the company.

Video Company Acquires Feature-Film Titles New KVC Owners Buy Atlantic Ent.

BY AL STEWART

NEW YORK KVC Home Video's new ownership has started its shopping spree. The company says it has agreed to acquire independent movie producer and distributor Atlantic Entertainment Group for an undisclosed price.

Atlantic, which has released films through Paramount Home Video in the past, was close to a merger deal with Prism Entertainment, but talks broke down when the two firms could not come to terms (Billboard, Sept. 17).

The move to take over Atlantic comes less than a month after Alan Saffron, Francis Mechner, and a group of investors purchased KVC (formally known as Kartes Video Communications) from owner and founder Jim Kartes. Saffron, an Australian entrepreneur, vowed to spend at least \$10 million to expand the company and acquire new product. He now says he is prepared to bankroll Atlantic's operations with an additional \$25 million.

"I wanted a company with a solid reputation," says Saffron. "Atlantic is 14 years old and it has survived all that time, when many [companies] around them have fallen by the wayside."

Saffron stresses that the KVC/Atlantic deal was "significantly different" from the aborted agreement between Prism and Atlantic. "That was going to be a merger. This is a 100%

buyout." Saffron says that he discussed details of the acquisition with Barry Collier, the founder and vice chairman of Prism.

The takeover stands to position KVC as a major independent supplier releasing feature films priced for the rental market as well as special-interest titles and movies targeted for sell-through. KVC's previous management marketed mostly nontheatrical sell-through releases as well as a smattering of feature films.

Under the terms of the deal, 25 Atlantic titles that had previously been marketed on video by Paramount will be turned over to KVC. Those titles include "Teen Wolf," "Extremities," "The Men's Club," and "Cop." In addition, the company plans to release the Atlantic titles "1969," "Patty Hearst," and approximately five other feature films during the course of 1989.

Saffron says he purchased Atlantic with the intent of establishing KVC as a "ministudio" that has facilities for film production and theatrical distribution as well as the apparatus to market feature films and special-interest releases on videocassette. While he acknowledged that Atlantic has had its share of financial woes over the past few years, he maintains that the company will rebound as a result of its new relationship with KVC.

Saffron, whose background in-

cludes establishing record and video superstores in Australia as well as opening that country's first chain of family amusement centers, will serve as Atlantic's chairman. He replaces Tom Coleman, who will step down from that position sometime in the next two months. Coleman, who will retain an ownership interest in the company, will also serve as a consultant to Kartes for two years.

Saffron says the Atlantic buyout will be the first of a number of major acquisitions orchestrated by KVC. He also hinted that the company is close to finalizing a video deal with a major star.

"There's a rumor going around about a company that designs great record covers & liners, ads, tape labels, catalogs plus 8 other fascinating services."

"To find out more about this rumor call..."

Lee-Myles Associates, Inc.
160 EAST 56 St., Dept. A
N.Y., N.Y. 10022 TEL. 758-3232

Serving the graphic needs of the music industry since 1952.

JIMMY REED

(Continued from page 8)

\$10,000 guaranteed to the Reeds when they relinquished their rights was never paid.

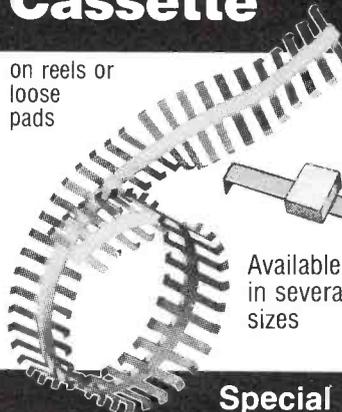
"The Nov. 30, 1967, document is a complete fraud and represents nothing more than pure larceny—a larceny of the most venal type practiced upon two illiterate black people by Goodman, Chess, their subordinates and advisors," the suit concludes.

Mary Reed and her children are seeking \$1 million in real damages and \$5 million in punitive rewards on each of three causes of action as well as an accounting of money made from Reed's publishing and a rescission of the allegedly fraudulent 1965 and 1967 agreements.

Cassette Spring Pads

on reels or loose pads

from North America's largest manufacturer — shipping worldwide



Available in several sizes

Since 1961, Overland Products has grown by keeping quality high and prices low. May we provide you a quotation, soon?

