

# Billboard

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NEWSPAPER

VOLUME 101 NO. 3

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

January 21, 1989/\$3.95 (U.S.), \$5 (CAN.)

In This  
Issue

# KISS



15 Years  
of Smashes,  
Thrashes  
and Hits







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# Billboard

NEWSPAPER

**GOP Goes R&B  
For Inaugural,  
By George!**  
See page 10

**MIDEM '89: A special  
Billboard preview**  
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**Prince anoints  
a new manager**  
See page 96

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

## Despite Solid Yule CD Sales, Dealers Urge More \$\$ Cuts

This story was prepared by Geoff Mayfield and Ken Terry.

NEW YORK New compact disk players purchased during the fourth quarter, combined with lower software prices, have fed CD sales increases for music retailers and wholesalers, although merchandisers think that more price cuts on hit CDs are needed to realize the configuration's potential.

As happened in each of the past three years, sales of CDs—including catalog titles—showed strong increases in the three weeks that followed Christmas. Yet despite the postholiday growth spurt, several purchasing executives worry that the product's growth rate has flattened.

Less defined is how well the configuration performed during the holiday selling season. For some major accounts, CDs soared, with lower prices cited as the prime catalyst. Mario DeFilippo, senior VP of purchasing for rack leader Handleman Co., which services more than

(Continued on page 85)

## Layoff Of 30-40 Called 'Decentralizing' Capitol-EMI Cuts Corporate Staff

BY CHRIS MORRIS

LOS ANGELES In what Capitol-EMI president and CEO Joe Smith described as a major decentralization effort, Capitol-EMI Music laid off between 30 and 40 corporate financial, administrative, and operations personnel.

"It was always the intention to strip away some of the barnacles that are on this ship," Smith told Billboard. "It was all tightly controlled here, and I don't want that."

Smith characterized the Jan. 4-6 layoffs as an attempt to move Capitol-EMI Music from an antiquated

system of centralized operations to one emphasizing autonomy at Capitol Records and EMI Records.

The cuts—the subject of intense rumors within the industry at the end of 1988—did not directly hit the Capitol or EMI labels, as many had speculated that they would.

The firings commenced quietly the day before Thorn-EMI, Capitol-EMI's parent, and SBK Entertainment World announced an agreement by Thorn-EMI to buy SBK's music publishing interests (Billboard, Jan. 14).

Nearly 2% of Capitol's domestic staff of 2,300, or about 6% of the company's L.A.-based work force of 694, were let go.

A number of long-term corpo-  
(Continued on page 95)

## Chapman, McFerrin Top Grammy Noms

NEW YORK If you need further proof that the face of pop music is ever changing, just cast an eye at this year's album-of-the-year Grammy nominees. Four of the five artists nominated for the award this year received their first Grammy nods only within the past five years.

George Michael ("Faith," Columbia/CBS), Sting ("... Nothing Like The Sun," A&M), Steve Winwood ("Roll With It," Virgin), Bobby McFerrin ("Simple Pleasures," EMI/Manhattan/Blue Note), and first-time Grammy nominee Tracy Chapman ("Tracy Chapman," Elektra) are

the contenders for album of the year this time around. They are among the 391 nominees in 76 categories who will vie for the record industry's top awards in the 31st annual National Academy of Recording Arts & Sciences ceremony, slated for Feb. 22 at  
(Continued on page 92)

## CES Takes A Breather On Breakthroughs

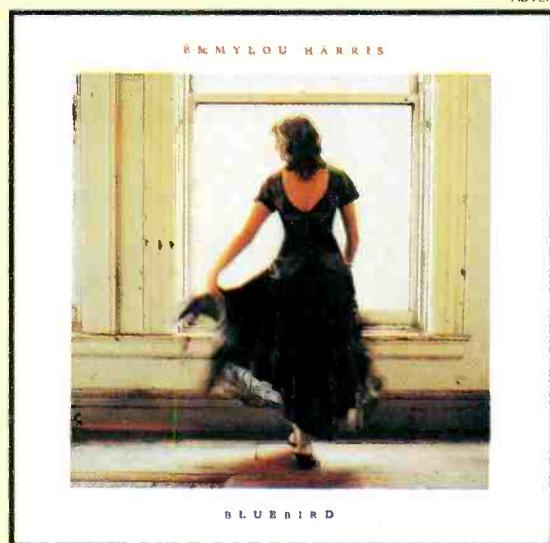
BY STEVEN DUPLER

LAS VEGAS Long on crowds and hustle and bustle, but short on controversy and technological breakthroughs—that sums up the Winter Consumer Electronics Show, held Jan. 7-10 here.

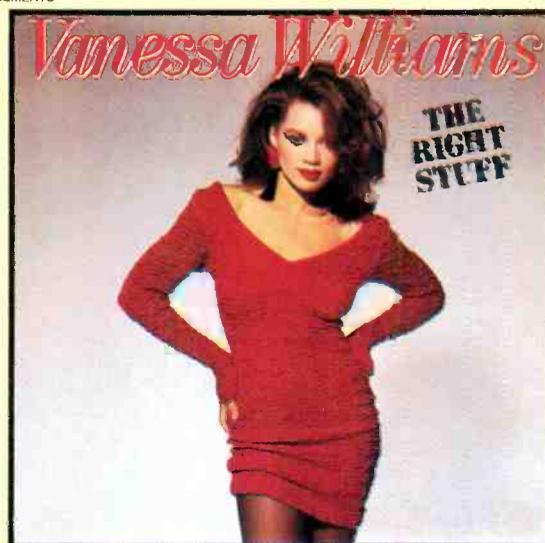
DAT was very much in the background at this shown—most manufacturers that had showed digital cassette decks at recent shows chose not to this time—and little hoopla was made over the new members of the CD family, such as  
(Continued on page 94)

**CES  
REPORT**

ADVERTISEMENTS



**Bluebird** (2/4/1-25776) brings Emmylou back home to her classic early sound. Clear, uncluttered production and her amazing voice combine for pure country comfort. The single "Heartbreak Hill" (7-27635) comes from Harris and husband Paul Kennerley. Unforgettable covers of tunes by John Hiatt, Tom Rush and Butch Hancock show she hasn't lost her knack for finding exceptional material. Available on Reprise cassettes, compact discs and records.



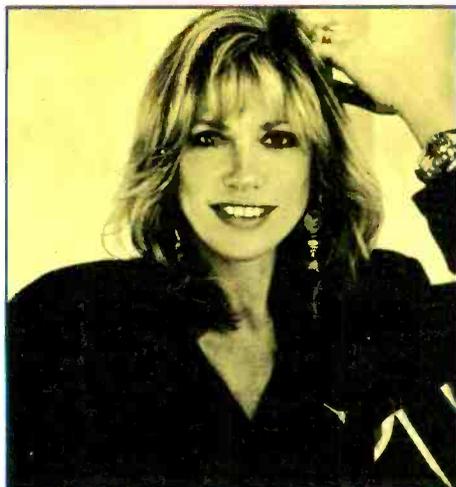
Vanessa Williams has the right stuff. Her debut album "The Right Stuff" (835 694-1-24) is exploding at CHR, and with sales over 300,000 and it's still going strong! Her newest single "Dreamin'" (871 078-7) is the follow-up to two top 5 singles, "The Right Stuff" (887 386-7) and "He's Got The Look" (887 781-7). Pick up the hit-packed LP, The Right Stuff. On Wing Compact Discs, Chrome Cassettes, and Records.

## Promoters Could Face A Ban On Liquor Tie-ins

BY BRUCE HARING

NEW YORK A federal-government-sponsored workshop on drunk driving has called for the elimination of alcoholic-beverage advertising, promotion, and sponsorship at events where the majority of the audience is under the legal drinking age. The move could lead to legislative proposals or grass-roots activities that might force manufacturers of alcoholic beverages to stop concert sponsorship estimated to be worth at least \$10 million.

The workshop's nonbinding recommendations also target advertising and promotions featuring celebrities with "a strong appeal to  
(Continued on page 85)



## EVERYONE'S FAVORITE "WORKING GIRL" IS WORKING HER WAY TO THE TOP!

People are already flooding request lines for "Let The River Run," the title song from "Working Girl" by Carly Simon. The critically acclaimed film has grossed over 24 million dollars in only three weeks, and is nominated for 6 Golden Globe Awards including "Best Original Song." Watch for the Original Soundtrack Album, featuring music by Carly Simon and more, coming soon.



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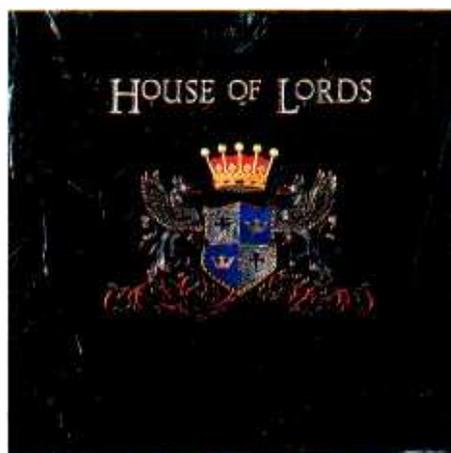


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—KERRANG

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HOUSE OF LORDS 8530-1-R Their self-titled debut album featuring "I WANNA BE LOVED," "SLIP OF THE TONGUE," and "LOVE DON'T LIE."

Produced by Andy Johns and Gregg Giuffria Executive Producer: Gene Simmons



SIMMONS RECORDS



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# Billboard CONTENTS

VOLUME 101 NO. 3

JANUARY 21, 1989

## FAXES CATCH ON AT RADIO

Fax machines are all the rage at radio stations these days, particularly in promo departments. Billboard's Peter Ludwig reports that listeners are faxing in everything from song requests to jokes to photocopies of their body parts. **Page 28**

## Paramount Humming Over U2 Vid

Paramount Home Video, set to release U2's "Rattle And Hum" Feb. 22 for \$24.95, is hoping to stir up sell-through with a novel packaging concept and a 20-market radio promo that will offer consumers a free trip to Ireland. Home entertainment editor Jim McCullaugh reports. **Page 51**

## MIDEM PREVIEW

Billboard's team of foreign correspondents gives you the lowdown on MIDEM '89, set for Jan. 21-25 in Cannes, France, in articles from the U.K., West Germany, Sweden (all on page 72), and the Soviet Union (page 75). Find out which companies are attending, what they hope to accomplish, and why. And look for more MIDEM previews next week.

## Home Entertainment Stocks Gain In '88

In a look back at the '88 stock market, finance editor Mark Mehler reports that last year was a good one for home entertainment stocks, bolstered by takeovers, takeover rumors, and higher earnings. A sign of the times: With its mock portfolio of a half-dozen entertainment stocks, Billboard earned a 48% return on its \$10,000 investment. **Page 79**

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# Video Games Steal The Show

## Nintendo & Co. Exhibit Hi-Tech Toys

BY DAVE DIMARTINO

LAS VEGAS The heightened presence of the video game at the Winter Consumer Electronics Show Jan. 7-10 confirmed what many here already knew: Games are back, booming, and bigger than ever.

A short walk through the vast exhibit here of market leader Nintendo of America told the tale: The crowded area was jam-packed with show attendees playing games on

countless blipping and bleeping color monitors, surrounded by a wealth of company-related merchandise, including T-shirts, beach towels, and book bags as well as copies of its own consumer magazine, Nintendo Power.

The company—which with its 36 licensees enjoyed \$1.7 billion in sales in 1988 and projects \$2.6 billion in 1989—may well have been the dominant figure in what was otherwise a relatively staid CES.



The status of the Nintendo Entertainment System as the No. 1 best-selling toy during both the '87 and '88 holiday sales seasons assured much activity in peripherals for the system as well. The splash-

reception was accorded Broderbund Software's U-Force control system, a hi-tech item allowing players to utilize the Nintendo System without any joystick or button. Crowds formed around a youth demonstrating the system with the popular Mike Tyson's Punch-Out game; with no joystick in sight, the preteen threw actual punches and uppercuts that were instantly duplicated by a character on the screen.

Also on display was Nintendo's own Power Pad accessory, an interactive electronic mat upon which players' body movements control on-screen action.

Nintendo's domination of the video game market was further illustrated by an exhibit booth directly adjacent to—but not part of—Nintendo's massive floor display. That booth belonged to Tengen Inc., a wholly owned subsidiary of Atari Games Inc. Tengen was displaying its controversial new line of Nintendo-compatible video games, which are at the center of a current legal dispute between the two companies (see story, page 86).

Among other claims, Tengen (Continued on page 86)

## MPAA Head Urges Making Of Copy-Proof Hardware

BY JIM McCULLAUGH

LAS VEGAS Jack Valenti, president and CEO of the Motion Picture Assn. of America, issued a major plea—and challenge—to the



electronics industry here to design copy-proof VCR, cable, and satellite equipment.

Making his first appearance ever at a Consumer Electronics Show as video keynoter Jan. 8, Valenti said that while film studios and the consumer electronics industries are now clearly "natural

allies," one of Hollywood's priorities will always be the protection of copyrights.

"Both manufacturers of electronics devices and the producers of the enchantment which gives worth to the device must construct an impenetrable barrier to wholesale and illegal copying," he said. "Emerging digital technology has to be on guard against illegal copying. The dual-deck machine cannot be allowed to entice piracy in the home."

Valenti said he was pleased with the recent agreement signed by Go-Video, the Arizona-based company that plans to market dual- (Continued on page 94)

## EMI Also Has Stake In Management/Production Wing

### SBK Partners Take Next Step: A Label

BY IRV LICHTMAN

NEW YORK Charlie Koppelman and Marty Bandier, following the sale of their music publishing interests to Thorn-EMI, are dropping management of one vast holding in the hope of creating another as heads of a new record label.

Their partner in the enterprise, to be known as SBK Records, is EMI Music Worldwide, whose parent is paying \$337 million for SBK's publishing interests formerly controlled by CBS (Billboard, Jan. 14). Koppelman and Bandier's partner in SBK, financier Stephen Swid, has no stake in the label, but will continue to operate the recent SBK purchase of a film company, Cinecom.

The new venture is the third North American label for U.K.-based parent Thorn-EMI—the others are Capitol and EMI—but it's unique among the trio: SBK Records is the only one reflecting a joint venture. EMI is providing up to \$25 million in seed money; Koppelman and Bandier are making a \$5 million investment. Koppelman is chairman/CEO of the new label, while Bandier is president and chief operating officer.

In addition to the new label setup, which is gearing up for a debut in April, when the publishing deal is likely to be finalized, EMI becomes a partner in Koppelman and Bandier's production and management company. Under terms of the joint venture, the pair continue to pro-

duce for other labels acts that were under their production/management jurisdiction before the sale of the publishing company, including Tracy Chapman (Elektra) and Gregory Abbott (Columbia). They are obligated to sign to SBK Records all succeeding acts they add to their stable. Arma Andon, the former Columbia Records executive hired by SBK to head its management and marketing units, is likely to hold a similar position at the label.

According to Bandier, the SBK label will operate much like a label under a pressing-and-distribution arrangement. This means a staff will

be created to deal with A&R, promotion, and marketing—some 30 or 40 staffers will be named by year's end, Koppelman says. Bandier adds that while EMI will handle worldwide marketing of the label, it will maintain a marketing and promotional presence in an office in London.

Koppelman says he and Bandier will meet with Jim Fifield, president and chief operating officer of EMI Music Worldwide, and will attend meetings held each quarter between Fifield and the operating heads of various EMI labels.

(Continued on page 90)

## Terri Rossi Column Debuts; Country Playlists Expand

NEW YORK This week's Billboard marks the debut of one important feature and the expansion of another.

The new feature is called the Rhythm Section, and it will be researched and written each week by Terri Rossi, manager of Billboard's black music charts (as well as the jazz and crossover charts). In her column, Rossi will provide the stories behind the Hot Black Singles chart numbers and

will create a new forum for programmers to discuss their music decisions (see page 31).

The expanded feature is the weekly compilation of Power Playlists in the country section (see page 45). There will now be as many as five playlists from the nation's biggest country radio stations published each week, instead of just two. (Billboard also prints playlists from the top black, pop, and crossover stations.)

# Thorn-EMI 'Mapped' SBK Buy In '86

## Pub Chief Sees More Competitive Clout

BY IRV LICHTMAN

NEW YORK A 3-year-old decision by parent Thorn-EMI to re-establish its worldwide music clout underscores its \$337 million acquisition of the music publishing interests of SBK Entertainment World (Billboard, Jan. 14).

This view and the particular fit within EMI's existing publishing setup provided by the SBK deal are noted by Irwin Robinson, president/CEO of EMI Publishing Worldwide.

Says Robinson, who was U.S. chief of Chappell Music before its sale last year to Warner Communications Inc.: "The history of EMI in music publishing has been spotty over the years. Its last major acquisition was Screen Gems in 1976. By 1986, Thorn-EMI had to make some vital decisions concerning its entire presence in the music industry."

Robinson reveals that potential buyers for EMI's publishing interests were coming from all corners of the world. Among the bidders, he says, were MCA Inc., Virgin's Richard Branson, and Jerry Weintraub.

"In 1986, however, the decision was made to treat music as a core business," says Robinson. "Plans were drawn to beef up records and music publishing. And late in 1987 a decision was also made to hire an overall head of music worldwide

[Jim Fifield, president and chief operating officer] and someone to head music publishing worldwide.

"When I was hired I was told by Colin Southgate, chief executive at Thorn-EMI, that the company wanted an already profitable music publishing division to grow by acquisition.

"I sat down and drew a rationale with several components based on Southgate's mission: Competition was becoming more difficult, with

margins being tightened and squeezed. The Warner-Chappell merger had created a company that, at least in theory, could pay a lot more for songwriting talent than we could. It was my view that the viability of keeping up with them through normal organic growth was difficult."

Robinson says that even without acquisitions he could have gone along with an annual growth rate

(Continued on page 84)

## Pritzker Family Backs Meshel's All Nations Pub

NEW YORK The music publishing scene, the subject of megabuck buyouts in recent years, has a new company with financial input from the substantial resources of the Chicago-based Pritzker family.

The Pritzkers, with vast holdings in real estate, oil, and other investments, are a partner with Billy Meshel, the veteran music publishing executive, in the formation of All Nations Music.

Meshel, who recently left his post as president of Arista Music, a company he created for Clive Davis in 1976, will head the opera-

tion in Los Angeles. In addition, Jim Malloy, the music publisher/producer, has set up a Nashville office at 11 Music Circle South. Malloy, VP/GM of Nashville operations, had operated his own publishing firm, Debdave Music, which he sold to MTM. His Nashville office manager is Sally Isaacson.

In Los Angeles, Meshel has a staff that includes Ira Blacker, general professional manager; Frank Chakler, professional staff; and John Massa, copyright administration. Blacker was previously

(Continued on page 87)

## Deal Made For Bee Gees Songs

# BMG Publishing Unit Builds Int'l Presence

BY IRV LICHTMAN

NEW YORK If there is such a category as a midline publisher with first-class intentions, that would be the profile preferred by the chief of BMG Music Publishing.

After little more than a year on the job, veteran publishing executive Nick Firth says the company fits neatly into a "second grouping" of publishers, with annual revenues falling into the \$35 million-\$70 million class. Although he

won't cite BMG's figures, Firth names as his publishing compatriots the likes of MCA Music, PolyGram Music, and Virgin Music.

"I'd be naive to suggest that I don't want to be as big as Warner-Chappell and EMI," says Firth, who directs wholly owned operations in 20 territories in addition to the U.S. (including four recently opened in Greece, Sweden, Hong Kong, and Malaysia), thus qualifying as a multinational. "But having said that, we've cast ourselves in the past year as a powerful, me-

dium multinational.

"Needless to say, the music publishing business is a very positive area of concentration and expansion," says Firth in the aftermath of giant publishing buyouts. "Over the past year we've looked at 14 deals, some of which we're still weighing. But we're not speculators or investment bankers. That's not our business."

Also in the past year, BMG Music has made a number of catalog deals, most notably a deal just concluded that gives BMG worldwide rights to Gibb Brothers Music (BMI), representing both past and future copyrights penned by the Bee Gees members, including songs from "Saturday Night Fever" and "Grease." Formerly administered by Chappell Music, the catalog is now absorbing another batch of songs by the brothers, resulting from an upcoming Bee Gees album to be marketed in the U.S. by Warner Bros. The trio is embarking on a world tour this spring, including a 10-week 12-country jaunt starting in May.

Some 36 deals for global representation, excluding the U.S. and Canada, have been made in recent months through the company's international office in the U.K. under Diana Graham. Among them are arrangements with Jim Henson for music connected to the Muppets and "Fraggle Rock"; Bobby McFerrin's Probnoblem Music, including his worldwide smash, "Don't Worry, Be Happy";

(Continued on page 84)

## Billboard Song Contest Offers \$100,000 In Prizes

NEW YORK The second annual Billboard Song Contest has been launched, with winners to share more than \$100,000 in cash and other prizes.

The competition, patterned closely after last year's contest, is open to anyone who earns less than an average of \$5,000 per year from songwriting. Contestants compete in seven categories: pop, rock, country, R&B, gospel, Latin, and jazz. The winner in each category receives a \$5,000 cash award, while a \$25,000 grand prize is presented to the writer of the song deemed to be the best of the seven winners.

In addition to cash and equipment awards, Capitol Records will record and release four of the category winners, and the writers will have the option of signing a music publishing deal.

In judging the entries, finalists determined by a series of preliminary screenings will be judged by a panel chaired by Quincy Jones. Many of last year's judges will serve in the new contest, including Jones, Roy Clark, Julio Iglesias, David Foster, Deniece Williams, and Tammy Wynette.

Inquiries for entry forms in the 1989 Billboard Song Contest

(Continued on page 95)



**Check Mates.** CBS Records president and CEO Walter Yetnikoff, right, presents a check for \$50,000 to Rep. Tony Coelho, D-Calif., as a donation to the Epilepsy Foundation Of America's Coelho Fund. The fund supports epilepsy research, job placement, and educational programs.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Ron Urban is named senior VP/GM for EMI Records in New York. He was VP, finance and administration, for the label.

Epic/Portrait/CBS Associated Labels in Los Angeles appoints Larry Stessel VP, West Coast operations. He was VP, product marketing, for the label.

Mike Martinovich is named VP, marketing, for CBS Records/Nashville. He was VP, merchandising, for CBS Records.

CBS Records Inc. in New York names Russell A. Hansen, VP, internal audit, and Lawrence M. Krackov VP and treasurer. Hansen was director of internal audit and Krackov continues as executive officer, both for the label.

Atco Records in New York appoints Steve Gett head of artist development with A&R responsibilities. He was talent editor for Billboard.

Karen Colamussi is promoted to director, merchandising, for Atlantic Records in New York. She was national merchandising manager for the label.

Geffen Records in Los Angeles appoints Gabrielle Raumberger head of the art department. She was in the art department of Warner Bros. Records.



URBAN



STESSEL



MARTINOVICH



GETT

Pat Surnegie is named director, promotion, for MCA Records in Nashville. He was a sales representative for MCA Distributing.

Elektra Records in New York promotes Theresa Brillanti to director, international marketing, and appoints Mikel Marcuse coordinator, international. They were associate director, international, and assistant to the VP, international.

Claudia J. Stanten is named manager, A&R, for Capitol Records in New York. She was A&R representative for the label.

RCA Records in Los Angeles appoints Robbie Snow assistant product manager. He was national marketing coordinator for Passport Records.

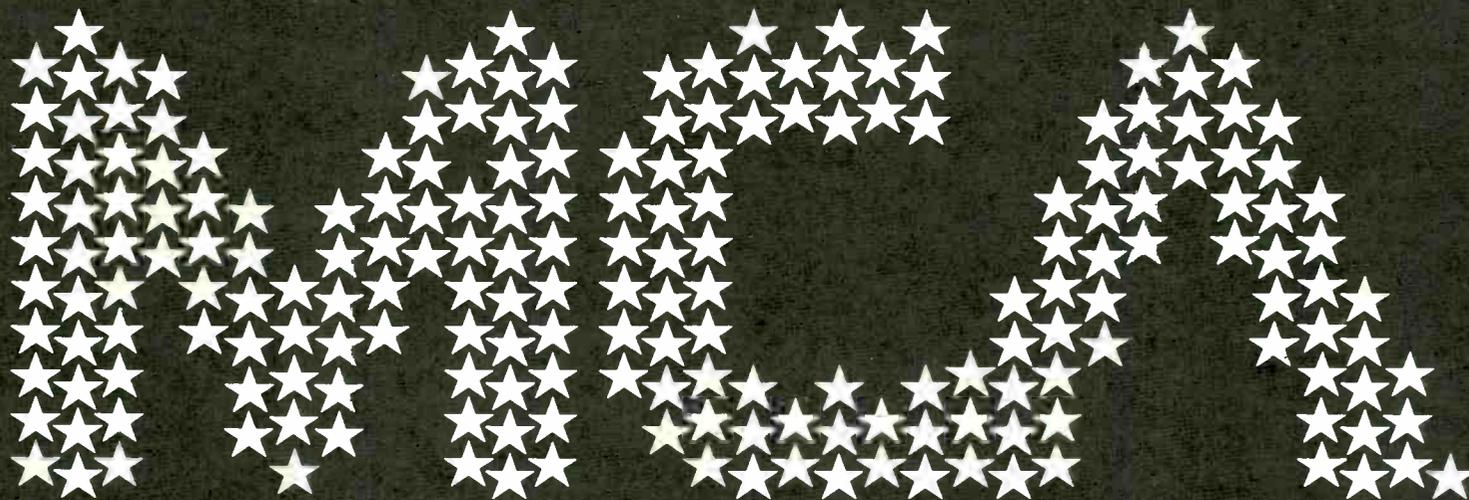
BMG Music Canada Inc. in Toronto appoints Larry Macrae director, promotion and media relations, and Sarah Norris manager, artist marketing. They were, respectively, manager of product development and manager of national media relations, both for the company.

**PUBLISHING.** Paul E. Bell is promoted to director, commercial music services and special projects, licensing administration, for BMI in New York. He was regional sales and licensing executive for the company.

EMI Music Publishing, North America, in Los Angeles appoints Ross Elliott professional manager. He was VP and co-owner of management/publishing firm International Network of Composers. EMI Music Publishing in Nashville appoints Tracy Gershon professional manager and head of talent acquisition. She was professional manager in the company's Los Angeles office.

Geoff Kulawick is named professional manager, Warner/Chappell Music Canada Ltd., Toronto. He was promotions manager, A&M Records Canada.

Mingles Music Ltd. in London appoints Reg Bonney head of copyright and administration. He was an administrator for Chappell/Intersong.



# NEIL C. HARTLEY

FEBRUARY 21, 1925

JANUARY 3, 1989

★ *he will be missed*

MCA MUSIC ENTERTAINMENT GROUP  
MCA DISTRIBUTING CORPORATION  
MCA HOME VIDEO

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# Look What They've Done To My Song, Ma: Republicans Set R&B Acts For Bush Bash

BY BILL HOLLAND

WASHINGTON To the argument of political pundits that the Republican Party has usurped territorial absolutes that once were the hallowed attributes of a now-splintered, vanquished Democratic Party, add this postscript: The usually innocuous entertainment puffery that is offered up by the Republicans in inaugural festivities for teens and young adults—called a Celebration For Young Americans—is different this time around.

Astoundingly, incontrovertibly

different. These festivities will be a celebration of American R&B.

"This event," says Bobby Holt, co-chairman of the Inaugural Committee, "will feature one of the greatest lineups of American and European R&B musicians on the music scene today."

Yep. The blockbuster lineup includes Joe Cocker, Bo Diddley, Dr. John (Mac Rebennack), Etta James, Willie Dixon, Koko Taylor, and Albert Collins.

There's more. Ron Wood. Billy Preston. Stevie Ray Vaughan & Double Trouble. Brother Jimmy

Vaughan of the Fabulous Thunderbirds as well. Sam Moore. Eddie Floyd. Percy Sledge. Joe Louis Walker.

The Republican Party?

Hold on, we haven't finished yet: Chuck Jackson, Delbert McClinton, Steve Cropper. The New Jersey Horns. Cash McCall. Anton Fig, the "Late Night With David Letterman" drummer.

Yes, that Republican Party.

Now, one might figure, considering the entertainment tastes and celebrity support of the Republicans, that there would have to be someone very powerful within the party to be able to bring such an against-the-grain lineup of talent to fruition.

After all, it was clear during the campaign that Republican support did not come from the black community, and hardly any pop or R&B performers appeared in support of

(Continued on page 94)



**Latin Scholar.** Singer/composer Marisela receives the \$5,000 prize in the Latin category of the Billboard Song Festival Contest for her song "Me Duelen Las Manos." The presentation was aired Jan. 10 on Univision's "TV Mujer" program. Shown, from left, are Oscar Llord, EMI; Marisela; and Gabriel Traversari, "TV Mujer" host.

## Fairness Doctrine Redux?

### Bill Would Make Make It Law

WASHINGTON Underlining the desire of many in Congress to re-establish the public-trust concept of broadcasting following a decade of broadcast deregulation, Rep. John D. Dingell, D-Mich., the powerful chairman of the House Commerce Committee, introduced on Jan. 3 a bill to make the controversial fairness doctrine the law of the land.

In the last Congress, both the House and Senate passed a nearly identical piece of legislation, but it was vetoed by President Reagan in June 1987. The Federal Communications Commission, "taking advantage of the presidential veto," as Dingell said in his introductory re-

marks, abolished the doctrine Aug. 4, 1987.

Dingell called the FCC "an out-of-control regulatory agency" that "arrogated to itself the right to make broadcasting policy."

The Commerce Committee chairman is not the only legislator intent on reviving the fairness doctrine codification. The doctrine's chief Senate proponent, Sen. Ernest Hollings, D-S.C., will soon introduce a similar measure, perhaps before Congress returns after the Jan. 20 inaugural.

The doctrine directs broadcasters to present all sides of controversial

(Continued on page 85)

## A&M Will Again Press, Distribute Label Ode Records Reactivated

BY CHRIS MORRIS

LOS ANGELES Under the revised name of Ode Sounds and Visuals, Lou Adler has reactivated Ode Records, which will again be pressed and distributed by A&M Records.

What A&M's official statement calls a "multi year, multi-album label deal" will commence Jan. 24 with the release of "Victim," the first single by the Portland, Ore.-based band Cool'R. The group's eponymous debut album will be issued Jan. 31.

"It's like we've never been away," says Adler of his renewed association with A&M, which distributed Ode from 1970 until the be-

ginning of its hiatus in 1978. "I walked back on the lot, and it was like I was there yesterday."

Adler, who co-founded Dunhill Records in 1964, started up Ode in 1968. The early roster of the label, which was distributed by CBS for its first two years, included Carole King, Spirit, Scott McKenzie (whose single "San Francisco [Be Sure To Wear Flowers In Your Hair]" was an early hit for the label), and Merry Clayton.

Under A&M's aegis, Ode enjoyed one of the biggest smashes of the '70s with King's "Tapestry," the quintessential singer/songwriter album of the decade. While the 1971

(Continued on page 90)

## Def Jam Sues Over Beasties

BY MELINDA NEWMAN

NEW YORK Def Jam Records is suing Capitol Records for \$20 million for allegedly interfering with its recording contract with the Beastie Boys.

According to the action, filed in U.S. District Court in New York Dec. 21, the Beastie Boys stated their intention to not make any additional recordings for Def Jam after the release of the album "License To Ill," which sold in excess of 4 million units. Their Def Jam contract called for "at least one and as many as two albums during each of the four contract periods as defined in

the recording agreement," the suit contends.

As inducement for the band to honor its contract, Def Jam suspended the Beastie Boys' obligation under the recording agreement and entered negotiations with the band in November 1987, according to the court papers.

In April 1988, Capitol Records also began negotiating with the Beastie Boys. As an enticement to sign the group, the suit maintains, "Capitol offered to pay the Beastie Boys an advance which was far in excess of the amount which the Beastie Boys would have received

(Continued on page 90)

## No. 1 Brown KOs Pop Albums Champs; Guns N' Roses Chart Top 10 Double Play

EVERYONE expected pop titans U2 and Anita Baker to dominate the Top Pop Albums chart during the holidays, but no one would have guessed that **Bobby Brown** would knock those industry Goliaths off the top of the chart. But that's just what happens this week, as Brown, the 19-year-old former lead singer of **New Edition**, leaps to No. 1 with "Don't Be Cruel."

This makes Brown the youngest male artist to land a No. 1 album since **Stevie Wonder** scored in 1963—at age 13—with "Little Stevie Wonder/The 12 Year Old Genius." Only one other male teen star has landed a No. 1 pop album in the rock era: **Ricky Nelson**, who was 17 when "Ricky" topped the chart in 1958. Only one female teen star has had a No. 1 album: **Tiffany**, who scored last year at age 16.

Brown, who will turn 20 on Feb. 5, tops the chart one year to the week after MCA label mate Tiffany reached No. 1. While "Tiffany" was definitely a sleeper hit, the No. 1 success of Brown's album may be an even bigger surprise. Tiffany was a full-fledged pop phenomenon who rode a wave of media attention. Brown, with a much lower media profile, has crossed over strictly on the basis of his music.

**GUNS N' ROSES** are the first act in nearly six years to have two albums in the top 10 simultaneously. **Men At Work** was the last to achieve this double play, scoring in May 1983 with "Business As Usual" and "Cargo."

It used to be quite common for an act to have two albums in the top 10 simultaneously. From 1964 to 1975, no fewer than 27 acts accomplished the feat. But since 1975, only the Men and GN'R have done it. The main reason: the increasing gaps between albums.

David Rosoff of St. Paul, Minn., notes that Guns N' Roses are the third metal-oriented band—following **Iron Butterfly** and **Deep Purple**—to have two albums in the top 10 simultaneously.

Incidentally, 1989 is looking to be another great year for metal. Four of the top five albums this week are by metal-oriented bands: Guns N' Roses, **Poison**, **Bon Jovi**, and **Def Leppard**.

**PHIL COLLINS'** "Two Hearts" jumps to No. 1 on the Hot 100, becoming his seventh top-charted single, a total matched in the '80s only by **Michael Jackson** (with nine), **George Michael** (with eight), and **Whitney Houston** (also with seven).

"Two Hearts" also marks a return to No. 1 for La-

mont Dozier, with whom Collins wrote and produced the song. It's Dozier's first No. 1 (excluding **Kim Wilde's** 1987 remake of "You Keep Me Hangin' On") since the **Supremes'** "The Happening" in 1967. With partners **Brian & Eddie Holland**, Dozier wrote 10 No. 1 hits for the Supremes and two for the **Four Tops** in a span of less than three years in the mid-'60s.

"Two Hearts" is the second No. 1 hit from the "Buster" soundtrack, following "Groovy Kind Of Love." But "Buster" has been a relative bust on the pop albums chart, where it appears to be peaking this week at No. 54. It's the lowest-charting album containing two No. 1 singles in more than two decades.

**FAST FACTS:** **Sheriff's** "When I'm With You," which hit No. 61 on the Hot 100 in 1983, leaps to No. 5. It's the second time in three months that a flop

single has been reborn as a smash: **UB40's** "Red Red Wine," which originally peaked at No. 34 in 1984, reached No. 1 in October.

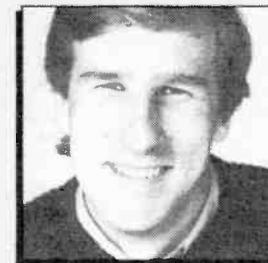
**Roy Orbison** has a solo single on the Hot 100 for the first time since 1967 as "You Got It" debuts at No. 85. This doesn't count his current **Traveling Wilburys** hit or a 1980 duet with **Emmylou Harris**.

**Joe Satriani** has two albums in the top 100 on the pop albums chart—an exceptional showing for an instrumental artist.

**WE GET LETTERS:** Ray Hawkins of Brewton, Ala., notes that **Prince** and **Tom Jones** have more in common than the fact that they have both landed top 40 hits with "Kiss." They also share a birthday: June 7.

Rich Appel of CBS in New York notes that "Kiss" is on the Hot 100 at the same time as **Kiss'** latest single. It's the first time that an artist and a song title with the same name have appeared on the Hot 100 simultaneously since 1971, when **Chicago's** "Beginnings" and **Graham Nash's** "Chicago" charted at the same time... Appel adds that four acts whose names include a primary color have singles in the top 10: **Bobby Brown**, **Karyn White**, **White Lion**, and **Annie Lennox & Al Green**.

**Joe Aro** of Baltimore notes that the top three singles in Billboard's 1988 recaps—**George Michael's** "Faith," **INXS'** "Need You Tonight," and **George Harrison's** "Got My Mind Set On You"—all entered the Hot 100 the same week: Oct. 24, 1987. But none of these hits took the week's highest bow. That honor went to **Whitesnake's** "Is It Love," which peaked at No. 2.



by Paul Grein



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### Conservative Forces Threaten Industry

# IT'S TIME TO CAMPAIGN AGAINST CENSORSHIP

BY HOWARD BLOOM

The record industry is in what may be the most important battle of our lifetime. And it's losing. Losing because the enemy is attacking us on a front where we haven't even bothered to mount a defense—the front of public opinion.

Two months ago, Congress overwhelmingly passed the Child Protection and Obscenity Enforcement Act. Contrary to any reassuring stories you may have read, the bill is designed to have devastating implications for each and every one of us. Here's what it says:

1. If a record store owner or record manufacturer sells two copies of an "obscene" record or video, he can be imprisoned for five years. In addition, he can be fined up to \$250,000 as an individual and up to \$1 million as an organization.

2. The government can confiscate any personal or business property the store owner or record manufacturer has used to sell or promote the so-called obscene material, including stores, offices, counters, shelves, cash registers, bank accounts, real estate, and computers.

3. Finally, the government can seize the store owner's or record manufacturer's property *without giving him a trial*. A federal attorney simply has to go to a judge and obtain authorization. The victim need not be present for this process. He probably won't even know it's going on.

Forget the talk about this bill being designed only for big-time porn kings and members of organized crime. In the "Section-By-Section Analysis" that the law's primary sponsor, Rep. Bill Hughes, D-N.J., issued to clarify the legislation, Hughes said that certain sections of it were inserted specifically "so that

a trafficker in obscene material does not avoid prosecution simply because . . . the trafficker . . . trafficked in a relatively small number of obscene items."

At about the time the new legislation was being signed by President Reagan, a piece in the Washington Post made it ominously clear that this bill was designed to attack the record industry's mainstream. Susan Baker and Tipper Gore, two founding members of the Parents'

count? She is the wife of James Baker, the future secretary of state. What's more, her husband has been dubbed the new "deputy president" by Washington insiders. Her opinion will be heard where it matters the most—in the Justice Department, the office in charge of Child Protection and Obscenity Enforcement Act prosecutions.

How have we come this far, and where do we go from here? The Child Protection and Obscenity En-

Kennedy, D-Mass., admitted in private that the bill was a constitutional nightmare, not one of them dared speak out against it publicly. And they all voted for it. Record and publishing industry lobbyists fought valiantly to get the bill changed, but they were almost completely helpless. They could use all the influence at their command on senators and congressmen, but they couldn't fight public opinion.

Who are the ultimate masters of public opinion? We in the music industry are. We have raised money for the starving in Africa and the U.S., helped elevate the profile of Amnesty International, and used our influence to fight drugs. But we aren't using our resources in our own defense. The time has come to mount a counterattack and to show this country the truth.

In reality, getting a kid into rock'n'roll is one of the best ways to get him or her away from overt sexuality and violence. There is more explicit sexuality in one afternoon of daytime soaps than in six months of top 40 radio. There is more violence in a single evening of network TV than appears in all the 200 titles on the Billboard Top Pop Albums chart combined.

Public relations offensives take time. And they take money. The major record manufacturers and retail operations will have to establish a war chest. And they'll have to put publicists on this case for months and even years to reverse the flow of public opinion going against us.

It won't be easy to get the major companies in this business to work together. And it won't be easy to get them to set aside budgets for the task at hand. But this is a business of fighters. And this is one fight we must win!



**'The major labels and retailers will have to establish a war chest'**

Howard Bloom is a co-founder of the record industry anti-censorship group Music In Action and formerly headed his own public relations firm.

Music Resource Center, penned an op-ed piece for the Post in which they leveled a warning to the record business: Label your records, they said, or this bill will be used on you.

Baker and Gore made it clear just what kind of material the bill would be used against. They took the industry to task for selling "music containing violent and sexually explicit themes . . . to our very young children." Baker and Gore cited MTV—whose self-censorship has kept its content extremely tame—for running "sexually explicit" videos. Then they cited Guns N' Roses as the epitome of everything wrong with music today.

Why does the opinion of Baker

forcement Act passed because our opponents—the PMRC and its allies—have mounted a three-year public relations campaign to plant their points of view in the American mind. And plant it they have. When the child protection bill came before Congress, legislators were swamped with mail supporting it. Jerry Falwell showed up on the steps of the Capitol building waving a petition with 50,000 signatures. His minions rushed through the halls of Congress, buttonholing senators and letting them know that they would incur massive public wrath if they dared oppose the bill.

The result: While such liberal senators as Joe Biden, D-Del., and Ted



#### MICHAEL MADNESS

It's a slow New Year's Eve as we sit leafing through the jumbo year-end issue of Billboard.

As an alternative music store, we studied the '88 charts with a mixture of bewilderment and bemusement (and shall we say disgust? No, we shan't).

However, while we realize he was pop muzak in '88, was it necessary to publish 11 cheesy photos of George Michael? (OK, so there were only 10, but the one on page Y-16 was bad enough to count as two.)

Maybe you guys should change the name of your paper to Georgeboard! Keep up the fine work.

Karl Heitmueller  
Rex Litwin  
BBC Records  
Lancaster, Pa.

#### PMRC UNFAIRLY MALIGNED

I must take issue with Bill Holland's recent front-page report (Billboard, Dec. 10), which unfairly implied that

Tipper Gore, Susan Baker, and the Parents' Music Resource Center are making "veiled threats" about using government legislation as a mechanism for censoring the music industry.

I have been involved in nearly every aspect of the music and entertainment business for over 25 years and shared the concerns of friends and associates about the impact of the PMRC on our profession when the organization was first announced.

However, after three years of observing the PMRC's activities, it is clear to me that what they are simply suggesting is basic consumer information.

Tipper Gore publicly stated in her book, "Raising PG Kids In An X-Rated Society"; in a March 14 New York Times article; in a speech I heard in Dallas last year; and in the Nov. 28 Washington Post op-ed piece on which Holland based his report that the PMRC is *not* lobbying for government involvement. In fact, the Washington Post piece plainly states that "the PMRC has never proposed or endorsed federal legislation, and we will continue to work for voluntary measures."

I don't know how you can be any clearer than that!

Will Johnson  
President  
North Star Music Co.  
Grapevine, Texas

#### AGHAST AT T-SHIRT

In a Nov. 5 Billboard story, Geffen Records spokeswoman Bryn Bridenthal defended the artwork from the latest Guns N' Roses inner sleeve. "This is a very famous artwork, and it does not subscribe to violence against women," she reportedly said. "The artwork reflects the concerns of the band with technology and the media."

I first saw the controversial artwork on the back of a T-shirt. The boy wearing it was in his teens, dressed like any other kid his age. Being a fairly jaded person, I do not get shocked easily. I was, however, aghast at this T-shirt.

Guns N' Roses severely distorted the original intent of the artwork by adding the words "Guns N' Roses were here" to the T-shirt version. The words appear to have been spray-painted by the band on the wall behind the seminude woman who has

clearly just been assaulted. For Bridenthal to claim that this does not subscribe to violence against women is pure bullshit.

If the band had wanted to make a statement against the media using this artwork, perhaps the words "the media was here" would have made the point better. In any case, it's hard to believe Geffen actually believes that 13-year-old kids will be able to decipher the meaning of the artwork as it stands.

I am very opposed to censorship of any kind. However, the far right will have a much easier time selling the idea of censorship in the name of protecting our kids when bands act as stupidly as Guns N' Roses has.

Kerry Loewen  
Pool Director  
NW Dance Music  
Seattle

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.

## 'Talk Radio' Film Stirs Fear, Anger N/Ts Object To Violence, Format Image

BY VALERIE GELLER

LOS ANGELES Staffers at news/talk stations around the country are not very fond of "Talk Radio," the new movie in which Barry Champlain, controversial night host at the fictitious KGAB Dallas, is gunned down by neo-Nazis. Some n/t managers are worried about copycat murders; others just don't like its portrayal of the format.

Based on Eric Bogosian's play and Stephen Singular's book, "Talked To Death: The Life And Murder Of Alan Berg," "Talk Radio" is the second film in six months—following "Betrayed"—showing the murder of an abrasive, liberal n/t host similar to Berg, the KOA Denver personality shot by neo-Nazis in 1984.

"My talk-show hosts are scared to death," says KFYI Phoenix, Ariz., GM Fred Weber. "We do get death threats here. I am concerned about the possibility of copycat incidents, and we may have to increase our security here."

"It's definitely a bad image for our format," says WABC New York PD John Mainelli. "It's a bad movie. The main character is not likable and there's no humor or suspense. The guy gets killed in the end. It's really negative. And it's no fun."

"I don't think the movie is going to bring in a lot of new listeners," says WGST Atlanta station manager Eric Seidel. "The people who like talk radio may go out and see the film, but I don't expect a sudden mass exodus from FM." But Seidel is "not too worried" about the film spurring new vi-

olence. "Remember, it's just a movie. 'Looking For Mr. Goodbar' didn't create a bunch of [singles-bar killers]."

WGST will give away tickets to "Talk Radio." KFYI's Weber, despite his concern, is planning a listener screening with two station talk hosts leading a discussion of the film immediately afterward. "I think it's a realistic portrayal of what we do here, which is controversial, issue-oriented talk radio."

Other stations won't touch the movie. KABC Los Angeles VP/GM George Green recently told the Los Angeles Times that he had instructed his talk-show hosts not to discuss the film, which he called "Hollywood at its worst. There's enough hostility in a community without reaching down for an incident that is uncomfortable to people in our business."

The Times article is just one of a number of consumer-media pieces on the n/t format following the movie's release. "Entertainment Tonight" ran a piece on talk radio in December. The Dallas Times-Herald is planning one. And the Cleveland Plain Dealer recently ran a story in which flamboyant WWWE Cleveland personality Gary Dee claimed that he, not Berg, was the inspiration for "Talk Radio."

"Talk Radio" is a true portrayal of a prostitute in broadcasting. And to me, when I saw the play, that's Gary Dee," he told the newspaper.

"This is not Alan Berg's story," says KOA Denver OM Larry Crandall, who was Berg's executive producer at the time he was killed. "Yes, the talk-show host is a liberal, contro-

versial man who is murdered. But it is not Alan. Once you realize it's a story with bits and pieces of Alan scattered throughout, you watch it like a movie."

As for security, Crandall says, "If someone wants to get to you, they can get to you. We had just moved into our new facility in 1984, about two weeks prior to Alan's death. It is a very secure building." (Berg was killed in his own driveway, not at the station; his film counterpart is shot down in the station parking lot.)

WCCO Minneapolis OM Vic Bremer says his station beefed up its security for other reasons several months before the movie hit, but is glad they did now. WABC's Mainelli is also happy his station has tight

(Continued on page 22)



**KGON Cossacks.** KGON Portland, Ore., listener Henry Tikmehdash's mother was born in Russia. Now he'll go there for the first time as the winner of KGON's Rocknost promotion, which awarded weeklong trips to the Soviet Union to both a listener and a station client. Shown, from left, are Tikmehdash, his wife, Shannon, the KGON morning team of Mike Turner & Iris Harrison, and client winner John Wilkey.

## Brit Oldies: 'Tell Laura' To 'Shame 3X'; Finally! Mathes, Cook Fill Z93, KRBE Jobs

SOME ASPECTS OF RADIO must be the same everywhere. On a recent tape of London's new oldies AM, **Capitol Classic**, there were traffic reports sponsored by Continental Airlines, which advertised trips to Florida. There were spots for Listermint, sung to the tune of Rose Royce's "Car Wash" ("workin' at the mouth wash, yeah"). And morning man **Tony Blackburn** was getting ready to do the next day's show from a billboard, something one hopes Americans won't be blamed too much for exporting.

In other ways, Capitol Classic is what our oldies radio was 10 years ago. After being confined to oldies hours and weekends, solid gold is only now becoming something to do with your AM. And in Capitol's case, the station is staffed largely with veterans—unlike the new spate of U.S. FMs that are starting to look for jocks with no nostalgia content. As with most U.K. formats, the musical parameters are also somewhat broader than ours.

You don't hear much rockabilly or '70s disco on the new oldies FMs and you definitely don't hear them together very often.

This is what 45 minutes of Capitol Classic sounded like: "Heart Full Of Soul" by the Yardbirds; "Shame Shame Shame" by Shirley & Company; Frank Ifield's version of "Lovesick Blues"; Billy Paul's "Me & Mrs. Jones"; Ricky Valance's cover of "Tell Laura I Love Her," which became a British hit after the Ray Peterson original was banned as "too morbid"; Crispian St. Peters' version of "You Were On My Mind"; Elvis Presley's "Don't Be Cruel"; Johnny Bristol's "Hang On In There Baby"; Cliff Richard's 1962 rockabillyish "It'll Be Me"; and Chubby Checker's "Limbo Rock."

**"ONE OF THE REASONS** it took so long to name a PD is that everybody wanted to bring in a whole new crew. Adam has the right fit with our existing staff." So says **KRBE** Houston GM **Sandy Gamblin** about new PD **Adam Cook**. Cook, who programmed WXGT "92X" Columbus, Ohio, for six years, says that although the always-progressive top 40 "may have passed the fine line" by playing too much new music, his first moves will be making sure the station identifies its new music and not tightening the playlist.

Cook arrives on the heels of a promotion initiated by new morning man **Glenn Beck** that asked listeners to mail in raw eggs. That contest was canceled when eggs began messing up the post office's \$900,000 sorting machines—but not before five unbroken eggs arrived and **KRBE** received publicity on the national wires.

**PROGRAMMING:** A week after he helped turn the station from crossover to classic rock, **WZLX** Boston MD **Tony Mathes** is the new PD of **WZGC "Z93"** Atlanta. At **WZLX** for four years, Mathes also programmed **KHBJ** Amarillo, Texas (now **KAKS**). **Lindsay Burdette** will remain MD. Market veteran **Barry Chase** returns to the station for mornings from **KESZ** Phoenix, Ariz.

Other trades expected him to be named group PD; instead, **Sean Lynch**, PD of top 40 **KKRZ "Z100"** Portland, Ore., is transferred to OM at Great American's top 40 **KROY** Sacramento, Calif. **Tom Chase** remains as PD. **Tom Schurr**, GSM at GA's **WLZR** Milwaukee, is **KROY**'s new GM, replacing **John Squires**. Applicants for the **KKRZ** job should send T&Rs to VP/GM **Carl Gardner**.

**Tony Fields**, recently displaced by the demise of urban **WJYL** Louisville, Ky., is the new PD at **WBZL "Z103"** Cincinnati, reporting to OM **Terry Moore**, as well as **Mike Motley**'s new morning partner. Coming with Fields are his former **WJYL** sidekick **David Michaels**, who'll do news, and new p.m. driver **Mark Gunn**. At rival urban **WIZF**, another **WJYL** alumnus, **Keith Landecker**, is doing mid-days and **Porsche Benz** (aka **Tori Turner**) returns to town for late nights.

In a busy week for n/t appointments, **George Oliva** is **Ken Kohl**'s successor as PD of n/t **KFI** Los Angeles. Oliva was previously PD at **KFBK** Sacramento, no replacement has been named there. Also, **Bruce Kamen** has been named PD of **KOA** Denver. He is currently ND at **KGO** San Francisco but was also ND of Denver's late **KIMN** (now **KYGO-AM**). And **Bob Oakes**, president of the n/t syndicator Communicast, has been named OM at **WLAC** Nashville, replacing **Paul Dickerson**.

Several months ago, urban **KACE** Los Angeles PD **Pam Wells** went on leave from the station due to a family illness. Now Wells is back at **KACE**, but only in mid-days and not as PD. **Steve Woods** remains acting PD. Expect a formal announcement on a new PD soon. Also pending is the fate of urban **WORL** Orlando, Fla. That station has put in for the calls **WBZS** and is on the Business Radio Network's affiliate list. But owner **Willie Martin** says there has been no firm decision yet. Martin's other AM, **WBZR** Fort Walton Beach, Fla., will go business news.

Salt Lake City, already one of the few markets with a commercial modern rocker—**KJQN**—now has a crossover/dance outlet playing large amounts of modern

(Continued on page 20)

## In Remembrance Of King, Outlets Set Holiday Tributes

BY MOIRA McCORMICK

CHICAGO It was April 1968, and Bobby Bennett had just started his air shift at WOL Washington, D.C., when word came down that Martin Luther King Jr. had been shot. As news of King's murder spread, riots broke out in the nation's capital. "James Brown was in town at the time to perform a concert," recalls Bennett, now PD of **WHUR-FM** Washington.

"We got him on the air, and he pleaded with people to get off the streets and stop rioting. Brown had quite a profound effect—it was as if Michael Jackson had done that today. It was the first time I realized singing stars had such an influence on the community. Both Brown and WOL subsequently received citations from the mayor of Washington for their peacekeeping efforts.

"A lot of kids today look at Dr. King's birthday as just a day off," Bennett says. "They don't realize what the man did. At **WHUR**, we're taking it upon ourselves to educate the community, make them aware of who Martin Luther King was. We have programs through the year to acknowledge Dr. King and other great Ameri-

can blacks."

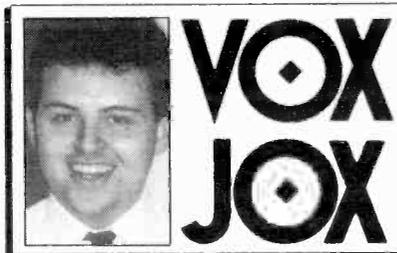
As the nation prepares to celebrate King's birthday Monday (16), urban radio people around the country recall their own memories of King, his assassination, and how black radio dealt with the tragedy. They also detail plans for their stations' celebration of the holiday.

At **WHUR**, scheduled events include a three-hour special produced in-house, featuring excerpts from King's speeches as well as live interviews with prominent members of the civil rights movement, including Ralph Abernathy and King's son Dexter.

Many stations have placed **Stevie Wonder**'s King tribute song, "Happy Birthday," in heavy rotation, and many—including **WJLB** Detroit, **WNOV** Milwaukee, and **WPAL** Charleston, S.C.—will air **Lee Bailey**'s syndicated special "Dream Of Freedom."

**WPAL** owner/GM **Bill Saunders** says his air staffers are being encouraged to air excerpts from King's speeches with the musical backing of their choice. **WPAL**'s talk shows and morning show will also be devoted to King. "What we're especially promoting," says

(Continued on page 18)



by Sean Ross

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## FALL '88 ARBITRONS

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

Call	Format	'88	'88	'88	'88	Call	Format	'88	'88	'88	'88	Call	Format	'88	'88	'88	'88	Call	Format	'88	'88	'88	'88
<b>CHICAGO—(3)</b>																							
WGN	talk	9.2	9.0	10.0	8.6	WXXX	country	4.0	4.1	4.5	4.7	WXXX	country	4.0	4.1	4.5	4.7	WCBM	talk	1.2	1.1	0.6	2.3
WGCI-FM	urban	9.2	9.2	7.7	6.7	WCZY	top 40	5.5	4.6	4.0	4.4	WCZY	top 40	5.5	4.6	4.0	4.4	WHFS	album	1.5	1.3	1.8	2.3
WXEZ-AM-FM	easy	4.8	4.8	5.3	6.1	WOMC	AC	2.9	2.6	3.2	4.4	WOMC	AC	2.9	2.6	3.2	4.4	WITH	adult std	2.4	2.8	1.9	2.1
WBBM	n/t	6.3	5.7	5.4	6.0	WLLZ	album	4.6	4.9	3.8	3.8	WLLZ	album	4.6	4.9	3.8	3.8	WWIN	oldies	1.9	1.7	2.0	2.1
WCKG	cls rock	2.6	4.4	3.8	4.3	WRIF	album	3.4	3.4	3.0	3.6	WRIF	album	3.4	3.4	3.0	3.6	WHUR	urban	2.1	2.0	1.4	1.7
WLUP-FM	album	4.1	5.0	4.5	4.3	WCSX	cls rock	4.7	3.3	3.0	3.4	WCSX	cls rock	4.7	3.3	3.0	3.4	WEBB	urban	2.0	1.6	1.2	1.4
WJMK	oldies	3.4	3.7	3.7	4.2	WHYT	top 40	4.9	4.6	5.3	3.4	WHYT	top 40	4.9	4.6	5.3	3.4	WPGC-FM	crossover	.6	1.1	1.0	1.4
WVAZ	adult alt	4.3	3.0	3.9	4.2	WKSG	oldies	1.9	2.0	3.1	3.4	WKSG	oldies	1.9	2.0	3.1	3.4	WFBR	oldies	3.0	3.9	4.0	1.3
WKQX	AC	2.0	3.0	3.1	4.1	CKLW	adult std	3.6	4.6	3.2	3.3	CKLW	adult std	3.6	4.6	3.2	3.3	WTOP	n/t	.9	.8	.8	1.3
WYTY	top 40	3.8	3.5	4.0	4.0	WLTI	n/t	3.1	3.2	3.2	3.1	WLTI	n/t	3.1	3.2	3.2	3.1	WRBS	religious	2.2	1.2	.9	1.2
WBBM-FM	top 40	4.2	3.7	3.2	3.2	CKMR	oldies	1.0	.9	1.5	2.1	CKMR	oldies	1.0	.9	1.5	2.1	WRQX	top 40	1.1	1.3	1.8	1.2
WLAK	AC	3.5	4.1	3.1	3.2	WJZZ	jazz	1.5	2.1	1.7	1.7	WJZZ	jazz	1.5	2.1	1.7	1.7	<b>MINNEAPOLIS/ST. PAUL—(18)</b>					
WCLR	AC	3.4	3.4	2.7	3.0	WQRS	classical	1.9	1.5	1.2	1.5	WQRS	classical	1.9	1.5	1.2	1.5	WCCO	AC	16.9	16.6	22.3	16.9
WUSN	country	2.6	2.8	2.4	3.0	WCXI	country	1.3	1.8	1.3	1.3	WCXI	country	1.3	1.8	1.3	1.3	KSTP-FM	AC	9.4	9.0	7.5	9.2
WLUP	album	2.6	2.3	2.9	2.8	WMTG	oldies	1.6	1.1	.9	1.3	WMTG	oldies	1.6	1.1	.9	1.3	KQRS-AM-FM	album	7.9	11.6	9.5	8.4
WNUA	adult alt	1.5	1.8	2.1	2.5	WVAE	adult alt	2.0	1.6	1.1	1.3	WVAE	adult alt	2.0	1.6	1.1	1.3	WLTE	AC	5.9	5.8	5.5	6.9
WXRT	n/t	2.2	2.5	2.3	2.4	WCHB	religious	.9	.9	1.1	1.1	WCHB	religious	.9	.9	1.1	1.1	KDWB-FM	top 40	5.1	4.7	6.8	6.8
WJJD	adult std	3.2	2.7	1.9	2.3	WGPR	urban	1.1	1.5	1.7	1.1	WGPR	urban	1.1	1.5	1.7	1.1	KEYY	country	7.4	6.2	6.2	6.8
WFYR	oldies	2.2	2.1	2.4	1.8	WMUZ	religious	1.2	.8	1.1	1.1	WMUZ	religious	1.2	.8	1.1	1.1	KLXK	oldies	5.5	4.6	6.3	6.8
WLS	AC	1.7	1.7	1.9	1.6	WQBH	black	1.2	1.0	1.4	1.0	WQBH	black	1.2	1.0	1.4	1.0	WLLOL	top 40	8.3	9.4	6.0	6.2
WMAQ	n/t	1.1	1.6	1.7	1.4	<b>BOSTON—(7)</b>					WLYF	easy	8.5	8.7	7.9	7.0	KTCTZ	album	4.1	4.3	4.0	4.2	
WNIB	classical	1.2	.9	1.3	1.4	WBZ	AC	7.1	6.6	6.4	7.4	WBZ	AC	7.1	6.6	6.4	7.4	KJJO-FM	album	4.0	5.3	4.4	3.7
WVON	n/t	2.0	1.5	2.0	1.4	WRKO	talk	6.7	7.7	7.1	7.2	WRKO	talk	6.7	7.7	7.1	7.2	KSTP	n/t	4.2	3.0	2.6	2.9
WFMT	classical	1.3	.8	1.2	1.3	WXKS-FM	top 40	6.5	8.6	7.1	5.9	WXKS-FM	top 40	6.5	8.6	7.1	5.9	KLBB	adult std	1.7	1.8	1.3	1.6
WOJO	Spanish	2.0	1.4	1.3	1.2	WJIB	easy	6.1	4.9	6.0	5.4	WJIB	easy	6.1	4.9	6.0	5.4	KQQL	oldies	1.7	1.4	1.5	1.6
<b>SAN FRANCISCO—(4)</b>																							
KGO	n/t	6.8	8.4	7.1	8.3	WHDH	n/t	5.8	4.4	3.9	5.2	WHDH	n/t	5.8	4.4	3.9	5.2	WDGY	country	1.9	1.6	1.5	1.3
KMEL	crossover	6.1	5.7	5.8	5.6	WODS	oldies	4.0	4.5	4.0	5.2	WODS	oldies	4.0	4.5	4.0	5.2	WAYL	easy	.5	.4	1.5	1.3
KCBS	news	4.7	5.4	4.7	5.0	WZOU	top 40	5.4	5.8	6.1	5.0	WZOU	top 40	5.4	5.8	6.1	5.0	WDWB	oldies	3.0	3.9	4.0	1.3
KABL-AM-FM	easy	5.8	6.2	5.6	4.7	WBCN	album	7.2	6.6	6.0	4.8	WBCN	album	7.2	6.6	6.0	4.8	WYAT-AM-FM	easy	1.6	1.4	1.7	2.1
KOIT-AM-FM	AC	3.2	4.5	3.3	4.2	WZLX	cls rock	3.4	2.5	3.9	4.8	WZLX	cls rock	3.4	2.5	3.9	4.8	WSHE	album	1.7	2.1	1.9	2.0
KIOI	AC	3.5	3.6	4.0	3.9	WEEI	n/t	4.1	4.2	4.3	4.2	WEEI	n/t	4.1	4.2	4.3	4.2	WSPH	n/t	7.1	7.4	7.3	7.4
KFRC	adult std	4.3	2.8	3.4	3.4	WMJX	AC	3.0	3.5	3.8	3.6	WMJX	AC	3.0	3.5	3.8	3.6	WZGC	crossover	5.4	6.4	5.9	5.5
KITS	modern	3.3	2.8	2.4	3.0	WSSH-FM	AC	4.3	4.3	4.0	3.6	WSSH-FM	AC	4.3	4.3	4.0	3.6	WKHX-FM	country	7.8	6.6	5.8	6.4
KKHI-AM-FM	classical	1.1	1.8	1.7	3.0	WROR	AC	3.6	3.6	3.0	3.2	WROR	AC	3.6	3.6	3.0	3.2	WYAY	country	5.7	5.4	5.7	5.8
KBLX-AM-FM	adult alt	2.4	1.9	2.5	2.9	WILD	urban	1.6	2.4	2.3	2.6	WILD	urban	1.6	2.4	2.3	2.6	WAPW	top 40	5.4	5.8	5.5	7.8
KDFC-AM-FM	classical	2.4	2.4	2.0	2.9	WVBF	AC	2.6	2.6	2.7	2.5	WVBF	AC	2.6	2.6	2.7	2.5	WQXI-AM-FM	top 40	5.2	5.4	4.3	4.3
KRQR	album	2.5	2.9	2.6	2.9	WBOS	country	2.1	3.3	2.1	2.4	WBOS	country	2.1	3.3	2.1	2.4	WFOX	AC	4.3	4.8	4.1	4.2
KSOL	urban	4.4	3.7	3.3	2.8	WAAF	album	1.9	1.6	2.2	2.1	WAAF	album	1.9	1.6	2.2	2.1	WGST	n/t	3.5	3.5	3.5	2.5
KKSF	adult alt.	2.4	2.4	2.2	2.7	WCRB	classical	1.8	1.3	1.3	1.8	WCRB	classical	1.8	1.3	1.3	1.8	WAOK	religious	3.2	3.8	2.9	2.9
KNBR	AC	2.1	3.6	4.3	2.2	WCGY	cls rock	.9	1.4	2.0	1.5	WCGY	cls rock	.9	1.4	2.0	1.5	WEKS	urban	3.2	2.5	2.9	2.4
KSAN	country	3.2	2.9	2.3	2.2	WFNX	modern	1.3	1.6	1.2	1.4	WFNX	modern	1.3	1.6	1.2	1.4	WPBD	oldies	.9	1.2	1.7	1.6
KXXX-FM	top 40	2.3	2.7	2.7	2.2	WXKS	adult std	1.7	1.6	1.0	1.3	WXKS	adult std	1.7	1.6	1.0	1.3	<b>ST. LOUIS—(15)</b>					
KSFO	oldies	1.7	2.4	3.1	2.1	WPLM-FM	adult std	1.2	1.2	1.3	1.1	WPLM-FM	adult std	1.2	1.2	1.3	1.1	KMOX	talk	21.3	25.0	23.5	17.1
KBAY	easy	2.8	2.0	1.7	2.0	<b>DALLAS/FT. WORTH—(8)</b>					WSB-FM	AC	8.4	8.0	9.9	10.4	KSHE	album	10.0	9.5	9.9	9.9	
KFOG	album	2.2	1.7	2.1	1.8	KVIL-AM-FM	AC	8.1	10.0	6.9	8.3	KVIL-AM-FM	AC	8.1	10.0	6.9	8.3	WVEE	urban	10.5	10.2	9.7	7.8
KOME	album	1.5	1.4	1.7	1.6	KSCS	country	4.2	6.2	6.2	7.4	KSCS	country	4.2	6.2	6.2	7.4	WPCB	easy	8.1	7.9	8.0	7.6
KSJO	album	1.3	1.2	1.6	1.6	KKDA-FM	urban	8.7	8.0	6.9	7.2	KKDA-FM	urban	8.7	8.0	6.9	7.2	WSB	n/t	7.1	7.4	7.3	7.4
KYA	oldies	1.4	1.1	1.3	1.6	KPLX	country	7.8	7.0	6.7	6.5	KPLX	country	7.8	7.0	6.7	6.5	WZGC	crossover	5.4	6.4	5.9	5.5
KHQT	crossover	.6	1.5	1.4	1.2	WBAP	country	5.3	6.7	6.4	6.2	WBAP	country	5.3	6.7	6.4	6.2	WKHX-FM	country	7.8	6.6	5.8	6.4
KIQI	Spanish	1.1	1.0	1.2	1.2	KRLD	news	5.8	4.9	5.3	5.9	KRLD	news	5.8	4.9	5.3	5.9	WYAY	country	5.7	5.4	5.7	5.8
KNEW	country	1.5	1.4	1.6	1.1	KHYI	top 40	5.6	5.3	6.3	5.0	KHYI	top 40	5.6	5.3	6.3	5.0	WAPW	top 40	5.4	5.8	5.5	7.8
KWSS	top 40	1.7	1.1	.7	1.0	KMEZ-AM-FM	easy	5.7	5.3	5.7	4.8	KMEZ-AM-FM	easy	5.7	5.3	5.7	4.8	WQXI-AM-FM	top 40	5.2	5.4	4.3	4.3
<b>PHILADELPHIA—(5)</b>																							
WEGX	top 40	6.5	7.0	6.7	7.9	KEGL	top 40	5.3	5.0	4.9	4.5	KEGL	top 40	5.3	5.0	4.9	4.5	WFOX	AC	4.3	4.8	4.1	4.2
WUSL	urban	7.1	8.2	7.1	7.5	KLUV	oldies	3.3	2.9	4.8	3.4	KLUV	oldies	3.3	2.9	4.8	3.4	WGST	n/t	3.5	3.5	3.5	2.5
WMMR	album	7.7	7.8	8.0	7.7	KTXQ	album	4.6	4.0	4.3	3.4	KTXQ	album	4.6	4.0	4.3	3.4	WAOK	religious	3.2	3.8	2.9	2.9
KYW	n/t	7.3	6.9	6.8	6.5	KLIF	n/t	2.0	2														



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**HOT ADULT CONTEMPORARY™**

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	1	10	<b>TWO HEARTS</b> ATLANTIC 7-88980	◆ PHIL COLLINS 5 weeks at No. One
2	3	4	9	<b>AS LONG AS YOU FOLLOW</b> WARNER BROS. 7-27644	◆ FLEETWOOD MAC
3	6	9	10	<b>PUT A LITTLE LOVE IN YOUR HEART</b> A&M 1255	◆ A.LENNOX/A.GREEN
4	5	5	12	<b>I REMEMBER HOLDING YOU</b> MCA 53430	◆ BOYS CLUB
5	10	12	8	<b>HOLDING ON</b> VIRGIN 7-99261	◆ STEVE WINWOOD
6	2	3	15	<b>SILHOUETTE</b> ARISTA 1-9751	◆ KENNY G
7	11	11	10	<b>NEW DAY FOR YOU</b> EPIC 34-08112/E.P.A.	◆ BASIA
8	4	2	19	<b>WAITING FOR A STAR TO FALL</b> RCA 8691	◆ BOY MEETS GIRL
9	14	16	8	<b>SOUL SEARCHIN'</b> MCA 53452	◆ GLENN FREY
10	7	6	14	<b>TURN BACK THE CLOCK</b> VIRGIN 7-99308	◆ JOHNNY HATES JAZZ
11	16	19	7	<b>WILD WORLD</b> VIRGIN 7-99269	◆ MAXI PRIEST
12	8	7	13	<b>BABY, I LOVE YOUR WAY/FREEBIRD</b> EPIC 34-08034/E.P.A.	◆ WILL TO POWER
13	15	14	12	<b>OASIS</b> ATLANTIC 7-8896	◆ ROBERTA FLACK
14	9	8	17	<b>GIVING YOU THE BEST THAT I GOT</b> ELEKTRA 7-69371	◆ ANITA BAKER
15	20	24	6	<b>MY HEART CAN'T TELL YOU NO</b> WARNER BROS. 7-27729	◆ ROD STEWART
16	22	27	7	<b>DON'T RUSH ME</b> ARISTA 1-9722	◆ TAYLOR DAYNE
17	23	29	5	<b>WHEN I'M WITH YOU</b> CAPITOL 44302	SHERIFF
18	12	10	17	<b>LOOK AWAY</b> REPRISE 7-27766	◆ CHICAGO
19	24	30	7	<b>ALL THIS TIME</b> MCA 53371	◆ TIFFANY
20	26	28	5	<b>ALL I ASK OF YOU</b> COLUMBIA 38-08026	BARBRA STREISAND
21	29	36	5	<b>AS LONG AS WE GOT EACH OTHER</b> REPRISE 7-27878	STEVE DORFF/FRIENDS
★ ★ ★ POWER PICK ★ ★ ★					
22	31	39	5	<b>SHE WANTS TO DANCE WITH ME</b> RCA 8838	◆ RICK ASTLEY
23	13	13	21	<b>HOW CAN I FALL?</b> A&M 1224	◆ BREATHE
24	36	48	3	<b>THIS TIME</b> COLUMBIA 38-08514	◆ NEIL DIAMOND
25	19	20	10	<b>BABY CAN I HOLD YOU</b> ELEKTRA 7-69356	◆ TRACY CHAPMAN
26	25	23	9	<b>IF WE HOLD ON TOGETHER</b> MCA 53448	DIANA ROSS
27	41	—	2	<b>JUST BECAUSE</b> ELEKTRA 7-69327	ANITA BAKER
28	33	33	7	<b>SO GOOD</b> REPRISE 7-27664	◆ AL JARREAU
29	17	15	13	<b>NO MORE LIES</b> POLYDOR 870 990-7/POLYGRAM	◆ THE MOODY BLUES
30	18	17	16	<b>KISSING A FOOL</b> COLUMBIA 38-08050	◆ GEORGE MICHAEL
31	34	34	7	<b>PERFECT</b> RCA 8789	◆ FAIRGROUND ATTRACTION
32	38	42	8	<b>(BELIEVED YOU WERE) LUCKY</b> EPIC 34-08059/E.P.A.	◆ 'TIL TUESDAY
33	28	22	14	<b>TILL I LOVED YOU</b> COLUMBIA 38-08062	BARBRA STREISAND & DON JOHNSON
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
34	<b>NEW ▶</b>	1	1	<b>THE LIVING YEARS</b> ATLANTIC 7-88964	◆ MIKE + THE MECHANICS
35	27	21	16	<b>PIECE OF PARADISE</b> WARNER BROS. 7-27779	◆ PM
36	30	25	21	<b>FOREVER YOUNG</b> WARNER BROS. 7-27796	◆ ROD STEWART
37	42	46	5	<b>SWEET POTATO PIE</b> COLUMBIA 38-08493	JAMES TAYLOR
38	21	18	15	<b>CRAZY IN LOVE</b> MCA 53433	◆ KIM CARNES
39	32	26	27	<b>KOKOMO (FROM "COCKTAIL")</b> ELEKTRA 7-69385	◆ THE BEACH BOYS
40	47	50	3	<b>SAVED BY LOVE</b> A&M LP CUT	AMY GRANT
41	37	35	18	<b>A WORD IN SPANISH</b> MCA 53408	◆ ELTON JOHN
42	<b>NEW ▶</b>	1	1	<b>ANCHORAGE</b> MERCURY 870 611-7/POLYGRAM	◆ MICHELLE SHOCKED
43	35	31	21	<b>GROOVY KIND OF LOVE</b> ATLANTIC 7-89017	◆ PHIL COLLINS
44	<b>NEW ▶</b>	1	1	<b>ANGEL EYES (HOME AND AWAY)</b> UNI 50006/MCA	◆ WET WET WET
45	39	38	20	<b>ONE MOMENT IN TIME</b> ARISTA 1-9743	◆ WHITNEY HOUSTON
46	<b>NEW ▶</b>	1	1	<b>DREAMIN'</b> WING 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
47	<b>NEW ▶</b>	1	1	<b>DON'T TELL ME LIES</b> A&M 1267	◆ BREATHE
48	40	32	22	<b>DON'T YOU KNOW WHAT THE NIGHT CAN DO</b> VIRGIN 7-99290	S.WINWOOD
49	44	37	15	<b>ANY LOVE</b> EPIC 34-08047/E.P.A.	◆ LUTHER VANDROSS
50	45	47	23	<b>TRUE LOVE</b> MCA 53363	◆ GLENN FREY

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

**RADIO**

**OUTLETS PAY TRIBUTE TO DR. KING WITH SPECIAL PROGRAMMING**

(Continued from page 14)

Saunders, "is survival of black business people. If King were alive today, that's what he'd be talking about."

It was King's assassination that led to Saunders' involvement with WPAL. Saunders, an activist who was organizing underpaid hospital workers at the time, says WPAL "just played music—no news, no public affairs. We started raising hell, saying, 'You're a black station; why are you ignoring the community?'"

Saunders ended up with a talk show on WPAL; a year later, he and five others (including three blacks) bought the station. Saunders became sole owner four years ago. Like other station owners, he feels his station has a responsibility to keep the spirit of King's message alive. "Young people today know Martin Luther King's name," he says, "but they don't know what he and our people suffered—and what he accomplished."

WEDR Miami PD Leo Jackson says, "I don't know if the schools teach today's young people about Dr. King, but I think our community in Miami is one of the more [King] conscious, perhaps because of our station's efforts and because of the events that are occurring on his birthday."

WEDR plans to sponsor a float in the Martin Luther King Memorial Parade and to take part in a celebration in a city park Monday. King's speeches are scheduled to air, and his children and other people close to him are to appear on WEDR talk shows.

Many radio-station personnel are too young to remember King. "We have DJs who are 20, 21 years old," says Jerrel Jones, owner of WNOV Milwaukee, "who don't know who Whitney Young is. We get a chance to re-emphasize King during Black History Month in February; we feel that education should be continuous."

Jones, who knew King and participated in marches, feels "a personal responsibility" to keep his listenership informed about the civil rights movement. "Most black owners came out of the movement—you couldn't be black and productive and not be in it."

Jones was in the newspaper business—and still is, as owner of the Milwaukee Courier—when King was assassinated. "There were no riots, but there was confusion," he recalls. "There was an appeal by the media for people to remember King's wishes, and that set the tone for how things would go. It was, 'Let's mourn, not react violently.'"

In addition to running Lee Bailey's special, WNOV plans live phone calls to King's widow, Coretta, and sons Dexter and Martin III. The station has also mounted a King-themed essay contest.

Special events at KRNB Memphis, Tenn., are going "a step further" than the norm, according to OM/PD Melvin Jones, "since this is the city where King was assassinated. Instead of a syndicated program, we're having a 'Dr. King Remembrance With Friends And Associates,' using people in Memphis

who worked with him, including Samuel Billy Kyles, one of the people who was on the hotel balcony with him when he was shot."

In King's home base of Atlanta, WIGO is planning an hourlong talk show asking what callers

**'We're taking it upon ourselves to educate people'**

were doing when they heard about the assassination. OM Vern Catron was a high school senior outside Boston in 1968 and heard about King's death on top 40 WRKO. "Violence was anticipated, but everything was controlled," he says. "I remember WILD played a lot of King's speeches." Though WIGO's OM is only 35, Catron says the whole staff is "well schooled" about King and his work.

One of WJLB Detroit VP/GM Verna Green's most indelible memories of King's death is the callousness of white co-workers at the pharmaceutical plant where she was employed. "The baseball season was about to start, and they were aggravated about it being delayed just because of this man," she recalls. "I was incensed."

Though Detroit experienced "isolated incidents" of violence,

according to Green, "it was nothing compared to the riots of '67. Radio was helpful in keeping things in perspective. It was reassuring to know that air personalities you heard every day could remind people that the way to show respect for Dr. King's memory was to keep their heads and look to a brighter future."

Along with Bailey's special, says Green, "We're playing parts of King's speeches through the day. We're also cooperating with local civic organizations that are doing things the whole weekend. Monday there will be a celebration featuring a gospel concert and reminiscing by folks who knew Dr. King at Cobo Center."

Thirty-year-old WVAZ "V103" Chicago PD Tony Kidd was a fourth-grader in Jacksonville, Fla., when King was killed. "My parents were upset, and I didn't really know why," he recalls.

"A couple of years later I'd learned about King and the civil rights movement. In northern Florida, we didn't experience the discrimination that the rest of the South did. But when I moved to Birmingham, Ala., in 1981, it had a big impact on me to know the role it played in shaping people's attitudes."

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



Programmers discuss this week's playlists.

**TOP 40**

A year ago, top 40 radio didn't have much use for Guns N' Roses. Now the band has three different songs being played on various formats, including the new single "Paradise City" (Geffen). "Patience," the lead track from "G N' R Lies," is No. 16 and one of the top 10 requests at WEGX "Eagle 106" Philadelphia, which is also playing the four-minute version of "Paradise." The G N' R Japanese-import cover of "Knocking On Heaven's Door" was No. 1 at WDFX Detroit, where it's big with 18-24-year-olds and 25-plus females. PD Chuck Beck has just added his own edit of "Paradise City," which leaves in the song's intense ending. "Paradise" is also No. 1 in phones at WSPK "K104" Poughkeepsie, N.Y., where PD/MD Stu Schantz plays the 6:46 version later at night and the edit at other times.

Also added at K104 this week is R.E.M.'s "Stand" (Warner Bros.), because "we've had calls since the album [Green] came out to play something from it. We are already getting requests." Milli Vanilli's "Girl You Know It's True" (Arista) has elicited the "what song was that" response across the board. Finally, "The Last Mile" by Cinderella (Mercury), another add, is already in the top 20 in requests.

**URBAN CONTEMPORARY**

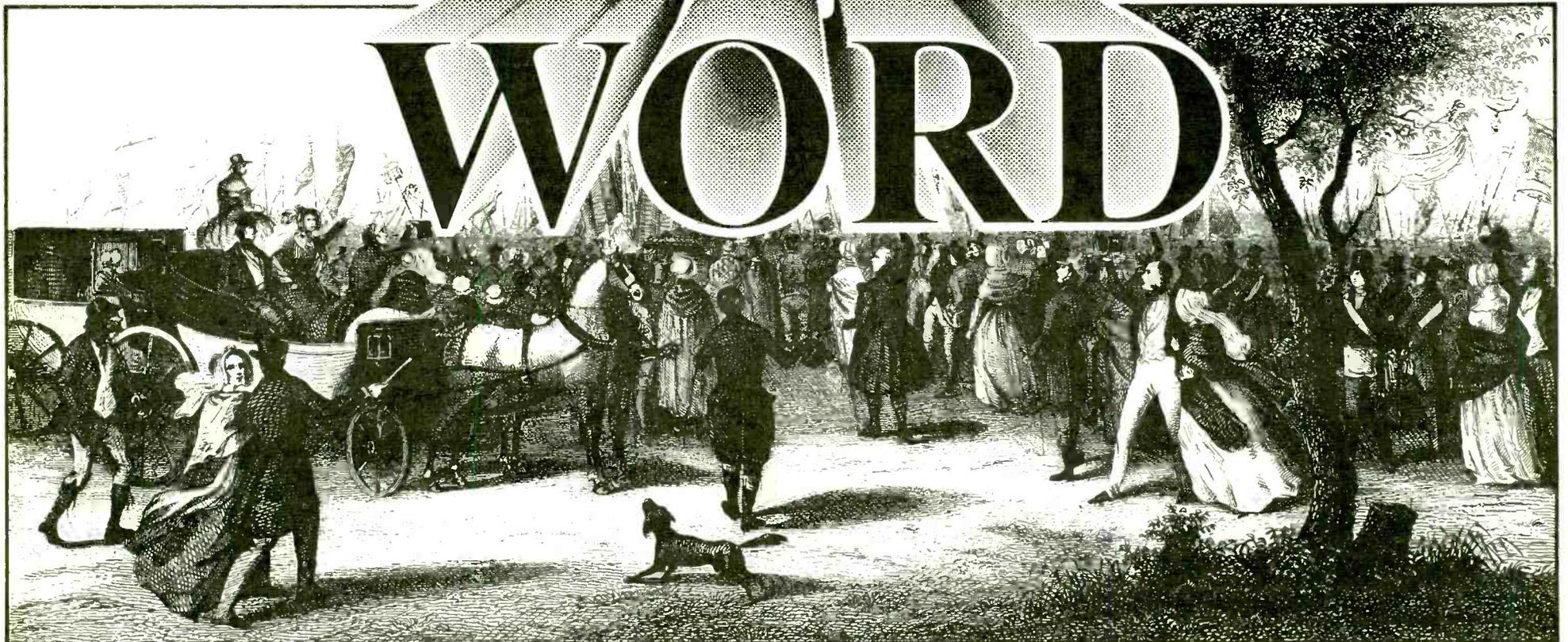
WPLZ Richmond, Va., assistant PD Chris Barry's pick this week is James "J.T." Taylor & Regina Belle's "All I Need Is Forever" (Epic) from Gregory Hines' forthcoming "Taps" project. Barry calls the record "a good debut performance for the former Kool & the Gang lead singer." He also likes Surface's "Closer Than Friends" (Columbia). Among the songs not receiving national attention but performing well at WPLZ are Aswad's "Give A Little Love" (Mango)—a song previously recorded by Ziggy Marley—which goes 35-23 this week; Bootsy Collins' "First One To The Egg (Wins The Human Race)" (Columbia); and the Dells' "Thought Of You Just A Little Too Much" (Veteran), which moves 14-9.

STUART MEYER

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# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	9	<b>★★ NO. 1 ★★</b> GOT IT MADE ATLANTIC LP CUT CROSBY, STILLS, NASH & YOUNG 1 week at No. One	
2	4	5	14	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
3	8	18	7	THE LOVE IN YOUR EYES COLUMBIA LP CUT	EDDIE MONEY
4	19	27	8	STAND WARNER BROS. 7-27688	R.E.M.
5	5	13	10	LAST NIGHT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
6	6	8	11	THE CRUSH OF LOVE RELATIVITY LP CUT	JOE SATRIANI
7	3	3	12	ARMAGEDDON IT MERCURY 870 692-7/POLYGRAM	DEF LEPPARD
8	31	—	2	MARATHON MERCURY LP CUT/POLYGRAM	RUSH
9	10	12	12	IF WE NEVER MEET AGAIN COLUMBIA 38-08505	T.CONWELL/YOUNG RUMBLERS
10	20	30	5	WHEN THE CHILDREN CRY ATLANTIC 7-89015	WHITE LION
11	1	1	14	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	U2
12	9	14	12	ONE NIGHT ATLANTIC LP CUT	BAD COMPANY
13	27	28	6	CULT OF PERSONALITY EPIC LP CUT/E.P.A.	LIVING COLOUR
14	13	16	9	CHIP AWAY THE STONE COLUMBIA LP CUT	AEROSMITH
15	21	21	9	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	FLEETWOOD MAC
16	11	10	15	WHAT I AM Geffen 7-27696	EDIE BRICKELL & NEW BOHEMIANS
17	24	25	10	WAY COOL JR. ATLANTIC 7-88985	RATT
18	23	22	10	YOU DON'T MOVE ME VIRGIN LP CUT	KEITH RICHARDS
19	NEW ▶	1	1	<b>★★★ FLASHMAKER ★★★</b> DRIVEN OUT RCA LP CUT	THE FIXX
20	16	20	11	EVERY ROSE HAS ITS THORN ENIGMA 44203/CAPITOL	POISON
21	34	35	6	MYSTIFY ATLANTIC LP CUT	INXS
22	12	7	16	BORN TO BE MY BABY MERCURY 872 156-7/POLYGRAM	BON JOVI
23	25	26	10	I'M SORRY LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS
24	15	19	10	LITTLE SHEBA A&M LP CUT	THIRTY EIGHT SPECIAL
25	32	29	8	PAPER THIN A&M LP CUT	JOHN HIATT
26	18	15	12	LITTLE LIAR BLACKHEART 4-08095/E.P.A.	JOAN JETT AND THE BLACKHEARTS
27	NEW ▶	1	1	THE LIVING YEARS ATLANTIC 7-88964	MIKE + THE MECHANICS
28	30	32	9	ROUGH NIGHT IN JERICHO ARISTA LP CUT	DREAMS SO REAL
29	NEW ▶	1	1	YOU GOT IT VIRGIN 7-99245	ROY ORBISON
30	35	33	6	WILD AGAIN ELEKTRA 7-69349	STARSHIP
31	33	31	7	CABO WABO WARNER BROS. LP CUT	VAN HALEN
32	7	2	11	ORANGE CRUSH WARNER BROS. LP CUT	R.E.M.
33	14	9	14	NOT JUST ANOTHER GIRL POLYDOR 887 814-7/POLYGRAM	IVAN NEVILLE
34	38	50	5	PATIENCE Geffen LP CUT	GUNS N' ROSES
35	36	41	5	ACTING THIS WAY MERCURY LP CUT/POLYGRAM	THE ROBERT CRAY BAND
36	22	17	13	COPPERHEAD ROAD UNI LP CUT/MCA	STEVE EARLE
37	17	6	13	SOMETHING SO STRONG ISLAND 7-99266/ATLANTIC	JIM CAPALDI
38	46	—	2	<b>★★★ POWER TRACK ★★★</b> SEE THE LIGHT ARISTA LP CUT	THE JEFF HEALEY BAND
39	44	—	2	CRYIN' EMI LP CUT	VIXEN
40	39	42	5	WALKING TOWARDS PARADISE ESPERANZA LP CUT/ATLANTIC	ROBERT PLANT
41	37	46	5	NO QUESTIONS ASKED WARNER BROS. LP CUT	FLEETWOOD MAC
42	43	—	2	CALLING AMERICA RCA LP CUT	TOM COCHRANE & RED RIDER
43	29	23	11	I'M AN ADULT NOW CHRYSALIS 43316	THE PURSUIT OF HAPPINESS
44	NEW ▶	1	1	SEND ME SOMEBODY CAPITOL LP CUT	JON BUTCHER
45	NEW ▶	1	1	WORKING ON IT Geffen LP CUT	CHRIS REA
46	RE-ENTRY	3	3	THAT GIRL ATLANTIC LP CUT	CROSBY STILLS, NASH & YOUNG
47	NEW ▶	1	1	DEAR GOD CHRYSALIS LP CUT	MIDGE URE
48	NEW ▶	1	1	PARADISE CITY Geffen 7-27570	GUNS N' ROSES
49	NEW ▶	1	1	SEVENTEEN ATLANTIC LP CUT	WINGER
50	NEW ▶	1	1	ONE CLEAR MOMENT WARNER BROS. LP CUT	LITTLE FEAT

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

## VOX JOX

(Continued from page 14)

rock as well. Under new GM Terry Schmidt (formerly of cross-town KCPX) and existing PD Brad Stone, album KTOU is now KZHT "Hot 94.9" with a music mix that ranges from Z-Looke to Red Flag. Morning team Pat Grey & Sue Kelly comes from rival AC KMGR.

