

Billboard

VOLUME 100 NO. 46

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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NEWSPAPER

**SPECIAL INTEREST
and MUSIC VIDEO**
AVC
Special Edition

Follows page 54

'E.T.' LOOKS EXTRA TERRIFIC TO VID RETAILERS

RIAA Halves Requirements For Singles Certification

NEW YORK In recognition of the decline of singles sales in recent years, the Recording Industry Assn. of America will halve its certification requirements for gold and platinum singles. Starting Jan. 1, singles will become eligible for gold status with sales of 500,000 units and platinum awards will be given to singles selling more than 1 million units.

Additionally, all EP versions of a single configuration—12-inch singles, CD-3s, etc.—will be eligible for gold certification at 250,000

units, a drop from the former 500,000-unit requirement. The A side of such extended singles must stay constant on all available configurations of the recording. All other certification criteria remain the same.

"We just feel this is more representative of the singles sales that are out there," says Trish Heimers, VP of public relations for the RIAA. "You can look at the numbers for singles certifications over the past years, and

(Continued on page 79)

This story was prepared by Al Stewart and Geoff Mayfield in New York and Jim McCullagh in L.A.

NEW YORK "E.T.—The Extra-Terrestrial" flew off the shelves at video outlets across the country immediately after—and sometimes before—its official release date, Oct. 27. If a problem existed with the title, it wasn't a matter of mass merchants low-balling the price or stores jumping the street date, but rather a shortage of product that forced dealers to turn away customers.

By all indications, the MCA Home Video release has sparked an unprecedented sales surge that has surpassed all expectations. Some insiders are predicting that unit volume may soar to the 14 million mark—more than double original

projections. Interestingly, the enormous demand for the title has some mass merchants wondering whether there was a need to slash the \$24.95 list price. While "E.T." was widely available for less than \$20 at such retailers as Sears, K mart, and Target, video specialty stores that held the line on pricing say they were able to build store traffic and

realize a healthy profit.

"It feels pretty good to be making all this money off of 'E.T.' while I watch my mass merchant competitors lose money on it," says David Earle, owner of the Video Station in Decatur, Ala. "I thought all along that it would be ridiculous to discount this product. People have

(Continued on page 78)

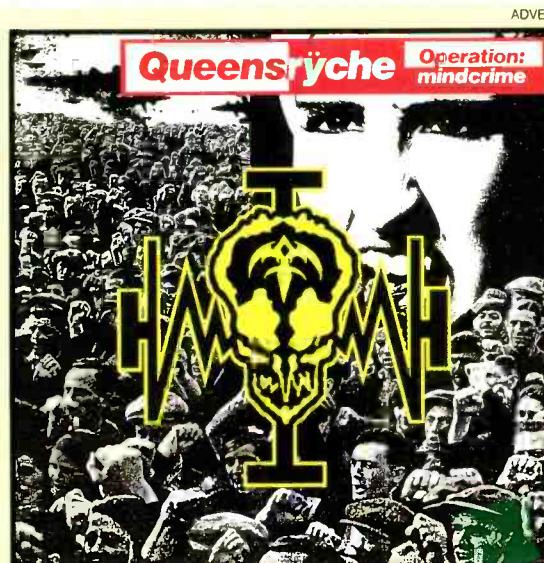
NARM Launches Petition Drive For Song IDs

BY KEN TERRY

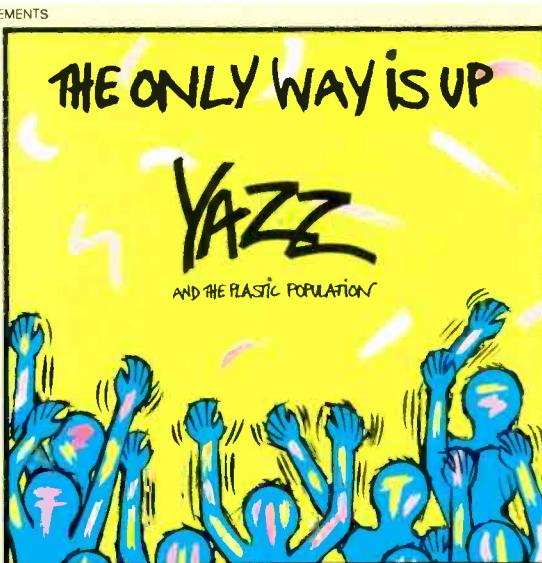
NEW YORK Following words with action, the Retailers' Advisory Committee of the National Assn. of Recording Merchandisers has decided to try a consumer petition drive to convince radio stations that listeners want them to back- and front-announce the records they air.

The initial petition campaign will involve 90-100 record stores in Chicago, according to Carl Rosenbaum, president of the 15-unit Flipside Records chain. Rosenbaum, who forcefully advocated the petition idea at September's

(Continued on page 78)



OPERATION:MINDCRIME: "A blockbuster LP that would be criminal to ignore"—Circus Magazine. QUEENSRYCHE: On tour with Metallica starting November 15! OPERATION:MINDCRIME: Their biggest selling album to date. QUEENSRYCHE: The marketing and tour BLITZ has begun! On EMI Cassettes (E4-48640), CDs (E2-48640) and Albums (E1-48640).



YAZZ & THE PLASTIC POPULATION. "The Only Way Is Up," the single, available on 7", 12", cassette single and CD3. Already #1 in Belgium, Holland and in the U.K. for 5 weeks; #2 in Switzerland; #3 in Germany. From the forthcoming WANTED album on Elektra cassettes, compact discs and records. Out November 22.

WW1 Buys KIQQ For \$56 Million In 3-City Thrust

BY PETER LUDWIG

NEW YORK Westwood One Inc., the nation's biggest radio-program syndicator and parent of the second largest radio network, has agreed to purchase KIQQ-FM Los Angeles for \$56 million in cash from Outlet Communications Inc. WW1 already owns

(Continued on page 75)



Follows page 66

THE DOUBLE BILL OF THE YEAR!

ON TOUR
TOGETHER
FROM
NOVEMBER 10 TO
DECEMBER 11!

On Atlantic Records,
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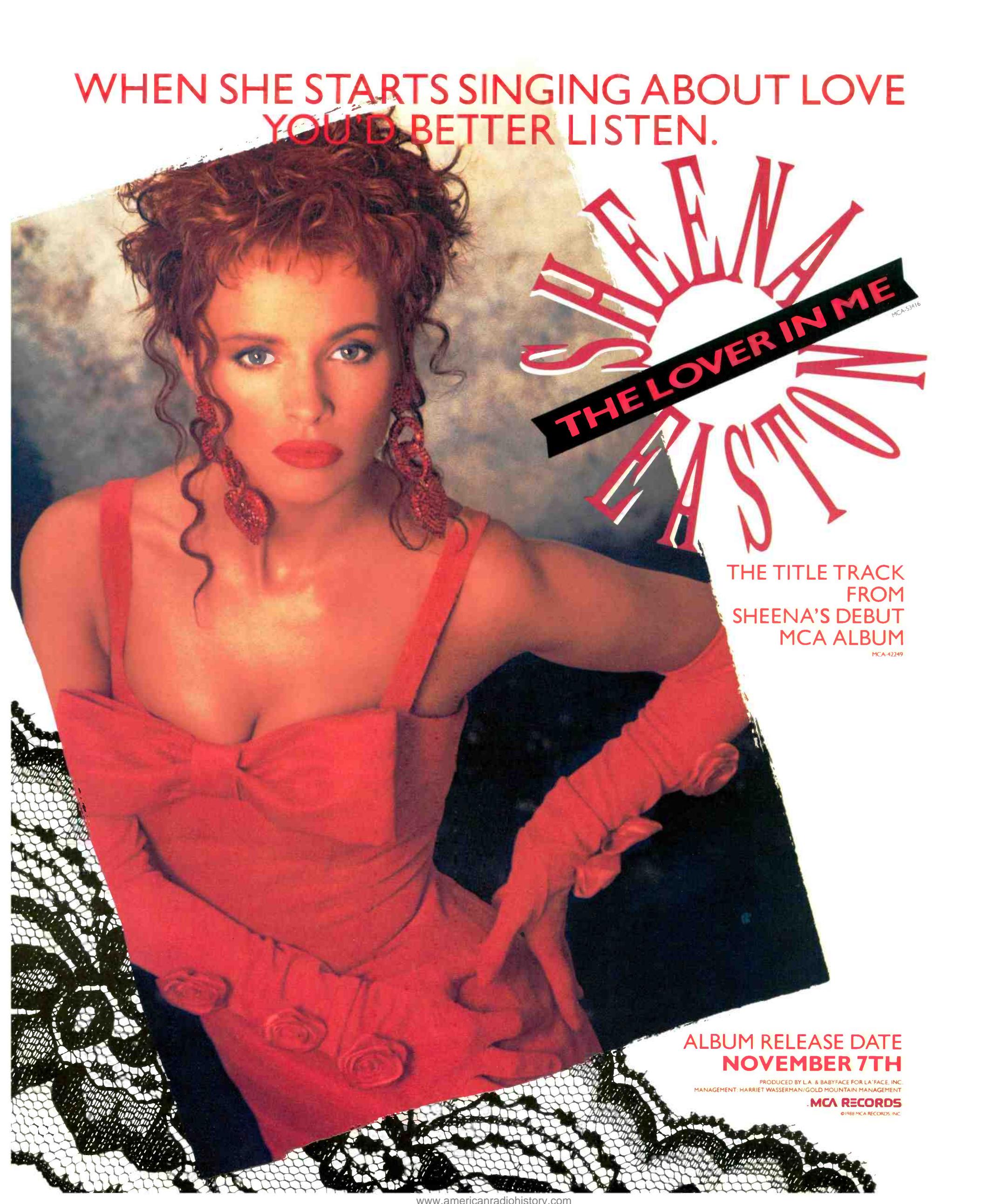
THE FIRST
SINGLE AND VIDEO:
**"PUT A LITTLE
LOVE IN YOUR
HEART" BY
ANNIE LENNOX
AND AL GREEN**

(AM 1255)

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WHEN SHE STARTS SINGING ABOUT LOVE
YOU'D BETTER LISTEN.

A black and white photograph of Sheena Easton. She has curly brown hair and is wearing a red, off-the-shoulder, ruched dress with a belt. She is sitting on a dark, textured surface, looking directly at the camera with a slight smile. Her hands are clasped in her lap.

SHEENA
THE LOVER IN ME
EASTON

MCA-53416

THE TITLE TRACK
FROM
SHEENA'S DEBUT
MCA ALBUM

MCA-42249

ALBUM RELEASE DATE
NOVEMBER 7TH

PRODUCED BY L.A. & BABYFACE FOR LA'FACE, INC.

MANAGEMENT: HARRIET WASSERMAN/GOLD MOUNTAIN MANAGEMENT

MCA RECORDS

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Billboard

VOLUME 100 NO. 46

NOVEMBER 12, 1988

VID DEALERS: THE FORCE IS WITH THEM

In this week's Commentary, J2 Communications president James P. Jimirro writes that video stores can serve as a mass medium for the communication of ideas and information, and he calls on dealers to use their power to promote the public's welfare. Jimirro will have more to say on the video business when he keynotes the American Video Conference in Los Angeles Thursday (10). **Page 9**

Randy's Newest: Portrait Of A New Man

Randy Newman's new Reprise album is "Land Of Dreams," but you're not dreaming if you think the singer/songwriter has taken a different approach this time around. Billboard's Chris Morris reports. **Page 28**

RECORD PROFITS FOR RECORD BIZ?

That's what industry executives and independent observers are predicting for 1988 in light of the Recording Industry Assn. of America's recent first-half report. Financial editor Mark Mehler has the details. **Page 71**

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Vid Dealers Not Worried But . . . They've Got Jitters On Kid Porn Act

This story was prepared by Bill Holland in Washington and Chris Morris in Los Angeles.

WASHINGTON Video retailers around the country say they are relieved that the most onerous civil fine and forfeiture penalties were removed in the last-minute compromise version of the Child Protection and Obscenity Enforcement Act. However, there is still a feeling among entertainment industry lobbyists and top officials that federal prosecutors must understand and comply with the congressional intent that the law's new prosecutorial powers be aimed at smut peddlers and not at legitimate video dealers.

Industry officials are unsure how federal authorities will test the new law or how the courts will interpret it. They say they will closely monitor the activities of federal authorities at the Justice Department to ascertain that the compromise version of the law is being applied only to persons and businesses "in the full-time business of selling or distributing pornography," as the law states.

"I don't know how the government will try out this, and I'm not sure how this will cut in a court," says Charles Ruttenberg, general counsel for the Video Software Dealers Assn. and the National Assn. of Recording Merchandisers. "My hunch—and this is pure speculation—is that it's not going to be

worse than it is today."

Ruttenberg, like other Washington-based officials, points out that Attorney General Richard Thornburgh "is not as fired up about this as Meese was" and feels there won't be "as much activity on this" in the last days of the Reagan administration and during the "honeymoon" period that will be accorded the next president for the first 90

days of his administration.

"Still, if Bush wins, the [Justice Department] staff will be in place," Ruttenberg adds.

Another Washington-based industry source feels that "up the road, though, some [dealers] are going to have to reassess their business practices."

The insider also says that a report *(Continued on page 82)*

2nd Annual AVC Focuses On Video Marketing, Creativity

LOS ANGELES The second annual American Video Conference kicks off Wednesday (9) at the Bel Age Hotel here with an emphasis on both the creative and marketing sides of the special-interest video and music video fields. The three-day event is expected to draw more than 300 video suppliers, producers, directors, duplicators, programmers, and promoters.

The event—presented by the American Film Institute with Billboard and The Hollywood Reporter—incorporates Billboard's 10th annual Music Video Conference.

Among the many innovations this year will be a panel of key

retailers providing insights on sell-through video and a special-interest breakfast with a different topic for discussion at each table.

The business sessions will open Thursday morning with keynote addresses by Jim Jimirro, president of J2 Communications, and Barry Rebo, president of Rebo High Definition Studio. A total of 14 panel discussions will follow.

The special-interest panels will focus on such areas as creativity, duplication, budgeting, distribution, and sponsorships. Other panels will provide case studies of successful videos; still others

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BMI To Log Airplay At College Stations

BY SEAN ROSS

NEW YORK BMI used this year's CMJ convention (see story, page 6) to announce that it will begin logging airplay next year at college stations, as it does with commercial outlets. BMI claims the move will release "hundreds of thousands of dollars" to artists whose chief airplay comes from college radio. But BMI's rival calls the move too little, too late.

BMI has traditionally taken a

flat fee from colleges for campus-wide music use that included college radio. As with jukeboxes, college music use was thought to be comparable to that of commercial radio and TV; college monies thus went into a general fund. The other major performing rights organization, ASCAP, has been collecting separate fees for college radio and other campus music use since 1980.

Now BMI assistant VP of performing rights Del Bryant says it

has become "apparent that college radio was quite often a separate format and was being viewed by the major labels and other interested parties as an avant-garde medium for breaking new records. When U2 came on stage at the Grammy Awards and first thanked college radio, lights went off in my head."

BMI will now earmark part of its college license monies—Bryant won't specify a percentage yet—to airplay payments. Monitoring will begin on Jan. 1 and will take place for several days a year at every station on a rotating basis. Bryant hopes the procedure will give college radio personnel "real-world experience in BMI logging"—something most real-world radio people fear in the same way store managers dread taking inventory.

College airplay will be shown on a separate line of an artist's royalty statement. Bryant calls the overall college cash pool "an infinitesimal percentage" of BMI's annual take but says it is in excess of 1 million dollars annually. He stresses that the payments "won't make anybody rich" but will involve "meaningful dollars—hundreds of thousands of them."

But ASCAP managing director Gloria Messinger claims that based on her organization's experiences, "very little money" will flow to artists from her rival's separate monitoring of airplay unless BMI reduces the amount of money being paid for other college use.

ASCAP pays out about \$100,000 *(Continued on page 76)*

Narada Takes Page From Tiffany In Yule Mall Gigs

BY GEOFF MAYFIELD

NEW YORK It worked for Tiffany, so why not new age? Narada is turning to the mall of America as a vehicle to boost sales of its three holiday albums.

The new age label, which is distributed by MCA, has set a 16-market tour featuring seven of its artists, with most of the concerts to take place in malls. Two corporate sponsors, Delta Airlines and sound company Cerwin Vega, have been enlisted for the tour; both sponsors are providing support services.

The primary goal of the mall campaign is to boost sales of Narada's various-artist set "The Christmas Collection," but the label is

hoping the push will also benefit two prior holiday releases that it distributes, "Solstice" by Michael Jones & David Lanz and the Sona Gaia title "The Gift" by Eric Tingstad & Nancy Rumbel.

Lanz, Jones, and Tingstad, & Rumbel are among the artists who will make the mall swing. The others are David Arkenstone, Spencer Brewer, and Peter Buffet. Most of the shows will feature two performers, but some will feature three.

John Azzaro, Narada's director of sales and marketing, says the label has arranged retail and radio tie-ins for each market. Participating chains include Musicland Group, Trans World Music Corp., *(Continued on page 78)*

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Houston Debut Tops 9 Million Mark

Metallica Certified Gold And Platinum

BY PAUL GREIN

LOS ANGELES Whitney Houston's smash debut album topped the 9 million sales mark in October, tying Boston's first album as the best-selling debut release in history. "Whitney Houston" was released on Arista in 1985; "Boston" was issued on Epic in 1976.

Houston is the first female singer to have an album certified for U.S. sales of 9 million by the Recording Industry Assn. of America. Carole

King's landmark 1971 album, "Tapestry," is believed to have sold in excess of 10 million copies domestically but has not been certified beyond gold.

Also in October, two 1987 releases—Guns N' Roses' "Appetite For Destruction" and U2's "The Joshua Tree"—advanced to the 5 million sales plateau. The Guns N' Roses album is the second heavy metal album on Geffen Records to reach the 5 million mark this year. The "Whitesnake" album hit that

sales level in January.

A current metal smash, Metallica's "... And Justice For All," was certified gold and platinum simultaneously on Halloween. It was the only album to go platinum in October.

Hank Williams Jr.'s 1982 "Greatest Hits" album was certified double platinum in October. A greatest-hits album by another giant country act, the Judds, went gold.

The Robert Cray Band, whose 1987 album "Strong Persuader" went platinum, hit the gold level with the follow-up, "Don't Be Afraid Of The Dark."

Robbie Robertson's solo debut album also went gold, a year after its release. Robertson previously earned five gold albums with the

(Continued on page 82)

CMJ Confab: It's Beginning To Look A Lot Like NMS

BY KEN TERRY

NEW YORK The CMJ Music Marathon, which convened at New York's Vista Hotel from Oct. 27-30, is starting to look less like a college radio convention and more like a smaller, younger version of the New Music Seminar, the major industry convention held in New York every summer.

According to its organizers, the 7-year-old CMJ confab drew 2,700 attendees this year, up from 2,350 in 1987. That is still a long way from the approximately 7,000 people who attended the NMS meeting in July.

Similarly, the 37 companies that exhibited at CMJ are a far cry from the 150 that displayed their wares at the ninth annual NMS.

Nevertheless, both in its format and in the content of its panel discussions, CMJ is clearly beginning to overlap the NMS' terrain. It is also reaching far beyond the college radio programmers for whom the College Media Journal originally designed its seminar.

This year, says Robert Haber, co-organizer of the convention and publisher of the CMJ New Music Report, college radio programmers

(Continued on page 82)

BPI, MCPS Reach Accord On Mechanical Royalty Rules

BY NIGEL HUNTER

LONDON After years of protracted negotiations, the British Phonographic Industry association and the Mechanical Copyright Protection Society have negotiated a revised text to the 1982 Mechanical Royalties Agreement. The text was approved last week by the MCPS board and the BPI council.

The main changes in the agreement, which initially will run until March 31, 1989, are as follows:

• The promotional-goods allow-

ance has been extended so that both 7-inch and 12-inch singles attract a separate allowance without the previous qualification of having an extra track on the 12-inch version. The free-issue allowance for promotional copies is now 2,000 per format.

• A general retention of royalties of 5% per track on albums and 7.5% on singles based on 6.25% of the retail price, exclusive of value-added tax, will apply from Oct. 1. (CDs fall under a separate but similar agreement.) This retention may be

(Continued on page 79)

Expansion Fuels Switch To Amsterdam IMMC Commits To Growth

NEW YORK The fourth annual International Music & Media Conference is moving next year from Montreux, Switzerland, to Amsterdam, the Netherlands.

Conference director Theo Roos says the event outgrew the facilities at Montreux. "We are very committed to a further expansion of IMMC. Amsterdam provides enough hotels, a unique conference center, and a string of scenic spots for artist interviews."

Roos says the move to Amsterdam will mean increased attendance, an expanding marketplace, better TV coverage, and an increase in artists' showcases for the 1989 event.

"We want to present more European artists to the media as well as

a number of international superstars," says Roos. "Amsterdam also gives the opportunity for radio and TV broadcasters with limited budgets to attend a renowned international media event."

The IMMC will be held April 30-May 4 at Amsterdam's former stock exchange, with global telecasts broadcast from the IMMC center and the famous Carre Theatre.

Various organizations are planning to hold sessions in Amsterdam during the IMMC, including the Country Music Assn. and a number of record labels.

The IMMC is being organized by Amsterdam-based Music & Media magazine in association with Billboard and the Amsterdam City Council.

GEORGE MICHAEL's "Kissing A Fool" jumps to No. 9 on the Hot 100, becoming the sixth top 10 single from his "Faith" album. Only two other albums in history have generated as many as six top 10 hits: Michael Jackson's "Thriller" and Bruce Springsteen's "Born In The U.S.A.," both of which yielded seven.

"Faith" has been listed in the top 10 on the Top Pop Albums chart for 49 weeks—a record matched by only three other solo albums in the '80s. "Born In The U.S.A." logged 84 weeks in the top 10, "Thriller" had 78 weeks, and Lionel Richie's "Can't Slow Down" had 58.

The "Faith" bandwagon began in August 1987 when "I Want Your Sex" climbed to No. 2 on the Hot 100. Michael has reached the top with his last four singles—"Faith," "Father Figure," "One More Try," and "Monkey."

BARBRA STREISAND has her highest-charting single and her highest-debuting album in nearly seven years with "Till I Loved You."

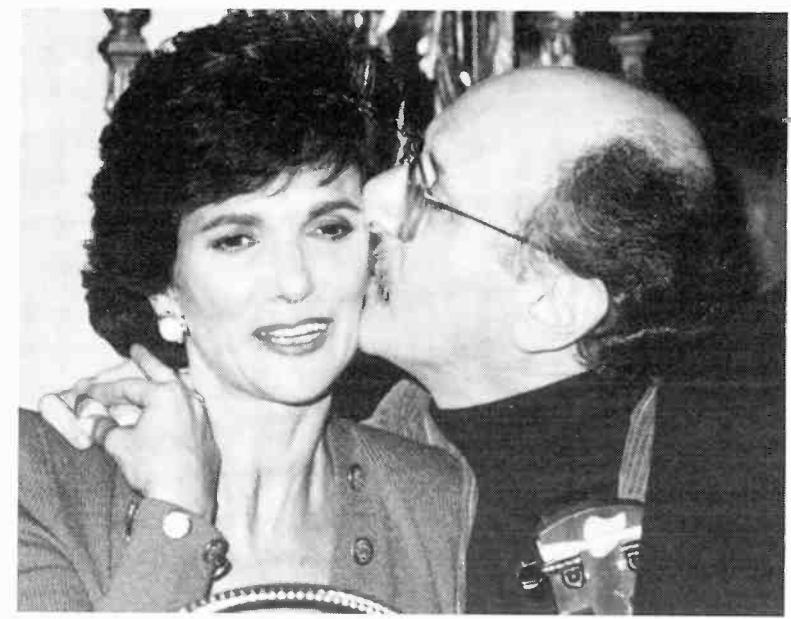
The single, a duet with Don Johnson, jumps to No. 38 on the Hot 100, becoming her biggest hit since "Comin' In And Out Of Your Life" reached No. 11 in early 1982. The album enters the pop albums chart at No. 42, Streisand's best first-week showing since "Memories" bowed at No. 22 in December 1981.

Streisand has sold millions of albums in the past seven years, but she has done it with little pop radio exposure. This period has been similar to the seven-year stretch between "People" in 1964 and "Stoney End" in 1971, when Streisand had no top 30 singles yet established herself as the best-selling female album artist in history.

But for a time in the '70s and early '80s, Streisand was also a red-hot singles act, chalking up seven top five hits in less than four years.

With or without hit singles, Streisand has placed an album in the top 10 in six of the last 10 Christmas seasons. And with the fast start for "Till I Loved You," she'll probably extend that streak.

FAST FACTS: U2's "Rattle And Hum" jumps to No. 1 on the pop album chart, becoming the first double album to top the chart since Bruce Springsteen's "The River" in 1980. "Rattle And Hum" is the Irish band's second No. 1 album in a row. "The Joshua Tree" held the top spot for nine straight weeks last year.



The Duchess Of Duke. Kitty Dukakis, wife of Massachusetts Gov. Michael Dukakis, receives a good-luck kiss from folk singer Peter Yarrow at a Dukakis fund-raiser held at the New York nightclub Nell's. (Photo: Chuck Pulin)

Michael's 'Faith' Has Hot 100 Six Appeal; Streisand's Latest Brings Back Memories

CHART BEAT

by Paul Grein

Anita Baker's "Giving You The Best That I Got" leaps to No. 7 in its second week on the pop album chart. This tops the No. 11 peak of Baker's previous album, "Rapture." The title track jumps to No. 16 on the Hot 100 and to No. 1 on the Hot Black Singles chart. It's the singer's first No. 1 black single: "Sweet Love" peaked at No. 2 on that chart in 1986.

The latest albums by two veteran British pop groups make impressive second-week jumps. Duran Duran's "Big Thing" vaults from No. 109 to No. 31

and the Pet Shop Boys' "Introspective" leaps from No. 118 to No. 49.

Will To Power's "Baby, I Love Your Way/Free Bird" jumps to No. 8 on the Hot 100. The medley couples two of the biggest album rock hits of the '70s. "Baby, I Love Your Way" was one of the key tracks from Peter Frampton's 1976

blockbuster, "Frampton Comes Alive!" and "Free Bird" was an album rock classic by Lynyrd Skynyrd. The original versions of both songs were also top 20 pop hits, though neither cracked the top 10. The success of the remake must be especially gratifying for Frampton, because it focuses attention on his songwriting, something that was overshadowed a decade ago by his phenomenal success and his pretty-boy image. The hit may help set the stage for Frampton's second Atlantic album, due in January.

Ivan Neville cracks the top 40 on the Hot 100 with "Not Just Another Girl," nearly 22 years after his father, Aaron Neville, climbed to No. 2 with the classic "Tell It Like It Is." Ivan Neville's record was produced by Danny Kortchmar, who has a way with the offspring of famous musicians. He produced Louise Goffin's 1979 single "Remember (Walking In The Sand)," which just missed the top 40. Goffin is the daughter of Carole King and Gerry Goffin.

WE GET LETTERS: Rich Appel of CBS in New York notes that this week's top 40 includes remakes of songs that were first made hits in each of the last four decades: from the '50s, "Don't Be Cruel"; from the '60s, "The Loco-Motion" and "Groovy Kind Of Love"; from the '70s, "Baby I Love Your Way" and "Free Bird"; and from the '80s, "Early In The Morning."

William Simpson of Los Angeles notes that "Kokomo," the title of the Beach Boys' recent No. 1 single, was also the name of an act that had a top 10 instrumental hit in 1961, "Asia Minor".... Don Beckman of Spokane, Wash., adds that the Beach Boys' single bowed at No. 96, the lowest entry of any eventual No. 1 hit this year.

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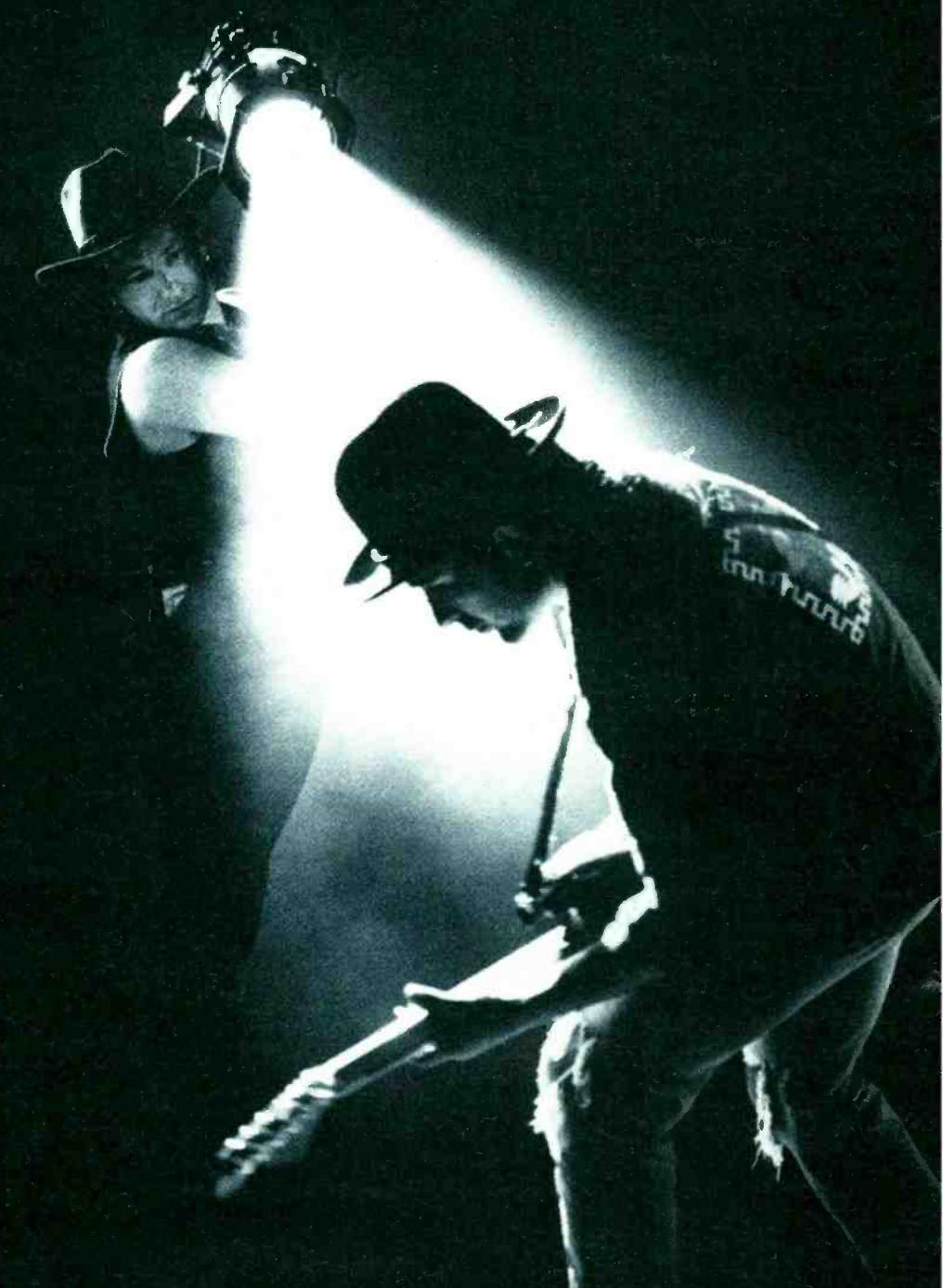
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Editorial

JUKEBOX DESERVES CENTENNIAL TRIBUTE

THE JUKEBOX IS, admittedly, not the mighty singles force of yore. It is no longer a way to make hits but rather a way of sustaining their popularity. Once 500,000 strong, jukeboxes in "locations" have dwindled to half that total, although they have been holding their own for many years. And the cheerful command that one could "put another nickel in" to hear one's favorite songs has given way to a more sobering need to put another dollar in some boxes.

That's the down side.

The happy news is that operators are celebrating the 100th anniversary of the jukebox—said to have debuted in the Palais Royale Saloon in San Francisco on Nov. 23, 1889—under the sponsorship of the Amusement and Music Operators Assn. of America, whose members own and service 115,000 of the nation's 250,000 jukeboxes.

The recording industry should glory in the continuing importance of the jukebox in the exposure of its music—both current and catalog—and should get on the bandwagon to help the AMOA celebrate this milestone. For it can be said that the record industry—itself a slightly older product of 19th century inventors—owes much of its success to the jukebox.

The jukebox, to be sure, has made a journey through the years that mirrors changes in the recording industry itself, ranging from jukeboxes that played 78s while proudly proclaiming their art deco splendor to the sleek '50s stylings that programmed 45s to today's hi-tech wonders that play the latest technological development, the compact disk.

Operators of the older coin machines will probably keep the 45-rpm vinyl disk afloat for some time, but even after the labels stop releasing sin-

gles in that format, it seems unlikely that jukeboxes will die. CD jukeboxes are rising fast, and video jukeboxes are also gaining in popularity. The urge to listen to hit tunes in public places appears certain to survive changes in technology.

RCA Records and its sister labels have made a simple but appealing tribute to the jukebox by announcing they will place the AMOA centennial logo on the 45s they plan to release in the next year. The music industry should be heard from in other ways and with other kinds of label participation, too.

We often long for a bit of Americana that has sadly faded with the fashions of the day. The jukebox, however, is one wonderful bit of Americana that is still very much a part of our lives. It is comforting to know that it can celebrate its 100th birthday with lots of vigor and pride of accomplishment.

'Alcohol IQ' Program Uses New Medium VIDEO STORES CAN BE POSITIVE FORCE

BY JAMES P. JIMIRRO

Beginning last month, something remarkable began happening in cities across the U.S.: VCR owners can now walk into video rental stores and take home a free loan copy of a new video, "Your Alcohol IQ." The video, financed and produced by Anheuser-Busch, features a veritable galaxy of celebrities, including Jill Eikenberry, Michael Tucker, Patrick Duffy, and Lisa Hartman. The program encourages viewers to drink responsibly if they do drink and attempts to do so in an entertaining fashion without being pedantic or preachy.

The video has been marketed by J2 Communications and distributed as a public service to retail rental locations by major video distributors across the country.

What's remarkable about all this is not just that the message is well communicated or that the production values are outstanding or even the idea that a public-spirited company like Anheuser-Busch is interested in fostering responsible drinking. What's remarkable is that this program, for

the first time, uses the remarkable communication power of the nation's video stores to achieve something for the public good.

As we know, there are several media in our country that have an ex-



'The power to communicate is extraordinary and also precious'

James P. Jimirro is president of J2 Communications.

traordinary capability to reach people with ideas and information. They include print media, radio stations, and television, especially the TV networks. This power to communicate is both precious and extraordinary. Governments don't have it (unless

ideas. But because the video industry has grown so meteorically and the ubiquity of video stores is such a new phenomenon, few have observed that the nation's 25,000 video rental locations have indeed taken their place, along with newspapers, television,

Letters to the Editor

E.T.' GRIDLOCK DECRID

It's difficult to believe that MCA cannot fill orders on the biggest event in the history of our industry. MCA has had at least six months to launch this release.

We are now faced with telling our customers that yes, we ordered plenty of product and yes, you did see our advertisements saying "E.T.—The Extra-Terrestrial" is out now, but no, we weren't sent our full order—would you like a raincheck? That is sure to enhance our image as well as MCA's.

Was it MCA's intention to see a timeless American treasure as a loss leader in the dump bins of every wholesale club in the country? Presumably, MCA and Steven Spiel-

berg will be flushed with pride when they see the local gas station offering "E.T." for free with the purchase of a full tank of gas.

Here's a good idea: When you shortship "E.T.", make sure wholesale clubs receive "E.T." (at the lowest price, of course) and video retailers don't. This should cement "E.T."s image in the marketplace as a product with all the stature of a Ronco back scratcher or a set of Ginsu steak knives.

There is speculation that you are treating "E.T." like a hot Nintendo game and purposely shorting the pipeline. I think that rumor allows for too much marketing savvy on your part.

It is truly unfortunate that a once-in-a-lifetime event has to begin on such a sour note.

Greg Eagle
Director of Video Operations
Mr. Movies Inc.
Eden Prairie, Minn.

YES TO MODERN ROCK CHART

Congratulations on the unveiling of Billboard's Modern Rock Tracks chart. The time for this music is definitely now, as it has been selling well for some time.

The single gripe I have with the chart is that it is track oriented rather than album oriented. For the most part, only the commercial stations are truly track oriented, and their numbers alone aren't enough for a scientific chart. So we add in college stations, and there are tons of them, but college radio is universally album oriented. Some stations won't even chart a 12-inch single; it doesn't offer enough programming for their DJs.

I basically recommend that you shift to an album chart and include emphasis tracks.

Steve Tipp
National Promotion Manager
Warner Bros. Records
Burbank, Calif.

Ron Cerrito, Modern Rock Tracks chart manager, replies:

We are aware that the programming of college stations is more album oriented than track oriented. We are working on a system that would allow album-oriented stations to report album titles. We must still preserve, however, the unique advantage of Billboard's track chart: It identifies the specific tracks that may have wider potential, beyond the modern rock base.

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.

Top 40 Oldies Suffer Popularity Drop At Country

BY SEAN ROSS

NEW YORK While top 40 programmers are ignoring country crossover (Billboard, Nov. 5), traffic in the other direction has also slowed considerably. Some country PDs are looking askance at the handful of top 40 oldies they play; others worry that even some Eddie Rabbitt or Dolly Parton titles may be too pop.

Those PDs aren't reacting to pop neglect of their music as much as they are to the ongoing dominance of new traditionalism. WCOS Columbia, S.C., OM Gerry McCracken still plays some pop gold, but scheduling Dobie Gray's "Drift Away" next to the bulk of his currents "gives our computer fits sometimes," he says.

Like many others, McCracken feels that country stations are now choosing to protect their hardcore country listeners at the expense of others. "Our core audience loves Reba McEntire and Randy Travis. We've always counted on the fringe audience that loves Kenny [Rogers] and Dolly to put us over the top. They're drifting away now because they don't like the new country music

that sings through its nose, but that's what you have to play to keep the core happy."

"There was a time when you could play 'Forever In Blue Jeans' by Neil Diamond on a country station. That doesn't happen as much any more," says WWWWW "W4" Detroit PD Barry Mardit. "In fact, our library has relied more heavily on traditional stuff. 'Drift Away' may still come up at night, but we could probably get rid of some of our crossovers and it wouldn't hurt us."

"A few years ago people were saying that Randy Travis was the way that country music was going. There was some truth to that, but there still wasn't enough new traditionalist music for a category. Now Randy has half a dozen songs you can play as oldies. Reba has over a dozen songs. You start to find that you can base a portion of your library on this type of music."

"You can hurt yourself more by having too many pop-leaning songs in close proximity to each other than by having too many traditional songs. The audience accepts George Strait followed by Reba." Conversely, Mar-

dit says, even some major country hits are now perceived by W4's audience as too pop.

"Eddie Rabbitt's 'Drivin' My Life Away' and 'I Love A Rainy Night' are thought of as crossover records now... Unfortunately, even if a song is by a country artist, there's always a faction of people who think that if they heard it on a pop station, we no longer have the right to play it."

For years pop-to-country crossover, especially in the gold library, was targeted to listeners who had grown up with top 40 radio before switching to country. (WMAQ Chicago and WHN New York circa 1975 are prime examples, although one PD remembers WDEE Detroit playing Cher records as early as 1972.) But Mardit says some country converts have become purists.

"Once this pop audience starts lis-

tening to country and they hear Dolly Parton's 'Here You Come Again' or 'Two Doors Down,' they say you're playing all that pop stuff."

Significantly, many of the PDs and stations that now worry about super-serving their core once championed crossover. W4 had hits with such unlikely titles as Stevie Nicks' "Leather And Lace" and Joe Dolce's "Shaddap You Face." As PD of WAKY Louisville, Ky., John Randolph was often the first (and occasionally the only) top 40 PD on country songs. Now the owner/GM of country WKLO Danville, Ky., Randolph says crossover titles "are the ones we pulled out first. We're slowly taking Kenny Rogers' records out, for example."

Then there's top-rated KCCY Pueblo, Colo., which in 1985-86 sat out many traditional records, never called itself "country" on the air, and

played such odd currents as Klymaxx's "I Miss You" and Nick Lowe's "I Knew The Bride (When She Used To Rock And Roll)."

PD Jack Carter says, "We developed our philosophy during a day when the currents were the Eagles and Linda Ronstadt; it was easy to take one more step. Now, when the currents are Randy Travis and George Strait, [the two genres of music are] just too far apart."

"Klymaxx was a mistake—we were trying to see how far we could push it. Playing Nick Lowe and the Stray Cats wasn't stupid, and we still get requests for those."

"We were making decisions based on the notion that a 25-54-year-old would enjoy 'I Miss You.' There was no FM AC in this market at the time. We felt we could broaden ourselves,

(Continued on page 16)

CMJ's Unconventional Meet Selling Of College Radio Debated

BY SEAN ROSS

NEW YORK Early on, it became clear that the CMJ New Music Report convention, held here Oct. 27-29, was unlike other radio-industry meetings. There was live music at the beginning of one panel ("Come back tonight and hear us play some loud shit," said one band member). Then there was a conventioneer who hailed a friend with "Satan!!! How ya doin'!" And one college PD accused the Pixies—a band not known for its commercial radio success—of selling out.

Actually, this year's CMJ featured a lot of ads for buying into the system. College PDs repeatedly heard how important their medium has become. TVT head Steve

Gottlieb told them a No. 1 alternative record is more important than a top 15 album rock track. Geffen Records national director of alternative promotion Mark Kates told them, "Everything all of you are doing is getting more attention; [the powers in the industry have] decided that what we're doing is important now."

Kates' "College Radio And The Alternative Marketplace" session dealt largely with the increased interest of major labels in alternative music. Natalie Werlin, indie buyer for Boston's Newbury Comics, said that she spends much of her time briefing the store's major-label buyer on progressive acts. "My sales are dwindling as the major labels' [sales] pick up," she said.

(Continued on page 76)

CMJ Panel Is Surprisingly Candid Tip-Sheet Ties To Labels Explored

NEW YORK One of the highlights of the CMJ Music Marathon here was the Oct. 28 "Tips And Trades" panel. Moderated by Larry Dunn, former PD of WLIR Long Island, N.Y. (now WDRE), the session was an unusually candid discussion of the relationship between labels and tip sheets, which traditionally has only been whispered about.

For years, tip-sheet critics have suggested that publications' picks are influenced by label advertising pressure. But it was still a surprise to hear PolyGram's director of college promotion, Tim Hyde, volunteer that his company had threatened to pull its ads had Mercury's Michelle Shocked not made the cov-

er of CMJ. That prompted CMJ's Deborah Orr to quickly insist that the publication "tried to keep advertising and editorial as separate as possible."

And while the Gavin Report's Peter Standish said it is "not uncommon for there to be an ad I don't know about until I see it [in print]," he added that "every trade has had advertising pulled because they don't pick a record." And the Hard Report's Dawn Hood said, "The truth of the matter is that advertising does have an effect," but she added that she makes a point of writing about records that aren't being pushed.

Also discussed was the practice

(Continued on page 76)

KHTR Abandons Top 40 Lead For Oldies; Rook Returns To L.A.; Buffalo Rides Wave

NEARLY SIX YEARS AGO, the double-digit success of KHTR St. Louis was one of the linchpins in top 40 radio's revival. On Nov. 5, it will become the latest of the CBS O&O FMs to go oldies, turning into KLOU "Clue 103." Current PD Kevin Young will take on program/operation duties for sister news/talk KMOX and KLOU, while p.m. driver Ron Morgan will become acting PD for the FM.

KHTR is changing formats despite a rise from 4.8 to 5.4 in the summer book, which put it two shares ahead of its only format rival, WKBQ, which went from 3.2 to 3.7. Ironically, the impetus for the decision may be several hundred miles away. In addition to stressing the salability of oldies' demos, CBS FM head George Sosson says he wants to send a message to EZ Communications.

That company owns AC KYKY St. Louis, one of the stations that a new oldies FM might wind up sharing listeners with. It is also the future owner of WIOQ Philadelphia, which is currently in a tight battle of oldies with CBS' WOGL. Sosson hopes the KLOU change will show "that we're committed to oldies" and encourage EZ to switch formats when it takes over WIOQ next year.

PROGRAMMING: After four years as president of his own AC, KCDA Coeur D'Alene, Idaho, John Rook returns to major-market radio as PD of talk KABC Los Angeles, replacing John Broeske. Rook's friendship with KABC GM George Green goes back 25 years to ABC's KQV Pittsburgh and WLS Chicago. Rook operated his own consultancy from 1972-76 and was PD of KFI Los Angeles from 1977-82.

Buffalo, N.Y., gets a new adult alternative outlet around Thanksgiving when album WBYR takes Satellite Music Network's Wave format and becomes WBMW. New owner/GM John Casciani is a Buffalo radio veteran who put Schulke's easy listening format on WBRY (now WJYE) when it was new. Casciani wanted to take WBMW out of the album rock wars and pick up some of the AC listeners who may have been lost when WRLT became album WGR-FM. PD John Picillo stays as WBMW's OM.

Oldies WCBM Baltimore has been sold out of receivership to WCBM of Maryland Inc., headed by a local real-estate entrepreneur, and has been granted permission to be consulted by its new owner prior to approval of the sale. WCBM has switched to a n/t format featuring many of old WFBR staffers who were laid off in that station's switch to oldies. Joe Lombardo is now PD



by Sean Ross

and is teamed with Frank Luber in mornings. Across town, crossover WGHT "Hot 95.9" segues to mainstream top 40. PD Don Brooks still needs a morning person.

Easy KMEZ Dallas makes it official: It will be going urban under consultant Jerry Clifton (Billboard, Oct. 25). A new PD and calls will follow. Ironically, KMEZ owner Summitt now has consultant Don Kelly working against Clifton's WZGC "Z93" in Atlanta and Clifton competing with Kelly's KKDA-FM "K104" in Dallas.

WHK Cleveland goes from Transstar's oldies format to a business-oriented n/t format under Colorado's Business Radio Network on or after Nov. 14 under GM Chuck Bortnick. That leaves the North Coast with no oldies station.

In a surprise move, PD Gary Nolan is out at AC WLTW New York; no replacement has been named. Also, PD Ceacer Gooding is out at urban WQOK Raleigh, N.C.; he can be reached at 919-872-8650 or 212-547-3649. And country WMC Memphis, Tenn., PD duties are being handled by OM Robert John following the departure of Ron Jones.

Peter King goes from production manager at WHEN/WRHP Syracuse, N.Y., to PD for the AC/easy combo. In addition, John Enoch is the new GM, replacing Bob Carolin. Larry Fine is upped to WHEN MD from weekends... Bob Mitchell goes from PD/MD KFRE Fresno, Calif., to PD/MD country WKJN Baton Rouge, La. OM Lee Nye replaces him at KFRE.

SATELLITE MUSIC Network's Z-Rock format picks up two major-market AMs this week, and both are in markets where a hard rock FM had softened. In San Antonio, Texas, KSJL will pick up Z-Rock on Monday (7) and will go up against album KISS; it had been simulcasting top 40 KSAQ. KSJL's 50,000-watt signal reaches much of south Texas, including Corpus Christi and Del Rio, and parts of northern Mexico during the day.

There's even more irony at KJJO-AM Minneapolis. The KJJO AM/FM combo was, until six months ago, "Hot Rockin' 104"—one of the country's few hard rock FMs. Then the AM went to SMN's R&B/oldies Heart & Soul format and the FM changed PDs and went more mainstream. In the meantime, KJJO's Michael Cross became Z-Rock's morning man.

"It finally got to me that there are a lot of disenfranchised head bangers," says KJJO GM John Rohm, explaining his AM's decision to return to hard rock on Halloween. KJJO will take new calls shortly; KSJL will

(Continued on page 15)

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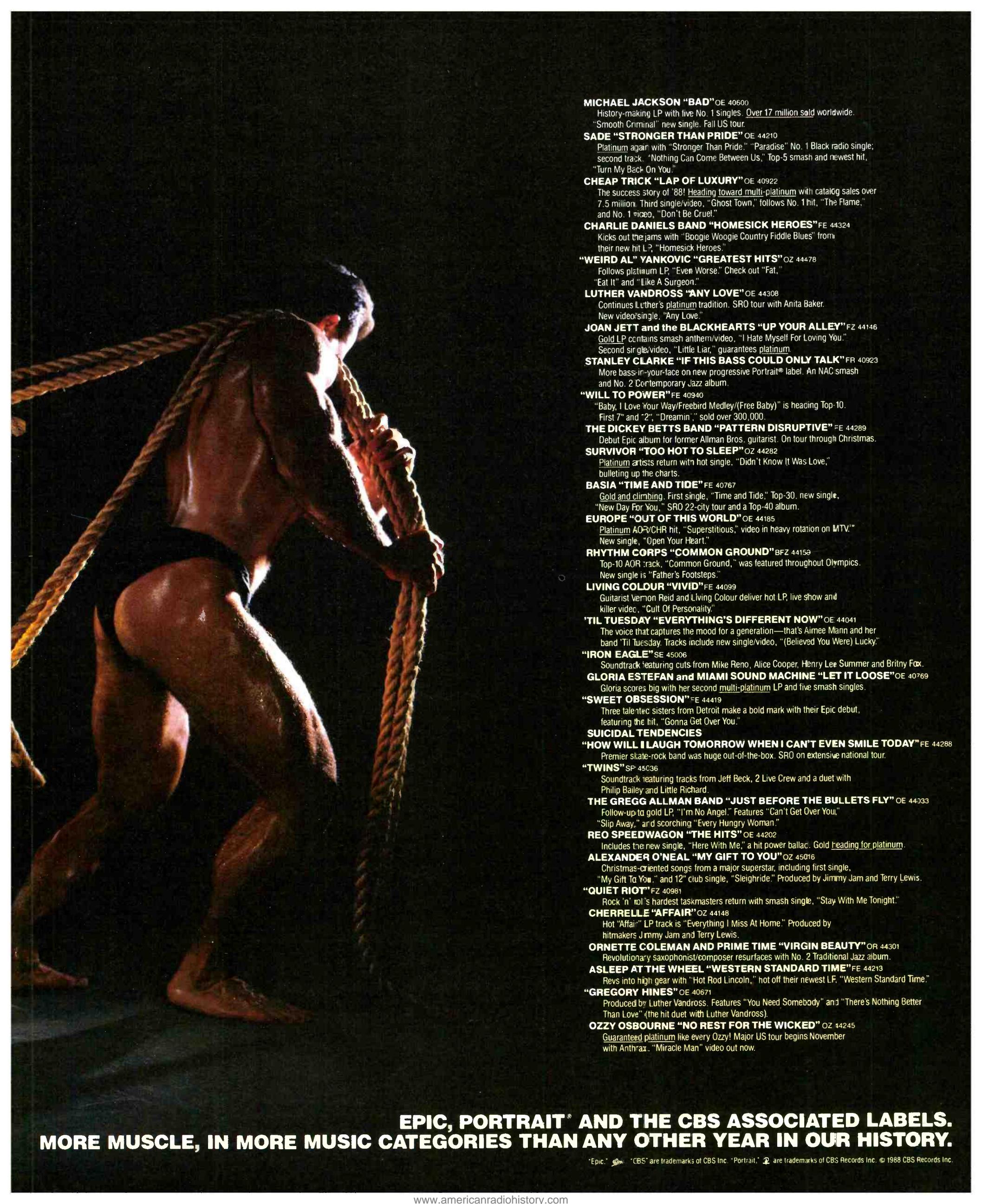
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Platinum again with "Stronger Than Pride." "Paradise" No. 1 Black radio single; second track. "Nothing Can Come Between Us," Top-5 smash and newest hit, "Turn My Back On You."

CHEAP TRICK "LAP OF LUXURY" OE 40922

The success story of '88! Heading toward multi-platinum with catalog sales over 7.5 million. Third single/video, "Ghost Town," follows No. 1 hit, "The Flame," and No. 1 video, "Don't Be Cruel."

CHARLIE DANIELS BAND "HOMESICK HEROES" FE 44324

Kicks out the jams with "Boogie Woogie Country Fiddle Blues" from their new hit LP, "Homesick Heroes."

"WEIRD AL" YANKOVIC "GREATEST HITS" OZ 44478

Follows platinum LP, "Even Worse." Check out "Fat," "Eat It" and "Like A Surgeon."

LUTHER VANDROSS "ANY LOVE" OE 44308

Continues Luther's platinum tradition. SRO tour with Anita Baker. New video/single, "Any Love."

JOAN JETT and the BLACKHEARTS "UP YOUR ALLEY" FZ 44146

Gold LP contains smash anthem/video, "I Hate Myself For Loving You." Second single/video, "Little Liar," guarantees platinum.

STANLEY CLARKE "IF THIS BASS COULD ONLY TALK" FR 40923

More bass-in-your-face on new progressive Portrait® label. An NAC smash and No. 2 Contemporary Jazz album.

"WILL TO POWER" FE 40940

"Baby, I Love Your Way/Freebird Medley/(Free Baby)" is heading Top-10. First 7" and 12", "Dreamin,'" sold over 300,000.

THE DICKEY BETTS BAND "PATTERN DISRUPTIVE" FE 44289

Debut Epic album for former Allman Bros. guitarist. On tour through Christmas.

SURVIVOR "TOO HOT TO SLEEP" OZ 44282

Platinum artists return with hot single, "Didn't Know It Was Love," bulleting up the charts.

BASIA "TIME AND TIDE" FE 40767

Gold and climbing. First single, "Time and Tide," Top-30, new single, "New Day For You." SRO 22-city tour and a Top-40 album.

EUROPE "OUT OF THIS WORLD" OE 44185

Platinum AOR/CHR hit, "Superstitious," video in heavy rotation on MTV. New single, "Open Your Heart."

RHYTHM CORPS "COMMON GROUND" BFZ 44159

Top-10 AOR track, "Common Ground," was featured throughout Olympics. New single is "Father's Footsteps."

LIVING COLOUR "VIVID" FE 44099

Guitarist Vernon Reid and Living Colour deliver hot LP, live show and killer video, "Cult Of Personality."

'TIL TUESDAY "EVERYTHING'S DIFFERENT NOW" OE 44041

The voice that captures the mood for a generation—that's Aimee Mann and her band 'Til Tuesday. Tracks include new single/video, "(Believed You Were) Lucky."

"IRON EAGLE" SE 45006

Soundtrack featuring cuts from Mike Reno, Alice Cooper, Henry Lee Summer and Britny Fox.

GLORIA ESTEFAN and MIAMI SOUND MACHINE "LET IT LOOSE" OE 40769

Gloria scores big with her second multi-platinum LP and five smash singles.

"SWEET OBSESSION" FE 44419

Three talented sisters from Detroit make a bold mark with their Epic debut, featuring the hit, "Gonna Get Over You."

SUICIDAL TENDENCIES**"HOW WILL I LAUGH TOMORROW WHEN I CAN'T EVEN SMILE TODAY"** FE 44288

Premier skate-rock band was huge out-of-the-box. SRO on extensive national tour.

"TWINS" SP 45036

Soundtrack featuring tracks from Jeff Beck, 2 Live Crew and a duet with Philip Bailey and Little Richard.

THE GREGG ALLMAN BAND "JUST BEFORE THE BULLETS FLY" OE 44033

Follow-up to gold LP, "I'm No Angel." Features "Can't Get Over You," "Slip Away," and scorching "Every Hungry Woman."

REO SPEEDWAGON "THE HITS" OE 44202

Includes the new single, "Here With Me," a hit power ballad. Gold heading for platinum.

ALEXANDER O'NEAL "MY GIFT TO YOU" OZ 45016

Christmas-oriented songs from a major superstar, including first single, "My Gift To You," and 12" club single, "Sleighride." Produced by Jimmy Jam and Terry Lewis.

"QUIET RIOT" FZ 40981

Rock 'n' roll's hardest taskmasters return with smash single, "Stay With Me Tonight."

CHERRELLE "AFFAIR" OZ 44148

Hot "Affair" LP track is "Everything I Miss At Home." Produced by hitmakers Jimmy Jam and Terry Lewis.

ORNETTE COLEMAN AND PRIME TIME "VIRGIN BEAUTY" OR 44301

Revolutionary saxophonist/composer resurfaces with No. 2 Traditional Jazz album.

ASLEEP AT THE WHEEL "WESTERN STANDARD TIME" FE 44213

Revs into high gear with "Hot Rod Lincoln," hot off their newest LP, "Western Standard Time."

"GREGORY HINES" OE 40671

Produced by Luther Vandross. Features "You Need Somebody" and "There's Nothing Better Than Love" (the hit duet with Luther Vandross).

OZZY OSBOURNE "NO REST FOR THE WICKED" OZ 44245

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WASHINGTON ROUNDUP

BY BILL HOLLAND

THE FEDERAL Communications Commission has approved RKO'S settlement agreement with Atlantic Ventures for WRKO/WROR Boston, making this the third RKO Radio sale to clear the commission. In another case, the FCC Review Board has revoked the licenses of Silver Star Communications-Albany Inc. for stations WMJM/WVAF Cordele, Ga., for "calious abuse" of the commission's distress-sale policy.

ATTENTION ENGINEERS: The Federal Communications Commission has modified the duopoly rule prohibiting common ownership of two or more commercial radio stations in the same market. Citing "an explosion of new stations in all sized markets," the FCC loosened the reins

not only for AM stations as expected, but for FM stations as well. The FCC adopted new principal-city contour standards to remedy "restrictive" old contour-overlap standards that didn't recognize the differences in signal strengths of AM and FM—to 5 mv/m for AM and 3.16 mv/m for FM. The new standards will allow commonly owned stations to be located closer together to help cut costs.

The FCC has also modified its cross-interest ownership policy, once again concluding that the "plethora of media services" these days makes such restrictions unnecessary. The old policy prevents an individual from having an "attributable" ownership interest in one station in a market while at the same time having a "meaningful relationship" at a competing media outlet. In its action, the commission deleted the rule as it applies to consultants, joint ventures, time-brokerage arrangements, and ad agencies. The FCC is also going to take a look at the "key station employees" section of the policy and per-

haps loosen up its ownership-attribution sections as well as nonattributable equity interests.

PRESIDENT REAGAN is expected to sign the bill allowing broadcasters to advertise or mention noncasino lotteries. The Charity Games Advertising Clarification Act, H.R. 3146, got the OK from Congress before it adjourned. The bill will not become effective until 18 months from the date of the signing, however, to allow state governments to modify or loosen their restrictions.

There's also big news for stations serving Indian reservation populations—an amendment to the lottery act will enable reservations to advertise bingo and such so-called Indian games as lotto, pull-tabs, and punch boards. The Indian gaming industry is a multimillion-dollar business, and now radio stations will have a chance to get in on the action. The lottery's 18-month waiting period for states will not apply.

VOX JOX

(Continued from page 10)

keep those calls. Meanwhile, Z-Rock OM Lee Abrams goes to Europe in January to pitch potential clients.

PEOPLE: John Scott is promoted to APD/MD at top 40 KHYI "Y95" Dallas; he'll come off the air, leaving PD Buzz Bennett with a late-night opening... Famous Amos is out of nights at urban KHYS Houston; Jimmy Olson from top 40 KHF1 "K98" Austin, Texas, is in. PD Steve Hegewood still wants a morning show.

Cynthia Fox returns to album

KMPC-FM Los Angeles for a Sunday night eclectic show called "A Cut Above"... N/T WCAU Philadelphia sports director Steve Fredericks has been suspended following his arrest for alleged possession of heroin. Ironically, the events took place shortly before the station had hired former mayor/police commissioner Frank Rizzo for daily p.m. drive duties.

Country KMLE Phoenix, Ariz.'s new lineup starts Tuesday (8). In mornings, Bill Taylor (KKBQ Houston) teams with Chuck Bear (WRBQ

Tampa, Fla.) and Terry Springs. Other staffers: Gary Ross (KKLT Phoenix), middays; Jim West (WFMS Indianapolis), afternoons; Bill Anthony (KESZ Phoenix), nights; and Charlie Martinez (cross-town KVVA), overnights.

Milwaukee vet Nick Alton moves to middays at adult alternative WNUA Chicago... Kathy Vasquez, blind since she was 2, joins n/t KPZE Anaheim, Calif., to host a weekly talk show on the problems of the disabled... Vickie Jenkins moves to ND at AC KOIT San Francisco from cross-town KYUU (now KXXX-FM)... Tom Rivers becomes MD at country WQYK Tampa.

Top 40 KEZB "B94" El Paso, Texas, morning man Steve Crosno makes an unusual cross-town move to Spanish-language KAMA, where he'll team with Terry Bustillos for a bilingual morning show. Cat Simon moves from nights to B94 mornings.

Country KRPT Anadarko, Okla., p.m. driver Katie Carr moves to the same slot at top 40 KYNZ Ardmore, Okla., as Christy Young... Top 40 KJYO "KJ103" Oklahoma City MD J.D. Stewart is upped to APD, while midday man Andy Taylor becomes MD... Top 40 WKSI Greensboro, N.C., MD Dale O'Brian moves to APD and mornings, where he replaces Jim Quinn. Part-timer Sean Michaels moves to middays.

CLASSIFIEDS: Urban WVKO Columbus, Ohio, needs a morning news anchor to replace Jill Frost, who transfers to sales... WQXR New York has a production slot in the operations department for someone with writing skills and knowledge of classical music. Call Loren Toolajian at 212-556-5915.

Top 40 KKLQ "Q106" San Diego needs a part-timer. T&Rs to Garry Wall... Country WBBF/WBEE-FM Rochester, N.Y., OM Bob Barnett is still taking T&Rs for his AM PD slot but needs a production director immediately; call 716-232-7550.

Assistance in preparing this column was provided by Peter Ludwig.



Programmers discuss the week's new music.

TOP 40

As he prepares for a format monopoly (see Vox Jox, page 10), WKBQ St. Louis PD Lyndon Abell praises Robbie Nevil's tropical-flavored "Back On Holiday" (EMI) as a "great-sounding record which fits our needs. He had very strong support here with his 1987 hits, so this was a natural." WKBQ adds it at No. 31. Abell also mentions Kenny Loggins' "I'm Gonna Miss You" (Columbia), which is just starting its national chart life. "We've got requests already coming in, and to have that happen this early is a very good sign," he says. "Loggins' material has always done well here, even his national flops." Abell's adult record for the moment is Robert Palmer's "Early In The Morning" (EMI); response from teens has not been fantastic, he says, but adults have really taken to the Gap Band cover.

URBAN CONTEMPORARY

WCDX Richmond, Va., PD Chuck Woodson is already on the newly renamed "You Got It (The Right Stuff)" (Columbia) by New Kids On The Block. "It seems as if they have a track record just off 'Please Don't Go Girl,' which we still get calls for. Young females began to ask for this one as soon as it went on the air," says Woodson. He also gives Aleese Simmons' "I Want To Be Your Lover" (Orpheus) a nod, calling it "a New York record which has got the funk." Woodson's final mentions go to songs from hot artists that received album-cut play. He says New Edition's ballad "Can You Stand The Rain" (MCA), Al B. Sure's remake of Roberta Flack's "Killing Me Softly" (Warner Bros.), and Bobby Brown's "Roni" (MCA) are being released as singles at the perfect time.

STUART MEYER

FOR WEEK ENDING NOVEMBER 12, 1988

Billboard®

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HOT ADULT CONTEMPORARY™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of radio playlists. | |
|-----------|-----------|---------------|------------------|--|--------------------------------------|
| | | | | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
| 1 | 3 | 4 | 11 | HOW CAN I FALL? A&M 1224 | ◆ BREATHE 1 week at No. One |
| 2 | 8 | 11 | 6 | KISSING A FOOL COLUMBIA 38-08050 | ◆ GEORGE MICHAEL |
| 3 | 4 | 6 | 11 | FOREVER YOUNG WARNER BROS. 7-27796 | ◆ ROD STEWART |
| 4 | 6 | 8 | 8 | A WORD IN SPANISH MCA 53408 | ◆ ELTON JOHN |
| 5 | 1 | 1 | 10 | ONE MOMENT IN TIME ARISTA 1-9743 | ◆ WHITNEY HOUSTON |
| 6 | 9 | 9 | 7 | LOOK AWAY REPRISE 7-27766 | ◆ CHICAGO |
| 7 | 2 | 3 | 11 | GROOVY KIND OF LOVE ATLANTIC 7-89017 | ◆ PHIL COLLINS |
| 8 | 10 | 12 | 4 | TILL I LOVED YOU COLUMBIA 38-08062 | BARBRA STREISAND & DON JOHNSON |
| 9 | 11 | 10 | 7 | GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371 | ◆ ANITA BAKER |
| 10 | 5 | 2 | 12 | DON'T YOU KNOW WHAT THE NIGHT... VIRGIN 7-99290 | ◆ STEVE WINWOOD |
| 11 | 7 | 5 | 17 | KOKOMO (FROM "COCKTAIL") ELEKTRA 7-69385 | ◆ THE BEACH BOYS |
| 12 | 12 | 7 | 13 | TRUE LOVE MCA 53363 | ◆ GLENN FREY |
| 13 | 16 | 19 | 9 | WAITING FOR A STAR TO FALL RCA 8691 | ◆ BOY MEETS GIRL |
| 14 | 13 | 14 | 7 | RED RED WINE A&M 1244 | ◆ UB40 |
| 15 | 26 | 43 | 3 | BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A. | ◆ WILL TO POWER |
| 16 | 19 | 22 | 5 | SILHOUETTE ARISTA 1-9751 | ◆ KENNY G |
| 17 | 15 | 13 | 21 | I'LL ALWAYS LOVE YOU ARISTA 1-9700 | ◆ TAYLOR DAYNE |
| 18 | 25 | 30 | 5 | ANY LOVE EPIC 34-08047/E.P.A. | ◆ LUTHER VANDROSS |
| 19 | 24 | 27 | 6 | PIECE OF PARADISE WARNER BROS. 7-27779 | PM |
| 20 | 14 | 15 | 13 | LOVING ARMS LIVINGSTON TAYLOR WITH LEAH KUNKEL CRITIQUE 7-99275/ATLANTIC | |
| 21 | 23 | 32 | 4 | TURN BACK THE CLOCK VIRGIN 7-99308 | JOHNNY HATES JAZZ |
| 22 | 22 | 26 | 5 | CRAZY IN LOVE MCA 53433 | KIM CARNES |
| 23 | 28 | 31 | 4 | SMALL WORLD CHRYSLALIS 43306 | ◆ HUEY LEWIS & THE NEWS |
| 24 | 17 | 17 | 17 | ONE GOOD WOMAN FULL MOON 7-27824/WARNER BROS. | ◆ PETER CETERA |
| 25 | 27 | 35 | 4 | JEALOUS GUY CAPITOL 44230 | ◆ JOHN LENNON & THE PLASTIC ONO BAND |
| 26 | 18 | 18 | 16 | IT WOULD TAKE A STRONG STRONG MAN RCA 8663 | ◆ RICK ASTLEY |
| 27 | 21 | 20 | 14 | DON'T WORRY, BE HAPPY EMI 50146 | ◆ BOBBY MCFERRIN |
| 28 | 30 | 47 | 3 | NO MORE LIES POLYDOR 870 990-7/POLYGRAM | ◆ THE MOODY BLUES |
| 29 | 38 | — | 2 | I REMEMBER HOLDING YOU MCA 53430 | ◆ BOYS CLUB |
| 30 | 20 | 16 | 13 | WALK AWAY COLUMBIA 38-07983 | MICHAEL BOLTON |
| 31 | NEW ▶ | — | 1 | ★★★ HOT SHOT DEBUT ★★★ | ◆ PETER CETERA |
| 32 | 46 | — | 2 | ANOTHER LOVER A&M 1226 | ◆ GIANT STEPS |
| 33 | 29 | 25 | 17 | PERFECT WORLD CHRYSLALIS 43265 | ◆ HUEY LEWIS & THE NEWS |
| 34 | 31 | 29 | 16 | LOOK OUT ANY WINDOW RCA 8678 | ◆ BRUCE HORNSBY & THE RANGE |
| 35 | 48 | — | 2 | OASIS ATLANTIC 7-8896 | ROBERTA FLACK |
| 36 | 50 | — | 2 | HANDLE WITH CARE WILBUR 7-27732/WARNER BROS. | ◆ TRAVELING WILBURYS |
| 37 | NEW ▶ | — | 1 | IF EVER A LOVE THERE WAS FOUR TOPS/ARETHA FRANKLIN ARISTA 1-9766 | |
| 38 | 35 | 37 | 6 | DON'T BE AFRAID OF THE DARK MERCURY 870 569-7/POLYGRAM | ◆ THE ROBERT CRAY BAND |
| 39 | 43 | 46 | 3 | THE LOCO-MOTION GEFFEN 7-27752 | ◆ KYLIE MINOGUE |
| 40 | 40 | 40 | 25 | HOLD ON TO THE NIGHTS EMI 50106 | ◆ RICHARD MARX |
| 41 | 32 | 28 | 19 | HERE WITH ME EPIC 34-07901/E.P.A. | ◆ REO SPEEDWAGON |
| 42 | 45 | 45 | 3 | NEVER TEAR US APART ATLANTIC 7-89038 | ◆ INXS |
| 43 | 33 | 23 | 15 | WHEN I FALL IN LOVE EMI 50138 | NATALIE COLE |
| 44 | 36 | 33 | 22 | I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 | ◆ E.JOHN |
| 45 | 44 | 36 | 15 | WHEN YOU PUT YOUR HEART IN IT REPRISE 7-27812 | KENNY ROGERS |
| 46 | 42 | 41 | 25 | MAKE ME LOSE CONTROL ARISTA 1-9686 | ◆ ERIC CARMEN |
| 47 | 39 | 38 | 20 | TIME AND TIDE EPIC 34-07730/E.P.A. | ◆ BASIA |
| 48 | NEW ▶ | — | 1 | LITTLE LIES, BIG LOVE CHRYSLALIS 43250 | ◆ ADELE BERTEI |
| 49 | 47 | 44 | 7 | DON'T BE CRUEL EPIC 34-07965/E.P.A. | ◆ CHEAP TRICK |
| 50 | 34 | 34 | 7 | 1974 (WE WERE YOUNG) A&M 1243 | AMY GRANT |

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



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ALBUM ROCK TRACKS™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from national album rock radio airplay reports. | | ARTIST |
|-----------|--|---------------|------------------|--|------------------------------------|--------|
| | | | | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | | |
| 1 | 4 | 3 | 7 | ★★★ NO. 1 ★★ IT'S MONEY THAT MATTERS REPRISE 7-27709 | RANDY NEWMAN 1 week at No. One | |
| 2 | 2 | 2 | 7 | WALK ON WATER COLUMBIA 38-08060 | EDDIE MONEY | |
| 3 | 3 | 4 | 5 | TAKE IT SO HARD VIRGIN 7-99297 | KEITH RICHARDS | |
| 4 | 1 | 1 | 7 | DESIRE ISLAND 7-99250/ATLANTIC | U2 | |
| 5 | 5 | 7 | 4 | HANDLE WITH CARE WILBURYS 7-27732/WARNER BROS. | TRAVELING WILBURYS | |
| 6 | 6 | 5 | 6 | ROCK & ROLL STRATEGY A&M 1246 | THIRTY EIGHT SPECIAL | |
| 7 | 9 | 18 | 4 | ANGEL OF HARLEM ISLAND LP CUT/ATLANTIC | U2 | |
| 8 | 8 | 9 | 10 | SLOW TURNING A&M 1245 | JOHN HIATT | |
| 9 | 10 | 13 | 6 | BIG LEAGUE RCA 8750 | TOM COCHRANE & RED RIDER | |
| 10 | 7 | 6 | 13 | FEELS SO GOOD WARNER BROS. LP CUT | VAN HALEN | |
| 11 | NEW ► | | 1 | ★★★ FLASHMAKER ★★ AMERICAN DREAM ATLANTIC 7-89003 | CROSBY, STILLS, NASH & YOUNG | |
| 12 | 11 | 15 | 6 | ROCK BOTTOM EPIC LP CUT/E.P.A. | THE DICKEY BETTS BAND | |
| 13 | 19 | 26 | 4 | HIPPY HIPPY SHAKE ELEKTRA 7-69366 | GEORGIA SATELLITES | |
| 14 | 12 | 21 | 7 | CONFIDENCE MAN ARISTA LP CUT | THE JEFF HEALEY BAND | |
| 15 | 13 | 22 | 6 | STAND BESIDE ME MCA 53425 | KANSAS | |
| 16 | NEW ► | | 1 | ORANGE CRUSH WARNER BROS. LP CUT | R.E.M. | |
| 17 | 22 | 24 | 6 | BORN TO BE MY BABY MERCURY LP CUT/POLYGRAM | BON JOVI | |
| 18 | 30 | — | 2 | NOBODY'S PERFECT ATLANTIC 7-88990 | MIKE + THE MECHANICS | |
| 19 | 26 | 46 | 3 | SOMETHING SO STRONG ISLAND 7-99266 | JIM CAPALDI | |
| 20 | 25 | 30 | 4 | WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC | U2 | |
| 21 | 15 | 20 | 6 | TELEPHONE BOX VIRGIN LP CUT | IAN GILLAN & ROGER GLOVER | |
| 22 | ★★★ POWER TRACK ★★ ARMAGEDDON IT MERCURY LP CUT/POLYGRAM | | 1 | DEF LEPPARD | | |
| 23 | 32 | 44 | 3 | LONG TIME TILL I GET OVER YOU WARNER BROS. LP CUT | LITTLE FEAT | |
| 24 | 24 | 25 | 8 | EDGE OF A BROKEN HEART EMI 50141 | VIXEN | |
| 25 | 29 | 35 | 3 | COPPERHEAD ROAD UNI LP CUT/MCA | STEVE EARLE | |
| 26 | 31 | 38 | 4 | NOT JUST ANOTHER GIRL POLYDOR 887 814-7/POLYGRAM | IVAN NEVILLE | |
| 27 | 18 | 17 | 7 | SLIP AWAY EPIC LP CUT/E.P.A. | THE GREGG ALLMAN BAND | |
| 28 | 27 | 28 | 8 | MADALINE ATLANTIC 7-89041 | WINGER | |
| 29 | 35 | 45 | 3 | PUT ON YOUR DANCING SHOES VIRGIN LP CUT | STEVE WINWOOD | |
| 30 | 14 | 8 | 13 | LET IT ROLL WARNER BROS. LP CUT | LITTLE FEAT | |
| 31 | 28 | 31 | 4 | GOD PART II ISLAND LP CUT/ATLANTIC | U2 | |
| 32 | 16 | 14 | 6 | JEALOUS GUY CAPITOL 44230 | JOHN LENNON & THE PLASTIC ONO BAND | |
| 33 | 40 | — | 2 | LITTLE LIAR BLACKHEART 08095/CBS | JOAN JETT AND THE BLACKHEARTS | |
| 34 | 41 | 48 | 3 | LIKE THE WAY I DO ISLAND LP CUT | MELISSA ETHERIDGE | |
| 35 | 23 | 12 | 13 | NO SMOKE WITHOUT A FIRE ATLANTIC 7-89035 | BAD COMPANY | |
| 36 | 20 | 10 | 8 | BAD MEDICINE MERCURY 870 657-7/POLYGRAM | BON JOVI | |
| 37 | 17 | 11 | 11 | DON'T KNOW WHAT YOU GOT MERCURY 870 644-7/POLYGRAM | CINDERELLA | |
| 38 | 39 | 41 | 5 | WHAT I AM GEFFEN 7-27696 | EDIE BRICKELL & NEW BOHEMIANS | |
| 39 | 33 | 34 | 5 | IF LOVE WAS A TRAIN MERCURY LP CUT/POLYGRAM | MICHELLE SHOCKED | |
| 40 | 46 | — | 2 | ONE NIGHT ATLANTIC LP CUT | BAD COMPANY | |
| 41 | 21 | 16 | 8 | I DID IT FOR LOVE MCA 53364 | NIGHT RANGER | |
| 42 | 45 | — | 2 | IF WE NEVER MEET AGAIN COLUMBIA LP CUT | T.CONWELL/YOUNG RUMBLERS | |
| 43 | 42 | 40 | 4 | DIDN'T KNOW IT WAS LOVE SCOTTI BROS. 4-08067/E.P.A. | SURVIVOR | |
| 44 | NEW ► | | 1 | EVERY ROSE HAS ITS THORN ENIGMA 44203/CAPITOL | POISON | |
| 45 | 47 | 43 | 3 | RAIN MCA LP CUT | JOHNNY WINTER | |
| 46 | 43 | 37 | 22 | FINISH WHAT YA STARTED WARNER BROS. 7-27746 | VAN HALEN | |
| 47 | NEW ► | | 1 | THE CRUSH OF LOVE RELATIVITY LP CUT | JOE SATRIANI | |
| 48 | NEW ► | | 1 | THE WAY I FEEL ESPARANZA LP CUT/ATLANTIC | ROBERT PLANT | |
| 49 | 36 | 29 | 14 | NEVER TEAR US APART ATLANTIC 7-89038 | INXS | |
| 50 | NEW ► | | 1 | I'M AN ADULT NO' / CHRYSTALIS LP CUT | PURSUIT OF HAPPINESS | |

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

RADIO

COUNTRY COOLS TO POP

(Continued from page 10)

but we broadened a little too far.

"If we had been able to control the industry, we would have had Restless Heart become the dominant mainstream sound. But country went the other way, and we had to go one way or another. We considered going AC, but that would have been silly."

Carter says he didn't rethink his stance on crossover vs. traditional country because the audience has changed. "We were No. 1 12 plus then; we're No. 1 12 plus now. It's just a matter of staying in tune with what's happening musically."

Not all programmers have rethought their position. Quantum Media Inc. president Bob Pittman was PD of WMAQ when that station made its greatest use of top 40 oldies, especially pre-1968 material. He compares the country/pop separation of today to Nashville's unhappiness in the mid-'70s over the country success of Olivia Newton-John, Linda Ronstadt, and John Denver.

"I think it's good for there to be cross-pollination," Pittman says. "If the country stations say they're not going to play any top 40 oldies, they're cutting off their nose to spite their face, because that's what their audience grew up on."

In markets that traditionally have not liked country, crossovers still have a noticeable presence. WNOE-AM-FM New Orleans, which just got a new, more mainstream country rival in WQXY "Y96," is playing John Cougar Mellencamp's "Rave On" and Bruce Springsteen's "Tougher Than The Rest" as album cuts. PD Dan Diamond says those songs are "working out great. We haven't had one complaint."

"Springsteen is as American as you get, and that makes him as country as you can get. A lot of people don't recognize it, but the lyric lines are similar. Instrumentally, he's got pickers; it's not noise and metal."

In New Orleans, at least, Diamond still sees that "a lot of people who like country also like '50s and '60s rock'n'roll. We do share audience with [oldies AM] WYAT and [oldies-based AC] WLMG."

And while many PDs see country's rock and rockabilly-based artists as less influential than the McEntire/Travis contingent, Diamond compares the current situation to "1954-58, when out of country came Bill Haley & the Comets, Roy Orbison, Jerry Lee Lewis, Gene Vincent, and Elvis Presley. That's right where we are now."

newsline...

DALE MATTESON moves from VP/GM of WQUE New Orleans to regional VP for WQUE and sister stations KALO/KHYS Port Arthur, Texas. He also replaces Richard Carroll as KHYS VP/GM. Sales manager John Rokweiler takes over Matteson's VP/GM job in New Orleans.

GUY ZAPOLEON has been promoted from group PD to national program director for Nationwide Broadcasting (Billboard, Nov. 5).

SCONNIX BROADCASTING has purchased Key Broadcasting's WBMD/WQSR Baltimore and WMDM/WPTX Lexington Park, Md., for \$25 million. Also, it has sold WBOS Boston to Ackerly Communications for \$19.3 million.

AMERICAN COMEDY NETWORK appoints Maggie Dugan GM of its new radio commercial production division, CommercialWorks. She previously had her own consulting firm and was marketing director at WAAF Worcester, Mass.

VOYAGER COMMUNICATIONS has purchased WELP/WLWZ Greenville, S.C., from American Communications for \$2.6 million.

PACIFIC PUBLIC RADIO promotes KLON-FM assistant GM Sharon Weissman to the new position of KLON's station manager. No new assistant GM will be named.

FOR WEEK ENDING NOVEMBER 12, 1988

MODERN ROCK TRACKS™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from Commercial and College Radio Airplay Reports. | | ARTIST |
|-----------|-----------|---------------|------------------|---|-------------------------------|--------|
| | | | | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | | |
| 1 | 1 | 1 | 6 | DESIRE ISLAND 7-99250/ATLANTIC | U2 4 weeks at No. One | |
| 2 | 2 | 3 | 6 | CAROLYN'S FINGERS 4 A.D. LP CUT/CAPITOL | COCTEAU TWINS | |
| 3 | 3 | 5 | 8 | PUT THIS LOVE TO THE TEST ATLANTIC 7-89027 | JON ASTLEY | |
| 4 | 5 | 8 | 4 | THE GREAT COMMANDMENT ATLANTIC 7-89031 | CAMOUFLAGE | |
| 5 | 7 | 12 | 3 | IN YOUR ROOM COLUMBIA 38-08090 | BANGLES | |
| 6 | 4 | 2 | 10 | PEEK-A-BOO GEFFEN 7-27760 | SIOUXSIE AND THE BANSHEES | |
| 7 | 9 | 14 | 5 | AWAY A&M LP CUT | THE FEELIES | |
| 8 | 10 | 10 | 7 | THE KILLING JAR GEFFEN LP CUT | SIOUXSIE AND THE BANSHEES | |
| 9 | NEW ► | | 1 | CHARLOTTE ANNE ISLAND LP CUT | JULIAN COPE | |
| 10 | 6 | 9 | 6 | JANE SAYS WARNER BROS. LP CUT | JANE'S ADDICTION | |
| 11 | 12 | 7 | 10 | WHAT I AM GEFFEN 7-27696 | EDIE BRICKELL & NEW BOHEMIANS | |
| 12 | 21 | 28 | 4 | I'M SORRY LONDON LP CUT/POLYGRAM | HOTHOUSE FLOWERS | |
| 13 | 11 | 6 | 10 | BACK ON THE BREADLINE I.R.S. LP CUT/MCA | HUNTERS & COLLECTORS | |
| 14 | 17 | 23 | 4 | WINNING SIDE MCA LP CUT | OINGO BOINGO | |
| 15 | 18 | 18 | 10 | MOTORCRASH ELEKTRA 7-69355 | THE SUGARCUBES | |
| 16 | 13 | 19 | 6 | MY BAG CAPITOL LP CUT | LLOYD COLE AND THE COMMOTIONS | |
| 17 | 14 | 21 | 3 | I DON'T WANT YOUR LOVE CAPITOL 44237 | DURAN DURAN | |
| 18 | 16 | 13 | 9 | I'VE GOT A FEELING RYKODISC LP CUT | THE SCREAMING TRIBESMEN | |
| 19 | 29 | — | 2 | ANGEL OF HARLEM ISLAND LP CUT/ATLANTIC | U2 | |
| 20 | 27 | — | 3 | IF LOVE WAS A TRAIN MERCURY LP CUT/POLYGRAM | MICHELLE SHOCKED | |
| 21 | 22 | 16 | 3 | DREAMWORLD COLUMBIA 38-08093 | MIDNIGHT OIL | |
| 22 | 28 | 29 | 4 | DOMINO DANCING EMI 50161 | PET SHOP BOYS | |
| 23 | 19 | 17 | 9 | ANOTHER KIND OF LOVE VIRGIN LP CUT | HUGH CORNWELL | |
| 24 | 30 | — | 2 | ANA NG BAR NONE LP CUT/RESTLESS | THEY MIGHT BE GIANTS | |
| 25 | RE-ENTRY | | | OTHER 99 COLUMBIA 38-08094 | BIG AUDIO DYNAMITE | |
| 26 | 15 | 11 | 9 | KING OF EMOTION REPRISE 7-27737 | BIG COUNTRY | |
| 27 | 24 | — | 2 | I SAY NOTHING LONDON LP CUT/POLYGRAM | VOICE OF THE BEEHIVE | |
| 28 | RE-ENTRY | | | CHRISTINE RELATIVITY LP CUT | HOUSE OF LOVE | |
| 29 | NEW ► | | 1 | 1969 POLYDOR 887 816-7/POLYGRAM | THE PRETENDERS | |
| 30 | NEW ► | | 1 | TURNING THE TIDE CAPITOL LP CUT | RICHARD THOMPSON | |

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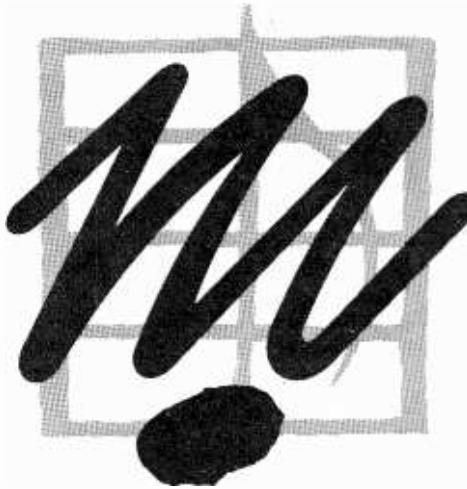
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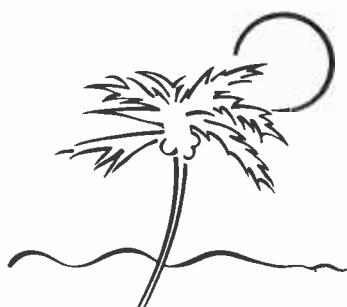
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Class A Turns Bad Reception Into Promo Ploy

BY PETER LUDWIG

NEW YORK As Class A FM stations fight for a nationwide power upgrade, modern rock WDRE Long Island, N.Y., has hooked up with a promotion that makes the most of its reception problems.

Even in its previous incarnation as WLIR, WDRE's signal had been spotty in Manhattan and other significant portions of metropolitan New York. In the summer, during peak sunspot activity, the signal some-

PROMOTIONS

times becomes sketchy even near WDRE's Garden City, N.Y., studios.

Now the station is touting a moderately priced indoor FM antenna by Parsec, a company just beginning to go nationwide with two models. The Parsec LS-3 and upscale LS-4 antennas utilize circuitry designed by maverick audio engineer Larry Schotz—thus the LS designation. Schotz-designed circuitry is found in high-end audio gear by Proton, Nakamichi, ADC, and Crown.

Parsec has been supplying WDRE with promotional product since October in exchange for on-air announcements. For the promotion, the \$39.95 Parsec LS-3 Beam Booster was nicknamed the WDRE Maximizer. All the antennas in the involved retail chains also had WDRE Maximizer stickers on their package.

"We're in a unique position here," says OM Warren Cosford. "If you like what we do, you can't get it anywhere else in the market." Cosford initially got involved "to show Parsec and retailers that we have a maniacal audience. A large number of our listeners are hard to reach and only listen to us. We know that we sell tickets—that's been proven over and over."

"I've also always found it odd that people who sell radios spend so little advertising on radio. They seem overly involved in print."

"We're rated in Nassau and Suffolk counties, but we cover very little of Suffolk. The same holds true for southern Connecticut and the New York market. I want Parsec to spend money on WDRE and in print. There are a lot of people out there that know about us, but they're only going to hear about it in print and other media. The main thing for us is to get our name out there while showing we could move product."

Initially, Cosford was "interested in getting Parsec some of that rare commodity—shelf space. We purposely started with a relatively small chain [seven stores] so that sales were easily traced. The follow-up is to go in and say, 'See, we deserve to be in on your next buy.' The promotion is now involved with its third retail chain, and each has been larger than the last, Cosford says."

Before WDRE got involved with Parsec, Cosford says, the station purchased a number of LS-3s for staff members who lived in New York to see if they worked. Then he gave his first batch of promotional antennas to key record-business people. Since WDRE plays so many new and alternative releases, being heard in the la-

bels' New York offices has been an unexpected plus.

With the antenna promotion in its second month, Cosford says, it has become one of those oft-mentioned but rarely achieved "win/win" situations. "My understanding," says Cosford, "is that they've moved 600-plus units so far. In the short term it's been great. But I also see it as a long-term thing because it helps give us a stronger presence in the New York market."

Stations interested in a similar promotion can call Parsec president Steven Rosenthal at 302-561-9189. Like WDRE's Maximizer label, stations can call the antenna whatever they like on the air as long as it's "by Parsec" and cross-referenced at the retail outlets. The upscale Parsec LS-4 retails for \$79.95 and can pull in FM stations from more than 100 miles away—provided there's a line of sight. Parsec is also readying an AM/FM antenna for 1989 that may be ideal for AMs looking to promote their stereo signals.

CLASS A'S POWER STRUGGLE

While the WDRE Maximizer promotion rolls along, WDRE owner/GM



Channel 95's Seattle Reunion. Oldies KJR Seattle brought back many of the jocks from its top-40 heyday for a daylong broadcast and reunion party. Shown, from left, are John Maynard, Tom Murphy, Pat O'Day, Burl Barer, Jerry Kaye, Ian Roberts, Klem Daniels, Bobby Simon, Mike Phillips, Steve West, and Lee "Emperor" Smith.

Ron Morey is organizing as many broadcasters as he can to petition the Federal Communications Commission to grant Class A FMs' request for an across-the-board power increase.

Morey says: "The basic goal is to double the power for Class A FMs from three to 6,000 watts. The New Jersey Class A Broadcasters Assn.

proposal is for a carte blanche increase of all Class A FMs. That's a modest increase at best when you consider that Class Bs are at 25,000 watts. [Signal] has become more important as the urbanization of the suburbs continues."

Right now, Morey and other organizers across the country hope for the support of all 2,043 Class A FMs.

Movie/SCTV Comedian Hits The Airwaves In January 1989 With 'Radio Kandy'

John Candy Is Banking On Sweet Success On The Dial

BY PETER LUDWIG

NEW YORK John Candy may be known for the brashness of his comedic personas but when asked about shock radio, he says, "I can't abide the aggressive style a lot of these morning shows have. There seems to be a lot of clones out there—not a lot of originality. It's just 'let's get two loud guys out there and insult people.'

"I'm in a lot of different cities and there are some [morning shows] that are very different. [But] you can always tell the guys who are just a little too forced. It's such an easy way to get a laugh. I think they should go back and listen to Lenny Bruce and find out where this all came from."

"We have to look at what we do for a living. We're here to entertain people. If you want to be good at your craft, you have to work at it."

Candy is promising just such a commitment to his new comedy-driven music program, "Radio Kandy," scheduled to debut during the Jan. 7 weekend. The new show is the fourth project of Transtar Radio Network's six-year-old Special Programming division.

Transtar VP of special programming Carl Goldman says the new two-hour weekly offering has inked 157 affiliates since the demo tape was unveiled at September's National Assn. of Broadcasters convention. He says half of the top 10, top 25, and top 50 markets are already inked on the show's roster.

Goldman thinks the initial clearance success is due to both Candy's popularity and the show's ability to clear almost equally on top 40 and AC stations. He says Transtar originally planned "a straight top 40 [show], but Candy was so strong

that PDs were willing to accept a music skew to get him. By sticking to heavy crossover artists like Phil Collins, Steve Winwood, Bruce Hornsby, Huey Lewis, etc., we found we could have our cake and eat it too."

Most of the fall industry buzz

FEATURED PROGRAMMING

about comedy concerned the two new bartered morning show services (Billboard, Oct. 29). Industry mention of Candy's show centered on doubts that he would translate to radio or that Transtar could clear a two-hour comedy show.

Stations apparently didn't share those doubts, and although Transtar is pushing the show as a come-

dy offering, music makes up the bulk of the programming. Goldman says each of Candy's bits will be kept to 45 seconds—a little more if they overlap song intros.

There also seemed to be network/syndicator resentment about a motion picture/TV star trying to parlay his success into a radio show. But the medium is not entirely new to Candy, and his humor has always sparked the imagination to fill in the blanks—as does radio.