Special designs on request

Call or Write

overland Products Co.

PO Box 567 • Fremont, NE 68025
402/721-7270 • TELEX 484522

Diskmakers DOES IT ALL...

Let us make Cassette, Record, and Compact Disc manufacturing easy for you.

WE OFFER HIGH QUALITY PRODUCTS AT GREAT PRICES.

Complete Manufacturing LP's, CD's, and Cassettes in Convenient, Money-Saving Packages.

Packages include all necessary steps. This means all COLOR SEPARATIONS, all PRINTING, as well as all MANUFACTURING. You get the finished product, and nothing less!

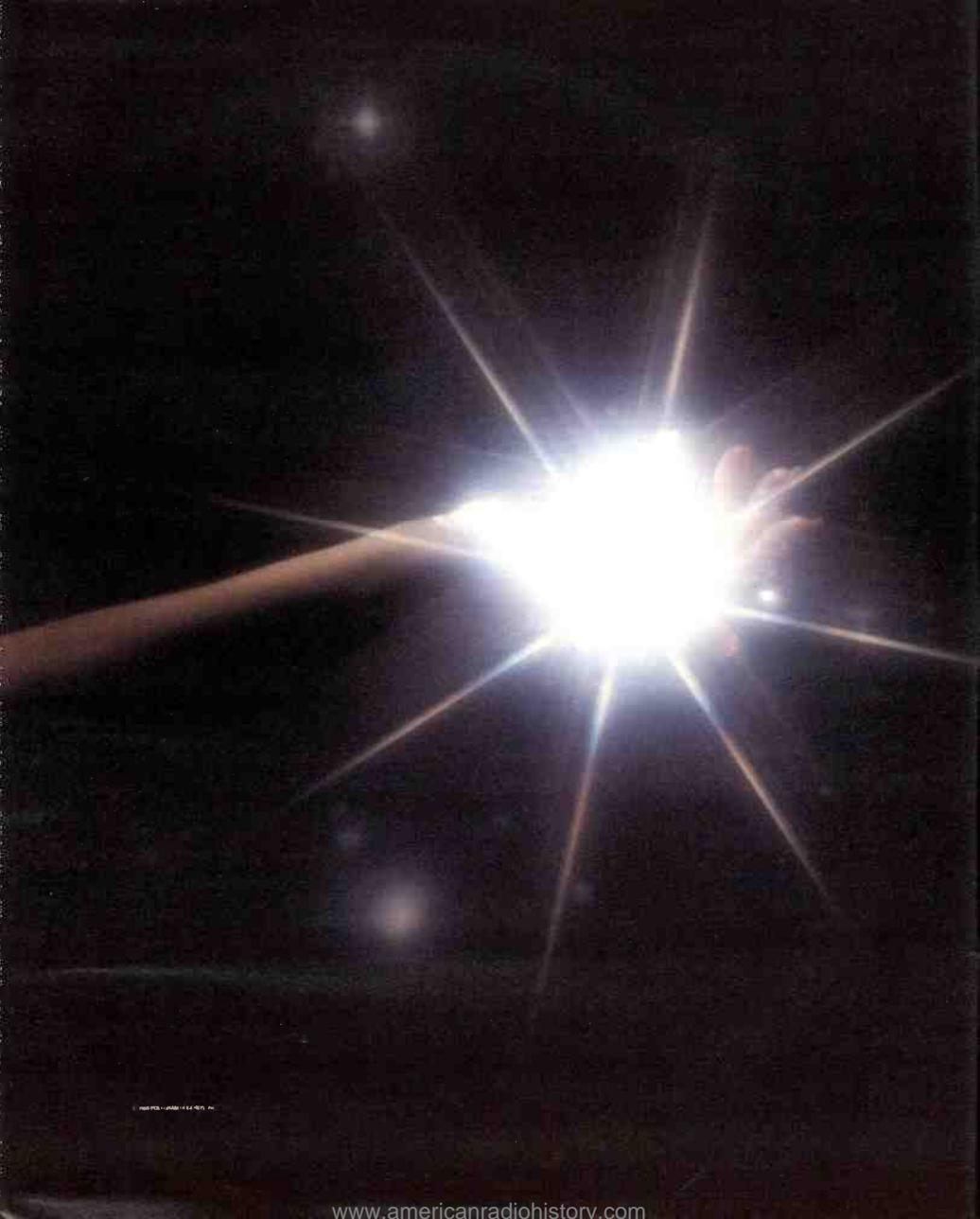
New York • Philadelphia • Chicago

CALL TODAY FOR YOUR COMPLETE PRICE KIT, OR AN IMMEDIATE PHONE QUOTE:

1-800-468-9353
IN PA (215) 627-2277

DISKMAKERS INC.
153 W. 46TH ST., NY, NY 10036
(212) 302-4140





© 1999 PBS. All rights reserved. www.pbs.org

Our Stars Shine.

Thanks To These Artists For Contributing To Our Success In 1988.

ALL ABOUT EVE • CARL ANDERSON • LYNN ANDERSON • THE ART OF NOISE • THE BAMA BAND
BANANARAMA • BAR-KAYS • WALTER BEASLEY • KURTIS BLOW • BON JOVI • LARRY BOONE
BURCH SISTERS • CAMEO • JOHNNY CASH • CASH FLOW • CHANNEL 2 • CINDERELLA • COMMODORES
THE ROBERT CRAY BAND • JOANNA DEAN • DEF LEPPARD • DEON ESTUS • THE EVERLY BROTHERS
FAT BOYS • THE FOUNTAINHEAD • GODLEY & CREME • TOM T. HALL • SIMON HARRIS
HOTHOUSE FLOWERS • HUXTON CREEPERS • DAVID LYNN JONES • MORY KANTE • KINGDOM COME
KISS • KOOL & THE GANG • L.A. GUNS • LATIN RASCALS • LEVEL 42 • THE LILAC TIME • MAGNUM
YNGWIE MALMSTEN • MARSHALL TUCKER BAND • KATHY MATTEA • CHARLY McCLAIN
DONNA MEADE • JOHN COXIGAR MELLENCAMP • MEN WITHOUT HATS • THE MISSION L.K.
THE MOODY BLUES • RENÉ MOORE • VINNIE MOORE • VAN MORRISON • NANA MORSKIEH
THE NAME • IVAN NEVILLE • NEW FRONTIER • SHARON O'NEILL • THE OYSTER BAND • NIA PEEPLES
PEPSI & SHIRLIE • GERRY RAFFERTY • RAINBIRDS • THE REDDINGS • DAN REED NETWORK
JOSE LUIS RODRIGUEZ • RUSH • SA-FIRE • SCORPIONS • MARVIN SEASE • SHADES OF LACE
MARLENA SHAW • MICHELLE SHOCKED • BRIAN SPENCER • SPOONS • THE STATLER BROTHERS
THE STYLE COUNCIL • SWING OUT SISTER • TEARS FOR FEARS • TONY TONE TONE
VOICE OF THE BEEHIVE • WALK THIS WAY • WARLOCK • VANESSA WILLIAMS • ANGELA WINBUSH
GERRY WOO • ZODIAC MINDWARP • THE LOVE REACTION

We stand for Artistry and Artist Development.

PolyGram

Watch out for...



Dynamic dance music

Panther Records

730 Fifth Ave • 9th floor • NY, NY 10019

Phone (212) 333-8647 • Fax (212) 333-8720

Telex 497-4685 HQ Fifth



Edited by Iro Lichtman

THE WELCOME MAT: The North American Concert Promoters Assn. has moved forward with plans to encourage promoters to contact the organization about membership despite some grumbling from promoters who feel they were excluded from the organization's Dec. 5 charter meeting. Details on eligibility, the goals of the organization, and dues are still being formulated, according to Ben Liss, acting executive director. Interested promoters can submit a request for information on corporate letterhead to Liss at NACPA, 329 S. Patrick St., Alexandria, Va. 22314. The phone number is 703-688-1800.