At the Satellite Music Network, Pat Clark transfers from the OM post at the top 40 Rockin' Hits format to similar duties at SMN's Pure Gold. He replaces Gary Hamilton, who can be reached at 214-216-9389. The new Rockin' Hits OM is morning driver Harry Nelson.

Mike Chapman, OM of country WUBE Cincinnati, is launching his own consultancy, Chapman Consulting Services, specializing in country radio, and can be reached at 513-231-6701. MD Duke Hamilton is assuming some of Chapman's WUBE duties until a PD can be named... Album rock KFX Tucson, Ariz., is now easy KQYT, following KJYK's switch from easy to AC several months ago. Nixon Low is OM.

Eric Chaney from KZOZ "Z93" San Luis Obispo, Calif., is the new PD at KQXR "Q94" Bakersfield, Calif. Mark James is now MD... A set of famous Honolulu calls goes to FM for the first time as top 40 KMAI "I94" becomes KIKI-FM. P.M. driver Steve Kelly is now acting PD following the departure of PD, Jay Stone. Alan Oda takes over music duties from Stone's son, Mark Stone.

Jones-Eastern has turned three of its AMs religious. WWHT-AM Charleston, S.C., becomes WXCH, WYAK Myrtle Beach, S.C., becomes WXMB, and WVBS-AM Wilmington, N.C., becomes WXBG. All will be supervised by VP/programming Bob Casey.

PEOPLE: Kevin McCabe goes from MD at WRQX "Q107" Washington, D.C., to similar duties at WQHT "Hot 97" New York. Look for an announcement on what that means for MD Steve Ellis and PD Joel Salkowitz shortly... Doc Kilgore returns to urban KMJQ Houston for p.m. drive; he previously handled mornings at the station and was most recently at WBMX Chicago (now WVAZ). Kilgore replaces Chris McCoy.

Jessica Hahn recently showed up in a guest shot on KHQT "Hot 97.7" San Jose, Calif., where she may or may not land permanently. Meanwhile, amid apparent confusion over just who is managing Hahn, her assistant, Kari Lundin, has issued a public statement that Hahn is managed only by herself. Their business number is 602-273-9389.

Bobby Mitchell from AC KKHT Houston is the new morning man on top 40 WHYI "Y100" Miami. Mitchell's show will now be simulcast on local UHF outlet WYHS-TV. Meanwhile, WHIO Dayton, Ohio, midday talk host is now broadcasting a half hour of his daily show on WHIO-TV.

At KJMZ "100.3 Jamz" Dallas, Shannon Dell from WBLZ is now doing late nights. Mornings are open again following a four-day stint by Bill "Birdman" Thomas; Jay Michaels is handling those duties temporarily... SMN Heart & Soul morning man Alvin Jon Waples is now working swing at AC KVIL Dallas. PD Tom Watson is still looking for

other weekenders.

HEARTLAND: Ashtabula, Ohio, gets its first top 40 FM sometime in late January when owner John Bulmer signs on WZOO-FM. Its GM will be Karl Hess (from WIZD Mobile, Ala., now WGCX); OM/mornings will be Mike Anthony, PD of cross-town WFUN/WREO... Tom Brown is the new PD at top 40 KZBB "B98" Fort Smith, Ark. He was morning man at rival KISR... Geno Jones joins urban WTUG Tuscaloosa, Ala., for mornings from p.m. drive at WLUM-FM Milwaukee.

EVENTS: Coleman Research, fresh from its Casey Kasem vs. Shadoe Stevens study, has awarded its first Callout Music Awards (aka the COMAs) for the best-testing records of the previous year. The top 40 winner was INXS' "Need You Tonight," followed by Phil Collins' "A Groovy Kind Of Love" and UB40's "Red Red Wine." The AC winner, far and away, was the Beach Boys' "Kokomo." No-

tably, only one of those is down tempo, despite the normal perception of what type of song tests well.

Oldies WCBS-FM New York celebrated Elvis Presley's birthday with a live broadcast from Graceland. Similarly formatted KLUV Dallas, one of the many stations offering big money to anybody who could produce a living Elvis, did the first major interview since the "Is Elvis Alive?" controversy began with Presley's step-brother, Rick Stanley. PDs interested in a copy should contact KLUV PD Chuck Brinkman.

CLASSIFIED: AC WLZT Charleston, W.Va., is looking for a PD to replace Dennis Elliot. Call GM Chris Johnson at 304-344-9826... Australian personality Richard Perno, now with 2UW Sydney, wants to work in the U.S. doing either AC or n/t. Call 011-612-428-4923.

Assistance in preparing this column was provided by Peter Ludwig.

# MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	11	<b>★★ NO. 1 ★★</b> CHARLOTTE ANNE ISLAND LP CUT/ATLANTIC	JULIAN COPE 1 week at No. One
2	1	1	10	ORANGE CRUSH WARNER BROS. LP CUT	R.E.M.
3	4	4	7	FISHERMAN'S BLUES ENSIGN LP CUT/CHRYSALIS	THE WATERBOYS
4	3	3	12	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	U2
5	5	6	14	THE GREAT COMMANDMENT ATLANTIC 7-89031	CAMOUFLAGE
6	7	7	10	I'M AN ADULT NOW CHRYSALIS 43316	THE PURSUIT OF HAPPINESS
7	12	13	3	FINE TIME QWEST LP CUT/WARNER BROS.	NEW ORDER
8	10	10	7	TEARS RUN RINGS CAPITOL 44240	MARC ALMOND
9	8	8	7	STAND WARNER BROS. 7-27688	R.E.M.
10	17	15	6	SWEET JANE RCA LP CUT	COWBOY JUNKIES
11	9	9	7	CALL ME BLUE SIRE LP CUT/REPRISE	A HOUSE
12	20	28	3	ORINOCO FLOW (SAIL AWAY) Geffen 7-27633	ENYA
13	6	5	17	THE KILLING JAR Geffen LP CUT	SIOUXSIE AND THE BANSHEES
14	NEW ▶	1	1	DIRTY BLVD. SIRE LP CUT/WARNER BROS.	LOU REED
15	NEW ▶	1	1	DEAR GOD CHRYSALIS 43319	MIDGE URE
16	27	26	5	WAS THERE ANYTHING I COULD DO? CAPITOL LP CUT	THE GO-BETWEENS
17	15	17	7	A LITTLE RESPECT SIRE 7-27738/REPRISE	ERASURE
18	29	18	6	WALKING AWAY TOMMY BOY 7-27736/REPRISE	INFORMATION SOCIETY
19	11	12	7	CRUELLA DEVILLE A&M LP CUT	THE REPLACEMENTS
20	30	27	3	PUNK ROCK GIRL FEVER LP CUT/ENIGMA	THE DEAD MILKMEN
21	19	23	4	CAT-HOUSE SIRE LP CUT/WARNER BROS.	DANIELLE DAX
22	NEW ▶	1	1	LITTLE MISS S Geffen LP CUT	EDIE BRICKELL & NEW BOHEMIANS
23	28	22	3	GRAIN OF SAND TVT LP CUT	THE SAINTS
24	RE-ENTRY	4	4	TEENAGE RIOT BLAST FIRST LP CUT/ENIGMA	SONIC YOUTH
25	14	14	13	IN YOUR ROOM COLUMBIA 38-08090	BANGLES
26	18	19	8	IM NIN'ALU SIRE LP CUT/WARNER BROS.	OFRA HAZA
27	16	16	10	WAY BEHIND ME RCA 8840	THE PRIMITIVES
28	13	11	20	WHAT I AM Geffen 7-27696	EDIE BRICKELL & NEW BOHEMIANS
29	23	24	6	MOONS OF JUPITER RELATIVITY LP CUT	SCRUFFY THE CAT
30	26	—	9	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2

Billboard, copyright 1989.

## ABC Radio Set To Buy Satellite Music Network

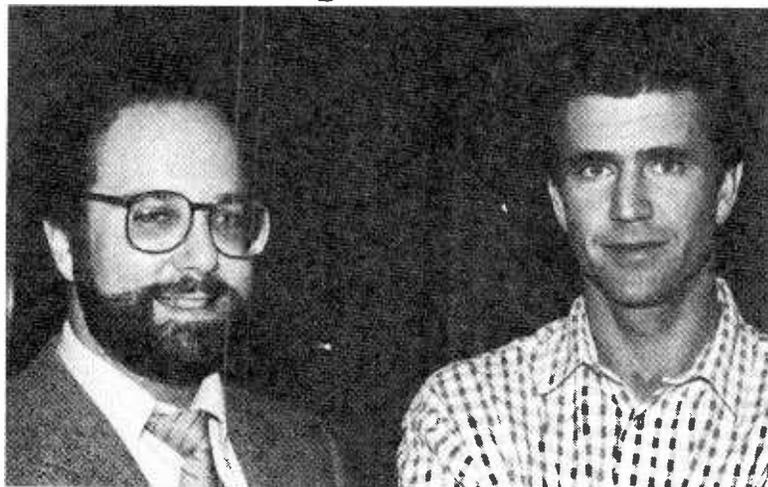
NEW YORK In the first major network consolidation since Westwood One purchased the NBC Radio Networks in 1987, Satellite Music Network's board of directors has accepted ABC Radio Network's recent proposal to purchase all outstanding shares of SMN common stock at \$5.50 per share.

The merger of the nation's largest radio network with the No. 2 satellite programmer is subject to an SMN shareholder vote, but approval is expected before the end of the month.

SMN currently has nine full-time satellite formats and more than 1,000 affiliate stations; its market penetration is estimated at 10%.

ABC president Aaron Daniels says it's too soon to tell what, if any, changes ABC would make at SMN. "It's a good marriage and it's very premature to talk about cost reductions," says Daniels.

"SMN will operate as a totally separate entity. John [Tyler, SMN chairman] will remain in control and will run SMN as a division of ABC Radio



**Order Of The Day.** Mel Gibson, right, visits United Stations' "Reel-To-Reel" writer/producer Steve North to discuss his new film, "Tequila Sunrise." The daily US program previews movie soundtracks and offers audioclips from new movies, artists interviews, and backlot gossip.

years of flat network revenue growth to edge NBC toward the black.

Twenty-four-hour-a-day satellite services are the fastest growing segment of the radio network industry. Daniels says, "SMN's sales revenues were up over 30% for 1988, while total network revenues posted less than a 2% gain. [That growth] was a direct result of ABC's sales involvement. Between SMN and [major competitor] Transtar, satellite formats have over 2,000 affiliates. That's almost one-fifth of all radio stations, and it's all been in the last five years."

The November 1987 ABC/SMN sales agreement closely followed the strikingly similar deal Transtar Radio Networks forged with United Stations the month before. In both cases the satellite programmers relinquished upward of 20% of their stock as an incentive to guarantee aggressive sales efforts on the part of the larger networks. It also gave both ABC and US an opportunity to view the satellite services from close range and verify that 24-hour-a-day satellite programming had long-range potential.

Daniels says, "One of the reasons we were interested in the company is that they've increased their number of formats in the past two years, which lets them put more formats in each market." Other things that attracted ABC to SMN, according to Daniels, were SMN's strong penetration of the country format and the re-

cent developments in SMN's The Wave and Z-Rock formats.

Last July, SMN brought in Wave format co-founders Frank Cody and Owen Leach as consultants to shore up the sagging new age experiment. The "no announcer" programming approach was then dropped in August as the Wave added more AC vocals and contemporary jazz. Also in August, noted rock consultant Lee Abrams joined SMN to mainstream the hard-rocking Z-Rock format and increase its national credibility.

Transtar chairman/CEO C.T. Robinson sees the SMN/ABC deal as "a very good deal for SMN at a good multiple [of operating expenses] for ABC." Robinson says he's closely watching the SMN deal, but he gave no hint that Transtar was close to merging with any major network.

"Our deal [with US] has been very good for both of us," says Robinson. "They have a good sales force and we had a good RADAR." Transtar posted extraordinary audience listener gains in 1988 to rank third in those ratings after ABC's Information and Entertainment networks.

Robinson says Transtar and US are currently closing the deal to jointly buy out the last institutional investor in privately held Transtar. The buyback will increase US' hold to 39%, with Transtar management and some of its original stockholders commanding the other 61%.

### BUSTANY BIGGS REVS WORD UP

The new production and marketing firm Bustany Biggs & Co., formed by veteran producers Don Bustany and Johnny Biggs, has unveiled its first independent syndicated effort, "The Word."

The package of six daily 60-second lifestyle information spots are targeted to stations' infotainment needs. Each segment features a different expert's comments in a 10-second teaser and a 50-second payoff that sandwich a 30-second spot.

The spot, however, is a local. "The Word" is only being offered on a cash basis. Bustany says, "It's so difficult to clear spots in drive dayparts, we think this is a better way of doing this particular show." Stations have the option of running the spots twice a day.

Biggs says "The Word" is produced "clean and dry, with no music bed or fanfare." The production style

is patterned after that of "American Top 40," which Bustany co-created and Biggs produced.

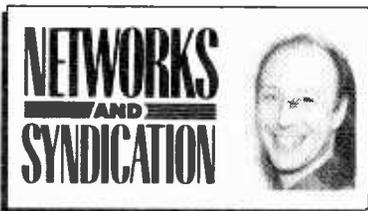
"The idea of shortform radio of this type is not innovative," Bustany says. "But they're usually individual pieces and not full packages that programmers can spice their product with. This offers continuity. The six are matched in their approach... and feature experts with media experience."

Bustany Biggs is based in Los Angeles and can be reached at 213-663-2121 or 818-500-9246.

### CALENDAR

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

- Jan. 1-31, Mike & the Mechanics/Mike Rutherford, Rock Stars Monthly Special, Radio Today Entertainment, two hours.
- Jan. 20-21, Kylie Minogue, On The Radio, On The Radio Broadcasting, one hour.
- Jan. 20-22, Aerosmith, Metalshop, MJI Broadcasting, one hour.
- Jan. 20-22, Huey Lewis & the News, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.
- Jan. 20-22, The U2 Story, Hot Rocks, United Stations, 90 minutes.
- Jan. 20-22, Sheena Easton/Phil Collins/Kurt Russell, Party America, Cutler Productions, two hours.
- Jan. 20-22, Dan Aykroyd/Bill Murray, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.
- Jan. 20-22, Marvin Isley/Huey Lewis/Hilton Valentine, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.
- Jan. 20-22, Karyn White, Star Beat, MJI Broadcasting, one hour.
- Jan. 20-22, Deniece Williams, On The Move With Tom Joyner, CBS RadioRadio, three hours.
- Jan. 21-22, Keith Sweat/Evelyn "Champagne" King/Sylvester: A Post-mortem, RadioScope, Lee Bailey Communications, one hour.
- Jan. 22, 38 Special/Bad Company/R.E.M., Powercuts, Global Satellite Network, two hours.
- Jan. 22, Glen Campbell, Nashville Live, Emerald Entertainment Group, 90 minutes.
- Jan. 23, Sam Kinison/Melissa Etheridge, Rockline, Global Satellite Network, 90 minutes.
- Jan. 23-29, Prince's Trust, Part 1, King Biscuit Flower Hour, DIR Broadcasting, one hour.
- Jan. 23-29, Keith Richards' Rock And Roll Life, Timothy White's Rock Stars, Westwood One Radio Networks, 90 minutes.
- Jan. 23-29, Bon Jovi, Up Close, MediaAmerica Radio, 90 minutes/two hours.
- Jan. 23-29, Genesis/Little Feat, Rock Today, MJI Broadcasting, one hour.
- Jan. 23-29, Jimmy Page, Legends Of Rock, Westwood One Radio Networks, one hour.
- Jan. 23-29, Nick Lowe/Crowded House/Paul Carrack, Fantasy Palace, Westwood One Radio Networks, one hour.
- Jan. 23-29, the Faces, In Concert/BBC Classic, Westwood One Radio Networks, 90 minutes.
- Jan. 23-29, Def Leppard, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.
- Jan. 23-29, Gary Burton, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.
- Jan. 23-29, Kathy Mattea, Country Today, MJI Broadcasting, one hour.
- Jan. 23-29, Don Williams, Live From Gilley's, Westwood One Radio Networks, one hour.
- Jan. 23-29, George Michael, Night Scene, Westwood One Radio Networks, one hour.
- Jan. 23-29, Fleetwood Mac, Classic Cuts, MJI Broadcasting, one hour.



by Peter Ludwig

Networks. SMN will maintain its facilities in both Dallas and Mokena, Ill., outside of Chicago."

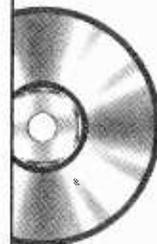
The proposal comes a year after ABC agreed to take over all of SMN's national sales duties and purchased 500,000 shares of SMN common stock at \$3.80 per share. That agreement included a warrant for the purchase of an additional 1 million shares at \$4, which ABC exercised before the end of 1988. By Dec. 30, ABC had acquired a 14.3% stake in SMN for approximately \$6 million.

As of Jan. 6, there were 9,964,499 outstanding shares of SMN common stock. The new \$55 million deal gives ABC total ownership of SMN for about \$60 million. By contrast, WW1 purchased the two NBC networks in August 1987 for \$50 million, but whereas SMN is firmly in the black, NBC was estimated to be losing \$1 million a month through most of last year. WW1 has had to fight two



**So Long, Banantyne.** WKQR "Q102" Cincinnati's Bananaman, right, handed out \$5,000 to listeners who had the station on in public and had some sort of a station logo displayed. He's seen here with a winner and OM Jim Fox.

PIONEER PRESENTS



# Hot Picks in Tokyo

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

- Week of Jan. 1, 1989
- Waiting For A Star To Fall Boy Meets Girl
- Welcome To The Jungle Guns & Roses
- Born To Be My Baby Bon Jovi
- Last Christmas When
- Two Hearts Phil Collins
- In Your Room Chicago
- Greasy You Rock Bangles
- Baby I Love Your Way/Freebird Medley
- My Girl To You Alexander O'Neal
- She Wants To Dance With Me Rick Astley
- Hands With Care Tawana Noyes
- How Can I Fall Breathless
- Kokomo The Beach Boys
- All This Time Tiffany
- My Prerogative Bobby Brown
- Every Rose Has Its Thorn Poison
- Deare U2
- It's My Party Chaka Khan
- Soyuzasa So Long D Project
- Essing A Fool George Michael
- I Remembered It Def Leppard
- Only Wanna Be With You Boyz n the Club
- Midnight West The Escape Club
- Early In The Morning Samantha Fox
- Kiss Art Of Noise
- Don't Want Your Love Robert Palmer
- Walk On Water Eddie Money

FM JAPAN 81.3 FM

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Obertshäuserstr. 70 · 6052 Mühlheim/Main 3 · West Germany  
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## Former Colleague: Movie Doesn't Portray Berg's Neighborhood

LOS ANGELES When Hollywood holds a mirror to an industry, sometimes it gets it right. Sometimes it blows it. In "Talk Radio" there is enough that rings true to make the film disturbing, but not enough to make it a good movie.

Protagonist Barry Champlain is loud, smart, obsessive, self-absorbed, and heartless; there are plenty of those types on the air. There are other touches of accuracy: Otis Conner jingles, the ice-cold, all-business GM, and the engineer/producer who really runs everything.

There are also details that conform only to the dictates of Hollywood. The studio looks like the Starship Enterprise. Champlain's callers are too extreme, even for his type of program. And no talk host has ever found out about being syndicated to 150 stations three days in advance, as Champlain does.

The bigger problem is that Champlain is merely a mouth that roars; he lacks humanity. Alan Berg was a whole person and it came through on the air. He brought his background as a clothing salesman, lawyer, recovering alcoholic, and victim of a brain tumor onto the air, along with his problems with women. Berg suffered in his life and shared his pain with the audience.

Talk shows work because we live in an alienated society. People need to connect to each other and that happens when talk radio is done right. Some sense of this is conveyed in "Talk Radio." Berg's characterization of "the last neighborhood in town" is worked into the dialogue early on. Unfortunately, this neighborhood isn't the one that most n/t people live in, or the one that millions of talk radio listeners look forward to visiting.

VALERIE GELLER

*The author worked with Alan Berg as a talk host at KOA Denver in the early '80s.*

### TALK RADIO

(Continued from page 14)

building security. "I think it is the outrageous liberal hosts who are in more danger of being killed," he says. WABC's best-known personality is outspoken *conservative* host Bob Grant.

One outrageous liberal host who worries about the movie's publicity is KFI Los Angeles p.m. driver Tom Leykis. "Any station that promotes this movie is showing it has no respect for its talent. And it's not just this movie and 'Betrayed.' The TV shows 'Matlock' and 'Midnight Caller' just had air personalities shot. I'm hoping the public won't think it's normal to disagree with someone on the air by shooting them."

"If you're controversial, you learn to keep an eye open anyway," says Mainelli. "But I think someone else should do another movie covering the real issues: pressure from sponsors, dealing with talent, and the audience. The callers in this movie sounded like actors. They should make another movie about talk radio. Except now they probably won't."

# 1989 Rock and Roll Hall of Fame

PHIL SPECTOR

*allen klein*

# 1989 Rock and Roll Hall of Fame

THE SOUL STIRRERS

*allen klein*

1989 Rock and Roll Hall of Fame

THE ROLLING STONES

*allen klein*

# POWERPLAYLISTS™

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  
P.D.: Steve Kingston

1	2	Bobby Brown, My Prerogative
3	3	Samantha Fox, I Wanna Have Some Fun
4	4	Phil Collins, Two Hearts
5	4	Boy Meets Girl, Waiting For A Star To
6	1	Poison, Every Rose Has Its Thorn
7	8	Taylor Dayne, Don't Rush Me
8	8	Tiffany, All This Time
9	12	Bon Jovi, Born To Be My Baby
10	5	Anita Baker, Giving You The Best That
11	14	Karyn White, The Way You Love Me
12	11	Def Leppard, Armageddon II
13	10	Will To Power, Baby, I Love Your Way/
14	13	White Lion, When The Children Cry
15	17	The Boys, Dial My Heart
16	20	Tone Loc, Wild Thing
17	16	When In Rome, The Promise
18	24	Paula Abdul, Straight Up
19	7	Guns N' Roses, Welcome To The Jungle
20	22	White Lion, When The Children Cry
21	23	Denise Lopez, If You Feel It
22	15	Chicago, Look Away
23	25	Sheena Easton, The Lover In Me
24	23	Annie Lennox & Al Green, Put A Little
25	24	New Kids On The Block, You Got It (Th
26	EX	Debbie Gibson, Lost In Your Eyes
27	19	Eddie Money, Walk On Water
28	30	Sheriff, When I'm With You
29	21	Kenny G, Silhouette
30	A29	Guns N' Roses, Paradise City
31	A30	House Of Lords, I Wanna Be Loved
32	A	Mike + The Mechanics, The Living Year

**Power 106FM**  
Los Angeles  
P.D.: Jeff Wyatt

1	1	Paula Abdul, Straight Up
2	2	Bobby Brown, My Prerogative
3	3	Johnny O, Fantasy Girl
4	3	Tone Loc, Wild Thing
5	6	Sheena Easton, The Lover In Me
6	7	Samantha Fox, I Wanna Have Some Fun
7	5	Karyn White, The Way You Love Me
8	12	The Boys, Dial My Heart
9	13	Phil Collins, Two Hearts
10	11	Eight Wonders, Cross My Heart
11	9	Taylor Dayne, Don't Rush Me
12	8	Will To Power, Baby, I Love Your Way/
13	10	Sweet Sensation, Never Let You Go
14	17	New Kids On The Block, You Got It (Th
15	20	Michael Jackson, Smooth Criminal
16	21	Annie Lennox & Al Green, Put A Little
17	22	Cynthia, Change On Me
18	14	Anita Baker, Giving You The Best That
19	15	Sa-Fire, Boy, I've Been Told
20	16	The Cover Girls, Better Late Than Nev
21	18	Boys Club, I Remember Holding You
22	19	Def Leppard, Armageddon II
23	25	Milli Vanilli, Girl You Know It's Tru
24	18	Duran Duran, I Don't Want Your Love
25	20	Information Society, Walking Away
26	31	Martika, More Than You Know
27	32	Bobby Brown, My Prerogative
28	32	Tiffany, All This Time
29	34	Kon Kan, I Beg Your Pardon
30	28	Yaz and The Plastic Population, The
31	29	Boy Meets Girl, Waiting For A Star To
32	31	Denise Lopez, If You Feel It
33	32	Erasure, A Little Respect
34	EX	Chaka Khan, It's No Secret
35	EX	Kylie Minogue, It's No Secret
36	EX	Michael Jackson, Smooth Criminal
37	EX	Eric Burdon & The Animals, I'm A
38	EX	Annie Lennox & Al Green, Put A Little
39	EX	Sandee, Notice Me
40	EX	Luther Vandross, She Won't Talk To Me

**Power 106FM**  
Los Angeles  
P.D.: Jeff Wyatt

1	1	Paula Abdul, Straight Up
2	2	Bobby Brown, My Prerogative
3	3	Johnny O, Fantasy Girl
4	3	Tone Loc, Wild Thing
5	6	Sheena Easton, The Lover In Me
6	7	Samantha Fox, I Wanna Have Some Fun
7	5	Karyn White, The Way You Love Me
8	12	The Boys, Dial My Heart
9	13	Phil Collins, Two Hearts
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35	EX	Kylie Minogue, It's No Secret
36	EX	Michael Jackson, Smooth Criminal
37	EX	Eric Burdon & The Animals, I'm A
38	EX	Annie Lennox & Al Green, Put A Little
39	EX	Sandee, Notice Me
40	EX	Luther Vandross, She Won't Talk To Me

**Power 106FM**  
Los Angeles  
P.D.: Sunny Joe White

1	2	Sheena Easton, The Lover In Me
2	6	Taylor Dayne, Don't Rush Me
3	3	Karyn White, The Way You Love Me
4	11	Rick Astley, She Wants To Dance With
5	10	'til Tuesday, (Believed You Were) Luc
6	14	Rod Stewart, My Heart Can't Tell You
7	13	Jermane Stewart, Don't Talk Dirty
8	25	Tone Loc, Wild Thing
9	12	Robbie Nevil, Back On Holiday
10	EX	Paula Abdul, Straight Up
11	20	Steve Winwood, Holding On
12	23	Julia Fordman, Happy Ever After
13	18	Edie Brickell & New Bohemians, What I
14	21	New Kids On The Block, You Got It (Th
15	24	Information Society, Walking Away
16	19	U2, Angel Of Harlem
17	31	The Shooting Party, Safe In The Arms
18	19	The Art Of Noise Featuring Tom Jones,
19	30	Marc Almond, Tears Run Rings
20	22	Def Leppard, Armageddon II
21	A21	Five Stars, Someone To Love
22	A22	Anita Baker, Just Because
23	27	The Boys, Dial My Heart
24	EX	Mike + The Mechanics, The Living Year
25	EX	Basia, New Day For You
26	EX	Camouflage, The Great Commandment
27	EX	Milli Vanilli, Girl You Know It's Tru
28	EX	Enya, Orinoco Flow
29	A29	L'Enka, Can You Read My Lips
30	A30	Sheriff, When I'm With You
31	EX	Sheena Easton, The Lover In Me
32	34	Bon Jovi, Born To Be My Baby
33	EX	Erasure, A Little Respect
34	EX	Jonas Mekler, Walk And Talk Like Angel
35	EX	Duran Duran, All She Wants Is
36	A	Roy Orbison, You Got It
37	A	Innocency, Good Life
38	A	Huey Lewis & The News, Give Me The Ke
39	A	Survivor, Across The Mile
40	A	Vanessa Williams, Dreamin'

**WZOU-94.5**  
Boston  
P.D.: Tom Jeffries

1	5	Phil Collins, Two Hearts
2	7	Taylor Dayne, Don't Rush Me
3	4	Poison, Every Rose Has Its Thorn
4	1	Bobby Brown, My Prerogative
5	11	Def Leppard, Armageddon II
6	19	Sheriff, When I'm With You
7	18	Charlie Brown, Put A Little
8	9	Tiffany, All This Time
9	12	Karyn White, The Way You Love Me

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

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

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29	16	Kenny G, Silhouette
30	EX	Debbie Gibson, Lost In Your Eyes
31	EX	Edie Brickell & New Bohemians, What I
32	EX	Breathe, Don't Tell Me Lies
33	EX	Vanessa Williams, Dreamin'

**Power 96**  
Washington  
P.D.: Lorrin Palagi

1	1	Chicago, Look Away
2	3	Poison, Every Rose Has Its Thorn
3	7	Boy Meets Girl, Waiting For A Star To
4	6	Phil Collins, Two Hearts
5	6	Karyn White, The Way You Love Me
6	11	Taylor Dayne, Don't Rush Me
7	10	When In Rome, The Promise
8	9	Kenny G, Silhouette
9	13	Def Leppard, Armageddon II
10	14	Anita Baker, Giving You The Best That
11	12	INXS, Never Tear Us Apart
12	15	Rod Stewart, My Heart Can't Tell You
13	16	Steve Winwood, Holding On
14	17	Samantha Fox, I Wanna Have Some Fun
15	20	Sheriff, When I'm With You
16	19	Annie Lennox & Al Green, Put A Little
17	18	Will To Power, Baby, I Love Your Way/
18	21	Sheena Easton, The Lover In Me
19	21	White Lion, When The Children Cry
20	25	Information Society, Walking Away
21	24	Joan Jett And The Blackhearts, Little
22	31	Paula Abdul, Straight Up
23	26	The Escape Club, Shake For The Sheik
24	27	Tone Loc, Wild Thing
25	29	Boys Club, I Remember Holding You

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

1	1	Bobby Brown, My Prerogative
2	5	Boy Meets Girl, Waiting For A Star To
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16	17	Samantha Fox, I Wanna Have Some Fun
17	21	Paula Abdul, Straight Up
18	20	Michael Jackson, Smooth Criminal
19	20	Rick Astley, She Wants To Dance With
20	22	Sheriff, When I'm With You
21	25	Bon Jovi, Born To Be My Baby
22	24	Steve Winwood, Holding On
23	12	Anita Baker, Giving You The Best That
24	14	Luther Vandross, She Won't Talk To Me
25	20	New Kids On The Block, You Got It (Th
26	30	Bobby Brown, My Prerogative
27	29	Information Society, Walking Away
28	EX	Mike + The Mechanics, The Living Year
29	16	Kenny G, Silhouette
30	EX	Debbie Gibson, Lost In Your Eyes
31	EX	Edie Brickell & New Bohemians, What I
32	EX	Breathe, Don't Tell Me Lies
33	EX	Vanessa Williams, Dreamin'

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

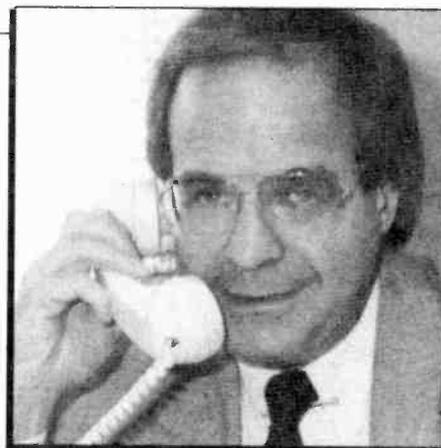
1	1	Bobby Brown, My Prerogative
2	5	Boy Meets Girl, Waiting For A Star To
3	3	Poison, Every Rose Has Its Thorn
4	6	Karyn White, The Way You Love Me
5	11	When In Rome, The Promise
6	10	Phil Collins, Two Hearts
7	9	The Boys, Dial My Heart
8	8	Michael Jackson, Smooth Criminal
9	4	Chicago, Look Away
10	14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

**Q105**  
Tampa  
P.D.: Mason Dixon

1	2	Phil Collins, Two Hearts
2	5	Bon Jovi, Born To Be My Baby
3	3	White Lion, When The Children Cry
4	3	Def Leppard, Armageddon II
5	7	Annie Lennox & Al Green, Put A Little
6	4	Poison, Every Rose Has Its Thorn
7	9	Taylor Dayne, Don't Rush Me
8	10	Boy Meets Girl, Waiting For A Star To
9	12	Karyn White, The Way You Love Me
10	13	Rod Stewart, My Heart Can't Tell You
11	6	Guns N' Roses, Welcome To The Jungle
12	16	Paula Abdul, Straight Up
13	15	Sheriff, When I'm With You
14	18	Sheena Easton, The Lover In Me
15	8	Boy Meets Girl, Waiting For A Star To
16	17	Rick Astley, She Wants To Dance With
17	19	Anita Baker, Giving You The Best That
18	22	Edie Brickell & New Bohemians, What I
19	21	Bangles, In Your Room
20	23	Steve Winwood, Holding On
21	24	New Kids On The Block, You Got It (Th
22	14	Will To Power, Baby, I Love Your Way/
23	14	The Boys, Dial My Heart
24	EX	Eight Wonder, Cross My Heart
25	EX	Samantha Fox, I Wanna Have Some Fun
26	EX	Joan Jett And The Blackhearts, Little
27	EX	Breathe, Don't Tell Me Lies
28	EX	Ann Wilson And Robin Zander, Surrende

Billboard's PD of the week

Allan Hotlen KJOI Los Angeles



'WE'RE CERTAINLY THE ONLY station that I'm aware of that happily advertises to the world that it is a 45-plus radio station. Instead of joining 80% of the easy listening format in chasing 25-44-year-olds—some of whom we'll get anyway—we're acknowledging what we are.'

Allan Hotlen, OM of easy KJOI Los Angeles, has some unusual ideas about upper demographics and the radio they want. He also has an unusual 28-year radio career that includes stints at such outlets as WIP and WPEN Philadelphia, KNBR San Francisco, and WPGC Washington, D.C. He was the PD who in the late '60s turned WIP-FM into progressive rocker WMMR and has at various times taken time out from his radio career to try to write songs in Nashville and open a sports marketing company.

In the fall Arbitrons, KJOI was up 4.1-4.6 12-plus overall. Besides leading 35-64-year-old demo, it was fourth in 35-54 listeners. But when Hotlen became KJOI's OM last October, easy listening was under renewed fire. Despite increased emphasis on older demographics by major agencies and marketing experts, a number of major market outlets were giving up their format monopolies and citing advertiser resistance.

And while many of easy's defectors sported large 12-plus shares—the result of others leaving the format before them—KJOI was in the 3-4-share range despite the departure of its last rival, KBIG, several years earlier.

"Although the station was very successful and reaches a million people each week, I was concerned that it didn't have the kind of passionate attraction for listeners that all great radio stations need," Hotlen says.

"KJOI was more progressive than some easy stations... but the presentation was right out of central casting. The jocks were kind of announcerish." Hotlen also says he has "taken out hundreds of very traditional, stale easy listening instrumentals and some vocals and added music that has more character and honesty."

Perhaps because of Hotlen's format background, some of the songs KJOI added "for coloration" are the adult standards often exiled to AM stations; one of his best performing records, he says, is Nat King Cole's "For All We Know." Although Hotlen thinks "most of our growth is going to have to come from secondary listeners," he also believes that "hardcore listeners are comfortable with what's almost an MOR mix and not an AC mix."

"That doesn't mean there's no room for Kenny Rogers, but Barry Manilow and Air Supply are less acceptable than they were a couple of years ago," says Hotlen. "If you try to bring the average age of your audience down by adding a few AC vocals, you're kidding yourself... Somebody 25 years old is not going to grow into this format experientially, but we can make it attractive to

them without becoming a rock station. "If we make our station special, younger people are going to be comfortable growing into it because it means something. A 30-year-old woman can find Paul Newman attractive in his mid '60s and probably won't find Walter Mondale very attractive. I think we were more like Mondale than Newman."

As for easy listening's sales problem, Hotlen says, "It's incumbent on us not to just wait for the time buyers to catch up with us. We're a big station in the largest revenue market in the country. We can move the process along a little bit by sharing the research we have about older demos.

"Time buyers, even if they're 22 years old, want to do the best for their client. If we do our job well, we'll get these people to understand that for lots of categories and products, we're a very viable way, or the only way, to reach some of these people.

"A lot of the myths about this kind of radio don't hold up. I've worked at some of the greatest MOR stations in history, and in three months I've seen response at this station—even to little mistakes we make—as voluminous and powerful as the response to any foreground radio station. If we even hint at a contest our phone lines are jammed.

"The problem is that most advertisers don't talk to older demographics in their own language. One of [marketing consultant] Ken Dychtwal's postulates is that if Apple Computers would address older demos' computer phobia and show people

over 50 working these computers, they'd probably own the market. A lot of people over 50 tend to be spooked by instant teller machines or data-bank watches, and that isn't being addressed.

"When somebody tells the 'invisible generation' that they're not invisible to us, it makes a difference. That's not just for humane reasons; they have money to spend."

Beyond the advertising question, Hotlen thinks some of easy listening's fall crisis came from dissatisfaction over what the format's program suppliers were offering. "I don't think there's anything intrinsically wrong with this kind of radio. It's really set to go through another growth stage, but you need to be creative in finding music. We may have to create our own to augment what we have.

"I used to think of easy as a format where people went when they were burnt out; this is one of the youngest and most creative staffs I've ever worked with. Our GM, Bob Griffith, is 41 and would have been a very successful entertainer or comic.

"Right now, there are times I could listen to the station and what I hear could work in Wichita, Kan., or Cleveland. I'll know we've accomplished something when the sun is going down and I look out over the hills and the whole station is so Southern California that I know it couldn't work anywhere else in the country."

SEAN ROSS

KMEL 106 FM

San Francisco P.D.: Keith Naftaly. Playlist including: The Boys, Dial My Heart; New Kids On The Block, You Got It (Th...; Bobby Brown, Roni; Sheena Easton, The Lover In Me; Tone Loc, Wild Thing; Al B. Sure!, Killing Me Softly; Milli Vanilli, Girl You Know It's Tru; New Edition, Can You Stand The Rain; Information Society, Walking Away; Karyn White, The Way You Love Me; Sandee, Notice Me; Marc Almond, Tears Run Rings; Kon Kan, I Beg Your Pardon; N.W.A., Something 2 Dance 2; Karyn White, Superwoman; Taylor Dayne, Don't Rush Me; Kirby Coleman, Hey Toni; Marie Venchora, My Heart Holds The Ke; Samantha Fox, I Wanna Have Some Fun; Martika, More Than You Know; Z'Looke, Can You Read My Lips; Vanessa Williams, Dreamin'; Sade, Turn My Back On You; Camouflage, The Great Commandment; Rick Astley, She Wants To Dance With Dino, 24/7; Luther Vandross, She Won't Talk To Me; Back 2 Back, Perfect Girl; Annie Lennox & Al Green, Put A Little; Rob Base & D.J. E-Z Rock, Get On The; Debbie Gibson, Lost In Your Eyes; Anita Baker, Just Because; Inner City, Good Life; J.T. Taylor, All I Want Is Forever; Paula Abdul, Straight Up; Tommy Page, A Shoulder To Cry On; Sa-Fire, Thinking Of You.

SILVER

92 PRO-FM

Providence P.D.: Mike Osborne. Playlist including: Phil Collins, Two Hearts; New Kids On The Block, You Got It (Th...; Taylor Dayne, Don't Rush Me; Annie Lennox & Al Green, Put A Little; Joan Jett And The Blackhearts, Little; Michael Jackson, Smooth Criminal; Def Leppard, Armageddon It; Karyn White, The Way You Love Me; Bon Jovi, Born To Be My Baby; Sheriff, When I'm With You; Tiffany, All This Time; Sheena Easton, The Lover In Me; Tone Loc, Wild Thing; Steve Winwood, Holding On; White Lion, When The Children Cry; Information Society, Walking Away; Samantha Fox, I Wanna Have Some Fun; U2, Angel Of Harlem; Cheap Trick, Ghost Town; Eddie Brickett & New Bohemians, What I Rick Astley, She Wants To Dance With; Robbie Nevil, Back On Holiday; Paula Abdul, Straight Up; Rick Howard, My Heart Can't Tell You; Michelle Shocked, Anchorage; Jermaine Stewart, Don't Talk Dirty; Fleetwood Mac, As Long As You Follow; The Boys, Dial My Heart; Kylie Minogue, It's No Secret; Fairground Attraction, Perfect; Martika, More Than You Know; Mike + The Mechanics, The Living Year; Duran Duran, All She Wants Is; The Pursuit Of Happiness, I'm An Adult; Hi Tuesday, (Believed You Were) Luc; Debbie Gibson, Lost In Your Eyes; Guns N' Roses, Paradise City; Roy Orbison, You Got It; Cinderella, The Last Mile; Anita Baker, Just Because; Vanessa Williams, Dreamin'; Ann Wilson And Robin Zander, Surrende; Tommy Conwell/Young Rumbles, House Of Lords, I Wanna Be Loved; Survivor, Across The Milem; Chicago, You're Not Alone; The Escape Club, Shake For The Sheik; EX Kiss, Let's Put The X In Sex; EX Basia, New Day For You; EX Eddie Money, The Love In Your Eyes; EX Breathe, Don't Tell Me Lies; EX Anita Baker, Just Because; EX Mike + The Mechanics, The Living Year; EX Debbie Gibson, Lost In Your Eyes; EX Milli Vanilli, Girl You Know It's Tru; EX Was Not Was, Walk The Dinosaur; EX Roy Orbison, You Got It.

96 TIC-FM

Hartford P.D.: Dave Shakes. Playlist including: Phil Collins, Two Hearts; Def Leppard, Armageddon It; Samantha Fox, I Wanna Have Some Fun; Poison, Every Rose Has Its Thorn; Paula Abdul, Straight Up; Michael Jackson, Smooth Criminal; Taylor Dayne, Don't Rush Me; Annie Lennox & Al Green, Put A Little; Tone Loc, Wild Thing; Sheriff, When I'm With You; Bobby Brown, My Prerogative; Tiffany, All This Time; Karyn White, The Way You Love Me; Sheena Easton, The Lover In Me; The Boys, Dial My Heart; Information Society, Walking Away; Boys Club, I Remember Holding You; Tracie Spencer, Symptoms Of True Love; New Kids On The Block, You Got It (Th...; White Lion, When The Children Cry; Chicago, Look Away; Steve Winwood, Holding On; The Escape Club, Shake For The Sheik; Rick Astley, She Wants To Dance With; Eddie Brickett & New Bohemians, What I; Ann Wilson And Robin Zander, Surrende; 28 Kylie Minogue, It's No Secret; Will To Power, Baby, I Love Your Way/Erasure, A Little Respect; 30 Luther Vandross, She Won't Talk To Me; Bobby Brown, Roni; 32 Al B. Sure!, Killing Me Softly; Duran Duran, All She Wants Is; 34 Eddie Money, The Love In Your Eyes; 35 EX Breathe, Don't Tell Me Lies; A36 Anita Baker, Just Because; A37 Mike + The Mechanics, The Living Year; A38 Debbie Gibson, Lost In Your Eyes; A39 Milli Vanilli, Girl You Know It's Tru; A40 Was Not Was, Walk The Dinosaur; A Roy Orbison, You Got It.

B104 MELANS MUSIC

Baltimore P.D.: Chuck Morgan. Playlist including: Poison, Every Rose Has Its Thorn; Bobby Brown, My Prerogative; Phil Collins, Two Hearts; Boy Meets Girl, Waiting For A Star To; Def Leppard, Armageddon It; When In Rome, The Promise; Michael Jackson, Smooth Criminal; Taylor Dayne, Don't Rush Me; Anita Baker, Giving You The Best That Chicago, Look Away; The Boys, Dial My Heart; Tone Loc, Wild Thing; Tiffany, All This Time; Joan Jett And The Blackhearts, Little; White Lion, When The Children Cry; Bangles, In Your Room; Bon Jovi, Born To Be My Baby; Annie Lennox & Al Green, Put A Little; Karyn White, The Way You Love Me; Samantha Fox, I Wanna Have Some Fun; Sheriff, When I'm With You; Paula Abdul, Straight Up; Sheena Easton, The Lover In Me; Debbie Gibson, Lost In Your Eyes; A25 Boys Club, I Remember Holding You; 26 Guns N' Roses, Welcome To The Jungle; 27 New Kids On The Block, You Got It (Th...; 28 Maxi Priest, Wild World; 29 Breathe, How Can I Fall?; A30 Eddie Brickett & New Bohemians, What I; A Mike + The Mechanics, The Living Year.

The New 100.7 FM

Miami P.D.: Steve Perun. Playlist including: Poison, Every Rose Has Its Thorn; Chicago, Look Away; Anita Baker, Giving You The Best That Kenny G, Silhouette; 4 7 Phil Collins, Two Hearts; 5 Boy Meets Girl, Waiting For A Star To; 6 Def Leppard, Armageddon It; 7 8 Tone Loc, Wild Thing; 9 21 Sheriff, When I'm With You; 10 Karyn White, The Way You Love Me; 11 Breathe, How Can I Fall?; 12 Michael Jackson, Smooth Criminal; 13 15 Sir Mix-A-Lot, Rippin'; 14 22 When In Rome, The Promise; 15 30 White Lion, When The Children Cry; 16 5 Bobby Brown, My Prerogative; 17 23 B. Sure!, Killing Me Softly; 18 9 The Escape Club, Wild, Wild West; 19 25 Taylor Dayne, Don't Rush Me; 20 28 Bon Jovi, Born To Be My Baby; 21 10 Cheryl "Pepsi" Riley, Thanks For My Paula Abdul, Straight Up; 22 EX The Boys, Dial My Heart; 23 Guns N' Roses, Welcome To The Jungle; A25 Guns N' Roses, Paradise City; 26 24 Keith Sweat (Duet With Jacci McGhee), Samantha Fox, I Wanna Have Some Fun; 28 EX Rick Astley, She Wants To Dance With; 29 Siouxsie and The Banshees, Peek-A-Boo; A30 Debbie Gibson, Lost In Your Eyes; A Bobby Brown, Roni; A Mike + The Mechanics, The Living Year; A Kon Kan, I Beg Your Pardon.

WJOL 99.7

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

KUBE 93 FM

Seattle P.D.: Gary Bryan. Playlist including: Sheriff, When I'm With You; Phil Collins, Two Hearts; Bobby Brown, My Prerogative; Annie Lennox & Al Green, Put A Little; Boys Club, I Remember Holding You; Taylor Dayne, Don't Rush Me; Poison, Every Rose Has Its Thorn; Karyn White, The Way You Love Me; Bon Jovi, Born To Be My Baby; Samantha Fox, I Wanna Have Some Fun; Steve Winwood, Holding On; The Art Of Noise Featuring Tom Jones, Tiffany, All This Time; Paula Abdul, Straight Up; Def Leppard, Armageddon It; Rick Astley, She Wants To Dance With; Joan Jett And The Blackhearts, Little; Kylie Minogue, It's No Secret; Information Society, Walking Away.

20 23 New Kids On The Block, You Got It (Th...; 21 24 Ann Wilson And Robin Zander, Surrende; 22 26 White Lion, When The Children Cry; 23 26 Erasure, A Little Respect; 24 28 Paul Carrack/Squeeze, Templed; 25 27 Eddie Brickett & New Bohemians, What I; 26 30 Sheena Easton, The Lover In Me; 27 EX The Boys, Dial My Heart; 28 EX Tone Loc, Wild Thing; 29 EX Bobby Brown, Roni; 30 EX Breathe, Don't Tell Me Lies; A Chicago, You're Not Alone; A Guns N' Roses, Paradise City; A The Escape Club, Shake For The Shek; A Debbie Gibson, Lost In Your Eyes; A Tod Stewart, My Heart Can't Tell You; EX EX Basia, New Day For You; EX EX Huey Lewis & The News, Give Me The Ke; EX EX Housou Of Lords, I Wanna Be Loved; EX EX Duran Duran, All She Wants Is; EX EX Boy Meets Girl, Bring Down The Moon; EX EX Michael Jackson, Smooth Criminal.

X-100

San Francisco P.D.: Bill Stairs. Playlist including: Bobby Brown, My Prerogative; Will To Power, Baby, I Love Your Way/Johnny O, Fantasy Girl; The Boys, Dial My Heart; Tone Loc, Wild Thing; New Kids On The Block, You Got It (Th...; Paula Abdul, Straight Up; Taylor Dayne, Don't Rush Me; Sheena Easton, The Lover In Me; Bobby Brown, Roni; Tracie Spencer, Symptoms Of True Love; Eighth Wonder, Cross My Heart; Karyn White, The Way You Love Me; Poison, Every Rose Has Its Thorn; Phil Collins, Two Hearts; Boys Club, I Remember Holding You; Boy Meets Girl, Waiting For A Star To; Michael Jackson, Smooth Criminal; Rick Astley, She Wants To Dance With; Kon Kan, I Beg Your Pardon; Information Society, Walking Away; Debbie Gibson, Lost In Your Eyes; Samantha Fox, I Wanna Have Some Fun; Kirby Coleman, Hey Toni; Gina Go-Go, I Can't Face The Fact; Milli Vanilli, Girl You Know It's Tru; Marc Almond, Tears Run Rings; Camouflage, The Great Commandment; Sweet Sensation, Sincerely Yours; Will To Power, Fading Away; A Roxette, The Look; A Sheriff, When I'm With You; A Erasure, A Little Respect; A Kylie Minogue, It's No Secret.

WPGC

Greenbelt P.D.: Bob Mitchell. Playlist including: Bobby Brown, Roni; Karyn White, Superwoman; Tone Loc, Wild Thing; Will To Power, Baby, I Love Your Way/Salt-N-Pepa, Everybody Get Up; The Boys, Dial My Heart; Luther Vandross, Any Love; Kenny G, Silhouette; New Edition, Can You Stand The Rain; Brenda Russell, Get Here; Samantha Fox, I Wanna Have Some Fun; Anita Baker, Giving You The Best That Rob Base & D.J. E-Z Rock, Get On The; Cherelle, Everything I Miss At Home; Phil Collins, Two Hearts; Annie Lennox & Al Green, Put A Little; Keith Sweat, Don't Stop Your Love; Luther Vandross, She Won't Talk To Me; Kiara, Him Or Me; Paula Abdul, Straight Up; The Grlz, If It's Games You're Playi; Eighth Wonder, Cross My Heart; Taylor Dayne, Don't Rush Me; Anita Baker, Just Because; Four Tops, If Ever A Love There Was; Vanessa Williams, Dreamin'; Roberta Flack, Oasis; Milli Vanilli, Girl You Know It's Tru; Z'Looke, Can You Read My Lips; J.T. Taylor, All I Want Is Forever; The Boys, Lucky Charm; Will To Power, Fading Away; EX Guy, Teddy's Jam; EX Steve Winwood, Holding On; EX Wee Papa Girl Rappers, Heat It Up; EX Ready For The World, Gently; EX Michael Jackson, Leave Me Alone.

FOX 100.3

Detroit P.D.: Chuck Beck. Playlist including: Tone Loc, Wild Thing; Def Leppard, Armageddon It; Bon Jovi, Born To Be My Baby; Paula Abdul, Straight Up; Guns N' Roses, Knocking On Heaven's D; Will To Power, Baby, I Love Your Way/Wobby Brown, My Prerogative; Chicago, Look Away; White Lion, When The Children Cry; Sam Kinison, Wild Thing; Eddie Money, Walk On Water; Cinderella, Don't Know What You Got (Bangles, In Your Room; Tiffany, All This Time; Samantha Fox, I Wanna Have Some Fun; Guns N' Roses, Paradise City; 16 14 Breathe, How Can I Fall?; 18 15 Phil Collins, Groovy Kind Of Love; 19 19 Poison, Every Rose Has Its Thorn; 20 20 Ratt, Way Cool Jr.; 21 21 The Boys, Dial My Heart; 22 22 Phil Collins, Two Hearts; A23 Debbie Gibson, Lost In Your Eyes; A24 Sheena Easton, The Lover In Me; 25 8 Georgianna, Hippy Hippy Shake; EX EX U2, Angel Of Harlem.

## Facsimile Machines Are Fax Of Life At Many Outlets

BY PETER LUDWIG

NEW YORK The biggest laugh in a recent episode of the new Candice Bergen sitcom, "Murphy Brown," came when Bergen explained why she didn't want to attend the office Christmas party: "Last year I had so much to drink I faxed my breasts to the West Coast office."

The joke hit home for many office workers, particularly those in radio promotion. Album rock WMMR Philadelphia and other stations have been asking listeners to "fax us your body parts" for months. All you need is a facsimile machine and a photocopier in a private office.

Faxing has become imbedded in the American consciousness, and the fax machine has given radio a whole new way to know its audience. Facsimile-machine sales have more than doubled every year since 1984, when an estimated 50,000 units were shipped. It's estimated that 920,000 machines were sold last year, and manufacturers expect to sell 1.1 million in 1989.

Sharp Electronics national marketing director Joe Tomaino says the phenomenal surge began in 1985 when manufacturers introduced machines for less than \$2,000. Fax machines can still cost \$16,000, but it's predicted that dependable machines will be available for less than \$500 by the end of the year.

Fax machines have been used for everything from ordering fast food to reworking Yasir Arafat's recent Mideast peace initiative. But no industry has made the fax machine its own like radio has. Last June, WBAB Long Island, N.Y., faxed the news that it had installed an all-request Fax Fone. Within a month, 10 more stations across the country began taking song requests and contest entries over their fax machines; now it's the rule rather than the exception.

WQHT "Hot 97" New York has

### PROMOTIONS

been running its Fax Olympics regularly for months. Station media relations director Sandy Weinberger says the weekly contest has solicited everything from listener Christmas-song parodies to pictures of office co-workers who resemble Danny DeVito and Arnold Schwarzenegger.

Across town at WPLJ "Power 95," morning newscaster Shelli Sonstein has been telling a listener-submitted dirty joke at 7:20 every morning for the past 10 years. She used to get a few dozen jokes in the mail each week, but she now receives 50-100 faxed jokes every day.

KIIS-FM Los Angeles marketing director Karen Tobin thinks fax machines work so well for radio because

"it takes communication with the listener one step further. We have 75 phone lines, but we have a cume of 2 million, and people can't get through. Using the fax machine extensively for contesting... produces a bigger response and is more one-to-one." She also notes that since teen listeners tend to tie up the request lines, faxes make the station more accessible to that all-important 25-54 demographic.

For Herculean fax efforts, it may be some time before a station tops KFMB-AM San Diego's recent promotion. Last month the San Diego Padres were in the running to sign free-agent pitcher Bruce Hurst. When the station found out he was going to be in Salt Lake City, it asked listeners to fax petitions and promised to present them to Hurst.

KFMB started the promotion on a Friday morning, and by 5 p.m. promotion director Sandy Banister and midday air talent Geni Cabbit were on the plane with 10,000 signatures. Banister says two fax machines cranked out 8,000 of the signatures in nine hours. Hurst signed with the Padres.

### TIME TO LEGO

LEGO Systems Inc., the toy company known for its plastic brick recreations of famous landmarks, is targeting Washington, D.C., Los Angeles, San Diego, and New Orleans for its 1989 marketing drive; all four

cities are still available for promotions, according to LEGO director of public relations Jeanne Hopkins.

LEGO generally concentrates on the top 30 media markets but will go beyond them if there's a good fit. "We love station promotions and would like to do more of them," says Hopkins. We have had to turn some stations down, though, because we need a minimum one-month lead time. We like to have a year."

LEGO's chief radio promotion is the LEGO Construction Zone, in which competing listener groups build LEGO creations. LEGO supplies the prizes. Top 40 WKSS Hartford, Conn., used the promotion to satirize the massive amount of downtown construction just before Christmas. Hopkins' favorite radio tie-in? The giant KIIS-FM Los Angeles call letters made for a 1987 promotion with morning man Rick Dees.

Hopkins isn't picky about formats but does prefer running radio promotions over the course of a full week, using morning-drive air time to qualify listeners. She advises stations with monumental LEGO ideas to ask themselves "how many LEGO bricks and engineering degrees it would take to build it." It took more than a year and 1.8 million bricks to build the replica of Mount Rushmore at Denmark's Legoland. For more information, call Hopkins at 203-749-2291.

## 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. **My Life**, Billy Joel, COLUMBIA
4. **Y.M.C.A.**, Village People, CASABLANCA
5. **Hold The Line**, Toto, COLUMBIA
6. **You Don't Bring Me Flowers**, Barbra Streisand & Neil Diamond, COLUMBIA
7. **Ooh Baby Baby**, Linda Ronstadt, ASYLUM
8. **A Little More Love**, Olivia Newton-John, MCA
9. **Promises**, Eric Clapton, RSO
10. **Do You Think I'm Sexy**, Rod Stewart, Warner Bros.

### TOP SINGLES—20 Years Ago

1. **I Heard It Through The Grapevine**, Marvin Gaye, TAMLA
2. **I'm Gonna Make You Love Me**, Diana Ross & The Supremes & Temptations, MOTOWN
3. **Soulful Strut**, Young-Holt Unlimited, BRUNSWICK
4. **Crimson & Clover**, Tommy James & The Shondells, ROULETTE
5. **Hooked On A Feeling**, B.J. Thomas, SCEPTER
6. **Wichita Lineman**, Glen Campbell, CAPITOL
7. **For Once In My Life**, Stevie Wonder, TAMLA
8. **Touch Me**, Doors, ELEKTRA
9. **The Worst That Could Happen**, Brooklyn Bridge, BUDDAH
10. **Son Of A Preacher Man**, Dusty Springfield, ATLANTIC

### TOP ALBUMS—10 Years Ago

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

### TOP ALBUMS—20 Years Ago

1. **The Beatles**, APPLE
2. **TCB**, Diana Ross & The Supremes With The Temptations, MOTOWN
3. **Diana Ross & The Supremes Join The Temptations**, MOTOWN
4. **Fool On The Hill**, Sergio Mendes & Brasil '66, A&M
5. **Beggar's Banquet**, Rolling Stones, LONDON
6. **Wichita Lineman**, Glen Campbell, CAPITOL
7. **Cheap Thrills**, Big Brother & the Holding Company, COLUMBIA
8. **The Second**, Steppenwolf, DUNHILL
9. **Wild Flowers**, Judy Collins, ELEKTRA
10. **Electric Ladyland**, Jimi Hendrix Experience, REPRISE

### COUNTRY SINGLES—10 Years Ago

1. **I Really Got The Feeling/Baby I'm Burning**, Dolly Parton, RCA
2. **Why Have You Left The One You Left Me For**, Crystal Gayle, UNITED ARTISTS
3. **Your Love Had Taken Me That High**, Conway Twitty, MCA
4. **Every Which Way But Loose**, Eddie Rabbitt, ELEKTRA
5. **The Official Historian On Shirley-Jean Berrell**, Statler Brothers, MERCURY
6. **Back On My Mind Again/Santa Barbara**, Ronnie Milsap, RCA
7. **Come On In**, Oak Ridge Boys, ABC
8. **Lady Lay Down**, John Conlee, ABC
9. **Texas (When I Die)**, Tanya Tucker, MCA
10. **I've Done Enough Dyin' Today**, Larry Gatlin, MONUMENT

### SOUL SINGLES—10 Years Ago

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

## FALL '88 ARBITRON RATINGS

(Continued from page 16)

Call	Format	'88	'88	'88	'88
WQAL	easy	11.4	8.9	7.5	7.7
WZAK	urban	8.0	7.0	7.5	7.3
WDOK	easy	5.1	4.7	6.3	6.6
WNCX	cls rock	4.8	6.2	5.3	6.6
WMJI	AC	7.1	8.6	7.0	6.1
WRMR	adult std	2.9	3.1	4.8	5.5
WWWE	n/t	4.7	8.2	7.0	4.9
WGAR-FM	country	6.1	5.5	4.9	4.3
WERE	n/t	4.4	3.1	3.3	3.2
WNWV	adult alt	2.5	3.5	2.6	3.1
WPHR	top 40	1.9	2.6	2.8	3.1
WRQC	top 40	2.7	2.0	3.4	2.9
WCLV	classical	1.8	1.8	1.6	2.7
WJMO	urban	1.5	1.1	1.4	1.3
WABQ	religious	1.0	1.3	1.4	1.1
WKDD	top 40	.7	.7	1.2	1.1

Call	Format	'88	'88	'88	'88
KIOI	AC	2.5	2.5	3.5	4.4
KOME	album	4.6	3.8	4.1	4.3
KEZR	AC	2.3	2.7	3.4	3.6
KWSS	top 40	6.5	4.9	2.7	3.6
KARA	AC	3.9	3.0	3.8	3.5
KITS	modern	2.0	2.5	2.6	3.1
KOIT-AM-FM	AC	2.5	3.2	3.0	2.7
KMEL	crossover	3.8	3.6	2.8	2.6
KKSF	adult alt	1.6	2.3	1.3	2.5
KLIV	adult std	1.4	1.4	1.7	2.5
KBRG	Spanish	1.7	1.4	2.1	2.3
KSOL	urban	2.8	2.2	2.2	2.2
KDFC-AM-FM	classical	2.1	2.0	1.9	2.0
KSAN	country	2.5	3.6	2.2	2.0
KNBR	AC	1.5	2.9	4.2	1.9
KFOG	album	1.9	1.3	1.1	1.8
KEEN	country	1.7	1.7	2.7	1.7
KBLX-AM-FM	adult alt	1.4	2.0	1.9	1.4
KABL-AM-FM	easy	1.4	1.8	1.4	1.3
KATD	top 40	3.2	2.2	2.3	1.3
KFAX	religious	.6	.7	.8	1.3
KFRC	adult std	.9	.9	1.5	1.2
KLOK	Spanish	1.1	1.1	1.0	1.2
KXXX-FM	top 40	2.5	2.5	2.2	1.2
KHTT	oldies	.5	1.2	.6	1.1
KKHI-AM-FM	classical	.9	.8	1.2	1.1
KLRS-FM	adult alt	1.0	.8	1.2	1.1
KSFO	oldies	1.0	1.0	1.8	1.1
KYA	oldies	1.1	1.0	1.0	1.0

Call	Format	'88	'88	'88	'88
WPRO-FM	top 40	15.4	16.8	14.3	12.8
WLWK	easy	10.5	12.4	8.0	8.9
WHJY	album	8.4	7.9	8.2	8.4
WSNE	AC	4.0	5.4	4.0	6.1
WWLI	AC	6.0	4.9	6.1	6.1
WHJJ	n/t	6.7	6.3	6.9	5.3
WPRO	AC	5.7	4.4	4.8	3.6
WMYS	AC	2.7	1.7	1.7	3.0
WBRU	modern	2.7	2.2	3.8	2.8
WHIM	country	3.3	2.1	1.9	2.6
WWAZ	adult std	1.3	2.1	2.3	2.4
WODS	oldies	2.3	2.7	4.0	2.3
WWRX	album	2.2	2.1	2.6	2.3
WBSM	n/t	1.2	.7	2.5	2.0
WZLX	cls rock	.9	1.7	.8	2.0
WPLM-FM	adult std	.9	1.2	1.1	1.8
WWXX	crossover	—	.2	2.3	1.8
WZOU	top 40	.6	1.2	1.1	1.6
WBZ	AC	1.4	2.1	1.5	1.3
WICE	oldies	1.2	1.4	.6	1.2
WALE	n/t	1.5	1.0	1.1	1.1
WBCN	album	.6	.6	.8	1.0
WBOS	country	1.1	1.2	1.2	1.0

Call	Format	'88	'88	'88	'88
WPRO-FM	top 40	15.4	16.8	14.3	12.8
WLWK	easy	10.5	12.4	8.0	8.9
WHJY	album	8.4	7.9	8.2	8.4
WSNE	AC	4.0	5.4	4.0	6.1
WWLI	AC	6.0	4.9	6.1	6.1
WHJJ	n/t	6.7	6.3	6.9	5.3
WPRO	AC	5.7	4.4	4.8	3.6
WMYS	AC	2.7	1.7	1.7	3.0
WBRU	modern	2.7	2.2	3.8	2.8
WHIM	country	3.3	2.1	1.9	2.6
WWAZ	adult std	1.3	2.1	2.3	2.4
WODS	oldies	2.3	2.7	4.0	2.3
WWRX	album	2.2	2.1	2.6	2.3
WBSM	n/t	1.2	.7	2.5	2.0
WZLX	cls rock	.9	1.7	.8	2.0
WPLM-FM	adult std	.9	1.2	1.1	1.8
WWXX	crossover	—	.2	2.3	1.8
WZOU	top 40	.6	1.2	1.1	1.6
WBZ	AC	1.4	2.1	1.5	1.3
WICE	oldies	1.2	1.4	.6	1.2
WALE	n/t	1.5	1.0	1.1	1.1
WBCN	album	.6	.6	.8	1.0
WBOS	country	1.1	1.2	1.2	1.0

Call	Format	'88	'88	'88	'88
KGO	n/t	7.2	7.7	6.8	8.0
KCBS	n/t	4.1	4.6	4.6	6.3
KBAY	easy	9.7	6.8	4.5	6.2
KSJO	album	4.5	3.1	5.3	4.7
KHQT	crossover	2.5	6.0	5.6	4.4

Call	Format	'88	'88	'88	'88
KIOI	AC	2.5	2.5	3.5	4.4
KOME	album	4.6	3.8	4.1	4.3
KEZR	AC	2.3	2.7	3.4	3.6
KWSS	top 40	6.5	4.9	2.7	3.6
KARA	AC	3.9	3.0	3.8	3.5
KITS	modern	2.0	2.5	2.6	3.1
KOIT-AM-FM	AC	2.5	3.2	3.0	2.7
KMEL	crossover	3.8	3.6	2.8	2.6
KKSF	adult alt	1.6	2.3	1.3	2.5
KLIV	adult std	1.4	1.4	1.7	2.5
KBRG	Spanish	1.7	1.4	2.1	2.3
KSOL	urban	2.8	2.2	2.2	2.2
KDFC-AM-FM	classical	2.1	2.0	1.9	2.0
KSAN	country	2.5	3.6	2.2	2.0
KNBR	AC	1.5	2.9	4.2	1.9
KFOG	album	1.9	1.3	1.1	1.8
KEEN	country	1.7	1.7	2.7	1.7
KBLX-AM-FM	adult alt	1.4	2.0	1.9	1.4
KABL-AM-FM	easy	1.4	1.8	1.4	1.3
KATD	top 40	3.2	2.2	2.3	1.3
KFAX	religious	.6	.7	.8	1.3
KFRC	adult std	.9	.9	1.5	1.2
KLOK	Spanish	1.1	1.1	1.0	1.2
KXXX-FM	top 40	2.5	2.5	2.2	1.2
KHTT	oldies	.5	1.2	.6	1.1
KKHI-AM-FM	classical	.9	.8	1.2	1.1
KLRS-FM	adult alt	1.0	.8	1.2	1.1
KSFO	oldies	1.0	1.0	1.8	1.1
KYA	oldies	1.1	1.0	1.0	1.0

Call	Format	'88	'88	'88	'88
WPRO-FM	top 40	15.4	16.8	14.3	12.8
WLWK	easy	10.5	12.4	8.0	8.9
WHJY	album	8.4	7.9	8.2	8.4
WSNE	AC	4.0	5.4	4.0	6.1
WWLI	AC	6.0	4.9	6.1	6.1
WHJJ	n/t	6.7	6.3	6.9	5.3
WPRO	AC	5.7	4.4	4.8	3.6
WMYS	AC	2.7	1.7	1.7	3.0
WBRU	modern	2.7	2.2	3.8	2.8
WHIM	country	3.3	2.1	1.9	2.6
WWAZ	adult std	1.3	2.1	2.3	2.4
WODS	oldies	2.3	2.7	4.0	2.3
WWRX	album	2.2	2.1	2.6	2.3
WBSM	n/t	1.2	.7	2.5	2.0
WZLX	cls rock	.9	1.7	.8	2.0
WPLM-FM	adult std	.9	1.2	1.1	1.8
WWXX	crossover	—	.2	2.3	1.8
WZOU	top 40	.6	1.2	1.1	1.6
WBZ	AC	1.4	2.1	1.5	1.3
WICE	oldies	1.2	1.4	.6	1.2
WALE	n/t	1.5	1.0	1.1	1.1
WBCN	album	.6	.6	.8	1.0
WBOS	country	1.1	1.2	1.2	1.0

Call	Format	'88	'88	'88	'88
WPRO-FM	top 40	15.4	16.8	14.3	



**TERRI ROSSI'S  
RHYTHM  
SECTION**

**KARYN WHITE'S** "Superwoman" (Warner Bros.) holds at No. 1 for its second week with impressive gains in radio and retail points. At many stations the record is still climbing; 64 of the 94 reporting stations moved this record up on their playlists. For **Hector Hannibal**, PD at WNHC New Haven, Conn., this is a must-play record. "This is the ladies' national anthem that men can relate to. We get great phones in all demographics." At No. 2, "Roni" by **Bobby Brown** (MCA) is positioned to challenge White for the No. 1 spot. Brown's single has already started to get considerable pop airplay and chart action and should have the staying power to reach No. 1. This would make it three in a row for Brown.

**THE ACTIVITY** this week is skewed to the top half of the chart, with 36 bullets. The bottom half of the chart is dominated by 10 new entries, reflecting radio's post-holiday season rush to introduce new music and to update playlists. Eight records have 30 or more new adds this week (see Hot Black Singles Action box below).

**"STRAIGHT UP"** by **Paula Abdul** (Virgin), this week's Airplay Power Pick, makes a 30-position move. In its third week on the chart it is top 20 at five stations: No. 17, WUSL Philadelphia; No. 20, WMGL Charleston, S.C.; No. 16, WJHM Orlando, Fla.; No. 7, XHRM San Diego; and No. 12, V103 Atlanta. As a crossover from pop radio, this single has developed a strong radio and retail base. PD **Ray Boyd** decided to put Abdul's third single to V103's music test. "We started playing it about the same time as pop radio. Abdul's first two singles performed well and this record tested well. Best of all, it makes the station sound good."

**ORPHEUS** Records, distributed by EMI, has made an impressive entry into the R&B market. Its first two releases score top 5 and top 20. "Can You Read My Lips" by **Z'Looke** moves 6-3 and appears poised to become the label's first No. 1. **Aleese Simmons** jumps 21-16 with "I Want To Be Your Lover." Congratulations to **Rod Butler**, VP of promotion.

**BULLETS ARE** awarded to records based on combined point gains from radio and/or retail. **M.C. Hammer's** "Pump It Up" (Capitol), although showing a decline in radio points, jumps 13 places to No. 47, with a sufficient gain on the sales side to earn a bullet. Two places higher on the chart, "Being In Love Ain't Easy" by **Sweet Obsession** (Epic) earns its bullet solely from strong airplay gains... Unusual moves include three records in the 70s and 80s that have already peaked at radio but turn around and move up the chart—11 places in the case of "The Way You Love Me" by **Karyn White** (Warner Bros.)—because of sales gains.

**SOMETHING IN COMMON:** **Surface** enters the chart with "Closer Than Friends" (Columbia), while **Jonathan Butler** wants to be "More Than Friends" (Jive). Likewise, two Florida artists have similar themes. **Betty Wright** enters the chart with "From Pain To Joy" (Ms. B) and **Donna Allen** debuts with a cover of the **Frankie Beverly** tune "Joy And Pain" (Oceana). Look for a 12-inch remix featuring vocals by Beverly.

**HOT BLACK SINGLES ACTION  
RADIO MOST ADDED**

	PLATINUM/ GOLD ADDS 13 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 94 REPORTERS	TOTAL ON 94 REPORTERS
<b>YOU AND I GOT A THANG</b> FREDDIE JACKSON CAPITOL	7	14	18	39	62
<b>CLOSER THAN FRIENDS</b> SURFACE COLUMBIA	7	17	12	36	67
<b>MORE THAN FRIENDS</b> JONATHAN BUTLER JIVE	6	16	13	35	65
<b>STRAIGHT UP</b> PAULA ABDUL VIRGIN	5	10	17	32	70
<b>LUCKY CHARM</b> THE BOYS MOTOWN	8	12	12	32	45
<b>ME, MYSELF AND I</b> CHERYL "PEPSII" RILEY COL.	5	8	18	31	53
<b>STRUCK BY YOU</b> BAR-KAYS MERCURY	4	11	15	30	50
<b>JOY AND PAIN</b> DONNA ALLEN OCEANA	4	6	20	30	30
<b>ALL I WANT IS FOREVER</b> J.T. TAYLOR/R. BELLE EPIC	3	11	15	29	40
<b>WITH EACH BEAT OF MY...</b> STEVIE WONDER MOTOWN	1	8	16	25	25

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.

# LeVert

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the new single, cassette single, 12" and video from the album

### JUST COOLIN' (81926)

Produced by Gerald Levert and Marc Gordon for Trevel Productions



Management: Harry J. Coombs



On Atlantic Records, Cassettes and Compact Discs

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# UP-AND-COMING

## SPECIAL ISSUES

SPOTLIGHT ISSUE    IN THIS SECTION    AD DEADLINE

**RETAIL GUIDE TO SELL-THROUGH VIDEO, PART I**    Feb 25    • Sell-Through Market    Jan 31  
 • Music Retail  
 • Video Retail  
 • Distribution  
 • Executive Platform

**NEW ORLEANS**    Mar 4    • New Orleans Today    Feb 7  
 • Talent  
 • Record Companies  
 • Venues & Clubs  
 • Music Business

**NARM '89**    Mar 11    • Countdown    Feb 14  
 • Combo Stores  
 • Packaging  
 • Vinyl  
 • Music Video

**THE WORLD OF INDEPENDENT LABELS**    Mar 11    • Distribution    Feb 14  
 • Goldrush '89  
 • Artist Development  
 • Non-Mainstream Labels  
 • Indie Distribution

### WHY THEY ARE SPECIAL:

- **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.
- **SPOTLIGHT ON NEW ORLEANS** lights up the city for NARM-goers looking for something old and something new in Big Easy entertainment. A city steeped in colorful traditions and influences, New Orleans is teeming with musical treats of all kinds, and with the success of those in rock, jazz, R&B, and blues, this spicy delta melting pot is more than ready to shed the facade as last year's trendy movie backdrop to take its rightful place as next year's talent hotbed.
- **NARM '89** journeys to New Orleans to set the stage for yet another year atop a music business with one foot in the present and one in the future. When the NARM membership gets together for its annual checkup, Billboard is there with a full review and preview of key retailing trends and issues.
- **SPOTLIGHT ON INDEPENDENT LABELS** underscores a major NARM presentation by active indies celebrating a year of accomplishments usually reserved for the majors. Inspired by rap, dance and alternative-music labels, the indies struck for more gold and platinum in '88 than any year since the exodus of Arista, Chrysalis and Motown—with more gold singles than the majors for three years running.
- **COMING ATTRACTIONS:** U.K., MUSIC VIDEO, ASCAP 75th, TOP CONCERTS & VENUES, INTERNATIONAL TOURING.

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\*\*\*\*\*RESERVE SPACE TODAY!\*\*\*\*\*

FOR WEEK ENDING JANUARY 21, 1989

# Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	SUPERWOMAN	KARYN WHITE	1
2	4	RONI	BOBBY BROWN	2
3	2	PULL OVER	LEVERT	4
4	5	THE LOVER IN ME	SHEENA EASTON	7
5	8	IT'S MY PARTY	CHAKA KHAN	5
6	10	CAN U READ MY LIPS	Z'LOOKE	3
7	12	WILD THING	STONE LOC	11
8	3	HIM OR ME	TODAY	15
9	9	DON'T STOP YOUR LOVE	KEITH SWEAT	14
10	16	CAN YOU STAND THE RAIN	NEW EDITION	6
11	17	TAKE ME WHERE YOU WANT TO	GERALD ALSTON	9
12	18	SO GOOD	AL JARREAU	10
13	19	BABY DOLL	TONY! TONI! TONE!	8
14	6	OASIS	ROBERTA FLACK	24
15	21	SHE WON'T TALK TO ME	LUTHER VANDROSS	12
16	22	WHERE IS THE LOVE	R.BROOKINS/S.MILLS	13
17	20	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	19
18	24	TEDDY'S JAM	GUY	17
19	25	I WANT TO BE YOUR LOVER	ALEESE SIMMONS	16
20	7	SWEET, SWEET LOVE	VESTA	22
21	30	I WANNA HAVE SOME FUN	SAMANTHA FOX	28
22	26	DREAMIN'	VANESSA WILLIAMS	18
23	14	DIAL MY HEART	THE BOYS	35
24	29	GET ON THE DANCE FLOOR	ROB BASE & D.J. E-Z ROCK	26
25	35	TURN MY BACK ON YOU	SADE	21
26	31	KILLING ME SOFTLY	AL B. SURE!	20
27	11	SMOOTH CRIMINAL	MICHAEL JACKSON	31
28	28	ON THE SMOOTH TIP	SWEET TEE	39
29	—	THIS IS AS GOOD AS IT GETS	DENIECE WILLIAMS	29
30	15	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	46
31	—	JUST BECAUSE	ANITA BAKER	27
32	23	EVERYTHING I MISS AT HOME	CHERRELLE	44
33	13	I JUST WANNA STOP	ANGELA BOFILL	50
34	40	SKIN I'M IN	CAMEO	25
35	—	KISSES DON'T LIE	EVELYN "CHAMPAGNE" KING	23
36	—	PUMP IT UP	M.C. HAMMER	47
37	—	I'M GONNA GIT YOU SUCKA	THE GAP BAND	30
38	34	POSSE ON BROADWAY	SIR MIX-A-LOT	53
39	—	STRAIGHT UP	PAULA ABDUL	36
40	32	GET UP EVERYBODY (GET UP)	SALT-N-PEPA	54

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	RONI	BOBBY BROWN	2
2	2	SUPERWOMAN	KARYN WHITE	1
3	6	CAN U READ MY LIPS	Z'LOOKE	3
4	10	CAN YOU STAND THE RAIN	NEW EDITION	6
5	7	BABY DOLL	TONY! TONI! TONE!	8
6	11	TAKE ME WHERE YOU WANT TO	GERALD ALSTON	9
7	8	IT'S MY PARTY	CHAKA KHAN	5
8	14	SHE WON'T TALK TO ME	LUTHER VANDROSS	12
9	15	SO GOOD	AL JARREAU	10
10	17	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	13
11	4	THE LOVER IN ME	SHEENA EASTON	7
12	3	PULL OVER	LEVERT	4
13	19	I WANT TO BE YOUR LOVER	ALEESE SIMMONS	16
14	20	KILLING ME SOFTLY	AL B. SURE!	20
15	18	KISSES DON'T LIE	EVELYN "CHAMPAGNE" KING	23
16	21	TURN MY BACK ON YOU	SADE	21
17	23	DREAMIN'	VANESSA WILLIAMS	18
18	22	TEDDY'S JAM	GUY	17
19	24	WHERE IS THE LOVE	R.BROOKINS/S.MILLS	13
20	26	SKIN I'M IN	CAMEO	25
21	25	I WANNA HAVE SOME FUN	SAMANTHA FOX	28
22	9	DON'T STOP YOUR LOVE	KEITH SWEAT	14
23	29	WILD THING	STONE LOC	11
24	27	HEAVEN	BEBE & CECE WINANS	32
25	34	JUST BECAUSE	ANITA BAKER	27
26	5	HIM OR ME	TODAY	15
27	33	SNAKE IN THE GRASS	MIDNIGHT STAR	33
28	36	I'M GONNA GIT YOU SUCKA	THE GAP BAND	30
29	30	R-U-LONELY	JOCELYN BROWN	34
30	32	THIS IS AS GOOD AS IT GETS	DENIECE WILLIAMS	29
31	37	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	37
32	38	TWICE THE LOVE	GEORGE BENSON	42
33	40	I DON'T WANT 2 BE ALONE	GEORGIO	40
34	39	ONE THING LED TO ANOTHER	JOHNNY KEMP	41
35	—	STILL IN LOVE	TROOP	38
36	—	GET ON THE DANCE FLOOR	ROB BASE & D.J. E-Z ROCK	26
37	—	BEING IN LOVE AIN'T EASY	SWEET OBSESSION	45
38	—	STRAIGHT UP	PAULA ABDUL	36
39	—	THE CLUB	MARCUS LEWIS	51
40	16	SMOOTH CRIMINAL	MICHAEL JACKSON	31

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

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

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

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"The Champion of Love" ACL 1000

Billboard

FOR WEEK ENDING  
JANUARY 21, 1989

# TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	12	ANITA BAKER ▲ <sup>2</sup> ELEKTRA 60827 (9.98) (CD) 8 weeks at No. One	GIVING YOU THE BEST THAT I GOT
2	2	2	14	LUTHER VANDROSS ▲ EPIC 44308/E.P.A. (CD)	ANY LOVE
3	4	4	17	KARYN WHITE WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
4	3	3	28	BOBBY BROWN ▲ <sup>2</sup> MCA 42185 (8.98) (CD)	DON'T BE CRUEL
5	5	6	13	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
6	9	8	9	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
7	8	10	28	GUY ● UPTOWN 42176/MCA (8.98) (CD)	GUY
8	6	7	28	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
9	7	5	16	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
10	10	13	13	KENNY G ▲ ARISTA 8457 (9.98) (CD)	SILHOUETTE
11	17	17	9	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
12	11	9	24	FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
13	12	11	12	CAMEO ● ATLANTA ARTISTS 886 002/POLYGRAM (CD)	MACHISMO
14	19	21	12	M.C. HAMMER CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
15	21	16	9	CHERRELLE TABU 44148/E.P.A. (CD)	AFFAIR
16	13	15	9	EAZY-E PRIORITY 57100 (8.98) (CD)	EAZY-DUZ-IT
17	15	18	36	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
18	20	20	57	KEITH SWEAT ▲ <sup>2</sup> VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
19	18	19	23	SALT-N-PEPA ● NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
20	16	12	16	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
21	14	14	15	CHERYL "PEPSI" RILEY COLUMBIA 44409 (CD)	ME, MYSELF AND I
22	25	30	7	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
23	24	27	7	AL JARREAU REPRIS 25778/WARNER BROS. (9.98) (CD)	HEART'S HORIZON
24	28	29	6	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
25	22	22	13	MIDNIGHT STAR SOLAR 72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
26	26	24	9	ROBERTA FLACK ATLANTIC 81916 (9.98) (CD)	OASIS
27	23	23	28	SIR MIX-A-LOT NASTYMIX 70123 (8.98) (CD)	SWASS
28	29	31	11	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
29	30	32	8	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
30	27	25	11	SURFACE COLUMBIA 44284 (CD)	2ND WAVE
31	38	44	8	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
32	31	37	37	TONY! TONI! TONE! WING 835 549/POLYGRAM (CD)	WHO?
33	41	47	7	GERALD ALSTON MOTOWN 6265 (8.98) (CD)	GERALD ALSTON
34	39	43	18	KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
35	36	35	27	PUBLIC ENEMY ● DEF JAM 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
36	37	33	9	THE REAL ROXANNE SELECT 21627 (8.98) (CD)	THE REAL ROXANNE
37	35	39	8	RODNEY-O JOE COOLEY EGYPTIAN EMPIRE 00777/WEST COAST (8.98)	ME AND JOE
38	33	26	13	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
39	42	38	9	ANGELA BOFILL CAPITOL 48335 (8.98) (CD)	INTUITION
40	34	34	28	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
41	58	72	3	SLICK RICK DEF JAM 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
42	32	28	33	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
43	40	41	34	SADE ▲ EPIC 44210/E.P.A. (CD)	STRONGER THAN PRIDE
44	46	46	30	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
45	64	71	25	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
46	62	66	6	SAMANTHA FOX JIVE 1150/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
47	52	53	7	THE 7A3 GEFEN 24209/WARNER BROS. (8.98) (CD)	COOLIN' IN CALI
48	49	60	13	NEW KIDS ON THE BLOCK ● COLUMBIA 40985 (CD)	HANGIN' TOUGH
49	56	64	5	KING TEE CAPITOL 90544 (8.98) (CD)	ACT A FOOL

50	43	40	17	MARLEY MARL COLD CHILLIN' 25783/WARNER BROS. (8.98) (CD)	IN CONTROL, VOLUME 1
51	47	45	35	TEDDY PENDERGRASS ● ELEKTRA 60775 (9.98) (CD)	JOY
52	67	77	3	Z'LOOKE ORPHEUS 75600/EMI (8.98) (CD)	TAKE U BACK TO MY PLACE
53	45	36	15	READY FOR THE WORLD MCA 42198 (8.98) (CD)	RUFF 'N' READY
54	54	59	9	GERALD ALBRIGHT ATLANTIC 81919 (8.98) (CD)	BERMUDA NIGHTS
55	44	42	32	EPMD ● FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
56	48	50	17	GEORGE BENSON WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
57	55	51	70	MICHAEL JACKSON ▲ <sup>6</sup> EPIC 40600/E.P.A. (CD)	BAD
58	50	52	32	BOBBY MCFERRIN ▲ EMI 48059 (9.98) (CD)	SIMPLE PLEASURES
59	81	83	8	ANQUETTE LUKE SKYYWALKER 103 (8.98) (CD)	RESPECT
60	51	48	22	JEFFREY OSBORNE A&M 5205 (8.98) (CD)	ONE LOVE-ONE DREAM
61	61	73	38	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ <sup>2</sup> JIVE 1091/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
62	59	63	8	RENE MOORE POLYDOR 837 556/POLYGRAM (CD)	DESTINATION LOVE
63	75	56	7	THE TODD TERRY PROJECT FRESH 82009/SLEEPING BAG (8.98) (CD)	TO THE BATMOBILE LET'S GO
64	57	58	12	SWEET OBSESSION EPIC 44419/E.P.A. (CD)	SWEET OBSESSION
65	74	85	5	GEORGIO MOTOWN 6263 (8.98) (CD)	GEORGIO
66	53	49	12	SUPER LOVER CEE & CASANOVA RUD ELEKTRA 60807 (9.98) (CD)	GIRLS I GOT 'EM LOCKED
67	66	79	5	SPLIT IMAGE BENTLEY 8500/BUSTIN (8.98)	LIFE IN THE CITY
68	60	57	8	ULTRAMAGNETIC MC'S NEXT PLATEAU 1013 (8.98) (CD)	CRITICAL BEAT DOWN
69	65	62	13	DENIECE WILLIAMS COLUMBIA 44322 (CD)	AS GOOD AS IT GETS
70	63	68	29	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
71	69	65	11	M.C. SHAN COLD CHILLIN' 25797/WARNER BROS. (8.98) (CD)	BORN TO BE WILD
72	68	55	35	2 LIVE CREW ● LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
73	93	—	2	DENISE LASALLE MALACO 7447 (8.98) (CD)	HITTIN' WHERE IT HURTS
74	84	82	3	GUCCI CREW II GUCCI 3309/HOT PRODUCTIONS (8.98)	WHAT TIME IS IT
75	92	—	2	ROBERT BROOKINS MCA 42250 (8.98) (CD)	LET IT BE ME
76	73	80	28	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY
77	89	94	32	EVELYN "CHAMPAGNE" KING EMI 46968 (8.98) (CD)	FLIRT
78	76	69	34	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
79	71	74	38	TAYLOR DAYNE ▲ ARISTA 8529 (8.98) (CD)	TELL IT TO MY HEART
80	86	76	5	VARIOUS ARTISTS PROFILE 1268 (9.98) (CD)	MR. MAGIC'S RAP ATTACK VOLUME 4
81	NEW ►	—	1	ALEESE SIMMONS ORPHEUS 75601/EMI (8.98) (CD)	I WANT IT
82	80	—	2	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
83	72	70	7	DONNA ALLEN OCEANA 91028/ATLANTIC (8.98) (CD)	HEAVEN ON EARTH
84	88	97	3	CLARENCE CARTER ICHIBAN 1032 (8.98) (CD)	TOUCH OF BLUES
85	91	86	18	FOUR TOPS ARISTA 8492 (8.98) (CD)	INDESTRUCTIBLE
86	77	67	28	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
87	NEW ►	—	1	LITTLE MILTON MALACO 7448 (8.98) (CD)	BACK TO BACK
88	87	88	21	JOHNNIE TAYLOR MALACO 7446 (8.98) (CD)	IN CONTROL
89	RE-ENTRY	—	21	N.W.A. AND THE POSSE MACOLA 1057 (8.98)	N.W.A.
90	NEW ►	—	1	VARIOUS ARTISTS PROFILE 1273 (9.98) (CD)	GOTTA HAVE HOUSE-BEST OF HOUSE MUSIC VOLUME 2
91	79	95	19	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
92	83	81	26	J.J. FAD ● RUTHLESS 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
93	NEW ►	—	1	SOUNDTRACK ARISTA 8574 (8.98) (CD)	I'M GONNA GIT YOU SUCKA
94	100	90	60	GEORGE MICHAEL ▲ <sup>5</sup> COLUMBIA 40867 (CD)	FAITH
95	78	75	26	STETSASONIC TOMMY BOY 1017 (8.98) (CD)	IN FULL GEAR
96	90	96	23	ERIC B. & RAKIM ● UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
97	95	92	28	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
98	NEW ►	—	1	CASH MONEY & MARVELOUS SLEEPING BAG 42016 (8.98) (CD)	WHERE'S THE PARTY AT?
99	NEW ►	—	1	RAY, GOODMAN & BROWN EMI 90037 (9.98) (CD)	MOOD FOR LOVIN'
100	99	—	12	SA-FIRE CUTTING/MERCURY 834 922/POLYGRAM (CD)	SA-FIRE