Along with his voice-over work, Candy co-hosted a 90-minute Canadian special on British-invasion rock a few years back that turned into the weekly "That Radio Show" for Canada's Telemedia. Candy says he wants to do "SCTV on radio. The demo [show] is just a sampling. It's going to broaden considerably."

Two of Candy's longstanding comedy partners—SCTV veteran Joe Flaherty and Second City come-

Fifty percent of FM band allotments are Class As; all told, there are about 4,100 FMs.

So far, it has been a struggle. Morey says, "If there's one single biggest disappointment ... it comes from the National Assn. of Broadcasters. The NAB took a position that only 40%-50% of the Class As would be entitled to upgrade to 6,000 watts. For example, there's another Class A 65 miles away from us in New Jersey. Under the NAB guidelines, one would get the upgrade and one would not. That would push one back even further."

Morey thinks the NAB is getting "intense organized pressure from the group owners and Class B operators to prevent this." He says that an engineering study provided by the New Jersey group showed the proposed power upgrade would have no adverse effect on the Class Bs.

The deadline for initial comments to the FCC is Nov. 22. Dec. 22 is the deadline for reply comments. The FCC docket number—MM 88-375—should be on every letter and envelope.

dienne Valerie Bromfield—will appear in the show on a weekly basis. Candy also says he has "a lot of friends coming in to do guest spots" in character or cameo roles, not as standard interviewees.

"We're going to keep it light and fun," says Candy. "The idea is to have a few laughs, enjoy the two hours, and have a good time. I don't want to do a lot of repeats or get tired down to a few [comedy] formats. Much like we did on SCTV—we don't want to overkill anything. We never put characters in just because they're popular. They have to work."

Candy is also making a point of doing custom liners and promos for affiliates once the finishing touches are done on his latest film, "Who's Harry Crumb," which is also set to premiere during the first week of January. "I want to try to keep [the show] as personal as I can for each market," he says. I don't want it to sound like some guy in a room somewhere. I think there's too much of that in radio these days."

INDUSTRY AT A GLANCE

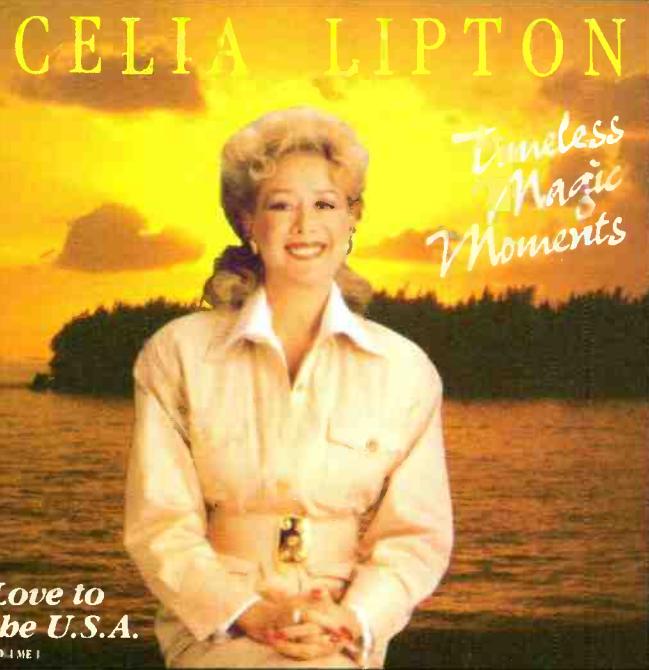
United Stations has signed "Weekly Country Music Countdown" host Chris Charles to a new multiyear contract narrating the highly successful special program. Charles has been hosting the weekly US show since it made its debut in 1981 ... Westwood One has a special installment of "Off The Record With Mary Turner" slated for Nov. 9, featuring the Who in a live album party. The 90-minute program will look at the band's new "Who's Better Who's Best" release with live feeds from Turner in Los Angeles; Pete Townshend, John Entwistle, and show co-host WNEW-FM's Ray White in New York; and Roger Daltrey in Budapest, Hungary.

(Continued on page 23)



Transtar chairman C.T. Robinson celebrates with comedian/actor John Candy as "Radio Kandy" passes the 150-clearances mark, two months before its January debut. From left are Robinson, Dick Clark, Candy, and United Stations president Nick Verbitsky. United Stations handles the national ad sales for Transtar.

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AS TIME GOES BY, A NIGHTINGALE SANG IN BERKLEY SQUARE, LOSING MY MIND, MAYBE IT'S BECAUSE I'M A LONCONER, IT NEVER ENTERED MY MIND, WE'LL GATHER LILACS, LOCH LOMOND, AND MORE!



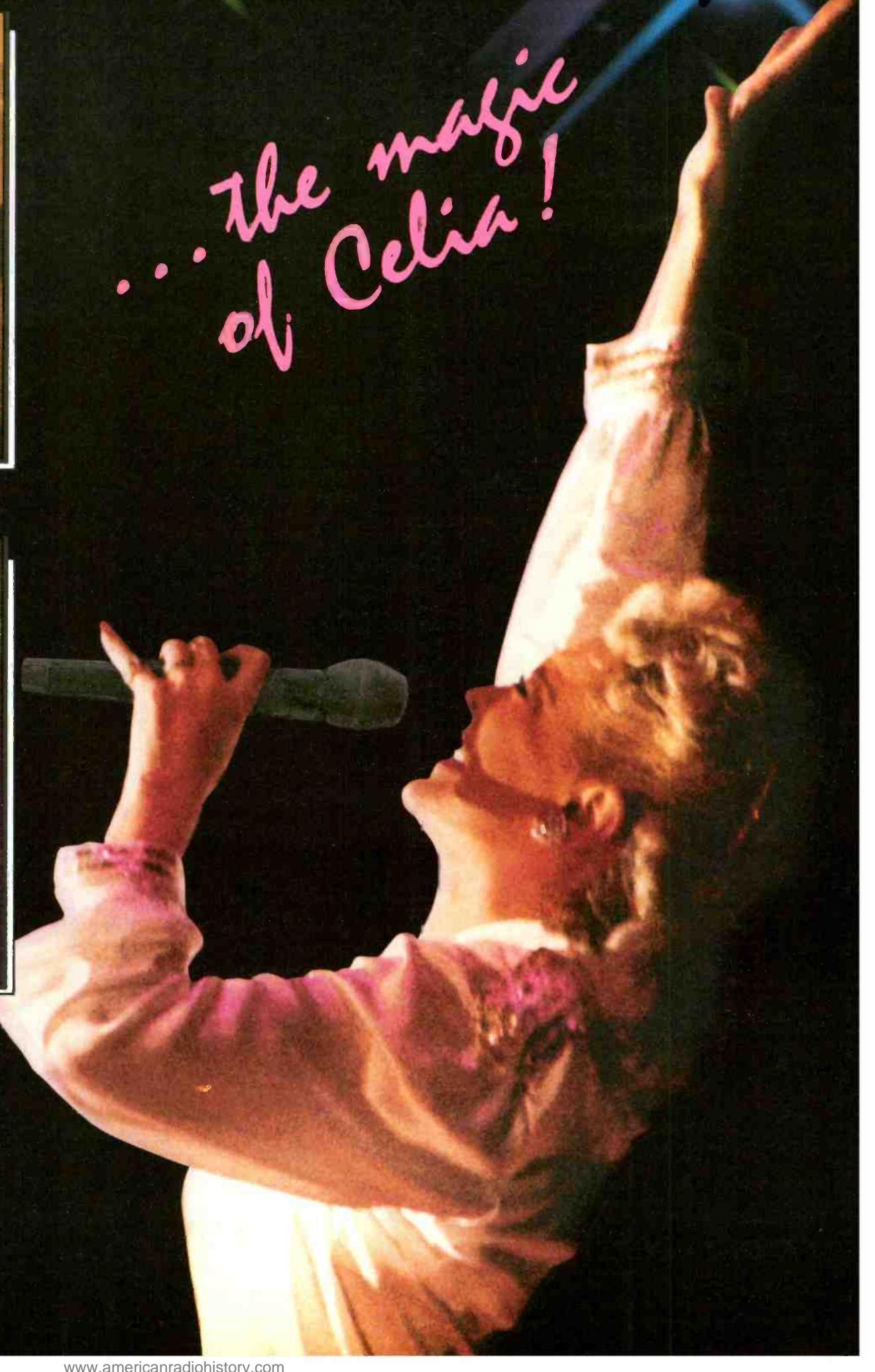
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Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Mac Arthur Park, Donna Summer, CASABLANCA
2. You Needed Me, Anne Murray, CAPITOL
3. Double Vision, Foreigner, ATLANTIC
4. How Much I Feel, Ambrosia, WARNER BROS
5. Hot Child In The City, Nick Gilder, CRYSTALIS
6. Kiss You All Over, Exile, WARNER/CURB
7. Whenever I Call You "Friend," Kenny Loggins, COLUMBIA
8. Beast Of Burden, Rolling Stones, ATLANTIC
9. Get Off, Foxy, TK
10. I Just Wanna Stop, Gino Vannelli, A&M

TOP SINGLES—20 Years Ago

1. Hey Jude, Beatles, APPLE
2. Those Were The Days, Mary Hopkin, APPLE
3. Love Child, Diana Ross & the Supremes, MOTOWN
4. Little Green Apples, O.C. Smith, COLUMBIA
5. Hold Me Tight, Johnny Nash, JAD
6. White Room, Cream, ATCO
7. Magic Carpet Ride, Steppenwolf, DUNHILL
8. Elenore, Turtles, WHITE WHALE
9. Fire, Crazy World Of Arthur Brown, ATLANTIC
10. Midnight Confessions, Grassroots, DUNHILL

TOP ALBUMS—10 Years Ago

1. Live And More, Donna Summer, CASABLANCA
2. Living In The U.S.A., Linda Ronstadt, ASYLUM
3. Grease, Soundtrack, RSO
4. Double Vision, Foreigner, ATLANTIC
5. 52nd Street, Billy Joel, COLUMBIA
6. Who Are You, the Who, MCA
7. Pieces Of Eight, Styx, A&M
8. Don't Look Back, Boston, EPIC
9. Some Girls, Rolling Stones, ROLLING STONES
10. Stranger In Town, Bob Seger & the Silver Bullet Band, CAPITOL

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. Sleeping Single In A Double Bed, Barbara Mandrell, ABC
2. Sweet Desire/Old Fashioned Love, Kendalls, OVATION
3. Little Things Mean A Lot, Margo Smith, WARNER BROS
4. Ain't No California, Mel Tillis, MCA
5. I Just Want To Love You, Eddie Rabbitt, ELEKTRA
6. Anyone Who Isn't Me Tonight, Kenny Rogers & Dottie West, UNITED ARTISTS
7. Daylight, T.G. Shepard, WARNER/CURB
8. Cryin' Again, Oak Ridge Boys, ABC
9. Two Lonely People, Moe Bandy, COLUMBIA
10. What Have You Got To Lose, Tom T. Hall, RCA

SOUL SINGLES—10 Years Ago

1. I'm Every Woman, Chaka Khan, WARNER BROS.
2. It Seems To Hang On, Ashford & Simpson, WARNER BROS.
3. Your Sweetness Is My Weakness, Barry White, 20TH CENTURY
4. One Nation Under A Groove, Funkadelic, WARNER BROS
5. Blame It On The Boogie, Jacksons, EPIC
6. There'll Never Be, Switch, GORDY
7. Dance, Sylvester, FANTASY
8. Mary Jane, Rick James, GORDY
9. I'm In Love, Rose Royce, WHITFIELD
10. Mac Arthur Park, Donna Summer, CASABLANCA

SUMMER '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 1988, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

| Call | Format | F '87 | W '88 | Sp '88 | Su '88 | Call | Format | F '87 | W '88 | Sp '88 | Su '88 |
|-------------------------|-----------|----------|----------|-----------|-----------|------------|-----------|----------|----------|-----------|-----------|
| WYHE | top 40 | 10.4 | 11.0 | 13.2 | 12.8 | WZAZ | black | 3.4 | 2.6 | 2.3 | 2.4 |
| WSM-FM | country | 9.1 | 12.2 | 10.0 | 10.2 | WFNI | top 40 | .6 | .9 | 1.3 | 1.4 |
| WSIX-FM | country | 10.5 | 10.2 | 10.8 | 9.2 | WSVE | religious | 1.5 | 2.0 | 1.3 | 1.4 |
| WZEE | easy | 10.2 | 10.1 | 7.4 | 9.2 | WGCL | religious | 2.6 | 3.1 | 2.4 | 1.1 |
| WQQK | urban | 6.5 | 5.4 | 6.7 | 8.2 | WPYX | album | 10.6 | 11.3 | 12.4 | 11.7 |
| WKDF | album | 11.3 | 8.5 | 9.1 | 8.0 | WGJY | AC | 14.1 | 11.8 | 10.0 | 10.6 |
| WLAC-FM | AC | 7.0 | 6.0 | 6.8 | 7.2 | WROW-FM | easy | 9.0 | 10.7 | 11.5 | 8.5 |
| WGFX | cls rock | 6.4 | 5.5 | 6.5 | 6.0 | WFLY | top 40 | 8.6 | 7.8 | 9.4 | 7.4 |
| WSM | country | 3.9 | 5.6 | 6.0 | 6.1 | WKLJ | AC | 5.8 | 7.1 | 4.9 | 5.9 |
| WRMX | AC | 3.3 | 2.9 | 4.8 | 4.0 | WGNA-FM | country | 6.3 | 6.1 | 5.3 | 5.8 |
| WVOL | oldies | 2.2 | 3.1 | 2.4 | 3.3 | WTRY | oldies | 7.0 | 5.1 | 5.5 | 5.5 |
| WLAC | n/t | 4.1 | 2.8 | 3.1 | 2.0 | WQBK | n/t | 5.8 | 5.3 | 6.2 | 5.3 |
| WMDB | black | 1.0 | 1.4 | .7 | 1.4 | WGFN | top 40 | 6.1 | 6.8 | 4.4 | 4.9 |
| WWRB-AM-FM | modern | .7 | 1.5 | .7 | 1.1 | WQBK-FM | cls rock | 3.8 | 3.9 | 4.6 | 4.2 |
| WJHM | urban | 3.1 | 3.0 | 7.0 | 12.0 | WABY | adult std | 2.5 | 2.3 | 2.7 | 4.0 |
| WWKA | country | 12.1 | 13.4 | 10.0 | 10.6 | WROW | AC | 3.3 | 3.1 | 2.7 | 1.9 |
| WSTF | AC | 9.8 | 8.7 | 9.7 | 8.0 | WPTR | country | 1.9 | 2.4 | 2.8 | 1.6 |
| WSSP | easy | 9.1 | 7.1 | 7.1 | 7.8 | WVKZ-FM | top 40 | .4 | .9 | 1.2 | 1.6 |
| WOCL | oldies | 3.5 | 4.0 | 7.9 | 7.7 | WEQX | album | .5 | .3 | — | 1.2 |
| WDIZ | album | 6.8 | 7.0 | 7.4 | 7.6 | WACS | AC | — | — | 1.2 | — |
| WBWJ-AM-FM | top 40 | 10.4 | 8.8 | 6.8 | 6.7 | WQYQ | top 40 | .3 | .5 | .5 | 1.0 |
| WDBO | AC | 5.5 | 6.1 | 8.0 | 5.8 | WRVQ | top 40 | 12.1 | 13.2 | 14.5 | 14.2 |
| WHTQ | album | 3.7 | 4.0 | 4.0 | 5.7 | WRXL | album | 13.2 | 13.2 | 10.8 | 13.9 |
| WJYO | AC | 6.1 | 4.9 | 4.3 | 5.4 | WRVA | AC | 12.3 | 14.6 | 12.7 | 11.7 |
| WCAT | top 40 | 5.2 | 5.9 | 4.7 | 3.9 | WCDX | urban | 3.8 | 6.3 | 9.5 | 9.2 |
| WLOQ | adult alt | 3.2 | 3.2 | 1.6 | 3.3 | WMXB | AC | 6.8 | 7.9 | 8.6 | 8.7 |
| WWNZ | n/t | 3.9 | 4.3 | 3.3 | 2.7 | WPLZ-FM | urban | 12.2 | 9.5 | 8.6 | 7.7 |
| WPRD | adult std | .8 | 4 | 1.8 | 1.2 | WTVR-AM-FM | country | 6.9 | 5.6 | 7.3 | 5.2 |
| WTLN-FM | religious | .7 | 1.1 | 1.0 | 1.1 | WQSF | easy | 5.2 | 6.3 | 3.9 | 4.2 |
| WWLV | easy | 2.4 | 2.7 | 1.6 | 1.1 | WKKH | country | 4.3 | 2.9 | 2.7 | 3.3 |
| WTQR | country | 14.8 | 18.6 | 17.5 | 18.1 | WLEE | adult std | 2.2 | 2.8 | 2.1 | 2.9 |
| WKRR | album | 8.6 | 7.4 | 13.3 | 9.9 | WKIE | urban | 2.7 | 1.3 | 1.5 | 1.8 |
| WMAG | AC | 8.5 | 6.5 | 6.7 | 7.9 | WFTH | religious | 2.5 | 1.5 | 1.9 | 1.1 |
| WQMG | urban | 7.8 | 5.4 | 4.6 | 7.9 | KQMQ-AM-FM | top 40 | 14.4 | 14.2 | 14.2 | 16.3 |
| WKZL | top 40 | 6.0 | 6.2 | 7.1 | 7.3 | KUMU-AM-FM | easy | 12.6 | 10.0 | 9.8 | 11.6 |
| WKSI | top 40 | 4.9 | 5.5 | 4.5 | 5.9 | KSSK | AC | 13.0 | 11.2 | 12.5 | 11.5 |
| WBIG | country | 6.9 | 4.9 | 5.0 | 4.4 | KMAI | top 40 | 4.9 | 9.0 | 8.3 | 10.3 |
| WOJY | AC | 4.1 | 5.3 | 5.2 | 4.3 | KPOI | album | 8.7 | 6.3 | 6.4 | 7.1 |
| WSJS | adult std | 4.7 | 5.6 | 4.5 | 3.7 | KRTR | AC | 6.6 | 7.3 | 8.4 | 5.9 |
| WAAA | black | 2.2 | 3.0 | 2.5 | 2.7 | KXPW | top 40 | 9.5 | 6.3 | 5.0 | 5.0 |
| WMFR | AC | 1.8 | 1.7 | 1.9 | 2.7 | KIKI | oldies | 5.2 | 5.8 | 6.2 | 4.4 |
| WWMY | easy | 1.4 | 1.8 | 1.7 | 2.4 | KCCN | Hawaiian | 4.4 | 5.5 | 3.9 | 3.9 |
| WMQX-FM | AC | 2.0 | 2.3 | 1.7 | 2.0 | KHVN | n/t | 3.8 | 4.0 | 4.1 | 3.8 |
| WEAL | black | .8 | 1.6 | 1.9 | 1.7 | KHHH | adult alt | — | — | — | 2.8 |
| WDGG | top 40 | .7 | .5 | .9 | 1.0 | KGU | n/t | 4.8 | 3.7 | 3.6 | 2.7 |
| WZZK-AM-FM | country | 17.1 | 16.6 | 14.8 | 14.5 | KDEO | country | 2.2 | 3.1 | 2.7 | 1.9 |
| WAPI-FM | top 40 | 10.1 | 9.1 | 9.8 | 11.7 | KOHO | Hawaiian | 1.1 | 1.1 | 1.2 | 1.8 |
| WMJJ | AC | 10.9 | 11.6 | 13.8 | 11.2 | KNDI | religious | 1.3 | .8 | 1.7 | 1.4 |
| WENN | urban | 9.2 | 10.7 | 10.9 | 10.0 | KLNI | adult std | 1.1 | 1.5 | .8 | 1.0 |
| WKXX | top 40 | 9.9 | 10.8 | 10.0 | 9.9 | KQMQ-AM-FM | top 40 | 14.4 | 14.2 | 14.2 | 16.3 |
| WERC | n/t | 5.9 | 4.7 | 5.6 | 5.5 | KUMU-AM-FM | easy | 12.6 | 10.0 | 9.8 | 11.6 |
| WATV | urban | 3.5 | 5.5 | 4.1 | 5.0 | KSSK | AC | 13.0 | 11.2 | 12.5 | 11.5 |
| WLTB | AC | 3.9 | 4.2 | 3.8 | 4.2 | KMAI | top 40 | 4.9 | 9.0 | 8.3 | 10.3 |
| WAPI | adult std | 5.3 | 3.2 | 2.7 | 3.6 | KPOI | album | 8.7 | 6.3 | 6.4 | 7.1 |
| WJLD | urban | 2.4 | 2.8 | 2.6 | 2.9 | KRTR | AC | 6.6 | 7.3 | 8.4 | 5.9 |
| WAGG | religious | 3.9 | 3.6 | 3.3 | 2.4 | KXPW | top 40 | 9.5 | 6.3 | 5.0 | 5.0 |
| WDJC | religious | 1.6 | 2.4 | 2.4 | 2.4 | KWHY | top 40 | 5.1 | 3.1 | 4.4 | 3.1 |
| WAYE | religious | 1.0 | 1.7 | 1.5 | 1.9 | WNJS | AC | 2.6 | 3.1 | 3.0 | 2.8 |
| WZBQ-FM | top 40 | 1.3 | 1.1 | 1.6 | 1.6 | WPOW | crossover | 3.1 | 2.4 | 2.3 | 2.7 |
| WVOK | country | 1.2 | 1.0 | .8 | 1.4 | WMXJ | oldies | 3.7 | 3.7 | 3.4 | 2.5 |
| WCRT | oldies | 1.1 | 1.6 | 1.1 | 1.1 | WPBR | n/t | 2.0 | 2.1 | 1.2 | 2.4 |
| JACKSONVILLE, FLA.—(52) | | | | | | WGTR | album | 1.8 | 3.2 | 2.4 | 2.3 |
| WAPE-AM-FM | top 40 | 20.5 | 16.1 | 18.7 | 17.2 | WHQT | top 40 | 1.8 | 2.9 | 3.1 | 2.3 |
| WQIK-AM-FM | country | 11.6 | 8.9 | 11.7 | 10.5 | WSHE | album | 2.1 | 1.4 | 3.2 | 2.3 |
| WFYV-FM | album | 9.6 | 7.8 | 7.5 | 10.3 | WZTA | cls rock | 1.5 | 1.4 | 1.5 | 2.3 |
| WIVY | AC | | | | | | | | | | |

POWER PLAYLISTS™

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

PLATINUM



O.M.: Steve Kingston

| | | |
|----|----|---------------------------------------|
| 1 | 2 | Bon Jovi, Bad Medicine |
| 2 | 3 | The Beach Boys, Kokomo |
| 3 | 1 | Phil Collins, Groovy Kind Of Love |
| 4 | 6 | Whitney Houston, One Moment In Time |
| 5 | 7 | Kylie Minogue, The Loco-Motion |
| 6 | 4 | UB40, Red Red Wine |
| 7 | 10 | Anita Baker, Giving You The Best That |
| 8 | 8 | Information Society, What's On Your M |
| 9 | 9 | Sa-Fire, Boy, I've Been Told |
| 10 | 13 | The Escape Club, Wild, Wild West |
| 11 | 12 | Dell'Osso, Rock Love |
| 12 | 15 | George Michael, Kissing A Fool |
| 13 | 16 | U2, Desire |
| 14 | 17 | Rod Stewart, Forever Young |
| 15 | 18 | Bobby McFerrin, Don't Worry, Be Happy |
| 16 | 19 | Duran Duran, I Don't Want Your Love |
| 17 | 21 | Will To Power, Baby, I Love Your Way/ |
| 18 | 22 | Erasure, Chains Of Love |
| 19 | 23 | Bobby Brown, My Prerogative |
| 20 | 24 | Cheryl "Pepsi" Riley, Thanks For My |
| 21 | 25 | A — Michael Jackson, Smooth Criminal |
| 22 | 26 | A — Sheriff, When I'm With You |
| 23 | 27 | Siosie & The Banshees, Peek-A-Boo |
| 24 | 28 | Karen White, The Way You Love Me |
| 25 | 29 | Annie Lennox & Al Green, Put A Little |
| 26 | 30 | Boys Club, I Remember Holding You |
| 27 | EX | Eddie Money, Walk On Water |
| 28 | EX | Elon John, A Word In Spanish |
| 29 | EX | When In Rome, The Promise |



P.D.: Joel Salkowitz

| | | |
|----|----|---------------------------------------|
| 1 | 3 | Kylie Minogue, The Loco-Motion |
| 2 | 4 | Rave, Break For Love |
| 3 | 5 | UB40, Red Red Wine |
| 4 | 6 | Anita Baker, Giving You The Best That |
| 5 | 7 | Noel, Out Of Time |
| 6 | 8 | The Escape Club, Wild, Wild West |
| 7 | 9 | 2 Sa-Fire, Boy, I've Been Told |
| 8 | 10 | When In Rome, The Promise |
| 9 | 11 | Erasure, Chains Of Love |
| 10 | 12 | Great Steps, Another Lover |
| 11 | 13 | Sweet Sensation, Never Let You Go |
| 12 | 14 | Bobby McFerrin, Don't Worry, Be Happy |
| 13 | 15 | New Kids On The Block, Please Don't G |
| 14 | 16 | Elton John, A Word In Spanish |
| 15 | 17 | Tracy Chapman, Baby Can I Hold You |
| 16 | 18 | Joan Jett And The Blackhearts, I Hate |
| 17 | 19 | Taylor Dayne, I'll Always Love You |
| 18 | 20 | Taylor Dayne, Cross My Heart |
| 19 | 21 | Denice Williams, I Can't Wait |
| 20 | 22 | Cheryl "Pepsi" Riley, Thanks For My |
| 21 | 23 | A — Michael Jackson, Smooth Criminal |
| 22 | 24 | A — Sheriff, When I'm With You |
| 23 | 25 | Siosie & The Banshees, Peek-A-Boo |
| 24 | 26 | Karen White, The Way You Love Me |
| 25 | 27 | Annie Lennox & Al Green, Put A Little |
| 26 | 28 | Boys Club, I Remember Holding You |
| 27 | 29 | Eddie Money, Walk On Water |
| 28 | 30 | Elon John, A Word In Spanish |
| 29 | EX | When In Rome, The Promise |



P.D.: Larry Berger

| | | |
|----|----|---------------------------------------|
| 1 | 3 | The Beach Boys, Kokomo |
| 2 | 1 | UB40, Red Red Wine |
| 3 | 2 | Phil Collins, Groovy Kind Of Love |
| 4 | 6 | Whitney Houston, One Moment In Time |
| 5 | 7 | Kylie Minogue, The Loco-Motion |
| 6 | 8 | The Escape Club, Wild, Wild West |
| 7 | 9 | 2 Sa-Fire, Boy, I've Been Told |
| 8 | 10 | George Michael, Kissing A Fool |
| 9 | 11 | Denice Williams, I Can't Wait |
| 10 | 12 | Cheryl "Pepsi" Riley, Thanks For My |
| 11 | 13 | A — Michael Jackson, Smooth Criminal |
| 12 | 14 | A — Sheriff, When I'm With You |
| 13 | 15 | Siosie & The Banshees, Peek-A-Boo |
| 14 | 16 | Karen White, The Way You Love Me |
| 15 | 17 | Annie Lennox & Al Green, Put A Little |
| 16 | 18 | Boys Club, I Remember Holding You |
| 17 | 19 | Eddie Money, Walk On Water |
| 18 | 20 | Elon John, A Word In Spanish |
| 19 | 21 | When In Rome, The Promise |
| 20 | 22 | Cheryl "Pepsi" Riley, Thanks For My |
| 21 | 23 | A — Michael Jackson, Smooth Criminal |
| 22 | 24 | A — Sheriff, When I'm With You |
| 23 | 25 | Siosie & The Banshees, Peek-A-Boo |
| 24 | 26 | Karen White, The Way You Love Me |
| 25 | 27 | Annie Lennox & Al Green, Put A Little |
| 26 | 28 | Boys Club, I Remember Holding You |
| 27 | 29 | Eddie Money, Walk On Water |
| 28 | 30 | Elon John, A Word In Spanish |
| 29 | EX | When In Rome, The Promise |



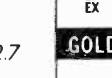
P.D.: Buddy Scott

| | | |
|----|----|---------------------------------------|
| 1 | 2 | The Beach Boys, Kokomo |
| 2 | 3 | Phil Collins, Groovy Kind Of Love |
| 3 | 4 | Kylie Minogue, The Loco-Motion |
| 4 | 5 | UB40, Red Red Wine |
| 5 | 14 | The Escape Club, Wild, Wild West |
| 6 | 7 | 2 Sa-Fire, Boy, I've Been Told |
| 7 | 8 | George Michael, Kissing A Fool |
| 8 | 9 | Whitney Houston, One Moment In Time |
| 9 | 10 | Will To Power, Baby, I Love Your Way/ |
| 10 | 11 | Elton John, A Word In Spanish |
| 11 | 12 | Information Society, What's On Your M |
| 12 | 13 | Bob Dylan, My Prerogative |
| 13 | 14 | 2 Bobby Brown, Don't Be Cruel |
| 14 | 15 | Duran Duran, I Don't Want Your Love |
| 15 | 16 | Was (Not Was), Spy In The House Of Lo |
| 16 | 17 | Luther Vandross, Any Love |
| 17 | 18 | UB40, Red Red Wine |
| 18 | 19 | Phil Collins, Groovy Kind Of Love |
| 19 | 20 | Whitney Houston, One Moment In Time |
| 20 | 21 | 2 Sa-Fire, Boy, I've Been Told |
| 21 | 22 | George Michael, Kissing A Fool |
| 22 | 23 | Cheryl "Pepsi" Riley, Thanks For My |
| 23 | 24 | A — Michael Jackson, Smooth Criminal |
| 24 | 25 | A — Sheriff, When I'm With You |
| 25 | 26 | Siosie & The Banshees, Peek-A-Boo |
| 26 | 27 | Karen White, The Way You Love Me |
| 27 | 28 | Annie Lennox & Al Green, Put A Little |
| 28 | 29 | Boys Club, I Remember Holding You |
| 29 | 30 | Eddie Money, Walk On Water |
| 30 | EX | Elon John, A Word In Spanish |



P.D.: Steve Rivers

| | | |
|----|----|---------------------------------------|
| 1 | 1 | Phil Collins, Groovy Kind Of Love |
| 2 | 2 | The Beach Boys, Kokomo |
| 3 | 3 | When In Rome, The Promise |
| 4 | 4 | The Escape Club, Wild, Wild West |
| 5 | 5 | L'Trimm, Cars With The Boom |
| 6 | 6 | Rod Stewart, Forever Young |
| 7 | 7 | 2 Sa-Fire, Boy, I've Been Told |
| 8 | 8 | George Michael, Kissing A Fool |
| 9 | 9 | Whitney Houston, One Moment In Time |
| 10 | 10 | Will To Power, Baby, I Love Your Way/ |
| 11 | 11 | Elton John, A Word In Spanish |
| 12 | 12 | Information Society, What's On Your M |
| 13 | 13 | Bob Dylan, My Prerogative |
| 14 | 14 | 2 Bobby Brown, Don't Be Cruel |
| 15 | 15 | Duran Duran, I Don't Want Your Love |
| 16 | 16 | Was (Not Was), Spy In The House Of Lo |
| 17 | 17 | Luther Vandross, Any Love |
| 18 | 18 | UB40, Red Red Wine |
| 19 | 19 | Phil Collins, Groovy Kind Of Love |
| 20 | 20 | Whitney Houston, One Moment In Time |
| 21 | 21 | 2 Sa-Fire, Boy, I've Been Told |
| 22 | 22 | George Michael, Kissing A Fool |
| 23 | 23 | Cheryl "Pepsi" Riley, Thanks For My |
| 24 | 24 | A — Michael Jackson, Smooth Criminal |
| 25 | 25 | A — Sheriff, When I'm With You |
| 26 | 26 | Siosie & The Banshees, Peek-A-Boo |
| 27 | 27 | Karen White, The Way You Love Me |
| 28 | 28 | Annie Lennox & Al Green, Put A Little |
| 29 | 29 | Boys Club, I Remember Holding You |
| 30 | 30 | Eddie Money, Walk On Water |
| 31 | EX | Elon John, A Word In Spanish |



P.D.: Jeff Wyatt

| | | |
|----|----|---------------------------------------|
| 1 | 3 | When In Rome, The Promise |
| 2 | 4 | UB40, Red Red Wine |
| 3 | 5 | Bobby Brown, My Prerogative |
| 4 | 6 | Whitney Houston, One Moment In Time |
| 5 | 7 | 2 Sa-Fire, Boy, I've Been Told |
| 6 | 8 | George Michael, Kissing A Fool |
| 7 | 9 | Information Society, What's On Your M |
| 8 | 10 | Bob Dylan, My Prerogative |
| 9 | 11 | 2 Bobby Brown, Don't Be Cruel |
| 10 | 12 | Duran Duran, I Don't Want Your Love |
| 11 | 13 | Was (Not Was), Spy In The House Of Lo |
| 12 | 14 | Luther Vandross, Any Love |
| 13 | 15 | UB40, Red Red Wine |
| 14 | 16 | Phil Collins, Groovy Kind Of Love |
| 15 | 17 | Whitney Houston, One Moment In Time |
| 16 | 18 | 2 Sa-Fire, Boy, I've Been Told |
| 17 | 19 | George Michael, Kissing A Fool |
| 18 | 20 | Cheryl "Pepsi" Riley, Thanks For My |
| 19 | 21 | A — Michael Jackson, Smooth Criminal |
| 20 | 22 | A — Sheriff, When I'm With You |
| 21 | 23 | Siosie & The Banshees, Peek-A-Boo |
| 22 | 24 | Karen White, The Way You Love Me |
| 23 | 25 | Annie Lennox & Al Green, Put A Little |
| 24 | 26 | Boys Club, I Remember Holding You |
| 25 | 27 | Eddie Money, Walk On Water |
| 26 | 28 | Elon John, A Word In Spanish |
| 27 | 29 | When In Rome, The Promise |
| 28 | 30 | Cheryl "Pepsi" Riley, Thanks For My |
| 29 | EX | A — Michael Jackson, Smooth Criminal |
| 30 | EX | A — Sheriff, When I'm With You |



P.D.: Sunny Joe White

| | | |
|----|----|--|
| 1 | 6 | George Michael, Kissing A Fool |
| 2 | 3 | Giant Steps, Another Lover |
| 3 | 4 | Whitney Houston, One Moment In Time |
| 4 | 5 | Tracy Spencer, Symptoms Of True Love |
| 5 | 6 | Anita Baker, Giving You The Best That |
| 6 | 7 | 2 Sa-Fire, Boy, I've Been Told |
| 7 | 8 | Kylie Minogue, The Loco-Motion |
| 8 | 9 | U2, Desire |
| 9 | 10 | Eddie Money, Walk On Water |
| 10 | 11 | Pet Shop Boys, Domino Dancing |
| 11 | 12 | Bobby Brown, My Prerogative |
| 12 | 13 | Joey Astley, Put This Love To The Test |
| 13 | 14 | Duran Duran, I Don't Want Your Love |
| 14 | 15 | Elon John, A Word In Spanish |
| 15 | 16 | Was (Not Was), Welcome To The Jungle |
| 16 | 17 | 2 Sa-Fire, Boy, I've Been Told |
| 17 | 18 | Bob Dylan, My Prerogative |
| 18 | 19 | Cheryl "Pepsi" Riley, Thanks For My |
| 19 | 20 | A — Michael Jackson, Smooth Criminal |
| 20 | 21 | A — Sheriff, When I'm With You |
| 21 | 22 | Siosie & The Banshees, Peek-A-Boo |
| 22 | 23 | Karen White, The Way You Love Me |
| 23 | 24 | Annie Lennox & Al Green, Put A Little |
| 24 | 25 | Boys Club, I Remember Holding You |
| 25 | 26 | Eddie Money, Walk On Water |
| 26 | 27 | When In Rome, The Promise |

**POWER
104**
KRBE

| | |
|---------|--|
| Houston | P.D.: Paul Christy |
| 1 2 | The Escape Club, Wild, Wild West |
| 2 3 | Bon Jovi, Bad Medicine |
| 3 4 | Six Mix A Lot, Posse On Broadway |
| 4 5 | Kon Tiki, Beg Your Pardon |
| 5 6 | LINXS, Never Tear Us Apart |
| 6 7 | Trim, Cars With The Boom |
| 7 8 | U2, Desire |
| 8 9 | Guns N' Roses, Welcome To The Jungle |
| 9 10 | Giant Steps, Another Lover |
| 10 11 | Whitney Houston, One Moment In Time |
| 11 12 | George Michael, Kissing A Fool |
| 12 13 | Duran Duran, I Don't Want Your Love |
| 13 14 | The Beach Boys, Kokomo |
| 14 15 | Cinderella, Don't Know What You Got |
| 15 16 | Elton John, A Word In Spanish |
| 16 17 | Van Halen, Finish Wha Started |
| 17 18 | Ivan Neville, Not Just Another Girl |
| 18 19 | Boy Meets Girl, Waiting For A Star To |
| 19 20 | Was (Not Was), Spy In The House Of Lo |
| 20 21 | Chicago, Look Away |
| 21 22 | Breathe, How Can I Fall? |
| 22 23 | Pet Shop Boys, Domino Dancing |
| 23 24 | Anita Baker, Giving You The Best That |
| 24 25 | Voice Of The Beehive, I Say Nothing |
| 25 26 | Vixen, Edge Of A Broken Heart |
| 26 27 | Candi, Dancing Under A Latin Moon |
| 27 28 | Judas Priest, My Prerogative |
| 28 29 | White Lion, When The Children Cry |
| 29 30 | Maxi Priest, Wild World |
| 30 31 | Boys Club, I Remember Holding You |
| 31 32 | Thirty Eight Special, Rock & Roll Str. |
| 32 33 | Barbra Streisand & Don Johnson, Till |
| 33 34 | Judson Spence, Yeah, Yeah, Yeah |
| 34 35 | Yazz, The Only Way Is Up |
| 35 36 | Joan Jett & The Blackhearts, Little |
| 36 37 | Eddie Money, Walk On Water |
| 37 38 | Annie Lennox & Al Green, Put A Little |
| 38 39 | Georgia Satellites, Hippy Hippy Shake |
| 39 40 | Romeo's Daughter, Don't Break My Heart |
| A 41 | New Kids On The Block, You Got It |
| A 42 | Taylor Dayne, Don't Rush Me |
| A 43 | Tiffany, All This Time |
| A 44 | Bananarama, Love, Truth & Honesty |
| A 45 | Robbie Nevil, Back On Holiday |
| A 46 | Tracy Chapman, Baby Can I Hold You |
| A 47 | Cameo, You Make Me Work |
| A 48 | Samantha Fox, I Wanna Have Some Fun |
| A 49 | Denise Lopez, If You Feel It |
| A 50 | D.J. Jazzy Jeff & The Fresh Prince, G |
| A 51 | Eighth Wonder, Cross My Heart |

KMEL
105 FM

| | |
|---------------|---------------------------------------|
| San Francisco | P.D.: Keith Naftaly |
| 1 2 | Bobby Brown, My Prerogative |
| 2 3 | Anita Baker, Giving You The Best That |
| 3 4 | Kathy White, The Way You Love Me |
| 4 5 | Luther Vandross, Any Love |
| 5 6 | Will To Power, Baby, I Love Your Way/ |
| 6 7 | The Jets, Anytime |
| 7 8 | Joan Jett & The Blackhearts, Little |
| 8 9 | Safe-Bire, Boy, I've Been Told |
| 9 10 | Noel, Out Of Time |
| 10 11 | Ale, I Wanna Know |
| 11 12 | George Michael, Kissing A Fool |
| 12 13 | Tracie Spencer, Symptoms Of True Love |
| 13 14 | Duran Duran, I Don't Want Your Love |
| 14 15 | Cheryl "Pepsi" Riley, Thanks For My |
| 15 16 | Sassa, When The Time Is Right |
| 16 17 | New Edition, You're Not My Kind Of Gi |
| 17 18 | The Beach Boys, Kokomo |
| 18 19 | Raze, Break 4 Love |
| 19 20 | Boys Club, I Remember Holding You |
| 20 21 | Paula Abdul, Straight up |
| 21 22 | Was (Not Was), Spy In The House Of Lo |
| 22 23 | Kenny G, Silhouette |
| 23 24 | Paula Abdul, (It's Just) The Way That |
| 24 25 | Front My Heart |
| 25 26 | The Beach Club, Security |
| 26 27 | Pet Shop Boys, Domino Dancing |
| 27 28 | D.J. Jazzy Jeff & The Fresh Prince, G |
| 28 29 | L'Trim, Cars With The Boom |
| 29 30 | Samantha Fox, I Wanna Have Some Fun |
| 30 31 | Taylor Dayne, Don't Rush Me |
| A 32 | Cherelle, Everything I Miss At Home |
| A 33 | New Kids On The Block, You Got It |
| A 34 | Eighth Wonder, Cross My Heart |
| A 35 | Cameo, You Make Me Work |
| A 36 | Latin Rascals, Don't Let Me Be Misund |
| A 37 | Denise Lopez, If You Feel It |

SILVER

92 PRO-FM

| | |
|------------|--|
| Providence | P.D.: Mike Osborne |
| 1 2 | Bon Jovi, Bad Medicine |
| 2 3 | The Escape Club, Wild, Wild West |
| 3 4 | Kylie Minogue, The Loco-Motion |
| 4 5 | Whitney Houston, One Moment In Time |
| 5 6 | U2, Desire |
| 6 7 | George Michael, Kissing A Fool |
| 7 8 | Tracie Spencer, Symptoms Of True Love |
| 8 9 | Will To Power, Baby, I Love Your Way/ |
| 9 10 | Anita Baker, Giving You The Best That |
| 10 11 | I Don't Know What You Got |
| 11 12 | Breath, How Can I Fall? |
| 12 13 | Boy Meets Girl, Waiting For A Star To |
| 13 14 | Eddie Money, Walk On Water |
| 14 15 | Chicago, Look Away |
| 15 16 | Giant Steps, Another Lover |
| 16 17 | Duran Duran, I Don't Want Your Love |
| 17 18 | Vixen, Edge Of A Broken Heart |
| 18 19 | When In Rome, The Promise |
| 19 20 | Guns N' Roses, Welcome To The Jungle |
| 20 21 | Poison, Every Rose Has Its Thorn |
| 21 22 | Luther Vandross, Any Love |
| 22 23 | Dave Hall, John Dates, Downtown Life |
| 23 24 | Pet Shop Boys, Don't Stop |
| 24 25 | Was (Not Was), Spy In The House Of Lo |
| 25 26 | Huey Lewis & The News, Small World |
| 26 27 | Barbra Streisand & Don Johnson, Till |
| 27 28 | Joan Jett & The Blackhearts, Little |
| 28 29 | Traveling Wilburys, Handle With Care |
| 29 30 | Kenny G, Silhouette |
| 30 31 | Robert Palmer, Early In The Morning |
| 31 32 | Deniece Williams, I Can't Wait |
| 32 33 | Ivan Neville, Not Just Another Girl |
| 33 34 | Michael Jackson, Smooth Criminal |
| 34 35 | New Kids On The Block, You Got It |
| A 36 | Thirty Eight Special, Rock & Roll Str. |
| A 37 | Kathy White, The Way You Love Me |
| A 38 | Judson Spence, Yeah, Yeah, Yeah |
| A 39 | Tracy Chapman, Baby Can I Hold You |
| A 40 | Siouxsie and The Banshees, Peak-A-Boo |
| A 41 | Survivor, Didn't Know It Was Love |
| A 42 | Jeffrey Osborne, I'll Go Back On A P |
| A 43 | Maxi Priest, Wild World |
| A 44 | Peter Cetera, Best Of Times |
| A 45 | Taylor Dayne, Don't Rush Me |
| A 46 | Jon Astley, Put This Love To The Test |
| A 47 | Romeo's Daughter, Don't Break My Heart |
| A 48 | Tiffany, All This Time |
| A 49 | Annie Lennox & Al Green, Put A Little |

96TIC-FM

| | |
|----------|--|
| Hartford | P.D.: Dave Shakes |
| 1 2 | The Beach Boys, Kokomo |
| 2 3 | The Escape Club, Wild, Wild West |
| 3 4 | Bon Jovi, Bad Medicine |
| 4 5 | Kylie Minogue, The Loco-Motion |
| 5 6 | Al Green, Kissing You The Best That |
| 6 7 | Duran Duran, I Don't Want Your Love |
| 7 8 | Phil Collins, Groovy Kind Of Love |
| 8 9 | Chicago, Look Away |
| 9 10 | Whitney Houston, One Moment In Time |
| 10 11 | Kathy White, The Way You Love Me |
| 11 12 | Erasure, Chains Of Love |
| 12 13 | George Michael, Kissing A Fool |
| 13 14 | Breath, How Can I Fall? |
| 14 15 | Will To Power, Baby, I Love Your Way/ |
| 15 16 | Information Society, What's On Your M |
| 16 17 | INXS, Never Tear Us Apart |
| 17 18 | Boyz II Men, Groovy Kind Of Love |
| 18 19 | Barbra Streisand & Don Johnson, Till |
| 19 20 | Elton John, A Word In Spanish |
| 20 21 | Barbara Streisand, Kokomo |
| 21 22 | Def Leppard, Love Bites |
| 22 23 | Steve Winwood, Don't Be Cruel |
| 23 24 | Whitney Houston, One Moment In Time |
| 24 25 | Stevie B, Spring Love (Come Back To M |
| 25 26 | Boyz II Men, Girl, Waiting For A Star To |
| 26 27 | INXS, Never Tear Us Apart |
| 27 28 | Tracie Spencer, The News, Small World |
| 28 29 | INXS, Never Tear Us Apart |
| 29 30 | Boyz II Men, Girl, Waiting For A Star To |
| 30 31 | INXS, Never Tear Us Apart |
| 31 32 | INXS, Never Tear Us Apart |
| 32 33 | INXS, Never Tear Us Apart |
| 33 34 | INXS, Never Tear Us Apart |
| 34 35 | INXS, Never Tear Us Apart |
| 35 36 | INXS, Never Tear Us Apart |
| 36 37 | INXS, Never Tear Us Apart |
| 37 38 | INXS, Never Tear Us Apart |
| 38 39 | INXS, Never Tear Us Apart |
| 39 40 | INXS, Never Tear Us Apart |

Y95

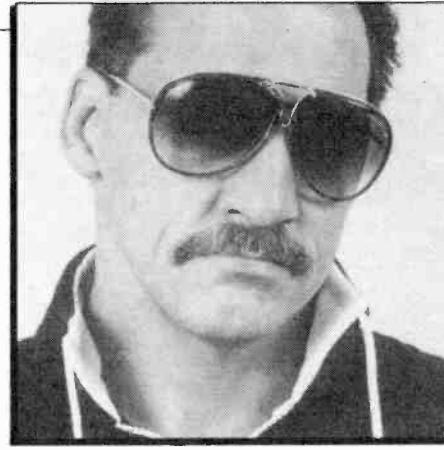
| | |
|--------|--|
| Dallas | P.D.: Buzz Bennett |
| 1 2 | The Beach Boys, Kokomo |
| 2 3 | Chicago, Look Away |
| 3 4 | Sinatra and The Banshees, Peek-A-Boo |
| 4 5 | Def Leppard, Love Bites |
| 5 6 | Bon Jovi, Bad Medicine |
| 6 7 | Cinderella, Don't Know What You Got (|
| 7 8 | Phil Collins, Groovy Kind Of Love |
| 8 9 | INXS, Never Tear Us Apart |
| 9 10 | Van Halen, Finish What Ya Started |
| 10 11 | The Escape Club, Wild, Wild West |
| 11 12 | Kylie Minogue, The Loco-Motion |
| 12 13 | Breath, How Can I Fall? |
| 13 14 | George Michael, Kissing A Fool |
| 14 15 | Will To Power, Baby, I Love Your Way/ |
| 15 16 | INXS, Never Tear Us Apart |
| 16 17 | Boyz II Men, Girl, Waiting For A Star To |
| 17 18 | INXS, Never Tear Us Apart |
| 18 19 | Tracie Spencer, The News, Small World |
| 19 20 | INXS, Never Tear Us Apart |
| 20 21 | INXS, Never Tear Us Apart |
| 21 22 | INXS, Never Tear Us Apart |
| 22 23 | INXS, Never Tear Us Apart |
| 23 24 | INXS, Never Tear Us Apart |
| 24 25 | INXS, Never Tear Us Apart |
| 25 26 | INXS, Never Tear Us Apart |
| 26 27 | INXS, Never Tear Us Apart |
| 27 28 | INXS, Never Tear Us Apart |
| 28 29 | INXS, Never Tear Us Apart |
| 29 30 | INXS, Never Tear Us Apart |
| 30 31 | INXS, Never Tear Us Apart |
| 31 32 | INXS, Never Tear Us Apart |
| 32 33 | INXS, Never Tear Us Apart |
| 33 34 | INXS, Never Tear Us Apart |
| 34 35 | INXS, Never Tear Us Apart |
| 35 36 | INXS, Never Tear Us Apart |
| 36 37 | INXS, Never Tear Us Apart |
| 37 38 | INXS, Never Tear Us Apart |
| 38 39 | INXS, Never Tear Us Apart |
| 39 40 | INXS, Never Tear Us Apart |

RADIO

Billboard's

P of the week

Buzz Bennett
KHYI Dallas/Fort Worth



"PEOPLE HAVE LABELED ME a high-energy PD," says KHYI "Y95" Dallas PD Buzz Bennett. "But high energy can be artificial. I believe in enthusiasm."

Y95 is certainly an enthusiastic-sounding top 40 station; by anyone else's standards, it maintains a fairly high energy level. But it's definitely the cleanest, subtlest Bennett station ever. And the subtlest Y95 ever.

Two years ago, KHYI threw out its relatively successful Christian AC format in favor of "gladiator radio"—sped-up, disco-type music, constant production, harsh processing that resembled AM on FM, and a top-of-the-hour ID that ordered competitors to "get outta the way, wimpy."

Y95 did not immediately beat the top 40 leader, rock-leaning KEGL "Eagle 97." For a while, it barely beat the old Christian AC format. By last Christmas, Y95 had changed audibly. In the winter book, it had passed KEGL. This summer, it was fifth in the market, rising from 5.3 to 6.3 12-plus overall while KEGL went from 5.0 to 4.9.

"When I came back into radio actively, I allowed myself to be the victim of something I'd spoken out against for years—running a station purely on research," says Bennett. Because of that decision, "we spent \$3 million and basically had to change format again."

"Even the 12-18-year-old audience is more mature than it's ever been. They don't want to hear sped-up records any more. It's a quality ball

game compared to what it used to be. I have a track record of going after teenagers and upper-demo women; we've done that, too, but we've also punched into the 18-to-34-year-old market here."

Y95 was fourth 18-34 overall and No. 1 in 18-34 women. A lot of that has to do with changes in its music. In many ways, Y95 has beaten KEGL by becoming the Eagle. Only a few current titles differentiate the two stations. Urban crossovers—except for an occasional rap on the top 9 at nine—have been replaced by Baxter Robinson and Ivan Neville. And Rolling Stones and Eagles oldies are heard even at night.

"Radio has gotten itself out of its one-dimensional rhythm pocket, which is the greatest thing that has ever happened," says Bennett. "The hits are mass appeal now compared to what they were six to eight months ago. The death of rhythm is what really changed the marketplace for us."

Y95's changes should have given the teen edge to KKDA-FM "K104," the market co-leader with AC KVIL-AM-FM. Instead, KHYI still rules in teens with nearly a 30 share. But "instead of that R&B/rhythm teen we had a year ago, we have the teens who like the white rock music."

Bennett claims that KEGL "took a defensive position" and "ran a total shadow" on Y95 during the summer. "Whatever records we played, they played. Whatever promos we do, they did. Both stations called themselves the new-music leader. Both said they

were everywhere." He also says that KEGL has recently retrenched and is leaning more toward album rock again.

Bennett has more respect for album outlet KTXQ "Q102," which he calls "our best competitor. They're the only station we see out there with us on the streets." Bennett estimates his sharing with both Q102 and KEGL is about 30%-40%.

"We just did the George Michael concert here. Eagle was involved and we were involved. They were sitting there in their suite and watching the concert. They did a billboard contest and had listeners down there with some crummy-looking signs; we sent our security people to take the posters down.

"In the midst of this massive concert, we dropped 30,000 9-inch balloons with our call letters on the audience. That has to have a major impact on another station's psyche. It cost \$10,000 to drop those balloons, but it was well worth it."

<p

Randy's A New Man On New Album

3 Autobiographical Songs Included

BY CHRIS MORRIS

LOS ANGELES After creating a gallery of unforgettable, often bizarre musical characters, Randy Newman has introduced perhaps his most fascinating to date on his new Reprise album, "Land Of Dreams"—himself.

The cover of Newman's album, his first nonsoundtrack work since "Trouble In Paradise" five years ago, features two old snapshots of the artist taken by his mother; the music kicks off with three songs—"Dixie Flyer," "New Orleans Wins The War," and "Four Eyes"—that offer autobiographical glimpses of the singer/songwriter's childhood.

Newman admits that he modeled the boy in those songs after himself, but he says that he also toyed with the facts.

"There's lies in them, tremendous lies," he says. "It's full of lies. Even when I told the truth, I didn't know I did. My mother said, 'Yeah, we did go to New Orleans the day after you were born,' and I didn't know it—I thought it was a few months later or something."

"You don't remember your childhood—it's what you're told," he continues. "'Oh, yeah, you knew all the Beethoven symphonies when you were 4 months old.' I did? Wow, that's unbelievable! That's what you get, and you believe it."

Newman says the autobiographical songs are a response to the limitations he saw in creating the wry, savage portraits of sometimes smug and bigoted characters, who reappear on the "Land Of Dreams" album in such songs as "Roll With The Punches" and "It's Money That Matters."

"I just wondered to myself if it was an artificial little narrowness to be all these different characters that are most often not real bright—we know more than they do—and they most often don't know what they're saying. They don't know how they indict themselves by what they say. So I just wanted to say something a little different and see if I could do it."

Newman's creative methods on "Land Of Dreams," like his lyrical concerns, have changed. For the first time, he eschewed the services of longtime producers Lenny Waronker and Russ Titelman; production duties on the new album were split between Mark Knopfler, Jeff Lynne, and the team of James Newton Howard and Tommy LiPuma.

"I've always been so passive in career matters—pulled kicking and screaming into any new enterprise," says Newman. "Lenny said, 'I think Knopfler is interested.' My lawyer called and said, 'Would you be interested?' I said, 'Yeah, I'd be interested.' Then we did it and it worked out very well. And it did bring something new to it."

He adds, "Jeff Lynne and Mark knew everything that I've done. They'd sat in little rooms in England and listened to it. Mark has been to see me perform 15 times. I never knew it."

Interestingly, Lynne had been the butt of one of Newman's musical

jokes—"The Story Of A Rock Band," the mythical history of the Electric Light Orchestra heard on "Born Again."

"He liked it," Newman says of Lynne's response to the song. "He knew the whole thing, backward and forward; he knew every little note in it. He thought it was funny. At first he thought I was making fun of him, but I wasn't. I wouldn't have done it if I wasn't fond of their music."

Newman followed up production of the album with work on the Tim Newman-directed video for "It's

Money That Matters," a sequel to the popular video for "I Love L.A."

A concert tour is being planned for the first quarter of 1989, which will probably be a solo outing for Newman.

"I've played with a band about 10 times out of 200, or however many dates I've played, and I don't quite like it as well," he says. "It seems to me I can't feel the audience as well. It's an odd thing—it puts up a wall. Songs won't get laughs... The rock gets in the way."



Eye Contact. UB40 members Ali Campbell, left, and Astro get face to face during the band's debut headline appearance at New York's Madison Square Garden. (Photo: Chuck Pulin)

George Michael Hits 'Faith' Finish Line In Florida

FAITH FINALE: Eight months after he played his first solo concert in Japan (Feb. 19), George Michael finally ended his marathon world Faith tour with two dates in Florida, Oct. 29 in Miami and Oct. 31 in Pensacola.

The Beat was on hand for the show at Miami's Orange Bowl Stadium, which was originally supposed to be the final stop on the tour, and witnessed yet another entertaining performance from the Bearded One.

The Beat also caught Faith shows in Hawaii, London, and New York, and enjoyed watching Michael assume the role of solo stage performer. The fact that he can deliver the goods with a two-hour show on the strength of just one solo album and a few Wham! hits bodes very well for his future as a concert artist.

Michael plans to take a well-earned rest before he starts work on his next album. "My next record will probably be softer, more relaxed and acoustic and probably not as aggressively commercial," he says.

It's been a year since "Faith" hit the streets (Nov. 2, 1987), but the results are in. The album has sold more than 6 million copies in the U.S. alone, spawning a string of No. 1 hits. The Faith tour was one of the year's top box-office draws.

Only 25, Michael is one of the most talented singer-songwriters to have emerged in recent years.

But that's enough—no more praise is necessary. And rest assured, the Beat will make every attempt to stay George-free for a while!

SHORT TAKES I: Hot on the heels of its smash Atlantic debut single, "Wild, Wild West," the Escape Club is gearing up for its first North American tour, which starts Nov. 13 in San Juan Capistrano, Calif. Dates are booked through Dec. 2... Columbia will issue another Aerosmith compilation, "Gems," Nov. 15. The digitally remastered anthology boasts 12 tracks recorded from 1973-82, including a rare studio rendition of "Chip Away The Stone," live versions of which appeared on the "California Jam 2" and "Live Bootleg" albums...

Starship has completed two songs for its next RCA album: the Mutt Lange-penned "I Didn't Mean To Spend The Night" and "It's Not Enough," written by Martin Page, the man responsible for the group's No. 1 hit "We Built This City." Both songs were produced by Mike Shipley & Larry Klein at Kiva Studios in Bel Air, Calif.... Following three special-guest dates in Italy with Huey Lewis & the News (Oct. 31-Nov. 2), Bruce Hornsby & the Range are headlining a 24-date European tour, which ends Dec. 10 in Dublin, Ireland... Australian rockers the Screaming Tribesmen launched their debut U.S. tour Oct. 29 in Oxford, Ohio,

the first of 13 dates as opening act for UB40. On Nov. 17, the Rykodisc act embarks on its own headline tour in San Diego, Calif.... Just out in the U.K. on the Harvest label is an album of unreleased Syd Barrett material, titled "Opel".... During an Oct. 31 (Halloween) concert in Denver, Robert Palmer and his band decided to don some amusing costumes before playing "Addicted To Love." Palmer slipped out of his Italian designer suit and did his finest George Michael impersonation, wearing jeans, boots, white T-shirt, black leather jacket, shades, and (according to his publicist) fake stubble!



MAC-PACK: Warner Bros. will release a Fleetwood Mac greatest-hits package Nov. 21. In addition to a selection of the band's best-known tunes, the album will include two new recordings, the first Mac tracks to feature guitarists Billy Burnette and Rick Vito, who joined the lineup following Lindsey Buckingham's departure in 1987.

The two new cuts are "As Long As You Follow," written by Christine McVie and her husband, Eddy Quintela, and the Stevie Nicks/Kelly Johnston-penned "No Questions Asked." The McVie-sung "As Long As You Follow" is being released as a single; its accompanying videoclip is directed by Dominic Sena.

The LP version of the album boasts 13 tracks; CD and cassette buyers will get three extra cuts—"Big Love," "Over My Head," and "You Make Loving Fun."

NOT IDLE: Billy Idol says he is "about halfway through" his next album. "Production-wise, the album is a lot simpler and a lot rawer than 'Whiplash Smile,'" says Idol. "It's first and foremost a rock'n'roll album, but there's a bit of the blues in there. That should frighten everyone a bit!"

Idol is recording in Los Angeles with producer Keith Forsey and a new band—guitarist Mark Younger-Smith, bassist Phil Sousan, and drummer Mike Baird—dubbed by the Peroxide One as the Rude Dudes. The titles of some of the new songs include "Love Child," "Trouble With The Sweet Stuff," "Love Unchained," and "License To Thrill."

JERSEY'S FINEST: Nona Hendryx, Millie

Jackson, Gwen Guthrie, Pretty Poison, Al Di-Meola, Prophet, and the Cucumbers will be perform live at the first Garden State Music Awards, to be held Nov. 18 at the Count Basie Theater, Red Bank, N.J. Presenters at the event will include Joyce Sims, Mtume, Glen Burnick, and members of Kool & the Gang.

ROLLING ON: All tickets for Keith Richards' Nov. 29 gig at New York's 2,600-seat Beacon Theater were snapped up in just 17 minutes when they went on sale Oct. 29. The Rolling Stones guitarist has lined up a series of U.S. shows to support his Virgin debut solo album, "Talk Is Cheap," with stops expected to include Atlanta, Memphis, Philadelphia, Boston, Cleveland, Detroit, Chicago, San Francisco, Los Angeles, and Washington, D.C.

Fellow Stones strummer Ron Wood will open a Tropical Pool & Beach Club Nov. 9 at his Miami Beach, Fla., nightspot, Woody's On The Beach. After the reception, Wood and Jerry Lee Lewis will perform.

SHORT TAKES II: A&M is now looking at a spring 1989 release for its Sting live album, originally due in November... The Everly Brothers' third Mercury/PolyGram album, "Some Hearts," hits stores Monday (7). The leadoff single, a remake of the Beach Boys' "Don't Worry Baby," is due Nov. 14... EMI hard rock act Vixen begins a series of dates with Eddie Money Nov. 10 in Grand Rapids, Mich.... Look for Bonnie Raitt's debut Capitol album to surface in February. She's been recording tracks at the Capitol studios in Hollywood, Calif., with Don Was of Was (Not Was) at the production helm... Following a series of dates in Japan, Taiwan, and Malaysia, Daryl Hall & John Oates will be back in the U.S. Sunday (6) for a concert in Honolulu. Incidentally, the duo's latest single, "Downtown Life," is its 22nd consecutive top 40 hit. The urban remix, featured in the video, was done by Tom "T-Bone" Wolk at Dave Stewart's studio... The Moody Blues' Oct. 28 show at New York's Madison Square Garden clearly fell way short of selling out, since tickets were given away free at Tower Records and other New York retail outlets.

CLOSE LOOK: Kudos to Billboard's eagle-eyed New On The Charts kingpin, Stewart Meyer, for spotting the remarkable similarities in the cover artwork of the new albums by Survivor (Scotti Bros.) and Night Ranger (MCA). Closer inspection revealed that both sleeves were designed by artist Hugh Syme—definitely a shaky move on his part.



BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|--|--|---------------------|---|-----------------------------|--|
| BOB DYLAN TONI CHILDS | Radio City Music Hall New York, N.Y. | Oct. 16-19 | \$549,303 \$25/\$22.50 | 23,025 23,496 sellout | Radio City Music Hall Prods. |
| DEF LEPPARD L.A. GUNS | Tacoma Dome Tacoma, Wash. | Oct. 27 | \$494,579 \$18.50 | 26,962 sellout | Media One |
| GEORGE MICHAEL BANGLES | Superdome New Orleans, La. | Oct. 18 | \$450,555 \$21 | 24,000 30,000 | Contemporary Presentations |
| DEF LEPPARD L.A. GUNS | Portland Memorial Coliseum Portland, Ore. | Oct. 25-26 | \$424,594 \$18.50 | 23,325 sellout | Media One |
| ROD STEWART | The Omni Atlanta, Ga. | Oct. 29 | \$258,778 \$18.50 | 13,988 sellout | Cellar Door Prods. |
| BARRY MANILOW | Resorts International Atlantic City, N.J. | Sept. 30- Oct. 2 | \$232,551 \$42.50/\$37.50/ \$25/\$20 | 5,946 6,000 | in-house |
| AMY GRANT MICHAEL W. SMITH GARY CHAPMAN | Rosemont Horizon Chicago, Ill. | Oct. 29 | \$225,653 \$17.50/\$15.50 | 13,690 14,111 | Jam/Harvest |
| LITTLE FEAT JOHN KILZER | Warner Theatre Washington, D.C. | Oct. 20-23 | \$216,487 \$18.50 | 12,000 sellout | Chesapeake Concerts |
| NEW EDITION AL B. SURE! BOBBY BROWN | Baltimore Arena Baltimore, Md. | Oct. 26 | \$215,127 \$16.50 | 13,500 sellout | Al Haymond Enterprises |
| AMY GRANT MICHAEL W. SMITH GARY CHAPMAN | The Met Center Bloomington, Minn. | Oct. 28 | \$214,606 \$17.50/\$15.50 | 12,896 14,000 | Jam Prods. Harvest |
| RAPHAEL | Radio City Music Hall New York, N.Y. | Oct. 28-29 | \$212,805 \$25/\$20 | 9,060 11,748 | Radio City Music Hall Prods. |
| AC/DC CINDERELLA | Roberts Municipal Stadium Evansville, Ind. | Oct. 26 | \$207,012 \$16.50/\$15.50 | 13,351 sellout | Sunshine Promotions |
| JIMMY PAGE MASON RUFFNER | Centrum in Worcester Worcester, Mass. | Oct. 29 | \$194,372 \$17.50 | 11,107 11,350 | Frank J. Russo |
| AC/DC CINDERELLA | Lubbock Municipal Coliseum Lubbock, Texas | Oct. 31 | \$168,861 \$16.50 | 10,600 sellout | Beaver Prods. |
| AC/DC CINDERELLA | Barton Coliseum Little Rock, Ark. | Oct. 28 | \$165,000 \$16.50 | 10,000 sellout | Mid-South Concerts Contemporary Presentations |
| HALLOWEEN/RAP ATTACK: ERIC B. & RAKIM BOOGIE DOWN PRODS. EMPD RON BASE | Chicago Amphitheatre Chicago, Ill. | Oct. 29 | \$150,375 \$15 | 10,557 sellout | KST Prods. |
| THE TEMPTATIONS/THE O'JAYS AJ. JAMAL | Radio City Music Hall New York, N.Y. | Oct. 22 | \$145,495 \$30/\$25 | 5,180 5,874 | Radio City Music Hall Prods. |
| AMY GRANT MICHAEL W. SMITH GARY CHAPMAN | Richfield Coliseum Cleveland, Ohio | Oct. 24 | \$121,806 \$16/\$15 | 7,962 12,502 | Belkin Prods. |
| AC/DC CINDERELLA | Lake Charles Civic Center Lake Charles, La. | Oct. 29 | \$117,075 \$16.50 | 7,459 8,000 | Beaver Prods. |
| SANDI PATTI BILLY CROCKETT | Fox Theatre St. Louis, Mo. | Oct. 28-29 | \$114,483 \$14.50/\$11.50/ \$8.50 | 8,598 sellout | Fox Associates David Fey |
| AMY GRANT MICHAEL W. SMITH GARY CHAPMAN | Bradley Center Milwaukee, Wis. | Oct. 27 | \$106,093 \$17/\$15 | 6,679 14,000 | Starstate Prods. |
| VAN HALEN PRIVATE LIFE | Fort Wayne Memorial Coliseum Fort Wayne, Ind. | Oct. 26 | \$103,958 \$17.50/\$16.50 | 6,248 10,000 | Sunshine Promotions |
| SIOUXIE & THE BANSHEES | Radio City Music Hall New York, N.Y. | Oct. 20 | \$103,220 \$20 | 5,265 5,874 | Radio City Music Hall Prods. |
| SCORPIONS WINGER | Frank Erwin Center Univ. of Texas Austin, Texas | Oct. 25 | \$98,396 \$17/\$12.50 | 6,234 10,977 | in-house Stone City Attractions |
| MOODY BLUES JACK BRUCE | Centrum in Worcester Worcester, Mass. | Oct. 26 | \$97,218 \$16.50 | 5,892 9,500 | Frank J. Russo |
| JULIO IGLESIAS BRAD GARRETT | Fox Theatre St. Louis, Mo. | Oct. 25 | \$94,213 \$24.90/\$21.90/ \$18.90/\$12.90 | 4,198 4,299 | Fox Concerts Steve Litman Prods. |

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TALENT IN ACTION

ELTON JOHN
WET WET WET
*Madison Square Garden,
New York*

KICKING OFF the first of five sold-out nights here (Sept. 17-18, 21-23), Elton John proved that the more he changes, the more you can count on a fine show.

Every few years, most performers clean out the closet and try to remake their image. John literally did just that while gearing up for this tour, selling off his stage clothes and assorted memorabilia at a Sotheby's auction.

The tour supports John's latest MCA album, "Reg Strikes Back," and serves as a vehicle for the emergence of Reginald Dwight, John's real-life alter ego. But more than

the name has changed: John's hair is now bleached and his stage costume is a blue suit that befits his new maturity. The choice of hat is the ultimate tip-off to the new John: a dark fez with a feather that transforms Captain Fantastic into either Truman Capote or the late Indonesian statesman Sukarno, depending on your angle.

Still, there's enough familiarity in the show to remind you that John in concert is a force to be reckoned with. Clearly, this tour is designed to firmly position him for the stretch through his 40s and perhaps indicates that his frequent musings on retirement have been put back in the closet.

Rocking out with a five-piece band and three female backup singers, John supported his latest album while mixing in enough of his top 40 classics to keep the fans content.

With John seated at center stage behind an electric piano, the show started with a midtempo "60 Years Gone," the crowd's expectant energy higher than the song's pace. John kept things slow for a while, leading into a dreamy "I Need You To Turn To" and "Funeral For A Friend."

But the appearance of the backup singers for "Burn Down The Mission" kicked off the rock that the crowd was waiting for, igniting the mostly yuppie audience.

"Philadelphia Freedom" was an early highlight, sparked by an impressive show of lights and smoke. John also found time to reach back into his catalog, resurrecting the relatively obscure "Ballad Of Danny Bailey" from the "Goodbye Yellow Brick Road" album.

The new album was neatly covered with the singles "I Don't Wanna Go On With You Like That" and "A Word In Spanish." But, as all true John fans know, the celebration really takes off with "Saturday Night's Alright For Fighting," the anthemic rocker that never fails to



CANDI. From left: Nino Milazzo, Rich Imbrogno, Paul Russo, and Candy Pennella.

NEW ON THE CHARTS

New Canadian act Candi has cracked the Hot 100 Singles chart with "Dancing Under A Latin Moon," the leadoff single from its self-titled I.R.S. Records debut album, which hit stores Oct. 28. The song has also been making waves on the dance scene.

Candi consists of vocalist Candy Pennella, bassist Nino Milazzo, keyboardist Rich Imbrogno, and drummer Paul Russo. When the four longtime friends formed the band six years ago in their hometown of Toronto, they started by playing at Italian weddings to help defer the costs of working on their own material.

In 1987, Candi signed with Somersault Records, a leading Canadian indie label. Shortly afterward, the band inked a publishing deal with SBK Entertainment.

The original 12-inch of "Dancing Under A Latin Moon" came out in January in Canada, where it stayed on the club chart for more than 20 weeks before hitting the national top 40 chart. It was the first time a Canadian act had scored a pop hit with a 12-inch, which piqued I.R.S.' interest and led to the band's signing.

"Candi" was produced by David Shaw and mixed by the team of John Morales & Sergio Munzabai (M&M), which produced Denise Lopez's recent top 30 hit "Sayin' Sorry (Don't Make It Right)."

STUART MEYER

blow off the roof.

Opening act Wet Wet Wet received polite attention from the crowd. Although the hard-working U.K.-based Uni Records act failed to ignite wildfire reaction, it got down to some home cooking with the relentless dance flavor of "Sweet Little Mystery" and came off like a disco band for the '90s.

BRUCE HARING

**TOMMY CONWELL &
THE YOUNG RUMBLERS**

The Bottom Line, New York

BASED ON THIS Oct. 4 showcase, it's easy to see why Philadelphia-based straight-ahead rocker Tommy Conwell calls his band the Young Rumblers. It's the perfect tag for a combo that looks and cooks as if it's really hungry.

The Young Rumblers—guitarist Chris Day, keyboardist/guitarist Rob Miller, bassist Paul Slivka, and drummer Jim Hannum—also display an unusually high degree of band solidarity. In a set lifted from Conwell's Columbia debut album, "Rumble," his four Rumblers pulled equal weight in backup vocal and instrumental support.

This was key, since Conwell disappointed with his voice and front man personality. However, he more than compensated with tight songs, snappy presentation, and old-fashioned rock'n'roll abandon that comes from playing the club circuit and loving it.

True, when he exclaimed "Play the blues!" ahead of a guitar solo, what followed wasn't exactly a blues solo. But it wasn't empty rhetoric either, as evidenced by the fact that Conwell and company offered the real thing later in the set. Here the lanky, wide-eyed leader with the Chrissie Hynde-autographed guitar took to the tables in classic bar-band tradition, slinging blues leads as his blue denim vest drenched with

(Continued on page 35)

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Birthday Posse. Helping Nile Rodgers, right, celebrate his birthday at a party at New York's China Club is Vernon Lynch, left, member of the Arista act K-9 Posse and younger brother of Eddie Murphy. Lynch performed his single, "Somebody's Brother."

Stetsasonic: A Sampling Supporter Act Responds By 'Talkin' All That Jazz'

BY HAVELOCK NELSON

NEW YORK Sampling in rap music: Is it theft or is it art? The debate continues, and hip-hop band Stetsasonic felt compelled to put its opinion of the issue on a record. "Talkin' All That Jazz," the latest 12-inch from its Tommy Boy album, "In Full Gear," is a response to those who have been critical of sampling.

Stetsasonic's inspiration for making a pro-sampling song came in the form of comments made by Epic artist/producer James Mtume during a WRKS-FM New York talk show. According to Stet leader Daddy-O, Mtume claimed that because of hip-hop sampling, there is now a whole generation of noncreative musicians. "That's totally false," Daddy-O asserts.

"Today the only type of music that has an 'I want to be different' feel to it is rap," he says. "If that

weren't so, you'd hear a million people trying to sound like Public Enemy. On the other hand, R&B is constantly cloning itself. Then there are guys like Lionel Richie with a total crossover, commercial attitude. When rappers sample,

'Rappers sample to bring feeling back to the music'

they're attempting to put feeling back into black music. I call it revivifying or recontextualizing. I think we need to show the roots of black music, when it had soul."

Sampling is not necessarily thievery, Daddy-O contends.

"Stetsasonic gets the rights to the songs we sample. For instance, when we did 'Talkin' All that Jazz,' we used a bass line from Lonnie Liston Smith's 'Expansions' and we cut a deal with his publishing company. When we redid the Floater's 'Float On,' we had to give them everything, even though we wrote new words to the song and gave it a different flavor. In that case we got ripped off."

Still, Daddy-O believes all hip-hop artists who sample should negotiate compensation agreements. He thinks most of them do. "I can't see Ice-T saying, 'I'm going to use 'Pusherman' and Curtis Mayfield's not going to say nothin,'" he says. "Those of us who think we're going to have a large record

are going to go out and get the rights to what we use."

In "Talkin' All That Jazz," there's a reference to one of the most-sampled artists ever, James Brown ("Tell the truth, James Brown was old/ Til Eric and Ra came out with 'I Got Soul'"). Daddy-O says, "Basically James Brown, who was 'Living In America' and floating on 'Gravity,' tried to break on rappers in 'I'm Real' and 'Static,' saying we learned everything from him and are copycats. What we do is totally different. 'I Know You Got Soul' got over because of Eric B.'s production style and Rakim's lyrics. It shined a green light on James Brown once again, but things didn't start coming back because of him."

"Actually, James came back and played our ball game. He sampled himself. A lot of rappers, including myself, look up to James as an innovator, but the truth had to be told. If James really wanted to win, he should've come back with the most ass-kicking band in the world and beat us down. That's what I'm going to do to him on the next Stetsasonic album. We're going to still sample, but we feel we can establish grooves the way he did."

Last month Stetsasonic completed a three-week European tour with EPMD. Later this month the group will begin touring with Big Daddy Kane and Public Enemy along with EPMD.

Hip-Hop, Rap Are Crucial To Chart Success, Simmons Says Rush Management Fields Run Of Hits

HOW LARGE IS RUSH ARTIST MANAGEMENT? A look back over the black album chart in 1988 reveals that Rush acts **Public Enemy**, **Jazzy Jeff & the Fresh Prince**, and **EPMD** all reached No. 1, while **Run-D.M.C.** and **Eric B. & Rakim** issued top 10 albums. All five are platinum-plus acts. In addition, **Stetsasonic** is enjoying its biggest-selling album, and the golden boy of hip-hop, **L.L. Cool J**, is in the studio preparing his follow-up to two previous platinum efforts. So is another long-term album seller, **Whodini**. Even those controversial **Beastie Boys**, though their future is still in doubt, called Rush Artist Management home.

Why is it that this one company has been home base for virtually every platinum-plus level rap artist? "We spend a lot of time trying to find out what's great about them and focus on that," says Rush founder **Russell Simmons**. "We can't sell all points of a person's personality, but we can sell the parts that are consistent with their music and their audience. We use image to push that part of the artist out to the public, be it L.L.'s Kangol or Run-D.M.C.'s Adidas."

Simmons says he and **Lyor Cohen**, the company's chief operating officer, "advise and consult on the selection of singles and the advance marketing of each album. You have to take the time to develop an image before the album drops. EPMD had three records in the market before the album dropped on **Sleeping Bag**. Eric B. & Rakim had two hits before their first album hit the street."

To Simmons the fact that this summer's black albums chart was dominated by rappers and hip-hop influenced acts is no surprise. "All black dance music in the last five years has been impacted by this music," he asserts. "Freddie Jackson isn't selling like **Public Enemy**, and that means a lot. It means that it's harder to sell and maintain sales for R&B acts today who aren't in some way using this music."

Simmons and longtime business partner **Rick Rubin**, who directed the **Run-D.M.C.** movie "Tougher Than Leather," have reportedly split up. Or have

The Rhythm and the Blues

by Nelson George



they? Simmons is now sole owner of Def Jam Records as well as its new R&B offshoot, Black Gold. However, he and Rubin still both control Def American Pictures, under which "Leather" was made, and, says Simmons, "Rick is still my closest consultant, and I'm still his. We are still partners in several real-estate properties, including a recording studio." Rubin now has a heavy metal label distributed by Geffen.

Though Rush has shown the ability to develop many platinum-level acts, Run-D.M.C. is still the best-known rap act in the world. Some consider the group to be in decline. Simmons counters: "They shouldn't panic just because they sold only 2 million records. Maybe it was not as good as it could be, but due to lawsuits it was on the shelf for two years. We've gone from gold to platinum to triple platinum to now double platinum, and we've made a movie, so we haven't done so bad."

SHORT STUFF: Nat "King" Cole fans need to hurry out and purchase a CD player, since four vintage Cole albums were just issued on Capitol in that format. The titles include "Love Is The Thing," "Just One Of Those Things," "Sings For Two In Love," and "The Very Thought Of You." Also on CD is **Lou Rawls** ("The Best Of Lou Rawls," "Lou Rawls Live") and **Nancy Wilson** ("The Best Of Nancy Wilson") . . . While we're talking about vintage music by veteran blacks on CD, look out for **Sammy Davis Jr.**'s "Greatest Hits," which contains material from 1954 to 1973, including that immortal 1972 hit "The Candy Man" . . . **Whitney Houston** makes a guest appearance on **BeBe & CeCe Winans**' "Hold Up The Light" on their second Capitol album "Heaven" . . . Capitol has a promising rapper in **King Tee**. Tee, managed by **Ice-T**'s main man **Jorge Hinojosa**, is represented by his album "Act A Fool" . . . **Ice-T** and **Big Daddy Kane** are about to embark on a national promotional tour together to promote their records and talk about teen violence.

Billboard POWER PLAYISTS

FOR WEEK ENDING NOVEMBER 12, 1988

WVEE

Atlanta P.D.: Ray Boyd

- | | |
|------|--|
| 1 EX | Al B. Sure!, Rescue Me |
| 2 A | Luther Vandross, Any Love |
| 3 A | Cheryl "Pepsi" Riley, Thanks For My Child |
| 4 A | New Edition, You're Not My Kind Of Girl |
| 5 A | Aliza Baker, Giving You The Best That I Got |
| 6 A | Cameo, You Make Me Work |
| 7 A | Sweet Obsession, Gonna Get Over You |
| 8 A | Midnight Star Feat. Ecstasy Of Whodini, Don't R |
| 9 A | Paula Abdul, (It's Just) The Way That You Love |
| 10 A | Karen White, The Way You Love Me |
| 11 A | Vanessa Williams, (He's Got) The Look |
| 12 A | Al B. Sure!, Rescue Me |
| 13 A | New Edition, You're Not My Kind Of Girl |
| 14 A | Bobby Brown, My Prerogative |
| 15 A | Freddie Jackson, Hey Lover |
| 16 A | Terence Trent D'Arby, Dance Little Sister |
| 17 A | Cherelle, Everything I Miss At Home |
| 18 A | Deneice Williams, I Can't Wait |
| 19 A | Cameo, You Make Me Work |
| 20 A | Surface, I Missed |
| 21 A | Tracie Spencer, Hide And Seek |
| 22 A | Lia, Tell Me It's Not Too Late |
| 23 A | Terence Trent D'Arby, Dance Little Sister |
| 24 A | Vesta, Sweet, Sweet Love |
| 25 A | The Reddins, Call The Law |
| 26 A | Roda, Baby, Baby For You |
| 27 A | Justin Timberlake, There's One Born Every Minute |
| 28 A | Angela Bofill, I Just Wanna Stop |
| 29 A | Jamm, So Fine |
| 30 A | Starpoint, Say You Will |
| 31 A | Troop, My Heart |
| 32 A | Sheena Easton, The Lover In Me |
| 33 A | Pebbles, Do Me Right |
| 34 A | Roberta Flack, Oasis |
| 35 A | Loos Ends, Mr. Bachelor |
| 36 A | George Michael, Kissing A Fool |
| 37 A | J.J. Fad, Way Out |
| 38 A | Stacy Lattisaw, Call Me |
| 39 A | Five Star, Someone's In Love |
| 40 A | Today, Him Or Me |
| 41 A | Run-D.M.C., I'm Not Going Out Like That |
| 42 A | Ziggy Marley & The Melody Makers, Tumblin' Down |
| 43 A | Renée, So Hard To Let Go |
| 44 A | NaJae, Starpoint, Say You Will |
| 45 A | Renée, Stars, All I Want |
| 46 A | Boyz II Men, I'm The One Who Loves You |
| 47 A | Donna Allen, Heaven On Earth |
| 48 A | LaToya Jackson, You're Gonna Get Rocked |
| 49 A | Prince, I Wish U Heaven |
| 50 A | EMPD, Strictly Business |
| 51 A | Will Downing, A Love Supreme |
| 52 A | Blast Zone, Mary Had A Little Jam |
| 53 A | Jeffrey Osborne, Can't Go Back On A Promise |
| 54 A | Gerald Alston, Take Me Where You Want To |
| 55 A | Keith Sweat, Don't Stop Your Love |
| 56 A | James, Wonderful |
| 57 A | Four Tops (Duet With Aretha Franklin), If Ever |
| 58 A | Evon Geffrines & The Stand, Stand And Deliver |

Philadelphia P.D.: Dave Allan

- | | |
|------|--|
| 1 A | Al B. Sure!, Rescue Me |
| 2 A | Luther Vandross, Any Love |
| 3 A | Cheryl "Pepsi" Riley, Thanks For My Child |
| 4 A | New Edition, You're Not My Kind Of Girl |
| 5 A | Aliza Baker, Giving You The Best That I Got |
| 6 A | Cameo, You Make Me Work |
| 7 A | Sweet Obsession, Gonna Get Over You |
| 8 A | Midnight Star Feat. Ecstasy Of Whodini, Don't R |
| 9 A | Paula Abdul, (It's Just) The Way That You Love |
| 10 A | Karen White, The Way You Love Me |
| 11 A | Vanessa Williams, (He's Got) The Look |
| 12 A | Ziggy Marley & The Melody Makers, Tumblin' Down |
| 13 A | Freddy Jackson, Hey Lover |
| 14 A | Terence Trent D'Arby, Dance Little Sister |
| 15 A | Smooth Ends, Mr. Bachelor |
| 16 A | Surface, I Missed |
| 17 A | Bobby Brown, My Prerogative |
| 18 A | Justin Timberlake, There's One Born Every Minute |
| 19 A | Vanessa Williams, (He's Got) The Look |
| 20 A | Steve Wonder, My Eyes Don't Cry |
| 21 A | Howard Hunterberry, Sleepless Weekend |
| 22 A | Karen White, The Way You Love Me |
| 23 A | Whitney Houston, One Moment In Time |
| 24 A | Raze, Break 4 Love |
| 25 A | EPMD, Strictly Business |
| 26 A | Deneice Williams, I Can't Wait |
| 27 A | Vesta, Sweet, Sweet Love |
| 28 A | Keith Sweat, Don't Stop Your Love |
| 29 A | Sheneen Easton, The Lover In Me |
| 30 A | Teddy Prendergrass, Love Is The Power |
| A | Michael Jackson, Smooth Criminal |
| A | Gerald Alston, Take Me Where You Want To |
| A | Chaka Khan, It's My Party |
| A | LeVert, Pull Over |
| EX | Troop, My Heart |
| EX | Public Enemy, Night Of The Living Baseheads |
| EX | Starpoint, Say You Will |
| EX | The Boys, Dial My Heart |
| EX | Roberta Flack, Oasis |
| EX | Prince, I Wish U Heaven |
| EX | Salt-N-Pepa, Get Up Everybody (Get Up) |
| EX | Donna Allen, Heaven On Earth |
| EX | Z'Looke, Can You Read My Lips |
| EX | D.J. Jazzy Jeff & The Fresh Prince, Brand New F |
| EX | Jeffrey Osborne, Can't Go Back On A Promise |
| EX | Stetsasonic, Talkin' All That Jazz |
| EX | Angela Bofill, I Just Wanna Stop |

POWER 99 FM

P.D.: Dave Allan

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 | GIVING YOU THE BEST THAT I GOT | ANITA BAKER | 1 |
| 2 | 4 | DON'T ROCK THE BOAT | MIDNIGHT STAR FEAT. ECSTACY OF WHODINI | 5 |
| 3 | 3 | ANY LOVE | LÜTHER VANDROSS | 2 |
| 4 | 6 | THANKS FOR MY CHILD | CHERYL "PEPSII" RILEY | 3 |
| 5 | 8 | RESCUE ME | AL B. SURE! | 4 |
| 6 | 9 | MY GIRLY | READY FOR THE WORLD | 6 |
| 7 | 2 | THE WAY YOU LOVE ME | KARYN WHITE | 14 |
| 8 | 11 | DANCE LITTLE SISTER | TERENCE TRENT D'ARBY | 12 |
| 9 | 13 | I CAN'T WAIT | DENIECE WILLIAMS | 8 |
| 10 | 17 | MY HEART | TROOP | 9 |
| 11 | 5 | YOU'RE NOT MY KIND OF GIRL | NEW EDITION | 16 |
| 12 | 16 | MY EYES DON'T CRY | STEVIE WONDER | 7 |
| 13 | 15 | (IT'S JUST) THE WAY THAT YOU LOVE ME | PAULA ABDUL | 10 |
| 14 | 24 | HEY LOVER | FREDDIE JACKSON | 11 |
| 15 | 20 | I MISSED | SURFACE | 17 |
| 16 | 23 | GONNA GET OVER YOU | SWEET OBSESSION | 13 |
| 17 | 10 | MY PREROGATIVE | BOBBY BROWN | 23 |
| 18 | 18 | ONE MOMENT IN TIME | WHITNEY HOUSTON | 28 |
| 19 | 27 | YOU MAKE ME WORK | CAMEO | 15 |
| 20 | 25 | 'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE) | GUY | 24 |
| 21 | 26 | I'M YOUR PUSHER | ICE-T | 26 |
| 22 | 28 | TUMBLIN' DOWN | ZIGGY MARLEY & THE MELODY MAKERS | 21 |
| 23 | 7 | DON'T WORRY, BE HAPPY (FROM "COCKTAIL") | BOBBY MCFERRIN | 33 |
| 24 | 31 | THERE'S ONE BORN EVERY MINUTE | JONATHAN BUTLER | 22 |
| 25 | 38 | EVERYTHING I MISS AT HOME | CHERRELLE | 19 |
| 26 | 29 | CALL THE LAW | THE REDDINGS | 20 |
| 27 | 14 | THE BEST OF ME | KIARA | 35 |
| 28 | 12 | (HE'S GOT) THE LOOK | VANESSA WILLIAMS | 31 |
| 29 | 36 | DIAL MY HEART | THE BOYS | 18 |
| 30 | 19 | LET'S DO IT AGAIN | GEORGE BENSON | 54 |
| 31 | — | MR. BACHELOR | LOOSE ENDS | 25 |
| 32 | 22 | SLEEPLESS WEEKEND | HOWARD HUNTSBERRY | 40 |
| 33 | — | I'M THE ONE WHO LOVES YOU | BY ALL MEANS | 30 |
| 34 | — | HIDE AND SEEK | TRACIE SPENCER | 34 |
| 35 | 21 | STRICTLY BUSINESS | EPMD | 56 |
| 36 | — | SWEET, SWEET LOVE | VESTA | 27 |
| 37 | 39 | CARS WITH THE BOOM | L'TRIMM | 45 |
| 38 | — | OASIS | ROBERTA FLACK | 29 |
| 39 | — | I WISH U HEAVEN | PRINCE | 32 |
| 40 | — | IT TAKES TWO | ROB BASE & D.J. E-Z ROCK | 79 |

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT BLACK POSITION |
|-----------|-----------|---|--|--------------------|
| 1 | 2 | GIVING YOU THE BEST THAT I GOT | ANITA BAKER | 1 |
| 2 | 1 | ANY LOVE | LUTHER VANDROSS | 2 |
| 3 | 6 | THANKS FOR MY CHILD | CHERYL "PEPSII" RILEY | 3 |
| 4 | 4 | RESCUE ME | AL B. SURE! | 4 |
| 5 | 7 | MY GIRLY | READY FOR THE WORLD | 6 |
| 6 | 8 | MY EYES DON'T CRY | STEVIE WONDER | 7 |
| 7 | 12 | HEY LOVER | FREDDIE JACKSON | 11 |
| 8 | 10 | GONNA GET OVER YOU | SWEET OBSESSION | 13 |
| 9 | 9 | (IT'S JUST) THE WAY THAT YOU LOVE ME | PAULA ABDUL | 10 |
| 10 | 11 | I CAN'T WAIT | DENIECE WILLIAMS | 8 |
| 11 | 16 | YOU MAKE ME WORK | CAMEO | 15 |
| 12 | 3 | DON'T ROCK THE BOAT | MIDNIGHT STAR FEAT. ECSTACY OF WHODINI | 5 |
| 13 | 15 | MY HEART | TROOP | 9 |
| 14 | 17 | DIAL MY HEART | THE BOYS | 18 |
| 15 | 18 | I MISSED | SURFACE | 17 |
| 16 | 20 | EVERYTHING I MISS AT HOME | CHERRELLE | 19 |
| 17 | 19 | CALL THE LAW | THE REDDINGS | 20 |
| 18 | 14 | DANCE LITTLE SISTER | TERENCE TRENT D'ARBY | 12 |
| 19 | 5 | YOU'RE NOT MY KIND OF GIRL | NEW EDITION | 16 |
| 20 | 22 | THERE'S ONE BORN EVERY MINUTE | JONATHAN BUTLER | 22 |
| 21 | 24 | TUMBLIN' DOWN | ZIGGY MARLEY & THE MELODY MAKERS | 21 |
| 22 | 26 | SWEET, SWEET LOVE | VESTA | 27 |
| 23 | 25 | MR. BACHELOR | LOOSE ENDS | 25 |
| 24 | 28 | OASIS | ROBERTA FLACK | 29 |
| 25 | 13 | THE WAY YOU LOVE ME | KARYN WHITE | 14 |
| 26 | 33 | I WISH U HEAVEN | PRINCE | 32 |
| 27 | 30 | I'M THE ONE WHO LOVES YOU | BY ALL MEANS | 30 |
| 28 | 36 | SAY YOU WILL | STARPOINT | 36 |
| 29 | 35 | HIM OR ME | TODAY | 37 |
| 30 | 29 | 'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE) | GUY | 24 |
| 31 | 21 | MY PREROGATIVE | BOBBY BROWN | 23 |
| 32 | 37 | GET HERE | BRENDA RUSSELL | 41 |
| 33 | 40 | I JUST WANNA STOP | ANGELA BOFILL | 42 |
| 34 | 27 | HIDE AND SEEK | TRACIE SPENCER | 34 |
| 35 | 34 | TELL ME IT'S NOT TOO LATE | LIA | 38 |
| 36 | 39 | ALL OR NOTHING | RENE MOORE | 43 |
| 37 | — | THE LOVER IN ME | SHEENA EASTON | 50 |
| 38 | — | SOMEONE'S IN LOVE | FIVE STAR | 46 |
| 39 | — | I'M YOUR PUSHER | ICE-T | 26 |
| 40 | — | HEAVEN ON EARTH | DONNA ALLEN | 52 |

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BLACK SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

| | |
|----|---|
| 11 | HEY LOVER (Bush Burnin', ASCAP) |
| 34 | HIDE AND SEEK (Love-ly-N-Divine, ASCAP) |
| 37 | HIM OR ME (Cal-Gene, BMI/Virgin Songs, BMI) CPP |
| 8 | I CAN'T WAIT (Welbeck, ASCAP/Sputnik Adventure, ASCAP/SBK April, ASCAP) |
| 42 | I JUST WANNA STOP (Ross Vannelli, ASCAP) |
| 17 | I MISSED (Colgems-EMI, ASCAP/Deep Faith, ASCAP) |
| 32 | I WISH U HEAVEN (Controversy, ASCAP) |
| 61 | IF EVER A LOVE THERE WAS (Irving, BMI/Pamalybo, BMI/Chappell & Co., ASCAP/Le Mango, ASCAP) |
| 91 | I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky- |
| 58 | Break, ASCAP) |
| 68 | I'M NOT GOING OUT LIKE THAT (Protoons, ASCAP/Rush Groove, ASCAP) |
| 30 | I'M THE ONE WHO LOVES YOU (Island, BMI/Stanton's Gold, BMI/April Joy, BMI/Golden Nugget, BMI) |
| 26 | I'M YOUR PUSHER (Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP/Warner-Tamerlane, BMI) |
| 79 | IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP) |
| 10 | (IT'S JUST) THE WAY THAT YOU LOVE ME (Oliver Leiber, ASCAP/Virgin, ASCAP) CPP |

| | |
|----|---|
| 70 | IT'S MY PARTY (Next Flight, BMI/Willesden, BMI) |
| 47 | KISSING A FOOL (Chappell-WA, ASCAP/Morrison Leahy, ASCAP) |
| 99 | LET ME BE YOUR HERO (Grabbitt, BMI/SBK Blackwood, BMI) |
| 54 | LET'S DO IT AGAIN (Warner-Tamerlane, BMI) |
| 90 | LOST & FOUND (Frytown Road/Konglather, BMI) |
| 58 | LOVE (Colgems-EMI, ASCAP/Bedrum, ASCAP/Light & Sound, ASCAP) |
| 77 | A LOVE SUPREME (Not Listed) |
| 50 | THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP |
| 51 | MARY HAD A LITTLE JAM (International Broadcast, ASCAP/Cayman, ASCAP) |
| 25 | MR. BACHELOR (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP |
| 7 | MY EYES DON'T CRY (Jobete, ASCAP/Black Bull, ASCAP) CPP |
| 6 | MY GIRLY (MCA, ASCAP/Uncity, ASCAP/Barron, ASCAP/Ready, ASCAP/Music Corp. Of America, BMI/Texascity, BMI) |
| 9 | MY HEART (Selessongs, ASCAP) |
| 23 | MY PREROGATIVE (Cal-Gene, BMI/Virgin Songs, BMI/Bobby Brown, ASCAP/Uncity, ASCAP) CPP |
| 78 | NIGHT OF THE LIVING BASEHEADS (Def American, BMI) |
| 88 | A NIGHTMARE ON MY STREET (Zomba, ASCAP) |
| 74 | NOTHING CAN COME BETWEEN US (Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP |
| 29 | OASIS (Sunset Burgundy, ASCAP/TuTu, ASCAP/MCA, ASCAP) |
| 28 | ONE MOMENT IN TIME (Albert Hammond, ASCAP/John Bettis, ASCAP) |
| 75 | POSSE' ON BROADWAY (Lockedup, BMI) |
| 72 | PULL OVER (Tryce, BMI/Ferncliff, BMI/Willesden, BMI) |
| 4 | RESCUE ME (SBK April, ASCAP/Across 110th Street, ASCAP/Willarie, ASCAP) |
| 84 | RESPECT (ADRA, BMI/T-Ski, BMI) |
| 49 | RISING TO THE TOP (Jobur, BMI) |
| 24 | ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE) (Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI) CPP |
| 36 | SAY YOU WILL (Harrindur, BMI/Tortoise Feather, BMI/Pure Delite, BMI/Bird Cage, BMI) CPP |
| 93 | SHE'S ON THE LEFT (Sac-Boy, ASCAP/MCA, ASCAP/Chances R, ASCAP/Uncity, ASCAP/Aimo, ASCAP/Hayestorm, ASCAP) CPP |
| 64 | SHOW ME (ONE MORE TIME) (Carver Village, BMI) |
| 73 | SILHOUETTE (Breeee, BMI/SBK Blackwood, BMI/Kuzi, BMI) HL |
| 40 | SLEEPLESS WEEKEND (Forgeorge, BMI/It's Mine/Golden Lady West, BMI/Vicious Beat, BMI) |
| 65 | SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI) |

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

| | PLATINUM/ GOLD ADDS 14 REPORTERS | SILVER ADDS 34 REPORTERS | BRONZE/ SECONDARY ADDS 51 REPORTERS | TOTAL ADDS ON 99 REPORTERS | TOTAL ON 99 REPORTERS |
|-----------------------------|---|--------------------------------|--|-------------------------------------|-----------------------------|
| PULL OVER | 8 | 14 | 26 | 48 | 52 |
| LEVERT ATLANTIC | | | | | |
| SMOOTH CRIMINAL | 6 | 18 | 22 | 46 | 55 |
| MICHAEL JACKSON EPIC | | | | | |
| IT'S MY PARTY | 4 | 6 | 17 | 27 | 49 |
| CHAKA KHAN WARNER BROS. | | | | | |
| TURN ON THE BEAT BOX | 4 | 7 | 12 | 23 | 23 |
| EARTH, WIND & FIRE COLUMBIA | | | | | |
| BABY DOLL | 3 | 8 | 11 | 22 | 29 |
| TONY! TONI! TONE! WING | | | | | |
| I WANT TO BE YOUR LOVER | 2 | 5 | 13 | 20 | 20 |
| ALEEE SIMMONS ORPHEUS | | | | | |
| TAKE ME WHERE YOU WANT... | 2 | 6 | 9 | 17 | 50 |
| GERALD ALSTON MOTOWN | | | | | |
| IF EVER A LOVE THERE WAS | 1 | 6 | 7 | 14 | 61 |
| FOUR TOPS/A.FRANKLIN ARISTA | | | | | |
| I LIKE IT LIKE THAT | 3 | 2 | 9 | 14 | 14 |
| MICHAEL RODGERS WTG | | | | | |
| MPB (MISSING PERSONS...) | 0 | 1 | 12 | 13 | 14 |
| WOMACK & WOMACK ISLAND | | | | | |

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.