THE WAY IT IS: Alarmed by a local incident involving grave digging and a Geraldo Rivera TV special on Santic worship, two South Carolina K marts last month removed several heavy metal titles from their shelves. Removed from the Myrtle Beach stores were albums by Enigma's *Poison* and Geffen's *Guns N' Roses*, among others, according to Terry Kula, national public relations spokeswoman for K mart. She says the decision was a local one and will not be implemented at other K marts. Warren Pass, one of the Myrtle Beach K mart managers, says the move was greeted by a "99% positive reaction. The only person who complained was an employee. We're down here in the middle of the Bible Belt. If you lived down here, you could understand why we did this."

NEW MEN: Craig Lambert has been named VP of promotion at the Derek Shulman-helmed Atco Records. Formerly with A&M, Lambert will relocate from Chicago to New York in his new post, which he assumes Jan. 10... Another initial recruit at the revamped, A&M is Billboard talent editor Steve Gett, who leaves this publication after almost three years. In addition to being a newly created artist development division, Gett will have A&R responsibilities at the label at the start of the new year.

COMING AND GOING: Lou Kwiker, former Wherehouse Entertainment CEO, reportedly has been named as chairman of the direct-marketing company Express Music. Kwiker is said to be helping Express manage Bob Hurley raise funds... Brian McEvo, a longtime buyer for Cinnaminson, N.J.-based Wall To Wall Sound & Video, has left to devote more time to his label, Grand Slam Records. McEvo is discussing distribution options with key major-label brass... Art Keith, a former Chicago-based regional sales director for Arista, is back in the selling game, taking a regional position with EMI after a very brief stint with retail chain Fling Side.

SURPRISED AT SEA: Arista Records had a pleasant surprise for two of its staffers during the label's recent annual conference, held this year aboard the Sea Goddess luxury liner: *Eliza Brownjohn* and *Melani Rogers* became the company's first female VPs. Brownjohn was named VP of international operations, and Rogers was named VP of publicity. Both were previously directors in their respective departments.

U.K.'S MINGLES MUSIC has ended its decade-old ties to Chappell/Intersong to become an independent publisher. Its first move on its own under David Mindel was the inkling of an administrative deal with the Noel Gay catalog, including the writer's score for the hit musical "Me And My Girl." Also, Clare Russell has been named Mingles' GM of publishing. The company headquarters are at 49 Creek St. in London.

ALL IN THE FAMILY: Private Music product is to be represented globally by BMG Music International, which already has a pressing and distribution deal with the label in the U.S. and Canada. The first three releases under the exclusive pact, due in mid-January, are a sampler, *Tangerine Dream's* "Optical Race," and *Ravi Shankar's* "The Kumbha." Private Music previously sold international accounts direct.

SOUTHERN EXPOSURE: Intersound Inc., which operates the ProArts, ProJazz, and Cineclic labels, among others, is shifting its headquarters to Minneapolis, its base for the past decade, to Roswell, Ga., a suburb of Atlanta, effective Jan. 9. Company chief Don Johnson says 10 of the staff's 25 members are making the journey, including Steve Vining. A&R: Mike Kelly. (Continued on page 89)

FCC Mulls TV-Radio Cross Ownership

BY BILL HOLLAND

WASHINGTON The Federal Communications Commission, refining its longstanding "one to a market" radio-television cross-ownership rules, has voted to consider allowing joint ownership of a radio and TV station in any of the top 25 markets as long as there are 30 separately owned broadcast licenses in the same market.

The commission, in the Dec. 12 vote, said it "desires to act cautiously" in the matter and will decide on waivers in smaller markets of the still-in-place rules on a case-by-case basis. It pointed to "significant growth" in both traditional broadcast services and alternative media delivery services for the change as well as a desire to "stimulate economic competition."

FCC Chairman Dennis Patrick said that "the record in this proceeding overwhelmingly details the efficiency, benefits, and cost savings that accrue from joint ownership of radio and television." The commission also cited such public benefits as greater diversity of program for news, more news and public affairs, and, for broadcasters, a better chance for "struggling radio or television stations to remain on the air."

Criteria for a waiver will depend on the type of facilities involved, po-

tential benefits of the combo, the number of stations already owned, financial difficulties, cable penetration, and other "nature of the market" considerations.

The rule, adopted in 1970, was originally put in place to stimulate economic competition and viewpoint diversity. Since then, the FCC said, there has been "substantial growth in the number and types of media outlets in local markets of all sizes."

However, the commission added, it is proceeding slowly in its "continuing concern for diversity."