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

# HOT DANCE MUSIC

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.					
<b>★★ NO. 1 ★★</b>					
1	6	11	5	<b>GOOD LIFE</b> VIRGIN 0-96591	INNER CITY 1 week at No. One
2	1	1	7	<b>GET ON THE DANCE FLOOR</b> PROFILE PRO-7239	◆ ROB BASE & D.J. E-Z ROCK
3	4	4	7	<b>A LITTLE RESPECT</b> SIRE 0-21059/WARNER BROS.	◆ ERASURE
4	2	3	9	<b>THE LOVER IN ME</b> MCA 23904	◆ SHEENA EASTON
5	7	9	6	<b>WILD THING</b> DELICIOUS DV1002/ISLAND	◆ TONE LOC
6	5	5	8	<b>WALKING AWAY</b> TOMMY BOY TB-919	◆ INFORMATION SOCIETY
7	16	40	3	<b>FINE TIME</b> QWEST 0-21107/WARNER BROS.	◆ NEW ORDER
8	11	16	5	<b>ARE YOU READY</b> WARNER BROS. 0-21118	MORRIS DAY
9	21	—	2	<b>ALL SHE WANTS IS</b> CAPITOL V-15434	◆ DURAN DURAN
10	17	25	3	<b>I BEG YOUR PARDON</b> ATLANTIC 0-86467	KON KAN
11	3	2	9	<b>I WANNA HAVE SOME FUN</b> JIVE 1155-1-JD/RCA	◆ SAMANTHA FOX
12	12	14	7	<b>MY EYES DON'T CRY</b> MOTOWN MOT-4616	◆ STEVIE WONDER
13	10	13	6	<b>CROSS MY HEART</b> WTG 41 07894	◆ EIGHTH WONDER
14	14	17	6	<b>HERE COMES THAT SOUND</b> LONDON 886 413-1/POLYGRAM	SIMON HARRIS
15	8	6	10	<b>DON'T RUSH ME</b> ARISTA ADI-9723	◆ TAYLOR DAYNE
16	24	34	5	<b>RUSSIAN RADIO</b> SYNTHICIDE 71310-0	RED FLAG
17	22	26	3	<b>MORE THAN YOU KNOW</b> COLUMBIA 44 08135	MARTIKA
18	26	32	3	<b>NOTICE ME</b> FEVER 829	SANDEE
19	29	48	3	<b>MAKE MY BODY ROCK</b> BIG BEAT BB-0004	JOMANDA
20	20	23	5	<b>DIAL MY HEART</b> MOTOWN MOT-4614	◆ THE BOYS
21	30	46	3	<b>LEFT TO MY OWN DEVICES</b> EMI V-56121	PET SHOP BOYS
22	25	24	5	<b>RESPECT</b> COOLTEMPO 4V9 43329/CHRYSALIS	ADEVA
23	18	21	6	<b>KISS</b> CHINA 871 039-1/POLYGRAM	◆ THE ART OF NOISE FEATURING TOM JONES
24	28	35	3	<b>SEDUCTION</b> VENDETTA VE-7014	SEDUCTION
25	9	7	8	<b>BRIDES OF FRANKENSTEIN</b> A&M SP-12285	O.M.D.
26	13	10	8	<b>SMOOTH CRIMINAL</b> EPIC 49 07895/E.P.A.	◆ MICHAEL JACKSON
27	34	43	3	<b>TURN IT UP/SALSA HOUSE</b> MERCURY 872 187-1/POLYGRAM	RICHIE RICH
28	33	44	3	<b>HIM OR ME</b> MOTOWN MOT-4619	◆ TODAY
29	23	22	6	<b>DON'T BE AFRAID</b> TOMMY BOY TB-920	◆ TKA
30	35	37	6	<b>NEVER GET ENOUGH OF YOU</b> AMHERST AMHD-133	◆ GLENN MEDEIROS
31	47	—	2	<b>THAT'S THE WAY LOVE IS</b> ATLANTIC 0-86464	TEN CITY
32	38	—	2	<b>CONTROL I'M HERE</b> Geffen 0-21111	NITZER EBB
33	19	15	10	<b>HEADHUNTER</b> WAX TRAX WAX-053	◆ FRONT 242
<b>★★★ POWER PICK ★★★</b>					
34	50	—	2	<b>STRAIGHT UP</b> VIRGIN 0-96594	◆ PAULA ABDUL
35	41	—	2	<b>ON AN ANGEL'S WINGS</b> ATLANTIC 0-86503	HEAVEN ON EARTH
36	40	—	2	<b>TWICE THE LOVE</b> WARNER BROS. 0-21115	GEORGE BENSON
37	43	—	2	<b>SHE WANTS TO DANCE WITH ME</b> RCA 8839-1-RD	RICK ASTLEY
38	46	—	2	<b>YEAH BUDDY</b> IDLERS WAR-029/WARLOCK	ROYAL HOUSE
39	39	49	3	<b>I CAN'T FACE THE FACT</b> CAPITOL V-15444	GINA GO-GO
40	44	50	3	<b>PUMP IT UP</b> CAPITOL V-15428	M.C. HAMMER
41	37	42	5	<b>THE KILLING JAR</b> Geffen 0-21100	SIOUXSIE AND THE BANSHEES
42	32	29	6	<b>PUT A LITTLE LOVE IN YOUR HEART</b> A&M SP-12288	◆ ANNIE LENNOX & AL GREEN
43	15	8	10	<b>HEAT IT UP</b> JIVE 1159-1-JD/RCA	◆ WEE PAPA GIRL RAPPERS
44	49	—	2	<b>HEY TON'I</b> NEXT PLATEAU NP80086	KIRBY COLEMAN
<b>★★★ HOT SHOT DEBUT ★★★</b>					
45	NEW	1	1	<b>TEDDY'S JAM</b> UPTOWN 23922/MCA	GUY
46	NEW	1	1	<b>LOVE IS ON HER MIND</b> CUTTING 872 069-1/POLYGRAM	SA-FIRE
47	42	45	9	<b>TURN IT INTO LOVE</b> CAPITOL V-15416	HAZELL DEAN
48	NEW	1	1	<b>MY BAG</b> CAPITOL V-15427	LLOYD COLE AND THE COMMOTIONS
49	NEW	1	1	<b>BABY DOLL</b> WING 871 109-1/POLYGRAM	◆ TONY! TONI! TONE!
50	NEW	1	1	<b>SINCERELY YOURS</b> ATCO 0-96586/ATLANTIC	SWEET SENSATION WITH ROMEO J.D.
<b>BREAKOUTS</b>				1. FADING AWAY WILL TO POWER EPIC 2. GIRL YOU KNOW IT'S TRUE MILLI VANILLI ARISTA 3. WALK THE DINOSAUR WAS (NOT WAS) CHRYSALIS 4. MY MIND'S MADE UP AMBASSADORS OF FUNK NEXT PLATEAU	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store and one-stop sales reports.					
<b>★★ NO. 1 ★★</b>					
1	3	4	7	<b>WALKING AWAY</b> TOMMY BOY TB-919	◆ INFORMATION SOCIETY 1 week at No. One
2	4	6	7	<b>WILD THING</b> DELICIOUS DV1002/ISLAND	◆ TONE LOC
3	1	2	10	<b>THE LOVER IN ME</b> MCA 23904	◆ SHEENA EASTON
4	5	5	9	<b>DIAL MY HEART</b> MOTOWN MOT-4614	◆ THE BOYS
5	2	1	10	<b>I WANNA HAVE SOME FUN</b> JIVE 1155-1-JD/RCA	◆ SAMANTHA FOX
6	6	3	10	<b>IF YOU FEEL IT</b> VENDETTA VE-7013	DENISE LOPEZ
7	10	17	5	<b>GOOD LIFE</b> VIRGIN 0-96591	◆ INNER CITY
8	8	9	10	<b>GET UP EVERYBODY</b> NEXT PLATEAU NP50083	◆ SALT-N-PEPA
9	9	12	9	<b>HIM OR ME</b> MOTOWN MOT-4619	◆ TODAY
10	7	8	13	<b>THE GREAT COMMANDMENT</b> ATLANTIC 0-86530	◆ CAMOUFLAGE
11	11	16	5	<b>A LITTLE RESPECT</b> SIRE 0-21059/WARNER BROS.	◆ ERASURE
12	14	35	3	<b>RONI</b> MCA 23921	◆ BOBBY BROWN
13	13	19	6	<b>KISS</b> CHINA 871 039-1/POLYGRAM	◆ THE ART OF NOISE FEATURING TOM JONES
<b>★★★ HOT SHOT DEBUT ★★★</b>					
14	NEW	1	1	<b>STRAIGHT UP</b> VIRGIN 0-96594	◆ PAULA ABDUL
15	19	34	3	<b>CROSS MY HEART</b> WTG 41 07894	EIGHTH WONDER
16	17	18	7	<b>BRIDES OF FRANKENSTEIN</b> A&M SP-12285	O.M.D.
17	35	—	2	<b>FINE TIME</b> QWEST 0-21107/WARNER BROS.	◆ NEW ORDER
18	23	40	3	<b>GET ON THE DANCE FLOOR</b> PROFILE PRO-7239	◆ ROB BASE & D.J. E-Z ROCK
19	29	50	3	<b>TEDDY'S JAM</b> UPTOWN 23922/MCA	GUY
20	NEW	1	1	<b>I BEG YOUR PARDON</b> ATLANTIC 0-86467	KON KAN
21	18	26	13	<b>DOCTORIN' THE TARDIS</b> TVT 4020	THE TIMELORDS
22	16	13	7	<b>SMOOTH CRIMINAL</b> EPIC 49 07895/E.P.A.	◆ MICHAEL JACKSON
23	22	28	6	<b>IM NIN'ALU/GALBI</b> SIRE 0-21001/WARNER BROS.	◆ OFRA HAZA
24	20	20	8	<b>DON'T RUSH ME</b> ARISTA ADI-9723	◆ TAYLOR DAYNE
25	34	—	2	<b>CAN YOU STAND THE RAIN</b> MCA 23919	◆ NEW EDITION
26	21	24	11	<b>POSSE' ON BROADWAY</b> NASTYMIX IGU 76974	◆ SIR MIX-A-LOT
27	12	7	13	<b>TUMBLIN' DOWN</b> VIRGIN 0-96603	◆ ZIGGY MARLEY & THE MELODY MAKERS
28	15	10	15	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 0-21025	◆ KARYN WHITE
<b>★★★ POWER PICK ★★★</b>					
29	42	—	2	<b>NOTICE ME</b> FEVER 829	SANDEE
30	24	31	6	<b>HEAT IT UP</b> JIVE 1159-JD/RCA	◆ WEE PAPA GIRL RAPPERS
31	NEW	1	1	<b>SEDUCTION</b> VENDETTA VE-7014	SEDUCTION
32	46	—	2	<b>SHE WANTS TO DANCE WITH ME</b> RCA 8839-1-RD	RICK ASTLEY
33	40	46	3	<b>YEAH BUDDY</b> IDLERS WAR-029/WARLOCK	ROYAL HOUSE
34	45	—	2	<b>LOVE IS ON HER MIND</b> CUTTING 872 069-1/POLYGRAM	SA-FIRE
35	47	—	2	<b>RESPECT</b> COOLTEMPO 4V9 43329/CHRYSALIS	ADEVA
36	39	45	5	<b>PERFECT GIRL</b> VENDETTA VE-7009	BACK TO BACK
37	37	49	3	<b>RUSSIAN RADIO</b> SYNTHICIDE 71310-0	RED FLAG
38	32	43	5	<b>PULL OVER</b> ATLANTIC 0-86480	LEVERT
39	27	29	11	<b>TEARS RUN RINGS</b> CAPITOL V-15418	◆ MARC ALMOND
40	38	48	5	<b>HEADHUNTER</b> WAX TRAX WAX-053	FRONT 242
41	NEW	1	1	<b>ALL SHE WANTS IS</b> CAPITOL V-15434	◆ DURAN DURAN
42	NEW	1	1	<b>LEFT TO MY OWN DEVICES</b> EMI V-56121	PET SHOP BOYS
43	26	15	12	<b>THE ONLY WAY IS UP</b> ELEKTRA 0-66732	◆ YAZZ AND THE PLASTIC POPULATION
44	25	22	17	<b>BREAK 4 LOVE</b> COLUMBIA 44 07890	RAZE
45	NEW	1	1	<b>SINCERELY YOURS</b> ATCO 0-96586/ATLANTIC	SWEET SENSATION WITH ROMEO J.D.
46	43	38	18	<b>MY PREROGATIVE</b> MCA 23888	◆ BOBBY BROWN
47	NEW	1	1	<b>DON'T BE AFRAID</b> TOMMY BOY TB-920	TKA
48	RE-ENTRY	5	5	<b>GANGSTA GANGSTA</b> RUTHLESS PVL-07263/PRIORITY	N.W.A.
49	NEW	1	1	<b>FIND AN UGLY WOMAN/MIGHTY HARD ROCKER</b> SLEEPING BAG SLX-40143	CASH MONEY & MARVELOUS
50	NEW	1	1	<b>JACK OF SPADES</b> JIVE 1169-1-JD/RCA	BOOGIE DOWN PRODUCTIONS
<b>BREAKOUTS</b>				1. GIRL YOU KNOW IT'S TRUE MILLI VANILLI ARISTA 2. TURN IT UP/SALSA HOUSE RICHIE RICH MERCURY 3. I'LL HOUSE YOU THE JUNGLE BROTHERS IDLERS 4. MORE THAN YOU KNOW MARTIKA COLUMBIA	

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

# Final Cut Takes Us Away

**THE ONLY WAY IS UP:** We're back, rested, and ready for a year looks quite promising in view of the amount of new releases, which show no signs of letting up. Perhaps, with some quality music, this will be the year that DJs take the bull by the horns and start to lead the pack instead of following trends somewhat blindly.

One of our favorite domestic 12-inch releases of late is "Take Me Away" (Move The Crowd, 313-792-8027) by **Final Cut** with **True Faith**. Major labels should look to this for licensing; it's a real smoker. Sporting an exciting Detroit technohouse sound and a winning female vocal (almost Whitney-esque in delivery), this one surely pumps. Until the label decides to provide an authentic extended club mix, two copies are essential because all of the mixes included are shorter than four minutes. If you've been groovin' to the rhythms of **Inner City** and the like, this one's in the pocket... **Chanelle** is back with "One Man" (Profile, 212-529-2600), which is unquestionably her best offering to date. The strong song, mixes, and performance may finally supply this deserving artist with a long-overdue hit. This R&B/club number mirrors the rhythmic base of "Reachin'" in its production by **Dave Shaw & Blaze** and mixes by **David Morales & Frankie Knuckles**... **Will To Power** should have no problem topping the charts with "Fading Away" (Epic), which in its **Shep Pettibone** reworkings offers a little bit of everything, including both house-inspired and "free-style" mixes. We've taken a liking to the nice break in the "power" mix... "More Than Physical" (EMI) marks a stellar debut from newcomer **Christopher Max**. Mixed by talented **Levert** boys **Gerald Levert & Marc Gordon** and **Greg Smith**, this one has the immediate likableness of "A Just Got Paid" or "Groove Me." Max's vocal falls somewhere between Michael Jackson's and Terence Trent D'Arby's on this midtempo and very infectious number. Radio shouldn't hesitate, either; don't miss... Also of interest: "Excuses" (Tommy Boy, 212-722-2211) by **Paula Brion**, which places a classic riff from **Sinamon's** "Thanks To You" in a contemporary setting, and "Activated," a tasty R&B/club selection available only on **Gerald Alston's** fine new self-titled album on Motown.

**L'I'L BEATS & PIECES:** Virgin is planning to release **Neneh Cherry's** wonderful U.K. smash "Buffalo Stance" soon. Cherry's next U.K. single is "Inner City," which ironically has been remixed by label mate **Kevin Saunderson** of the group **Inner City**... **Fave Nina Hagen** has been signed by PolyGram (Germany); perhaps the U.S.

**Michael Jackson wins top honors as best artist and for best album at the NAACP Image Awards... see page 29**



by Bill Coleman

company will find it in its heart to release some of her forthcoming product domestically for her many anticipating fans... In the U.K., the excellent **Pet Shop Boys'** cover of **Sterling Void's** "It's Alright" is the next single scheduled to include new mixes by **Marshall Jefferson**. Jefferson has also completed mixes on "Nothing Has Been Proved," written and produced by the **Pet Shop Boys** for **Dusty Springfield**. The forthcoming track serves as the theme for the film "Scandal." **Neil Tennant** provides guest vocals... Jefferson and **Danny D** have worked on new mixes of **Adeva's** "Respect" for **Cooltempo U.K.**; the record is shaping up as a pop smash overseas... In the pop-band-covering-house-tracks arena comes **Style Council's** forthcoming rendition of **Joe Smooth's** underground hit "Promised Land"... **Capitol** is planning to release an album from new U.K. popster **Brother Beyond** in March... Reportedly coming from the **Stock, Aitken & Waterman** camp is a release from former **Specials** drummer **John Bradley** with **Pete Hammond**. Question: What could it possibly sound like? Answer: "Skouse"—a combination of ska and house. We're not waiting with bated breath.

**HEAT IT UP:** There have been plenty of imports worthy of attention these past few weeks. A fave of ours is "We Know It," the flip to the **Wee Papa Girl Rappers'** latest single, "Soul Mate" (Jive). Produced, co-written, and mixed by **Kevin Saunderson**, this bass-heavy number kicks a deadly groove and hook in all of the three mixes available... **Smith & Mighty** make up a unique U.K. outfit that last year released a nothing-less-than-brilliant cover of **Dionne Warwick's** "Anyone Who Had A Heart" called "Anyone..." The act's latest is an equally innovative, down-tempo, and twisted rhythmic treatment of the singer's "Walk On By" titled "Walk On" (Three Stripe/Cartel). Featuring an imitable female lead by **Jackie Jackson**, it's about time the group's distinctive style is discovered stateside... **Liz Torres** featuring **Master C&J** (recently signed to Jive Records) has an independent release floating about on import titled "Touch Of Love" (Black Market Records). The track follows in the act's traditional hypnotic houseish styling... Note the flip to **Baby Ford's** ("Oochy Koochy") latest release, "Chikki Chikki Ahh Ahh" (Rhythm King), titled "Ford-trax." It's a somewhat acidic club number that's rather musical as well... Mute has unleashed new Euro-house mixes of **Depeche Mode's** "Everything Counts" by **Tim Simenon & Mark Saunders** and **Alan Moulder**... Also of interest: the **Tom Tom Club's** fab ethereal house number, "Sub-

ocean" (Fontana), as translated by **Marshall Jefferson** and **Shakespeare's Sister** (aka **Siobhan Fahey**, formerly of **Bananarama**), whose vocal on the uplifting and energetic "(You Really) Break My Heart" (London) is delivered in an affected Siouxi-like style. Expect a domestic release shortly... French artist **Etienne Daho** scores with his latest single, "Bleu Comme Toi" (Virgin/France). Alternative outlets should pick up on this; the song's instantly likable, melodic, and danceable pop is refreshing.

**ON THE SMOOTH TIP:** Check out "Self-Destruction" (Jive), a noteworthy rap offering from the **Stop The Violence Movement**. All proceeds from the recording are being donated to the **National Urban League** "to support and develop programming dealing with black-on-black crime and youth education." The multi-artist rap track features the talents of **KRS-1, M.C. Delight, Kool Moe Dee, M.C. Lyte, Daddy-O & Wise, D-Nice, Ms. Melodie, Doug E. Fresh, Just-Ice, Heavy D, Fruit-Kwan, and Chuck D & Flavor Flav**. The meaningful, well-thought-out production and lyrics are worth your support... **Lyte** has also released the title cut from her debut "Lyte As A Rock" (First Priority/Atlantic). Now sporting a pounding house mix, the song works with more ease. The highlight, however, is the *genius* flip, "Shut The Eff Up (Hoe)," an incredible "dis" on female rival **Antoinette**. **Lyte** pulls no punches. The laid-back and soulful rhythmic backing delivers... "Turn Up The Radio" (G-Fine, 212-995-1608) is the highly recommended release from **Scholar 1**. The soulful shuffle and syncopated hook kick. Recommended: "Greatest Man Alive" (Arista) by **Three Times Dope**; "Straight Out The Jungle" (Idlers, 212-979-0808) by **Jungle Brothers**; "Many Styles" (First Priority) by **Audio Two**; and "We Didn't Even Need James" (Criminal, 212-967-5465) by **S.K.A.M.**

**BIG FUN:** **Frankie Knuckles'** remixes of the **Gap Band's** "I'm Gonna Git You Sucka" (Arista) have supplied the rather average R&B number with a much improved hook and groove that are subtle but very effective... **Fine Young Cannibals** have returned with "She's Drivin' Me Crazy" (I.R.S.), a midtempo pop/R&B mesh similar in style to **Big Audio Dynamite's** work. A preferred straightforward mix is provided by **David Z**, while mandatory house-inspired mixes have been supplied by **Justin Strauss**. It could be the act's biggest yet... Also handled by **Strauss** is "Lullaby," (Sire) the title cut from **Book Of Love's** latest overlooked project. The "Pleasant Dream" and "Dream Dub" are the versions that stay truer to the original. If you haven't discovered the quartet's album, try to check out the tracks "Melt My Heart" (we would love a remix), "Champagne Wishes," and "You Look Through Me."



**The Lady With Red.** Synthicide/Enigma act Red Flag is riding high with its new single, "Russian Radio," and has just completed an accompanying video clip. The duo recently paid a promotional visit to KRBE-Power 104 in Houston. Shown, from left, are **Mark Reynolds** of Red Flag; **Cheryl Broz**, music director KRBE; and **Chris Reynolds** of Red Flag.

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Nastyness—Fourplay  
Give Me A Sign—In-dex  
House Music—Two Guys On Acid  
Endless Nights—Cynthia  
Cold Pump—Segment Two  
I'm Addicted—Blake Baxter  
Open Your Eyes—Samuel  
Give Me Back My Heart—Conna

Get Ready—Modern Rocketry  
The Strength—Intense  
Yo Yo Get Funky—Fast Eddie  
Turn Up The Bass—Tyroo  
I Never Loved You—Soraya  
Wondering—Tonasia  
Make My Body Rock—Jomanda  
Have In Mind—Cetu Javu  
Say Goodbye—Lisa Johnson  
Hungry For Love—Bad Boys Blue  
Ciao Boys—Barbara  
Trouble Rap and Dancing—Roy & Roy  
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## Perseverance Pays Off For Artist, Label Jett Propelled By Hit CBS Album

BY JIM BESSMAN

NEW YORK Joan Jett & the Blackhearts are finally back on the platinum trail with "Up Your Alley," their biggest-selling album since 1981's "I Love Rock'N'Roll."

According to Jett's manager/producer, Kenny Laguna, the CBS Associated/Blackheart Records artist's strong comeback stems from her determination and from strong label commitment following a disappointing tenure with MCA.

"It was almost like starting over," says Laguna. "'Good Music' [Jett's first CBS album and single, released in 1986] repaired our radio image, especially at top 40. Then 'Light Of Day' [the Bruce Springsteen-penned 1987 title-track single from Jett's movie soundtrack] was our first top 40 hit since '83.

"But Joan always kept working and kept her dignity. She turned down millions of dollars because she refuses to do commercials, and

she never lost her cool stepping down from arenas to clubs."

Laguna lauds CBS, especially for standing by Jett after "Good Music" sold only modestly. He maintains that Jett's "inept" two-album Blackheart/MCA run was irreparably harmed when 1983's "Album," though it went gold, failed to live up to the sales of "I Love Rock'N'Roll."

Jett's second MCA-distributed album, "Glorious Results From A Misspent Youth," also fared comparatively poorly in the marketplace, though Laguna notes that its critical acclaim meant more to Jett than a double-platinum citation.

"It gave us real credibility," he says. "And she was still playing 200 dates a year, she was still having hits in Europe, and 'Misspent Youth' still sold 300,000. The kids stayed with her, and the down period gave the press a chance to realize that they might have overlooked her because of her mainstream success."

CBS has been "totally supportive" of Jett's endeavours since she connected with the company, according to Laguna.

"There's a lot of love and determination from everybody here," confirms CBS Associated Labels' VP/GM Tony Martell, who signed Jett.

"She exemplifies the spirit of rock'n'roll and is uncompromising in her music," adds Martell. "And she's so instinctively tied in to her audience. When we first started re-establishing her credibility here, we found that she had a lot of friends out there."

To kick off "Up Your Alley," Martell says, Jett toured the branch distribution system, winning over

reps who weren't already fans. He adds that in addition to the album's debut single, "I Hate Myself For Loving You," and the follow-up hit, "Little Liar," at least two singles will be culled to carry it through the spring.

Toward the end of last year, Jett & the Blackhearts garnered exposure as the opening act for Robert Plant on the final leg of his 1988 U.S. tour.

"A big thrill for anyone who signs acts is to sign one who really makes it," says Martell. "But a bigger one is to re-establish somebody who should never have left the scene to begin with. I think radio really wanted to see Joan happen and also wanted to see how serious we were about her. We were very serious."



**Talented Tesh.** John Tesh, center, co-host of Entertainment Tonight, celebrates the announcement of the affiliation of his publishing company, TeshMusic, with Private Publishing, an arm of Private Music. With him are Peter Baumann, founder of Private Music, and Merrill Wasserman, VP and GM of Private Publishing.

## Long-lived Acts Keep Chart Momentum; Jack Bruce, Allmans Retrospectives Due

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

**YES, IT'S A NEW YEAR**, but just what year is it? According to the Top Pop Albums chart, **Barbra Streisand, Pink Floyd, Crosby, Stills, Nash & Young, Fleetwood Mac, Ozzy Osbourne, Steve Winwood, Chicago, and Rod Stewart** are what's hot. They've all been hovering in the top 50 lately, along with that group featuring **George Harrison, Bob Dylan, the late Roy Orbison**, a former member of the **Move**, and some newcomer who sounds sort of like **Roger McGuinn**, if you ask The Beat.

Meanwhile, ads everywhere in Los Angeles are touting "The Psychedelic Summer Of Love" concert, slated for Jan. 27 at the Universal Amphitheatre. On the distinguished bill: the **Seeds, Arthur Lee & Love, the Strawberry Alarm Clock, Big Brother & the Holding Company, and the Music Machine**. The bummer, as they say, is the abrupt withdrawal of the original **Moby Grape** from the bill.

In the same city, the first week of January saw the previously mentioned McGuinn teaming up with the previously mentioned Crosby—David Crosby, that is—and **Chris Hillman** for three concerts in which they were billed as the **Byrds**. Absent were **Gene Clark and Michael Clarke**, the band's other original founding members; their absence was actually the point, according to stories in the local press, which held that the trio was playing under that moniker for legal reasons—in essence, to prevent the absent Clark and Clarke from separately touring and utilizing the Byrds name on their own.

And over at PolyGram, the company is readying a double **Jack Bruce** retrospective set compiled by **Bill Levenson**, producer of the much-lauded "Crossroads" compilation by Bruce's former **Cream** bandmate, **Eric Clapton**. Called "Will Power," the Bruce set "sort of hangs off 'Crossroads,'" Levenson says, and will feature 17 tracks, including five that were never before released, and two that are newly recorded. Also finalized at the label are an **Allman Brothers Band** boxed-set retrospective (six LPs/four cassettes/four CDs) and a **Bee Gees** box that will document the long-lived group's career since the pre-"New York Mining Disaster 1941" track "Spicks And Specks."

Finally, **The Beat** scratches its head in wonder at the first batch of releases from **Reckless Records**, a U.K. label that recently opened an office in San Fran-

cisco and has just started issuing product domestically. The label states, rather endearingly, in its introductory press blurb: "Our aim is to release a small number of albums of consistently high quality and to avoid releasing albums solely because they might sell." Among its debut releases are "Strangelands" by **The Crazy World Of Arthur Brown**, recorded in 1969 just after the group's "Fire" hit; "Live At The Proms 1970," a previously unreleased live set by legendary Brit group **Soft Machine**; and an eponymous 1971 set

by **MU**, the U.S. hipster dream band featuring **Merrell Fankhauser** and **Jeff Cotton**—the latter better known to many as **Antennae Jimmy Semens of Captain Beefheart's Magic Band** of the late '60s.

What does it all mean? The Beat has no idea, but asks only why the soundtrack to the period film "1969" has yet to chart higher than No. 194.

**IF I WERE A CARPENTER:** Very strong ratings were only part of "The Karen Carpenter Story," the TV movie based on the life of the late singer and her brother/partner **Richard** that aired Jan. 1. The Beat, long a fan of this great pop duo, felt a twinge when the actress portraying Karen picked up an issue of **Billboard** and read aloud a review referring to her as "Richard's chubby sister."

Did such a review ever run?

A call placed to **Richard Carpenter** himself via **A&M's Diana Baron** tells the tale: Richard, who has a **Billboard** collection dating from the early '70s on, noted that the actual issue the actress was reading from was in fact a recent one [Feb. 6, 1988, to be exact], bearing color logo and all, and not really of the era purported.

Furthermore, notes **Carpenter**, **Billboard** never ran the quoted review. In fact, the film's writer took poetic license with an actual incident in the early '70s when the duo opened for **Burt Bacharach**. A review in a San Diego newspaper referred to **Richard**—then 30 pounds heavier—as "chubby."

**SHORT TAKES:** Despite several reports to the contrary, former **Frankie Goes To Hollywood** singer **Holly Johnson** was not on the ill-fated Pan Am flight that recently crashed in Scotland. According to **Carol Earle**, spokesperson for Johnson's former label, **Island Records**, the former Frankie was supposed to be on the flight but actually never boarded.



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### Lou Reed Covers 'New York' On Sire Debut Disk

BY CHRIS MORRIS

LOS ANGELES Lou Reed pulls no punches on "New York," his first album for his new label, Sire Records.

The album is a hard-rocking 14-track, 58-minute cycle that takes a topical look at life in the U.S. today. The songs cover such subjects as the AIDS crisis, child abuse, the environment, the lot of the Vietnam veteran, drug abuse, and Reed's discontent with such political and religious figures as Kurt Waldheim, Jesse Jackson, and Pope John Paul II.

"You've got to remember, this was [written] before the [1988 presidential] election," Reed says of the album. "I was, like everybody else, considering the range of possibilities going on here. Is there really any difference between the two [candidates]? Does it really even matter, voting for one of these bozos?"

"What does it all mean, in italics—what is the meaning of life here, what is the meaning of the [U.S.], what is the meaning of New York, what is going on?"

Reed says the album's topical slant was also sparked by his own "brutal and vicious" confrontation with industrial polluters in the small New Jersey town in which he lives part of the year.

"I got to see the democratic process first hand, and that has a lot to do with the record," he says. "A lot of the comments in those songs are referring specifically to what went on."

Reed says of the urban outcasts and misfits who populate his current songs, "I really feel for these people, and I think they're worthy of a song, at least a song. And their situation, and how it's going to affect us. Because they're not operating in a vacuum—as they go, eventually, we go."

Interestingly, the large sound that frames the pointed lyrics on "New York" is the result of a scaled-down approach by Reed and co-producer/drummer Fred Maher, who cut the entire album in tiny Studio B at New York's Media Sound.

"I used to go from a little room to a big room, and then bring in the really big equipment," Reed says. "This time we said, 'Let's keep it little.' It's much easier to fill up a little room than a big one."

Reed recorded "New York" with what he calls "a small but quality team" of close associates. Maher has toured and recorded frequently with Reed over the last decade. Bassist Rob Wasserman recorded "One For My Baby" with Reed on vocals on Wasserman's 1988 MCA album "Duets." Guitarist Mike Rathke met Reed through the sister of the singer's wife, and toured with Reed when he opened for U2 in Europe.

Fans of Reed's fabled '60s group the Velvet Underground will probably be delighted by the guest appearance on two "New York" tracks by that band's drummer, Maureen "Moe" Tucker, with whom Reed had not played since 1969.

"I said, 'I know Maureen, nobody drums like that, there's only one person I know who can do that.' So I (Continued on page 87)

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LUTHER VANDROSS/ANITA BAKER SINBAD	Rosemont Horizon Rosemont, Ill.	Dec. 27-31	\$1,792,430 \$30/\$25	68,284 sellout	Jam Prods. Stageright Prods.
LUCIANO PAVAROTTI	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	Jan. 4	\$506,665 \$115/\$85/ \$35/\$15	9,754 10,323	The Rudas Theatrical Organization
OZZY OSBOURNE	Long Beach Convention & Entertainment Center Long Beach, Calif.	Dec. 30-31	\$421,760 \$20	21,083 26,000	Avalon Attractions
HUEY LEWIS & THE NEWS TOWER OF POWER	ARCO Arena Sacramento, Calif.	Dec. 31	\$347,575 \$25	13,903 sellout	Bill Graham Presents
GEORGE STRAIT ROONEY CROWELL PATTI LOVELESS	HemisFair Arena San Antonio Convention Center Facilities San Antonio, Texas	Dec. 31	\$250,050 \$30/\$25/\$20	10,003 sellout	Varnell Enterprises
NEW EDITION AL B. SURE! BOBBY BROWN	Hampton Coliseum Hampton, Va.	Dec. 17	\$191,466 \$16.50	11,604 13,800	Dimensions Unlimited Al Haymon Enterprises
CHUCK BERRY THE ESCAPE CLUB NOEL	Palladium New York, N.Y.	Dec. 31	\$185,370 \$75/\$65	3,014 3,500	Ron Delsener Enterprises
LITTLE FEAT DAVID LINDLEY IAN NEVILLE & THE ROOM	Arena Henry J. Kaiser Convention Center Oakland, Calif.	Dec. 31	\$160,353 \$27.50	5,831 6,000	Bill Graham Presents
WHOOPI GOLDBERG	Felt Forum Madison Square Garden New York, N.Y.	Dec. 31	\$153,375 \$50/\$40	3,623 3,920	Monarch Entertainment Bureau John Scher Presents
THE O'JAYS MIKI HOWARD TOMMY DAVIDSON	Constitution Hall Washington, D.C.	Dec. 31	\$116,424 \$22	5,292 7,492	Dimensions Unlimited
STEVE RAY VAUGHAN & DOUBLE TROUBLE DUKE ROBILLARD BAND	The Ritz New York, N.Y.	Dec. 31	\$84,000 \$50/\$35/ \$30/\$25	3,000 sellout	Monarch Entertainment Bureau John Scher Presents
HOWARD HEWETT JEAN CARNE	Arie Crown Theatre Chicago, Ill.	Dec. 31	\$72,028 \$23.50	3,065 4,319	Dimensions Unlimited
TOMI WAITS	Wiltern Theatre Los Angeles, Calif.	Dec. 31	\$66,000 \$30	2,000 sellout	Bill Graham Presents
KENNY G	Holiday Star Theatre Merrillville, Ind.	Jan. 3	\$60,338 \$21	3,296 3,400	in-house
THE O'JAYS PEABO BRYSON TOMMY DAVIDSON	Mosque Theatre Richmond, Va.	Jan. 1	\$59,774 \$18.50	3,231 3,667	Dimensions Unlimited
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RICHARD NADER'S HOLIDAY DOO-WOP SHOW: VITO & THE SALUTATIONS THE MYSTICS THE IMPALAS LENNY COCO & THE CHIMES, LARRY CHANCE & THE EARLS THE REGENTS, THE BELMONTES, THE MELLO-KINGS	Westbury Music Fair Westbury, N.Y.	Dec. 28	\$53,764 \$22.50	2,862 sellout	Music Fair Prods.
RICHARD NADER'S HOLIDAY DOO-WOP SHOW: THE CADILLACS EARL LEWIS & THE CHANNELS THE HARPONES LOUIE LYMON & THE TEENAGERS, THE CLEFTONES THE CAPRIS, RANDY & THE RAINBOWS	Westbury Music Fair Westbury, N.Y.	Dec. 27	\$53,529 \$22.50	2,862 sellout	Music Fair Prods.
KENNY G	Orpheum Theatre Omaha, Neb.	Jan. 4	\$47,535 \$17.75	2,788 sellout	Contemporary Presentations
TED NUGENT MAN O' WAR	Holiday Star Theatre Merrillville, Ind.	Dec. 29	\$45,388 \$15	3,038 3,400	in-house
EDNE MONEY DAN REED NETWORK	Seattle Paramount Theatre Seattle, Wash.	Dec. 29	\$37,074 \$18.50	2,004 2,500	Bill Graham Presents ECI
JOE SATRIANI JET RED	Wiltern Theatre Los Angeles, Calif.	Dec. 29	\$36,943 \$17.50	2,000 sellout	Bill Graham Presents Avalon Attractions
DENNIS MILLER JULIUS WILLIAMS	Westport Playhouse St. Louis, Mo.	Dec. 31	\$34,080 \$35	1,048 sellout	Contemporary Prods.

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**ARTIST  
DEVELOPMENTS**

**NEW COWBOYS**

The languid, melancholy, ethereal sound of RCA's **Cowboy Junkies** is "just slow, melodic music with a lot of space," according to lead singer **Margo Timmins**. "When you do something slow, people think it's melancholy," she adds. "But our music has a lot of hope to it; like melancholy, there's another side to the coin."

Timmins, her brothers **Michael** and **Peter**, and family friend **Alan Anton** hit the road as openers for **Edie Brickell & the New Bohemians** toward the end of last year on their first tour to support their RCA debut, "The Trinity Session," which was recorded live during a 14-hour session at a Toronto church.

"We were all very much into music, buying records and going to concerts," Margo Timmins says of Cowboy Junkies' origin. "None of us was brought up with piano lessons." The band eventually evolved from garage sessions started by her brother Michael, says Timmins.

"When things started sounding decent, they asked me if I wanted to put some vocals to it," she adds. "It just evolved. When I was a kid, I sang in the school plays and while doing the dishes. I never considered myself a singer, but I knew I could carry a tune. This is very strange. I had other plans, but this certainly is better than anything I could have done."

In case you were wondering, there's no real story behind the Cowboy Junkies' name.

"Naming a band was something we didn't want to do because it's something that will put you in a slot," Margo Timmins says. "We don't know who it was who came up with Cowboy Junkies. But it's a different kind of name, and maybe it will cause some confusion, because it doesn't represent anything." **BRUCE HARING**

**DUFFY'S TIME**

"I wanted to make a record that didn't have any dance or rock," says **Stephen Duffy**, explaining the sound of the **Lilac Time**'s eponymous debut album on Mercury/PolyGram, a reissue of a highly successful independent record from 1987.

"What I ended up with was this pop-folk thing with no heavy power chords," adds Duffy. "You're more likely to hear banjo and accordion crushing in."

Formerly with the pop band **Tin Tin**, as his multi-instrumentalist brother, **Nick**; keyboard player **Michael Weston**; drummer/percussionist **Michael Giri**; and bassist **Micky Harris** have created a sound featuring acoustic guitar, accordion, banjo, and bongos.

A tour of the U.S. is under consideration, Duffy says. "We played about 60 gigs in Britain. We do an acoustic and electric show. It's immensely playable live music." **B.H.**

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# Alabama Eyes A 'Southern Star' Act Returns To Roots After Sales Fall

BY EDWARD MORRIS

NASHVILLE "We had reached a point where our sales had plateaued. We had a solid platinum base, [but] we had come [there] from double platinum." Thus does RCA Records Nashville chief Joe Galante explain why the group Alabama switched producers and returned to its roots for its 12th album since signing with RCA in 1980.

"Southern Star," due for release Jan. 30, marks the first time in Alabama's major-label history that it has dispensed with the services of producer Harold Shedd, now creative VP at Mercury/PolyGram. With Shedd producing for Ala-

bama, the combination sold around 30 million albums. Even with the dip in sales, Alabama remains RCA's best-selling country act.

Replacing Shedd on the newest project are producers Josh Leo, who oversaw the recording of five cuts, and Barry Beckett, who handled the remaining four.

## 'We were trying to get Alabama's heart and soul'

Leo produced the group's current single, "Song Of The South," which roosts at a bulletted No. 4 this week.

According to Galante, the decision to try new producers was "mutual" between the group and the label. "Both [lead singer] Randy [Owen] and I talked about it, and he asked for recommendations, which I made to him. We set up a series of meetings in San Francisco, and I spent the day flying in producers and talking to them and meeting with the boys."

The album that resulted has a heavy rural Southern flavor—just as the group did when it first took command of the country charts.

"It was interesting because the kind of tunes that were coming up at that time—largely from the publishers—happened to have that nature," says Galante, who is credited with A&R direction for the album.

"What we were really trying to get to more than anything else was Alabama's heart and soul. Even though it's regional in nature, I think the whole feeling is very country at the same time and very roots oriented for them."

Galante adds, though, that there was no plan at the outset to go for a regional theme. Galante says the ensuing singles will be selected to capitalize on the album's variety. Next up: the ballad "If I Had You."

In another bow to the band's roots, all four members played prominently during the sessions. The band had often taken critical lumps for deferring on its records to top studio musicians.

This essay into musical self-reliance, Galante contends, "has made a tremendous difference on their live performances. It was both Josh and Barry's idea to keep the integrity of the band. Obviously, [the recording] was augmented by additional players when it needed to be. But I really think this is something we haven't seen out of the boys for the last five years."

To warm up the market for the new album, RCA prepared two music videos on "Song Of The South," a concept version released Dec. 5 and a performance version set for a mid-January debut.

RCA also sent free cassette singles of "Song Of The South" to 500 of the "most responsive" members of Alabama's fan club. "We wanted to build some awareness and word of mouth with the fan base," says Randy Goodman, the label's VP of product development.

In anticipation of buyer interest, the label has provided major retail accounts with album-reservation slips to be used as bag stuffers.

Additionally, Alabama is one of five RCA acts being featured in a cooperative promotion involving the label, American Airlines, and AEI Music Network Inc. The promotion—a sweepstakes that offers winning entrants a trip to the Academy Of Country Music's April 10 awards show is being carried out through the retail stores serviced by WaxWorks, Turtle's, National Record Mart, and Central South.

On Feb. 3, Alabama launches its spring tour, with the Charlie Daniels Band and Jo-El Sonnier as supporting acts. Dates on the tour have been booked through March, according to the group's management company. The first leg of the concert series is expected to extend into April.



**Welcome Weatherly.** Songwriter Jim Weatherly signs a long-term worldwide publishing agreement with the Opryland Music Group's Milene Music (ASCAP) in Nashville. Weatherly has penned such hits as "Midnight Train To Georgia," "The Best Thing That Ever Happened To Me," and "Neither One Of Us." Pictured, from left, are Charlie Monk, creative services director, Opryland Music Group; Weatherly; Jerry Bradley, president, Opryland Music Group; and Jerry Flowers, director of publishing, Opryland Music Group.

## Sale To CBS/Sony Stirs Thoughts On The Way It Was Memories: How A Tree Grew In Nashville

**OPEN LETTER TO THE TREE TOPPERS:** The sale of Tree International to CBS/Sony has been thoroughly chronicled in Billboard, but as Tree heads into a new corporate era under new ownership, let's take a last and loving look at some of the early days that were critical to the publishing firm's success.

**Jack Stapp**, who founded Tree as a hip-pocket business, gave me my first Nashville job in 1964, working for his No.-1-rated rock music station WKDA. In 1964, the station manager was the late **Smokey Walker**, husband of **Jo Walker** (now **Walker-Meador**) of the struggling new organization called the Country Music Assn. The receptionist/comptroller/you-name-it was **Donna Hilley**. When workers performed well for Stapp, he lured them to his fast-growing Tree enterprise. Hilley ended up there after a stint with **Bill Hudson**, another Tree friend and former WKDA employee. While working at WKDA, I moonlighted for Tree, helping Hudson with newsletters and publicity for both Tree and CMA.

When Stapp introduced me to **Buddy Killen**, I immediately knew why this company was going to become the biggest in Nashville. Stapp had a brilliant business mind and a Midas touch for turning profits. Killen has as keen a creative mind as I've ever run across. Stapp, God bless him, wouldn't have known a hit song if it came up and shook his hand, but he was a master in hiring the right person for the right job. Fresh from an Opry gig as a backup musician, Killen couldn't have pulled off the business end as well as Stapp did back then, and he would have wasted his tremendous writing, song-plugging, and producing talents trying. But Killen learned from the master and became as successful a businessman as Stapp was, and he has taken Tree to even higher levels.

Killen was the trainer for this creative three-ring circus, and sometimes he needed a whip and chair to keep these talents from jumping off the planet. There was R&B great **Bobby Marchan** dancing into the office; **John Hurley** and **Ronnie Wilkins** bouncing off the walls before writing such standards as "Love Of The Common People"; and that bashful guy from Alabama, **Curly Putman**, who was soon to write some great classics, including "Green Green Grass Of Home." The soft-spoken **Joe Tex** was on the threshold of a red-hot singing and writing career that scorched the pop and black charts. And along came **Roger Miller**, who was so wired that someone asked his drummer, "When was the last time Roger got some

sleep?" The drummer pondered the question for a moment, then drawled, "I'm not sure—I've just been with the band for a year, and I don't know how long he was up before then."

One day Killen called me into his office and played two songs that had just been recorded and were awaiting release. The first was Tex singing "Hold What You've Got." I had just gotten over the goose bumps from hearing that song when he played Miller singing "King Of The Road." That was a powerful moment.

Within a few months both songs were in the top five of Billboard's pop chart. Stapp's business skills and Killen's infallible creative instincts were about to conquer Nashville and the music industry.

New Year's Eve parties at Killen's house, and later at Putman's, became legendary, drawing such characters as **Charlie Lamb**, then head of Music Reporter; **Bob Montgomery**, one of the best writers ("Misty Blue") and producers in the business; actor **Jack Palance**, who took a stab at the record business with Killen as his producer; writer **Red Lane**; **Joyce Bush**, Stapp's right-hand woman; **Merle Kilgore**, a talented artist now managing **Hank Williams Jr.**; and **Roger Schutt**, alias **Captain Midnight**, the best all-night DJ in Nashville history, with his motto, "If it's worth doing, it's worth *overdoing*." The parties wound down after the night that producer **Kelso Herston** was inside bragging about his brand-new Cadillac while writer **Bobby Braddock** was outside crashing into it. Herston's vehicle became history; so, eventually, did the old Tree.

But it wasn't all fun and games. There were tragedies, too. Bush's death took the heart out of Stapp. Stapp's death in 1980 threatened to take the heart out of Tree, but Killen proved his managerial/business skills were ready for prime time. Tex died; so did Hurley. But Tree's momentum propelled it beyond individual executive and writing talents, and the family Tree survived.

Some of the good ones are gone. For Stapp, Bush, Tex, Hurley, and the rest of the Tree family of the past, God be with you. For Killen, Hilley, **Charlotte Lowther**, and the Tree family of the present, thanks for the day gig back when it counted, and congratulations on taking the company to the top. For CBS/Sony, the new owner, please recognize and remember that you have bought songs as well as copyrights, lives as well as lyrics, and memories as well as melodies.



by Gerry Wood

## Radio Seminar Sets Station Sessions Artists To Go On Tape

NASHVILLE The Country Radio Seminar has issued regulations for participants in its artist-radio taping sessions, to be held March 1 from 4:30-7:30 p.m. in the Governor's Ballroom at the Opryland Hotel. The seminar will be held at the hotel March 1-4.

According to seminar sponsors, the taping time has been set aside to help radio people meet recording acts and get station IDs and "mini-interviews" from them.

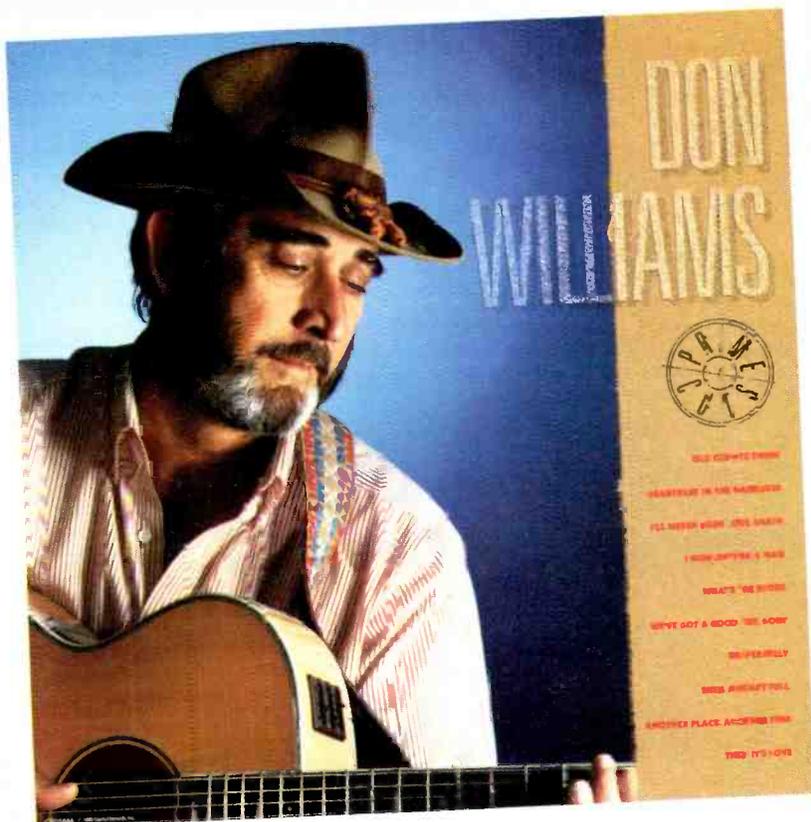
Radio programmers must be registered at CRS to participate in the sessions and must use their own portable recording equipment. Each meeting with an

act is to be limited to three to five minutes.

To participate in the sessions, an artist must have had a top 75 chart single in Billboard, Cash Box, Radio & Records, or The Gavin Report or a top five single in any nationally recognized independent record chart within the year prior to this seminar. Additionally, the act must have at least two persons from its support team (label executives, publicists, or managers) registered for the seminar.

More detailed information on the session is available at 615-327-4487 or 615-327-4488.

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Produced by Don Williams and Garth Fundis.

## **MEL McDANIEL** the new album **ROCK-A-BILLY BOY**

Once again, one of country music's most popular performers plays the good-time music that has become his trademark. Hot off his top ten hit, "Real Good, Feel Good Song," McDaniel's new LP is chock-full of honky-tonkin' hits featuring the first single "Walk That Way!"

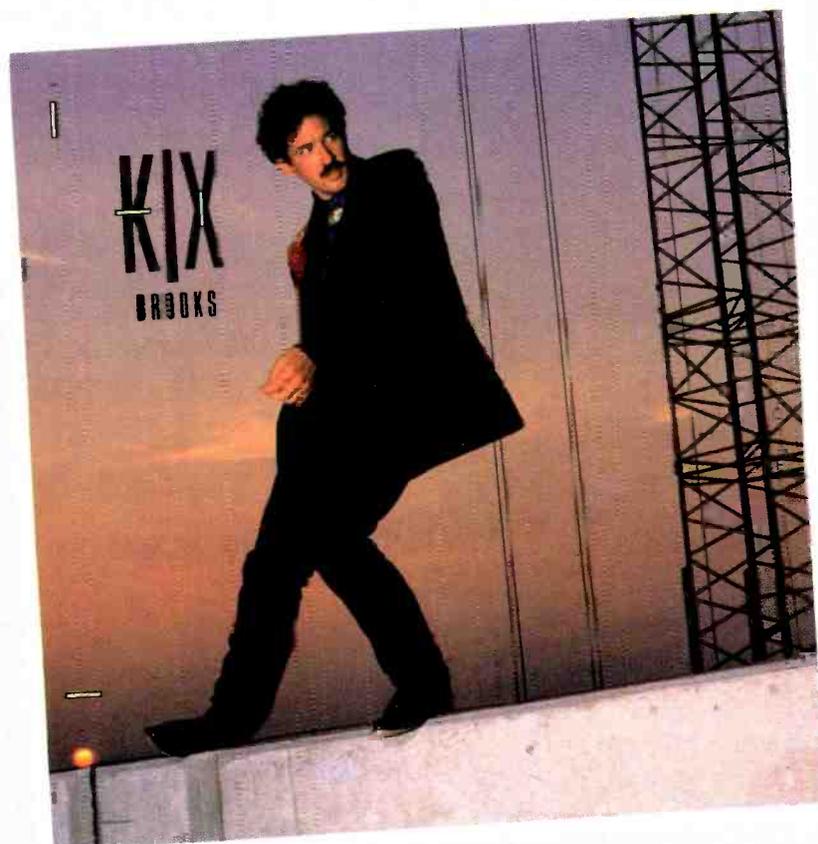
Produced by Jerry Kennedy for JK Productions, Inc.



## **KIX BROOKS** the new album **KIX BROOKS**

A dynamic debut from this award-winning singer/songwriter. His kickin', swamp-flavored style of music is reminiscent of his energetic and entertaining live shows. The album features the first single "Sacred Ground," and promises to stake a solid claim to country music stardom for Kix Brooks.

Produced by Rafe VanHoy.



COMMITTED TO EXPANDING THE ART  
OF COUNTRY MUSIC.



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**Sizing Up The Statlers.** Harold Shedd, newly named creative VP of PolyGram/Nashville, and Paul Lucks, VP/GM of PolyGram/Nashville, drop in on a Statler Brothers recording session to celebrate the group's re-signing with Mercury/PolyGram and to take a look at Don Reid's lucky hat—present at every Statler Brothers recording session since 1970. The quartet has been with PolyGram for 18 years. Pictured, from left, are Statler Brothers Phil Balsley, Jimmy Fortune, and Reid; Shedd; Harold Reid of the Statler Brothers; Jerry Kennedy, the group's producer; and Lucks.

## Achievement Awards Will Be Presented NSAI To Hold 11th Symposium

NASHVILLE The Nashville Songwriters Assn. International will hold its 11th annual songwriting symposium Feb. 17-19 at the Vanderbilt Plaza Hotel here.

Themed "New Nashville—Young And Restless," the symposium will include a showcase by some of the city's top songwriters, instructional panel discussions led by songwriters, and critique sessions, during which beginning songwriters can have their material discussed by professional song-

writers and music publishers.

On Feb. 18, the sponsoring organization will hold its 22nd annual songwriter achievement awards ceremony and dinner. Among the awards to be conferred are those for NSAI song and songwriter of the year.

Open to all songwriters, the event is tagged at \$140 for NSAI members and \$180 for nonmembers. Additional information is available at 615-321-5004.

FOR WEEK ENDING JANUARY 21, 1989

# Billboard® TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	1	25	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10 11 weeks at No. One
2	2	2	14	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
3	3	3	18	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
4	4	4	22	DWIGHT YOAKAM REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
5	5	5	36	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
6	6	8	22	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
7	8	7	28	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
8	7	6	14	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
9	9	9	43	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
10	13	13	22	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
11	11	11	21	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
12	10	10	19	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
13	12	15	87	RANDY TRAVIS ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
14	14	14	78	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
15	17	18	98	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
16	16	16	21	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
17	18	17	14	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
18	15	12	50	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
19	20	19	38	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
20	19	20	25	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
21	21	21	12	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
22	22	24	77	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
23	24	23	9	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
24	23	22	61	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
25	25	25	32	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
26	29	33	31	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
27	27	28	69	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
28	26	26	135	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
29	31	30	89	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
30	28	27	35	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
31	30	29	14	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
32	36	35	35	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
33	34	31	15	LEE GREENWOOD MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
34	33	34	13	SAWYER BROWN CAPITOL/CURB 90417/CAPITOL (8.98) (CD)	WIDE OPEN
35	35	36	78	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
36	32	32	18	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
37	44	43	152	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
38	40	40	15	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	38	24	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
40	39	41	10	BARBARA MANDRELL CAPITOL 90416 (8.98) (CD)	I'LL BE YOUR JUKEBOX TONIGHT
41	41	44	22	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
42	38	37	18	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
43	43	45	8	NANCI GRIFFITH MCA 42255 (8.98) (CD)	ONE FAIR SUMMER EVENING
44	49	49	15	WAYLON JENNINGS MCA 42222 (8.98) (CD)	FULL CIRCLE
45	46	42	36	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
46	47	47	28	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
47	42	51	41	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
48	50	52	6	JOHNNY CASH MERCURY 834 778-1 (CD)	WATER FROM THE WELLS OF HOME
49	51	53	58	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
50	48	46	14	THE BELLAMY BROTHERS MCA/CURB 42224/MCA (8.98) (CD)	REBELS WITHOUT A CLUE
51	53	48	20	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
52	54	50	33	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
53	45	39	64	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
54	60	62	51	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
55	56	59	92	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEARTLAND
56	52	60	219	HANK WILLIAMS, JR. ▲ <sup>2</sup> WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
57	55	54	9	MICKEY GILLEY AIRBORNE 0103 (8.98)	CHASING RAINBOWS
58	RE-ENTRY	38	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE	
59	57	57	75	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
60	58	56	102	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
61	59	58	29	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
62	74	61	83	DWIGHT YOAKAM ● REPRISE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
63	61	69	127	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
64	62	64	43	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
65	73	63	79	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
66	67	—	57	ALABAMA ▲ RCA 6495-1 (8.98) (CD)	JUST US
67	63	71	164	ALABAMA ▲ <sup>2</sup> RCA AHL 1-4939 (8.98) (CD)	ROLL ON
68	70	70	82	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
69	RE-ENTRY	13	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL	
70	64	—	2	GARY STEWART HIGHTONE 8014 (8.98)	BRAND NEW
71	69	67	131	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
72	RE-ENTRY	84	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY	
73	RE-ENTRY	2	HANK WILLIAMS, JR. WARNER/CURB 535/WARNER BROS.	THE PRESSURE IS ON	
74	RE-ENTRY	172	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS	
75	65	66	5	BUCK OWENS CAPITOL 91132 (8.98) (CD)	HOT DOG

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

# Billboard **HOT COUNTRY SINGLES**™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	15	<b>★★ No. 1 ★★</b> SHE'S CRAZY FOR LEAVING T.BROWN,R.CROWELL (R.CROWELL,G.CLARK)	RODNEY CROWELL COLUMBIA 38-08080/CBS
2	3	4	10	DEEPER THAN THE HOLLER K.LEHNING (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-27689
3	7	9	11	WHAT I'D SAY E.GORDY, JR., R.L. SCRUGGS (R.BYRNE, W.ROBINSON)	EARL THOMAS CONLEY RCA 8717-7
4	9	11	9	SONG OF THE SOUTH ALABAMA, J.LEO (B.MCDILL)	ALABAMA RCA 8744-7
5	5	7	14	ALL THE REASONS WHY P.WORLEY, E. SEAY (P.CARLSON, B.N.CHAPMAN)	HIGHWAY 101 WARNER BROS. 7-27735
6	8	10	13	BURNIN' A HOLE IN MY HEART J.BOWEN, S. EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53435
7	6	8	15	HOLD ON (A LITTLE LONGER) J.BOWEN, S. WARINER (S. WARINER, R.HART)	STEVE WARINER MCA 53419
8	12	13	11	BIG WHEELS IN THE MOONLIGHT K.LEHNING (B.MCDILL, D.SEALS)	DAN SEALS CAPITOL 44267
9	13	15	11	I SANG DIXIE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27715/WARNER BROS.
10	16	16	11	LIFE AS WE KNEW IT A.REYNOLDS (W.CARTER, F.KOLLER)	KATHY MATTEA MERCURY 872 082-7
11	1	2	14	CHANGE OF HEART B.MAHER (N.JUDD)	THE JUDDS RCA/CURB 8715-7/RCA
12	18	19	12	SINCERELY J.E.NORMAN (H.FUQUA, A.FREED)	THE FORESTER SISTERS WARNER BROS. 7-27686
13	17	18	14	BORDERLINE W.ALDRIDGE (W.ALDRIDGE)	THE SHOOTERS EPIC 34-08082/CBS
14	20	23	9	I STILL BELIEVE IN YOU P.WORLEY, E. SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53454/MCA
15	21	24	11	DON'T WASTE IT ON THE BLUES P.WORLEY, E. SEAY, G.BROWN (S.RAMOS, J.VANDIVER)	GENE WATSON WARNER BROS. 7-27692
16	19	22	12	(IT'S ALWAYS GONNA BE) SOMEDAY H.DUNN, C.WATERS, W.PETERSON (H.DUNN, T.SHAPIRO, C.WATERS)	HOLLY DUNN MTM 72116
17	4	6	16	BLUE SIDE OF TOWN T.BROWN (H.DEVITO, P.KENNERLEY)	PATTY LOVELESS MCA 53418
18	23	27	8	HIGHWAY ROBBERY J.CRUTCHFIELD (GARVIN, JONES, SHAPIRO)	TANYA TUCKER CAPITOL 44271
19	22	26	13	PAINT THE TOWN AND HANG THE MOON TONIGHT J.LEO, L.M.LEE (J.C.CROWLEY, J.W.ROUTH)	J.C. CROWLEY RCA 8747-7
20	11	5	17	LONG SHOT K.LEHNING (D.SCHLITZ, G.SCRUGGS)	BAILLIE AND THE BOYS RCA 8631-7
21	24	28	8	'TIL YOU CRY B.BECKETT (R.GILES, S.BOGARD)	EDDY RAVEN RCA 8798-7
22	25	29	9	I WISH I WAS STILL IN YOUR DREAMS J.BOWEN, C.TWITTY, D.HENRY (D.COOK, J.JARVIS)	CONWAY TWITTY MCA 53456
23	15	12	15	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
24	26	30	13	SHE REMINDED ME OF YOU L.BUTLER (W.HOLYFIELD, P.MCCANN)	MICKEY GILLEY AIRBORNE 10008
25	30	34	7	HONEY I DARE YOU SOUTHERN PACIFIC, J.E.NORMAN (COOK, JENKINS, GIBSON, KARP, MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27691
26	27	31	10	I JUST CALLED TO SAY GOODBYE AGAIN R.BAKER (P.NELSON, B.MCGUIRE)	LARRY BOONE MERCURY 872 046-7
27	32	33	8	BRIOGES AND WALLS J.BOWEN (R.MURRAH, R.VANWARMER)	THE OAK RIDGE BOYS MCA 53460
28	29	32	10	YOU BABE K.SUESOV, M.HAGGARD (S.D.SHAFFER)	MERLE HAGGARD EPIC 34-08111/CBS
29	10	1	15	HOLD ME H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8725-7
30	14	14	12	EARLY IN THE MORNING AND LATE AT NIGHT B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (T.SEALS, F.J.MEYERS)	HANK WILLIAMS, JR. WARNER/CURB 7-27722/WARNER BROS.
31	34	38	5	DON'T YOU EVER GET TIRED (OF HURTING ME) R.MILSAP, R.GALBRAITH, T.COLLINS (H.COCHRAN)	RONNIE MILSAP RCA 8746-7
32	33	35	8	I FEEL FINE S.BUCKINGHAM (J.LENNON, P.MCCARTNEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-08504/CBS
<b>★★★ POWER PICK/AIRPLAY ★★★</b>					
33	38	42	3	FROM A JACK TO A KING S.BUCKINGHAM (N.MILLER)	RICKY VAN SHELTON COLUMBIA 38-08529/CBS
34	36	40	7	COME AS YOU WERE R.CHANCEY (P.GRAFT)	T. GRAHAM BROWN CAPITOL 44273
35	39	43	5	NEW FOOL AT AN OLD GAME J.BOWEN, R.MCENTIRE (S.BOGARD, R.GILES, S.STEPHEN)	REBA MCENTIRE MCA 53473
36	37	39	9	SLOW PASSIN' TIME K.LEHNING (BLACK, BOURKE, ROCCO)	ANNE MURRAY CAPITOL 44272
37	40	41	9	YOU STILL DO B.MONTGOMERY (L.WILSON, C.KELLY)	T.G. SHEPPARD COLUMBIA 39-08119/CBS
38	43	44	6	I'M A ONE WOMAN MAN B.SHERILL (T.FRANKS, J.HORTON)	GEORGE JONES EPIC 34-08509/CBS
39	45	49	6	FROM THE WORD GO S.GIBSON, J.E.NORMAN (C.WATERS, M.GARVIN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27668
40	49	55	5	DOWN THAT ROAD TONIGHT J.LEO (J.HANNA, J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27679
41	31	20	16	WE MUST BE DOIN' SOMETHIN' RIGHT R.LANDIS (E.RABBITT, R.NIELSEN)	EDDIE RABBITT RCA 8716-7
42	42	25	17	MAMA KNOWS R.HALL, R.BYRNE (T.MENZIES, T.HASELDEN)	SHENANDOAH COLUMBIA 38-08042/CBS
43	41	21	19	WHEN YOU SAY NOTHING AT ALL G.FUNDIS, K.WHITLEY (P.OVERSTREET, D.SCHLITZ)	KEITH WHITLEY RCA 8637-7
44	28	17	18	LOVE HELPS THOSE J.STROUD (P.OVERSTREET)	PAUL OVERSTREET MTM 72113
45	46	48	7	I MARRIED HER JUST BECAUSE SHE LOOKS LIKE YOU T.BROWN, B.WILLIAMS, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53471/MCA
46	50	54	6	HEARTBREAK HILL R.BENNETT, E.HARRIS (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-27635/WARNER BROS.
47	48	52	7	TRAINWRECK OF EMOTION B.BECKETT (J.VEZNER, A.RHODY)	LORRIE MORGAN RCA 8638-7
48	35	37	10	RAININ' IN MY HEART B.HALVERSON, R.BENNETT (J.WEST, J.MOORE)	JO-EL SONNIER RCA 8726-7
49	65	91	3	WHO YOU GONNA BLAME IT ON THIS TIME B.MONTGOMERY (H.COCHRAN, V.GOSDIN)	VERN GOSDIN COLUMBIA 38-08528/CBS
50	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ BABY'S GOTTEN GOOD AT GOODBYE J.BOWEN, G.STRAIT (T.MARTIN, T.MARTIN)	GEORGE STRAIT MCA 53486

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	44	36	18	A TENDER LIE T.DUBOIS, S.HENDRICKS, RESTLESS HEART (R.SHARP)	RESTLESS HEART RCA 8714-7
52	53	58	6	ROLLER COASTER RUN (UP TOO SLOW, DOWN TOO FAST) B.MAHER (H.PRESTWOOD)	MICHAEL JOHNSON RCA 8748-7
53	57	67	3	WHICH WAY DO I GO (NOW THAT I'M GONE) J.BOWEN, W.JENNINGS (J.MACRAE, S.CLARK)	WAYLON JENNINGS MCA 53476
54	63	68	3	BIG LOVE J.BOWEN, J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53478/MCA
55	NEW	1	1	I'M NO STRANGER TO THE RAIN G.FUNDIS, K.WHITLEY (S.CURTIS, R.HELLARD)	KEITH WHITLEY RCA 8797-7
56	67	87	3	OLD COYOTE TOWN D.WILLIAMS, G.FUNDIS (G.NELSON, L.BOONE, P.NELSON)	DON WILLIAMS CAPITOL 44274
57	68	80	3	TENNESSEE NIGHTS E.PRESTIDGE, J.E.NORMAN (S.HARRINGTON, J.BUCKINGHAM)	CRYSTAL GAYLE WARNER BROS. 7-27682
58	62	65	6	I DON'T WANT TO MENTION ANY NAMES D.JOHNSON (L.CORDELE, L.PALAS)	BURCH SISTERS MERCURY 872 324-7
59	60	64	6	I'M IN LOVE AND HE'S IN DALLAS P.WORLEY, E. SEAY (K.M.ROBBINS, R.LEIGH)	MARIE OSMOND CAPITOL/CURB 44269/CAPITOL
60	58	61	7	EVERYTIME I GET TO DREAMIN' N.LARKIN, R.REYNOLDS (D.GOODMAN, J.B.DETTERLINE, JR., J.CAPPS)	JOSH LOGAN CURB 10519
61	51	50	8	WHAT HE DOES BEST N.LARKIN (T.SCHUYLER)	LYNN ANDERSON MERCURY 872 220-7
62	52	45	10	YOU'RE GONNA MAKE HER MINE T.BROWN, S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53444
63	66	72	5	THE LAST ROSE M.LLOYD, P.DRAKE (C.F.HOUSE)	BOBBY VINTON CURB 10512
64	74	77	5	HEY HEART R.L.SCRUGGS (D.DILLON)	DEAN DILLON CAPITOL 44294
65	47	47	9	LOVE IS ON THE LINE T.BRASFIELD (S.COOPER)	CANYON 16TH AVENUE 70423
66	54	53	20	I KNOW HOW HE FEELS J.BOWEN, R.MCENTIRE (R.BOWLES, W.ROBINSON)	REBA MCENTIRE MCA 53402
67	79	—	2	NEVER TOO OLD TO ROCK 'N' ROLL R.MCDOWELL, R.RHYTHM KINGS (R.MCDOWELL, J.MEADOR, R.O.YOUNG)	RONNIE MCDOWELL CURB 10521
68	56	60	7	LOOK WHAT WE MADE (WHEN WE MADE LOVE) W.WALDMAN, J.EDWARDS (D.LOGGINS, R.SMITH, M.CHAPMAN)	JONATHAN EDWARDS MCA/CURB 53467/MCA
69	NEW	1	1	TWILIGHT TIME C.MOMAN (B.RAM, M.NEVINS, A.NEVINS)	WILLIE NELSON COLUMBIA 38-08541/CBS
70	77	90	3	TELL IT LIKE IT IS J.MORRIS (G.DAVIS, L.DIAMOND)	SAMMY SADLER EVERGREEN 1088
71	64	66	8	AN EMPTY GLASS R.DEA, G.MIDDLEWORTH (G.STEWART, D.DILLON)	GARY STEWART HIGHTONE 507
72	59	56	20	I'LL LEAVE THIS WORLD LOVING YOU S.BUCKINGHAM (W.KEMP)	RICKY VAN SHELTON COLUMBIA 38-08022/CBS
73	76	79	5	STARTING ALL OVER AGAIN R.BAILEY (P.MITCHELL)	RAZZY BAILEY SOA 003
74	69	69	5	REAL OLD-FASHIONED BROKEN HEART B.JOHNSTON, A.JOHNSTON (B.MCDILL)	THE 'BAMA BAND MERCURY 872 150-7
75	86	—	2	HELP ME GET OVER YOU E.GORDY, JR. (M.WARDEN)	WAGONEERS A&M 1261/RCA
76	55	46	19	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') J.BOWEN, G.STRAIT (T.COLLINS)	GEORGE STRAIT MCA 53400
77	NEW	1	1	STAY NOVEMBER P.WORLEY, E. SEAY (J.S.SHERILL, T.CAIN)	KEVIN WELCH WARNER BROS. 7-27647
78	94	—	2	SAY THE PART ABOUT I LOVE YOU J.ZIMMERMAN (E.RAVER)	LORIE ANN SING ME 37
79	72	63	19	SPANISH EYES C.MOMAN (B.KAEMPFFERT, C.SINGLETON, E.SNYDER)	WILLIE NELSON COLUMBIA 38-08066/CBS
80	NEW	1	1	MORE THAN ENOUGH J.BOWEN, G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53493
81	NEW	1	1	(HERE COMES) THAT OLD FAMILIAR FEELING B.REED (B.D.REED)	LISA CHILDRESS TRUE 95
82	71	59	22	CHISELED IN STONE B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-08003/CBS
83	NEW	1	1	HIT THE GROUND RUNNIN' B.LOGAN (B.FISCHER, R.GILES)	JOHN CONLEE 16TH AVENUE 70424
84	61	51	7	IT WASN'T HIS CHILD R.CHANCEY (S.EWING)	SAWYER BROWN CAPITOL/CURB 44282/CAPITOL
85	78	76	24	DESPERATELY D.WILLIAMS, G.FUNDIS (J.O'HARA, K.WELCH)	DON WILLIAMS CAPITOL 44216
86	NEW	1	1	A WAY TO SURVIVE H.COCHRAN (H.COCHRAN, M.CARPENTER)	MONTY HOLMES ASHLEY 1001
87	80	75	18	THAT OLD WHEEL J.CLEMENT (J.PIERCE)	JOHNNY CASH WITH HANK WILLIAMS, JR. MERCURY 870 688-7
88	82	71	21	I'VE BEEN LOOKIN' J.LEO (J.BIBBOTSON, J.HANNA)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27750
89	NEW	1	1	IT'S JUST THE WHISKEY TALKIN' J.BOWEN, T.GLASER, W.R.HOLMES (J.EZZI)	ETHEL AND THE SHAMELESS HUSSIES MCA 53472
90	NEW	1	1	HOMELESS PEOPLE B.BUIE (B.HIGGINS, B.BUIE, S.LIMBO)	BERTIE HIGGINS SOUTHERN TRACKS 2005
91	NEW	1	1	HONEY I'M JUST WALKING OUT THE DOOR R.TUCKER (R.TUCKER)	RICK TUCKER OAK 1066
92	93	—	2	THE LETTER D.MITCHELL (C.SWILLY, G.HEYDE)	MICHELLE LYNN MASTER 07
93	84	83	12	WHEN KAREN COMES AROUND B.LOGAN (BLACKWELL, B.FISCHER, LEE, ORRALL)	MASON DIXON CAPITOL 44249
94	NEW	1	1	COWBOY HAT IN DALLAS J.STROUD (C.DANIELS, T.DIGREGORIO, T.CRAIN, C.HAYWARD, J.GAVIN)	THE CHARLIE DANIELS BAND EPIC 34-68542/CBS
95	88	—	2	MEN WITH BROKEN HEARTS T.DEE (H.WILLIAMS)	CHARLEY HAGER KILLER 114
96	75	62	17	MY BABY'S GONE R.CHANCEY (D.LINDE)	SAWYER BROWN CAPITOL/CURB 44218/CAPITOL
97	92	—	2	YOU'LL BE THE FIRST TO KNOW J.SHOFNER (H.COCHRAN, D.DILLON, R.PORTER)	LEE J. STEVENS REGAL 01
98	73	57	9	LET IT BURN H.SHEDD (T.HASELDEN, T.MENZIES)	JEFF CHANCE CURB 10516
99	85	73	16	NOT ENOUGH LOVE J.CRUTCHFIELD (C.FARREN, F.KNOBLOCH)	TOM WOPAT CAPITOL 44243
100	89	84	15	OLD KIND OF LOVE R.SKAGGS (P.OVERSTREET)	RICKY SKAGGS EPIC 34-08063/CBS

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## Family Ties Are Key For Miami's Mizell Records

BY DEBORAH RUSSELL

LOS ANGELES Today, it's a few hundred square feet in a flea market booth. Tomorrow, it's the first black-owned record retail chain in Florida. Well, maybe not *tomorrow*, but someday . . .

Such aspirations are ordinary in the Mizell family, owners and operators of Miami-based Mizell Records. In five years, the company has tripled its operation and thrust its influence beyond the walls of its home base, Liberty City's Flea Market/Farmer's Market USA. In fact, Mizell Records has evolved into a sort of musical mecca, luring local talent, record labels, radio stations, and promoters with its unique approach to the business of selling music.

"We're a strong family unit and do our business with a philosophy that comes from that," says Anthony Mizell, a graphic designer for the city of Miami who doubles as Mizell Records' graphic designer. "It's probably our closeness as a family and our closeness to the community [that has made us successful]."

In December, the Mizells threw a party for themselves and their community—a celebration of their fifth anniversary. Held over the course of a weekend in two Miami nightclubs, the party featured a hearty sampling of local Miami talent. Representatives from Capitol Records, Motown, MCA, Elektra, Atlantic, Virgin, Warner Bros., and Arista were there. So were such indies as Sleeping Bag Records, Select, and Luke Skywalker.

They all came to scout the Mizells' latest "discoveries": Lesesne, one of Miami's new dance artists; First Klass, an R&B act;

Nese Moore, a female vocalist who won a recent "Star Search" competition; and Dwayne & the Shantels, a group of preteen rappers. They heard jokes by Stevie Wonder Wallace, a junior stand-up comic, and more music by Atlantic Records' Charlotte McKinnon. And that was only part of the program. As a memento, guests received the Mizells' promotional Star Calendar, featuring a different local artist each month.

When all was said and done, the

**'We're a strong family and we do business with a philosophy that comes from that'**

Mizells had showcased themselves and a slew of local talent to about 1,000 members of the community and music industry, including fellow retailers, local radio stations, and the news media. When Monday rolled around, it was back to business as usual.

What's usual for the Mizells, however, would exhaust those with lesser stamina. Cheryl Mizell basically runs Mizell Records, but she also helps mother Jeanette run the family-owned day-care center and fills a Friday night happy-hour stint as a DJ in a local nightclub. And sister Beverly divides her time between the reservation desk at Eastern Airlines and the record store, where she is the primary accountant and buyer.

In addition to running two shops in Liberty City's Flea Market/Farmer's Market USA, the Mizells

recently opened a new shop in Miami's Northside Shopping Center.

Someday, the four Mizells plan to leave flea markets behind and open a "real store" and eventually a chain of stores, but for now, the flea market has been good to them and they're not going anywhere.

"In the flea market atmosphere, you get to see so many people," says Cheryl. "People will come to us with an artist they think we should hear, or we'll hear about an artist through word of mouth. Sometimes all the artist will need is a little visibility or airplay."

That "little visibility" is a hot commodity when it comes from the Mizells. Close to 3,000 people wander past and through their booth from Thursdays through Sundays. They say they sell about 475 LPs, cassettes, and compact disks and about 300 singles during the four-day week.

Recently, the family added video to its product line. In addition to selling product, the Mizells field constant calls from major and independent labels, promoters, and local artists who want to be heard by the Mizells' customers.

"We have so many local artists who come through the store—they know about the traffic we see in here and they know we can sell records through in-store play," Cheryl says. "Arista called us about Kiara, so we put on a display contest and played the record in the store. We sold enough singles and records to report it before the music had even been played on the



Three of the familial proprietors of Mizell Records take the stage at nightclub Miami Nights during the music dealer's fifth-anniversary celebration. From left are Beverly Mizell, Cheryl Mizell, and M. Anthony Mizell.

radio."

The hottest major-label acts for the Mizells this year have included Luther Vandross, Anita Baker, the Boys, and Bobby Brown. Product on locally based Skywalker Records sells well, and a gold record for Skywalker's 2 Live Crew album, "We Are 2 Live Crew," hangs alongside a platinum record celebrating the sales of Warner Bros.' Al B. Sure! According to Cheryl Mizell, Keith Sweat's "Make It Last Forever" was the Mizells' best-selling album, and the most popular single was "It Takes Two" by Rob Base & D.J. E-

Z Rock. The Skywalker album by local artist Anquette debuted at No. 5 in the store.

"We see something positive happening in music here in Miami and we want to promote that as best we can," Cheryl Mizell says.

In addition to creating a chain of stores, the Mizells have plans to eventually form a company that will sponsor local productions and concert promotions.

"We try not to concentrate on how small we are," says Anthony Mizell. "We just keep looking forward and try not to get overwhelmed."

## Portuguese Have New Antipiracy Plan

BY FERNANDO TENENTE

LISBON, Portugal After several years of fruitless efforts to combat cassette piracy here, top executives of the local record companies have decided to use a new stratagem—going into competition with the pirates.

The local labels are manufacturing legal prerecorded minicassettes that contain four or six hits by top national and foreign acts. Each minicassette costs \$2.11.

The record companies admit that these minicassettes are not profitable, but they regard them as a useful weapon against the pirates because they offer quality legal product at a price similar to those demanded by the illegal operators. The legitimate minicassettes are being marketed mainly by two rackjobbing firms.

The UNEVA trade organization reports minicassette sales of 1.15 million units for the first six months of 1988 and predicts that sales for 1988 will total 3 million when year-end figures are available. Annual sales of pirated cassettes in Portugal are estimated at about 8 million.

A new law covering audio product is expected soon from the Portuguese government to aid the battle against cassette piracy. It is believed the law may require the use of a stamp to identify and authenticate legal product along the lines suggested in the recent European Economic Community green paper.

Estimates of the fines that would

be exacted under this new law against pirates range from \$7,000-\$70,000. They will be imposed by the director general of the Performance & Author Rights Department (DGEDA), which will also supervise confiscation of illegal product.

These antipiracy measures are be-

ing formulated by the Casa da Moeda, or Mint House, government department. Revenue collected through the sales of the authenticating stamps from local producers and importers of phonograms will be paid to the Cultural Development Fund.

## Music Dealers To Gear Up At Preconfab Sessions 5 Regions Host A 'Taste Of NARM'

BY BRUCE HARING

NEW YORK In preparation for its 31st annual convention, the National Assn. of Recording Merchandisers has scheduled five regional meetings this month.

The meetings, designed to provide a "taste of NARM" to record retailers planning to attend the March 3-6 convention in New Orleans, are being held in Dallas, Nashville, Atlanta, St. Louis, and New Orleans (Retail Track, Jan. 14). The regionals are sponsored jointly by NARM, member one-stops, and distribution companies and will feature presentations by the host one-stop and NARM staffers on the programs and benefits available to NARM members.

Following are the dates and locations of the regionals:

- Jan. 10, Clarion Hotel, Dallas, hosted by Big State Distributing.
- Jan. 11, Sheraton Music City, Nashville, hosted by Central South

Music Sales.

- Jan. 12, Marriott Perimeter, Atlanta, hosted by Nova Distributing.
- Jan. 23, Cheshire Inn, St. Louis, hosted by RTI Homer's.
- Jan. 24, New Orleans Marriott Hotel, New Orleans, hosted by Nova Distributing.

The meetings are designed to encourage nonmembers to join the organization. Independent retailers who purchase the majority of their product from one-stops can now join NARM and take advantage of a new membership category with an annual dues of \$50. A question-and-answer session on NARM and the coming convention will close each meeting.

All meetings begin with registration and cocktails from 7-8 p.m., followed by a welcome from the host one-stop and the presentation "NARM: What Can It Do For Me?" at 8 p.m. More information on the regionals is available from the NARM office, 609-596-2221.



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## RETAIL TRACK



by Earl Paige

**CD STORES LAUD SALES:** Overall, CD-only stores report a good Christmas. "We were comfortably into double digits," says **Hugo Kirk**, operations manager for **Atlanta Compact Disc**. "Of course, double digit increases can mean anything from 11%-99%." The chain, a little more than 3 years old, consists of four stores in Atlanta and two units in Tampa, Fla., with more on the way. "We are still shopping," says Kirk. All six stores were in place a year ago. "Our basic plan is still consolidation and to increase our share in Atlanta." ... Holiday season sales for **Compact Disc Centers**, the Dallas-based operation, "were late but good. It came in the last two weeks of December," says **Drew Garrett**, buyer. This chain consists of three company-owned and seven franchise affiliates. The newest of the 10 units was opened a year ago. **Compact Disc Centers** is currently diversifying into video-disks at one Fort Worth, Texas, outlet ... One of the hottest reports comes from Birmingham, Ala., where single unit **Magic Platter** "doubled our gross of a year ago," says **Don Van Cleave**, owner. However, **Magic Platter**, an affiliate of **Compact Disc Centers**, is only 14 months old. "We were basically just opened at Christmas a year ago," says Van Cleave.

**DIGITAL CHRISTMAS CARDS:** Once again, **Memory Tech** in Dallas fashioned a Christmas greeting card in the exact size and shape of a CD for Dallas-based **Compact Disc Centers**. **Scott Ross**, director of customer service, says a new 1989 calendar, printed on both sides, is an indication of further promotional possibili-

ties.

**CHRISTMAS CLASSICS:** Nostalgic as it sounds, there's still a huge market for seasonal 45s for home jukeboxes. "Our 45s business was 35% of our total volume for December," says **Chuck Rambaldo**, co-owner of **Tommy Edwards Records**, a 26-year-old store in Brooklyn, Ohio, a suburb of Cleveland, that the Rambaldos took over seven years ago. Turned into a collectors' paradise, Tommy Edwards Records even has a stage for live performances that converts into an oldies merchandising wing complete with a jukebox. The service-oriented store is a modest 2,000 square feet but is operated by seven to 10 people, including **Neddie Rambaldo**, Chuck's mother, and **Rick Rambaldo**, Chuck's brother and silent partner.

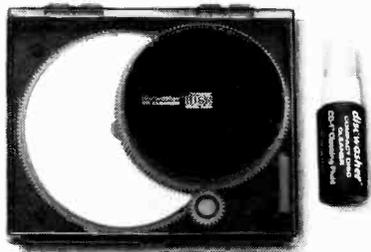
**MOVING UP:** A half-block move to a corner location facing off Southern California's Glendale Galleria catapulted a **Music Plus** store to the 57-unit chain's No. 1 volume spot just before Christmas. The store, managed by **Mike Zamarripa**, is about four times larger than before. The web also completed the renovation and enlargement of its Santa Monica, Calif., unit in time to capitalize on holiday business. A corner site became larger by two-thirds by taking over a site formerly occupied by a children's ready-to-wear store. Among the changes: the expansion of an upstairs video rental section and the installation of a large stairway midway in the store.

**CHRISTMAS BLUES:** Massachusetts retailers are hailing a law that went into effect in 1988 and allowed stores to be open for business on Dec. 26 and Jan. 2. Previously, the state's blue laws required stores to remain closed on Mondays in observance of certain holidays that fell on Sundays.