BLACK SINGLES BY LABEL

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

| | |
|--------------|----|
| ATLANTIC (6) | 11 |
| Island (2) | |
| Atco (1) | |
| Oceana (1) | |
| Ruthless (1) | |
| MCA (9) | 10 |
| Uptown (1) | |
| COLUMBIA (8) | 9 |
| Def Jam (1) | |
| POLYGRAM | 7 |
| Polydor (3) | |
| Wing (3) | |
| | |



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ARTISTS FROM 47
YEARS OF
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"RHYTHM & BLUES"
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Billboard®

TOP BLACK ALBUMS™

FOR WEEK ENDING
NOVEMBER 12, 1988

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| THIS WEEK | LAST 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 (SUG. LIST PRICE)* | TITLE | |
| ★ ★ NO. 1 ★ ★ | | | | | | |
| 1 | 1 | 1 | 18 | BOBBY BROWN ▲ MCA 42185 (8.98) (CD) | 8 weeks at No. One | DON'T BE CRUEL |
| (2) | 5 | 14 | 4 | LUTHER VANDROSS EPIC 44308/E.P.A. (CD) | | ANY LOVE |
| 3 | 2 | 2 | 14 | FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD) | | DON'T LET LOVE SLIP AWAY |
| (4) | 41 | — | 2 | ANITA BAKER ELEKTRA 60827 (9.98) (CD) | | GIVING YOU THE BEST THAT I GOT |
| 5 | 3 | 3 | 18 | NEW EDITION ▲ MCA 42207 (8.98) (CD) | | HEART BREAK |
| 6 | 4 | 5 | 26 | AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD) | | IN EFFECT MODE |
| (7) | 8 | 9 | 6 | ICE-T SIRE 25765/WARNER BROS. (8.98) (CD) | | POWER |
| (8) | 11 | 16 | 6 | ROB BASE & D.J. E-Z ROCK PROFILE 1267 (8.98) (CD) | | IT TAKES TWO |
| 9 | 10 | 8 | 18 | GUY UPTOWN 42176/MCA (8.98) (CD) | | GUY |
| 10 | 9 | 7 | 47 | KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD) | | MAKE IT LAST FOREVER |
| 11 | 6 | 4 | 17 | PUBLIC ENEMY ● DEF JAM 44303/COLUMBIA (CD) | IT TAKES A NATION OF MILLIONS TO HOLD US BACK | |
| 12 | 7 | 6 | 18 | BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD) | | LONG LIVE THE KANE |
| (13) | 17 | 20 | 7 | KARYN WHITE WARNER BROS. 25637 (8.98) (CD) | | KARYN WHITE |
| 14 | 12 | 12 | 22 | BOBBY MCFERIN ▲ EMI 48059 (9.98) (CD) | | SIMPLE PLEASURES |
| 15 | 14 | 11 | 13 | SALT-N-PEPA NEXT PLATEAU 1011 (8.98) (CD) | | A SALT WITH A DEADLY PEPA |
| 16 | 13 | 10 | 22 | EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD) | | STRICTLY BUSINESS |
| 17 | 19 | 21 | 7 | GEORGE BENSON WARNER BROS. 25705 (9.98) (CD) | | TWICE THE LOVE |
| (18) | 26 | 34 | 5 | CHERYL "PEPSII" RILEY COLUMBIA 44409 (CD) | | ME, MYSELF AND I |
| (19) | 27 | 44 | 3 | KENNY G ARISTA 8457 (9.98) (CD) | | SILHOUETTE |
| 20 | 15 | 15 | 12 | JEFFREY OSBORNE A&M 5205 (8.98) (CD) | | ONE LOVE-ONE DREAM |
| (21) | 23 | 28 | 5 | READY FOR THE WORLD MCA 42198 (8.98) (CD) | | RUFF 'N' READY |
| 22 | 16 | 13 | 25 | TEDDY PENDERGRASS ● ELEKTRA 60775 (9.98) (CD) | | JOY |
| 23 | 18 | 18 | 24 | SADE ▲ EPIC 44210/E.P.A. (CD) | | STRONGER THAN PRIDE |
| (24) | 37 | 47 | 3 | MIDNIGHT STAR SOLAR 72564/CAPITOL (8.98) | | MIDNIGHT STAR |
| 25 | 22 | 24 | 18 | LOOSE ENDS MCA 42196 (8.98) (CD) | | THE REAL CHUCKEEBOO |
| 26 | 24 | 23 | 27 | TONY! TONI! TONE! WING 835 549/POLYGRAM (CD) | | WHO? |
| 27 | 20 | 17 | 28 | D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1091/RCA (8.98) (CD) | HE'S THE D.J., I'M THE RAPPER | |
| 28 | 28 | 29 | 18 | SIR MIX-A-LOT NASTY MIX 70123 (8.98) | | SWASS |
| (29) | 66 | — | 2 | CAMEO ATLANTA ARTISTS 886 002/POLYGRAM (CD) | | MACHISMO |
| (30) | 33 | 33 | 8 | KIARA ARISTA 8533 (8.98) (CD) | TO CHANGE AND/OR MAKE A DIFFERENCE | |
| (31) | 34 | 38 | 7 | MARLEY MARL COLD CHILLIN' 25783/WARNER BROS. (8.98) (CD) | IN CONTROL, VOLUME 1 | |
| 32 | 21 | 22 | 54 | TERENCE TRENT D'ARBY ▲ COLUMBIA 40964 (CD) | THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY | |
| 33 | 30 | 30 | 20 | VANESSA WILLIAMS WING 835 694/POLYGRAM (CD) | THE RIGHT STUFF | |
| (34) | 38 | 36 | 19 | TROOP ATLANTIC 81851 (8.98) (CD) | TROOP | |
| 35 | 25 | 19 | 13 | ERIC B. & RAKIM ● UNI 3/MCA (8.98) (CD) | FOLLOW THE LEADER | |
| 36 | 32 | 26 | 16 | J.J. FAD ● RUTHLESS 90959/ATLANTIC (8.98) (CD) | SUPersonic--THE ALBUM | |
| (37) | 40 | 37 | 25 | 2 LIVE CREW LUKE SKYWALKER 101 (8.98) (CD) | MOVE SOMETHIN' | |
| 38 | 35 | 32 | 18 | NAJEE EMI 90096 (9.98) (CD) | DAY BY DAY | |
| 39 | 36 | 31 | 28 | TAYLOR DAYNE ● ARISTA 8529 (8.98) (CD) | TELL IT TO MY HEART | |
| 40 | 29 | 27 | 18 | SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD) | A WOMAN'S POINT OF VIEW | |
| 41 | 31 | 25 | 16 | STETSASONIC TOMMY BOY 1017 (8.98) (CD) | IN FULL GEAR | |
| (42) | 58 | 83 | 3 | JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD) | MORE THAN FRIENDS | |
| 43 | 43 | 50 | 15 | PAULA ABDUL VIRGIN 90943 (8.98) (CD) | FOREVER YOUR GIRL | |
| 44 | 39 | 35 | 24 | DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA 9658/FANTASY (8.98) (CD) | THE WORLD'S GREATEST ENTERTAINER | |
| 45 | 44 | 46 | 11 | JOHNNIE TAYLOR MALACO 7446 (8.98) | IN CONTROL | |
| (46) | 68 | 79 | 3 | THE BOYS MOTOWN 6260 (8.98) | MESSAGES FROM THE BOYS | |
| 47 | 52 | 54 | 40 | STEVIE WONDER ▲ MOTOWN 6248 (8.98) (CD) | CHARACTERS | |
| (48) | 71 | 90 | 3 | DENIECE WILLIAMS COLUMBIA 44322 (CD) | AS GOOD AS IT GETS | |
| (49) | 55 | 55 | 15 | BY ALL MEANS ISLAND 90898/ATLANTIC (8.98) (CD) | BY ALL MEANS | |

| | | | | | |
|------|-------|----|----|--|-------------------------|
| 50 | 49 | 40 | 50 | GEORGE MICHAEL ▲ COLUMBIA 40867 (CD) | FAITH |
| 51 | 45 | 45 | 20 | TRACY CHAPMAN ▲ ELEKTRA 60774 (9.98) (CD) | TRACY CHAPMAN |
| 52 | 47 | 53 | 7 | HOWARD HUNTSBERRY MCA 42217 (8.98) (CD) | WITH LOVE |
| 53 | 53 | 51 | 15 | M.C. SHY D LUKE SKYWALKER 1005 (8.98) (CD) | COMIN' CORRECT IN '88 |
| (54) | 72 | 72 | 22 | ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD) | CONSCIOUS PARTY |
| (55) | 67 | 75 | 9 | L'TRIMM ATLANTIC 81925 (8.98) (CD) | GRAB IT! |
| (56) | 77 | — | 2 | SUPER LOVER CEE & CASANOVA RUD ELEKTRA 60807 (9.98) (CD) | GIRLS I GOT 'EM LOCKED |
| 57 | 51 | 52 | 29 | HOWARD HEWETT ELEKTRA 60779 (8.98) (CD) | FOREVER AND EVER |
| 58 | 60 | 61 | 5 | BOOTSY COLUMBIA 44107 (CD) | WHAT'S BOOTSY DOIN'? |
| (59) | 64 | 62 | 9 | VARIOUS ARTISTS PANDISC 8801 (8.98) | THE BASS THAT ATE MIAMI |
| 60 | 59 | 56 | 11 | PATTI AUSTIN QWEST 25696/WARNER BROS. (8.98) (CD) | THE REAL ME |
| 61 | 48 | 39 | 25 | JOHNNY KEMP COLUMBIA 40770 (CD) | SECRETS OF FLYING |
| (62) | 79 | 94 | 4 | STEADY B JIVE 1122/RCA (8.98) (CD) | LET THE HUSTLERS PLAY |
| 63 | 46 | 42 | 14 | N.W.A. AND THE POSSE MACOLA 1057 (8.98) | N.W.A. |
| 64 | 57 | 43 | 17 | RICK JAMES REPRISE 25659/WARNER BROS. (8.98) (CD) | WONDERFUL |
| 65 | 54 | 48 | 25 | EVELYN "CHAMPAGNE" KING EMI 46968 (8.98) (CD) | FLIRT |
| 66 | 65 | 66 | 60 | MICHAEL JACKSON ▲ EPIC 40600/E.P.A. (CD) | BAD |
| 67 | 42 | 41 | 11 | ASWAD MANGO 9810/ISLAND (8.98) (CD) | DISTANT THUNDER |
| 68 | 62 | 59 | 9 | CHAPTER 8 CAPITOL 46947 (8.98) (CD) | FOREVER |
| 69 | 50 | 49 | 19 | THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS MCA 42090 (8.98) (CD) | THE MAC BAND |
| 70 | 56 | 57 | 10 | THE OHIO PLAYERS TRACK RECORD 58810 (8.98) (CD) | BACK |
| (71) | 78 | 81 | 18 | TRACIE SPENCER CAPITOL 48186 (8.98) (CD) | TRACIE SPENCER |
| (72) | 93 | 97 | 3 | NEW KIDS ON THE BLOCK COLUMBIA 40985 (CD) | HANGIN' TOUGH |
| (73) | NEW ▶ | 1 | | SURFACE COLUMBIA 44284 (CD) | 2ND WAVE |
| (74) | 74 | 58 | 24 | RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD) | TOUGHER THAN LEATHER |
| 75 | 63 | 70 | 34 | BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD) | GOIN' OFF |
| (76) | 90 | — | 2 | SWEET OBSESSION EPIC 44419/E.P.A. | SWEET OBSESSION |
| 77 | 69 | 60 | 25 | TYRONE DAVIS FUTURE 1003 (8.98) | FLASHIN' BACK |
| (78) | NEW ▶ | 1 | | MC SHAN COLD CHILLIN' 25797/WARNER BROS. (8.98) (CD) | BORN TO BE WILD |
| 79 | 70 | 73 | 5 | ISAAC HAYES COLUMBIA 40941 (CD) | LOVE ATTACK |
| 80 | 80 | — | 2 | M.C. HAMMER CAPITOL 90924 (8.98) (CD) | LET'S GET IT STARTED |
| 81 | 61 | 63 | 10 | FINESSE & SYNQUIS UPTOWN 42177/MCA (8.98) (CD) | SOUL SISTERS |
| (82) | 87 | 71 | 18 | FAT BOYS ● TIN PAN APPLE 835 809/POLYGRAM (CD) | COMING BACK HARD AGAIN |
| 83 | 83 | 86 | 11 | STEVIE B LMR 5500 (8.98) (CD) | PARTY YOUR BODY |
| (84) | 91 | 84 | 8 | FOUR TOPS ARISTA 8492 (8.98) (CD) | INDESTRUCTIBLE |
| (85) | NEW ▶ | 1 | | VESTA A&M 5223 (8.98) (CD) | VESTA 4 U |
| 86 | 73 | 67 | 34 | BILLY OCEAN ▲ JIVE 8495/ARISTA (9.98) (CD) | TEAR DOWN THESE WALLS |
| (87) | 95 | — | 8 | INFORMATION SOCIETY TOMMY BOY 25691/WARNER BROS. (8.98) (CD) | INFORMATION SOCIETY |
| 88 | 86 | 74 | 73 | WHITNEY HOUSTON ▲ ARISTA 8405 (9.98) (CD) | WHITNEY |
| 89 | 84 | 76 | 19 | MELBA MOORE CAPITOL 46944 (8.98) (CD) | I'M IN LOVE |
| (9 | | | | | |

BILLBOARD SPOTLIGHTS

RAP

WRAP UP WITH RAP

Here's some news that'll make you clap,
Billboard's saluting the *World of Rap*.

A Spotlight featured on 12/24,
gonna talk about the labels, the talent
and more.

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tell about the acts you've been shouting about.
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HOT DANCE MUSIC™

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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | CLUB PLAY | |
|------------------|-----------|--|---------------|--|------------------------------------|
| | | | | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
| ★ ★ NO. 1 ★ ★ | | | | | |
| 1 | 2 | 3 | 8 | BREAK 4 LOVE COLUMBIA 44 07890 | RAZE |
| 2 | 3 | 5 | 8 | SUPERFLY GUY CAPITOL V-15409 | ◆ S-EXPRESS |
| 3 | 5 | 6 | 6 | JUST WANNA DANCE/WEEKEND FRESH FRE-80125/SLEEPING BAG | THE TODD TERRY PROJECT |
| 4 | 6 | 11 | 5 | THE ONLY WAY IS UP ELEKTRA 0-66732 | ◆ YAZZ AND THE PLASTIC POPULATION |
| 5 | 7 | 8 | 5 | OUT OF TIME 4TH & B'WAY 469/ISLAND | NOEL |
| 6 | 1 | 2 | 9 | IN THE NAME OF LOVE '88 ARISTA ADI 9731 | ◆ THOMPSON TWINS |
| 7 | 9 | 9 | 6 | MY PREROGATIVE MCA 23888 | ◆ BOBBY BROWN |
| 8 | 12 | 19 | 5 | THE WAY YOU LOVE ME WARNER BROS. 0-21025 | ◆ KARYN WHITE |
| 9 | 16 | 41 | 3 | I DON'T WANT YOUR LOVE CAPITOL V-15417 | ◆ DURAN DURAN |
| 10 | 11 | 15 | 5 | DON'T BLAME IT ON THAT GIRL/WAP BAM BOOGIE ATLANTIC 0-86518 | MATT BIANCO |
| 11 | 14 | 25 | 4 | WHEN THE TIME IS RIGHT PROFILE PRO-7216 | SASSA |
| 12 | 13 | 17 | 6 | I OWE YOU NOTHING EPIC 49 07879/E.P.A. | ◆ BROS |
| 13 | 10 | 10 | 6 | YOU CAME MCA 23884 | ◆ KIM WILDE |
| 14 | 8 | 7 | 6 | DANCE LITTLE SISTER COLUMBIA 44 07887 | ◆ TERENCE TREN D'ARBY |
| 15 | 19 | 22 | 5 | SEARCHIN' FOR EMI V-56111 | C.C. DIVA |
| 16 | 20 | 23 | 6 | DOCTORIN' THE TARDIS TVT 4020 | THE TIMELORDS |
| 17 | 22 | 31 | 4 | YOUNG LOVE (REMIX) EPIC 49 07874/E.P.A. | TONY TERRY |
| 18 | 26 | 38 | 4 | SO MANY WAYS (DO IT PROPERLY PART II) VENDETTA VE-7008 | THE BRAT PACK |
| 19 | 24 | 35 | 4 | COMING BACK FOR MORE CHRYSLAS PROMO | JELLYBEAN FEAT. RICHARD DARBYSHIRE |
| 20 | 4 | 1 | 9 | SPY IN THE HOUSE OF LOVE CHRYSLAS 4V9 43262 | ◆ WAS (NOT WAS) |
| 21 | 23 | 29 | 5 | THE GREAT COMMANDMENT ATLANTIC 0-86530 | ◆ CAMOUFLAGE |
| 22 | 18 | 20 | 12 | BOY, I'VE BEEN TOLD CUTTING/MERCURY 870 514-1/POLYGRAM | ◆ SA-FIRE |
| 23 | 21 | 21 | 5 | I'M YOUR PUSHER/L.G.B.N.A.F. SIRE 0-21026/WARNER BROS. | ◆ ICE-T |
| 24 | 27 | 36 | 5 | THE DIFFERENT STORY WEA (GERMANY) IMPORT | SCHILLING |
| 25 | 29 | 40 | 3 | YE KE YE KE POLYDOR 887 948-7/POLYGRAM | MORY KANTE |
| 26 | 37 | — | 2 | ★ ★ ★ POWER PICK ★ ★ ★ | |
| 27 | 34 | 47 | 3 | HUSTLE! (TO THE MUSIC) ATLANTIC 0-86500 | THE FUNKY WORM |
| 28 | 30 | 45 | 3 | DOMINO DANCING EMI V-56116 | ◆ PET SHOP BOYS |
| 29 | 15 | 12 | 7 | LIVE IT UP WARNER BROS. 0-21015 | ◆ GARDNER COLE |
| 30 | 31 | 37 | 4 | THE LOCO-MOTION GEFFEN 0-21043 | ◆ KYLIE MINOGUE |
| 31 | 25 | 28 | 6 | DON'T LET ME BE MISUNDERSTOOD/LIFE'S TOO SHORT TIN PAN APPLE/MERCURY 887 893-1/POLYGRAM | LATIN RASCALS |
| 32 | 38 | 50 | 3 | 12 INCHES OF VIRGIN (LP) VIRGIN 1-90951 | VARIOUS ARTISTS |
| 33 | 47 | — | 2 | TEARS RUN RINGS CAPITOL V-15418 | MARC ALMOND |
| 34 | 32 | 33 | 6 | A LOVE SUPREME ISLAND 0-96607 | ◆ WILL DOWNING |
| 35 | 50 | — | 2 | SOVIET SNOW TVT 2495 | ◆ SHONA LAING |
| 36 | 45 | — | 2 | SINCE I FELL FOR YOU WARNER BROS. 0-20855 | APOLLONIA |
| 37 | 44 | — | 2 | (IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 0-96614 | ◆ PAULA ABDUL |
| 38 | 17 | 4 | 11 | TALKIN' ALL THAT JAZZ TOMMY BOY TB 918 | STETSASONIC |
| 39 | 35 | 42 | 4 | BIG FUN VIRGIN 0-96610 | ◆ INNERCITY |
| 40 | 49 | — | 2 | LONDON TOWNEHOUSE/SYNCOPATE '88 (LP) CAPITOL C-90786 | VARIOUS ARTISTS |
| 41 | NEW | — | 1 | TOOK MY LOVE AWAY MINIMAL MIN-5/CRIMINAL | ELLIS "D" |
| 42 | NEW | — | 1 | ★ ★ ★ HOT SHOT DEBUT ★ ★ ★ | |
| 43 | 28 | 13 | 7 | DON'T TALK DIRTY TO ME ARISTA ADI-9747 | JERMAINE STEWART |
| 44 | NEW | — | 1 | TUMBLIN' DOWN VIRGIN 0-96603 | ◆ ZIGGY MARLEY & THE MELODY MAKERS |
| 45 | 36 | 24 | 5 | DANCIN' WITH MYSELF COLUMBIA 44 07870 | JOHNNY KEMP |
| 46 | 33 | 30 | 7 | INTO YOU A&M SP-12286 | Giant Steps |
| 47 | NEW | — | 1 | STRANGELOVE (REMIX)/NOTHING SIRE 0-21022/WARNER BROS. | ◆ DEPECHE MODE |
| 48 | NEW | — | 1 | I WANNA KNOW VENDETTA VE-7003 | ALE |
| 49 | NEW | — | 1 | HANGIN' ON THE BOULEVARD COLUMBIA 44 07886 | VOYEUR |
| 50 | RE-ENTRY | — | 1 | USELESS CAPITOL V-15406 | KYM MAZELLE |
| | | | | BACK TO BASICS (EP) NEW YORK UNDERGROUND NU 002 | BACK TO BASICS |
| | | | | MY GIRLY MCA 23865 | ◆ READY FOR THE WORLD |
| BREAKOUTS | | 1. MAKE NOISE ONLY IN THE DARK PROFILE 2. YEAH WHATEVER MOEV NETTWERK (CANADA) 3. IF YOU FEEL IT DENISE LOPEZ VENDETTA 4. DANCING UNDER A LATIN MOON CANDI I.R.S. | | | |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | 12-INCH SINGLES SALES | |
|---|-----------|------------|---------------|--|------------------------------------|
| | | | | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
| ★ ★ NO. 1 ★ ★ | | | | | |
| 1 | 1 | 1 | 8 | BIG FUN VIRGIN 0-96610 | ◆ INNERCITY |
| 2 | 2 | 2 | 8 | MY PREROGATIVE MCA 23888 | ◆ BOBBY BROWN |
| 3 | 3 | 5 | 7 | BREAK 4 LOVE COLUMBIA 44 07890 | RAZE |
| 4 | 6 | 11 | 5 | THE WAY YOU LOVE ME WARNER BROS. 0-21025 | ◆ KARYN WHITE |
| 5 | 4 | 6 | 8 | THE LOCO-MOTION GEFFEN 0-21043 | ◆ KYLIE MINOGUE |
| 6 | 8 | 8 | 8 | I WANNA KNOW VENDETTA VE-7003 | ALE |
| 7 | 10 | 10 | 6 | DON'T ROCK THE BOAT SOLAR V-71166/CAPITOL | ◆ MIDNIGHT STAR |
| 8 | 9 | 7 | 7 | I'M YOUR PUSHER/L.G.B.N.A.F. SIRE 0-21026/WARNER BROS. | ◆ ICE-T |
| 9 | 13 | 19 | 5 | SPY IN THE HOUSE OF LOVE CHRYSLAS 4V9 43262 | ◆ WAS (NOT WAS) |
| 10 | 5 | 3 | 14 | CHAINS OF LOVE SIRE 0-20953/WARNER BROS. | ◆ ERASURE |
| 11 | 12 | 14 | 6 | WAY OUT RUTHLESS 0-99285/ATLANTIC | J.J. FAD |
| 12 | 7 | 4 | 14 | BOY, I'VE BEEN TOLD CUTTING/MERCURY 870 514-1/POLYGRAM | ◆ SA-FIRE |
| 13 | 11 | 13 | 6 | STRANGELOVE (REMIX)/NOTHING SIRE 0-21022/WARNER BROS. | ◆ DEPECHE MODE |
| 14 | 17 | 24 | 5 | OUT OF TIME 4TH & BROADWAY 469/ISLAND | NOEL |
| 15 | 23 | 38 | 3 | TUMBLIN' DOWN VIRGIN 0-96603 | ◆ ZIGGY MARLEY & THE MELODY MAKERS |
| 16 | 20 | 26 | 5 | (IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 0-96614 | ◆ PAULA ABDUL |
| 17 | 16 | 21 | 6 | WILD WILD WEST ATLANTIC 0-86544 | ◆ THE ESCAPE CLUB |
| 18 | 14 | 15 | 7 | GOT A NEW LOVE PAISLEY PARK 0-20960/WARNER BROS. | ◆ GOOD QUESTION |
| 19 | 18 | 23 | 5 | DANCE LITTLE SISTER COLUMBIA 44 07887 | ◆ TERENCE TREN D'ARBY |
| 20 | 24 | 37 | 4 | MY GIRLY MCA 23865 | ◆ READY FOR THE WORLD |
| 21 | 22 | 25 | 5 | YOU CAME MCA 23884 | ◆ KIM WILDE |
| 22 | 26 | 34 | 3 | YOU'RE NOT MY KIND OF GIRL MCA 23903 | ◆ NEW EDITION |
| 23 | 19 | 20 | 18 | THE PROMISE VIRGIN 0-96662 | ◆ WHEN IN ROME |
| 24 | 34 | 50 | 3 | ★ ★ ★ POWER PICK ★ ★ ★ | |
| 25 | 25 | 32 | 5 | DOMINO DANCING CAPITOL V-15409 | ◆ S-EXPRESS |
| 26 | 33 | — | 2 | IT TAKES TWO PROFILE PRO-7186 | ◆ PET SHOP BOYS |
| 27 | 21 | 16 | 24 | THE GREAT COMMANDMENT ATLANTIC 0-86530 | ◆ ROB BASE & D.J. E-Z ROCK |
| 28 | 36 | 44 | 3 | SO MANY WAYS (DO IT PROPERLY PART II) VENDETTA VE-7008 | THE BRAT PACK |
| 29 | 35 | — | 2 | I DON'T WANT YOUR LOVE CAPITOL V-15417 | ◆ DURAN DURAN |
| 30 | 38 | — | 2 | LOVIN' FOOL CUTTING CR-222 | TOLGA |
| 31 | 28 | 33 | 4 | (YOU USED TO BE)ROMANTIC VENDETTA VE-7006 | SHIRLEY LEWIS |
| 32 | 31 | 35 | 4 | THE ONLY WAY IT UP ELEKTRA 0-66732 | ◆ YAZZ AND THE PLASTIC POPULATION |
| 33 | 46 | — | 2 | STRICTLY BUSINESS FRESH FRE-80123/SLEEPING BAG | ◆ EPMD |
| 34 | 27 | 17 | 7 | DOCTORIN' THE TARDIS TVT 4020 | THE TIMELORDS |
| 35 | 43 | 47 | 3 | REACHIN' MOVIN' MR-003 | PHASE II |
| 36 | 29 | 28 | 8 | SECURITY ATLANTIC 0-86485 | THE BEAT CLUB |
| 37 | 42 | 48 | 3 | NEVER LET YOU GO ATCO 0-96636/ATLANTIC | ◆ SWEET SENSATION |
| 38 | 32 | 9 | 14 | THANKS FOR MY CHILD COLUMBIA 44 07871 | ◆ CHERYL "PEPSII" RILEY |
| 39 | 44 | — | 2 | ★ ★ ★ HOT SHOT DEBUT ★ ★ ★ | |
| 40 | NEW | — | 1 | YOU MAKE ME WORK ATLANTA ARTISTS 870 587-1/POLYGRAM | ◆ CAMEO |
| 41 | NEW | — | 1 | POSSE' ON BROADWAY NASIYMX IGU 76974 | SIR MIX-A-LOT |
| 42 | NEW | — | 1 | RESCUE ME WARNER BROS. 0-21038 | ◆ AL B. SURE! |
| 43 | 15 | 12 | 8 | DANCIN' WITH MYSELF COLUMBIA 44 07870 | JOHNNY KEMP |
| 44 | NEW | — | 1 | TEARS RUN RINGS CAPITOL V-15418 | MARK ALMOND |
| 45 | NEW | — | 1 | DON'T LET ME BE MISUNDERSTOOD/LIFE'S TOO SHORT TIN PAN APPLE/MERCURY 887 893-1/POLYGRAM | LATIN RASCALS |
| 46 | 30 | 18 | 9 | ANOTHER LOVER A&M SP-12274 | Giant Steps |
| 47 | NEW | — | 1 | TALKIN' ALL THAT JAZZ TOMMY BOY TB 918 | ◆ STETSASONIC |
| 48 | NEW | — | 1 | MR. BACHELOR MCA 23909 | ◆ LOOSE ENDS |
| 49 | 37 | 22 | 11 | IT WOULD TAKE A STRONG STRONG MAN RCA 8696-1-RD | ◆ RICK ASTLEY |
| 50 | 47 | — | 4 | BROKEN HEART SYNTHICIDE 71307-0 | RED FLAG |
| BREAKOUTS | | | | | |
| 1. I WANNA HAVE SOME FUN SAMANTHA FOX JIVE 2. IF YOU FEEL IT DENISE LOPEZ VENDETTA 3. GET UP EVERYBODY SALT-N-PEPA NEXT PLATEAU 4. USELESS KYM MAZELLE CAPITOL | | | | | |

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

MCA 'Lover' Showcases Easton's Sultry Side

THE WHOLE STORY: This season's music is coming in by the truckload! Here's a look at what's happening of interest on the album scene: "The Lover In Me" (MCA) by Sheena Easton has got to be one of the most satisfying comeback albums this year. A new label and a clearer musical vision stretches Easton's vocal gifts considerably. Adopting a genuine R&B dance mode, the album's material overall is quite strong and is destined to garner Easton many new fans. Of the L.A. & Babyface productions on the album, the hit title track, "Days Like This," and "No Deposit, No Return" are standouts featuring the production duo's customary style. One of our favorites is the Angela Winbush-penned and -produced "Fire And Rain," a sultry, soulful, and very Isley-ish slow number that we hope clicks at radio. The cuts written and produced by Prince, the pop-laced funk of "Cool Love" and the thoroughly intense "101" (Annie Lennox would kill for something like this) are also among the best material he has given to another artist. An easily programmable effort that you can't afford to go without ... Cherrelle is hitting hard with the album "Affair" (Tabu), which has to be her best complete package to date. The song selection is strong and Jiminy Jam & Terry Lewis' production is on target as always. "Affair" presents the vocalist in a broader light and features her own well-honed writing and production abilities. Smokin', up-tempo numbers like "Happy That You're Happy With Me," "Pick Me Up," and the title cut are necessary listening; the second side boasts some very tasteful slow numbers of considerable merit. The fab "Keep It Inside" features the talents of Alexander O'Neal.

TALENT IN ACTION

(Continued from page 27)

sweat.

Perhaps emboldened by the crowd reaction, Conwell let loose on such tracks from his album as "Walking On The Water," the Chuck Berry-esque "Workout," and the leadoff single, "I'm Not Your Man." Encores included Berry's "Reelin' and Rockin'" as well as the blues staple "Sweet Home Chicago."

JIM BESSMAN

ROBBEN FORD

Nightstage, Cambridge, Mass.

WITH A RÉSUMÉ as long and impressive as guitarist Robben Ford's (George Harrison, Joni Mitchell, Yellowjackets, Miles Davis, Michael McDonald, et al.), there's no doubt in the prowess—just the format and presentation.

Any doubts, however, should be cast aside after this memorable Oct. 12 show, the first stop on a national tour to support his Warner Bros. album "Talk To Your Daughter."

Ford and his four-piece band strode the fence between blues and fusion as if it did not exist, much to the delight of the packed house, which was itself split between blues and fusion devotees. Not surprisingly, it was Ford's superb guitar work, blues based but also remarkably lyrical and jazz inflected, and drummer Zeb Katz's big-beat blues rhythms that set the tone. Within

Yemenite fave Ofra Haza makes her major-label debut with the album "Shaday" (Sire), which will surprise those who wrote the talent off as a mere novelty. Inspired delivery in English as well as in Haza's native tongue is complemented by contemporary rhythm tracks. The current single "Im Nin'Alu" and its too-fun flip, "Galbi," are the most popular tracks, but there are plenty more delights to choose from. Clubs should immediately delve into "Da'Ale Da'Ale," "Eshal," and "Take Me To Paradise"; the exquisite ballads are superb showcases for Haza's vocals ... How fast can you say Todd Terry? The infamous beat-and-samplemeister makes his official album debut with The Todd Terry Project's "To The Batmobile (Let's Go)" (Fresh, 212-724-1440). Including the now-classic "Bango," "Back To The Beat," and the latest, "Weekend," the primarily instrumental project also boasts a nice mixture of heavy downtempo tracks that will be of great use to the rap and hip-hop crowd, most notably "Made By The Man" and "You're The One." Terry traditionalists should try out "The Circus."

New York-based act Pop Tarts have really developed over the years and their new album "Age Of The Thing" (Funtown U.S.A./World Of Wonder, 212-529-3924) proves the point. Covering a gamut of styles, the tracks shine in their own infectious way. Programmers shouldn't hesitate to drop the needle anywhere, but do seek out "Shame," "Off Your Mind (Can't Get 'Em)," "Cherry Red," "Ultra-Brite," and "Electric Kool Aid Acid." It's everything you ever liked about Soft Cell, Cabaret Voltaire, Visage, and Pet Shop Boys all on one album. Don't miss.



by Bill Coleman

BEATS & PIECES: Our very own Nelson George is serving as executive producer for a forthcoming anti-drug-and-violence rap titled "Self Destruction," to be released on Jive/RCA. The various-artist project is being produced by Boogie Down Productions and Hank Shocklee. The featured artists currently include Stetsasonic, MC Lyte, Doug E. Fresh, and Kool Moe Dee. Ice-T, Public Enemy, and Heavy D are expected to contribute to the cause as well ... Little Louie Vega is in the studio working on a solo endeavor ... We're very happy about the next single from Sade, the funk epic "Turn My Back On You" ... The classic disco label Sam Records, headed by Sam Weiss, is positioning itself for a comeback. The label that brought you Gary's Gang, Komiko, and others is ready once again to get into the dance, rap, and R&B field. Contact Michael Weiss c/o Sam Records, 76-05 51st Ave., Elmhurst, N.Y. 11373, 718-335-2112.

Keep on the lookout for a new New Order single on Factory titled "Fine Time" ... The U.K. DJ subscription service DMC has secured plans to open offices in New York. The organization currently boasts 25 branches worldwide, which provide its members with monthly album packages previewing new product, special noncommercially available remixes, and a monthly magazine

wrap-up called Mixmag. Expect the offices to begin operation late this year and to be headed by Carolyn Martin, assisted by Dave Klein. For further information, contact the U.K. offices at P.O. Box 89, Slough, Berks, SL1 8NA England, or phone 06286-67276.

THE ONLY WAY IS UP: Denise Lopez makes an impressive debut with her new album, "Truth In Disguise" (A&M). A distinctive vocal styling lends itself nicely to a host of danceable, first-rate technopop tracks. Recommended cuts include "Power Of Suggestion," "Causa' U," and the slow title selection ... "I Wanna Have Some Fun" (Jive/RCA), the new album from Samantha Fox, will also turn out to be chock-full of surprises. Besides the title cut, the aggressive house-inspired club track "Love House," the bubbling "Walking On Air," and the pop nuances of "Your House Or My House" are standouts ... Martika also bursts upon the scene with her self-titled Columbia album. Martika offers an effort full of likable, dance-oriented pop tasters. A cover of Eighth Wonder's "Cross My Heart" percolates, as does "You Got Me Into This," "See If I Care," and the current single "More Than You Know."

An album of note that seems to have fallen between the promotional cracks is Phil Thornalley's "Swamp" (MCA). The popular U.K. producer is worthy of attention with this release that sports co-productions by the art-

ist with Andre Cymone and Tom Bailey. Thornalley has the potential to fill the gap once occupied by Howard Jones. "Listen" deserves to be a smash pop hit, while "Push And Pull," "Conversations," and the single "Love Me Like A Rock" could garner club support with properly tailored mixes ... Dance-floor enthusiasts will also need to discover "Drug (It's A State Of Mind)," a cut from Duran Duran's new "Big Thing" album (Capitol), which pumps real hard. Also of interest should be the new self-titled album from Noel on 4th & B'way (212-995-7800) and an odd compilation of four (???) previously released songs by Alphaville, ironically titled "The Singles Collection" (Atlantic). The update of "Big In Japan" could prove to be a hit all over again.

BEHIND THE GROOVE: Cameo's new album, "Machismo" (Atlanta Artists/PolyGram), serves up some of the band's traditional blend of power-chord R&B and funk. Keep the needle pressed on "Skin I'm In," "In The Night," and "I Like The World" ... Despite its members' Michael Jackson-hybrid appearance these days, Five Star has a few selections with potential on its new album "Rock The World" (RCA). The greatest of the lot is the groovin' "Another Weekend," which likens itself to classic Leon Sylvers-produced Dynasty and Shalamar tracks of old. The cuts "Physical Attraction" and "Rescue Me" are also tasty contenders.

With a specially priced two-record collection of his best dance tracks including his four top 5 hits and featuring the new 12" "COMING BACK FOR MORE" (19)

Chrysalis

the span of a single song—a cover of Little Walter's venerable "Help The Poor," for example—Ford swung from a delicate, near-acoustic solo to a primitive, T-Bone Walker-style romp with a smooth, barely noticeable transition. It was a plus that more often than not, individual solos by Ford and his band remained true to their blues underpinnings.

Ford's surprisingly strong vocals, especially in "Ain't Got Nothin' But The Blues," and his self-deprecating sense of humor were also important components of a show without a set list, mostly featuring material from the album. Also, Ford was able to anticipate and play off crowd response in a natural and easygoing manner that will certainly play well to more mainstream rock audiences, especially those not thoroughly familiar with his background and material. DAVID WYKOFF

AMY GRANT
Nassau Coliseum,
Long Island, N.Y.

THE TRENTORN tennis shoe display outside the arena indicated the "clean living" nature of this corporate-sponsored artist, and Amy Grant surely did nothing to upset any Christian contemporary sensibility during her Oct. 1 show here. But what makes the inspirational

diva so interdenominationally appealing is that she's never afraid to be herself, which is pretty down-to-earth by any value system.

For example, while performing the show's second song, "Wait For The Healing" (from her latest A&M album, "Lead Me On"), Grant danced over to the brilliant country harmonica/percussionist Terry McMillan and inspired a monstrous harp solo with a shameless peck on the lips. And although the rest of the material obviously dealt with her "born again" religious status, she testified with charming humility and wondrous poise.

Grant's current AC hit, "1974" (which documents her religious transformation), was one of many standouts in a set dominated by lustrous musicianship and arrangements. Two songs were especially noteworthy: "El Shaddai," featuring longtime collaborators Grant, her husband and bassist, Gary Chapman, and keyboardist Michael W. Smith in an acoustic trio setting, and "Everywhere I Go," during which Grant led the crowd in "dip and sway" moves. Here the sight of the undulating arena was indeed a marvel to behold.

Smith opened the show with a brief set of his own Christian contemporary hits and new songs from his latest Reunion Records album, "I 2 (Eye)." J.B.

Anatomy Of A Promo: WB Stresses 'Family' Ties

NASHVILLE With several of its acts selling at the gold and platinum levels and others gaining extensive media attention, Warner Bros. Records settled on The First Family as the title for an across-the-board promotion of its country-album artists during the early part of the fourth quarter.

The promotion officially ended Oct. 28, and according to a Warner spokesman, early sales figures indicate the push was a success.

The artists involved were k.d. lang, Rosie Flores, Hank Williams Jr., Crystal Gayle, Gary Morris,

Southern Pacific, Kenny Rogers, Dwight Yoakam, Nitty Gritty Dirt Band, the McCarters, the Forester Sisters, Michael Martin Murphey, Randy Travis, Highway 101, and Emmylou Harris.

Designed this summer, the promotion enabled the label to spotlight in advance all the Warner Bros. acts that eventually won Country Music Assn. Awards or appeared on the televised awards show Oct. 10.

"I'd like to say we anticipated the awards," says Neal Spielberg, Warner's Nashville sales manager.

"We certainly had our accounts covered with all the acts that won or were on the awards show. But you can't count on what's going to happen on the show, so what we did was plug in our artists with advertising with the different accounts—based on our First Family promotion—rather than on the individual award winners."

Spielberg says that although sales figures are still incomplete, "we had a very noticeable [sales] jump in October, especially with Highway 101, k.d. lang, Randy, Dwight, and Hank. Dwight had a

very large jump out of all that."

In anticipation of Country Music Month, the label ran a four-week sales program from mid-September to mid-October that featured discounting and dating. Then, for all of October, the company ran a merchandising contest built around the First Family theme.

Through its WEA branches, Warner sent all participating retail accounts a point-of-purchase kit that contained a mobile made of miniature album covers, a streamer poster with stylized drawings of the 15 acts involved, album flats, and, for in-store play, a cassette with one cut from each act.

The first 500 retailers that sent in pictures of their store displays built around the material were given First Family T-shirts. A similar contest rewarded the best sales effort by WEA staffers.

Following the CMA Awards, Warner distributed to accounts album stickers noting the accomplishments of Williams (entertainer of

the year and album of the year), Travis (male vocalist of the year), and Highway 101 (vocal group of the year).

Spielberg says the label has attempted each year since 1986 to coin a term for a promotion involving its top country acts. The first year's campaign was called The New Tradition; last year's was titled The Winning Tradition.

In addition to being promoted in retail displays and print ads, the First Family theme was pitched on radio and television in some markets, according to Spielberg—"some around tour schedules," he notes, "and some around what was most effective for the market."

He adds that albums by Travis and Yoakam will be among several from different labels spotlighted in an upcoming chainwide Camelot Records television campaign.

Industryites Meet To Debate Alternative Marketing Methods CMA Hosts N.Y. Performances, Workshop

THE COUNTRY MUSIC ASSN. continues its efforts to break new ground, including new alternative markets. The thrust intensified in New York at the 1988 College Media Journal Music Marathon Oct. 27-30.

Two acts that would benefit from alternative marketing techniques and that can excite the college media moguls—the O'Kanes and Darden Smith—gave the CMJ attendees a taste of today's country music during two shows Oct. 28 at the Bottom Line. The CBS label mates' performances at the popular venue were part of the CMA's Lost Highway Tour, which was designed to educate and expose college students to the new genre of country entertainers with youth-audience potential. To explore that theme, the CMA held a workshop titled "Breaking Country's Alternative Music In The College Market."

The workshop focused on what role such industry segments as record companies, trade publications, college and commercial radio, publishers, promoters, and managers play in breaking new talent. I was a member of the panel and want to share with Billboard readers some of the comments of my fellow panelists.

"With acts like Darden Smith and Foster & Lloyd, there's a huge influx of new young talent—and history is going to repeat itself in the '90s with huge [Nashville] pop records, like back in the '50s and early '60s with Roy Orbison, the Everly Brothers, Elvis Presley, and Brenda Lee."—David Conrad, CMA president and VP of Almo-Irving Music, Nashville.

"Get an attorney, get a manager, land a record deal, get an agent, put the record out, then go on the road, and there you are . . . you're broke."—Darden Smith on his six-point plan to break new artists.

"What will we be doing in the '90s? Still trying to define what country music is."—Bonnie Garner, GM of Mark Rothbaum Associates, Nashville office.

"I'm excited about the New York City market in breaking new country artists."—David McKay of John Scher Presents/Monarch Entertainment Bureau, New Jersey.

"If country music isn't successful on [New York radio] this time, it'll be a long time before it'll be on the band here again."—Michael O'Malley, PD, WYNY-FM New York.

"I play music from Africa to Austin, Texas, and make it work, but there's a big bias about country music that has to be overcome—it's prejudice on everyone's part."—Jim Caligiuri, CMJ Music Marathon, Stonybrook, N.Y.

"The courage to fail is often lacking in this in-



by Gerry Wood



Smith revealed he "gets a lot of airplay" on college radio stations. After a question about the various forms of country music—mainstream, alternative, traditional, pop oriented—Garner observed, "At one time or another, Willie Nelson has been put in each of those categories." Another panelist, Ron Huntsman, panel moderator and head of Ron Huntsman Entertainment Marketing, Nashville, referred to the quest for additional alternative exposure as "in pursuit of U2."

With new inroads toward the alternative marketing destination, the CMA's Lost Highway Tour appears to be on the high road to success.

BAMA BASH: It has been a busy Nashville trip for the **Bama Band**. The Mercury/PolyGram group shot a video for the new single "Real Old Fashioned Broken Heart," taped The Nashville Network's "New Country" show featuring songs from the debut "Solid Ground" album, and appeared on TNN's "Nashville Now" show hosted by country veteran Merle Kilgore. . . . The Academy of Country Music has moved its offices to larger quarters to accommodate growth. The ACM's new address is Suite 923, 6255 Sunset Blvd., Hollywood, Calif. 90028. The phone number remains 213-462-2351. . . . Moe Bandy has been campaigning for, and with, Vice President George Bush. He hopes to sing his "Americana" at the Inaugural Ball if Bush wins.

SIGNINGS: Atlantic America artist Robin Lee inks a booking agreement with Buddy Lee Attractions . . . BMI's Thomas Cain signs members of the Warner Bros. group PM—Jim Mayer, Peter Mayer, and Roger Guth—to BMI. . . . RCA artist J.C. Crowley moves to Mark Rothbaum Associates for management.

Finalists Gather For Marlboro Talent Roundup

NASHVILLE Nineteen regional winners will compete at the Stockyard Restaurant here Nov. 16-18 in the finals of the Marlboro Country Music National Talent Roundup. The acts were chosen in a series of local contests from April through October.

The top prize is \$30,000 cash and 40 hours of recording time at Nashville's Omni Sound Studios under the guidance of producer Barry Beckett.

The second prize is \$10,000; the third prize is \$7,500. Each act also earned \$7,500 for winning the regional competition.

The finalists and the areas they represent are Aunt Sally, Little Rock, Ark.; Tennessee Rose, Mem-

(Continued on next page)

Jerry Duncan Promotions wishes to congratulate our 1988 number one award winners:

K.T. OSLIN ★ Female Vocalist (CMA)
HIGHWAY 101 ★ Vocal Group (CMA)

. . . plus these indie award winners:

TIM MALCHAK ★ Act of the Year (Indie Bullett)
COLORADO MOON ★ Song of the Year
(Indie Bullett)
SHURFIRE ★ Vocal Group (Cash Box)
BOBBI LACE ★ Female Vocalist (Cash Box)
DENNIS PAYNE ★ New Male Vocalist
(Independent News)

. . . and to thank you and the other outstanding new country artists we promoted this year for your business.

We invite good new country artists and labels to contact us for your promotional needs.



Jerry Duncan Promotions
Box 110791 • Nashville, TN 37222 • 615-331-4967

Billboard POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

WSOC FM 103

P.D.: Paul Johnson

| | | |
|----|----|---------------------------------------|
| 1 | 2 | The Desert Rose Band, Summer Wind |
| 3 | 6 | Southern Pacific, New Shade Of Blue |
| 4 | 7 | Rosanne Cash, Runaway Train |
| 5 | 9 | Ricky Van Shelton, I'll Leave This Wo |
| 6 | 10 | Reba McEntire, I Know How He Feels |
| 7 | 8 | Keith Whitley, When You Say Nothing A |
| 8 | 12 | Billy Joe Royal, It Keeps Right On Hu |
| 9 | 13 | Vern Gosdin, Chiseled In Stone |
| 10 | 15 | Restless Heart, Tender Lie |
| 11 | 17 | Barbara Mandrell, I Wish That I Could |
| 12 | 20 | Shenandoah, Mama Knows |
| 13 | 14 | Lee Greenwood, You Can't Fall In Love |
| 14 | 16 | George Strait, If You Ain't Lovin' (Y |
| 15 | 18 | Ricky Van Shelton, I'll Leave This Wo |
| 16 | 21 | Little John, Dirt Band, I've Been Lov |
| 17 | 19 | The Bellamy Brothers, Rebels Without |
| 18 | 24 | Michael Johnson, That's That |
| 19 | 23 | Eddie Rabbitt, We Must Be Doin' Somet |
| 20 | 22 | Johnny Cash With Hank Williams, Jr. |
| 21 | 25 | The Judds, Change Of Heart |
| 22 | EX | K.T. Oslin, Hold Me |
| 23 | EX | Bailey And The Boys, Long Shot |
| 24 | EX | Sawyer Brown, My Baby's Gone |
| 25 | EX | Rodney Crowell, She's Crazy For Leavi |
| 26 | EX | The Statler Brothers, Let's Get Start |
| 27 | 4 | Sweethearts Of The Rodeo, Blue To The |
| 28 | 5 | Don Williams, Desperated |
| 29 | 26 | The Oak Ridge Boys, Gonna Take A Lot |
| 30 | 11 | Foster And Lloyd, What Do You Want Fr |
| A | — | Paul Overstreet, Love Helps Those |
| A | — | Kathy Mattea, Life As We Knew It |
| EX | EX | James Austin And Silver, Midnight Blu |
| EX | EX | Hank Williams, Jr., Early In The Morn |

Y106FM

P.D.: Bill Jones

| | | |
|-----|----|---|
| 1 | 5 | Rosanne Cash, Runaway Train |
| 2 | 3 | Southern Pacific, New Shade Of Blue |
| 3 | 7 | Michael Johnson, That's That |
| 4 | 10 | Nitty Gritty Dirt Band, I've Been Lov |
| 5 | 11 | Kenny Rogers, When You Put Your Heart |
| 6 | 12 | Vern Gosdin, Chiseled In Stone |
| 7 | 13 | Reba McEntire, I Know How He Feels |
| 8 | 14 | Ricky Van Shelton, I'll Leave This Wo |
| 9 | 15 | Barbara Mandrell, I Wish That I Could |
| 10 | 16 | Keith Whitley, When You Say Nothing A |
| 11 | 19 | George Strait, If You Ain't Lovin' (Y |
| 12 | 20 | Restless Heart, Tender Lie |
| 13 | 22 | The Bellamy Brothers, Rebels Without |
| 14 | 23 | Sawyer Brown, My Baby's Gone |
| 15 | 24 | The Judds, Change Of Heart |
| 16 | 25 | K.T. Oslin, Hold Me |
| 17 | 26 | Steve Warner, Hold On (A Little Long |
| 18 | 27 | Paul Overstreet, Love Helps Those |
| 19 | 28 | Bailey And The Boys, Long Shot |
| 20 | 29 | Willie Nelson, Spanish Eyes |
| 21 | 30 | The Carters, I Give You Music |
| 22 | 31 | Moe Bandy, I Just Can't Say No To You |
| 23 | 32 | Patty Loveless, Blue Side Of Town |
| 24 | 34 | Eddie Rabbitt, We Must Be Doin' Somet |
| 25 | 36 | Tim Malchak, Not A Night Goes By |
| A26 | — | Shenandoah, Mama Knows |
| A27 | — | Rodney Crowell, She's Crazy For Leavi |
| A28 | — | Earl Thomas Conley, What Is It |
| A29 | — | Hank Williams, Jr., Early In The Morn |
| A30 | — | Highway 101, All The Reasons Why |
| A31 | — | Don Williams, Big Wheels In The Moonlight |
| A32 | — | Dwight Yoakam, I Sang Dixie |
| A33 | — | Glen Campbell, Light Years |

MARLBORO ROUNDS UP 19 REGIONAL FINALISTS FOR TALENT CONTEST

(Continued from preceding page)

phis, Tenn.; John Berry, Atlanta; Southern Satisfaction, Tallahassee, Fla.; Dylan Brown Band, Jacksonville, Fla.; C.C. & Company, Charlotte, N.C.; Skryryder, Winston-Salem, N.C.; Bo Travis & the Silver Spur, Fayetteville, N.C.; and Luce Amen & the J.B. Ryder Band, New York.

Also finalists are the Bonners, Los Angeles; the California Cowboys, Oakland, Calif.; Tumbleweed, Denver; Chisholm, Dallas; Jody & Bobby Jenkins, San Antonio, Texas; Evangeline, Baton Rouge, La.; Ronnie Dunn, Tulsa, Okla.; Yankee

Grey, Lexington, Ky.; Hampton Valley Band, Indianapolis; and Thunder Riders, Chicago.

Judges are Janice Azrak, VP of press and artist development, Warner Bros.; Wanda Collier, A&R coordinator, Warner Bros.; Neil Pond, editor, Music City News; Buzz Stone, A&R coordinator, MCA; Hazel Smith, columnist, Country Music; Michael Campbell, manager of Ricky Van Shelton; Jack Hurst, Chicago Tribune Syndicate; Mary Martin, director of A&R, RCA.

Other judges are Bob Montgom-

ery, VP of A&R, CBS; Erv Woolsey, manager of George Strait; Lon Helton, country music editor, Radio & Records; Michael McCall, entertainment writer, the Nashville Banner; David Ross, publisher, Music Row; Joe Galante, VP and GM, RCA; Chip Hardy, director of A&R, MCA; Jo Walker-Meador, executive director, Country Music Assn.; Harold Shedd, creative VP/Nashville, PolyGram; Madeline Boyer, director of promotion, WYNY New York; and Lynn Shults, VP of A&R, Capitol.

Tickets to the finals will be available at \$2 each.

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att: Marketing Department



FOR WEEK ENDING NOVEMBER 12, 1988

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| THIS WEEK | LAST 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 (SUG. LIST PRICE)* | TITLE | |
| ★ ★ NO. 1 ★ ★ | | | | | | |
| 1 | 1 | 4 | 4 | RICKY VAN SHELTON COLUMBIA 44221/CBS (CD) | 2 weeks at No. One | LOVING PROOF |
| 2 | 2 | 2 | 15 | RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD) | | OLD 8 X 10 |
| 3 | 3 | 3 | 12 | DWIGHT YOAKAM REPRISE 25749/WARNER BROS. (8.98) (CD) | | BUENAS NOCHES FROM A LONELY ROOM |
| 4 | 5 | 6 | 8 | K.T. OSLIN RCA 8369 (8.98) (CD) | | THIS WOMAN |
| 5 | 4 | 1 | 12 | THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD) | | GREATEST HITS |
| 6 | 6 | 5 | 18 | HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD) | | WILD STREAK |
| 7 | 7 | 7 | 26 | REBA MCENTIRE MCA 42134 (8.98) (CD) | | REBA |
| 8 | 8 | 8 | 12 | RESTLESS HEART RCA 8317-1 (8.98) (CD) | | BIG DREAMS IN A SMALL TOWN |
| 9 | 10 | 10 | 9 | THE OAK RIDGE BOYS MCA 42205 (8.98) (CD) | | MONONGAHELA |
| 10 | 12 | 13 | 33 | GEORGE STRAIT ● MCA 42114 (8.98) (CD) | | IF YOU AIN'T LOVIN' YOU AIN'T LIVIN' |
| 11 | 9 | 9 | 15 | DAN SEALS CAPITOL 46976 (8.98) (CD) | | RAGE ON |
| 12 | 13 | 18 | 4 | WILLIE NELSON COLUMBIA 44331/CBS (CD) | | WHAT A WONDERFUL WORLD |
| 13 | 16 | 16 | 11 | HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD) | | 101 2 |
| 14 | 15 | 14 | 68 | ROSANNE CASH COLUMBIA 40777/CBS (CD) | | KING'S RECORD SHOP |
| 15 | 11 | 11 | 11 | TANYA TUCKER CAPITOL 48865 (8.98) (CD) | | STRONG ENOUGH TO BEND |
| 16 | 18 | 15 | 88 | RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD) | | WILD EYED DREAM |
| 17 | 17 | 17 | 28 | RODNEY CROWELL COLUMBIA 44076/CBS (CD) | | DIAMONDS & DIRT |
| 18 | 14 | 12 | 77 | RANDY TRAVIS ▲3 WARNER BROS. 25568-1 (8.98) (CD) | | ALWAYS & FOREVER |
| 19 | 19 | 20 | 40 | VERN GOSDIN COLUMBIA 40982/CBS (CD) | | CHISELED IN STONE |
| 20 | 23 | 26 | 51 | KATHY MATTEA MERCURY 832 793-1 (CD) | | UNTASTED HONEY |
| 21 | 21 | 25 | 4 | THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD) | | HOMESICK HEROES |
| 22 | 20 | 19 | 54 | BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD) | | THE ROYAL TREATMENT |
| 23 | 24 | 27 | 67 | K.T. OSLIN ● RCA 5924-1 (8.98) (CD) | | 80'S LADIES |
| 24 | 25 | 23 | 25 | SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD) | | ONE TIME, ONE NIGHT |
| 25 | 22 | 21 | 22 | ALABAMA ● RCA 6825-R (9.98) (CD) | | ALABAMA LIVE |
| 26 | 26 | 24 | 26 | K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD) | | SHADOWLAND |
| 27 | 27 | 29 | 8 | THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD) | | RUNNING |
| 28 | 29 | 28 | 59 | GEORGE STRAIT ▲ MCA 42035 (8.98) (CD) | | GREATEST HITS, VOL. 2 |
| 29 | 28 | 22 | 8 | T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD) | | COME AS YOU WERE |
| 30 | 30 | 30 | 125 | RANDY TRAVIS ▲2 WARNER BROS. 1-25435 (8.98) (CD) | | STORMS OF LIFE |
| 31 | 31 | 33 | 5 | LEE GREENWOOD MCA 42219 (8.98) (CD) | | GREATEST HITS VOLUME TWO |
| 32 | 32 | 31 | 21 | KEITH WHITLEY RCA 6494-1 (8.98) (CD) | | DON'T CLOSE YOUR EYES |
| 33 | 44 | — | 2 | THE STATLER BROTHERS MERCURY 834 626 (CD) | | THE STATLERS GREATEST HITS |
| 34 | 34 | 37 | 68 | HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD) | | BORN TO BOOGIE |
| 35 | 35 | 64 | 4 | ANNE MURRAY CAPITOL 48764 (8.98) (CD) | | AS I AM |
| 36 | 33 | 32 | 18 | SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD) | | ZUMA |
| 37 | 38 | 38 | 5 | WAYLON JENNINGS MCA 42222 (8.98) (CD) | | FULL CIRCLE |
| 38 | 36 | 34 | 14 | THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD) | | SINCERELY |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|-----------|------------|---------------|---|-------------------------------------|
| 39 | 37 | 36 | 15 | HOLLY DUNN MTM 71070 (8.98) (CD) | ACROSS THE RIO GRANDE |
| 40 | 40 | 43 | 5 | PATTY LOVELESS MCA 42223 (8.98) (CD) | HONKY TONK ANGEL |
| 41 | 41 | 42 | 12 | KIM CARNES MCA 42200 (8.98) (CD) | VIEW FROM THE HOUSE |
| 42 | 43 | 40 | 79 | REBA MCENTIRE ● MCA 5979 (8.98) (CD) | GREATEST HITS |
| 43 | 39 | 35 | 22 | BECKY HOBBS MTM D1 71067 (8.98) (CD) | ALL KEYED UP |
| 44 | 48 | 41 | 31 | RICKY SKAGGS EPIC 40623/CBS (CD) | COMIN' HOME TO STAY |
| 45 | 52 | 53 | 4 | THE BELLAMY BROTHERS MCA/CURB 42224/MCA (8.98) (CD) | REBELS WITHOUT A CLUE |
| 46 | 45 | 39 | 25 | SKIP EWING MCA 42128 (8.98) (CD) | THE COAST OF COLORADO |
| 47 | 42 | 44 | 142 | ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD) | GREATEST HITS |
| 48 | 46 | 45 | 11 | NITTY GRITTY DIRT BAND WARNER BROS. 25722 (8.98) (CD) | WORKIN' BAND |
| 49 | 51 | 57 | 4 | JOHN DENVER WINDSTAR 72850 (8.98) (CD) | HIGHER GROUND |
| 50 | 50 | 46 | 10 | ASLEEP AT THE WHEEL EPIC 44213/CBS (CD) | WESTERN STANDARD TIME |
| 51 | 47 | 49 | 6 | WAGONEERS A&M 5200/RCA (8.98) (CD) | STOUT & HIGH |
| 52 | 49 | 47 | 31 | STEVE WARINER MCA 42130 (8.98) (CD) | I SHOULD BE WITH YOU |
| 53 | 53 | 50 | 41 | LYLE LOVETT MCA/CURB 42028/MCA (CD) | PONTIAC |
| 54 | 54 | 51 | 18 | THE MCCARTERS WARNER BROS. 25737 (8.98) (CD) | THE GIFT |
| 55 | 58 | 58 | 33 | CHARLEY PRIDE 16TH AVENUE 70551 (8.98) | I'M GONNA LOVE HER ON THE RADIO |
| 56 | 63 | 65 | 12 | RAY STEVENS MCA 42172 (8.98) | I NEVER MADE A RECORD I DIDN'T LIKE |
| 57 | 57 | 52 | 33 | JO-EL SONNIER RCA 6374-1 (8.98) (CD) | COME ON JOE |
| 58 | 66 | 62 | 3 | GLEN CAMPBELL MCA 42210 (8.98) (CD) | LIGHT YEARS |
| 59 | 67 | 55 | 5 | JOHN ANDERSON MCA 42218 (8.98) (CD) | 10 |
| 60 | 70 | 61 | 209 | HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD) | GREATEST HITS, VOLUME I |
| 61 | 61 | 66 | 3 | SAWYER BROWN CAPITOL 90417 (8.98) (CD) | WIDE OPEN |
| 62 | 68 | 73 | 22 | LARRY BOONE MERCURY 834 377-1 (CD) | LARRY BOONE |
| 63 | 69 | 63 | 65 | PATSY CLINE ● MCA 12 (8.98) | GREATEST HITS |
| 64 | 55 | 56 | 30 | THE O'KANES COLUMBIA 44066/CBS (CD) | TIRED OF THE RUNNIN' |
| 65 | 56 | 48 | 16 | MARIE OSMOND CAPITOL/CURB 48968/CAPITOL (8.98) (CD) | ALL IN LOVE |
| 66 | 64 | 54 | 16 | MEL McDANIEL CAPITOL 48058 (8.98) (CD) | NOW YOU'RE TALKIN' |
| 67 | 73 | 71 | 19 | CANYON 16TH AVENUE 70552 (8.98) | I GUESS I JUST MISSED YOU |
| 68 | 62 | — | 3 | CONWAY & LORETTA MCA 42216 (8.98) (CD) | MAKING BELIEVE |
| 69 | RE-ENTRY | | | DAVID LYNN JONES MERCURY 832 518-1 | HARD TIMES ON EASY STREET |
| 70 | 60 | 60 | 48 | MERLE HAGGARD EPIC 40986/CBS (CD) | CHILL FACTOR |
| 71 | RE-ENTRY | | | JANIE FRICKIE COLUMBIA 44143/CBS (CD) | SADDLE THE WIND |
| 72 | 65 | 68 | 92 | HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD) | HANK "LIVE" |
| 73 | 59 | 69 | 101 | RESTLESS HEART ● RCA 5648 (8.98) (CD) | WHEELS |
| 74 | 75 | 72 | 69 | HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD) | HIGHWAY 101 |
| 75 | 72 | 70 | 48 | DAN SEALS CAPITOL 48308 (8.98) (CD) | THE BEST |

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



HOT COUNTRY SINGLES™

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| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | Compiled from a national sample of radio playlists. | | | |
|-----------|-----------|-----------|--------------|---|--|--|--|
| | | | | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | | |
| 1 | 3 | 4 | 14 | ★ ★ NO. 1 ★ ★ 1 week at No. One | ◆ ROSANNE CASH COLUMBIA 38-07988/CBS | | |
| 2 | 4 | 6 | 15 | NEW SHADE OF BLUE SOUTHERN PACIFIC, J.E. NORMAN (J.MCFEE, A.PESSIS) | SOUTHERN PACIFIC WARNER BROS. 7-27790 | | |
| 3 | 8 | 9 | 10 | I'LL LEAVE THIS WORLD LOVING YOU S.BUCKINGHAM (W.KEMP) | ◆ RICKY VAN SHELTON COLUMBIA 38-08022/CBS | | |
| 4 | 9 | 10 | 11 | I'VE BEEN LOOKIN' J.LEO (J.BIBBOTSON, J.HANNA) | NITTY GRITTY DIRT BAND WARNER BROS. 7-22750 | | |
| 5 | 11 | 13 | 10 | I KNOW HOW HE FEELS J.BOWEN, R.MCENTIRE (R.BOWLES, W.ROBINSON) | ◆ REBA MCENTIRE MCA 53402 | | |
| 6 | 12 | 15 | 9 | IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') | GEORGE STRAIT MCA 53400 | | |
| 7 | 13 | 16 | 13 | I WISH THAT I COULD FALL IN LOVE TODAY T.COLLINS, F.FOSTER (H.HOWARD) | BARBARA MANDRELL CAPITOL 44220 | | |
| 8 | 15 | 18 | 12 | CHISELED IN STONE B.MONTGOMERY (V.GOSDIN, M.D.BARNES) | VERN GOSDIN COLUMBIA 38-08003/CBS | | |
| 9 | 16 | 19 | 12 | THAT'S THAT B.MAHER (H.PRESTWOOD) | ◆ MICHAEL JOHNSON RCA 8650-7 | | |
| 10 | 7 | 8 | 14 | DESPERATELY D.WILLIAMS, G.FUNDIS (J.O'HARA, K.WELCH) | DON WILLIAMS CAPITOL 44216 | | |
| 11 | 20 | 23 | 8 | A TENDER LIE T.DUBOIS, S.HENDRICKS, S.RESTLESS HEART (R.SHARP) | ◆ RESTLESS HEART RCA 8714-7 | | |
| 12 | 19 | 22 | 9 | WHEN YOU SAY NOTHING AT ALL G.FUNDIS, K.WHITLEY (P.OVERSTREET, O.SCHLITZ) | ◆ KEITH WHITLEY RCA 8637-7 | | |
| 13 | 18 | 21 | 11 | REBELS WITHOUT A CLUE J.BOWEN, J.STRUDD (D.BELLAMY) | THE BELLAMY BROTHERS MCA/CURB 53399/MCA | | |
| 14 | 1 | 2 | 16 | DARLENE R.CHANCEY (EIGER, MULLIS, RECTOR) | T. GRAHAM BROWN CAPITOL 44205 | | |
| 15 | 2 | 3 | 16 | SUMMER WIND P.WORLEY, E.SEAY (C.HILLMAN, S.HILL) | ◆ THE DESERT ROSE BAND MCA/CURB 53354/MCA | | |
| 16 | 6 | 7 | 15 | WHAT DO YOU WANT FROM ME THIS TIME B.LLOYD, R.FOSTER (R.FOSTER, B.LLOYD) | ◆ FOSTER AND LLOYD RCA 8633-7 | | |
| 17 | 10 | 12 | 13 | BOOGIE WOOGIE FIDDLE COUNTRY BLUES J.STRUDD (C.DANIELS, T.DIGREGARIO, T.CRAIN, C.HAYWARD, J.GAVIN) | ◆ THE CHARLIE DANIELS BAND EPIC 34-08002/CBS | | |
| 18 | 5 | 5 | 15 | BLUE TO THE BONE S.BUCKINGHAM (M.GARVIN, B.JONES) | SWEETHEARTS OF THE RODEO COLUMBIA 38-07985/CBS | | |
| 19 | 23 | 27 | 8 | LOVE HELPS THOSE J.STRUDD (P.OVERSTREET) | PAUL OVERSTREET MTM 72113 | | |
| 20 | 25 | 28 | 9 | SPANISH EYES C.MOMAN (B.KAEMPFERT, C.SINGLETON, E.SNYDER) | ◆ WILLIE NELSON COLUMBIA 38-08066/CBS | | |
| 21 | 26 | 29 | 7 | MAMA KNOWS R.HALL, R.BYRNE (T.MENZIES, T.HASLEDEN) | SHENANDOAH COLUMBIA 38-08042/CBS | | |
| 22 | 27 | 33 | 5 | HOLD ME H.SHEDD (K.T.OSLIN) | ◆ K.T. OSLIN RCA 8725-7 | | |
| 23 | 28 | 36 | 6 | WE MUST BE DOIN' SOMETHIN' RIGHT R.LANDIS (E.RABBITT, R.NIELSEN) | EDDIE RABBITT RCA 8716-7 | | |
| 24 | 34 | 40 | 4 | ★★★POWER PICK/AIRPLAY★★★ CHANGE OF HEART B.MAHER (N.JUDD) | THE JUDDS RCA/CURB 8715-7/RCA | | |
| 25 | 30 | 34 | 7 | LONG SHOT K.LEHNING (O.SCHLITZ, G.SCRUGGS) | ◆ BAILLIE AND THE BOYS RCA 8631-7 | | |
| 26 | 17 | 17 | 12 | IT KEEPS RIGHT ON HURTIN' N.LARKIN (J.TILLOTSON) | BILLY JOE ROYAL ATLANTIC AMERICA 7-99295/ATLANTIC | | |
| 27 | 21 | 24 | 11 | IT'S YOU AGAIN E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON) | EXILE EPIC 34-08020/CBS | | |
| 28 | 14 | 1 | 16 | GONNA TAKE A LOT OF RIVER J.BOWEN (J.KURHAJETZ, M.HENLEY) | ◆ THE OAK RIDGE BOYS MCA 53381 | | |
| 29 | 35 | 43 | 5 | SHE'S CRAZY FOR LEAVING T.BROWN, R.CROWELL (R.CROWELL, G.CLARK) | RODNEY CROWELL COLUMBIA 38-08080/CBS | | |
| 30 | 31 | 35 | 7 | MY BABY'S GONE R.CHANCEY (D.LINDE) | ◆ SAWYER BROWN CAPITOL/CURB 44218/CAPITOL | | |
| 31 | 32 | 32 | 10 | I JUST CAN'T SAY NO TO YOU J.KENNEDY (P.MCGEE, S.A.GIBSON) | MOE BANDY CURB 10513 | | |
| 32 | 37 | 41 | 6 | BLUE SIDE OF TOWN T.BROWN (H.DEVITO, P.KENNERLEY) | PATTY LOVELESS MCA 53418 | | |
| 33 | 38 | 39 | 8 | THAT OLD WHEEL J.CLEMENT (J.PIERCE) | JOHNNY CASH WITH HANK WILLIAMS, JR. MERCURY 870 688-7 | | |
| 34 | 43 | 51 | 4 | ALL THE REASONS WHY P.WORLEY, E.SEAY (P.CARLSON, B.N.CHAPMAN) | HIGHWAY 101 WARNER BROS. 7-27735 | | |
| 35 | 45 | 49 | 5 | 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 | | |
| 36 | 33 | 14 | 18 | STRONG ENOUGH TO BEND J.CRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ) | ◆ TANYA TUCKER CAPITOL 44188 | | |
| 37 | 22 | 25 | 12 | NOBODY'S ANGEL E.PRESTIGE, J.E.NORMAN (K.BROOKS, R.SHARP) | ◆ CRYSTAL GAYLE WARNER BROS. 7-27811 | | |
| 38 | 41 | 46 | 6 | I GIVE YOU MUSIC P.WORLEY, E.SEAY (D.ADKINS) | THE MCCARTERS WARNER BROS. 7-27721 | | |
| 39 | 44 | 52 | 5 | HOLD ON (A LITTLE LONGER) J.BOWEN, S.WARINER (S.WARINER, R.HART) | STEVE WARINER MCA 53419 | | |
| 40 | 24 | 11 | 15 | SATURDAY NIGHT SPECIAL J.BOWEN, C.TWITTY, D.HENRY (D.BLACKWELL, L.BASTIAN) | CONWAY TWITTY MCA 53373 | | |
| 41 | 29 | 30 | 10 | PILGRIMS ON THE WAY (MATTHEW'S SONG) S.GIBSON, J.E.NORMAN (M.HUMMON) | MICHAEL MARTIN MURPHY WARNER BROS. 7-27810 | | |
| 42 | 48 | 53 | 5 | OLD KIND OF LOVE R.SKAGGS (P.OVERSTREET) | RICKY SKAGGS EPIC 34-08063/CBS | | |
| 43 | 46 | 50 | 7 | LIGHT YEARS J.BOWEN, G.CAMPBELL (J.WEBB) | ◆ GLEN CAMPBELL MCA 53426 | | |
| 44 | 60 | — | 2 | EARLY IN THE MORNING AND LATE AT NIGHT B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (T.SEALES, F.J.MEYERS) | HANK WILLIAMS, JR. WARNER/CURB 7-27722/WARNER BROS. | | |
| 45 | 49 | 54 | 6 | NOT ENOUGH LOVE J.CRUTCHFIELD (C.CARREN, F.KNOBLICH) | TOM WOPAT CAPITOL 44243 | | |
| 46 | 50 | 56 | 7 | NOT A NIGHT GOES BY J.RUTENSCHROER, T.MALCHAK (S.DIAMOND, J.WEATHERLY) | TIM MALCHAK ALPINE 009 | | |
| 47 | 61 | 71 | 3 | BURNIN' A HOLE IN MY HEART J.BOWEN, S.EWING (S.EWING, M.GEIGER, W.MULLIS) | SKIP EWING MCA 53435 | | |
| 48 | 53 | 60 | 4 | BORDERLINE W.ALDREDGE (W.ALDREDGE) | THE SHOOTERS EPIC 34-08082/CBS | | |
| 49 | 52 | 59 | 4 | HOT DOG B.OWENS, J.SHAW (B.OWENS, D.DEDMOND) | ◆ BUCK OWENS CAPITOL 44248 | | |
| 50 | 55 | 62 | 5 | YOU MIGHT WANT TO USE ME AGAIN T.COLINS (B.P.BARKER, K.PALMER) | JOHNNY RODRIGUEZ CAPITOL 44245 | | |

Products with the greatest airplay this week. ♦ Videoclip availability. • Recording Industry Assn. of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units.

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|--------------|--|--|
| 51 | 36 | 20 | 13 | YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' J.BOWEN, L.GREENWOOD (L.GREENWOOD) | LEE GREENWOOD MCA 53386 |
| 52 | 56 | 66 | 5 | WHERE WAS I J.BRADLEY (S.CLARK, R.PEOPLES) | CHARLEY PRIDE 16TH AVENUE 70420 |
| 53 | 57 | 58 | 6 | ARE THERE ANY MORE LIKE YOU R.BENNETT (B.HOBBS) | ◆ BECKY HOBBS MTM 72114 |
| 54 | NEW | 1 | 1 | ★★★ HOT SHOT DEBUT ★★★ | EARL THOMAS CONLEY RCA 8717-7 |
| 55 | 65 | 81 | 3 | PAINT THE TOWN AND HANG THE MOON TONIGHT J.LEO, L.M.LEE (J.CROWLEY, J.W.ROUTH) | ◆ J.C. CROWLEY RCA 8747-7 |
| 56 | 70 | — | 2 | (IT'S ALWAYS GONNA BE) SOMEDAY H.DUNN, C.WATERS, W.PETERSON (H.DUNN, T.SHAPIRO, C.WATERS) | HOLLY DUNN MTM 72116 |
| 57 | 42 | 26 | 17 | BUTTON OFF MY SHIRT R.MILSAP, R.GALBRAITH, K.LEHNING (G.LYLE, B.LIVSEY) | RONNIE MILSAP RCA 8389-7 |
| 58 | 82 | — | 2 | SINCERELY J.E.NORMAN (H.FUQUA, A.FREED) | THE FORESTER SISTERS WARNER BROS. 7-27686 |
| 59 | NEW | 1 | 1 | LIFE AS WE KNEW IT A.REYNOLDS (W.CARTER, F.KOLLER) | KATHY MATTEA MERCURY 872 082-7 |
| 60 | 39 | 44 | 9 | I GO TO PIECES R.L.SCRUGGS (D.SHANNON) | DEAN DILLON CAPITOL 44239 |
| 61 | NEW | 1 | 1 | BIG WHEELS IN THE MOONLIGHT K.LEHNING (B.MCDILL, D.SEALS) | DAN SEALS CAPITOL 44267 |
| 62 | 69 | 79 | 4 | RIGAMAROLE J.STRUDD (F.KNOBLICH, D.TYLER) | SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72115 |
| 63 | 71 | 83 | 3 | SHE REMINDED ME OF YOU L.BUTLER (W.HOLYFIELD, P.MCCANN) | ◆ MICKEY GILLEY AIRBORNE 10008 |
| 64 | 66 | 76 | 4 | HENRIETTA J.KENNEDY (GRISCOM, KENNEDY, FAGAN) | ◆ MEL McDANIEL CAPITOL 44244 |
| 65 | 40 | 38 | 8 | HOW MUCH IS IT WORTH TO LIVE IN L.A. J.BOWEN, W.JENNINGS (W.JENNINGS, R.MURRAH) | WAYLON JENNINGS MCA 53314 |
| 66 | 68 | 74 | 4 | WE WERE MEANT TO BE LOVERS R.L.SCRUGGS (B.F.NEARY, J.PHOTOLO) | DAVID SLATER CAPITOL 44257 |
| 67 | NEW | 1 | 1 | I SANG DIXIE P.ANDERSON (D.YOAKAM) | DWIGHT YOAKAM REPRISE 7-27715/WARNER BROS. |
| 68 | 79 | 91 | 3 | CRAZY IN LOVE J.BOWEN, K.CARNES (E.STEVENS, R.MCCORMICK) | ◆ KIM CARNES MCA 17669 |
| 69 | 72 | 84 | 3 | HOT ROD LINCOLN R.BENSON (C.RYAN, W.STEVENSON) | ◆ ASLEEP AT THE WHEEL EPIC 34-08087/CBS |
| 70 | 58 | 45 | 21 | I DON'T HAVE FAR TO FALL J.BOWEN, S.EWING (S.EWING, D.SAMPSON) | ◆ SKIP EWING MCA 53353 |
| 71 | 51 | 37 | 18 | TEAR STAINED LETTER R.BENNETT, B.HALVERSON (R.THOMPSON) | ◆ JO-EL SONNIER RCA 8304-7 |
| 72 | 47 | 31 | 16 | HONKY TONK MOON K.LEHNING (D.OURKOE) | RANDY TRAVIS WARNER BROS. 7-27833 |
| 73 | 89 | — | 2 | DOWN IN THE ORANGE GROVE J.BOWEN, J.ANDERSON (J.D.ANDERSON, H.MCCULLOUGH, L.A.DELMORE) | ◆ JOHN ANDERSON MCA 53441 |
| 74 | 80 | 90 | 3 | ALL THE GOOD ONES ARE TAKEN B.MONTGOMERY (M.BARNES, R.HARDISON) | LINDA DAVIS EPIC 34-08057/CBS |
| 75 | 86 | — | 2 | WHEN KAREN COMES AROUND B.LOGAN (BLACKWELL, B.FISCHER, L.ORRALL) | ◆ MASON DIXON CAPITOL 44249 |
| 76 | 59 | 48 | 20 | WE BELIEVE IN HAPPY ENDINGS E.GORDY, JR., R.L.SCRUGGS (B.MCDILL) | EARL THOMAS CONLEY WITH EMMYLOU HARRIS RCA 6632-7 |
| 77 | 84 | 88 | 3 | I'M ONLY LONELY FOR YOU N.LARKIN (D.KEES, R.ROSS) | PAL RAKES ATLANTIC AMERICA 7-99276/ATLANTIC |
| 78 | 83 | 92 | 3 | LEAVIN' ON YOUR MIND B.KILLEEN (W.WALKER, W.PIERCE) | DONNA MEADE MERCURY 872 010-7 |
| 79 | 67 | 67 | 21 | LETTER HOME W.WALDMAN (W.WALDMAN) | THE FORESTER SISTERS WARNER BROS. 7-27839 |
| 80 | NEW | 1 | 1 | TONIGHT IN AMERICA P.ALBRIGHT, M.RONSON, D.L.JONES (D.L.JONES, J.EVERETT) | ◆ DAVID LYNN JONES MERCURY 872 054-7 |
| 81 | 85 | 87 | 4 | SHE'S SITTIN' PRETTY B.BARTON (B.BARTON) | BILLY PARKER CANYON CREEK 0801 |
| 82 | NEW | 1 | 1 | DON'T WASTE IT ON THE BLUES P.WORLEY, E.SEAY, C.BROWN (S.RAMOS, J.VANDIVER) | GENE WATSON WARNER BROS. 7-27692 |
| 83 | 75 | 57 | 14 | WHEN YOU PUT YOUR HEART IN IT J.E.NORMAN (J.P.DUNNE, A.ROBERTS) | ◆ KENNY ROGERS REPRISE 7 27812/WARNER BROS. |
| 84 | 63 | 65 | 7 | BRAND NEW WHISKEY R.DEA, G.MIDDLEWORTH (G.STEWART, M.L.STEWART) | GARY STEWART HIGH TONE 506 |
| 85 | NEW | 1 | 1 | DOWN IN THE ROAD W.MASSEY, J.COTTON (K.BLAZY, J.HENLY, J.R.ROPER) | |

COUNTRY CORNER



by Marie Ratliff

THEY'RE CALLING IT A "CAN'T MISS RECORD" as the bandwagon continues to gather strength for Skip Ewing's "Burnin' A Hole In My Heart" (MCA), charted at No. 47. It's the most-mentioned selection this week, with programmers uniformly raving about Ewing's hit potential.

"It's a dynamite song," says MD Jeff Iler, KTOM Salinas, Calif. "If there's somebody out there who hasn't had a chance to check it out yet, by all means do so—it should be his first No. 1."

Iler also sees top billing for Buck Owens' "Hot Dog" (Capitol). "It's good to have Buck back in action," he says.

Bob Mitchell, the new PD at WKJN Baton Rouge, La., is a little stronger in his conviction. "Anyone who doesn't add Buck Owens' new record is a communist," he says. It should be pointed out that Mitchell is newly transplanted from Fresno, Calif., and was born and raised in Bakersfield, Calif., Owens' hometown. Any bias here, do you think?

ALL THE GOOD ONES ARE TAKEN' really struck our music committee's collective ear," says MD Greg Cole, WPOC Baltimore, of Linda Davis' debut single on Epic. "We added it right out of the box. She's a vocal consensus of Lacy J. Dalton, Janie Frickie, Gail Davies, and Reba McEntire. We've gotten quite a few calls on it already."

MD Steve Rogers, KEBC Oklahoma City, says, "Linda Davis has a hot little record around here." He also reports a lot of phone response.

AGREAT NEW TALENT that should be recognized," is how MD Robynn Jaymes, WYYD Roanoke-Lynchburg, Va., describes Patty Loveless. "'Blue Side Of Town' [MCA] crosses both male and female demographics," she says.

"Patty's hot here," adds MD John Swan, KJNE Waco, Texas. "We're already getting strong request action." Loveless is charted at No. 32.

Swan also shows support for Mickey Gilley's "She Reminded Me Of You" (Airborne). "It reminds me of Chicago—not vocally, but in the type of song. It's the kind of thing our audience likes," he says.

IT'S THE BEST RECORD I've heard this week," says MD Kerry Wolfe, WBIG Greensboro, N.C., of Earl Thomas Conley's "What I'd Say" (RCA), making its Hot Shot Debut on the chart this week at No. 54. "I think it will be another 'Holding Her And Loving You.'"

"Lyrically and vocally, it's one of ETC's best performances," agrees MD Tim Closson, WAXX Eau Claire, Wis.