Ironically, one of radio's largest potential sales has already been affected by the decision. Midwest Communications Inc. of Minneapolis is currently putting the booklet together for the sale of its Twin City properties WCCO-AM, WLTE-FM, and WCCO-TV.

In light of the FCC changes, Midwest board chairman W.T. Doar says his company may now sell all its holdings as a single unit. Doar declined to put a price tag on the package, which would include the Minneapolis properties, WCCO-TV, two satellite stations, and two other Midwest TV stations.

Doar says the investment firm Goldman Sachs will handle all sales for Midwest and no outside broker will be involved. Dooe expects to bring the package to market before

Christmas.

Meanwhile, despite rumblings in Congress that the public is being poorly served when broadcast station properties become part of the national leveraged-buyout frenzy, the FCC has announced that it has once again denied requests for a re-imposition of its anti-trafficking rule, which requires new station owners to hold on to properties for a three-year period.

The commission dismissed the request of three public-interest groups on the same grounds as the initial denial in 1986, stating it has reviewed the allegations of "monopolistic occasions" and still finds the rule "to be unnecessary." The FCC said that "free trade in broadcast properties has not had a deleterious effect on the public."

Critics of the "buy and flip" approach say that the massive debt service incurred by such deals translates into management's desire for "safe" high-rotation formats, high ratings, and little else.

Telecommunications experts in Congress also fear the ramifications of the corporate debt should another recession hit the economy. While there are no specific plans to hold hearings on the matter, there are indications that the FCC seems might become part of the congressional agenda next year.

MCA RECORDS



*To all our
radio and retail
partners, you are
invited to be
your friends at
MCA*

#1 TOP POP SINGLES LABEL
(#2 TOP POP ALBUM LABEL)

#1 TOP HOT CROSSOVER LABEL

#1 TOP COMBINED DANCE LABEL

#1 TOP BLACK LABEL
(COMBINED ALBUMS AND SINGLES)

#1 TOP BLACK DISTRIBUTING LABEL

#1 TOP COMBINED DANCE DISTRIBUTING LABEL

#1 TOP DANCE CLUB PLAY LABEL

#1 TOP CONTEMPORARY JAZZ LABEL

#1 TOP BLACK ALBUM LABEL

#1 TOP DANCE SALES LABEL

#1 TOP COMBINED JAZZ DISTRIBUTING LABEL

SPECIAL
DOUBLE
ISSUE!

ICD 08120

Billboard

NEWSPAPER
*****3-DIGIT 938
0106604602468 MAR86
SONTY GREENLY 03 10
3740 -LW UCY
LONG BEACH CA 90807 33
32

NEWSPAPER

DISPLAY UNTIL
JANUARY 6, 1986

VOLUME 97 NO. 52

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

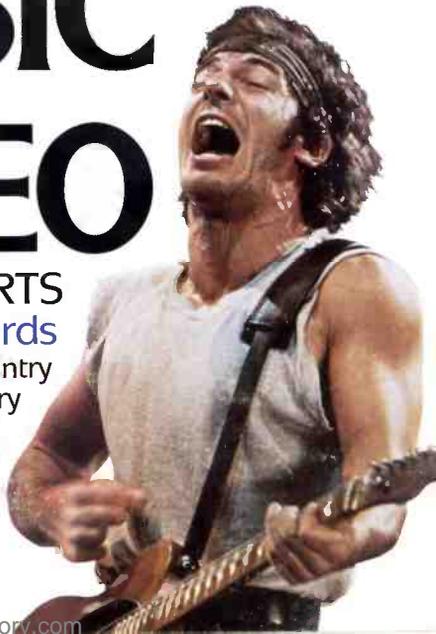
DECEMBER 28, 1985/\$6.00 (U.S.)