**AT THE ART GALLERY:** **Record World**, the 71-unit chain out of Roslyn, N.Y., likes what it found after in-

(Continued on page 59)

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				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	1	1	11	TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS
2	2	2	13	U2 RATTLE AND HUM	ISLAND 2-91003/ATLANTIC
3	8	9	10	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS	GEFFEN 2-24192
4	4	4	12	ANITA BAKER GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827
5	3	3	7	PINK FLOYD DELICATE SOUND OF THUNDER	COLUMBIA C2K 44484
6	6	7	7	FLEETWOOD MAC GREATEST HITS	WARNER BROS. 2-25801
7	5	5	14	KENNY G SILHOUETTE	ARISTA ARCD 8457
8	9	10	9	R.E.M. GREEN	WARNER BROS. 2-25795
9	11	11	7	JOURNEY JOURNEY'S GREATEST HITS	COLUMBIA CK 44493
10	7	6	8	CROSBY, STILLS, NASH & YOUNG AMERICAN DREAM	ATLANTIC 2-81888
11	14	17	46	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
12	12	13	16	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
13	20	21	15	POISON OPEN UP AND SAY ... AH!	ENIGMA C2-48493/CAPITOL
14	16	16	72	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
15	13	14	6	GUNS N' ROSES G N' R LIES	GEFFEN 2-24198
16	19	19	37	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
17	21	29	15	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
18	18	20	9	THE JIMI HENDRIX EXPERIENCE RADIO ONE	RYKODISC RACD-0078
19	17	12	21	SOUNDTRACK COCKTAIL	ELEKTRA 2-60806
20	15	15	11	BARBRA STREISAND TILL I LOVED YOU	COLUMBIA CK 40880
21	23	23	17	BASIA TIME AND TIDE	EPIC EK 40767/E.P.A.
22	24	25	61	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
23	NEW ▶		1	ROY ORBISON FOR THE LONELY: AN ANTHOLOGY, 1956-1965	RHINO R21S-71493
24	NEW ▶		1	MICHELLE SHOCKED SHORT SHARP SHOCKED	MERCURY 834 924-2/POLYGRAM
25	10	8	8	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS	AMERICAN GRAMMAPHONE 1988
26	RE-ENTRY		5	DIRE STRAITS MONEY FOR NOTHING	WARNER BROS. 2-25794
27	26	24	4	VARIOUS ARTISTS WINTER SOLSTICE II	WINDHAM HILL WH CD-1077/A&M
28	22	18	9	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER CHRISTMAS	AMERICAN GRAMMAPHONE AGCD-1984
29	RE-ENTRY		55	INXS KICK	ATLANTIC 2-81796
30	RE-ENTRY		6	PET SHOP BOYS INTROSPECTIVE	EMI E2-90868

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### POP/ROCK

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♣ LP I.R.S. 42260/NA  
CA IRSC-42260/NA

#### CHRISTMAS Ultraprophets Of Thee Psykick Revolution

♣ LP I.R.S. 42273/NA  
CA IRSC-42273/NA

#### STEVE DORFF & FRIENDS Theme From "Growing Pains" & Other T.V. Themes

♣ LP Reprise 1-25735/NA  
CA 4-25735/NA

#### KAREL FIALKA Human Animal

♣ LP I.R.S. 42252/NA  
CA IRSC-42252/NA

#### FRONT 242 Front By Front

♣ LP Wax Tracks 054/NA  
CA WAXCS-054/NA

#### GUNS N' ROSES G N' R Lies

♣ LP Geffen GHS-24198/NA  
CA M5G-24198/NA

#### DENISE LA SALLE Hittin' Where It Hurts

LP Malaco MAL-7447/NA  
CA MALC-7447/NA

#### LITTLE MILTON Back To Back

LP Malaco MAL-7448/NA  
CA MALC-7448/NA

#### SHOW OF HANDS Show Of Hands

♣ LP I.R.S. 42254/NA  
CA IRSC-42254/NA

#### SONIC YOUTH Daydream Nation

♣ LP Enigma 75403-1/NA  
CA 75403-4/NA

#### RUFUS THOMAS That Woman Is Poison

♣ LP Allegiance AL-4769/NA  
CA ALC-4769/NA

#### TANITA TIKARAM Ancient Heart

♣ LP Reprise 1-25839/NA  
CA 4-25839/NA

#### VARIOUS ARTISTS 21 Jump Street

♣ LP I.R.S. 6270/NA  
CA IRSC-6270/NA

#### VARIOUS ARTISTS Gotta Have House—Best Of House Music, Vol.2

♣ LP Profile PRO-1273/NA  
CA PCT-1273/NA

### JAZZ/NEW AGE

#### RIC FLAUDING Refuge

♣ LP Spindletop SPT-126/NA  
CA SPT-126C/NA

#### FREEWAY PHILHARMONIC Freeway Philharmonic

♣ LP Spindletop SPT-125/NA  
CA SPT-125C/NA

#### KITARO Ten Years

♣ LP Geffen GHS-24207/NA  
CA M5G-24207/NA

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

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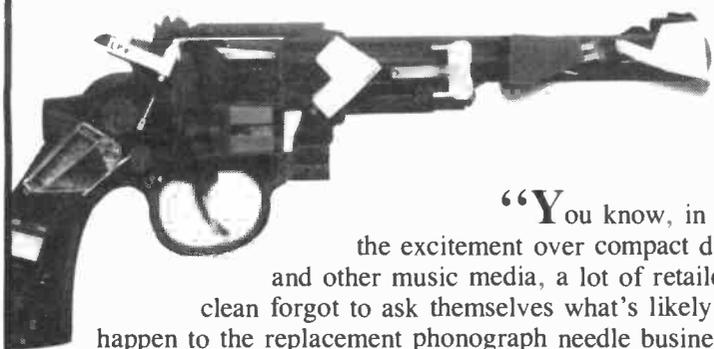
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## Celestial To Strike A Chinese Chord

BY BRUCE HARING

**C**HINESE RECIPE: **Celestial Harmonies** will record a new version of “In C” this month with the **Shanghai Film Orchestra** in Shanghai, the People’s Republic of China. The label says “In C” was the first commercially released minimalist contemporary work. **Terry Riley**, the composer of the piece, is adapting the score to allow for the different tuning and scales used in classical Chinese music.

The composition was originally recorded in 1964 by **Columbia Records** and has stayed in print for nearly 25 years. The new rendition will be released this year by **Celestial Harmonies** to mark the silver anniversary of the original recording. More info is available from **Celestial Harmonies** at 602-326-4400.

**S**EEDS AND SPROUTS: **Rough Trade** is moving to more spacious surroundings. The new business address is Suite 311, 611 Broadway, New York, N.Y. 10012; 212-777-0100. The label is sharing office space with **4AD**, represented by **Sheri Hood** in the U.S. . . . **Attic Records** is ready to pop with the first album in eight years from **Jesse Winchester**, titled “Humour Me.” The album has 10 new Winchester compositions. “I Want To Mean Something To You” will be the first single and will appear on a

special promo-only CD with an interview with Winchester. Attic also has “Lips Against The Steel,” the first domestic solo album from **David Knopfler**, co-founder of **Dire Straits** . . . **Enigma Records** has branched off into the film industry with the **Los Pictures Corp.**, a com-



pany that will produce music-oriented films. Look for a film starring **Mojo Nixon** to be announced soon . . . Reminder: The fourth annual **Winter Music Conference** is set for Feb. 21-25 at Fort Lauderdale, Fla.’s **Marriott Hotel and Marina**. Between 750 and 1,000 registrants are expected for the conference, which will offer panels, artist showcasing, exhibits, and the **WMC IV National Dance Music Awards Banquet** . . . **Roadracer Records** has licensed “Within The Heat,” a solo instrumental record by **David Chastain**, for its **RC** label. The work will be marketed through **Important Records** . . . **A Street Records** has issued its first release as a New York label, “What Goes Around” by **Bad Lee White**. The release is available on CD and cassette. For more info on the label, write to Suite 9W, 701 Seventh Ave., New York, N.Y. 10036; or call 212-764-3872. “What

Goes Around” was produced by **Bill Grabowski**, who spent five years at New York’s **Power Station** studios as an in-house producer/arranger.

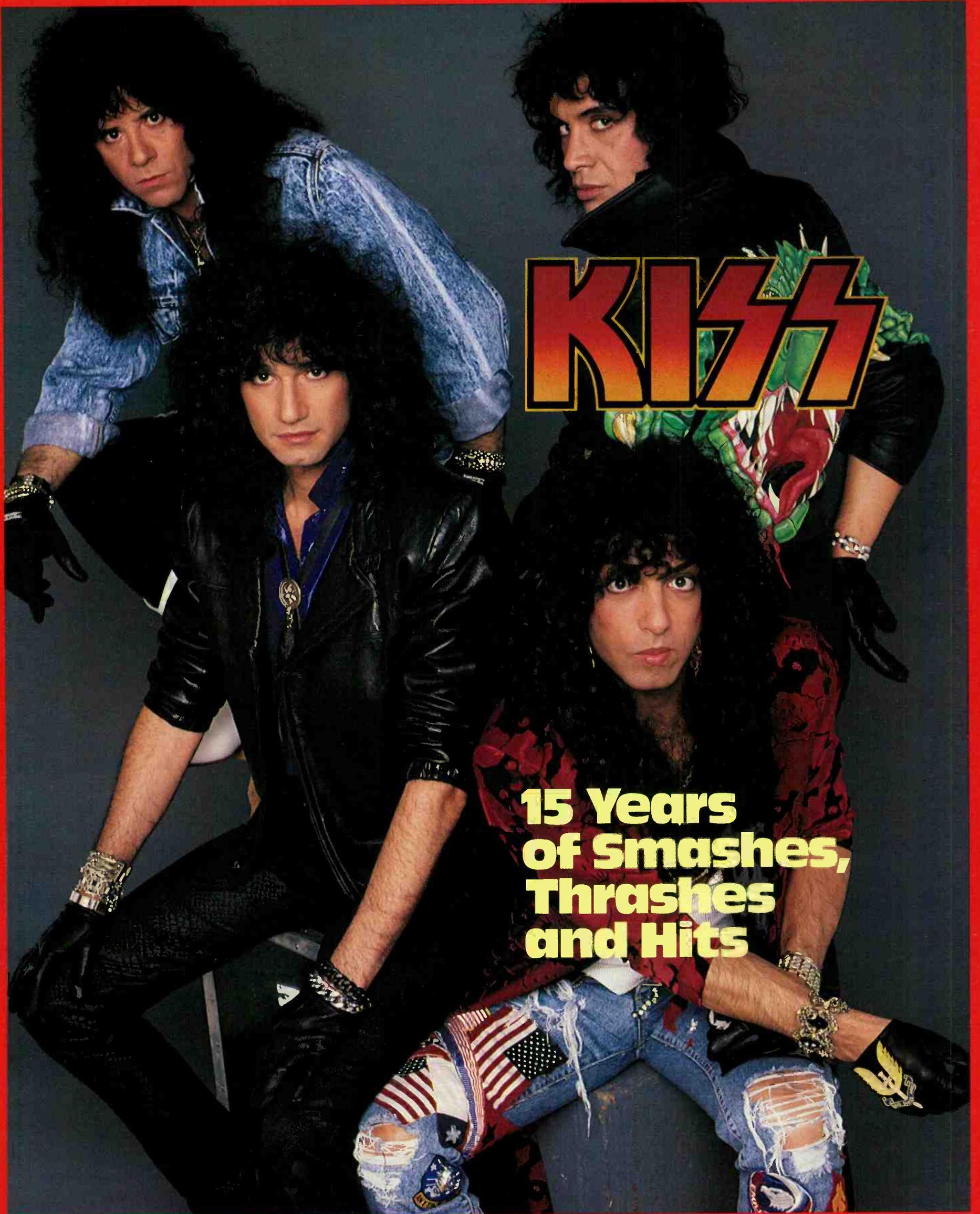
**N**EW ARRIVALS: **Epic Rumors**, “The Feral Child,” second album from San Jose, Calif., quartet on **Bok Du Records**, Suite 306, 406 So. Bascom Ave., San Jose, Calif. 95128 . . . “L.A. One,” compilation of Angeleno bands on **Magnum Opus Records**, No. 101, 15245 LaMaida Sherman Oaks, Calif. 91403; 818-789-6787 . . . “Shadowplay,” synthesizer-driven CD from **John Coburn** on **Broken Records**, 124 Saddlebrook Dr., Oak Brook, Ill. 60521; 312-654-8711 . . . **Violent Playground**, “Thrashin’ Blues,” speed-metal debut on **Big Chief Records**, Suite 300, 285 W. Broadway, New York, N.Y. 10013; 212-334-0001 . . . **Bronx Irish Catholics**, “Eponymous,” post-R.E.M. sounds on **Small Time Austin Records**, P.O. Box 402346, Austin, Texas 78704-0346 . . . **Ian Brennan**, “Twisting By The Pool,” autobiographical release on **Toy Gun Murder Records**, P.O. Box 6552, San Francisco, Calif. 94101 . . . **Pata Negra**, “Blues De La Frontera,” **Hannibal Records**, c/o Carthage Records, Box 667, Rocky Hill, N.J. 08553 . . . **Missing Foundation**, “Your House Is Mine,” the bad boys of hardcore prove the party’s over on **Purge Sound League**, New York, N.Y. 212-674-6106.

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# KISS

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By JOHN DAVID KALODNER

**W**hile rock groups, A&R men/women, and even record companies have come and gone in these pages of *Billboard* over the last 15 years, the group known as KISS plays on.

Surviving changes in Presidents, clothing styles, myriad musical trends, and their own evolution through management, agencies, record company mentors, and even two group members, KISS has entertained two entire generations of music buyers and concertgoers.

Having established a formula emulated by so many bands that were to follow, Gene Simmons' and Paul Stanley's foresight and innovations set them apart from what is usually considered the sincerest form of flattery. Standards for rock'n'roll dress, concert production, development of merchandising, and value for the audience's dollar, have all been set by this band.

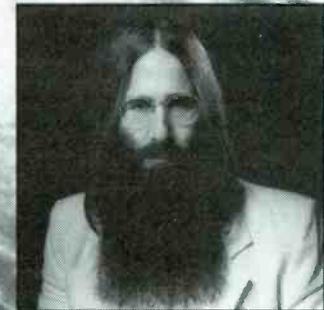
With well-known hits, such as "Rock 'N' Roll All Nite," "Beth," "Hotter Than Hell," "I Love It Loud," "Lick It Up," "Shout It Out Loud," and "I Was Made For Lovin' You," KISS's radio imprint is everlasting. And of course their concert grosses and merchandising numbers speak for themselves.

Most notable of all, however, is KISS as a microcosm of the music business 1974-1989. In the early years of the band's history—the mid 1970s—they were known as a novelty act, slandered by the critics, with random pop hits—but with a formidable record-buying and concert audience. In the late 1970s, the band grew in fame, despite being overhyped and overshipped (a common late-'70s record company malady). But their adoring audience continued to grow.

Unmasked in the early '80s, they put their emphasis on songs and musicianship. For a time, ignored by radio as unhip, KISS continued to do substantial business in every area of the music industry.

Bolstered by MTV and their potent image videos, the mid '80s introduced them to an entire new audience. The second generation added to the first, made the band as important as ever. Now at the close of the '80s, combining their power on MTV, AOR, CHR, and in the live arena, KISS is one of the few survivors of the great '70s bands ready to entertain another generation of music fans.

As an executive in this business of music, I am proud to say that I am a fan. And, in addition to an affinity for their music and performance, I am an admirer of their incorporation of business with their music and always giving the audience what they expect and pay for. I'm looking forward to what KISS has in store for us in their next 15 years.



# KISS®

## A Microcosm of the Music Business

*Now at the close of the '80s, combining their power on MTV, AOR, CHR, and in the live arena, KISS is one of the few survivors of the great '70s bands ready to entertain another generation of music fans.'*



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## 15 Years of Making Kisstory

By JOHN SWENSON

**O**ver the last 15 years KISS has gone from being the upstarts of rock to a heavy metal institution.

When the band first made its debut at New York's Academy of Music, opening a 1973 New Year's Eve bill with Blue Oyster Cult, Iggy Pop, and Teenage Lust, the rock scene was ripe for the kind of change KISS represented.

calculatedly outrageous stage show, KISS launched an all-out assault on the rock world.

"There was absolutely no doubt in any of our minds," says Simmons, "that we were just going to blow everybody off the stage. It didn't matter that everybody else could play more notes per second or think of more interesting chord patterns. There was just nobody who could match our energy."

Wherever KISS played, stunned audiences passed the word about the most flamboyant rock stage show ever assembled. The pounding, direct rhythms, simple, anthemic melodic hooks, and big, chant-along choruses were perfect for the needs of arena rock.

The band's hastily recorded but energetic records did not impress critics or radio programmers at first, and the live shows converted only the fans who saw them. Headlining groups blown off the stage by the "take no prisoners" per-



KISS 1979 *Dynasty* tour. (L-R) Gene Simmons, Ace Frehley, Paul Stanley, Peter Criss (back).



KISS 1974 N.Y.C. (L-R) Paul Stanley, Ace Frehley, Gene Simmons, Peter Criss.



KISS 1982 *Creatures Of The Night* period. (L-R) Eric Carr, Paul Stanley, Gene Simmons, Vinnie Vincent.



KISS 1984 *Animalize* LP. (L-R) Gene Simmons, Paul Stanley, Eric Carr, Mark St. John.



KISS 1984. (L-R) Bruce Kulick, Paul Stanley, Gene Simmons, Eric Carr.

The breakthroughs in rock stagecraft and performance strategies of the late '60s had peaked and already started to devolve into the bloated pretense that would lead to the punk uprising against rock's dinosaurs in the mid '70s.

KISS was well aware of the burgeoning New York punk scene epitomized by the following the New York Dolls had established at the Mercer Arts Center. But guitarist Paul Stanley, bassist Gene Simmons, lead guitarist Ace Frehley, and drummer Peter Criss had other ideas.

"In the beginning we were tremendously jealous of the New York Dolls and we were going to do them one better," explains Simmons. "We followed their mistakes. Whatever they did wrong we never did.

"They'd always show up late, and they would get drunk on the job, which is supposed to be part of the spirit of rock'n'roll but a successful rock'n'roll band is really a well-oiled machine. You show up on time and you give the people exactly what they want. Otherwise they will not support you."

As group masterminds Simmons and Stanley experimented with the danskins-and-makeup androgyny that was central to the Dolls' image, they developed it into a more universal horror-film look that would eventually become an early trademark of the band's live shows.

"The essence of punk," explains Stanley, "should be conviction and commitment to whatever you believe in. To me, that's not being punk, that's being your own person.

"However, we've been misunderstood over the years. We've never been a band based on fads. We've always done things our way. Probably the reason we've lasted this long is that what we do is timeless. If you're singing about basic truths like fun, belief in yourself, having a good time, and sex, that stuff was all true a thousand years ago and will be true when we're all dust."

With a musical blueprint based on elements derived from sources as varied as Humble Pie, The Who, Slade, Alice Cooper and the Crazy World of Arthur Brown, combined with a

performances were furious, and tried to sabotage the band's equipment to slow them down.

But KISS was more about attitude than technical virtuosity, so the band's inspired stage show just kept winning over more and more fans who came to hear timeless, foot-stomping riff tunes like "Rock'n'Roll All Nite," "Strutter" and "Deuce."

Finally, "Kiss Alive" captured the excitement of the group's show on vinyl and KISS had a bona-fide hit.

Soon KISS was one of the biggest attractions in rock history. The ambitious "Destroyer" album ranged from the anthemic crunch of "Detroit Rock City" and "Shout It Out Loud" to the string orchestra-backed ballad "Beth," which became an incongruous hit single for this loudest, most bombastic of rock bands.

Within five years of its inception, KISS had become a rock'n'roll institution—there were KISS comic books, feature films, TV specials, and a line of paraphernalia the likes of which had not been seen since Beatlemania. In 1978 rock fans voted KISS the most popular band in the world.

The rise to pop stardom is a familiar American story, but the true test of greatness is how the star handles the inevitable letdown that always seems to come in the wake of ultimate success.

When KISS took time off from the nonstop touring schedule for each band member to make a solo album, it seemed that the band was about to succumb to the star trap.

Peter Criss quit the group and was replaced with Eric Carr, while the rock'n'roll lifestyle claimed Ace Frehley, who was forced to drop out of the band for health reasons and was replaced by Vinnie Vincent.

Those who viewed KISS as a flash-in-the-pan teen fad were convinced the band was finished.

The loss of Frehley and Criss, and a softening of the band's popularity base only seemed to fire Stanley and Sim-

(Continued on page K-25)

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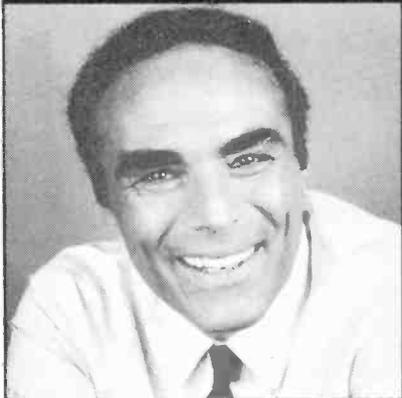
Bob Jamieson



Jim Caparro



Dick Wingate



Dick Asher



Jim Urie



Steve Pritchitt

## PolyGram: The KISS Strategy

By JIM BESSMAN

**F**rom a record company standpoint, KISS's "Smashes, Thrashes And Hits" couldn't have anything greater going for it.

First, the 15-track "best of" set spans the entire 15-year KISS career, instead of just the most recent segment. Next, the album fronts two new tunes which everyone involved considers to be right up there in quality with the preceding gems, many of which have been remixed to bring them up to contemporary snuff.

Then, of course, there's the fortuitous Christmas timing of the album's delivery, and an all-out promotional and marketing campaign to support it. But all this is really tinsel on the tree: From the top of the company down, it's a given that KISS is one act which really sells itself.

"The KISS Army is very real, for which we thank God and KISS—in reverse order!" says PolyGram president Dick Asher. "They have their own fan clubs and magazines and know more about what's happening than we do! And the amount of press and the many magazine covers KISS gets indicates that they continue to have a remarkably loyal following, which goes to great lengths to find out what goes on in their lives."

And to buy new product, as Asher ascertains from "Smashes, Thrashes And Hits" early retail activity.

"Of course, we were enthusiastic because with the new tracks and remixes, we thought we had a pretty good package. But our customers don't usually go out of their way to buy more than we ask them to, and even lacking any information besides advance trade announcements, they went far beyond what we expected without any internal pressure to load out product. As far as I can tell, they ordered more based on external pressure from the KISS Army."

If that was all there was to it, all KISS would have to do would be to just fire

out new titles at will. But such is not at all the case, continues Asher.

"A lot of things about KISS are done tongue-in-cheek, but the fact is, they're quite serious about their work and are constantly trying to make better records. Besides high level of sales, you can always count on them to deliver high quality product."

Adds Bob Jamieson, PolyGram's executive VP of marketing & sales: "That they are consistent in their artistic quality and devoted to their craft is proven by their staying on top for an incredible 15 years." And an immensely influential 15 years as senior VP of A&R Dick Wingate points out.

"When people hear this album in its entirety, they'll realize that no matter how you slice it, they're pioneers," says Wingate. "They've had a major impact on a music market which by looking at today's charts, only now seems to be catching up. And Paul Stanley and Gene Simmons have stayed young in spirit, to keep in touch with their audience."

Wingate adds that from an A&R perspective, "Smashes, Thrashes And Hits" is especially attractive in that its 15-year coverage is far wider than the average five-year period covered by a "best of" set. Additionally, the two new tracks (first single "Let's Put The X In Sex" and "(You Make Me) Rock Hard") continue Stanley's recent successful songwriting collaboration with Desmond Child, while the early track "Beth" has been updated by Eric Carr's vocal substitution for the original's Peter Criss.

"So we have three potential singles to work off a 'greatest hits' album," says Wingate, "with the rest being remixed to meet current sound demands."

To get the new KISS release to today's listeners, PolyGram hopes to lock up the band's traditional album-rock radio fan base, score heavily with video play at MTV and other outlets, then take the single top 40 "when it can't be denied," says senior VP of promotion David Leach.

"We have a punched-up single remix by John Longo with a more contemporary dance/upbeat flavor for top 40 stations that are skewed toward the dance and rhythm sound, so there's a chance we can get those stations now when we might not have before."

(Continued on page K-28)

Drummer Eric Carr (left) and lead guitarist Bruce Kulick.

Gene Simmons (left) and Paul Stanley.



## CAA: The Touring Commitment

**K**ISS has only been with CAA for the last two years of the band's 15-year history. But that's time enough for agent Mike Piranian to gain great respect for the way that KISS takes care of business.

Says Piranian: "Most musicians are neither inclined nor interested to involve themselves in the business aspects of their lives, other than knowing how much money they're making. They have no idea what it all entails. But KISS has a better working knowledge and more awareness of the marketplace—particularly in terms of their competition—than most managers."

It's hardly surprising then, that Piranian finds it easier to deal with KISS directly than it is with other clients through management. "It's really a great deal of fun. Paul Stanley and Gene Simmons are extremely intelligent and pretty much manage themselves. They know the music business backwards and forwards. Subsequently, between our expertise and their knowledge and background and talent, they continue to sustain themselves and their touring career over this extended period."

Helping immensely in this regard, of course, is the fact that KISS is an easy sell. "We're putting together a tour

Paul Stanley 1987 *Crazy Nights* tour.



KISS 1977 *Love Gun* tour. (L-R) Gene Simmons, Ace Frehley, Paul Stanley, Peter Criss.

now—should they decide to go out—and sight unseen, without having heard the new record, promoters across the country are all anxious to do them. Because these guys have such a long history that promoters have made a great deal of money with them over the years. And they're such easy guys to work with, and so professional."

As Piranian notes, much of that professionalism is manifested in KISS's thorough understanding of their unique position in the overall music market. "They're fully cognizant of the competition in the hard rock marketplace, and always try to put together concert packaging which enables us all to enjoy solid business."

This means that KISS places as much significance on whom they appear with as they do on their own performance. "Unlike a lot of artists, KISS goes well beyond a support band's mere ability to put people in the seats when selecting who to tour with. They're primarily concerned with choosing opening acts which they feel their fans will enjoy. Otherwise, they don't want them on the show."

Piranian adds that "a veritable 'who's who of rock'" has  
(Continued on page K-28)

“The Secret of Success is to Offend  
The Greatest Number of People.”

— George Bernard Shaw

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## KISS: In Their Own Words

By ELIANNE HALBERSBERG

### PAUL STANLEY How did KISS compare to your previous bands when you started the group?

I had not been in many bands. KISS was probably my second band and I didn't have much to judge it by. I had a blueprint, an idea of what I wanted us to be, rather than being able to compare it to other groups I had been in. KISS was more a composite of things I liked in other groups: cohesive image, respect for the integrity of the band and fans, and a conscious effort to stay true to simplicity. Even though on the surface, that may seem a contradiction to everything we did, the fact remains it was heart and soul that resulted in simple rock'n'roll that deals with everyday situations and celebrated the positive instead of probing the negative. Bad news is available on a daily basis through the television and newspapers. No one should ignore it, but the purpose of entertainment is to keep from dwelling in it.

### What were your first impressions when KISS began playing?

There is an incredible power of the right chemistry and when something is right, you immediately know it. You can't put your finger on why it works but it is overwhelming in its impact on you and the possibilities it has on others.

### How has KISS changed?

There is no way you can continue doing something for 15 years and not get better. Ability, obviously, is going to improve, and the better you can play and sing, the more possibilities you have as a writer. It's a very circular kind of thing. Over a period of time, you begin to cut through and see what's really important.

In the past few years, Gene has gotten involved in many outside projects. Why not you?

If I also had been heavily in-  
(Continued on page K-22)



### GENE SIMMONS

What was the music scene like when KISS got together?

In 1972 there was only one impressive band in New York at the time and that was the New York Dolls. I was impressed mostly by their stage presence, the fact that they didn't look like other American bands. We thought we should be like them, but that didn't last long.

Tell me about your first show.

It was at Popcorn in Queens, N.Y. for \$30 a night, three nights. We made \$70 because it wasn't sold out. The first night, the club changed its name to Coventry and the only people in the audience were my girlfriend and her brother. We decided to put on bizarre makeup. I was the bat, without the black lips, wearing a sailor suit. I had no clue. Paul had the rouge and whiteface, very much like a pretty boy, like Marcel Marceau meets Brigitte Bardot. I started acting differently, and felt much stonger. That night, we came up with the makeup and the KISS logo. Songs like 'Deuce,' 'Strutter' and 'Firehouse' were already written. We had been playing them for less than six months. Three months later we played The Daisy in Long Island. The first weekend, we sold it out.

### What was the turning point for KISS?

We played the Hotel Diplomat on July 13, with the Brats, a popular local band, and the opening act, Lugar. We drew up homemade contracts defining the on and off stage times of all three bands, how the money would be split evenly after expenses. We took all our chances and rented the place, sold it out, sent invitations to the record industry. Our invitations only said what time KISS played, giving the impression we were headlining. We had people there in KISS t-shirts; Variety and the Daily News gave us glowing reviews. That was the night Bill Aucoin was there. Within three months, we were recording our first album. We were the first band signed to Casablanca—their first signing and first release.

### How did KISS differ from other groups?

We were apparently smarter than other bands and we believed in what we were doing. The times, the audience, as well as the band—it's the kind of thing you can never repeat  
(Continued on page K-14)



### ERIC CARR When did you first become familiar with KISS?

I first became aware of KISS in 1976-'77, when the band became really big. At the time, I was playing in a disco band and the music I listened to during that period, my entire lifestyle, was geared around that, although I hated disco music. Somehow either through their music, or a picture, I was introduced to KISS.

### What were your impressions?

I remember liking their music. When I saw them, they struck me as being so different from any other band. To my knowledge, there was nothing remotely similar to what they were doing. Even the New York Dolls and the entire 'glam' movement did not reach the extent of KISS. This was the kind of band I wanted to be part of. They were so great and powerful. I later discovered the similarity between KISS and the Beatles in that each member had their own fans, who were also fans of the band as a whole. This made them stronger and more unique.

### What was going on in your life at that time?

From November 1970 to October 1979, I was in one band, then in a copy band making \$7 a night and fixing stoves by day. We were fading out of existence and I told them I was leaving. Our keyboard player, who left after three months, ran into me by accident and told me about the KISS audition. I had no plans for another band, no prospects. I wasn't sure I should keep playing, but after 15 years, I knew there was no way I would give up music. But

I never thought I would be in a band this big. Anybody who dreams of being a famous musician, this is what they dream of. I went from nothing to the covers of magazines, doing interviews, traveling around the world. It was unbelievable.

Becoming part of the band must have been both challenging and frightening. What were some of those challenges?

Music was the easiest part about joining, because I had spent so many years learning songs off the records. I could get an entire song in my head, figure out the arrangements. The makeup was difficult at first, as was creating a character. The hardest was replacing an original entity from a four-man band. I anticipated a lot of friction from fans, but I was so  
(Continued on page K-16)



### BRUCE KULICK

You had extensive touring and recording experience before joining KISS. What was the most difficult aspect of your involvement in so many projects?

The greatest test in my career was continuing to believe in myself, even when it seemed I would never get a fair shot. I was involved with a lot of good albums [Good Rats, Stevie, Blackjack, Meatloaf, Billy Squier, Michael Bolton] that just weren't good enough, or the machinery didn't work. It was hard to accept failure on those projects. They were well intended, but nothing happened. The real strength is to go on and never forget those struggling days. What I knew then, I still know, but more. I've come to see every

failure as a success in itself because I learned from each one.

Blackjack reached a certain level of success, recording two albums, touring, establishing your name and Michael Bolton's. How did this prepare you for eventually joining KISS?

With Blackjack, instead of working with someone else who had a hit, or doing copy tunes, I was totally involved: production, songwriting, how record companies work, marketing. We didn't always get what we wanted but I was close to the top level of the product. I learned about failure as much as success, what not to do and how to handle the ups and downs. Blackjack showed me what the business is really like. I'm glad I went through it, but at times it was torture. It's like I had 10 years of hell before this success, and I appreciate every minute of it.

### When did you first become aware of KISS?

I had heard of them, but they became more important in my life when my brother, Bob, began working in the same studio with them. I was studying jazz at that point and I was more affected by different kinds of music than what your basic rock fans listen to on the radio. The first album I remember listening to was 'Destroyer.' I was impressed by the versatility of great anthems and ballads. KISS had an image that went beyond the music and that was a big strength. It gave people something to relate to. Back then, it was easy to  
(Continued on page K-20)



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KISS Japan 1977  
KISS Around The World. (L-R) Gene Simmons, Ace Frehley, Paul Stanley, Peter Criss.



KISS London 1975  
Buckingham Palace. (L-R) Ace Frehley, Paul Stanley, Peter Criss, Gene Simmons.



KISS London 1975 KISS Around The World. First European tour. (L-R) Gene Simmons, Peter Criss, Paul Stanley, Ace Frehley.

By DANTE BONUTTO

**S**ometimes in rock'n'roll a few days can be a lifetime, the difference between chart-topping kudos and hitting the ground with a concrete chute. And then sometimes 15 years just isn't enough...

Yeah, you know what I'm talking about. KISS. Fifteen years. Happy Anniversary. A band with a jamboree past and a future that continues to nudge the horizon. I've known the New Yorkers since 1981; I can vouch under oath for their taste and their talent, but the way I read the signs is that I really don't need to—(multi)platinum hits speak louder than flops and I don't want this piece to stagger under the weight of vast and vacuous back-slapping. Some bands need their egos stroked on a daily basis; KISS, in my experience, prefer to nominate other parts...

So, 15 years. As Paul Stanley has pointed out in the past, the true meaning of success has little to do with being flavor of the month in, say, August or September and plenty to do with whether you're still above the snowdrifts come December; not whether you have the right haircut, but whether you have the right music, and on this level (and to continue the previous analogy) KISS have clearly proved themselves a band for all seasons, happily getting their hair trimmed as rarely as possible.

15 years. Indeed. Few rock acts last as long and the ones who do—and this pertains especially to KISS—do more so by racing forward than standing still. A career born out of tunnel-vision and the desire to play it safe is one destined to chase itself in circles, the band or artist in question inevitably stealing from themselves and doing their fans no particular service. A rip-off for all concerned.

KISS, on the other hand, has moved through many different styles, evolving in both look and sound, all of them worthy of attention and all of them 100% true to the nature of the beast—or, more precisely (and with all due respect)—Simmons and Stanley, Gene and Paul, KISS founder members and leading lights.

Right from the start back in '73 they made it clear that the concept of KISS had no real boundaries; it was as big as

the imagination, if a great deal louder, for those who understood, who truly understood, there was simply no question of being shocked or surprised when the band continued to push against the grain, to question and to challenge, just an edge-of-the-seat excitement as to where the next chapter would lead. Some might even have believed that a band—this band, anyway—can fly, so just to set the record straight they *did*, Gene lunar-leaping the stage on a nightly basis then quoshing any Peter Pan-style imagery with an immediate dispersal of "blood"! The front rows lapped it up (sometimes literally), the lily-livered critics covered in the wings.

While others were thinking small, with mini amps and micro ambitions, KISS was turning everything to the max, continuing to steer their own course in an industry where individual thought, word and (above all) deed are often at a premium and responsibility endlessly passed down the tunnel of red tape.

When they felt like doing a ballad ("Beth"), they did it, and not just your standard hard rock ballad with muzzled guitars and tea-tray drums, but a full-blown orchestral outing *genuinely* good enough to dominate the airwaves. When they felt like making a record with a dance beat rumble, they did it, and did it with a fanfare and a flourish ("I Was Made For Lovin' You," opening track on the "Dynasty" LP), donning top hat and tongue and lowering the barriers for others to leap over later down the line. When they felt like making a concept album, they came up with one of the best ("Music From) The Elder," a record that provided deserved creative relief, resulting in a sleeker look and a renewed thirst for the "hard stuff." And when they felt like emerging from make-up and costume, when those around had stopped telling them to do so, they grabbed the nettle and went for it, laying to rest perhaps the strongest collective look since the birth of the Beatles and ushering in a whole new era of excitement and enterprise.

By going for feeling rather than formula, the band discovered which path they really *did* want to follow (and, of course, which path they didn't), and they haven't looked back since—last year's "Crazy Nights" LP seeing them breaking new international ground with the U.K. charts succumbing to a particularly potent dose of KISS fever, conta-

gious and recommended.

From "Alive" to "Destroyer," from "The Elder" to "Creature Of The Night," KISS has continued to show a healthy respect for their pioneering past and tiger-eyed view of the future, defining and re-defining, with the occasional shift in personnel adding an extra pinch of spice. With some bands the change of a name here or there can be nothing short of disastrous, terminal even, the chemistry being balanced so precariously that a new face just will not fit. Not so with KISS, however, the Simmons/St Stanley axis and the armoured strength of the name itself providing a firm yet flexible foundation. Worldwide, the latter has a significance on the distinctly larger side of life, reflecting the personalities (though not the egos) of the two most centrally involved, although in this instance larger than life *doesn't* mean losing touch with reality, with the roots of the band's appeal.

Rather than building empires from retrospective ivory towers, the last few years have seen Gene and Paul taking more day-to-day control of band business, a stripping away of unnecessary trappings that has had major repercussions right through to the live scenario. Could they *really* go on-stage without their famed insignia pulsing away behind them, a trademark long established and much loved? In a word, yes. In two words, of course. The KISS logo didn't write any of the music, it receives no publishing credit or payment that Gene and Paul know of, so why not take the stage without it? They did it in Japan, and they did it in Europe, placing less emphasis on the solo spots and paring down the stagemore to the barest of essentials: a massive PA and an even more massive lighting rig (well, we are talking KISS here!). You tend to collect quite a few songs in a 15-year career and now more than ever the fans are getting a good chance to hear them...

The line that leads a band away from their audience isn't always a million miles from the one that serves as a link between the two; it's all too easy to lose sight of the fact and find yourself a good way removed from where you want to be—without even knowing it. Another good reason for Gene and Paul to keep a tight grass-roots grip on the band's career, a smart and sensible way of protecting the very special relationship that exists between KISS and its followers (see Army), a relationship that goes a great deal deeper than the signing of autographs and the shifting of T-shirts.

It's not just a matter of chance, for instance, that the sleeve of "Smashes, Thrashes And Hits," the current compi-

(Continued on page K-26)

## KISS: A Worldwide Phenomena



KISS Sweden 1975. (L-R) Paul Stanley, Peter Criss, Gene Simmons, Ace Frehley.



KISS N.Y.C. 1976  
Rumpelmayer's. (L-R) Peter Criss, Paul Stanley, Ace Frehley, Gene Simmons.



KISS Holland 1975 KISS Around The World (L-R) Ace Frehley, Gene Simmons, Paul Stanley, Peter Criss.

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## GENE SIMMONS

(Continued from page K-10)

because it was new, it was the first time. The beginning of anything has a special place. KISS was new, fresh and although we're certainly better today at what we do, I can understand a fan saying there is nothing like the first three albums. That's true of the first three anything in life. Whatever changes we all decided to make in the band were decided rationally. When it's time, you move on like a natural evolution. You instinctively know.

**What has enabled KISS to survive changes, trends, and outlast virtually every other band?**

Neither the years nor the changes in members had any effect, which proves the things we've talked about in previous interviews: When a member of the army gets hurt, you replace him with someone who is willing to go on with the fight. There is certainly philosophy, although it's not written down. The problem of steel towns and starving people are important, but I'm not sure they should be talked about with an electric guitar. When you read the New York Times, there is a place for that, and I know rock'n'roll is not that place. KISS is escapism. The individuality of the band is its real secret, yet everybody believes in the same things. If we didn't, we wouldn't get along the way we do. Above and beyond talent and creativity are unity and direction.

**Is it difficult to be a member of KISS and be taken seriously as a musician?**

Yes. It is very difficult to play this music and be taken seriously, but then again, the entire genre becomes a little silly when it concerns itself with that. Rock'n'roll is all based on a two and four backbeat, the simplest thing there is. Rock'n'roll should never be more than a mirror of where we are.

**You've accomplished so much—album sales over 50 million, defining a generation of rock'n'roll, consistently sold-out tours. Many artists would be content to sit back and relax, yet KISS keeps going. What are your dreams and goals at this stage of your career?**

We've met a lot of people over the years, and sure, we could have a museum, a television show, a movie—we did that, actually, and with the toys and pinball machines, there isn't a lot more to do. The one thing we've always made sure of is that KISS has dignity. If we decide to hang up our rock'n'roll shoes, we're going to do it with style, go out with a bang, not die away slowly. We'll make it an event instead of quietly disappearing and have people say, 'Whatever happened to them?' Use it or lose it, and that means live or die. If you live, you're running around, whooping it up. If you stand still, it's over. Moving targets are more difficult to hit. There's a philosophy some bands have: live fast, die young. That's okay. We'll be on stage when we're 80, barely able to twitch, and they'll have to drag us off kicking and screaming. We're not going to give it up so easily. I want another 15 years and after that, I'll tell you how many more I want.

**When you consider your track record, past and present, how do you feel?**

I've always been lucky that somebody up there liked me, from day one. The first KISS album instantly caused a stir, through today when I'm on top of the mountain, not just 15 years later with KISS, but with all the other new doors, vistas and horizons that have opened up for me. If I had listened to people, not only would Simmons Records never have seen the light of day, but neither would my acting career, management company, production company, or for that matter, KISS.

**When did you begin nurturing the idea of your own record company?**

In 1977, when everybody told me this band whose demo I financed and produced would never amount to anything, I remember thinking, 'I wish I had my own record company so I could practice what I preach.' I thought then I knew something other people didn't. Maybe that was cocky, but I was right. Van Halen went on to great heights, split in two, both have done well. Whether or not I have the right to think so, I'm proud. The thought hit me again in the early 1980s when a demo came across my table. Everyone told me, 'Cinderella—what a silly name, they will never amount to anything.' They've done



*'The first KISS concert I went to, I was already going out with Genie. I never really liked their music, but I was never quite impressed with a live concert as with theirs. With Genie spitting blood and Paul jumping up in the air, it was amazing, they were unbelievable. There was nothing else like it.'*

*'I watched the changes they went through, from biding their faces to deliberating over whether to take the makeup off. But it still seems to be working. Obviously, there is something there that has nothing to do with just the image.'*

CHER

very well with two albums. Simmons Records has finally seen the light of day almost 15 years after KISS started. I feel fortunate to be given the chance to prove that Van Halen and Cinderella maybe weren't just streaks of good luck. Maybe I do know something. We'll see.

**How did you establish the label's foundation?**

I approached Bob Buziak and Heins Henn of RCA/BMG with a phone call and meeting. It was pretty straight ahead—no lawyers or business managers, just three people in a room who found that the chemistry worked, understood each other, and gave me a chance. Ultimately, that's all anyone could ask for. I'm not going to let them or myself down. By Spring, there will have been three Simmons Records releases.

**The first of those releases is doing remarkably well.**

House Of Lords has received astronomically good reviews and is, in fact, already No. 1 on the English import charts. Gregg Giuffria and I go back many years when I saw Angel in a club. I proceeded to tip Neil Bogart off and voila, they were signed to Casablanca. Neil Bogart offered me a custom label even before I knew what that meant. He was the first guy to believe in me, in 1978.

**Who is your next project?**

Loz Netto is an English funkmeister who writes, performs and produces his own stuff. He is a cross between Bryan Ferry and Stevie Wonder and I intend for him to leave both  
(Continued on page K-30)



# Cheap Trick Cheap Trick

### SUMMER TOUR

#### JULY

8 - Halifax, NS.....	The Forum.....	SOLD OUT
9 - Moncton, NB.....	Coliseum.....	SOLD OUT
12 - Montreal, QU.....	Forum.....	SOLD OUT
14 - Ottawa, ONT.....	Civic Center.....	SOLD OUT
16 - Kitchener, ONT.....	Memorial Gardens.....	SOLD OUT
18 - London, ONT.....	London Gardens.....	SOLD OUT
19 - Sudbury, ONT.....	Arena.....	SOLD OUT
21 - Winnipeg, MN.....	Arena.....	SOLD OUT
24 - Vancouver, BC.....	P.N.E.....	SOLD OUT
27 - Edmonton, ALB.....	Coliseum.....	SOLD OUT
28 - Lethbridge, ALB.....	Sportsplex.....	SOLD OUT
29 - Edmonton, ALB.....	Coliseum.....	SOLD OUT
31 - Calgary, ALB.....	The Corral.....	SOLD OUT

#### AUGUST

1 - Calgary, ALB.....	The Corral.....	SOLD OUT
2 - Regina, SASK.....	Agridome.....	SOLD OUT
4 - Salt Lake City, UT.....	Salt Palace.....	SOLD OUT
7 - Billings, MT.....	Yellowstone Metra.....	SOLD OUT
8 - Rapid City, SD.....	Rushmore Civic Center.....	SOLD OUT
11 - Spokane, WA.....	Coliseum.....	SOLD OUT
12 - Seattle, WA.....	Coliseum.....	SOLD OUT
13 - Portland, OR.....	Coliseum.....	SOLD OUT
16 - San Francisco, CA.....	Cow Palace.....	SOLD OUT
17 - Fresno, CA.....	Sellano Arena.....	SOLD OUT
19 - San Diego, CA.....	Sports Arena.....	SOLD OUT
21 - Tuscon, AZ.....	Convention Center.....	SOLD OUT
22 - Phoenix, AZ.....	Memorial Coliseum.....	SOLD OUT
26 - Los Angeles, CA.....	The Forum.....	SOLD OUT
27 - Los Angeles, CA.....	The Forum.....	SOLD OUT
28 - Los Angeles, CA.....	The Forum.....	SOLD OUT



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Rick, Robin, Bun E. & Tom

\*1977



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## ERIC CARR

(Continued from page K-10)

ready, mentally. For 10 years, this is what I wanted. There was no situation I couldn't handle. I take pride in what I do. When KISS hired me, it was a matter of doing my best, as I had all my life. Fans would either love or hate me. There was nothing I could do about it. I was in for a pleasant surprise. They were happy that the band wasn't breaking up, and if I was good enough to play with KISS, I was good enough for them.

**You joined KISS at the beginning of a transitional period that lasted several years. How did this affect you?**

When the band went through the trauma of changing a member, no one really knew what would happen. They knew KISS wouldn't die, but it was still only three-fourths of the original group. I tried to add as much of myself as I could. When Ace left, the band changed again. This time, I felt more entrenched because I wasn't the 'new' person. When we did 'The Elder,' the popularity and feelings toward the band were in limbo; it seemed the public wasn't sure what KISS was about. The albums weren't getting the chance they should have, and of course, there was always opposition by radio to play KISS. Removing the makeup gave us the chance to take a stand as four talented musicians with no intentions of living on our past accomplishments. It was the end of one era and the beginning of another and after the 'Lick It Up' tour, we started picking up in our own right. There was a fresher, newer approach to the music. KISS began to rebuild and gain new fans.

**How does KISS in 1989 compare to KISS in 1980?**

Songwriting was always a strong factor, and while we wanted to stay heavy, we also wanted material that could be radio singles without becoming 'pop' or losing the roughness. Once Bruce joined he was much more natural, looked better in the front-line, and his playing is much more suited to the band. We all felt immediately that this lineup would stay until the band broke up or someone left; there would be no



need to look for replacements.

**In what ways is KISS different from other bands?**

What separates KISS is our sense of purpose, a unified idea of what we want to do with ourselves. The members of this band had an idea of what they wanted to be and they went after it. Very few bands ever accomplish that except those that have been recognized as 'supergroups.' The reason why they achieve that status is because they have a sense of what they are, and that sense must come naturally.

**How does the balance of power and partnership work in this structure?**

Within KISS, we respect each other and make everyone's talent come through. The main thing is to make the best possible albums and keep everyone happy. We all contribute and make suggestions. There's a lot of room, everyone has a say, and we're always coming up with new ideas. We can almost second-guess each other because we know each other so well, but we can still challenge ourselves.

**How have you developed musically in eight years?**

Since joining KISS, I have become much more confident, especially in my songwriting. The fact that KISS, Ace Frehley and Bryan Adams have used my material tells me that what I'm doing is good. As a drummer, I'm much stronger from being in the band and doing the elaborate stage shows and solos.

**What is your role in KISS?**

I see myself as an important member with a lot to offer musically, vocally, in attitude and writing. I am the drummer of KISS; that is what I will always be. Within that role, as a full member, I do my best for the band and for the fans.

**Musically, how are you different from or similar to Bruce, Gene, and Paul?**

We've all grown up listening to the same music, and that is one thing that really helps keep the band together. We have similar backgrounds from growing up in the same city. The fact that I played in top 40 and disco bands gave me a totally different perspective of music as a songwriter. My style is different from theirs, but I know how to make what I do work.

**What are your strengths?**

*'Try to imagine going out in front of sold-out KISS audiences being a straight-ahead barefaced rock'n'roll band. It took guts for them to put up with us night after night. They were good to us and treated us with respect when they didn't have to, and that's something that we will never forget.'*

**BOB SEGER, The Silver Bullet Band**

I'm very sure of myself. I don't worry about my solos. They've never failed me. I trust my judgment. I've grown with this band, as a person, musically, in business. I'm no longer 'the kid' who joined KISS in 1980. I have self-confidence within my music and the feeling that I can do anything I want. I have dreams like before, except now they're bigger.

**Is it difficult to be taken seriously as a musician when you play in a 'hard rock' or 'heavy metal' band?**

It really depends on who you're asking to take you seriously. I am respected by other musicians and by the fans, although that love can be very fickle. I'm very happy that I've been accepted and that my name gets voted into the Top Drummer polls. Radio, I guess, has refused to accept KISS because of the makeup and personas that developed, and the fact that the band became successful on many levels in addition to the music. Perhaps these stations felt it was beneath their dignity to allow KISS on the airwaves next to a group like Led Zeppelin, whom they consider true rock'n'roll. That's certainly correct, but KISS is also such, and time has proven the material to be classic rock'n'roll.

**How has the meaning of music changed and/or remained the same for you?**

When I began playing, music was an outlet for my feelings. I would get lost in a good song, drumbeat, bass line. It took me away and I could channel my energy and emotions into whatever I listened to. It became one of my biggest reasons for not going crazy in my teens and 20s. Playing drums took away my anxieties as I got absorbed in my music. I wanted to do more than listen to records and play along. I wanted to play as a way of life and be successful at it. Now, music is still as important, still a means of getting my aggressions out and making myself and others feel good. I get a rush when an audience cheers my solo or someone tells me how much they enjoy my playing, but the music is the main thing.

(Continued on page K-33)

# 15 YEARS OF KISS



Geoff Barton, Managing Editor of Kerrang!; pic Ross Halpin

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**HOTTER THAN HELL**  
(October 1974)  
GOLD



**DRESSED TO KILL**  
(March 1975)  
GOLD



**ALIVE!**  
(September 1975)  
QUADRUPLE PLATINUM



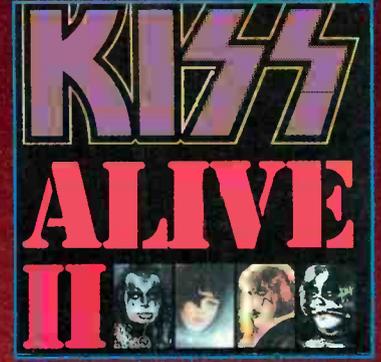
**DESTROYER**  
(March 1976)  
TRIPLE PLATINUM



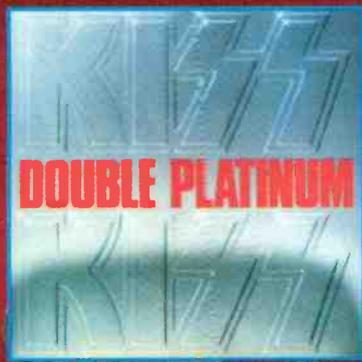
**ROCK & ROLL OVER**  
(November 1976)  
DOUBLE PLATINUM



**LOVE GUN**  
(June 1977)  
DOUBLE PLATINUM



**ALIVE II**  
(October 1977)  
TRIPLE PLATINUM



**DOUBLE PLATINUM**  
(April 1978)  
PLATINUM



**GENE SIMMONS**  
(SOLO)  
(September 1978)  
PLATINUM



**PAUL STANLEY**  
(SOLO)  
(September 1978)  
PLATINUM



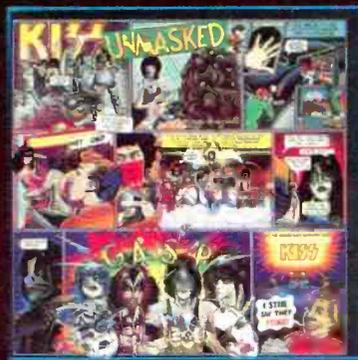
**ACE FREHLEY**  
(SOLO)  
(September 1978)  
PLATINUM



**PETER CRISS SOLO**  
(September 1978)  
PLATINUM



**DYNASTY**  
(May 1979)  
DOUBLE PLATINUM



**UNMASKED**  
(May 1980)  
GOLD



**THE ELDER**  
(November 1981)



**CREATURES OF THE NIGHT**  
(October 1982)  
GOLD



**LICK IT UP**  
(September 1983)  
PLATINUM



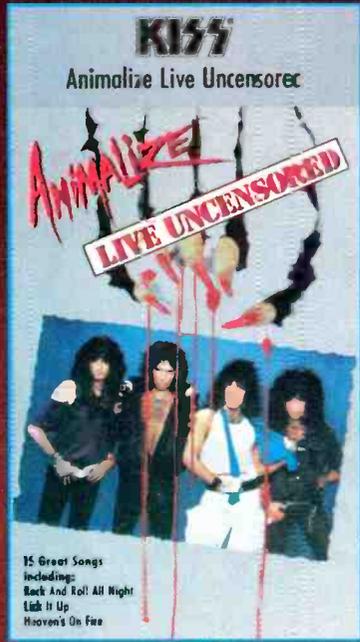
**ANIMALIZE**  
(September 1984)  
PLATINUM



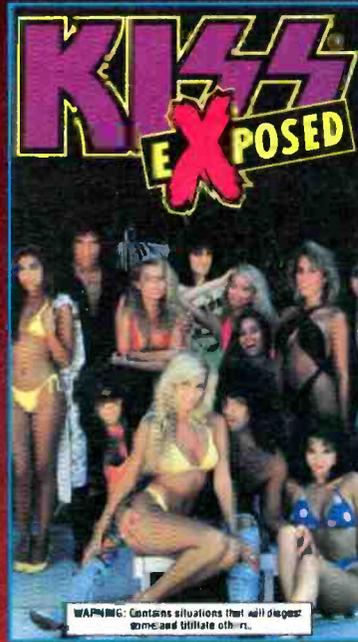
**ASYLUM**  
(September 1985)  
PLATINUM



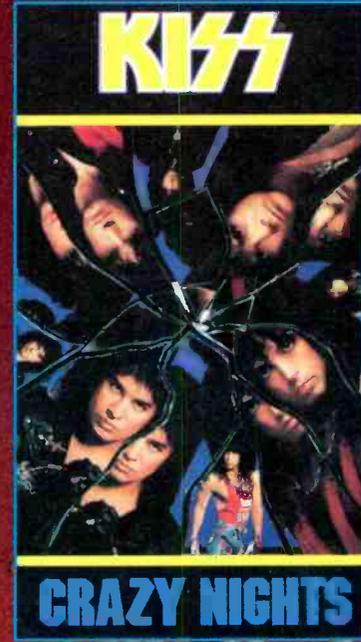
**CRAZY NIGHTS**  
(September 1987)  
PLATINUM



**ANIMALIZE LIVE UNCENSORED**  
LONG FORM VIDEO  
(March 1985)  
PLATINUM



**KISS EXPOSED**  
LONG FORM VIDEO  
(November 1987)  
PLATINUM



**CRAZY NIGHTS**  
SHORT FORM VIDEO  
(March 1988)  
GOLD



**SMASHES, THRASHES, & HITS**  
(November 1988)  
PLATINUM



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## BRUCE KULICK

(Continued from page K-10)

look outrageous and not have the songs to back it up. KISS could stand on their own without the makeup because they had the music to support them, but the image was working really well.

**Were you conscious of the changes they were going through?**

From 'Destroyer' on, I began listening to each new release and I noticed the radical difference from 'The Elder' to 'Creatures Of The Night.' I always had an eye on the band and when they had personnel changes after 'Lick It Up,' I wished them luck, but I thought, 'This is not right—it should be me!' At the time, I was still Bob's brother. They knew who I was, but that was it.

**What were your initial impressions upon joining the band?**

Playing clubs in New York, I was happy just to play guitar. The essence of KISS, however, was in performance. The respect and response from the audience are very important. On the other hand, I noticed how matter-of-fact they were with fans. They always took time to sign autographs, and things like that. When I joined, I had a lot to learn about many things, appreciating the larger-than-life mystique on stage while remaining very natural with the fans, making sure that they could see both sides.

**How did that affect your own style of presentation?**

I came into a band that defined a style of entertainment. If you look in the rock'n'roll encyclopedia under the 1970s, the 'glam' period, whatever adjectives they use—it doesn't mean a lot to me what they call it—KISS epitomized all of that. When I joined them, I knew what I would be compared to, and I was concerned about how I would fit in. The emphasis is on the value of entertainment, coming across as something really special. A lot of groups just play the music. KISS entertains, gives 100%, because the fans want to have a good time, not listen to 'serious' musicians playing technical passages.

**What was the most difficult aspect of being a 'replace-**

**ment' member?**

By the time I came along, what was the difference? If you're not an original, or an original replacement, it takes time to show what you're made of. I certainly felt right for the job. I wanted it, and I hoped the fans would accept me. I had a lot of experience backing people. In KISS, I had to fill the 'guitar hero' slot and when it was temporary, it was real easy. I didn't have to come out and blow out everything. I was there to do a job, play well, not step on toes.

**When did you begin to feel secure?**

We spent three weeks in Europe, then came back to the U.S. for some huge shows. One night, we heard the tapes in the limo, everyone got excited, and that's when I felt secure. That was the turning point. Not only was I doing my job, but what I was doing worked. Suddenly the gig was mine. The tough part was fans being uncertain for a while of who they were watching. The reward was they were happy with what they heard. Eventually, they screamed my name and brought Blackjack albums for me to sign.

**How have you developed musically in four years?**

I've progressed as a guitarist because going into the studio and on the road every year pushes me to grow. There is something about being in a band, knowing you'll have new product and a continued recording contract. You keep growing because you know your music is getting out there constantly. I've learned the essence of entertaining as opposed to just playing music. I grew up wanting to be a 'serious' musician and also wanting to reach a lot of people. Bruce Springsteen is an example of someone whose emotions come across even though he's not a great lead guitarist. His feelings touch a lot of people. KISS wants to reach a lot of people and we don't have to be technically perfect to do so. The Rolling Stones have that same feel, the snottiness of rock'n'roll. It's not how perfect something is, but does it make you feel something. KISS has always been that way.

**What makes you the right guitarist for KISS?**

My background and influences, although I've explored tangents to broaden myself, always go back to the the Beatles, Led Zeppelin, the Stones. Those are the same influences the others went through. My goals are always song-oriented, not to do wild lead guitar riffs all the way through. I've al-

*'KISS was one of my first favorite bands because they were so different and being a horror freak, the band had a mysterious image, which I liked. Playing with KISS or performing with KISS was an experience in itself. They are very nice people, down to earth and no rock star attitude. I'm happy to say another successful 15 to Gene, Paul, Eric, and Bruce.'*

**CHARLIE BENANTE, Drummer, Anthrax**

ways been turned on by great songs, and the lead guitar should complement the music. Therefore, KISS is a great vehicle for me. I have the ability to play a great supportive role as well as being the lead guitar player.

**In what ways are you similar to, or different from Gene, Paul, and Eric?**

Although I respect a lot of guitar players, their knowledge of fusion and things like that, I know there is no place for that in KISS. Paul has a real love for great melodies and a lot of passion. I've always gone for singers and styles of music like that, for instance, Jimmy Page. Gene is into the toughness, and the music he listens to and writes has that attitude. I like that too. Eric has the talent to do something heavy like AC/DC, then turn around and write a Beatles-type song. He is very talented, and it's easy to write with him. Musically, we all like the same things, even though there are big differences in styles and influences. That's why KISS works.

**Is it difficult to play 'hard rock' or 'heavy metal' and be taken seriously as a musician?**

Yes, I think it is, but I don't think it matters. KISS fans are into something larger than 'musicians.' The guitarist is supposed to be the 'serious' guy in most bands, the one who practiced the most, the hero. KISS is a lot broader than that. I wish people who *aren't* fans would listen to KISS. They would realize that we can play, and that it is good stuff. Maybe KISS had a problem in that the image was so strong that people didn't take the music seriously, so much so, that many years later, they still think of KISS as 'the guys with the makeup.' What's great is, maybe they don't know what stage the band is in now, but they know the name!

**Can you define a relatability factor that draws fans to**  
(Continued on page K-34)

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## PAUL STANLEY

(Continued from page K-10)

involved developing outside projects for the past six years, I don't doubt the probability of my individual success, but I know I wouldn't be here now commemorating 15 years of the band's ongoing success. For us to continue not only to survive, but to thrive, I knew it would mean an overall commitment of my time and effort. Time spent on one project is time not spent on another, so I want to be very selective.

Your name appears on 11 of the 15 songs on 'Smashes, Thrashes And Hits,' seven of the 11 on 'Crazy Nights,' and you produced 'Animalize,' the best-selling album you've had in eight years—obviously time well

spent.

Exactly! I think my role and function in KISS is pretty clear. Is that why you produced the two new tracks on 'Smashes...?'

Yes. Although we worked with Ron Nevison on 'Crazy Nights,' and he was brilliant and a great support, all my songs are brought to the band on complete demos that are virtually identical to what appears on the album. It's like mapping things out, and in the case of KISS, we often go in and duplicate the parts. It may be difficult for some people to tap into who we are, but being objective about it isn't that difficult for me. Sitting in a producer's chair means helping someone be the clearest, most effective version of who they are without imposing your own identity. I try to do that with myself and with KISS both as a member of the band and as

*'What can I say except that KISS is and always will be one of the most entertaining and exciting bands that ever happened to rock'n'roll. KISS has definitely left their mark in rock'n'roll history and I consider them one of my major influences.'*

*'P.S. Paul, don't forget I kicked your ass in bowling and a new bowling ball would make a great birthday gift. By the way, it's March 15!'*

**BRET MICHAELS, Poison**

producer.

**Doesn't that make the input of the band a little disproportionate?**

Obviously, everybody in KISS does their share of work, but it would be foolish to think that everybody does the same amount of work. I want to keep us moving forward, maintaining the heart and soul of what made us initially, but not being afraid to build on that and go somewhere else, retaining who we were while musically moving forward. In any piece of machinery, for something to work properly, all the gears have to mesh. Each person in KISS serves a purpose, but to make something work, everyone realizes that their input or say can't always be equal. If everyone is healthy and works toward the quality of what we do, you can't ask for more. Nothing can make you look better than being part of something that's good.

**We've established your role in the studio. What about the live aspects?**

I'm the circus ringleader, or a traveling preacher who leads each congregation in singing the praises of rock'n'roll. I get to have intimate conversations with 18,000 people and I smile every day. Smilin' and stylin'—that's me!

**Is there a middle ground for KISS?**

KISS has always been a love-or-hate band, and I'm happy with that. 'Okay' means safe, apathetic, blase. I don't want those things. That's not what KISS is, so why should we evoke that response? We do things with such conviction and self-assuredness that there is no other reaction than love or hate. KISS is based on action/reaction and therefore should get more pull toward one or the other direction. The common ground between us is we're all just regular guys with a

*(Continued on opposite page)*

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**TED NUGENT**

real accurate sense of who we are.

**How are you similar to or different from Eric, Gene, and Bruce?**

Musically, the difference is probably that my tastes are a lot more varied. For me, that's the healthiest way of bringing something to the music that's not redundant. If you only listen to music that sounds similar to your own, it's almost like in-breeding and the songs will end up with low IQs! The more varied your diet becomes, the more you have to offer. The big difference is my way of thinking. KISS is influenced, at least from my end, by a lot more areas of music than would be apparent on the surface.

**Does it bother you that 'critics' refuse to acknowledge what KISS has accomplished?**

I'm not interested in critical recognition at the expense of my convictions. If that's something I have to work for, then obviously the people who are trying to pass judgment are too slow. It's interesting enough to think that during the 1970s, our music was considered a trivial momentary fad. There was all this classical techno-rock that was supposedly high-brow and deep in musicality and lyrical content. Yet if you listen back to our albums and some of those albums, it's fascinating to see which ones sound like fluff. So we often haven't been the critics' choice, but we've usually been the people's choice.

**Why are some of the media and radio reluctant to feature KISS either in their publications or on their playlists?**

It has more to do with their fears and the underlying conflicts some people have, rather than a problem with our music. Certainly, everyone is entitled to their own taste, but when the reaction is so strong and vehement, sometimes it is worth examining what's at the bottom of it. There are people who resent the fact that, despite their wishes to the contrary, we continue to thrive and survive. When someone believes they have the power to make or break you, that can be a very sobering experience. Some people also have a problem with our being intelligent. If stupidity is a quality that

makes rock'n'roll more credible or valid for some people, tough. All it means to me is that someone has their hand in your pocket and when it's all over, you'll be wondering where all the money went. Like it or not, we never were or will be the band that everybody supports.

**Have you ever felt forced into anything in terms of public or professional expectations?**

I'm just having a great time, and I'm not looking for somebody else to tell me how to have one. We got caught up in everything and never did anything we didn't want to. That way, we knew we could take all the credit or all the blame for any success or mistakes. At one time, it was right for us to release an album every six months, but we never let anyone tell us what to do or how to look. We started KISS, we made it what it is, and we never wanted anybody from the outside to try interpreting and making suggestions. My theory is, 'If you're not in the band, then how should you know what's good for it?'

**After 15 years, what keeps KISS so vibrant and exciting for you?**

I play rock'n'roll and I'm involved in the music because it's stimulating and fun. The challenge never ends because I always strive to maintain quality and success. The more you live, and the longer you're allowed to continue, the more you have to give and bring to music, be it yours or someone else's.

**Bonnie Tyler and Paul Dean have recorded your songs on their new albums. Is this something we'll see more of?**

Yes. I am making a concentrated effort to increase my output. My priority for the next few months is to build a bigger catalog of material for KISS and for outside performers.

**Does that mean you'll be pursuing outside production?**

At this point, yes. There are always tapes coming in, and it's a matter of finding something worth spending time on. I'm in the studio producing a few tracks for Cher's new album; I was really pleased to be approached to do so. I have a band in Vancouver signed to Paul Stanley Entertainment, Ltd., my production company, and their recording deal is

imminent. I choose my projects very carefully because the truth of the matter is, it would be very easy for KISS to bear the brunt of my outside interests. Although I have time for a few projects, if I involved myself more than that, people would wonder what happened to the quality of my work with KISS. It would affect the quality of my time spent with KISS. Time can usually be found; quality time isn't so easy. I want to make sure I can give 100% to everything I do. If you give something that amount of time, you want to make sure nothing else will suffer for it, especially KISS, which I'm obviously very involved in!

**Do you listen to every tape you get?**

I honestly do listen to every tape I receive. I was lucky enough to get out of the street by playing music, and the least I owe is to keep my feet there and see who else could use a hand. The truth is, there aren't that many people who have been doing it as long or as successfully. There were times when I wished someone could have done that for me.

**Your writing seems to vary.**

I hope so. I'm not locked into anything being expected of me, and of the songwriting. I don't buy for a minute that there's any type of music we can't play and play well, provided that it's done honestly. I don't want to be pigeonholed, and whatever I write, if it's good, it belongs on our albums or on someone else's. If it's written and played honestly, it will fit. Ultimately, it comes down to songs and songwriting. I don't believe anything counts other than the quality of the material.

**Tell me about your work with Desmond Child.**

I met Desmond in 1978 when he was playing with Desmond Child & Rouge, a terrific but misunderstood band that never got the credit they deserved. We've been writing together ever since. 'I Was Made For Loving You' was a worldwide smash. He's not only proven to be one of the top writers, but a great producer. When Jon Bon Jovi was looking for an outside collaborator, I suggested Desmond and their collaborations, needless to say, have been pretty amazing. Desmond has a gift for elevating the level of the work of people he writes

*(Continued on page K-32)*



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## 15 YEARS OF KISSTORY

(Continued from page K-5)

mons up to meet these new challenges. KISS kept going even when the future was bleakest.

Stanley stabilized the band's guitar sound, continuing to forge its identity when Vinnie Vincent was replaced by Mark St. John, who in turn, left and was replaced by the current KISS lead guitarist, Bruce Kulick.

"We've maintained the heart of what we are and built on it," says Stanley. "I always thought it was the guitar that was the instrument that leads the band. I always wanted to have two guitars because I wanted those two guitars to create one big guitar that accomplished what one guitar couldn't. That doesn't mean that there isn't a lot of room for your own style when it comes to solos but there's a certain personality to the playing that we've always wanted to maintain."

Stanley tends to work, initially, largely alone. "I do my demos on 24 tracks and bring them into the band arranged and complete. All the parts are written out and the band re-creates them, adding their own touches."

The 1983 decision to discard the elaborate costuming during live shows sparked a resurgence in the band's popularity with another generation of young rockers. "When you really get down to it," says Stanley, "somebody going into an arena doesn't see the details of your face anyway so you'd better make sure that what you're offering is coming from inside you because that's what people really look at."

"One of the real rewarding things for me is that I've always tried to make sure we've maintained the integrity and dirt that made up what we were without being afraid to use that as a foundation to move forward."

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*'When I first saw KISS, I stood in line for six hours at the Paramount Theatre in Seattle, Wash. I was sitting in the front row and when they took the stage I knew then that I wanted to have a band that was nothing less than what I saw. The theatre bug bit me. Rock'n'roll from then on had to have an element of theatre to excite me. That's what Motley Crue has done and will continue to do. Entertainment or death.'*

**NIKKI SIXX, Motley Crue**

Over the years KISS has influenced more than one generation of heavy metal and hard rock bands, including Van Halen, (Simmons financed that group's demo), Twisted Sister, Quiet Riot, Motley Crue, Poison (who covered "Rock 'N' Roll All Nite"), Guns N' Roses, and Bon Jovi.

Then there are the bands who've opened for KISS, including AC/DC, Bon Jovi, Cheap Trick, Judas Priest, Tom Petty, John Cougar Mellencamp, and Bob Seger, "all bands," Stanley notes, "that were given the thumbs-up by our audience."

KISS proved that their decision to unmask was a turning point in the revival of the band's sound. Starting with "Lick It Up," the first album to feature the faces behind the music and the first record to be produced by Stanley, the group scaled new heights of popularity, unleashing a string of hit albums—"Animalize" ('84), "Asylum" ('85), "Crazy Nights" ('87)—that re-established the group as one of the biggest acts in the arena rock circuit.

The latest album, "Smashes, Thrashes And Hits," provides a quick overview of the recorded highlights of the band's 15-year run, with two new Stanley songs, "Let's Put The X In Sex" and "(You Make Me) Rock Hard," bringing everything up to date.

Stanley wrote the two new songs "a week before we went into the studio. That's kind of like giving somebody newsprint where the ink is still wet," he says, "like a musical bulletin letting people know exactly where you're at now."

As usual, one of the keys to the band's success in the '80s is the in-person relationship with its audience. "I think going through the motions and trying to make a quick buck is very transparent," says Stanley. "The relationship with our fans is like 'Truth Or Consequences.' As long as it's fun and I'm still smiling I'll still be doing this."

After all, Stanley has been able to keep the band he formed with high school chum Simmons going against all odds. That's really living out the rock'n'roll dream. "It's been great," he admits. "I don't know how many people have the kind of relationship we have, a span of time that sees you go from living with your parents to living wherever and however you want."

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KISS WORLDWIDE

(Continued from page K-12)

lation LP, has the four band members surrounded by a forest of hands; ties that bind the group and its fans are both tight and tenacious, so anyone attempting to step in the way, to pour water on the party, had better be heavily padded in all sensitive regions!

It used to be an us-against-them, backs-to-the-wall kind of deal. In the first half of the '70s, and a little later too, KISS was far from the critics' choice, most of the pens were poison-tipped and most of the commentators saw no further than the end of their own frustrations...which only served to fire the fans even more. They knew what they liked and time has seen more and more people (pen-pushers included) liking the same thing, giving long overdue respect to a band who pretty much wrote the book when it comes to rock presentation—both onstage and behind-the-scenes—adding new and colorful pages all the time. I'm sure this recognition, albeit down the line, gives Gene and Paul a certain inner satisfaction, but I can't see it changing their commitment to do what *they* feel is right and the fans will best respond to—regardless of what anyone else might think. After all, the price you pay for staking your ground as a leader rather than a follower is that occasionally you wake up with a few lumps in the morning...

Indeed, when the day of reckoning finally arrives and stock is taken of all things rock'n'roll, KISS will certainly be given due and just credit for laying the groundwork on everything from image to marketing: the leather, the logo, the live albums, the fan club with its strict quality-control ethic (criticized initially, carbon-copied now), the list is long and impressive, not forgetting of course the influence the band has had on other outfits, and I don't mean this simply in the sense of setting a certain look and mode of performance. Sure, both these factors are evident in videos and on stages at this very moment, but what I'm talking about here is the ability to spot new talent and actively support it.

The first time Bon Jovi came to Europe, remember, was as support act to KISS, and Gene's involvement in the early careers of both Cinderella and Van Halen is common knowledge to those who matter (I mean, he even bought David Lee Roth his first pair of leather trousers!) Put bluntly, Gene and Paul can pick 'em, talents that have now found a more formal framework with both parties currently committed on the management/production side of the fence—and yes, Simmons Records *is* doing very nicely thank you!

If I had time to sum it up in a single word, however, that word would be "entertainment." KISS doesn't preach to their audience, they don't endorse religious groups or political parties; the only politics they like to talk about is real human politics and the value of the word "I," as in "I can," "I will," "I have done." They may not solve your problems but they can help to *salve* them, a welcome respite from the traffic jam or the boss, 90 minutes or so of arch escapism with no rocket left unfired and no bomb left unexploded in the noble quest to put a smile on the face and a sparkle in the air.

Sure, some bands like to come on all deep and meaningful, staring into space and scowling at the moon, but that simply isn't the KISS way. Understated? No, not really. KISS likes to let you know that they're around, as Black Sabbath found out when they took the fledgling outfit on the road with them in the States.

"Oh, they completely blew us away!" Ozzy told me, laughing, many years after. "There were all these bombs going off—we really didn't know what hit us..."

15 years and 20-plus albums later, his words still ring true. Nothing changes. The legend lives. If you want the best, you've *still* got it.

*'I knew they were going to make it big when they were a support band for 'Sabbath' and they asked us to take down the Union Jack flag while touring with us. That showed they had balls. Since then we have become good friends and I admire them immensely.'*

OZZY OSBOURNE

*'When we were putting Chic together, we decided [Bernard and I], that the ultimate disco band would be a group that incorporated the style of Roxy Music and the power, energy and theatrics of KISS.'*

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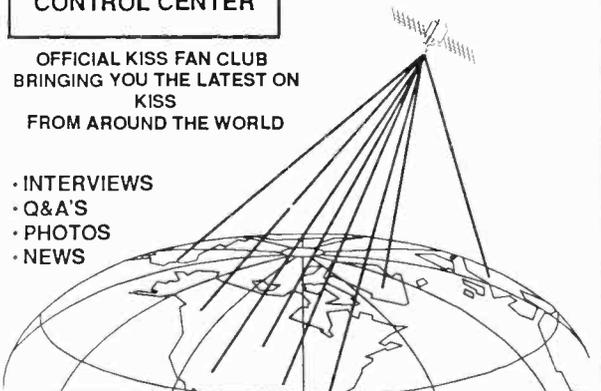


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**BRUCE KULICK**  
(Continued from page K-20)

the group?  
Our fans understand what we believe in: going for what you want and not listening to anyone else. It's a rebellious theme, but the basis is to be true to yourself. We're proud of what we do and that our fans aren't screw-ups or idiots. They want to be part of something big in their own lifetimes.

**What is your strength?**  
Music is my core; I love to play. The KISS bond is that we all love rock'n'roll. We're diverse individuals, but similar in what we want to do in the band. Everyone in KISS is creative. There are variances, but the push-and-tug is necessary to avoid becoming one-dimensional.

**Your philosophy?**  
Believe in yourself, because without that, it's hard to reason in this crazy world. With that in mind, if you have deep desires—just listening to rock music is considered an action against society. You're immediately put in an unattractive category, you can't get a job if your hair is long. I feel very strongly about pursuing your dreams. People who take KISS dear to their hearts know that's what we represent. Not much has changed since I was growing up. I was proud to love the Beatles. What John Lennon said was important to me, and if we have that effect on fans—if we represent something positive to them by being together, not on drugs, serious about performing, if we can set that example and entertain them at the same time, then we've done our job.

**Complete this sentence: 'Once upon a time, there was boy named Bruce ...'**  
When I was in junior high, I was very tall and in the year-book, next to my picture it said, 'Most likely to reach the top.' That was prophetic in a sense. I'd say, 'There was a boy named Bruce, who grew up to be the lead guitar player of KISS. He really grew up and reached the top. Interviews like this one remind him of how much he's accomplished.'

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## Paramount To 'Rattle' Sell-Through With U2 Vid

BY JIM McCULLAUGH

LOS ANGELES Paramount Home Video is looking to stir up significant sell-through activity with the Feb. 22 release of the U2 feature film "Rattle And Hum."

The concert film, which will be priced at \$24.95, will be marketed with a novel packaging concept and a 20-market national radio promotion that will offer consumers free videocassettes as well as all-expense paid weeklong trips to Dublin, Ireland, U2's home ground. The trip will incorporate a visit to the local club scene, where the Irish band got its start.

Because of the expected high volume in music/video outlets, the videocassette will be released in two types of packaging—one 6-by-12-inch and one regular video sleeve. The 6-by-12 packaging concept is tied to a 46-unit "Rattle And Hum" floor display that Paramount is making available to dealers. The display can hold any combination of configurations but is specifically designed for 18 videos, 16 audiocassettes, and 12 CDs.

"We see a tremendous opportunity to involve the music retailer in this cassette, unlike any other

project we have had the opportunity to work on," says Alan Perper, VP of marketing, who worked on a similar multiconfiguration concept for Prince's "Purple Rain" video when he was an executive with WEA.

"We also wanted to do away

**'We see a tremendous opportunity to involve the music retailer in this cassette'**

with the neurosis of putting a videocassette out into the open floor," he says in reference to dealers who fear shrinkage problems. "Consumers can buy U2 any way they want," says Perper, adding that the studio expects most music/video retailers to develop the real estate in their stores for it.

The "Rattle And Hum" videocassette will not only be Paramount's first high-profile music-

oriented release, it will also become the lowest price front-line theatrical release in the studio's history. "Top Gun" was released by Paramount in March 1987 for a list price of \$26.95.

Also, contrary to speculation, the videocassette will not include footage or extra tracks that did not appear in the movie. It does, however, contain nine songs that are not on the album.

The soundtrack album has sold in excess of 2 million units since its release by Island Records some three months ago. Two weeks after its release, it leaped to the top of Billboard's Top Pop Albums chart, and it held the No. 1 position for six consecutive weeks. This week, the album is No. 9 after 13 weeks on the chart.

In addition, two singles from the soundtrack—"Desire" and "Angel Of Harlem"—have been released, and it is expected that a third single will be issued just as the video hits the stores. While the new sin-

gle may rekindle interest in the U2 movie and possibly stir sales on all configurations, the Paramount release will also have some stiff competition from two other superstar rock acts that have released videos for the sell-through market.

CBS Music Video Enterprises says it recently shipped some 300,000 copies of Michael Jackson's "Moonwalker," while a compilation of 18 Bruce Springsteen videoclips is due Jan. 31 from CMV. Both have a \$24.98 list price.



"Rattle And Hum," the concert film starring U2, will be released on videocassette by Paramount Home Video Feb. 22 for a list price of \$24.95. Pictured, from left, are U2's Larry Mullen Jr., Adam Clayton, the Edge, and Bono.

FOR WEEK ENDING JANUARY 21, 1989

Billboard.

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	2	25	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
2	1	19	FAITH	CBS Music Video Enterprises 49000	George Michael	1988	SF	15.98
3	4	55	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
4	5	13	12 WASTED YEARS	MPI Home Video MP1613	Iron Maiden	1988	D	24.95
5	8	41	KICK-THE VIDEO FLICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98
6	10	15	AEROSMITH'S 3 X 5	Geffen Home Video 38146	Aerosmith	1988	SF	15.98
7	3	53	SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
8	7	31	MADONNA CIAO ITALIA: LIVE FROM ITALY ▲	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
9	RE-ENTRY		MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
10	6	131	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
11	13	13	ROY ORBISON AND FRIENDS	HBO Video 0073	Roy Orbison	1987	C	19.99
12	12	17	CARLY SIMON: LIVE FROM MARTHA'S VINEYARD	HBO Video 0129	Carly Simon	1988	C	19.99
13	RE-ENTRY		ERIC CLAPTON AND FRIENDS	Radio Vision Vestron Musicvideo 1210	Eric Clapton Phil Collins	1986	C	19.98
14	9	65	ONE NIGHT OF RAPTURE ●	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95
15	RE-ENTRY		PINK FLOYD AT POMPEII	Vestron Musicvideo 1008	Pink Floyd	1986	C	19.95
16	11	17	OUT OF THE BLUE	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	SF	16.98
17	NEW ▶		WICKED VIDEOS	CBS Music Video Enterprises 49008	Ozzy Osbourne	1988	SF	14.98
18	14	5	GENESIS-VIDEOS VOLUME ONE	Atlantic Records Inc. Atlantic Video 50129-3	Genesis	1988	LF	16.98
19	15	19	... NOTHING LIKE THE SUN	A&M Records Inc. A&M Video C61104	Sting	1988	SF	12.98
20	18	27	MUMBO JUMBO	Atlantic Records Inc. Atlantic Video 50121-3	Robert Plant	1988	SF	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.

### 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.

"The Master System To Better Golf," Fox Hills Video, 75 minutes, \$39.95 for three 25-minute programs or \$14.95 each.

A trio of the Senior Tour's brightest stars—Miller Barber, Orville Moody, and Dale Douglass—offer a series of suggestions designed to enhance the games of older linksters. Barber reviews the basics of driving and various wedge shots, while Moody covers long irons, fairway woods, and putting. Douglass rounds out the group with his discussion of tempo and a segment on chipping and bunker shots. Each is also interviewed by Rick McCord, teaching editor of Golf Magazine and the program's host.

Nothing startling or revolutionary is uncovered here, though as a sound review of the fundamentals, this program is fine. Nonetheless, golfers purchase videotapes to help them improve their games—not to listen to three not-so-subtle plugs for the Senior Tour. The different formats and attractive prices may garner some sales, but as golf programs go, this one is a bogey—at least in terms of what golfers are looking for.

RICHARD T. RYAN

"Olympic Track And Field—Women 1988 Seoul," Wood

Knapp Video, 45 minutes, \$19.95.

Although Florence Griffith Joyner literally ran away with the show at the 1988 Summer Games, there were lots of other brilliant performances. Happily, this program has captured the vast majority of them, including Louise Ritter's gold medal in the high jump, Jackie Joyner-Kersey's double gold in the long jump and the heptathlon, Petra Felke's tossing of the discus, and Rosa Motta's victory in the marathon.

But viewers are also reminded of the bitterness of defeat. Mary Decker Slaney's unsuccessful bid for a medal is detailed, as is Valerie Brisco's futile attempt to reprise her medal-winning performances at the Los Angeles Games.

Interspersed with the action sequences are interviews with Joyner and Joyner-Kersey. This is one of the best programs in the series, and Dick Enberg adds his usual insight as host. Although this program may not move as fast as Flojo does, it sure looks like a winner.

R.T.R.

"Olympic Track And Field—Men 1988 Seoul," Wood Knapp Video, 45 minutes, \$19.95.

A large portion of this program focuses on the efforts of Carl Lewis as he attempted to reprise his gold-medal efforts in the long jump and 100 meters. Also included—though nothing new is revealed—is the shocking story of Canada's Ben Johnson, who had bested Lewis in the 100 meters only to be disqualified for steroid use.

Viewers should also enjoy the less publicized but equally noteworthy achievements of shot-putter Randy Barnes, triple jumper Willie Banks, and high jumper Hol-

(Continued on page 54)

## Hi-Band 8mm, Updates In Hardware Technology Show Up At Winter CES

An occasional column focusing on products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

**LAS VEGAS** Video hardware manufacturers took advantage of the Consumer Electronics Show here to showcase subtle refinements to their products, including VCRs and camcorders with advanced editing features and even, provided the first glimpse of hi-band 8mm.

Canon USA, for example, became the first to display hi-band 8mm to dealers here. The hi-band technology, shown here in Canon's hotel suite, puts 8mm on a par with the high-resolution recording capabilities of Super-VHS (about 420 lines) and is expected to add 10%-20% to the price of products. Sony and Sanyo, both instrumental in the standardization of hi-band and certain to be its critical chief promoters, did not unveil similar products, though it was rumored that Sony showed the products privately.

Meanwhile, JVC pulled the wraps off of a VHS-C camcorder that can record up to 120 minutes. The previous, 90-minute maximum-recording capability put the down-sized VHS configuration at a disadvantage to 8mm units that can record a full two hours.

Meanwhile, RCA and its video manufacturer, Hitachi, continued their trend toward incorporating new editing features in home decks and camcorders. While Sony has long featured such refinements in Beta and 8mm units, the technology has been conspicuously absent from most VHS units.

RCA's version, applied to two camcorders, is called ProEdit. Both feature flying-erase heads, which allow for clean edit cuts; Synchro Edit, which allows for control of a second VCR via the camcorder and an optional editing cable for creation of a pre-edited tape; audio/video dubbing and mike fixing features; edit search for positioning a tape where the last recording left off; and frame-by-frame photography for an animation effect.

The camcorders, models CC310 (\$1,399) and CC320 (\$1,299), also incorporate such standard features as auto white balance, auto exposure and high-speed shutter, 8:1 power zoom, auto and macro focus, and on-screen viewfinder display graphics. The CC320 has a built-in character display generator.

Hitachi's home deck, model HPX VT-3800, is the company's first flying-erase-head VCR, facilitating editing. The Super-VHS unit also features MTS stereo, high-speed search, auto repeat/frame advance, remote control, and auto play/rewind. It lists for \$1,299.

Hitachi is also introducing a camcorder refinement called Accusshot, a computer-controlled exposure feature that automatically adjusts the iris and variable-light-speed shutter for optimum exposure. It also has digital one-lux light sensitivity and digital strobe. Standard features include 8:1 power zoom, high-speed shutter, two-hour battery pack, and S-VHS resolution of up to 150 lines, Hitachi says.

Ricoh, which has focused its video efforts on 8mm, is introducing a lightweight model said to have the industry's smallest recording-head drum (1.05 inches). The two-pound unit has a 420,000-pixel count, five-lux light sensitivity, digital special effects, shutter-speed variable from 1/60 to 1/4000 of a second, six-times power macro zoom, edit search, and an edit switch to facilitate dubbing to a Super-VHS VCR. Called the R-630 Super, the unit lists for \$1,899.

Pioneer's first S-VHS deck is the VH-930SD, incorporating digital special effects, multichannel search, 21-day/eight-event timer, index search, four-head recording, and remote control. The suggested list is \$1,500.

A new Philips S-VHS camcorder features one of the industry's first color liquid crystal display viewfinders. Most standard camcorders use black-and-white CRT viewfinders. LCD versions use less energy, thus prolonging battery life. Other features of the model CPJ810 are seven-lux light sensitivity, 8:1 power zoom, flying-erase head, auto white balance, two-hour battery, high-speed shutter (1/1000 of a second), and built-in monitor speaker. The suggested list price is \$1,899.



The upscale is on the upswing as VCR makers continue to add a wide variety of high-end features to their new models. Pictured is Hitachi's new VT3800, a Super-VHS unit with a flying-erase head. It retails for \$1,299.

# 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	11	<b>E.T. THE EXTRA-TERRESTRIAL</b>	★ ★ NO. 1 ★ ★ Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
2	2	14	<b>CINDERELLA</b>	Walt Disney Home Video 410	Animated	1950	G	26.99
3	3	52	<b>DIRTY DANCING</b>	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
4	4	66	<b>LADY AND THE TRAMP</b>	Walt Disney Home Video 582	Animated	1955	G	29.95
5	6	15	<b>DOCTOR ZHIVAGO</b>	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
6	11	105	<b>CALLANETICS ▲ ◇</b>	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
7	8	6	<b>IT'S A WONDERFUL LIFE</b>	Hal Roach Studios Film Classics, Inc. V5003	James Stewart Donna Reed	1946	NR	9.95
8	17	118	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆</b>	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
9	12	44	<b>START UP WITH JANE FONDA</b>	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95
10	9	181	<b>THE SOUND OF MUSIC ▲ ◆</b>	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
11	7	40	<b>WHITE CHRISTMAS</b>	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
12	5	94	<b>THE WIZARD OF OZ ▲ ◆</b>	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
13	15	29	<b>LETHAL WEAPON</b>	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
14	10	23	<b>GOOD MORNING VIETNAM</b>	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
15	22	6	<b>PLAYMATE VIDEO CALENDAR 1989</b>	HBO Video 0510	Various Artists	1988	NR	19.99
16	14	14	<b>BEN-HUR</b>	MGM/UA Home Video 900004	Charlton Heston	1959	G	29.95
17	13	103	<b>THE GODFATHER</b>	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
18	RE-ENTRY		<b>JANE FONDA'S NEW WORKOUT ▲ ◆</b>	Lorimar/LightYear Ent. Warner Home Video 069	Jane Fonda	1985	NR	29.98
19	21	57	<b>PINK FLOYD THE WALL</b>	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
20	28	13	<b>SUPER CALLANETICS</b>	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
21	16	25	<b>DEF LEPPARD: HISTORIA</b>	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
22	23	71	<b>AN AMERICAN TAIL ◇</b>	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
23	24	18	<b>GEORGE MICHAEL-FAITH</b>	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
24	19	96	<b>TOP GUN</b>	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
25	26	10	<b>THE TEN COMMANDMENTS</b>	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	NR	29.95
26	37	9	<b>KATHY SMITH'S FAT BURNING WORKOUT</b>	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
27	39	3	<b>THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS</b>	HBO Video 0025	Tim McCarver	1988	NR	14.99
28	27	6	<b>VIDEO CENTERFOLD-35TH ANNIVERSARY PLAYMATE</b>	HBO Video 0511	Fawna MacLaren	1988	NR	19.99
29	18	48	<b>THE GODFATHER PART II</b>	Paramount Pictures Paramount Home Video 8459	Al Pacino Robert De Niro	1975	R	29.95
30	RE-ENTRY		<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲</b>	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	14.95
31	32	31	<b>MICKEY COMMEMORATIVE EDITION</b>	Walt Disney Home Video 690	Animated	1988	NR	14.95
32	RE-ENTRY		<b>SINGIN' IN THE RAIN</b>	MGM/UA Home Video 6100185	Gene Kelly Debbie Reynolds	1952	NR	19.95
33	40	66	<b>STAR TREK IV-THE VOYAGE HOME</b>	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
34	31	21	<b>PLATOON</b>	Hemdale Film Corp. Vestron Video 6012	Tom Berenger Charlie Sheen	1986	R	24.98
35	35	114	<b>SLEEPING BEAUTY ◆</b>	Walt Disney Home Video 476	Animated	1959	G	29.95
36	30	126	<b>ALICE IN WONDERLAND ▲ ◆</b>	Walt Disney Home Video 36	Animated	1951	G	29.95
37	20	6	<b>HOW THE GRINCH STOLE CHRISTMAS!</b>	MGM/UA Home Video M201011	Animated	1966	NR	14.95
38	RE-ENTRY		<b>KATHY SMITH'S BODY BASICS ▲</b>	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	14.95
39	25	136	<b>MARY POPPINS ● ◆</b>	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
40	33	102	<b>SCARFACE ▲ ◆</b>	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95

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

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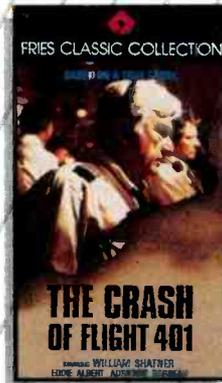


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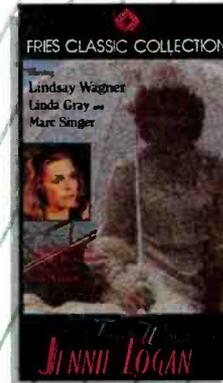
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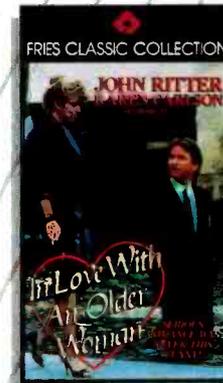
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**Rocky III.** Raquel Welch stars in her third fitness video from HBO Video, "Raquel: Lose 10 Pounds In Three Weeks." The 80-minute video is divided into two segments in which upper and lower body workouts are performed on alternate days. The actress is joined in the video by her personal trainer, David White. Together they offer an exercise program that includes cooking methods. Welch's three videos, including "Raquel: Total Beauty And Fitness" and "A Week With Raquel," are available from HBO Video for \$19.95 each.