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

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

| | |
|----|---|
| 39 | HOLD ON (A LITTLE LONGER) (Steve Wariner, BMI) |
| 72 | HONKY TONK MOON (Hannah Rhodes, BMI) CPP |
| 49 | HOT DOG (Tree, BMI) HL |
| 69 | HOT ROD LINCOLN (Acuff-Rose, BMI) CPP |
| 65 | HOW MUCH IS IT WORTH TO LIVE IN LA. (Waylon Jennings, BMI/Tom Collins, BMI/Murrah, BMI) CPP |
| 70 | I DON'T HAVE FAR TO FALL (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP |
| 38 | I GIVE YOU MUSIC (Sweet Tater Tunes, ASCAP) |
| 60 | I GO TO PIECES (Molehole, BMI/Bug, BMI/Rightsong, BMI) |

FOR WEEK ENDING NOVEMBER 12, 1988

Billboard HOT COUNTRY SINGLES™

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

| THIS WEEK | LAST WEEK | SALES | | HOT CTRY POSITION |
|-----------|-----------|---|----------------------------|-------------------|
| | | TITLE | ARTIST | |
| 1 | 4 | I'LL LEAVE THIS WORLD LOVING YOU | RICKY VAN SHELTON | 3 |
| 2 | 3 | IT KEEPS RIGHT ON HURTIN' | BILLY JOE ROYAL | 26 |
| 3 | 1 | RUNAWAY TRAIN | ROSANNE CASH | 1 |
| 4 | 5 | BOOGIE WOOGIE FIDDLE COUNTRY BLUES | CHARLIE DANIELS | 17 |
| 5 | 2 | GONNA TAKE A LOT OF RIVER | THE OAK RIDGE BOYS | 28 |
| 6 | 6 | DARLENE | T. GRAHAM BROWN | 14 |
| 7 | 11 | IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') | GEORGE STRAIT | 6 |
| 8 | 10 | I KNOW HOW HE FEELS | REBA MCENTIRE | 5 |
| 9 | 13 | CHISELED IN STONE | VERN GOSDIN | 8 |
| 10 | 12 | I'VE BEEN LOOKIN' | NITTY GRITTY DIRT BAND | 4 |
| 11 | 7 | BLUE TO THE BONE | SWEETHEARTS OF THE RODEO | 18 |
| 12 | 19 | A TENDER LIE | RESTLESS HEART | 11 |
| 13 | 9 | SUMMER WIND | THE DESERT ROSE BAND | 15 |
| 14 | 18 | SPANISH EYES | WILLIE NELSON | 20 |
| 15 | 14 | NEW SHADE OF BLUE | SOUTHERN PACIFIC | 2 |
| 16 | 8 | SATURDAY NIGHT SPECIAL | CONWAY TWITTY | 40 |
| 17 | 17 | WHAT DO YOU WANT FROM ME THIS TIME | FOSTER AND LLOYD | 16 |
| 18 | 23 | MAMA KNOWS | SHENANDOAH | 21 |
| 19 | 25 | WHEN YOU SAY NOTHING AT ALL | KEITH WHITLEY | 12 |
| 20 | 30 | LOVE HELPS THOSE | PAUL OVERSTREET | 19 |
| 21 | 27 | REBELS WITHOUT A CLUE | THE BELLAMY BROTHERS | 13 |
| 22 | 22 | DESPERATELY | DON WILLIAMS | 10 |
| 23 | 26 | I WISH THAT I COULD FALL IN LOVE TODAY | BARBARA MANDRELL | 7 |
| 24 | 20 | BUTTON OFF MY SHIRT | RONNIE MILSAP | 57 |
| 25 | — | SHE'S CRAZY FOR LEAVING | RODNEY CROWELL | 29 |
| 26 | 16 | STRONG ENOUGH TO BEND | TANYA TUCKER | 36 |
| 27 | — | THAT'S THAT | MICHAEL JOHNSON | 9 |
| 28 | 15 | STREETS OF BAKERSFIELD | DWIGHT YOAKAM & BUCK OWENS | 87 |
| 29 | 24 | YOU CAN'T FALL IN LOVE WHEN YOUR CRYIN' | LEE GREENWOOD | 51 |
| 30 | 28 | IT'S YOU AGAIN | EXILE | 27 |

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COUNTRY SINGLES BY LABEL

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

| | | |
|------------------|----------------------|----|
| CBS | Columbia (10) | 16 |
| Epic | (6) | |
| MCA | (13) | 15 |
| MCA/Curb (2) | | |
| CAPITOL | (13) | 14 |
| Capitol/Curb (1) | | |
| WARNER BROS. | (10) | 14 |
| Reprise (3) | | |
| Warner/Curb (1) | | |
| RCA | (12) | 13 |
| RCA/Curb (1) | | |
| MERCURY | | 9 |
| MTM | | 4 |
| ATLANTIC | Atlantic America (2) | 2 |
| CURB | | 2 |
| 16TH AVENUE | | 1 |
| AIRBORNE | | 1 |
| ALPINE | | 1 |
| CMI | | 1 |
| CANYON CREEK | | 1 |
| EVERGREEN | | 1 |
| HIGHTONE | | 1 |
| NSD | Soundwaves (1) | 1 |
| OL | | 1 |
| OAK | | 1 |
| STEP ONE | | 1 |

HOT COUNTRY SINGLES ACTION RADIO MOST ADDED

GOLD ADDS 29 REPORTERS SILVER ADDS 60 REPORTERS BRONZE/SECONDARY ADDS 65 REPORTERS TOTAL ADDS 154 REPORTERS TOTAL ON 154 REPORTERS

WHAT I'D SAY

| | | | | | | |
|----------------------------|--------------|---|----|----|----|-----|
| EARL THOMAS CONLEY | RCA | 8 | 19 | 28 | 55 | 55 |
| EARLY IN THE MORNING... | | | | | | |
| HANK WILLIAMS, JR. | WARNER/CURB | 7 | 19 | 28 | 54 | 97 |
| LIFE AS WE KNEW IT | | | | | | |
| KATHY MATTEA | MERCURY | 4 | 20 | 25 | 49 | 49 |
| BURNIN' A HOLE IN MY HEART | | | | | | |
| SKIP EWING | MCA | 2 | 17 | 22 | 41 | 85 |
| BIG WHEELS IN THE... | | | | | | |
| DAN SEALS | CAPITOL | 8 | 14 | 18 | 40 | 40 |
| I SANG DIXIE | | | | | | |
| DWIGHT YOAKAM | REPRISE | 4 | 13 | 19 | 36 | 39 |
| SINCERELY | | | | | | |
| FORESTER SISTERS | wb | 2 | 9 | 20 | 31 | 52 |
| SOME DAY | | | | | | |
| HOLLY DUNN | MTM | 0 | 9 | 21 | 30 | 61 |
| ALL THE REASONS WHY | | | | | | |
| HIGHWAY 101 | WARNER BROS. | 4 | 10 | 10 | 24 | 119 |
| LET'S GET STARTED IF... | | | | | | |
| STATLER BROTHERS | MERCURY | 7 | 14 | 2 | 23 | 115 |

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.

| | | |
|-----|---|---|
| 6 | IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') | (Beechwood, BMI) HL |
| 40 | SATURDAY NIGHT SPECIAL | (Jobete, ASCAP/Major Bob, BMI) CPP |
| 96 | SCENE OF THE CRIME | (Don Schlitz, ASCAP/Laly, BMI/Warner-Tamerlane, BMI/Danny Dog, BMI) |
| 63 | SHE REMINDED ME OF YOU | (SBK April, ASCAP/ides of March, ASCAP/New and Used, ASCAP) HL |
| 29 | SHE'S CRAZY FOR LEAVING | (Granite, ASCAP/Coolwell, ASCAP/Chappell & Co, ASCAP) HL |
| 81 | SHE'S SITTIN' PRETTY | (Friends Of The General, BMI) |
| 58 | SINCERELY | (ARC, BMI/Irving, BMI) |
| 100 | SLIPPIN' AROUND | (Peer International, BMI) |
| 20 | SPANISH EYES | (Screen Gems-EMI, BMI) WBM |
| 87 | STREETS OF BAKERSFIELD | (Tree, BMI) HL |
| 36 | STRONG ENOUGH TO BEND | (Uncle Artie, ASCAP/Don Schlitz, ASCAP/MCA, ASCAP) HL/CPP |
| 15 | SUMMER WIND | (Bar None, BMI/Bug, BMI) HL |
| 71 | TEAR STAINED LETTER | (Island, BMI) WBM |
| 11 | A TENDER LIE | (With Any Luck, BMI) |
| 33 | THAT OLD WHEEL | (Do-Tel, ASCAP) |
| 9 | THAT'S THAT | (Lawyer's Daughter, BMI) CPP |
| 80 | TONIGHT IN AMERICA | (Mighty Nice, BMI/Hat Band, BMI) |
| 91 | (TURN ME LOOSE AND) LET ME SWING | (Almarie, BMI) |
| 92 | UNDER THE BOARDWALK | (Alley, BMI/Trio, BMI) HL |
| 86 | UNTOLD STORIES | (White Sheep, ASCAP/Colgems-EMI, ASCAP) WBM |
| 76 | WE BELIEVE IN HAPPY ENDINGS | (Jack & Bill, ASCAP) HL |
| 23 | WE MUST BE DOIN' SOMETHIN' RIGHT | (Eddie Rabbit, BMI/Englishtown, BMI) |
| 66 | WE WERE MEANT TO BE LOVERS | (WB, ASCAP/Warner-Tamerlane, BMI) WBM |
| 89 | WHAT DO LOONEY PEOPLE DO | (Tree, BMI) HL |
| 16 | WHAT DO YOU WANT FROM ME THIS TIME | (Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP |
| 54 | WHAT I'D SAY | (Rick Hall, ASCAP/Alabama Band, ASCAP) |
| 75 | WHEN KAREN COMES AROUND | (Jobete, ASCAP/Bobby Fischer, ASCAP/Twin Compulsions, ASCAP/Zomba, ASCAP) |
| 83 | WHEN YOU PUT YOUR HEART IN IT | (Lawley, BMI/Scramblers Knob, ASCAP/WB, ASCAP/Le Mango, ASCAP) |
| 12 | WHEN YOU SAY NOTHING AT ALL | (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM |
| 52 | WHERE WAS I | (Intersong, ASCAP/Hide-A-Bone, ASCAP/Chappell, ASCAP) HL |
| 51 | YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' | (Duchess, ASCAP/Hall-Clement, BMI) HL |
| 50 | YOU MIGHT WANT TO USE ME AGAIN | (Tom Collins, BMI/Collins Court, ASCAP) CPP |

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

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

Merchandiser Beats Back Effects Of Oil Bust Western Celebrates 'Greatest Year'

BY BRUCE HARING

AMARILLO, Texas Riding high on its biggest sales convention and the momentum built by what company president John Marmaduke calls "our greatest year ever," Western Merchandisers appears to have beaten the ravaging effects the oil bust had on its territory.

The parent company of the Hastings Books, Music & Video chain covers an odd-shaped crescent, ranging from Florida, where it has five stores, through the South and Midwest and running as far northwest as Washington and Montana. A good portion of its territory is based in the hard-hit oil belt.

But credit for riding out the storm does not come from any magic formula. Rather, management's willingness to listen to its employees appears to have paid off in a big way.

Marmaduke told Billboard that "1988 is the culmination of good things done by good people. It's more development than recruiting. Our policy has always been to build excellence from within."

While computerization and improved management systems certainly had a big hand in the company's ability to ride out the oil bust, there was evidence at the company's Oct. 20-22 convention here that management strategies are now shaped more by employee opinions.

"A few years ago, [management]

was] kind of isolated and didn't really listen to what was going on in the stores," says one store manager. "Now, there's weekly input. It's made a big difference in how things are done."

It appears that input has already

**'1988 is the
culmination of
good things done
by good people—
more development
than recruiting'**

accomplished great things at the store level. The only negative note sounded by conventioneers was the lack of point-of-purchase display material, a detail Marmaduke promises will be given priority in the coming months.

That commitment is already noticeable at one Amarillo Hastings store, which offers candy, popcorn, newspapers, and other impulse items near cash registers to maximize add-on sales. Signage is abundant and tasteful, in keeping with the Hastings trend toward well-lit and spacious, hi-tech design in its new stores.

Marmaduke also says Western will improve its reorder methods in both its rack and retail divisions—

a move greatly facilitated by the company's new high-speed IBM System 400 computer system—and build on what Marmaduke terms "an improved ability to anticipate trends," no doubt a product of more open communication among the company's various divisions.

Sell-through video will also gain greater prominence in Hastings stores during the next year. While ample space is given over to video, the new "power aisles" design at Hastings will feature impulse items retailing at \$10 or less. End caps and step-downs will also play a key role in new store design.

"We have all the opportunities we need" in the South/Southeastern markets, Marmaduke says. Given the company's ability to weather extremely bad business conditions and emerge triumphant, Western appears poised to maximize those opportunities.



Winning At The Crossroads. The winning retailer and his label rep proudly cradle their Fender Stratocaster guitars, the grand prizes in the contest for the best in-store display in the Eric Clapton Crossroads contest, sponsored by Fender Musical Instruments, Musician Magazine, and PolyGram Records. Shown, from left, are Ross Garnick, Musician advertising manager; Tower Records manager Steve Harman; PolyGram New York branch manager Ron DiMatteo; and PolyGram account service rep Denis Rizzardi.

NARM Urged To Extend Wholesalers' Meet Many Attendees Say More Time Is Needed

ONE TOO MANY ONE-ON-ONES: Bud Katzel, president of GRP Records, was among many at this year's National Assn. of Recording Merchandisers Wholesalers Conference, held Oct. 23-27 in Palm Springs, Calif., who urged that next year's confab be extended. "It has to be spread out more. We went from 8 a.m. to 6 p.m.," Katzel said of one day's sessions. "Maybe the 45 minutes for racks and 30 for one-stops could be looked at." Alan Meltzer, president of CD One-Stop, agreed. "With some vendors, I have said it all in 10 minutes," said Meltzer. "With others, a half-hour is not near enough."

MORE ON STORE REPORTS: Frank Hennessey, president/CEO of Handleman Co. and this year's NARM president, said he is being encouraged by various industry leaders to keep up the pressure in his campaigns for reforms in store reporting and curbs on the sales of promotional copies, both of which were mentioned in his opening remarks here. Hennessey urged label executives in the audience to review and evaluate the procedures "to control the distribution of promo products." On store reporting, he said, "We must develop a more professional approach to reporting sales activity. Chart positions should not be for sale." He added that "toward that end, the NARM Operations Committee has developed a standard telecommunications format for sales information."

CONVENTION CAPSULES

conference that "there are two guys out there now" in the small-package-shipment business. The comment came from Michael Moriarty, VP at Roadway Package Service in Pittsburgh, a division of the familiar truck line. Attendees were interested even though the 3-year-old firm, which has 36 terminals nationally, does not yet offer deliveries across state lines.

MIDEM UPDATE: Several independent-label representatives at the meet eagerly signed up with James Lonsdale, executive producer of MIDEM. Lonsdale and MIDEM president Barney Bernhard described the annual international-music-marketplace event, set for Jan. 21-25 in Cannes, France, in a presentation to indie labels and distributors.

OPERATIONS SNAFU: In one of the strongest expressions of independent-label and distributor discontent, Navarre Corp. chief financial officer Chuck Chaney suggested that the joint NARM/Video Software Dealers Assn. Operations Committee may not be serving enough members adequately.

Chaney, who was recently appointed to the operations task force,

likened large chains and major labels and distributors to the huge icebreakers and helicopters that recently helped rescue the whales trapped in Alaska. "We are the Eskimos with the chain saws," he said of the indie label camp. "I think they realize it's a very myopic thing they're doing just for the few of them, not for the whole industry." Chaney was particularly skeptical about the telecommunications section of the operations group's scorecard, which tracks standardization. He questioned whether small distributors and labels can realistically be expected to participate in advanced systems of automation.

But Chaney also strongly urged smaller manufacturers to adopt the standardized universal-pricing-code assignments, labeling, and shipping procedures.

OUTMANNED BUT NOT outgunned: Tom Silverman, president of Tommy Boy Records, outlined several areas in which small labels are outmanned by the majors. Among his observations were that majors have "better penetration, better control over the spots in a store where product can be positioned. They have people who do nothing but put up product displays."

WHAT'S EVERYBODY? With so many people coming and going, the meet's exact attendance figure was hard to pin down. The opening-night dinner was set for 275, but close to 400 people wound up registering for the event. The Spa, a hotel across the street from NARM headquarters at the Palm Springs Plaza, accommodated much of the spillover; other delegates stayed at the Marriott Courtyard, located three blocks away.

NARM NOSTALGIA: Greeting (Continued on page 44)

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Convention Capsules
reviews the first
joint NARM/VSDA
operations confab
... see page 60

DB Records' Fave Pylon Lives

BY BRUCE HARING

LEGENDS NO MORE: Pylon emerged Oct. 19 from the Valhalla where great indie bands go to die, performing before 3,000 fans at Legion Field in Athens, Ga. Seen hanging out were members of R.E.M., Love Tractor, Fetchin' Bones, and Dreams So Real. Pylon, now featuring Randy Bewley, Curtis Crowe, Vanessa Briscoe Hay, and Michael Lochowski, performed two new compositions and old faves. As fans of the Athens scene will surely remember, Pylon released several singles and two albums on DB Records from 1979-83. Later this month, DB will release "Hits," a CD compilation of that era.

FLAK ATTACK: Publicists from 12 indie labels hit the road last month for the maiden voyage of a traveling panel that met with journalists and record industry figures in several cities, all for the purpose of addressing the problems inherent in the promotion of independent music. The group, founded by Cary Baker, VP of publicity for I.R.S., and former Slash Records publicist Grace Ensenat, explores methods of keeping track of alternative publications and drumming up mainstream media and dis-

cusses various innovative publicity campaigns. The group also meets monthly on the West Coast to discuss these and related matters. More information on those meetings and future Monsters Of Publicity tours are available through



Tracy Hill at Rhino Records, 213-453-5529.

UNDERCOVER ROCKER: Ira Kessler, director of purchasing/records at Schwartz Brothers Distributors in Lanham, Md., is a yup-scale executive by day and bass guitarist for Baltimore underground sensation Elements Of Design by night. Kessler was in fine spirits at the recent National Assn. of Recording Merchandisers Wholesalers Conference, despite having played the third and last set at an East Coast original-music haven the night before the confab. Kessler and company have a four-song EP, "The Outskirts," on Impact Records, Suite 301, 401 Washington Ave., Towson, Md., 21204. Call 301-296-5592.

IN THE MAIL: Frank Zappa,

ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ♦=Simultaneous release on CD.

POP/ROCK

ALLIANCE
We Could Get Used To This

♦ LP First Priority 90993-1/NA
CA 90993-4/NA

BARBI BENTON
Kinetic Voyage

♦ LP Allegiance DL-72876/NA
CA D4-72876/NA

CAMOUFLAGE
Voices & Images

♦ LP Atlantic 81886-1/NA
CA 81886-4/NA

ANTHONY CASTELO
Dreams of Glass

♦ LP Mosaic 153/NA
CA MSC 153/NA

DINOSAURS
Dinosaurs

♦ LP Relix RRLP-2031/NA
CA RRCA-2031/NA

IAN GILLIAN/ROGER GLOVER
Accidentally On Purpose

♦ LP Virgin 90953-1/NA
CA 90953-4/NA

WHOOP! GOLDBERG
Fontaine: Why Am I Straight

LP MCA 42243/NA
CA MCAC-42243/NA

GOOD QUESTION

Good Question

♦ LP Paisley Park 1-25743/NA
CA 4-25743/NA

HEAVEN ON EARTH
Dedication

♦ LP Atlantic 81850-1/NA
CA 81850-4/NA

THE JIMI HENDRIX EXPERIENCE

Radio One

♦ LP Rykodisc RCD 20078/NA
CA RACS 20078/NA

ETTA JAMES
Seven Year Itch

♦ LP Island 91018-1/NA
CA 91018-4/NA

NICK KAMEN
Us

♦ LP Sire 1-25772/NA
CA 4-25572/NA

L'TRIMM
Grab It!

♦ LP Atlantic 81925-1/NA
CA 81925-4/NA

LIA
Lia

♦ LP Virgin 90929-1/NA
CA 90929-4/NA

LIME
Take The Love

♦ LP Critique 91029-1/NA
CA 91029-4/NA

LIVING EARTH
Living Earth

♦ LP Relix RRLP-2033/NA
CA RRCA-2033/NA

RITA MacNEIL
Flying On Your Own

♦ LP Redwood 8804/NA
CA 8804/NA

MANILLA ROAD
Out Of The Abyss

♦ LP Leviathan/Important 19883-1/NA
CA 19883-4/NA

MAXI PRIEST
Maxi Priest

♦ LP Virgin 90957-1/NA
CA 90957-4/NA

NORTHERN PIKES
Secrets Of The Alibi

♦ LP Virgin 90974-1/NA
CA 90974-4/NA

PARANOISE
Constant Fear

♦ LP Antilles/New Directions 90986-1/NA
CA 90986-4/NA

REGINA
Heartless

(Continued on page 58)

"You Can't Do That On Stage Anymore, Vol. 2," featuring the Helsinki concerts, a 1974 gig considered a landmark by Zappaphiles, available from Rykodisc . . . Abbey Lincoln, "Straight Ahead," a reissue featuring greats Max Roach, Coleman Hawkins, and Eric Dolphy, on Candid Records. Also emerging from the label is Phil Woods' "Rights Of Swing," a reissue from the vet that includes a five-movement suite . . . Howard McGhee, "Sharp Edge," a reissue CD by the famed trumpeter on Black Lion . . . Dexter Gordon, "Both Sides Of Midnight," a 1967 Copenhagen recording from the tenor man supreme, on Black Lion . . . Sweet soul music from the Cover Girls on a 12-inch single, "Better Late Than Never," b/w a dub version and "Show Me," on Sutra Records, New York . . . Mainstream jazz attacks for modern people from Mark Egan, "A Touch Of Light," and Gary Burton, "Times Like These," from GRP Records.

Sony Tape Packs Offer Teen Treats

Sony is sweetening its youth-oriented blank audiotapes by packaging them with knapsacks, T-shirts, and watches.

Under its Tape It To The Limit banner, the company will offer a free knapsack in its My First Sony four-packs, targeted at 5-8-year-olds; a T-shirt in the Music Pops four-pack for the 9-12 market; and a digital watch for the Hip Pops three-pack for teenagers.

For additional information, call 212-418-9427.

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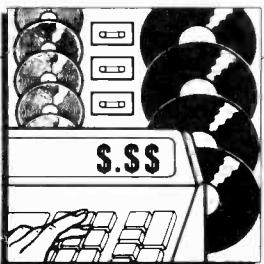
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RETAIL
TRACK

by Earl Paige

CATALOG, CATALOG, CATALOG: Is there no end to the resurgence in catalog interest? The catalog craze was constantly discussed at the National Assn. of Recording Merchandisers Wholesale Conference in Palm Springs, Calif., Oct. 23-27 (further coverage on the meet appears on page 40). Absolutely stunned by all the catalog action was **David Levine**, president of **Promark**, a syndicated-TV packager who dropped out of the record business nine years ago after heading **Talisman Records**. Now based in both Palm Springs and Los Angeles, Levine found the NARM event to be like old-home week. "I have kept a low profile in terms of the record business, but now it looks like I'm going to have to get more active," he says. Levine has produced a series of music programs around such acts as **Dionne Warwick**, **Ricky Nelson**, **Fats Domino**, and **Liberace**, with album sales on a mail-order 800-number picking up steadily. Involved with Promark are the firms **Silver Eagle Records**, **Heartland Music**, and **Mathew & Roberts**.

MORE CATALOG: Catalog exploitation may require a different tact for labels using independent distribution, says **Ron Bollon**, VP of sales at **Continental Communication Corp.**, home to labels **Laurie Records** and **3C Records**. Indie distributors are enjoying such a resurgence with current product that those labels' catalog items are getting lost in the shuffle. So Bollon is going after one-stops with the enormous **Dion & the Belmonts** catalog.

IT'S IN THE MAIL: Marketers say there is a lot more mail-order activity than many realize. This is demonstrated by the surprising involvement of the Philadelphia-based mall chain **Wee Three**, which has 19 stores. **Justin "Jud" Herman** now heads the chain's mail-order division, with years in both the mail-order and advertising fields. "We always featured mail order," says **Evelyn Rosen**, president. "We have done exceptionally well with libraries and schools" in selecting specialized media to reach key professionals, she says. Herman adds that Wee Three recognizes that many retail chains are apathetic when it comes to special orders. She says Wee Three not only tracks down difficult-to-find titles, "we also add the personal touch. We will inform customers, whom we tend to refer to as clients, of the status of orders."

Traditionally, the LP has been a mail-order staple, but the vinyl ratio has slipped some for Wee Three. "It's gone from something like 60% a year ago to around 20%—but not so much because of demand. You just can't get LPs," Herman says, except in such genres as current pop and jazz.

INDEPENDENTS' DAY: Independent distributors can take pride in having developed the **California Raisins**, says Joyce Heider-Lynn, president of **Great Bay Distributing** with the separate one-stop wing **JEK**, who helmed the indie contingents in Palm Springs. "Everyone loved the [California Raisin] commercials, but no one knew how it would play in record stores. It was a case of being innovative." Just as excited is **Mark Cerami**, who heads **Priority Records**. The label's success has even lured Mark's father, **Joseph**, back into the industry fold with **Paulstar Enterprises**, a Minneapolis-based indie distributor.

AT THE ONE-STOP: Overall, one-stops are taking the same high ground indie distributors are, proving their value as a way of making their case to the industry, says **Billy Emerson**, president of Big State Dist. (Continued on page 57)

FOR WEEK ENDING NOVEMBER 12, 1988

Billboard

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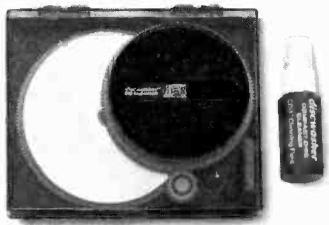
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POP™

Compiled from a national sample of retail sales reports.

LABEL & NUMBER/DISTRIBUTING LABEL

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST TITLE | ★ ★ No. 1 ★ ★ |
|-----------|--------------|------------|---------------|---|------------------------------|
| 1 | 1 | 1 | 3 | U2 RATTLE AND HUM | ISLAND 2-91003/ATLANTIC |
| 2 | 6 | — | 2 | ANITA BAKER GIVING YOU THE BEST THAT I GOT | ELEKTRA 2-60827 |
| 3 | 3 | 5 | 4 | KENNY G SILHOUETTE | ARISTA ARCD 8457 |
| 4 | 2 | 2 | 6 | BON JOVI NEW JERSEY | MERCURY 836 345-2/POLYGRAM |
| 5 | 5 | 7 | 11 | SOUNDTRACK COCKTAIL | ELEKTRA 2-60806 |
| 6 | 4 | 3 | 14 | BOBBY MCFERRIN SIMPLE PLEASURES | EMI E2-48059 |
| 7 | 7 | 4 | 36 | GUNS N' ROSES APPETITE FOR DESTRUCTION | GEFFEN 2-24148 |
| 8 | 12 | 11 | 4 | SOUNDTRACK IMAGINE: JOHN LENNON | CAPITOL C2 90803 |
| 9 | 8 | 9 | 62 | DEF LEPPARD HYSTÉRIA | MERCURY 830 675 2/POLYGRAM |
| 10 | 9 | 6 | 27 | TRACY CHAPMAN TRACY CHAPMAN | ELEKTRA 2-60774 |
| 11 | 10 | 8 | 4 | KEITH RICHARDS TALK IS CHEAP | VIRGIN 2-90973 |
| 12 | NEW ► | | 1 | BARBRA STREISAND TILL I LOVED YOU | COLUMBIA CK 40880 |
| 13 | 11 | 10 | 4 | LUTHER VANDROSS ANY LOVE | EPIC EK 44308/E.P.A. |
| 14 | NEW ► | | 1 | TRAVELING WILBURYS VOLUME ONE | WILBURY 2-25796/WARNER BROS. |
| 15 | 17 | 18 | 4 | R.E.M. EPONYMOUS | I.R.S. IRS 6262/MCA |
| 16 | 26 | — | 2 | PET SHOP BOYS INTROSPECTIVE | EMI E2-90868 |
| 17 | 23 | 22 | 5 | BOBBY BROWN DON'T BE CRUEL | MCA MCAD 42185 |
| 18 | NEW ► | | 1 | DIRE STRAITS MONEY FOR NOTHING | WARNER BROS. 2-25794 |
| 19 | 15 | 12 | 19 | STEVE WINWOOD ROLL WITH IT | VIRGIN 2-90946 |
| 20 | 20 | 19 | 7 | BASIA TIME AND TIDE | EPIC EK 40767/E.P.A. |
| 21 | 21 | — | 2 | DURAN DURAN BIG THING | CAPITOL C2-90958 |
| 22 | 13 | 17 | 9 | UB40 LABOUR OF LOVE | A&M CD 4980 |
| 23 | 16 | 13 | 4 | OZZY OSBOURNE NO REST FOR THE WICKED | CBS ASSOCIATED 44245/E.P.A. |
| 24 | 14 | 14 | 13 | LITTLE FEAT LET IT ROLL | WARNER BROS. 2-25750 |
| 25 | 18 | 15 | 52 | INXS KICK | ATLANTIC 2-81796 |
| 26 | 22 | 20 | 52 | GEORGE MICHAEL FAITH | COLUMBIA CK 40867 |
| 27 | 25 | 21 | 7 | JONATHAN BUTLER 7TH AVENUE | PROJAZZ CDJ 675 |
| 28 | 29 | — | 2 | PAUL SIMON NEGOTIATIONS AND LOVE SONGS (1971-1986) | WARNER BROS. 2-25789 |
| 29 | 24 | 23 | 24 | SADE STRONGER THAN PRIDE | EPIC EK 44210/E.P.A. |
| 30 | NEW ► | | 1 | VARIOUS ARTISTS STAY AWAKE | A&M CD-3918 |

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Latin**Notas**

by Carlos Agudelo



CBS AND BMG ARE NEGOTIATING separately for a distribution agreement with RMM Records. With eight merengue and four salsa bands on its roster, RMM has become one of the hottest independent labels in the country. RMM, which stands for **Ralph Mercado** Records, is a creation of the New York salsa promoter. "All the details of the [negotiations] are in the hands of my lawyer in Los Angeles, Peter Lopez," Mercado says. "If anything happens it will be for next year." According to sources in Puerto Rico, if RMM reaches an agreement with CBS, it would not include promotion. Also, EMI's Latin division has been involved in discussions on the possible acquisition of **Bobby Valentin's** Bronco Records for a while now. Besides Valentin, the label's roster includes **Raphy Leavitt** and **Willie Rosario**.

IN WHAT AUTHORITIES ARE CALLING one of the biggest seizures of counterfeit material ever in the U.S., California law enforcement officials confiscated 217,000 audiocassettes, 620,000 insert cards, four duplicating machines with 44 slaves, and other material and equipment. Authorities say the total value of the seized property is \$1.7 million. According to the Recording Industry Assn. of America, which assisted in the investigation, tapes of Spanish-language music account for 80% of the cassettes confiscated during the two-day operation.

Several suspects were arrested. Under a bill recently passed by the state Legislature and signed by Calif. Gov. George Deukmejian, they face penalties of up to five years in prison and \$250,000 in fines if found guilty. The new legislation makes counterfeiting as well as the distribution or resale of counterfeit product a felony instead of a misdemeanor. The RIAA estimates that more than 40% of the illicit sound-record-

ing product distributed in the U.S. originates in California.

A NEW RECORD COMPANY, California Sound Network, has been founded in Los Angeles. It is headed by **Jose Silva**, who departed somewhat traumatically from Globo Records a few months ago. The company says it will begin searching immediately for new artistic talent in such popular genres as *ranchero*, *norteno*, tropical, and ballads. For starters, CSN has distribution of Discos Gas from Mexico. The company hopes to produce 10 new albums a year, promoted through extensive television campaigns.

THE SAGA OF "BAMBOLEO" continues: The song, which we have traced back at least to a group called the Tijeritas in Spain, was recently rerecorded by the Gipsy Kings and has become a hit internationally, especially in Europe. Now the Gipsy Kings, who sing in Spanish, have been signed for distribution in the U.S.

Heavyweights vie for distribution deal with RMM

by Elektra, which plans to release the flamenco-style "Bamboleo" as the group's first single here. Meanwhile, the merengue version of "Bamboleo" has been chosen as the first single from the upcoming album by Dominican singer **Sergio Vargas**, who has signed a recording contract with CBS Records International. The salsa version of the song has already been in the market for several months as sung by Celia Cruz with the Fania All Stars. Curiously enough, the first words of the song are part of a *vallenato* (Colombian-rhythm) song called "Caballo Viejo," made famous a few years ago by Cuban-American singer **Roberto Torres**.

FOR THE RECORD: MTV Internacional has not seen the new video by the New York Band and has not had any contact with representatives of RMM Records; therefore, it has no plans at this point to show the video, as RMM's Chery Jimenez was quoted as saying in last week's column.

WHOLESALEERS CAPSULES

(Continued from page 40)

delegates opening night, **David Lieberman**, head of Lieberman Enterprises and chairman of the rackjobbers' committee, surveyed the spill-over crowd and noted, "I remember when NARM was smaller than this," referring to the trade group's main convention. He said the Wholesalers Conference allows for "more meaningful communication," adding that the typical conversation at the all-members confab "doesn't go much beyond 'How's your family?' and 'When did you get in?'"

OPENING NIGHT: With independents arriving first, a change from the practice at the past two wholesalers' conclaves, delegates were informally welcomed on the night of Oct. 23 by NARM/VSDA executive VP **Mickey Granberg**, whose retirement takes effect in June. An official opening welcome came the second night. Granberg delighted delegates with anecdotes about NARM's past, but at one point she made direct reference to the indie-label resurgence. "I know **Jerry Richman** is here saying, 'Why not cut out all this BS and have us all join NAIRD?'" she said, referring to the National Assn. of Independent Record Distributors and Manufacturers, an organization made up primarily of specialized genre labels and long headed by the **Richman Bros.** executive.

WILL SONNY GET BLUE?: Despite the campaign by Palm Springs

Mayor **Sonny Bono** to lure more conventions to the desert mecca, NARM may move the Wholesalers Conference to Miami, according to some insiders. One point raised is that 85% of the independent labels and distributors are from the East. Others griped about poor airline connections, and some echoed the lament of a NARM committee member who said, "After 9 p.m., there's nothing to do in Palm Springs but watch traffic lights change. In Miami, you have the dog races, a whole night scene." Indie representatives recalled that their labels and distributors gathered in Fort Lauderdale Fla., and its environs for four years before NARM made the decision two years ago to combine independents with racks and one-stops in Phoenix, Ariz.

DINNER AND A SHOW: **Billy Emerson**, a co-owner of Big State Distributors, gave a rousing speech at the awards dinner for independents on the convention's opening night. Although Emerson was frequently interrupted by the raucous crowd, he managed to note that the business volume generated by the indie labels and distributors probably exceeded that of two of the big six majors.

WHERE HAVE I seen you before?: A short videoclip touting the "Magnificent Seven," the buzzword for the indie conglomerate, looked familiar to VSDA members who at-

tended the meet. The same clip was used earlier this year during the VSDA meet in Las Vegas, where the term "seven" referred to the number of gatherings the trade group has held. At the wholesalers' confab, the indie record camp was referred to as the "seventh major," after the six major distributors.

THE WINNER IS . . . : **Jenniene Leclercq** of Next Plateau Records had a busy night at the awards dinner for independents, walking away with three trophies, all for **Salt-N-Pepa**. Female rap act Push It won awards for best-selling 12-inch and 7-inch singles; **Hot, Cool, & Vicious** won for best-selling album; EPMD won for best-selling new artist for "Strictly Business" on Fresh Records; and Creedence Clearwater Revival's Fantasy Records releases won for best-selling catalog. The last-mentioned award was accepted by a grinning **Phil Jones**, the label's executive VP. Incidentally, Jones credits the Nutri-System diet plan and walking for his 25-pound weight loss. Jones himself received the second annual Mickey Granberg Award, which recognizes contributions to the independent-label community.

Convention Capsules from the NARM Wholesalers Conference was prepared by Bruce Haring and Earl Paige.

FOR WEEK ENDING NOVEMBER 12, 1988

Billboard

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HOT LATIN TRACKS™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL | Compiled from national Latin radio airplay reports. | | TITLE |
|-----------|-----------|---------------|------------------|----------------------------|---|------------------------------------|----------------|
| | | | | | ★ ★ NO. 1 ★ ★ | ◆ BOCA ROSA 4 weeks at No. One | |
| 1 | 1 | 1 | 11 | ANGELA CARRASCO EMI | ◆ SI EL AMOR SE VA | | |
| 2 | 2 | 5 | 6 | ROBERTO CARLOS CBS | ◆ ESTE AMOR QUE HAY QUE CALLAR | | |
| 3 | 4 | 4 | 10 | YOLANDITA MONGE CBS | ◆ COMO TU MUJER | | |
| 4 | 7 | 10 | 5 | ROCIO DURCAL ARIOLA | ◆ QUE SERA | | |
| 5 | 8 | 7 | 14 | EMMANUEL RCA | MARIA | | |
| 6 | 3 | 2 | 19 | FRANCO PEERLESS | SENTADO A LA VERA DEL CAMINO | | |
| 7 | 5 | 3 | 15 | E.GORME Y R.CARLOS CBS | MALA NOCHE NO | | |
| 8 | 9 | 6 | 11 | VERONICA CASTRO PROFONO | ISABEL PANTOJA | ◆ HAZME TUYA UNA VEZ MAS | |
| 9 | 10 | 9 | 14 | | MARISELA MCA | YA NO | |
| 10 | 6 | 8 | 18 | | RAPHAEL CBS | ◆ SIEMPRE ESTAS DICENDO QUE TE VAS | |
| 11 | 15 | 14 | 14 | | BRAULIO CBS | UNA MUJER COMO TU | |
| 12 | 21 | 16 | 8 | | LUCIA MENDEZ ARIOLA | ◆ ES UN ALMA EN PENA | |
| 13 | 11 | 11 | 24 | | CHARITYN CHAR | ◆ ESE HOMBRE | |
| 14 | 13 | 22 | 5 | | MAX TORRES EMI | CARA DURA | |
| 15 | 17 | 17 | 9 | | LUPITA D'ALESSIO CBS | EL QUE JUEGA CON FUEGO | |
| 16 | 16 | 21 | 7 | | GILBERTO SANTAROSA COMBO | TU | |
| 17 | 18 | 18 | 6 | | YURI EMI | ◆ CUANDO BAJA LA MAREA | |
| 18 | 12 | 12 | 13 | | ALBERTO VASQUEZ/JOAN SEBASTIAN MUSART | MARACAS | |
| 19 | 22 | 24 | 5 | | LUIS ENRIQUE CBS | ◆ TU NO LE AMAS LE TEMES | |
| 20 | 14 | 13 | 13 | | MIJARES EMI | ◆ SOLDADO DE AMOR | |
| 21 | 30 | 19 | 14 | | OSCAR D'LEON TH-RODVEN | QUE SE SIENTA | |
| 22 | 28 | 33 | 3 | | LUIS ENRIQUE CBS | COMPRENDELO | |
| 23 | 25 | — | 2 | | JORGE MUNIZ RCA | ◆ ATRAPAME Y CONDENAME | |
| 24 | 27 | 28 | 17 | | YURI EMI | ◆ QUE TE PASA | |
| 25 | 19 | 27 | 32 | | LOS CAMINANTES LUNA | ENTRE MAS LEJOS ME VAYA | |
| 26 | 20 | 20 | 5 | | LALO RODRIGUEZ TH-RODVEN | VOY A ESCARBAR TU CUERPO | |
| 27 | 23 | 25 | 3 | | BONNY CEPEDA COMBO | ★ ★ ★ HOT SHOT DEBUT ★ ★ ★ | |
| 28 | NEW ▶ | 1 | | | LISSETTE EMI | AMANTE MIA | |
| 29 | 40 | 35 | 20 | | EL GRAN COMBO COMBO | ★ ★ ★ POWER PICK ★ ★ ★ | ◆ COMO DECIRTE |
| 30 | NEW ▶ | 1 | | | LOS JOAO MUSART | POTRO AMARRADO | |
| 31 | NEW ▶ | 1 | | | LOS BRIOS FONOVISA | POR RETENERTE | |
| 32 | 24 | 34 | 4 | | LA PATRULLA 15 TTH | PORQUE ESTAS ENAMORADA | |
| 33 | RE-ENTRY | | | | RICARDO MONTANER TH-RODVEN | SOLO SE QUE FUE EN MARZO | |
| 34 | 32 | 23 | 15 | | RAPHAEL CBS | ◆ TAN ENAMORADOS | |
| 35 | 26 | 15 | 26 | | DANNY RIVERA DNA | TOCO MADERA | |
| 36 | 29 | — | 2 | | LUCERITO MUSART | REGRESAS | |
| 37 | 38 | 38 | 3 | | JORGE MUNIZ RCA | NO ME HABLEN DE EL | |
| 38 | NEW ▶ | 1 | | | LUIS MIGUEL WEA LATINA | PEGADO AL TELEFONO | |
| 39 | 33 | 26 | 5 | | DYANGO EMI | ◆ YO QUE NO VIVO SIN TI | |
| 40 | 39 | 40 | 3 | | | PENA DE AMOR | |

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

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

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Sealed Out. SKC Audio Tape took two winners of the MTV Hall & Oates Missed Opportunities Weekend contest to Seoul, South Korea, to attend the Summer Olympic Games there. Pictured, from left, are Tom Anderson, SKC's national sales and marketing manager; winners Diane Van Winkle and Terry Zatisek; and S.W. Park, GM of SKC.

VIDEO TRACK

LOS ANGELES

ONCE UPON A TIME, a girl named Jessica Hahn made headlines when she reportedly lost her virtue to a charismatic Christian leader. A couple of years later, that sweet young thang has moved into the Playboy mansion and graduated to being the "Wild Thing" in Sam Kinison's new video for his Warner Bros. comedy album. Hahn, in the company of Billy Idol, Jon Bon Jovi, Steven Tyler, and Tommy Lee, makes her music video debut in this *Cream Cheese* production. Marty Callner directed "Wild Thing" at L.A.'s Raleigh Studios, with Doug Major and Marty Callner producing.

Look for the new video from Warner Bros. act Jane's Addiction, whose "Mountain Song" clip features such pastoral images as guns, lunatics, roller coaster footage, and a baby hanging by its ankles. The album is titled "Nothing's Shocking." Produced by Silvey & Co. president Tina Silvey and directed by Andrew Doucette, the video depicts the taut and twisted world of a junkie crashing down from his high. The clip combines live action footage shot by Doucette with concert footage by Howard Woffinden and Rich Elgood. Doucette and animator Diane Piepol used drawn and Xerox animation as well as strobe and laser lighting to build animation from new and existing footage.

Picture Vision Inc. just wrapped "Any Love," the clip for the title track from Luther Vandross' latest album on Epic Records. Jon Small directed the clip, Victor Hammer was director of photography, and Steven Saporta was executive producer. Small previously directed Vandross' clip for "There's Nothing Better than Love," which featured Gregory Hines.

The Bangles are back with "In Your Room," the first video from "Everything," their new album on Columbia Records. Director Tamra Davies and producer Sharon Oreck of O Pictures shot the clip at the S.I.R. stage in Los Angeles.

Marcelo Anciano of AWGO shot Alice Cooper's video for his cover of the Spirit tune "I've Got a Line On You," for a forthcoming release on Epic Records. The Cooper video, shot on the Chapman Sound Stage, is

the first promotional clip for the movie "Iron Eagle 2." Special effects cameraman Chris Nibley was director of photography, Toby Courlander produced, and Don Wilson edited.

Brenda Russell and One Heart director Steve Purcell recently completed filming "Get Here," the title track from Russell's album on A&M Records. The piece was lensed on Hollywood's Chaplin Stage to capture a moody, nighttimelike abstraction of a performance hall. Vincent Patterson choreographed, Martin Pitts produced, and Rich Frankel oversaw the piece for A&M.

One Heart also recently wrapped production on "When Karen Comes To Town," a clip for Capitol Records act Mason Dixon. Director Charley Randazzo teamed up with One Heart's Tamara Wells to shoot the piece in various locations around the city.

NEW YORK

PETER WALLACH DIRECTED Epic Records' 'Til Tuesday in its video for "Believe You Were Lucky." Wallach and M. Faerman produced the clip, which comes from the band's "Everything's Different Now" album.

They Might Be Giants invaded New York recently to shoot two videos for their Bar/None-Restless album. Adam Bernstein directed and Billy Kent produced the clips for Scorched Earth Productions. "They'll Need a Crane" was filmed in Central Park, while "Anna Ng" was shot at the New York Fire Department training center, among other locations.

Scorched Earth also captured Salt-N-Pepa at New York's Rapp Arts Center, where the group covered the Beatles classic "Twist & Shout" in a video reminiscent of the sock hop days. Louise Feldman produced and Ted Demme directed.

The Cowboy Junkies jumped on the cover wagon this month to shoot their video version of Lou Reed's "Sweet Jane." Louise Feldman produced this clip for O Pictures, and Matt Mahurin (Tracy Chapman, Peter Murphy) directed.

Eric B. & Rakim strut their stuff in "Microphone Fiend," a Calhoun Productions video directed by Scott Kalvert. The clip was shot at the Island Club and comes from the "Follow The Leader" album on Uni Rec.

(Continued on next page)

Insufficient Ratings Cited German TV Sours On Music Shows

BY WOLFGANG SPAHR

HAMBURG, West Germany Although the record business here is healthy again—customers once thought lost to video and other leisure habits are returning to music stores—the music television industry is in the midst of a serious slump.

Speaking at a recent seminar, TV executive Gerd Bauer said, "Music will never be as dominant as it once was on television, and its decline is not limited to German TV. TV stations feel obliged to cater to a mass audience in prime time, and consequently they won't slot music in at that time."

TV insiders are convinced that the music show is now passé and that consequently, the chances of promoting new record releases on the small screen are rapidly diminishing.

Nevertheless, this means that radio, particular independent stations, will become more important.

On the subject of the health of the West German record business, Dieter Oehms, PolyGram managing director, says the industry is expected to gross \$1.7 billion this year.

"The consumers are entering the record shops again," he de-

'TV must cater to a mass audience'

clares. "Germans relax best when playing or listening to music."

Although there is an obvious boom, the barometer of the business—the chart—is showing very different readings now than in the past.

Not long ago, a best seller could hope to spend a year on the chart, but now a three-month stint is considered a good showing. Today's younger generation is more fickle and more unpredictable in its tastes, which veer strongly toward

Anglo-American product.

However, Oehms says such local artists as Herbert Groenemeyer, the Rainbirds, Peter Maffay, and Muenchener Freiheit can attain six-figure sales with German material. Still, there are complaints about discrimination against local talent, particularly by radio.

"With German artists doing so well, there should be no pessimism about the prospects for local talent," he states. "The music industry and the media should combine to increase the 20% local-music share of the chart."

Oehms rejects the notion of protectionism or imposed quotas for national music, especially in view of the Common Market consolidation scheduled for 1992.

"A united Europe will allow a free exchange of ideas, goods, and art without obliterating national identity and culture," he says. "It will open up a bigger market for music and culture and give us better access to the world markets."

come and be a part of it.

WE MUST SAY: "Rattle And Hum," The new U2 concert documentary film, has a lot going for it. Directed by Phil Joanou (the young Steven Spielberg protégé), it captures the feel of actually being in the front row—and in some scenes of being on stage at a live concert—better than any concert film we've ever seen. The audio quality is magnificent—at least it was at the New York screening we attended—and the cinematography is breathtaking.

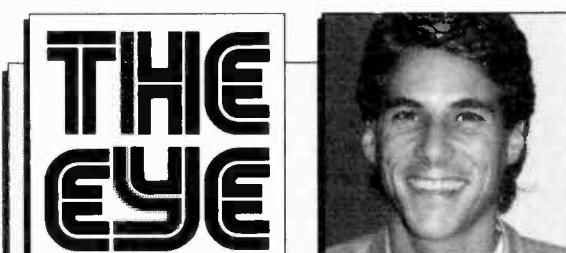
But perhaps most important is that the movie shows that U2 has something heretofore unrevealed: a sense of humor. Incredible, yes, but true: The oppressively serious Bono and the boys are actually shown cracking up in Beatles-esque fashion during several interview scenes, overcome with hysterics while trying to state what their intentions were in deciding to make the film in the first place.

A different side of U2 is also shown during the various collaboration scenes: We see a moving performance of "I Still Haven't Found What I'm Looking For" shot with a gospel choir at a church in Harlem, N.Y., and footage of U2 rehearsing "When Love Come To Town" with B.B. King and his band during a sound check. "Now, you know, I'm not too good with the chords," King cautions Bono prior to working on the tune. At the end of the run-through, the 62-year-old blues master nods at Bono and murmurs, "That sounded real fine, young fella." No kidding.

The band's keen political edge still shines through all this, of course, but its intensity—and its occasional strident self-righteousness—is offset to good effect. Without the movie's more lighthearted scenes, the anger and frustration of the superbly performed "Sunday Bloody Sunday" would have served only to reinforce a one-dimensional portrait of Bono and the other band members. The whole purpose of a film like "Rattle And Hum" is to attempt to show the band members as whole people, and in this regard the movie—while it could and should have more fully explored the players' personalities—succeeds often enough to say it works.

Still, we don't see this film as a massive box-office draw. Fans will come and love it, but because it's basically a straight-ahead concert movie, we'd be surprised if others turn out for it in droves.

EYEFULS: The immense stack of vidclips received during our absence is teetering precariously on the (Continued on next page)



by Steven Dupler

BACK IN THE SADDLE: After an all-too-brief Hawaiian honeymoon, the Eye reopens just in time for the American Video Conference, set for Wednesday to Friday (9-11) at the Bel Age Hotel in Los Angeles. Before getting into new products and recent developments, we want to express our gratitude for the warm wishes and congratulations so many of you have passed along on the occasion of our wedding last month. So, thanks for everything!

SEE YOU IN L.A.: We're looking forward to seeing everyone at the MTV cocktail party on Wednesday, the opening night of the American Video Conference. If you haven't registered for the AVC yet, it is still possible to do so by calling either the American Film Institute at 213-856-7743 or Peggy Dold at Billboard, 212-536-5089. Or you can register at the Bel Age.

The Thursday morning joint keynote address by high-definition-video expert Barry Rebo and special-interest-video marketing whiz Jim Jimirro will definitely be worth getting up early for. In light of the recent Federal Communications Commission decision to go ahead on a U.S. standard for high-definition television, Rebo's talk on the merging paths of technology and creativity should be of particular interest to music video pros. That afternoon, Fuji Tape is sponsoring a comedy video luncheon hosted by George Carlin.

Panels covering music video during the conference include "The Director's Craft"; "Music On Television: Who's Watching?"; "View From The Top"; "Aircheck Afternoon," a programming session featuring footage from about a dozen national and local music video shows; and "Music Video For Sale: The Fourth Configuration," a session on long-form music programming.

Also, be sure not to miss the second formal meeting of the Music Video Assn., set for 6:30 p.m. Thursday.

Judging from current registration figures, we're expecting the biggest turnout in recent years, so

VIDEO TRACK

(Continued from preceding page)

OTHER CITIES

TIM POPE TOOK the Tom Tom Club underwater when he directed "Suboceana," a video voyage to the bottom of the sea and the depths of the subconscious. Lisa Bryer produced the shoot for MGMM. Shot at the Fulham Studios in London, the clip features amorphous, pulsating footage of Tina Weymouth and band. Director Pope had the band members braced to a backdrop and then ran the camera at double speed to achieve the effect of weightlessness. He used frontal lighting fragmented with watery effect and shot through glass to achieve an optical ripple.

Mark Freedman Productions Inc. has wrapped production on the Scorpions' new video, "Passion Rules The Game," shot during a concert in the Kansas Coliseum in Wichita. Director Jeff Zimmerman teamed up with producer Craig Fanning for the five-camera shoot, which features live action and screaming fans. The clip comes from the Scorpions' Mercury album "Savage Amusement."

Metal Blade/Enigma act D.R.I. gives new meaning to the "Suit And Tie Guy," the video for its "Four Of A Kind" album. Tony Kunewalder directed and Pliny Porter of Musik-Film produced. The clip intercuts concert footage (complete with a slam-dancing audience at the Omni

THE EYE

(Continued from preceding page)

edge of the desk, and although some of the videos we've gotten a chance to screen may not be brand-new at this point, they still deserve a mention.

First, we're still cracking up over the slick, funny, and very hip clip for the cover of Sam Cooke's "Chain Gang" by Elektra artist Shinehead, produced by Tina Silvey and directed by Andrew Doucette. The reggae-rap video—which is composed of a series of humorous street and subway scenes intercut with graphics and animation—is airing on a number of national and local outlets, including MTV, BET, Night Flight, and Night Tracks. Local outlets already picking up on the clip include Gainesville, Fla.'s TV-69, Denver's Teletoons, and Nashville's Saturday Night At The Video. Shinehead has also made recent personal appearances on MTV's "Club MTV" and "Mouth To Mouth" shows. Jump on this video.

Next, although we didn't have a chance to comment earlier on the video for "Take It So Hard" from Keith Richards' debut album on Virgin, it is a striking and unusual production for the record's strong first single. Set in a postapocalyptic wilderness, the clip has the look of a bad print of a '50s science fiction film, while the swooping camera angles play up Richards' loose-limbed, hard-rockin' performance style.

"Microphone Fiend," the new single from Uni's Eric B. & Rakim, is a standout clip from the rap record of the year, "Follow The Leader." Director Scott Kalvert

Theater in Oakland, Calif.) with concept shots of typical businessmen. The team used a steady cam in the streets of San Francisco to combine frantic time-lapse photography with analytical slow motion.

Vivid Productions has wrapped production on Mick Jagger's "Primitive Cool," the title clip from his new album on CBS Records. Nick Egan directed and Mike Bodnarzuk and Lyn Healy produced. The video combines stock footage of the young Jagger back in the '60s with current footage shot in Australia and Marin County, Calif. Images of Vietnam, Richard Nixon, and student protesters, contrasted with scenes of the '80s, provide a nostalgic twist.

Director Greg Masuak recently took his crew to West Berlin to film the live performance sections of Kim Wilde's chart hit "You Came," on MCA Records. Masuak and director of photography John Metcalfe filmed Wilde during her supporting tour of Michael Jackson's "Bad" tour.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Debra Russell, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

paints a loosely autobiographical sketch playing off Eric B.'s childhood urge to get his message across. The clip was shot in New York's Island Club.

HELP WANTED, experience necessary: Two plum national video promotion posts have opened up at Epic and Enigma, based on the East and West Coast respectively. Steve Backer, who formerly held the job at Epic, is remaining at the label and moving up to director of national promotion on the record side of the business. He says his successor will have strong promotion experience as well as an intimate knowledge of the intricacies of the music video industry, with well-established relationships at all national and local video outlets. Give him a call if you think you fit the bill.

In Los Angeles, Enigma's Bart Devaney has also moved up—the label has created a new position called project director, which Devaney says combines elements of A&R and project management. He says he is now seeking a person with qualities similar to those outlined above to fill his shoes in video land.

In other label news, Chrysalis has finally filled the video promotion/production slot left open by Scott Spanjich when he departed for Arista a couple of months ago. The new addition is Linda Weulfing, formerly of Jem Records. No word yet on who—if anyone—will fill the video promotion job at Columbia, despite the fact that former staffer Emily Wittman headed west quite some time ago.

AS OF NOVEMBER 12, 1988

Billboard. THE CLIP LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.
Lists do not include videos in recurrent or oldies rotation.Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Art Of Noise, Kiss
The Bangles, In Your Room
Jim Capaldi, Something So Strong
Peter Cetera, Best Of Times
Chicago, Look Away
House Of Lords, I Wanna Be Loved
Sam Kinison, Wild Thing
Kenny Loggins, I'm Gonna Miss You
Maxi Priest, Wild World
R.E.M., Orange Crush
Romeo's Daughter, Don't Break My Heart
Talking Heads, Nothing But Flowers
When In Rome, The Promise

BUZZ BIN

Edie Brickell & New Bohemians, What I Am
Midnight Oil, Dreamworld

SNEAK PREVIEW

DJ Jazzy Jeff/Fresh Prince, Girls Ain't Nothing...
Huey Lewis & The News, Small World
Poison, Every Rose Has Its Thorn
Keith Richards, Take It So Hard
Van Halen, Finish What Ya Started

HEAVY

Bon Jovi, Bad Medicine
Cinderella, Don't Know What You Got ('Til It's Gone)
Phil Collins, A Groovy Kind Of Love
Def Leppard, Love Bites
Duran Duran, I Don't Want Your Love
The Escape Club, Wild, Wild West
INXS, Never Tear Us Apart
Michael Jackson, Smooth Criminal
Kylie Minogue, The Loco-Motion
Eddie Money, Walk On Water
UB40, Red, Red Wine
U2, Desire

ACTIVE

Guns N' Roses, Welcome To The Jungle
Daryl Hall John Oates, Downtown Life
The Jeff Healey Band, Confidence Man
Elton John, A Word In Spanish
Living Colour, Cult Of Personality
George Michael, Kissing A Fool
Randy Newman, It's Money That Matters
Robert Palmer, Early In The Morning
Traveling Wilburys, Handle With Care
Vixen, Edge Of A Broken Heart
Was (Not Was), Spy In The House Of Love
Winger, Madalaine

MEDIUM

Kim Carnes, Crazy In Love
Sheena Easton, The Lover In Me
Whitney Houston, One Moment In Time
Michael Jackson, Smooth Criminal
John Lennon, Jealous Guy
Kenny Loggins, I'm Gonna Miss You
The Moody Blues, No More Lies
Randy Newman, It's Money That Matters
Maxi Priest, Wild World
Luther Vandross, Any Love
Was (Not Was), Spy In The House Of Love

Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ 08043

CURRENT

Westworld, Sonic Boom Boy
Giant Steps, Another Lover
Judson Spence, Yeah, Yeah, Yeah
Bobby Brown, My Prerogative
Annie Lennox/AI Green, Put A Little Love...
Thompson Twins, In The Name Of Love '88
The Northern Pikes, One Good Reason
The Jeff Healey Band, Confidence Man
Midnight Oil, Dreamworld
Big Country, King Of Emotion
Randy Newman, It's Money That Matters
Night Ranger, I Did It For Love
The Fat Boys, Louie Louie
EPMD, Strictly Business
MC Hammer, Pump It Up
Public Enemy, Night Of The Living Baseheads
Loose Ends, Mr. Bachelor
L'Trimm, Cars That Go Boom
They Might Be Giants, Hotel Detective
Timelords, Doctorin The Tardis
Platinum Blonde, Fire
Was (Not Was), Spy In The House Of Love



The Nashville Network

13 Hours Weekly
2806 Opryland Dr., Nashville, TN 37214

CURRENT

Mei McDaniel, Henrietta
Mei McDaniel, Real Good Feel Good Song
Crystal Gayle, Nobody's Angel
Foster And Lloyd, What Do You Want From Me...
Michael Johnson, That's That
Desert Rose Band, Summer Wind
Jo-El Sonnier, Rainin' In My Heart
Charlie Daniels Band, Boogie Woogie Fiddle...
Robin Lee, Shine A Light On A Lie
Restless Heart, A Tender Lie
New Oklahoma, Dancin'
The Gatlin Bros., Alive And Well
Dave Cale, Bluegrass Fiddler
New Grass Revival, Can't Stop Now
The Oak Ridge Boys, Gonna Take A Lot Of River
Jon Anderson, Hold On To Love
Bob Wickline, Ski Bumpus

14 hours weekly
6430 Sunset Blvd., Hollywood, CA 90028

ADDS

Thirty Eight Special, Rock & Roll Strategy
Huey Lewis & The News, Small World
The Bangles, In Your Room
Santana, Black Magic Woman/Gypsy Queen
Yazz & The Plastic Population, The Only Way Is Up
Georgia Satellites, Hippy Hippy Shake
Eighth Wonder, Cross My Heart
U2, Desire (Hollywood Re-Mix)
Sheena Easton, The Lover In Me
Peter Cetera, Best Of Times
Randy Newman, It's Money That Matters
Jimmy Buffet, Homemade Music

HEAVY

Breathe, How Can I Fall
Giant Steps, Another Lover
Whitney Houston, One Moment In Time
The Escape Club, Wild, Wild West
INXS, Never Tear Us Apart
Phil Collins, A Groovy Kind Of Love
Duran Duran, I Don't Want Your Love
The Beach Boys, Kokomo
Luther Vandross, Any Love
Kylie Minogue, The Loco-Motion
U2, Desire
Bon Jovi, Bad Medicine
Michael Jackson, Smooth Criminal

Black Entertainment Television
14 hours daily
4217 Wheeler Ave., Alexandria, VA 22304

ADDS

LeVert, Pull Over
Taja Seville, Popular
Rene Moore, All Or Nothing
Channel 2, In Debt To You
Shirley Murdock, Oh, What A Feeling
Aswad, Give A Little Love
Giant Steps, Another Lover
Living Colour, Cult Of Personality
Joan Armatrading, Shouting Stage
Judson Spence, Yeah, Yeah, Yeah
Sweet Obsession, Gonna Get Over You
Doug E. Fresh, Cut That Zero

HEAVY

Anita Baker, Giving You The Best That I Got
Luther Vandross, Any Love
Al B. Sure!, Rescue Me
Midnight Starr, Don't Rock The Boat
Cheryl "Pepsi" Riley, Thanks For My Child
Paula Abdul, (It's Just) The Way That You Love Me
New Edition, You're Not My Kind Of Girl
Ready For The World, My Girly
Cameo, You Make Me Work
Terence Trent D'Arby, Dance Little Sister
Deniece Williams, I Can't Wait
Cherelle, Everything I Miss At Home

MEDIUM

Vesta, Sweet Sweet Love
Troop, My Heart
Jonathan Butler, There's One Born Every Minute
The Reddings, Call The Law
Guy, Round And Round
Lia, Tell Me It's Not Too Late
Ziggy Marley & The Melody Makers, Tumblin' Down
Loose Ends, Mr. Bachelor
Starpoint, Say You Will
Pebbles, Do Me Right

7 hours daily
1000 Louisiana Ave., Houston, TX 77002

ADDS

Voice Of The Beehive, I Say Nothing
The Bangles, In Your Room
When In Rome, The Promise
Bobby Brown, My Prerogative
Kenny G, Silhouette
The Moody Blues, No More Lies
Traveling Wilburys, Handle With Care
Dare, Abandon

POWER

The Beach Boys, Kokomo
Kylie Minogue, The Loco-Motion
INXS, Never Tear Us Apart
George Michael, Kissing A Fool
Phil Collins, A Groovy Kind Of Love
Breathe, How Can I Fall
U2, Desire
Information Society, What's On Your Mind
Giant Steps, Another Lover
Erasure, Chains Of Love
Chicago, Look Away
UB40, Red, Red Wine
Duran Duran, I Don't Want Your Love

Continuous programming
704 18th Ave. South, Nashville, TN 37203

HEAVY

Ricky Van Shelton, I'll Leave This World Loving You
Michael Johnson, That's That
Reba McEntire, I Know How He Feels
Charlie Daniels Band, Boogie Woogie Fiddle...
The Oak Ridge Boys, Gonna Take A Lot Of River
Keith Whitley, When You Say Nothing At All
Crystal Gayle, Nobody's Angel
Foster And Lloyd, What Do You Want From Me...
Tanya Tucker, Strong Enough To Bend
David Lynn Jones, Tonight In America
K.T. Oslin, Hold Me
Rene Moore, All Or Nothing
T. Graham Brown, Darlene
Romeo's Daughter, Don't Break My Heart
Balaam And The Angel, I Love The Things...
The Dee, Shoot'em Up Movies
Desert Rose Band, Summer Wind
Dwight Yoakam & Buck Owens, Streets Of Bakersfield

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 Videoclips, 1515 Broadway, New York, N.Y. 10036.

APOLLONIA

Since I Fell For You
Apollonia/Warner Bros.
Debbie Lepisinger
Mary Perillo

ASLEEP AT THE WHEEL

Hot Rod Lincoln
Western Standard Time/Epic
Wayne Miller/W.M. Miller Productions
Wayne Miller

EDIE BRICKELL & NEW BOHEMIANS

What I Am
Shooting Rubber Bands At The Stars/Geffen
Linda Pearl
Jonas Livingston

SAWYER BROWN

My Baby's Gone
Wide Open/Capitol
Joanne Gardner/Acme Pictures
Martin Kahan

CHICAGO

Look Away
Chicago 19/Reprise
David Ross
Ralph Ziman

JOHN DENVER

Country Girl In Paris
Higher Ground/Allegiance
Ed Shiley, Gary Kauffman
Ed Shiley

ERIC B. & RAKIM

Microphone Fiend
Follow The Leader/Uni
Calhoun Productions
Scott Kalvert

SIEDAH GARRETT

Refuse To Be Loose
Kiss Of Life/Qwest/Reprise
David Naylor
Howard Woofinden, Rick Elgood

KATHI HART

Love Waits
Aegis
Eric Wyse/Heartsong Productions
J. Todd Anderson

MICHAEL JACKSON

Smooth Criminal
Bad/Epic
Dennis Jones
Colin Chivers

RICK JAMES

Wonderful
Wonderful/Reprise
Debbie Lepisinger
Jon Sanborn

LIA

Tell Me It's Not Too Late

Lia/Virgin
Jane Reardon/Limelight Productions
Alek Keshishian

MASON DIXON

When Karen Comes Around

Exception To The Rule/Capitol
Tamara Wells/One Heart Corp.
Charlie Randazzo

GLENN MEDEIROS

Never Get Enough Of You

Not Me/Amherst
Ali Newling
David Montgomery

WILLIE NELSON

Spanish Eyes

What A Wonderful World/Columbia
Mary M. Matthews/Michael Figlio Productions
Michael Figlio

RANDY NEWMAN

It's Money That Matters

Land Of Dreams/Reprise
Steve Martin, Randy Stith
Tim Newman

OZZY OSBOURNE

Miracle Man

No Rest For The Wicked/CBS Associated
Kurt Marvis/The Company
Wayne Isham

BUCK OWENS

Hot Dog

Hot Dog/Capitol
Peter Nydrie/Nydrle Productions
Mick Kleber, Peter Nydrie

JENNIFER RUSH

You're My One And Only

Passion/Epic
Toby Courlander
Marcelo Arciano

SPARKLE

Love By Starlight

Universal
Dwayne Coles/U Productions
Dwayne Coles

TRACIE SPENCER

Imagine

Tracie Spencer/Capitol
Jon Small/Picture Vision
Peter Israelson

AL B. SURE!

Rescue Me

In Effect Mode/Warner Bros.
Peter Nydrie
Peter Nydrie

VAN HALEN

Finish What Ya Started

OU812/Warner Bros.
Luc Roeg, Steve Brandman
Andy Morahan

LUTHER VANDROSS

Any Love

Any Love/Epic
Lynn Rose, Jon Small/Picture Vision
Jon Small



A Box Of Rain Forest. Grateful Dead guitarist Bob Weir stopped by the set of the Nickelodeon talk show "Don't Just Sit There" to discuss both his music and his involvement in the global effort to stop the destruction of the world's rain forests. Shown on the set, from left, are Weir; Khristianne Brown and Elizabeth Wharton of the youth ecology group Save Our Future; and Alie Smith and Matt Brown, hosts of the program.

ROCKAMERICA

ROCKAMERICA

| | |
|------------------------|-------------------------------|
| MIDNIGHT OIL | Dreamworld |
| TALKING HEADS | (Nothing But) Flowers |
| OFRA HAZA | I'm Nin 'Alu |
| CAMOUFLAGE | The Great Commandment |
| SHONA LAING | Glad I'm Not A Kennedy |
| PUBLIC ENEMY | Night Of The Living Baseheads |
| I START COUNTING | Ra Ra Rawhide |
| SEVERED HEADS | Greater Reward |
| FRONT 242 | Headhunter |
| MINISTRY | Stigmata |
| JANE'S ADDICTION | Mountain Song |
| RED LORRY YELLOW LORRY | Nothing Wrong |
| NICK CAVE | Deanna |
| THIN WHITE ROPE | Red Sun |
| WALTER SALAS-HUMARA | Carol |

DANCE

| | |
|-----------------|----------------------------|
| DURAN DURAN | I Don't Want Your Love |
| PET SHOP BOYS | Domino Dancing (12") |
| SHEENA EASTON | The Lover In Me |
| SWEET SENSATION | Never Let You Go |
| GARDNER COLE | Live It Up (12" Mix) |
| GLENN MEDEIROS | Never Get Enough Of You |
| BARDEUX | Bleeding Heart (12" remix) |
| CANDI | Dancing Under A Latin Moon |
| MATT BIANCO | Don't Blame It On The Girl |
| ERASURE | A Little Respect |
| KIM WILDE | You Came (12" remix) |

URBAN

| | |
|------------------|----------------------------|
| L'TRIM | Cars With The Boom |
| SIEDAH GARRETT | Refuse To Be Loose |
| AL B. SURE! | Rescue Me |
| PAULA ABDUL | The Way That You Love Me |
| THE REAL ROXANNE | Respect |
| MIDNIGHT STAR | Don't Rock The Boat |
| BURRELL | I Really Like |
| GUY | 'Round And 'Round |
| SALT-N-PEPA | Get Up Everybody |
| GO GO POSSE | D.C. Don't Mean Dodge City |
| ERIC B. & RAKIM | Microphone Fiend |
| SIR MIX-A-LOT | Posse' On Broadway |
| BOOTSY COLLINS | Party On Plastic |
| MC SHY D | Shake It |

NOVEMBER

RELEASES

MAINSTREAM

| | |
|-----------------------|---------------------------------|
| MICHAEL JACKSON | Smooth Criminal |
| WHITNEY HOUSTON | One Moment In Time |
| GEORGE MICHAEL | Kissing A Fool |
| ELTON JOHN | A Word In Spanish |
| WILL TO POWER | Baby I Love Your Way/Freebird |
| BOY MEETS GIRL | Waiting For A Star To Fall |
| JON ASTLEY | Put This Love To The Test |
| ANNIE LENNOX/AL GREEN | Put A Little Love In Your Heart |
| HALL & OATES | Downtown Life |
| SHINEHEAD | Chingong Rap |
| ROBERT PALMER | Early In The Morning |
| JOHN LENNON | Jealous Guy |

AOR

| | |
|-----------------|--------------------------|
| BIG COUNTRY | King Of Emotion |
| R.E.M. | Orange Crush |
| R.E.M. | Talk About The Passion |
| JEFF HEALY BAND | Confidence Man |
| .38 SPECIAL | Rock & Roll Strategy |
| GREGG ALLMAN | Slip Away |
| CROWDED HOUSE | When You Come |
| JOHN HIATT | Slow Turning |
| LITTLE FEAT | Hate To Lose Your Lovin' |
| STEVE EARLE | Copperhead Road |
| LIVING COLOUR | Cult Of Personality |
| KIX | Cold Blood |
| AFTER ALL | Bullets |
| EDDIE MONEY | Walk On Water |

COUNTRY

| | |
|----------------------|------------------------------------|
| BUCK OWENS | Hot Dog |
| RICKY VAN SHELTON | I'll Leave This World Loving You |
| CHARLIE DANIELS BAND | Boogie Woogie Fiddle Country Blues |
| KEITH WHITLEY | When You Say Nothing At All |
| BAILLIE AND THE BOYS | Long Shot |
| SAWYER BROWN | My Baby's Gone |
| GLEN CAMPBELL | Light Years |
| BECKY HOBBS | Are There Any More Like You |
| DANA MCIVICKER | I'm Loving The Wrong Man Again |
| RICK SKAGGS | Thanks Again |
| MEL McDANIEL | Henrietta |
| STEVE EARLE | Copperhead Road |
| DAVID LYNN JONES | Tonight In America |
| K.T. OSLIN | Hold Me |

MUSIC VIDEO COMPLIATIONS FOR BARS, RESTAURANTS, RECORD AND RETAIL STORES

VIDEO PREVIEW PARTIES

FISH BONE



TRUTH AND SOUL

IN CLUBS NATIONWIDE —
FEATURING **FREDDIE'S DEAD**,
MODERN INDUSTRY, PARTY AT
GROUND ZERO, WHEN PROBLEMS
ARISE, and IT'S A WONDERFUL LIFE.



FIELDS OF THE NEPHILIM

SELECTED CUTS FROM THE LONG FORM VIDEO "FOREVER REMAIN"

MOONCHILD, ENDEMONIADA, TREES COME DOWN,
PHOBIA, CHORD OF SOULS AND PRECHERMAN



ROCKAMERICA

VIDEO PROMOTIONS FOR CLUBS,
BARS RESTAURANTS & RETAIL STORES

27 EAST 21 ST., NEW YORK, N.Y. 10010 (212) 475-5791



AVC Tackling Wide Range Of Topics

Complete List Of Programming Panels

LOS ANGELES A comprehensive group of seminars and panels covering all areas of the special-interest video field is in place for this week's second American Video Conference.

The conference, a joint presentation of the American Film Institute, Billboard, and the Hollywood Reporter, is being held here Wednesday-Friday (9-11) at the Bel Age Hotel. The conference also incorporates Billboard's 10th annual Music Video Conference and will feature sessions devoted to that spectrum of the industry.

Among major topics and issues to be addressed are overall market considerations, duplication, distribution, creativity, sensible economics, sponsorships, cross promotions, retail considerations, case studies, and such individual genres as sports video, children's video, and video art.

The following is a complete list of the original-programming seminars:

• "Director's Craft: View From The Cutting Edge," featuring moderator Martin Lewis, film maker, and panelists Rebecca Blake, director; Andrew Solt, producer, director, writer; Stephen Verona, director; Gary Weis, film maker; and Michael Wiese, director, producer.

• "Duplication, Manufacturing, And Packaging For Profit: The One-Stop Approach," featuring moderator Thomas R. DeMaeyer, VCA Teletronics Inc., and panel-

ists Steve Michaelson, Michaelson Productions; Robert B. Pfannkuch, Rank Video Services America; Richard Roth, Queens Group; and Jon Schulberg, A. Eric Jones Productions Inc.

• "Reconciling Budgets And Production Values: How To Produce A Quality Video On A Limited Budget," featuring moderator Patti Jackson, Facets Entertainment Group, and panelists Mersh Greenberg, Silvercup Studios; Rick Melchior, CCR Video; Ellen Pittelman, J2 Communications; Rick Schmidlin, Paisano Publications Video; Patricia Stallone, independent line producer; and Michael Swartz, Twin Tower Enterprises.

• "Sponsored Tapes: Getting Help From Corporate America," featuring moderator William Bradburn, Profiles Publishing, and panelists Peter Bieler, Video Ticket; Robert Billian, True North Productions; Jerome Bowie, JCI Video; John Ondov, Client One; and Dana Victor, Real Magic.

• "Breaking The Marketing Barrier: Distribution Strategies Into The '90s," featuring moderator Barbara Greenleaf, Greenleaf Video, and panelists Terry Bochancy, Regency Home Video; Larry Klingman, Fries Home Video; Patricia Leonard, S.I. Video Co.; Christine Lundberg, Ph.D., Home Vision/PMI Media; and Karl T. Wall, Radio Vision Video.

• "Sell-Through: The Retailer's

Point Of View," featuring moderator Janice Whiffen, Media Home Entertainment, and panelists Allan Kessler, the ARK Group; Ralph King, Wherehouse Entertainment; Cathy Kouts, The Nature Co.; Mitch Perliss, Show Industries/Music Plus; and Steven Ades, Fast Forward.

• "Kid Vid: The New Wave Of Children's Entertainment," featuring moderator Jack Bierman, L.A. Parent Magazine, and panelists Bruce Johnson, Hanna-Barbera Productions; Shari Lewis; Vida Sculley, Children's Book World; Amy Weintraub, Backyard Productions; and Sheryl Leach, Lyon's Group.

• "Sports Video: The Industry's New National Pastime," featuring moderator Al Stewart, Billboard; Howard Faber, Coliseum Video; Mark Gilula, Mark II Entertainment Group; Henry McGee, HBO

(Continued on next page)



It's A Natural. Vestron Video has announced plans to release a series of shows produced by the National Audubon Society, the first three of which are due Jan. 18 for a list price of \$29.95 each. Pictured at the press conference held to announce the series are, from left, Jon Peisinger, president of Vestron Video; Peter Berle, National Audubon Society president; and Christopher Palmer, National Audubon Society VP and executive producer of the Audubon Television Specials.

FOR WEEK ENDING NOVEMBER 12, 1988

Billboard

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TOP MUSIC VIDEOCASSETTES™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE | Compiled from a national sample of retail store sales reports. | | | Year of Release | Type | Suggested List Price |
|---------------|------------|---------------|--|--|----------------------|------|-----------------|-------|----------------------|
| | | | | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | | | | |
| ★ ★ NO. 1 ★ ★ | | | | | | | | | |
| 1 | 2 | 9 | FAITH | CBS Music Video Enterprises 49000 | George Michael | 1988 | SF | 15.98 | |
| 2 | 1 | 15 | DEF LEPPARD: HISTORIA | Bludgeon Riffola, LTD. PolyGram Music Video 080359-3 | Def Leppard | 1988 | LF | 24.95 | |
| 3 | 13 | 5 | AEROSMITH'S 3 X 5 | Geffen Home Video 38146 | Aerosmith | 1988 | SF | 15.98 | |
| 4 | 8 | 45 | \$19.98 HOME VID CLIFF'EM ALL! ▲ | Elektra Records Elektra Entertainment 40106-3 | Metallica | 1987 | C | 19.98 | |
| 5 | 4 | 7 | OUT OF THE BLUE | Atlantic Records Inc. Atlantic Video 50123-3 | Debbie Gibson | 1988 | SF | 16.98 | |
| 6 | 3 | 21 | MADONNA CIAO ITALIA: LIVE FROM ITALY ▲ | Sire Records Warner Reprise Video 38141-3 | Madonna | 1988 | C | 29.98 | |
| 7 | 14 | 7 | CARLY SIMON: LIVE FROM MARTHA'S VINEYARD | HBO Video 0129 | Carly Simon | 1988 | C | 19.99 | |
| 8 | 11 | 31 | KICK-THE VIDEO FLICK | Atlantic Records Inc. Atlantic Video 50119-3 | INXS | 1988 | SF | 16.98 | |
| 9 | 9 | 55 | ONE NIGHT OF RAPTURE ● | Elektra Records Elektra Entertainment 40105-3 | Anita Baker | 1987 | C | 24.95 | |
| 10 | 18 | 9 | ... NOTHING LIKE THE SUN | A&M Records Inc. A&M Video C61104 | Sting | 1988 | SF | 12.98 | |
| 11 | RE-ENTRY | | DAVID BOWIE: THE GLASS SPIDER TOUR | MPI Home Video MP 1526 | David Bowie | 1987 | C | 29.95 | |
| 12 | NEW ► | | RIP IT UP LIVE | CBS Music Video Enterprises | Dead or Alive | 1988 | C | 19.98 | |
| 13 | 16 | 33 | THE CURE IN ORANGE ● | Elektra Records Elektra Entertainment 40107-3 | The Cure | 1987 | C | 24.95 | |
| 14 | 7 | 7 | ROY ORBISON AND FRIENDS | HBO Video 0073 | Roy Orbison | 1987 | C | 19.99 | |
| 15 | RE-ENTRY | | MUMBO JUMBO | Atlantic Records Inc. Atlantic Video 50121-3 | Robert Plant | 1988 | SF | 16.98 | |
| 16 | NEW ► | | THE ALL-STAR REGGAE SESSION | HBO Video 0013 | Various Artists | 1988 | C | 19.99 | |
| 17 | NEW ► | | STRANGE | Sire Records Warner Music Video 38147 | Depeche Mode | 1988 | SF | 19.98 | |
| 18 | 10 | 3 | 12 WASTED YEARS | MPI Home Video MP1613 | Iron Maiden | 1988 | D | 24.95 | |
| 19 | 20 | 7 | INTRODUCING THE HARDLINE LIVE! | CBS Music Video Enterprises 49001 | Terence Trent D'Arby | 1988 | C | 19.98 | |
| 20 | 15 | 19 | ELVIS '56 | Elvis '56/LightYear Ent. Media Home Entertainment M470 | Elvis Presley | 1987 | D | 19.95 | |

● 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 PEOPLE

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

Orion Home Video announces that Fred P. Eggink, Edward J. Korte, and Shelley J. Gritz have joined the company as regional sales representatives for sell-through product. The three had been with Nelson Enter-



EGGINK



KORTE



GRITZ



GRAHAM

tainment. Shandrea Gilchrist is named projects coordinator. She was with Lorimar/Telepictures, where she assisted in the distribution of films and videos to international customers.

Fergus O'Scannlain is promoted to VP of operations for Rentrak Corp. He had been director of the company's pay-per-transaction operations and management information systems. The company also named Marty Graham director of product development. He had been a National Video franchise owner for four years.

Raedon Entertainment has named Deborah Valenta VP of sales. She was Western regional sales manager.

Philip Midiri joins Virgin Vision as VP of finance. He had been an executive director for Paramount Pictures for four years.

Chuck Siegel is promoted to national marketing manager of video for Continental Plastic Card, a firm that produces membership cards for video stores.

Price Is Breakthrough For Sell-Through Market Japan's CVV Offers \$28 Vid Series

BY SHIG FUJITA

TOKYO Japanese consumers are starting to see a dramatic price reduction in prerecorded video here. CIC-Victor Video is set to release 23 feature films on videocassette here Dec. 2 at what the firm describes as a "remarkably low price"—the yen equivalent of \$28.

While sell-through continues to make inroads in the U.S., movie titles on video have been retailing in Japan for between \$85 and \$150, with most around \$125. Thus, sell-through activity has been virtually nil here.

Seiichiro Niwa, who heads the software division of Victor Co. of Japan, more widely known as JVC, says research shows that the Japanese public will buy movie videotapes if they are priced at less than \$40, so CVV opted to go for

\$28, with two-tape movies priced at \$40.

An additional 12 sell-through titles will be released March 1. CVV president Shigehiko Hori says the

Video movies have been retailing for the yen equivalent of \$85 to \$150

firm is looking to sell a minimum of 20,000 of each of the 47 titles.

Chris D. Kerfoot, VP/GM of CIC Video Far East, says the titles were very carefully selected and were primarily aimed at people over 30 (some 30% of the population) and at women (less than 30%). He says it is "unsatisfactory" that

only 16 million prerecorded videotapes are sold each year in Japan when there are 30 million VCRs in Japan.

Among the Dec. 2 releases are "An Officer And A Gentleman," the two-tape "The Godfather," and "Raiders Of The Lost Ark." All of the \$28 releases debuted on video more than two years ago and have posted strong sales at the higher price point. CVV plans to maintain the \$85-\$150 price range for new titles being released.

Insiders here expect other software companies to follow CVV's low-price example. Not surprisingly, consumer groups that have previously complained about the sky-high cost of prerecorded video have welcomed the moves to cut retail prices.



Sticky Situation. Artie Bach, president of the New York-based distributor Star Video, center, meets the director and the star of the new Media Home Entertainment release "Sticky Fingers." The film, which was directed by Catlin Adams, right, stars Melanie Mayron (TV's "thirtysomething"), left, as a down-and-out musician who is chased by the mob after being entrusted with \$1 million. The comedy film will be available beginning Nov. 9 for a list price of \$89.95.

New Supplier Specializes In Classic European Films

NEW YORK Three films from controversial Italian director Pier Paolo Pasolini are the first offerings from the video company Water Bearer Films, which plans to restore and put on video a slate of classic European movies, according to company president Irv Stimler.

The three Pasolini films—"Arabian Nights," "The Canterbury Tales," and "The Decameron," which together compose what the late director called The Trilogy Of Life—were toasted at a recent tribute at the Italian Cultural Center here. Josephine Chaplin, who stars in "The Canterbury Tales," made a rare trip to the U.S. from her home in France for the occa-

sion. Chaplin is the daughter of Charlie Chaplin and sister of Geraldine Chaplin.

"Pasolini didn't care about my previous work very much," said Chaplin of being cast in "The Canterbury Tales" in 1972. "He chose me from a photo. He was always looking for faces. If they pleased him he'd go up to them and ask, 'Would you like to be in a film with me?' This was not always well received."

Each of the three videos retails for \$79.95. "Arabian Nights" is already available; "The Canterbury Tales" hits the street next month, with "The Decameron" to follow in December.

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.

"Hollywood Stars Videotour," 5th World Entertainment, 45 minutes, \$19.95.

Ostensibly a "videotour" of California's playground of the rich and famous, this program seems more like a video scandal sheet. Improbable innuendos and lurid suggestions by host Patricia Christine replace the screaming headlines that have become tabloids' trademark. No stories are developed, however, and even viewers in search of vicarious thrills will undoubtedly feel cheated.

Even in its calmer moments, the videotour offers little more than a never-ending series of front gates and address plates. Anyone hoping for a glimpse inside the mansions and palatial estates of such superstars as Michael Jackson, Elvis Presley, and Elizabeth Taylor is going to be disappointed.

Despite the relatively low price, it is difficult to imagine this video excursion finding a home on the shelves of stores in Hollywood Calif.—or anywhere else for that matter—once the word gets out.

RICHARD T. RYAN

"The World Of Four Wheeling," WickerWorks Video, 56 minutes, \$14.95.

An ever-increasing number of Americans are enjoying the off-road freedom and pleasure provided by the host of new four-wheel-drive vehicles that have besieged the market. These vehicles require different driving techniques from those needed to steer an ordinary two-wheel-drive car.

Happily, this informative program covers a variety of diverse



22,000 'Mr. Norths.' That's what Virgin Vision plans to mail to retailers in an effort to draw attention to its forthcoming comedy based on Thornton Wilder's novel and starring Anthony Edwards, pictured at center. The company says 22,000 dealers will receive a complimentary screening copy of "Mr. North" in the hope that the mass mailing will render the same results as a similar promotion for "Lady In White." Virgin says the response from the first promo encouraged the company to send out the free copies. "We received extremely good response to 'Lady In White' screeners," says Tom Burnett, executive VP. "Retailers have been encouraging us ever since to do another such mailing. With 'Mr. North,' we believe we have another film that will benefit from the retailer's personal evaluation." The film, which will be released Jan. 4 for a list price of \$89.95, also stars Anjelica Huston, Robert Mitchum, Lauren Bacall, and Harry Dean Stanton.

situations that the typical four-wheeler is likely to encounter. All types of surfaces, such as mud, water, and different types of sand, are examined, as well as the various driving strategies most effective for each. There is also an extensive section on winter driving. Other segments zero in on the me-

chanical differences between four-wheel- and two-wheel-drive vehicles, pulling trailers, and accessories.

Although this video is strictly for four-wheelers, there may be enough of them out there to stir significant interest.

R.T.R.

Beatles Tape Spruced Up MPI Remixes 'Mystery Tour'

NEW YORK The videocassette version of the Beatles' "Magical Mystery Tour" features a digital audio remix and a scene-by-scene color-corrected transfer from the original film negative, according to MPI Home Video, which is currently offering the fantasy film for a list price of \$29.95.

According to MPI, the remix, performed at Abbey Road Studios and supervised by George Martin, the original producer of the "Magical Mystery Tour" album, was a painstaking process. The original mixes on the title cut, "Your Mother Should Know," and "Blue Jay Way" were unusable.

In fact, so much was missing from the mix on the original mul-

titracks, which had been stashed in the EMI vaults since 1967, that those who performed the remix had to start from scratch, MPI says. "At one point the technicians were in the studio 36 [straight] hours. The whole painstaking process took a week, and the effort shows. 'Magical Mystery Tour' is now a full-stereo movie with beautiful hi-fi effects throughout the film," the company says.

The 50-minute film was first shown on the BBC in late 1967. It includes the songs "I Am The Walrus," "Fool On The Hill" and "Hello Goodbye."

MPI also offers two other Beatles films, "Help!" and "A Hard Day's Night," for \$29.95 each.

AVC TO TACKLE WIDE RANGE OF TOPICS (Continued from preceding page)

Video; Jeff Peisch, Vestron Video; and Ken Ross, CBS/Fox Video.

• "The State Of The Arts On Video," featuring moderator Anne Bray, Los Angeles Contemporary Exhibitions, and panelists Max Almy, video artist; Patricia Polinger, Vidiots; George Steele, Pacific Arts Video; and Bill Viola, video artist.

• "Chart Busters: Special Interest Videos That Take Off," featur-

ing moderator Therese Wells, the Hollywood Reporter, and panelists Todd Berman, National Geographic Television; Paul Culberg, New World Video; Betsy Wood Knapp, Wood Knapp & Co.; Julie LaFond, Jane Fonda Workout; "Teen Steam" star Alyssa Milano; and Suzie Peterson, MCA Home Entertainment. For more information call Meri Weingarten at the AFI, 213-856-7787.

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TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating | Suggested List Price |
|----------------------|--------------|---------------|---|--|-----------------------------------|-----------------|--------|----------------------|
| ★ ★ NO. 1 ★ ★ | | | | | | | | |
| 1 | 1 | 4 | CINDERELLA | Walt Disney Home Video 410 | Animated | 1950 | G | 26.99 |
| 2 | 2 | 42 | DIRTY DANCING | Vestron Pictures Inc. Vestron Video 6013 | Patrick Swayze Jennifer Grey | 1987 | PG-13 | 24.98 |
| 3 | 3 | 13 | GOOD MORNING VIETNAM | Touchstone Pictures Touchstone Home Video 660 | Robin Williams | 1987 | R | 29.95 |
| 4 | 4 | 95 | CALLANETICS ▲ ◆ | Callan Productions Corp. MCA Home Video 80429 | Callan Pinckney | 1986 | NR | 24.95 |
| 5 | 5 | 56 | LADY AND THE TRAMP | Walt Disney Home Video 582 | Animated | 1955 | G | 29.95 |
| 6 | 6 | 21 | MICKEY COMMEMORATIVE EDITION | Walt Disney Home Video 690 | Animated | 1988 | NR | 14.95 |
| 7 | 11 | 19 | LETHAL WEAPON | Warner Bros. Inc. Warner Home Video 11709 | Mel Gibson Danny Glover | 1987 | R | 19.98 |
| 8 | 8 | 5 | DOCTOR ZHIVAGO | MGM/UA Home Video 900003 | Omar Sharif Julie Christie | 1965 | PG | 19.95 |
| 9 | 7 | 34 | START UP WITH JANE FONDA | Lorimar/LightYear Ent. Lorimar Home Video 077 | Jane Fonda | 1988 | NR | 19.95 |
| 10 | 12 | 4 | BEN-HUR | MGM/UA Home Video 900004 | Charlton Heston | 1959 | G | 29.95 |
| 11 | 9 | 15 | DEF LEPPARD: HISTORIA | Bludgeon Riffola, LTD. PolyGram Music Video 080359-3 | Def Leppard | 1988 | NR | 24.95 |
| 12 | 16 | 84 | THE WIZARD OF OZ ▲ ◆ | MGM/UA Home Video 60001 | Judy Garland Ray Bolger | 1939 | G | 29.95 |
| 13 | NEW ► | | E.T.-THE EXTRA-TERRESTRIAL | Amblin Entertainment MCA Home Video 77012 | Henry Thomas Dee Wallace | 1982 | PG | 24.95 |
| 14 | 10 | 47 | PINK FLOYD THE WALL | MGM/UA Home Video 400268 | Bob Geldof | 1982 | R | 19.95 |
| 15 | 17 | 171 | THE SOUND OF MUSIC ▲ ◆ | CBS-Fox Video 1051 | Julie Andrews Christopher Plummer | 1965 | G | 29.98 |
| 16 | 13 | 108 | JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆ | Lorimar/LightYear Ent. Lorimar Home Video 070 | Jane Fonda | 1986 | NR | 39.95 |
| 17 | 19 | 8 | GEORGE MICHAEL-FAITH | CBS Music Video Enterprises 49000 | George Michael | 1988 | NR | 15.98 |
| 18 | 34 | 3 | SUPER CALLANETICS | Callan Productions Corp. MCA Home Video 80809 | Callan Pinckney | 1988 | NR | 24.95 |
| 19 | 21 | 126 | MARY POPPINS ● ◆ | Walt Disney Home Video 23 | Julie Andrews Dick Van Dyke | 1964 | G | 29.95 |
| 20 | 27 | 104 | SLEEPING BEAUTY ◆ | Walt Disney Home Video 476 | Animated | 1959 | G | 29.95 |
| 21 | 15 | 19 | MICKEY AND THE BEANSTALK | Walt Disney Home Video 691 | Animated | 1988 | NR | 14.95 |
| 22 | 14 | 86 | TOP GUN | Paramount Pictures Paramount Home Video 1629 | Tom Cruise Kelly McGillis | 1986 | PG | 26.95 |
| 23 | 25 | 19 | DISNEY SING ALONG SONGS: YOU CAN FLY! | Walt Disney Home Video 662 | Animated | 1988 | NR | 14.95 |
| 24 | 22 | 4 | *BATTERIES NOT INCLUDED | Universal City Studios MCA Home Video 80770 | Hume Cronyn Jessica Tandy | 1987 | PG | 89.95 |
| 25 | 30 | 24 | PLAYBOY'S 1988 PLAYMATE OF THE YEAR | HBO Video 0078 | India Allen | 1988 | NR | 14.99 |
| 26 | 33 | 61 | AN AMERICAN TAIL ◆ | Amblin Entertainment MCA Home Video 80536 | Animated | 1986 | G | 29.95 |
| 27 | 23 | 21 | DUCKTALES: DAREDEVIL DUCKS | Walt Disney Home Video 694 | Animated | 1988 | NR | 14.95 |
| 28 | NEW ► | | RAFFI IN CONCERT WITH THE RISE AND SHINE BAND ◆ | Troubadour Records Ltd. A&M Video VC6179 | Raffi | 1988 | NR | 19.98 |
| 29 | NEW ► | | BEETLEJUICE | Warner Bros. Inc. Warner Home Video 11785 | Michael Keaton | 1988 | PG | 89.95 |
| 30 | 31 | 60 | DORF ON GOLF ◆ | J2 Communications J2-0009 | Tim Conway | 1987 | NR | 29.95 |
| 31 | 20 | 158 | JANE FONDA'S NEW WORKOUT ▲ ◆ | Lorimar/LightYear Ent. Lorimar Home Video 069 | Jane Fonda | 1985 | NR | 39.95 |
| 32 | NEW ► | | DISNEY SING ALONG SONGS: VERY MERRY CHRISTMAS SONGS | Walt Disney Home Video 412 | Animated | 1988 | NR | 14.95 |
| 33 | 26 | 10 | DUCKTALES: FEARLESS FORTUNE HUNTER | Walt Disney Home Video 693 | Animated | 1988 | NR | 14.95 |
| 34 | NEW ► | | THE LADY IN WHITE | New Sky Communications Virgin Vision 10060 | Lukas Haas Katherine Helmond | 1988 | PG-13 | 89.95 |
| 35 | 18 | 56 | STAR TREK IV-THE VOYAGE HOME | Paramount Pictures Paramount Home Video 1797 | William Shatner Leonard Nimoy | 1986 | PG | 29.95 |
| 36 | 36 | 39 | KATHY SMITH'S STARTING OUT | Fox Hills Video FH1027 | Kathy Smith | 1987 | NR | 19.95 |
| 37 | 29 | 55 | PLAYBOY 1988 PLAYMATE VIDEO CALENDAR | Lorimar Home Video 524 | Various Artists | 1987 | NR | 24.95 |
| 38 | 24 | 152 | KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲ | JCI Video Inc. JCI Video 8100 | Kathy Smith | 1984 | NR | 14.95 |
| 39 | 40 | 125 | KATHY SMITH'S BODY BASICS ▲ | JCI Video Inc. JCI Video 8111 | Kathy Smith | 1985 | NR | 14.95 |
| 40 | 38 | 3 | RAMBO III | Carol Co. Int. N.V. IVE 65922 | Sylvester Stallone Richard Crenna | 1988 | R | 89.95 |

◆ 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.