1985 THE YEAR IN



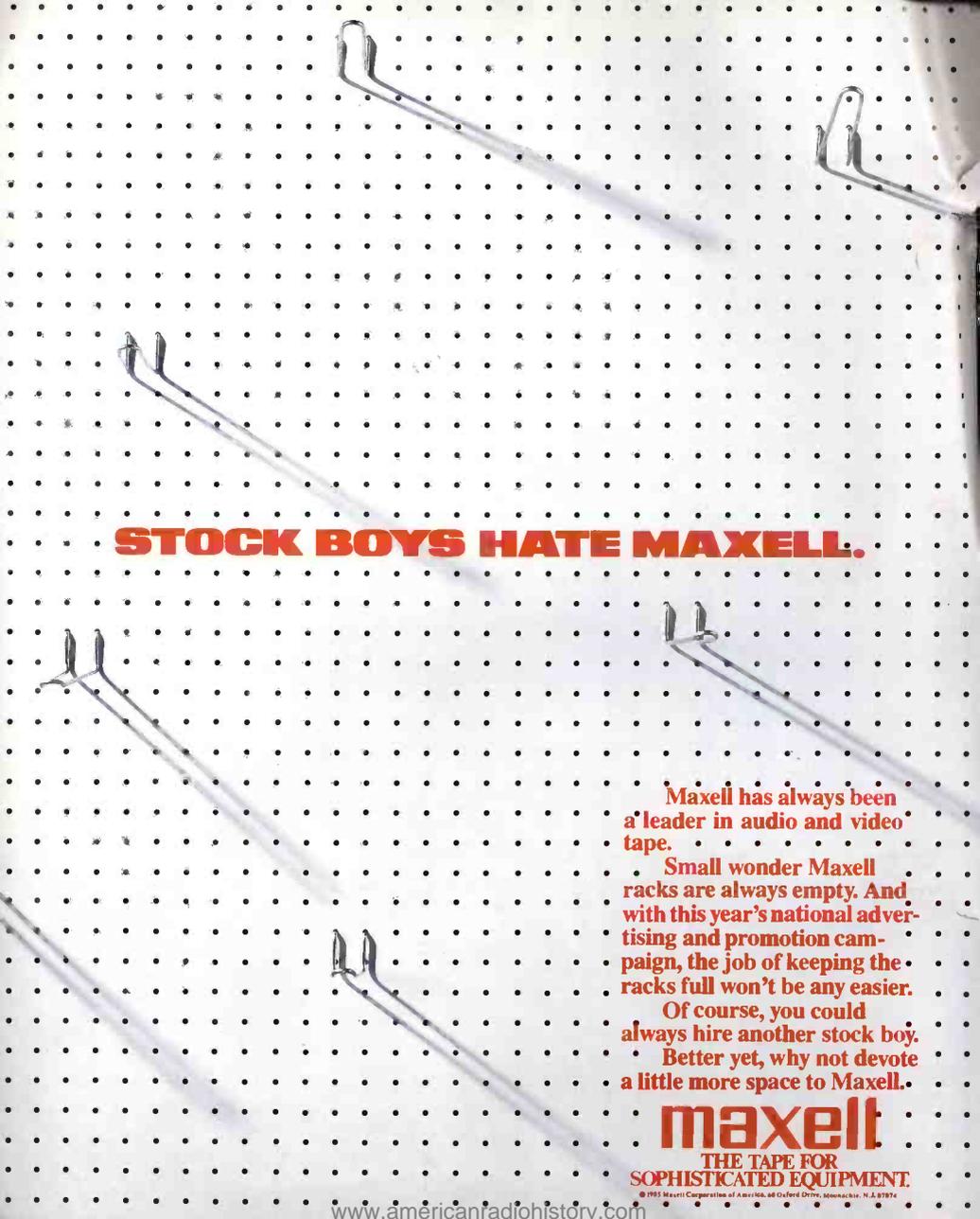
MUSIC & VIDEO



YEAR-END CHARTS

Number One Awards

Pop • Rock • Black • Country
Jazz • Adult Contemporary
Dance • Video • Classical
Boxscores • Inspirational
Spiritual • Compact Disc
Soundtracks and More!



STOCK BOYS HATE MAXELL.

Maxell has always been a leader in audio and video tape.

Small wonder Maxell racks are always empty. And with this year's national advertising and promotion campaign, the job of keeping the racks full won't be any easier.

Of course, you could always hire another stock boy.

Better yet, why not devote a little more space to Maxell.

maxell
THE TAPE FOR
SOPHISTICATED EQUIPMENT.

© 1985 Maxell Corporation of America, 40 Colford Drive, Newark, N.J. 07102