**VIDEO REVIEWS**

(Continued from page 51)

lis Conway. The stunning upsets by Andre Phillips over Edwin Moses and Joe DeLoach over Lewis are also included. The high-flying efforts of Soviet pole-vaulter Sergei Bubka and Daley Thompson's unsuccessful quest for a record third Olympic decathlon medal are among the many other highlights.

However, this program ends too abruptly, without a wrap-up or any other sort of conclusion. It's a minor point but an unsettling one nevertheless. **R.T.R.**

**"Olympic Boxing 1988 Seoul," Wood Knapp Video, 45 minutes, \$19.95.**

Perhaps no other sport generated as much controversy and confusion at the Summer Olympics as boxing did. Hometown decisions, attacks on referees, sit-down strikes, missed bouts, and wrong bells were just a few of the things that plagued the sport. Despite the circuslike atmosphere, however, the untested U.S. team acquitted itself handsomely. Of the 12 U.S. fighters, eight won medals and six of them made it to the finals, where three grabbed gold.

The emphasis in the program has been placed squarely on the American team, and considering the way it dominated the competition, that's just where it belongs. Given all the unusual events that surrounded boxing—all of which have been captured here—this program may well become a collector's item. **R.T.R.**

**HBO promotes new Sports Illustrated vid ... see page 61**

# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
<b>RECREATIONAL SPORTS™</b>						
★★ NO. 1 ★★						
1	1	79	<b>DORF ON GOLF</b> ♦	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
2	4	7	<b>THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS</b>	HBO Video 0025	Tim McCarver hosts more compilations of sports' most memorable goofs.	14.99
3	2	107	<b>AUTOMATIC GOLF</b> ▲ ◇	Video Reel Simitar Entertainment, Inc. VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
4	9	85	<b>THE BEST OF THE FOOTBALL FOLLIES</b>	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
5	3	79	<b>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1</b>	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
6	17	51	<b>NOT SO GREAT MOMENTS IN SPORTS</b>	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
7	10	15	<b>NFL TV FOLLIES</b>	NFL Films Video Fox Hills Video	Jonathan Winters hosts this newest football follies program.	19.95
8	15	33	<b>WINNING BASKETBALL WITH LARRY BIRD</b>	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
9	5	9	<b>SPORTS ILLUSTRATED-GET THE FEELING: SPEED</b>	NFL Films Video HBO Video 0091	Highlights of some of the fastest moments in sport's history.	14.99
10	12	31	<b>WRESTLEMANIA IV</b> ◇	Titan Sports Inc. Coliseum Video WF053	This event, shown in its entirety, includes never-before-seen footage.	39.95
11	13	3	<b>SPORTS ILLUSTRATED-GET THE FEELING POWER</b>	NFL Films Video HBO Video 0092	Highlights from the greatest moments in sports accentuating power.	14.99
12	<b>NEW▶</b>		<b>THE OFFICIAL 1988 WORLD SERIES VIDEO</b>	CBS-Fox Video 2199	Includes all the excitement of the showdown between L.A. & Oakland.	19.98
13	7	13	<b>MIKE TYSON'S GREATEST HITS</b>	HBO Video 0088	Highlights from the World's Heavyweight champ's best matches.	19.99
14	16	49	<b>LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO</b>	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
15	8	107	<b>GOLF MY WAY WITH JACK NICKLAUS</b>	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
16	11	53	<b>CHARLIE LAU: THE ART OF HITTING 300</b>	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19.95
17	14	5	<b>THE GREATEST COMEBACK EVER: 1978 YANKEES</b>	VidAmerica	Bucky Dent & Phil Rizzuto give a locker-room view of their incredible season.	14.95
18	6	37	<b>LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1</b>	Paramount Home Video 12623	Pro Lee Trevino reveals the golfing techniques that made him famous.	19.95
19	20	59	<b>A KNIGHT OF BASKETBALL</b>	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
20	19	23	<b>SCIENCE OF PITCHING</b>	Morris Video 208	Former big leaguer Wes Stock teaches the fundamentals of pitching.	19.95
<b>HOBBIES AND CRAFTS™</b>						
★★ NO. 1 ★★						
1	2	85	<b>YES YOU CAN MICROWAVE</b>	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	19.95
2	1	49	<b>CASINO GAMBLING WITH DAVID BRENNER</b>	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
3	3	29	<b>SPAGO: COOKING WITH WOLFGANG PUCK</b>	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's Famed pizzas & pastas.	29.98
4	7	11	<b>FODOR'S HAWAII</b>	Random House Home Video	Travel tips on hotels, restaurants, sightseeing, and shopping.	19.95
5	4	3	<b>YOUR CHRISTMAS YULE LOG FIREPLACE</b>	The Video Naturals Co.	Burning yule log accompanied by classic Christmas carols.	19.95
6	13	93	<b>LAURA MCKENZIE'S TRAVEL TIPS-HAWAII</b>	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
7	8	107	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1</b>	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
8	9	107	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2</b>	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
9	<b>RE-ENTRY</b>		<b>THE SHORT-ORDER GOURMET</b>	Polaris Communication	Cooking essentials are taught for the time-pressed professionals.	19.95
10	12	55	<b>THE SILVER PALATE: GOOD TIMES LIVE</b>	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
11	10	33	<b>FODOR'S GREAT BRITAIN</b>	Random House Home Video	This video is based on the world-famous travel book.	19.95
12	6	57	<b>THIS OLD HOUSE</b>	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
13	11	73	<b>VIDEO AQUARIUM</b>	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
14	5	11	<b>READER'S DIGEST VIDEOMANUAL: HOME REPAIR</b>	Random House Home Video	Complete home repair program to deal with the most common repair problems.	29.95
15	15	19	<b>MICROWAVE COOKING</b>	Best Film & Video Corp.	Pat Hutt hosts this comprehensive course in using the microwave.	29.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. Next week: Health And Fitness; Business And Education.

## HOME VIDEO

### Dealers Put Their Money Where The Real Meat Is

DOES IT SURPRISE ANYONE to learn that retailers still thumb their noses at all but the hit titles? More than three-fourths of open-to-buy dollars go to the hits and the rest is divided among the plethora of lesser-known titles. What's more, almost half the dealers surveyed by Fairfield Group at the close of 1988 said 80% of their budget goes to hits. A third said they will cut back on B titles, and only one in five will spend more on the second-tier titles.

While it's not shocking to learn that "Fatal Attraction" outpaced "I Spit On Your Grave" (despite plot similarities), this study illustrates how the stakes continue to rise. Retailers want proven hits and big stars. They're saying: Don't pester me with these movies I've never heard of, don't talk to me about sensitive French films with titles I can't pronounce, and don't waste my time with an "uproarious comedy from the makers of..." I want Rambo! I want Cher!

In short: Dealers want to make a profit, not a statement.

And that's why, industry sources say, the number of rental-priced titles that sold more than 200,000 copies went from 19 in 1987 to 39 in 1988.

ALL THIS BRINGS ME to a prediction for 1989. Look for the list price on A titles to go to the \$100 mark. Why? Retailers have demonstrated that they can't live without the megahits, and Hollywood could, you know, use the extra money. When HBO Video went to a \$99.95 list on "Platoon," nobody made much of a fuss, and besides, look at how wily-nilly pricing strategies were in 1988: CBS/Fox offers "It Takes Two" at the same price as "Broadcast News"; Paramount markets "Stormy Monday" and "The Untouchables" at \$89.98 each; and Touchstone offers "The Rescue" at the same price as "3 Men And A Baby." Even a small company like VidMark has no problem asking \$89.95 for "Vanishing Act."

No wonder B titles are being muscled off of the shelf at retail, and no wonder a price hike on the hits seems inevitable. The major suppliers have bankrolled high-priced promos for their "must-carry" titles, so can't you really blame them for wanting to corral some additional revenue. (Paramount has already raised the wholesale price on at least for A titles.)

The B market will still show signs of life with discounts—J2 Communications is offering five fairly interesting titles in a package priced at \$89.95—but for the most part, B titles are far too costly to be a safe investment for dealers, especially when there are, it seems, at least a dozen Arnold Schwarzenegger flicks on the market.

So as long as suppliers offer hamburger at the same price as filet mignon, you can't blame dealers for sticking with the steak. But don't be surprised when the prices on the menu change (though retailers will have something to beef about).

FANS OF CLASSIC FILMS will love MCA's schedule. Not only is it releasing "Horse Feathers," which I'd say is the best Marx Brothers film ever, for \$19.95 in February, it is also releasing "Reap The Wild Wind," "The General Died At Dawn," and the Preston Sturges masterpiece "Sullivan's Travels" for \$29.95 each.

WIN SOME LOSE SOME: Fries Home Video lost a Lambchop but gained some soul. Immediately after Shari Lewis packed her puppet



and moved to KVC Video. Fries announced a deal with Motown Productions for two videos due out in April, one on the Tempta-

tions and one featuring the Four Tops. Each will be 60 minutes and priced at \$19.95. Lewis had previously released a kidvid through Fries but has signed a million-dollar pact with KVC and is slated to do at least six videos with her tireless pal Lambchop.

SHORT TAKES: Warner will release "Imagine: John Lennon" along with the 1978 comedy "I Want To Hold Your Hand" on March 8 for \$89.95 and \$79.95, respectively. While the Lennon film was in theaters only a month ago, "I Want To Hold Your Hand" had been held off of video, reportedly because it was difficult to get video rights to the 17 Beatles songs included. The film, by the way, is a must for any aging Beatles fan.

BRITAIN'S Price Andrew has yet to respond to Coliseum president Howard Farber's invite to the World Wrestling Federation's Royal Rumble Sunday (15). "She loved him... She trusted him... Until he cut her head off!" reads the tag line of Unicorn Video's new slice-and-dice release, "The Savage Intruder." True to form the ad slick depicts a decapitated head and a severed hand in a pool of blood. All very tasteful, I assure you... The New York Post reports that an "unhappy video-store customer burst into a Long Island shop during a New Year's Eve party and opened fire on 50 people." Luckily, the tabloid says, the gunman at Brentwood Video in Suffolk, N.Y., was a lousy shot and somehow managed to miss everyone in the store. Still, if nothing else, this unfortunate episode underscores the importance of stocking enough copies of the hits to keep the customer satisfied.

# Duo Finds Gold In Them There Vending Machines

BY MOIRA McCORMICK

CHICAGO When a pair of college graduates from the northern suburbs here decided to get into the video business two years ago, they knew they did not want to open a store; there was too much potential competition from national superstore chains, they thought. Instead, Steve Friedman and Gary Dennenberg opted to go the vending-machine route.

Now the partners are mining gold with machines placed in the high-income high-rise apartment buildings of Chicago's Gold Coast as well as in selected convenience stores.

Friedman and Dennenberg, both 24, founded their Glenview, Ill.-based company Video Corp. of America in July. The 15 VCA-owned vending machines are already operating in the black, and Friedman says he and Dennenberg are ready to expand their business. "We expect to triple our size in the next year," he says.

Friedman and Dennenberg initially held off buying vending machines until they found the unit that fit their specifications, exhibited by Lakeland, Fla.-based manufacturer Keyosk at the 1988 Summer Consumer Electronics Show here. Up to that point, the vending machines they had viewed were "too bulky and required too much maintenance," according to Friedman.

The comparatively compact Keyosk machine (4 feet wide, 7 feet

tall, 18 inches deep) is "totally electronic—no robotic arms, nothing you can't fix with spare parts in 15 minutes," he says. With the help of an investor, he and Dennenberg bought 15 units and began testing them in dif-

**'The whole game is promotion; people like that personal contact'**

ferent locations. "Gary thought grocery stores would be the best place for the machines, and I thought high rises," says Friedman.

Rentals proved to be significantly higher in the apartment buildings, so the grocery stores were abandoned; VCA did, however, find that certain convenience stores provided a healthy rental atmosphere. Now 10 of the 15 machines are operating in high rises along Chicago's moneyed lakefront area, the Gold Coast, and three are in Chicago-area White Hen convenience stores, with whom Friedman and Dennenberg have worked out a contract for a percentage of rental profits.

The 14th machine is scheduled to open in a White Hen, as is the 15th, which is currently being repaired after it was vandalized in its former location, a "busy liquor store—that one

didn't work out," Friedman says.

The two founders divide duties in VCA, with Friedman handling machine sales and promotion and Dennenberg overseeing computer operations and billing. "Since the machine is electronic, no cash is involved," says Friedman. "It takes Visa, Mastercard, and Discover cards."

Most units hold 120 movies (184-capacity machines are also available), each behind a separate pop-open door.

"Other vending machines we looked at held over 350 movies," notes Friedman, "which we feel is unnecessary—the only titles that rent are the top ones." New releases make up the bulk of VCA's inventory; the remainder comprises still-popular contemporary A titles, classics—older titles that still rent heavily—and children's titles. In the high rises only, adult titles are also available, and according to Friedman, "They're our best renters—they're all gone every night."

A customer wishing to rent a movie from one of the machines inserts a credit card and punches the number of the desired title. After the machine's computer has checked the validity of the card, the corresponding door opens and the customer removes the movie.

Rates are \$2.79 per night in White Hens and \$2.99 a night in the high rises. "White Hen customers, who tend to be people off the street, are

more cost conscience," says Friedman. Each title is equipped with a bar code and a "recognition label" that allows the machine to keep track of its whereabouts and prevents the return of the wrong cassette. Two to five copies of hot titles are available in each machine.

"Gary calls the computer at the end of each day," says Friedman, "to find out what sold and where, the time and date of rentals and returns, etc. The computer tells us where any movie is at any given time, whether it's being rented or rotated to another machine. We can reset prices, making them cheaper during the middle of

the week, for example, without having to leave the office.

"We can also see if any machine has broken down. If one of the drawers has broken, we replace it with a new one, send it to the company in Florida, and they fix it. If the CPU—the computer in each machine—is malfunctioning, we can replace it as well, in minutes. We carry a lot of spare parts, so the machines are never down for long."

Each day's profits are automatically deposited in the company's bank account by computerized service Electronic Clearing House, Friedman (Continued on next page)

FOR WEEK ENDING JANUARY 21, 1989

Billboard

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## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	14	<b>CINDERELLA</b> Walt Disney Home Video 410	1950	26.99
2	2	66	<b>LADY AND THE TRAMP</b> Walt Disney Home Video 582	1955	29.95
3	3	70	<b>AN AMERICAN TAIL</b> ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
4	9	31	<b>MICKEY COMMEMORATIVE EDITION</b> Walt Disney Home Video 690	1988	14.95
5	6	117	<b>SLEEPING BEAUTY</b> ♦ Walt Disney Home Video 476	1959	29.95
6	12	136	<b>WINNIE THE POOH AND TIGGER TOO</b> ♦ Walt Disney Home Video 64	1974	14.95
7	8	31	<b>DISNEY'S SING ALONG SONGS: YOU CAN FLY!</b> Walt Disney Home Video 662	1988	14.95
8	5	6	<b>HOW THE GRINCH STOLE CHRISTMAS!</b> MGM/UA Home Video M201011	1966	14.95
9	10	136	<b>ALICE IN WONDERLAND</b> ▲ ♦ Walt Disney Home Video 36	1951	29.95
10	18	122	<b>WINNIE THE POOH AND THE HONEY TREE</b> ♦ Walt Disney Home Video 49	1965	14.95
11	15	31	<b>DUCKTALES: DAREDEVIL DUCKS</b> Walt Disney Home Video 694	1988	14.95
12	4	11	<b>DISNEY SING ALONG: VERY MERRY CHRISTMAS SONGS</b> Walt Disney Home Video 412	1988	14.95
13	13	173	<b>DUMBO</b> ▲ ♦ Walt Disney Home Video 24	1941	29.95
14	14	31	<b>MICKEY AND THE BEANSTALK</b> Walt Disney Home Video 691	1988	14.95
15	16	85	<b>DISNEY'S SING ALONG SONGS: HEIGH-HO!</b> Walt Disney Home Video 531	1987	14.95
16	17	12	<b>TEENAGE MUTANT NINJA TURTLES: HEROES ...</b> Family Home Entertainment 23978	1988	14.95
17	19	11	<b>RAFFI IN CONCERT WITH THE RISE &amp; SHINE BAND</b> ◊ Troubadour Records Ltd./A&M Video VC6179	1988	19.98
18	20	87	<b>DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH</b> ◊ Walt Disney Home Video 480	1986	14.95
19	23	173	<b>PINOCCHIO</b> ♦ Walt Disney Home Video 239	1940	29.95
20	7	23	<b>MICKEY'S CHRISTMAS CAROL</b> Walt Disney Home Video 225	1983	14.95
21	25	31	<b>DUCKTALES: FEARLESS FORTUNE HUNTER</b> Walt Disney Home Video 693	1988	14.95
22	11	13	<b>THE THREE CABALLEROS</b> Walt Disney Home Video 411	1945	29.95
23	21	132	<b>WINNIE THE POOH AND THE BLUSTERY DAY</b> ♦ Walt Disney Home Video 63	1968	14.95
24	22	9	<b>SING-ALONG, DANCE-ALONG, DO-ALONG</b> Lorimar Home Video 572	1988	14.95
25	RE-ENTRY		<b>BUGS BUNNY SUPERSTAR</b> MGM/UA Home Video M201323	1988	19.95

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**"What I wouldn't give for a shot at that dame."**

—Lucky Luciano



ORION HOME VIDEO

## COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES\*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
<b>BORDER RADIO</b> Chris D., John Doe Pacific Arts/\$59.95	1/18/89 (2/1/89)	NA (NA)	Poster
<b>CADDYSHACK II</b> Chevy Chase, Dan Ackroyd Warner/\$89.95	1/19/89 (2/8/89)	\$11.8 (1,556)	Standee, Poster, Fact Sheet
<b>CRY FROM THE MOUNTAIN</b> Wes Parker, Chris Kidd IVE/\$39.95	1/18/89 (2/9/89)	NA (68)	Sellsheet, Admats
<b>IN A SHALLOW GRAVE</b> Patrick Dempsey, Michael Biehn Warner/\$79.95	1/19/89 (2/8/89)	NA (2)	None
<b>PASCALI'S ISLAND</b> Ben Kingsley IVE/\$89.95	1/18/89 (2/9/89)	\$0.8810 (34)	Poster, Sellsheet, Admats
<b>POUND PUPPIES: THE LEGEND OF BIG PAW</b> Animated Family/\$79.95	1/18/89 (2/9/89)	\$0.5048 (69)	Poster
<b>TIGER WARSAW</b> Patrick Swayze, Piper Laurie Sony/\$89.95	1/16/89 (2/6/89)	NA (29)	Poster, Brochure, Standee
<b>THE WIZARD OF LONELINESS</b> Lukas Haas, Lea Thompson Virgin Vision/\$89.95	1/19/89 (2/3/89)	\$0.1445 (27)	Poster, Ad Slick, Release Book

\* INFORMATION FURNISHED BY VIDEO FORECASTER.

### NONTHEATRICAL TITLES

<b>HOLLYWOOD'S NEW BLOOD</b> Horror RaeDon/\$69.95 Prebook cutoff: 1/12/89; Street: 1/23/89	<b>THE MAN CALLED FLINTSTONE</b> Animated Hanna-Barbera/\$29.95 Prebook cutoff: 1/12/89; Street: 1/26/89
<b>THE JETSONS MEET THE FLINTSTONES</b> Animated Hanna-Barbera/\$29.95 Prebook cutoff: 1/12/89; Street: 1/26/89	<b>YOUR PERSONAL GUIDE TO SUCCESS, POWER AND SECURITY</b> Instructional In The Black/\$29.95 Prebook cutoff: none; Street: none

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036

## California CD Store Hedges Its Bet With Video Rental

BY EARL PAIGE

LOS ANGELES Jim Alden believes his CD-only store could tough it out along with other, similar specialist outlets that play it smart, but he is taking no chances. He's going into video rental.

Luckily for Alden, his National Compact Disc store, which has been open for more than a year in the Los Angeles suburb of Encino, enjoys a luxury many other CD-only stores lack—a lot of space.

"When we leased this spot, it was really too big at 5,000 square feet," he says. "But the rent was right." Moreover, the store is on a hot section of Ventura Boulevard, just west of Interstate 405 and near the Sherman Oaks Galleria Mall. "We actually fought off 20/20 Video for the spot," says Alden, referring to one of L.A.'s leading chains.

"We sublet 2,000 square feet to a printing shop that is still next door and make a little profit on that," Alden says. "But we still had this 1,400 square feet behind a

wall we were holding for offices or storage."

A decision on what to do with the space was reached after long discussions between Alden and his partner, Robert Brownell, who also operates a CD-only store further east on Ventura Boulevard and who has branched into franchising.

Brownell, acknowledging that he was ambivalent about going into video rental at first, now says, "In all our future strip contracts, we will specify that we offer video, too. Where we are in Studio City, there was a video store in the same strip."

Although his CD business was still healthy at the time the decision was made, Alden says, he saw other CD-only stores closing all around the market here. Also, National Compact Disc has not added franchisees as vigorously as he and Brownell had hoped (there's one in suburban La Habra here and a new one in suburban Kansas City, Kan.).

(Continued on page 60)

## Vid Factory Chain Feels Bigger Is Better

### 16,800-Foot Buffalo, N.Y., Store Stocks 20,000 Tapes

BY BRUCE HARING

NEW YORK The Buffalo, N.Y.-based Video Factory chain has opened one of the largest video stores in the country, a whopping 16,800-square-foot monster boasting a 20,000-tape inventory (Billboard, Sept. 10).

The building, located in its own Video Factory Plaza strip mall, also houses the chain's corporate offices, which take up an additional 4,800 square feet.

Why so big? "We were getting 192 families an hour moving through a 2,000-square-foot showroom," says chain owner Ron Alsheimer. "The situation became a physical impossibility, to a point where the city was concerned about it."

Alsheimer says the chain wasn't shooting for any records when it built the superstore, which he describes as being "set up like a grocery store." The new-release wall alone is 108 feet, with six tiers of hot product.

"Customers absolutely love it," Alsheimer claims. "There's space to walk around, it's fully equipped for the handicapped, and we have public bathrooms, a separate children's area, six outgoing terminals, and four incoming terminals."

The store employs 28 people, in-

cluding management. Tuxedo-clad hosts greet customers at the door, directing them to specific genres, communicating via headset with store personnel.

"A big store has its problems," Alsheimer allows. "Cleaning is an enormous job. We have our own people do it, but you can't vacuum every day. The biggest change from our previous locations was the parking, which accommodates

124 cars. We never owned a parking space before."

Video Factory will open another store in Jamestown, N.Y., next month, and will add another location by the end of February.

Despite the store's enormous inventory, Alsheimer admits one customer came in and asked for something the store didn't have. "There's always one of those," he says, laughing.

### VENDING MACHINES

(Continued from page 56)

notes.

VCA employs a number of people to help promote the machines in their various locations, according to Friedman. "The whole game is promotion," he says. "One guy that works for us is in charge of rotating movies from place to place, which we do every two weeks; he'll also talk to customers, hear complaints. People like that personal contact."

Other employees go to a location if it's slow and get people to try the machine. In White Hens, for instance, they may offer a customer \$2 or a free liter of Coca-Cola if they rent a movie.

"We may lose money on the first transaction, but it's fun to see new Visa numbers begin to repeat over and over," says Friedman. High-rise

machines are located either in the building's own convenience market or in its laundry room.

VCA was "almost immediately profitable," says Friedman, "because we didn't waste a lot of money on an elaborate office and huge computer. Rotating movies and keeping inventory current and varied are other reasons we've been successful."

"We wanted to grow slowly," he stresses, "and get our first machines operating in the black before we expanded. Now we're ready." He and Dennenberg would like to place their machines in the new breed of hotel that provides VCRs in every room.

"We're hoping to do hospitals, too," Friedman says. "Now, there's a captive audience."

"Burglary will get you 2-10, but this'll put you away for life."

—Bugsy Siegel



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FOR WEEK ENDING JANUARY 21, 1989

**Billboard**

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				<b>★ ★ NO. 1 ★ ★</b>			
1	1	8	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
2	2	12	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
3	4	6	WILLOW	LucasFilm Ltd. RCA/Columbia Home Video 6-20936	Val Kilmer Joanne Whalley	1988	PG
4	11	3	SHORT CIRCUIT 2	Tri-Star Pictures RCA/Columbia Home Video 6-27008	Fisher Stevens Michael McKean	1988	PG
5	6	9	ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R
6	5	7	COLORS	Orion Pictures Orion Home Video 8720	Robert Duvall Sean Penn	1988	R
7	3	10	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG
8	7	8	BILOXI BLUES	Universal City Studios MCA Home Video 80799	Matthew Broderick Christopher Walken	1988	PG-13
9	17	2	A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER	New Line Cinema Media Home Entertainment M012000	Robert Englund	1988	R
10	13	3	LICENSE TO DRIVE	United Artists Pictures, Inc. CBS-Fox Video 4753	Corey Haim Corey Feldman	1988	PG-13
11	<b>NEW</b>		RED HEAT	IVE 66057	A. Schwarzenegger James Belushi	1988	R
12	14	3	ARTHUR 2 ON THE ROCKS	Warner Bros. Inc. Warner Home Video 11811	Dudley Moore Liza Minnelli	1988	PG
13	8	6	FUNNY FARM	Warner Bros. Inc. Warner Home Video 11809	Chevy Chase Madolyn Smith	1988	PG
14	10	15	SHOOT TO KILL	Touchstone Pictures Touchstone Home Video 697	Sidney Poitier Tom Berenger	1988	R
15	9	9	THE SEVENTH SIGN	Tri-Star Pictures RCA/Columbia Home Video 6-27007	Demi Moore Jurgen Prochnow	1988	R
16	16	19	MOONSTRUCK ◊	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG
17	28	2	BLOODSPORT	Cannon Films Inc. Warner Home Video 37062	Jean Claude Van Damme	1988	R
18	20	20	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
19	12	6	OFF LIMITS	CBS-Fox Video 1657	Willem DaFoe Gregory Hines	1987	R
20	15	13	RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R
21	22	3	BIG TOP PEE-WEE	Paramount Pictures Paramount Home Video 32076	Pee-Wee Herman	1988	PG
22	21	7	STAND AND DELIVER	Warner Bros. Inc. Warner Home Video 11805	Edward James Olmos Lou Diamond Phillips	1988	PG
23	18	14	MASQUERADE	CBS-Fox Video 4749	Rob Lowe Meg Tilly	1988	R
24	19	16	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG
25	27	18	BROADCAST NEWS	CBS-Fox Video 1654	William Hurt Albert Brooks	1987	R
26	33	3	CASUAL SEX?	Universal City Studios MCA Home Video 80788	Lea Thompson Victoria Jackson	1988	R
27	24	9	RETURN TO SNOWY RIVER	Walt Disney Home Video 699	Tom Burlinson Sigrid Thornton	1988	PG
28	<b>NEW</b>		MONKEY SHINES	Orion Pictures Orion Home Video 2766	Jason Beghe John Pankow	1988	R
29	31	3	MIDNIGHT CROSSING	Vestron Pictures Inc. Vestron Video 6028	Faye Dunaway Daniel J. Travanti	1987	R
30	23	15	SHE'S HAVING A BABY	Paramount Pictures Paramount Home Video 32027	Kevin Bacon Elizabeth McGovern	1988	PG-13
31	29	14	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G
32	37	3	THE RESCUE	Touchstone Pictures Touchstone Home Video 869	Kevin Dillon Charles Haid	1988	PG
33	39	23	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R
34	25	13	THE SERPENT AND THE RAINBOW	Universal City Studios MCA Home Video 80772	Bill Pullman Cathy Tyson	1987	R
35	34	5	STORMY MONDAY	Atlantic Releasing Corp. Paramount Home Video 12674	Melanie Griffith Tommy Lee Jones	1988	R
36	32	13	SHAKEDOWN	Universal City Studios MCA Home Video 80820	Peter Weller Sam Elliott	1988	R
37	26	11	BRIGHT LIGHTS, BIG CITY	MGM/UA Home Video M801377	Michael J. Fox	1988	R
38	30	17	FRANTIC	Warner Bros. Inc. Warner Home Video 11787	Harrison Ford	1988	R
39	<b>NEW</b>		THE UNBEARABLE LIGHTNESS OF BEING	Orion Pictures Orion Home Video 8721	Daniel Day-Lewis Juliette Binoche	1988	R
40	40	12	DEAD HEAT	New World Entertainment New World Video A88005	Treat Williams Joe Piscopo	1988	R

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

## RETAIL TRACK

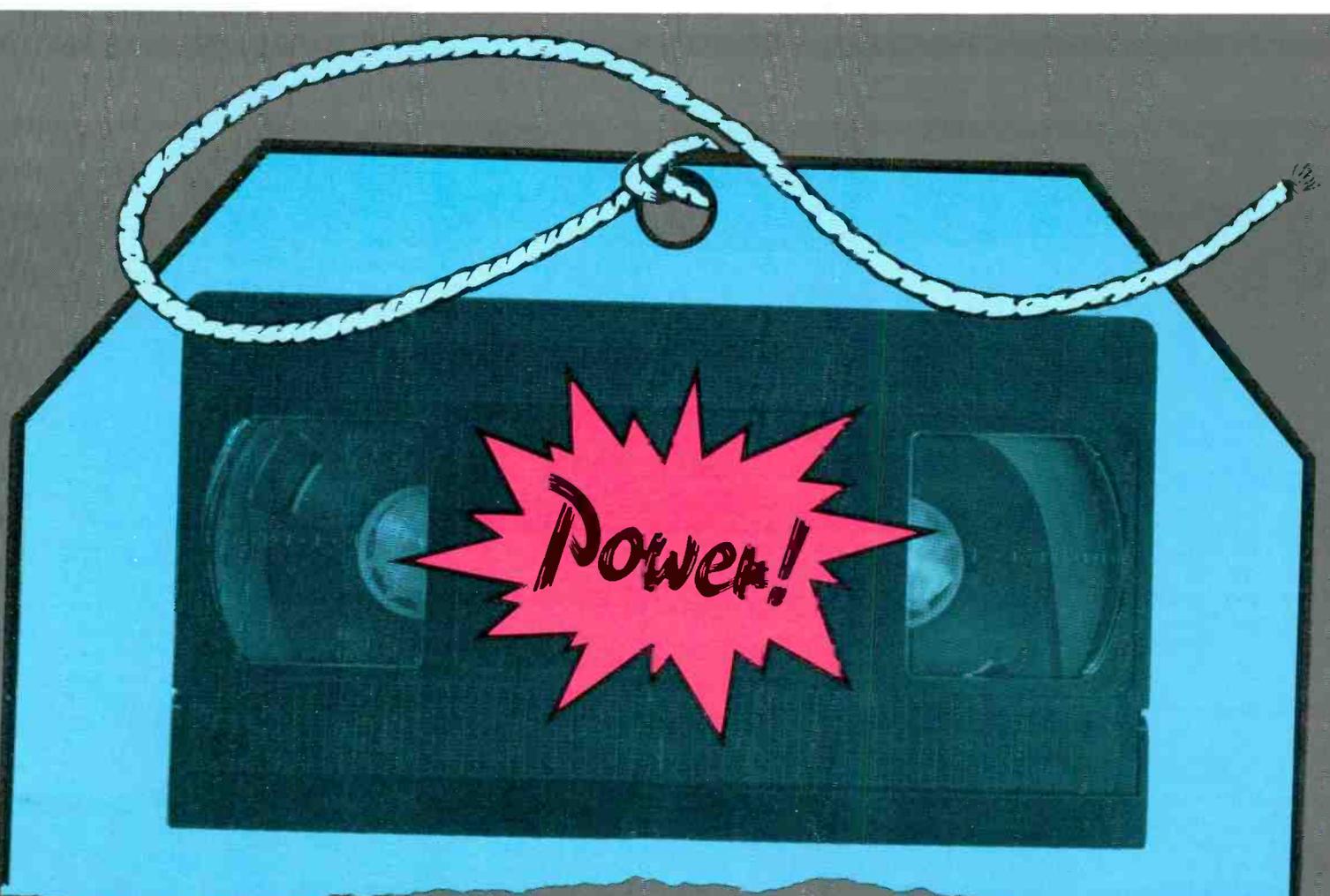
(Continued from page 49)

stalling an art gallery in its Brooklyn Heights, N.Y., Square Circle store. The feature was subsequently added to a store in the Roosevelt Field mall on Long Island, N.Y.; to celebrate the launching of the new gallery, the store exhibited **Elvis Presley** photographs that were auctioned off just before Christmas as a fundraiser for Newsday's Adopt A Family charity. Plans call for chainwide adoption of the art gallery feature (Billboard, Aug. 6.)

**COMMUNITY EFFORTS:** Retailers are analyzing the results of various community-involvement programs, some of which were run during Christmas, others of which were long range. One example was a yearlong 50th-anniversary program at 29-store Waxie Maxie's in Washington, D.C. Designated organizations were the **Special Olympics**, **Mothers Against Drunk Driving**, **Students Against Drunk Driving**, **AIDS Action Foundation**, and **Community for Creative Non-Violence**. . . Canadian firms also caught the public-interest wave, with 225-store **A&A Records & Tapes** continuing its Say No To Drugs shopping-bag effort through Christmas. . . Also in Canada, the Newfoundland Valley Mall Shopping Center, in Corner Brook, Newfoundland, developed by **Atlantic Shopping Centres Ltd./Lundrigans Ltd.**, took an award from the **International Council of Shopping Centers** for a hospital fund-raiser. . . In San Francisco, **Rainbow Records** collected 5,000 toys for the U.S. Marines' Toys For Tots drive in a campaign involving **Toys R Us** and stations **KOFY-TV**, **KMEL**, and **KSJO**.

**CHRISTMAS CLASSICS:** Do any stores or chains have a more interesting newsletter than Charlotte, N.C.-based **Record Exchange** does? A list of suggestions for Christmas presents by **Don Rosenberg**, president, offers the following: "Eat A Peach," **Allman Brothers**; "Abbey Road," "Revolver," and "White Album," all by the Beatles; "Deja Vu," **Crosby, Stills, Nash & Young**; "Layla," **Derek & the Dominoes**; "Dire Straits," **Dire Straits**; "Best Of," **Doors**; "Rumours," **Fleetwood Mac**; "American Beauty" and "Skull And Roses," **Grateful Dead**; "Smash Hits," **Jimi Hendrix**; "Aqualung," **Jethro Tull**; "Goodbye Yellow Brick Road," **Elton John**; "2" and "4," **Led Zepplin**; "Days Of Future Passed," **Moody Blues**; "Animals," "Dark Side Of The Moon," and "The Wall," **Pink Floyd**; "Murmur," **R.E.M.**; "Big Hits" and "Hot Rocks," **Rolling Stones**; "Born To Run" and "Born In The U.S.A.," **Bruce Springsteen**; "John Barleycorn Must Die" and "The Low Spark Of High Heeled Boys," **Traffic**; "Greatest Hits," **Who**; and **Neil Young's** "Harvest."

Send copies of your best customer newsletter to **Earl Paige**, Retail Track, Billboard, 9107 Wilshire, Beverly Hills, Calif. 90210. Call, too: 213-273-7040.



*A Big-Ticket Issue for Your Customers!*

### Billboard Spotlights

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## NATIONAL COMPACT DISC

(Continued from page 57)

"I decided to look for an additional partner and the \$100,000 to get into video rental and take the plunge," says Alden, who has set up the new department in an annex behind the 1,400-square-foot CD section.

Alden and Brownell have spent a lot of time of late debating the future of CD-only stores. "We do have the advantage of used-CD sales," Alden says. "I have more than 850 titles, more than I've seen in any other Los Angeles-area store, and I competitively shop all the time."

In fact, used CDs are doing so well for Alden that he will soon install a second Lift display system for them. Lift displays hold jewel boxes, with the actual disks kept behind the counter.

"Used CDs at \$8.99-\$9.99 really turn on customers, and trade-in is a great service to offer, though I know there is a price to pay," Alden says. "I can never be on direct with the labels and still deal in used."

CD-only stores offer several advantages that should position them for continued growth, says Alden, who believes these stores have an aura of excitement because they specialize in CD and feature knowledgeable staffers who are able to identify with the core audiophile CD shopper.

Alden says another advantage for the CD-only store—imports—

is gradually disappearing. In fact, Alden says, in view of the upsurge in prosecutions of parallel import stores and distributors, he is wondering if he needs to continue offering imports at all.

"It goes without saying that it need an excellent location and have to constantly promote, make your store exciting and different," he says. "Properly situated in large metro markets, the CD store will survive. I am not saying it will in rural markets."

As for video rental, Alden will begin with videotape, but he plans to add videodisks "in around two months. I know that it is growing, although as a format it's been around 10 years."

His videotape library will comprise 4,500-5,000 titles. "I think that selection and price are the two keys," says Alden. But he allows that other video retailers may argue for different criteria. "We'll go with 94 cents on everything Tuesday-Thursday and \$1.88 the other days," he says. "Some classics and other genres may stay at 98 cents all the time."

Alden says he considers his lack of video experience part of the challenge, and to hopes to profit from other dealers' mistakes. For one thing, he is trying to measure open display against behind-the-counter stocking. "Open just requires such an investment in the article surveillance system alone,

to say nothing of all the extra sturdy Amaray cases," he says.

There is also the hassle of preparing Amaray boxes for such displays, cutting the original video packaging boxes and fitting them within the window of the plastic boxes.

"We'll go with the old-fashioned empty-box display, but I am still trying to come up with a twist," he says. "I like the idea of the actual box going home with the customer. I've even thought of putting the movie in the box when they bring it to the counter, but then you're shrink-wrapping the empty box every time they return the movie, and boxes won't stand up under the wear of rental."

Staff training is another challenge. "We get people from Music Plus, Sam Goody, and Wherehouse, the combo stores, who have some video rental experience," he says.

As a result of adding video, Alden says, "we will extend Sunday to 10 p.m. Also, both Friday and Saturday will go to 11 p.m., midnight in the summer."

As for altering the identity of the store, Alden says it won't be that hard to do. Nor, he says, will the change be that drastic. "We have a large, 18-by-6-foot sign on our pole in front," he says. "We're going with the wording 'Video Hits,' and we'll promote video rental in the window and in other ways."

## NEW PRODUCTS



### Cabinet

**Appointments.** Soundesign Corp. offers two new home entertainment cabinets in its ready-to-assemble Wood Classics line: the WC301AK, right, a 48-by-20-by-18-inch unit for audio equipment, and the WC300TK, which can accommodate up to a 26-inch television. The audio cabinet lists for \$69.99; the video unit, which measures 48 by 29 1/2 by 18 inches, also carries a \$69.99 tag. Contact: 201-434-1050.



**Power Play.** Electronic Specialists has expanded its computer and office machine AC Power Regulator-Conditioner line. With the addition of the company's 150-watt and 1,500-watt units, regulator-conditioner selection can be more closely sized to actual equipment requirements. Features include heavy load start-up capabilities, seven-stage input spike suppression, wide-band filtering, sine wave output, and ultraquiet operation for total protection. Contact: 800-225-4876.



**Editing Ease.** Thomson Consumer Electronics Inc. says its two new full-size RCA Pro-Wonder VHS camcorders offer a number of built-in features never before offered in a consumer camcorder. Both are equipped with RCA's ProEdit system, which includes a flying erase head that eliminates video interference and noise between recorded segments; an audio/video dub that allows the user to insert new video segments or record a new soundtrack on to the tape; a Mic Mixing feature to add narration or new sound to an audio track already recorded; Edit Search, which precisely positions the tape at the start of a new recording; and Synchro-Edit, which, with an optional editing cable, allows use of the camcorder to control a compatible VCR to put together an edited tape of selected scenes. Model CC310 lists for \$1,399; the CC320 is tagged at \$1,499. Contact: 317-267-6613.



**Ringin' In.** Ronsonic Trading Corp. has added the RON-350 Pearlescent Ruby Phone, above, to its jeweled-telephone novelty collection. The Pearlescent model combines pearl design with assorted Oriental pearl colors. Accents and keys are in the color of precious jewels. The suggested retail price is \$79.95. Also new is the RON-360 Emerald Phone, which features 20 one-touch memories, a tone/pulse switch, and music on hold with auto release. The suggested retail price is \$89.95. Contact: 212-929-4897.

# "It triggers a lot of memories."

—Prisoner #4678

MARRIED TO  
THE MOB

ORION  
HOME VIDEO



**Going To Great Lengths.** The Memorex HBSII audiocassette line has been expanded to include three new tape lengths. The 46-, 76-, and 100-minute products were developed to more closely match the duration of compact disks. In addition to the new products, the HBSII line includes standard 60- and 90-minute lengths. Contact: 817-878-6764.

# Atlanta's Blue Tuesdays Cleans Up With Vid/Martinizing Unit

BY RUSSELL SHAW

**ATLANTA** Four-year-old Blue Tuesdays Video is finding prosperity with an unusual mix of movies and a dry-cleaning service that operates in a corner of its 2,400-square-foot strip-mall location here in suburban Decatur, Ga.

"It may have sounded like a strange combination at first, but now many of my regular customers are using it," says owner Mike Crosby. "I guess it is kind of an all-under-one-roof convenience, one less stop for busy people running errands. In the four or five months I've been doing it, the dry-cleaning

service has become a nice little moneymaker in its own right, growing 10%-15% each month."

Unlike full-fledged dry cleaners, Crosby doesn't have any expensive laundering and pressing equipment on site. He operates his service as a pickup and drop-off station in conjunction with a local franchise of One Hour Martinizing, the national dry-cleaning firm. Crosby's only capital investment in that area has been \$1,200 for a clothes rack.

Crosby and the Martinizing franchise split the profits 50-50. With virtually no overhead expended on the dry-cleaning service, he gets to keep half of the income, which is expected to exceed \$2,000 this month. His prices of \$4.50 per suit, \$2.35 per shirt, and 95 cents per pound of folded laundry are average for dry-cleaning establishments in the area.

Crosby feels that besides its one-stop positioning, his store provides convenience with its lengthy hours. "Since we are usually open till midnight, long after other cleaners are closed," he says, "people who missed dropping off their clothes at other cleaners because they were closed can come to us and rent or buy a video while they leave their clothes with us."

Crosby has not had to hire any extra help for the service, giving the dry-cleaning-transaction load to his sales staff. "I've already made the \$1,200 back and then some," he

says.

Blue Tuesdays' promotional efforts for the combined video-cleaner operation have been largely dictated by the presence of Emory Univ. down the street. Because he has only one location, Crosby finds that running coupon advertising in the college paper is far more cost efficient than running ads in wider-circulating regional papers. He estimates that Emory provides 20% of his total customer base.

Seeking to maximize potential from Emory, Crosby defies conventional wisdom when it comes to security for video rentals. "Many students don't have a major credit card, so I just require two IDs, like a student card and a driver's license," he says. Crosby reports that he hasn't had many problems with recalcitrant students keeping tapes past the agreed date. His rate for most of Blue Tuesdays' 4,500-title, 5,000-piece inventory is \$2.50 per day.

Crosby is considering adding other peripheral ventures later this year; he may apply for a license to sell beers to go. He may also move his store from its current strip center to a larger center under construction one block away and may build a second store in a predominantly black area in the south part of Decatur, some five miles away. "Video stores over there are doing incredible numbers," he says.

Visibly upbeat about his dry-cleaning idea, Crosby enthusiastically suggests that other retailers try it. "Chances are you are open later than the dry cleaners in your area," he counsels. "That means you'll be able to offer them extended-service hours. I'm sure they'll be glad to work with you—and you'll find it will broaden your customer base as well."

## newsline...

**MISSING CHILDREN** will get the attention of Vidtron, the Cleburne, Texas-based franchiser that operates five drive-through video rental outlets. Vidtron president Michael Grozier is displaying photos of lost kids on tape boxes; the photos are supplied on a biweekly basis by the Washington, D.C., headquarters of the Missing Children's Awareness Program. Grozier hopes to share the program with other video chains.

**HBO VIDEO** is promoting "Sports Illustrated's 25th Anniversary Swimsuit Video" with an instant-winner contest that rewards both consumers and dealers. The grand-prize package for the customer, and for the dealer who sells the winning tape, will be a 1989 Dodge Spirit. The first runner-up prize, also for consumers and dealers, is an all-expenses-paid trip for two to one of the sites where Sports Illustrated shot this year's swimsuit photos, along with \$500 in spending money. Second and third prizes are for consumers only: Second-place winners receive a set of tapes from HBO's Sports Illustrated series Get The Feeling; all others who redeem cards get the third prize, a choice of three free issues of the magazine or a coupon good for \$2 off the purchase of one of the Get The Feeling videos.

**WEST COAST VIDEO** has caught the eye of the financial press. The Philadelphia-based franchiser, which includes the National Video web, was ranked by Inc. Magazine as No. 4 among privately held U.S. companies. To qualify for the top 500 list, a company had to have a five-year sales history, with volume for the base year of 1983 ranging between \$100,000 and \$25 million. West Coast's revenue increased by 22,663% during that period, weighing in at close to \$23 million in 1987. It expects the 1988 acquisition of National Video stores to boost that year's sum to the neighborhood of \$150 million. West Coast also ranked 75th on Venture Magazine's Franchise 100 list. The companies were ranked according to average franchised unit growth in the U.S. during the past two fiscal years.

**EROL'S** is testing the Movie Machine, the vending system that is being marketed by Canton, Ohio-based bank-equipment manufacturer Diebold. Springfield, Va.-based Erol's has placed one unit at its corporate headquarters and another at a high-rise apartment in nearby Alexandria, Va. Diebold's machine stocks 374 tapes. The manufacturer, which also built the machine used by Nelson Vending Technology, is traded on the New York Stock Exchange.

**AUTOMATED MERCHANDISING CONCEPTS** signed a distribution agreement for its Automated Movie Club with Norwalk, Conn.-based All American Sales Co. that will place the vending system in three New York counties: Westchester, Rockland, and Putnam.

**NO WINDOWS:** Two key releases were telecast on First Run's pay-per-view service on the same day those titles were released on home video. According to Pay Per View Report, the Video Software Dealers Assn. newsletter, the First Run debuts of both MCA Home Video's "Casual Sex?" and Warner Home Video's "Arthur 2 On The Rocks" corresponded with their street dates (Dec. 8 and Dec. 14, respectively). There was virtually no window on a third title, Orion Home Video's "Monkey Shines," which was first run on First Run on Jan. 1, just a few days after that title's Dec. 29 video street date. Four other videos, Paramount Home Video's "Big Top Pee-wee," MGM/UA Home Video's "The Drifter," CBS/Fox Home Video's "License To Drive," and Touchstone Home Video's "The Rescue," had a one-month window between their December video releases and their initial runs on PPV services.

**RKO WARNER THEATRES VIDEO** has opened three locations in January, including two 10,000-tape units in Manhattan, N.Y. One of the Gotham stores is a 3,000-square-foot two-level shop on the Upper East Side, on Third Avenue between 93rd and 94th streets; it features laserdiscs along with cassettes. The other new New York spot is a 2,000-square-footer in Greenwich Village on Eighth Street. The 24-store web has also opened its largest suburban store, a 9,000-square-foot, 15,000-tape outlet at the Kennedy Center in Union City, N.J., which also carries laserdiscs. RKO Warner president Steve Berns predicts the chain will open another 25 stores this year.

GEOFF MAYFIELD

## FOR THE RECORD

June Allyson's son Richard Powell did indeed attend the actress' in-store appearance at the RKO Warner Theatres Video flagship store but, contrary to a caption in the Jan. 14 issue of Billboard, was not seen in that photo. The misidentified party was Paul Tashjian, MGM/UA Northeast sales manager.

Contrary to an item in the Dec. 24 article "The Fittest Consumed More Of The Vid Web Pie This Year," erstwhile retailer Chuck McCauley had been a manager for, rather than president of, Taunton, Mass.-based Flagship Entertainment Centers. Frank Lucca, one of the group's founders, has been its president since its inception.

# "I died laughing."

—Al Capone

MARRIED TO THE MOB

ORION HOME VIDEO

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## Label Focuses On Exposure For New Talent Clips Are Key To Motown Renewal

BY JANINE C. McADAMS

NEW YORK Motown Records is rebuilding its artist roster with an eye to breaking acts—and that means a greater emphasis than ever before on music video. Helping the label get its video muscle in shape is Traci Jordan, Motown VP of artist development and video.

Motown's renewed energy has already paid off for the Boys, Today, and Gerald Alston, all of whom have charted since the \$61 million sale of the label to MCA Records in June. According to Jordan, music clips were key to breaking the new acts and will continue in 1989 to be a primary tool in the marketing strategy for the former Hitsville U.S.A.

Jordan has been in the driver's seat at Motown's video department since shortly after the MCA buyout in June (Billboard, July 9). She came to Motown from Arista Records, where she worked under Abbey Konowitch when the current VP of programming at MTV served as Arista's VP of video and artist development.

Though currently operating with a three-person staff, Jordan expects to expand her department in the coming months. Meanwhile, Jordan works closely with Liz Heller, MCA VP of artist development and video, whom Jordan calls a "guardian angel."

Together Heller and Jordan draw up budgets, locate directors and production crews, and help create video concepts and storylines. With Heller's assistance, Jordan has been the force behind recent clips for new acts.

Which artists are label priorities in the new year? Says Jordan: "The Boys are a very visual group that we've broken through video and TV appearances. They are a very important act for us, as is El DeBarge and Gerald Alston, former lead singer of the Manhattan 5 Stars, who captures that VH-1 crowd. And there's Today, a very visual, young, dance-oriented, new-jack swing group."

Videos for these acts also represent Motown's nurturing of young and first-time directors, a trend that is also growing within other major-label video departments in an effort to cut costs and increase visual diversity (Billboard, Dec. 17).

Jordan continues to scout new directorial talent. "I'm always looking for black directors as a first priority because of Motown's heritage, but I don't let that stagnate me, because that would be unfair."

"I don't want to be guilty of prejudice in reverse," says Jordan.

### Vid will be primary tool in 1989

"Quality and talent are the keys. But if there's a strong female director, or a Hispanic or Asian, I'll give them a shot."

Jordan says she views all outlets for music video as equally important to the label. She cites Nickelodeon's now-defunct "Nick Rocks" program, saying, "Children's programs are important to us. Now that there's a void [left by 'Nick Rocks'], we'll find other ways to fill that gap."

Innovative video promotions are another strong component in gaining exposure for Motown's "baby acts." Currently, Motown is involved in a viewer contest on BET for Alston's single, "Take Me Where You Want To Go." The promotion, which offers contest winners a cruise to Mexico or Bermuda, began Jan. 3 and runs through Tuesday (17).

A larger undertaking is the upcoming Motown Beach Party, a weeklong event to be filmed on St. Croix with five Motown acts. The show is set to air April 17-21 as an installment of BET's "Video Soul."

Motown's promotional thrust in '89 will consist of "a lot of contests, a lot of personal appearances, and setting up special events," according to Jordan, who adds that her objective is to make a strong statement to influence how the new Mo-

town is perceived in the video and music arenas.

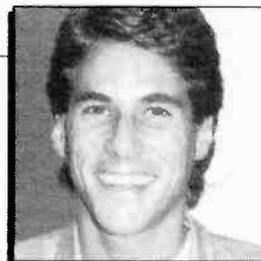
Says Jordan: "I'm a firm believer in the power of television, because after an appearance [by one of our acts] on 'Soul Train,' you can see how record sales pick up."

Jordan credits the leadership of Motown chief Jheryl Busby for the label's inroads on the charts and the video screen.

"MCA has a definitive sound, and Jheryl is responsible for that," she says. "Jheryl Busby will be to the '80s what Berry Gordy was to the '60s."



**Head Bangers.** MTV's New Year's Eve show was themed "Big Bang '89" and this photo seems to say it all. Performers at the two-hour music special at the Country Club in Los Angeles included Poison, Hall & Oates, Robert Plant, Cameo, Bobby Brown, the Escape Club, and Vixen. Pictured here, from left, are Poison members C.C. De Ville and Bret Michaels; host Sam Kinison; and Poison members Rikki Rockett and Bobby Dall.



by Steven Dupler

**THE LOWDOWN ON LONGFORM:** Apparently, longform music video is becoming the latest media darling. During the time it took to write this column, we received four calls from various prestigious news relayers—the Boston Globe, CBS' "This Morning," and two other newspapers—all suddenly wanting information on what they have heard is a "successful trend" for music videocassettes.

Well, as many of our regular readers are probably already aware, 1988 was indeed the strongest year to date for music video longform product. But it certainly hasn't happened overnight, and while the vital signs are strong, much remains to happen before longform music video can be called a truly well patient.

Still, those who have believed in the salability of longform music video product and have had to fight their way through a multitude of naysayers during the last few years should feel proud of their work.

This year, according to the recently published Recording Industry Assn. of America year-end certifications, gold music video certs (at least 25,000 units sold) catapulted from 19 in 1987 to 31 in 1988.

The increase was less dramatic for platinum—10 in 1988 vs. nine in 1987—but there was still enough precious metal being mined to convince the RIAA to introduce a multiplatinum music video designation in March 1988 for videocassettes moving at least 100,000 units. Following the multiplatinum certification of Elektra Entertainment's "Motley Crue: Uncensored," seven more titles from various labels were certified at that level, for a total of eight for 1988.

Judging from what has already appeared on the longform front for January and what we know is coming down the pipeline in 1989, we expect this year to be even better. Columbia Music Video has already broken all existing records with the enormous multiplatinum initial shipments on its Michael Jackson "Moonwalker" and Bruce Springsteen "Video Anthology 1978-88." The CBS Records division says it has many more titles set to come in regular release blocks throughout 1989.

Elektra, which has achieved impressive 1988 sales not only on Motley Crue but Metallica and Anita Baker as well, is planning a number of new releases this year. Robin Sloane, VP of video for the label, says she hopes to have another Motley Crue package out in '89, this time a video compilation. One unique project in the works is a Metallica title called "One," a 14-minute videocassette featuring short and long versions of the band's first true videoclip. Sloane says the antiwar song is based on the Dalton Trumbo book (later a film) "Johnny Got His Gun," and the video marks the first time Metallica has actually appeared

on screen in a clip. Finally, she says, Elektra may be releasing a compilation of clips called "Banned From MTV."

PolyGram Music Video, which did extremely well last year with its Bon Jovi "Slippery When Wet: The Videos" compilation set, has a slew of new product set for 1989 on both VHS videocassette and 8- and 12-inch compact disk video configurations. Swing Out Sister's "And Why Not?" released previously on VHS is due this year on 8-inch CDV. On the larger 12-inch version, look for Rush's "A Show Of Hands"; a heavy metal and hard rock compilation titled "Various Artists: Rock 'N' Roll Meltdown"; a Scorpions package titled "To Russia With Love & Other Savage Amusements"; and a Bananarama greatest hits set. PolyGram notes that the Rush, Scorpions, and Bananarama product will also be available on VHS as will an L.A. Guns videocassette titled "One More Reason."

**MTV PROGRAMMING CHIEF Abbey Konowitch** called to set the record straight regarding remarks made by Cameo leader Larry Blackmon in a recent Billboard interview (Billboard, Jan. 7), in which Blackmon stated that he credited new managers Cliff Burnstein and Peter Mensch with getting the 24-hour-per-day music channel to lend heavy support to Cameo's "You Make Me Work" clip.

MTV had basically ignored the band in the past, said Blackmon, but he noted that "now we have managers who have maybe two or three of the biggest acts they have on MTV, and we get played."

Not so, says Konowitch, VP of programming at MTV. "We had no idea that Cliff and Peter were even involved with the band at the time we felt excitement about 'You Make Me Work,'" says Konowitch. "We simply felt it was a great, visually exciting video that deserved the same kind of attention we have given to videos by acts like Tracy Chapman, D.J. Jazzy Jeff & the Fresh Prince, Winger and Escape Club."

"We don't want Larry to think that MTV shunned him in the past because of previous management. MTV in the past did have a strict rock format and many R&B clips didn't fit. We feel we're much more effective on that front now."

Konowitch says he felt that there was an undertone of "the old MTV racism" in Blackmon's remarks and adds: "We feel MTV is more color-blind than other formats playing contemporary music today. We were the first to give Tracy Chapman national attention, and we have given strong support to artists like Living Colour and Tone Loc."

**ALL THAT JAZZ:** If you're a jazz fan and you find yourself in New York sometime before Feb. 3, check out the jazz-on-television festival at the Museum Of Broadcasting. According to the museum, all the programs selected emphasize jazz in performance, and most highlight such legendary musicians as Louis Armstrong, Duke Ellington, Miles Davis, John Coltrane, Dizzy Gillespie, Benny Goodman, Dave Brubeck, Gene Krupa, Jack Teagarden, Lionel Hampton, George Shearing, Peggy Lee, Thelonius Monk, and Billie Holiday. Call the museum for show times and other information at 212-752-4690.



Motown group Today takes a break during the New York video shoot for its clip, "Him Or Me." Pictured, from left, are Wesley Adams, Today; Fab Five Freddy, director; Dwight Baxter, choreographer; Lee "Bubba" Drakeford, Today; Gene Griffin, manager, Today; and Today members Larry "Chief" Singletary and Larry "Lover" McCain.

# Billboard THE CLIP LIST

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

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p>The Boys Club, I Remember Holding You Bon Jovi, Born To Be My Baby Def Leppard, Armageddon It Karyn White, The Way You Love Me</p>
<p><b>BUZZ BIN</b></p> <p>Edie Brickell &amp; New Bohemians, What I Am Camouflage, The Great Commandment R.E.M., Stand</p>	<p><b>ADDS</b></p> <p>Paula Abdul, Straight Up Debbie Gibson, Lost In Your Eyes Breathe, Don't Tell Me Lies</p>	 <p>Black Entertainment Television 14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304</p>
<p><b>BREAKTHROUGH</b></p> <p>Duran Duran, All She Wants Is</p>	<p><b>NOUVEAUX</b></p> <p>Enya, Orinoco Flow (Sail Away)</p>	<p><b>ADDS</b></p> <p>LeVert, Just Coolin' Luther Vandross, She Won't Talk To Me Salt-N-Pepa, Twist N' Shout Wee Papa Girl Rappers, Heat It Up Julia Fordham, Happy Ever After</p>
<p><b>SNEAK PREVIEW</b></p> <p>Guns N' Roses, Paradise City U2, Angel Of Harlem</p>	<p><b>POWER</b></p> <p>Anita Baker, Giving You The Best That I Got Phil Collins, Two Hearts Taylor Dayne, Don't Rush Me Kenny G., Silhouette Michael Jackson, Leave Me Alone Paul Simon, Me And Julio Steve Winwood, Holding On</p>	<p><b>HEAVY</b></p> <p>Karyn White, Superwoman LaVert, Pull Over New Edition, Can You Stand The Rain Kiara w/Shanice Wilson, This Time Tony! Toni! Toné!, Baby Doll Gerald Alston, Take Me Where You Want To Sade, Turn My Back On You Al Jarreau, So Good Cameo, Skin I'm In Vanessa Williams, Dreamin' Tone Loc, Wild Thing Michael Jackson, Leave Me Alone</p>
<p><b>HEAVY</b></p> <p>The Bangles, In Your Room Bon Jovi, Born To Be My Baby Bobby Brown, My Prerogative Cheap Trick, Ghost Town Phil Collins, Two Hearts Def Leppard, Armageddon It The Escape Club, Shake For The Sheik Annie Lennox/Al Green, Put A Little Love ... Michael Jackson, Leave Me Alone Joan Jett And The Blackhearts, Little Liar Sam Kinison, Wild Thing Robbie Nevil, Back On Holiday Pink Floyd, Comfortably Numb Poison, Every Rose Has It's Thorn Rod Stewart, My Heart Can't Tell Me No The Traveling Wilburys, Handle With Care Van Halen, Finish What Ya Started White Lion, When The Children Cry Winger, Seventeen Steve Winwood, Holding On</p>	<p><b>HEAVY</b></p> <p>Basia, New Day For You Edie Brickell &amp; New Bohemians, What I Am Chicago, Look Away Fleetwood Mac, As Long As You Follow Annie Lennox/Al Green, Put A Little Love ... Mike &amp; The Mechanics, The Living Years Maxi Priest, Wild World Tiffany, All This Time The Traveling Wilburys, Handle With Care</p>	<p><b>MEDIUM</b></p> <p>Keith Sweat, Don't Stop Your Love Today, Him Or Me Sheena Easton, The Lover In Me Roberta Flack, Oasis Midnight Starr, Snake In The Grass Robert Brooks, Where Is The Love Vesta, Sweet Sweet Love Babe &amp; CeCe Winans, Heaven Samantha Fox, I Wanna Have Some Fun Paula Abdul, Straight Up Cheryl "Pepsi" Riley, Me, Myself And I Michael Jackson, Smooth Criminal</p>
<p><b>ACTIVE</b></p> <p>Bullet Boys, Smooth Up Tracy Chapman, Baby Can I Hold You Cinderella, The Last Mile Crosby, Stills, Nash &amp; Young, American Dream Taylor Dayne, Don't Rush Me Erasure, A Little Respect Samantha Fox, I Wanna Have Some Fun Information Society, Walking Away Michael Jackson, Smooth Criminal Kiss, Let's Put The X In Sex Living Colour, Cult Of Personality Maxi Priest, Wild World Ozzy Osbourne, Crazy Babies Ratt, Way Cool Jr. Tone Loc, Wild Thing</p>	<p><b>MEDIUM</b></p> <p>Sheena Easton, The Lover In Me Glenn Frey, Soul Searchin' Gipsy Kings, Bamboleo Michelle Shocked, Anchorage Karyn White, The Way You Love Me</p>	<p><b>MEDIUM</b></p> <p>Jonathan Butler, There's One Born Every Minute Rick James, Wonderful Fishbone, Freddie's Dead TKA, X-Ray Vision Til Tuesday, (Believed You Were) Lucky Rob Base/DJ EZ Rock, Get On The Dance Floor Funky Worm, Hustle To The Music Taylor Dayne, Don't Rush Me Cheryl "Pepsi" Riley, Me, Myself And I Ziggy Marley &amp; The Melody Makers, Tumbilin' Down Edie Brickell &amp; New Bohemians, What I Am Paul Simon, Me And Julio Michelle Shocked, Anchorage Julia Fordham, Happy Ever After Information Society, Walking Away Club Nouveau, Envious Robbie Nevil, Back On Holiday Kym Mazelle, Useless Move, Yeah, Whatever Candi, Dancing Under A Latin Moon Camouflage, The Great Commandment Yaz &amp; The Plastic Population, The Only Way Is Up</p>
<p><b>MEDIUM</b></p> <p>Art Of Noise, Kiss Rick Astley, She Wants To Dance With Me Britny Fox, Girlschool T.Cornwell/Young Rumblers, If We Never Meet Again Fleetwood Mac, As Long As You Follow House Of Lords, I Wanna Be Loved Michelle Shocked, Anchorage Tiffany, All This Time Vixen, Cryin'</p>	 <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	 <p>8 hours daily 1000 Louisiana Ave., Houston, TX 77002</p>
<p><b>BREAKOUTS</b></p> <p>Aerosmith, Chip Away The Stone The Alarm, Rescue Me (Live) Marc Almond, Tears Run Rings Bad Company, One Night Pat Benatar, Let's Stay Together The Boys Club, I Remember Holding You Julian Cope, Charlotte Anne Crowded House, Into Temptation Dreams So Real, Rough Night In Jericho Steve Earle, Copperhead Road Femme Fatale, Falling In And Out Of Love The Jeff Healey Band, See The Light Hothouse Flowers, I'm Sorry Kix, Cold Blood The Pursuit Of Happiness, I'm An Adult Now Til Tuesday, (Believed You Were) Lucky Timelords, Doctorin' The Tardis The Toll, Jonathan Toledo</p>	<p><b>CURRENT</b></p> <p>Breathe, Don't Tell Me Lies The Jeff Healey Band, See The Light Gipsy Kings, Bamboleo U2, Angel Of Harlem Charlie Sexton, Don't Look Back Rob Base/DJ EZ Rock, Get On The Dance Floor Boy Meets Girl, Bring Down The Moon Wee Papa Girl Rappers, Heat It Up Paula Abdul, Straight Up R.E.M., Stand New Order, Fine Time</p>	<p><b>ADDS</b></p> <p>Was (Not Was), Walk The Dinosaur Rick Astley, She Wants To Dance With Me Duran Duran, All She Wants Is Michael Jackson, Leave Me Alone New Edition, Can You Stand The Rain Aerosmith, Chip Away The Stone Cinderella, The Last Mile Boy Meets Girl, Bring Down The Moon Dokken, Walk Away Eddie Money, Love In Your Eyes Breathe, Don't Tell Me Lies Luther Vandross, She Won't Talk To Me</p>
<p><b>TRUCKS</b></p> <p>14 hours weekly 6430 Sunset Blvd., Hollywood, CA 90028</p>	 <p>14 hours weekly 2806 Opryland Dr., Nashville, TN 37214</p>	<p><b>POWER</b></p> <p>Bobby Brown, My Prerogative Phil Collins, Two Hearts Taylor Dayne, Don't Rush Me Karyn White, The Way You Love Me Michael Jackson, Smooth Criminal Annie Lennox/Al Green, Put A Little Love ... The Bangles, In Your Room Paula Abdul, Straight Up Boy Meets Girl, Waiting For A Star To Fall Edie Brickell &amp; New Bohemians, What I Am</p>
<p><b>TNN</b></p> <p>The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>	<p><b>ADDS</b></p> <p>Breathe, Don't Tell Me Lies The Jeff Healey Band, See The Light Gipsy Kings, Bamboleo U2, Angel Of Harlem Charlie Sexton, Don't Look Back Rob Base/DJ EZ Rock, Get On The Dance Floor Boy Meets Girl, Bring Down The Moon Wee Papa Girl Rappers, Heat It Up Paula Abdul, Straight Up R.E.M., Stand New Order, Fine Time</p>	 <p>Continuous programming 704 18th Ave. South, Nashville, TN 37203</p>
<p><b>CURRENT</b></p> <p>Asleep At The Wheel, Hot Rod Lincoln Restless Heart, A Tender Lie Michael Johnson, That's That Kathy Mattea, Eighteen Wheels And A Dozen Roses Jo-Ei Sonnier, Rainin' In My Heart J.C. Crowley, Paint The Town And Hang ... Mel McDaniel, Henrietta Baillie &amp; The Boys, Long Shot Rosanne Cash, Runaway Train Mickey Gilley, She Reminded Me Of You Dave Foley, Blue Grass Fiddler T. Graham Brown, Come As You Were Patty Loveless, Don't Toss Us Away Alabama, Song Of The South Nanci Griffith, From A Distance Nitty Gritty Dirt Band, I've Been Lookin' Dan Seals, They Rage On Paul Ott, Danny Boy The Wagoners, Help Me Get Over You Keith Whitley, I'm No Stranger To The Rain</p>	<p><b>HEAVY</b></p> <p>Annie Lennox/Al Green, Put A Little Love ... Taylor Dayne, Don't Rush Me Phil Collins, Two Hearts White Lion, When The Children Cry Michael Jackson, Leave Me Alone Michael Jackson, Smooth Criminal Tone Loc, Wild Thing Sheena Easton, The Lover In Me Bobby Brown, My Prerogative Tiffany, All This Time</p>	<p><b>HEAVY</b></p> <p>Alabama, Song Of The South Keith Whitley, I'm No Stranger To The Rain Patty Loveless, Don't Toss Us Away Dan Seals, They Rage On Sawyer Brown, My Baby's Gone T. Graham Brown, Come As You Were Restless Heart, A Tender Lie The Statler Bros., Let's Get Started If Your Gonna K.T. Oslin, Hold Me Lorrie Morgan, Trainwreck Of Emotion Baillie &amp; The Boys, Long Shot Mickey Gilley, She Reminded Me Of You Ricky Van Shelton, I'll Leave This World Loving You Reba McEntire, I Know How He Feels Keith Whitley, When You Say Nothing At All David Lynn Jones, Tonight In America Mason Dixon, When Karen Comes Around Glen Campbell, Light Years</p>

# MUSIC VIDEO

## VIDEO TRACK

### LOS ANGELES

**FREDDIE JACKSON** was in L.A. recently declaring "You And I Got A Thang," the new video from his Capitol album, "Don't Let Love Slip Away." Director **Michael Oblowitz** used color patterns, light formations, and lasers on the set. **Michael Owen** produced for N. Lee Lacy/Associates. **Liz Silver** and **Luke Thornton** were executive producers.

Rappers **Melle Mel** and **R.C. Van Silk** just wrapped a video for the movie "Police Academy VI." **Steve Purcell** directed "What's A Matter With Your World," using "fly by" graphics, blue screen, and clips from the film. **Tammara Wells** produced the clip for **One Heart Productions** in cooperation with **Warner Bros. Films**.

Ex-"Revolution"-aries **Wendy & Lisa** wonder "Are You My Baby?" in their newest video, lensed by the team at **Vivid Productions**. **Lyn Healy** and **Mike Bodnarczuk** produced. Director **Nick Egan** had three projectors shooting various pieces of art work, medieval symbols, and Renaissance imagery behind the duo.

### NEW YORK

**CAROLE KING** and **Eric Clapton** join forces in "City Streets," a video elegy to New York City winters. **Oblowitz** directed the clip, which combines black-and-white and color footage. **Thornton** and **Silver** produced for N. Lee Lacy/Associates. **Owen** produced performance footage of **Clapton** and **King** in a London club.

**Tracy Chapman** has wrapped "Baby, Can I Hold You," her latest from her eponymous Elektra album. **Matt Mahurin** directed the clip; **Louise Feldman** produced for **O Pictures**.

**BeBe & CeCe Winans** have finished work on the music video for the title track of their new album, "Heaven," on Capitol Records. **James Swaffield** directed the clip using animated rear-screen projection. **Doug Nichol** photographed; **Joseph Nardelli** produced for **JFN Motion Pictures Productions**.

### OTHER CITIES

**SEAN PENN** DIRECTED A&M artist **Joe Henry** in the video for "Here And Gone," a track from Henry's "Murder Of Crows" album. Cinematographer **Juan Ruiz Anchia** shot the clip, which is set in the Mojave Desert, and **Pam Tarr** produced for **Squeak Pictures**. **Penn** convinced **Henry** to play acoustic guitar while sitting on the hood of a speeding car that appears to have no driver.

Director **Nick Morris** and **Europe** were at the Budokan in Japan recently filming the clip for "Let The Good Times Rock," a cut from the band's Epic Records album "Out Of This World." **Fiona O'Mahoney** produced for **MGM**.

The members of **Transvision Vamp** get a bit more serious in their latest video, "Sister Moon," filmed in the Victory Cross forest in Burnham Beeches, England. The clip delivers a political statement on the preservation of nature. The song is from the band's MCA Records debut, "Pop Art." Director **Tony Vanden Ende** used dark green and blue tones. **Roger Hunt** produced for **Vivid Productions**.

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

## 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.*

**GARY MOORE**  
**Ready For Love**  
After The War/Virgin  
Jacqui Byford/MGMM  
David Mallet

**SALT-N-PEPA**  
**Twist & Shout**  
A Salt With A Deadly Pepa/Next Plateau  
Louise Feldman/Scorched Earth Productions  
Ted Demme, Hurby Luv Bug

**TESLA**  
**Heaven's Trail**  
The Great Radio Controversy/Geffen  
Hilary Grozier/MGMM  
Russell Mulcahy

**KEITH WHITLEY**  
**I'm No Stranger To The Rain**  
Don't Close Your Eyes/RCA  
Joanne Gardner/Acme  
Stephen Buck

**BANGLES**  
**Eternal Flame**  
Everything/Columbia  
Lisa Bryer/MGMM  
Tim Pope

**T. GRAHAM BROWN**  
**Come As You Were**  
Come As You Were/Capitol  
Marc W. Ball/Scene Three  
John Lloyd Miller

**DARRELL HOLT**  
**Only The Strong Survive**  
Anoka  
Donal Nelson/House Of Commons  
Ed Commons

**PATTY LOVELESS**  
**Don't Toss Us Away**  
Hony Tonk Angel/MCA  
Joan French, Mary Matthews/Studio Productions  
Jim May

**EDDIE MONEY**  
**The Love In Your Eyes**  
Nothing To Lose/Columbia  
Fiona O'Mahoney, Karen Bellone/MGMM  
Nick Morris

**Paramount readies major sell-through push for home video version of U2's 'Rattle And Hum' ... see page 51**

# Disney, Sky To Use New Palcrypt Pay-TV Scrambler Developed In Europe

LONDON A new video scrambling/encryption technology called Palcrypt is being employed by Sky Television here in conjunction with The Disney Channel to scramble its two proposed pay-TV channels, Sky Movies and The Disney Channel, before the end of 1989. The technology was jointly developed by French electronics firm Thomson and News Data Security Products Ltd.

Thomson's video scrambling technique is based on the highly secure line cut-and-rotate method, approved by the European Broadcasting Union. It also utilizes digitalization of the picture elements and is claimed to function equally well for PAL or MAC transmission systems.

The encryption system has been developed by the News Data Security Products research division under the direction of Adi Shamir of the Weizmann Institute in Israel, a professor who is recognized as the

world's leading cryptologist.

Thomson will manufacture the initial quantity of decoders. The system will eventually be made available to other manufacturers under license, enabling them to integrate the decoder circuitry within satellite receivers.

Viewers wishing to receive Sky Movies and The Disney Channel after these services are scrambled will subscribe and receive what is called a "smart" card that resembles a normal credit card in size and that will provide the necessary authorization keys to interact with the decoder and unscramble the pay channels.

Palcrypt is claimed to be a major technological breakthrough in television encryption, guaranteeing no degradation of the TV picture when it is unscrambled.

A combination of the data held within the chips in the decoders, the

information held in a microprocessor in the smart card, and the periodic keys sent over the satellite to the decoders should ensure that Palcrypt is the most pirateproof system yet devised.

The complete technical specifications will be distributed to prospective manufacturers early this year, and Sky Television has already disseminated the relevant information to satellite receiver makers to ensure that all product sold will be capable of taking the new decoders for the pay channels.

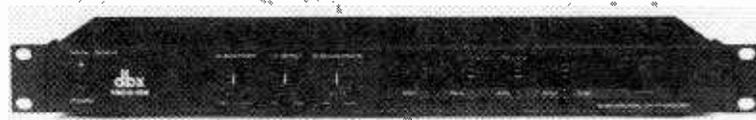
Sky Channel, the family entertainment specialist; Sky News, Europe's first 24-hour-a-day news service; and the Eurosport sports channel, in association with a consortium of EBU members, will continue as unscrambled advertiser-supported channels. Sky Television is planning a sixth channel, Sky Arts, which will also be unscrambled.

## NEW PRODUCTS & SERVICES

**KORG HAS ROLLED** out a slew of new products, running the gamut from signal processors to digital keyboards to MIDI guitar synths. Some of the new stuff includes the **Z3 MIDI Guitar Converter**, which features an on-board six-voice synth module with 128 internal programs. The unit is easily mounted on a guitar and has two operational modes: basic, which enables selection and playing of internal voices, and a more complex mode that allows individual string edits to be made by the player with parameters including bend range, sensitivity, velocity curve, and MIDI channel.

Other new gear from Korg: the **S1 Production Center**, which combines a variable-rate 16-bit sampler/drum machine with a 16-track, 16-channel MIDI/SMPTE-capable sequencer; the **M1-R**, a rack-mountable version of the company's excellent M1 digital workstation (more on this in a future issue); and the **PSS60 MIDI Programmable Super Section**, a programmable digital "accompaniment" device featuring on-board strings, bass, and drum programs. Contact Korg for details at 516-333-9100.

**GOIN' SOUTH:** Agfa-Gevaert has expanded its dealer network with



The new dbx model 120X-DS Subharmonic Synthesizer can add depth, bottom, and punch to your low-frequency instruments by synthesizing a subharmonic tone that can be mixed in with the existing signal. It's priced at \$349.

the opening of two new Nashville distribution channels: **Studio Supply Co.** and the **Pro Audio Shoppe**. According to Agfa, the two dealerships have already begun making inroads in expanding the use of Agfa PEM 468/469 analog mastering tape in the Nashville studio community. Contact the new Nashville connection at 615-327-2100 for the Pro Audio Shoppe and 615-391-0500 for Studio Supply Co.

**NEW FROM dbx:** Several new products have been unveiled by dbx Professional Products. The first is a new model **536X Hiss Reducer** for the moderately priced Performer Series. The unit is designed to eliminate background hiss from various audio sources without reducing treble frequencies. It does so by combining an intelligent low-pass filter with dbx's patented True RMS detection cir-

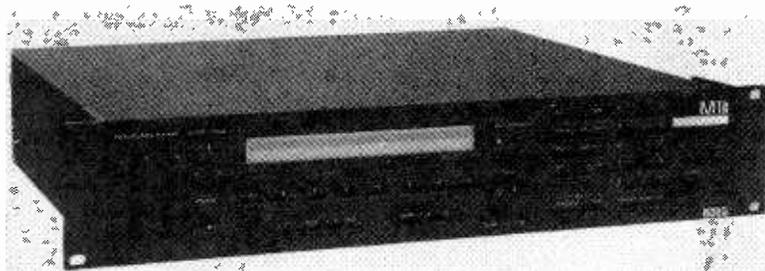
cuitry. The price is \$219.

Also new for the Performer Series is the **120X-DS Stereo Subharmonic Synthesizer**, which is a rack-mountable unit that processes frequencies between 110 and 55 hertz and synthesizes a new bass tone one octave lower (55-27 hertz). That new signal is then mixed into the original program at a user-set level, resulting in extremely deep and powerful bass tones. The price is \$349.

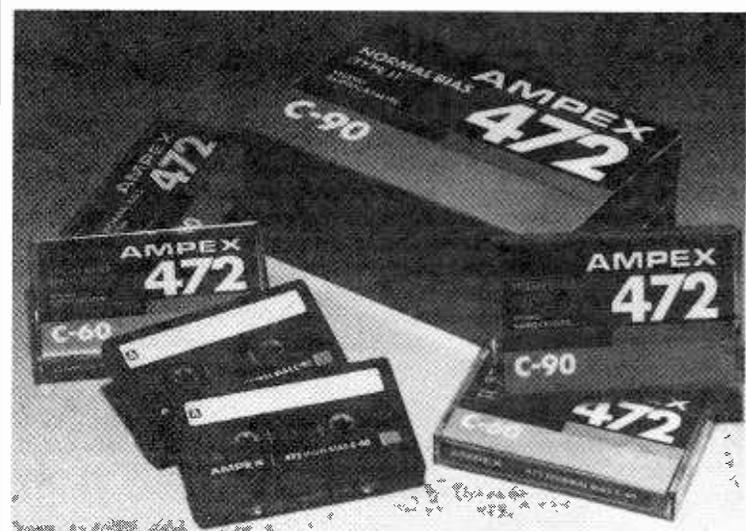
Finally, dbx has a new entry to its 900 Series of modular signal processors, the **929 Hiss-Reduction Module**. The 929 provides two channels of one-step hiss reduction, with a control for each channel that enables the dynamic filter's action to be infinitely adjustable. The price is \$399. Contact dbx for more information at 617-964-3210.

**FULL CREDIT:** Full Sail Center for the Recording Arts, the media arts and technology school based in Orlando, Fla., has pactured with the music department of the Univ. of Central Florida in an agreement that allows Full Sail to offer full college credit for its music business course, taught by noted entertainment attorney **Al Schlesinger**. Under the agreement, students registering at Full Sail may also register with the UCF College Of Extended Studies, which will grant six hours of college credit to students completing the music business course. Contact Full Sail at 407-788-2450.

Edited by STEVEN DUPLER



The new Korg M-1 digital workstation has garnered much critical acclaim; now the firm has introduced a rack-mountable version of the machine called the M-1R. The new unit takes up two rack spaces and includes all the features and power of the keyboard-equipped original.



Ampex Corp.'s first product intro for 1989 is the new series of Ampex 472 professional audiocassettes, intended for use in studio situations.

## New Ampex Line Of Blank Tapes Targeted At Pros

**NEW YORK** As its debut product introduction for 1989, Ampex Corp.'s Magnetic Tape Division is rolling out what it says is the first line of blank audiocassettes manufactured specifically for the professional recording community.

The cassette series, designated Ampex 472, is intended for various studio uses, including client copies and dubs. The cassettes are available in both Type I normal-bias and Type II high-bias configurations, and in unusual lengths, such

as 5, 10, and 15 minutes, as well as the standard 30-, 45-, 60-, and 90-minute formats.

Also new is "user-friendly" cassette labeling designed to be easily recognizable and readable in busy studio conditions.

According to Steve Smith, Ampex product line manager for audio products, the company fielded customer inquiries about a professional line of audiocassettes for several years before finally deciding to supply such product.

## AUDIO TRACK

NEW YORK

**PAUL HOUSTON WAS** in at I.N.S. Recording working on overdubs for "Shaft In Africa" by the Cookie Crew. Gary Clugston engineered the London Records project. P. Fine and Lyvio G were in producing new material for G. Fine Sounds. Dan Sheehan was at the board. Also, Angel Lebron and Hugh French worked on new material for Sutra Records.

Michael Wolff was in at Tenacity Sound recording his theme for the new Arsenio Hall television show. Jeff Olmsted and Brian Gary produced and engineered.

At Duplex Sound, Eumir Deodato put the final touches on his work with jazz pianist Eliane Elias (a crossover project for Bruce Lundvall at Blue Note Records).

Rock act Secret Agent was in at the Brooklyn Music Factory putting final touches on its next single and working on tracks for an album project on Brimstone Records.

Jellybean worked on postproduction and 12-inch mixes of Jane Weidlin's single "Lover's Night." Ed Terry handled keyboard overdubs, Bashiri Johnson handled percussion, and Dave McNair engineered. Chris Bubacz assisted.

Paul McCartney recorded tracks at Mad Hatter with Clare Fischer, doing two arrangements for McCartney's next album. Arne Frager engi-

neered. Larry Mah and Darren Mora assisted.

At Right Track, Al Jarreau put down vocals on "Never Explain Love," a song featured on the soundtrack for Spike Lee's film "Do The Right Thing." Former Chic keyboardist Raymond Jones produced; Larry DeCarmine was at the board. The soundtrack, scheduled for release in the summer on Motown, features a number of other acts, including Rubén Blades, Patti LaBelle, Perri, the Pointer Sisters, Public Enemy, Steel Pulse, Take 6, and Stevie Wonder.

LOS ANGELES

**LARRY ROBINSON** and Gerry Brown were in at Conway Recording working on additional production and the 12-inch remix on the new Glenn Medeiros single on Amherst Records. Brown ran the Neve V Series board. Rob Von Arx, Richard McKernan, and Marny Riley assisted.

Robinson also stopped in at Skip Saylor to work on postproduction and the 12-inch remix on an Easy Pieces single for A&M. Brown ran the SSL with Chris Puram assisting.

Beggars Banquet/Warner Bros. act the Cult was in at Track Record working on tracks with producer Bob Rock (Bon Jovi, Aerosmith). Mike Fraser and John Carter engineered. Also, Chris Young (Flowers In The Attic, Trick Or Treat) mixed the

(Continued on next page)

# Classical KEEPING SCORE



by Is Horowitz

**EXPANDING MIDLINE:** Denon Records will launch a midline series in April as part of its new retailing offensive. The move has already been made by its licensed affiliate, Supraphon.

First Denon midlines will be the Beethoven symphony cycle performed by **Otmar Suitner** and the Berlin State Orchestra. Six individual CDs will be released, priced to the trade to sell at a suggested list of \$9.98, priced to the trade to sell at a suggested list of \$9.98, says **Ken Yoshimura**, label executive. The boxed set of the Suitner cycle, however, will be continued at full price for the time being.

More midlines are due later, says Yoshimura, with Denon's "Your Favorites" series of 10 CDs slated for early conversion. Supraphon midlines, launched last fall, now number 40 titles, with 10 more due in February.

Denon, which recently switched from a network of audio reps to independent record distributors, is continuing a promotion that provides for extended dating and 10% free goods on orders of 50 titles or more. The label is also preparing a new "A" category catalog for distribution to dealers.

The Denon midlines, incidentally, will be the first of the label's classical titles to be manufactured at the company's U.S. plant in Georgia. Until now, all titles have been imported from Japan.

**ROGER NORRINGTON** and the London Classical Players remain high on Angel's priority list. Three disks are due in March: his long-awaited "Symphonie Fantastique," the "Eroica," and the first entry in Norrington's Beethoven piano concerto cycle (Nos. 1 and 2) with **Melvin Tan** as soloist. Concertos Nos. 3 and 4 are due in September, with the "Emperor" and "Choral Fantasy" the following spring.

Among recently recorded Angel productions are a set of cabaret songs (including works by Weill and Schoenberg) inked in for release this spring, a Shostakovich/Tchaikovsky program by the **Chung Trio**, a Rodgers & Hammerstein song album with **Samuel Ramey**, and an **Itzhak Perlman** collection of short pieces identified with the late **Jascha Heifetz**.

Major Angel recording projects due for implementation later this year include a "Madame Butterfly" conducted by **Zubin Mehta** in Florence, Italy, starring **Kiri**

**Te Kanawa** and **Neil Shicoff**. A Brahms symphony cycle with **Wolfgang Sawallisch** and the Bavarian Radio Symphony also awaits completion.

**PASSING NOTES:** CBS Masterworks reports a spurt in sales of its **Kiri Te Kanawa** album of Puccini and Verdi arias, following use of a portion of the "Gianni Schicchi" aria, "O mio babbino caro," in a Totts champagne commercial. . . **Leontyne Price**, **Pablo Casals**, and **Heifetz** have been cited for lifetime achievement awards by **NARAS**.

Despite the heavy recording program **BMG Classics** has booked with **Sir Colin Davis**, the conductor is continuing his long-standing relationship with Philips. In fact, notes Philips VP **Nancy Zannini**, her label has first

## Denon fires retail volley with new midline series

refusal rights on all upcoming Davis repertoire. Among new Philips titles due this year are the Bruckner Mass in F with the Bavarian Radio Symphony Orchestra, Mozart's Symphonies Nos. 36 and 40 with the Dresden State Orchestra, and Holst's "The Planets" with the Berlin Philharmonic. Upcoming titles include works by Reger, Ravel, and Debussy with the Bavarian orchestra, as well as a complete "Samson Et Dalila" by Saint-Saëns. Davis will also be adding additional titles to his Mozart middle/late symphony cycle with the Bavarian Radio Orchestra for Philips.

Chandos, the U.K. label now being distributed domestically by Koch Import Service, is reported to have come to an agreement with the Chicago Symphony Orchestra for a series of recordings. Conductor and repertoire are still under discussion. Meanwhile, Koch, which moved to larger quarters in Westbury, N.Y., last month, has named **Adrian Mills**, former classical buyer for Sound Warehouse, national sales and marketing director. **Rachelle Schlosser** joins the company as promotion and publicity director. She was formerly with Telarc.