HOME VIDEO



Gearing Up For Cartoon Drive. Three MGM/UA Home Video staffers greet three of the studio's top stars during a promotional event for the company's Cartoon Moviestars series. Pictured with the Pink Panther and Tom & Jerry are, from left, Susan Issacs, manager of merchandising; Wanda Glinert, manager of marketing; and Sue Procko. Cartoon collections from the company include "Starring Tom & Jerry!," "Starring Bugs Bunny!," "The Pink Panther," and "Tex Avery's Screwball Classics," each currently available for a list price of \$14.95.

newsline...

INTERNATIONAL VIDEO ENTERTAINMENT says sales of "Rambo III" have set a new company record. Some 370,000 units of the action-adventure thriller have been sold since its release Oct. 6. IVE has promoted the film extensively and offered distributors up to an 8% rebate on their "Rambo III" shipments based on performance with other IVE titles. Meanwhile, IVE is gearing up for its next major release, "Red Heat." The action film, starring Arnold Schwarzenegger and Jim Belushi is scheduled for release Dec. 29 and will have a suggested list price of \$89.95. IVE says it will spend some \$3 million to push the title.

DEBBIE REYNOLDS' fitness tape, "Couples Do It Debbie's Way," will be promoted on some 2 million boxes of Bran Chex cereal, the result of a national tie-in promotion between Ralston and VidAmerica. From mid-January through the end of May 1989, the cereal boxes will carry a side panel offering a \$5 discount on the tape, which has a suggested list price of \$29.98. A point-of-purchase display promoting the tape and the coupon discount will be made available to video stores and food retail outlets.

"**THE LAST TEMPTATION OF CHRIST**" may not benefit from all of that controversy after all. A recent survey of both born-again Christians and non-Christians revealed that only one in four respondents was more interested in seeing the film as a result of all the hubbub. The study, conducted by the Barna Research Group, a Glendale, Calif., marketing research firm, also says a majority of Christians don't harbor negative feelings toward Universal Studios because it issued the title.

FORUM HOME VIDEO'S parent company, Management Company Entertainment Group, has signed a deal for exclusive U.S. and Canadian rights to 200 titles from Viacom's home video library. The multiyear licensing deal includes theatrical features, television movies, Showtime specials, and various television series. Titles include "Come Back To The Five And Dime, Jimmy Dean, Jimmy Dean"; "Hoover"; "Perry Mason Returns"; "Return To Mayberry, R.F.D.," Showtime's "Penn And Teller," "Jonathan Winters," and "Liberace" specials; and such television series as "Navy Log," "Gomer Pyle," and "Grizzly Adams." Forum Home Video president Michael Olivieri anticipates integrating titles into the company's release schedule in February.

AL STEWART

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." At bookstores now.

Camcorder Picture Changes As Minolta Adds 3 Models

A periodic column focusing on products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

NEW YORK Minolta Corp., known chiefly for its 35mm still cameras, last month broadened its camcorder line with units in the 8mm, VHS-C, and Super-VHS formats.

The introductions reflect both the strong market projections for camcorders (as VCRs sales level off) and the extent to which still-camera makers have embraced the products, once thought to be beyond their range.

Minolta's 8mm unit, the Master Series-8 8200, is as sophisticated as any on the market. It features automatic white balance, autofocus, and autoexposure, and its $1/2$ -inch charge-coupled-device image sensor mimics the effect of a high-speed shutter, electronically recording at $1/60$ or $1/1200$ of a second. Minolta says the shutter eliminates afterimages and image smear. The unit also allows for time-lapse photography with an interval timer and features six-times power zoom, a full-information $2/3$ -inch viewfinder, a double-azimuth three-head recording system, and a unidirectional condenser mike. It lists for \$1,765.

The new VHS-C unit, called the Master Series-C 50, features what Minolta calls a multidimensional autofocus system. Designed for action videography, the system allows for continuous focus from the surface of the lens to infinity through use of a six-times power zoom lens (the equivalent of a zoom of 50mm to 300mm in still photography, according to Minolta). The unit is one of the first to offer optional converter lenses, including 0.5-times, 1.5-times, and two-times teleconverters. Other features: a dual-area automatic exposure system, which continually measures light and adjusts exposure from two critical light points; an automatic white-balance system that accurately adjusts for a wide range of light sources; a high-speed electronic shutter ($1/60$ – $1/1000$); H.Q. picture circuitry; and a dual-mode self-timer that delays recording starts by 10 seconds. The VHS-C camcorder lists for \$1,450.

The new S-VHS unit is the Maser Series-V 2100. It features shutter speeds of $1/60$, $1/120$, $1/250$, and $1/1000$ of a second; automatic focus, exposure, and white balance; S-VHS's 400-plus lines of horizontal resolution, using an advanced metal-oxide-semiconductor image sensor; an 11mm–88mm two-speed zoom lens; a condenser mike with an electronic filter to eliminate wind noise; and a built-in clock/timer. It lists for \$2,350.

HARDWARE BRIEFS

While traditional still-camera makers are making inroads into the video market, some longtime consumer electronics suppliers are making inroads into still photography with still-video cameras. Most notable among them is Sony, which plans to ship its Mavica system priced at less than \$500 to the U.S. next spring. Like those units introduced by Canon, Konica, and Casio, the Sony system uses a standardized 2-inch magnetic disk that can store up to 50 still-video images playable on standard TVs. Some 42 companies are represented on the Electronic Still-Image Video Camera Committee, which is setting worldwide standards for the product... Suppliers and retailers say chip shortages and conservative factory projections will lead to shortages of low-end and even midpriced four-head VCRs this fourth quarter. The sources say shortages will likely bolster efforts to keep recently increased VCR prices high and inventories low through year's end, though some retailers already are having problems getting VCRs for the critical fourth quarter... Canon U.S.A., which privately showed Hi-Band 8mm at the Consumer Electronics Show in June, plans to formally unveil the product at the January CES. The company said in June that it plans to ship the product, which will cost about \$100 more than standard 8mm products, early in the spring of 1989. Hi-Band puts 8mm roughly on par with S-VHS. Sanyo and Sony are expected to ship Hi-Band product this spring as well.



HARDWARE WATCH

FOR WEEK ENDING NOVEMBER 12, 1988

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Remarks | Suggested List Price |
|--|------------|---------------|-------|---|---------|----------------------|
| Compiled from a national sample of retail store sales reports. | | | | | | |

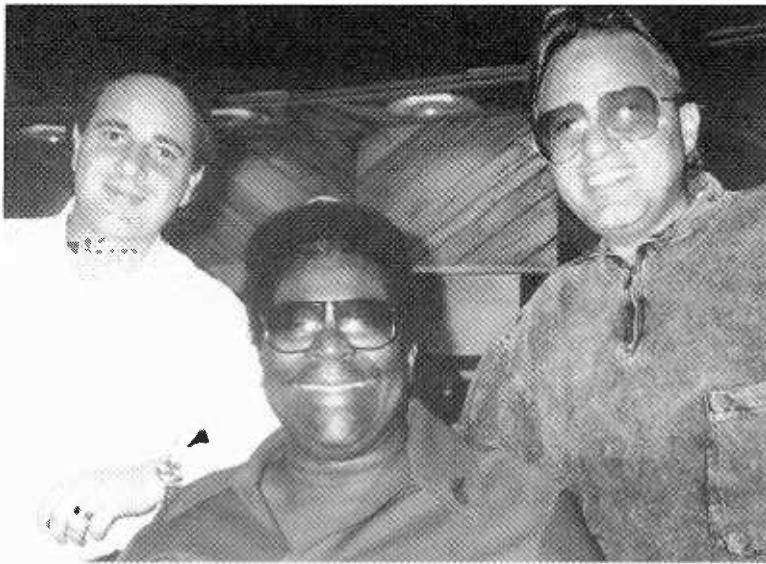
RECREATIONAL SPORTS™

| | | | | ★ ★ NO. 1 ★ ★ | | |
|----|----------|----|--|--|---|-------|
| 1 | 1 | 69 | DORF ON GOLF ◆ | J2 Communications J2-0009 | Tim Conway displays the fundamentals of golf in this spoof of how-to's. | 29.95 |
| 2 | 3 | 75 | THE BEST OF THE FOOTBALL FOLLIES | Fox Hills Video | NFL's best and funniest football bloopers fill this compilation. | 19.95 |
| 3 | 2 | 97 | AUTOMATIC GOLF ▲ ◇ | Video Reel Simitar Entertainment, Inc. VA 39 | Bob Mann's methods increase players' drive by 30 to 80 yards. | 14.95 |
| 4 | 10 | 3 | MIKE TYSON'S GREATEST HITS | HBO Video 0088 | Highlights from the World's Heavyweight champ's best matches. | 19.99 |
| 5 | 14 | 41 | NOT SO GREAT MOMENTS IN SPORTS | HBO Video 0024 | Tim McCarver hosts this compilation of sports' most memorable goofs. | 14.95 |
| 6 | 4 | 49 | A KNIGHT OF BASKETBALL | Kartes Video Communications | Coach Bob Knight explains the fundamentals of offense and defense. | 19.95 |
| 7 | RE-ENTRY | | SCIENCE OF PITCHING | Morris Video 208 | Former great Wes Stock teaches the fundamentals of pitching. | 19.95 |
| 8 | 5 | 69 | ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1 | Vestron Video 2038 | Mastering the Fundamentals focuses on the basic mechanics of golf. | 39.98 |
| 9 | 6 | 97 | GOLF MY WAY WITH JACK NICKLAUS | Worldvision Home Video 2001 | Easy-to-follow guide for the beginning golfer. | 84.95 |
| 10 | 8 | 29 | DORF AND THE FIRST GAMES OF MOUNT OLYMPUS | J2 Communications J2-0010 | Tim Conway bungles his way through athletic contests of ancient Greece. | 29.95 |
| 11 | 17 | 23 | WINNING BASKETBALL WITH LARRY BIRD | Kodak Video Programs 8118770 | Ball handling skills taught by Celtic great Larry Bird and others. | 19.95 |
| 12 | RE-ENTRY | | NFL TV FOLLIES | NFL Films Video Fox Hills Video | Jonathan Winters hosts this newest football follies program. | 19.95 |
| 13 | 12 | 33 | SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS | NFL Films Video Fox Hills Video | Comprehensive history of the Superbowl champs, the Washington Redskins. | 19.95 |
| 14 | 16 | 21 | FESTIVAL OF FOOTBALL FUNNIES | NFL Films Video Fox Hills Video | Compilation of the NFL's funniest bloopers and blunders. | 19.95 |
| 15 | 7 | 21 | WRESTLEMANIA IV ◇ | Titan Sports Inc. Coliseum Video WF053 | This event, shown in its entirety, includes never-before-seen footage. | 39.95 |
| 16 | 13 | 39 | LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO | Mastervision | Basic instructions for any aspiring young ballplayer. | 19.95 |
| 17 | NEW ▶ | | SPORTS ILLUSTRATED-GET THE FEELING: SPEED | NFL Films Video HBO Video 0091 | Highlights of some of the fastest moments in sport's history. | 14.99 |
| 18 | 11 | 43 | CHARLIE LAU: THE ART OF HITTING 300 | Best Film & Video Corp. | Improve your stance, shift your weight, adjust your swing. | 19.95 |
| 19 | 20 | 27 | LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1 | Paramount Home Video 12623 | Pro Lee Trevino reveals the golfing techniques that made him famous. | 19.95 |
| 20 | 15 | 13 | FEEL YOUR WAY TO BETTER GOLF | Simitar Entertainment, Inc. | Pro Wally Armstrong teaches the feel good golf swing and how to get it. | 14.95 |

HOBBIES AND CRAFTS™

| | | | | ★ ★ NO. 1 ★ ★ | | |
|----|----------|----|---|---|--|-------|
| 1 | 1 | 83 | LAURA MCKENZIE'S TRAVEL TIPS-HAWAII | Republic Pictures Corp. H-7352-1 | Visits to Oahu, Maui, Diamond Head, and Waikiki. | 24.95 |
| 2 | 3 | 97 | CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1 | J2 Communications | Unique techniques are revealed in this video on Cajun cooking. | 19.95 |
| 3 | NEW ▶ | | READER'S DIGEST VIDEO MANUAL: HOME REPAIR | Random House Home Video | Complete home repair program to deal with the most common repair problems. | 29.95 |
| 4 | RE-ENTRY | | JULIA CHILD: FISH AND EGGS | Random House Home Video | From simple pan-fried fish to custards and soufflés. | 29.95 |
| 5 | 4 | 23 | FODOR'S GREAT BRITAIN | Random House Home Video | This video is based on the world-famous travel book. | 19.95 |
| 6 | RE-ENTRY | | A GUIDE TO GOOD COOKING: SECRETS OF A MASTER CHEF | Videokraft | Chef Jacques Pepin hosts this guide to the basics of cooking. | 49.95 |
| 7 | RE-ENTRY | | THIS OLD HOUSE | Crown Video | Numerous home repair and restoration ideas presented in an easy-to-do style. | 24.95 |
| 8 | 6 | 75 | YES YOU CAN MICROWAVE | JCI Video Inc. JCI Video 8200 | Common-sense guide to the basics of microwave cooking. | 19.95 |
| 9 | NEW ▶ | | FODOR'S HAWAII | Random House Home Video | Travel tips on hotels, restaurants, sightseeing, and shopping. | 19.95 |
| 10 | 13 | 97 | CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2 | J2 Communications | How to prepare Cajun and Creole classics from scratch. | 19.95 |
| 11 | 11 | 63 | VIDEO AQUARIUM | The Video Naturals Co. | For the fish lover whose time or bad luck makes owning live fish impossible. | 19.95 |
| 12 | 2 | 5 | SUNSPOT VACATIONS FOR WINTER | Videotakes, Inc. | Get inside tips from the experts on food, language, attractions & more. | 29.95 |
| 13 | 9 | 19 | SPAGO: COOKING WITH WOLFGANG PUCK | Wolfgang Puck, Inc. Warner Home Video 35048 | Over 15 Spago recipes including Wolfgang Puck's famed pizzas & pastas. | 29.98 |
| 14 | 10 | 45 | THE SILVER PALATE: GOOD TIMES LIVE | Simon & Schuster Video Paramount Home Video 12135 | Celebration of parties, people, and good food for anyone who entertains. | 24.95 |
| 15 | 14 | 9 | MICROWAVE COOKING | 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.



Next Of King. Legendary bluesman B.B. King was working at Powertrax in Los Angeles with producer David Kershenbaum recently on the soundtrack for "Next Of Kin," the upcoming Lorimar/Warner Bros. film starring Patrick Swayze. The soundtrack also features cuts by Ricky Skaggs, George Jones, and Ricky Van Shelton. Shown in the studio, from left, are Jackie Krost, VP of music for Lorimar, King, and Kershenbaum.

AUDIO TRACK

NEW YORK

PRODUCER/ENGINEER NORTY COTTO was at Power Play working on an album project on the Bad Boy Orchestra for Smokin' Records. Also, Cotto and Todd Terry worked on a Jasmin project for Profile.

Justin Strauss was at I.N.S. working on overdubs for the remix of "A Little Respect" by Erasure for Warner Bros. Eric Kupper was on keys and Gary Clugston was at the board. Malcolm McLaren worked on some new material with producers Strauss and Murray Elias. Dan Sheehan was at the desk. And, producer/DJ Chuck Chillout completed tracks on Cool Chip for Urban Rock Records. Clugston was at the board.

Jhon "Jump Back" Fair stopped by Simple Simon Studio to work on "Can't Get Enough Of Your Love" by Eldorado 13 for East Street Records.

Robert Clivilles & David Cole of Done Properly Productions worked on postproduction on Freddy Jackson's EMI release "Crazy For You." In addition, the Clivilles-Cole team worked on "You Could Be Forgiven" with Capitol act Horse and on the Latin Rascals single "Don't Let Me Be Misunderstood." Overdubs on the projects were handled by Steve "Griff" Griffin. Jim "Bonzai" Lyon ran the board with assistance from Jay Pollock.

Doug E. Fresh dropped by Planet Sound to cut and mix his album in the studio's newly renovated Studio C. Ollie Cotton was at the controls. Danny Madden worked on tracks for his album on Chrysalis. Sire Sire was in working on a new single with Madden producing. Jeff Stevenson was at the controls.

OK Savant worked on tracks at Soundtrack. Members Brian Cullinan and Leslie Winston produced. Barbara Milne was at the controls. Group bassist Sara Lee worked on tracks with the B-52's for a forthcoming album.

DumBeat rap act Easy Abadaba featuring D.J. Dan was at Airwaves tracking cuts for its next 12-inch re-

lease. The cuts, which will also appear on the forthcoming "G.Q. Down" album, are "Runaway," "Hardstreet," and the bonus cut "It's Ease And Ab . . ." The album is scheduled for release in early '89.

William Garrett was at Platinum Island with producer Anton Fier working on a new album with the Golden Palominos. Garrett also produced an independent project for Lord Boy that features members of the Lounge Lizards, Full Time Men, World At A Glance, and Sandra Bernhard's off-Broadway show band.

Producer Lenny Kaye dropped by Sound On Sound with Rhino artist Cindy Lee Berryhill to track and mix her next release. Knut Bohn engineered; Peter M. Beckerman assisted.

LOS ANGELES

TOBY SCOTT was in tracking and mixing tracks on Curb's Ghost Town. Scott and producer Chuck Plotkin mixed Bruce Springsteen's live EP. Bob Lacivita assisted. Mike Shipley remixed "Wild Again" by Starship from the movie "Cocktail." Jim Champagne assisted. Producer/engineer Steve Hillage was in with Tom Kimmel working on tracks for PolyGram. Champagne assisted.

Swedish group 220 Volt was at Galaxy mixing an album project for CBS International. Max Norman produced and engineered with assistance from Bill Zalin. The Boys were in rehearsing dance maneuvers for their debut video. And, Epic's Amy Keys mixed a few tunes with engineer Jeff Lorenzen. Spence Chrislu assisted. The tracks were produced by Preston Glass and Larry Graham.

Guns N' Roses worked on tracks at Rumbo Recorders with producer Mike Clink. Jeff Lynne and Roy Orbison recently completed tracks in Studio A. And, the Captain & Tennille cut their new album.

Elumba played host to Z-Looke (Eric Strickland, Wayne Cochran, Mike Carpenter, and Art Zamara), an Orpheus Records/EMI

CD Maker Gains Catalog Of Defunct BASF Label Pilz Reins In German Music Cos.

MUNICH, West Germany Independent CD manufacturer Pilz, based in Kranzberg here, has acquired a controlling interest in the music production companies FonoTeam and TeleTerminal KG, both of Hamburg.

The two Hamburg companies, headed by Klaus Laubrann, control repertoire acquired from the BASF group when that company's short-lived venture into the record business came to an end in the late '70s.

In addition to a substantial amount of classical repertoire, including recordings by Placido Domingo, Hermann Prey, Teresa Berganza, Jose Carreras, and Julia Migenes Johnson, the catalogs include material by such pop and MOR artists as Paul Kuhn, Freddy Breck, Irene Sheer, Andre Heller,

Caterina Valenta, and Hildegard Knef.

FonoTeam also has a large collection of spoken-word recordings, including a fairy tale series and a number of plays, as well as the entire archives of the former radio station Reichsrunkfunk Gesellschaft, with vintage material by Karl Boehm, Wilhelm Furtwangler, Kans Kappertbusch, Richard Strauss, and Hans Pfitzner.

On the video side, FonoTeam and TeleTerminal have a number of productions featuring major artists that will be released and marketed on CD video starting next year.

The acquisition, says Pilz, significantly strengthens the company's own repertoire and is in line with the company's policy of reducing its emphasis on custom pressing in an increasingly competitive manufacturing market.

NEW PRODUCTS & SERVICES

AMPEX CORP. HAS grabbed a large military account: The Redwood City, Calif.-based firm will supply about 55,000 of its Ampex 197 videocassettes to the Warner Robbins U.S. Air Force Base, just south of Atlanta. The base's former tape supplier was 3M Co. According to Ampex, the specially configured videocassettes (30 minutes, instead of the standard broadcast length of 20 minutes) will be used in the nose cones of F-16 fighter planes to record various types of radar information.

NEW SAMPLER: The Russ Jones Marketing Group is now importing the Lynx, a new 16-bit sampling device for the Atari ST computer. The device, manufactured by Commander Electronics in the U.K., is housed in a single-space, rack-mountable package and comes standard with one megabyte of internal RAM. The Lynx provides either 10.5 seconds of mono or 5.25 seconds of stereo, with 16-bit sampling at 50 kilohertz. The memory is expandable to up to 32 megabytes of RAM. The controlling software runs on any Atari ST computer, and Commander says it plans to release a Macintosh version soon. The list price is \$3,300. Call 818-993-4091 for more information.

NEW INSTALLATIONS: JBL

Professional equipment has been used in a number of recent large-scale pro sound installations. They include an all-JBL speaker cluster in the Morris Civic Auditorium in South Bend, Ind., and several all-JBL installations at the Univ. of Notre Dame. For information on JBL products, call 818-893-8411.

MORE CAPACITY: EASTERN STANDARD PRODUCTIONS INC. of Buffalo, N.Y., has recently completed a major expansion of its real-time duplication and tape-loading facilities. Real-time duplication capability has been doubled and loading capacity has been tripled. Call ESP at 716-876-1454 or 800-527-9225.

OTARI CORP. HAS begun shipments of its new DTR-900B multitrack digital recorder to multiple studio locations in New York and Los Angeles. The new series features completely redesigned autoloader software and hardware, new proprietary VLSI technology, in-house manufactured recording heads, and upgraded power supplies. The power supplies were incorporated to accommodate the use of optional Apogee Electronics low-pass filters in the A-D and D-A converter sections. For more information on the DTR-900 machines, call 415-341-5900.



The Otari DTR-900B is the latest-generation multitrack digital recorder from the firm. It features upgraded hardware, software, and internal electronics. Deliveries have already begun.

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



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The unmistakable new sound of UCR pure chrome audio tape from Sunkyong.

UCR's optimum magnetic and mechanical properties result in digital sound quality on cassettes duplicated

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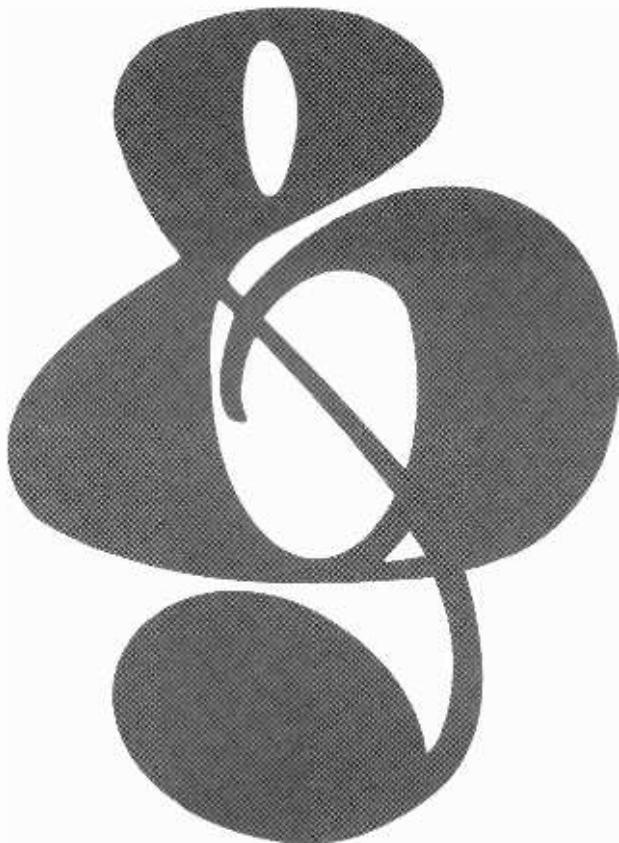
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CONGRATULATIONS TO EVERYONE WHO SHOWED THEIR STUFF.

The 1988 American Video Conference is a hit. Congratulations from the folks at Fuji, makers of high quality videotape and motion picture film.

Fuji and George Carlin are very proud to be a part of this outstanding show. You showed us what good stuff really means.



FUJI PHOTO FILM U.S.A., INC.

PROGRAMMING

(Continued from page S-4)

ry of President John F. Kennedy's assassination. Accordingly, CBS-Fox has released "John F. Kennedy, The Commemorative Video Album" (\$19.98), which chronicles Kennedy's remarkable life and is hosted by Walter Cronkite, Harry Reasoner and Dan Rather.

"Declassified: The Plot To Kill President Kennedy" (VidAmerica, \$14.98) is an investigative documentary that looks into Kennedy's assassination. And another expose involving JFK is "Marilyn And The Kennedys" (American Video, \$59.95), which examines the legendary American actress' alleged romantic involvement with both John F. and Robert Kennedy, and examines the theory that Monroe may have been murdered to protect the brothers' political careers.

"Strange But True Body Shapes" (Fox Hills Video, \$19.95) is one of the more unusual NFL Films tapes and looks at football players from the 1950s to the '80s who were exceptional athletes despite their size or shape. William "Refrigerator" Perry, Dick Bass, Doug Atkins, Dave Butz, Ted Hendricks and "Ice Cube" McNeil are among the featured players.

"Floral Fantasy" (Ron Roy Productions, \$24.95) is a 45-minute "video bouquet" of roses, daisies, marigolds and other flowers dissolving into and out of each other, all to a soothing new age-ish score by Ron Ray, Carmen Dragon and Eric Bikales.

Just as Vestron may break into the large new age market in a big way with their upcoming Shirley MacLaine tape, J2 Communications could reap riches in the largely unexploited teen video area. "Teen Steam" (J2, \$19.95) is a dance, workout and fanzine fantasy starring Alyssa Milano ("Who's The Boss?"). The ultra-merchandised tapes features offers for a "Teen Steam" record, autographed photos and other products during the course of the video.

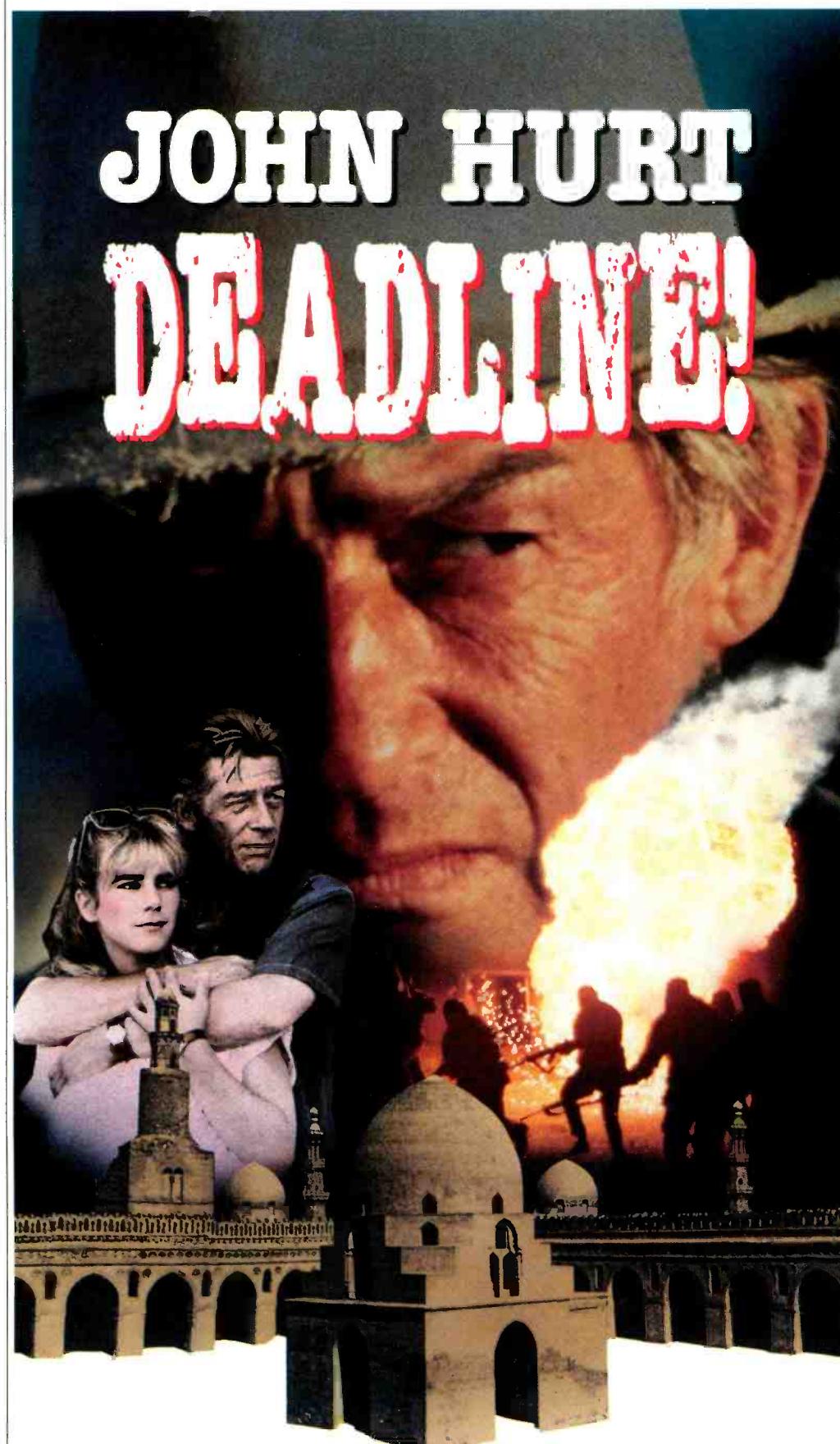
"Windham Hill: Tibet" (Paramount, \$29.95) is a remarkable visual essay on Tibet and its inhabitants, accompanied by a film score by Mark Isham.

The three-volume "The Boy Scout Advancement Program" (Paramount, \$24.95 each) covers boy scout symbols, skills and lore.

"Woody Vs. Bo: The Ten Year War" (Family Express Video, \$29.95) documents the gridiron rivalry between the Ohio State Buckeyes and the Michigan Wolverines, in particular the years between 1969 and '78 when, guided by their legendary coaches Woody Hayes and Bo Schembechler, the two powerful teams went head to head during a number of remarkable pigskin contests.

CHRIS McGOWAN

CREDITS: Editorial by Billboard writers, except "Sponsorships," "Programming" and "Original Video," by L.A. freelance contributor Chris McGowan; Cover & design, Steve Stewart.



CITY LIGHTS ENTERTAINMENT GROUP presents
A BBC/ILLUSTRA FILMS PRODUCTION of "DEADLINE"
starring JOHN HURT IMOGEN STUBBS ROBERT MCBAIN
GREG HICKS BARGACH ABDELRAHIM JULIAN CURRY
DAVID CONVILLE and ROSHAN SETH associate producer DEREK NELSON
Designer: STUART WALKER Director of Photography: PHILIP BONHAM CARTER
Editor: DICK ALLEN Music: JIM PARKER
Producer: INNES LLOYD Director: RICHARD STROUD

M MATURE AUDIENCES

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It's a short fuse on the Persian Gulf powder keg. Granville Jones holds the match...

Washed-up British reporter Granville Jones (John Hurt) is an alcoholic recluse in the torse capital city of Awad, an oil-rich Mideast kingdom. Bitter memories of a doomed love affair with the sensuous noblewoman Lady Rom-Burton (Imogen Stubbs) fill his empty hours. But when Islamic revolutionaries ignite a coup in Awad, Jones's lifelong friendship with the now-hostage King plunges him deep into swirling intrigue and danger. Jones finds himself locked in a race against time and pursuing revolutionary guards to get the King's desperate cry for help to the outside world...

Showcasing Academy Award-nominated John Hurt (THE ELEPHANT MAN, MIDNIGHT EXPRESS, ALIEN, 1984) as Granville Jones and sultry blonde Imogen Stubbs as his lover, DEADLINE hits like a story torn from today's headlines. DEADLINE seethes with danger, suspense and high drama...and an aching love story straight from the heart.

- DEADLINE stars Academy Award nominee and worldwide film idol JOHN HURT (THE ELEPHANT MAN, MIDNIGHT EXPRESS, ALIEN, 1984) in the role of his life!
- DEADLINE's home video release will be promoted to millions of consumers in major markets with Dealer-tagged Radio Spots and TV GUIDE print ads!
- DEADLINE is the year's most suspenseful global-intrigue thriller—and its release is timed to hit at the peak of Election Year 1988 political fever!
- Guaranteed price for one year.
- Not available on pay-per-view until 2/15/89.
- Not available on Pay TV until 5/15/89.

PRE-BOOK DATE: 11/3/88
STREET DATE: 11/16/88

Suggested retail: \$79.95
Program length 85 min.
Catalog number 25115 • Color

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And in 20 million mailboxes this year. Call today to find out more. Call Roger Leonard, Director of Sales, now: (818) 845-5599.

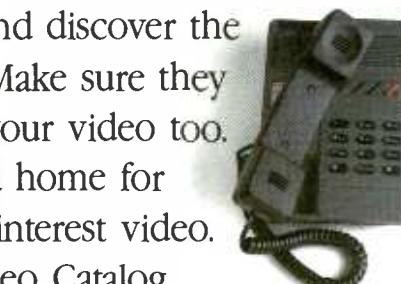


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DISTRIBUTION

(Continued from page S-7)

cess is to work backwards from the original idea of the video. In other words, he says, identifying first who the audience is, determining how to reach them, and, if viable, going ahead and producing the tape." Most special interest distributors demand at least a preliminary marketing gameplan from the creator of the video.

The marketing and distribution framework can be as massive and creative as the proponent of the video, say observers. Every attempt should be made to break into traditional distribution. After that, there are special interest catalogs to mine, as well as more refined and specialized direct marketing techniques. Depending on the nature of the video, most analysts say producers should seek those distributors and reps that reach targeted specialty outlets such as camera stores, gift shops, florists, grocery stores or drug stores.

One example of the direct response approach, says Terry Bochanta, GM of Regency Home Video, is putting a civil war tape commercial with an 800 number on an old John Wayne movie on television.

"There has to be a plan that makes sense," he says. "You can't just put a commercial like that on the air haphazardly. But that takes a lot of legwork and research."

"One thing the alternative video marketer has to keep in mind," he says, "is that you can't assume the consumer wants the title or that the consumer is even asking for it. In most cases they are not asking for it. If it is presented to him or her in a certain context, it may well be ordered, however."

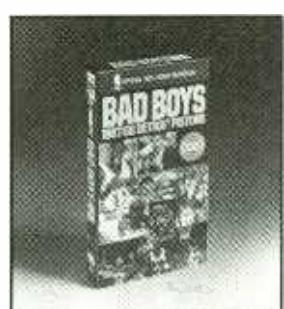
SPONSORSHIP

(Continued from page S-9)

ed' circulation offer [with the NFL tape as a premium], it was measurable and has worked out very well for them. And consumer on-pack offers are measurable."

For both sponsor and video label, it's a winning combination. The sponsor reaches a focused audience with specific interests and receives the added media publicity a video can generate. The label gets production money, extra units sold, additional publicity, the option of a lower price point and/or expanded distribution.

Concludes Great Earth's Mel Rich, "Cross-promoting with video in the video age is important."



"Bad Boys—1987/88 Detroit Pistons," an official NBA Video Yearbook on CBS-Fox.

SPONSORSHIP

(Continued from page S-3)

salers around the U.S. and via mailings.

"We had previously made two other public interest tapes, but this is the first time we've used the video store distribution area," adds LaMonica. "We are urging that stores make the tape available on a free rental basis. It's good for the video stores, a chance to enhance their images."

Great Earth Vitamin Stores and J2 co-financed the recently released "Tough Stuff," in which Tracy Scoggins ("The Colbys") demonstrates the physical fitness program of "Plyometrics." The \$19.98 tape features a short advertisement for Great Earth at the end and comes with a \$10-off coupon for the company's products. Outside the video arena, Scoggins represents Great Earth's Great Shape Diet and Beauty Helper nutritional and weight control product line.

"We did it because it's a great publicity vehicle, because we feel that our product line is not in the forefront of the establishment," says Mel Rich, president of the Great Earth Vitamin Stores franchise organization. "We need that physical thing—the workout, the exercise—to help sell the line. It's a perfect marriage of personality and hook of the video, and is a backdoor to our products."

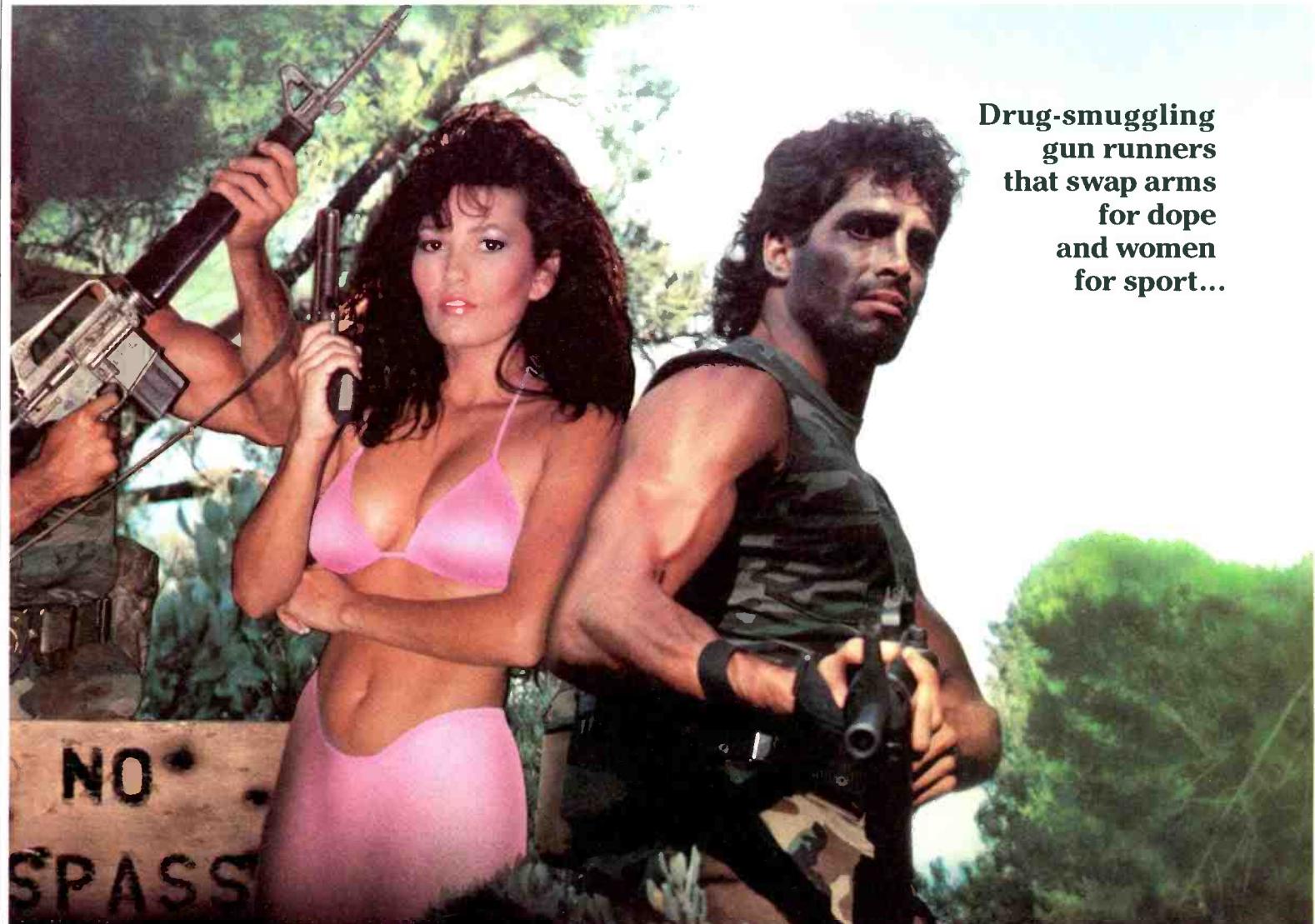
"With the video, Tracy can get on TV shows that she couldn't get on with just a new vitamin product alone," adds Ellen Pittelman, J2's VP of programming and development. "And J2 can tie into Great Earth's 250 outlets."

"The bottom line is that we get more bang for our buck. We'll see how many of the coupons come in and we can gauge the walk-in traffic in our stores for the video and for the 'Great Shape' product line," comments Great Earth's Rich.

The CBS-Fox bowling tape "Score More!" featured sponsorship participation by both American Cyanamid (Old Spice brand) and Ebonite. American Cyanamid was given a 15-second commercial spot at the tape's beginning and a 30-second spot at the end, and the Old Spice logo appeared on the cassette cover. Ebonite, whose products were used throughout the video and featured on the cassette cover, will distribute the tape (exclusively) to bowling centers and pro shops, as well as (non-exclusively) to sporting goods stores that carry bowling products.

"Some type of sponsorship is very important, whether it's in the form of hard cash or incremental units in the form of premiums," says Ken Ross, CBS-Fox director of non-theatrical programming. "On videos such as our Bill Cosby tape sponsorship is not necessarily important. But for other tapes it's a nice cushion and can even make or break the tape. Each project is different, but on the whole we strive for sponsorship and premiums."

Is the effectiveness of video sponsorship something that can be measured? "When it's a consumer program, certainly," says Media's Whiffen. "With our 'Sports Illustrations' (Continued on page S-10)



When a Hollywood movie crew stumbles across the secret hideaway of a paramilitary army, their revenge is swift and merciless. But one crew member—Kiersty, the voluptuous teenaged daughter of the slain director—escapes the slaughter with the aid of a renegade mercenary named Grosso. Together, they plot a last-ditch dash for freedom. Their plan has one chance to work—if they can wipe out the brutal Captain Parker and his hired guns on their own killing ground...

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Program length: 90 minutes
Price: \$59.95 suggested list
Color: 1988

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Directed by VOYA MIKULIC Story by BRIAN SMERZ Original Music JOHN GONZALEZ
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PRE-BOOK DATE: 11/29/88 STREET DATE: 12/08/88



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Drug-smuggling gun runners that swap arms for dope and women for sport...



The American Film Institute

Billboard

and

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thank



FUJI PHOTO FILM U.S.A., Inc.

for their generous support

of the 2nd Annual

American Video Conference

at teens.

Conceptually, it was J2 president Jim Jimirro who encouraged producers, distributors, retailers and others in the original video trade to view these tapes primarily as a specific "product" first and as a videotape secondarily. A baby tape, for example, he emphasizes, is a baby product first and should be marketed that way, appropriate in baby sections of department stores and the province of the baby products buyer. If the title "crosses over," it can also earn a spot on the video department shelf. Achieving crossover can make a special interest tape climb to the spectacular plateau.

From a marketing and sales viewpoint, this middle level of original video firm has been also pioneering—creating innovative links with sponsors for cross-promotions, licenses and other synergistic opportunities.

After the mid-tier—at level three—comes one of the most pioneering and entrepreneurial aspects of the original video business. Baskerville estimates that there are any number of small, unpublicized regional producers who are making special interest video tapes in just about every pocket of the country. This phenomenon is visible, for example, at resort spots where several tourist tapes are available, or else a ski lodge in places like Crested Butte, Colo., where a local instructional tape can be had. Many times the production values of these programs are not up to par with Hollywood's but, nevertheless, the local entrepreneurs earn enough to recoup their investment and more. They also feed a buzzing duplication and packaging industry. No one seems to know quite just how big this activity is except suffice to say it's sizable.

DISTRIBUTION

(Continued from page S-3)

Jimirro points out that it's not only the original video producers that need the sponsorships and cross-promotions but the consumer goods company as well.

"Network shares are down," he says. "And advertisers want to follow their audiences. A lot of that audience has gone to video and they know that."

Within that framework, he says, are two different kinds of businesses. One, the A title movie rental business where an advertiser can get a big numbers buy.

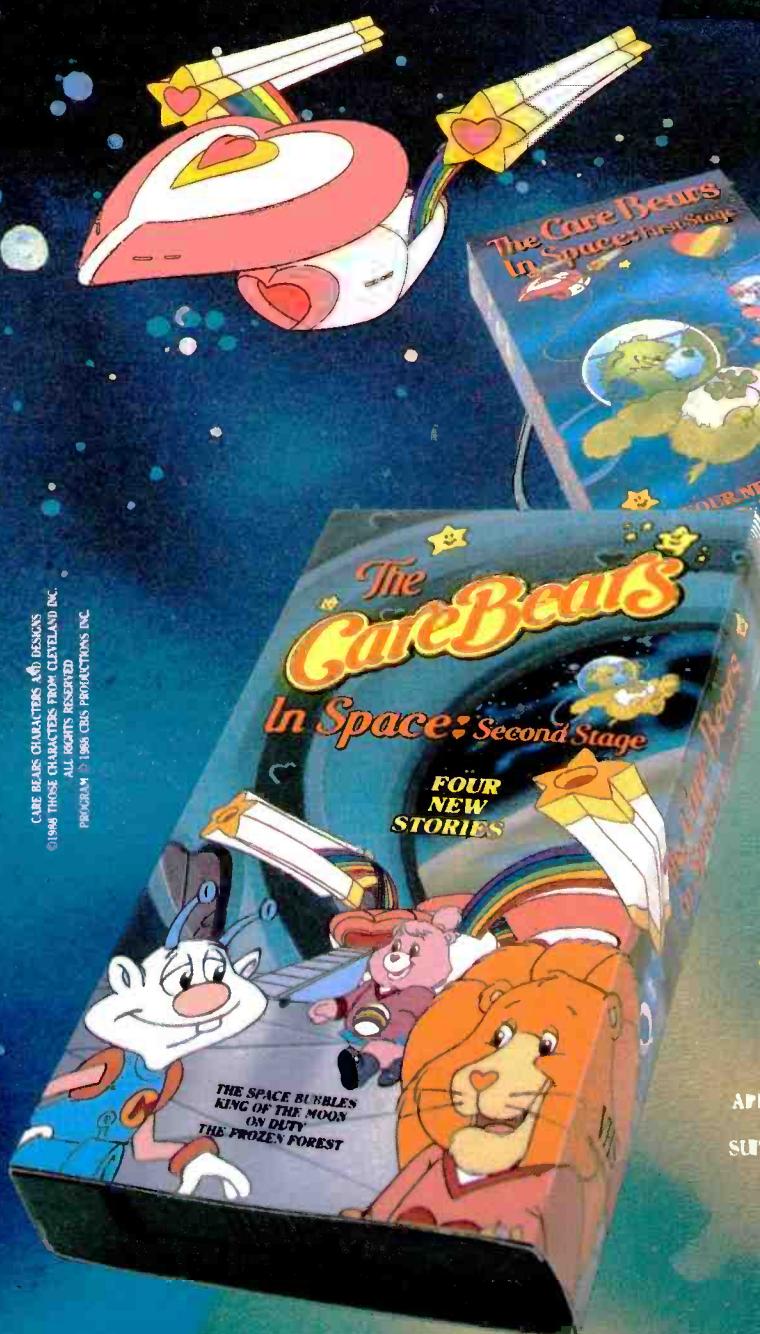
"Then there's the interesting original video, sell-through product that may have had less exposure. And that's where coupons, cross coupons, premiums and self-liquidators come in with surprisingly good results," he says.

"Distribution is all over the place," says West Coast analyst Tim Baskerville who likens the phenomenon to the "mass marketing" of a paperback book.

"It's almost like each title has to be assembled from the ground up." Often times, he says, the pro-

(Continued on page S-10)

UNIDENTIFIED FUN OBJECTS



FRIES HOME VIDEO
a subsidiary of Fries Entertainment Inc.

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ORDER DATE: NOV. 22, 1988 STREET DATE: DEC. 13, 1988



6-PAK
SKU 91246

VIDEO SUCCESS

(Continued from page S-1)

cabin fever/kab-en-fe-ver/*n* (1918) : extreme irritability and restlessness resulting from living in isolation or within a confined indoor area for a prolonged time

Websters Ninth New Collegiate Dictionary



cure (kyoor) *n.* The 500 Home Run Club*, Lynyrd Skynyrd Tribute Tour, The TLC Way of Training Your Dog (With Howard Keel), Why Fish Strike! . . . Why They Don't, Meet Babe Ruth, "Thanks, Troubador, Thanks," The Life and Times of Ernest Tubb.

(See also the Charlie Daniels Band
"Homesick Heroes")**

Consumer Information
1-800-55-FEVER
P.O. Box 2650
Greenwich, CT 06836-2650

Dealer Information
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Greenwich, CT 06830

*AVC Nominee Best Sports Entertainment Video 1988
**Available Only on Epic/CBS Records and Tapes

gories such as health and fitness, cooking, sports or else a high concept tape with a very recognizable celebrity.

The studios are supplementing their marketing and distribution via special marketing that takes the form of specialty advertising, direct marketing and other innovative techniques.

If nothing else, say some analysts, the studios have the clout to get some significant shelf space in the 20,000-25,000 VSDA-type outlets and are helping to raise original video consciousness among consumers.

The numbers for the studios have been respectable, say analysts, even spectacular in some instances, passing the 100,000 units mark as with "Callanetics" or the HBO Sports Illustrated "Get The Feeling" series.

But as West Coast video analyst Tim Baskerville points out: "The studios can make more money on a lesser theatrical title than investing too much in non-theatrical." He also points out that the rise and fall of the high-profile special interest orientation of Lorimar Home Video may have sent a sobering signal to the big players to remain conservative. Take away Jane Fonda, he notes, and the Lorimar original video program had its share of ups and downs.

Still, he says, the studios have become a forceful presence in original video.

After the studios—at level two—original video has crystallized in the last 12 months to what analysts characterize as a highly visible "mid-tier" group of companies. Among them, firms like J2, JCI, Wood-Knapp and other players, which, although not highly publicized, quietly ring up significant original video success stories.

It's at this level, says Baskerville, that potentially the most excitement lies.

"If original video is ever going to blossom into a bigger category," says Baskerville, "it's at this level." Companies like J2, he says, represent what appears to be a winning formula—well-capitalized companies with shrewd marketing management that is forging ties with appropriate sponsors and other partners for cross-promotions. "These companies have to remain big enough and sophisticated enough yet not be blinded by the fact the numbers are not larger than they really are. If you can do a deal and leverage a small investment, it looks very promising."

It's at this level, he says, that more adventuresome special interest programming ideas are being tried as well as more progressive marketing and sales campaigns.

Industry observers say J2, for example, has to be credited with breaking new programming ground with "Dorf On Golf," a spoof of the sport starring Tim Conway, which has clocked well in excess of 100,000 units. More recently, J2 is attempting to forge a newer original category with "Teen Steam," a program starring teenage acting sensation Alyssa Milano and aimed

The good. The bad. The Satanic.

HORROR

GHOST TOWN



A dusty ghost town, seemingly abandoned for years, holds the lives of its original inhabitants in an animated netherworld for 100 years. The evil outlaw's spell of death and suffering over the townspeople must end to set them free from eternal pain. And, when a modern sheriff's deputy is lured to the town in search of a missing beauty, he comes face to face in a battle with this grotesque evil of the past.


NEW WORLD VIDEO

image
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SPECIAL INTEREST VIDEO

PROGRAMMING: Already Exploding Universe of Special Interests Spinning Off Startling New Subject Galaxies

Retailers and consumers are already familiar with non-theatrical tapes starring Jane Fonda, Bill Cosby, Jack Nicklaus and the WWF that sell units in the six and even seven figures. But beyond these familiar videos is an astonishing variety of product that caters to every conceivable special interest.

The following is a look at but a few of the upcoming or recently released titles that inhabit the vast and ever-expanding non-theatrical video universe.

One of the top special-interest releases of the year is the six-tape set "Joseph Campbell And The Power Of Myth" (Mystic Fire Video, \$29.95 each), an acclaimed series that first appeared on public television in mid-'88. The tapes (filmed at George Lucas' Skywalker Ranch) feature journalist Bill Moyers and renowned mythology scholar Joseph Campbell discussing stories that range from Eskimo fairy tales to King Arthur to "Star Wars" and looking at their relation with life, death and the evolution of human consciousness over time. The PBS series was so popular that its companion paperback shot to the No. 1 position on the *New York Times'* best-seller list this year.

"Martha Graham: An American Original In Performance" (Kultur Video, \$39.95) contains three historic performances by American dance legend Martha Graham and her company. The three dances are: "A Dancer's World," "Night Journey" and "Appalachian Spring." The latter work, one of Graham's most famous, features a score by renowned composer Aaron Copland.

In February, Vestron will launch the "Shirley MacLaine Inner Workout," which is subtitled "meditation for relaxation and stress reduction." Could the tape pull an already large number of new-age titles (on yoga, crystals, meditation, channeling, reincarnation, t'ai chi, etc.) after it is into the mainstream?

LaserDisc Corp. of America bowed the Pioneer Special Interests label this year to provide educational and informational laserdisk product that can be used in a classroom setting or

enjoyed at home. "Encyclopedia Of Animals" is an eight-volume series that covers more than 700 species of animals. "Animation Animation" is a series of disks that focus on worldwide film animators. And "Visual Pathfinders" examines the techniques of modern experimental animation. Each disk retails for \$99.95, is in the CAV format and takes full advantage of the LaserDisc 54,000-frame capacity for storage and dual audio track capability.

"The Video Guide To Stamp Collecting" (Premiere Home Video, \$24.95) is hosted by Gary Burghoff (Radar from "M*A*S*H") and is an informative and surprisingly entertaining introduction to what is perhaps the world's most popular collecting hobby.

"The Impact Zone" (Cinergy Entertainment, \$29.95) shows top windsurfing stars challenging the towering waves and fierce side shore winds off Maui. The well-photographed action of this "rockumentary" is backed by a soundtrack featuring blues legend Clarence "Gatemouth" Brown.

"Carnaval 88" (Globo Video, \$79.95) is 90 minutes of non-stop samba as Rio de Janeiro's "samba schools" parade during Brazil's Carnival celebration. Each samba school has several huge floats and hundreds of colorful singers, sexy dancers and adroit musicians. The scale, noise and glamour make the Rose Parade look like a small-town event in comparison. Great for in-store play.

"Christmas With Flicka" (View Video, \$29.95) features American opera star Frederica von Stade celebrating the holidays. Julius Rudel conducts.

"Basic Chinese By Video" (MasterVision, \$74.95) will teach the language student how to communicate with 1.1 billion people.

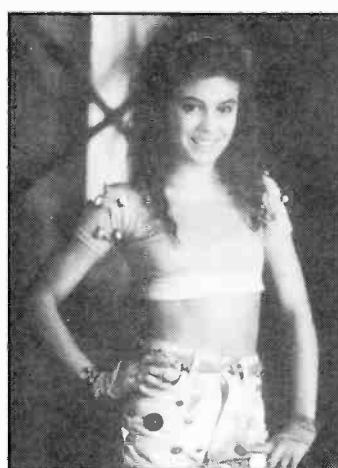
Anyone who ever saw baseball legend Pete Rose slide headfirst into home plate or run to first base on a walk will always think of him when words like "hustle" or "spirit" come to mind. The holder of the record for most lifetime hits, Rose discusses winning, dedication and motivation amidst exciting highlight clips from his career in "Pete Rose: Reach For The Sky" (Morris Video, \$29.95).

February will see the release of "The Sports Illustrated 25th Anniversary Swimsuit Video" (HBO Video). Most likely, a good number of the five million people who buy the Sports Illustrated swimsuit issue each year will probably go for this one too. Retailers, get ready.

And speaking of the shapely, notorious former porn star Traci Lords has released (!) an exercise video. "Warm Up With Traci Lords" (Starmaster Home Video) bowed in September and features Lords in a 47-minute, non-impact "Jazzethics" workout.

Nov. 22 marks the 25th anniversary (Continued on page S-11)

Alyssa Milano of TV's "Who's The Boss?" in J2's "Teen Steam" youth dance/music/lifestyle video.



Gary Burghoff tweezers a rarity in Premiere's "The Video Guide To Stamp Collecting."



The American Women's Wrestling Federation (A.W.W.F.) steams up the small screen for Media.

ORIGINAL VIDEO: Producers See Opportunity in Almost Every Active, Captive Audience—if You Can Reach Them

How do video alchemists turn creative elements into special interest gold? How does a development person come up with a "Callanetics," "Dorf" or "Golf My Way With Jack Nicklaus"? How important are celebrity participation, sponsorship, pre-promotability, narrowcasting, clearly defined specialty distribution paths—and the "hook"?

MCA has sold over 600,000 units of "Callanetics," shipped platinum in October with "Super Callanetics" and has a number of other successful special-interest tapes. "For us, the project has to be pretty mass appeal, be a large special interest that we can target effectively and have a pretty high hook—because of the celebrity or the subject or a combination of the two," says Suzie Peterson, VP of production & development for MCA. "It has to have a number of things going for it."

"There is an area for growth in special interest videos and we're not competing with features like 'Colors,'" says George Steele, president of Pacific Arts. "Videos like our 'Drive To Win' are being sold and marketed in a completely different way. There is absolutely an audience and an opportunity."

"We are not making original productions, but we are acquiring them. We look at a lot of tapes, and are searching actively for programs that fit our criteria. We are interested if the tape is something that is collectible, that can enhance someone's video library. Does it have educational, informational, reference value? What are the distribution opportunities? What will the audience be? Can we price it between

\$24 and \$29, the usual sell-through range?"

"It's become a real business, you can't just throw anything out and let it fly," says Kathy Callahan, VP of sales & marketing for Forum Home Video, which launched "The Greggains Plan" among other non-theatrical tapes in '88.

"Video is a non-essential impulse purchase. You have to figure out that hook to spark the purchase. Star quality is good, but sometimes a star can be a detriment if there's no substance behind the face. Sponsorship, brand-name association and nostalgia quality are all good," adds Callahan.

HBO Video has decided to concentrate on mass market magazine videos, standup comedy and music programming in the special interest area, according to Steve Zales, HBO Video marketing manager.

"HBO is part of Time Inc., so we have a number of major mass market magazines at our fingertips," says Zales. "With mass market magazine videos, you have a built-in audience. When the magazine has a readership of five to 25 million, you're more likely to succeed."

"With 'Sports Illustrated's Get The Feeling: Speed,' we sold over 180,000 units. We expect to do 350,000 units, maybe even 500,000, with the 'Sports Illustrated 25th Anniversary Swimsuit Video,' which will be out in February."

"With these videos, we have the readership and the equity of the magazine's name, and we've done the research. We have a panel of over 2,000 video purchasers and we take 600 each time we do research and expose them to 20 dif-

ferent concepts. We ask their likes and dislikes, and discover their purchase intent. That way we can gauge each of the various concepts."

HBO also has highly successful lines of comedy videos and music tapes (many that were originally concerts on HBO or Cinemax cable TV). Upcoming titles include "Money Magazine: Making Your Money Count" and "Life Magazine: Life In Camelot: The Kennedy Years."

Adds Zales, "You have to put out product with a built-in awareness level and name personalities to drive sales. It's the only way to have success considering the amount of product that's out now."

J2 scored big with "Dorf On Golf" (170,000 units sold) and the 'Dorf' sequel is over 70,000 and climbing. Plus J2's two Chef Paul Prudhomme tapes together are over 65,000 units. "The business has become more and more hit-driven," says Ellen Pittelman, VP of programming & development for J2 Communications. "You must pick carefully and the tapes must have longevity. We're still getting reorders for the first 'Dorf,' which we put out in May '87."

J2 has attempted to tap into as what it sees as the wide-open "teen" market in video, launching Alyssa Milano's "Teen Steam," an exercise, dance and fan video all in one. "Kids under 17 spend over \$78 billion a year on clothes, food, music and movies," notes Pittelman. "We feel that this market really hasn't been exploited in video."

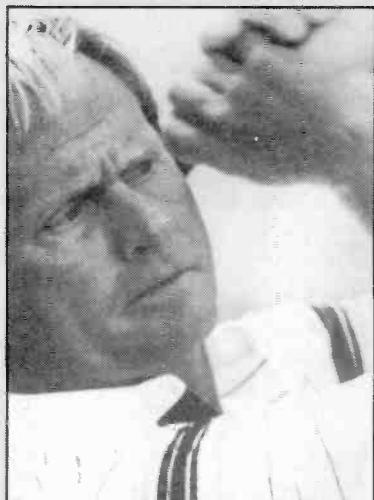
(Continued on page V-8)



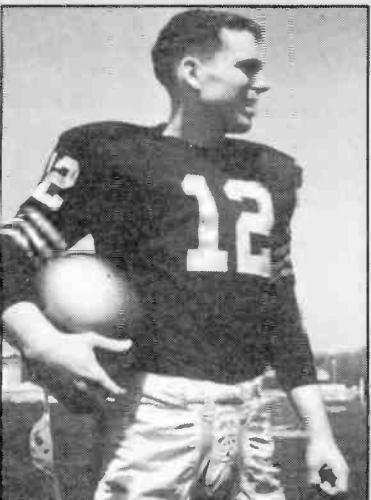
Jimmy Connors in Vestron's "Jimmy Connors' Tennis."



Kathy Smith's "Fat Burning Workout" on Fox Hills.



Jack Nicklaus in "Greatest 18 Holes" on CBS-Fox.



Young Roger Staubach in Vestron's "Great Moments In College Football."

ANSWERING THE CHALLENGE: New Breed of Hybrid Distribution Specialist Cropping Up to Fill Void

By JIM McCULLAUGH

It's no secret that the major studios want to teach the 20,000-25,000 traditional video specialty stores in the U.S. how to sell low-priced movies—both hit product and catalog.

This fall the sell-through campaigns are at an all-time high as two low-priced powerhouse lead titles—"E.T. The Extra-Terrestrial" and "Cinderella" at both under \$30—are gobbling up a lot of open-to-buy money and a significant amount of shelf space.

Add to that the fact that most of those stores never really had an affinity for original video anyway and the special interest video market has a sizable distribution hurdle to overcome. It's breaking that distribution barrier that has been and is the challenge of the original video market.

Thus in the future, alternative video appears even more appropriately matched with alternative distribution.

George Steele, president of Pacific Arts Video, notes that with the 1988 shakeup in home video distribution which was effected by such suppliers as Vestron, MCA Home Video and RCA/Columbia Pictures Home Video, the major wholesalers are even more reluctant to deal with specialty product. Since the original video industry, he says, still does not provide the economics for it, large-scale specialty distributors are not cropping up, although a newer breed of hybrid distribution specialist is coming more to the forefront. One example, he says, is Tamarelle's International Films, Ltd., Chico, Calif., which is a foreign film specialty distributor. He says it's very likely that more alternative programming, target-oriented distributors and one-stops will crop up, attempting to pre-pack programs for various kinds of retail outlets.

For its "Jacques Cousteau" series, Steele says the company uses a specialty company called Bennett-Marine which

affords distribution in boating-oriented outlets, which has been very successful. Other special interest video companies use a similar strategy model.

Perhaps the biggest breakthroughs in alternative video distribution in the last 12 months, say many industry participants, have been the growth of special interest video catalogs such as Burbank, Calif.-based S.I. Video and other catalogs, magazines, direct mail and direct response techniques.

"No question about it," says Steele. "When you have a catalog going out to a quarter of a million homes, the results can be pretty dramatic. It all ties into the growth of catalog shopping in general in America and alternative video can and will play a big role there. The catalogs seem to be flourishing." In sketching his 1989 gameplan, says Steele, specialty marketing and distribution, catalogs and other forms of targeted marketing will play a major part.

"It may seem like the exposition of the obvious," says Jim Jimirro, president of J2 Communications. "But I think direct marketing could well be 25% of the business. It's the ability to find and target and rifle shot. It's certainly a part of our overall mix. It includes mail, television, home shopping networks and magazine direct response."

It is also encouraging, he notes, that such impact retailers like Erol's and Applause are opening sell-through only stores. "You can't sustain a store like that on 'E.T.' or 'Cinderella' alone but you will on a wide variety of product. That's optimistic for original video product."

The truth of the matter, he says, at traditional retail, is that "access to the marketplace is getting more limited. It's becoming more of a hit driven business. It's increasingly tougher for producers to guarantee retailers that you will deliver customers for your product. That's what makes cross promotions so attractive for this part of the business."

(Continued on page S-7)

SPONSORSHIPS AND VIDEO: A Winning Combination Still Reigns With Accurate Cross-Promotional Punch

By CHRIS McGOWAN

Home video sponsorship is a way to create positive impressions in demographic target groups. It's a way to shoot a rifle instead of a shotgun," says Bill Mergler, director of corporate promotion for Volvo.

Volvo, which sponsored the recently released two-tape "Jimmy Connors' Tennis" on Vestron, is one of the still growing number of corporations who have chosen to hook up with special-interest tapes in sponsorship, promotion or premium deals. Sports, comedy and other non-theatrical tapes can provide sponsors with an ideal means to reach a desired niche market.

A few of the many sponsored or corporate-promoted tapes released in '88 include: JCI's "Coors Action Sports Videos" (six 30-minute sports compilations listing for \$9.95 each), "It's OK To Say No To Drugs!" and "Kids Have Rights, Too!" (both tapes had promotional tie-ins with Coca-Cola Foods' Minute Maid In The Box), and "Fitness Formula" (JCI, Jazzercise Inc. and Lincoln-Mercury tied for a joint promotion involving the tape).

Two 30-second spots for Budweiser beer (in the form of a trivia quiz) were placed on Wood Knapp Video's \$9.95 "Going For The Gold" Olympics preview tape. And, in September, Fries Home Video's \$19.95 "Denver, The Last Dinosaur" featured a 30-second commercial for Ralston Purina's Dinosaurs breakfast cereal and became involved in an extensive FHV-Ralston Purina promotion strategy.

As is often the case with ties between sponsor and label, demographics brought Volvo and Vestron together.

"Tennis is a natural association for Volvo, as the average tennis player is 35 and makes \$53,300 per year and the average Volvo buyer is 37 and makes \$53,000 each year," adds Mergler. "And in terms of median education level and other factors, there is great similarity as well."

"We've been sponsoring tennis events since '73 and Jimmy Connors has played in many Volvo events. These videos

naturally fall into that total lifestyle exposure of the name Volvo, into that demographic."

Mergler is currently considering an in-dealership promotion of the two Connors programs, "Winning Fundamentals" and "Match Strategy," which cost \$39.98 each. Mergler is also contemplating contests that may include free lessons from the tennis ace as one prize. "This is the first video we've sponsored. We'll step back, watch, see and measure. Obviously, if it works, we'll do more," says Mergler.

"Video is a unique way of getting an advertising message out to hundreds of thousands of people," adds Janice Whiffen, senior VP of marketing for Media Home Entertainment.

Media has attempted to tap into the \$22 billion it estimates that American companies spend on premiums and sales incentives per year. In '87 the label, which has the exclusive home video rights to all NFL programming, produced a special edition of "Football Follies" for Sports Illustrated magazine to use as a premium in its subscription offers.

Other companies tying with Media on sponsorship or premium deals include Gillette ("Superbowl XXII" and "Gillette's Most Valuable Player"), Alcoa ("Fantastic Finishes"), Miller Brewing Co., Macy's, Nestle, General Mills, Goodyear and Miles Laboratories (Alka-Seltzer). "We have a very diversified product line, extremely suitable for premiums and dealer-loading programs," notes Whiffen.

Two recent J2 Communications sponsorship/promotion ties include Great Earth Vitamin Stores (on "Tracy Scoggins Tough Stuff Workout") and Anheuser-Busch ("Your Alcohol I.Q."). The latter tape (underwritten by Busch and released in September) urges responsible drinking, features numerous Hollywood celebrities and is intended as a public service effort. "The first 25,000 copies are free to video stores and after that they can be purchased for \$6.95 from distributors," says Michael LaMonica, senior VP of industry affairs for Anheuser-Busch. The tape will be distributed through J2's regular video distributors, through 960 Busch whole-

(Continued on page S-9)



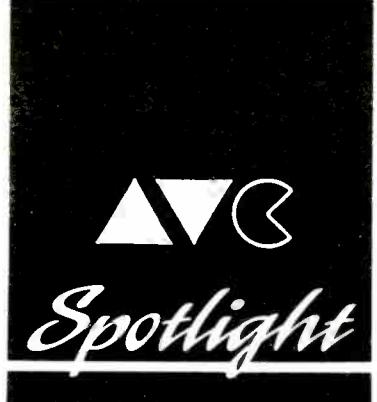
Once in a while we'll lose a viewer or two.

It's bound to happen.
Even though our audience loves to watch their music—
the best of video music—
they have other things to attend to.
Like each other.
That's why over 30 million viewers make love, soothe their
infants, and pay their bills with us in their lives.
And they're listening to your music to decide which records to buy.
Even if they're not always watching.

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SPECIAL INTEREST VIDEO

Ring Up Another Original Video Success Story! With Smart Marketing and Innovative Sponsorships, 'Mid-Tier' Labels Are Breaking New Programming Ground

By JIM McCULLAUGH

Unquestionably, original video has emerged as a legitimate programming vehicle, artform—and sales and marketing opportunity.

A recent glance at Billboard's Top Videocassette Sales chart reveals no less than 12 titles in the top 40. Among them: four Jane Fonda workouts, three Kathy Smith fitness reels, three Playboy videos, MCA's "Callanetics," and last but not least, perhaps the most ground-breaking success story in original video programming in the past two years—"Dorf On Golf," a sports parody.

Beyond that, however, hundreds and hundreds—even thousands—of untold specialty titles are being made and are achieving satisfactory sales goals for their producers. Participants in this segment of the industry feel they are literally at the vanguard of an exciting "fourth network" that is barely in embryo. Many proponents say this area accounts for 5%-10% of the whole video market and at least 5% of dollar volume.

But to understand just how original video fits into the big home video picture, the category must be viewed in many multiple layers that overlap. For that reason, hard and fast industry-wide rules or statistics are hard to come by except for broad strokes and generalities. When all the pieces are added together, however, original video emerges as an extremely dynamic and vibrant landscape.

At level one—the motion picture studios, a number of major suppliers continue to explore the area although on a limited basis.

Examples at this level include the MCA Home Video experience with "Callanetics." Meanwhile, CBS-Fox Video continues to pioneer the sports front via a separate, dedicated label offering basketball titles and other sports-oriented concepts. Paramount has committed to a series of boy scout tapes. Warner Home Video and Hollywood super-cook Wolfgang Puck have tested the waters. And Vestron Video remains committed to the highly successful "National Geographic" series as well as other projects.

Typically, the higher profile studios have been attempting to move a lot of that product through the traditional Video Software Dealer Assn. wholesale and retail network. As a result, their activities have been confined to more proven categories.

(Continued on page S-6)

Also in this issue:



Spotlight on MUSIC VIDEO

BOWLING FOR DOLLARS: "Score More! Bowling with Nelson 'Bo' Burton Jr." on CBS-Fox; Inset: National Geographic's "Rocky Mountain Beaver Pond" video from Vestron series; Angela Lansbury autographs "Angela Lansbury's Positive Moves: A Personal Plan For Fitness & Well-Being At Any Age" video at Wood Knapp booth at recent VSDA Convention in Las Vegas.

Jazz

BLUE NOTES

by Jeff Levenson



OF THE RECENT DEVELOPMENTS on the domestic jazz record scene, one that holds particular promise is the willingness of major (and otherwise large) labels to take a chance on adventurous new music. With an eye toward capturing an expanding consumer market, **Nonesuch**, for instance, proved there was room in the record racks for cutting-edge product that includes artists as diverse as **Kronos Quartet**, **Scott Johnson**, **John Zorn**, and the **Bulgarian State Radio and Television Female Vocal Choir**. These artists would not have had an easy time of it in previous years. Even if they were signed by a record company, they could not have counted on much promotional support.

Things are changing. We are seeing record-company risk taking that parallels developments in the music. Part of the reason is the emergence of an audience sensitive to both the convergence of stylistic genres and hybrid forms that defy easy categorization. This market segment, I believe, is less concerned with the danceability of current product than with the promulgation (and conspicuous consumption) of art; music just happens to be one of the requisite forms. So be it; motives far less honorable have determined cultural trends in the past.

The **Knitting Factory**, a New York club that has earned its well-deserved reputation as a haven for new-music types—the city's so-called downtown artists—has just made a deal with **A&M Records** that should, after the first of the year, spread the word well beyond New York's East Village.

The club is preparing to release three digitally recorded CDs titled "Live At The Knitting Factory." Two of the issues will be various-artist compilations; the third will be devoted to an individual or group. The current plan calls for a new sampler to be released every six months, updating performance activities at the venue.

The partnership is rather innovative. Here, a record company hires a performance space to serve in an A&R capacity, thus broadening the label's new-music catalog. The **Knitting Factory**, it would seem, is well suited to the task because it routinely sees talent that doesn't surface elsewhere. The club books different artists nightly—sometimes two, three, or more in any one evening. The sum effect is an incredibly rich and assorted mix of styles and musical approaches, many in varying stages of development, which pass through the club before going to any record label. Now, **A&M** will get first dibs.

ANOTHER YARN FROM ABOVE: Ever mindful of the need for creative packaging of new music, The **Knitting Factory** will launch a spin-off enterprise later this month—a second season of live radio broadcasts. From 50-75 stations around the country

are expected to air weekly tapes culled from the club's recorded stash of highlighted events. A partial list of upcoming shows includes guitarist **Elliot Sharp**, cellist **Hank Roberts**, saxophonist **Anthony Braxton**, keyboardist **Wayne Horvitz**, and trombonist **George Lewis**... In December, the club will present a festival of new music in Groningen, Holland, distant shores known to celebrate freethinkers. Thirty-five musicians who perform regularly at The Knitting Factory will travel en masse, thus widening downtown New York's sphere of cultural influence.

BOX ALERT: 'Tis the season for special boxed sets. Many of the labels have already issued holiday product; others are frantically working on it. We'll have more to say on the subject in the weeks ahead. But for now, sink your ears into this: "**Bing Crosby, The Crooner, The Columbia Years, 1928-1934**" is a rich, 65-track compilation that celebrates the singer's

The Knitting Factory spins adventurous new jazz tales

earliest recorded work. On these sessions he is accompanied by the **Dorsey Brothers**, **Eddie Lang**, **Paul Whiteman**, the **Mills Brothers**, **Glenn Miller**, the **Don Redman Orchestra**, **Joe Venuti**, and other jazz greats who, in the '20s and '30s, didn't quite realize they were making history. "**The Crooner**" is a follow-up to "**The Voice**," the Grammy Award-winning box of vintage **Frank Sinatra** material. Columbia promises to continue the series with sets honoring **Sarah Vaughan** and **Fred Astaire**.

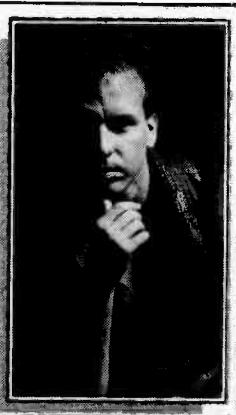
GIMME THAT VINYL: **RCA Bluebird** has just issued 12 of its most popular titles on vinyl and cassette. Previously, the titles were available on CD only. They include works by **Art Blakey**, **Gary Burton**, **Glenn Miller**, **Fats Waller**, **Benny Goodman**, **Stan Getz**, **Lionel Hampton**, **Artie Shaw**, **Lambert, Hendricks & Bavan**, and **Duke Ellington**. (My favorite? The Duke issue "And His Mother Called Him Bill," a poignant tribute to **Billy Strayhorn** with painfully good treatments of "Blood Count" and "Lotus Blossom.")

HONORABLE MENTION: Many thanks to **Ron Nethercutt**, GM of **KSLU** Public Radio in Hammond, La., for unraveling a mystery. In response to a Blue Notes column item on jazz great **Bill Evans**, Nethercutt offhandedly deciphered the pianist's enigmatically named song and album, "Re: Person I Knew." Thank goodness. I could never figure out what the title meant. Simple—it's an anagram of the name **Orrin Keepnews**, Evans' famed record producer. Pretty sneaky.

DARKER GARDEN

JOE TAYLOR

Projazz



Projazz Presents '88 JOE TAYLOR

Following the success of the Billboard Best Seller "Mystery Walk" Joe's new CD entitled "Darker Garden" is a radio and retail hit. Joe Taylor's status as a leader in Jazz Fusion is confirmed on "Darker Garden".

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The New Generation of Jazz

FOR WEEK ENDING NOVEMBER 12, 1988

Billboard

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TOP JAZZ ALBUMS™

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

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|-----------|------------|---------------|--|--|
| 1 | 1 | 7 | DIANE SCHUUR GRP 9567 (CD) | ★ ★ NO. 1 ★ ★ 3 weeks at No. One TALKIN' 'BOUT YOU |
| 2 | 2 | 13 | GROVER WASHINGTON, JR. COLUMBIA OC 44256 (CD) | THEN AND NOW |
| 3 | 3 | 17 | BETTY CARTER VERVE 835 661/POLYGRAM (CD) | LOOK WHAT I GOT |
| 4 | 5 | 13 | ELIANE ELIAS BLUE NOTE 48785/CAPITOL DENON CY-2180 (CD) | CROSS CURRENTS |
| 5 | 6 | 7 | JACK DEJOHNETTE'S SPECIAL EDITION IMPULSE 8029/MCA (CD) AUDIO VISUALSCAPES | |
| 6 | 4 | 17 | ORNETTE COLEMAN AND PRIME TIME PORTRAIT FR 44301/E.P.A. (CD) VIRGIN BEAUTY | |
| 7 | 10 | 3 | SOUNDTRACK COLUMBIA 44299 (CD) | BIRD |
| 8 | 8 | 9 | BOB FLORENCE USA MUSIC GROUP 589/OPTIMISM (CD) | STATE OF THE ART |
| 9 | 9 | 9 | RAY CHARLES & BETTY CARTER DUNHILL 039 (CD) RAY CHARLES & BETTY CARTER | |
| 10 | NEW ▶ | | CHARLIE PARKER VERVE 837 832/POLYGRAM (CD) BIRD—THE ORIGINAL RECORDINGS OF CHARLIE PARKER | |
| 11 | 13 | 5 | VARIOUS ARTISTS IMPULSE 42122/MCA (CD) A TRIBUTE TO JOHN COLTRANE | |
| 12 | 7 | 25 | ELLA FITZGERALD VERVE 835 454/POLYGRAM (CD) ELLA IN ROME - THE BIRTHDAY CONCERT | |
| 13 | 11 | 13 | AL HIRT PROJAZZ 659/INTERSONG (CD) | THAT'S A PLENTY |
| 14 | 14 | 15 | BRANDFORD MARSHALIS COLUMBIA OC 44055 (CD) | RANDOM ABSTRACT |
| 15 | NEW ▶ | | ERNE WATTS QUARTET JVC 3309/GRP (CD) ERNE WATTS QUARTET | |

TOP CONTEMPORARY JAZZ ALBUMS™

| 1 | 5 | 3 | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|----|-------|----|--|--|
| 1 | 5 | 3 | KENNY G ARISTA 8457 (CD) | ★ ★ NO. 1 ★ ★ 1 week at No. One SILHOUETTE |
| 2 | 1 | 29 | BOBBY MCFERRIN ▲ EMI 48059 (CD) | SIMPLE PLEASURES |
| 3 | 2 | 19 | STANLEY CLARKE PORTRAIT FR 40923/E.P.A. (CD) IF THIS BASS COULD ONLY TALK | |
| 4 | 4 | 11 | BOB JAMES WARNER BROS. 25757 (CD) | IVORY COAST |
| 5 | 8 | 7 | MICHAEL BRECKER IMPULSE 42229/MCA (CD) DON'T TRY THIS AT HOME | |
| 6 | 3 | 17 | DAVID SANBORN REPRISE 25715/WARNER BROS. (CD) | CLOSE-UP |
| 7 | 6 | 39 | BASIA EPIC BFE 40767/E.P.A. (CD) | TIME AND TIDE |
| 8 | 9 | 5 | STANLEY JORDAN EMI 48682 (CD) | FLYING HOME |
| 9 | 16 | 3 | LEE RITENOUR GRP 9570 (CD) | FESTIVAL |
| 10 | 10 | 7 | GEORGE BENSON WARNER BROS. 25705 (CD) | TWICE THE LOVE |
| 11 | 12 | 21 | TUCK & PATTI WINDHAM HILL 111 (CD) | TEARS OF JOY |
| 12 | 15 | 3 | LYLE MAYS GEFFEN 24204/WARNER BROS. (CD) | STREET DREAMS |
| 13 | 13 | 17 | NAJEE EMI 90096 (CD) | DAY BY DAY |
| 14 | 7 | 13 | PATTI AUSTIN QWEST 25696/WARNER BROS. (CD) | THE REAL ME |
| 15 | 11 | 19 | SPYRO GYRA MCA 6235 (CD) | RITES OF SUMMER |
| 16 | 18 | 5 | FLIM & THE BB'S DMP 462 (CD) THE FURTHER ADVENTURES OF FLIM & THE BB'S | |
| 17 | 24 | 5 | CARLOS REYES TBA 240 (CD) | THE BEAUTY OF IT ALL |
| 18 | 21 | 3 | ALVIN HAYES TBA 238 (CD) | PASSION FLOWER |
| 19 | NEW ▶ | | JIM HORN WARNER BROS. 25728 (CD) | NEON NIGHTS |
| 20 | 14 | 19 | YELLOWJACKETS MCA 6236 (CD) | POLITICS |
| 21 | 22 | 3 | FATBURGER INTIMA 73334/ENIGMA (CD) | LIVING IN PARADISE |
| 22 | 23 | 5 | JOHN BOLIVAR OPTIMISM 3204 (CD) | BOLIVAR |
| 23 | NEW ▶ | | TOM GRANT GAIA 13-9013 (CD) | MANGO TANGO |
| 24 | 19 | 7 | MISSING LINKS MCA 42206 (CD) | GROOVIN' |
| 25 | 17 | 15 | DOC SEVERINSEN AMHERST 3319 (CD) | FACETS |

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.

Blockbuster/Major Merger Inches Through Court Hoops

BY EARL PAIGE

LOS ANGELES As the Blockbuster Entertainment/Major Video merger awaits yet another federal court hearing, observers note that new elements of superstore franchising, such as franchise valuation, are coming under scrutiny.

Meanwhile, the investment community is eagerly eyeing the wild volatility in trading, prompting stock speculation keyed to the lawsuits' progress (Billboard, Oct. 8).

Throughout the course of litigation in three states, Blockbuster's stock has fluctuated in price. When it first became apparent that some disgruntled Major franchisees were attempting to block their company's merger with Blockbuster, Blockbuster's stock fell from \$25 to \$16. On Oct. 24,

Investors are eagerly eyeing the volatility in trading

when news broke of robust earnings, the issue bounced back to 19 $\frac{1}{4}$. Says Gary Jacobson, analyst at Kidder Peabody, "I give it 50-50 odds the merger will go through."

But, Kidder adds, "Major Video is not important to Blockbuster. Blockbuster has its own expansion plan in place. Major is still meeting with franchisees, negotiating with them."

Many observers are cynical. Take Jim Salzer, owner of a video specialty store and an adjacent audio outlet in Ventura, Calif., who says, "I understand Blockbuster is a stock play. I think all these suits will be settled out of court." Salzer adds that he has just learned that Blockbuster "is coming into my market with six stores."

After a Sept. 26 court decision in Texas, the focus in the litigation shifted to Rhode Island, where a hearing was set for Oct. 27.

Plaintiffs in Rhode Island seek a temporary injunction to halt the merger, an action denied in Texas, where the trial has been set for Dec. 27.

The Rhode Island action is the second of three federal suits haunting the proposed merger since it was announced in May—then at a value of \$56 million, now believed to involve \$100 million because of Blockbuster's subsequent expansion and stock performance (Billboard, May 7).

In a third federal suit, filed in Miami Sept. 19, no hearing date has been set. While that suit names the same defendants as the Texas and Rhode Island actions, it does not seek to block the merger (Billboard, Sept. 17).

The Texas case was initiated on July 19 by six Major Video franchisees who filed suit against Major, Blockbuster, and the merger entity MV Merger Subsidiary Inc., a wholly owned Blockbuster subsidiary, seeking to block the merger in U.S. District Court (Billboard, Aug. 6).

Plaintiffs in the Texas action are franchisees Bobby Cox of Odessa; Roger A. Ellis, also of Odessa; Cliff

Throneberry of Piner, Okla.; Edward Henry Capital, a Texas company doing business in Phoenix, Ariz.; Peter MacKenzie Associates of Bridgeport, Conn.; and Gerald L. Sliemers of Toledo, Ohio, who dropped out of the action by the time an amended complaint was filed Sept. 7.

The Texas hearing produced an allegation that the merger would enable Blockbuster to monopolize the superstore franchise business. But when U.S. District Judge Lucius Bunton denied the injunction Sept. 26, he noted that both "parties agreed during the hearing that the [antitrust] Clayton Act does not apply in this case."

Calling a preliminary injunction "an extraordinary and drastic remedy," Bunton ruled that a requirement for granting one—evidence of a substantial threat of irreparable injury—haven't been met.

The plaintiffs in the Texas action do not seek specific damages, saying that damages are in the "thousands of dollars"; elsewhere, however, the suit says "some plaintiffs herein have committed to open in excess of 25 franchised stores and thereby have committed to a multimillion dollar investment."

Citing testimony from William Ashbaugh, VP for corporate finance at Rauscher Pierce Refsnes Inc., Bunton noted that the value of a franchise can be determined by comparing historical performance with future projections. Such an analysis would consider cash flow stream future projections, initial franchise fees, monthly franchise fees, existing operations, terms of agreement, more recent franchise agreements, the number of stores open and to be opened, geographical rights, and competition.

As for the Rhode Island case, on Sept. 20—six days before Bunton's ruling—Blockbuster and Major agreed to refrain from consummating the merger in nine Northeastern states, pending a hearing originally set for Oct. 13 in U.S. District Court in Rhode Island.

The Rhode Island suit was brought by Northwest Management Inc. on Sept. 16. Northwest operates Major franchises in Rhode Island, Pennsylvania, Vermont, Connecticut, Maine, Massachusetts, New Hampshire, New Jersey, and New York. The Texas defendants are also named in the Rhode Island action.

Rhode Island plaintiffs Frederick Kilsey and Mark Feinstein are seeking at least \$10 million in damages.

They also accuse Major of violating the Rhode Island Franchise and Distributorship Investment Regulations Act and the Federal Trade Commission's franchise rule by failing to supply its Uniform Franchise Offering Circular and related documents.

The plaintiffs also accuse Major of promoting restraint of trade and unfair competition. They say that around August, Blockbuster and Major tried to persuade Major franchisees to convert to the Blockbuster system, saying the franchisees' status would change with the merger and no new Major stores would be opened despite franchise agreements.

FOR WEEK ENDING NOVEMBER 12, 1988

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 |
|---------------|-----------------|---------------|--|--|--|-----------------|--------|
| ★ ★ NO. 1 ★ ★ | | | | | | | |
| 1 | 1 | 9 | MOONSTRUCK ◊ | MGM/UA Home Video M901135 | Cher Nicolas Cage | 1987 | PG |
| 2 | 2 | 5 | SHOOT TO KILL | Touchstone Pictures Touchstone Home Video 697 | Sidney Poitier Tom Berenger | 1988 | R |
| 3 | 6 | 4 | CINDERELLA | Walt Disney Home Video 410 | Animated | 1950 | G |
| 4 | 3 | 6 | *BATTERIES NOT INCLUDED | Universal City Studios MCA Home Video 80770 | Hume Cronyn Jessica Tandy | 1987 | PG |
| 5 | 7 | 4 | MASQUERADE | CBS-Fox Video 4749 | Rob Lowe Meg Tilly | 1988 | R |
| 6 | 14 | 3 | RAMBO III | Carol Co. Int. N.V. IVE 65922 | Sylvester Stallone Richard Crenna | 1988 | R |
| 7 | 29 | 2 | BEETLEJUICE | Warner Bros. Inc. Warner Home Video 11785 | Michael Keaton | 1988 | PG |
| 8 | 5 | 10 | PLANES, TRAINS, AND AUTOMOBILES | Paramount Pictures Paramount Home Video 32036 | Steve Martin John Candy | 1987 | R |
| 9 | 8 | 5 | SHE'S HAVING A BABY | Paramount Pictures Paramount Home Video 32027 | Kevin Bacon Elizabeth McGovern | 1988 | PG-13 |
| 10 | 4 | 8 | BROADCAST NEWS | CBS-Fox Video 1654 | William Hurt Albert Brooks | 1987 | R |
| 11 | 10 | 8 | THE LAST EMPEROR ◊ | Hemdale Film Corp. Nelson Home Entertainment 7715 | John Lone Joan Chen | 1987 | PG-13 |
| 12 | 16 | 3 | SHAKEDOWN | Universal City Studios MCA Home Video 80820 | Peter Weller Sam Elliott | 1988 | R |
| 13 | 9 | 7 | FRANTIC | Warner Bros. Inc. Warner Home Video 11787 | Harrison Ford | 1988 | R |
| 14 | 23 | 3 | THE SERPENT AND THE RAINBOW | Universal City Studios MCA Home Video 80772 | Bill Pullman Cathy Tyson | 1987 | R |
| 15 | 15 | 4 | VICE VERSA | RCA/Columbia Pictures Home Video 6-25007 | Judge Reinhold | 1988 | PG |
| 16 | 11 | 14 | SUSPECT | Tri-Star Pictures RCA/Columbia Home Video 6-27002 | Cher Dennis Quaid | 1987 | R |
| 17 | 17 | 6 | THE MILAGRO BEANFIELD WAR | Universal City Studios MCA Home Video 80796 | Sonia Braga Chick Vennera | 1988 | R |
| 18 | 12 | 8 | BEST SELLER | Orion Pictures Vestron Video 6026 | James Woods Brian Dennehy | 1987 | R |
| 19 | 13 | 13 | GOOD MORNING VIETNAM | Touchstone Pictures Touchstone Home Video 680 | Robin Williams | 1987 | R |
| 20 | 18 | 4 | SWITCHING CHANNELS | Tri-Star Pictures RCA/Columbia Home Video 6-27006 | Kathleen Turner Burt Reynolds | 1988 | PG |
| 21 | NEW ► | | BRIGHT LIGHTS, BIG CITY | MGM/UA Home Video M801377 | Michael J. Fox | 1988 | R |
| 22 | 25 | 5 | THE LADY IN WHITE | New Sky Communications Virgin Vision 10060 | Lukas Haas Katherine Helmond | 1988 | PG-13 |
| 23 | 19 | 11 | EMPIRE OF THE SUN | Amblin Entertainment Warner Home Video 11753 | Christian Bale John Malkovich | 1987 | PG |
| 24 | NEW ► | | THE UNHOLY | Vestron Pictures Inc. Vestron Video 5257 | Ben Cross Hal Holbrook | 1988 | R |
| 25 | 20 | 14 | D.O.A. | Touchstone Pictures Touchstone Home Video 698 | Dennis Quaid Meg Ryan | 1988 | R |
| 26 | 27 | 5 | JOHNNY BE GOOD | Orion Pictures Orion Home Video 8715 | Anthony Michael Hall Robert Downey, Jr. | 1988 | R |
| 27 | 22 | 10 | COP | Atlantic Releasing Corp. Paramount Home Video 12659 | James Woods Leslie Ann Warren | 1988 | R |
| 28 | 26 | 4 | SCHOOL DAZE | RCA/Columbia Pictures Home Video 6-25006 | Larry Fishburne Giancarlo Esposito | 1988 | R |
| 29 | 24 | 2 | FRIDAY THE 13TH PART VII-THE NEW BLOOD | Paramount Pictures Paramount Home Video 32209 | Lar Park Lincoln Kevin Blair | 1988 | R |
| 30 | NEW ► | | LITTLE NIKITA | RCA/Columbia Pictures Home Video 6-25000 | Sidney Poitier River Phoenix | 1988 | PG |
| 31 | RE-ENTRY | | THE HOUSE ON CARROLL STREET | Orion Pictures HBO Video 0138 | Kelly McGillis Jeff Daniels | 1988 | PG-13 |
| 32 | 21 | 16 | WALL STREET ◊ | CBS-Fox Video 1653 | Michael Douglas Charlie Sheen | 1987 | R |
| 33 | 35 | 4 | ILLEGALLY YOURS | CBS-Fox Video 5165 | Rob Lowe Colleen Camp | 1988 | PG |
| 34 | 28 | 15 | ACTION JACKSON | Lorimar Film Entertainment Lorimar Home Video 816 | Carl Weathers Vanity | 1988 | R |
| 35 | 33 | 9 | HAIRSPRAY | New Line Cinema RCA/Columbia Home Video 6-22882 | Divine Ricki Lake | 1988 | PG |
| 36 | 40 | 13 | THE MANCHURIAN CANDIDATE | MGM/UA Home Video M801369 | Frank Sinatra Laurence Harvey | 1962 | NR |
| 37 | NEW ► | | BAD DREAMS | CBS-Fox Video 1659 | Jennifer Rubin Bruce Abbott | 1988 | R |
| 38 | NEW ► | | CRITTERS 2-THE MAIN COURSE | New Line Cinema RCA/Columbia Home Video 6-22773 | Scott Grimes Liane Curtis | 1988 | PG-13 |
| 39 | 37 | 2 | DEAD HEAT | New World Entertainment New World Video A88005 | Treat Williams Joe Piscopo | 1988 | R |
| 40 | 38 | 2 | A NEW LIFE | Paramount Pictures Paramount Home Video 32160 | Alan Alda Ann-Margret | 1988 | PG-13 |

◆ 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.