**Larry Kraman**, Newport Classic president, is off to East Germany for talks with the minister of radio to explore recording opportunities with the Robert Schumann Orchestra. His conductor would be **David Epstein**, who directs the Massachusetts Institute of Technology Orchestra.

**WQXR** New York listeners tagged Beethoven's Ninth Symphony their all-time favorite composition in the station's second annual classical countdown. In all, 96 selections were chosen and broadcast over the New Year's weekend. Third place, surprisingly, went to Bach's Concerto In D Minor For Two Violins.

## AUDIO TRACK

(Continued from preceding page)

soundtrack for "Bat 21" with **Jeff Vaughn** at the console. And actor **Kevin Costner** ("The Untouchables," "No Way Out") tracked several songs with his band, **Roving Boy**, for **Island Records**.

The extended 12-inch mix for the **Robert Palmer** remake of the **Gap Band** tune "Early In The Morning" was done at **Larrabee** for **EMI**. **Keith Cohen** mixed with assistance from **Peter Arata**. Overdubs were added by **Luis Conte**, **Sabby Rayas**, and **Brad Buxer**. **Taavi Mote** mixed two album projects with producer **Lou Adler** on **A&M/Ode Records**. "She Won't Talk To Me" was the **Luther Vandross** 12-inch that was mixed by Cohen for **Epic**. **Rayas** and **Jeff Lorber** worked on overdubs.

At **Red Zone**, **Pete Moore** (former member of **Smokey Robinson & the Miracles**) was in recording several acts for his new **Satellite Records** label. He was joined by **Nidia Caro**, **Shakeena**, **Series A**, and jazz saxophonist **Ben Clatworthy**. **Bobby Barth**, **Wade Marcus**, and **Moore** produced; **Steve Shepherd** was at the board. And former **Gang Of Four** guitarist **Andy Gill** was in producing **Adie Brick** for **Geffen**.

## OTHER CITIES

**AT UNITED SOUND SYSTEMS** in Detroit, the production/songwriting team **Moore & Newz** cut tracks with artist **Roxanne Jordan** for **Los Dos Amores Music**. **Mike Moore** ran the console; **James McGee** assisted.

**Scott Hoyt** produced a four-song EP on the Texas-based rock group **PM Heat** at **Jasper Sound**, Austin, Texas. He also produced a cut on the **Debonaires**. **Brian Green** produced a debut project by Christian artist **Wendi Foy** for **Urgent Records**. All engineering was handled by **Gordon Garrison**.

**Linda Ronstadt** was at **Russian Hill Recording**, San Francisco, with **Philip Glass** to work on vocals for an album of Glass' "Music For 1000 Airplanes" opera. Producer **Kurt Muncasci** worked on the session with **Jack Leahy** at the board. **Michael Ahearn** assisted. The **Dave Brubeck Quartet** recorded a live album in Studio A for the **Concord** label. **Russell Gloyd** produced; **Gary Clayton** manned the board. **Jeff Kliment** and **Sheila McFarland** assisted.

**Patrick Moraz** was at **Chicago Trax** in Chicago working on a tune with **Evie**, **Shea Jones**, and **Vince**

**Lawrence**. **Burt Traxx** ran the board. Also, **Marshall Jefferson** remixed **Blondie's** "Atomic" (originally recorded in 1979). **Julian Herzfeld** engineered the **Chrysalis** project. **Nicholas Tremulis** worked on a tune for the soundtrack of **Vestron Pictures'** "The Hunch Back Of U.C.L.A." The tune, "Look Into The Inside," was recorded by Herzfeld.

**Faith No More** was in at **Studio D** in Sausalito, Calif., working on its second album for **Slash Records**. **Jim "Watts" Vereecke** handled engineering duties. **Matthew Wallace** produced.

At **Cheshire Sound Studios**, Atlanta, **Shotgun Rationale** began cutting basic tracks with producer **Maureen Tucker**. Tucker was a drummer for **Velvet Underground**. **George Pappas** ran the board with **Tom Pee** assisting. **Max Carl** of .38 Special was in with **Geary Yelton** working on sampling for use on tour. **Tom Wright** and **Lewis Turner Padgett** ran the console.

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

FOR WEEK ENDING JANUARY 21, 1989

Billboard

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## TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	31	★★ NO. 1 ★★ THE MOVIES GO TO THE OPERA ANGEL CDM-69596	20 weeks at No. One VARIOUS ARTISTS
2	1	11	PAVAROTTI AT CARNEGIE HALL LONDON 421-526/POLYGRAM	LUCIANO PAVAROTTI
3	3	29	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154	BERLIN PHILHARMONIC (MAAZEL)
4	4	15	PORTRAIT OF WYNTON MARSALIS CBS MK-44726	WYNTON MARSALIS
5	7	15	BEETHOVEN: SYMPHONIES 1 & 6 ANGEL CDC-49746	LONDON CLASSICAL PLAYERS (NORRINGTON)
6	6	45	BAROQUE MUSIC FOR TRUMPETS CBS MK-42478	WYNTON MARSALIS
7	5	11	WINTER WAS HARD NONESUCH 79181	THE KRONOS QUARTET
8	8	115	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
9	9	5	WAGNER: DIE WALKURE DG 423-389	BEHRENS, NORMAN, LUDWIG, LAKES (LEVINE)
10	15	5	SCHUBERT: LIEDER DG 419-237	KATHLEEN BATTLE
11	11	11	LUCIANO PAVAROTTI IN CONCERT CBS MK-44816	LUCIANO PAVAROTTI
12	10	7	MAHLER: SYMPHONY NO. 2 MCA MCAD2-11011	LONDON SYMPHONY (KAPLAN)
13	13	59	HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ
14	12	19	MAHLER: SYMPHONY NO. 2 DG 423-395	NEW YORK PHILHARMONIC (BERNSTEIN)
15	14	5	HANDEL: MESSIAH ARCHIV 423-630	THE ENGLISH CONCERT (PINNOCK)
16	NEW▶		BACH: SONATAS & PARTITAS ANGEL CDCB-49483	ITZHAK PERLMAN
17	19	5	THE BAROQUE GUITAR MCA MCAD-42070	ANDRES SEGOVIA
18	18	5	THE MOZART ALBUM CBS MK-44545	CANADIAN BRASS
19	17	7	BEETHOVEN: SYMPHONY NO. 9 NIMBUS NI-5134	HANOVER BAND
20	21	7	PART: PASSIO ECM 837-109	HILLIARD ENSEMBLE
21	NEW▶		BRAHMS/FRANCK: SONATA ANGEL CDC-49410	NADJA SALERNO-SONNENBERG
22	16	45	MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC-49276	NADJA SALERNO-SONNENBERG
23	NEW▶		SYMPHONIC SPECTACULAR TELARC CD-80170	CINCINNATI POPS (KUNZEL)
24	20	9	THE PEARLFISHERS RCA 7799-RG	JUSSI BJOERLING
25	NEW▶		WAGNER: SCENES FROM OPERAS ANGEL CDC-49759	JESSYE NORMAN

## TOP CROSSOVER ALBUMS™

★★ NO. 1 ★★				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	15	SHOW BOAT ANGEL A2-49108	13 weeks at No. One VON STADE, HADLEY, STRATAS (MCGLINN)
2	2	19	THE SOUND OF MUSIC TELARC CD-80162	VON STADE, CINCINNATI POPS (KUNZEL)
3	3	15	DIGITAL JUKEBOX PHILIPS 422-064	BOSTON POPS (WILLIAMS)
4	5	25	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
5	4	7	BIG BAND HIT PARADE TELARC CD-80177	CINCINNATI POPS (KUNZEL)
6	7	23	THE BERNSTEIN SONGBOOK CBS MK-44760	VARIOUS ARTISTS
7	8	13	SOUSA: MARCHES NIMBUS NI-5129	THE WALLACE COLLECTION
8	10	11	PROKOFIEV: PETER & THE WOLF CBS MK-44567	"WEIRD AL" YANKOVIC, WENDY CARLOS
9	11	9	ROMANZAS DE ZARZUELAS ANGEL CDC-49148	PLACIDO DOMINGO
10	6	5	JOY TO THE WORLD ANGEL CDC-49097	THE EMPIRE BRASS
11	9	17	BERNSTEIN 70 DG 427-042	LEONARD BERNSTEIN
12	13	61	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178	BOSTON POPS (WILLIAMS)
13	12	47	BEETHOVEN OR BUST TELARC CD-80153	DON DORSEY
14	15	5	WHAT IF MOZART WROTE BORN TO BE WILD RCA 7803-RC	HAMPTON STRING QUARTET
15	RE-ENTRY		FRAGMENTS OF A DREAM CBS MK-44574	JOHN WILLIAMS, PACO PENA

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# HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	15	ROGIO DURCAL ARIOLA	COMO TU MUJER 7 weeks at No. One
2	4	5	9	LOS YONICS LASER	TU PRESA FACIL
3	2	3	21	ANGELA CARRASCO EMI	◆ BOCA ROSA
4	3	2	16	ROBERTO CARLOS CBS	◆ SI EL AMOR SE VA
5	16	33	9	ISABEL PANTOJA RCA	ASI FUE
6	8	7	13	LUCERITO MUSART	NO ME HABLEN DE EL
7	7	13	8	CHAYANNE CBS	◆ TU PIRATA SOY YO
8	6	6	5	GIPSY KINGS ELEKTRA	BAMBOLEO
9	11	19	5	MIJARES EMI	UNO ENTRE MIL
10	14	18	5	EMMANUEL RCA	EN LA NOCHE
11	13	11	7	BRAULIO CBS	UN TIEMPO PARA NOSOTROS
12	10	10	9	EYDIE GORME CBS	◆ DE CORAZON A CORAZON
13	12	14	15	ALBERTO VASQUEZ/JOAN SEBASTIAN MUSART	MARACAS
14	18	24	3	YURI CBS	HOMBRES AL BORDE DE UN ATAQUE DE CELOS
15	15	30	5	EDNITA NAZARIO MELODY	APRENDERE
16	9	9	15	LOS CAMINANTES LUNA	ENTRE MAS LEJOS ME VAYA
17	5	4	3	YOLANDITA MONGE CBS	BORINQUENA
18	22	28	3	EDDIE SANTIAGO TH-RODVEN	TU ME HACES FALTA
19	17	22	5	LA PATRULLA 15 TTH	EL MORENO ESTA
20	29	12	7	LUCIA MENDEZ RCA	MORIR UN POCO
21	20	17	7	TATIANA EMI	UN LOBO EN LA NOCHE
22	NEW ▶	1	1	LUIS MIGUEL WEA LATINA	◆ ◆ ◆ HOT SHOT DEBUT ◆ ◆ ◆ UN HOMBRE BUSCA UNA MUJER
23	NEW ▶	1	1	MIGUEL GALLARDO RCA	AMERICA
24	25	16	20	YOLANDITA MONGE CBS	◆ ESTE AMOR QUE HAY QUE CALLAR
25	21	25	6	NYDIA CARO SATELLITE	TODOS LOS FUEGOS
26	30	15	11	JORGE MUNIZ RCA	PEGADO AL TELEFONO
27	32	27	10	LOS JOAO MUSART	POR RETENERTE
28	27	39	3	JOCHI HERNANDEZ CBS	QUE TE PASA
29	37	—	7	LA SONORA DINAMITA SONOTONE	TUCUCU
30	NEW ▶	1	1	VIKKI CARR CBS	MALA SUERTE
31	NEW ▶	1	1	ANGELA CARRASCO EMI	NO QUIERO NADA DE TI
32	23	29	17	LUPITA D'ALESSIO CBS	EL QUE JUEGA CON FUEGO
33	24	—	2	JOSE NOGUERAS MUSICA ESTIVAL	HAY FIESTA
34	40	—	9	JOHNNY VENTURA CBS	LA RESACA
35	35	—	2	MARIA SORTE CBS	PENSANDO EN TI
36	NEW ▶	1	1	MICHELLE/ANTONIO DE JESUS CBS	POR NADA
37	28	40	3	ROBERTO CARLOS CBS	MIS AMORES
38	19	8	12	LUIS ENRIQUE CBS	COMPRENDELO
39	31	26	8	RUBEN BLADES ELEKTRA	JUANA MAYO
40	NEW ▶	1	1	LAURA FLORES CBS	PARA VIVIR FELIZ

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

## Latin Notas



by Carlos Agudelo

LA ONDA TEJANA—or Tex-Mex music, a mixture of Mexican genres, country, and ultimately some pop and rock—is beginning to spread from its Texas birthplace to such other states as California, Illinois, and Florida, as well as to Mexico itself. Inside Texas, the competition is fiercer than ever and “bands are springing up everywhere and record companies are swallowing them up faster than they can think,” according to Ruben Ramirez, a DJ and Spanish music director for KNON-FM Dallas.

The music, performed mostly in Spanish by second-, third-, and fourth-generation Mexican Americans, has achieved a status of its own, as evidenced by the annual Tejano Music Awards in San Antonio, Texas, an event that has been gaining recognition since it started eight years ago.

“Three years ago we went into Texas, which is like a country of its own, and cultivated the market. Now the music is expanding into other areas, such as California and Illinois,” says José Behar, CBS’ West Coast A&R coordinator. Besides CBS’ own groups, which include Little Joe and Mazz, the company currently distributes the product of Cara Records of San Antonio, which, with 14 Tex-Mex acts on its roster, is perhaps the biggest firm of its kind. Cara’s acts include La Mafia, Ram Herrera, David Lee Garza, David Mares, and Joe Posada. CBS also distributes acts on Corpus Christi, Texas-based Hacienda Records including Pio Triviño and Magic & Rubén Ramos & the Texas Revolution.

“Our sales have almost doubled this year,” says Bob Greiver, president of Cara. “We are also beginning to be heard in Mexico, now that La Mafia is playing more cumbias and ballads.” According to Greiver, Cara releases from 12-15 new albums per year, with a sales volume of about \$750,000.

One of the most promising aspects of onda music, as it was called in its youth in the late '50s, is its crossover potential. “One thing CBS International is always looking for is the potential for crossover success,” says Behar. Both Mazz and Little Joe have cuts in English with a distinctive country sound among their most recent releases, as do most other established Tex-Mex acts. Little Joe has also signed a back-door deal with Columbia Records in Nashville for an album in English and has just recorded two singles with Willie Nelson.

“I think the last string of movies related to Mexican Americans such as ‘La Bamba,’ ‘The Milagro Beanfield War,’ ‘Born In East L.A.,’ and ‘Stand And Deliver’ has

### Tex-Mex music, a stew of genres, spreads its wings

called some attention to the market,” Ramirez says. He cites the work of accordionist Flaco Jimenez, who performed in the recording of “Streets Of Bakersfield” with Dwight Yoakam and Buck Owens. Also, according to Greiver, such acts as Ram Herrera have made it onto Anglo stations in Texas, which are becoming increasingly receptive to Tex-Mex music because of its appeal to Mexican American listeners.

Joe Lopez, Mazz’s lead singer, whose group has been credited with using the synthesizer for the first time in Tex-Mex music, says his band plays a bit of everything, “from ranchero, norteño, polcas, and cumbias to country and international pop.” Lopez, a third-generation American born in Brownsville, Texas, says that “even Americans are beginning to like our records.” So far, his group, which started with Cara and continued with CBS, has recorded 23 albums.

According to Ramirez, part of the semi-boom has to do with the use of electronic equipment, especially synthesizers, “You don’t even need musicians anymore, all the instruments are played through synthesizers.” But he characterizes it as a “down-to-earth, homegrown sound, a blend of all the natural music elements of Texas, seeking its own identity and representation in the music industry.”

## 3 New Spanish Stations On Tap In N.Y.

BY CARLOS AGUDELO

NEW YORK The probable arrival of two FM stations and one AM outlet, all expected to begin broadcasting in the New York metro area in the first quarter of the year, may represent the culmination of the restructuring process that has been taking place in the Latin broadcasting scene here since early 1988.

One of the new outlets, WSKQ-FM, currently WEVD-FM, is expected to become the first Spanish-language FM station in the New York metro area, the country’s second largest Hispanic market, when it begins broadcasting sometime this month.

WEVD’s purchase was announced in August by Spanish Broadcasting System, a Hispanic-owned company based in New York, and its owner, the Forward Assn. The record-setting deal involved transferring WFAN-AM New York, which had just been acquired by SBS for \$23 million, to Forward, plus a cash payment of \$32.5 million- to \$42.5 million, depending on how long it takes SBS to pay it. SBS acquired WFAN, a 50,000-watt outlet, from Emmis Broadcasting.

The start-up of WSKQ FM, which initially was set to begin broadcasting in October, has been delayed due to necessary adjustments in WFAN’s signal, according to Raúl Alarcón Jr., SBS’ president. “But as soon as that problem is solved,” he says, “we’ll be on the air with the first FM Spanish-broadcasting station in New York.”

At press time, sources at SBS confirmed the signal adjustment was finished and the closing of the transaction was imminent. Thus far the station’s start-up has been delayed several times.

In the meantime, SBS is operating the former WFAN, now known as WUKQ-AM “Radio Mil,” and WSKQ-AM New York; the Federal Communications Commission has given SBS a temporary license to operate both New York AM stations, marking the first time ever that a company has been granted a waiver to operate two AMs in the same market, according to SBS spokesman Jay Fabrer.

To date, WUKQ has been broadcasting Spanish-language AC music and a limited amount of English-language music, which Alarcón says will be incorporated on the new WSKQ-FM.

Completion of the deal would leave SBS with a WSKQ-AM-FM combo in New York. The company already owns such combos in Los Angeles and Miami.

There is one possible stumbling block, however: Salem Communications, a California-based company, claims that it has the right of first refusal to purchase WEVD. “They said they have the right; we—SBS and Forward—say they don’t,” says Alarcón. “So far, other than some written communication about it, we don’t know of any action taken by them, and as far as we are concerned, we are going to close.”

Meanwhile, the approval of another Spanish-broadcasting FM station

for New York seems near, according to sources familiar with the proceedings. They decline to elaborate, saying they do not want to impede negotiations.

On the AM front, a reorganization plan for WNJR-AM Newark, N.J.—currently an urban/oldies outlet—has been approved by the federal judge presiding over the Chapter 11 bankruptcy of Sound Radio, the station’s owner, in Trenton, N.J. According to the plan, Sarco Communications, a company whose main partner is longtime radio executive Felo Diaz-Gutiérrez, will pay the creditors’ outstanding debts, which are close to \$5 million. The station, a 5,000-watt outlet currently on the air on frequency 1430, could begin operating under its new owners by the end of February, pending final transference of the license by the FCC.

WNJR’s signal currently has considerable holes in New York and is strong only in Brooklyn, but Diaz-Gutiérrez says, “As soon as the final license is granted we’ll begin construction of a second antenna. This will put us in a more competitive situation in the metropolitan area.”

The antenna, which will probably be located near the Meadowlands sports complex in East Rutherford, N.J., would bring the station to its full power of 5,000 watts.

If the three new stations are added, New York will have five Spanish-broadcasting AMs and two FMs. It has five AMs—including WUKQ—and no FMs.

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# Jazz BLUE NOTES



by Jeff Levenson

**SAXOPHONIST DAVE LIEBMAN** asks three important questions when undertaking any recording project: "What does the label want? What does my group want? What do I want?" Once these issues and their musical implications are investigated, the studio work begins.

Liebman, long recognized for his soul-searching saxophonics in various group contexts—including **Ten Wheel Drive**, **Open Sky**, **Lookout Farm**, and aggregates led by **Miles Davis**, **Elvin Jones**, and **Chick Corea**—has four new (or soon-to-be released) titles in his own name and that of his ongoing collaboration, **Quest**. "They are all different, with different rules, different musical requirements," the jazzman/educator volunteers from his home in Pennsylvania. "But they have a common theme. Simply, it's my style of play and my musical aesthetic."

"If They Only Knew," a **Timeless** issue re-released on **Impulse**, finds Liebman working with tenor, an instrument he later shelved in favor of soprano. By the time of the recording in 1980, his quintet—trumpeter **Terumasa Hino**, guitarist **John Scofield**, bassist **Ron McClure**, and drummer **Adam Nussbaum**—had been together nearly three years; their focus and cohesiveness are heard from the album's opening moments.

"The Energy Of The Chance"—the first release from the Texas-based **Heads Up** label, newly formed and distributed by **Oxymoron P&D**—is a joint effort among Liebman, trumpeter **Dave Love**, and friends. Although musically it falls between categorical cracks, it is, for lack of a better term, a fusion-based effort that emphasizes bouncy solos and grooves rather than staunch group interplay. The CD itself is a four-color picture disk.

"Trio + One" on **Owl** is, as the title declares, a small group record featuring bassist **Dave Holland** and drummer **Jack DeJohnette** (with oboist **Caris Visentin** joining in). Set loose in this context, Liebman enjoys improvisatory leeway while he plays off the moods of his band mates. He serves telling solos that melodically snake through a labyrinth of self-examination, all the while in-

vestigating his own relationship to the players and swirling music around him.

"Natural Selection," Quest's latest release on **Pathfinder**, is the most lyrical of these offerings. The group name sums up the players' conceptual directive, originally formulated in 1981 by Liebman and longtime associate, pianist **Richie Beirach**. Since then the group—which now includes **McClure** and drummer **Billy Hart**—has enjoyed good success, although it performs far more in Europe than it does in the States. This domestic release may tip the balance.

Liebman has other works that may be forthcoming. There is talk that **Columbia** may issue a live recording of his 1987 tribute to **John Coltrane**, performed at the **Select Live Under The Sky Festival** in Japan. And the saxophonist is developing a book of **Cole Porter** material for trio with band mates **Steve Gilmore** on bass and **Bill Goodwin** on drums. If, to cap things off, **Storyville's** new issue of Quest live in Montmartre, Paris,

## Liebman and friends are courting record output

ever reaches this desk, we'll call the Guinness book of world records and ask for the department handling rapidly expanding discographies.

**501 (BUT WHO'S COUNTING?):** Mike Mainieri, who has added vibraphonic luster to more albums than even he can remember (the estimate is somewhere around 500), has just completed a new **Steps Ahead** record for **Intuition/Capitol**, distributed by **Blue Note**. The record flaunts a tight, edgy quality that sounds minimalist one instant and funky the next; the leader calls it "global music." Though the group was originally formed by Mainieri and **Michael Brecker** in 1979, it has since undergone a number of personnel changes. The current edition includes Norwegian saxophonist **Bendik**, guitarist **Steve Khan**, bassist **Tony Levin**, and drummer **Steve Smith**.

**STUFF:** Reportedly, **RCA** is about to sign alto wunderkind **Christopher Hollyday**, whose first (and last) recording for the **Moss Music Group** showed off his precocity... The grand-prize winner of the "Casio College Jazz Playoff" is **After Hours**. The group receives a recording date and featured guest shot at this year's gathering of the **National Assn. of Music Merchandisers**.

"Other record execs will understand how amazing this statement is: There is not one Southern gospel artist I do business with that if I saw him coming down the hall, I'd want to turn immediately into a side office!"

Another major difference between Southern gospel and many forms of modern music is in the longevity of the artists.

"The Cathedrals have been together 25 years this year," Traylor says. "**Glen Payne** has been singing for 45 years; **George Younce** for 43! In 1991, another Homeland group, the **Speers**, will have been a performing group 70 years! That really speaks for itself. In most

## Bill Traylor's new label is faithful to Southern gospel

fields, people don't think you can still contribute at age 70.

"The musical form may change somewhat in 30 years, but it will still be gospel music performed in the traditional or country style. And when you go to a **Hemphills** concert, you'll see the same thing you see at a **Carman** concert: retired people and young kids enjoying it equally. Teenagers, too. At every stop with the **Cathedrals** I saw teenagers—and they weren't just there because they had to be there. They weren't passing notes; they were listening!"

At its best, Southern gospel music is part of an unbroken succession of music from America's past. The jokes, the timing, the rich four-part harmonies, the timeless message of today would be just as much at home in rural Kansas in 1898. Today's groups maintain those traditions while using modern recording and marketing innovations.

# Gospel LECTERN



by Bob Darden

This is the second half of an interview with **Bill Traylor**, head of the new Southern gospel label **Homeland**.

**BILL TRAYLOR**, who was once the president of the **Benson Co.**, says he's happiest with labels that stick to one kind of music.

"That's the problem in project planning at most major labels," he says. "None of the execs know anything about Southern gospel. None of them care about the music. When I was with **Benson**, I went to every **Sandi Patti** and **DeGarmo & Key** concert I could. But no one ever went to Southern gospel on their own—but me.

"I went out on the road with the **Cathedrals** in Miami and saw them draw 2,000 people in a church there. In Tampa [Fla.] they had another 1,000, with chairs in the aisles. In Mobile [Ala.] there were 3,000 people; they even filled the choir loft."

Consequently, Traylor is convinced that because of a traditional lack of national exposure or record-label support, Southern gospel is the best-kept secret in contemporary music.

"It is certainly the most stable market out there," he says. "The groups are easy to work with; they don't expect a lot. They do 250 dates a year, and all they ask of a record company is good product at a good price so they can sell it in concert."

FOR WEEK ENDING JANUARY 21, 1989

Billboard

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# TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	17	<b>DIANE SCHUUR</b> GRP 9567 (CD) ★★ NO. 1 ★★	13 weeks at No. One TALKIN' 'BOUT YOU
2	2	13	<b>SOUNDTRACK</b> COLUMBIA 44299 (CD)	BIRD
3	4	11	<b>CHARLIE PARKER</b> VERVE 837 832/POLYGRAM (CD) BIRD--THE ORIGINAL RECORDINGS OF CHARLIE PARKER	
4	3	27	<b>BETTY CARTER</b> VERVE 835 661/POLYGRAM (CD)	LOOK WHAT I GOT
5	6	23	<b>GROVER WASHINGTON, JR.</b> COLUMBIA OC 44256 (CD)	THEN AND NOW
6	7	9	<b>CASSANDRA WILSON</b> JMT 834 419/POLYGRAM (CD)	BLUE SKIES
7	10	5	<b>MICHEL CAMILO</b> PORTRAIT 44482/E.P.A. (CD)	MICHEL CAMILO
8	5	23	<b>ELIANE ELIAS</b> BLUE NOTE 48785/CAPITOL DENON CY-2180 (CD)	CROSS CURRENTS
9	11	5	<b>CHARLIE PARKER</b> SAVOY JAZZ 1208 (CD) ORIGINAL BIRD: THE BEST OF BIRD ON SAVOY	
10	15	3	<b>LENA HORNE</b> THREE CHERRIES 44411 (CD)	THE MEN IN MY LIFE
11	12	7	<b>GARY BURTON</b> GRP 9569 (CD)	TIMES LIKE THESE
12	8	9	<b>TONY WILLIAMS</b> BLUE NOTE 48494/CAPITOL (CD)	ANGEL STREET
13	9	19	<b>RAY CHARLES &amp; BETTY CARTER</b> DUNHILL 039 (CD) RAY CHARLES & BETTY CARTER	
14	14	5	<b>FULL FAITH &amp; CREDIT BIG BAND</b> TBA 237 (CD)	FF&C III
15	NEW		<b>MILES DAVIS</b> COLUMBIA 45000 (CD)	THE COLUMBIA YEARS 1955-1985

## TOP CONTEMPORARY JAZZ ALBUMS™

			★★ NO. 1 ★★	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	7	<b>AL JARREAU</b> REPRIS 25778/WARNER BROS. (CD)	1 week at No. One HEART'S HORIZON
2	1	13	<b>KENNY G</b> ARISTA 8457 (CD)	SILHOUETTE
3	3	13	<b>LEE RITENOUR</b> GRP 9570 (CD)	FESTIVAL
4	4	39	<b>BOBBY MCFERRIN</b> EMI 48059 (CD)	SIMPLE PLEASURES
5	6	27	<b>DAVID SANBORN</b> REPRIS 25715/WARNER BROS. (CD)	CLOSE-UP
6	5	17	<b>MICHAEL BRECKER</b> IMPULSE 42229/MCA (CD)	DON'T TRY THIS AT HOME
7	8	15	<b>STANLEY JORDAN</b> EMI 48682 (CD)	FLYING HOME
8	9	13	<b>FATTBURGER</b> INTIMA 73334/ENIGMA (CD)	LIVING IN PARADISE
9	11	49	<b>BASIA</b> EPIC 40767/E.P.A. (CD)	TIME AND TIDE
10	15	11	<b>TOM GRANT</b> GAIA 13-9013 (CD)	MANGO TANGO
11	18	9	<b>TOM SCOTT</b> GRP 9571 (CD)	FLASHPOINT
12	10	29	<b>STANLEY CLARKE</b> PORTRAIT FR 40923/E.P.A. (CD) IF THIS BASS COULD ONLY TALK	
13	20	5	<b>GERALD ALBRIGHT</b> ATLANTIC 81919 (CD)	BERMUDA NIGHTS
14	13	21	<b>BOB JAMES</b> WARNER BROS. 25757 (CD)	IVORY COAST
15	12	31	<b>TUCK &amp; PATTI</b> WINDHAM HILL 111 (CD)	TEARS OF JOY
16	16	13	<b>LYLE MAYS</b> GEFEN 24204/WARNER BROS. (CD)	STREET DREAMS
17	24	5	<b>WISHFUL THINKING</b> SOUNDWINGS 2109 (CD)	WAY DOWN WEST
18	14	13	<b>ALVIN HAYES</b> TBA 238 (CD)	PASSION FLOWER
19	19	17	<b>GEORGE BENSON</b> WARNER BROS. 25705 (CD)	TWICE THE LOVE
20	22	5	<b>MARLENA SHAW</b> POLYDOR/VERVE 837 312/POLYGRAM (CD)	LOVE IS IN FLIGHT
21	21	9	<b>RODNEY FRANKLIN</b> NOVUS 3038/RCA (CD)	DIAMOND INSIDE OF YOU
22	RE-ENTRY		<b>JORDAN DELASIERRA</b> GLOBAL PACIFIC 40730/COLUMBIA (CD)	VALENTINE ELEVEN
23	17	15	<b>CARLOS REYES</b> TBA 240 (CD)	THE BEAUTY OF IT ALL
24	NEW		<b>SADAO WATANABE</b> ELEKTRA 60816 (CD)	ELIS
25	NEW		<b>GIPSY KINGS</b> ELEKTRA 60845 (CD)	GIPSY KINGS

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.

# PRS Makes Record Gross; Head Looks To Future

BY MIKE HENNESSEY

LONDON Britain's Performing Right Society topped the 100 million pounds (\$180 million) mark in terms of gross revenue last year for the first time in its 74-year history, according to the society's chief executive, Michael Freegard.

And, he says, developments in satellite broadcasting are likely to provide the PRS and its sister societies with new earning opportunities in 1989.

Reviewing the year just ended, Freegard says that the most dramatic area of growth has been in public performance rights, "partly because we have been revising our tariffs and partly because we have been increasing the resources we have in the field as far as actual collection is concerned."

He adds: "We plan to extend that process this year. We are currently in the process of planning our first regional licensing office in England—located in the West Midlands—following the success of the regional office in Scotland, which we established three years ago."

"Over the next five years we plan to set up a network of regional licensing offices, each employing 17 or 18

people, depending on the size of the area, and including five or six licensing inspectors."

Freegard says that although the boost in the PRS gross revenue last year can be attributed principally to higher tariffs and more efficient collection, greater use of music has also played a part. "More people are attending concerts and going to pubs and clubs where music is played, and the club owners are paying out more to artists. These factors, too, are reflected in the PRS earnings."

Expanding on the opportunities provided by satellite broadcasting, Freegard says that the activity in this area is currently giving rise to "intense consultation and negotiation among the societies within the footprints of the new satellites. We now have Sky with four channels on the Astra satellite and we understand that W.H. Smith is taking two channels. Then there is the British Satellite Broadcasting DBS satellite and the French satellite TDF 1.

"But we need to arrive at a tariff structure which makes some kind of sense on a Pan-European basis because there are at present some ridiculous disparities among the tariffs in various member states for identical uses of music. We believe there must

be some progress towards harmonization."

Noting that in 1983 Britain's Performing Right Tribunal rejected the PRS view that fees for the use of music by British commercial television stations should be based on a percentage of advertising revenue, Freegard points out that in most Western European countries, the percentage formula is acceptable.

"The refusal of the tribunal here to accept this system will give rise to many problems. Sky Television has already told us that it is not prepared to accept a license on a percentage basis. We may have to insist that this system is adopted—and this could mean more work for the tribunal," he says.

Another challenge facing the PRS in 1989, Freegard says, is to get firm agreements on tariffs with the BBC and ITV.

"We have had no substantive agreement with the BBC since the end of March 1985. We have been working on an interim basis on the terms of the old contract, and the BBC has now put forward proposals which would have the effect of literally halving our income. So unless they have a radical rethink, it looks as though this will be another matter

for the copyright tribunal."

The BBC is PRS's biggest single source of revenue, budgeted by the society at the sterling equivalent of \$43.7 million for this year. But the corporation is maintaining that the value of copyright music on radio has fallen because the number of listeners has declined.

"The fact is," Freegard says, "that the BBC's use of music has gone on increasing over the years and its value to the corporation has certainly not declined."

The PRS also has only an interim agreement with ITV and will be taking steps to agree on a new contract with the commercial television companies this year. Income from ITV for 1989 is budgeted at 7.7 million pounds (some \$13.5 million).

Freegard says the PRS has achieved better licensing arrangements with passenger ships and U.K.-based airlines and will now be looking to improve its remuneration from discotheques via the copyright tribunal.

"The present tariff was set by the

Performing Rights Tribunal in 1959 and is based on a formula which enables discotheques to get away with a derisory payment—a few hundred pounds a year instead of a few thousand," he says.

Referring to the European Community green paper on copyright, Freegard welcomes the document's approval of rental rights but describes its position on home taping as "equivocal and totally unsatisfactory."

He is also critical of home-taping-royalty legislation, such as that recently introduced in Australia, which provides protection only for rights owners in countries that have tape royalty provisions in their copyright legislation and thus offers no protection for U.K. rights owners.

"This," says Freegard, "is quite contrary to the whole spirit and basis of the Berne Convention, which is that you give the same treatment to the nationals of all other Berne Union countries as you give to your own nationals."

## U.K. Indie Radio Cos. Hook Up In Unprecedented \$24 Mil Merger

LONDON In the biggest U.K. independent radio merger so far, Piccadilly Radio in Manchester and Midlands Radio Holdings in the Birmingham and Coventry have joined forces in a \$24 million deal. Piccadilly Radio made the accepted bid for the Midlands interests and will be known as Piccadilly Communications. The merger is seen as a preparatory move for legislation that will deregulate independent radio broadcasting in the U.K. and pave the way for three national commercial networks and several hundred community radio stations. NIGEL HUNTER

## Dutch Radio Bows Weekly Blues Show

AMSTERDAM NCRV, the Dutch national radio broadcasting service, launched "Every Day I Have The Blues," a series devoted to the blues, on Jan. 6. The weekly 60-minute show, presented by Harro de Jonge, covers city and country blues and includes a minispecial on such blues celebrities as Muddy Waters and John Lee Hooker. WILLEM HOOS

## Japan's King To Issue 10 CDs At Low \$

TOKYO King Records will release 10 jazz and fusion titles from the '70s on compact disk Feb. 5 at \$16 each. The normal list price for CDs ranges from \$24-\$25.61 in Japan, and King is the second record company—Warner-Pioneer became the first last summer—to offer CDs at \$16. The release is part of the 20th-anniversary celebration of the American CTI label, with whom King has a contract. Among the titles being released "White Rabbit" by George Benson and "All Blues" by Ron Carter. SHIG FUJITA

## New Beat Dominance Old Hat In Belgium

BRUSSELS, Belgium Further confirmation that new beat continues to dominate Belgian pop music (Billboard Oct. 22, 1988) is provided by the annual charts for last year published by the industry organization SIBESA. New beat acts hold the top three positions and six of the top 10, and the national album chart has "AB Sounds 1" and "AB Sounds 2" in the top two positions. These compilation albums went gold and have exceeded 36,000 unit sales each, a notable achievement in the Belgian market. Prominent new beat acts include Confetti, Erotic Dissidents, and Hithouse. MARC MAES

## K-tel Tells Of Record U.K. Vid Shipments

LONDON K-tel U.K. reports shipping record-breaking volumes of sell-through videocassettes during the pre-Christmas sales season. It delivered 750,000 units to Woolworth's stores alone during one December week. This shipment stems from an earlier decision by Entertainment U.K. to operate centralized distribution of sell-through video products to Woolworth's and its exclusive agreement with K-tel to handle distribution in June last year, resulting in 5 million pieces being shipped since then to the store chain. NIGEL HUNTER

## Guaranteed Exclusivity In Return Landscape Will Pay For Vids

LONDON The Landscape Channel, a satellite television channel transferring transmission on Feb. 5 to the Astra satellite from Eutelsat F1, has defined its policy concerning record company promotion videos.

It will not accept such videos free of charge but will pay for them when required at the current Landscape programming rate.

Says Landscape chairman Nick Austin: "This was a difficult decision to make but reflects our position as an international music programmer. At the end of this year, Landscape will be selling records via direct response in the three major continents, and the idea of taking videos from those who can afford the expense while ignoring the smaller companies who cannot does not fit into our philosophy."

Austin has instructed Landscape managing director Mike Appleton to provide programs of the same quality and musical validity as he previously

achieved when working on BBC TV's "Whistle Test" series. This means a ground rule whereby everyone knows that music selected for Landscape conforms with "a qualitative decision" made by the channel and nobody else.

"Unlike other music channels, we have a contractual relationship with the participating record companies," says Austin. "Under this agreement we exploit 'best of' video compilations while returning masters to them for sales of their own compilations in store. Landscape funds this activity and in return takes part in a producer override. An essential part of this agreement is the Landscape control of the broadcast copyright, synchronized to Landscape film."

In return for payment, Landscape is guaranteed exclusivity of productions throughout the world. The company carries stock and space in its catalog, which currently has a 200,000 print run.

## FNAC Grossed \$670 Mil.

BY PHILIPPE CROCCQ

PARIS Profits after tax for the 24-store FNAC chain of retail outlets amounted to \$8.23 million from gross sales of \$670 million between Jul. 1, 1987, and Aug. 31, 1988.

The FNAC, established 30 years ago, now claims to account for 24% of record and cassette sales in France. In 1988 sales by configuration were 60% CDs, 25% cassettes, and 15% vinyl albums.

The profit, 23 times greater than that of the previous fiscal year, is attributable partly to rationaliza-

tion—including the winding up of the loss-making sports equipment division—and partly to the general revitalization of the French market that followed the big reduction in value-added tax on software.

FNAC actually pioneered the VAT reduction by slashing the tax to 7% before the official decision was taken and absorbing the cost out of its profits. Sales of disks and cassettes went up by 16% in 1988.

For 1989, FNAC is planning a major expansion program, enlarging some existing stores and opening several new outlets.

## JVA: Vid Rental Costs Down, Stock Sizes Up

BY SHIG FUJITA

TOKYO Video rental charges are falling and the average number of titles stocked by retailers is increasing, according to newly released results of a survey conducted by the Japan Video Assn. in August. Some 2,600 video rental outlets participating in the JVA rental system responded to the questionnaire.

The results, collected and analyzed by the Organizing Assn. for Audiovisual Software, indicate that the average overnight rental charge for a prerecorded videocassette fell from \$4 in 1987 to \$3.80 last year, a drop of 5.1%. The number of titles stocked rose from 1,690 in 1987 to 2,594, an increase of 53.5%, and the floor-space average climbed 14.3% to 77 square meters.

Average monthly rental income has improved from \$11,722 in 1986 to \$16,596 in 1987, a 41.6% gain, and \$19,197 last year, a further increase of 15.7%. The average percentage of rental customers who belong to membership clubs rose per outlet by 54.4% to 3,993 last year. Membership is 72% male, 28% female. Most members are in their 20s and 30s.

The average number of hours a store stays open per day increased slightly, from 12.1 hours in 1987 to 12.8 hours in 1988, and 52.6% of the outlets responding said they remain open past midnight.



*We mourn the passing  
of a special friend  
and colleague.*

*We shall miss Mario Conti  
because he made a difference.*

*Ralph and Elizabeth Peer  
and all his colleagues  
at Peer Music*

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# 90 U.K. Companies Head To Cannes

BY CHRIS WHITE

LONDON MIDEM '89 has attracted a record turnout of U.K. exhibitors, with more than 90 music industry companies taking stands, a 7% increase over the 1987 attendance.

The annual event has also drawn new exhibitors and, in the words of Peter Rhodes, managing director of the MIDEM Organization in London: "This year is about as big as we can get. The response from the U.K. music industry has been quite tremendous."

Rhodes says, "The attendance is not just restricted to the traditional record and publishing companies because there is strong interest from related industries, too. Coutts Bank, which tested the water last year by sending a couple of representatives to Cannes, are coming in strength this year, and although they will not actually be exhibiting, they will be promoting the bank quite heavily."

"This year's MIDEM will also see a group of U.K. classical record companies taking a stand together for the first time," adds Rhodes. "Among them are Hyperion Records, Conifer, Unicorn-Kamchana and Saydisc. This is the result of a very strong feeling among the U.K. classical music contingent that although small independent labels have been attending the event, some of them have not had the backup to exhibit individually."

Rhodes emphasizes improved communication services at this year's event. "Changes have been introduced which are designed to benefit everybody. For the first time, we are having a pre-MIDEM News issue, and the daily magazine has been completely overhauled in its format and presentation. There will also be an exhibitors' entrance for the first time, which will allow those who have actually taken stand space to gain admittance earlier."

Rhodes mentions the considerable investment in MIDEM '89, including the re-creation of the Carlton Hotel bar in the Palais des Festivals complex, complete with the original furniture and waiters, while the hotel itself is being refurbished—an idea developed with U.S. visitors particularly in mind.

The U.K. response to MIDEM '89 includes a large exhibiting presence

by the major companies, including BMG, Chrysalis, and SBK Songs. Major distributors and exporters are also well represented, among them Lasgo, SP&S, PRT, Lightning, Caroline Exports, Hollywood Nites, Wind-song, and Pinnacle.

New exhibitors include the Mag-

## 'Changes were introduced which benefit everybody'

num Music Group, which deals extensively in back-catalog material, Blue Chip Records, Castle Communications (another back-catalog specialist), and European Music Distributors.

The Levitt Group (Holdings), an independent financial advisory service, is taking a stand for the first time. Marketing director Kim Lubbock comments: "We realized that after the deals are struck at MIDEM, there is legal advice available but no independent financial adviser for people to consult, so it seemed an ideal area for us. With a stand, we can offer expert financial advice, and it gives us valuable access to the international music market."

Another first-time exhibitor is the Scottish Record Industry Assn., formed several months ago as a "talking shop where we can hopeful-

ly solve problems that affect us all," according to secretary Ronald Simpson, a director of the long-established Scottish label Lismor Records.

"We're all concerned about such subjects as needle time, copyright law changes, and percentages," he adds, "and that's why the association has been started. There are problems to be dealt with, and if companies join together in a common interest, we will have more clout to solve them."

The association aims to promote the Scottish record industry by creating a higher media profile. Representatives at MIDEM will include Robin Morton of Temple Records; Ian Green, Greentrax Records; Freeland Barbour, Lapwing; and Jenny McLean of Dunkeld Records.

"We want as much support as possible, and that's why the Scottish Record Industry Assn. will be out in force at MIDEM," continues Simpson. "We've got to be seen to be doing things on various fronts, and not just talking about problems. Membership isn't restricted just to those companies specializing in traditional Scottish music. We have members among the indie labels concentrating on pop and rock."

A British independent company, Big Ears Music, recently launched the Kijima label to exploit its catalog of African music and is making its first visit to MIDEM.

"Our prime objective at MIDEM is to develop links with other operations

in countries which have similar musical interests," declares a spokesman. "Our policy of developing artists rather than musical trends or styles has proved very popular in the U.K., and we have built up a broad catalog of ethnic music while also developing songwriters who have the potential to write for other artists as well."

Magnum Music Group's Nigel Molden says, "It's going to be a very important visit for us because we want to spread the word about MMG's new distribution setup. We do distribution on a nonexclusive basis for various U.K. indies, and we're looking for new customers."

"I don't believe in signing exclusive deals with labels because the marketplace has changed a lot, and companies want to work with those distributors who they feel are best qualified to handle a particular type of product."

Castle Communications, a reissue specialist and one of the U.K.'s fastest growing companies, will also attend MIDEM in force. The company recently announced plans to raise \$2.9 million with a new stock issue.

Says company chairman Terry Shand: "The aim is to meet as many European and U.S. contacts during MIDEM as possible and strike new catalog deals. We are heavily involved in both the record and video sell-through markets, and we want to spread the word about Castle Communications at MIDEM."

## W. German Indies Expect Profitable Confab Int'l Pub Deals, Industry Unity Spur Optimism

BY WOLFGANG SPAHR

HAMBURG, West Germany 1988 was a successful year, with more German copyrights making impact abroad and a common sense of purpose and unity discernible in the German music industry, especially in the music publishing sector.

This should all be reflected favorably during MIDEM '89 in Cannes. A notably high number of independent companies will be present on the Cote d'Azur.

The German record business held its own last year in a difficult

market, and its independent elements in particular are looking for foreign partners and associates to collaborate on rock and heavy metal productions.

This MIDEM will witness a major drive by small and medium-size German producers and labels, utilizing the advantage of meeting many overseas counterparts in Cannes.

The joint booth organized by the German music publishers was outstandingly successful last year, enabling numerous deals to be set in motion. Dr. Hans Sikorski, VP

of the German Federation of Music Publishers, expects similar benefits this year, boosted by Deutsche Tag, or German Day, on Jan. 23, which will spotlight German copyrights, writers, and producers.

The larger German record companies are also expecting good results at MIDEM, which could help them exceed during this year the excellent sales results of \$1.8 billion achieved in 1988.

WEA managing director Manfred Zumkeller points out that his company has thought and acted in a European manner for years now, devising its product with the international as well as the domestic market in mind. The single European market due in 1992 will merely underline and confirm the existing WEA policy and outlook.

Zumkeller cites such artists as Al Bano & Romina Power, Schilling, Alphaville, Bonnie Bianco, and Humpe & Humpe as examples of international achievement for the company.

SPV managing director Manfred Schuetz reports that his company is well prepared for 1992 and will be looking for foreign companies that are seeking a German associate. Dr. Udo Kornmeier of CBS also believes that MIDEM will be laying foundations for 1992, and anticipates that the increasing satellite broadcasting activity will create a "Euro taste" by that date.

"However, I don't think a trans-frontier harmonization of music  
(Continued on page 75)

## Swedish Firms Take A Stand Despite Fees

BY JOHAN LANGER

STOCKHOLM, Sweden For two years now, some parts of the Swedish music industry have joined forces at MIDEM in the form of a Swedish stand in the Palais des Festivals.

A continuing problem, however, is that the Swedish Export Council is not as generous as its counterparts in some other countries. It requires each participating company to pay a membership fee to the council before it becomes eligible for a grant, and the fee and the subsidy tend to cancel each other out.

Coordinating the Swedish contingent at MIDEM is the Swedish Music Information Center, headed by Roland Sandberg. The center is funded by STIM, the Swedish performance rights society, and the government.

The stand is really financed by the participating companies, apart from administration expenses. This year there are 125 square meters of space, and at press time 29 companies had announced they will take part. These include Sweden Music, Warner Chappell, Air Music Scandinavia, and Grammofon AB Electra. Some companies, such as SBK Songs and EMI Music Publishing, will also be at MIDEM but not as part of the joint-venture contingent.

The two publishers' main reason for separate arrangements is that they are mostly interested in placing material and feel that a joint booth is more suitable for firms wishing to acquire product.

A sign of the times among the joint venture ranks is the presence of compact disk and related hardware manufacturers. Included in this category are AVAC, Aupis Development, Toolex Alpha, and CD Plant.

NIFF, an organization for the more esoteric sector of the record industry, is making a contribution to the MIDEM costs of such members as MNW, Mistlur, Amalthea, and Radium.

Some 3,000 CDs containing repertoire issued by the participating Swedish companies will be given free to subscribers to Billboard's sister publication Music & Media, and an additional number of complimentary copies will be available at the Billboard cocktail party at the Majestic Hotel Jan. 22.

Also at the Swedish stand, there will also be some hospitality available for visitors in the form of schnapps and salmon sandwiches, which proved quite popular last year.



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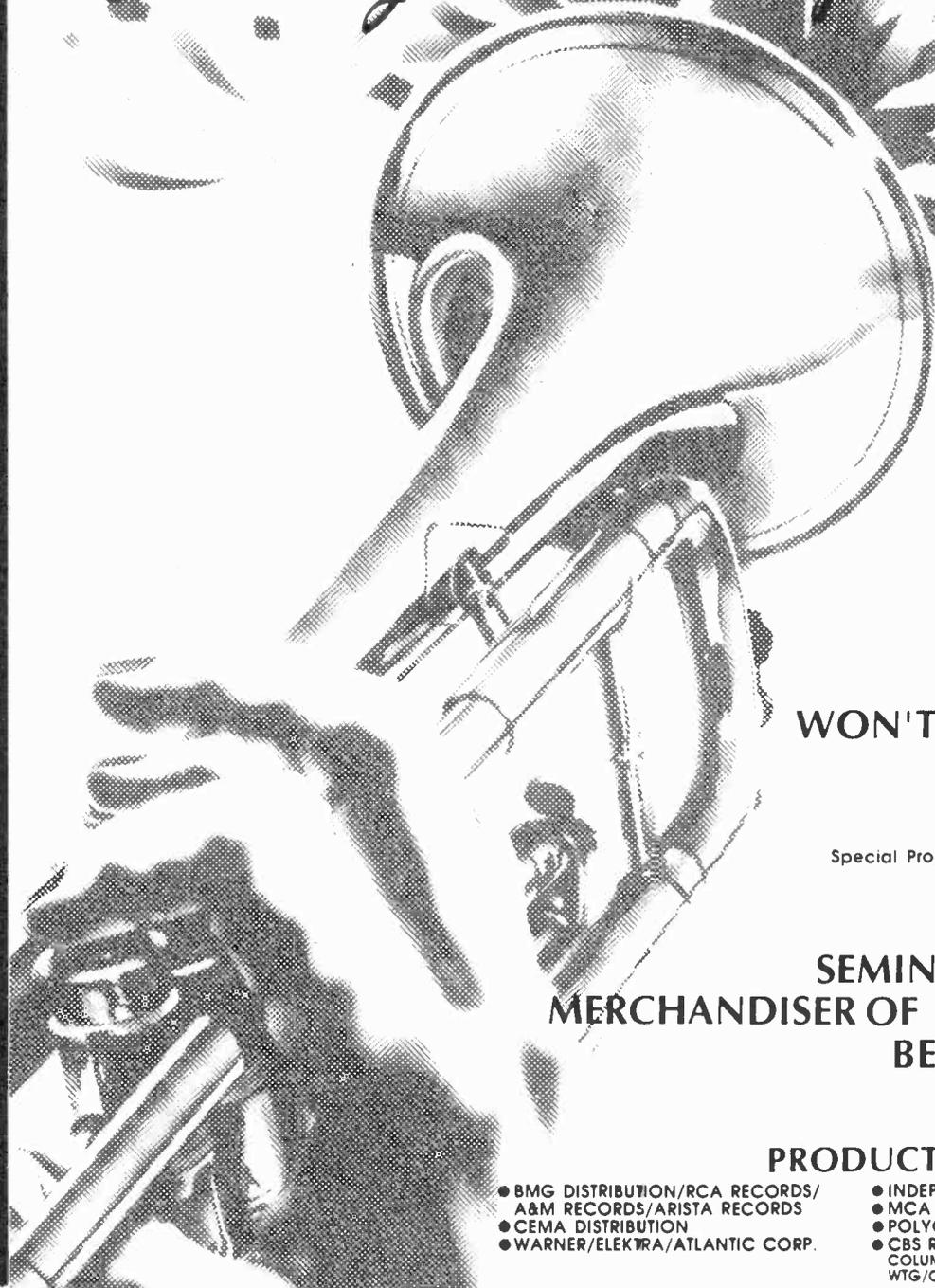
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## BRITAIN (Courtesy Music Week/Gallup) As of 1/10/89

This Week	Last Week	SINGLES
1	1	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
2	2	CRACKERS INTERNATIONAL EP ERASURE MUTE
3	6	BUFFALO STANCE NENEH CHERRY CIRCA/VIRGIN
4	4	GOOD LIFE INNER CITY 10 RECORDS/VIRGIN
5	3	SUDDENLY (NEIGHBOURS' WEDDING THEME) ANGRY ANDERSON FOOD FOR THOUGHT
6	9	FOUR LETTER WORD KIM WILDE MCA
7	7	LOCO IN ACAPULCO FOUR TOPS ARISTA
8	29	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
9	25	ALL SHE WANTS IS DURAN DURAN EMI
10	39	BABY I LOVE YOUR WAY/FREEBIRD (MEDLEY) WILL TO POWER EPIC
11	8	BURNING BRIDGES (ON & OFF) STATUS QUO VERTIGO/PHONOGRAM
12	31	WAITING FOR A STAR TO FALL BOY MEETS GIRL RCA
13	15	YOU ARE THE ONE A-HA WARNER BROS.
14	16	KEEPING THE DREAM ALIVE FREIHEIT CBS
15	11	TWO HEARTS PHIL COLLINS VIRGIN
16	28	RHYTHM IS GONNA GET YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
17	NEW	THE LIVING YEARS MIKE & THE MECHANICS WEA
18	5	MISTLETOE AND WINE CLIFF RICHARD EMI
19	NEW	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND FEATURING GENE PITNEY PARLOPHONE
20	12	SMOOTH CRIMINAL MICHAEL JACKSON EPIC
21	10	CAT AMONG THE PIGEONS/SILENT NIGHT BROS CBS
22	37	LOVE LIKE A RIVER CLIMIE FISHER EMI
23	14	TAKE ME TO YOUR HEART RICK ASTLEY RCA
24	NEW	YOU GOT IT ROY ORBISON VIRGIN
25	13	DOWNTOWN '88 PETULA CLARK PRT
26	22	9 A.M. (THE COMFORT ZONE) LONDONBEAT ANXIOUS/RCA
27	20	RADIO ROMANCE TIFFANY MCA
28	19	FINE TIME NEW ORDER FACTORY
29	NEW	BORN THIS WAY (LET'S DANCE) COOKIE CREW LONDON
30	NEW	GET ON THE DANCE FLOOR ROB BASE & DJ E-Z ROCK SUPREME
31	NEW	CUDDLY TOY ROACHFORD CBS
32	NEW	BABY DON'T FORGET MY NUMBER MILLI VANILLI COOLTEMPO/CHRYSALIS
33	NEW	HIT THE GROUND THE DARLING BUDDS CBS
34	40	I LIVE FOR YOUR LOVE NATALIE COLE EMI
35	17	ANGEL OF HARLEM U2 ISLAND
36	21	NEED YOU TONIGHT INXS MERCURY/PHONOGRAM
37	24	SAY A LITTLE PRAYER BOMB THE BASS FEATURING MAUREEN RHYTHM KING
38	NEW	WAIT ROBERT HOWARD & KYM MAZELLE RCA
39	NEW	YEAH! BUDDY ROYAL HOUSE CHAMPION
40	NEW	RESPECT ADEVA COOLTEMPO/CHRYSALIS
1	10	<b>ALBUMS</b>
2	2	ERASURE THE INNOCENTS MUTE
3	20	KYLIE MINOGUE KYLIE—THE ALBUM PWL
4	4	ROY ORBISON THE LEGENDARY ROY ORBISON TELSTAR
5	3	FLEETWOOD MAC GREATEST HITS WARNER BROS.
6	9	BANANARAMA THE GREATEST HITS COLLECTION LONDON
7	6	MICHAEL JACKSON BAD EPIC
8	7	CLIFF RICHARD PRIVATE COLLECTION EMI
9	25	ENYA WATERMARK WEA
10	8	DIRE STRAITS MONEY FOR NOTHING VERTIGO/PHONOGRAM
11	14	INXS KICK MERCURY/PHONOGRAM
12	11	BRYAN FERRY/ROXY MUSIC THE ULTIMATE COLLECTION EG/VIRGIN
13	15	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
14	7	BROS PUSH CBS
15	28	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
16	18	U2 RATTLE AND HUM ISLAND
17	13	RICK ASTLEY HOLD ME IN YOUR ARMS RCA
18	17	HUMAN LEAGUE GREATEST HITS VIRGIN
19	16	YAZZ WANTED BIGLIFE
20	23	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
21	19	BROTHER BEYOND GET EVEN PARLOPHONE
22	32	THE TRAVELING WILBURYS THE TRAVELING WILBURYS WILBURY/WARNER BROS.
23	29	ALEXANDER O'NEAL HEARSAY/ALL MIXED UP TABU
24	NEW	TANITA TIKARAM ANCIENT HEART WEA
25	39	TRACEY CHAPMAN TRACEY CHAPMAN ELEKTRA
26	35	CHRIS DE BURGH FLYING COLOURS A&M
27	27	WET WET WET THE MEMPHIS SESSIONS PRECIOUS ORG/PHONO
28	NEW	DEACON BLUE RAIN TOWN CBS
29	31	PASADENAS TO WHOM IT MAY CONCERN CBS
30	34	JOE LONGTHORNE THE JOE LONGTHORNE SONGBOOK TELSTAR
31	NEW	KIM WILDE CLOSE MCA
32	NEW	MICA PARIS SO GOOD 4TH & B'WAY/ISLAND
33	NEW	SALT-N-PEPA A SALT WITH A DEADLY PEPA LONDON
34	NEW	BON JOVI NEW JERSEY VERTIGO/PHONOGRAM
35	NEW	MIRAGE ROYAL MIX '89 STYLUS
36	NEW	THE PROCLAIMERS SUNSHINE ON LEITH CHYSALIS
37	NEW	WHITNEY HOUSTON WHITNEY ARISTA
38	NEW	PINK FLOYD DELICATE SOUND OF THUNDER EMI
39	NEW	KOOL & THE GANG THE SINGLES COLLECTION DE-LITE/PHONOGRAM
40	NEW	WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND
40	NEW	LUTHER VANDROSS ANY LOVE EPIC

## CANADA (Courtesy The Record) As of 1/16/1988

	SINGLES
1	1 THE LOCO-MOTION KYLIE MINOGUE GEFEN/WEA
2	2 GROOVY KIND OF LOVE PHIL COLLINS ATLANTIC/WEA
3	3 KOKOMO BEACH BOYS ELEKTRA/WEA
4	6 WAITING FOR A STAR TO FALL BOY MEETS GIRL RCA/BMG
5	4 WILD WILD WEST ESCAPE CLUB ATLANTIC/WEA
6	9 HOW CAN I FALL BREATHE VIRGIN/A&M
7	14 BABY I LOVE YOUR WAY/FREEBIRD WILL TO POWER EPIC/CBS
8	5 BAD MEDICINE BON JOVI MERCURY/POLYGRAM
9	11 DOMINO DANCING PET SHOP BOYS EMI/CAPITOL
10	13 KISSING A FOOL GEORGE MICHAEL COLUMBIA/CBS
11	12 BIG LEAGUE TOM COCHRANE & RED RIDER CAPITOL/CAPITOL
12	10 I DON'T WANT YOUR LOVE DURAN DURAN CAPITOL/CAPITOL
13	20 EVERY ROSE HAS ITS THORN POISON ENIGMA/CAPITOL
14	19 IN YOUR ROOM BANGLES COLUMBIA/CBS
15	NEW HANDLE WITH CARE TRAVELING WILBURYS WILBURY/WEA
16	15 ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG
17	NEW MY PREROGATIVE BOBBY BROWN MCA/MCA
18	7 DON'T WORRY, BE HAPPY BOBBY MCFERRIN EMI/CAPITOL
19	NEW PUT A LITTLE LOVE IN YOUR HEART ANNIE LENNOX & AL GREEN A&M/A&M
20	NEW UNDER YOUR SPELL CANDI I.R.S./MCA
1	<b>ALBUMS</b>
1	1 U2 RATTLE AND HUM ISLAND/MCA
2	5 THE TRAVELING WILBURYS VOLUME ONE WILBURY/WEA
3	2 VARIOUS ARTISTS COCKTAIL SOUNDTRACK ELEKTRA/WEA
4	3 DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
5	4 BON JOVI NEW JERSEY MERCURY/POLYGRAM
6	6 GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN/WEA
7	7 PINK FLOYD DELICATE SOUND OF THUNDER COLUMBIA/CBS
8	8 TOM COCHRANE & RED RIDER VICTORY DAY CAPITOL/CAPITOL
9	13 CROSBY, STILLS, NASH & YOUNG AMERICAN DREAM ATLANTIC/WEA
10	12 GEORGE MICHAEL FAITH COLUMBIA/CBS
11	11 INXS KICK ATLANTIC/WEA
12	9 ROD STEWART OUT OF ORDER WARNER BROS./WEA
13	10 PET SHOP BOYS INTROSPECTIVE EMI/CAPITOL
14	14 JEFF HEALEY BAND SEE THE LIGHT ARISTA/BMG
15	15 KYLIE MINOGUE KYLIE—THE ALBUM GEFEN/WEA
16	16 MELISSA ETHERIDGE ISLAND/MCA
17	18 FLEETWOOD MAC GREATEST HITS WARNER BROS./WEA
18	NEW STEVE EARLE COPPERHEAD ROAD UNI/MCA
19	NEW JEFF HEALEY BAND SEE THE LIGHT ARISTA/BMG
20	19 COLIN JAMES VIRGIN/A&M

## WEST GERMANY (Courtesy Der Musikmarkt) As of 01/10/89

	SINGLES
1	1 DON'T WORRY, BE HAPPY BOBBY MCFERRIN MANHATTAN
2	3 BRING ME EDELWEISS EDELWEISS GIG
3	2 ORINOCO FLOW ENYA WEA
4	7 THE FIRST TIME ROBIN BECK METRONOME
5	4 TWO HEARTS PHIL COLLINS WEA
6	5 BIG FUN INNER CITY/KEVIN SAUNDERSON VIRGIN
7	8 STOP SAM BROWN A&M/DGG
8	NEW TWIST IN MY SOBRIETY TANITA TIKARAM WEA
9	9 LEFT TO MY OWN DEVICES PET SHOP BOYS PARLOPHONE
10	6 TEARDROPS WOMACK & WOMACK ISLAND
11	10 WEE RULE WEE PAPA GIRL RAPPERS JIVE
12	15 BABY DON'T FORGET MY NUMBER MILLI VANILLI HANSA
13	12 TAKE ME TO YOUR HEART RICK ASTLEY RCA
14	11 A GROOVY KIND OF LOVE PHIL COLLINS WEA
15	13 SMOOTH CRIMINAL MICHAEL JACKSON EPIC
16	14 DON'T TALK DIRTY TO ME JERMAINE STEWART VIRGIN
17	17 KISS THE ART OF NOISE & TOM JONES CHINA-POLYDOR
18	20 CRACKERS INTERNATIONAL ERASURE MUTE
19	NEW DER EIERMANN KLAUS & KLAUS TELDEC
20	NEW KEINE ANGST, HAT DER PAPA MIR GESAGT STEPHAN REMMLER MERCURY/PHONOGRAM
1	<b>ALBUMS</b>
1	1 MUNICH SYMPHONIC SOUND ORCHESTRA POP GOES CLASSIC POLYSTAR
2	2 ENGELBERT IN LIEBE—ENGELBERT WHITE
3	3 DIRE STRAITS MONEY FOR NOTHING POLYSTAR
4	5 CHRIS DE BURGH FLYING COLOURS A&M/DGG
5	6 TRACEY CHAPMAN TRACEY CHAPMAN ELEKTRA
6	4 SOUNDTRACK BUSTER WEA
7	7 ROGER WHITTAKER DU BIST NICH ALLEIN AVON
8	8 RONDO VENEZIANO POESIA DI VENEZIA BABY
9	9 DIE ARTZE NACH UNS DIE SINTFLUT—LIVE CBS
10	17 TANITA TIKARAM ANCIENT HEART WEA
11	11 FLEETWOOD MAC GREATEST HITS WARNER BROTHERS
12	10 U2 RATTLE AND HUM ISLAND
13	13 RICK ASTLEY HOLD ME IN YOUR ARMS RCA
14	16 CHRIS REA NEW LIGHT THROUGH OLD WINDOWS MAGNET
15	12 ENYA WATERMARK WEA
16	14 PINK FLOYD DELICATE SOUND OF THUNDER EMI
17	18 PETER HOFMANN MONUMENTS CBS
18	NEW JENNIFER RUSH PASSION CBS
19	15 ERST ALLGEMEINE VERUNSICHERUNG KANN DENN SCHWACHSINN SUENDE SEIN? EMI
20	19 DIE TOTEN HOSEN EIN KLEINES BISCHEN HORRORSCHAU VIRGIN

## ITALY (Courtesy Musica & Dischi) As of 1/9/89

	SINGLES
1	6 C'E DA SPOSTARE UNA MACCHINA FRANCESCO SALVI FIVE RECORDS
2	4 A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN/WEA
3	1 E QUI LA FESTA JOVANOTTI YO PRODUCTIONS/IBIZA
4	NEW ALL SHE WANTS IS DURAN DURAN EMI
5	2 FACCIA DA PIRLA CHARLIE ODEON
6	7 ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG
7	11 YEKE YEKE MORY KANTE BARCLAY
8	12 YOU CAME KIM WILDE MCA
9	NEW ANGEL OF HARLEM U2 ISLAND
10	NEW CALLING YOU JOVETTA STEELE ADES
11	3 DESIRE U2 ISLAND
12	19 SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG
13	NEW TWO HEARTS PHIL COLLINS VIRGIN/WEA
14	5 I DON'T WANT YOUR LOVE DURAN DURAN EMI
15	8 DOMINO DANCING PET SHOP BOYS PARLOPHONE
16	9 SMOOTH CRIMINAL MICHAEL JACKSON EPIC
17	10 I WANNA BE YOUR WIFE SPAGNA CBS
18	NEW TAKE ME TO YOUR HEART RICK ASTLEY RCA/BMG
19	NEW WELCOME GINO LATINO IBIZA/CBS
20	15 MIX REMIX JOVANOTTI YO PRODUCTIONS/IBIZA

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 1/10/89

	HOT 100 SINGLES
1	3 DON'T WORRY, BE HAPPY BOBBY MCFERRIN MANHATTAN
2	1 DRINOCO FLOW ENYA WEA
3	9 ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
4	15 CRACKERS INTERNATIONAL ERASURE MUTE
5	NEW THE FIRST TIME ROBIN BECK MERCURY
6	10 SMOOTH CRIMINAL MICHAEL JACKSON EPIC
7	2 TWO HEARTS PHIL COLLINS VIRGIN
8	4 GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/CHRYSALIS/BMG
9	6 POURVU QU'ELLES SOIENT DOUCES MYLENE FARMER POLYDOR
10	16 BRING ME EDELWEISS EDELWEISS GIG/WEA
11	7 A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN
12	11 TAKE ME TO YOUR HEART RICK ASTLEY RCA/BMG
13	12 SUDDENLY ANGRY ANDERSON FOOD FOR THOUGHT
14	NEW JOUR DE NEIGE ELSA ARIOLA/BMG
15	8 TEARDROPS WOMACK & WOMACK 4TH & B'WAY
16	NEW GOOD LIFE INNER CITY 10 RECORDS
17	NEW HIGH DAVID HALLYDAY SCOTTI BROS./PHONOGRAM
18	5 MISTLETOE & WINE CLIFF RICHARD EMI
19	17 LEFT TO MY OWN DEVICES PET SHOP BOYS PARLOPHONE
20	14 THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIGLIFE
1	<b>HOT 100 ALBUMS</b>
1	1 DIRE STRAITS MONEY FOR NOTHING VERTIGO
2	2 U2 RATTLE AND HUM ISLAND
3	3 TRACY CHAPMAN TRACEY CHAPMAN ELEKTRA
4	5 FLEETWOOD MAC GREATEST HITS WARNER BROS.
5	4 PINK FLOYD DELICATE SOUND OF THUNDER EMI
6	9 KYLIE MINOGUE KYLIE—THE ALBUM PWL
7	10 RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
8	8 MUNICH SYMPHONIC SOUND ORCHESTRA POP GOES CLASSIC POLYSTAR
9	7 SOUNDTRACK BUSTER VIRGIN/WEA
10	18 MYLENE FARMER AINSI SOIT-JE POLYDOR
11	6 PET SHOP BOYS INTROSPECTIVE PARLOPHONE
12	17 TANITA TIKARAM ANCIENT HEART WEA
13	13 ENYA WATERMARK WEA
14	16 ENGELBERT IN LIEBE ENGELBERT ARIOLA/BMG
15	12 CHRIS DE BURGH FLYING COLOURS A&M
16	19 BANANARAMA THE GREATEST HITS COLLECTION LONDON
17	NEW MICHAEL JACKSON BAD EPIC
18	15 CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
19	NEW BROS PUSH CBS
20	14 MICHEL SARDOU LA MEME EAU QUI COULE TREMA

## AUSTRALIA (Courtesy Australian Record Industry Association) As of 1/9/89

	SINGLES
1	2 KOKOMO BEACH BOYS WEA
2	NEW ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN FESTIVAL
3	1 DON'T WORRY, BE HAPPY BOBBY MCFERRIN MANHATTAN
4	4 IF I COULD 1927 WEA
5	3 A GROOVY KIND OF LOVE PHIL COLLINS WEA
6	8 HANDLE WITH CARE TRAVELING WILBURYS WEA
7	5 THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION CBS
8	13 TEARDROPS WOMACK & WOMACK FES
9	9 I WANT YOUR LOVE TRANSVISION VAMP WEA
10	7 NOTHING CAN DIVIDE US JASON DONOVAN FESTIVAL
11	6 WHEN A MAN LOVES A WOMAN JIMMY BARNES FESTIVAL
12	14 WILD, WILD WEST THE ESCAPE CLUB WEA
13	10 BRING ME SOME WATER MELISSA ETHERIDGE FESTIVAL
14	12 DON'T NEED LOVE JOHNNY DIESEL & THE INJECTORS FESTIVAL
15	15 BAD MEDICINE BON JOVI POLYGRAM
16	11 I STILL LOVE YOU (JE NE SAIS PAS POURQUOI) KYLIE MINOGUE FESTIVAL
17	18 SWEET CHILD O' MINE GUNS N' ROSES WEA
18	NEW PUT A LITTLE LOVE IN YOUR HEART ANNIE LENNOX & AL GREEN FES
19	NEW SO EXCELLENT/GO I GO KYLIE MOLE CBS
20	NEW SHE MAKES MY DAY ROBERT PALMER EMI
1	<b>ALBUMS</b>
1	2 VARIOUS SUMMER '89 BMG/RCA
2	1 JIMMY BARNES BARNESTORMING FESTIVAL
3	5 SOUNDTRACK COCKTAIL WEA
4	3 VARIOUS 1989 BE HAPPY FES
5	8 TRAVELING WILBURYS VOLUME ONE WEA
6	7 VARIOUS SMASH HITS '88 EMI
7	10 FLEETWOOD MAC GREATEST HITS WEA
8	6 U2 RATTLE AND HUM FES
9	4 PINK FLOYD DELICATE SOUND OF THUNDER CBS
10	9 JOHN FARNHAM AGE OF REASON BMG/RCA
11	18 KYLIE MINOGUE KYLIE FES
12	19 POISON OPEN UP AND SAY AHH! CBS
13	13 1927 ... ISH WEA
14	12 MELISSA ETHERIDGE MELISSA ETHERIDGE FESTIVAL
15	15 INXS KICK WEA
16	16 BON JOVI NEW JERSEY POLYGRAM
17	17 TONI CHILDS UNION FESTIVAL
18	14 DIRE STRAITS MONEY FOR NOTHING POLYGRAM
19	NEW ROBERT PALMER HEAVY NOVA EMI
20	20 SOUNDTRACK IMAGINE—THE MOVIE EMI

## FRANCE (Courtesy of Europe 1) As of 01/07/89

	SINGLES
1	8 HIGH DAVID HALLYDAY PHONOGRAM
2	1 POURVU QU'ELLES SOIENT DOUCES MYLENE FARMER POLYDOR
3	9 JOUR DE NEIGE ELSA ARIOLA/BMG
4	2 GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/BMG/CHRYSALIS
5	4 THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIGLIFE
6	14 LA MEME EAU QUI COULE MICHEL SARDOU TREMA
7	NEW LA VIE LA NUIT DEBUT DE SOIREE CBS
8	12 LAISSEZ NOUS RESPIRER FLORENT PAGNY PHILIPS/PHONOGRAM
9	5 TOUCHY A-HA WARNER BROS.
10	7 SKETCH OF LOVE THIERRY MUTIN PATHE MARCONI
11	NEW SMOOTH CRIMINAL MICHAEL JACKSON CBS
12	NEW YOU CALL IOWE KAHULINE KRUGER CAR
13	NEW TEARDROPS WOMACK & WOMACK BMG
14	NEW MON MEC A MOI PATRICIA KAAS POL
15	3 AMOR DE MIS AMORES PACO AVREP/POLYGRAM
16	NEW SOLEIL D'HIVER NIAGARA POL
17	NEW LIVERPOOL PATSY EMI
18	NEW THE SOUND OF CONFETTI CONFETTI CBS
19	18 A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN/WEA
20	10 IOWE YOU NOTHING BROS CBS

## W. GERMAN INDUSTRY EXPECTS GOOD YEAR AT MIDEM

(Continued from page 72)

styles and production techniques is ultimately desirable or commercially useful," Kornmeier adds. "Activating the cultural variety among the EEC countries is more intelligent than promoting European uniform pap."

The German record executives largely share the view that central licensing is the way ahead for multinational record companies in line with the single market scheduled for 1992.

Music publisher Rolf Budde declares that European cooperation has already produced distinct effects, particularly in respect to Pan-European product released simultaneously throughout the EEC territories.

"Today, costs for one production cannot be recouped anymore by success in just one country," says Budde. "Because of that, we are obliged to produce the best possible international product and cooperate closely with foreign colleagues to ensure this."

"Being a high-price country, Germany will have to accept some loss of profits resulting from the 1992 single market," he continues. "On one hand, producers of sound carriers prefer to operate in a low-cost country and license within the EEC, and on the other hand, copyright protection in some EEC countries is not complete and facilitates infringements."

Dr. Josef Bamberger, president

of BMG UFA Publishing, says his company has been operating internationally in several fields and points to a recent collaboration among German, English, and Italian writers. The 1992 one-market mindset has already taken hold in music markets because music knows no frontiers, he explains.

Guenter Ilgner of Gerig Musik wonders just how many of his music publishing contemporaries have really considered the implica-

tions of 1992 or made suitable preparations for the inevitable changes. Michael Karnstedt, who heads Peer Southern in Germany, expects further amalgamations and concentrations of large publishing conglomerates, which in turn will put some smaller publishing companies out of business.

The German Federation of Music Publishers' Sikorski agrees with this prediction and says such publishing giants will be better

able to compete and succeed in the international markets. Budde, however, identifies opportunities for the small and medium-size publishers when confronted by huge amalgamated rivals.

"Aside from the implications of such mergers for the employees of some of the companies involved, there must be good chances for smaller operations," he believes. "Companies with only a handful of employees administering many

thousands of copyrights cannot work those copyrights creatively. They will just be accounting operations. Creative work on copyrights will veer more and more to medium-size publishers. Songwriters will decide whether they want their copyrights handled by a creative firm or one that merely collects royalties."

Sikorski summarizes: "It is well established that when there are heavy concentrations of power in an industry, the small outsider often gets his most favorable chance. Accordingly, I am not worried for small and medium-size publishers, providing they are full of creative ideas and energy."

## MIDEM East, New Bargaining Power Brightens Outlook Soviet Melodia, VAAP Agency To Attend

BY VADIM YURCHENKOV

MOSCOW Representatives of Melodia, the state record company, and VAAP, the copyright protection agency, will be attending MIDEM '89 in the persons of Melodia director general Valery V. Sukhorado and VAAP drama/music department deputy head officer Mr. Popov.

Melodia enjoyed a successful MIDEM last year after achieving the independence of negotiation it had been seeking from the Soviet government. It can now deal directly with its foreign associates and hold profits in hard currency. This contrasts with the previous system whereby the state trading agency

Mezhdunarodnaya Kniga, part of the U.S.S.R. Ministry of External Trade, supervised Melodia's licensing arrangements and retained most of the hard currency earned.

Melodia can now utilize its profits from international licensing to buy modern equipment, update its recording studio and pressing plant facilities, and introduce the compact disk in the near future.

The success of the so-called MIDEM East convention, organized by Melodia in Moscow Oct. 30-Nov. 5 last year, has encouraged plans for a similar event this fall in the Soviet capital, with a wider range of participants than the Eastern bloc countries, Finland, India, and Cuba, which came to Moscow for the first

MIDEM East.

Melodia is planning an unusual record release in the U.S.S.R. as a joint enterprise with Greenpeace International. Three million copies of the album "Greenpeace—Breakthrough" will be offered to Soviet fans; the album will contain a compilation of previously released tracks by some of the world's leading contemporary artists, including U2, the Pretenders, Dire Straits, and Sting.

The album gives Russian fans their first opportunity to purchase such a wide array of international top artists on one record. Its executive producer, Ian Flooks, describes the release as "a real example of perestroika in action."

**BILLBOARD'S  
PREVIEW OF  
MIDEM '89  
CONTINUES  
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# Rogers Buys 11 Stations From Maclean Hunter

## Broadcaster Pays \$20 Mil For Ex-Selkirk Outlets

BY KIRK LaPOINTE

OTTAWA Rogers Communications Inc., beaten earlier in its bid for the Selkirk broadcast chain, will get some of the firm's holdings after all. A subsidiary of Rogers has bought 11 radio stations previously owned by Selkirk from new Selkirk owner Maclean Hunter.

Rogers Radio Broadcasting has agreed to pay \$20.3 million for the stations: CKWX-AM and CKKS-FM Vancouver, British Columbia; CJIB-AM Vernon, British Columbia; CFAC-AM Calgary, Alberta; CJOC-AM and CILA-FM Lethbridge, Alberta; CJPR-AM Blairmore, Alberta; CJEV-AM Elkford, Alberta; CFHC-AM Canmore and Banff, Alberta; and CFGP-AM Grande Prairie, Alberta. Earlier, Maclean Hunter sold two Alberta radio stations and some TV holdings to WIC Communications of Vancouver. It also has announced the sale of CHCH-TV Hamilton, Ontario, its flagship holding.

The end result of these and other deals is that in a matter of months, Maclean Hunter has turned around and sold off almost all of the assets purchased in the \$500-million-plus Selkirk deal. One former Selkirk property that Maclean Hunter has held on to is CFNY-FM Brampton, Ontario, a Toronto-area station that appears to be the actual reason Maclean Hunter went through elaborate

motions to acquire the sizable Selkirk chain. CFNY-FM, criticized in recent months by the record industry for backing away from its new-music emphasis, has brought consultant/programmer Doug Pringle on board for what is expected to be a further move toward the mainstream.

Pringle could not be reached at press time, but one label executive said the developments at CFNY-FM may well mean the end of new-artist

development in Canadian major-market radio.

All of the transactions, including Maclean Hunter's takeover of Selkirk, require approval by the Canadian Radio-television and Telecommunications Commission, the federal broadcast regulator. And Rogers' purchase of the 11 radio stations is expected to make the CRTC's deliberations a lot more interesting.

If approved, the purchases would

make Rogers a much more significant force in Canadian radio. Rogers, which already has a strong radio presence in central Canada, would see its national profile rise considerably with the addition of the two stations in Vancouver and one in Calgary.

In addition, Rogers has secured the rights to Selkirk's application before the CRTC to buy Mountain FM Radio, which operates CISQ-FM in Squamish, British Columbia.

### MAPLE BRIEFS

**MARTY FORBES**, formerly PD at KISS-FM Vancouver, British Columbia, now is PD at CHUM-AM Toronto. The job had been held by Jim Waters, now VP and GM for CHUM-AM and FM.

**THE TOP-GROSSING** concert in Canada in 1988 was Amnesty International's Human Rights Now! benefit at Montreal's Olympic Stadium, which took in \$2,194,837 (\$1,843,643 U.S.) for the Sept. 17 show. Second was the Pink Floyd show at the same venue May 11; third place went to a Pink Floyd show in Toronto two nights later.

**THE RECORD**, Canada's music trade publication, listed "Kick" by

INXS, "Faith" by George Michael, the "Dirty Dancing" soundtrack, "Diesel And Dust" by Midnight Oil, and "Hysteria" by Def Leppard as its top five pop albums for 1988 in terms of chart action. It said its confidential polling of record company sales found "Dirty Dancing," "Kick," "Hysteria," the "Cocktail" soundtrack, and "Faith" to be the top sellers.

**SOME EARLY-YEAR** executive moves: Dave Tollington is upped at WEA Music of Canada to the new job of AP, domestic and international group, to handle marketing of Canadian material and material originating outside the U.S., with Garry Newman continuing to handle U.S.-made product. JoAnn Kaeding is promoted to WEA's national public-

ity manager post. Over at BMG, Larry Macrea is the new director of promotion and media relations, moving up from manager of product development. Sarah Norris, brought aboard only a little while ago as national media relations director, moves up to manager, artist relations.

**THIRD-QUARTER** 1988 data from the Consumer Electronics Markets of Canada indicate that camcorders still were the fastest-growing segment of the industry, with sales of 77,400 in the nine months ended Sept. 30, up 19% from a year earlier. Interestingly, VCR sales were down 11% and color TV sales were up 4.5%. Blank tape sales were up 26%.

**METALWORKS RECORDING** studio, founded by Triumph, has added a second studio and updated its first facility. The first studio features the country's first SSL G console, while Metalworks Two is a 48-track facility with a computer-driven keyboard and sampling modules.

*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.*

## '89 Rates For Rights Groups Set Early

OTTAWA Rates have been set for the country's two performing rights societies for 1989 and are getting closer to symmetry as the two head toward a merger in the next year or so.

The Composers, Authors and Publishers Assn. of Canada and the Performing Rights Organization of Canada Ltd. published the extensive list of 1989 tariffs in the Canada Gazette in December in what must be a record for efficiency. Usually, disputes and haggling drag out the publication of tariffs until well into the year they apply. This time, the fees were printed Dec. 17, two weeks before they took effect.

Among the fees:

- CAPAC gets 1.66% and Pro Canada 1.54% of commercial radio revenue.

- CAPAC gets \$117,000 and Pro Canada \$108,000 from the MuchMusic Network.

- CAPAC will get 4.72 cents per capita from the Canadian Broadcasting Corp., while PRO Canada's rate is a much smaller 1.836 cents per capita.

- CAPAC gets 1.27% of TV revenue from private stations, while PRO Canada gets 0.83% of such revenue.

- Both organizations get 1% of gross receipts of ticket sales from concerts at exhibitions and fairs.

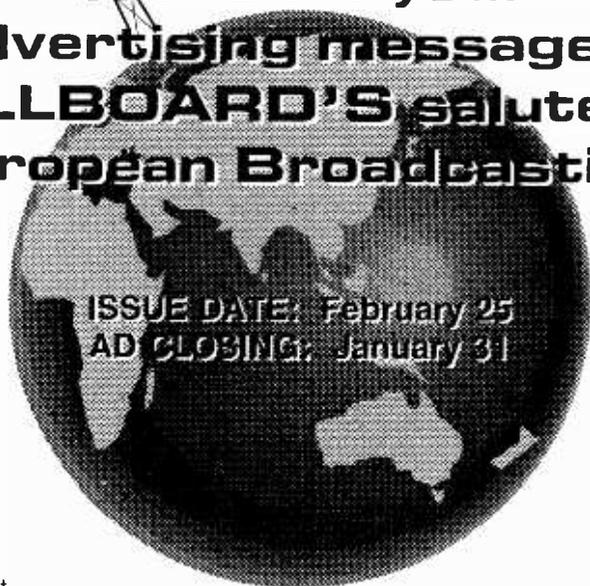
A complex formula determines the organizations' tariffs from individual concerts and dance clubs. The two groups have completed merger talks that will see them join forces in the coming months.

KIRK LaPOINTE

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## CRTC Mellows On Rules For Open-Line Broadcasting

HULL, Quebec The federal broadcast regulator, pilloried by private broadcasters for its stringent proposals to rein in open-line broadcasts, has backed off from its ideas and told the industry to police itself.

The Canadian Radio-television and Telecommunications Commission, in a move just as surprising as the guidelines it proposed last fall, said in late December it accepts the view of private broadcasters that the rules it wanted to impose were too onerous.

Instead, it backpedaled and told the broadcasters to find ways among themselves to address concerns of some listeners that open-line programs are biased, offensive, poorly researched, and ill serving in some instances.

Among the many guidelines the CRTC had proposed were balanced panel discussions, heavy screening of calls, tape delays, better research of

topics, and identification of potential conflicts of interest by broadcasters in discussions.

The proposals met a barrage of criticism from broadcasters and even, in some cases, civil libertarians. They argued that the commission was engaging in a form of editorial supervision, even prior censorship, by requiring broadcasters to adhere to the guidelines, which would have been written into licenses as conditions of operation in some cases. Opponents of the CRTC's plan say the measures would have prevented for example, a lengthy open-line show with an abortion advocate on demand unless anti-abortionists were also given equal time. In some cases, they say, perspectives on issues often require rebuttal. But with some well-worn issues, it's not always necessary to provide a balanced presentation they say.

KIRK LaPOINTE

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**Top's Chops.** Billy Gibbons, center, of the Warner Bros. group ZZ Top, plays the Muddywood guitar at New York's Hard Rock Cafe. The guitar will be displayed at Hard Rock Cafes worldwide to raise funds for the Delta Blues Museum in Clarksdale, Miss. Pictured, from left, are ZZ Top's Frank Beard, Billy Gibbons, and Dusty Hill. (Photo: Chuck Pulin.)



**They'll Take Martika.** Singer/songwriter Martika signs an exclusive long-term publishing agreement with Famous Music Publishing Cos. Pictured, from left, are Robert Fead, president, Famous Music; Martha Marrero, Martika's mother and co-manager; Jim Vellutato, creative director, Famous Music; Martika; Alan Melina, VP, Famous Music; Ivy Tomback, associate counsel, Famous Music; Michael Jay, Martika's producer and a staff writer at Famous Music; and Joshua Wattles of Paramount.



**Flower Power.** Irish rockers Hothouse Flowers sign with Warner/Chappell Music. Shown standing, from left, are Frank Military, Warner/Chappell Music; Susan Dodes, Warner/Chappell; Robbie Wooton, manager, Hothouse Flowers; Jody Gerson, Warner/Chappell; Maryellen Benenati, Warner/Chappell; Peter O'Toole, Hothouse Flowers; and Allan Fried, BMI. Shown seated, from left, are Jerry Fehily, Liam O'Maonlai, and Fiachna O'Braonain of Hothouse Flowers.



**Ute Route.** London Records artist Ute Lemper marks the release of her album "Ute Lemper Sings Kurt Weill" with a reception at New York's Ballroom. Pictured, from left, are David Weyner, VP, PolyGram Classics; Lemper; and Lynne Hoffman-Engel, VP, London Records.



**J Team.** JT, former lead vocalist for Kool & the Gang, signs with MCA Records. Shown, from left, are Tom Manning, JT's manager; Al Teller, president, MCA; JT; Irving Azoff, chairman, MCA Music Entertainment Group; Zach Horowitz, senior VP, business and legal affairs, MCA; Richard Palmese, executive VP/GM, MCA; and Louil Silas Jr., senior VP, A&R/artist development, black music division, MCA.



**Word Up.** Word Records artist Sandi Patti receives gold certification for her "The Gift Goes On" album at a reception hosted by Word and The Benson Co. Pictured standing, from left, are Roland Lundy, executive VP, Word; Patti; and Jerry Park, GM/chief operating officer, Zondervan Music Group. Pictured kneeling is Chuck Gullo, VP, distributed labels, A&M.



**Russell-ing.** A&M Records artist Brenda Russell drops in at Geffen Music to tell of her recent trip to the Soviet Union for the U.S.-Soviet songwriters' summit. Shown, from left, are Ronny Vance, president, Geffen Music; Russell; and Lisa Weils, professional manager, Geffen Music.

## Home Ent. Stocks Fared Well In '88

BY MARK MEHLER

NEW YORK Home entertainment stocks, bolstered by takeovers, takeover rumors, and higher earnings, registered substantial gains in 1988, which could well carry over into the current year.

Billboard's mock portfolio of a half-dozen home entertainment stocks is but one measure of this solid performance. Approaching its one-year anniversary, our initial \$10,000 investment in a basket of industry securities was worth \$14,805 at the close of trading Jan. 9. That represents a 48% return on investment (excluding brokerage commissions and dividends). Every one of our common stocks appreciated sharply in the past year. Among the stocks we held for the entire 12 months, Shorewood Packaging, the manufacturer of paperboard packaging for music and video products, gained 57% from its year-ago price of \$11 (to \$17.25) and Warner Communications Inc. stock appreciated about 28% (to \$37.25 at the Jan. 9 close). Shorewood and WCI still carry relatively modest price/earnings ratios of 18 and 15, respectively.

The retail/distribution segment of our small portfolio also gained

ground. Trans World Music stock, for example, was up 38% from our January 1988 purchase price of \$17.75, closing at \$24.50 on Jan. 9.

Spec's Music, Disney, and LIVE Entertainment (formerly Lieberman Enterprises), the other stocks in our home entertainment basket, all rose during our period of mock ownership.



The reasons for the industry's bullish posture are numerous. They include the impact of new technologies, mainly compact disks; expansion into global music and video markets; and heavy consolidation, particularly on the retail/distribution front.

Keith Benjamin, who follows the industry for Silberberg, Rosenthal

in New York, says "the business fundamentals look very good" for the next 12 months. He points to the emergence of a mass market for CD players, the exploding European television market, and a strong home video business here and abroad as fuel for continued earnings improvement in 1989.

Meanwhile, a number of industry stocks, fundamentally strong and otherwise, are riding the rumor train to higher valuations. MCA (at \$48, near its 52-week high), MGM/UA, and Columbia Pictures have all seen their stocks rise on the strength of speculation about the value of their assets in a potential takeover.

For the coming year, Benjamin likes LIVE Entertainment ("it should be the sharpest earnings turnaround story") and the rack-jobber Handleman Co. ("long-term, it's best positioned to take advantage of CD growth"). Benjamin is somewhat less enthusiastic about distributors Schwartz Bros. and Commtron, which may witness the same trend in video that has occurred in music—a move away from independent distribution as retail chains and suppliers get bigger.

"It's hard to say," says the analyst. "Both [Schwartz Bros. and Commtron] are well-run companies and because on-time [street date] delivery is more important in video than records, there may be more of a role for [indie] distributors. All this is looking ahead at least two or three years..."

Among combo (music/video) retailers, 1988 was a year of consolidation, as two of the five leading publicly held firms—Wherehouse and Musicland—went private. Of the three major remaining public players, Sound Warehouse, whose stock has nearly doubled, to \$21.63, in recent months on the strength of takeover stories, is widely expected to be acquired this year. Shamrock Holdings, the buyer of the Music Plus chain, is seen

as the most likely acquirer, with a per-stock price in the \$25 range.

Craig Bibb, who tracks this specialty retail segment for Prudential Bache, argues that Spec's Music and Trans World, the last of the retail pure plays, are trading at market multiples that don't reflect their earnings potential.

"Their multiples [14 for Spec's, 19 for Trans World] suggest 10% or 15% growers, but I see them as 20% to 25% [earnings] growers this year." Bibb does not believe that Trans World's "sloppy" earnings in the last few months will carry over. "There's been an attitude on Wall Street that the party's over with them," he says, "but I don't subscribe to it."

On the movie/video supply side, analysts are bullish, anticipating the film business will match its stellar performance of the past year.

"It will be 'sequel summer,'" says Ladenburg Thalmann & Co. entertainment analyst Doug Lowell, who singles out Gulf & Western's Paramount division as a strong turnaround candidate, based on a healthy release schedule of major sequels. Currently trading at \$41.88, Lowell looks for G&W to reach the high \$40s by summer.

Disney, adds Lowell, is another "incredible" story, based on its growing film and video operations, the prospects for its overseas theme parks, and continued demand for the Disney licensed characters. "Disney [currently \$68] will be a \$100 stock in three years," he says.

"The major thing fanning the overall industry's growth is the phenomenal demand for American television programming in Europe," concludes Lowell, noting recent estimates that European broadcasters will require a whopping 300,000 hours a month of syndicated programming by 1995, most of it to come from this country.

## December Sales Take 42% Jump At Trans World

NEW YORK Trans World Music Corp., the Albany, N.Y.-based specialty music and video retailer, reports sales in December 1988 were up 42% over those for the same period a year before.

Sales last month totaled \$61 million, up from \$43 million in December 1987.

For the 11-month period ended Dec. 31, sales totaled \$248 million, a 47% increase over the \$169 million in the previous year's period.

Comparable-store sales increased 5% in December and 4% for the 11-month period, Trans World adds.

Thirty-five new stores have been opened during the current, fourth fiscal quarter, bringing the total count to 436 outlets as of Dec. 31. In fiscal 1989, 136 stores have been opened and one unit has been closed. Those openings include licensed operations—55 licensed stores are currently in operation—and 14 new stores that were acquired in late November and are operating under the Good Vibrations banner, Trans World says.

Company officials say Trans World's future strategy will involve the continued operation of its four distinct store formats, with expansion tied to new store openings and the acquisition of small chains in its 30-state Eastern and Midwestern base.

## Certron Sales Up, Net Down In Fiscal '88

NEW YORK Certron Corp., a manufacturer of audiotapes and floppy disks and a distributor of videocassettes to the consumer market, reports lower net income and slightly higher sales in the fiscal year ended Oct. 31.

Net income for the 12 months was \$149,000, or 5 cents a share, compared with \$492,000, or 15 cents a share, in fiscal 1987.

This year's net income figure includes the \$11,000 effect of a tax-loss carry-forward, while last year's results include a \$120,000 effect of a tax-loss carry-forward.

Net sales in fiscal 1988 were \$28.5 million, up from \$27.8 million a year earlier.

The company attributes the sales gain to an increase in market penetration by videocassettes but notes that the competitive nature of the market and associated expenses to promote videocassette sales depressed earnings.

For the fourth quarter of fiscal 1988, Certron's earnings before extraordinary items were \$32,000, down from \$167,000 in the comparable quarter of fiscal 1987.

Net sales in last year's fourth quarter were \$8.2 million, compared with \$7.5 million a year earlier.

## MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 1/3	Close 1/9	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	194.6	170 1/2	173	+2 1/2
Cannon Group	112.9	4	4 1/2	+ 1/2
Capital Cities Communications	88.6	362 1/2	358 1/2	-4
Coca-Cola	4022.1	44 1/2	45	+ 1/2
Walt Disney	2517.9	66	68	+2
Eastman Kodak	4627.3	45 1/2	44 1/2	- 1/2
Gulf & Western	1221.3	40 1/2	41 1/2	+ 1/2
Handleman	336.7	21 1/2	21 1/2	+ 1/2
MCA Inc.	254.7	45 1/2	48	+2 1/2
MGM/UA	111	13 1/2	14 1/2	+ 1/2
Orion Pictures Corp.	91.2	14	14 1/2	+ 1/2
Sony Corp.	299.7	58 1/2	58 1/2	+ 1/2
TDK	93.4	75	74 1/2	- 1/2
Vestron Inc.	63.5	3 1/2	3 1/2	.....
Warner Communications Inc.	1473.5	36 1/2	37 1/2	+ 1/2
Westinghouse	1566.3	52 1/2	53 1/2	+ 1/2

Company	Open 1/3	Close 1/9	Change	
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	11.4	4 1/2	4 1/2	+ 1/2
Electrosound Group Inc.	4.1	3	2 1/2	- 1/2
Lorimar/Telepictures	476.8	13 1/2	13 1/2	+ 1/2
Nelson Holdings Int'l	111.6	1 1/2	1 1/2	.....
New World Pictures	18.8	2 1/2	2 1/2	+ 1/2
Price Communications	80.3	6 1/2	6 1/2	+ 1/2
Prism Entertainment	16.2	3	3 1/2	+ 1/2
Turner Broadcasting System	.....	.....	.....	.....
Unitel Video	9.2	12 1/2	12 1/2	+ 1/2

Company	Open 12/29	Close 1/9	Change
<b>OVER THE COUNTER</b>			
Acclaim Entertainment	3 1/2	3 1/2	.....
Blockbuster Entertainment	22 1/2	22 1/2	+ 1/2
Certron Corp.	2	2	.....
Dick Clark Productions	4	4 1/2	+ 1/2
LIN Broadcasting	70 1/2	70 1/2	+ 1/2
LIVE Entertainment	20	20	.....
Lieberman Enterprises	.....	.....	.....
Major Video	16 1/2	16 1/2	.....
Malrite Communications Group	10 1/2	10 1/2	.....
Recoton Corp.	6 1/2	6 1/2	.....
Reeves Communications	6 1/2	5 1/2	- 1/2
Satellite Music Network, Inc.	5 1/2	5 1/2	.....
Scripps Howard Broadcasting	71	71	.....
Shorewood Packaging	18	17 1/2	- 1/2
Sound Warehouse	21 1/2	21 1/2	- 1/2
Specs Music	7 1/2	7 1/2	- 1/2
Starstream Communications Group, Inc.	2	2	.....
Trans World Music	24 1/2	24 1/2	.....
Video Jukebox Network	4 1/2	4 1/2	.....
Wall To Wall Sound And Video	3 1/2	3 1/2	+ 1/2
Westwood One	8 1/2	8 1/2	.....

Company	Open 12/29	Close 1/9	Change
<b>LONDON STOCK EXCHANGE (In Pence)</b>			
Chrysalis	136	130	-6
Pickwick	228	228	.....
Really Useful Group	523	525	+2
Thorn EMI	629	645	+16
Virgin	.....	.....	.....

## EOD Dealt Amid Bankruptcy Rumors Major Dutch CD Plant Sold

BY WILLEM HOOS

AMSTERDAM The stock of Europe Optical Disk, Holland's second largest compact disk factory, has been acquired by Hans van Gerwen, managing director of the Industrial Automation Group.

The takeover follows rumors that EOD was on the verge of bankruptcy.

EOD will now operate under the name of European Optical Data Storage Co. but will retain its EOD trademark, according to marketing manager Jaap Hoitingh.

The acquisition of the EOD stock means that IAG will now handle the marketing of EOD's CD-ROM software. IAG, founded in November 1988, specializes in various industrial automation processes.

The EOD plant, which was opened in May, was founded by Dutch mechanical engineer Matt Moayed and

Roy Brouwer. It was a limited liability company with an investment of \$6.8 million in the plant at Tilburg. There were five stockholders in addition to the founders, all of which are venture capital enterprises. "The company's financial problems started last October," says Hoitingh. "The main reason was the drastic dip in CD prices in Europe. In March 1983, when CDs first went on sale in Europe, the average production cost of a CD was \$4.85. By last summer, this had fallen to \$1.46."

He adds that this decrease led to a lowering of CD retail prices and that the situation was further complicated by excess CD production capacity. EOD's stockholders became concerned about their investment and were unwilling to provide further funds to support the company.

Under IAG's ownership, Brouwer will supervise CD production.

## POP

### PICKS

**LOU REED**  
New York  
PRODUCERS: Lou Reed & Fred Maher  
Sire 25829

Spare, startling, and passionate, Reed's first for Sire is probably his finest in a decade. This 14-song cycle finds the veteran rocker contemplating urban and political blight. Superlative band features Maher, bassist Rob Wasserman, and old Velvet Underground cohort Maureen Tucker; Dion guests on emphasis track "Dirty Blvd."

### RECOMMENDED

**MIDGE URE**  
Answers To Nothing  
PRODUCER: Midge Ure  
Chrysalis 41649

Ex-Ultra Vox leader's second solo album is full of deep, thought-provoking lyrics and hypnotic techno-but-tasteful tunes. Anthemic "Dear God" is already getting airplay; other likely candidates include "Lied" and "Answers To Nothing." Ure relies on celebrity friends throughout, including Big Country's Mark Brzezicki, Level 42's Mark King, UB40's Ali and Robin Campbell, as well as Kate Bush, who appears on the duet "Sister And Brother."

**THE FIXX**  
Calm Animals  
PRODUCER: Bill Wittman  
RCA 8566

Band's first release on its new label, RCA, still features Cy Curnin's slightly tortured vocals and driving guitars but is updated for the '90s. Best results occur when Curnin sounds relaxed but solid on "Driven Out" and "Precious Stone."

**VIOLENT FEMMES**  
3  
PRODUCERS: Violent Femmes  
Slash/Warner Bros. 25819

After two years off, Milwaukee-based acoustic rockers return in good form on archly titled fourth album. Tracks like "Nightmares" and "Fool In The Full Moon" should bolster Gordon Gano's reputation as a reflective songwriter; band's low-key sound will be welcomed back by alternative and college spinners.

**AVERAGE WHITE BAND**  
Aftershock  
PRODUCERS: John Robie, Dennis Lambert & Alan Gorrie, Eliot Lewis  
Track Record TRK 58830

AWB, with founding members Alan Gorrie, Onnie McIntyre, and Roger Ball in tow, hopes to pick up the pieces with a new album for Seattle-based label. Single "The Spirit Of Love" is climbing on black charts, apparently proving that refried '70s-style pop-funk can cut the cake with today's listeners.

**ENYA**  
Watermark  
PRODUCER: Nicky Ryan  
Geffen GHS 24233

Ex-Clannad member won't exactly burn up the bins with a mixture of languid instrumentals, opaque vocals and compositions, and occasional singing in Gaelic and Latin (!), but often-seductive debut could still make it as a cult item.

**VARIOUS ARTISTS**  
Brazil Classics I: Beleza Tropical  
PRODUCERS: Various  
Sire 25905

Talking Heads leader David Byrne, who helped raise profile of African music in U.S. and now hopes to do the same for Brazil, compiled this enticing sampler of earthy yet sophisticated

post-bossa-nova pop. Byrne covers a wide stylistic range (samba-funk to tropicalismo) and catchy tunes are consistently appealing and refreshingly original.

**BAD BRAINS**  
Live  
PRODUCER: Phil Burnett  
SST 160

D.C.-turned-Big Apple punksters show off the astonishing melange of sounds their fans have long admired in this 12-song collection recorded in 1987. Whether rock or reggae, the passion never abates through such tunes as "I & I Survive" and "Sacred Love."

**HOP THE TRAIN**  
West  
PRODUCER: Hop The Train  
Big Label Records 001

From the land of Hüsker Du and the Replacements comes Minneapolis' next potential breakout band. Sound is much calmer but just as intense as that of the aforementioned, with quartet superbly blending swirling musical sounds with raspy, intriguing vocals in a combination that is bound to attract college and alternative denizens. Raw sound serves well on a number of tunes, including "State Of Rage," "Ten Miles High," and "Sunrise On Raintown." Contact: 612-338-3867.

**KAREL FIALKA**  
Human Animal  
PRODUCERS: Karel Fialka & Dean Klevatt  
I.R.S. 42252

Fialka's synthpop music has a sweetness and intelligence one doesn't usually associate with the genre. His No. 1 U.K. hit "Hey Matthew," a little stunner about a TV-addicted kid that features the vocalist's 6-year-old adopted son, is eminently worthy of success among thoughtful listeners on these shores.

**CELTIC FROST**  
Cold Lake  
PRODUCERS: Celtic Frost, Tony Platt  
Noise International FW44270

Swiss band plumbs the most experimental depths of metal core, reaching commercial ground briefly on several cuts, chiefly "(Once) They Were Eagles." Contact: 212-334-9268.

**VARIOUS ARTISTS**  
The Song Retains The Name  
PRODUCER: John Baccigaluppi  
Mad Rover MR-8801

"If Kingdom Come and Whitesnake can do it, why can't we?" That's the self-professed attitude of this Led Zeppelin tribute, featuring indie bands trashing the metal monsters' repertoire. The Royal Mixxers' rap version of "Black Dog" should gather most spins; alternatives with a brutal sense of humor will spin it for laughs. Distributed by Independent Label Alliance.

**NITZER EBB**  
Belief  
PRODUCER: Flood  
Geffen GHS 24213

British synth duo of Douglas McCarthy and Bon Harris flex a tough, spare, lyrically smart dance-rock style that sounds much influenced by the work of Daniel Miller, head of their English label, Mute. Rawness of band's sound and strangeness of some grooves could hold back this curious outfit in the States.

**VENETTA**  
Brain Damage  
PRODUCERS: Venetta, Harris Johns  
Noise International FW44272

Hardcore metal takes some interesting turns on nine-song collection. All the thrashing can't hide the melody that creeps in occasionally. Best tracks are title tune and "Metal Law." Contact: 212-334-9268.

**VIOLENT PLAYGROUND**

## SPOTLIGHT

HOLD ME IN YOUR ARMS



**RICK ASTLEY**  
Hold Me In Your Arms  
PRODUCERS: Stock, Aitken & Waterman; others  
RCA 8589

No sophomore slump likely for this British sensation since his second effort mirrors pattern established by his platinum-selling debut. Album faithfully follows SAW formula of percolating rhythms, throwaway lyrics, and slick production. In addition to typical dance-floor faves like "Take Me To Your Heart" and "I Don't Wanna Lose Her," Astley funks it up with "I Don't Want To Be Your Lover" and the irresistible "Till Then (Time Stands Still)."

Rush



A Show Of Hands

**RUSH**  
A Show Of Hands  
PRODUCERS: Rush  
Mercury 836 346

Canada's most popular trio releases third live double set, recorded during its 1986 and 1988 world tours. With the exception of "Closer To The Heart," none of the 14 tracks has been recorded live before. Quality is consistent throughout, with Geddy Lee's piercing vocals clear and up front. Most enjoyable are takes on "Marathon," "Mission," and "Mystic Rhythms," and even the obligatory drum solo, "The Rhythm Method," is bearable.

**Thrashin Blues**  
PRODUCER: Carl Canady  
Big Chief 1003

Not exactly playing the cross-pollination suggested by the title, this Florida five-piece makes only passing nods to the blues in the title cut and "21st Century Bluesman." They do excel in their speed-metal milieu, as "Lame From The Neck Up" and "Play To Kill" bear out.

**PUSH PUSH**  
Can't Wait  
PRODUCERS: Mike Denneen, Push Push, others  
Tone-Cool Records TC1143

Song-oriented Boston quartet has guitar-heavy, John Cougar Mellencamp-esque style of commercial rock. "Love And Misery," "I Taught Her Everything She Knows" are album's key cuts.

**HALF JAPANESE**  
Charmed Life  
PRODUCERS: 1/2 Japanese, Don Zientara  
50,000,000, etc. Watts Records HJ5

Led by vocalist Jad Fair, Half Japanese's art/noise music is an anthem to the anti-pop revolution, veering between being and nothingness. Longtime cult faves

should pull strong alternative interest.

## JAZZ

### PICKS

**STEPS AHEAD**  
N.Y.C.  
PRODUCER: Mike Mainieri  
Capitol/Intuition 91354

Producer/vibraphonist/keyboard player Mainieri steps out again with catchy compositions and masterful musicianship featuring the solid sax work of Bendik and the formidable guitar artistry of Steve Khan. Standouts include such lovely themes as "Festival" and "Paradiso," the free-form "Absolutely Maybe," and the clever, kinetic funk of "Get It."

### RECOMMENDED

**BRAD GOODE**  
Shock Of The New  
PRODUCERS: Dave Jamilo & Brad Goode  
Delmark DS-440

Young Chicago trumpeter swings heartily on debut album, which features notable assists from tenorists Lin Halliday and Ed Petersen and guitarist Fareed Haque. Novelty track "Clock Radio" may turn a few heads, but straight-ahead blowing is good enough to win ears on its own.

**QUEST**  
Natural Selection  
PRODUCERS: Quest & David Baker  
Pathfinder PTF 8839

All-star band of sax man David Liebman, pianist Richie Beirach, bassist Ron McClure, and drummer Billy Hart serves up an ethereal brew that unsurprisingly resembles vintage ECM sessions. Will find favor at Wave-style formats and wider-ranging jazz outlets. Contact: 212-995-8112.

**WYNTON KELLY**  
Last Trio Session  
PRODUCER: Robert G. Koester  
Delmark DS-441

Nice 1968 trio session featuring pianist Kelly and two old Miles Davis band mates, bassist Paul Chambers and drummer Jimmy Cobb, finally surfaces domestically. While not overwhelming, date features some swinging, bluesy playing by the keyboardist and his accompanists.

**FREEWAY FUSION**  
Textiles  
PRODUCER: Freeway Fusion  
JAJ Records Z1002

Two-woman band that plays an array of found, homemade, and store-bought instruments comes up with an amazing collection of sounds that ranges from traditional jazz to the most avant-garde. Entertaining textures abound on title tune and "Overtime." You have to at least try a band that lists a '76 Chevy Nova leaf spring as one of its instruments. Contact: P.O. Box 575, Kings Park, N.Y. 11754.

## COUNTRY

### PICKS

**NITTY GRITTY DIRT BAND**  
More Great Dirt  
PRODUCERS: Marshall Morgan, Paul Worley, Josh Leo  
Warner Bros. 9 25830-1

A roundup of recent hits, among them "Oh What A Love," "Fishin' In The Dark," "Workin' Man (Nowhere To Go)," and "Home Again In My Heart."

**EMMYLOU HARRIS**  
Bluebird  
PRODUCERS: Richard Bennett, Emmylou Harris

Even beyond her eternally transcendent vocals, Harris has something for everyone here, from the polite rock of "Heartbreak Hill" and "Heaven Only Knows" to the solidly country "Lonely Street" and "I Still Miss Someone." She is show-stopping in her reading of John Hiatt's "Icy Blue Heart."

**BALLIE & THE BOYS**  
Turn The Tide  
PRODUCER: Kyle Lehning  
RCA 8454-1-R

A worthy successor to the trio's debut album. The brittle, antiseptic harmonies and thoughtful lyrics emerge as more emotionally powerful than many an overwrought "soul surge."

### RECOMMENDED

**J.C. CROWLEY**  
Beneath The Texas Moon  
PRODUCERS: Josh Leo, Larry Michael Lee  
RCA 8370-1-R

Former Player member and songwriter ("Baby Come Back"), Crowley demonstrates considerable country versatility here—from the honky-tonkish "Paint The Town And Hang The Moon Tonight" to the contemplative "Serenade."

**FORBES FAMILY**  
Farewell  
PRODUCER: Homer Forbes  
Rebel Reb 1667

Bluegrass gospel at its best. Lead singer Lisa Forbes has the same kind of wild vocal appeal that vaulted Jeannie Kendall to stardom in the late '70s. Best cuts: "It Is I, Be Not Afraid," "Lord Don't Leave Me Here," "You Never Mentioned Him To Me." Contact: P. O. Box 3057, Roanoke, Va. 24015

## CLASSICAL

### RECOMMENDED

**BARTOK: CONCERTO FOR ORCHESTRA**  
JANACEK: SINFONIETTA  
Los Angeles Philharmonic, Previn  
Telarc CD-80174

Two showpieces that benefit markedly from Telarc's robust recording technique. Full-bodied sound with realistic weight and depth, failing only a final measure of spunk and sharp detail from Previn for total success. But just listen to that trumpet panorama opening the Janacek!

**NIGHTMOODS**  
Carol Rosenberger, Piano  
Delos D/CD 3030

A classy mood album that groups several nocturnes by Chopin, Faure, and Debussy along with appropriate "night pieces" by Granados, Liszt, and Griffes in relaxing and tuneful sequence. Instead of conventional liner notes, a selection of poems by Baudelaire and Verlaine reinforce the romantic atmosphere.

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.

# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**AS YOU CAN SEE**, this column has been moved to its new slot opposite the Hot 100 Chart, and the page has been redesigned. Starting with this issue, our black chart manager, Terri Rossi, joins the country and pop managers with a column, and all three will appear next to their respective charts. In another change, you will notice that four records on the Hot 100 have been certified gold and one is platinum after a long dry period for singles certifications; this is due to the lowering of the sales criteria for gold and platinum singles by the Recording Industry Assn. of America as of Jan. 1. We should see many more gold and platinum singles this year than in the past few years.

**"TWO HEARTS" BY PHIL COLLINS** (Atlantic) sits atop the Hot 100 by a huge margin in both sales and airplay; its lead is so large that it is likely to hold next week despite strong challenges from singles by **Taylor Dayne**, **Def Leppard**, and the amazing "When I'm With You" by **Sheriff** (Capitol). The last-mentioned single gains the most points of any record on the entire chart in both sales and airplay and looks like a sure-fire No. 1 in two weeks. The top 10 is extremely tight, with both "Put A Little Love In Your Heart" by **Annie Lennox & Al Green** (A&M) and "I Remember Holding You" by the **Boys Club** (MCA) gaining points but dropping in chart position, which is a rare occurrence.

**WHILE RECORDS ARE JAMMED** at the top of the chart, lower down are several "soft" areas in which records are able to move up four to eight places without sufficient point gains for bullets. Two of these records look healthy, however, in several markets. "New Day For You" by **Basia** (Epic) is top 10 at four stations, with moves of 12-9 at 92FLY Albany, N.Y., and 13-9 at Z93 El Paso, Texas. "The Great Commandment" by **Camouflage** (Atlantic) is No. 1 at K106 Beaumont, Texas, and moves 15-10 at 93Q Houston and 18-14 at Power 99 Atlanta.

**AFTER SEVERAL QUIET** weeks, there are unusually large chart jumps this week. The Power Pick/Airplay goes to "Paradise City" by **Guns N' Roses** (Geffen). With 107 stations adding it and such early reports as 7-5 at WIOG Saginaw, Mich., and 21-14 at WKBQ St. Louis, it's no surprise that it zooms 38 places to No. 47 in its second week on the chart. The runner-up for the airplay award, "Don't Tell Me Lies" by **Breathe** (A&M), has 106 adds and skyrockets 44 places to No. 52.

**THE MOST IMPRESSIVE AIRPLAY** gain on the Hot 100 belongs to **Debbie Gibson**, whose "Lost In Your Eyes" (Atlantic) storms onto the chart at No. 42, with two-thirds of the radio reporters already playing it. There are 10 other new entries, including two that are debut appearances. **Marc Almond**, ex-Soft Cell member, makes his solo bow at No. 89 with "Tears Run Rings" (Capitol). It's already No. 19 at Kiss-108 Boston and moves 13-12 at KKFR Phoenix. Irish singer **Enya** makes her chart debut with "Orinoco Flow (Sail Away)" (Geffen), a European smash that is looking great where it is being played in the U.S. The single moves 3-1 at KISN Salt Lake City and 29-19 at KZZU Spokane, Wash.

## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 55 REPORTERS	BRONZE/ SECONDARY ADDS 166 REPORTERS	TOTAL ADDS 240 REPORTERS	TOTAL ON CHART
<b>LOST IN YOUR EYES</b> DEBBIE GIBSON ATLANTIC	12	44	103	159	164
<b>PARADISE CITY</b> GUNS N' ROSES GEFFEN	6	22	79	107	133
<b>DON'T TELL ME LIES</b> BREATHE A&M	8	24	74	106	137
<b>JUST BECAUSE</b> ANITA BAKER ELEKTRA	4	12	55	71	84
<b>YOU'RE NOT ALONE</b> CHICAGO REPRISE	6	14	50	70	75
<b>THE LIVING YEARS</b> MIKE + MECHANICS ATLANTIC	3	13	38	54	166
<b>GIVE ME THE KEYS</b> H. LEWIS/NEWS CHRYSALIS	3	8	43	54	79
<b>THE LOVE IN YOUR EYES</b> EDDIE MONEY COLUMBIA	1	8	41	50	87
<b>THE LOVER IN ME</b> SHEENA EASTON MCA	2	10	26	38	188
<b>YOU GOT IT</b> ROY ORBISON VIRGIN	4	7	25	36	36

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.

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# Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	SALES	HOT 100 POSITION
1	3	TWO HEARTS	PHIL COLLINS	1	1
2	5	DON'T RUSH ME	TAYLOR DAYNE	2	2
3	6	ARMAGEDDON IT	DEF LEPPARD	3	3
4	1	MY PREROGATIVE	BOBBY BROWN	4	4
5	7	SMOOTH CRIMINAL	MICHAEL JACKSON	7	5
6	8	I REMEMBER HOLDING YOU	BOYS CLUB	12	6
7	16	WHEN I'M WITH YOU	SHERIFF	5	7
8	12	THE WAY YOU LOVE ME	KARYN WHITE	8	8
9	11	ALL THIS TIME	TIFFANY	14	9
10	2	EVERY ROSE HAS ITS THORN	POISON	6	10
11	13	PUT A LITTLE LOVE IN YOUR HEART	A.LENNOX/A.GREEN	10	11
12	14	BORN TO BE MY BABY	BON JOVI	11	12
13	20	WHEN THE CHILDREN CRY	WHITE LION	9	13
14	21	I WANNA HAVE SOME FUN	SAMANTHA FOX	17	14
15	17	THE LOVER IN ME	SHEENA EASTON	18	15
16	28	STRAIGHT UP	PAULA ABDUL	13	16
17	23	WILD THING	STONE LOC	15	17
18	4	IN YOUR ROOM	BANGLES	20	18
19	10	SILHOUETTE	KENNY G	23	19
20	22	LITTLE LIAR	JOAN JETT AND THE BLACKHEARTS	19	20
21	26	HOLDING ON	STEVE WINWOOD	16	21
22	29	WHAT I AM	EDIE BRICKELL & NEW BOHEMIANS	24	22
23	30	KISS	THE ART OF NOISE FEATURING TOM JONES	31	23
24	9	WAITING FOR A STAR TO FALL	BOY MEETS GIRL	26	24
25	37	DIAL MY HEART	THE BOYS	28	25
26	39	ANGEL OF HARLEM	U2	25	26
27	—	SHE WANTS TO DANCE WITH ME	RICK ASTLEY	22	27
28	40	WALKING AWAY	INFORMATION SOCIETY	21	28
29	19	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	27	29
30	18	LOOK AWAY	CHICAGO	29	30
31	—	BACK ON HOLIDAY	ROBBIE NEVIL	34	31
32	15	WELCOME TO THE JUNGLE	GUNS N' ROSES	38	32
33	24	WILD WORLD	MAXI PRIEST	32	33
34	35	KOKOMO (FROM "COCKTAIL")	THE BEACH BOYS	50	34
35	27	BABY, I LOVE YOUR WAY/FREEBIRD	WILL TO POWER	37	35
36	—	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	30	36
37	—	SURRENDER TO ME	ANN WILSON AND ROBIN ZANDER	35	37
38	—	A LITTLE RESPECT	ERASURE	33	38
39	—	THE LOCO-MOTION	KYLIE MINOGUE	67	39
40	—	WILD, WILD WEST	THE ESCAPE CLUB	59	40

THIS WEEK	LAST WEEK	TITLE	ARTIST	AIRPLAY	HOT 100 POSITION
1	1	TWO HEARTS	PHIL COLLINS	1	1
2	4	DON'T RUSH ME	TAYLOR DAYNE	2	2
3	5	ARMAGEDDON IT	DEF LEPPARD	3	3
4	6	WHEN I'M WITH YOU	SHERIFF	5	4
5	3	MY PREROGATIVE	BOBBY BROWN	4	5
6	2	EVERY ROSE HAS ITS THORN	POISON	6	6
7	7	WHEN THE CHILDREN CRY	WHITE LION	9	7
8	14	BORN TO BE MY BABY	BON JOVI	11	8
9	8	PUT A LITTLE LOVE IN YOUR HEART	A.LENNOX/A.GREEN	10	9
10	17	STRAIGHT UP	PAULA ABDUL	13	10
11	13	THE WAY YOU LOVE ME	KARYN WHITE	8	11
12	19	WILD THING	STONE LOC	15	12
13	16	HOLDING ON	STEVE WINWOOD	16	13
14	9	SMOOTH CRIMINAL	MICHAEL JACKSON	7	14
15	11	I REMEMBER HOLDING YOU	BOYS CLUB	12	15
16	21	ALL THIS TIME	TIFFANY	14	16
17	22	LITTLE LIAR	JOAN JETT AND THE BLACKHEARTS	19	17
18	23	WALKING AWAY	INFORMATION SOCIETY	21	18
19	26	SHE WANTS TO DANCE WITH ME	RICK ASTLEY	22	19
20	25	I WANNA HAVE SOME FUN	SAMANTHA FOX	17	20
21	29	THE LOVER IN ME	SHEENA EASTON	18	21
22	27	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	30	22
23	30	ANGEL OF HARLEM	U2	25	23
24	12	LOOK AWAY	CHICAGO	29	24
25	10	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	27	25
26	18	WAITING FOR A STAR TO FALL	BOY MEETS GIRL	26	26
27	38	WHAT I AM	EDIE BRICKELL & NEW BOHEMIANS	24	27
28	37	DIAL MY HEART	THE BOYS	28	28
29	36	A LITTLE RESPECT	ERASURE	33	29
30	24	WILD WORLD	MAXI PRIEST	32	30
31	15	IN YOUR ROOM	BANGLES	20	31
32	—	SURRENDER TO ME	ANN WILSON AND ROBIN ZANDER	35	32
33	—	THE LIVING YEARS	MIKE + THE MECHANICS	39	33
34	—	SHAKE FOR THE SHEIK	THE ESCAPE CLUB	36	34
35	35	KISS	THE ART OF NOISE FEATURING TOM JONES	31	35
36	20	SILHOUETTE	KENNY G	23	36
37	32	BACK ON HOLIDAY	ROBBIE NEVIL	34	37
38	—	LOST IN YOUR EYES	DEBBIE GIBSON	42	38
39	—	MY HEART CAN'T TELL YOU NO	ROD STEWART	41	39
40	—	ALL SHE WANTS IS	DURAN DURAN	40	40

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## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
94 ACROSS THE MILES (Easy Action, BMI/Baruck-Consolo, BMI/Rude, ASCAP/Warner-Tamerlane, BMI)	83 HANDLE WITH CARE (SBK April, ASCAP) CPP
40 ALL SHE WANTS IS (Skinttrade, ASCAP/Colegms-EMI, ASCAP) WBM	88 HIPPIY HIPPIY SHAKE (FROM "COCKTAIL") (Jonware, BMI) CPP
14 ALL THIS TIME (George Tobin, BMI)	16 HOLDING ON (F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM
76 ANCHORAGE (PolyGram Songs, BMI) WBM	46 HOW CAN I FALL? (Virgin, ASCAP) CPP
25 ANGEL OF HARLEM (U2, ASCAP/Chappell, ASCAP) HL	51 I BEG YOUR PARDON (Beun Music/Lowery, BMI)
3 ARMAGEDDON IT (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	60 I DON'T WANT YOUR LOVE (Skinttrade, ASCAP/Colegms-EMI, ASCAP) WBM
43 AS LONG AS YOU FOLLOW (Fleetwood Mac, BMI) WBM	12 I REMEMBER HOLDING YOU (Joe Pasquale, ASCAP) HL
79 BABY CAN I HOLD YOU (SBK April, ASCAP/Purple Rabbit, ASCAP) HL	77 I WANNA BE LOVED (Greg Guffria, ASCAP/Airtuig, BMI)
37 BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Almo, ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Hustler's, ASCAP) HL/CPP	17 I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)
34 BACK ON HOLIDAY (MCA, ASCAP/Dresden China, ASCAP/Ardavan, ASCAP/Dubin, ASCAP) HL	58 IF WE NEVER MEET AGAIN (Jutters, BMI/Music Corp. Of America, BMI) HL
64 BAD MEDICINE (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	20 IN YOUR ROOM (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM
98 (BELIEVED YOU WERE) LUCKY (Aimee Mann, ASCAP/Intersong, ASCAP/Julers, BMI/Music Corp. Of America, BMI)	100 IT'S MONEY THAT MATTERS (Twice As Nice, ASCAP)
11 BORN TO BE MY BABY (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	45 IT'S NO SECRET (All Boys USA, BMI) CPP
56 CROSS MY HEART (Ensign, BMI) CPP	62 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/Avid One, ASCAP/L'I Mama, BMI/Music Corp. Of America, BMI)
92 DESIRE (U2, ASCAP/Chappell & Co., ASCAP) HL	90 KILLING ME SOFTLY (Fox-gimbel, BMI) WBM
28 DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	31 KISS (Controversy, ASCAP) WBM
70 DOCTORIN' THE TARDIS (Chappell Music/MCA Music/WB Music/EG Music) HL/WBM	50 KOKOMO (FROM THE "COCKTAIL") SOUNDTRACK (Walt Disney, ASCAP/Honest John/ASCAP/Claire Audient, ASCAP/Dayvin, BMI) HL
82 DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Eve Songs, ASCAP/Chappell, ASCAP) HL	96 THE LAST MILE (Eve Songs, ASCAP/Chappell, ASCAP)
2 DON'T RUSH ME (Almo, ASCAP) CPP	99 LET'S PUT THE X IN SEX (Paul Stanley, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL
52 DON'T TELL ME LIES (Virgin, ASCAP) CPP	19 LITTLE LIAR (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/CPP
87 DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Problems, BMI) HL	33 A LITTLE RESPECT (Sonet, PRS/Emile, ASCAP)
63 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	39 THE LIVING YEARS (Michael Rutherford, BMI/R&B, BMI/Hidden Pun, BMI/Hit & Run Music) WBM
74 EARLY IN THE MORNING (Temp Co., BMI)	67 THE LOCO-MOTION (Screen Gems-EMI, BMI) WBM
84 FOREVER YOUNG (Rolf Budde, GmbH/Neue Welt Musikverlag GmbH, ASCAP/Warner-Tamerlane, BMI) WBM	29 LOOK AWAY (Realsongs, ASCAP) WBM
55 GHOST TOWN (Consenting Adult, BMI/Realsongs, ASCAP/Screen Gems-EMI, BMI) WBM	42 LOST IN YOUR EYES (Creative Bloc, ASCAP/Deborah Ann's, ASCAP)
54 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI) HL	61 THE LOVE IN YOUR EYES (Ardavan, ASCAP/AG, ASCAP/Chappell, ASCAP/Dubin, ASCAP)
66 GIVE ME THE KEYS (AND I'LL DRIVE YOU CRAZY) (Hulex, ASCAP)	18 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP
27 GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eyedot, ASCAP) CPP	68 MORE THAN YOU KNOW (Famous, ASCAP/Tika Tunes, ASCAP/Marvin Morrow/Ensign, BMI) CPP
71 THE GREAT COMMANDMENT (Blue Box)	41 MY HEART CAN'T TELL YOU NO (Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP
69 GROOVY KIND OF LOVE (Screen Gems-EMI, BMI) WBM	4 MY PREROGATIVE (Cal-Gene, BMI/Bobby Brown, ASCAP/Unicity, ASCAP/Virgin Songs, BMI) HL/CPP
	53 NEW DAY FOR YOU (Cornevon, BMI/Almo, ASCAP) CPP
	81 NOT JUST ANOTHER GIRL (PolyGram Songs, BMI/Sunset Beach, BMI/Mo-Rat, BMI) WBM
	93 ORINOCO FLOW (SAIL AWAY) (SBK Songs/SBK Blackwood, BMI)
	47 PARADISE CITY (Guns N' Roses, ASCAP) CLM
	95 PERFECT (MCA, ASCAP) HL
	72 POSSE ON BROADWAY (Lockedup, BMI)
	49 THE PROMISE (Virgin Songs, BMI) CPP
	10 PUT A LITTLE LOVE IN YOUR HEART (SBK Unart, BMI) CPP
	78 RED RED WINE (Tallyrand, ASCAP) HL
	48 RONI (Kear, BMI/Hip Trip, BMI) CPP
	36 SHAKE FOR THE SHEIK (EMI, ASCAP) WBM
	22 SHE WANTS TO DANCE WITH ME (All Boys USA, BMI) CPP
	23 SILHOUETTE (Brenez, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL
	7 SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI) WBM
	91 SPY IN THE HOUSE OF LOVE (MCA, ASCAP/Semper Fi Music & Monkeys..., ASCAP) HL
	97 STAND (Night Garden, BMI/Unichappell, BMI)
	13 STRAIGHT UP (Virgin, ASCAP/Wolff, ASCAP) CPP
	35 SURRENDER TO ME (Rockwood, BMI/Security Hogg, ASCAP/United Artists, ASCAP/SBK April, ASCAP/United Lion, BMI/SBK Blackwood, BMI) CLM
	89 TEARS RUN RINGS (Arto, ASCAP)
	75 THANKS FOR MY CHILD (Forceful, BMI/Willesden, BMI)
	1 TWO HEARTS (Phil Collins, BMI/Hidden Pun, BMI/Beau Di O Do, BMI/Warner-Tamerlane, BMI) WBM
	26 WAITING FOR A STAR TO FALL (Irvine, BMI/Boy Meets Girl, BMI) CPP
	44 WALK ON WATER (Geffen, ASCAP/Thornwall, ASCAP) WBM
	21 WALKING AWAY (T-Boy, ASCAP/INSOC, ASCAP)
	80 WAY COOL JR. (Ratt Music, BMI/Time Coast, BMI/Rightsong, BMI/Small Hope, BMI) HL
	8 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
	38 WELCOME TO THE JUNGLE (Guns N' Roses, ASCAP) CLM
	24 WHAT I AM (Geffen, ASCAP/Strangemind Productions, ASCAP/Enlightened Kitty, ASCAP/Winthrow, ASCAP/Edie Brickell, ASCAP) WBM
	5 WHEN I'M WITH YOU (Victunes, BMI) HL
	9 WHEN THE CHILDREN CRY (Vavoom, ASCAP) WBM
	73 WILD AGAIN (FROM "COCKTAIL") (Walt Disney, ASCAP/Wonderland, BMI/John Bettis, ASCAP/Flying Dutchman, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
	15 WILD THING (Varry White, ASCAP)
	52 WILD, WILD WEST (EMI, BMI) WBM
	39 WILD WORLD (Salata, ASCAP/Westbury, ASCAP)
	85 YOU GOT IT (SBK April, ASCAP/Orbisongs, ASCAP/Gone Gator, ASCAP)
	30 YOU GOT IT (THE RIGHT STUFF) (Maurice Starr,

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

# Songwriters Hall Of Fame To Induct 5 New Members

NEW YORK As its gears up for its 20th anniversary celebration this year, the Songwriters Hall of Fame is inducting five veteran makers of music.

The inductees will be formally welcomed into the hall on May 11, when a 20th anniversary TV special will be taped at Radio City Music Hall in New York for airing at a later date.

In the national category, members of the hall have elected lyricist Lee Adams, who, in collaboration with hall member Charles Strouse, wrote the scores to "Bye Bye Birdie," "Applause," "Golden Boy," and "Superman."

In the international category, Anthony Newley and Leslie Bricusse are new hall members. Their best-known collaborations have been the London/Broadway musicals "Stop The World I Want To Get Off" and "The Roar Of The Greasepaint, The Smell Of The Crowd."

Deceased writers to be inducted are Roy Orbison, who died last month, and Eddie DeLange, the writer/orchestra leader whose hit songs include "Moonglow" and "Darn That Dream." Deceased writers are selected by the board of directors of the National Academy

Of Popular Music, parent of the hall.

Election into the hall is limited to songwriters with at least 20 years of professional work in the craft.

Two other awards, also determined by the board of directors of the National Academy Of Popular Music, will be presented to producer/writer Quincy Jones, who receives the Lifetime Achievement Award, and performer/writer Elton John, who receives the academy's Hitmaker Award.

At a press gathering Jan. 9 at the New York offices of Telerep, which is packaging the 20th anniversary TV special, hall president Sammy Cahn and others also presented checks to four writers who have been named co-winners of the third annual Abe Olman Scholarship Awards, which are administered by the hall. The winners are Juliana Nash, Jeffrey Bernstein, Todd & Lee Borom, and Jimmy Furino.

The TV special is one of several ways in which the hall hopes to raise sufficient monies to achieve its longstanding goal of creating a permanent museum in New York to document the history of the popular song.

## THORN-EMI BLUEPRINT LED TO SBK DEAL

(Continued from page 8)

on the bottom line of 10%-12%. This could be accomplished through basic historic growth of music publishing and the possibilities of making several successful signings.

"But that doesn't do anything to loosen up enough money for investment. The only way to do that, I reasoned, was to leverage overhead by finding a way to increase annual net publisher share."

According to Robinson, the acquisition will double EMI's net publisher share to about \$70 million, since SBK's share last year was reportedly about \$37 million.

The increase in overhead, notes Robinson, will be a comparatively low percentage because the EMI publishing unit will absorb some functions now undertaken by SBK.

"What we'll have available in

terms of cash in order to compete makes the deal a perfect fit for us," Robinson says.

He notes that EMI will gain efficiency by "deeper" use of its computer system. "Because of these efficiencies," explains Robinson, "the computer system doesn't only service copyrights and royalties, but can be a creative and marketing tool as well. Both the SBK and EMI system use almost the same software. We expect relatively little interruption in the melding of the two catalogs—in the Warner-Chappell merger there was a wide divergence of systems."

Robinson says that in the merger, expected to be finalized in April, a minimum of 40 of SBK's 200 workers worldwide will be joining the EMI/SBK operation. Thorn-EMI is paying a record price for a publishing company.

## BMG PUB BUILDS INT'L PRESENCE

(Continued from page 8)

and Malaco Music, the U.S. company currently hot with Yazz's "The Only Way Is Up."

Firth notes an unusual setup in London in that he has two separate entities there. One is a conventional local arm, BMG U.K., which covers the local territory, while an international unit is charged with making deals for broader representation.

In the U.S. office, which employs some 20 of a worldwide total of 150 staffers, Firth has just hired Danny Strick to fill the post of VP/GM of BMG Songs (Billboard, Jan. 14). Strick is also a publishing veteran—his last association was with MCA Music as VP of publishing/East Coast. His mission, Firth says, is to give BMG a "more deal-oriented" presence on the West

Coast, although among several pre-Strick deals is one with Mike Curb giving BMG copyright access to material performed by Preston Smith and Money Talks, two acts to appear on Arista albums soon.

Nashville, BMG chief Henry Hurt has signed eight writers and singer/songwriters Moe Bandy and Johnny Rodriguez. Some six singles with BMG copyrights will be released over the next few months, Firth notes.

Firth will host a managing directors meeting at this week's MIDEM in Cannes. Among those in attendance will be New York-based Ron Solleveld, managing director of international and head of creative activities on the East Coast.

## DEALERS URGE MORE CD PRICE CUTS

(Continued from page 5)

19,000 locations, says the dollars generated by CDs during the fourth quarter roughly doubled the previous year's numbers. Harold Guilfoil, buyer for Owensboro, Ky.-based WaxWorks and its 77-store Disc Jockey chain, is among the retailers who laud the product's holiday performance as "tremendous."

But for some, the category was disappointing during that critical period. According to the annual year-end survey conducted by Macey Lipman Marketing, CD unit sales showed only a 1% increase over those in the previous year's holiday season—which was surprising, since most CDs sold for less in 1988 than they did in 1987.

According to the MLM poll, CDs accounted for 33% of the album sales by the 170 respondents. Lipman says sales on the East and West coasts were higher than the average and that many of the dealers who complained of flat sales cited price as the culprit that has stymied the configuration's growth.

"Generally our growth [on CDs in the fourth quarter] was about the same as a year ago," says Walter McNeer, executive VP of retail operations for the 119-store Hastings

chain, a subsidiary of Amarillo, Texas-based Western Merchandisers. "Our growth curve is flattening out. It's higher than [in 1987], but not higher than in the last three to six months. That means to me there is not an increase in the number of players sold. Also, our customers are still recognizing that CDs are overpriced."

"The customer has not perceived the drop in CD prices, because they're not on the titles they most want to buy, which are the hits."

Jeff Boyd, president and owner of Kalamazoo, Mich. one-stop Vinyl Vendors, which services some 600 accounts, says, "CD sales have flattened out—period. It wasn't just for Christmas but for the last 60 or 90 days. They're about even or a little behind what they were last year, and the reason is that they're too damn expensive."

While retailers across the board acknowledge manufacturers have gone a long way in the last year to reduce the cost of CDs, particularly catalog items, they still see room for improvement.

Dave Roy, head buyer for 436-store Albany, N.Y.-based Trans World Music Corp., says cost reduc-

tions "definitely helped" increase his chain's CD performance—both in units and dollars—but adds, "They still have a ways to go." While crediting labels and distributors for moving a "tremendous amount of product" at prices that allow retailers to lower CD tags to a range between \$9.99 and \$13.99, he adds, "We need to get more hits down to that \$13.99 range."

Gary Ross, executive VP of marketing and merchandising for the 680-store Minneapolis-based The Musicland Group, says, "CDs performed very well throughout the year, but I don't think CDs quite met my expectations, and I'm taking the price cuts into account. I think they help, but I think there's room for more."

Ross says that during the fourth quarter, the configuration "held market share at pre-Christmas levels. Dollars were up as a percentage of our mix, but it still wasn't where we expected to be. I don't think CD price cuts have held in the consumer's mind yet."

George Balicky, VP of advertising for the 94-unit Pittsburgh-based National Record Mart, also cites lower CD prices as a key factor in the sales surge that saw his chain's CD percentage of revenues rise from 24% in August to 33% now.

"Our advertised price was much

less in the past fourth quarter than it was a year ago," he points out. "You're talking a couple of bucks. And we emphasized midlines, because we could sell them for under \$10, and we wanted to let people know CD prices were down."

At the same time, Ross sees reason for optimism in the Electronic Industries Assn. projection that some 6 million CD players will be sold in 1989. He also expects to see "more repricing [by distributors] on CDs, and I think that's going to continue to stimulate business."

DeFilippo, however, thinks consumers have noticed the lower prices and the cost adjustments are in part responsible for the "big jump" his company saw CDs make after Christmas. "Evidently there was a lot of hardware sold, and CDs are being introduced into the marketplace at more affordable prices. We felt for a long time that the cost of CDs inhibited their growth."

Also reporting strong business in the wake of the holidays is David Blaine, VP/GM for 30-store Washington, D.C., chain Waxie Maxie's. "We had a spectacularly good week the week after Christmas," says Blaine, who credits much of that gain to CDs. While hit CDs lagged compared with last year's postholiday surge, catalog CDs were up, he adds. Blaine says fourth-quarter

sales at Waxie Maxie's were 25% ahead of last year's pace and estimates that the CD is 20% ahead in unit sales over last year.

WaxWork's Guilfoil says CDs were "very strong" during the fourth quarter, "and it got stronger as it went along. We were probably up 10%-15% in dollar terms [from the prior-year period]."

Overall, CDs account for about 32%-33% of Disk Jockey's sales. In smaller markets, where CDs had been only 10%-15% of business, "they really grew dramatically this year," notes Guilfoil.

Similarly, Steve Bennett, VP of marketing for The Record Bar, says that in the last week of December and the first week of January, the highest CD percentage increases were in stores in secondary markets. To him, this indicates growing hardware penetration in the heartland.

Overall, the 147-unit Durham, N.C.-based chain enjoyed a 10% comparable-store increase on CDs in the fourth quarter. "We were very pleased with what we saw," says Bennett. "I think this Christmas was the one that got us over the hump in CD players."

Assistance in preparing this story was provided by Edward Morris in Nashville.

FOR WEEK ENDING JANUARY 21, 1989

## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	2	7	7	WILD THING DELICIOUS VINYL 102	ONE LOC 1 week at No. One
2	1	1	10	DIAL MY HEART MOTOWN 53301	THE BOYS
3	4	8	7	STRAIGHT UP VIRGIN 7-99256	PAULA ABDUL
4	3	6	8	THE LOVER IN ME MCA 53416	SHEENA EASTON
5	10	12	6	RONI MCA 53463	BOBBY BROWN
6	5	9	9	DON'T RUSH ME ARISTA 1-9722	TAYLOR DAYNE
7	9	11	9	I WANNA HAVE SOME FUN JIVE 1154/RCA	SAMANTHA FOX
8	6	4	18	THE WAY YOU LOVE ME WARNER BROS. 7-27773	KARYN WHITE
9	11	10	8	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 38-08092	NEW KIDS ON THE BLOCK
10	7	2	17	MY PREROGATIVE MCA 53383	BOBBY BROWN
11	8	3	10	SMOOTH CRIMINAL EPIC 34-08044/E.P.A.	MICHAEL JACKSON
12	12	16	6	TWO HEARTS ATLANTIC 7-88980	PHIL COLLINS
13	15	17	5	WALKING AWAY TOMMY BOY 7-27736/REPRISE	INFORMATION SOCIETY
14	17	21	5	SUPERWOMAN WARNER BROS. 7-27773	KARYN WHITE
15	16	18	7	CROSS MY HEART WTG 31-08036	EIGHTH WONDER
16	22	—	2	GIRL YOU KNOW IT'S TRUE ARISTA 1-9781	MILLI VANILLI
17	18	15	9	KILLING ME SOFTLY WARNER BROS. 7-27772	AL B. SURE!
18	20	—	2	CAN YOU STAND THE RAIN MCA 53464	NEW EDITION
19	19	23	5	POSSE ON BROADWAY NASTY MIX 75555	SIR MIX-A-LOT
20	13	13	8	SILHOUETTE ARISTA 1-9751	KENNY G
21	14	5	17	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	ANITA BAKER
22	25	—	2	SHE WANTS TO DANCE WITH ME RCA 8838	RICK ASTLEY
23	28	—	2	I BEG YOUR PARDON ATLANTIC 7-88969	KON KAN
24	21	22	7	I REMEMBER HOLDING YOU MCA 53430	BOYS CLUB
25	29	—	2	SHE WON'T TALK TO ME EPIC 34-08513/E.P.A.	LUTHER VANDROSS
26	27	—	2	MORE THAN YOU KNOW COLUMBIA 38-08103	MARTIKA
27	NEW	—	1	DREAMIN' WING 871 078-7/POLYGRAM	VANESSA WILLIAMS
28	24	27	5	PUT A LITTLE LOVE IN YOUR HEART A&M 1255	A.LENNOX/A.GREEN
29	NEW	—	1	JUST BECAUSE ELEKTRA 7-69327	ANITA BAKER
30	NEW	—	1	CAN U READ MY LIPS ORPHEUS 72654/EMI	Z'LOOKE

○ Products with the greatest airplay gains this week. Billboard, copyright 1989.

## PROMOTERS COULD FACE BAN ON LIQUOR TIE-INS

(Continued from page 5)

youth."

U.S. Surgeon General C. Everett Koop issued a report to the public following a three-day drunk-driving workshop held in December in Washington, D.C. The conclave featured input from educators, health agencies, marketing consultants, and research firms.

Public comments on the workshop's proposals will be accepted by Koop until Jan. 31. Sometime in the spring he will issue a final report that will be distributed to Congress, governors, and heads of U.S. territories, none of whom will be bound to act on the proposals.

But if the final report upholds the workshop's recommendations, the negative publicity could force the hand of alcoholic-beverage sponsors and concert promoters, leaving a gaping hole in the budgets of arenas, promoters, and touring acts.

Regarding the likelihood of action on any Koop proposals, a spokesman for the U.S. Department of Health and Human Services points to the results of a previous public campaign by the surgeon general: "You can't smoke any more on flights under two hours."

Tour and artist sponsorship by alcohol companies is estimated to be worth \$10 million a year by several sources familiar with the industry. In 1988, \$1.8 billion was spent overall by corporate event sponsors, according to Special Events Reports, a sponsorship newsletter. That publication says 17% of the total was for music and festivals, but it does not break the figure down into specific events that may appeal to those under the legal drinking age.

Miller, Anheuser-Busch, Seagram's, Coors, and Corona are considered the major players in music-related sponsorship by alcohol companies, according to Josh Simons of Rockbill-EMCI, a company special-

izing in music-industry-related corporate sponsorships.

Reaction to the surgeon general's conference was mixed in the music community, with most taking a wait-and-see approach when asked of the possible impact.

However, Bob Nederlander, president of the Nederlander Organization, says promotional monies from the alcoholic-beverage industry allow his firm "to provide entertainment that might not ordinarily be provided" at such Nederlander theaters as Poplar Creek in Chicago, Pine Knob in Michigan, and the Greek Theatre in Los Angeles.

"There are a number of marginal shows that do not draw well," Nederlander says. "With sponsors, we're able to offer a greater variety of entertainment."

Ben Liss, an attorney and acting executive director of the North American Concert Promoters Assn., says any proposal to ban alcoholic-beverage sponsorship of particular events would raise "serious constitutional questions."

"Advertising is commercial speech; it's different from a political speech or writing a book or handing out a leaflet," he says. "Commercial speech is not viewed by courts in as elevated a position. There are cer-

## FAIRNESS DOCTRINE

(Continued from page 10)

issues, but it has been criticized as an outmoded rule that puts broadcasters in a straitjacket and chills free speech and as a tool that gives incumbent lawmakers easy access to free air time.

The National Assn. of Broadcasters continues to oppose codification. Some insiders say that at NAB's upcoming board meeting, the trade group might decide to fight the doc-

tain regulations that can be applied to commercial speech—for example, tobacco. But to the extent that the federal or state governments would attempt to regulate the [sponsorships], there would be serious constitutional concerns."

One source close to a major concert promoter says the advertising monies generated from alcoholic-beverage sponsorship are "a big, important part of the overall equation. In terms of profit-and-loss statements, it's a significant amount."

The source says the public "wouldn't see less shows, but what we would have to change is the methodology of advertising and promotion, more giveaways, cross-promotion with radio stations. That money would come from within the promoter's organization instead of from an outside source."

Issues raised by the Washington workshops were studied by a congressional subcommittee in 1985. In discussing a proposed ban on TV advertising of alcohol, the subcommittee found no reliable scientific evidence linking alcohol abuse and advertising.

Assistance in preparing this story was provided by Melinda Newman.

trine in the Supreme Court rather than waste lobbying resources.

Observers say it would make little sense for broadcasters to incur the wrath of Congress once again when other important issues, such as license-renewal legislation and spectrum fees, are at stake.

President-elect Bush pledged during the campaign to oppose codification of the doctrine. BILL HOLLAND

## VIDEO GAMES STEAL THE SHOW

(Continued from page 7)

holds that Nintendo is illegally monopolizing the video-game-manufacturing market. Nintendo, meanwhile, has terminated its licensing agreement with Tengen and sued the company for breach of contract and more.

Because Nintendo manufactures all games compatible with its system—including the games of its licensees—Tengen contends that Nintendo has thus been controlling the field and purposely limiting competition.

Such allegations join others heard during the past holiday season, when a scarcity of such hot Nintendo games as Super Mario Bros. 2 and Zelda II—The Adventure Of Link led some to suggest that the company was purposely limiting production to increase demand. Nintendo takes issue with such suggestions and cites a general shortage in the supply of micro-computer chips as the culprit.

"It clearly would have been a major mistake for us to intentionally do what has occurred," says Bill White, director of advertising and public relations for Nintendo. "The shortfall in software for 1988 could have been as much as 25%. We were able to bring 32.5 million units to the market—and our estimates are the demand could have been 40-45 million units. And that's just pure and simple bad business to leave that kind of money on the table."

White says Nintendo is now looking to broaden its demographics and attract more players who are over 18 years old, as well as more women; both figures, he says, have increased significantly within the past year "with very little marketing activity."

That desire to broaden overall demographics was echoed at CES by Sega of America, another well-known player in the video game

marketplace. Jeff Weitzer, Sega product manager, says this new burst of game popularity differs notably from that of a few years back; initially, he says, the games were targeted at adults and eventually worked their way down to a youth audience. Why? New technological innovations such as the compact disk, personal computer, and camcorders took away that adult audience, says Weitzer.

### Targeting The Kids

"That's why this generation of games—even though they're equivalent to the arcade games of old—are targeted at kids," he says. "Because No. 1, they were viewed as toys, and No. 2, the price point of \$100 is in the realistic range of toys nowadays. So what we're seeing is, the first time around it started with the adults and filtered down to the kids; now, it's almost as if the reverse is happening."

A Jan. 9 CES panel titled "The Future Of Home Video Games" gathered together executives from hardware and software companies, most of whom were upbeat about the category's prospects. Most panelists displayed a keen awareness of the industry's past mistakes and expressed concern that those mistakes not be repeated.

Panelists discussed the comparatively more sophisticated systems already in place in Japan, such as NEC's 16-bit PC-Engine system and Sega's 16-bit Megadrive system. Peter Main, VP of marketing for Nintendo, said that in Japan his company is 2½ years ahead of its marketing plan for the U.S., where it will bow its own 16-bit system by July. According to Main, this unique new system will be downwardly compatible with the company's existing 8-bit system.

### Feeling 'Fantastic'

While detailing newer technologies already in place, or soon to come, panelists emphasized that the existing video game marketplace has by no means been fully explored. "All of us feel absolutely fantastic about the existing 8-bit technology in the U.S.," said David Rhoads, VP of sales for Sega. "The meteoric rise of 8-bit is not going to slow down—that rocket is still chugging to Mars."

Discussed in great detail were the reasons for the video game market's previous collapse.

"The people we're selling to, the children, have only so many disposable dollars," said Ken Wirt, VP of strategic planning for NEC Home Electronics. "I don't think it's a coincidence that MTV became popular at the same time the video game business had its problems. And it's certainly not a coincidence that the biggest-selling record of all time, Michael Jackson's 'Thriller,' hit its peak when the video game business had a problem in the past."

"I think the good news is that if you look at the horizon, there's not a 'Thriller' looming right outside the door there. There's really nothing on the horizon."

## EIA Stats: VCR, Prerecorded Software Growth Slowing

LAS VEGAS Growth in the prerecorded software and VCR sectors of the home video industry has slowed down—both in terms of units and dollar volume—as evidenced by just-issued figures from the Electronics Industries Assn. of America. Other video categories, however, continue to show increases.



In its annual sales report, released here in conjunction with the Consumer Electronics Show, the EIA is projecting prerecorded software sales in 1989 of 145 million units, an increase of 7.4% over 1988's 135 million figure. The leap from 1987 to 1988 was more significant, however: The 1986 total was 110 million.

The average dollar value per unit for prerecorded software—\$22—is expected to remain the same in 1989. In 1987, the figure was \$25. The EIA estimates that total factory sales for prerecorded software in 1989 will be \$3.19 billion, compared with \$2.97 billion in

1988. The number in 1987 was \$2.77 billion.

For the first time, unit sales of VCRs are expected to be lower than they were in the previous year. The 1989 estimate calls for 10.2 million VCRs to be sold in the U.S., compared with 1988's 10.4 million. Factory sales for 1989 are expected to total \$2.91 billion, compared with \$3.01 billion in 1988. The average value per unit for VCRs is expected to fall from \$290 in 1988 to \$285 in 1989.

Other home-video-related projections of note:

• Camcorder sales are expected to hit 2.4 million units in 1989, compared with 1988's 2.1 million.

• Blank videocassettes are expected to rise to 310 million units in 1989, up from 1988's 300 million units.

JIM McCULLAUGH

**Billboard lists the nominees for the 31st Grammy Awards . . . see page 92**

## CONVENTION CAPSULES

**THE KOREANS ARE COMING:** In place of multi-level booths bearing the logos of Sony, Yamaha, Technics, and other Japanese electronics giants, the multilevel extravaganzas at the recent Winter Consumer Electronics Show in Las Vegas sported banners of such up-and-coming South Korean manufacturers as Daewoo, Symphonic, GoldStar, and Samsung. "The Koreans have become the Japanese of the '80s," said one executive of the U.S. division of a Japanese hardware firm. But the Korean companies may not be resting in the catbird seat for long. Judging from the word on Wall Street, in the not-too-distant future those grand-scale exhibition booths at CES could be inhabited by hardware makers from Taiwan, Singapore, and ultimately China.



**WORD OF Taiyo Yuden's** announcement of its \$9 recordable WORM (Write Once Read Many) compact disk, which works only with industrial-oriented hardware in the \$15,000 price range and can only be recorded upon once, was greeted with polite disinterest by many showgoers. Because of reputed reliability problems with some similar prototype products from other firms, the WORM disk has been dubbed in some quarters "Write Once Read *Maybe*."

**PLENTY OF MUSIC** was on hand at CES: Casio made use of the services of Arista's Kenny G and EMI/Bluenote's Stanley Jordan to showcase its portable keyboards and digital horn instruments; accessories and cable manufacturer Monster Cable presented a well-attended concert by fusion group Hiroshima; and Canon USA had the Platters performing live at its stand on the show floor. The Platters' performances were well received by showgoers, but the group was warned throughout the day by convention organizers that the volume was too high. The warnings were ignored until a CES rep finally pulled the plug on the band.

**WHO WAS** that dapper-looking man with the electrifying hairdo checking out the various CES exhibits? None other than Don King, the flamboyant fight promoter. While the Las Vegas show always draws its share of celebrities, few of this year's were as identifiable as King.

**SHOWGOERS WHO FUMED** while waiting in those interminable lines for a cab or shuttle bus back to the

hotel might be interested to know that a strike by cab drivers was narrowly averted just one day before the show. It seems the hacks wanted to prevent the city from adding dozens of cabs to accommodate the conventioners.

**CES PARTY ANIMALS** say the best-bash-award winner was a tossup. Nintendo, a company that went from boom to bust and back to boom again (or, in party parlance, from shrimp to pretzels and back to shrimp again), threw a lavish shindig at the Desert Inn. Meanwhile, TDK rented the Las Vegas Museum of Natural History for what many say was one of the hottest parties ever seen at CES.

**STILL TRYING TO WIN FRIENDS:** The ever-erudite Jack Valenti likened his first public appearance before CES to Oliver Cromwell's 17th-century return to London after a sensational military campaign. A great multitude turned out to greet Cromwell, said the Motion Picture Assn. of America topper during a preamble to his video overview keynote, despite the fact that he had been rudely criticized by Londoners. One of Cromwell's aides said to him: "You see, Lord Protector, you are obviously loved; else so many people would not be here." Cromwell replied: "Yes, but a much larger crowd would have assembled to see me hanged." At that point there was a smattering of hand clapping as Valenti furrowed his brow, cracked a smile, and said, "I wasn't exactly anticipating applause with that remark."

**VALENTI II—THE SEQUEL:** Now that the head of the MPAA has made peace with the consumer electronics industry, Valenti said he has finally gotten to know former Electronics Industries Assn. chief Jack Wayman and noted, "Jack's really not such a bad guy." The longtime VCR hater also admitted he recently got a top-of-the-line model with lots of features but still hasn't figured out how to program it.

**LANKY ACTRESS SUSAN ANTON** said her two favorite words for 1989 are "cross merchandising." The vivacious Anton was on hand at a Goodtimes Home Video reception where it was announced that she would enter the fitness video market with a cassette series called "Slimatics," which will debut in March at less than \$15 per title. Goodtimes topper Joe Cayre says he believes the series can eventually achieve unit sales of 5 million. Anton also told attendees that she has just inked a deal to endorse Gitano clothing.

## Vid Game Makers Clash

LAS VEGAS The immediate future of the video game industry may hinge on the outcome of two suits filed in U.S. District Courts not long before the Winter Consumer Electronics Show here. At stake is Nintendo's right to exclusively manufacture all video games compatible with its best-selling Nintendo Entertainment System.



On Dec. 13, Atari Games Corp. filed suit against Nintendo of America Inc. and its Japanese parent, Nintendo Co. Ltd., claiming the company has monopolized the U.S. market for game cartridges that will play on its system.

The suit, filed in U.S. District Court, Northern District of California, alleges that Nintendo's incorporation of a "lockout system" in the cartridges it manufactures prevents other manufacturers from fairly competing in the marketplace. That practice, Atari's suit contends, is a violation of the Sherman Antitrust Act.

One day prior to the filing of the lawsuit, Tengen Inc., a wholly owned subsidiary of Atari Games, introduced its own Nintendo-compatible cartridges. Tengen maintains that its games are made "entirely" in the U.S.; included in the first batch of re-

leases are the well-known Pac-Man, RBI Baseball, and Gauntlet games.

In response, Nintendo announced on Jan. 5 that it was immediately terminating its licensing agreement with Tengen and filing its own lawsuit in U.S. District Court in San Francisco.

Nintendo's lawsuit charges Tengen with breach of contract, violation of state and federal trademark laws, and unfair competition. The suit also alleges that Atari Games conspired with and aided Tengen in its alleged violations, interfered with Nintendo's license with Tengen, and engaged in activities that violate the Racketeer Influenced and Corrupt Organizations Act.

According to Atari Games senior VP Dennis Wood, Nintendo's claim that Tengen has used proprietary and confidential information is inaccurate. "How can that be," he says, "when they've been manufacturing everything to date in Japan, and we've sourced all of our cartridges and all of our chips here in the U.S.?"

Howard Lincoln, senior VP of Nintendo of America, said at Nintendo's Jan. 6 sales rep meeting here that the Tengen lawsuit is "an obvious ploy to divert attention from Tengen's plan to violate its license agreement. Nintendo will vigorously defend itself against the lawsuit, which is without merit." **DAVE DIMARTINO**

## 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. 15, National Academy Of Songwriters Song Screening Session, The Wounded Knee Saloon, Anaheim, Calif. 800-334-1446 or 213-463-7178.

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. 26, Songwriters Guild Of America Song Critique, SGA office, Hollywood, Calif. B. Aaron Meza, 213-462-1108.

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 Briacombe, 817-338-9444.

Feb. 10, "Vegas Valentine," 20th Annual Music Industry Celebration For The AMC Cancer Research Center, Tavern On The Green, New York. 212-757-6460.

Feb. 13-17, Video Expo San Francisco, San Francisco Civic Auditorium. Ellen Greenfield, 914-328-9157 or 800-248-KIPI.

Feb. 16-18, Gavin Seminar, Westin St. Francis Hotel, San Francisco. 415-495-1990.

Feb. 18-23, National Assn. For Campus Activities National Convention, Opryland Hotel, Nashville. Heidi Mohn, 803-782-7121.

Feb. 21-25, Winter Music Conference IV, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-3888.

Feb. 22, 31st Annual Grammy Awards, Shrine Auditorium, Los Angeles. Mac Newberry, 213-936-7900.

### MARCH

March 1-4, Country Radio Seminar, Opryland Hotel, Nashville. Frank Mull or Tricia Dubuque, 615-327-4487.

March 3-7, 1989 NARM Convention, Marriott Hotel, New Orleans. 609-596-2221.

March 8-11, International Tape/Disc Assn.

19th Annual Seminar, PGA Sheraton Resort, Palm Beach Gardens, Fla. Charles Van Horn, 212-643-0620.

March 11-12, The Record's Music Industry Conference, Royal York Hotel, Toronto, Ontario. 416-533-9417.

March 12, The 1989 Juno Awards, O'Keefe Centre, Toronto, Ontario. 416-485-3135.

March 12, New Jersey Record Collectors Show/Convention, Coachman Inn, Cranford, N.J. 609-443-5405.

March 14-16, Burkhart/Douglas' Fly-In, Rock-Out, Peabody Hotel, Orlando, Fla. Amy Connah, 404-955-1550.

March 28-30, New York Home Video Show, Jacob K. Javits Convention Center, New York. Ellen Greenfield, 914-328-9157 or 800-248-KIPI.

March 29-31, Burkhart/Douglas' BD&A Brain Exchange, Ramada Renaissance Hotel, Atlanta. Leslie Callaway, 404-955-1550.

## LIFELINES

### BIRTHS

Boy, Travis Hunter, to **Buster and Lilli Bassett**, Nov. 28 in Oklahoma City. He is regional branch manager for retail chain Sound Warehouse. She is regional advertising manager for Sound Warehouse.

Boy, Steven Thomas, to **G. Gerald and Judi Roy**, Dec. 9 in Nashville. He is a concert producer and artists' manager.

Girl, Carrie Kathleen, to **Rodney Crowell and Rosanne Cash**, Dec. 12 in Nashville. Both record for CBS Records and both are songwriters. She is a daughter of country music legend Johnny Cash.

Boy, Hunter Ross, to **Rich and Mary Fitzgerald**, Dec. 17 in Tazana, Calif. He is VP of promotion at Reprise Records.

Girl, Alexa Michelle, to **Marc and Bonnie Droubay**, Dec. 19 in Los Angeles. He is a former drummer of the group Survivor. She is a regional station sales manager for Westwood One Radio Networks.

## LOU REED COVERS 'NEW YORK' ON SIRE DEBUT DISK

(Continued from page 38)

called Maureen and said, "Would you help me out and come down and play?" And she said, "Oh, yeah."

A New York rock'n'roll legend, Dion Di Mucci, was recording in another of Media's studios during the "New York" sessions and stopped by to contribute backup vocals on Reed's "Dirty Blvd."

## 'I'm not interested in a light show'

"He's hilarious," Reed says. "He's got this great voice, and he does these great things, and meanwhile he doesn't think anything of it."

Sire kicked off the promotion of "New York" in December with the release of "Lou Reed: A Rock & Roll Life," a 22-track, two-disk promotional-CD retrospective, to radio, retail, and the press. The set, produced in a

limited edition of 3,000, includes "Dirty Blvd.," one track from each Velvet Underground album and Reed solo album, and a 25-minute interview with Reed conducted by Warner Bros. publicist Bill Bentley.

Reed plans to take the "New York" band (with a different drummer, due to Maher's production commitments) on the road this March, but don't look for him in arenas.

"I told the agents I didn't want to play regular rock'n'roll venues," Reed says. "I can't stand it, I don't want any part of it. I'm not interested in a light show. I'm looking at this like, what would make me want to go see me, if I liked me?"

"What I wanted to do is perform the album from beginning to end as one set piece. That's what I've got my heart set on. I want it in either theaters or concert halls where the acoustics are really great and people can really, really get to hear it."



**Evan Footing.** Singer/songwriter/producer Evan Rogers meets with label and management executives to sign a recording deal with Capitol Records. Pictured, from left, are Kevin Harewood, Hush Productions Management; Joe Smith, president and CEO, Capitol-EMI Music Inc.; Rogers; and David Berman, president, Capitol Records.

Twins, a boy, John Mack, and a girl, Kylie Alexandra, to **Al and Sandy Cohen**, Dec. 20 in New York. He is an account executive for Discovery Systems compact disks.

Girl, Coral Alanna, to **Neil Osborne and Geanine Robey**, Dec. 31 in Canada. He is the lead singer of the Warner Bros. group 54-40.

### MARRIAGES

**Paul S. Zollo to Leslie Diller**, Dec. 4 in Hollywood, Calif. He is a songwriter and editor of SongTalk magazine, a publication of the National Academy of Songwriters.

**Donny Baldwin to Lisa Avila**, Dec. 17 in San Francisco. He is the drummer for Starship.

**Brian Ribbey to Laura Sanano**, Dec. 17 in Beverly Hills, Calif. She is publicity coordinator for Windham Hill Productions there.

**Doug Arbels to Lisa Moser**, Jan. 7 in Graham, N.C. She is assistant manager of Mother's Record and Tape Co., Norfolk, Va.

### DEATHS

**Gladys Wood**, 84, of complications following surgery, Dec. 14 in Clearwater, Fla. She was the mother of Gerry Wood, Billboard's GM in Nashville.

**Charles M. "Mickey" Redd**, 41, in

## PRITZKERS BACK MESHEL'S ALL NATIONS MUSIC

(Continued from page 8)

in the talent agency business with ATI, while Chakler worked in A&R at Arista and John Massa was an assistant in the copyright department at Arista Music.

In its first major copyright deal, All Nations will administer the catalog of writer Mike Chapman, creator of such hits as "Kiss You All Over" and "Love Touch." Meshel thus continues an association with Chapman that began at Arista Music.

Although the amount of the Pritzkers' investment is not being made public, Meshel says it's sufficient for All Nations "to create an alternative outlet for authors, composers, artists, and copyright own-

ers, as opposed to signing with megamerger publishing situations that exist in the music publishing world today." Meshel says several catalog acquisitions are now being negotiated.

Meshel, who started his career as a songwriter and later entered music publishing as an executive with Famous Music in New York, is now working out of offices in Los Angeles at Suite 200, 8857 West Olympic Blvd.; the telephone number is 213-242-9509.

Meshel will begin to address the matter of foreign affiliations at the Jan. 21-25 MIDEM convention in Cannes, France. He'll be based at the Majestic Hotel. IRV LICHTMAN

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

## NEW COMPANIES

**Def University Promotions**, formed by Larry D. Moody to work with music production and artist image development. 2127 E. Coosawatee Drive, N.E., Atlanta, Ga. 30319; 404-851-8178/589-8383.

**Sonic Sounds**, formed by Rick Huerta and Edwin Roque. Company also houses a publishing company and production company. No. 52, 520 W. 183rd St., New York, N.Y. 10033; 212-568-5292.

**Kellyn Records**, formed by Kenneth Hughes. An independent record label specializing in rap and dance music. 100 Polifly Road, Hackensack, N.J. 07601; 201-487-3271.

**DuBoise Records**, formed by Herman de Bordes. A label and production company focusing on instrumental music with jazz/funk flavor. First single is a 12-inch titled "Shake It Down" b/w "Take It Easy" by DuBois. No. 12-P, 65 Manor Drive, Newark, N.J. 07106; 201-373-8183.

**1988 Annual Report Productions Ltd.**, formed by Jim Clash and Wall Street investment bank D.H. Blair. A record label and production company. First release is "Annual Report" by the VPs. Suite 1-C, 67 W. 69th St., New York, N.Y. 10023; 212-595-9269/580-6889.

**Client One Inc.**, a company specializing in representing corporate sponsors with a desire to become involved in home video, television, film, live entertainment, music, and sporting events/projects. Company is a division of Robert H. Meyer Co. 4725 Highway 7, Minneapolis, Minn. 55416; 612-920-5745.

**Kirkendall Communications**, formed by Don Kirkendall, to specialize in advertising, public relations, and promotional projects for manufacturers, sales representative firms, and dealers in the music and audio industries. 1021 Miami Drive, Niles, Mich. 49120; 616-684-5136.

**Deborah Wood Productions**, a company offering publicity and promotion services in Canada, formed by Debbie Wood. Company will work on tour publicity, radio tracking, bios, and press kits. 673 Kingston Road W., Ajax, Ontario L1S 6L8; 416-683-9948.

**Bah Humbug Records and Bah Humbug Music**, formed by Dick and Lee Ann Loftin. Label will be distributed by Playback Records, Miami, Fla. No. 2607, 1722 S. Carson, Tulsa, Okla. 74119; 918-585-5050.

**VNI Productions**, a full-service special-events company, formed by Vivien M. Niewes and Carolyn S. McClair. Suite 401, 1501 Broadway, New York, N.Y. 10036; 212-398-6696.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

# TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	6	8	27	<b>BOBBY BROWN</b> ▲ <sup>2</sup> MCA 42185 (8.98) (CD)	★★ <b>No. 1</b> ★★ 1 week at No. One DON'T BE CRUEL
2	5	7	74	<b>GUNS N' ROSES</b> ▲ <sup>6</sup> GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
3	9	9	36	<b>POISON</b> ▲ <sup>4</sup> ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY ... AH!
4	4	4	16	<b>BON JOVI</b> ▲ <sup>3</sup> MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
5	7	6	75	<b>DEF LEPPARD</b> ▲ <sup>9</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
6	1	1	12	<b>ANITA BAKER</b> ▲ <sup>2</sup> ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
7	8	5	11	<b>TRAVELING WILBURYS</b> ▲ WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
8	3	2	24	<b>SOUNDTRACK</b> ▲ <sup>4</sup> ELEKTRA 60806 (9.98) (CD)	COCKTAIL
9	2	3	13	<b>U2</b> ▲ <sup>2</sup> ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
10	12	13	6	<b>GUNS N' ROSES</b> GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
11	10	10	14	<b>KENNY G</b> ▲ ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
12	16	19	18	<b>EDIE BRICKELL &amp; NEW BOHEMIANS</b> ● GEFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
13	11	12	7	<b>PINK FLOYD</b> COLUMBIA PC2 44484 (CD)	DELICATE SOUND OF THUNDER
14	14	14	8	<b>JOURNEY</b> COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
15	15	15	9	<b>R.E.M.</b> WARNER BROS. 25795 (9.98) (CD)	GREEN
16	23	27	7	<b>FLEETWOOD MAC</b> WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
17	19	20	7	<b>TIFFANY</b> MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
18	17	16	8	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> ● ATLANTIC 81888 (9.98) (CD)	AMERICAN DREAM
19	13	11	11	<b>BARBRA STREISAND</b> ▲ COLUMBIA 40880 (CD)	TILL I LOVED YOU
20	18	17	62	<b>GEORGE MICHAEL</b> ▲ <sup>6</sup> COLUMBIA OC 40867 (CD)	FAITH
21	27	23	8	<b>KISS</b> MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
22	20	21	27	<b>CINDERELLA</b> ▲ <sup>2</sup> MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
23	22	22	63	<b>INXS</b> ▲ <sup>3</sup> ATLANTIC 81796 (9.98) (CD)	KICK
24	24	26	39	<b>TRACY CHAPMAN</b> ▲ <sup>2</sup> ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
25	25	24	10	<b>RATT</b> ● ATLANTIC 81929 (9.98) (CD)	REACH FOR THE SKY
26	21	18	14	<b>LUTHER VANDROSS</b> ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
27	26	25	32	<b>VAN HALEN</b> ▲ <sup>2</sup> WARNER BROS. 25732 (9.98) (CD)	OU812
28	31	30	52	<b>TAYLOR DAYNE</b> ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
29	40	42	19	<b>WINGER</b> ATLANTIC 81867 (8.98) (CD)	WINGER
30	30	31	18	<b>METALLICA</b> ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
31	38	38	29	<b>NEW EDITION</b> ▲ MCA 42207 (8.98) (CD)	HEART BREAK
32	36	35	12	<b>DURAN DURAN</b> ● CAPITOL C1-90958 (9.98) (CD)	BIG THING
33	33	37	12	<b>BANGLES</b> ● COLUMBIA OC 44056 (CD)	EVERYTHING
34	28	29	29	<b>STEVE WINWOOD</b> ▲ <sup>2</sup> VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
35	29	28	14	<b>OZZY OSBOURNE</b> ● CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
36	39	41	35	<b>JOAN JETT AND THE BLACKHEARTS</b> ● CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
37	37	39	29	<b>CHICAGO</b> ● REPRISE 25714 (9.98) (CD)	19
38	32	33	22	<b>THE ESCAPE CLUB</b> ● ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
39	56	70	70	<b>WHITE LION</b> ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
40	35	34	34	<b>BREATHE</b> ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
41	44	44	16	<b>ROB BASE &amp; D.J. E-Z ROCK</b> ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
42	42	45	70	<b>MICHAEL JACKSON</b> ▲ <sup>6</sup> EPIC OE 40600/E.P.A. (CD)	BAD
43	43	46	9	<b>JOE SATRIANI</b> RELATIVITY 8265/IMPORTANT (6.98) (CD)	DREAMING # 11
44	52	63	9	<b>THE BOYS</b> MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
45	34	32	71	<b>SOUNDTRACK</b> ▲ <sup>10</sup> RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
46	47	49	34	<b>ROD STEWART</b> ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
47	68	90	3	<b>NEIL DIAMOND</b> COLUMBIA OC 45025 (CD)	THE BEST YEARS OF OUR LIVES
48	75	86	27	<b>PAULA ABDUL</b> VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
49	71	78	13	<b>BULLETTYOYS</b> WARNER BROS. 25782 (8.98) (CD)	BULLETTYOYS
50	50	51	14	<b>BOY MEETS GIRL</b> RCA 8414-1-R (8.98) (CD)	REEL LIFE
51	61	66	22	<b>NEW KIDS ON THE BLOCK</b> ● COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
52	57	60	15	<b>KARYN WHITE</b> WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
53	46	40	8	<b>DOKKEN</b> ELEKTRA 60823 (13.98) (CD)	BEAST FROM THE EAST
54	54	62	15	<b>SOUNDTRACK</b> ● ATLANTIC 81905 (9.98) (CD)	BUSTER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	48	47	28	<b>ROBERT PALMER</b> ▲ EMI 48057 (9.98) (CD)	HEAVY NOVA
56	65	68	9	<b>SAMANTHA FOX</b> JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
57	45	43	9	<b>SAM KINISON</b> WARNER BROS. 25748 (9.98) (CD)	HAVE YOU SEEN ME LATELY?
58	60	64	23	<b>INFORMATION SOCIETY</b> ● TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
59	70	75	21	<b>LIVING COLOUR</b> EPIC BFE 44099/E.P.A. (CD)	VIVID
60	53	53	20	<b>KYLIE MINOGUE</b> GEFEN GHS 24195 (8.98) (CD)	KYLIE
61	63	59	17	<b>VIXEN</b> EMI 46991 (9.98) (CD)	VIXEN
62	58	61	11	<b>STEVE EARLE</b> UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
63	51	55	49	<b>BASIA</b> ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
64	64	67	8	<b>SHEENA EASTON</b> MCA 42249 (8.98) (CD)	THE LOVER IN ME
65	66	65	37	<b>AL B. SURE!</b> ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
66	73	69	7	<b>EAZY-E</b> PRIORITY SL 57100 (8.98) (CD)	EAZY-DUZ-IT
67	55	58	38	<b>CHEAP TRICK</b> ▲ EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
68	89	85	26	<b>GUY</b> ● UPTOWN 42176/MCA (8.98) (CD)	GUY
69	69	71	27	<b>BRITNY FOX</b> ● COLUMBIA BFC 44140 (CD)	BRITNY FOX
70	67	52	12	<b>PET SHOP BOYS</b> ● EMI 90868 (9.98) (CD)	INTROSPECTIVE
71	124	191	3	<b>SHERIFF</b> CAPITOL C1-91216 (6.98) (CD)	SHERIFF
72	91	102	32	<b>ERASURE</b> SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
73	59	54	14	<b>KEITH RICHARDS</b> VIRGIN 90973 (9.98) (CD)	TALK IS CHEAP
74	79	82	32	<b>MELISSA ETHERIDGE</b> ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
75	88	91	19	<b>MICHELLE SHOCKED</b> MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
76	86	89	55	<b>KEITH SWEAT</b> ▲ <sup>2</sup> VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
77	49	48	40	<b>BOBBY MCFERRIN</b> ▲ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
78	77	74	14	<b>EDDIE MONEY</b> COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
79	78	76	16	<b>THE JEFF HEALEY BAND</b> ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
80	76	79	73	<b>DEBBIE GIBSON</b> ▲ <sup>3</sup> ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
81	74	73	40	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b> ▲ <sup>2</sup> JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
82	98	99	14	<b>SIR MIX-A-LOT</b> NASTYMIX 70123 (8.98) (CD)	SWASS
83	62	56	59	<b>UB40</b> ▲ A&M SP 4980 (8.98) (CD)	LABOUR OF LOVE
84	93	87	8	<b>AL JARREAU</b> REPRISE 25778 (9.98) (CD)	HEART'S HORIZON
85	84	81	17	<b>ICE-T</b> ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
86	96	97	6	<b>THE ART OF NOISE</b> CHINA 837 367 1/POLYGRAM (CD)	THE BEST OF THE ART OF NOISE
87	90	84	15	<b>KIX</b> ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
88	80	83	19	<b>BAD COMPANY</b> ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
89	87	92	9	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b> ● JIVE 1026-1-J/RCA (8.98) (CD)	ROCK THE HOUSE
90	94	95	15	<b>WHEN IN ROME</b> VIRGIN 90994 (8.98) (CD)	WHEN IN ROME
91	83	77	15	<b>WAS (NOT WAS)</b> CHRYSALIS 41664 (CD)	WHAT UP, DOG?
92	85	80	20	<b>WILL TO POWER</b> EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
93	92	96	26	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
94	81	72	14	<b>SOUNDTRACK</b> ● CAPITOL C1-90803 (14.98) (CD)	IMAGINE: JOHN LENNON
95	97	112	62	<b>JOE SATRIANI</b> RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
96	139	131	6	<b>KID 'N PLAY</b> SELECT 21628 (8.98) (CD)	2 HYPE
97	107	120	24	<b>SALT-N-PEPA</b> ● NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
98	95	103	34	<b>SADE</b> ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
99	113	113	9	<b>BOYS CLUB</b> MCA 42242 (8.98) (CD)	BOYS CLUB
100	104	98	11	<b>DIRE STRAITS</b> WARNER BROS. 25794 (9.98) (CD)	MONEY FOR NOTHING
101	116	116	7	<b>THE WATERBOYS</b> CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
102	143	137	8	<b>M.C. HAMMER</b> CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
103	138	147	6	<b>GIPSY KINGS</b> MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
104	100	94	16	<b>ANTHRAX</b> MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
105	105	107	13	<b>RICKY VAN SHELTON</b> ● COLUMBIA FC 44221 (CD)	LOVING PROOF
106	133	130	10	<b>MIKE + THE MECHANICS</b> ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
107	115	117	11	<b>IVAN NEVILLE</b> POLYDOR 834 896 1/POLYGRAM (CD)	IF MY ANCESTORS COULD SEE ME NOW
108	109	104	18	<b>K.T. OSLIN</b> ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
109	128	170	27	<b>PUBLIC ENEMY</b> ● DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK

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

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### ODE RECORDS REACTIVATED

(Continued from page 10)

record predated the advent of platinum certifications, A&M estimates that "Tapestry" has sold more than 14 million copies. It appeared on Billboard's Top Pop Albums chart for a total of 302 weeks.