Reliance Bows Vid Shipping, Display Cases

Reliance Plastics & Packaging has introduced a line of corrugated-paperboard and injected-molded-plastic display and shipping cases for VHS videocassettes. The company offers custom imprinting for all the cases.

The prepack counter displays hold six to 12 cassettes, and the freestanding corrugated display holds 36 tapes.

Specs and prices are available from Reliance at 201-748-2222.

RETAIL TRACK

(Continued from page 42)

tributing Corp. of Dallas and chairman of NARM's one-stop committee. Emerson says the subdistributor role will change dramatically as more national and large regional chains depend on one-stops for fill-in. At the same time, competition is pushing the chains into the suburban and smaller markets, where they compete seriously with independent retailers—historically the one-stops' bread and butter.

Emerson says contracts on chain fill-in business are rare. "We can't count on any particular release" being one that chains will call up for "on a Friday afternoon when their own distribution couldn't deliver it," he says.

One-stops may well need to seek separate relationships with suppliers, says Steve Libman, president of Nova Distributing Corp., making the case for recognition of the one-stop service role.

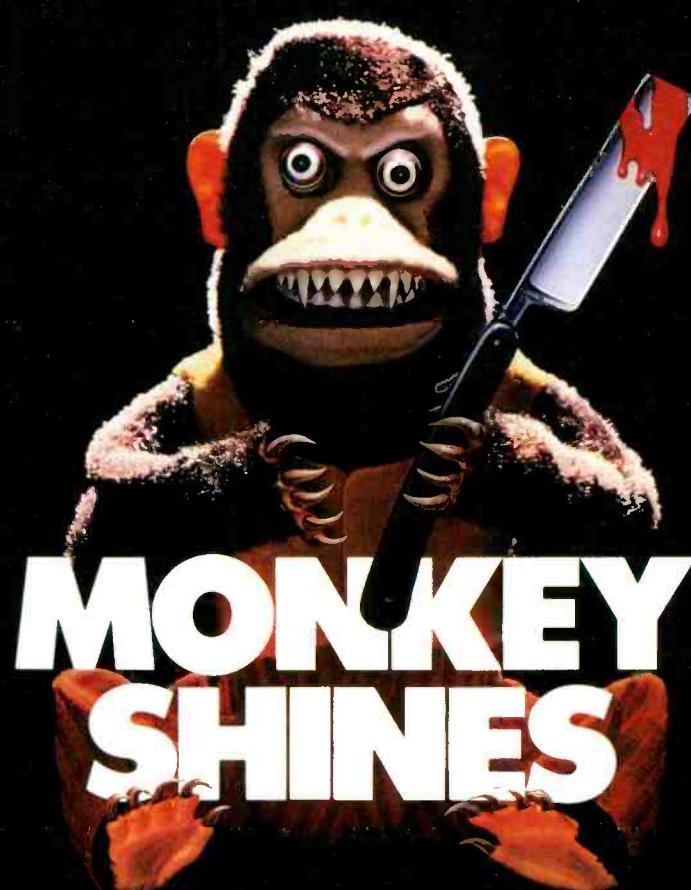
WHEREHOUSE COMES OF AGE: It's another massive media blitz as Wherehouse Entertainment stages a two-week, 18th-anniversary sale that includes 9 million inserts, says Bruce Jesse, VP of advertising and sales promotion. The ad copy: "Our lowest prices of the year in all departments." CDs are \$11.99 and LPs and cassettes are \$6.99.

WAS WAS THERE: Speaking of Wherehouse, on Oct. 7 the chain's Torrance, Calif., headquarters hosted an acoustic performance by Chrysalis act Was (Not Was). The band had to improvise, using cases and other warehouse paraphernalia as percussion instruments, but the result was a fun afternoon for some 100 Wherehouse store managers, buyers, executives, and other home-office staffers. Tom Silver, the label's West Coast regional marketing manager, arranged the stop to get the chain pumped to push the band's "What Up, Dog?" album.

MUSIC PLUS VS. HUNGER: Going after the consumer from a different direction, Music Plus launched its annual food drive. Large containers are up in all 57 Music Plus stores as the chain does its charity number for the Los Angeles Mission and Thanksgiving giving.

(Continued on page 59)

From the director of "Night Of The Living Dead" GEORGE ROMERO



Once there was a man whose prison was a chair.
The man had a monkey, they made the strangest pair.
The monkey ruled the man, it climbed inside his head.
And now as fate would have it, one of them is dead.

ORDER CUT-OFF DATE: DECEMBER 13th. STREET DATE: DECEMBER 29th.

A CHARLES EVANS PRODUCTION A GEORGE A. ROMERO FILM "MONKEY SHINES"
JASON BEGHE JOHN PANKOW KATE McNEIL JOYCE VAN PATTEN Music By DAVID SHIRE
Associate Producer PETER McINTOSH Production Designer CLETUS ANDERSON Editor PASQUALE BUBA
Director of Photography JAMES A. CONTNER Based on the Novel "Monkey Shines" By MICHAEL STEWART
Executive Producers PETER GRUNWALD GERALD S. PAONESSA Produced By CHARLES EVANS

Written for the Screen and Directed By GEORGE A. ROMERO



Prints By DeLuxe

READ THE VINTAGE BOOK

DOLBY STEREO

An ORION PICTURES Release

Closed Captioned. In VHS and Beta. Hi-Fi Stereo.

ORION
HOME VIDEO

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Jasco Bows Trio Of HE+ AC Adapters

Jasco has introduced three HE+ Universal AC adapters that are compatible with most Yamaha and Casio keyboards.

Model HE 8681 is a universal AC adapter and battery eliminator. It has seven voltage settings—from 1.5-12 volts DC—a universal adapter plug, a Walkman plug, and a polarity switch. It is compatible with many Yamaha keyboards. Suggested retail price: \$14.59.

Model HE 8682 is also a universal AC adapter and battery eliminator. It has six voltage settings—from 3-12 volts DC—a universal adapter plug, and a polarity switch. It is compatible with many Casio keyboards and retails for \$15.99.

Model HE 8683 is for Casio and Yamaha keyboards that require higher mergeap than can be served by the above adapters. It has six voltage settings—from 3-12 volts DC—a universal adaptor plug, and a polarity switch. Retail price: \$20.69.

The adapters all work with a variety of other electronic gadgets. Contact 405-752-0710 for more information.

ALBUM RELEASES

(Continued from page 41)

LP Brass Star 80002-1/\$6.98
CA 80002-4/\$7.98

DARREN ROBBINS
Darren Robbins Steals Your Girlfriend

▲ CD Like DLR 001-1/NA
CA DLR 001-4/NA

ALEX ROZUM
Lost To The Street

▲ LP Warner Bros. 1-25785/NA
CA 4-25785/NA

PETE SEARS
Watch Fire

▲ LP Redwood 8806/NA
CA 8806/NA

JUDY SMALL
Homefront

▲ LP Redwood 8808/NA
CA 8808/NA

JUDSON SPENCE
Judson Spence

▲ LP Atlantic 81902-1/NA
CA 81902-4/NA

THAT PETROL EMOTION
End Of The Millennium Psychosis Blues

▲ LP Virgin 91019-1/NA
CA 91019-4/NA

WAVY GRAVY
The 80's Are The 60's Twenty Years Later

▲ LP Relix RRLP-2032/NA
CA RRCA-2032/NA

JOHNNY WINTER
Birds Can't Row Boats

▲ LP Relix RRLP-2034/NA
CA RRCA-2034/NA

FRANK ZAPPA
You Can't Do That On Stage Anymore, Vol. 2: The Helsinki Concert

▲ CD Rykodisc RCD 10083/84/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.

Corey Haim and Corey Feldman...

"...a lot of big laughs..."

ROGER EBERT

"LICENCE TO DRIVE
hooks you faster than a car
cutting in front of you
on the freeway."

LOS ANGELES TIMES

"LICENCE TO DRIVE
careens through its
comic course with
accelerating skill."

HOLLYWOOD REPORTER

"the engaging cast
brings...style to
the material."

NEW YORK TIMES



TWENTIETH CENTURY FOX PRESENTS A DAVIS/LICHT/MUELLER PRODUCTION
COREY HAIM • COREY FELDMAN LICENSE TO DRIVE CAROL KANE • RICHARD MASUR MUSIC SCORE BY JAY FERGUSON
Executive Producer JOHN DAVIS Written by NEIL TOLKIN Produced by JEFFREY A. MUELLER and ANDREW LICHT Directed by GREG BEEMAN

Original Motion Picture Soundtrack Album on MCA RECORDS AND CASSETTES AND COMPACT DISCS

Read the Scholastic book Color by DeLuxe

DOLBY STEREO

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RETAIL TRACK

(Continued from page 57)

...pull out all the comic stops in
"LICENSE TO DRIVE"

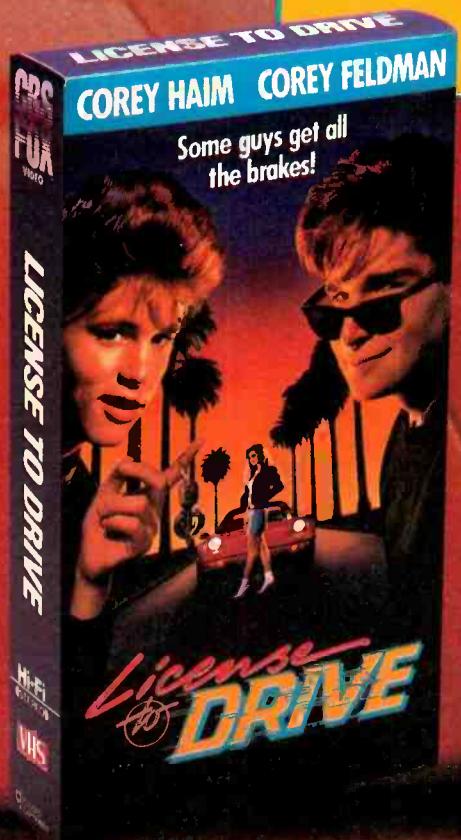
A DYNAMIC ADVERTISING CAMPAIGN
ON NATIONAL TV TO AIR



AFTER
STREET DATE

WILL KEEP RENTALS SOARING

"LICENSE TO DRIVE" features
a sizzling soundtrack with
Billy Ocean, Belinda Carlisle,
New Edition and other
music superstars



Dealer order cut-off: 11/25
Street date: 12/15
Catalog #1667
\$89.98 Suggested Retail Price

TOWER'S MONSTER SALE: The L.A. chains are slugging it out at the start of the final quarter. Tower Records ran a Monster Music Sale through Nov. 2. The campaign was keyed to various labels and genres: MCA hits and jazz, Narada new age, and GRP jazz. The sale prices were \$11.99 for CDs and \$6.99 for LPs and cassettes. The campaign also included a sweepstakes; a free trip to Australia is the grand prize.

GOODY, GOODY: Not to be left out, Musimland's L.A. Sam Goody outlets boasted a jazz and new age CD sale through Oct. 23, with a sale price of \$12.99 per album. CDs from another group of labels were selling for \$2 off, and selling for less than \$8.99 were CDs from Angel Studio Series, CBS Composers, Digital Masterpieces, Great Performances, DG Galleria, ECM Works, London Jubilee, Philips Silver Line Classics, and Verve jazz. CDs from Erato Bonsai and RCA Red Seal Midline were selling for \$9.99. The chain also offered a Country Music Assn. Awards sale, with CDs for \$11.99 and LPs and cassettes for \$6.99.

STRETCHING OUT: How often has your chain staged a rubber-band shoot-out? Kemp Mill, in conjunction with WHFS-FM Annapolis, Md., decided to celebrate the Edie Brickell & New Bohemians' "Shooting Rubber Bands At The Stars" release. Free ammunition was available at the chain's Columbia, Md., site; DJs Weasel and Damian were the willing targets.

COMBO RACK: Sight And Sound Distributors, the fast-expanding video wholesale firm based in St. Louis, has formed a rack division that will service CDs "where it makes sense," says president J.D. Mandelker. The newly hired operations manager for the rack arm, Brenda Presson, had been with Target and Movies To Go (which has been acquired by Blockbuster Entertainment). Sight And Sound, an arm of corporate Sound Disk-Tributors, which also owns Streetside Records, recently opened a distribution facility in New Orleans, La., and will open another one in Minneapolis as part of an expansion facilitated by the recent districting realignment of RCA/Columbia Pictures Home Video.

CHRISTMAS CROSS-merchandising: Such racks as Olympia Record Industries, now heavily into video sell-through, are discovering the value of placing goods in various departments. Olympia will have Christmas boxed sets in Macy's tree-trimming sections, says Larry Lipp, executive buyer. The evergreen "A Christmas Carol," "White Christmas," and "Miracle On 34th Street" are boxed with a suggested list price of \$60; other sets include Snoopy and other kidie titles. "You have to put it in their face," says Lipp, adding that Olympia also features health videos in sporting-goods sections and children's product in toy departments.

Now that all the conventions are over, what's your excuse for not calling Retail Track? Phone Earl Paige at 212-273-7040.

NARM/VSDA Operations Meet Nets Top Turnout

OVERNIGHT SUCCESS: The National Assn. of Recording Merchandisers Operations Committee lauded the turnout and accomplishments achieved through its merger with members of NARM affiliate group the Video Software Dealers Assn., a union that resulted in the first joint NARM/VSDA Operations Conference at the Marriott in the Los Angeles suburb of Torrance Oct. 22-23 (Billboard, Oct. 29). Co-chairman Jim Nermur, treasurer and VP of information systems at the Musicland Group, thought the attendance of 120 indicated healthy, varied, industrywide interest. However, Nermur stressed that bringing in the video segment is still very new. Presentations naturally skewed strongly toward audio; in fact, the manufacturer's viewpoints, represented in talks by John Rucker, director of national order services, BMG Distribution, and Larry Weiss, VP of national operations for WEA, concerned only audio.

KEPPING SCORE: Possibly esoteric to the many specialty video delegates was the updating of a scoreboard that tracks the progress of six major distributors of prerecorded audio by Robert Schneider, executive VP of Western Merchandising and committee

co-chairman. Schneider promised a version for video soon. The scoreboard covers warehouse activities, ordering systems, assignment and placement of UPC bar codes, adoption of standardized content labels and forms, and levels of computer-

CONVENTION CAPSULES

to-computer transactions.

LET THE GOOD TIMES ROLL: That's the theme for NARM 1989 in New Orleans, March 3-6. VSDA is again in Las Vegas, Aug. 6-10, says Joanna Baker, director of operations and management information systems at the trade group's Marlton, N.J., office, reviewing various association activities. Baker is giving a big plug for Home Video Week, Nov. 13-19, an awareness campaign aimed at newspapers and other news media. Also, look for NARM's Grammy Music American Music Awards display materials to arrive in stores Dec. 15. The AMA broadcast is set for Jan. 30; the presentation of the Grammys airs on Feb. 22.

IT'S THE LAW: Jim Murphy, director of enforcement at VSDA, is doing combo services these days,

now serving NARM as well. He outlined details of the dual trade group's two phone hot lines, one for piracy and the other for loss prevention.

ONE HIGHLIGHT OF the two-day conclave was a tour of Wherehouse Entertainment's flagship store, headquarters, and distribution facility. Robert Erhardt, assistant VP of systems and development for Wherehouse and a member of the NARM/VSDA Operations Committee, led the tour through the home office.

LOOK, MOM, BETA! The corner of Sepulveda and Hawthorne at the west end of the Del Amo Mall in Torrance has become a must-stop for visiting industryites in Los Angeles, a junction that offers perhaps the busiest arena of combo retailing anywhere. Besides the Wherehouse flagship, just a few doors down is a former Licorice Pizza now operated by Musicland under the old Discount Records logo. Directly across the intersection is a giant Tower Records/Tower Video. Within sight there is a Major Video superstore. Just a few blocks away is one of the largest units of combo web Music Plus.

NARM/VSDA operations delegates, however, only had time to see the Wherehouse unit, where

even attendees who are only marginally into video—if at all—crowded into the video rental section that boasts an incredible 26,000 videocassettes. Yes, Wherehouse still maintains Beta in all 196 rental departments, though the inventory runs about 5% of total tapes. A popular item that elicited a number of questions was a free rental trailer Wherehouse itself puts together that showcases 34 titles under the promotional banner "Now Playing." Other delegates were impressed with the tier pricing flagged by colored dots: white, \$2.50; red, \$1.50; and

blue, ranging from \$2.50-\$2.99 (all adult titles are \$2.99).

Eschewing a new-release section, Wherehouse flags all arriving titles with the appropriate tag and places them in the proper genre section. Total fascination is the only way to describe the zeal with which NARM and VSDA delegates quizzed staff about the chain's innovative Frequent Renter Program, which awards points toward prizes much in the same way the airlines do. Each tape rental earns 10 points, with a limit of four tapes per day. A number of

(Continued on next page)

FOR WEEK ENDING NOVEMBER 12, 1988

Billboard

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TOP KID VIDEO SALES

| THIS WEEK | LAST WEEK | WKS. ON CHART | Compiled from a national sample of retail store sales reports. | | |
|-----------|-----------|---------------|--|-----------------|----------------------|
| | | | TITLE Copyright Owner, Manufacturer, Catalog Number | Year of Release | Suggested List Price |
| 1 | 1 | 4 | ★ ★ NO. 1 ★ ★ CINDERELLA Walt Disney Home Video 410 | 1950 | 26.99 |
| 2 | 2 | 56 | LADY AND THE TRAMP Walt Disney Home Video 582 | 1955 | 29.95 |
| 3 | 3 | 21 | MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690 | 1988 | 14.95 |
| 4 | 4 | 107 | SLEEPING BEAUTY ◆ Walt Disney Home Video 476 | 1959 | 29.95 |
| 5 | 5 | 60 | AN AMERICAN TAIL ◇ Amblin Entertainment/MCA Home Video 80536 | 1986 | 29.95 |
| 6 | 6 | 163 | DUMBO ▲◆ Walt Disney Home Video 24 | 1941 | 29.95 |
| 7 | 8 | 126 | WINNIE THE POOH AND TIGGER TOO ◆ Walt Disney Home Video 64 | 1974 | 14.95 |
| 8 | 7 | 21 | MICKEY AND THE BEANSTALK Walt Disney Home Video 691 | 1988 | 14.95 |
| 9 | 9 | 21 | DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662 | 1988 | 14.95 |
| 10 | 11 | 21 | DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693 | 1988 | 14.95 |
| 11 | 13 | 126 | ALICE IN WONDERLAND ▲◆ Walt Disney Home Video 36 | 1951 | 29.95 |
| 12 | 10 | 163 | PINOCCHIO ◆ Walt Disney Home Video 239 | 1940 | 29.95 |
| 13 | 24 | 3 | DISNEY SING ALONG: VERY MERRY CHRISTMAS SONGS Walt Disney Home Video 412 | 1988 | 14.95 |
| 14 | 15 | 75 | DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531 | 1987 | 14.95 |
| 15 | 18 | 77 | DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◇ Walt Disney Home Video 480 | 1986 | 14.95 |
| 16 | 12 | 21 | DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694 | 1988 | 14.95 |
| 17 | 14 | 122 | WINNIE THE POOH AND THE BLUSTERY DAY ◆ Walt Disney Home Video 63 | 1968 | 14.95 |
| 18 | 19 | 112 | WINNIE THE POOH AND THE HONEY TREE ◆ Walt Disney Home Video 49 | 1965 | 14.95 |
| 19 | 21 | 34 | BUGS! MGM/UA Home Video M201233 | 1988 | 14.95 |
| 20 | 16 | 21 | DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 695 | 1988 | 14.95 |
| 21 | 17 | 120 | THE SWORD IN THE STONE ◆ Walt Disney Home Video 229 | 1963 | 29.95 |
| 22 | 20 | 3 | THE THREE CABALLEROS Walt Disney Home Video 411 | 1945 | 29.95 |
| 23 | 23 | 2 | TEENAGE MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978 | 1988 | 14.95 |
| 24 | NEW ▶ | | RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◇ Troubadour Records Ltd./A&M Video VC6179 | 1988 | 19.98 |
| 25 | 25 | 149 | ROBIN HOOD ◆ Walt Disney Home Video 228 | 1973 | 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.

BILLBOARD HIT MAKERS GET IT #20 FACT OF THE WEEK

Billboard
Tracks The Whole Hit Making Process In Music And Video !

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*ABC Audit 1987

HIT MAKERS USE IT

CONVENTION CAPSULES

(Continued from preceding page)

stereo and video gifts are offered in exchange for points; the maximum number of points, 10,000, can net customers an RCA Colortrak 40-inch, diagonal-screen TV or a GE VHS-C video camera/recorder (shipping and handling on these two items are \$35 and \$80 respectively).

VIDEO STORES EYE AUDIO: Two delegates at the conference, Martin Riska, owner of two-store Take 2 Inc., Fargo, N.D., and Eugene Lemon, who has two Video Network stores, one in Oakland, Calif., and the other in New Orleans, said they appreciated the chance to look in on audio operations because both merchants are eyeing CD. Other video specialty delegates lauding the combined conference included Mike Balik, director of information systems at The Movie Exchange in suburban Philadelphia, and John Manning, GM at PVD Video Services, Burnaby, British Columbia. Both rack video exclusively.

TRACKING RACETRAC: Is Racetrac Petroleum looking at audio? Does anyone know what Racetrac is up to? The two delegates from the Atlanta chain didn't disclose anything, politely saying that to do so would be against company policy. Says combo retailer Jim Salzer, "They don't return phone calls." Salzer says he wanted to feature Racetrac this past August at the VSDA convention "because I have a feeling for how they're doing their stores and believe they are highly innovative." Salzer says Racetrac divides its outlets into sections, one for gas and automotive product, another for food, and, he adds, "they have 5,000 movies in the video part." Salzer divides his own Ventura, Calif., audio store, located across the street from the video outlet, into four sections—jewelry, gifts, tobacco, and records and tapes. "I couldn't stay in business with audio alone," he says.

Annual Maxell Promo Pushes Blank Tapes

Maxell has kicked off its traditional Maxell-E-Brate holiday-season promotion, designed to help retailers build store traffic and boost blank-tape sales during the fourth quarter.

In each package of its UDSII-90 and XLII-90 blank tapes, Maxell is offering a free prerecorded music cassette featuring 30 minutes of holiday songs, including "Jingle Bells," "Deck The Halls," and "Silent Night."

The promotion will include point-of-purchase displays and special holiday packaging. More information is available from Maxell: 201-641-8600.



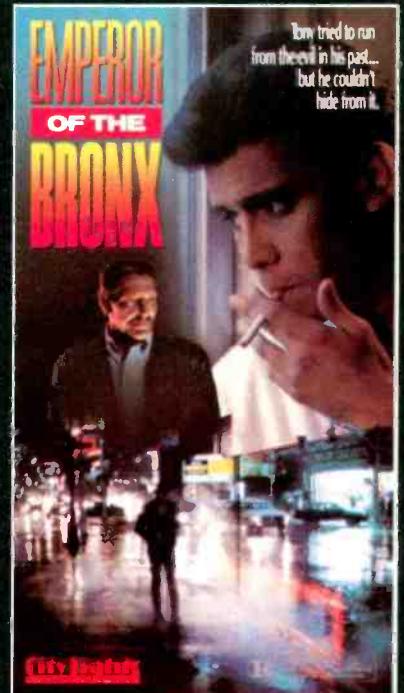
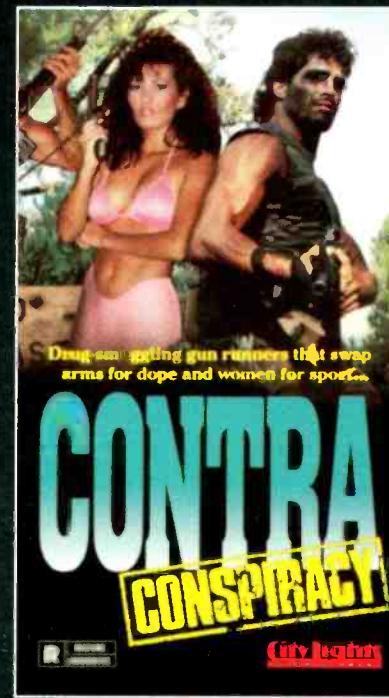
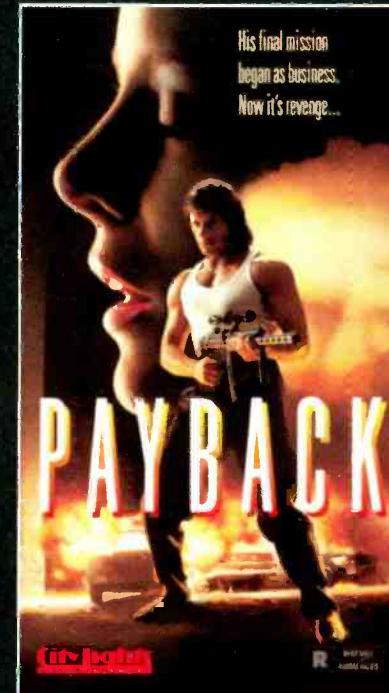
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(Continued from preceding page)

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MARCH OF TIME: WAR, PEACE AND AMERICA

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MIDNIGHT CROSSING

Faye Dunaway, Daniel J. Travanti, Kim Catrall

▲ ♦ Vestron/\$89.98

Prebook cutoff: 11/11/88; Street: 12/14/88

THE MODERNS

Keith Carradine, Linda Fiorentino

▲ ♦ Nelson/\$89.98

Prebook cutoff: 11/9/88; Street: 11/30/88

MURDER ONE

Henry Thomas, James Wilder

▲ ♦ Nelson/\$79.98

Prebook cutoff: 11/9/88; Street: 11/30/88

NOVA: HITLER'S SECRET WEAPON

Documentary

▲ ♦ Vestron/\$29.98

Prebook cutoff: 11/11/88; Street: 12/14/88

NOVA: SECRETS OF THE SEXES

Documentary

▲ ♦ Vestron/\$29.98

Prebook cutoff: 11/11/88; Street: 12/14/88

NOVA: WHALE WATCH

Documentary

▲ ♦ Vestron/\$29.98

Prebook cutoff: 11/11/88; Street: 12/14/88

OPERA FAVORITES BY PUCCINI

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OPERA FAVORITES BY VERDI

Kiri Te Kanawa, Jose Carreras

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Prebook cutoff: 11/9/88; Street: 11/30/88

ORDINARY HEROES

Valerie Bertinelli, Richard D. Anderson

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PARAMEDICS

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PAT PAULSEN ON WINE: THREE CHEERS FOR THE RED, WHITE AND ROSE

Wines

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RETURN TO FANTASY ISLAND

Ricardo Montalban, Adrienne Barbeau, Herve Villechaize

▲ ♦ Prism/\$79.98

Prebook cutoff: 11/15/88; Street: 11/30/88

ROCKY MOUNTAIN BEAVER POND

Documentary

▲ ♦ Vestron/\$29.98

Prebook cutoff: 11/9/88; Street: 12/7/88

THE SECRET LEOPARD

Documentary

▲ ♦ Vestron/\$29.98

Prebook cutoff: 11/9/88; Street: 12/7/88

STORMY MONDAY

Melanie Griffith, Sting, Tommy Lee Jones

▲ ♦ Paramount/\$89.95

Prebook cutoff: 11/4/88; Street: 11/30/88

THE SUPERLINERS: TWILIGHT OF AN ERA

Documentary

▲ ♦ Vestron/\$29.98

Prebook cutoff: 11/9/88; Street: 12/7/88

THE UNDERSEA ADVENTURES OF SNEGROVE SNAIL: MUDDY GRAS

Children

▲ ♦ Family/\$14.95

Prebook cutoff: 11/11/88; Street: 12/7/88

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.

Prerecorded video prices take a dip in Japan as CIC-Victor Video releases 23 tapes for \$28 each . . . see page 49

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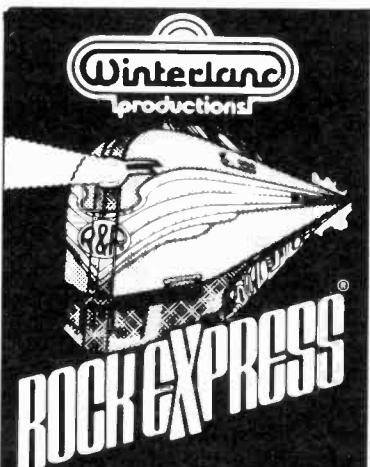
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TOP CLASSICAL ALBUMS™

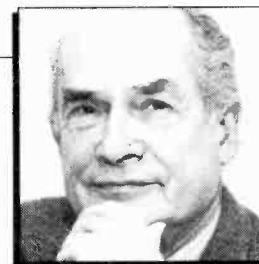
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store sales reports. | |
|-----------|------------|---------------|--|--|
| | | | TITLE | ARTIST |
| | | | LABEL & NUMBER/DISTRIBUTING LABEL | |
| 1 | 1 | 21 | ★ ★ NO. 1 ★ ★ THE MOVIES GO TO THE OPERA ANGEL CDM-69596 (CD) | 12 weeks at No. One VARIOUS ARTISTS |
| 2 | 2 | 19 | WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154 (CD) | BERLIN PHILHARMONIC (MAAZEL) |
| 3 | 3 | 35 | BAROQUE MUSIC FOR TRUMPETS CBS MK-42478 (CD) | WYNTON MARSALIS |
| 4 | 5 | 5 | PORTRAIT OF WYNTON MARSALIS CBS MK-44726 (CD) | WYNTON MARSALIS |
| 5 | 6 | 5 | BEETHOVEN: SYMPHONIES 1 & 6 ANGEL CDC-49746 (CD) | London Classical Players (Norrington) |
| 6 | 4 | 35 | MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC-49276 (CD) | NADJA SALERNO-SONnenberg |
| 7 | NEW ▶ | | PAVAROTTI AT CARNEGIE HALL LONDON 421-526/POLYGRAM (CD) | LUCIANO PAVAROTTI |
| 8 | 7 | 9 | MAHLER: SYMPHONY NO. 2 DG 423-395 (CD) | NEW YORK PHILHARMONIC (BERNSTEIN) |
| 9 | 8 | 105 | HOROWITZ IN MOSCOW DG 419-499 (CD) | VLADIMIR HOROWITZ |
| 10 | 9 | 27 | BRAHMS: DOUBLE CONCERTO CBS MK-42387 (CD) | ISAAC STERN, YO-YO MA |
| 11 | 10 | 49 | HOROWITZ PLAYS MOZART DG 423-287 (CD) | VLADIMIR HOROWITZ |
| 12 | NEW ▶ | | WINTER WAS HARD NONESUCH 79181 (CD) | THE KRONOS QUARTET |
| 13 | 12 | 7 | MAHLER: SYMPHONY NO. 5 DG 423-608 (CD) | VIENNA PHILHARMONIC (BERNSTEIN) |
| 14 | 14 | 9 | BERNSTEIN: MASS CBS M2K-44593 (CD) | LEONARD BERNSTEIN |
| 15 | 11 | 17 | SCHUMANN: CELLO CONCERTO CBS MK-42663 (CD) | YO-YO MA |
| 16 | 13 | 17 | VIVALDI: THE FOUR SEASONS CBS MDK-44644 (CD) | ST. PAUL CHAMBER ORCHESTRA (ZUKERMAN) |
| 17 | 20 | 7 | TCHAIKOVSKY: 1812 OVERTURE PRO ARTE CDD-409 (CD) | DALLAS SYMPHONY (MATA) |
| 18 | NEW ▶ | | LOVE SONGS DELOS CD-3029 (CD) | ARLEEN AUGER |
| 19 | 15 | 51 | BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD) | London Classical Players (Norrington) |
| 20 | 16 | 11 | TELARC SAMPLER 5 TELARC CD-80005 (CD) | VARIOUS ARTISTS |
| 21 | 18 | 15 | NIELSEN: SYMPHONIES 4 & 5 LONDON 421-524/POLYGRAM (CD) | SAN FRANCISCO SYMPHONY (BLOMSTEDT) |
| 22 | 25 | 23 | BEETHOVEN: SYMPHONY NO. 6 NIMBUS NI-5099 (CD) | HANOVER BAND |
| 23 | NEW ▶ | | LUCIANO PAVAROTTI IN CONCERT CBS MK-44816 (CD) | LUCIANO PAVAROTTI |
| 24 | 23 | 33 | CHOPIN: SELECTIONS FROM THE COLLECTION RCA 7725-RG (CD) | ARTHUR RUBINSTEIN |
| 25 | 21 | 39 | VERDI: REQUIEM TELARC CD-80152 (CD) | DUNN, CURRY, HADLEY, PLISHKA (SHAW) |

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| 1 | 1 | 5 | ★ ★ NO. 1 ★ ★ | |
|----|-------|----|---|--|
| 1 | 1 | 5 | SHOW BOAT ANGEL A2-49108 (CD) | 3 weeks at No. One VON STADE, HADLEY, STRATAS (MCGLINN) |
| 2 | 2 | 9 | THE SOUND OF MUSIC TELARC CD-80162 (CD) | VON STADE, CINCINNATI POPS (KUNZEL) |
| 3 | 3 | 15 | JAMES GALWAY'S GREATEST HITS RCA 7778-RC (CD) | JAMES GALWAY |
| 4 | 6 | 5 | DIGITAL JUKEBOX PHILIPS 422-064 (CD) | BOSTON POPS (WILLIAMS) |
| 5 | 4 | 13 | THE BERNSTEIN SONGBOOK CBS MK-44760 (CD) | VARIOUS ARTISTS |
| 6 | 5 | 7 | BERNSTEIN 70 DG 427-042 (CD) | LEONARD BERNSTEIN |
| 7 | 7 | 37 | BEETHOVEN OR BUST TELARC CD-80153 (CD) | DON DORSEY |
| 8 | 15 | 3 | SOUSA: MARCHES NIMBUS NI-5129 (CD) | THE WALLACE COLLECTION |
| 9 | 8 | 19 | THE SCARLATTI DIALOGUES CBS MK-44519 (CD) | BOB JAMES |
| 10 | 9 | 51 | BY REQUEST ... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD) | BOSTON POPS (WILLIAMS) |
| 11 | 10 | 7 | FROM LONDON WITH LOVE PRO ARTE CDD-407 (CD) | LONDON SYMPHONY (CACAVAS) |
| 12 | 12 | 3 | FRAGMENTS OF A DREAM CBS MK-44574 (CD) | JOHN WILLIAMS, PACO PENA |
| 13 | NEW ▶ | | PROKOFIEV: PETER & THE WOLF CBS MK-44567 (CD) | "WEIRD AL" YANKOVIC, WENDY CARLOS |
| 14 | 11 | 43 | HOLLYWOOD'S GREATEST HITS TELARC CD-80168 (CD) | CINCINNATI POPS (KUNZEL) |
| 15 | 14 | 11 | THE BEATLES CONNECTION ANGEL CDC-49556 (CD) | THE KING'S SINGERS |

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Classical KEEPING SCORE



by Is Horowitz

AWARDING RECOGNITION: Ovation magazine's challenge to the Grammys as a worthy showcase for classical record awards gained in credibility Oct. 24. But the awards show at New York's Avery Fisher Hall still has a long way to go before it holds its own as a live event.

The new show, billed as the Mumm Champagne Classical Music Awards and financed largely by Mumm's parent, the Seagram Corp., had visible record industry support this time around. All the majors had delegations on hand. At last year's debut event, trade participation was token and spotty.

As a live presentation, however, the show had too many weak moments. Misreadings of artist names by a few luminaries who should have known better and some inept live performances were flaws that eroded effective appearances by others.

It's likely, however, that the delayed broadcast, to be aired Nov. 7 on the Arts & Entertainment cable-TV channel, will be much more shipshape. Alexander Cohen, the executive producer, is an experienced hand at such affairs (the Tony Awards, for example) and much of the live material may stitch together well with prerecorded-video acceptance takes by winners who were not present to pick up their awards.

Whatever the validity of recurring charges of classical nonfeasance against the Recording Academy's TV spectacular, there's no proof that the Mumm/Ovation alternative is the best response. But it does show promise.

And now for the winners, chosen by a panel of classical radio programmers, Ovation critics, and record retailers, supplemented in the case of the first three awards by Ovation readers. Albums were nominated by

record labels.

Record of the year: Wagner's "Lohengrin," with Plácido Domingo and Jessye Norman, conducted by Sir Georg Solti (London). Recording artist of the year: Murray Perahia (CBS). Debut recording artist of the year: Nadja Salerno-Sonnenberg (Angel).

Best recordings in other categories were orchestral: Beethoven's Ninth Symphony conducted by Roger Norrington (Angel); concerto: Bartók Piano Concertos, Zoltán Kocsis (CBS); opera: A tie between Adams' "Nixon In China," conducted by Edo de Waart (Nonesuch), and Strauss' "Ariadne auf Naxos," conducted by James Levine (Deutsche Grammophon); chamber music: Bartók Quartets, Alban Berg Quartet; instrumental solo: Mozart Piano Sonatas, Mitsuko Uchida (Philips).

Also, choral: Verdi's "Requiem," Robert Shaw (Telarc). Vocal solo: Mozart/Strauss/Wolf Recital, Arleen Auger (CBS). Vocal reissues: Puccini's "Turandot,"

Ovation's new awards show fails to take the prize

Erich Leinsdorf (RCA). Nonvocal reissues: Mendelssohn/Tchaikovsky Violin Concertos, Jascha Heifetz (RCA). Contemporary composer: Witold Lutoslawski, Cello Concerto, etc. (Philips). Crossover: "Jazz Works For Orchestra," Simon Rattle (Angel). Production and engineering: Holst's "The Planets," Paul Myers and John Dunkerly (London). Hall Of Fame citations went to Avery Fisher and Virgil Thomson.

PASSING NOTES: Eurodisc will become a dedicated vocal, choral, and operatic label within the BMG Classics complex, says Michael Emmerson, company chief. An ambitious operatic program is being developed, he says . . . The BMI Foundation has set Feb. 10 as the deadline for submissions to its annual Student Composers Competition. Winners will divide \$15,000. Past winners who went on to prestigious careers include composers William Bolcom, George Crumb, and Mario Davidowsky.

Gospel LECTERN



by Bob Darden

This is the first half of an interview with A&R head Alan Abrahams on Light Records' efforts to gain a wider audience for the group Commissioned.

ALAN ABRAHAMS, head of A&R for the black-gospel-oriented Light Records, has one of the best-kept secrets in the business on his hands, and he's not happy about it. The gospel group **Commissioned** is widely considered to include some of the hottest musicians, best singers, and strongest songwriters in music. The catch is getting somebody—anybody—to listen.

Light has always been a gospel powerhouse. Even when the company was tottering financially a couple of years ago, such acts as the **New Jersey Mass Choir** and Vickie Winans kept it afloat. In October, six of the top 40 spots on the spiritual chart belonged to Light.

Light currently has 10 artists—a far cry from the days when Andrae Crouch, Walter Hawkins, and a host of other gospel artists were signed to the label. But Abrahams, a savvy, English-born producer whose credits include work with Joan Baez and Tavares, says the small roster works in Light's favor: "From an A&R standpoint, that's good because that means everybody gets equal attention."

Abrahams says Light is interested in signing contemporary Christian artists again, but only if they're of the same quality as their counterparts in black gospel.

"It is clear to me that our best artists beg comparison with their secular counterparts," he says. "Commissioned is the best band in music—and I've heard them all, both here and in England. And a Vickie Winans is on par with Anita Baker or Whitney Houston.

"What I don't see in Christian music are white artists

that excite me the way their secular counterparts do. There are no artists as compelling as Sting, Steve Winwood, or Bruce Springsteen in Christian music."

However, Abrahams is quick to point out that excellence is not the sole goal of religious music. In the end, gospel music is only important if it is instrumental in bringing more souls to the kingdom of God, he says.

But excellence is why it is so important to get the word out on Commissioned. The group's current album, "On The Winning Side," is not garnering the airplay its predecessor, "Go Tell Somebody," did—although it is selling well in the black gospel marketplace.

"Commissioned is going to do OK without airplay because [it does] so many live performances. That's where the rubber meets the road: ministering to people face to face. I just don't think that's good enough."

"[The group's] new album, the one [its members are] just in the process of finishing, is really excellent. It

Light Records' Abrahams commits to Commissioned

should recapture the airplay they got off of 'Go Tell Somebody.' Couple that with the strong base they already have and everything will come together. I'm confident it will do well with their black gospel constituency."

Abrahams believes that there is a distinct line drawn in religious radio.

"It's a barrier we intend to break down," Abrahams says grimly. "Commissioned is instrumental in that happening. Once the DJs and PDs see [the group] perform live, they'll know that [it's] a band, that [it] can really rock out. Commissioned has a broad appeal. Here's a band where some of their harmonies are comparable to the Beach Boys!—and others are straight-ahead black gospel. Their albums employ sophisticated vocal stacks and arrangements. So not only do their records sound like pop records, the funk still happens."

Next week Abrahams talks about Light's plans to break Commissioned to a white gospel audience.



Spotlight

Classical Music

The CD Bounty Has Enabled Labels to Rapidly Convert Catalog While Making It Attractive For Newcomers to Test the Classical Waters

By IS HOROWITZ

Classical labels have done just fine over the past couple of years, riding the CD crest along with the rest of the industry. But more recently, the burgeoning number of titles that have entered the marketplace, now at levels that can no longer be absorbed comfortably, has confronted labels with a level of competition that has some taking a new and hard look at past guidelines.

Ironically—or inevitably—it was the very success of the CD format that etched the much sharper edge on the competitive profile. Bountiful availability of manufacturing capacity and falling pressing prices over the past two years have enabled the major labels to convert older catalog at an unprecedented rate. These same factors have also made it more attractive for a host of newcomers to test the classical waters.

While the situation was already tight a year ago, there were many in the industry that judged it a temporary deviation. They thought normal consumption growth would depress the product bulge. Well, it didn't quite happen that way. The production-consumption gap continued to widen.

As we move into the new year, we see a new player entering the arena that will surely add more than a few degrees of heat to the competitive temperature. WEA Corp., possessor of one of the industry's most powerful distribution organizations, has set up a classical wing. It came last October, when it began marketing the large Teldec catalog, acquired earlier by WEA International.

WEA Corp. has been frank in stating that its interest in classics goes beyond the labels it now handles, Nonesuch and Virgin, in addition to Teldec. Other producing units, either by acquisition or license, are expected to come aboard as the classical division gains momentum. The fight for retail exposure can only intensify.

Current estimates place the number of classical titles available on CD at well over 10,000, an unexpectedly high number less than six years after the domestic introduction of the configuration.

Most observers feel the period of dramatic market growth is over, at least for the time being. While classics have reached a heady sales plateau, perhaps \$300 million at retail, the growth curve has flattened. The fight for a decent share of the pie is stepping up.

Most of the majors and many of the newcomers to the field are actively pursuing the economy minded consumer, with prices of completely packaged CDs, some digitally recorded, at dealer prices as low as \$2.75. Many of these titles, including major-label budgets at about \$1 more, are

(Continued on page C-3)

FROM TOP: CHRISTOPHER HOGWOOD; ISAAC STERN; ROGER NORRINGTON; DON DORSEY.
(Cover illustration: Tom McKeith)

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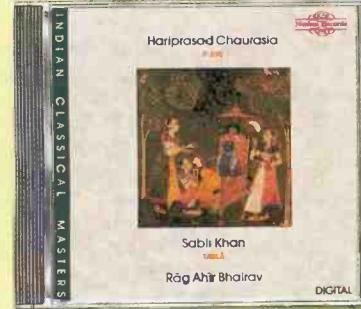
NI 5136



NI 5106



NI 5142 3 CD's (separate)



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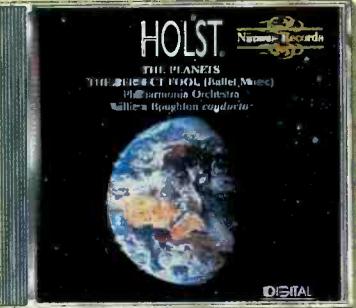
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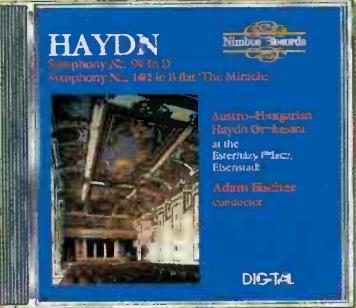
NI 5104



NI 5121



NI 5117 (Picture Disc)



NI 5135



NI 5108



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NI 5100



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NI 5093



NI 5120



NI 5102



NI 5060 11 CD's (separate)



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NI 5099

THE CD BOUNTY:

Labels Convert Catalog, New Artists Converge on 'New' Classical

(Continued from page C-1)

finding shelf space in racks and retail outlets traditionally inhospitable to classics, a promising sign to many.

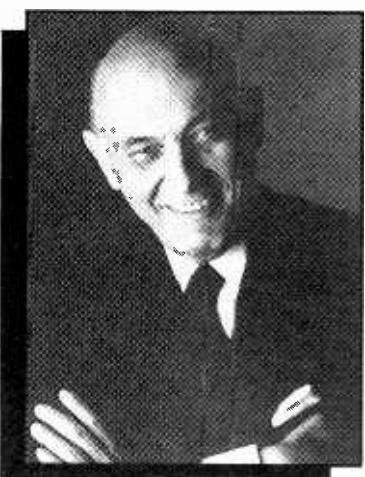
No one is more blunt in assaying the scope of the product



Ton Koopman



Leonard Bernstein



Sir Georg Solti



Kiri Te Kanawa on London radio.

Murray Perahia

affecting operational strategy. "Dealers are not taking on any more 'Boleros,'" he says. "The nice-guy days are over."

Meggs lays the slowdown in market growth largely to player manufacturers. For the most part, he observes. "They are not aggressively selling equipment." He rebuts hardware maker complaints that high software prices are to blame for flattening out the industry growth curve.

Meggs maintains that current price levels are fair in view of costs that are generally higher than in the era of black vinyl. "We won't be the first to cut prices," he says, "but we intend to remain competitive."

Angel, which came to CD a bit later than most other majors, mounted one of the industry's heaviest release schedules the last couple of years, particularly in catalog reissues. But the label has now reached what it considers an optimum active catalog size, about 1,600 CD titles. That's a lot more than the number in May, 1984, almost a year after other labels had entered the market. That modest number was 11, Meggs remembers.

From now on, new releases will see a corresponding removal from active status of the oldest and slowest moving Angel titles. Still, it will take about another two years to put out back-catalog items still thought worthy of CD conversion. But no more monthly catalog CD releases that have, on occasion, numbered as many as 60 titles.

Black vinyl has become an almost negligible portion of total volume at Angel. Although LP returns just about equal new LP sales, the configuration will still figure on selected items as "long as the market exists," says Meggs. But, as with other majors, that means representation primarily on crossover product. Angel's current experience with "Show Boat," for instance, demonstrates that for certain items there is "still a decent market out there."

As for cassettes, they represent about 10% of Angel volume, says Meggs. Their strength, however, lies principally in budget and midlines.

On the repertoire side, Meggs says the company's recording program will continue to focus largely on modern orchestra and star conductor productions, despite the outstanding success of such period instrument specialists as Roger Norrington. That's where the interest of the mainstream public lies, he says. He cites projects such as Riccardo Muti's Beethoven cycle with the Philadelphia Orchestra and Bernard Haitink's upcoming Wagner "Ring" project with the Concertgebouw as examples.

Crossover, of course, remains high on Angel's planning agenda. "It's the best way to get big dollars in a hurry," he says.

Michael Emmerson, president of **RCA Classics**, has few illusions about the current market situation, but is hardly intimidated. Under the Bertelsmann Music Group umbrella, his division has enjoyed strong support in an expansion movement that is attempting to return the RCA label to a leadership role. He claims a current recording budget that is 10 times larger than when he came to the label in July 1968.

"As for competition," says Emmerson, "the stronger the better." The challenge is there, and the result is that "the consumer will get better product." He also feels that prices have to come down, both in response to competitive pressures and the need to expand the market.

Like other majors, BMG set a brisk pace in CD reissues. This has been trimmed somewhat this year, and Emmerson expects that the total number of releases this calendar year will be somewhat less than the 270 issued in 1987. Newly recorded material, however, will figure more strongly in the mix.

Investments in new recordings will show a significant increase next year, says Emmerson. There will also be more support for artists on the label. He is a firm believer that consumers generally are attracted more to the artist than the work, and that only talent with high consumer appeal can be sold at full price.

BMG's commitment to musical theater continues strong, (Continued on page C-7)



CLASSICAL RETAIL: CD Glut, Pricing and Quality Create Consumer Confusion, Dealer Concern

By SUSAN ELLIOTT

How are retailers dealing with the ever-raging flood of compact disks? "It's not like two years ago when you could order literally anything in CD and it would sell," says Thom Healy, head of stock for the Harvard Coop's classical department. Healy reports having to pick and choose: "After awhile, the cream rises to the top. You figure out what the necessary product is and what the frill items are."

"The CD market is totally glutted," says Denise Pineau, manager of the Classical Music Centers for Barnes and Noble. "I'm becoming even more selective than I have been in the past."

"We try to be choosy," says Fritz Ireland, classical manager of the 42 Spec's Records outlets in Florida. "There are a lot of inferior recordings of the famous works out there and we just avoid them."

"You can no longer pick up everything from everybody," echoes Dieter Wilkinson, national buyer for the 620-store Musicland/Sam Goody chain. "We pick and choose, and concentrate on those titles that achieve the most turnover."

Some of the larger stores in the Tower and Sound Warehouse chains still bring in virtually every title. Adrian Mills, classical buyer for the latter's 115 outlets, orders most of the domestic product and is more selective on the imports. Ray Edwards, national classical manager for Tower's 50 stores, reports carrying all titles in his larger facilities.

Of the eight stores canvassed, all agreed that CD's availability in full-, mid-, and budget price lines has caused confusion among their customers. Says Pineau: "One woman came into the store the other day and said, 'When I buy Heifetz, I know it's old, so I expect to pay less. But what am I supposed to think when I can buy Horowitz for \$11.99 or \$12.99? I mean, I expect to pay \$16 for Horowitz.'

"People say to me all the time, 'Why is the price going down?' 'Is DG's sound quality going to be as good now that their price is lower? I don't know how to judge anything by price anymore.' Those are the customers who get so frustrated they throw their hands in the air and walk out."

Healy's clientele is similarly confused. "For awhile our customers asked why CD prices were so high. Then when the midlines arrived, they asked what was wrong with them, since they were cheaper."

"We frequently explain," he continues, "that you can certainly buy an all-digital CD by a leading orchestra at full price. But it might be an inferior interpretation to a mid-priced CD that just doesn't happen to be all-digital."

Further clouding the issue are full-priced CDs that are *not* all digital. Says Wilkinson, "There are companies who are still selling analog remasters at full price. So some customers think we're ripping them off."

And then there are the mid-priced CDs that are all digital. Says Pineau: "Many times I find myself saying, 'Well you're paying more here because it's DDD.' And I pray to God that I don't turn around and bump into a midline that's also DDD. No matter what I say, I'm lying through my teeth."

"The midline and budget lines were a wonderful idea and still are," she continues. "But if you don't give some significance to the full line, then why bother? There is something to be said for classical music being elitist. I feel like we're whoring the product out the door."

"By all means, the midlines and budgets have hurt the full-price product," agrees Jim Rose, GM of the 17 Chicago-based Rose Records stores. "We're seeing a tremendous amount of trading down," says Wilkinson, who reports that customers see no reason to pay top dollar for a certain conductor and orchestra when they can buy the same performing forces for less.

Says Fritz Ireland: "As long as manufacturers are making triple-D midline and budget CDs, the market could easily survive without full-price CDs."

Tower's Edwards disagrees. "The top line is the most important, because that's where the new releases are. And, with the exception of certain midprice reissues on PolyGram and Angel, the new releases are still the biggest sellers. Overall, this is still a new-release business."

Frank Trace, buyer for the 217 Ohio-based Camelot outlets, falls somewhere in the middle. "Budget and midline are a good area for casual classical buyers. But the serious buyer seems to stick with the full-price CD."

In terms of other configurations, the cassette's popularity lies mostly within budget range (except at Barnes and Noble, which reports strength in all price categories), and the LP is not as dead as some manufacturers seem to think. Pin-

eau reports her sales ratio at 60:35:5, CD:Cassette:LP. "LP to be higher," she says, "until CBS and PolyGram did their major deletions. I could sell more if I could get them."

Edwards says Tower's sales are about 70% CD and the rest "split between LP and cassette. We are still ordering a good stock of LP titles. In a lot of cases, we have to resort to imports of items that are no longer available in domestic LP catalogs. There are still a group of people who are devoted to LPs."

Mills reports his sales ratio at 75:20:5. "We still order LPs, selectively, for our top stores," he says. Ireland does too, though only cutouts. "Almost all of our business is CDs, budget cassettes, and cutout LPs," he says.

Creating the Proper In-store Environment

Aside from in-store play, a knowledgeable sales staff is of primary importance in creating an effective environment for classical record buyers. "That's by far the most effective sales tool for classical," says Mills.

"You've got to have people who know what they're doing," says Pineau, who hires mostly music students. Both Tower and Sound Warehouse cordon off classics from the rest of the store. "All of our new stores in the past 10 years have a separate classical environment with a dedicated sound system," says Edwards. "We try to have lots of in-store displays and create a fairly pleasant place where you want to linger."

"The majority of our classical departments are glassed off," says Mills. "The customer does not have to hear Bon Jovi and it allows him to stay in the store longer, with a more comfortable atmosphere."

Ireland isn't convinced that segregation is the best route: "I don't know if partitioning off the classical section is really the best thing to do. Our classical department in the Dixie Highway store is located between the pop and video departments, so it's accessible to those other types of customers."

Those "other types" were largely responsible for the huge success of Mills' recent "lowest CD prices ever" promotion.

"We sold CDs from \$3.99 up and treated it like a pop sale, merchandising it at the front of the store because the prices were so low. We moved thousands of CDs, and most of the buyers were crossover sales."

Another effective promotion for Sound Warehouse is throwing a party. "We run them in the stores with radio stations," says Mills. "We serve cheese and wine and give away a CD every five minutes for three or four hours. It draws hundreds of people."

The main idea, of course, is to get people into the store. "Really the thing that draws people in is a label sale," says Edwards.

"We do lots of giveaways," reports Pineau, who has given away everything from Godiva chocolates to an Itzhak Perlman autographed recording.

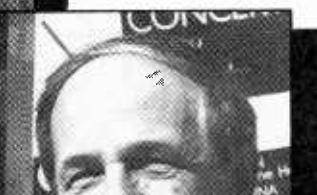
Says Ireland, "The best promotion we've done all year was giving away a CD player to promote PolyGram's new line of CDVs."

Though the Coop is the smallest and Tower the largest of

(Continued on page C-20)



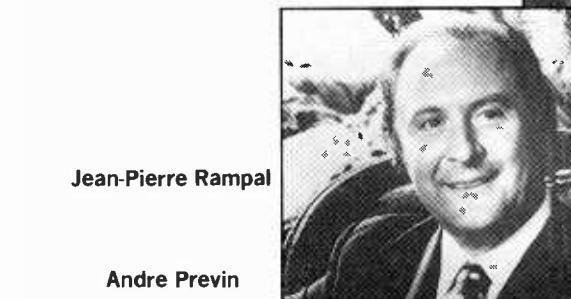
Trevor Pinnock



Pierre Boulez



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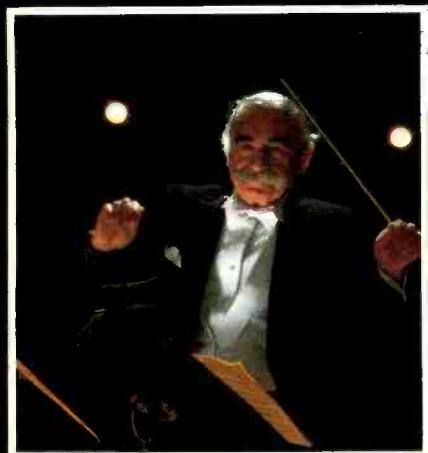
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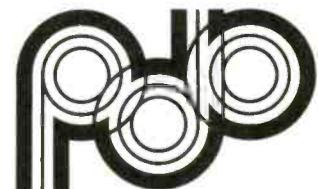
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Classical Music

THE CD BOUNTY

(Continued from page C-3)

says Emmerson, and current planning calls for three major productions a year. The label will also be launching a new series of back-catalog musicals.

Among new projects soon to be implemented are two series of period instrument recordings. One will be at mid-price, with material already being assembled from a number of sources. The other will consist of new recordings produced for the most part by Wolf Erichson, who has long been identified with the specialty. At least 12 titles in the latter category will be issued annually, says Emmerson.

There is also a possibility that BMG will end its tie with Erato, Emmerson confirms. The current contract with the French label expires the end of 1989, and both sides are said to be "considering their options."

"It was easy to do good business in the days of rapid CD expansion," recalls David Weyner, marketing and sales VP at PolyGram Classics. However, much more aggressive promotion is called for today, and he believes labels must be more resourceful in shaping product lines.

Much of PolyGram's efforts this coming season will be focused on promoting budget product to chain accounts. There will also be strong support efforts for midlines in chains. Weyner expects to see more "designer approach" packaging to attract new adult buyers.

Lynne Hoffman-Engel, VP of London Records, agrees that promotion is a key to success today. The goal is not only to get more response from established collectors, but to reach new people with classics or related material. More crossover product is due next year, she says, but there will also be heavy reliance on central repertoire performed by the label's top artists.

TOP CLASSICAL ALBUMS

Following is a recap chart of the top classical albums during the eligibility period of Oct. 17, 1987 to Oct. 15, 1988.

Pos. TITLE—Artist—Label

- 1 HOROWITZ PLAYS MOZART—Vladimir Horowitz—DG
- 2 BAROQUE MUSIC FOR TRUMPETS—Wynton Marsalis—CBS
- 3 HOROWITZ IN MOSCOW—Vladimir Horowitz—DG
- 4 MENDELSSOHN: VIOLIN CONCERTO—Nadja Salerno-Sonnenberg—Angel
- 5 BEETHOVEN: SYMPHONY NO. 9—London Classical Players (Norrrington)—Angel
- 6 BEETHOVEN: PIANO CONCERTO NO. 5—Murray Perahia—CBS
- 7 THE MOVIES GO TO THE OPERA—Various Artists—Angel
- 8 BRAHMS: DOUBLE CONCERTO—Isaac Stern, Yo-Yo Ma—CBS
- 9 GLASS: AKHNATEN—Stuttgart State Opera (Davies)—CBS
- 10 WAGNER: THE 'RING' WITHOUT WORDS—Berlin Philharmonic (Maazel)—Telarc
- 11 THE ACADEMY PLAYS OPERA—Academy Of St. Martin-In-The-Fields—Angel
- 12 WHITE MAN SLEEPS—The Kronos Quartet—Nonesuch
- 13 BACH: CHACONNE/PARTITA/CELLO SUITE—Andres Segovia—MCA
- 14 CARNAVAL—Wynton Marsalis—CBS
- 15 HOLST: THE PLANETS—Boston Pops (Williams)—Philips
- 16 POPS IN LOVE—Boston Pops (Williams)—Philips
- 17 BEETHOVEN: SYMPHONIES 4 & 5—Academy Of Ancient Music (Hogwood)—L'Oiseau Lyre
- 18 ADAMS: NIXON IN CHINA—Sylvan, Maddalena, Page (De Waart)—Nonesuch
- 19 PLEASURES OF THEIR COMPANY—Kathleen Battle, Christopher Parkening—Angel
- 20 VIVALDI: THE FOUR SEASONS—St. Paul Chamber Orchestra (Zukerman)—CBS
- 21 VERDI: REQUIEM—Dunn, Curry, Hadley, Pliskha (Shaw)—Telarc
- 22 VERDI: REQUIEM—Studer, Zajic, Pavarotti, Ramey (Muti)—Angel
- 23 FINZI: CLARINET CONCERTO—English String Orchestra (Boughton)—Nimbus
- 24 HOLST: THE PLANETS—Philharmonia Orchestra (Boughton)—Nimbus
- 25 SCHUMANN: CELLO CONCERTO—Yo-Yo Ma—CBS

One of the more ambitious projects on the launching pad is a 10-year survey of the works of Kurt Weill. This will cover operas, cantatas and Broadway material. About two albums a year will be released. Among works that will figure early in the series are the opera "Die Burgschaft" and the cantata "The Eternal Road." The project is being undertaken in conjunction with the Kurt Weill Foundation. Most of the recordings will be made in Germany, with John Mauceri as conductor.

London will be giving more attention to midlines, says Hoffman-Engel, and the introduction this month of a new Grand Opera series will be continued into the new year. In addition to early Joan Sutherland recordings, the series will return to active circulation many of the operas starring Renata Tebaldi.

In its attempt to extend market reach, London will seek to broaden conventional definitions of crossover. This will include classical music performed on electronic instruments, says the label chief, as well as lighter music played by such groups as I Salonisti, and other music that skirts the boundaries of pop and new age.

Defining this music is difficult, Hoffman-Engel admits. Around the London shop it is now being referred to as "progressive music for eclectic tastes."

There's plenty of Christopher Hogwood coming, both in his established role with early music, as well in later works. His first recording with the Handel and Haydn Society, a set of Handel Concert Grossi, is due out early next year. He will also conduct the ensemble in a program of Handel arias featuring Arleen Auger. And Hogwood will be heard in the first of a series with the St. Paul Chamber Orchestra.

Philips does not intend to cut back on new releases, although it will be looking more carefully on "both the A (artists) & R (repertoire) sides," says Nancy Zannini, VP. But she feels there is always room for someone new with genuine talent.

Zannini points with some special pride to the label's experience with pianist Mitsuko Uchida. There was certainly no dearth in recordings of the Mozart piano sonatas, she notes, when Uchida launched her highly regarded series of recordings of these works.

The label's star performers will, of course, continue to dominate Philips's release efforts. Another Jessye Norman live recital album will be released in January to coincide with her scheduled appearances with the Metropolitan Opera. Seiji Ozawa and the Boston Symphony will add to their Mahler cycle in March with the release of the Symphony No. 1. And the Boston Pops with John Williams will be releasing "Orkney Wedding, Sunrise" by Peter Maxwell Davies in an album commemorating the 100th anniversary of the orchestra.

In October Philips began recording a Brahms cycle with Riccardo Muti and the Philadelphia Orchestra. Other upcoming work with Muti, whom the label now shares with Angel Records, includes a "William Tell," to be produced in December at La Scala.

Like other majors, Philips continues a bountiful reissue program. It is setting particular store on a series of CDs featuring early stereo-era Mercury recordings, including many that have long been collector items on LP. The trick here was to be sure audiophile interest would not be eroded by the use of noise suppression techniques in the digital transfers, and label technicians are said to have tried and rejected a number of "sophisticated" procedures.

There will be 20 CDs in the first batch of Mercury reissues, due out in the first half of 1989. In all, three release groups are in the planning stage. The recordings, of course, feature such conductors as Antal Dorati, Rafael Kubelik and Howard Hanson. It's possible, says Zannini, that later releases will offer some of Mercury's mono productions, also remembered fondly by aging audiophiles.

An avid collector herself, Alison Ames, VP of Deutsche Grammophon, finds some of the most obscure reissues attractive. But their very number poses problems. Too many of them, along with clusters of new budget labels that have sprouted during the CD boom, are crowding the marketplace and exerting price and repertoire pressures, she says.

While DG and the other classical majors are active in the budget arena, they do need good margins on frontline product to support new recording projects, Ames points out. Prices on frontline CDs, as a result, are not likely to drop significantly, despite the product glut.

On the reissue front, DG still has a long way to go before suitable items in its vast catalog are exhausted, says Ames. Older recordings by the late Karl Bohm and Ferenc Fricsay are in the upcoming CD pipeline, as well as items by star vocalists recorded in mono during the mid-'50s. Among the

(Continued on page C-10)

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Classical Music

SHOW MUSIC: Classical Casters Bid for Crossover Success

By IRV LICHTMAN

The concept of the crossover show music album, wherein classical artists lend their voices (sometimes their batons!) to such fare, is not new. But never before has there been such classical label fervor in mating opera stars with legendary scores.

In a more traditional crossover vein, classical label catalogs are also bulging with solo albums by opera stars who sing the works of the great theatre composers, as well as other pop favorites.

Starting with Deutsche Grammophon's successful 2-CD production of "West Side Story" in 1985, the young compact disk era has produced six major crossover show music productions, crowned so far in terms of abundant scholarship and more than three hours of running time by the new 3-CD version of "Show Boat" on Angel Records.

With varying degrees of intensity, classical labels have scheduled many new show albums or solo pop ventures.

Historically, the supreme crossover show performance, first on stage and soon afterwards on recordings, was that of Ezio Pinza in "South Pacific." Admittedly at the tail end of his operatic career, the great basso was called upon in 1949 to play romantic lead opposite Mary Martin in the original Broadway cast production of Rodgers & Hammerstein's "South Pacific," recently reissued on CD by CBS Masterworks. Last year the label marketed a crossover version of the show starring "West Side Story's" Kiri Te Kanawa and Jose Carreras.

Pinza, who reached a vastly expanded and appreciative audience, even emerged as a hit singles artist with his memorable rendition of "Some Enchanted Evening," the big ballad from the show. Almost four decades later, many a showier baritone attempts to sing the song with the intensity of a Pinza. Pinza later also starred in Harold Rome's "Fanny" (1954), which is making its way to the CD catalog on RCA Victor.

Lesser known crossover performances on Broadway included that of Robert Weede in Frank Loesser's musically ambitious (Columbia released a 3-LP cast album of the score) "Most Happy Fella" (the show was revived on Broadway in 1979 with another opera singer, Giorgio Tozzi in the lead); Helen Traubel in another Rodgers & Hammerstein musical, "Pipe Dream" (1954), released on RCA; and Cesare Siepi in 1962's "Bravo Giovanni" (Columbia). Last year, Teresa Stratas played a featured role in the ill-fated Charles Strouse-Stephen Schwartz musical, "Rags."

Recording history, too, is amply supplied with crossover albums, with the likes of Lawrence Tibbett, Robert Merrill, Roberta Peters, Patrice Munsel and Jan Peerce featured in studio cast versions of great musical theatre scores.

Show music buffs, with some important reservations (see below), are basically delighted with the crossover studio cast album, whose genesis in the digital recording era, as noted above, is DG's "West Side Story," with its composer, Leonard Bernstein, conducting.

This was followed last year by another Te Kanawa/Carreras teaming on CBS Masterworks' "South Pacific," while so far this year DG's sister company, London, has starred Te Kanawa in "My Fair Lady," MCA has offered "Carousel," and Telarc has moved into show crossovers with "The Sound Of Music," starring Frederica von Stade.

On Sept. 28, Angel/EMI Records began marketing its whopping 3-CD package of "Show Boat," starring von Stade, Jerry Hadley, Bruce Hubbard and Teresa Stratas. Not only has its length (more than 3 CD hours) set a record in crossover show product, but so has its cost, estimated at around \$550,000.

Show music buffs or critics, for that matter, have not always been receptive to crossover sets. Their chief criticism has generally centered on a view that some opera singers have been miscast in roles requiring a lighter touch both in vocal style and personality.

However, there is general agreement on two major issues of great interest to lovers of the musical theatre: orchestrations adhere to the originals when available, and, with the greater length of CD programming in mind, hitherto unrecorded music or lyrics fill many gaps left by the original

(Continued on page C-20)

Yo-yo Ma

Charles Dutoit

Ruggero Raimondi &
Agnes Baltsa

John McGlinn

Victor Borge in-store.

Christoph von Dohnányi

Riccardo Muti



BRIGHT PICTURE: CDV Spurs Wider Acceptance of Laserdisk and Classical Home Video

By IS HOROWITZ

PolyGram's recent introduction of CD video has focused new trade attention on classical home video, whether on cassette or laserdisk. With the awesome universe of videocassette players already in American homes, no one expects that disks will catch up or seriously challenge the older configuration for some time. Or ever, in the view of some. Others, however, see the new format headed for rapid growth as it begins to interface more widely with audio CD playback.

PolyGram researchers, for instance, predict that five years hence 25% of all CD players in consumer hands will also be capable of playing CDV. The number of such versatile players in 1993 will reach 5.5 million, says Guenter Hensler, president of PolyGram Classics, and sales of disk will number more than 20 million.

But as of this writing no more than 40,000 combo units have been distributed. More than 300,000 older-model laserdisk players are said to be in the market. These cannot read audio CD disks and, for the most part, are incapable of tracing digitally encoded sound.

Companies with classical music videocassettes, whether instrumental, opera or ballet, are claiming good sales and an increasing penetration of record outlets, particularly in those stores which do a substantial classical business. Prices have been coming down over the past year, and good sell-through experience is attracting more video outlets as well. While numbers remain modest compared to movies and other mass potential categories, classical video represents welcome plus business for many.

Opera remains the musical form that many feel benefits most from video, whether on tape or disk. Prestigious performances, such as Paramount's string of Metropolitan Opera productions, and ballet, of course, are among those that bear repetition gracefully. In many other musical productions, the visual impression, however impressive the first time around, can fade in interest on subsequent viewings.

Eventually, say some optimistic prognosticators, the price of CDVs may come down to the point where they cost little more than conventional CDs. At that time, consumers may look upon them as more attractive, one-time music investments.

Robin Nystrom, marketing executive at Home Vision, the Chicago-based distributor, claims that its best-selling opera cassette, a performance of "Aida" with Maria Chiara, Ghena Dimitrova and Luciano Pavarotti, has sold 7,200 copies since its release less than a year ago at a list price of \$39.95. A sale of 5,000 to 7,000 in the first year is considered very good, says Ernest Gilbert, president of Video Arts International.

Bob Karcy of VIEW Video puts it another way. "Over a period of time classical videos can outsell many B movies." He is quick to point out the staying power of opera cassettes and other musical packages.

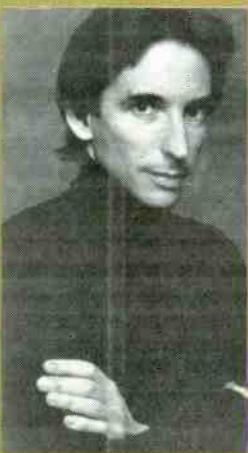
As for laserdisk sales, Ron Rich of Pioneer Artists pegs a good sale of opera at 6,000 to 8,000, with the average for the first year after release at about 2,500. This compares well with sales of opera on videocassette, he maintains, despite the huge disparity in player ownership for the two configurations. Pioneer has released 40 operas on laserdisk since its first, a "Tales Of Hoffmann" starring Placido Domingo, in 1981.

Rich, who was expected to leave his present post to set up his own video firm, believes that PolyGram's entrance into CDV can only spur wider acceptance of the laserdisk medium. While much of Pioneer's sales still come from high-end video and audio retailers, good experience by some record chains such as Tower is leading others to stock laserdisk, says Rich. The product is now being tested by National Record Mart, he says, and the Whiz chain is also "getting involved."

PolyGram strategy is to have each of its classical labels market CDV titles featuring artists on their respective rosters, enabling cross-promotion strategies with CD where appropriate. Most of its material comes from United, which has

(Continued on page C-20)

MASTERWORKS



Michael Tilson Thomas



Yo-Yo Ma



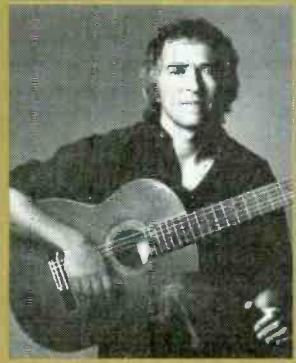
Isaac Stern
Artist Laureate



Jean-Pierre Rampal



Vladimir Horowitz



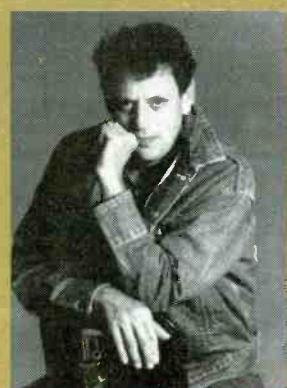
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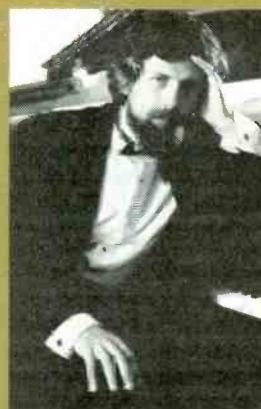
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Igor Stravinsky 1940
Rudolf Serkin 1941
Bruno Walter 1941
Isaac Stern 1945
George Szell 1946
The Juilliard Quartet 1948
Leonard Bernstein 1950
Glenn Gould 1955
Vladimir Horowitz 1962
John Williams 1964
Pierre Boulez 1966
Jean-Pierre Rampal 1969
Murray Perahia 1972
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Yo-Yo Ma 1979
Emanuel Ax 1981
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Classical Music

THE CD BOUNTY

(Continued from page C-7)

latter she singles out a Wagner program with Astrid Varnay and Wolfgang Windgassen.

The label's Archiv line, one of the industry's first to probe deeply into early and Baroque music, will be making its CD debut at midprice early next year, says Ames. At the other end of temporal spectrum, DG will be adding to its 20th Century Classics series, again at midprice.

But new and major projects will continue to be released at past rates. DG's Wagner "Ring" project with James Levine and Metopera forces, bows this month with "Die Walkure." "Siegfried" and "Rheingold" are due in '89, and only "Götterdämmerung" still remains to be recorded. Other new opera projects include a "Butterfly" with Mirella Freni and Giuseppe Sinopoli conducting the Philharmonia; "Eugen Onegin," also with Freni and mounted in Dresden with Levine on the podium; and a "Wozzeck" in Vienna conducted by Claudio Abbado.

DG hopes to do more recording with the Chicago Symphony Orchestra under Leonard Bernstein, says Ames. And she notes new activity by violinist Anne-Sophie Mutter. The Tchaikovsky Concerto with Herbert von Karajan conducting has recently been recorded, and Mutter will also be heard in the Stravinsky and Lutoslawski violin concertos.

Thomas Z. Shepard, head of MCA Records classical and theatrical division, agrees that the market is glutted with low-price product, and that even on higher priced items the abundance of titles is forcing label executives to turn inward and ask themselves, "Why am I making this new recording; will it sell?"

With respect to MCA's lowest-price units, its Double-Decker series, two CDs for the midprice of one, the answer remains positive, says Shepard. These items are drawn from the MCA/Decca vaults and the Westminster, Kapp and Command catalogs owned by MCA.

The label's midline Crimson series, however, has been tailing off in sales. More material by such conductors as Maxim Shostakovich, Sir Charles Mackerras, Stanislaw

Skrowaczewski and Rafael Frühbeck de Burgos, will figure in this series and, where thought appropriate, some may be elevated to a higher price category. Among these is a Rachmaninoff 2d Symphony with Gennady Rozhdestvensky.

Top-line deep catalog material, such as the Jascha Heifetz CDs released last month, and the continuing series of Andres Segovia reissues, will remain at the next higher Gold Line price, and all new recordings undertaken by MCA itself go at top-of-the-line prices.

The Gold Line will also be the home of a series of classic Broadway show recordings pre-dating the stereo era. Among them are such vintage productions as "Oklahoma," "The King and I," "Call Me Madam" and "One Touch of Venus."

New recordings by pianists Ruth Laredo and Joanna Harris, and the Amherst Saxophone Quartet are due out early next year, and among unusual items planned is a "Tenth" Symphony by Beethoven, a 19-minute work realized by British musicologist Barry Cooper from material in the composer's sketchbook. Wyn Morris conducts the London Symphony, and Cooper fleshes out the disk with an illustrated talk.

Shepard, one of the industry's most active Broadway show producers, will turn out another studio revival of a classic show, and upcoming stage-related recordings will in-

clude a set starring Sarah Brightman. And MCA's license arrangement with John Yap's That's Entertainment Records will see more Gilbert & Sullivan ("The Gondoliers") and some Noel Coward ("Bittersweet").

Telarc Records executives feel the company has succeeded in establishing a label image that has many consumers looking to it first for new product purchases. This public perception is responsible for the company's outsize growth in the last few years, believes president Robert Woods, and will carry it through the current competitive squeeze with greater success than most.

Despite an active catalog size that numbers only some 130 titles, Woods lays claim to about 10% of classical turnover in the U.S., a large enough slice of the pie to have attracted any number of buyout suitors, most recently a vigorous bid by the budding WEA International classical wing.

Woods parries recurrent rumors with firm denials that any deals are pending or planned. He admits, though, that "all major players have talked to us."

Within the past year, says Woods, Telarc has increased its new-title production rate by 40%, with some 40 new recording projects already inked in for the coming year. Mainline standard classics remain the label's area of concentration, and conductors with whom it works on a regular basis include Lorin Maazel, Christoph von Dohnányi, Sir Charles Mackerras, Robert Shaw, Yoel Levi, David Zinman, Jesus Lopez-Cobos and Erich Kunzel, the latter, of course, its chief crossover contributor.

On the crossover side, Telarc expects that its biggest seller yet will be the all-star "Big Band Hit Parade" it released in October featuring such soloists as Gerry Mulligan, Dave Brubeck and Cab Calloway with the Cincinnati Pops Orchestra conducted by Kunzel.

More pop-slanted product, a greater stress on top-of-the-line, and a general increase on promotion are among the methods being employed by Intersound's Pro Arte to overcome market inertia.

Crossover has been a large part of the product mix at the

(Continued on page C-12)



Philippe Entremont

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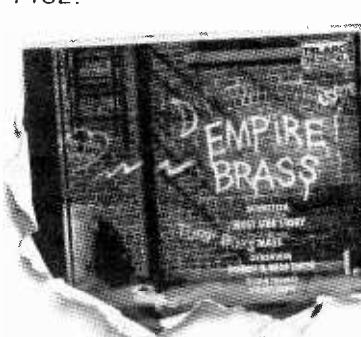
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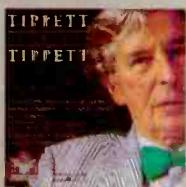
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String Quartet.
4/2-90713



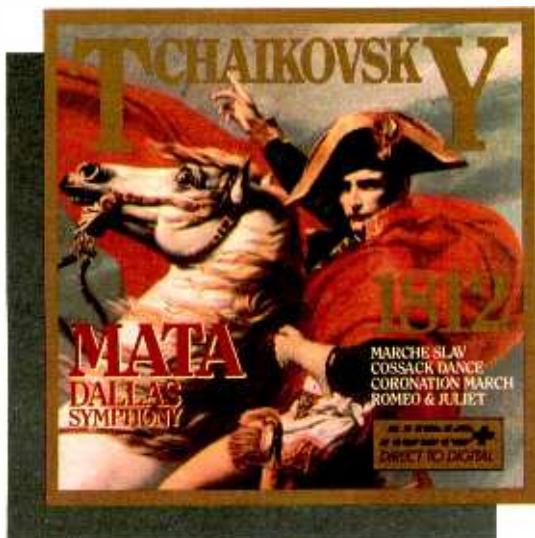
Mozart Symphonies
Nos. 32, 35 & 36 Finnish conductor
Jukka-Pekka Saraste interprets
three of Mozart's most popular
symphonies with the
Scottish Chamber Orchestra.
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VIRGIN CLASSICS

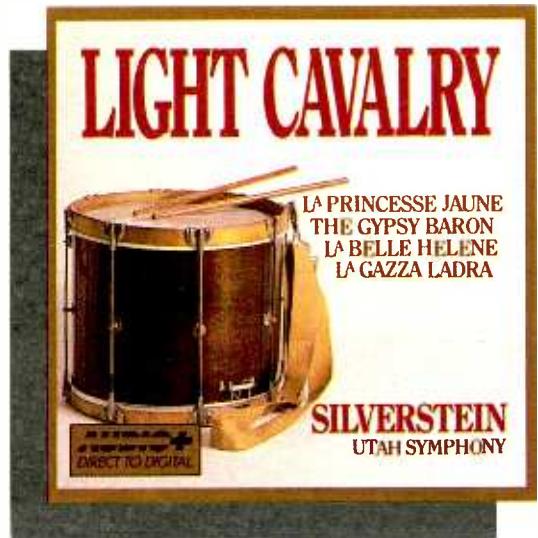


ProArte Establishes a New Plateau in Digital Recording

A Billboard Spotlight



CDD 409 Tchaikovsky 1812

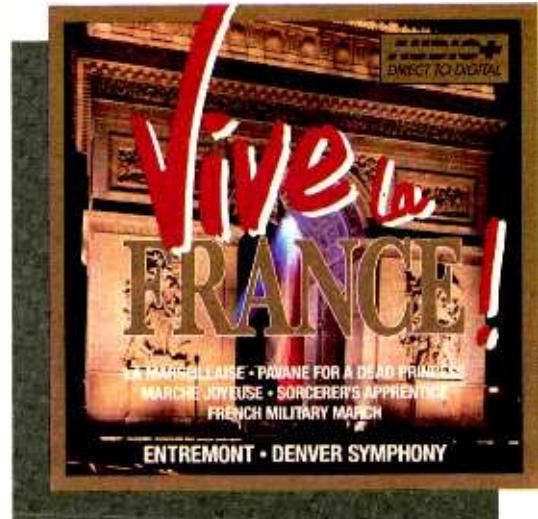


CDD 402 Light Cavalry



CDD 403 3 Heroes

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THE CD BOUNTY

(Continued from page C-10)

label for a couple of years now, and much more is due, says VP Steve Vining. He points to an upcoming series featuring such artists as Dizzy Gillespie and Al Hirt with symphony orchestras as examples.

Vining also cites positive experience with ProArte's first AudioPlus CDs. These recordings, produced with minimal microphone techniques, fed to 2-channel digital tape right at the session, and pressed on gold-reflecting CD surfaces, represent ProArte's claim to quality superiority. They will figure more prominently in new projects, says Vining. "It's our way of setting our product away from the pack," he says. Six AudioPlus CDs are out now; 10 to 12 are planned for next year.

Pro Arte, currently working with six American orchestras, perhaps more on a consistent basis than any other label, is also said to be in discussion with two more. In addition, more recordings are planned with English orchestras, including the London Symphony.

ProArte's budget Quintessence line, sold to dealers at about \$3.50, now numbers some 40 titles. Midline Maxiplays, a "greatest-hits" type series of 60 minute (or over) CDs, currently comprise 32 titles. Both of these lines will be added to over the next year, says Vining.

As a label that shuns the repertoire mainstream except for relatively few new projects, Nonesuch is not faced with as much title-duplication resistance as most other labels. Still, as VP Peter Clancy points out, there is only so much bin space and buying dollars out there, and competition for a decent share puts new demands on marketing support.

Among contemporary works Nonesuch will be bringing out in '89 is a Steve Reich set with guitarist Pat Metheny, and the Kronos Quartet in "Different Trains." The Kronos will also be featured in a Terry Riley album, performing "Salome Dances For Peace." On another disk, soprano Dawn Upshaw is backed by David Zinman and the St. Luke's Orchestra in works by Barber, Harbison, Stravinsky and Menotti. Also due are new works by John Zorn and John Adams, says Clancy.

As for standard repertoire, the label will be releasing further installments in Richard Goode's Beethoven piano sonata cycle it is sponsoring in combination with the Book-of-the-Month Club, Beethoven cello sonatas with Anner Bylsma and Malcolm Bilson, and Bach's "Well-Tempered Clavier, Vol. 2," performed by pianist Edward Aldwell.

Unlike most other labels, Nonesuch still finds LP a viable medium, although sales continue to fall. For the time being, new recordings are still being issued in all three configurations, says Clancy.

With little apparent fear of the crowded marketplace, Nimbus, distributed by A&M, is gearing for a substantial increase in its recording commitments. In one new deal, it has signed a 36-album, three-year pact with the Philharmonia Orchestra that calls for a large chunk of standard repertoire performed under a number of conductors. The arrangement, in part, is said to have come about because of personal ties between Robert Maxwell, under whose publishing conglomerate Nimbus falls, and Daniel Salem, chairman of the Philharmonia. Recording sessions will begin next spring, says marketing coordinator Sharon Korot.

In another new deal, the label has entered into a commitment with the re-formed D'Oyly Carte Co. to record 14 complete Gilbert & Sullivan operettas over the next five years. When these two deals begin to bear fruit, release schedules will be stepped up from the current five to six a month, says Korot.

Continuing Nimbus projects will deliver more Vaughan Williams from William Boughton and the English String Orchestra, Schubert symphonies from Roy Goodman and the Hanover Band, Haydn Symphonies from the Austro-Hungarian Haydn Orchestra under Adam Fischer, and Beethoven String Quartets from the Medici Quartet.

Heavy retailer promotions will also be continued, says Korot, including contests and tie-ins with local radio. Nimbus claims success with the two picture-disk CDs it has released so far, and more will be seen when the material is thought appropriate.

A good deal of basic orchestral repertoire is on Teldec's agenda to help make it a strong candidate for mainstream contention. Now a major element in WEA Corp.'s new push into classics, the label hopes to build up this phase of its catalog as quickly as possible.

Orchestral recording will be done on both sides of the Atlantic, says Wolfgang Mohr, Teldec's director of A&R and (Continued on page C-14)

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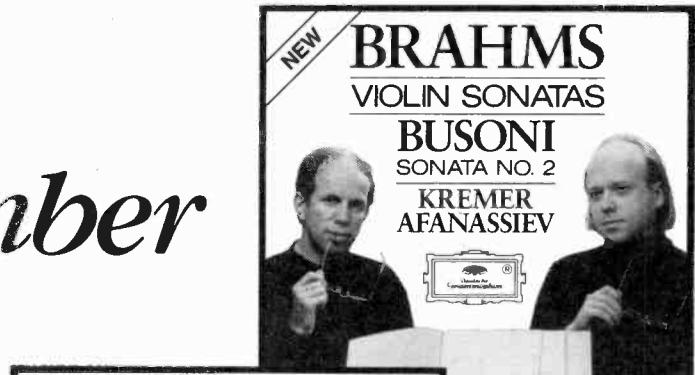
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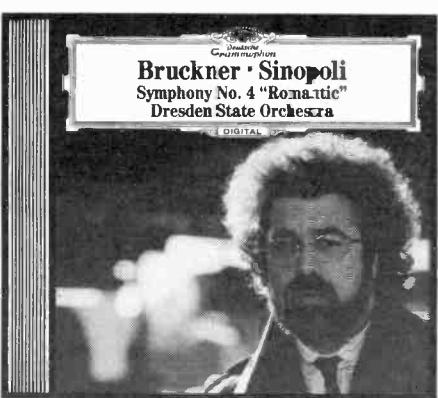


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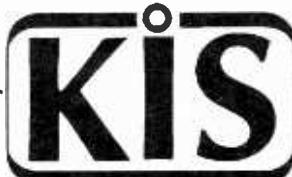
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THE CD BOUNTY

(Continued from page C-12)

production. Recordings of Brahms symphonies by the Cleveland Orchestra under Christoph von Dohnanyi will be followed by a Russian Program ("Pictures at an Exhibition" and "Night on Bare Mountain"). Mohr says it is the label's intention to sign more U.S. orchestras in order to build a strong domestic presence. In Europe, Teldec is working with the Gewandhaus under Kurt Masur in a survey of Tchaikovsky symphonies and concertos, as well as a Mendelssohn cycle. And Haydn symphonies and masses are being recorded with Nikolaus Harnoncourt.

In the Das Alte Werke series, home of early music on the label, the years' old task of recording all of Bach's church cantatas has been completed, with the final packages now scheduled for release. Telemann's "Tafelmusik" comprises another major cycle being tackled.

On the budget side, Teldec is issuing a number of multi-disk packages including 11 CDs of Haydn sonatas in two volumes, the Beethoven piano variations on 5 CDs, the Mozart piano concertos on 10 CDs, and Monteverdi operas on six CDs.

The approximately 400 titles in Teldec's catalog will find 60 to 70 new titles added in the coming year. In recent years, new releases numbered about 30 annually, says Mohr.

Virgin Classics held off on new releases for the remainder of the year, following its launch of 15 titles this past October, to allow its organization to mesh gears. But beginning in the first quarter of '89 heavy makeup release schedules are planned, says Douglas Currie, who left Tower to head up the domestic operation. Along with WEA Corp., its distributor, the U.K.-based label hopes to make a quick impression on the U.S. classical scene.

Ten to 15 new titles will be released during each of the first three months of the year, says Currie. They will then be tapered down to five to eight a month. "We want to get our catalog out as soon as possible," says Currie. This need for market representation outweighs caution in a market he agrees is overburdened with product.