Ode also scored four gold albums by the comedy team of Cheech & Chong between '71 and '74. The label's 1972 all-star rerecording of the Who's rock opera, "Tommy," and the soundtrack for the 1978 cult movie "The Rocky Horror Picture Show" (produced by Adler, who also mounted the stage production) also achieved gold status.

Adler, who says that Ode "went into hibernation" when most of its artist roster became inactive in the late '70s, says he inadvertently moved toward starting up the label anew after discovering Cool'R at a showcase rehearsal at his L.A. club the Roxy last year.

"I played [the band's demo] for Herb Alpert to see if A&M was interested," Adler says. "He suggested that I produce them, and from that we got to reactivate Ode."

At this point, the new Ode's only other signing is the Jamaican band Native. The label has no set release schedule.

"I've never put myself on a schedule of releases because I deal in off-beat things, and you never know how many of those you'll find," Adler says. "I may have two records

out and be as busy as someone with a dozen because I'm doing it all."

Adler says that Ode will use the staff that it has employed over the last few years to handle the label's back catalog. A&M will handle promotion, distribution, and sales, with

the Ode staff acting in a liaison capacity.

Concerning the duration of the Ode/A&M deal, Adler says, "It's more or less open. As long as we want it to go, it'll go."

### New Store Shares Site With Blockbuster Video Cat's Scratches Memphis Market

NASHVILLE Just weeks after selling its Nashville stores to the Turtle's chain, Cat's Records has announced the opening of the first of five outlets planned for this year in Memphis, Tenn. The first Memphis store will be located beside Blockbuster Video so that each entertainment center can feed off the other's traffic.

Called Cat's Compact Discs, Records And Cassettes, the new 4,000-square-foot unit will open in April near the Raleigh Springs Mall. Blockbuster occupies the remainder of the 11,000-square-foot freestanding building.

In May, the second Memphis Cat's—a 5,000-square-foot location—will open near Hickory Ridge Mall.

Bruce Carlock, president of Music City Record Distributors,

which owns Cat's, estimates that each new store in Memphis will cost about \$350,000 to debut, including inventory.

He says he thinks Memphis can support up to 15 Cat's stores, noting that there were 11 of them in and around Nashville before the sale to Turtle's.

The Turtle's purchase embraced all the Nashville units and one in Knoxville, Tenn. Cat's kept four stores in Knoxville, two in Chattanooga, Tenn., and two in Evansville, Ind.

"We don't have a formal agreement [with Blockbuster]," Carlock says. "It's basically an understanding. We're not pegged to every store they open. It's kind of an opportunity if the statistics work out."

EDWARD MORRIS

### SBK PARTNERS, EMI LAUNCHING LABEL

(Continued from page 7)

Koppelman and Bandier are staying at SBK's plush offices in New York, at 1290 Avenue of the Americas, where Swid will also remain as head of Cinecom. The location of a Los Angeles office is yet to be decided. There are no plans for a Nashville office in the immediate future.

According to Koppelman, a label situation was made "a condition of the [music publishing] deal. He said he needed help in North America."

As for his own part, Koppelman says he has felt for some time that a label was a "logical step" for him and Bandier.

"We originally entered production as an aid to the exploitation of our copyrights," he says. "With clearly a worldwide organization behind us, we felt we could go to another level, a record company." Koppelman adds that the record label scene has returned to the way it was in an earlier era, when executives who operated labels had a long-running involvement in the creative rather than the administra-

tive process.

Interestingly, the EMI label/management/production deal allows Koppelman and Bandier to form music publishing units that are likely to be handled through EMI Music Publishing Worldwide.

Before their teaming with Swid at SBK in 1986, Koppelman and Bandier had strong production and publishing links on their own and, starting in the early '70s, with real estate magnate Sam Lefrak. Koppelman's own background precedes this by a number of years.

### DEF JAM

(Continued from page 10)

from Def Jam." On or about Oct. 31, the group signed with Capitol. It has been working on a new album since May 1988.

Def Jam is asking for \$5 million in actual damages as compensation for the sum it claims it would have made on the second album and for future recording services by the Beastie Boys. The label also asserts that Capitol is liable for punitive damages of not less than \$15 million.

In a second count, Def Jam is asking for possession of and rights to all "master recordings of the Beastie Boys' musical compositions, and all copies derived therefrom, in whatever form they may exist, in defendant's possession, custody, and control."

Capitol's attorney, Barry Slotnick of Silverman Shulman & Slotnick, says, "We've obviously seen the complaint and we're planning on filing an answer that will deny the allegations."

Already pending in the New York state courts are a suit filed by Def Jam against the Beastie Boys and the group's countersuit.

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# Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	134	143	6	THE PURSUIT OF HAPPINESS CHRYSALIS BFV 41675 (CD)	LOVE JUNK
111	129	142	8	MAXI PRIEST VIRGIN 90957 (8.98) (CD)	MAXI PRIEST
112	120	128	53	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
113	102	105	17	SIOUXSIE AND THE BANSHEES GEFEN GHS 24205 (8.98) (CD)	PEEPSHOW
114	131	126	9	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
115	121	122	19	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
116	103	100	45	SOUNDTRACK ▲³ RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
117	117	110	11	PAUL SIMON WARNER BROS. 25789 (12.98) (CD)	NEGOTIATIONS AND LOVE SONGS (1971-1986)
118	99	88	23	HUEY LEWIS & THE NEWS ▲ CHRYSALIS OV 41622 (CD)	SMALL WORLD
119	173	173	3	ROY ORBISON VIRGIN 90604 (12.98) (CD)	IN DREAMS
120	125	121	22	THE JUDDS ● RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
121	118	118	9	ROBBIE NEVIL EMI 48359 (9.98) (CD)	A PLACE LIKE THIS
122	110	127	23	LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
123	123	114	11	CAMEO ● ATLANTA ARTISTS 836 002 1/POLYGRAM (CD)	MACHISMO
124	122	124	94	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲² EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
125	112	109	23	UB40 A&M SP 5213 (8.98) (CD)	UB40
126	126	123	27	J.J. FAD ● ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
127	157	177	5	THEY MIGHT BE GIANTS BAR/NONE 72600/RESTLESS (8.98) (CD)	LINCOLN
128	141	132	10	HOUSE OF LORDS RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
129	148	151	8	JULIA FORDHAM VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
130	130	141	50	MIDNIGHT OIL ▲ COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
131	119	119	11	VARIOUS ARTISTS A&M SP 3918 (9.98) (CD)	STAY AWAKE
132	146	167	14	R.E.M. I.R.S. 6262/MCA (9.98) (CD)	EPONYMOUS
133	136	106	10	CHERELLE TABU OZ 44148/E.P.A. (CD)	AFFAIR
134	101	101	15	RANDY NEWMAN REPRISE 25773 (8.98) (CD)	LAND OF DREAMS
135	175	157	35	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
136	140	138	31	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
137	132	136	145	ANITA BAKER ▲⁴ ELEKTRA 60444 (8.98) (CD)	RAPTURE
138	174	—	2	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
139	114	108	14	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
140	142	159	58	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
141	137	139	8	THE JIMI HENDRIX EXPERIENCE RYKODISC RALP 0078 (13.98) (CD)	RADIO ONE
142	154	125	6	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
143	150	154	71	10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
144	145	145	16	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
145	185	196	3	ROY ORBISON RHINO 71493 (14.98) (CD)	FOR THE LONELY: AN ANTHOLOGY, 1956-1965
146	135	135	10	TIL TUESDAY EPIC OE 44041/E.P.A. (CD)	EVERYTHING'S DIFFERENT NOW
147	158	150	95	U2 ▲⁵ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
148	167	155	21	TOMMY CONWELL AND THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD)	RUMBLE
149	149	172	38	SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
150	147	144	84	RICHARD MARX ▲² EMI ST 53049 (8.98) (CD)	RICHARD MARX
151	152	188	46	ROBERT PLANT ▲ ESPERANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
152	NEW	NEW	1	SLICK RICK DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
153	153	153	11	TOM COCHRANE & RED RIDER RCA 8532-1-R (8.98) (CD)	VICTORY DAY
154	144	133	7	AEROSMITH COLUMBIA FC 44487 (CD)	GEMS
155	127	129	22	EUROPE ● EPIC OE 44185/E.P.A. (CD)	OUT OF THIS WORLD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	183	184	111	DEF LEPPARD ▲⁷ MERCURY 810 308 1/POLYGRAM (CD)	PYROMANIA
157	163	163	18	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING
158	NEW	NEW	1	KING TEE CAPITOL C1-90544 (8.98) (CD)	ACT A FOOL
159	195	197	29	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
160	106	93	8	SOUNDTRACK A&M SP 3921 (9.98) (CD)	SCROOGED
161	178	180	7	JULIAN COPE ISLAND 91025/ATLANTIC (9.98) (CD)	MY NATION UNDERGROUND
162	NEW	NEW	1	SOUNDTRACK CAPITOL C1-91185 (9.98) (CD)	TEQUILA SUNRISE
163	156	156	87	RANDY TRAVIS ▲³ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
164	184	162	12	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
165	199	193	34	2 LIVE CREW ● LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
166	166	178	6	BULGARIAN STATE RADIO & T.V. FEMALE CHOIR NONESUCH/EXPLORER 79165/ELEKTRA (9.98) (CD)	MYSTERY OF BULGARIAN VOICES
167	155	175	40	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
168	181	174	15	COCTEAU TWINS CAPITOL C1-90892 (9.98) (CD)	BLUE BELL KNOLL
169	108	111	7	VARIOUS ARTISTS WINDHAM HILL WH 1077/A&M (9.98) (CD)	WINTER SOLSTICE II
170	160	148	11	CHERYL "PEPSII" RILEY COLUMBIA FC 44409 (CD)	ME, MYSELF AND I
171	176	176	3	SOUNDTRACK WALT DISNEY 64101 (8.98) (CD)	OLIVER & COMPANY
172	159	158	22	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
173	171	152	12	MIDNIGHT STAR SOLAR D1-72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
174	189	187	12	JONATHAN BUTLER JIVE 1136-1-J/RCA (8.98) (CD)	MORE THAN FRIENDS
175	151	134	10	QUIET RIOT PASHA OZ 40981/E.P.A. (CD)	QUIET RIOT
176	197	—	2	CAMOUFLAGE ATLANTIC 81886 (8.98) (CD)	VOICES & IMAGES
177	170	190	28	DAVID SANBORN REPRISE 25715 (9.98) (CD)	CLOSE-UP
178	198	—	2	ROBERTA FLACK ATLANTIC 81916 (9.98) (CD)	OASIS
179	NEW	NEW	1	OFRA HAZA SIRE 25816/WARNER BROS. (8.98) (CD)	SHADAY
180	188	181	8	DREAMS SO REAL ARISTA AL 8555 (8.98) (CD)	ROUGH NIGHT IN JERICHO
181	187	200	66	TIFFANY ▲⁴ MCA 5793 (8.98) (CD)	TIFFANY
182	NEW	NEW	1	SOUNDTRACK WTG SP 45036/E.P.A. (CD)	TWINS
183	191	186	27	PAT BENATAR ● CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
184	186	171	6	VARIOUS ARTISTS I.R.S. 42240/MCA (8.98) (CD)	GUITAR SPEAK
185	182	166	29	ELTON JOHN ● MCA 6240 (8.98) (CD)	REG STRIKES BACK
186	190	194	6	SOUNDTRACK POLYDOR 837 362 1/POLYGRAM (CD)	1969
187	161	161	83	WHITNEY HOUSTON ▲⁵ ARISTA AL 8405 (9.98) (CD)	WHITNEY
188	RE-ENTRY	9	9	FISHBONE COLUMBIA FC 40891 (CD)	TRUTH AND SOUL
189	169	165	22	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
190	164	146	24	FREDDIE JACKSON ● CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
191	193	169	8	BANANARAMA LONDON 828 106 1/POLYGRAM (CD)	GREATEST HITS COLLECTION
192	180	179	13	HELLOWEEN RCA 8529-1-R (8.98) (CD)	KEEPER OF THE SEVEN KEYS, PART II
193	168	168	7	JUDSON SPENCE ATLANTIC 81902 (8.98) (CD)	JUDSON SPENCE
194	NEW	NEW	1	SOUNDTRACK ATLANTIC 81933 (9.98) (CD)	BEACHES
195	RE-ENTRY	5	5	JIM CAPALDI ISLAND 91024/ATLANTIC (9.98) (CD)	SOME COME RUNNING
196	NEW	NEW	1	FAIRGROUND ATTRACTION RCA 8596-1-R (8.98) (CD)	THE FIRST OF A MILLION KISSES
197	NEW	NEW	1	CANDELMASS METAL BLADE 73340/ENIGMA (8.98) (CD)	ANCIENT DREAMS
198	NEW	NEW	1	LEE RITENOUR GRP GR 9570 (9.98) (CD)	FESTIVAL
199	RE-ENTRY	4	4	THE DEAD MILKMAN FEVER 73351/ENIGMA (8.98) (CD)	BEELEZUBBA
200	177	185	6	SCRUFFY THE CAT RELATIVITY 8237 (8.98) (CD)	MOONS OF JUPITER

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                                  |                                 |                                 |                                  |                                |                              |                          |                        |
|----------------------------------|---------------------------------|---------------------------------|----------------------------------|--------------------------------|------------------------------|--------------------------|------------------------|
| 10,000 Maniacs 143               | Cameo 123                       | Steve Earle 62                  | Hothouse Flowers 172             | Little Feat 122                | Robert Plant 151             | SOUNDTRACKS              | U2 147, 9              |
| 2 Live Crew 165                  | Camouflage 176                  | Sheena Easton 64                | House Of Lords 128               | Living Colour 59               | Poison 3                     | 1969 186                 | UB40 83, 125           |
| Paula Abdul 48                   | Candemass 197                   | Erasure 72                      | Whitney Houston 187              | Ziggy Marley/Melody Makers 167 | Maxi Priest 111              | Beaches 194              | Van Halen 27           |
| Aerosmith 154                    | Jim Capaldi 195                 | The Escape Club 38              | Ice-T 85                         | Richard Marx 150               | Public Enemy 109             | Buster 54                | Luther Vandross 26     |
| Anthrax 104                      | Tracy Chapman 24                | Gloria Estefan/Miami Sound 124  | Information Society 58           | Bobby McFerrin 77              | The Pursuit Of Happiness 110 | Cocktail 8               | VARIOUS ARTISTS        |
| The Art Of Noise 86              | Cheap Trick 67                  | Melissa Etheridge 74            | INXS 23                          | George Michael 20              | Quiet Riot 175               | Dirty Dancing 45         | Guitar Speak 184       |
| Rick Astley 112                  | Chicago 37                      | Europe 155                      | J.J. Fad 126                     | Midnight Oil 130               | R.E.M. 132, 15               | Imagine: John Lennon 94  | Stay Awake 131         |
| Bad Company 88                   | Toni Childs 136                 | Fairground Attraction 196       | Freddie Jackson 190              | Midnight Star 173              | Ratt 25                      | More Dirty Dancing 116   | Winter Solstice II 169 |
| Anita Baker 6, 137               | Cinderella 22                   | Fishbone 188                    | Michael Jackson 42               | Mike + The Mechanics 106       | Keith Richards 73            | Oliver & Company 171     | Vixen 61               |
| Bananarama 191                   | Tom Cochrane & Red Rider 153    | Roberta Flack 178               | Jane's Addiction 115             | Kylie Minogue 60               | Cheryl "Pepsi" Riley 170     | Scrooged 160             | Was (Not Was) 91       |
| Bangles 33                       | Cocteau Twins 168               | Fleetwood Mac 16                | Al Jarreau 84                    | Eddie Money 78                 | Lee Ritenour 198             | Tequila Sunrise 162      | The Waterboys 101      |
| Rob Base & D.J. E-Z Rock 41      | T.Conwell/Young Rumlbers 148    | Julia Fordham 129               | Joan Jett And The Blackhearts 36 | Ivan Neville 107               | Sa-Fire 144                  | Twins 182                | When In Rome 90        |
| Basia 63                         | Julian Cope 161                 | Samantha Fox 56                 | Elton John 185                   | Sade 98                        | Salt-N-Pepa 97               | Rod Stewart 46           | Karyn White 52         |
| Pat Benatar 183                  | The Robert Cray Band 189        | Kenny G 11                      | Journey 14                       | David Sanborn 177              | Barbra Streisand 19          | Barbra Streisand 19      | White Lion 39          |
| Bon Jovi 4                       | Crosby, Stills, Nash & Young 18 | Debbie Gibson 80                | The Juds 120                     | Joe Satriani 43, 95            | Al B. Sure! 65               | Keith Sweat 76           | Will To Power 92       |
| Boy Meets Girl 50                | D.J. Jazzy Jeff 81, 89          | Gipsy Kings 103                 | Chaka Khan 142                   | Scorpions 149                  | Keith Sweat 76               | They Might Be Giants 127 | Vanessa Williams 159   |
| Boys Club 99                     | Taylor Dayne 28                 | Guns N' Roses 2, 10             | Kid 'N Play 96                   | Scruffy The Cat 200            | Twins 182                    | Thirty Eight Special 139 | Winger 29              |
| The Boys 44                      | The Dead Milkmen 199            | Guy 68                          | King Tee 158                     | Ricky Van Shelton 105          | Lee Ritenour 198             | Tiffany 17, 181          | Steve Winwood 34       |
| Breathe 40                       | Def Leppard 5, 156              | M.C. Hammer 102                 | Sam Kinison 57                   | Sherriff 71                    | Lee Ritenour 198             | 'Til Tuesday 146         |                        |
| Edie Brickell & New Bohemians 12 | Neil Diamond 47                 | Otra Haza 179                   | Kiss 21                          | Michelle Shocked 75            | Lee Ritenour 198             | Today 138                |                        |
| Britny Fox 69                    | Dire Straits 100                | The Jeff Healey Band 79         | Kix 87                           | Paul Simon 117                 | Lee Ritenour 198             | Tony! Toni! Tone! 135    |                        |
| Bobby Brown 1                    | Dokken 53                       | Helloween 192                   | L'Trimm 164                      | Siouxsie and The Banshees 113  | Lee Ritenour 198             | Traveling Wilburys 7     |                        |
| Bulgarian State Radio Choir 166  | Dreams So Real 180              | The Jimi Hendrix Experience 141 | LeVert 114                       | Sir Mix-A-Lot 82               | Lee Ritenour 198             | Randy Travis 163, 93     |                        |
| Bulletboys 49                    | Duran Duran 32                  | John Hiatt 157                  | Huey Lewis & The News 118        | Slick Rick 152                 | Lee Ritenour 198             |                          |                        |
| Jonathan Butler 174              |                                 |                                 |                                  |                                | Lee Ritenour 198             |                          |                        |

# 31st Annual Grammy Awards Final Nominations

## RECORD OF THE YEAR

**Don't Worry, Be Happy**—Bobby McFerrin, EMI. Producer: Linda Goldstein; Fast Car—Tracy Chapman, Elektra. Producer: David Kershenbaum; **Giving You The Best That I Got**—Anita Baker, Elektra. Producer: Michael J. Powell; **Man In The Mirror**—Michael Jackson, Epic. Producer: Quincy Jones; **Roll With It**—Steve Winwood, Virgin. Producers: Steve Winwood, Tom Lord Alge.

## ALBUM OF THE YEAR

**Faith**—George Michael, Columbia. Producer: George Michael; ... **Nothing Like The Sun**—Sting, A&M. Producers: Sting, Neil Dorfsman; **Roll With It**—Steve Winwood, Virgin. Producers: Steve Winwood, Tom Lord Alge; **Simple Pleasures**—Bobby McFerrin, EMI. Producer: Linda Goldstein; Tracy Chapman—Tracy Chapman, Elektra. Producer: David Kershenbaum.

## SONG OF THE YEAR

**Be Still My Beating Heart**—Sting; **Don't Worry, Be Happy**—Bobby McFerrin; **Fast Car**—Tracy Chapman; **Giving You The Best That I Got**—Anita Baker; **Skip Scarborough**, Randy Holland; **Piano In The Dark**—Brenda Russell, Jeff Hall, Scott Cutler.

## BEST NEW ARTIST

**Rick Astley**, RCA; **Tracy Chapman**, Elektra; **Toni Childs**, A&M; **Take 6**, Reprise; **Vanessa Williams**, PolyGram.

## POP

**BEST POP VOCAL PERFORMANCE, FEMALE**  
**Chalk Mark In A Raintorm** (Album)—Joni Mitchell, Geffen; **Fast Car** (Single)—Tracy Chapman, Elektra; **Get Here** (Album)—Brenda Russell, Elektra; **One Moment In Time** (Single)—Whitney Houston, Arista; **Tell It To My Heart** (Album)—Taylor Dayne, Arista.

## BEST POP VOCAL PERFORMANCE, MALE

**Be Still My Beating Heart** (Single)—Sting, A&M; **Don't Worry, Be Happy** (Single)—Bobby McFerrin, EMI; **Father Figure** (Single)—George Michael, Columbia; **A Groovy Kind Of Love** (Single)—Phil Collins, Atlantic; **Roll With It** (Single)—Steve Winwood, Virgin.

## BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

**Anything For You** (Spanish Version) (Single)—Gloria Estefan & Miami Sound Machine, Epic; **Brasil** (Album)—Manhattan Transfer, Atlantic; **Kokomo** (Single)—Beach Boys, Elektra; **Piano In The Dark** (Track from *Get Here*)—Brenda Russell & Joe Esposito, A&M; **Wild, Wild West** (Single)—Escape Club, Atlantic.

## BEST POP INSTRUMENTAL PERFORMANCE

**Always With Me, Always With You** (Single)—Joe Satriani, Relativity; **Close-Up** (Album)—David Sanborn, Reprise; **Music From L.A. Law & Otherwise** (Album)—Mike Post, Polydor; **Pump Up The Volume** (Single)—M/A/R/R/S, 4th & B'way/Island; **Silhouette** (Album)—Kenny G, Arista.

## ROCK

**BEST ROCK VOCAL PERFORMANCE, FEMALE**  
**All Fired Up** (Single)—Pat Benatar, Chrysalis; **Bring Me Some Water** (Track from "Melissa Etheridge")—Melissa Etheridge, Island; **Don't Walk Away** (Track from "Union")—Toni Childs, A&M; **The Lion And The Cobra** (Album)—Sinead O'Connor, Chrysalis; **Tina Live In Europe** (Album)—Tina Turner, Capitol.

## BEST ROCK VOCAL PERFORMANCE, MALE

**After Midnight** (Single)—Eric Clapton, Polydor; **Forever Young** (Single)—Rod Stewart, Warner Bros.; **Robbie Robertson** (Album)—Robbie Robertson, Geffen; **Simply Irresistible** (Single)—Robert Palmer, EMI; **Unchain My Heart** (Album)—Joe Cocker, Capitol.

## BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL

**Beds Are Burning** (Single)—Midnight Oil, Columbia; **Desire** (Single)—U2, Island; **I Hate Myself For Loving You** (Single)—Joan Jett & The Blackhearts, Blackheart; **Kick** (Album)—INXS, Atlantic; **Let It Roll** (Album)—Little Feat, Warner Bros.

## BEST ROCK INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP, OR SOLOIST)

**Blues For Salvador** (Album)—Carlos Santana, Columbia; **Guitar** (Album)—Frank Zappa, Rykodisc; **Hideaway** (Track from "See The Light")—Jeff Healey Band, Arista; **Surfing With The Alien** (Album)—Joe Satriani, Relativity; **Writes Of Winter** (Track from "Outrider")—Jimmy Page, Geffen.

## BEST HARD ROCK/METAL PERFORMANCE, VOCAL OR INSTRUMENTAL

... **And Justice For All** (Album)—Metallica, Elektra; **Blow Up Your Video** (Album)—AC/DC, Atlantic; **Cold Metal** (Single)—Iggy Pop, A&M; **Crest Of A Knave** (Album)—Jethro Tull, Chrysalis; **Nothing's Shocking** (Album)—Jane's Addiction, Warner Bros.

## R&B

**BEST R&B VOCAL PERFORMANCE, FEMALE**  
**Girlfriend** (Single)—Pebbles, MCA; **Giving You The Best That I Got** (Single)—Anita Baker, Elektra; **I'll Always Love You** (Single)—Taylor Dayne, Arista; **The Right Stuff** (Single)—Vanessa Williams, Wing; **The Way You Love Me** (Single)—Karyn White, Warner Bros.

## BEST R&B VOCAL PERFORMANCE, MALE

**Any Love** (Album)—Luther Vandross, Epic; **Characters** (Album)—Stevie Wonder, Motown; **Introducing The Hardline According To Terence Trent D'Arby** (Album)—Terence Trent D'Arby, Columbia; **Joy** (Album)—Teddy Pendergrass, Elektra; **Nite And Day** (Single)—Al B. Sure!,

Warner Bros.

## BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

**Acting This Way** (Track from "Don't Be Afraid Of The Dark")—Robert Cray Band, Mercury; **Da'Butt** (Track from "School Daze—Original Motion Picture Soundtrack")—E.U., EMI; **If It Isn't Love** (Single)—New Edition, MCA; **Love Overboard** (Single)—Gladys Knight & the Pips, MCA; **Rocket 2 U** (Single)—Jets, MCA.

## BEST R&B INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP, OR SOLOIST)

**Coast To Coast** (Album)—Cornell Dupree & Who It Is, Antilles New Directions; **I Came To Play** (Album)—Paul Jackson Jr., Atlantic; **Light Years** (Track from "GRP Super Live In Concert," Volumes 1 & 2)—Chick Corea, GRP; **Reflections** (Album)—George Howard, MCA; **So Amazing** (Single)—Gerald Albright, Atlantic; **What's Going On** (Track from "Love Is Where It's At")—Doc Powell, Mercury.

## BEST R&B SONG

**Any Love**—Luther Vandross, Marcus Miller; **Don't Be Cruel**—Babyface, L.A. Reid, Daryl Simmons; **Giving You The Best That I Got**—Anita Baker, Skip Scarborough, Randy Holland; **I'll Always Love You**—Jimmy George; **Just Got Paid**—Johnny Kemp, Gene Griffin.

## BEST RAP PERFORMANCE

**Going Back To Cali** (Single)—L.L. Cool J, Columbia; **Parents Just Don't Understand** (Track from "He's The DJ I'm The Rapper")—D.J. Jazzy Jeff & the Fresh Prince, Jive; **Push It** (Single)—Salt-N-Pepa, Next Plateau; **Supersonic** (Single)—J.J. Fad, Ruthless/Atlantic; **Wild Wild West** (Track from "How Ya Like Me Now")—Kool Moe Dee, Jive.

## FUSION

**BEST NEW AGE PERFORMANCE**  
**Castalia** (Album)—Mark Isham, Virgin; **Down In Belgorod** (Track from "Earthbeat")—Paul Winter, Living Music; **Folksongs For A Nuclear Village** (Album)—Shadowfax, Capitol; **Local Color** (Album)—Steve Khan & Rob Mounsey, Denon; **Neverland** (Album)—Suzanne Ciani, Private Music.

## BEST JAZZ FUSION PERFORMANCE

**Amaretto** (Track from "Streamlines")—Tom Scott, GRP; **Every Step Of The Way**—David Benoit, GRP; **John Patitucci** (Album)—John Patitucci, GRP; **Politics** (Album)—Yellowjackets, MCA; **Sweet Dreams** (Album)—Lyle Mays, Geffen.

## JAZZ

**BEST JAZZ VOCAL PERFORMANCE, FEMALE**  
**Autumn Leaves** (Track from Rob Wasserman's "Duets" Album)—Rickie Lee Jones, MCA; **Fine And Mellow** (Album)—Carmen McRae, Concord Jazz; **Look What I Got!** (Album)—Betty Carter, Verve; **The Men In My Life** (Album)—Lena Horne, Three Cherries Records; **Miss Peggy Lee Sings The Blues** (Album)—Peggy Lee, Musicmasters.

## BEST JAZZ VOCAL PERFORMANCE, MALE

**Brothers** (Track from Rob Wasserman's "Duets" Album)—Bobby McFerrin, MCA; **Ever Since The World Ended** (Album)—Mose Allison, Blue Note; **Live In Montreux** (Album)—Mark Murphy, Milestone; **A Vintage Year** (Album)—Mel Torme, Concord Jazz.

## BEST JAZZ VOCAL PERFORMANCE, DUO OR GROUP

**The Carmen McRae-Betty Carter Duets** (Album)—Carmen McRae & Betty Carter, Great American Music Hall; **I Won't Leave You Again** (Track from "The Men In My Life")—Lena Horne & Joe Williams, Three Cherries Records; **One More Rose** (Album)—Jackie Cain & Roy Krat, Audiophile; **Spread Love** (Single)—Take 6, Reprise; **Strings 'N' Swing "I Remember Bird"** (Album)—Cunninghams, Discovery.

## BEST JAZZ INSTRUMENTAL PERFORMANCE, SOLOIST (ON JAZZ RECORDING)

**Don't Try This At Home** (Album)—Michael Brecker, MCA Impulse; **Duets** (Album)—Rob Wasserman, MCA; **Music From Siesta** (Album)—Branford Marsalis, Columbia/CBS; **The Wynton Marsalis Quartet Live At Blues Alley** (Album), Wynton Marsalis, Columbia/CBS.

## BEST JAZZ INSTRUMENTAL PERFORMANCE, GROUP

**Amnesia** (Track from "Eye Of The Beholder")—Chick Corea Electric Band, GRP; **Blues For Coltrane; A Tribute To John Coltrane** (Album)—McCoy Tyner, Pharoah Sanders, David Murray, Cecil McBee, Roy Haynes, MCA Impulse; **Random Abstract** (Album)—Branford Marsalis Quartet, Columbia/CBS; **Still Live** (Album)—Keith Jarrett Trio, ECM; **The Wynton Marsalis Quartet Live At Blues Alley** (Album)—Wynton Marsalis Quartet, Columbia/CBS.

## BEST JAZZ INSTRUMENTAL PERFORMANCE, BIG BAND

**Bill Holman Band** (Album)—Bill Holman Band, JVC; **Bud & Bird** (Album)—Gil Evans & the Monday Night Orchestra, Intersound; **Ebony** (Album)—Woody Herman's Thundering Herd, RCA/Victor; **Jacquet's Got It!** (Album)—Illinois Jacquet & His Big Band, Atlantic-Jazz; **Tribute To Count Basie** (Album)—Gene Harris All-Star Big Band, Concord Jazz.

## COUNTRY

## BEST COUNTRY VOCAL PERFORMANCE, FEMALE

**Back In Baby's Arms** (Track from "Planes, Trains & Automobiles—Original Motion Picture Soundtrack")—Emmylou Harris, MCA; **Hold Me** (Track from "This Woman")—K.T. Oslin, RCA; **I'm Down To My Last Cigarette** (Single)—k.d. lang, Sire; **Reba** (Album)—Reba McEntire, MCA; **Strong Enough To Bend** (Single)—Tanya Tucker, Capitol.

## BEST COUNTRY VOCAL PERFORMANCE, MALE

## MALE

**Addicted** (Single)—Dan Seals, Capitol; **Buenas Noches From A Lonely Room** (Album)—Dwight Yoakam, Reprise; **Diamonds & Dirt** (Album)—Randy Travis, Warner Bros.; **Pontiac** (Album)—Lyle Lovett, MCA.

## BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL

(Organized duos are eligible here.) **Big Dreams In A Small Town** (Album)—Restless Heart, RCA; **Give A Little Love** (Track from "Greatest Hits")—Judds, RCA; **Gonna Take A Lot Of River** (Single)—Oak Ridge Boys, MCA; **Highway 101—2** (Album)—Highway 101, Warner Bros.; **Sincerely** (Album)—Forrester Sisters, Warner Bros.

## BEST COUNTRY VOCAL COLLABORATION

(Duos, trios, etc. of artists who do not normally sing together are eligible here.) **Crying** (Single)—Roy Orbison & k.d. lang, Virgin; **Honky Tonk Angels' Medley** (Track from Earl Thomas Conley's "The Heart Of It All")—Earl Thomas Conley & Emmylou Harris, RCA.

## BEST COUNTRY INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP, OR SOLOIST)

**Busy Signal** (Track from "Regards From Chuck Pink")—Leo Kottke, Private Music; **Country Idyll** (Track from "Classical Gas")—Mason Williams & Mannheim Steamroller, American Gramophone; **The Great Train Song Medley** (Track from "Do The Sugar Foot Rag")—Carlton Moody & the Moody Brothers, Lamon; **Still Fiddlin' Around** (Single)—Johnny Gimble, MCA; **Sugarfoot Rag** (Track from "Western Standard Time")—Asleep At The Wheel, Epic.

## BEST BLUEGRASS RECORDING (VOCAL OR INSTRUMENTAL)

**Drive** (Album)—Bela Fleck, Rounder; **Fifteenth Anniversary Celebration, Live At The Kennedy Center** (Album)—Seldom Scene & Their Very Special Guests, Sugar Hill; **Home Is Where The Heart Is** (Album)—David Grisman, Rounder; **New Moon Rising** (Album)—Peter Rowan & the Nashville Bluegrass Band, Sugar Hill; **Southern Flavor** (Album)—Bill Monroe, MCA.

## BEST COUNTRY SONG

A songwriters award. Artists' names appear in parenthesis merely for identification. **Chiseled In Stone**—Vern Gosdin & Max D. Barnes, songwriters (Vern Gosdin), Columbia; **Hold Me**—K.T. Oslin, songwriter (K.T. Oslin), RCA; **I Couldn't Leave You If I Tried**—Rodney Crowell, songwriter (Rodney Crowell), Columbia/CBS; **She's No Lady**—Lyle Lovett, songwriter (Lyle Lovett), Curb/MCA; **Streets Of Bakersfield**—Homer Joy, songwriter (Dwight Yoakam & Buck Owens), Reprise.

## GOSPEL

## BEST GOSPEL PERFORMANCE, FEMALE

**Almighty God** (Track from "Make His Praise Glorious")—Sandi Patti, Word; **Do You Hear What I Hear?** (Track from "Christmas—Various Artists")—Deniece Williams, Sparrow; **Lead Me On** (Album)—Amy Grant, A&M; **Precious Is The Name** (Track from "Ron Winans Family & Friends Choir")—Delores Winans, Selah Records; **The Reckoning** (Album)—Margaret Becker, Sparrow.

## BEST GOSPEL PERFORMANCE, MALE

**Christmas** (Album)—Larnelle Harris, Benson; **Find Us Faithful** (Album)—Steve Green, Sparrow; **I 2 (Eye)** (Album)—Michael W. Smith, Reunion; **Real Life Christmas** (Album)—Steven Curtis Chapman, Sparrow; **Russ Taff** (Album)—Russ Taff, Myrrh.

## BEST GOSPEL PERFORMANCE BY A DUO, GROUP, CHOIR, OR CHORUS

**An Evening In December Vol. II** (Album)—First Call, DaySpring/Word; **D&K** (Album)—DeGarmo & Key, Power Disc/Benson; **Doing It By The Book** (Album)—Whites, Canaan/Word; **Silent Night, Holy Night** (Track from "Christmas—Various Artists")—BeBe & CeCe Winans, Sparrow; **The Winans Live At Carnegie Hall** (Album)—Winans, Qwest.

## BEST SOUL GOSPEL PERFORMANCE, FEMALE

**I Have A Father** (Track from "Ronald Winans Family & Friends Choir")—CeCe Winans, Selah Records; **The Joy That Floods My Soul** (Album)—Tramaine Hawkins, Sparrow; **Live ... In Chicago** (Album)—Shirley Caesar, Rejoice; **One Lord, One Faith, One Baptism** (Album)—Aretha Franklin, Arista; **Pressing On** (Single)—Vanessa Bell Armstrong, Jive.

## BEST SOUL GOSPEL PERFORMANCE, MALE

**Abundant Life** (Track from "Ron Winans Family & Friends Choir")—BeBe Winans, Selah Records; **Back To The Cross** (Album)—Melvin Williams, Light; **Dancin In The Spirit** (Track from "Ron Winans Family & Friends Choir")—Marvin Winans, Selah Records; **Special Gift** (Album)—Walter Hawkins, Birthright; **You Did It All** (Track from "Visions")—Richard Smallwood, Word.

## BEST SOUL GOSPEL PERFORMANCE BY A DUO, GROUP, CHOIR, OR CHORUS

**Conqueror** (Album)—Clark Sisters, Rejoice/Word; **Hold Up The Light** (Album)—New Jersey Mass Choir, Light; **Oh Happy Day** (Single)—Aretha Franklin & Mavis Staples, Arista; **Ron Winans Family & Friends Choir** (Album)—Ronald Winans Family & Friends Choir, Selah Records; **Take Six** (Album)—Take 6, Reprise; **That Name** (Album)—Edwin Hawkins, Birthright.

## LATIN

## BEST LATIN POP PERFORMANCE

**Cae La Noche** (Album)—Dyango, EMI; **Las Apariencias Enganan** (Album)—Raphael, Discos-CBS International; **Roberto Carlos** (Album)—Roberto Carlos, Discos-CBS International; **Say Asi** (Album)—Jose Jose, Ariola; **Sueno De Libertad**

## CHAPMAN, McFERRIN TOP GRAMMY NOMINATIONS

(Continued from page 5)

the Shrine Auditorium in Los Angeles.

The highest number of nominations for the 1989 Grammys go to newcomer Chapman, who received six, for album, record, and song of the year, female pop vocal performance, best new artist, and best contemporary folk recording. Close behind is McFerrin, who brings five nominations home to EMI Records, for album, record, and song of the year, pop male vocalist, and male jazz vocalist. Elektra recording artist Anita Baker scored four nominations, for album, record, and song of the year and best R&B song.

Even though Grammy newcomers highlight the album category, the music industry's veterans also garnered a healthy helping of nominations.

Conductor/arranger/composer Henry Mancini achieved a special distinction with this year's two nominations as an arranger. Mancini, with 70 lifetime nominations, is now the all-time most-nominated Grammy Awards artist, edging in front of Quincy Jones, who previously shared this distinction with Mancini. Jones, honored this year with a nomination for his work on Michael Jackson's "Bad," now has 69 lifetime nods.

Other veterans in the Grammy parade include Eric Clapton, Rod Stewart, Joe Cocker, Jimmy Page, Jethro Tull, Van Morrison, George Harrison, Tina Turner, Frank Zappa, Ste-

vie Wonder, Gladys Knight & the Pips, Etta James, Willie Dixon, Joni Mitchell, Aretha Franklin, and the Beach Boys. The last-mentioned act's nomination in the pop-vocal-group category is its first Grammy nod since 1966, when the Boys of Summer received three mentions for their work on "Good Vibrations."

Recordings released from Oct. 1, 1987, to Sept. 30, 1988, are eligible for this year's ceremony. NARAS submits entry forms to all members and record companies, inviting them to suggest recordings and achievements that they feel merit nomination. The entries are then judged as follows: lists of eligible entries in all but specially designated craft categories are mailed with ballots to all voting members; the results of their voting determines the final nominations in those categories.

Making up for past omissions, this year's Grammy ceremony will honor for the first time two of pop music's most popular genres, offering awards for best hard rock/heavy metal performance, vocal, or instrumental and best rap performance. In addition, new awards have been added for best bluegrass recording (vocal or instrumental) and best country vocal collaboration.

Record-of-the-year finalists include McFerrin ("Don't Worry, Be Happy"), Chapman ("Fast Car"), Winwood ("Roll With It"), Jackson ("Man In The Mirror"), and Baker ("Giving

You The Best That I Got").

Song-of-the-year nominees are Sting ("Be Still My Beating Heart"), McFerrin ("Don't Worry, Be Happy"), Chapman ("Fast Car"), Baker ("Giving You The Best That I Got"), and Brenda Russell ("Piano In The Dark").

Best-new-artist candidates are Chapman, Rick Astley (RCA), Toni Childs (A&M), Take 6 (Reprise), and Vanessa Williams (Wing/PolyGram).

In the nonclassical fields, six artists received three nominations apiece, including first-time finalists Russell and k.d. lang. Sting, Winwood, Chick Corea, and Wynton Marsalis are the other three-time finalists. Marsalis and pianist Keith Jarrett received nominations in both the classical and jazz fields.

Leonard Bernstein and Sir Georg Solti head the classical nominees, each garnering notice in five Grammy categories. Robert Shaw has four nominations, while Vladimir Horowitz and Luciano Pavarotti are each honored three times.

In the producers and songwriters categories, Tom Lord Alge, Neil Dorfsman, David Kershenbaum, Skip Scarborough, and Randy Holland are each eligible for two Grammys.

Benny Goodman, Beethoven, Billie Holiday, Bela Bartok, Charlie Parker, and Woody Guthrie are the composers and/or performers on the five recordings being inducted this year into

the recording academy's Hall of Fame, which honors recordings of lasting qualitative or historical significance released before the first Grammy ceremony in 1958. They will join the 72 recordings already installed.

Lena Horne, who chalked up two Grammy nominations this year, will be honored with a Lifetime Achievement Award, given to performers who have made outstanding contributions to the field of recording during their lifetime.

The Trustees' Award has been granted posthumously to Cole Porter. That award is given to individuals who have made nonperforming contributions of such scope that they do not fall within the framework of the annual Grammy Awards categories. Porter is also nominated in the best-musical-cast-show-album category for a new version of his "Anything Goes."

Recording academy voting members will soon be receiving their final-round ballots to determine the winners. The event will be televised by the CBS Network and carried overseas via satellite. Billy Crystal will host the ceremony for the second time.

Above is a list of Grammy nominations excluding the classical categories, which will appear in next week's issue.

# 31ST ANNUAL GRAMMY AWARDS FINAL NOMINATIONS

(Continued from preceding page)

(Album)—Jose Luis Perales, Discos-CBS International.

## BEST TROPICAL LATIN PERFORMANCE

**Antecedente** (Album)—Rubén Blades & Son Del Solar, Elektra; **La Salsa Say Yo** (Album)—Oscar D'Leon, TH-Rodven U.S.A.; **Mister E** (Album)—Pete Escovedo, Crossover; **Salsobita** (Album)—Johnny Pacheco & Pete "El Conde" Rodríguez, Fania; **Sigo Atrévodo** (Album)—Eddie Santiago, TH-Rodven U.S.A.

## BEST MEXICAN-AMERICAN PERFORMANCE

**Canciones De Mi Padre** (Album)—Linda Ronstadt, Elektra; **Flaco's Amigos** (Album)—Flaco Jimenez, Arhoolie; **Idolos Del Pueblo** (Album)—Los Tigres Del Norte, Fonovisa; **No Me Olvidaras** (Album)—Jose Javier Solis, Profono International; **Petalos Y Espinas** (Album)—Los Yonicis, Fonovisa; **Quiero Verte Otra Vez** (Album)—Pio Trevino & Majic, Discos-CBS International; **Si Me Recuerdas** (Album)—Los Bukis, Melody; **Vida Nueva** (Album)—Los Freddy's, EMI.

## BLUES

### BEST TRADITIONAL BLUES RECORDING

**Ain't Nothin' But A Party** (Album)—Johnny Copeland, Rounder; **Hidden Charms** (Album)—Willie Dixon, Bug/Capitol; **Live At Antone's Nightclub** (Album)—James Cotton, Antone's Records; **Saturday Night Zydeco** (Album)—Rockin' Dopsie, Maison De Soul; **The Story Of My Life** (Album)—Guitar Slim Jr., Orleans.

### BEST CONTEMPORARY BLUES RECORDING

**Blues You Can Use** (Album)—Bobby Bland, Malaco; **Don't Be Afraid Of The Dark** (Single)—Robert Cray Band, Mercury; **Low-Commotion** (Track from "Get Rhythm")—Ry Cooder, Warner Bros.; **Seven Year Itch** (Album)—Etta James, Island; **Talk To Your Daughter** (Album)—Robben Ford, Warner Bros.

## FOLK

### BEST TRADITIONAL FOLK RECORDING

**Folkways: A Vision Shared—A Tribute To Woody Guthrie And Leadbelly** (Album)—Various, Columbia/CBS; **Irish Heartbeat** (Album)—Van Morrison & The Chieftans, Mercury; **Journey Of Dreams** (Album)—Ladysmith Black Mambazo, Warner Bros.; **Le Mystere Des Voix Bulgares** (Album)—Bulgarian State Radio & Television Female Vocal Choir, Nonesuch; **Pretty Boy Floyd** (Track from "Folkways: A Vision Shared")—Bob Dylan, Columbia/CBS.

### BEST CONTEMPORARY FOLK RECORDING

**Emergency** (Track from "Live At Carnegie Hall")—Sweet Honey In The Rock, Flying Fish; **Homeland—A Collection Of Black South African Music** (Album)—Various South African artists, Rounder; **John Prine Live** (Album)—Michelle Shocked, Mercury; **Tracy Chapman** (Album)—Tracy Chapman, Elektra.

## POLKA

### BEST POLKA RECORDING

**All Aboard It's Polka Time** (Album)—Walter Ostanek & His Band, World Renowned Sounds; **Born To Polka** (Album)—Jimmy Sturr & His Orchestra, Starr; **Join The Polka Generation** (Album)—Lenny Gomulka's Chicago Push, World Renowned Sounds; **Let's Have A Party** (Album)—Stas Bulanda's Average Polka Band, Chicago Polkas; **Sounds From A Polka Party** (Album)—Jimmy Weber & the Sounds, World Renowned Sounds.

## REGGAE

### BEST REGGAE RECORDING

**Breakfast In Bed** (Track from "UB40")—UB40 & Chrissie Hynde, A&M; **Conscious Party** (Album)—Ziggy Marley & the Melody Makers, Virgin; **Hanging Fire** (Album)—Jimmy Cliff, Columbia/CBS; **Toots In Memphis** (Album)—"Toots" (Hibbert), Mango/Island; **UB40** (Album)—UB40, A&M.

## CHILDREN'S

### BEST RECORDING FOR CHILDREN

**The Bible: The Amazing Book** (Album)—Candle, Sparrow. Producers: Tony Salerno, Ron Krueger, Frank Hernandez; **The Legend Of Sleepy Hollow** (Album)—Glenn Close, narrator; Tim Story, music; Windham Hill. Producers: Mark Sottnick, Tim Story & Robert Van Nutt; **Pecos Bill** (Album)—Robin Williams, narrator; Ry Cooder, music; Windham Hill. Producers: Mark Sottnick, Tim Story & Robert Van Nutt; **Peter And The Wolf/Carnival Of The Animals (Part II)** (Album)—"Weird Al" Yankovic, narrator; Wendo Carlos, music; Epic. Producers: Wendy Carlos & Al Yankovic; **The Tailor Of Gloucester** (Album)—Meryl Streep, narrator; the Chieftans, music; Windham Hill. Producer: Mark Sottnick; **The Tale Of Peter Rabbit** (Album)—Meryl Streep, narrator; Lyle Mays, music; Windham Hill. Producers: Lyle Mays, Steve Cantor & Mark Sottnick.

## COMEDY

### BEST COMEDY RECORDING

**Even Worse** (Album)—"Weird Al" Yankovic, Rock 'N' Roll/CBS; **Fontaine: Why Am I Straight?** (Album)—Whoopie Goldberg, MCA; **Good Morning, Vietnam** (Album)—Robin Williams, A&M; **Jonathan Winters Finally Captured** (Album)—Jonathan Winters, Dove Books On Tape; **What Am I Doing In New Jersey?** (Album)—George Carlin, Eardrum.

## SPOKEN-DOCUMENTARY

### BEST SPOKEN WORD OR NONMUSICAL RECORDING

**A Christmas Carol** (Charles Dickens) (Album)—Sir John Gielgud, Bantam Audio Publishing; **A Prairie Home Companion: The 2nd Annual Farewell Performance** (Various) (Album)—Garrison Keillor, Minnesota Public Radio; **The Screwtape Letters** (C.S. Lewis) (Album)—John Cleese, Audio Literature; **Speech By Rev. Jesse Jackson** (July 27)

(Track from Aretha Franklin's "One Lord, One Faith, One Baptism")—the Rev. Jesse Jackson, Arista, Winters' Tales (Jonathan Winters) (Album)—Jonathan Winters, Sound Editions.

## MUSICAL CAST SHOW

### BEST MUSICAL CAST SHOW ALBUM

**Anything Goes** (Patti LuPone, Bill McCutcheon, Howard McGillin & others)—Producer: Jay David Saks. Lyricist & composer: Cole Porter, RCA; **Chess** (David Carroll, Philip Casnoff, Judy Kuhn & others)—Producers: Benny Andersson & Bjorn Ulvaeus. Composers: Benny Andersson & Bjorn Ulvaeus. Lyricist: Tim Rice, RCA/Victor; **Of Thee I Sing/Let 'Em Eat Cake** (Maureen McGovern, Larry Kert, Jack Gilford)—Conductor: Michael Tilson Thomas (New York Choral Artists & Orchestra of St. Luke's)—Producer: Steven Epstein. Composer & lyricist: George & Ira Gershwin, CBS Records; **Into The Woods** (Bernadette Peters, Joanna Gleason, Chip Zein, Tom Aldredge, Robert Westenberg & others)—Producer: Jay David Saks. Composer & lyricist: Stephen Sondheim, RCA; **Showboat** (Frederica Von Stade, Jerry Hadley, Teresa Stratas, Nancy Culp, Lillian Gish & others)—Conductor: John McGinn (London Sinfonietta). Producer: John Fraser. Composer: Jerome Kern. Lyricist: Oscar Hammerstein II, Angel.

## COMPOSING

### BEST INSTRUMENTAL COMPOSITION

**Central City Sketches (Side 2)**—Composer/conductor: Benny Carter (American Jazz Orchestra), Musicmasters; **Eternal Child** (Track from "The Eye Of The Beholder")—Composer: Chick Corea (Chick Corea Electric Band), GRP; **Olympic Spirit** (Track from 1988 Summer Olympics Album/"One Moment In Time")—Composer: John Williams, Arista; **The Theme From L.A. Law** (Track from "Music From L.A. Law & Otherwise")—Composer: Mike Post, Polydor; **Winter Games** (Track from "The Symphony Sessions")—David Foster & The Vancouver Symphony, Atlantic.

### BEST ALBUM OF ORIGINAL INSTRUMENTAL BACKGROUND SCORE WRITTEN FOR A MOTION PICTURE OR TELEVISION

**Empire Of The Sun**—Composer: John Williams, Warner Bros.; **Fatal Attraction**—Composer: Maurice Jarre, GNP Crescendo; **The Last Emperor**—Composers: Ryuichi Asakamoto, David Byrne, Cong Su (Various), Virgin; **Tucker: The Man And His Dream**—Composer: Joe Jackson, A&M; **Who Framed Roger Rabbit**—Composer: Alan Silvestri, Walt Disney Records.

### BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR TELEVISION

**Century's End** (Track from "Bright Lights, Big City")—Songwriter: Donald Fagen, Warner Bros.; **Cry Freedom** (Single)—Songwriters: George Fenton

& Jonas Gwangwa, MCA; **Kokomo** (Single)—Songwriters: Mike Love, Terry Melcher, John Phillips, Scott Mackenzie (the Beach Boys), Elektra; **One Moment In Time** (Track from 1988 Summer Olympics Album/"One Moment In Time")—Songwriters: Albert Hammond & John Bettis (Whitney Houston), Arista; **Two Hearts** (Track from "Buster (Original Motion Picture Soundtrack)")—Songwriters: Phil Collins & Lamont Dozier (Phil Collins), Atlantic.

## VIDEO

### BEST PERFORMANCE, MUSIC VIDEO

**Check It Out**—John Cougar Mellencamp, video director: Jonathan Dark, Video Producer: Fay Greene, PolyGram Music Video-U.S.; **Glass Spider**—David Bowie, Video Director: David Mallet, Video Producer: Anthony Eaton, MPI Home Video; **Stevie Nicks: Live At Red Rocks**—Stevie Nicks, Video Director: Marty Callner, Video Producer: Rabia Dockray, Atlantic Records Video; **Where The Streets Have No Name**—U2, Island.

### BEST CONCEPT MUSIC VIDEO

**Get A Job**—The Hampton String Quartet, RCA; **I'm Fat—"Weird Al" Yankovic, Rock 'N' Roll/Epic**; **Storytelling Giants**—Talking Heads, Video Director: David Byrne, Producer: Alan Kleinberg, Warner Reprise Video; **This Note's For You**—Neil Young, Reprise/Warner Bros.; **When We Was Fab**—George Harrison, Warner Bros.

## ARRANGING

### BEST ARRANGEMENT ON AN INSTRUMENTAL

**Caravan** (Track from "Misty")—Conductor/Arranger: John Dankworth (London Symphony Orchestra), Pro Arts; **Jazz Patrol** (Track from "The Further Adventures Of Film & The BB's")—Film & The BB's, Arrangers: Barber, Berg, Jonnson & Datts, DMP; **Memos From Paradise** (Track from "Memos From Paradise")—Eddie Daniels, Arranger: Roger Kellaway, GRP; **A Night In Tunisia** (Track from "Turtle Island String Quartet")—Arranger: David Balakrishnan, Windham Hill; **Suite From The Thorn Birds** (Track from "Premier Pops")—Henry Mancini & R.P.O. Pops, Arranger: Henry Mancini.

### BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCAL(S)

**Funny** (Track from "Other Roads")—Boz Scaggs, Arranger: Marcus Miller, Columbia/CBS; **I Wish I'd Met You** (Track from "The Men In My Life")—Lena Horne & Sammy Davis Jr., Arranger: Mike Renzi, Three Cherries Records; **The Key To Her Ferrari** (Track from "Aliens Ate My Buick")—Thomas Dolby, Arrangers: Thomas & The Lost Toy People, EMI/Manhattan; **No One Is Alone** (Track from "Cleo

Sings Sondheim")—Cleo Laine, Arranger: Jonathan Tunick, RCA; **Volare** (Track from "Volare")—Luciano Pavarotti, Arranger: Henry Mancini, London.

## ALBUM PACKAGE

**Bete Noire**—Brian Ferry, Art Director: Andrew Reid, Reprise; **Brian Wilson**—Brian Wilson, Art Director: Jeri Heiden, Sire; **Our Beloved Revolutionary Sweetheart**—Camper Van Beethoven, Art Director: Bruce Licher, Virgin; **Picture This**—the Valentine Brothers, Art Director: Henry Marquez, EMI America; **Tired Of The Runnin'**—O'Kanes, Art Director: Bill Johnson, Columbia/CBS.

## ALBUM NOTES

**BEST ALBUM NOTES**  
The Classic Hoagy Carmichael (Hoagy Carmichael & Others)—John Edwards Hasse, Indiana Historical Society; **The Complete Commodore Jazz Recordings, Vol. 1** (Various)—Dan Morgenstern, Mosaic; **Crossroads** (Eric Clapton)—Anthony DeCurtis, Polydor; **Showboat** (Frederica Von Stade, Jerry Hadley, Teresa Stratas, Nancy Culp, Lillian Gish & others)—Miles Krueger, Angel; **Virginia Traditions: Southwest Virginia Blues** (Various Folk Artists)—Vaughn Webb, BRI.

## HISTORICAL

**BEST HISTORICAL ALBUM**  
The Classic Hoagy Carmichael (Hoagy Carmichael & others)—Producer: John Edwards Hasse, Indiana Historical Society; **The Complete Commodore Jazz Recordings, Vol. 1** (Various)—Producer: Michael Cuscuna, Mosaic; **Crossroads** (Eric Clapton)—Producer: Bill Levenson, Polydor; **Djangologie/USA** (Django Reinhardt)—Producer: Hugh Fordin, Disques Swing; **The Ertegun's New York—New York Cabaret Music** (Various)—Producer: Bob Porter, Atlantic.

## ENGINEERING

### BEST ENGINEERED RECORDING (NONCLASSICAL)

**Facets** (Album)—Doc Severinsen, Engineer: Mick Guzauski, Amherst; **Let It Roll** (Album)—Little Feat, Engineer: George Massenburg, Warner Bros.; **Provision** (Album)—Scrritti Politti, Engineers: Ray Bardani & John Potoker, Warner Bros.; **Roll With It** (Album)—Steve Winwood, Engineer: Tom Lord Alge, Virgin; **Soul Searchin'** (Album)—Glenn Frey, Engineer: Elliot Scheiner, MCA; **Through The Lens** (Album)—Checkfield, Engineer: John Archer, American Gramophone.  
**PRODUCER OF THE YEAR (NONCLASSICAL)**  
Thomas Dolby, Neil Dorfsman, David Kershenbaum, L.A. Reid & Babyface, Narada Michael Walden.



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## CES TAKES A BREATH ON BREAKTHROUGHS

(Continued from page 5)

CD video, CD interactive, and CD+Graphics. The Electronic Industries Assn.'s Consumer Electronics Group did devote three panel sessions to a technology that most agree is still years away: high-definition television.

Continuing its rapid resurgence, the video game industry was hopping at CES. A wide range of game products were introduced, including sophisticated new "interactive" game controllers and enhanced computer graphics (story, page 7).

As usual, there were some key announcements at CES, including the following:

- Japanese blank-media manufacturer Taiyo Yuden revealed that it plans to soon market a recordable CD with a maximum recording time of 74 minutes for about \$9, the low-

est price yet for such a hi-tech product. Still, the hardware needed to record upon the blank CDs—which cannot be erased—remains priced at around \$15,000, making it suitable only for commercial and industrial users.

Taiyo Yuden refused to set a market date for its WORM (Write Once Read Many) disks, saying they would come only "when enough market demand exists for the product."

- High-end audio manufacturer Nakamichi announced it will bring 200 so-called "consumer" DAT recorders into the U.S. beginning in March, regardless of the earlier declaration of the Recording Industry Assn. of America that it would sue any company that did so. The Nakamichi plan was viewed by many at

the show as something of a paper tiger, since its topflight deck will sell for the decidedly unconsumerlike price of \$10,000.

Perhaps the most interesting thing about the Nakamichi DAT deck is its ability to record both at the professional sampling rate of 48 kilohertz and the "CD rate" of 44.1 kHz, giving it the capability of making direct digital-to-digital dubs, a feature to which the music industry has strenuously objected.

- Two well-known mid- to high-end Japanese audio manufacturers—Akai and Kyocera—said they are dismantling their U.S. business operations, due to "pressures caused by the fluctuating yen/dollar relationship."

- Gray-market DAT emerged from the closet at a well-attended

press conference staged by importer DAT/USA International, based in Trenton, N.J. The company distributed a kit complete with pricing and warranty information on a wide range of immediately available DAT home recorders, portables, and car players, including models from Sony, Technics, Panasonic, Alpine, Clarion, Blaupunkt, JVC, and Kenwood. The warranties are supplied by American Warranty Co., a division of DAT/USA.

- Canon USA introduced the first domestically available hi-band 8mm videocassette recorder, which offers resolution equal to that of Super-VHS machines (about 420 lines). The advanced 8mm technology is expected to add approximately 10%-20% to the suggested retail price of 8mm machines that feature it.

- Canon also rolled out the RC-250 electronic still camera, which allows the user to shoot up to 50 electronic images on a 2-inch video floppy disk and then play the pictures back on a standard television set. Such technology has been in existence for a couple of years from both Canon and Sony, but the RC-250 brings the price down to less than \$1,000 for the first time.

- JVC Co. of America debuted a new VHS-C software technology that vastly expands the recording-time capability for the camcorders, from 60 minutes maximum (at slowest speed) to 120 minutes. The JVC development makes use of a thinner base film and a new film binder. JVC will initially market the new product itself as part of its software line and will presumably attempt to interest other blank-videotape manufacturers in the technology.

At press time, final attendance figures had not been compiled by the EIA/CEG, but estimates were that at least 100,000 people were on hand for the show.

The CES convention opened Jan. 7 with back-to-back keynote speech-

es, one each by Jan Timmer, chairman and CEO of Philips Consumer Electronics Division, and Frank Myers, president of Arvin Electronics and VP of the EIA/CEG.

Neither speech was designed to light any fires at the convention: Timmer spoke on the importance of developing world standards as new products and technologies are introduced, and Arvin's remarks were largely a recounting and economic analysis of the EIA's figures for 1988 and projections for the coming year.

As the industry moves into the '90s, Timmer said, the issue of standardization should receive maximum support, particularly with high-definition television on the horizon, a technology that has already created several different standards in different parts of the world.

Standardization should be decided upon not only by members of the hardware world, but by the software community as well, added Timmer.

"Our industry is increasingly software driven, with impressive technical products as the end result," said Timmer. "These new products and related standards will be of long-term success if all parties of the total chain can benefit. Success does not just depend upon technology; other factors also play an important role," Timmer added, referring to the attempted launch of DAT, made without the support of the software community.

The next challenges facing the software and hardware industries, Timmer concluded, are the launch of CD-I, CD+, and other variations on the audio optical disk, as well as HDTV hardware and software.

*Assistance in preparing this story was provided by Mark Harrington. For additional CES coverage, see pages 7, 52, and 86.*

## REPUBLICAN BASH

(Continued from page 10)

the George Bush/Dan Quayle ticket (Billboard, Oct. 29). True, the Republicans had the support of a lot of Nashville artists, but tonight's concert is rooted in the black roots music experience.

Well, as it turns out, there is a Republican bigwig, who loves R&B and packs a lot of clout. After all, there has always existed the statistical possibility that in the full universe of Republicans, there would have to be a few unabashed dyed-in-the-wool R&B freaks.

The one behind this year's inaugural R&B/blues concert is none other than Lee Atwater, manager of Bush's campaign and new chairman of the Republican Campaign Committee. He says he's dreamed of the concert for four years.

Several sources close to the new administration say some other Republican Inaugural Committee officials aren't thrilled with the

Atwater dream, but Atwater, who plays blues guitar and sat in with several R&B legends in his '60s youth, won out.

However, there's something for everyone celebrating the Bush inauguration. There'll be Frank Sinatra, Randy Travis, and others at the inaugural gala (the one to be televised). And Donny & Marie Osmond will be the headliners at an "alternative" celebration, the American Quincentennial Ball, along with Trini Lopez and Rich Little.

That's the ticket, yeah.

But over at the Convention Center, young Republicans will be asked to join in with Atwater and Dixon and Taylor and Dr. John for a wang-dang-doodle all night long—some, perhaps, for the very first time.

Atwater says he has worked on the concert "down to where I've told [the performers] what songs

they're going to play."

Atwater gives a preview of what to expect during the four-hour concert: "Well, it's mostly going to be up-tempo. It'll start out with Cropper and the band doing 'Hip Hugger,' one of the all-time instrumentals. Then there'll be Chuck Jackson and Sam Moore doing 'Hold On, I'm Coming.' Then Joe Cocker and Percy Sledge are going to duet on 'When a Man Loves a Woman,' then Joe will sing Otis on 'Can't Turn You Loose' and 'Mr. Pitiful.' Otis—he was my idol.

"I tell you, I love this music," he says. "Then Etta James will come out and sing her 'Blind Girl' and then do 'Respect.'"

Atwater literally has every artist lined up with the songs of his choice. "Of course, Albert Collins will do 'Frosty,'" he continues, running down the program artist by artist, song by song.

## MPAA HEAD URGES MAKING COPY-PROOF HARDWARE

(Continued from page 7)

deck VCR machines. The firm has promised to insert an anti-copying device in all of its products.

"This agreement," said Valenti, "ought to serve as a model which makers and marketers of hardware would follow. In your long-term best interests, as well as ours and the paying publics, prerecorded videocassettes as well as movies delivered via pay cable, pay-per-view, and satellite premium services must be made copy-proof."

Valenti also acknowledged, as he did during his 1987 speech before the Video Software Dealers Assn. convention, that the "electronic industry/movie war is over, and in the marketplace, instead of desolation, there is celebration."

For much of the early and mid-'80s, Valenti was the chief general in Hollywood's often bitter war over VCRs and the first-sale provision of the 1976 copyright statute.

He said back then he felt the "fiscal indignity of multimillions of illegal copies of our movies and programs swarming through American homes had all the prospective charm of a boil on the end of our nose. For me, I felt passionately that those who created stories that home viewers wanted to see ought to be compensated for their copy-

righted works."

But Valenti conceded that the landscape has changed considerably and that since 1981, movie theater attendance has steadily mounted even as VCR sales have steadily gained.

"In 1988," he said, "the ascending curve continues: Box-office takings are at an all-time high, over \$4.4 billion, and admissions nearing the \$1.1 billion mark."

He also stated that "electronics is a boomer" and cited such 1988 figures as the 54 million VCR households in the U.S., 145 million prerecorded videocassettes issued into the market, and the more than 2.6 billion rental transactions.

He also noted that in 1988 U.S. consumers spent some \$6.6 billion on the purchase and rental of prerecorded videocassettes at video retail stores, department stores, and other retail outlets.

Valenti said he still cannot completely understand why the parallel industries are so successful; but recent MPAA studies indicate, he disclosed, that "the more a person watches movies on a VCR, the more that person is drawn to viewing a movie in a theater.

"This revelation reasserts an unchanging human emotion, the

yearning to be entertained. Our studies have also perceived a rise in movie attendance by the over-40 age group. I can only speculate that the velocity of this return to the cinema has been ignited by VCR viewing in the home." And that condition is true on a worldwide basis, he added.

"So when I fetch from my memory that long-ago time when I first met a VCR, I can only tell you that if I thought I was going to be sick then, I am now able to say I feel just fine," he said.

Looking toward the future, Valenti also predicted a wide-scale acceptance of optical disk technologies.

"There are today about 200,000 American households with laserdisk capacity. Connected to computers and to large-screen viewing, it is fair to predict this is a brand-new opening to the visual future."

And, said Valenti, "with the introduction of combination player models last year and the cheerful drop in prices, the availability of these players and their corresponding CD and laserdisk software is enlarged. If the marketing skills and funding are there, who can doubt this will be an ascending sales curve?"

## MPAA Cites Strong Sting Operations Video Piracy Down In '88

NEW YORK The number of pirated videocassettes seized by U.S. authorities increased dramatically in 1988. More than 65,000 tapes were confiscated during 211 police raids, compared with some 21,900 bogus tapes corralled during 105 raids in 1987.

Officials at the Motion Picture Assn. of America attribute the sharp increases to more sophisticated methods of detection as well as to the willingness of federal law enforcement authorities to view video piracy as a serious offense. The MPAA, which released a year-end report on video piracy, says it launched 12,094 investigations in 1988, many as the result of complaints by video dealers who compete against dealers stocking illegally copied videos.

"For legitimate retailers, the shutting down of pirate operations in their area can sometimes mean the difference between business success and failure," says Jack Valenti. "Retailers nationwide estimate losses of between \$150 million and \$200 million in annual revenue

because of piracy." (During a speech at the recent Consumer Electronics Show, Valenti called on hardware manufacturers to step up their efforts to thwart piracy. See story, page 7.)

The MPAA says the major studios that belong to the trade association received some \$823,000 in fines as a result of civil actions and other settlements. An additional \$48,490 in restitution to MPAA member companies was ordered in criminal cases. Criminal cases also resulted in the imposition of additional fines of \$87,866. Also, one individual received a 60-day jail sentence, while 25 others received suspended jail sentences and/or probation.

The MPAA estimates that 10% of the prerecorded feature films in circulation in the U.S. are pirated. The figure, MPAA officials say, is relatively low when compared with other nations. They estimate, for example, that the piracy rate is 70% in Brazil and 40% in Japan.

AL STEWART

# Island Records Subsidiary Buys Marley's Assets, Despite Protests

BY MAUREEN SHERIDAN

KINGSTON, Jamaica The assets of reggae star Bob Marley's estate are to be sold to Chris Blackwell's Island Logic Inc., a subsidiary of Island Records, despite the opposition of Marley's mother, Cedella Booker, and the guardians of several of the singer's children (Billboard, Jan.7).

Marley died intestate in 1981, leaving 11 children by several different mothers and an estate estimated at \$30 million.

The Supreme Court of Jamaica handed down its decision Dec. 30 that Blackwell's bid of \$8.2 million for the estate's assets should be accepted. The judgment states that \$6 million be paid immediately, with the interest-free balance to be paid over a 10-year period.

The agreement gives Island Logic publishing, trademark, and biographical rights as well as the first option to purchase the Bob Marley Museum, two recording studios, and manufacturing facilities here. The court rejected a counter bid by Booker on the grounds that the bid was not "substantially higher."

Attorneys for the opposing parties are appealing the decision and have been granted a stay in the sale until the appeal is heard on Jan. 23.

The objections raised in connection with the sale were based on the belief by the plaintiffs that Island's offer was too low and the claim that the estate was not placed on the open market. An application was made in behalf of some of the plaintiffs to have \$7,000 allocated for an independent valuation, but the application was refused.

Blackwell, who signed Marley to Island Records in 1972 and is widely recognized as being responsible for the singer's international success, denies that the sale of the estate was not generally known.

"There were several other offers—A&M, Virgin, Island Life, and a Japanese company—all of which bid only for the publishing," he comments. "I just felt I was the most appropriate person to buy it, and I was the only one willing to take on the assets in Jamaica, like the pressing plant. The Marley family did not put a bid in."

Blackwell, who says that he has a good relationship with the Marley family and is disturbed that "such a private matter has become so public," plans to set up a Bob Marley Foundation that will offer scholarships and provide other benefits for Jamaican children.

## N.Y. Hotel Musicians Getting Big Raises

NEW YORK Hotel musicians in the New York area will be receiving hefty pay increases over the next two years. A new hotel contract ratified Dec. 20 by the 200 affected members of the musicians union gives the players pay raises ranging up to 22.5% over the next two years.

The agreement between Local 802 of the American Federation of Musicians and the Hotelmen's Committee was reached Nov. 29. It is retroactively effective from Oct. 1, 1988, through Sept. 30, 1990.

Under the pact, wages were increased 4% annually for musicians working two and three hours daily, 5% annually for those working four hours daily, and 6% annually for those working more than five hours daily.

An additional increase of \$33 per week for each year of the contract was added to a 5% increase for musicians who work five hours daily.

The special raise was given to remedy an inequity in hourly wages that existed between musicians working four hours daily and those working five hours. The scale of the latter group will rise 10.1% to \$598.94 in the first year of the contract and 11.2% to \$660.24 in the second year.

For all affected musicians, premiums for singing and playing additional instruments were doubled from 5% to 10%, and a new provision for paid sick leave of up to three days annually was introduced.

The new agreement also increased the employers' health-benefit-plan contributions from \$19 to \$30 per week and provided for time-and-a-half overtime pay for work in excess of five days weekly.

Approximately 115 musicians are currently employed at the affected hotels, which include most establishments in midtown Manhattan.

KEN TERRY

## GM Wants To Put Brakes On 'Love' Suit

NEW YORK General Motors Corp. has asked for the dismissal of a \$1 million copyright suit lodged against it by Elsmere Music Inc.

Filed in U.S. District Court in New York in late November, the suit alleges that General Motors and Shaw & Landey, an advertising agency representing an association of Oldsmobile dealers, infringed on Elsmere's "I Love New York" copyright "by using a song copied largely from and substantially similar to 'I Love New York' in connection with a television commercial for General Motors' advertising Oldsmobile Cutlass Supreme automobiles."

"I Love New York" was written by Steve Karmen in 1977. The song that is the subject of the suit appeared in the car company's recent The Good Old Guys advertising campaign.

In addition to copyright infringe-

ment, Elsmere is claiming unfair competition under federal and state laws. Under the New York unfair-competition claim, the plaintiff is asking each defendant for \$1 million in damages.

The plaintiff wants the court to order an audit of the defendants' records so that Elsmere can ascertain the amount it alleges it is due from the defendants' profits from the ads.

The defendants' attorney, Larry Abelman of Abelman Frayne Rezac & Schwab, says his clients filed dismissal papers Dec. 19; however, the plaintiff has yet to respond. "I believe the songs are not sufficiently close enough [to warrant action]; it's not an infringement," Abelman says. "I don't hear 'I Love New York' when I hear the commercial."

MELINDA NEWMAN

## CAPITOL-EMI CUTS CORPORATE STAFF

(Continued from page 5)

rate employees were among those fired; one Capitol source requesting anonymity said that the toll included "a lot of people over 50—a lot of people with a lot of service."

Among those dismissed were such veteran executives as finance VP Fred Willms, VP of manufacturing and operations Lee Simpson, and division VP and staff assistant Hal Posner.

Smith said the specific areas affected were finance, accounts payable, accounts receivable, personnel, purchasing, and engineering.

"When I came here, I saw it was so top-heavy, corporately, that my goal was to decentralize this place—to get all those functions out of here and into the labels, where they first of all can be more on top of the situation," Smith said.

According to Smith, the company has hired four individual VPs of finance over the last year, each with a separate support team. Personnel were also added in other operational areas at the labels.

"We've added far more than 40 people, but we didn't let anybody go here," Smith said. "Now does it make sense that you take the functions out of here and still keep the same amount of people? Obviously not..."

"We chose during the transition to keep [the dismissed employees] on here until it was all up and running. At this point, it appears to be all up and running, and so some of these people became—it's a terrible word, but it's true—they became redundant. I can't justify keeping them. It also brings Capitol-EMI Music into the way business is done now with multilabel companies."

Smith called the Capitol-EMI layoffs "totally different" from the wave of firings that hit MCA Records Nov. 18, when the company laid off at least 30 label staffers in L.A., New York, and Nashville (Billboard, Dec. 3).

"MCA cut out businesses they just got into," Smith said. "[Fired MCA classics/theatrical VP] Tom Shepard is a visible person. Classical and jazz [suffered cuts]. Uni Records, they'd just gone on record that they were going to open this thing."

"Remember, [at Capitol-EMI] the places where you make money and what is visible to the public have not been touched. There's not one cut at a label. The labels have

added people, not cut people. There's not one cut of salesmen, distribution people. There's not one cut in the necessities to manufacture records. The labels are absolutely intact."

Smith also denied that the cuts were tied in any way to poor financial performance by Capitol-EMI, the U.S. music division of Thorn-EMI. Although Capitol-EMI financial figures are not broken out in it, the most recent annual report of the parent company alludes to a lackluster 1987-88 performance by the U.S. labels, tied to "direct repertoire investment and heavy marketing support costs."

"This company is making profit this year," Smith said of Capitol-EMI. "This company didn't make

### 'The labels have added people'

profit last year... The music division of Thorn-EMI is way ahead of what it was before, and part of it is the turnaround of the American company. We have turned this company around. We are way ahead of our projections and budget."

Smith added that there is "no truth" to persistent rumors that a top-level executive shake-up is brewing at Capitol-EMI.

"It's made up of whole cloth," he said. "As far as my own situation, I can't tell you that I'm safe in my job here, but I have signed a five-year contract here, at the urging of Thorn-EMI, not at my persistence."

"David Berman has a long-term contract as the president... Berman is in a company that is trying to turn it around, so the speculation is, 'Well, Joe's going to be impatient, and do something about it.' We haven't talked about it, we haven't thought about it, we have no plans but to let this roll out. He's only been there a short time. I think he's doing terrific."

However, in a passing remark, Smith did confirm one rumor of long standing—that Jim Fifield, installed last year as president and chief operating officer of EMI Music Worldwide, will assume some of chairman and CEO Bhaskar Menon's duties in the near future.

"Jim Fifield has just joined as the chief operating officer, and he will become the chief executive officer as of this year sometime," Smith said.

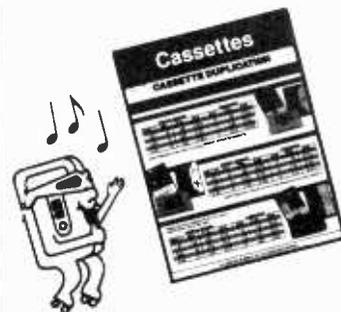
Members of Menon's L.A.-based support staff were reportedly among those let go in the firings.

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## SONG CONTEST

(Continued from page 8)

should be addressed to Contest Processing Center, P.O. Box 35346, Tulsa, Okla. 74135-0346.

The 1988 winners of the contest are as follows: country, Robert P. Landrigan for "Hillbilly Memories And Hollywood Dreams"; gospel, Nick van Maarth for "Under The Shadow Of Your Wings"; jazz, Ron Robbins for "Montego"; Latin, Marisela Verena Fernandez for "Me Duelen Las Manos"; pop, Richard Beneteau and John Amnesi for "Fine Line"; R&B, Clifford Massie and Rob Ceriddi for "What Am I Gonna Do?"; rock, Scott Parker and Ron Chick for "Hangin' By A Thread."

The grand prize winner will be announced within several weeks.

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**Forever Rod.** Label and management execs help Warner Bros. artist Rod Stewart celebrate the platinum certification of his "Out Of Order" album. Pictured, from left, are Mo Ostin, chairman, Warner Bros.; Stewart; and Arnold Steiffel and Randy Phillips, the Stiefel Co.

## Prince Anoints Retinue Of New Business Handlers

BY NELSON GEORGE

NEW YORK Prince, whose record sales have declined since 1984's multi-platinum soundtrack album "Purple Rain," has cleaned house to start the new year, hiring a new manager, law firm, and accountants.

The statement from the Prince office on the matter is concise: "Writer/director Albert Magnoli has been named Prince's manager. The firm of Ziffren, Brittenham & Branca has been retained as legal counsel. The business management firm of Breslauer, Jacobson, Rutman & Sherman has also been retained. Operations at Paisley Park continue uninterrupted."

As a result, Prince has ended his involvement with the management firm of Cavallo, Ruffalo & Fagnoli; the law firm McNatt, Phelps, Rothberg & Tunney; and Fred Moultrie's Los Angeles-based accounting firm.

According to a statement from Cavallo, Ruffalo & Fagnoli, Prince and his erstwhile managers reached a settlement Dec. 31, ending their 11-year relationship. The CRF statement said negotiations for the breakup have been under way for six months.

"This was an amicable parting;

there are no ill feelings," Steven Fagnoli said in a statement from London. "Prince has been a complete gentleman about the matter and we wish him continued success. Both he and his new manager, Albert Magnoli, have our admiration."

Magnoli, who directed "Purple Rain," is a surprising management choice. He has no previous management experience. His only other directing credit was the film "American Anthem," though he is currently directing an hourlong cable documentary about Prince's career for the Warner Bros. artist.

In fact, according to sources, Prince feels a strong creative kinship with Magnoli that led him to put the writer/director at the head of his operation. The change in law firms was apparently made to bolster Magnoli's efforts, since Ziffren, Brittenham & Branca is seen as a more aggressive, "hands on" concern than his previous attorneys.

Magnoli, who has been working out of Prince's Paisley Park building in Minnesota, will soon open Los Angeles offices. He has already met with top Warner Bros. executives regarding the change.

## Record Sales To Be Donated To Armenian Quake Fund

LONDON All profits from North American sales of Melodia records by Mobile Fidelity Inc. in 1989 will be donated to the Armenian earthquake relief fund.

In addition, all the proceeds from the sale of a new live recording of a festival of Armenian folk songs, presented last month in Moscow, will be allocated to the fund.

Making the announcement, Herb Belkin, president of Mobile Fidelity, said, "For almost three years now, we have had the privilege of representing artists from all over the U.S.S.R., and we feel a great sense of obligation to assist in every possible way."

The recordings from the Armenian folk music concert will be released on CD, LP, and cassette on March 1. They represent the first product of a new four-way accord reached by Belkin with the Soviet Composers Union, Soyuzconcert, and the Soviet state consumer electronics retail chain. Belkin was in Moscow for four days

last month to set up the deal.

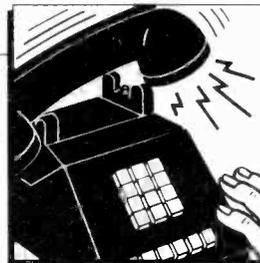
A second part of the agreement involves North American rights to an avant-garde festival held in Moscow from Dec. 19-29 and recorded by Mobile Fidelity engineers. First product from this event will be a sampler to be released in North America in April. This will be followed by further releases at a rate of one or two albums a month.

Says Belkin, "The folk song sampler will include about 20 tracks, which represent the best elements of the Armenian folk tradition."

Mobile Fidelity's charity initiative will be coordinated by the Armenian Relief Society Earthquake Fund, which is affiliated with St. Gregory's Armenian Church in San Francisco.

Belkin adds that the two recording projects are the fruits of four separate joint ventures set up during his visit to Russia, the remainder of which he will be announcing at a later date.

## INSIDE TRACK



Edited by Irv Lichtman

**THE ART IN SONGS:** As **Thorn-EMI** pursued, with evident success, its acquisition of **SBK's** music publishing business, it used the code word "**Rembrandt**" in referring to the deal in memos, conversations, etc. The master painter's name symbolized to involved Thorn-EMI execs, Track is told, the masters of song in the SBK catalog. Track also hears that SBK's **Combine Music**, acquired before it bought **CBS'** music publishing interests in 1986, requires an additional payment of up to \$12 million. This country-based catalog, bought for about \$8 million, was held separately by SBK partners **Stephen Swid, Charlie Koppelman, and Marty Bandier** and others. Added to the \$337 million Thorn-EMI is paying for essentially the CBS catalogs, it brings the total deal for SBK's copyrights to almost \$350 million.

**GOING FOR THE GOLD:** In the first 10 days of the new year, the **Recording Industry Assn. of America** has certified five gold singles—more than in all of 1988—and one platinum single, compared with two in 1988. This does not indicate a sudden revival in the fortunes of the single but merely reflects the halving of the RIAA's certification criteria. Starting Jan. 1, 500,000 units earn gold and 1 million units bag platinum. The gold awardees, by the way, are **Bobby McFerrin** ("Don't Worry, Be Happy"), **U2** ("Desire"), **Escape Club** ("Wild Wild West"), **Phil Collins** ("Groovy Kind Of Love"), and the **Beach Boys**, who netted gold and platinum kudos for "Kokomo."

**NEW HEAD NEGOTIATOR:** Group W Radio president **Dick Harris** has been elected chairman of the All-Industry Radio Music Licensing Committee, the group that negotiates radio's blanket music licenses with ASCAP and BMI. He replaces Berkshire Broadcasting's Donald Thurston.

**DONE DEAL?** A source at **Motown Records** claims that the long-discussed **Motown-Solar Records** merger was a "done deal" as of Jan. 6, but as yet no formal announcement has been made by either company. Calls to Solar chairman **Dick Griffey** went unreturned at press time. Solar's distribution deal with **Capitol** remains in place, according to **Capitol-EMI Music** president/CEO **Joe Smith**, who adds that his company is still courting Solar. However, the fact that Motown's promotion department is currently working Solar's new **Midnight Star** album is indicative of how close a splicing of the two labels may be.

**AGENTS LEAVE:** **Sal Michaels, Cara Lewis, Jeff Frasco, and Leon Saunders** have departed **Norby Walters' General Talent International** booking agency to form **Pyramid Entertainment Group**. None of the parties involved could be reached for comment at press time.

**DEPARTURES:** Vet Motown execs **Lee Young Jr. and Guy Costa** are out at the **Gordy Co.** Young was president of the **Motown Music Group** before it was purchased from founder **Berry Gordy** by **MCA** and **Boston Ventures** last year, while Costa had served in various functions at the Gordy labels and **Hitsville** studios, put on the sales block only recently by Gordy. Both moved to Gordy's company following the label sale. There is no word on the reason for their departures or any future plans.

**DAN DeNIGRIS**, senior VP of national promotion at **Epic Records**, resigned Jan. 6. No official word on where DeNigris may be headed or on who will be his successor at the label. Rumor has it that a strong contender for the job is **Polly Anthony**, currently serving as VP, top 40 promotion. For the time being, however, DeNigris' duties are reportedly being split between Anthony and Epic VP of AOR promotion **Harvey Leeds**.

**LES GARLAND** HAS resigned as president of **Quantum Music**, the record company arm of **Bob Pittman's Quantum Media** company, as of the beginning of January. Garland, who was one of the co-founders of **MTV**, says his plans for the future are still coalescing, but he

says he will still be working on some **Quantum** projects. Other possibilities include the purchase of a radio station and some sort of involvement in the professional golf scene (although not as a player).

**HERE AND THERE:** Along with the departure of **Mike Becce** as national promotion director of **RCA Records**—a previous Track item—the label has lost **Steve Leavitt**, West Coast regional representative, to **Island**, where he serves as head of West Coast promotion. The label also has some additions, with **Randy Ostin** in Los Angeles as director of pop promotion, while the new West Coast album rock promo VP is **Jim McKeon**, who relocates from a similar position in New York. Both the Becce and Leavitt posts are yet to be filled.

**AFTER SOME** fine-print hassles, **Lorimar Telepictures** finally became a wholly owned subsidiary of **Warner Communications Inc.** Jan. 11. Trading of Lorimar common stock has ceased.

**MORE JINGLE FOR JINGLES:** **BMI** has established new categories of payment for music used in commercials on the **ABC, CBS, and NBC** networks. The new category is for music used as background in jingles, with two levels of payment: one for five to 15 seconds and one for 15 seconds or more. This is all effective with BMI's 1988-89 distribution year and is retroactive to include commercials that aired on or after July 1, 1988. First royalty checks are to go out in January 1990. BMI is making additional payments for network TV commercials that have achieved 25,000 performances or more in BMI's regular radio and TV sampling system, à la "I Heard It Through The Grapevine."

**EXIT:** **Joe Dera**, head of PR firm **Rogers & Cowan's** New York offices as executive VP, has left the company for associations unknown. Dera was with the company for 14 years, during which he helped put the company on the rock'n'roll publicity map.

**ARISTA HOSTS** a tribute to **Dion** at the **Hard Rock Cafe** in New York Tuesday (17), a night before he's inducted into the **Rock and Roll Hall of Fame**. The label is releasing a Dion album in March called "Yo Frankie."

**A TASTE OF CHANGE:** **Irwin and Lee Pincus**, the owners of **Gil Music Corp., George Pincus & Sons Corp., Ambassador Music, and Songfest Music**, will henceforth operate under the name **GPS Music Group**, with offices in Los Angeles, New York, and London. The Pincus firms' standards catalog includes several **Beatles** songs, and they also co-publish "A Taste Of Honey" with writer **Bobby Scott**. The Beatles' "I Saw Her Standing There," used in the current UA film "Rain Man," was Pincus' biggest song in 1988, due to **Tiffany's** recording of it.

**MAGIC RINGS:** The **National Basketball Assn.** had to order a couple of extra 1988 championship rings for the Los Angeles Lakers. Star performer **Magic Johnson** ordered the jewelry—at a cost of around \$4,000 a pop—as a thank you gesture for **Joe Smith**, chief of **Capitol/EMI**, and **Michael Ovitz**, superagent for **Creative Artists Agency**. The two entertainment mavens helped Johnson renegotiate his contract.

**FORGET FOUR-LEAF CLOVERS:** The San Francisco 49ers apparently have their own lucky piece in **Burt Baumgartner**, VP of singles promotion for **Columbia Records**. Baumgartner, a die-hard 49ers fan during his nine-year stint as a CBS local promotion manager in the Bay area, was contacted by the club and asked to join it on the sidelines in Chicago for the **NFC** championship game, allegedly because his presence brought the team luck during an early season victory over the **New York Giants**. Baumgartner's magic is still intact; the 49ers upset the Bears 28-3. Next stop for Baumgartner and the 49ers: the **Super Bowl** in Miami.

**SUPPORTERS** of singer **James Brown** are planning a benefit in February for the imprisoned singer. The **Free James Brown Movement** is led by rapper **Melle Mel** and **Van Silk**, head of **A&R** for **Spring Records**. The two are also spearheading a mail campaign to garner 1 million letters to the governors of South Carolina and Georgia requesting a pardon for Brown. The benefit is to be held at New York's **Palladium**. Silk has registered interest from **Doug E. Fresh, Ice T, and Little Richard**. Parties interested in participating should contact the show's producer, **Davy Simmons** of **Antoinette Productions**, 212-996-2800.

# Debbie Gibson

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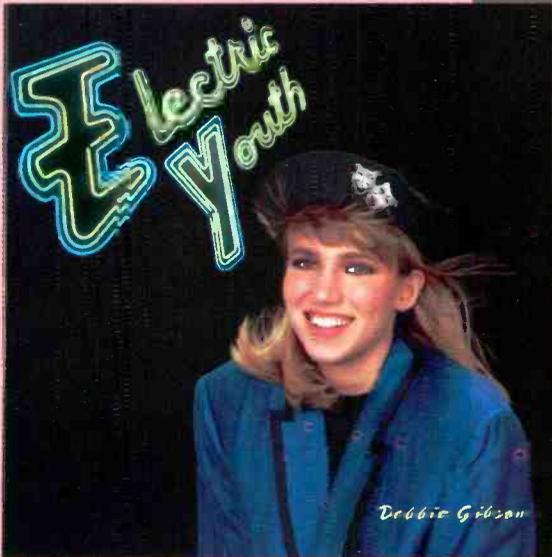
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