Among Virgin titles coming out next year are new entries in a Beethoven cycle by the Borodin Quartet, and a series of recordings by pianist Stephen Hough. Operas old and new are in the works, with Monteverdi's "Coronation of Poppea" on one hand, and Britten's "Albert Herring" on the other. Another highlight will be a recording of Bach's B minor Mass by the Orchestra of the Age of Enlightenment, a period instrument group conducted by Sir Charles Mackerras.

Currie also notes that Virgin will introduce a midline series by mid-'89 that will feature new recordings by the London Chamber Orchestra under Christopher Warren-Green. Basic repertoire will be stressed.

Because of the special nature of its catalog, **New World Records** is another label less affected by the product glut than others, and it continues to add new recordings of American music at a steady rate. In fact, says A&R chief Elizabeth Ostrow, the label's release schedule is moving up to about 15 titles a year, somewhat more than in recent years.

New World is almost alone among classical labels that still issues LPs along with CDs on all new recordings. Schools and libraries, that together comprise an important market segment for the firm, have not yet substantially converted to the new configuration, says Ostrow. Cassettes, on the other hand, have not found many adherents among the public the label serves.

New World will be completing an Ellen Taaffe Zwilich album with the New York Philharmonic under Zubin Mehta by the end of the year. Other projects on its recording agenda include a set of works commissioned and performed by the American Brass Quintet, and a set of Peter Mennin works with the Columbus Symphony.

Projects next year include a program of pieces by John Knowles Paine with Mehta and the NYP, and a large work by Stephen Paulus with the Atlanta Symphony. Ostrow says that discussions are also underway (at this writing) with the Philadelphia Orchestra for a Vincent Persichetti album. In addition, she points to a major upcoming project devoted to works by Samuel Barber that have never been recorded before.

Arabesque will continue its tight release schedule of about 16 classical titles a year, says president Ward Botsford, in addition to those issued by its recently announced jazz wing under the direction of pianist Billy Taylor. On the classical side more is expected from tenor Rockwell Blake, whose Rossini album won strong attention. Mozart arias are

next, says Botsford. Upcoming orchestral recordings will include other material with Mitch Miller on the podium. Among other new projects inked in for next year, two will star Elizabeth Soderstrom: Britten's "Les Illuminations" with the English Chamber Orchestra, and Shostakovich's Symphony No. 14, recorded in Poland.

Since Arabesque was separated from its former parent label Caedmon and purchased by Bottsford, its longtime director and producer, the label has beefed up international distribution, with revenues from foreign sources now said to be several times previous levels.

Like others, Rene Goiffon, president of **Harmonia Mundi USA**, has found that sales of CD classics have leveled off. They've been "fairly stable over the past six months," and he doesn't anticipate that the pace of growth will rev up again very soon. One thing, however, that has increased, he notes without much pleasure, is the number of CD returns.

That isn't to say that business is bad overall, but that it is just tougher to compete for market exposure, agrees Goiffon. One result is that sales per title are dipping, as compared to a year or so ago. Of the approximately 1,500 titles that he markets (including Harmonia Mundi's own product), only about 200 "sell well."

On some material, LPs and CDs derived from analog recordings are preferred by a loyal minority of collectors, Goiffon has noted. In fact, in the company's own productions, the use of analog over digital remains the preferred recording technology. In part this is due to the approach of Paul McGrath, the engineer on most of their recording sessions, as well as the preference of house producer Robina Young.

With about 100 titles in its top-of-the-line catalog, **Delos Records** will be cutting back release schedule titles to two or three a month, rather than about five as in the recent past. Amelia Haygood, president of the West Coast label, admits that the competitive situation is at the root of this retrenchment. In mid-October the label applied for reorganization under Chapter 11 of the Bankruptcy Act. "We'll be more cautious about duplicating titles and will devote more resources to packaging and presentation," she says.

As for 3-inch classics, which Delos pioneered as a commercial configuration, the original 25 titles which introduced the format have not been added to, and the number is unlikely to grow significantly in the immediate future.

Delos' premium line will continue to feature orchestral recordings under the direction of Gerard Schwarz and James DePriest, says Haygood, as well as other works with cellist Janos Starker.

Denon America has already begun to trim some items from its frontline catalog as it seeks to devote more promotional resources to its strongest titles. Including the Supraphon line, it currently markets some 400 CDs.

Denon is also turning more of its attention to crossover

(Continued on page C-16)

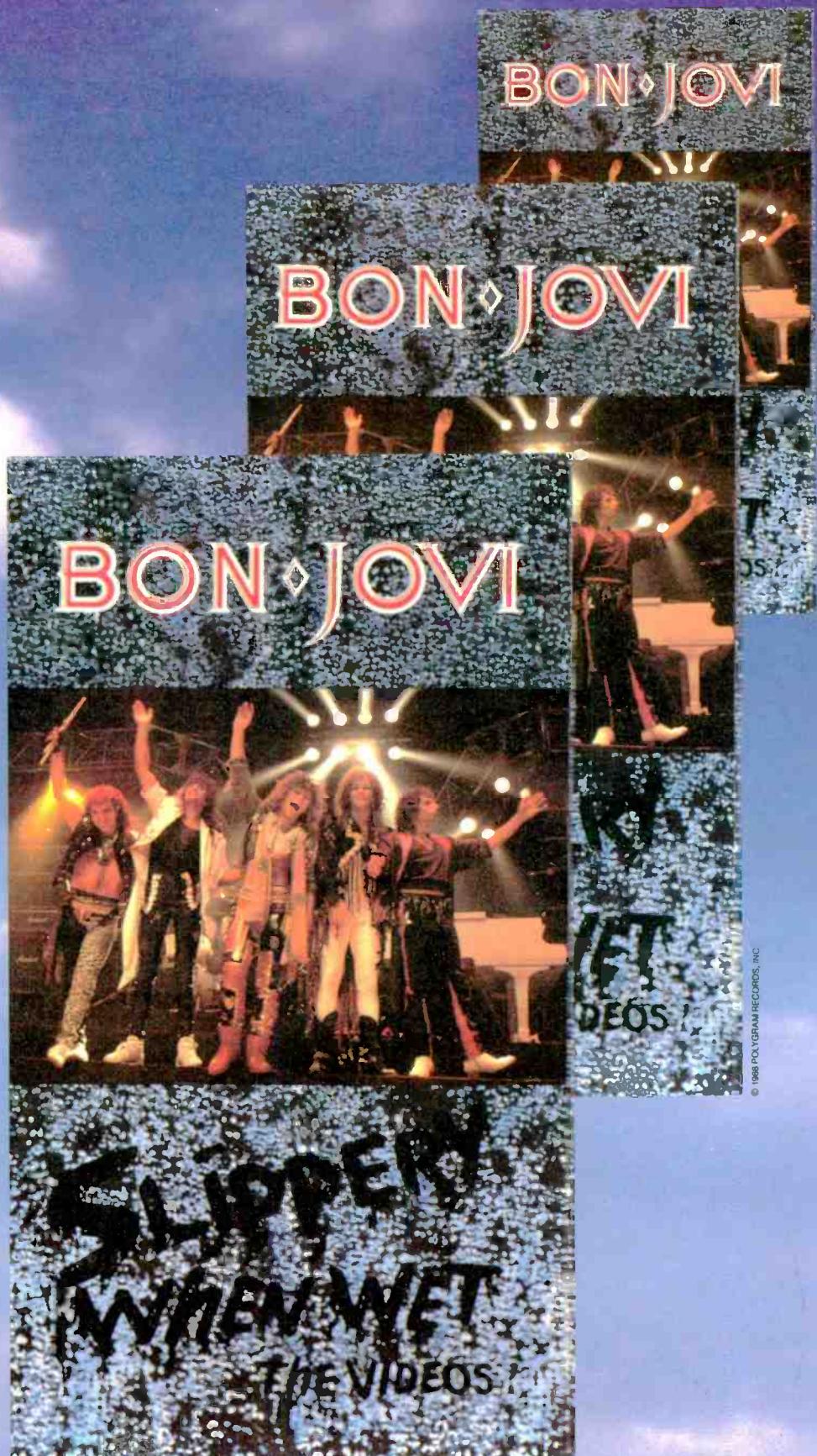
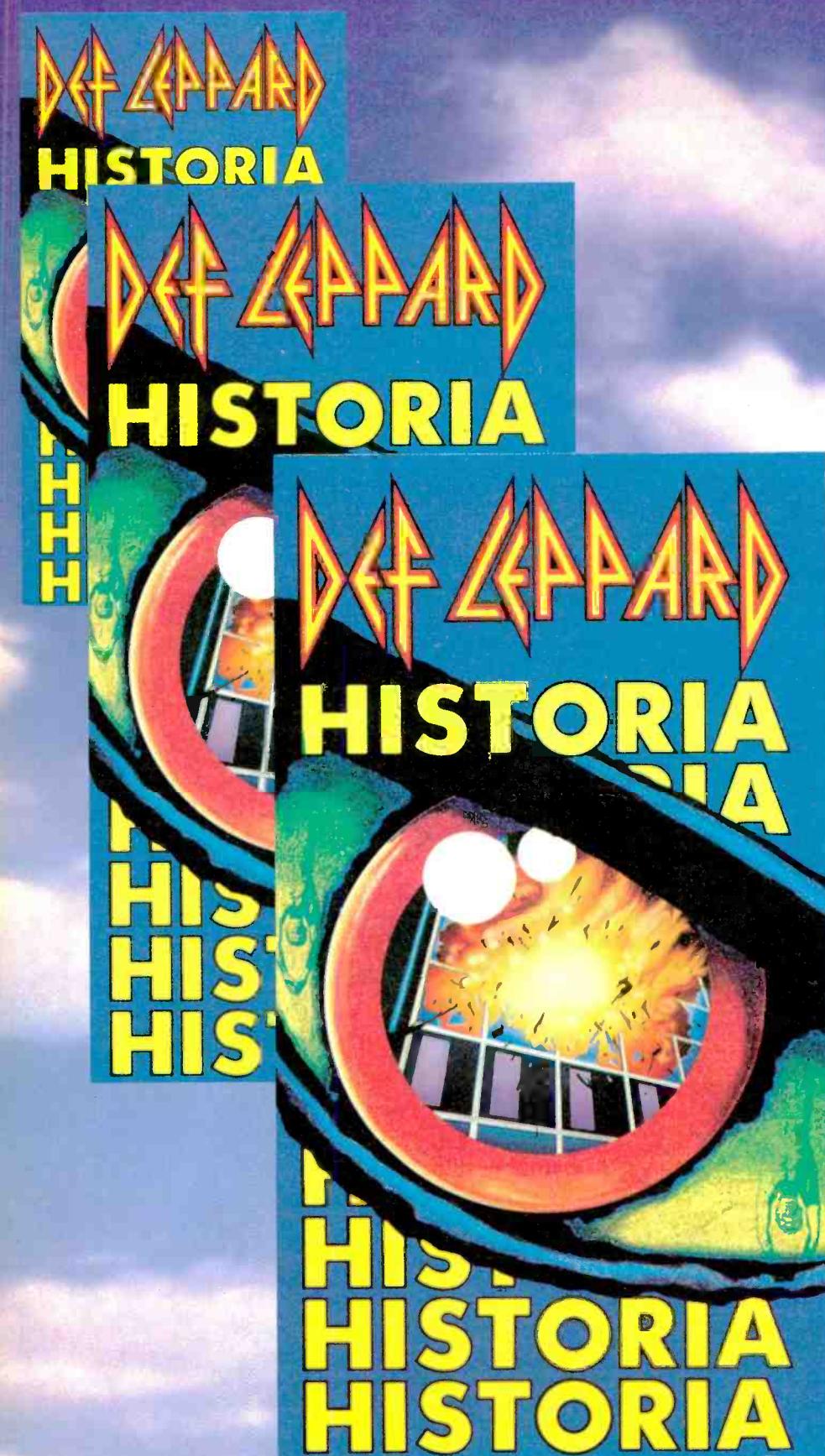
TOP CLASSICAL CROSSOVER ALBUMS

Following is a recap chart of the top classical crossover albums during the eligibility period of Oct. 17, 1987 to Oct. 15, 1988.

Pos. TITLE—Artist—Label

- 1 BEETHOVEN OR BUST—Don Dorsey—Telarc
- 2 BY REQUEST . . . THE BEST OF JOHN WILLIAMS—Boston Pops (Williams)—Philips
- 3 KIRI SINGS GERSHWIN—Kiri Te Kanawa—Angel
- 4 HOLLYWOOD'S GREATEST HITS—Cincinnati Pops (Kunzel)—Telarc
- 5 VOLARE—Luciano Pavarotti (Mancini)—London
- 6 MY FAIR LADY—Kiri Te Kanawa, Jeremy Irons—London
- 7 JAMES GALWAY'S GREATEST HITS—James Galway—RCA
- 8 CAROUSEL—Barbara Cook, Samuel Ramey—MCA
- 9 THE SCARLATTI DIALOGUES—Bob James—CBS
- 10 BACH ON ABBEY ROAD—John Bayless—Pro Arte
- 11 A LOVE UNTIL THE END OF TIME—Placido Domingo—CBS
- 12 FLAMENCO GUITAR—Paco Pena—Nimbus
- 13 THE SOUND OF MUSIC—Von Stade, Cincinnati Pops (Kunzel)—Telarc
- 14 GERSHWIN: OF THEE I SING/LET 'EM EAT CAKE—Orchestra Of St. Luke's (Thomas)—CBS
- 15 THE BERNSTEIN SONGBOOK—Various Artists—CBS

TRIPLE PLATINUM.



PMV

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IN MUSIC VIDEO

PMV

LABELS

(Continued from page V-4)

current hit songs.

"We have concentrated on people with long track records, such as Neil Diamond, Eric Clapton, Liberace and Dick Clark," says Vestron director of non-theatrical programming Jeffrey Peisch. "These tapes continue to sell month after month in catalogs, record stores, video stores, mass merchants and bookstores."

Sony Video Software has more than 200 music video titles and some huge hits such as "Bon Jovi—Breakout," "Stevie Nicks: Live At Red Rocks" and "Beatles Live." In selling music video, the label has often relied on innovative thematic promotions. Their current "Cornerstones In Music Video" campaign offers a limited-time price reduction, co-op dollars, expanded return allowances and extended dating.

"Music video is definitely growing, selling better than ever. As more and more retail space is devoted to it, it is becoming a bigger market. I think the future is very bright," says Steve Brecker, Sony marketing manager.

In October, A&M shipped platinum-plus on its most successful music video title ever, "Raffi In Concert With The Rise And Shine Band." The label has also scored platinum in the past with Raffi's first music video and titles by Janet Jackson and the Police, says Steve Macon, director of video sales & marketing for A&M Records.

"It's important to put the video out in a timely manner, with prices usually between \$12.98 and \$19.98 and to cross-promote. But then there's the next level of marketing. You have to use the music configuration creatively and not always just ride the coattails of the next record release," says Macon.

One example of Macon's "next level" was last May's release of "Joe Jackson Live In Tokyo," in which the video (released simultaneously with the LP) was packaged with a free 3-inch CD.

Vic Faraci, Warner Bros./Nashville senior VP, thinks that retail outlets still need to improve how they handle the "fourth configuration." "Music videos have to be put in more locations and into higher traffic areas in the stores themselves so that consumers can more readily find music video. Music videos are not merchandised at retail in the way that records are." Faraci feels the genre is "doing well," led by heavy metal acts, but that the growth in the genre is not "what we hoped we'd see." One of Warner's current top-sellers is "Madonna Ciao Italia: Live From Italy."

MCA Home Video has sold over 50,000 units apiece of its two Doors titles as well as "George Strait Live."

CREDITS: Editorial by Billboard writers, except "Market," "Music TV" and "Labels" by L.A. freelance contributor Chris McGowan, "Directors" by Jim Farber, "Video-clips" by Mark Weinstein, and "Soundtracks" by Jim Bessman, all three N.Y. freelance writers; Cover & design, Steve Stewart.



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THE SPREADING MARKET

(Continued from page V-1)

now all the channels are beginning to program more like radio stations, as to who's watching what at certain times. And there are more specialized shows appearing, such as for reggae, jazz, other genres," says Virgin's White.

On the music video software side, CD video is another subject that causes onlookers to stand back in contemplation. PolyGram and WEA started it off in June and PolyGram had 45 5-inch CDV titles out as of early October. Comments Len Epand, PolyGram Video senior VP of music video, "It's chicken and egg, the same analogy as what happened with CD audio."

"We expect big things, and it's not as far away as you might think," adds Vic Faraci, senior VP Warner Bros./Nashville.

"It's hard to say yet what the impact will be. All the laser formats got a big boost from CD, but I don't know whether or not CDV is a viable part of the mix," adds Suzie Peterson, MCA Home Video VP of production & development.

CDV is moving slowly partly because of the small player population of CDV units that can play the 5-inch format and the high cost (\$750 minimum) of the CDV combination players. However, in the laserdisk (8 and 12-inch CDV) area, things are moving along more rapidly.

There may be a U.S. player population of some 470,000 laserdisk units by the end of this year and many 12-inch disks of music video (especially in classical music) are selling well. PolyGram Classics will have over 40 12-inch titles out by Christmas and the division's president Gunter Hensler says that 12-inch laserdisks are already outselling 12-inch vinyl for the imprint.

In terms of the music video genre as a whole, attendees at the Sept. 27-29 NARM Retailer's Conference generally felt that the category had at last become a meaningful and profitable area for retailers (Billboard, Oct. 15). Chains such as Musicland, Record Bar, J&R Music World and The Wiz reported that music video sales increased from 50%-100% in '88.

Some of the heaviest hitters in the genre currently are: Madonna, Prince, Def Leppard, George Michael, Metallica, INXS, Bon Jovi, Motley Crue, Pink Floyd, and Led Zeppelin.

And eight music videos (not counting "Pink Floyd The Wall" or "Yellow Submarine") were in the Billboard Top 100 videocassettes sales chart for July 18, '87 to July 16, '88: the Grateful Dead, Bon Jovi, the Doors, Kiss, Madonna and Elvis Presley provided the titles.

Observes Atlantic's Schulman, "Sales have been much stronger recently. I feel a resurgence and it's not just of heavy metal. Sales slowed in '87 when everyone was trying to figure out what the market was. Then after a little education and history, people are back now getting into it, but in a more realistic manner. We cross-market, cross-merchandise and cross-advertise whenever possible. We're very aggressive in pursuing music video sales."

Concludes PolyGram's Epand, "We've learned to do it better."

DIRECTORS' VIEW

(Continued from page V-3)

feels the record companies and MTV often have a more conservative view of the form. "They're really afraid of trying something different, though there are exceptions."

Bernstein believes the reason for this is the second guessing that goes on between MTV and the record companies. "[The record companies] should want to stand out, do something that's really outrageously different but at the same time they're second-guessing what MTV's gonna want and they err on the side of the conservative."

As a result, director Mary Lambert says, record companies usually want something that stands out, but not too much. "They want something that makes a statement but not too much of one. They're still afraid of alienating anybody."

Another problem limiting creativity, says Bernstein, is the time directors are given to come up with a concept. "Directors get called at most a week in advance. Often you get called late in the afternoon and they want it the next day. You don't have a lot of time to mulch over it."

Still, working within all these constrictions can be a challenge, directors say. "I think it's frustrating only if you look at video-making like it should be a pure thing," says Morris. "We are being commissioned by record companies to make these little films and I think it's an interesting challenge to try and make it within the system. Great features have been made in Hollywood when people were given money essentially to make just an exploitation movie."

Callner adds that "innovation is such a subjective word. My feeling is, songs haven't become any more innovative in the last 20 years either, but if we video directors stay true to the music, than we won't have to be so innovative."

Still, some directors feel it's exactly the stagnation of the music that's hurt the videos. Right now many of the most popular clips on MTV are for basic hard rock numbers, by bands like Def Leppard and Bon Jovi. Generally, the scene is dominated by more straightforward and rigid music than the abstract synth-pop that defined the early music video era. "It's really hard to do an abstract conceptual piece for a song that's a straight-ahead three-chord boogie or metal," says Bernstein. "Since the music is really standard, it's hard to get your conceptual ya-yas out."

Morris agrees. "My feeling is the new direction [for music video] will come with a new wave of artists. I think if we had a wave like we did in '77, then the clips would be more exciting. Back then when you saw a Pretenders or a Madness clip, it was really exciting. We're not making films in a vacuum; they're tied in to the music of the moment."

Pope believes better work could be done regardless. "I find it really sad because the idea of music and images is a really terrific idea. It's become horribly distorted. I think there's this cynical attitude about them now."

Of course, some video directors disagree—including Callner and Small. But even they would be hardpressed to convince viewers that we're currently living through a golden age of video creativity. Some cliche-busting, innovative work is certainly still being made. But director Mahurin says, "It's hard to understand why there aren't more good videos being made, given all the people trying to break into filmmaking and the resources the music industry has. I just hope something changes in the future."

SOUNDTRACK CRAZE

(Continued from page V-4)

having taken a deep interest in the score. "He wasn't really knowledgeable on the street music art form, but wanted a sense of timing and passage among scenes. We ended up with a gold record and what many consider to be the best rap compilation available."

As a counsel in Orion Pictures' business affairs department, Gary Lehman was involved in "Colors" (an Orion picture). He says that soundtracks, like most of the company's creative practices, rest with the director.

"Each director has his own way," says Lehman. "We can try to guide them in selecting music, but our general philosophy is not to interfere with the people we hire."

Paramount's Bedell says that he often acts as an A&R rep in keeping up with record companies and music publishers and their artists' activities. "I get songs from everywhere and keep them filed in case an appropriate situation arises where I can plug them in," he says.

Unquestionably, then, studios and record labels still value each other's company when it comes to movie soundtracks. But Atlantic's Paul Cooper, while noting "incredible success" with the many soundtracks continuously released there, also senses a slackening in soundtrack album releases as both labels and studios exploit their relationship with greater care. Joe Regis, a partner in the independent development and production company Los Pictures Corp., explains why.

"For a while, everybody wanted a soundtrack album," says Regis, who has facilitated several such projects, including "Big Trouble In Little China" for Enigma Records (William Hein, Enigma's chairman, is Regis' partner in Los Pictures). "But after a bunch of meaningless soundtracks, people have grown more selective, and that's good for the business."

For Regis and others, a movie soundtrack using pop music makes sense only if it's a music-based movie, where music plays a big part in the story or catalyzes the film's energy.

"If it's simply a number of source cues that don't connect with the story, or an incidental underscore that doesn't drive the scenes, it's gratuitous to issue a soundtrack. Because if the music isn't vital to the movie, as in 'Dirty Dancing,' it comes off terribly. And it just makes things worse for everybody by adding one more forgettable soundtrack to a glut in the marketplace, which retailers don't know how to deal with in the first place."

VIDEOCLIPS

(Continued from page V-3)

couldn't get a label to try me. And even after I had directed Kool Moe Dee's 'Wild Wild West,' which got the highest score

up till that point on 'Smash Or Trash,' I still found myself crying on people's doorsteps."

Moreover, prospects for new independent production entities seems even bleaker. A survey of video activity at 26 labels recently revealed that the firms Propaganda, "O" Pictures, MGMM, F.Y.I., and the Company were contracted for 22% of the production work in progress over a six-week period ending Oct. 1, 1988.

While clearly within the mainstream, Propaganda director David Fincher says that he sees fewer of the really big canvases and that "there are fewer stars willing to pay \$100,000 for a great video." And Fincher also believes the form has become "a much more defined thing" where "a label will come to you and says things like they want a 70/30 split between performance and concept with portrait-type breakaways and an overall glossy look."

Typically, new blood comes from the ranks of directors/producers working for established production entities like Declan Lowney, Crescenzo Notarile, and Jeff Zimmerman. And while not specifically referring to these directors, "the overall effect," according to David "Preacher" Ewing, (responsible for such classics as the Ramones' "Something To Believe In" and Suicidal Tendencies' "Institutionalized"), is that the form is becoming more of "a cameraman's medium in which visual style is used as a substitute for substance."

For his part, Ewing cites the music industry's refusal to recognize music video as anything more than a commercial for a song as the underlying cause of the problems. Alluding to MTV's complicity in this he says, "At some point they made what appears to be a very conscious decision to program radio on TV, which is obvious given the very sophisticated way they approach their own IDs, promotions, and visual presentations.

MTV producer Mark Pellington, who is responsible for many of the IDs and promotions to which Ewing refers, cites his own free-lance work directing Information Society's "Pure Energy (What's On Your Mind)" as proof that "MTV does respond to something different and they do take their stabs if they think it's something their audience is going to respond to."

Further attesting to MTV's willingness to try some new things is the network's own meetings at last year's AVC Conference, during which they urged video producers and directors *not* to produce videos designed to fit into what is already on MTV.

In the home market, where the chart-topping success of packages by Motley Crue and the Cure have yet to spur production beyond the level of in-concert offerings and compilations, it grows painfully obvious that music video is still considered little more than a commercial for a song. Yet within these constraints, music videos continue to evolve, and many transcend their limitations as film and approaching the level of art in the process.

ORIGINAL VIDEO

(Continued from page S-4)

CBS-Fox has concentrated primarily on sports in the special interest area. "Quality is No. 1, then star appeal, marketing and distribution-driven characteristics," says Ken Ross, director of non-theatrical programming for CBS-Fox. "Will it lead into potential premium sales, sponsorship opportunities? Will it bring in built-in forms of alternative distribution? Except for large chains who are into sell-through, video stores are not the avenue for these tapes."

"It's important to have a compatible line of product or to have the potential for a series from the video. It doesn't pay to spend the money setting up alternative distribution, to carve out channels for one-offs."

Media Home Entertainment is heavily involved in sports and children's videos, especially, in its Fox Hills and Hi-Tops lines. "Special interest alone does not sell," says Janice Whiffen, senior VP of marketing for Media. "Jane Fonda and Kathy Smith brought something to the party, but other exercise tapes never sold as well because they had nothing special. There must be another factor—a spokesman or entertainment value."

Says Jeffrey Peisch, director of non-theatrical programming for Vestron, "I think fitness, sports and comedy will continue to grow in the special interest area. But it's important to keep looking for new genres of special interest. We think we've found a new one with our 'Shirley MacLaine Inner Workout' tape that will be released in February."

Concludes J2's Ellen Pittelman, "There is a large untapped market out there for original video. But it's harder now to get distribution and you've got to be pretty right on in terms of what you select. There must be pre-exposure, wide appeal and a high level of quality, and you must offer marketing support."

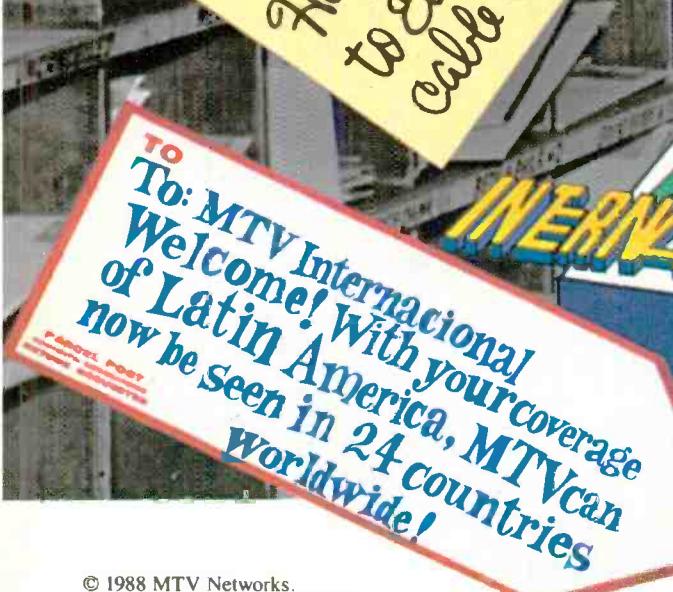
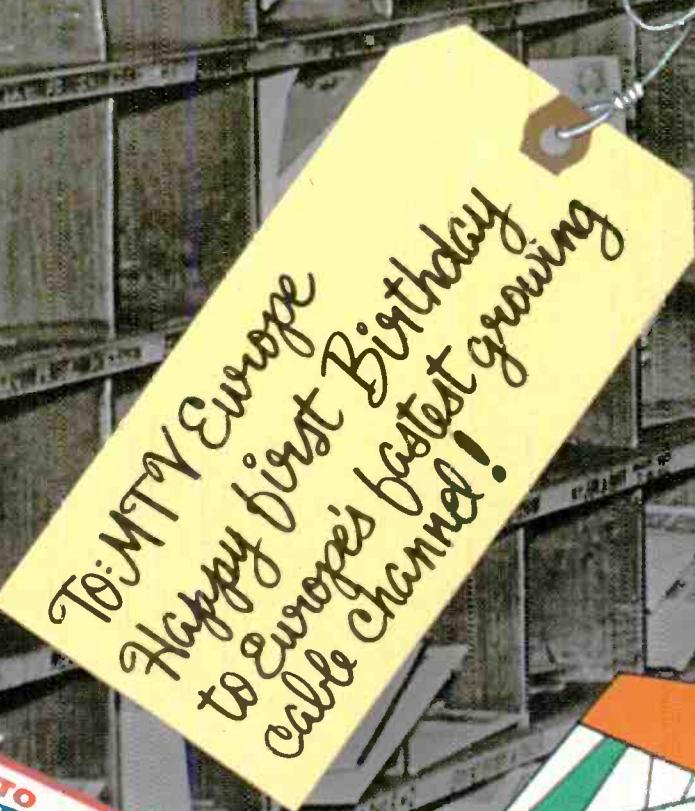
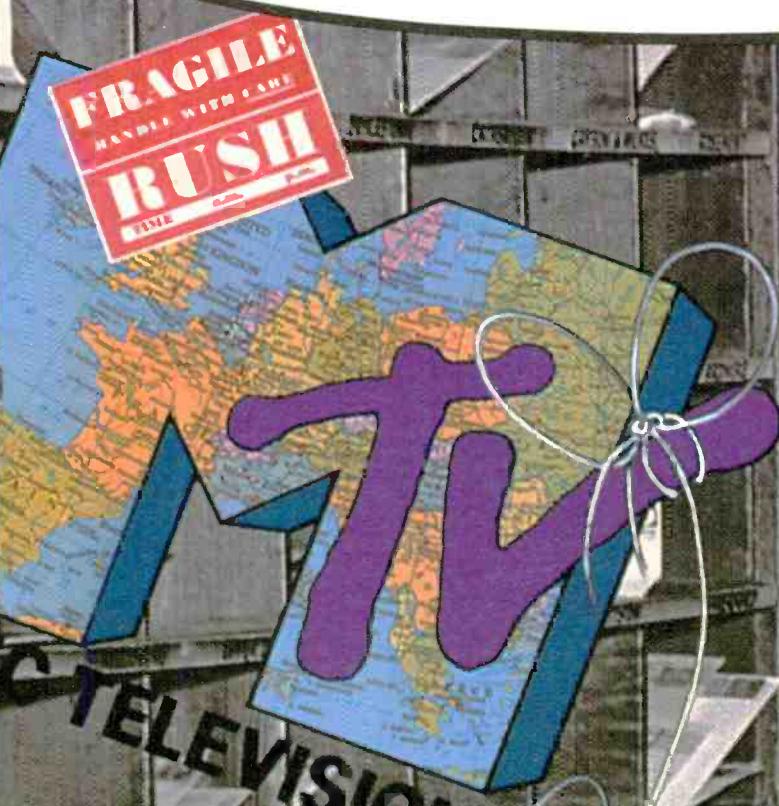
CHRIS McGOWAN



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MUSIC TV

(Continued from page V-1)

"We play principally the Billboard Hot 100, so it's pretty diverse," says Comstock. "We do pop, rock, jazz, rap, metal, a little of everything. I would say we have a more eclectic mix than most national shows."

"I think video music on TV needs more variety. It has become like radio, which has little variety and is incredibly boring. There are a fair number of acts out there who don't get exposed."

Hit Video USA offers 57 1/2 hours a week of programming on broadcast TV and is in almost 43 million households, according to Lou Robinson, Hit Video director of programming. "We attempt to hit the 12-to-35 demographic," comments Robinson. "We have some block programming, a top-30 countdown show and a new music review. We mix urban, rock, progressive with some AC."

"I think the public appetite is growing. Music video has evolved so much. There are a lot of good shows. Before it was just starting from scratch and there was a lot of experimenting. Now we've learned from our mistakes and each other."

"You look at it now as running a close second to radio. Before radio was the mainstay and video was like a bonus, something cool to turn on once in a while."

Addressing complaints that music video on TV has become too predictable, Robinson responds, "It's the same as in radio. There's only so much you can do. Attention span is so short on video. How do you make it longer? I think what's needed is to gear the show to the audience you want."

While many programmers and radio promotion complain that music video programming on television is too narrow and hit-driven, especially on national shows, others point to the varied programming offered by many local shows, the potential of dayparting and the introduction of many new specialized programs.

Says Celia Hirschman, president of Vis-Ability, a Los Angeles-based video marketing firm, "There's a universe of about 120 [significant] shows in the U.S., including country, with about 15%-20% dedicated to alternative music. There are a lot of regional shows dedicated to jazz and other types of music. The number of local shows has been pretty consistent through the last three years."

"There are 15 to 20 shows that will air anything I put out if it's gotten college radio play," says Warner's Sylvanus. "There's a little more of a base for playing alternative and more shows to play just that. Also 24-hour shows have found ways to slot different genres, such as MTV with '120 Minutes' and 'Post Modern MTV.'"

And what does MTV's Lee Masters feel is needed in the world of music video programming?

"Evolution. We have to keep changing. Music video has become part of the culture and people are used to it. That's both good and bad."

CHRIS McGOWAN

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RECORD COMPANIES: Realistic Marketing, Budding Catalogs Help Music Video Come Alive at Retail

By CHRIS McGOWAN

The majority of labels who sell music video are more pleased these days about the state of the genre. And although some home video firms have de-emphasized the category, many record company video arms have dramatically increased their commitment to music video software.

"We feel strongly that the music video business belongs in the hands of the record companies," says Debbie Newman, VP of programming & marketing for CMV (CBS Music Video). "The record companies work with these artists day in and day out. And we sell these music videos as well as records to our accounts, which understand the music business. For the home video labels, on the other hand, music video was always sort of a bastard child."

CBS Music Video, which has been releasing product under its own name since August, has eight titles out so far and plans to release two-three titles per month, tying them to album releases and/or tours whenever possible. "We also believe it's a catalog business. We don't have a theatrical mentality on it. We see it as an ongoing business," adds Newman.

PolyGram Video has some of the biggest hits in the genre, with Bon Jovi's "Slippery When Wet" (nearly 200,000 units as of early October), "Def Leppard: Historia" (close to 150,000) and "Kiss Exposed" (almost 90,000 units), according to Len Epand, senior VP of music video for PolyGram.

"Sales are going extremely well," says Epand. "We entered with our own distribution system in May '87 and have been releasing product every month. Sales are way beyond what we had going through third-party distribution and we're seeing our numbers double."

"Third parties, especially Sony and MusicVision, have done a great job and built a base, but getting distributed through a record label has improved the marketing. We can cross-promote and coordinate ad campaigns, and the pub-

licity people can have the artists talking about the LP and the video at the same time. So much depends on having product in the marketplace when people want to buy it."

"And we can more effectively reach the record accounts, which comprise 75% of the music video market."

Cross-promotion will reach a new level in January, when PolyGram releases Rush's "A Show Of Hands," a concert recording that will be released on LP, audiocassette, CD, VHS cassette, 12-inch CDV and 5-inch CDV simultaneously. "It's the first comprehensive format marketing of its kind," says Epand.

PolyGram is also ahead on the CDV front, with more than 45 five-inch CDV titles out as of early October. In the 12-inch CDV area, PolyGram Classics will have over 40 disks (of opera, ballet and symphonic concerts) out by Christmas.

"They are doing well and selling at an increasing pace," comments Guenter Hensler, president of PolyGram Classics. "The bulk are sold in classical music departments, with most sales coming from New York, Los Angeles and San Francisco. California has been a more adventurous market in that respect and Tower is the leading chain for us."

"At this point it sells more than vinyl for us. So I hope the dealer doesn't throw away the 12-inch fixtures, because they'll need them."

Speaking of optical-format hardware dealers, Hensler adds, "I think they're taking laserdisks more seriously, especially because of their success in Japan." According to Hensler, PolyGram pre-sold 10,000 units in Japan of the 11-laserdisk set of their October release of Wagner's Ring Cycle conducted by Pierre Boulez. The price for each set? About \$750 (98,000 yen).

Though video labels selling music video can sometimes have problems coordinating music video releases with album releases, many remain major players in the genre. Some utilize direct marketing, innovative promotions and a focus on "classic" artists whose video sales depend less on

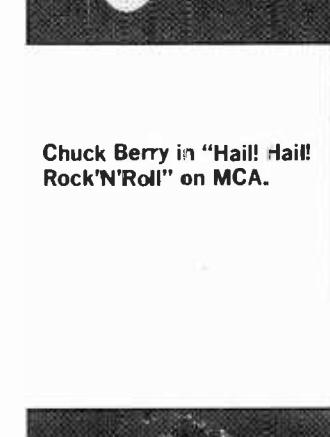
(Continued on page V-9)



Jazz Bird: Tommy Potter, Charlie Parker and Max Roach (not shown behind Parker are Miles Davis and Duke Jordan) in 1948 in Sony's "The Triumph Of Charlie Parker" (top); Clint Eastwood directs Forest Whitaker, left, as Charlie Parker and Sam Wright as Dizzy Gillespie in "Bird" movie.



Soundtrack soldier: Kenny Loggins again captures the charts with "Nobody's Fool" from "Caddyshack II."



Chuck Berry in "Hail! Hail! Rock'N'Roll" on MCA.



Prince in "Sign 'O' The Times" on MCA.

THE SOUNDTRACK CRAZE GROWS UP: Film/Music Marriages Search With Greater Selectivity for True Compatibility

By JIM BESSMAN

The synergy between film and music, which became the rage in both sectors of the entertainment industry when the vast cross-promotional possibilities involving movies and soundtracks were recognized, has reached maturity.

Record companies and artists have seen that representation in a movie soundtrack doesn't necessarily ensure hit records or film exposure. On the other hand, film studios have learned that chart-topping singles and soundtracks don't guarantee big box office.

As MTV's VP of programming Abbey Konowitch notes, "A great film never made a hit out of any song that wasn't one already," though he adds that a great song can bring at least some people to a movie theater. Even so, studio officials like Paramount Picture's senior VP, music, Steve Bedell worry about "overkill" when it comes to incorporating pop songs into movies.

"I refuse to compromise the integrity of the film, and our directors and producers feel the same way," he says, recalling "battles" with pushy record companies over proposed soundtrack music which didn't meet the "marriage" goals set out in the relationship between films and music.

But the mere fact that Bedell's title includes the word "music" underscores the importance placed by studios in this relationship, which at Paramount has spawned "Footloose," "Top Gun," and "Pretty In Pink," to name just a few of its many hit movie/soundtrack marriages.

"The audience reached by contemporary music and motion pictures is one and the same," says Bedell. "A record that gets on the air 10 times a day on thousands of stations across the country is of tremendous value. And since MTV is leaning more toward programming similar to CHR radio, a bigger hit means more broadcasting of videos tying-in artist performances with scenes promoting the movie."

Atlantic Records' West Coast senior VP/GM Paul Cooper

seconds the importance of movie music videos to the promotional scheme of both label and studio. But he adds that such clips must be founded upon a song that is commercial, and must then be suitable for video programming.

"You don't want to do a video and then find that there's no use for it," says Cooper, adding that a second major issue involves making certain that the song and artist performance that the video is based on doesn't take a backseat to the accompanying movie footage.

"We get our video people involved with the producer or the studio's production team to make sure our artist doesn't get lost in the shuffle," he notes.

But the first order of business, for Cooper and others, is getting a good song into the marketplace, preferably ahead of the six-to-eight weeks lead time desired between the soundtrack album's release and the film's launch. Notes Paramount's Bedell, "We rely on the song and the accompanying video to help open our movie. If you have a song by a top 40 artist like Kenny Loggins, for instance, and a good run of eight-to-10 weeks [before the movie premiere], it's conceivable that you could have a top 10 record and video giving your movie mass exposure just as it opens."

MTV's Konowitch also cites song quality as the "first and foremost" factor for a movie video's acceptance at the video service. "Then comes the artist, followed by the synergy of the movie footage to the music. It doesn't help to simply play a clip a few times because of the footage or the studio."

At Warner Bros. Records, A&R VP Benny Medina speaks of "creating the proper [cinematic] environment through music," using such examples as "La Bamba" and "Colors."

"We don't do a lot of soundtracks at Warners, only when the lifestyle of the film's audience can be married to the music and therefore make a significant contribution," he says.

As Medina notes, "Colors'" director Dennis Hopper was also credited as executive producer of the film's soundtrack,

(Continued on page V-8)

DIRECTORS' VIEW: Creativity and Innovation Harder to Come By in '88; MTV, Labels, Music Itself to Blame

By JIM FARBER

Wiggle babes, smashing glass, gushing flames—everyone knows the clichés of music video. The question is, have ritualized symbols like these and others come to dominate too much of the scene? Is music video progressing as a creative form or stagnating in a quagmire of familiar images and rote performance pieces? Many of the people who direct the clips fear the latter. Innovation, they say, is often viewed as indulgence. Preferred are whatever techniques have earned the highest MTV play in the past.

Tim Pope, a clip maker for the last seven years, and known for his mischievous work with artists like the Cure and Neil Young, says, "When I started out there was no rule book. Now there is one and it's very badly written."

Adam Bernstein, who created some of the wittiest clips of the last few years for They Might Be Giants, feels a lot of the tricks of the form have been exhausted. "We've seen videos with wild locations and the whole wave of New York film school videos that muck around with the film stock and deteriorate the image. We've seen clips with rapid fire, abstract cuts. There's been the legion of standard comedy fare like the David Lee Roth videos or the videos Jeff Stein has done. Those pulled things away from the mainstream for a while, but then they got played out."

That's a major problem in a medium where new tricks can be turned into new clichés within weeks. Still, are directors really given free reign to continuously try out new ideas? Especially in the last two years, record companies and bands have tilted away from more ambitious concept clips to safer performance pieces. The prevailing wisdom is that these shorts sell the band's image more directly, though, as director Marty Callner explains, most of these still incorporate about 30% "conceptual embellishment. A clip should never be 100% performance," he says. Still, as British director Nick Morris explains, "People now are more interested in making a more direct statement which says, 'this is the band, this is what they look like, this is what you'll find on the album,' which is, I suppose, a swing from what it once was when people wanted to make them [videos] as outrageous and original as they could."

Still, director Jon Small feels performance clips can be quite creative, a fact he proved, in at least one case, with his witty "Walk This Way" clip for Run-D.M.C. and Aerosmith. It's not as creative," he cautions. "But performances are fun."

Director Callner (music video's own Mr. Cleavage, renowned for his lascivious clips for Heart, Whitesnake and Lita Ford) agrees, stressing that a band's performance and identity must always come before the director's creativity. "A lot of directors are trying to use videos to showcase their own talents with a camera," he says. "I think my stuff is popular because I don't try to be pretentious with it. I'll always take a back seat to the song."

Yet, critics feel this approach has been taken too far, resulting in more predictability and less adventurous directorial points of view. Of course there are exceptions to this trend, like director Matt Mahurin, who has challenged the fast-paced, image-packed norm with his own auteur style, stressing slow-moving, shadowy images. His moody style has highlighted the work of performers like Peter Gabriel, Tracy Chapman, and 10,000 Maniacs. "I'm very careful what I take on," Mahurin says. "If you start from a level of similar sensibilities and respect for one another, then it works well."

Mahurin puts his faith in individual artists because he
(Continued on page V-8)



Biting video: Great White attacks with cuts from platinum "Once Bitten" album plus offstage footage (Radio Vision/IVE).



The Clash is featured in "British Rock: The Legends Of Punk And New Wave" (Vestron).

PolyGram is mining the groove with Def Leppard's "Historia," Kiss' "Crazy Nights" and Bon Jovi's "Slippery When Wet," among others.

Hugh Cornwall in director Jan Svankmajer's Prague studio for "Another Kind Of Love" Virgin video.

Stevie Nicks mesmerized the music video charts with her "Live At Red Rocks" Sony video.

VIDEOCLIPS: Still-Evolving Form Struggles to Transcend Limitations; Filmmaking Winning Emphasis Over Effects

By MARK WEINSTEIN

Unlike the "Sledgehammer" and a-ha videos of only yesterday, music video's newest crop of "success stories" like Steve Winwood's "Roll With It," Escape Club's "Wild Wild West," and Bryan Ferry's "Limbo" tend to put a much greater emphasis on filmmaking ability than effects. Many working within the field tend to equate the recent evolution in creativity with what producer Tina Silvey calls, "a much higher level of competence both at the labels and the production companies."

According to director Abigail Simon, "There seems to be more of a willingness on the part of labels to match artists with directors based on the compatibility of their overall styles rather than trying to grab off bits and pieces of things that have been done before."

Observes Gail Sparrow, head of the New York office of MGMM, "There are people in this business now who are willing to put money behind a visually interesting act even if they haven't yet proven themselves on the charts," a fact underscored by the success of newcomers DJ Jazzy Jeff & the Fresh Prince, Tracy Chapman, and the Godfathers.

The public is also more discriminating about music video these days, too. This much is strongly suggested by the experience of programmers at interactive video shows like Anaheim-based "All-Request Videos" and Miami-based "Video Jukebox Network." Playlists from these programmers reveal that eye-catching videos consistently outdraw performance videos by major acts regardless of the radio exposure for the artists.

Also fueling the evolution of the form are increased commitments to video at the indie labels like New York-based Select Records, which this year increased their production fivefold; or the continued health of black videos where, according to Ralph McDaniels, producer of WNYC-TV's "Video Music Box." "Five years ago, almost nobody in the business knew what they were doing." Yet for the most part, these vital signs have not achieved enough impact to change the overall scheme of things within the business.

According to Columbia Records West Coast director of video Kris P., "Budgets are generally lower throughout the industry this year." Exacerbating the situation are time constraints that typically allow for three weeks between the completion of the single and the time the video has to be on the air—all of this assuming that the artist is available to shoot (which is often not the case).

Although she readily concedes, "Record companies spend their money based on which records have the most potential to sell," Kris P. says that there is a place for taking risks if the situation allows for it. By way of illustration, she cites a recent shoot for the Bangles' "In Your Room," which she assigned to Tamra Davis, a director who "was known primarily for more avant-garde works with lower budgets, but who I suspected would add the kind of edge the group needed." Yet she is quick to add, "If this wasn't a situation where we could have three weeks of meetings between the product manager, the artists, their manager and the director, I probably would have had to go with something safer using a more established name."

On the flip side, the situation does not bode well for new directors like Scott Kalvert who, although he is currently "hot" in the wake of clips like "Parents Just Don't Understand" for DJ Jazzy Jeff & the Fresh Prince, was no overnight success. Says Kalvert, "I had produced four videos that had won on the 'MTV Basement Tapes' and I still

(Continued on page V-8)

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V-3

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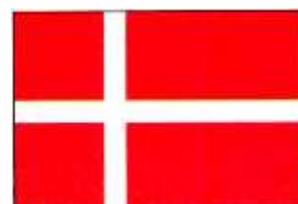
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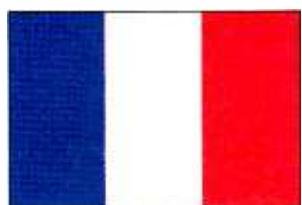
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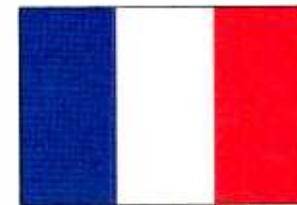
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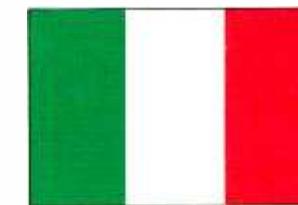
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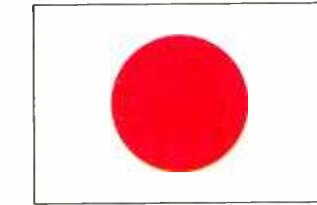
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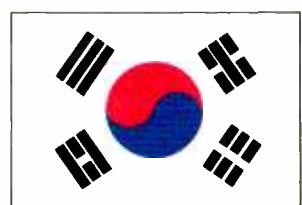
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THE SPREADING MARKET: Music Industry Feels New Presence Building in Record Stores

By CHRIS McGOWAN

Now a familiar presence on the entertainment landscape, music video in the late '80s has become both a well-established artist promotion vehicle and a steadily-growing home video genre.

At the retail level, many record chains report that sales of the category in '88 are up 50%-100% over '87 figures. Greater marketing expertise, retailer incentives, timely releases on hit-driven product, higher nationwide VCR penetration and the merchandising of music video as a music configuration have all contributed to the category's strong year.

1989 will see increased comprehensive format marketing; PolyGram Video will lead off in January with Rush's "A Show Of Hands," to be released on LP, audiocassette, CD, VHS cassette, 12-inch CDV and 5-inch CDV simultaneously.

On the broadcasting front, live satellite concert transmissions and music video program dayparting may both become more important. And record companies are serious about their vidclips. Production from all labels rose 29% in '87 and may rise by roughly that percentage in '88 as well, according to Lee Masters, executive VP & GM for MTV and VH-1. "We feel that things are going really well," he says. "And the quality of music videos is up again."

"I think that the labels are spending a lot more time and care with the presentation of their new artists through music video because of the recognition of the impact that video airplay has on the buying consumer," says Celia Hirschman, president of Vis-Ability, a Los Angeles-based videoclip marketing company.

"At one time, not so long ago, records were sold through radio airplay and word-of-mouth," comments Mark Schulman, Atlantic Records senior VP & GM. "But video airplay is up there as part of the top three now. There's an impact in all kinds of music, helping both old and new acts."

"Videoclips are very effective. They can definitely start a buzz," adds Cledra White, East Coast artist development/video manager for Virgin Records.

"The numbers tell us that video is a medium that people are growing up with now. They expect to see videos for records and videos make them more inclined to purchase records," says Laurel Sylvanus, national manager of video promotion for Warner and Reprise. "I feel if anything that video is more effective now and labels have more information to work from regarding its effectiveness. They have research on national shows and their impact on sales. Thought it's still a little grey regarding regional impact on sales."

In the data-gathering area, Capitol recently implemented a sophisticated in-house computer tracking system of Capitol videoclips (Billboard, Aug. 20). The system analyzes information from 125 national and local music TV outlets, each serving a minimum of 100,000 households. The outlets are broken down by type of signal, viewership, coverage and format and the label tracks all current Capitol videos according to location and rotation of programming.

Satellite transmission is seen as increasingly important, both for live concert events and for other music video programming concepts. MTV, now seen in Europe, Australia, Japan and Latin America, has plans for "planetary premieres," in which vidclips would be bowed simultaneously in all countries reached by the network.

"Satellite transmissions are the coming thing," says Warner's Sylvanus. "I think you will find that we're in a satellite age. And if you don't have satellite capabilities, then you're in the dark ages."

MTV's recent move to dayparting has also generated great interest, but most label executives are taking a "wait-and-see" attitude towards it. "I won't know how I feel about it until after the first 90 days," says Karen Sobel, Geffen national video promotion director.

Dayparting is seen by some as indicative of music video TV moving closer in programming style to radio. "It seems (Continued on page V-8)



It's the Dawn of a New Day in the Waking, Quaking World of the Once-Sleeping Giant Known as

MUSIC VIDEO



Clockwise from top left: The Supremes in "Ready Steady Go! The Sounds of Motown" (Sony); Eurythmics' "Savage" clip (Virgin); The Cure in "Just Like Heaven" clip (Elektra); Belinda Carlisle in "Belinda Live" (Virgin); Video eyes courtesy of Annie Lennox in "Savage."

MUSIC VIDEO ON TV: From Youth to Middle Age in Seven Years?

For the national music video shows that have survived into the late '80s, longevity has largely meant success, expansion and—be it the programmers or viewers' choice—conservatism.

"Music video is definitely no longer the bad boy of TV," says "Night Tracks" producer Tom Lynch. "But with that acceptance and maturity, music video programmers must strive to make it all a bit more interesting, fun and daring. More in tune with the rock sensibility. Because right now music programming on TV is becoming like a middle-aged man."

In regards to the other side of the screen, Lynch observes, "I think the TV audience has become a hell of a lot more hit-oriented. They're not as willing to try new forms of music with music video. Just look at the ratings. MTV has incredibly tightened up their playlists. And we find that our top-10 shows do better than our shows with alternative programming."

"I also think there's a lot less opportunity for new shows to survive in the music video world." "Night Tracks" is one of the veterans in the area, at nearly 5 1/2 years of age. The program, aired 14 hours weekly on SuperStation TBS, was in 44 million households as of last June.

"The only good thing that's happened over the last year or two is the breakthrough of rap music," adds Lynch. "Rap music videos have a sense of fun and they're the most interesting videos. They have the fun rock used to have."

In regards to "Night Tracks'" use of voiceover VJs, Lynch says, "Our motto has always been less talk, more music. We'll continue with voiceover announcers."

As of July, MTV, television music video's godfather, was in 42.6 million households, while sister channel VH-1 was in 28 million (both offer continuous programming). Demographically, MTV appeals mainly to the 12-34 demographic (50/50 men/women), while VH-1 attracts the 25-49 set (slightly more women than men).

Now over seven years old, MTV is in Australia (on broadcast TV), Japan (broadcast), Europe (24-hour cable) and Latin America (through the syndicated "MTV International").

Lee Masters, executive VP & GM for MTV and VH-1, is thinking globally these days. "We are planning to have 'planetary premieres,' in which we will premiere a clip simultaneously in all countries that we're in at once, and really do a job in marketing or breaking an artist worldwide."

Big news in music-video land in September was MTV's decision to daypart videos, which it will continue to do during a 90-day trial period that lasts into December. "It's too early to tell how it will impact the labels, but I think there will be great benefits. I think we can more efficiently break new artists, giving airplay where it'd be more likely to benefit them."

On VJs, Masters says, "They're very important. They put a human face on the channel. Often, with these hi-tech graphics, slick production quality and fast editing, the VJs have a grounding influence. They keep the human touch and give warmth to a highly-produced, very slick program."

TNN (The Nashville Network) offers 13 hours of weekly programming and is currently in 42 1/2 million households via cable TV. The show's viewers are mainly between 18 and 49, with women constituting 70% of the audience. TNN launched in March '83.

"In country, we had a very light supply of music videos when we started," recalls C. Paul Corbin, TNN director of programming. "The whole marketplace was about 50 videos at that point and they used to be mainly playing the music and having the camera shoot birds, trees and streams. They didn't pay attention to the lyrics."

"Since then, several hundred country music videos have been released and the quality has gotten much better. The videos now tend to stay close to the story line, and country lyrics are usually so literate that they're easy to translate. There's an emphasis on mood and the point of the words, and they don't get surreal as they sometimes do on MTV."

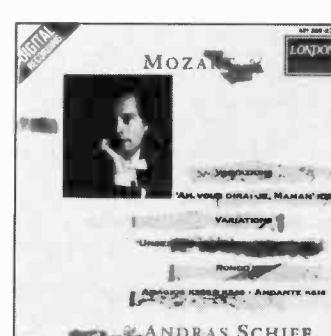
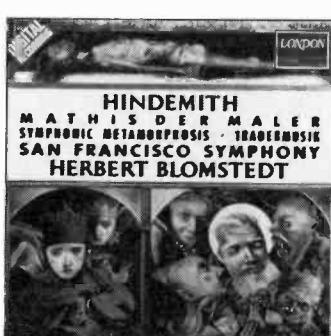
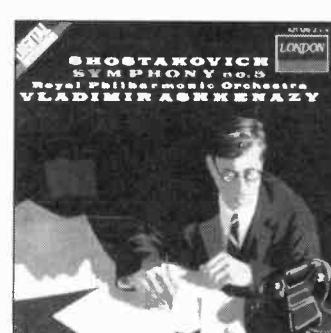
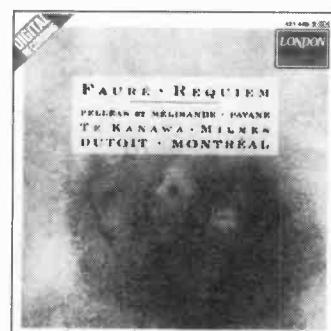
"We keep hearing that there will be a decrease in the production of country videoclips, but we haven't seen it. There continues to be a steady flow. And country music sales are up, alive and well."

The All New Record Guide has five half-hour shows weekly and reaches 70% of the country, according to Record Guide head of operations Beth Comstock. The show's strongest demographic range is the 18-34 group.

(Continued on page V-5)

M U S I C B Y

INSPIRATION



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S O U N D B Y

LONDON

Classical Music

THE CD BOUNTY

(Continued from page C-14)

productions with Henry Mancini and the Royal Philharmonic. Three more Mancini CDs are due in the coming year, says Angela Stolfi, advertising manager.

At the same time, the company is focusing more attention on midlines. A new Supraphon midline series, Treasury, was introduced in October with 20 titles, and three more releases of 10 disks each are scheduled through next February. The recordings come from analog productions and feature such artists as violinist Josef Suk and pianist Ivan Moravec, and conductors Vaclav Smatacek, Vaclav Neumann and Karl Ancerl.

Denon will be giving special support to its own productions by pianist Bruno-Leonardo Gelber, now working his

way through a Beethoven sonata cycle, and conductor Eliahu Inbal, whose recent Mahler cycle is being followed up with an integral recording of Ravel's orchestral works.

Musicmasters, with about 100 titles in its active catalog, plans to continue a release schedule of four to five CDs a month. Jeffrey Nissim, president, agrees that there is little point competing with the giant labels on well-duplicated repertoire. Younger artists, though, are high on his priority agenda.

The latter approach has led him to record artists brought to public attention via such organizations and contests as Young Artists, Spoleto Festival U.S.A., and the Naumburg Foundation. Soon to be presented in debut diskings are flautist/composer Gary Schoker, and baritone Chris Trakas. They follow a road trod earlier by such artists as Nadja Sa-

lerno Sonnenberg, Joshua Bell, Joseph Swenson and Dawn Upshaw.

Musicmasters is also continuing to work with such veterans as violinist Oscar Shumsky, conductor Julius Rudel, guitarist Eliot Fisk, and pianists Stephen Hough and Yefim Bronfman.

Into jazz, as well, Musicmasters has mounted a number of crossover projects, including an upcoming set of the symphonic works of Duke Ellington, performed by established jazz soloists and the American Composers Orchestra directed by Maurice Peress.

ECM Records still finds vinyl a useful album medium in its classical releases, accounting for about 15% of total sales; the cassette share is 35%. Actually the label shies away from the classical tag. It prefers to identify its non-jazz

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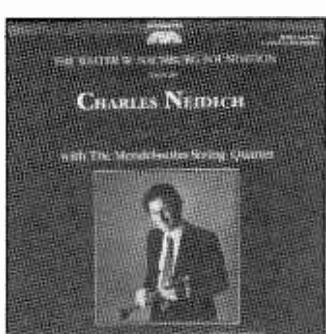
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Dawn Upshaw

The expressive voice and communicative power of American soprano Dawn Upshaw brought her First Prize of the 1985 Walter W. Naumburg Vocal Competition. On her debut recording, she has chosen to record music by Wolf, Strauss, Rachmaninoff, Ives and Weill, and sings each selection to perfection.



Charles Neidich

Winner of the Walter W. Naumburg Competition for clarinet partnered by the ARCO Foundation, he has also won the 1982 Munich International Competition and is the first American to receive the Fulbright grant to study in the Soviet Union. Wolfgang A. Mozart: Clarinet Quintet in A Major, K. 581; Carl Maria von Weber: Clarinet Quintet in B-flat Major, Op. 34



Stephen Hough

This new recital journeys through a fascinating variety of neglected virtuoso and encore pieces by Paderewski, Rodgers, Godowsky, Quilter and more—20 tracks in all!

product as "composed music," in contrast to "improvised music." The former fall into ECM's New Series. This distinction was drawn with the first album of Arvo Paart music in 1984, recalls ECM's Katherine King. Now the label issues four to five new "classical" titles annually. Works by Steve Reich, John Adams, Monk, and performances documenting Gidon Kremer's Lockenhaus Festival remain ECM standbys.

ECM's current push is on the recently issued "St. John Passion" by Paart, performed by the Hilliard Ensemble under the direction of Paul Hillier. The label headed by Manfred Eicher, who also produces most of its titles, celebrates its 20th anniversary next year.

Larry Kraman of **Newport Classic** says distribution has improved dramatically since MCA began handling the line last July. But stores are cherry-picking as they face the flood of new releases, and Kraman realizes that more vigorous promotion is essential. He's adding about four new titles a month, and is currently working his way through a pool of already recorded material that numbers some 50 albums.

Newport Classic's biggest upcoming title, says Kraman, is a "Carmina Burana" performed by Robert DeCormier and the New York Choral Society. The unique element here, he says, is the realization of the instrumental portion by synthesizer. Anthony Newman continues as the label's most active artist and has recently turned his interpretive attention to Scarlatti. On the lighter side, Bill Croft will be heard in a set of familiar Baroque and modern music selections with banjo, pennywhistle and other folk instruments.

Mobile Fidelity's Melodiya project, which is yielding performances of both standard and unusual works by Soviet artists, is continuing with a strong stress currently on contemporary compositions. This will bring many works to the attention of American collectors that are not available on any competing disks, says Herb Belkin, label chief. Among the composers he cites are Alexander Tchaikovsky, Tikhon Khrennikov, Giya Kancheli and Andrei Petrov.

Under the arrangement Belkin has with Melodiya, Mobile Fidelity has access to analog archival material which it transfers to digital and releases on CD in this market. Belkin's company has developed proprietary equipment to process the transfers.

An intriguing prospect is the possibility that Melodiya may, in the future, make available recordings performed by Russian artists who fell out of official favor and had their disks removed from circulation. Under glasnost, if all goes well, some of these may return to the Melodiya catalog and then find their way to Mobile Fidelity and the American market.

Capriccio Records' Jerome Stine points to Kurt Weill's opera "The Tsar Has His Photograph Taken" as an example of rarities it seeks out to help it compete in a market crowded with repertoire duplications. That work, produced in cooperation with Cologne Radio, will be released in January.

(Continued on page C-19)

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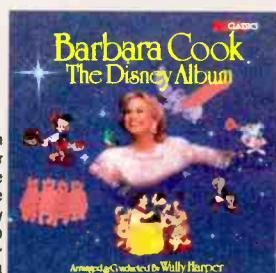
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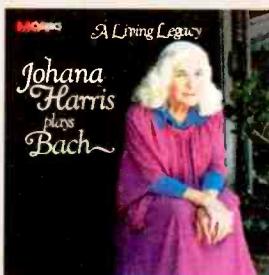
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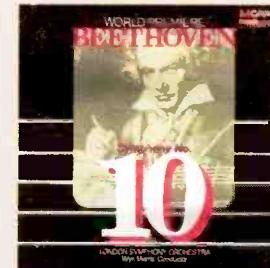
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Suite, Menuets from the Partita In Bb, Chaconne
and Variations (Busoni-Harris)
MCAC/MCAD-6261



Johana Harris
A Living Legacy
Music of Debussy: Children's Corner, Images Délitées
Suite Bergamasque, Preludes
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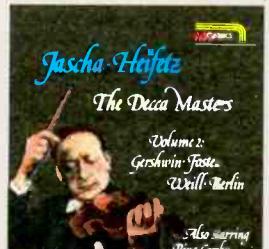
Beethoven
Symphony No. 10 In E Flat
London Symphony Orchestra
Wyn Morris: Conductor
Realized and completed from
Beethoven's sketchbooks by
Dr. Barry Cooper.
MCA/MCAC/MCAD-6269

GOLD

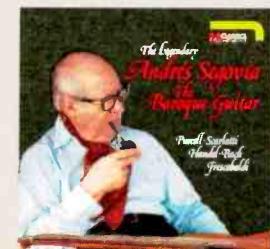
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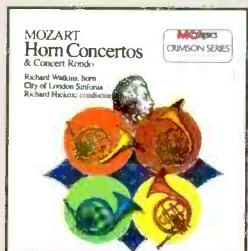
The Segovia Collection, Vol. 4
The Baroque Guitar
Purcell, Handel, Frescobaldi,
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CRIMSON

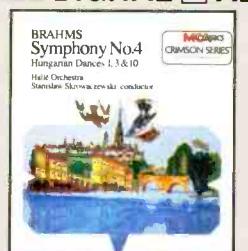
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Mozart
Piano Concertos Nos. 21 & 24
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Mozart: Horn Concertos & Concert Rondo
Richard Watkins: Horn
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MCAC/MCAD-25229



Brahms: Symphony No. 4/Hungarian Dances
Nos. 1, 3 & 10
Halle Orchestra/Skrowaczewski
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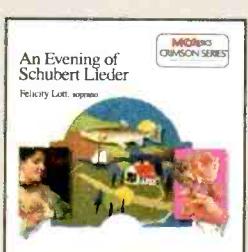
Fauré: Requiem/Tantum Ergo/Messe Basse/
Maria, Mater Gratiae Westminster Cathedral Choir
City of London Sinfonia/Hill
MCAC/MCAD-25231



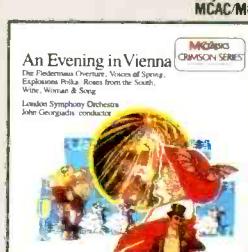
Beethoven
Piano Concertos Nos. 1 & 2
Cristina Ortiz: Piano
MCAC/MCAD-25232



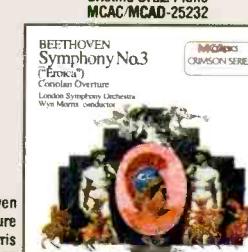
Schumann
Piano music:
Carnaval, Kinderscenen,
Papillons
Cristina Ortiz: piano
MCAC/MCAO-25234



Schubert
An Evening of Lieder
Felicity Lott: soprano
Includes: Die Forelle, An Silvia,
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London Symphony Orchestra/Georgiadis
Includes: Voices of Spring,
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Haydn: The Seven Last Words of Christ
Vienna Academy Chorus
Vienna State Opera Orchestra
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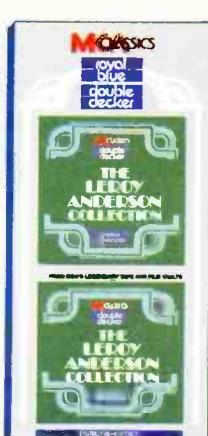
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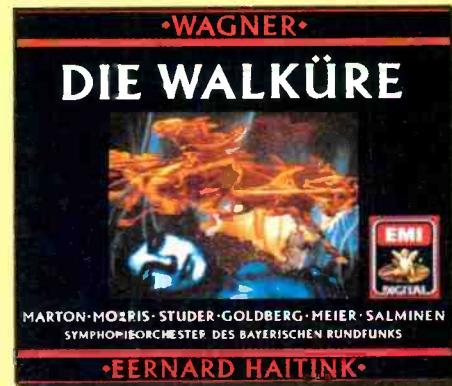
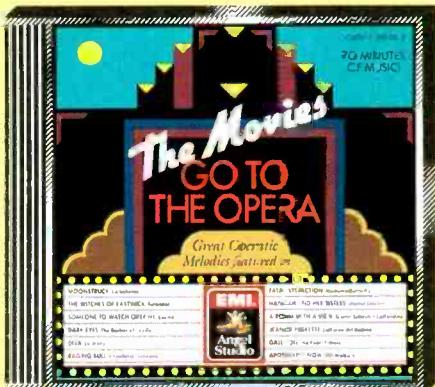
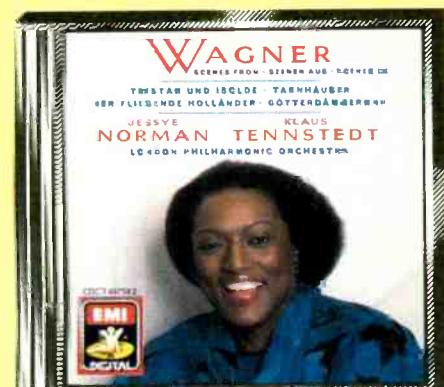
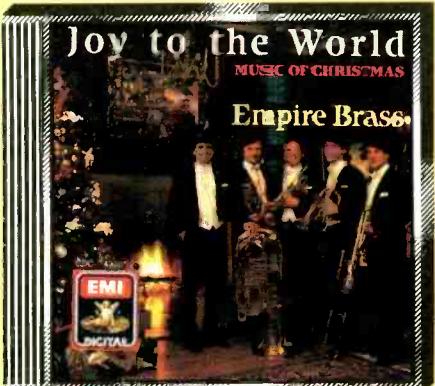
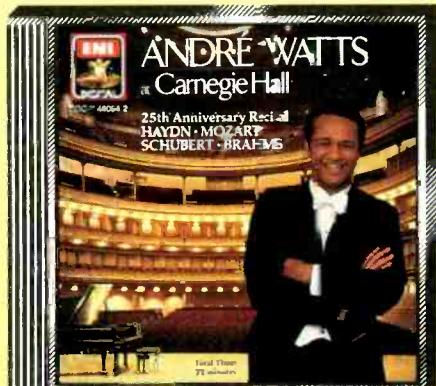
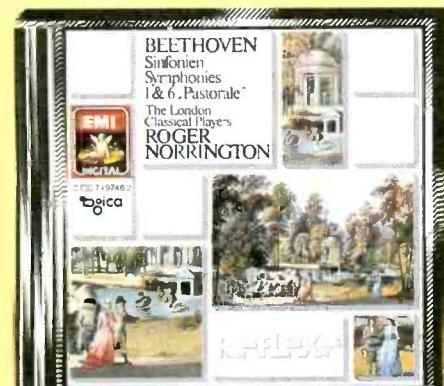
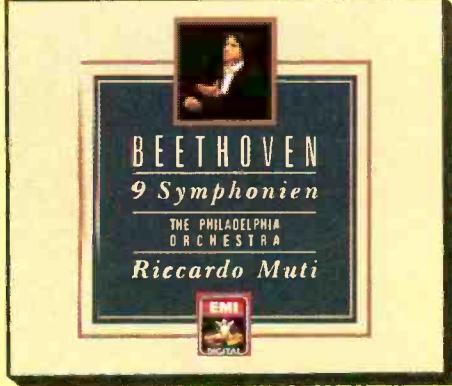
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THE CD BOUNTY

(Continued from page C-16)

While the West German label also exploits more conventional vistas—its continuing program with Sir Neville Marriner and the Stuttgart Radio Symphony, for instance—the label is also pursuing an active release schedule of mid-lines and budgets.

In the latter category it is introducing Laserlight, a line that lists at \$4.99, and sells to dealers at \$2.95 each including jewel case and blisterpack. One digitally recorded package aimed at the beginning collector, "Masters Of Classical Music," offers a 10-CD boxed set, each CD featuring a different composer. In another, all the Beethoven symphonies, conducted by Janos Ferencsik, are offered in a 5-CD set.

At top of the line, Capriccio is preparing a 14-disk set of C.P.E. Bach recordings, already released individually, to bow this December during ceremonies marking the 200th anniversary of the composer's death. Regular dealer price of front line Capriccio product is \$9.99. The Bach package, however, will be marketed at less than full price, says Stine.

Capriccio was one of the first label to offer an extensive line of digital audiotape cassettes. While it continues to service DAT, it reports only modest sales at this stage of the configuration's market penetration.

Stradivari Records is another label that sees promise in super budget lines. The target audience for these items is largely the neophyte collector, more concerned with title than performer, says Stradivari general manager Michael Fine.

Stradivari's Amadeus line, due for introduction this November, sells to the trade at \$2.75. All disks hold at least 60 minutes of music, says Fine, and come with liner notes, and are packaged in jewel boxes with longbox. The recordings date from the late '60s and early '70s. The first release consists of 15 items.

Stradivari midlines that stress economy include a "Pictures At An Exhibition" and "Petrushka" on a single CD, and a complete Mahler 9th on a single CD with an outsize playing time of 81 minutes.

But one of the label's more innovative ploys will make the same program serve different markets. In one case, its album by Bert Lucarelli of Debussy material transcribed for oboe, will be packaged under several different titles, each with its own artwork, to appeal



Cho-Liang Lin

more directly to a number of target audiences.

Veteran recordman Seymour Solomon is aware that it's probably not the easiest time to launch a new company, but he is moving ahead in any case with **Omega Classics**, marking his return to the industry after the sale of Vanguard Records some years back. First CDs were to be shipped last month, and he is planning to release about 24 annually beginning next February. Omega will also issue digital audiotape cassettes of selected items.

Some of the artists featured in the initial release will be heard in additional titles next year. Among them Solomon cites the Australian Chamber Orchestra, the Camerata of St. Andrew, and the team of William Bolcom and Joan Morris.

The **Smithsonian Institution**, which has recently moved beyond its traditional mail-order-only policy to include retail sales, has become yet another competitor for dealer space. Some of its material is now being issued by Angel/EMI, and it is also releasing other titles under its own imprint. These are being distributed by One World Records.

Smithsonian recordings are performed for the most part on period instruments, many taken from the Institution's large permanent collection. Violinist Jaap Schroeder also appears as conductor in a series of Beethoven symphony recordings for the label, one more among the several "authentic" cycles now bidding for collector attention.

Enigma Records, which began marketing the Naxos line of budget classical CDs last summer, is aiming at a catalog of some 300 titles, mostly of standard works. This will serve as a core for new collectors,

label execs hope. The material is licensed from Marco Polo Records in Hong Kong and is recorded mostly in eastern Europe.

Tom Yotka, label manager, hopes to smooth access to retailers buffeted by the product glut by more efficient use of bin space. He says all product will be shipped in slimline jewel boxes and, soon, blisterpacks that are half as thick as conventional containers. Twice as much product per unit of bin space can then be displayed. But he sees as his main task convincing the public that many budget CDs compare favorably with higher priced product. A former retailer himself, Yotka feels there is a quality prejudice against budgets that can be overcome.

While **Koch Import Services** has added a number of new lines to its distribution string—most recently Musicmasters, Chandos and Orfeo—it is also stepping up activities as manufacturer. Schwann Records, which it acquired as a property earlier this year, will have 100 CD titles on the domestic market by the end of the year, says Michael Koepfle, general manager. And the label's catalog of some 400 albums is being reviewed for additional CD transfers. Schwann's policy of maintaining an LP presence on all active titles will be continued into the new year, says Koepfle. New titles are also due on Schwann's midline Treasure series.

To meet increasing competition for dealer exposure, both for its own as well as distributed product, Koepfle says Koch has to adopt "more standard record label marketing techniques." That means more promotion and advertising, particularly in national media, he says.

Activities at Moss Music Group

came to a virtual halt over much of the past year as the company underwent financial reverses and eventual reorganization under a new parent company, Pickwick Entertainment. It is now back in action.

The company's Vox Prima line of CDs, packaged originally in cardboard "Wallets," a format that failed to win public favor, is now being repackaged in standard jewel boxes, says the label's Ira Moss. A batch of 36 titles were released to start, priced to retail at \$6.98. Moss has also introduced its Allegretto II line, a budget CD group of catalog reissues. The new name is replacing the Allegro logo because of a trademark conflict, says Moss.

Carol Marunas, in charge of A&R, says new recording has been resumed, with 12 or 15 projects planned for next year. One of the more ambitious will be a recording of the Telemann opera, "Pimpinone," with the St. Luke's Chamber Ensemble and soloists John Osterendorf and Julianne Baird. Other new recordings will feature Israeli violinist Sergiu Schwartz and pianist Joshua Pierce, says Marunas.

Outlet Books, which manufactures a large catalog of budget and midprice CDs under the Pantheon and Price-Less logos, will continue issuing new titles, says George Horvath, who manages the company's classical division. The late George Mendelsohn, who was Outlet's A&R consultant and initiated most projects, left a large backlog of material awaiting release. Long range plans for new material are under discussion, says Horvath.

One way to impact the crowded market is to find enough subscribers to finance an original release, postponing the fight for retailer exposure until after initial costs are recouped. That is the tack taken by Richard Kapp for his new label, **Essay Records**.

Season subscribers to his concerts with the Philharmonia Virtuosi are asked if they will buy a specific program, if recorded. If enough say "yes," Essay is off the hook and goes ahead. Kapp claims good results with his first project, Vivaldi's "Four Seasons," and others are said to be on the way.

CREDITS: Coordinator, Is Horowitz, Billboard Contributing Editor and author of the "Keeping Score" classical column; Editorial by Billboard writers, except "Retail" by Susan Elliott, N.Y. freelance writer; Cover illustration, Tom McKeith; Design, Steve Stewart.



Emanuel Ax

THE SMETANA QUARTET PLAYS DVORAK

That renowned Czech ensemble, the Smetana Quartet, continues its series of digital recordings on Denon, with the "American" Quartet and Sextet in A Major of countryman Antonin Dvorak. Joined by Josef Suk (viola) and Josef Chuchro (cello) for the sextet, their playing manifests an impressive maturity, scale and depth.

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Nippon Columbia Co., Ltd., Tokyo, Japan

Classical Music

SHOW MUSIC

(Continued from page C-8)

Broadway cast versions, which rarely expanded their length beyond the 50 minute or so limitations of the LP format.

One prime example of show music scholarship dear to the hearts of show music buffs is the work being done by conductor/musical theatre scholar John McGinn for Angel.

It should be noted, too, that classical labels have made less involved attempts to create crossover success, what with dozens of albums in recent years featuring operatic stars in renditions of musical theatre perennials. Such programming has featured the likes of Te Kanawa, Jessye Norman, Joan Sutherland, Marilyn Horne, Placido Domingo, and Julia Migenes.

Label executives are divided on whether, success aside, these crossover albums also promote mainstream classical fare by opera singers.

While PolyGram Classics chief Guenter Hensler, CBS Masterworks chief Joseph F. Dash and Telarc's president/producer Bob Woods are hard put to draw a cause-and-effect, Angel Records' Brown Meggs is convinced there is a spill-over.

"The situation is pathetic with respect to research, but I'll go by the seat of the pants and say that classical artists have found a larger audience for their classical works as a result," says Meggs. He cites a non-show crossover album, violinist Itzhak Perlman's collection of Yiddish folk songs, "Tradition," as a spark that ignited additional interest in his classical performances.

As previously reported, Angel has earmarked a series of show albums under McGinn's supervision, including "Anything Goes," restor-

ing its original 1934 orchestrations, a Rodgers & Hammerstein album sung by Samuel Ramey (the star of MCA's "Carousel") and a Rodgers & Hart set with von Stade. Also to come is a McGinn package of Rodgers & Hart songs.

CBS Masterworks' Dash says the label is strongly committed to crossover show albums and releases planned for the months ahead back up his contention.

New CBS projects include a recording of songs from a 1948 musical by Heitor Villa-Lobos, "Magdalena," featuring Jerry Hadley, Judy Kaye and Faith Esham. Due next May is a cast album of "Rags," the short-lived Charles Strouse/Stephen Schwartz musical, with Julia Migenes replacing Teresa Stratas as the female lead. Dash won't be specific on another "major project" other than to say it involves the music of Kurt Weill. It's believed to be a recording of one of Weill's American theatrical works.

Telarc this fall offered its first crossover show album, a 70-minute-plus recording of Rodgers & Hammerstein's venerable "The Sound Of Music," starring Frederica von Stade, Hakan Hagegard and Eileen Farrell. And label president/producer Bob Woods says Telarc is likely to produce other similar albums, especially in view of a "very good relationship" with the Rodgers & Hammerstein office. But Woods says he has set time-consuming standards in making these albums that eschew any kind of assembly-line production. "We want to do these albums in the U.S. since that's where I believe American musicals should be recorded. Finding studio time takes time." Woods also insists long rehearsals and at least two complete performances of the work before it's recorded. "We're certainly trying to reach new people with such projects,"

Woods says, "but I really doubt that we'll bring in buyers to our mainstream classical product because of these crossover albums."

As for casting of crossover albums, Tom Shepard, who runs the MCA Classics division and is one of the most active producers of show albums, says, "What it all comes down to is the ability of opera stars to be idiomatically right for the role. Some are. Some aren't." Shepard's production of "Carousel" features Barbara Cook, a musical theatre/cabaret star, while the lead male is played by opera's Samuel Ramey. But, notes Shepard, Ramey is a "husky midwesterner who has the persona of a musical theatre performer and would probably be one if he hadn't made opera his career."

While London Records has no immediate plans for a followup to its "My Fair Lady" project, label VP Lynne Hoffman-Engel notes that German singer Ute Lemper will sing, in English and German, a collection of Kurt Weill songs in a new album due this fall.

According to a spokesperson for RCA Red Seal, which markets show albums under its RCA Victor logo, the label reached a decision sometime ago to forego crossover studio cast albums in favor of an aggressive pursuit of new Broadway shows and an ambitious CD reissue schedule of casters from the RCA vaults.

BRIGHT PICTURE

(Continued from page C-8)

a very active production program in opera, orchestral and ballet material.

While PolyGram Classics has experimented with a number of 5-inch CDVs, which, like their pop counterparts, offer about five min-

utes of video plus 20 minutes of digital audio, none have yet been made available for commercial sale. So far they serve a promotional purpose. A London Records 5-inch featuring violinist Joshua Bell is an example. It's expected that the Bell CDV and others will be placed in the sales pipeline early next year.

By the end of this year, PolyGram will have some 45 titles on longform CDV. As many as 60 will be released next year, says David Weyner, sales and marketing VP. Among titles projected are "Salomé" conducted by Karl Bohm, with Teresa Stratas in the title role; the completion of the Bayreuth "Ring" cycle conducted by Pierre Boulez ("Siegfried" and "Gotterdämmerung" are still to come); the Tchaikovsky Violin Concerto with Itzhak Perlman, Eugene Ormandy and the Philadelphia Orchestra; and continuation of Leonard Bernstein's Vienna Philharmonic series with the Beethoven Symphony No. 3.

In a sort of reverse compatibility, all PolyGram Classics CDs carry analog soundtracks in addition to digital, so that they may be playable, albeit not digitally, on older laserdisk hardware. To spread the word of CDV more widely, PolyGram is planning a series of in-store demonstration with major outlets.

Since 1985 most of Pioneer's laserdisks have incorporated digital sound, says Rich. Product sources for opera have included the Metopera, Covent Garden, Verona, La Scala and the Bolshoi. New material, including ballet, will be coming from LDC in Japan, R.M. Arts in Munich and London, and National Video Corp.

Dennis Hedlund points to a new Kultur deal with the Australian Opera Co. that will result in cassettes early next year featuring Joan Suth-

erland in "Lucia di Lammermoor" and "Daughter of the Regiment," and in a gala concert with Marilyn Horne. Thirty new Kultur titles are due out within the next six months, bringing the imprint's catalog to 125.

Kultur sees special promise in a holiday promotional tie with Stolichnaya Vodka that will make possible the release of a 100-minute tape of Tchaikovsky's "Nutcracker" as danced by the Bolshoi Ballet at a retail price of \$16.95. One phase of the promotion is a contest that will award the winner a 10-day trip to the Soviet Union. Looking ahead, Hedlund sees CDV in Kultur's future when warranted by a larger player population.

Home taping remains a serious problem, impacting the sales potential particularly of recently broadcast material, observes VAI's Gilbert. So he sees bright prospects for a newly inked deal which gives him videocassette rights to vintage Bell Telephone Hour broadcasts. This will result in more than 20 one-hour cassettes dating from TV in the '60s. Much of the material will be reprogrammed into concept collections. An example Gilbert cites on a single cassette—"First Ladies of Opera"—Renata Tebaldi, Leontyne Price, Birgit Nilsson and Joan Sutherland. Many top instrumentalists also appeared on the Telephone during its decade on the air, including Gregor Piatigorsky, Andres Segovia, Michael Rabin, Yehudi Menuhin, and Robert Casadesus.

Among upcoming special programs VIEW will dangle before vocal buffs is a La Scala documentary that will feature performances by Tito Schipa, Ferruccio Tagliavini, Beniamino Gigli, Tito Gobbi, and Mario Del Monaco on a single cassette. VIEW's Karcy is one who doesn't see video on disk as a format with great promise.

Gurtman & Murtha, which has a series of orchestral video programs, "The World's Greatest Music," as well as instrumental titles and live tapings of Victor Borge on cassette, has recently been testing direct sales through television as a way of supplementing retail marketing.

RETAIL

(Continued from page C-4)

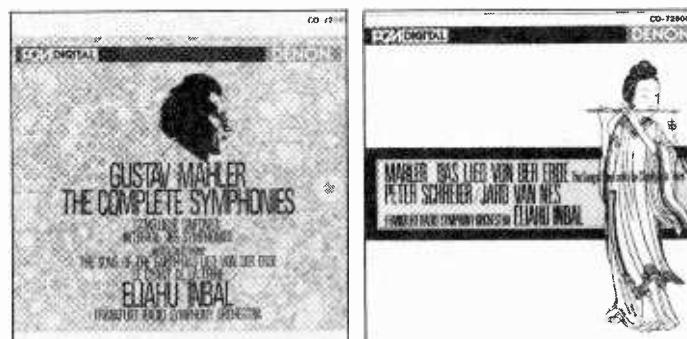
the outlets canvassed, both reported a decline in stores. "The major labels have really backed off from in-stores," says Healy. "I've tried on several occasions to get major artists and have failed."

"We haven't done many in-stores" says Edwards, "because the record companies are reluctant to sponsor them." He says the chain has held only two thus far this year.

Sound Warehouse nonetheless points to two particularly effective in-stores. "We just had James Galway in Dallas and 400 people showed up," says Mills. "We also had one with Sir Georg Solti when we opened up our main store in Chicago. It helped us tremendously."

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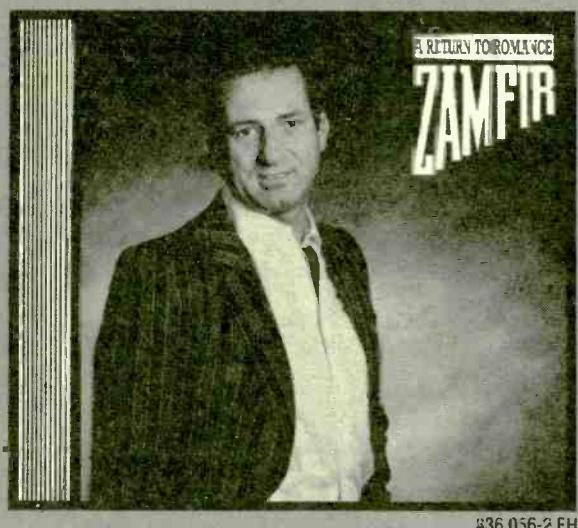
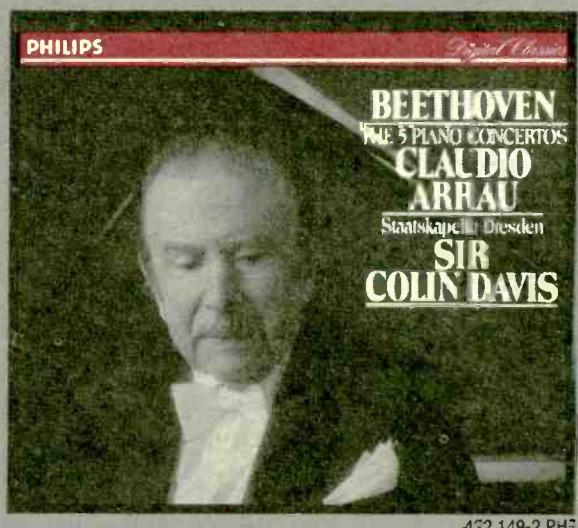
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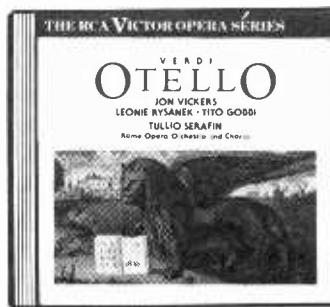


Artur Rubinstein

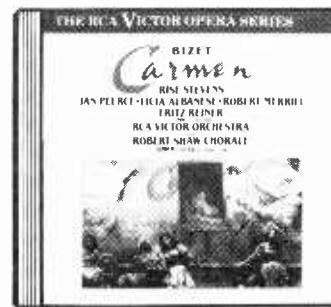


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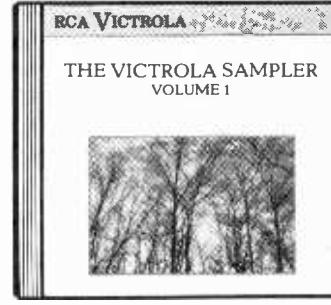


Julius Caesar

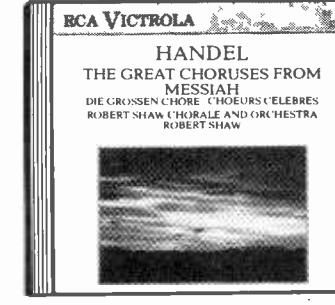
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Protection For Noncreative Contributors Debated IFPI Champions Producers' Rights

BY MIKE HENNESSEY

LONDON The International Federation of Phonogram and Videogram Producers (IFPI) is preparing a campaign to achieve for performers and producers of phonograms the same level of protection that is accorded authors and composers.

Although in the U.S., the U.K., and some other countries that follow the Anglo-American pattern, national legislation provides phonogram producers with copyright protection equivalent to that of authors, there are a number of continental European countries where only those who make a creative contribution to the production of a work are granted rights at the highest level, usually identified as the "droit d'auteur."

Gillian Davies, associate director general of the IFPI, says that the distinction made between record producers and authors is being exacerbated by the World Intellectual Property Organization in Geneva, which has characterized producers' rights as neighboring, or secondary, rights.

"It is the old prejudice that record production is merely an industrial process," she says. "But we are mounting a campaign to show that the production of a sound recording embodies elements of creativity comparable with those recognized in other rights owners who are afforded authors' rights in national legislation and in the international copyright conventions."

Nesuhi Ertegun, president of IFPI and a record producer of long standing, contrasts the downgrading of record producers' rights with the situation in the movie industry, where, he says, "no one would think of claiming that the major creative role in a film was that of the screenplay writer."

"In record production the producer has a role equivalent to that of the movie director, which is essentially creative."

The IFPI campaign will point out that in talking about phonogram production it is referring not to the man-

ufacturer of sound carriers but to "the process of producing the recorded performances by fixing them on to the original master tape in the studio."

Davies says: "This is a process which can be just as creative as that of composing. There are hundreds of examples of compositions which have been given new leases on life because of the creative ingenuity of record producers."

In compiling its case for the highest level of protection for phonogram producers, the IFPI is inviting well-known recording artists and composers to comment on the creative role of the record producer.

Says Davies: "We shall be referring to the statement of A.K. Karminstein, the U.S. register of copyright, to the House Committee on the Judiciary in September 1965, when he said: 'There is no doubt in my mind that record performances represent the writings of an author in the constitutional sense and are as fully creative and worthy of copyright protection as translations, arrangements, or any other class of derivative works. I also believe that the contributions of the record producer to a great many sound recordings also represent true authorship and are just as entitled to protection as motion pictures and photographs.'"



Meritorious Michael. The British Academy Of Songwriters, Composers And Authors presents Mike Hennessey, Billboard's international editorial director, with the Gold Badge Of Merit, an annual award for outstanding service to the music industry. Shown seated, from left, are Roger Whittaker, singer; David Heneker, president, BASCA; Stuart Reid, music publisher; and Brian Willey, vice chairman, BASCA. Shown standing, from left, are Marcel Stellman, songwriter and former Decca Records executive; Ronnie Cass, revue writer; Marilyn Worsley, general secretary, BASCA; Peter Gormley, Cliff Richard's manager; Johnny Pearson, composer/musical director; and Hennessey.

IFPI Board Talks Turkey On Piracy At Annual Meet

ISTANBUL, Turkey Two years ago, 95% of all prerecorded music sales in this country were of pirated product. Today, 85% of all sales are of legitimate product, and all the major labels are represented by bona fide licensees.

It was in recognition of this fact and of Prime Minister Turgut Ozal's contributions to the anti-piracy campaign that the International Federation of Phonogram & Videogram Producers (IFPI) held its annual board meeting here Oct. 19-20.

At the dinner that followed the sec-

ond day of the meeting, Ozal was presented with a gold disk by IFPI president Nesuhi Ertegun in recognition of his support for the anti-piracy fight and his speed in enacting copyright legislation to transfer the local record market from the pirates to the legitimate industry.

Ertegun and some of his IFPI associates were featured on an extensive television news program during the IFPI delegation's visit here when he told a press conference that it was in the interests of Turkish artists and Turkish repertoire that international

companies be allowed to operate in a properly regulated national industry.

He also attacked the concept of the uncontrolled marketing of the DAT system, saying that unless adequate protection of producers', performers', and composers' rights could be guaranteed, DAT would destroy the record industry.

Ian Thomas, director general of IFPI, urged the Turkish government to ratify the Geneva Phonograms Convention against piracy.

Ertegun later reported that IFPI's Turkish branch, the newest chapter

of the global label trade group, already has 31 member companies.

"All the international record companies now have legitimate licensees, and we are all selling records," he said. "Two years ago, legitimate sales of Madonna singles were 3,000. Last year we sold 300,000, and that's a measure of how tremendously the market has improved. This is a country of 55 million people, so the potential for sales is excellent."

Ertegun said the speed of the transformation was due largely to the personal involvement of Ozal.

"I met him in November 1986, at the time when the government was about to pass legislation to protect audio and video recordings, and I explained to him that it was not enough just to pass laws and that they had to be enforced."

"He promised that this would be done—and he kept his word. He set up an 18-strong task force to deal with piracy. As soon as the new law came into effect, the police acted against the pirates. There were many seizures of illicit product and a series of successful prosecutions. The pirates eventually capitulated."

Ertegun also paid tribute to David Attard, IFPI's legal adviser for the Middle East, who helped draft the new law, which provides for the use of government stamps to identify legitimate product.

8mm Camcorders Selling Well In Japan Sony Leads Market; Over 500 Titles Available

TOKYO The 8mm camcorder is proving very popular in Japan, with Sony accounting for over 70% of those manufactured here. Other companies involved in production are Matsushita Electric, Hitachi, Canon Camera, and Sanyo.

There are now almost 500 titles available in the 8mm format, over half of them movies. Music titles compose about a third of the total and include such international repertoire as "John Lennon Live," "David Bowie: Serious Moonlight

French Broadcasters To Get Tough New Regulatory Body

BY PHILIPPE CROQ

PARIS French broadcasting, the traditional football of politicians, is to have its third regulating body in as many years. A draft bill has been sent to the Senate aimed at establishing a Higher Committee of French Audiovisual, to be known as the CSA, by the end of the year.

Two years ago the country's High Authority for Communications, set up by the Socialists, was replaced by another body, the CNCL, instituted by Jacques Chirac's Conservatives.

Now, following the Socialist return to power, President Francois Mitterrand has decided to scrap the CNCL and create the CSA. The new body will be very similar to the old High Authority. Its composition is the same: nine members, three chosen by Mitterrand, three by the president of the Senate, and three by the president of the National Assembly.

The CSA will also restore some of

the interventionist principles abandoned in the deregulatory climate under Chirac. It will lay down general duties for TV channels as well as public service specifications.

It will also have teeth. Sanctions for breaches of the general duties of TV, radio, and telecommunications are envisaged.

The CSA will have its work cut out, observers note. Recently, French broadcasting has been rocked by a series of strikes and disputes over pay and conditions. Virtually every sector has been affected, including Antenne 2, Radio France, and France Inter. A daily strike notice has been drawn up, in effect until Nov. 20.

The declared aim of the CSA is to be a buffer between the government and broadcasters. But opposition critics are already saying its members have been chosen to reflect the sensibilities and viewpoints of the government.



Glenn Gold. Amherst Records artist Glenn Medeiros, left, receives a Belgian gold record for his "Nothing's Gonna Change My Love For You" single. Shown at right is Charles Licoppe, managing director, PolyGram Belgium.

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CAMCORDERS SELLING IN JAPAN

(Continued from preceding page)

clude men in their 50s and 60s who used to own 8mm movie cameras.

He says that the Video 8 Combo with a six-inch screen, which went on sale in October last year, selling at \$1,275, has proved a popular line. It's a Trinitron color video TV, and research shows that up to 70% of Video 8 Combo owners use them in their homes and also their

cars.

Also selling well is the Video Walkman, listed at \$1,035, on sale since late August. It is a 3-inch liquid crystal 8mm video which can be used outdoors.

Sony 8mm camcorders range in price from the record-only Handy-cam (\$1,115) to the Video 8 Pro (\$2,420).

Five Japanese Companies Release Optical Videodisk Singles

TOKYO LaserDisc, a subsidiary of Pioneer, has just released three optical videodisk singles here, closely followed by releases from Toshiba-EMI and Videoarts Japan. The number of firms putting out LD product grows to five with titles from Warner-Pioneer at the end of November and Pony Canyon in late December. The 20-centimeter LD singles give 20 minutes of playing time, are recorded on one side only, and retail here at just over \$20. Pioneer Video, which presses the optical videodisks, has a capacity of 150,000 units a month. It's estimated there will be 1.7 million players able to play the configuration in domestic use here by year end, most fully compatible and selling at between \$1,000 and \$1,400.

SHIG FUJITA

PRS Establishes Branch In Ireland

DUBLIN, Ireland Beginning Jan. 1, 1989, the newly created Irish Music Rights Organization (IMRO), set up as the Irish "voice" of the U.K.'s Performing Rights Society, will look after local composers, songwriters, and music publishers. Royalties will still come directly from PRS in London. "PRS members are still PRS members, with all the international benefits of that society," says Brendan Graham, chairman of an IMRO board of 13 directors, 10 of them Irish. KEN STEWART

MTV Europe Expands To Norway

OSLO, Norway Around 250,000 Norwegian viewers can now receive, via seven cable operators, MTV Europe, the continent's only 24-hour music channel. Monica Dodi, MTV Europe's sales and network development director, claims it is the fastest-growing cable channel in Europe, reaching 4.2 million homes in 11 countries: "Norway is a vital link in our pan-European chain, for its youth market is underserved by traditional television."

PETER JONES

Armstrong Trumpeted In Dutch Revival

AMSTERDAM, the Netherlands The movie "Good Morning, Vietnam" plus a television advertising campaign by Dutch brewer Heineken have combined to spark a great revival in Holland for the music of the late Louis Armstrong. "What A Wonderful World," from the soundtrack and also in the commercial, made No. 2 in the national chart as a single, and the reissued "Hello Dolly" also charted. Now TV-merchant Qualitel has seen its Armstrong compilation climb onto the chart.

WILLEM HOOS

Ireland's New Venue Attracts Top Acts

DUBLIN, Ireland Ireland's newest concert venue, the 10,000-capacity Point Depot, which cost some \$3.5 million, opens this month in the fast-expanding Dublin Docklands area. Huey Lewis & the News and Bros are among the first concert imports. U2's tour crew helped devise acoustic and stage facilities, and the Irish supergroup is to play several concerts there this winter.

KEN STEWART

VCR Imports Climbing High In Japan

TOKYO Japan imported 118,000 VCRs in the first half of this year from Asia's newly industrialized economies (known as NIEs), according to statistics from the Electronic Industries Assn. of Japan. That six-month tally compares with just 15,000 imported from Asia for the whole of 1986 and 138,000 for all of 1987. And imports of color TV sets from Asian countries jumped from 25,000 in 1986 to 250,000 in the January-June period of this year.

SHIG FUJITA

London's Brixton Academy Overhauled

LONDON The Brixton Academy in south London gets a \$3.5 million face-lift in January. Currently restricted to 50 pop/rock shows a year, the refurbished venue will be available every evening for pop. The owners say it will compete with Wembley Arena and Hammersmith Odeon for major U.S. acts, particularly in the soul and heavy metal genres. The Academy will have a 4,000 seating capacity. PETER JONES

Cable Service Must Up French-Canadian Content MuchMusic Swallows CRTC Rules

BY KIRK LaPOINTE

HULL, Quebec The MuchMusic Network has been given a new license to carry music video through August 1993. While the federal broadcast regulator praises the performance of MuchMusic to date, some tougher conditions have been imposed on the service in the coming years.

The Canadian Radio-television and Telecommunications Commission, in a decision Oct. 27, renewed MuchMusic's license from April 1989 through Aug. 31, 1993. But that license also compels the network to devote much more to the financing of music video and forces it to play five times more French-language Canadian video than it previously offered. Additionally, the CRTC has kept MuchMusic's wholesale rate to cable companies down slightly from what the network sought and wants more detailed information each year to distinguish MuchMusic's financial state from that of parent company CHUM Ltd.

The biggest sting comes in the form of MuchMusic's commitment to help produce music video. When it got started in 1983, MuchMusic offered to devote 2.4% of its gross revenues or \$100,000, whichever amount was more, to the Video Foundation to Assist Canadian Talent, an industry-overseen agency that disburses support funds for production. To date, MuchMusic's contributions have exceeded \$650,000.

MuchMusic wanted to simply hold tight with its 2.4%-or-\$100,000 offer, but the CRTC noted that MuchMusic "is in a profitable situation and considers that it is realistic to expect the licensee to contribute a greater proportion of its gross revenues to the production of Canadian music videos." The result: A condition of the license holds MuchMusic to commit 5% of gross revenues or \$300,000, whichever is more.

The second onerous license condition is a new rule for the network in French-Canadian video.

Again, when MuchMusic first began, it acknowledged that it wasn't doing enough to expose French-music videos. The problem, for the most part, was supply. Without a major network interested in playing its videos, Quebec-based record companies were unlikely to assemble videos when their own financial ledgers were in a sorry state. But MuchMusic launched MusiquePlus, a Montreal-based MuchMusic equivalent for the Quebec cable market and, by all accounts, a success story in Canadian broadcasting.

Still, the commission was less than taken with the efforts by the network. It notes that MuchMusic wants only 1% of all Canadian video it plays to be in French. "The commission is surprised and disappointed that, in the present application, the licensee has not seen fit to provide stronger support and exposure for French-language videos." The CRTC said that MuchMusic itself noted the increased availability of such product when seeking a license for MusiquePlus.

The result: Another condition of the license that forces the network to play 5% French-music video among its Canadian content. An existing condition is that MuchMusic play 30% Canadian-content videos. The commission also said it expects MuchMusic to live up to its promise of two francophone concerts a year on the service.

The CRTC has forced MuchMusic to lower its wholesale cable rate to subscribers

But the CRTC will let the network count Canadian-content videos each week instead of forcing it to comply each day. And following some fine-tuning in the exact definition of music films, the CRTC hasn't caved in to demands by conventional broadcasters that MuchMusic's new rights to broadcast music-related films be diminished.

On a lesser point, the network was asked to provide closed-captioning for the deaf with a reasonable amount of its programming.

MuchMusic president Moses Znaimer says the network will boost its 2.2 million subscriber base to 3.45 million by August 1993.

There are also some programming plans in progress: a weekday business program, a trivia game show, and possibly a morning show (presumably to reflect the more subdued tastes of that daypart). Znaimer says MuchMusic's news operation will be upgraded.

MuchMusic plans to spend an average of \$3.9 million a year on Canadian programming and \$400,000 on foreign programs.

Because MuchMusic's finances aren't disclosed separately from those of its parent company, the commission noted that it has been hard to assess the network's viability and plans as fair or unfair. It now wants unaudited statements from MuchMusic each year.

But the commission nevertheless kept MuchMusic's wholesale rate down, at least for the short term. Saying the network had conservatively estimated potential advertising revenue in its financial projections, it will now allow MuchMusic a wholesale rate to cable firms of seven cents per subscriber from April 1, 1989. That rate moves up to eight cents in September 1989 and to nine cents in September 1991. MuchMusic has sought eight cents per subscriber for next year, with half-cent increases each year to reach 9 1/2 cents by the end of August 1993. The end result will be to lower rates soon, but a nine-cent rate will be reached sooner than MuchMusic would have planned.

Dion Nabs Three Awards At Quebec's ADISQ Ceremonies

OTTAWA Celine Dion, tabbed by many as the Quebec artist with international breakthrough potential, took three Felix statuettes to lead the way at the annual l'Association Quebecoise du l'Industrie du Disque, du Spectacle et de la Video ceremonies Oct. 23 in Montreal.

Dion, who was promised a song by Elton John and is arguably the strongest hope for bilingual success ever from the province, took awards for top female vocalist, best performance, and Quebec artist achievement outside Quebec.

Meanwhile, Johanne Blouin and Michel Rivard also cashed in with two Felixes. Blouin's successes of the last year have been meteoric, with platinum-plus sales for her debut album, "Merci Felix," a collection of songs by Felix Leclerc, a seminal figure in Quebec music who died in August. Blouin's album topped the Quebec charts for five months; ADISQ bestowed on her the best-debut-album and best-traditional-album honors.

Rivard, meanwhile, has been a strong artistic influence in French-language music for more than a decade. He won the best-male-singer and best-show awards.

The Quebec music industry has indeed enjoyed a renaissance in the last year or so. Abetted by bet-

ter organization within the business and a smattering of government assistance for production and tour support, a new generation of sophisticated, stylish, and much more musically daring artists has emerged.

In Mitsou, the Quebec scene has a legitimate sex kitten. Her song, "Bye Bye Mon Cowboy," a sensational dance number that dominated clubs during the year, helped earn her the discovery-of-the-year Felix.

Pierre Flynn's solo debut, "Le Parfum du Massard," was deemed rock album of the year by ADISQ. Both Flynn and Mitsou gave riveting performances during the show at Salle Wilfrid Pelletier.

Men Without Hats, the best-known Quebec band, won best English pop rock album for "Pop Goes The World."

Marjo, another compelling, high-style Quebec singer, took best-selling-album honors for her "Celle Qui Va." Richard Seguin, a veteran Quebecer, took pop-rock-album honors for "Journee d'Amérique."

Nathalie and Rene Simard took honors for best video and single, Madame was voted best francophone group, and Karen Young and Michel Donato nabbed best jazz album for "Contradanse."

KIRK LaPOINTE

HITS of the WORLD™

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BRITAIN (Courtesy Music Week/Gallup) As of 11/5/88

| This Week | Last Week | SINGLES | |
|-----------|-----------|----------------------------------|---|
| 1 | 1 | ORINOCO FLOW | ENYA WEA |
| 2 | 2 | JE NE SAIS PAS POURQUOI | KYLIE MINOGUE PWL |
| 3 | 10 | GIRL YOU KNOW IT'S TRUE | MILLI VANILLI COOLTEMPO/CHRYSLALS |
| 4 | 11 | STAND UP FOR YOUR LOVE RIGHTS | YAZZ BIG LIFE |
| 5 | 19 | KISS | ART OF NOISE/TOM JONES CHINA |
| 6 | 3 | ONE MOMENT IN TIME | WHITNEY HOUSTON ARISTA |
| 7 | 4 | WE CALL IT ACIEED | D. MOB FEATURING GARY HAISMAN FRR/LONDON |
| 8 | 18 | SHE MAKES MY DAY | ROBERT PALMER EMI |
| 9 | 7 | WEE RULE | WEE PAPA GIRL RAPPERS JIVE |
| 10 | 5 | A LITTLE RESPECT | ERASURE MUTE |
| 11 | 8 | HARVEST FOR THE WORLD | THE CHRISTIANS ISLAND |
| 12 | 6 | DON'T WORRY, BE HAPPY | BOBBY MCFERIN MANHATTAN/EMI |
| 13 | 9 | NEVER TRUST A STRANGER | KIM WILDE MCA |
| 14 | 17 | CAN YOU PARTY | ROYAL HOUSE CHAMPION |
| 15 | 21 | REAL GONE KID | DEACON BLUE CBS |
| 16 | 14 | BURN IT UP | BEATMASTERS WITH P.P. ARNOLD RHYTHM KING/MUTE |
| 17 | 39 | THE FIRST TIME | ROBIN BECK MERCURY/PHONOGRAM |
| 18 | 16 | A GROOVY KIND OF LOVE | PHIL COLLINS VIRGIN |
| 19 | 12 | TEARDROPS | WOMACK & WOMACK 4TH & B'WAY/ISLAND |
| 20 | 13 | SHES WANT TO DANCE WITH ME | RICK ASTLEY RCA |
| 21 | 20 | NOTHING CAN DIVIDE US | JASON DONOVAN PWL |
| 22 | 15 | BIG FUN | INNER CITY FEATURING KEVIN SAUNDERSON 10 RECORDS/VIRGIN |
| 23 | 28 | ACID MAN | JOLLY ROGER 10 RECORDS/VIRGIN |
| 24 | 36 | 1-2-3 | GLORIA ESTEFAN & MIAMI SOUND MACHINE EPI |
| 25 | 31 | WELCOME TO THE JUNGLE/NIGHTTRAIN | GUNS N' ROSES GEFFEN |
| 26 | 29 | TWIST IN MY SOBRIETY | TANITA TIKARAM WEA |
| 27 | 22 | I'LL HOUSE YOU | JUNGLE BROTHERS GEE ST. |
| 28 | NEW | LET'S STICK TOGETHER—88 REMIX | BRYAN FERRY EG/VIRGIN |
| 29 | 35 | THE PARTY | KRAZE BIG BEAT/MCA |
| 30 | NEW | HE AIN'T NO COMPETITION | BROTHER BEYOND PARLOPHONE |
| 31 | NEW | I WISH U HEAVEN | PRINCE PAISLEY PARK/WARNER BROS. |
| 32 | 34 | TAKE A LOOK | LEVEL 42 POLYDOR |
| 33 | 25 | I DON'T BELIEVE IN MIRACLES | SINITTA FANFARE |
| 34 | 24 | RIDING ON A TRAIN | THE PASADENAS CBS |
| 35 | 23 | SECRET GARDEN | T'PAU SIREN/VIRGIN |
| 36 | 26 | HE AIN'T HEAVY, HE'S MY BROTHER | THE HOLLIES EMI |
| 37 | 30 | DESIRE | U2 ISLAND |
| 38 | 27 | ALL OF ME | SABRINA PWL/MEGA |
| 39 | NEW | MISSING YOU | CHRIS DE BURGH A&M |
| 40 | NEW | HERE COMES THAT SOUND | SIMON HARRIS FRR/LONDON |
| ALBUMS | | | |
| 1 | 1 | DIRE STRAITS | MONEY FOR NOTHING VERTIGO/PHONOGRAM |
| 2 | 2 | U2 | RATTLE AND HUM ISLAND |
| 3 | 5 | KYLIE MINOGUE | KYLIE—THE ALBUM PWL |
| 4 | NEW | T'PAU | RAGE SIREN/VIRGIN |
| 5 | 10 | ENYA | WATERMARK WEA |
| 6 | 12 | VARIOUS | SMASH HITS PARTY '88 DOVER/CHRYSLALS |
| 7 | 8 | CHRIS REA | NEW LIGHT THROUGH OLD WINDOWS WEA |
| 8 | 3 | LUTHER VANDROSS | ANY LOVE EPI |
| 9 | 7 | BANANARAMA | THE GREATEST HITS COLLECTION LONDON |
| 10 | 4 | PET SHOP BOYS | INTROSPETIVE PARLOPHONE |
| 11 | 6 | PASADENAS | TO WHOM IT MAY CONCERN CBS |
| 12 | 11 | CHRIS DE BURGH | FLYING COLOURS A&M |
| 13 | NEW | VARIOUS | UNFORGETTABLE EMI |
| 14 | 9 | ANITA BAKER | GIVING YOU THE BEST THAT I GOT ELEKTRA |
| 15 | 16 | VARIOUS | THE GREATEST LOVE TELSTAR |
| 16 | 17 | VARIOUS | BUSTER (ORIGINAL SOUNDTRACK) VIRGIN |
| 17 | 37 | VARIOUS | SOFT METAL STYLUS |
| 18 | 18 | ERASURE | THE INNOCENTS MUTE |
| 19 | NEW | PAUL SIMON | NEGOTIATIONS AND LOVE SONGS 1971—1986 WARNER BROS. |
| 20 | 23 | TANITA TIKARAM | ANCIENT HEART WEA |
| 21 | 25 | FOSTER & ALLEN | THE WORLDS OF FOSTER & ALLEN STYLUS |
| 22 | 20 | VARIOUS | RARE GROOVE MIX STYLUS |
| 23 | 26 | ORIGINAL SOUNDTRACK | DIRTY DANCING RCA |
| 24 | 19 | TRACY CHAPMAN | TRACY CHAPMAN ELEKTRA |
| 25 | 21 | WOMACK & WOMACK | CONSCIENCE 4TH & B'WAY/ISLAND |
| 26 | 40 | BROS | PUSH CBS |
| 27 | 35 | MICHAEL JACKSON | BAD EPI |
| 28 | 22 | BON JOVI | NEW JERSEY VERTIGO/PHONOGRAM |
| 29 | 31 | VARIOUS | THE CLASSIC EXPERIENCE EMI |
| 30 | NEW | THE PROCLAIMERS | SUNSHINE ON LEITH CHRYSLALS |
| 31 | 14 | JEAN MICHEL JARRE | REVOLUTIONS POLYDOR |
| 32 | 13 | THE WATERBOYS | FISHERMAN'S BLUES ENSIGN/CHRYSLALS |
| 33 | 27 | WHITNEY HOUSTON | WHITNEY ARISTA |
| 34 | 39 | VARIOUS | MOTOWN IN MOTION K-TEL |
| 35 | 30 | VARIOUS | ... AND THE BEAT GOES ON TELSTAR |
| 36 | 34 | BOMB THE BASS | INTO THE DRAGON RHYTHM KING/MUTE |
| 37 | 24 | TRANVISION VAMP | POP ART MCA |
| 38 | 36 | VARIOUS | MOONLIGHTING ORIGINAL SOUNDTRACK WEA |
| 39 | NEW | THE WEE PAPA GIRL RAPPERS | THE BEAT, THE RHYME, THE NOISE JIVE |
| 40 | 29 | VARIOUS | ONES ON 1 BBC |

CANADA (Courtesy The Record) As of 11/7/88

| SINGLES | | | |
|---------|-----|--------------------------------------|---|
| 1 | 1 | DON'T WORRY, BE HAPPY | BOBBY MCFERIN EMI/CAPITOL |
| 2 | 2 | GROOVY KIND OF LOVE | PHIL COLLINS ATLANTIC/WEA |
| 3 | 3 | LOVE BITES | DEF LEPPARD BLUDGEON RIFFOLA/VERTIGO/POLYGRAM |
| 4 | 4 | DESIRE | U2 ISLAND/MCA |
| 5 | 5 | SWEET CHILD O' MINE | GUNS N' ROSES GEFFEN/WEA |
| 6 | 7 | THE LOCO-MOTION | KYLIE MINOGUE GEFFEN/WEA |
| 7 | 6 | BETTER BE HOME SOON | CROWDED HOUSE CAPITOL/CAPITOL |
| 8 | 10 | DON'T BE CRUEL | CHEAP TRICK EPIC/CBS |
| 9 | 11 | FOREVER YOUNG | ROD STEWART WARNER BROS/WEA |
| 10 | 9 | IT WOULD TAKE A STRONG STRONG MAN | RICK ASTLEY RCA/BMG |
| 11 | 12 | TRUE LOVE | GLENN FREY MCA/MCA |
| 12 | 13 | BAD MEDICINE | BON JOVI MERCURY/POLYGRAM |
| 13 | 20 | KOKOMO | BEACH BOYS ELEKTRA/WEA |
| 14 | 8 | SIMPLY IRRESISTIBLE | ROBERT PALMER EMI/CAPITOL |
| 15 | 16 | DON'T YOU KNOW WHAT THE NIGHT CAN DO | STEVE WINWOOD VIRGIN/A&M |
| 16 | 18 | VOODOO THING | COLIN JAMES VIRGIN/A&M |
| 17 | 14 | HANDS TO HEAVEN | BREATHE VIRGIN/A&M |
| 18 | NEW | NEVER TEAR US APART | INXS ATLANTIC/WEA |
| 19 | 15 | PERFECT WORLD | HUEY LEWIS & THE NEWS CHRYSLALS/MCA |
| 20 | NEW | DANCING UNDER A LATIN MOON | CANDI I.R.S./MCA |

ALBUMS

| | | | |
|----|-----|-------------------|--------------------------------------|
| 1 | 1 | U2 | RATTLE AND HUM VERTIGO/POLYGRAM |
| 2 | 2 | BON JOVI | NEW JERSEY MERCURY/POLYGRAM |
| 3 | 4 | DEF LEPPARD | HYSTÉRIA VERTIGO/POLYGRAM |
| 4 | 3 | GUNS N' ROSES | APPETITE FOR DESTRUCTION GEFFEN/WEA |
| 5 | 5 | VARIOUS ARTISTS | COCKTAIL SOUNDTRACK ELEKTRA/WEA |
| 6 | 6 | TRACY CHAPMAN | ELEKTRA ASYLUM/WEA |
| 7 | 7 | INXS | KICK ATLANTIC/WEA |
| 8 | 8 | ROD STEWART | OUT OF ORDER WARNER BROS./WEA |
| 9 | 9 | MIDNIGHT OIL | DIESEL AND DUST COLUMBIA/CBS |
| 10 | 10 | GEORGE MICHAEL | FAITH COLUMBIA/CBS |
| 11 | 14 | BOBBY MCFERIN | SIMPLE PLEASURES EMI/CAPITOL |
| 12 | 12 | RICK ASTLEY | WHENEVER YOU NEED SOMEONE ARISTA/BMG |
| 13 | 13 | COLIN JAMES | VIRGIN/A&M |
| 14 | 11 | METALLICA | ... AND JUSTICE FOR ALL ELEKTRA/WEA |
| 15 | 15 | STEVE WINWOOD | ROLL WITH IT VIRGIN/A&M |
| 16 | 16 | CROWDED HOUSE | TEMPLE OF LOW MEN CAPITOL/CAPITOL |
| 17 | 17 | HOTHOUSE FLOWERS | PEOPLE LONDON/POLYGRAM |
| 18 | NEW | MELISSA ETHERIDGE | ISLAND/MCA |
| 19 | 19 | KEITH RICHARDS | TALK IS CHEAP VIRGIN/A&M |
| 20 | 20 | CHEAP TRICK | LAP OF LUXURY EPIC/CBS |

MUSIC & MEDIA PAN-EUROPEAN CHARTS 11/5/88

| HOT 100 SINGLES | | | |
|-----------------|-----|----------------------------|---|
| 1 | 1 | ONE MOMENT IN TIME | WHITNEY HOUSTON ARISTA/BMG |
| 2 | 2 | DON'T WORRY BE HAPPY | BOBBY MCFERIN MANHATTAN |
| 3 | 10 | TEARDROPS | WOMACK & WOMACK 4TH & B'WAY |
| 4 | 5 | DESIRE | U2 ISLAND |
| 5 | 4 | A GROOVY KIND OF LOVE | PHIL COLLINS VIRGIN |
| 6 | 3 | DOMINO DANCING | PET SHOP BOYS PARLOPHONE |
| 7 | 20 | ORINOCO FLOW | ENYA WEA |
| 8 | 8 | GIRL YOU KNOW IT'S TRUE | MILLI VANILLI HANSA/ARIOLA/BMG |
| 9 | 9 | UN ROMAN D'AMITIE | GLENN MEDEIROS & ELSA AMHERST/MERCURY |
| 10 | NEW | JE NE SAIS PAS POURQUOI | KYLIE MINOGUE PWL |
| 11 | 6 | HAND IN HAND | KOREANA POLYDOR |
| 12 | 7 | SHE WANTS TO DANCE WITH ME | RICK ASTLEY RCA/BMG |
| 13 | 11 | NUIT DE FOLIE | DEBUT DE SOIREE CBS |
| 14 | 17 | AMOR DE MIS AMORES | PACO AVREP/POLYGRAM |
| 15 | 14 | YOU CAME | KIM WILDE MCA |
| 16 | 15 | A LITTLE RESPECT | ERASURE MUTE |
| 17 | 13 | WE CALL IT ACIEED | D MOB FEATURING GARY HAISMAN FRR/LONDON |
| 18 | 12 | THE ONLY WAY IS UP | YAZZ & THE PLASTIC POPULATION BIG LIFE |
| 19 | 16 | THEME FROM S-EXPRESS | S-EXPRESS RHYTHM KING/MUTE |
| 20 | NEW | PUISQUE TU PARS | JEANS JACQUES GOLDMAN EPIC |

HOT 100 ALBUMS

| | | | |
|----|-----|---------------------|--|
| 1 | 1 | U2 | RATTLE AND HUM ISLAND |
| 2 | 2 | TRACY CHAPMAN | TRACY CHAPMAN ELEKTRA |
| 3 | 4 | PET SHOP BOYS | INTROSPETIVE PARLOPHONE |
| 4 | 6 | CHRIS DE BURGH | FLYING COLOURS A&M |
| 5 | 5 | DIRE STRAITS | MONEY FOR NOTHING VERTIGO |
| 6 | 9 | BAD MEDICINE | BON JOVI VERTIGO |
| 7 | 7 | TWO STRONG HEARTS | JOHN FARNHAM RCA |
| 8 | 8 | WILD, WILD WEST | THE ESCAPE CLUB WEA |
| 9 | 4 | SIMPLY IRRESISTIBLE | ROBERT PALMER EM |
| 10 | 10 | LEVEL 42 | STARING AT THE SUN POLYDOR |
| 11 | 8 | JEAN MICHEL JARRE | REVOLUTIONS DREYFUS/POLYDOR |
| 12 | 12 | SOUNDTRACK | LE GRAND BLEU VIRGIN |
| 13 | 11 | BAP DA CAPO | EMI |
| 14 | 17 | LUTHER VANDROSS | ANY LOVE EPIC |
| 15 | 18 | STING | ... NOTHING LIKE THE SUN A&M |
| 16 | 14 | JENNIFER RUSH | PASSION CBS |
| 17 | 13 | EUROPE | OUT OF THIS WORLD EPIC |
| 18 | 18 | SOUNDTRACK | BUSTER VIRGIN/WEA |
| 19 | 19 | HELLOWEEN | KEEPER OF THE SEVEN KEYS PART 2 NOISEWORKS |
| 20 | NEW | INXS | KICK MERCURY |

WEST GERMANY (Courtesy Der Musikmarkt) As of 10/24/88

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Platinum Pebbles. Pebbles is awarded with platinum certification for her self-titled debut MCA album. Shown, from left, are Babyface, Pebbles' co-producer; Richard Palmese, executive VP, MCA; L.A. Reid, Pebbles' co-producer; Irving Azoff, chairman, MCA Music Entertainment Group; Azoff's wife, Shelli; Pebbles; Al Teller, president, MCA Records; Louil Silas Jr., senior VP, MCA; and Teller's wife, Jennifer.



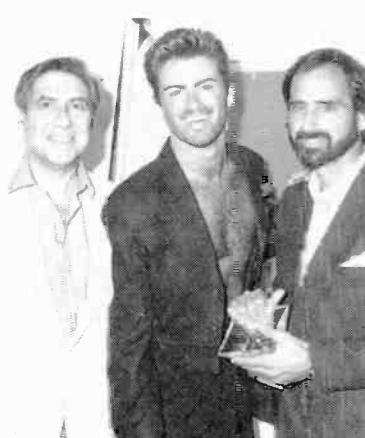
Cheap Thrills. Cheap Trick celebrates an exclusive worldwide co-publishing agreement between its Consenting Adult Music and EMI Music Publishing. Pictured, from left, are Robin Zander, Cheap Trick; Ira Jaffe, president, EMI Music Publishing, North America; Bun E. Carlos, Cheap Trick; Linda Blum Huntington, VP, professional activities, EMI Music Publishing, North America; and Tom Peterson and Rick Nielsen of Cheap Trick.



Showboating. Label executives and performing artists gathered at a special party to mark the release of Angel Records' "Show Boat" album. Shown, from left, are Brown Meggs, president, Angel; John McGinn, "Show Boat" conductor; Frederica von Stade, Magnolia in "Show Boat"; and Tony Caronia, VP, Angel.



Harping On It. Jazz harpist Deborah Henson-Conant signs a recording agreement with GRP Records. Pictured, from left, are Susan Marcus, Henson-Conant's manager; Henson-Conant; and Larry Rosen, co-president, GRP.



Faith To Faith. At the close of his "Faith" tour, George Michael is honored with a crystal piece by Warner/Chappell Music. Pictured, from left, are Jay Morgenstern, executive VP/GM, Warner/Chappell; Michael; and Les Bider, president and chief operating officer, Warner/Chappell.



Governor's Greatest. The National Academy Of Recording Arts And Sciences presented its Governor's Award to music industry greats at the A&R/producers luncheon, hosted by past honoree Milt Gabler. Shown, from left, are George Avakian; Leon Huff; Nesuhi Ertegun; Gabler; and Kenneth Gamble.

Higher Unit Shipments, Dollar Values Indicate A Profitable 1988 For Music Industry Finances, Prognosis Is Good

BY MARK MEHLER

NEW YORK Anticipated annual highs in domestic unit and dollar shipments of recorded music are not the only good news for the industry this year (Billboard, Nov. 5). From all indications, the bottom line is looking even better.

Although computing the industry's 1988 profitability is an elusive proposition because only a couple of large, publicly held companies break out operating earnings, industry executives and independent observers believe that escalating shipments here and abroad are going to translate into record profits for manufacturers as a whole.

The Recording Industry Assn. of America recently reported an 18.1% first-half hike in U.S. shipments (at list price) of all configurations, to \$2.96 billion. The industry is virtually assured of surpassing the \$6 billion mark this year, putting it well above last year's record dollar value—net after returns—of \$5.5 billion.

Making the biggest contribution to profitability is the sharp hike in shipments of higher-margin CDs. CD shipments were up 46.8% in dol-

lars in the first half, compared with a 23.4% decline in the dollar value of LP shipments. Domestic CD dollar volume represented 34% of the first-half total, compared with 27% in last year's six-month period, according to the RIAA.

The impact of rising CD sales on profitability is especially evident in the third-quarter and nine-month results just reported by Warner Communications Inc.'s Recorded Music and Music Publishing division. Quarterly income rose 49%, and nine-month operating income registered a 48% gain, with both periods setting all-time records (Billboard, Oct. 29). Most responsible was a 75% increase in worldwide unit CD sales in the quarter. U.S. CD volume was up a healthy 50%, but a 110%-plus unit hike in international CD sales was the biggest profit booster, WCI said.

MCA's Music Entertainment Group also reported record operating income for both the three- and nine-month periods (Billboard, Nov. 5). The gains were 53% in the quarter and 37% in the nine months. The company, however, would not discuss the reasons for those increases, except to cite the impact of

such nonprerecorded music operations as concessions and amphitheaters.

WCI and MCA, together with the other leading publicly held players—CBS Records (a unit of Sony Corp.) and Thorn EMI—total roughly \$6 billion in annual worldwide sales.

CBS Records, since its acquisition by Sony in January, no longer breaks out operating profit, and Thorn EMI has not reported numbers since its last fiscal year ended in March.

CBS Records sources did confirm, however, that in an apples-to-apples comparison, the company will be more profitable in 1988 than it was in its last year as a CBS Inc. operation.

Lee Isgur, who follows the home entertainment industry for Paine Webber, says there are several reasons why industry profits are rising even faster than wholesale or retail volume.

"Obviously, CDs are a big part of the equation," he says. "The [gross]

margin on a CD the label sells for \$10 is about 35%, compared with about 30% on a cassette that's sold for \$6... But there's more. Now you're seeing a broader number of releases doing big numbers, in the absence of a 'Thriller'-type megahit. The megahit mentality encourages the labels to go wild in their tour and promotional spending, and this wildness usually permeates down to lesser acts. Without the 20 million sellers, the labels are more conservative in their spending approaches, and you see this reflected in higher profits."

Craig Bibb of Prudential-Bache, who follows the music industry from the retail end, notes that a raw CD that cost the labels \$4 a year ago now costs a mere \$1, owing to increased capacity and an upward learning curve.

"Clearly [labels] aren't feeling a great deal of pressure to pass those savings along," he says. "It would be safe to say that lower [production] costs are fueling their profits this year."

Lorimar Posts Premerger Loss In 2nd Quarter

NEW YORK Lorimar Telepictures, which has agreed to merge with Warner Communications Inc. as expected, reported a sharply higher net loss for the second quarter ended Sept. 30.

The television and film company, which has already merged its faltering home video division with WCI, said the loss for the three months was \$215 million, which includes a loss of \$15.4 million from discontinued operations. In last year's quarter, Lorimar lost \$56.3 million, after a \$723,000 loss from discontinued operations.

Three-month revenues were \$70.5 million, down 53% from \$148.6 million in the prior year's period.

For the six months, the net loss was \$260.3 million, compared with \$63.4 million last year. Six-month revenues declined from \$263 million to \$177.3 million.

Recently, as part of a revised merger accord, WCI agreed to make available to Lorimar a "substantial" but unspecified amount of cash to help the company meet its operating needs (Billboard, Oct. 28).

Tim Rice, Managing Director Leave Lloyd Webber's Co.

BY NIGEL HUNTER

LONDON Boardroom disagreements at Andrew Lloyd Webber's Really Useful Group have become apparent since the release of RUG's annual financial results. Although pretax profits in the 12 months ended June 30 rose 7.6% to \$10.35 million on turnover of \$40.8 million, virtually all of the gains derived from Lloyd Webber's activities (Billboard, Oct. 1).

Managing director Brian Brolly, who set up the group with Lloyd Webber 10 years ago, resigned recently by "mutual agreement" and is taking a total payoff of \$1.4 million.

A further shock came within 48 hours of Brolly's resignation, when the firm announced that lyricist Tim Rice had resigned from the RUG board. Rice collaborated with Lloyd Webber on such early successes as "Evita," "Jesus Christ Superstar," and "Joseph And The Amazing Technicolor Dreamcoat," but their professional paths have diverged in recent years.

Sources note that RUG's fortunes continue to be overly dependent upon Lloyd Webber's writing talent, which accounts for 85% of the group's income. Brolly was particularly keen to diversify, say sources, prompting RUG to acquire the Aurum Press book publishing firm last year and to add a record operation to the existing music publishing arm.

However, Brolly's temporary replacement, business and legal-affairs director Keith Turner, now says the group wants to continue exploiting its musical expertise, which is "where our skills lie."

Rice's departure is also said to

be due to his bewilderment over RUG's direction. Lloyd Webber, who stepped down as CEO in 1986, is returning as executive director, and a new managing director will be sought.

Brolly began his career with MCA Inc. in May 1957 and, apart from two years with Radio Telefis Eireann in the Irish Republic, remained until 1973, when he joined forces with Paul McCartney in setting up the ex-Beatle's MPL Communications group of companies.

His first contact with Lloyd Webber came in 1969 when, as managing director of MCA Records UK, Brolly was instrumental in developing and recording "Jesus Christ Superstar" as an album concept before its stage production.

In 1978, Lloyd Webber invited him to become a co-founder and managing director of the newly formed Really Useful Co., which was successfully launched on the London Stock Exchange in January 1986 as the Really Useful Group.

States Brolly: "When Andrew and I formed the Really Useful Co. 10 years ago, we shared a common ambition to build upon his personal success and to develop a company which would be a force in the entertainment business.

"I am sure the company will continue to flourish with its main core business of theatrical production, particularly as 'The Phantom Of The Opera' continues to enchant a global audience and as Andrew's new musical, 'Aspects Of Love,' premieres early in 1989. I now propose to pursue other ventures, remaining in touch with the company as a major shareholder."

Multimedia Dips In 3rd-Quarter Net Earnings

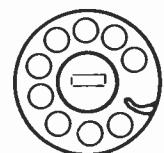
NEW YORK Multimedia Inc., the diversified Greenville, S.C.-based company, reports a net income of \$4.5 million, or 36 cents a share, in the third quarter ended Sept. 30. This compares with net earnings of \$4.9 million, or 40 cents a share, in last year's quarter.

Revenues for the three months were \$108 million, up from \$102.5 million last year.

Broadcasting operations, which include seven radio stations and four TV stations, posted operating revenues of \$33.44 million, down slightly from \$33.45 last year. The decrease was due to the inclusion of revenues from WZTV television in Nashville in 1987 but not in 1988. The station was sold last June. Excluding WZTV revenues from the 1987 quarter, overall broadcasting revenues were up 6% in the 1988 period, the company said.

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| Company | Sale/ 1000's | Open 10/25 | Close 10/31 | Change |
|---|-----------------|---------------|----------------|---------|
| NEW YORK STOCK EXCHANGE | | | | |
| CBS Inc. | 306.4 | 176 1/2 | 175 | -1 1/2 |
| Cannon Group | 55.8 | 4 1/2 | 4 1/2 | -1/2 |
| Capital Cities Communications | 116.6 | 353 1/2 | 366 1/2 | +12 1/2 |
| Coca-Cola | 3412.3 | 44 | 43 1/2 | -1/2 |
| Walt Disney | 981.5 | 68 | 66 1/2 | -1 1/2 |
| Eastman Kodak | 3836.1 | 49 1/2 | 48 1/2 | -1/2 |
| Gulf & Western | 1739.6 | 40 | 41 1/2 | +1 1/2 |
| Handelman | 143.3 | 24 1/2 | 35 1/2 | +1 1/2 |
| MCA Inc. | 2176 | 49 1/2 | 49 1/2 | +1/2 |
| MGM/UA | 91.8 | 11 1/2 | 11 | -1/2 |
| Orion Pictures Corp. | 93.3 | 15 1/2 | 14 1/2 | -1/2 |
| Primerica | 802 | 28 1/2 | 29 | +1/2 |
| Sony Corp. | 182 | 47 1/2 | 47 1/2 | +1/2 |
| TDK | 22.1 | 62 1/2 | 62 1/2 | -1/2 |
| Vestron Inc. | 50.6 | 4 1/2 | 4 1/2 | -1/2 |
| Warner Communications Inc. | 1378.6 | 36 1/2 | 35 1/2 | -1 1/2 |
| Westinghouse | 1279.3 | 54 1/2 | 52 1/2 | -2 1/2 |
| AMERICAN STOCK EXCHANGE | | | | |
| Commtron | 23.7 | 4 1/2 | 4 1/2 | -1/2 |
| Electrosound Group Inc. | 3.7 | 3 1/2 | 3 1/2 | -1/2 |
| Lorimar/Telepictures | 443.2 | 11 1/2 | 11 | -1/2 |
| New World Pictures | 46.9 | 3 1/2 | 2 1/2 | -1/2 |
| Price Communications | 148.1 | 6 1/2 | 7 1/2 | +1/2 |
| Prism Entertainment | 1.8 | 3 1/2 | 3 1/2 | -1/2 |
| Turner Broadcasting System | 185.2 | 9 1/2 | 11 1/2 | +2 1/2 |
| Unitel Video | | | | |
| OVER THE COUNTER | | | | |
| Acclaim Entertainment | 3 | 3 | 3 | |
| Blockbuster Entertainment | 18 1/2 | 19 | 19 | +1/2 |
| Certron Corp. | 1 1/2 | 1 1/2 | 1 1/2 | |
| Dick Clark Productions | 4 1/2 | 4 1/2 | 4 1/2 | |
| Infinity Broadcasting | 57% | 58% | 58% | +1 |
| LIN Broadcasting | 19% | 20% | 20% | +1/2 |
| Lieberman Enterprises | 12% | 12 | 12 | -1/2 |
| Major Video | 10% | 10% | 10% | |
| Malrite Communications Group | 5% | 5% | 5% | |
| Reactor Corp. | 5% | 5% | 5% | |
| Reeves Communications | 5% | 5% | 5% | |
| Satellite Music Network, Inc. | 3% | 3% | 3% | |
| Scripps Howard Broadcasting | 76 | 76 | 76 | |
| Shorewood Packaging | 16 | 16 | 16 | |
| Sound Warehouse | 18% | 17% | 17% | -1/2 |
| Specs Music | 7% | 7% | 7% | |
| Starstream Communications Group, Inc. | 2 1/2 | 2 1/2 | 2 1/2 | |
| Trans World Music | 24 1/2 | 23 1/2 | 23 1/2 | -1/2 |
| Video Jukebox Network | 3% | 3% | 3% | |
| Wall To Wall Sound And Video | 4% | 4% | 4% | |
| Westwood One | 11 | 11 1/2 | 11 1/2 | +1/2 |
| LONDON STOCK EXCHANGE (In Pence) | | | | |
| Chrysalis | 111 | 108 | 108 | -3 |
| Pickwick | 235 | 235 | 235 | |
| Really Useful Group | 520 | 525 | 525 | +5 |
| Thorn EMI | 665 | 663 | 663 | -2 |
| Virgin | 134 | 134 | 134 | |

ALBUM REVIEWS

POP

PICKS

CHRIS DE BURGH

Flying Colours
PRODUCERS: Paul Hardiman & Chris De Burgh
A&M SP 5224

U.K. songsmith is back with his first album since his No. 1 U.S. hit "The Lady In Red." Smooth stylings should sit well at both AC and top 40; leadoff single "Missing You," "Carry Me," and "Tender Hands" all sound like material that could land De Burgh back at the top.

TIL TUESDAY

Everything's Different Now
PRODUCERS: Rhett Davies, Bruce Lampcov
Epic 44041

Third and strongest 'Til Tuesday release boasts a brighter sound and far sturdier songwriting from friends Jules Shear, Kit Hain, and Matthew Sweet as well as lead singer Aimee Mann. The midtempo pop hooks of "Everything's Different Now" are undeniable, as are the folksy harmonies of "Why Must I," the metronomic beat of "Limits To Love," and the sweet waltz time of "The Other End (Of The Telescope)," which was co-written by and is sung with Elvis Costello.

SAMANTHA FOX

I Wanna Have Some Fun
PRODUCERS: Full Force; Rob & Ferdi Bolland; Stock, Aitken, Waterman; Fred Zarr; others
Jive 1150-1-J (c/o RCA)

The sly Fox is back with an album chock-full of dance nuggets that are sure to please. From the pop-inflected hi-NRG of "Walking On Air" and the Kylie Minogue-like cover of "I Only Wanna Be With You" to the hard-driving, house-inspired club tracks "Love House" and the title cut, the U.K. sextop has delivered a package destined for club and radio play.

RECOMMENDED

MOTORHEAD

No Sleep At All
PRODUCERS: Motorhead & Guy Bidmead
Enigma/GWR 7 73405

Quartet smashes and bashes in brute-force live set recorded in Finland during '88 European tour. Singer Lemmy Kilmister is as effective as ever, and bangers should rejoice at potent new versions of "Ace Of Spades," "Eat The Rich," "Killed By Death," and other 'Head-ache inducers.

SONIC YOUTH

Daydream Nation
PRODUCERS: Sonic Youth & Nicholas Sansano
Blast First/Enigma 75403-1

New York avant-noise-rock quartet jumps to a new label and offers a two-record set of high-velocity, rambling, engrossing rockers. Group has mostly made its peace with conventional song structures; while lengthy songs still aim directly at the alternative side, music is for the most part less abrasive, more expansive, and more thought provoking than ever before.

RON LEVY'S WILD KINGDOM

Safari To New Orleans
PRODUCERS: Hammond Scott & Ron Levy
Black Top BT-1040

Boston-based pianist Levy isn't the world's greatest singer, but he tickles the ivories ingratiatingly on this set cut in the Crescent City. Good group of guest stars includes guitarists Ronnie Earl, Anson Funderburgh, and Eugene "High Rise" Ross; saxists Grady Gaines and Earl Turbinton Jr.; and members of the Golden Eagles Mardi Gras tribe.

CATERWAUL

Beholden
PRODUCER: Dennis Herring
I.R.S. 23906

Phoenix-bred L.A. immigrants offer a first taste of their impressionistic

sound on this four-track EP; full-length album will follow in early '89. Intriguing vocalist Betsy Martin fronts the quartet, which should find ready takers in the R.E.M./10,000 Maniacs camp.

TOM COCHRANE & RED RIDER

Victory Day
PRODUCERS: Don Gehman, Tom Cochrane, Ken Greer, John Webster
RCA 8532

Victory Day indeed for this Canadian group, which gets a new lease on recording life via this label debut. Songs like "Big League" (about a young hockey player in a car crash) and the more hopeful title track make it a good risk. Cochrane has something to say in his realistic vignettes and gets an appropriately straight-ahead means of saying it from R.E.M. and John Cougar Mellencamp producer Gehman.

BIG DIPPER

Craps
PRODUCERS: Lou Giordano, Paul Quick Kolderie
Homestead HMS 122

Hard-driving garage-pop quartet shows impressive growth beyond its groundbreaking, rough-hewn sound in this second album. Alternative airwaves should go wild over the midtempo hooks of "Meet The Witch," the bracing beat of "The Bells Of Love," and the inescapable monster groove of "Ron Klaus Wrecked His House."

VOICE OF THE BEEHIVE

Let It Bee
PRODUCERS: Pete Collins, others
London 828 100

Bouncy, eager-to-please Anglo-American five-piece delves into '60s girl-group pop harmonies in a manner reminiscent of the Bangles or Go-Go's. Hook-bearing highlights of a promising debut include "Don't Call Me Baby," "I Walk The Earth," and "Just A City."

TAMBU/CHARLIE'S ROOTS

Culture
PRODUCERS: Joe R. Brown, Pelham Goddard
Sire 25741

Led by vocalist Chris "Tambu" Herbert, this 14-piece Trinidadian band delivers light-hearted calypso rhythms with an infectious beat. Standouts on this six-track album include the call-and-response vocals of the title track, the insouciant bounce of "This Party Is It," and the winning horn charts and harmonies of "Makes Me Groove."

FRANK ZAPPA

You Can't Do That On Stage Anymore Vol. 2
PRODUCER: Frank Zappa
Rykodisc RCD 10084

Second installment of the Zappa multi-CD oeuvre is a 1974 Helsinki, Finland, concert featuring tighter versions of many songs included on the "Roxy And Elsewhere" album. Hard-line FZ fans should love previously unreleased compositions "Room Service," "Approximate" and "T'Mershi Duween," as well as old favorites "Idiot Bastard Son" and "Uncle Meat."

BLACK

PICKS

LEVERT

Just Coolin'
PRODUCERS: Gerald Levert & Marc Gordon
Atlantic 81926

The brothers Levert and Gordon have shown a sure hand for crossing into pop ("Casanova") and are coming off a hit, "Addicted To You," from the "Coming To America" soundtrack. Good-humored and funky third album should prolong the group's track record; "Take Your Time" and title cut should work wonders on both black and pop charts.

CATERWAUL

Beholden
PRODUCER: Dennis Herring
I.R.S. 23906

Phoenix-bred L.A. immigrants offer a first taste of their impressionistic

NEW AND NOTEWORTHY

FAIRGROUND ATTRACTION

The First Of A Million Kisses
PRODUCERS: Fairground Attraction & Kevin Moloney
RCA 8596-1-R

Invigorating set announces the arrival of a delectably understated quartet whose semiacoustic style throws the spotlight on vocalist Eddi Reader's sweet singing and guitarist Mark E. Nevin's marvelous writing. Jazz and folk touches enliven the band's special sound. Album features the Attraction's No. 1 U.K. hit "Perfect"; other tunes are all of same high caliber. Maybe not the easiest sell in the world, but who cares? This could be the debut of the year.

"If I Only Had A Brain." Connick's piano approach is a mix of Earl Hines' and Thelonious Monk's, and his lazy, almost slurred vocals are engaging, especially on his duets with Carmen McRae on "Please Don't Talk About Me When I'm Gone" and Dr. John on "Do You Know What It Means To Miss New Orleans."

RECOMMENDED

BARNEY KESSEL

Red Hot And Blues
PRODUCER: Eric Miller
Contemporary C-14044

Joined by Bobby Hutcherson, Kenny Barron, Rufus Reid, and Ben Riley—a lineup that can do no wrong—guitarist Kessel has put together an upbeat set that should score strongly at jazz radio. Highlight: Kessel's own "Rio."

MICHEL CAMILO

PRODUCERS: Julio Marti & Michel Camilo
Portrait OR 44482

Dominican pianist best known for his work with Paquito D'Rivera steps out on his own for his first solo stint. Camilo is a lyrical stylist equally adept at up-tempo boppers and ballads; he gets fine support here in two different trio settings, with Marc Johnson showing his usual strength on bass in one of the groups. Good for straight-ahead jazz outlets.

THE HARPER BROTHERS

PRODUCER: Ron Carter
Verve 837 033

All members of this quintet, led by brothers Winard and Philip Harper, own impressive résumés; the hearty platter of standards and worthwhile originals served up on this debut proves their experience. Joyful noise for fans who dig real jazz.

CHARLIE HADEN QUARTET WEST

In Angel City
PRODUCERS: Hans Wendl, Charlie Haden
Verve 837 031

Seimal bassist releases a refreshingly straight-ahead, no-nonsense collection featuring the seamless sax work of Ernie Watts. Innovative jazz fans will applaud Haden's lilting treatment of Pat Metheny's "The Red Wind" and delicate rendition of Miles Davis' "Blue In Green" as well as Ornette Coleman's "Alpha" and the celebratory fun of Haden's "Child's Play."

NEW AGE

PICKS

VARIOUS ARTISTS

Narada: The Christmas Collection
PRODUCERS: Various
Narada 63902

As far as Christmas album sales are concerned, all eyes this year are on Mannheim Steamroller, but don't underestimate this package. Like Mannheim's holiday fare, this album casts familiar material in a refreshing light. In-store play will be vital to its success; 16-city mall tour by troupe of Narada artists should also boost sales potential.

RECOMMENDED

ERIC TINGSTAD, NANCY RUMBLE

Legends
PRODUCER: Eric Tingstad
Narada Lotus 61022

Mostly quiet fare of precise, pretty play, although acoustic album doesn't get stuck in a singular dynamic range. Couple will play at three of the 16 stops on label's holiday-season mall tour, which could boost sales in those markets.

COUNTRY

PICKS

T.G. SHEPPARD

Crossroads
PRODUCER: Bob Montgomery
Columbia FC 44421

The reassuring balladeer apparently shopped at Hooks R Us for this project. The tag lines linger and the delivery is smooth, but there is an overall shortage of drama. Best cuts: "I Know All About Her" and "The Invitation."

RECOMMENDED

EDDIE ADCOCK & TALK OF THE TOWN

The Acoustic Collection
PRODUCER: Billy Troy
CMH CMH-9039

In this two-record package, the gifted trio turns in spirited performances in bluegrass, pop, blues, and gospel. Most of the songs are familiar, but the treatment is fresh and inventive.

THE OSBORNE BROTHERS

Singing, Shouting Praises
PRODUCERS: Osborne Brothers
Sugar Hill SH-3764

The Osbornes continue to pour their instrumental and vocal energies into the high, keening sound that is basic to bluegrass. In this collection of hymns, the best cuts are "Old Brush Arbors," "Where No One Stands Alone," and "Nearer My God To Thee."

CLASSICAL

RECOMMENDED

MENDELSSOHN: SYMPHONY NO. 3; DIE ERSTE WALPURGISNACHT

Cleveland Orchestra & Chorus, Von Dohnanyi
Telarc CD-80184

The "Walpurgisnacht," a musical pagan witches brew so appropriate to this fall period, is the welcome novelty here. An effective piece rarely performed or recorded, it builds to emotional climaxes abetted expertly here by the solid Telarc sound. It's a good partner to the familiar symphony.

LOU HARRISON: PIANO CONCERTO; SUITE FOR VIOLIN, PIANO & SMALL ORCHESTRA

Keith Jarrett, Lucy Stoltzman, New Japan Philharmonic, Otomo
New World NW 366

The complex concerto, whose exotic textures gain added piquancy via tuning adjustments of the solo piano, finds Jarrett a sympathetic interpreter. But even more effective is the chamber suite, a much earlier work already displaying Harrison's career-long preoccupation with Oriental idioms. Jarrett's participation may well spin the package into allied markets to supplement "straight" classical sales.

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 Drew Wheeler, 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.

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.

NOVEMBER

Nov. 3-6, 85th Audio Engineering Society Convention, Los Angeles Convention Center and Los Angeles Hilton Hotel, Los Angeles. Donald J. Plunkett, 212-661-8528.

Nov. 8, 15, and 22, ASCAP Gospel Workshop, ASCAP offices, Nashville. Eve Vaupel, 615-244-3936.

Nov. 9-11, 2nd Annual American Video Conference & Awards with the 10th Annual Billboard Music Video Conference, Bel Age Hotel, Hollywood, Calif. For information, call the American Film Institute, 213-856-7743.

Nov. 10, NARAS And ASCAP Present: A&R Wars: Is A&R Holding The Record Industry Back?, Beverly Garland Hotel, North Hollywood, Calif. Billy James, 818-843-8253.

Nov. 12, American Music Week Songcraft Seminar: Song By Song By Sondheim, Singers Forum Foundation, New York. 212-674-1143.

Nov. 18, Garden State Music Awards, Count Basie Theater, Red Bank, N.J. Marie Ruffolo, 201-785-0015.

Nov. 22, International Tape/Disc Assn. General Membership Meeting And Update Seminar, Waldorf-Astoria Hotel, New York. Henry Brief, 212-643-0620.

DECEMBER

Dec. 3-4, MIDI Expo, Sheraton Centre, New York. Tony Scalisi, 203-259-5734.

Dec. 10-20, Music Business Workshop, Full Sail Center For Recording Arts, Altamonte Springs, Fla. 407-788-2450.

Dec. 12-16, Video Expo Orlando, Orange County Convention/Civic Center, Orlando, Fla. Ellen Greenfield, 914-328-9157 or 800-248-KIPI.

Dec. 15, International Radio & Television Society Christmas Benefit, Waldorf-Astoria Hotel, New York. 212-867-6650.



Hard-Line Marxists. EMI president and CEO Sal Licata, left, congratulates Richard Marx on the double-platinum success of his self-titled debut album, which featured four top three singles.

LIFELINES

BIRTHS

Girl, Jennifer Elizabeth, to **Mark and Nancy Terry**, Oct. 22 in White River Junction, Vt. He is director of marketing at New England Digital Corp. there.

Boy, Austin James "Buck," to **Brad and Lisa Wavra**, Oct. 27 in Milwaukee. He is VP of Joseph Entertainment and a booking agent for Riverside Theater and Alpine Valley Music Theater.

MARRIAGES

John Luongo to Joy Winter, Sept. 28 in New York. He is a record producer/remixer and president of The Office Inc. management. She is an artist on CBS Associated and

former lead singer of the group Lime.

Robert "B.F." Fuller to Tami Pascal, Oct. 1 in Cleveland. He is manager of Record Revolution. She is an account executive for the local entertainment newspaper, The Scene.

Mike Osborne to Patricia Nadeau, Oct. 8 in Ashland, Mass. He is PD/operations manager at WPRO-FM-AM Providence, R.I. She is business manager for Rhode Island Magazine.

DEATHS

Adam Baran, 34, of complications from AIDS, Oct. 16 in Honolulu. He was one of the original VJs at Private Eyes in New York. For the past three years, Baran worked as video director/editor at Hula's Bar & Lei Stand and Wave Waikiki. He was the winner of Billboard's video music award for best indepen-

dent production on "Explicit Lyrics" in 1986. He is survived by his parents, three brothers, and a sister. In lieu of flowers, contributions may be made to The Life Foundation, Suite 104, 320 Ward Ave., Honolulu, Hawaii 96814.

Freida Cooper, 78, of acute renal failure, Oct. 26 in Los Angeles. She was the widow of Ted Cooper, former property master for such television shows as "Gunsmoke," "Have Gun Will Travel," and the mother of Paul Cooper of Atlantic Records. She is survived by two sons and three sisters. In lieu of flowers, contributions may be made to The Motion Picture Country House and Hospital, c/o Bill Haug, 23388 Mulholland Drive, Woodland Hills, Calif. 91364.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

VIDEO STORES CAN BE POSITIVE FORCE

(Continued from page 9)

We think that the "Your Alcohol IQ" program is going to make a difference. We believe that of the thousands of people who will walk into video stores from Portland, Maine, to Portland, Ore., and take this video home, some of them will get the message; some will talk about that message to their friends and families; and some will change their drinking habits. As a consequence, somewhere a life is going to be saved.

"Your Alcohol IQ" is a prototype. We think video stores will continue to grow in numbers and importance and eventually entire sections of stores will be devoted to videos in the public service. There are many corporations besides Anheuser-Busch that have demonstrated their eagerness to be associated with good works. Why not a Johnson & Johnson video on safe sex? Or a General Motors piece on safe driving? Or an Exxon video on energy conservation? Anheuser-Busch has been the pioneer. Surely others will follow and, I am certain, not so far behind.

The "Your Alcohol IQ" program was developed jointly by J2 Communications and Anheuser-Busch after J2 came up with the concept. J2 also developed the plan to implement it in

conjunction with key distributors. Anheuser-Busch provided all of the money for the production and the marketing and a great deal of creative input. But it all worked because the video distributors reacted magnificently to the project, from initial idea to the implementation phase.

The distributors have been not just cooperative but enthusiastic participants. They clamored for the chance to be involved in something that could bring them this kind of satisfaction and could provide the industry with the chance to do good. Indeed, in many ways, it is a rite of passage for our business—an acknowledgment of the fact that we are very successful and have the wherewithal to give back some of the fruits of that success.

"Your Alcohol IQ" is a beginning. As more and more Americans buy VCRs—and rent and buy more videos—the inclination to proffer this kind of contribution will likewise grow. It can be a source of great satisfaction for us: the chance, as we continue to provide the public with one of the most exciting entertainment streams in history, to provide them with a great public service as well.

AMERICAN VIDEO CONFERENCE EXPECTS 300-PLUS

(Continued from page 5)

will focus on such genres as sports video and children's video. (For details, see page 48.)

The music video panels will be highlighted by the "Air-Check Afternoon" session, presented by the Telegenics Production Crew and moderated by Mitch Rowan, publisher and editor of the CVC Report. The panel will show a specially produced tape of music video shows from around the U.S. (For more about the music video panels, see page 45.)

Friday's closing gala will include the presentation of the AVC Awards in 27 special-interest video categories and the Billboard Music Video Awards in 15 categories. Among the celebrity presenters expected at the gala are Gary Coleman, Cathy Rigby, Alaina Reed, Shari Belafonte Harper, "Weird Al" Yankovic, David Foster, Nia Peeples, Edie McClurg, and Eric B. & Rakim. The host is TV, film, and video actor and comedian Fred

Willard.

Here are some of the other special events planned for the AVC:

- An opening-night cocktail party Wednesday sponsored by MTV Music Television and VH1: Video Hits One on the AFI campus.

- A Fuji Tape comedy luncheon Thursday featuring a special performance by George Carlin.
- A Thursday-evening pool-side cocktail party at the Bel Age hosted by West Coast Video Duplicating Inc.

- A Thursday-evening screening at the AFI campus of "Tape Heads," the new film by Michael Nesmith, last year's AVC keynoter. The film stars Tim Robbins of "Bull Durham" fame.

For additional program and registration information, call the AFI at 213-856-7787. Registrations will also be accommodated on site at the Bel Age. A limited number of gala-only registrations also are available.

WW1 BUYS KIQQ L.A. IN 3-CITY THRUST

(Continued from page 1)

the station, and the market could change considerably by then."

WW1 has grown dramatically since purchasing Mutual Broadcasting in 1985. It acquired NBC Radio Networks in 1987 for \$50 million. If it reaches its stated goal of owning both AM and FM properties in New York, Los Angeles, and Chicago, WW1 can assure major-market clearances for its programming and eliminate much of the annual compensation it pays network affiliates to carry its national-commercial-spot load.

WW1's purchase of WYNY, New York's only country station, earlier this year for \$39 million is generally considered to have been an excellent deal for WW1; it was able to trade frequencies with seller Emmis Broadcasting's WQHT and thereby reduce WYNY's price.

Although KIQQ's \$56 million purchase price is \$20 million-\$30 million less than the purchase prices for four other recently sold Los Angeles stations, Pattiz estimates that it is 18 times the station's annual cash flow. Most buyers try to purchase radio stations for nine to 11 times their cash flow.

Pattiz, however, defends his decision to pay a higher multiple for the station at a time when his company is recuperating from a financial crisis. "It's a great deal relative to the past four big purchases," he says. "We want stations that are below midpoint of their maturity in order to get the appreciation."

KIQQ currently generates \$3.5 million in cash flow, but we can see \$5 million on day one. With consolidation [of operations] and the gain of \$1 million in compensation, our multiple is 11. That's the leverage we get from already being in the business. Whoever came in with the second highest bid [for KIQQ] did so at 18 times the cash flow. For us it was pretty cheap."

WW1 purchased its half-interest in WNEW-AM this summer for \$11 million. Beginning Dec. 5, WNEW will air three WW1 talk programs, Mutual's "The Larry King Show" and two Talknet shows, one featuring financial adviser Bruce Williams and the other personal counselor Dara Wells. The WW1 talk programming will air from 8 p.m. to 5 a.m. on weekdays.

In response to printed speculation that Outlet had to complete the sale of KIQQ by the end of the year to meet existing loan covenants, company president/CEO David Henderson says, "That's ridiculous. We renegotiated our loan agreements with the bank and let them know about the sale. We have until March 31, 1989, to be in compliance with the loan covenants."

Outlet recently sold WIOQ-FM Philadelphia to EZ Communications for a modest \$19.5 million. Says Henderson, "Both parties [EZ and WW1] have put up earnest money, and that and our current operating revenues have already essentially covered our financial obligations."

Outlet recently agreed to acquire sister company Atlin Communications by purchasing private stock for \$260,000. With the Atlin acquisition, Outlet will own WTOP/WASH Washington, D.C.; television stations WJAR Providence, R.I., and WCMH Columbus, Ohio; and WATL-TV Atlanta and WXIN-TV Indianapolis.

CMJ'S UNCONVENTIONAL MEET: THE SELLING OF COLLEGE RADIO

(Continued from page 10)

While one audience member charged that MDs are being "manipulated" by the majors' promotional resources and another longed for the era "when college radio was there for the indies," Kates pointed out, "My department has just doubled—to two people." And Virgin Records college-promotion director Todd Bisson said that he was the only person dealing with a constituency of 450 stations.

Kates suggested that on some projects, such as Geffen's Victoria Williams album, he might have actually suffered a backlash for representing a major. When Bisson jokingly suggested that Virgin might do better because it doesn't have Guns N' Roses on its roster, Kates shot back, "You have Steve Winwood."

The nationally distributed labels definitely have an advantage at WRAS Atlanta. MD Kim Saade told the audience that with a 100,000-watt signal, "We try to play things that people in rural parts of Georgia can obtain. We want people to be able to [find records at] Turtles." Restless Records' national radio promotion director, Sherri Trahan, accused her of creating "a catch-22. We need airplay to get into the stores."

At this year's CMJ, college radio

seemed to be in a strange position: too eclectic for some and too provincial for others. Although the "College Radio And The Community" panel was filled with stories of freshman classes, student newspapers, and college boards that want something more mainstream, the programming panels featured representatives of rap, country, world beat, and other varieties of music looking for ways to improve access to college radio.

Said Delicious Vinyl principal Marty Schwartz, "If rap is hip and college radio is hip, it's strange that there's no connection." WCDB Albany, N.Y., MD Josh Rosenthal attributed college reluctance on rap music to "ignorance"; his station's three hours of daily rap has helped encourage other jocks to work that music into their shows, he said.

College radio's attitude toward more exotic types of music was discussed by a small gathering at the "Cultural Meltdown" session. KFJC Los Altos, Calif., MD Doug Kelley told college PDs to "encourage your jocks to educate themselves" about world beat music. But free-lance journalist Gene Santoro took a slightly different stand, stating that radio listeners won't always "get depth through music filtered through somebody else's ear."

Danny Kahn, national promotion director for Nonesuch Records, agreed that caution is in order. "It's dangerous to take world music and popularize it as a trend. You have to be careful of what you're trying to do with the music and have realistic goals and objectives," he argued.

At the Oct. 29 "Metal And Radio" panel, the call was more for populism than adventurism. While

some of those in attendance regarded Guns N' Roses as too commercial, Tracy Barnes, PD of Satellite Music Network's Z-Rock format, encouraged them "not to be too exclusive. We've got to get this music accepted."

Barnes' boss, Lee Abrams, drew only 60-65 people to an hourlong talk following the radio panel, but surprisingly, the recent mainstreaming of Z-Rock wasn't a sen-

sitive topic among panelists. CMJ's Jessica Harley said that she had initially been "cynical" about the new Z-Rock but now sees it as important to heavy metal's "cruade" for greater acceptance.

Assistance in preparing this story was provided by Bill Coleman and Jim Bessman.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THE ESCAPE CLUB scores a No. 1 single with its first release as "Wild, Wild West" (Atlantic) leaps over the Beach Boys, with sales points providing the edge; the Beach Boys' "Kokomo" (Elektra) still has a solid lead in radio points. The next two weeks may

see a free-for-all as the singles by Kylie Minogue and Bon Jovi make a run for the top next week, followed by U2, Will To Power, and George Michael.

THE 60s, 70s, and 80s are unusually competitive this week. "Rock & Roll Strategy" by Thirty Eight Special (A&M) picks up 11 radio adds and early top 15 reports

FOR WEEK ENDING NOVEMBER 12, 1988

HOT CROSSOVER 30™

| THIS WEEK | LAST WEEK | 2 WKS. AGO. | WKS. ON CHART | Based on Airplay Reports from Stations Combining Top 40, Dance and Urban Music. | | |
|-----------|-----------|----------------|------------------|---|-----------------------------------|--------|
| | | | | TITLE | LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
| 1 | 1 | 2 | 7 | ★ ★ NO. 1 ★ ★ GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371 | ANITA BAKER 2 weeks at No. One | |
| 2 | 2 | 4 | 7 | MY PREROGATIVE MCA 53383 | BOBBY BROWN | |
| 3 | 5 | 6 | 5 | BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A. | WILL TO POWER | |
| 4 | 3 | 3 | 8 | THE WAY YOU LOVE ME WARNER BROS. 7-27773 | KARYN WHITE | |
| 5 | 6 | 10 | 6 | ANY LOVE EPIC 34-08047/E.P.A. | LUTHER VANDROSS | |
| 6 | 11 | 18 | 4 | THANKS FOR MY CHILD COLUMBIA 38-07996 | CHERYL "PEPSII" RILEY | |
| 7 | 4 | 1 | 10 | RED RED WINE A&M 1244 | UB40 | |
| 8 | 8 | 13 | 6 | THE LOCO-MOTION GEFFEN 7-27752 | KYLIE MINOGUE | |
| 9 | 7 | 5 | 6 | GROOVY KIND OF LOVE ATLANTIC 7-89017 | PHIL COLLINS | |
| 10 | 12 | 21 | 4 | KISSING A FOOL COLUMBIA 38-08050 | GEORGE MICHAEL | |
| 11 | 17 | 20 | 5 | WILD, WILD WEST ATLANTIC 7-89048 | THE ESCAPE CLUB | |
| 12 | 9 | 9 | 8 | ONE MOMENT IN TIME ARISTA 1-9743 | WHITNEY HOUSTON | |
| 13 | -15 | 19 | 6 | THE PROMISE VIRGIN 7-99323 | WHEN IN ROME | |
| 14 | 14 | 16 | 8 | BOY, I'VE BEEN TOLD CUTTING 870 514-7/POLYGRAM | SA-FIRE | |
| 15 | 16 | 23 | 5 | YOU'RE NOT MY KIND OF GIRL MCA 53405 | NEW EDITION | |
| 16 | 22 | 27 | 3 | KOKOMO (FROM "COCKTAIL") ELEKTRA 7-69385 | THE BEACH BOYS | |
| 17 | 27 | — | 2 | I DON'T WANT YOUR LOVE CAPITOL 44237 | DURAN DURAN | |
| 18 | 13 | 15 | 9 | CARS WITH THE BOOM ATLANTIC 7-89005 | L'TRIMM | |
| 19 | 21 | 25 | 9 | ANOTHER LOVER A&M 1226 | GIANT STEPS | |
| 20 | 10 | 8 | 9 | NEVER LET YOU GO ATCO 7-99284/ATLANTIC | SWEET SENSATION | |
| 21 | 30 | — | 2 | YOU MAKE ME WORK ATLANTA ARTISTS 870 587-7/POLYGRAM | CAMEO | |
| 22 | 29 | — | 2 | RESCUE ME WARNER BROS. 7-27762 | AL B. SURE! | |
| 23 | 18 | 26 | 6 | I CAN'T WAIT COLUMBIA 38-08014 | DENEICE WILLIAMS | |
| 24 | 19 | 12 | 18 | I'LL ALWAYS LOVE YOU ARISTA 1-9700 | TAYLOR DAYNE | |
| 25 | 25 | 14 | 12 | IT TAKES TWO PROFILE 5186 | ROB BASE & D.J. E-Z ROCK | |
| 26 | 24 | 17 | 18 | DON'T BE CRUEL MCA 53327 | BOBBY BROWN | |
| 27 | NEW | — | 1 | FANTASY GIRL MIC MAC 504 | JOHNNY O | |
| 28 | NEW | — | 1 | OUT OF TIME 4TH & BWAY 7469 | NOEL | |
| 29 | NEW | — | 1 | (IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 7-99282 | PAULA ABDUL | |
| 30 | 28 | 28 | 4 | DON'T ROCK THE BOAT SOLAR 70027/CAPITOL | MIDNIGHT STAR FEAT. ECSTACY | |

Products with the greatest airplay gains this week. Billboard, copyright 1988.

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 | SALES | | HOT 100 POSITION |
|-----------|-----------|--|--------------------------|------------------|
| | | TITLE | ARTIST | |
| 1 | 2 | WILD, WILD WEST | THE ESCAPE CLUB | 1 |
| 2 | 3 | THE LOCO-MOTION | KYLIE MINOGUE | 3 |
| 3 | 4 | ONE MOMENT IN TIME | WHITNEY HOUSTON | 5 |
| 4 | 6 | BAD MEDICINE | BON JOVI | 4 |
| 5 | 1 | KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) | THE BEACH BOYS | 2 |
| 6 | 7 | DESIRE | U2 | 6 |
| 7 | 16 | KISSING A FOOL | GEORGE MICHAEL | 9 |
| 8 | 5 | GROOVY KIND OF LOVE | PHIL COLLINS | 7 |
| 9 | 8 | NEVER TEAR US APART | INXS | 10 |
| 10 | 17 | BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY | WILL TO POWER | 8 |
| 11 | 11 | DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) | CINDERELLA | 14 |
| 12 | 18 | HOW CAN I FALL? | BREATHE | 11 |
| 13 | 14 | ANOTHER LOVER | GIANT STEPS | 13 |
| 14 | 20 | GIVING YOU THE BEST THAT I GOT | ANITA BAKER | 16 |
| 15 | 19 | A WORD IN SPANISH | ELTON JOHN | 19 |
| 16 | 21 | LOOK AWAY | CHICAGO | 12 |
| 17 | 23 | I DON'T WANT YOUR LOVE | DURAN DURAN | 15 |
| 18 | 9 | RED RED WINE | UB40 | 20 |
| 19 | 25 | WAITING FOR A STAR TO FALL | BOY MEETS GIRL | 17 |
| 20 | 12 | WHAT'S ON YOUR MIND (PURE ENERGY) | INFORMATION SOCIETY | 18 |
| 21 | 32 | WALK ON WATER | EDDIE MONEY | 21 |
| 22 | 29 | EDGE OF A BROKEN HEART | VIXEN | 27 |
| 23 | 33 | THE PROMISE | WHEN IN ROME | 22 |
| 24 | 10 | CHAINS OF LOVE | ERASURE | 25 |
| 25 | — | WELCOME TO THE JUNGLE | GUNS N' ROSES | 24 |
| 26 | 39 | DOMINO DANCING | PET SHOP BOYS | 26 |
| 27 | 22 | DON'T WORRY, BE HAPPY (FROM "COCKTAIL") | BOBBY MCFERRIN | 41 |
| 28 | 13 | DON'T BE CRUEL | BOBBY BROWN | 30 |
| 29 | 15 | DON'T YOU KNOW WHAT THE NIGHT CAN DO? | STEVE WINWOOD | 23 |
| 30 | 38 | SPY IN THE HOUSE OF LOVE | WAS (NOT WAS) | 35 |
| 31 | 40 | FINISH WHAT YA STARTED | VAN HALEN | 29 |
| 32 | — | SMALL WORLD | HUEY LEWIS & THE NEWS | 31 |
| 33 | 35 | DOWNTOWN LIFE | DARYL HALL JOHN OATES | 37 |
| 34 | 24 | LOVE BITES | DEF LEPPARD | 28 |
| 35 | — | MY PREROGATIVE | BOBBY BROWN | 33 |
| 36 | 30 | IT TAKES TWO | ROB BASE & D.J. E-Z ROCK | 52 |
| 37 | 37 | I'LL ALWAYS LOVE YOU | TAYLOR DAYNE | 45 |
| 38 | — | IN YOUR ROOM | BANGLES | 36 |
| 39 | 27 | DON'T BE CRUEL | CHEAP TRICK | 51 |
| 40 | — | BOY, I'VE BEEN TOLD | SA-FIRE | 48 |

| THIS WEEK | LAST WEEK | AIRPLAY | | HOT 100 POSITION |
|-----------|-----------|--|--------------------------------|------------------|
| | | TITLE | ARTIST | |
| 1 | 1 | KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) | THE BEACH BOYS | 2 |
| 2 | 3 | WILD, WILD WEST | THE ESCAPE CLUB | 1 |
| 3 | 5 | BAD MEDICINE | BON JOVI | 4 |
| 4 | 4 | THE LOCO-MOTION | KYLIE MINOGUE | 3 |
| 5 | 2 | GROOVY KIND OF LOVE | PHIL COLLINS | 7 |
| 6 | 10 | HOW CAN I FALL? | BREATHE | 11 |
| 7 | 11 | BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY | WILL TO POWER | 8 |
| 8 | 7 | ONE MOMENT IN TIME | WHITNEY HOUSTON | 5 |
| 9 | 6 | NEVER TEAR US APART | INXS | 10 |
| 10 | 12 | KISSING A FOOL | GEORGE MICHAEL | 9 |
| 11 | 13 | LOOK AWAY | CHICAGO | 12 |
| 12 | 14 | DESIRE | U2 | 6 |
| 13 | 15 | ANOTHER LOVER | GIANT STEPS | 13 |
| 14 | 18 | I DON'T WANT YOUR LOVE | DURAN DURAN | 15 |
| 15 | 8 | WHAT'S ON YOUR MIND (PURE ENERGY) | INFORMATION SOCIETY | 18 |
| 16 | 21 | DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) | CINDERELLA | 14 |
| 17 | 23 | WAITING FOR A STAR TO FALL | BOY MEETS GIRL | 17 |
| 18 | 24 | WALK ON WATER | EDDIE MONEY | 21 |
| 19 | 25 | GIVING YOU THE BEST THAT I GOT | ANITA BAKER | 16 |
| 20 | 9 | DON'T YOU KNOW WHAT THE NIGHT CAN DO? | STEVE WINWOOD | 23 |
| 21 | 26 | THE PROMISE | WHEN IN ROME | 22 |
| 22 | 16 | RED RED WINE | UB40 | 20 |
| 23 | 28 | WELCOME TO THE JUNGLE | GUNS N' ROSES | 24 |
| 24 | 33 | EVERY ROSE HAS ITS THORN | POISON | 32 |
| 25 | 22 | FOREVER YOUNG | ROD STEWART | 34 |
| 26 | 17 | CHAINS OF LOVE | ERASURE | 25 |
| 27 | 27 | A WORD IN SPANISH | ELTON JOHN | 19 |
| 28 | 19 | LOVE BITES | DEF LEPPARD | 28 |
| 29 | 30 | DOMINO DANCING | PET SHOP BOYS | 26 |
| 30 | 31 | FINISH WHAT YA STARTED | VAN HALEN | 29 |
| 31 | 29 | SMALL WORLD | HUEY LEWIS & THE NEWS | 31 |
| 32 | 20 | DON'T BE CRUEL | BOBBY BROWN | 30 |
| 33 | 34 | IN YOUR ROOM | BANGLES | 36 |
| 34 | — | MY PREROGATIVE | BOBBY BROWN | 33 |
| 35 | 36 | EDGE OF A BROKEN HEART | VIXEN | 27 |
| 36 | 40 | EARLY IN THE MORNING | ROBERT PALMER | 39 |
| 37 | 39 | TILL I LOVED YOU | BARBRA STREISAND & DON JOHNSON | 38 |
| 38 | — | NOT JUST ANOTHER GIRL | IVAN NEVILLE | 40 |
| 39 | — | SPY IN THE HOUSE OF LOVE | WAS (NOT WAS) | 35 |
| 40 | — | SYMPTOMS OF TRUE LOVE | TRACIE SPENCER | 42 |

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

| | | |
|----|---|--|
| 81 | ALL THIS TIME (George Tobin, BMI) | |
| 13 | ANOTHER LOVER (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM | |
| 44 | ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP) HL | |
| 75 | BABY I CAN HOLLOW YOU (SBK April, ASCAP/Purple Rabbit, ASCAP) HL | |
| 8 | BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Almo, ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Huster's, ASCAP) HL/CPP | |
| 87 | BACK ON HOLIDAY (MCA, ASCAP/Dresden China, ASCAP/Ardavan, ASCAP/Dubin, ASCAP) | |
| 4 | BAD MEDICINE (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM | |
| 67 | BEST OF TIMES (Fall Line Orange, ASCAP/Johnny Yuma, BMI) WBM | |
| 48 | BOY, I'VE BEEN TOLD (Blue Dog, ASCAP/Cutting, ASCAP) | |
| 54 | CARS WITH THE BOOM (Musicworks, BMI/Henstone, BMI) | |
| 25 | CHAINS OF LOVE (Sonet, PRS/Emile, ASCAP) | |
| 74 | DANCE LITTLE SISTER (Virgin Songs, BMI/Young Terence, BMI) CPP | |
| 69 | DANCING UNDER A LATIN MOON (Ensign, BMI/Stone Diamond, BMI/Kinalda, BMI) CPP | |
| 6 | DESIRE (UZ, ASCAP/Chappell & Co., ASCAP) HL | |
| 61 | DIDN'T KNOW IT WAS LOVE (Easy Action, BMI/Rude, ASCAP/Baruck-Consolo, BMI/Warner-Tamerlane, BMI) WBM | |
| 26 | DOMINO DANCING (Cage, ASCAP/10 Music/Virgin, ASCAP) CPP | |
| 30 | DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP | |
| 51 | DON'T BE CRUEL (Elvis Presley, BMI/Unichappell, BMI) HL | |
| 73 | DON'T BREAK MY HEART (Zomba, ASCAP) | |
| 14 | DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Eve Songs, ASCAP/Chappell, ASCAP) HL | |
| 56 | DON'T RUSH ME (Almo, ASCAP) CPP | |
| 41 | DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Prob Noblem, BMI) HL | |
| 23 | DON'T YOU KNOW WHAT THE NIGHT CAN DO? (F.S.Limited, PRS/Wilin' David, BMI/Blue Sky Rider, BMI/Warner-Tamerlane, BMI) WBM | |
| 37 | DOWNTOWN LIFE (Hot-Cha, BMI/Careers, BMI/Fust Buzz, BMI/Deightful, BMI) CPP | |
| 39 | EARLY IN THE MORNING (Temp Co., BMI) | |
| 27 | EDGE OF A BROKEN HEART (Chi-Boy, ASCAP/Feesongs, BMI) | |
| 32 | EVERY ROSE HAS ITS THORN (Sweet Cyanide, | |
| 95 | FALLEN ANGEL (Sweet Cyanide, BMI/Willesden, BMI) HL | |
| 29 | FINISH WHAT YA STARTED (Yessup, ASCAP) CLM | |
| 34 | FOREVER YOUNG (Rod Stewart, ASCAP/Intersong, ASCAP/Special Rider, ASCAP/Kevin Saviger, ASCAP/PSO Ltd., ASCAP) HL/CPP/WBM | |
| 82 | FOREVER YOUNG (Rolf Budde, GmbH/Neue Welt Musikverlag GmbH, ASCAP/Warner-Tamerlane, BMI) WBM | |
| 64 | GHOST TOWN (Consenting Adult, BMI/Realsongs, ASCAP) WBM | |
| 72 | GIRLS AINT NOTHING BUT TROUBLE (Zomba, ASCAP) | |
| 16 | GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eyedot, ASCAP) CPP | |
| 92 | GOT A NEW LOVE (Vogue, BMI/Good Question, BMI) HL | |
| 7 | GROOVY KIND OF LOVE (Screen Gems-EMI, BMI) WBM | |
| 62 | HANDLE WITH CARE (SBK April, ASCAP) HL | |
| 57 | HIPPI HIPPY SHAKE (FROM "COCKTAIL") (Jonware, BMI) CPP | |
| 11 | HOW CAN I FALL? (Virgin, ASCAP) CPP | |
| 97 | I BELIEVE IN YOU (Stryper, BMI) HL | |
| 94 | I CAN'T WAIT (Welbeck, ASCAP/Sputnik Adventure, ASCAP/SBK April, ASCAP) HL | |
| 15 | I DON'T WANT YOUR LOVE (Skintrade, ASCAP/Colegems-EMI, ASCAP) WBM | |
| 60 | I HATE MYSELF FOR LOVING YOU (Lagunita, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/CPP | |
| 43 | I REMEMBER HOLDING YOU (Joe Pasquale, ASCAP) | |
| 89 | I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI) | |
| 79 | IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM | |
| 96 | IF YOU FEEL IT (You Tomorrow, BMI/Irving, BMI) CPP | |
| 45 | I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP) HL | |
| 90 | I'M GONNA MISS YOU (BMG Songs, ASCAP/Lease-A-Tune, ASCAP/Reswick-Werle, ASCAP/Careers, BMI/Rent-A-Song, BMI/Beseme West, ASCAP) | |
| 36 | IN YOUR ROOM (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM | |
| 52 | IT TAKES TWO (Protons, ASCAP/Hikim, ASCAP) | |
| 88 | (IT'S JUST) THE WAY THAT YOU LOVE ME (Ollie Leiber Music, ASCAP) | |
| 78 | IT'S MONEY THAT MATTERS (Twice As Nice, ASCAP) | |
| 9 | KISSING A FOOL (Chappell-WA, ASCAP/Morrison Leahy, ASCAP) HL | |
| 2 | KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) (Walt Disney, ASCAP/Honest John/ASCAP/Claire Audient, ASCAP/Dawyn, BMI) HL | |
| 58 | LITTLE LIAR (Lagunita, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/CPP | |
| 3 | THE LOCO-MOTION (Screen Gems-EMI, BMI) WBM | |
| 12 | LOOK AWAY (Realsongs, ASCAP) WBM | |
| 28 | LOVE BITES (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL | |
| 91 | THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP | |
| 33 | MY PREROGATIVE (Cal-Gene, BMI/Bobby Brown, ASCAP/Unicity, ASCAP/Virgin Songs, BMI) HL/CPP | |
| 85 | NEVER LET YOU GO (Shaman Drum, BMI) | |
| 10 | NEVER TEAR US APART (Tol Muziek Music/MCA, ASCAP) HL | |
| 98 | A NIGHTMARE ON MY STREET (Zomba, ASCAP) | |
| 84 | NOBODY'S PERFECT (Michael Rutherford, BMI/R&B, BMI/Hit & Run Music/Hidden Pun, BMI) WBM | |
| 40 | NOT JUST ANOTHER GIRL (PolyGram Songs, BMI/Sunset Beach, BMI/Mo-Rat, BMI) WBM | |
| 80 | ONE GOOD WOMAN (Fall Line Orange, ASCAP/Johnny Yuma, BMI) WBM | |
| 5 | ONE MOMENT IN TIME (Albert Hammond, BMI) WBM | |

HOT 100 SINGLES ACTION RADIO MOST ADDED

| PLATINUM/ GOLD ADDS 20 REPORTERS | SILVER ADDS 56 REPORTERS | BRONZE/ SECONDARY ADDS 162 REPORTERS | TOTAL ADDS 162 REPORTERS | TOTAL ON 238 REPORTERS |
|---|--------------------------------|---|--------------------------------|------------------------------|
| SMOOTH CRIMINAL MICHAEL JACKSON EPIC | 3 | 13 | 62 | 78 |
| DON'T RUSH ME TAYLOR DAYNE ARISTA | 5 | 18 | 35 | 58 |
| MY PREROGATIVE BOBBY BROWN MCA | 3 | 12 | 33 | 48 |
| BACK ON HOLIDAY ROBBIE NEVIL EMi | 4 | 10 | 32 | 46 |
| PUT A LITTLE LOVE IN YOUR... ANNIE LENNOX & AL GREEN A&M | 4 | 8 | 29 | 41 |
| GHOST TOWN CHEAP TRICK EPIC | 2 | 5 | 27 | |

NARM PLANS CHICAGO PETITIONS FOR SONG IDS

(Continued from page 1)

NARM Retailers Conference in San Diego, says the 20-member advisory committee favors expanding the campaign nationwide if the Chicago drive proves successful.

Already involved in the back-announcing push, Rosenbaum says, are the 16-unit Chicago-based Rose Records chain and the Dallas-based 115-unit Sound Warehouse web, which operates 10 stores in the Windy City. In addition, he believes the local 20-unit JR's Music skein will participate, along with the 401-store Albany, N.Y.-based Trans World chain, which he estimates has 20-30 Chicago outlets.

Some 25,000 petitions, each with space for up to 40 names, are being printed for the drive, slated to begin this week. Rosenbaum notes that Flipside clerks will make a point of asking customers to sign the petitions, rather than just leaving them on the front counter. "We're really going to push on this thing," he says.

After a sufficient number of names have been collected, he continues, retailer representatives will go to each Chicago-area radio station that is not back-announcing and will present the petitions. He feels this will be more effective than action by the record companies would be.

"The only way to get to radio stations is to tell them what their listeners want, rather than what

the record industry wants," he states. "I've been in this industry for 20 years, and I know radio won't respond to pressure from the manufacturers but will respond to their listeners."

One reason for the stations' indifference to label pressure, says Rosenbaum, is that "radio has been so hyped that they don't believe anything anymore... They don't believe the record companies. They know when the labels come in, it's usually for a self-serving purpose."

Nevertheless, Henry Droz, president of WEA Corp., says the major record companies will continue their efforts to jawbone nonco-operating radio stations through their sales and promotion personnel.

Droz denies speculation that some labels might be afraid to approach radio programmers through their promotion people, whose first priority is to get records played. "It's not a question of angering the radio stations—but of telling them about listener frustrations that they should know about," he states. "I don't see that as angering anyone. It's a mutual objective we should all have."

Several label promotion executives agree that actively seeking both back-announcing and airplay on radio stations presents no ma-

jor problem for them.

"Our relationships are not that tenuous where we would never say anything about back-announcing because we were trying to get records played," says John Fagot, VP of promotion at Capitol. "There's a separation between that kind of thing and trying to get a record played."

According to Marc Benesch, VP of promotion at Columbia, "If you're a believer that the business is made up of relationships, I don't see where having a conversation or debating the pros and cons about back-announcing is going to cause any negatives between a record company and a radio station."

The subject of back-announcing was extensively discussed, Droz notes, at the recent meeting of the Recording Industry Assn. of America Marketing Committee. A focal point of the discussion, he notes, was "the views of our customers."

Asked how the labels view the NARM petition drive, Droz replies, "We think it's a good idea."

Paul Smith, senior VP/GM of marketing for CBS Records and the other co-chair of the RIAA Marketing Committee, also supports the NARM initiative. "The value of airplay is diminished tremendously if no one knows what's being played," he points out, add-

ing that consumer research bearing this out "has to be hammered at radio."

On the other hand, he admits, "The only ones that radio is going to respond to are the listeners."

Numerous suggestions on how to deal with the situation were offered at the San Diego meeting (Billboard, Oct. 8). Richard Palmese, executive VP of marketing and promotion for MCA, even said that it might be a good idea for artists to do IDs for stations that back-announce and for labels to direct promotional and advertising dollars their way.

Rosenbaum, however, argues that rewarding some stations with advertising would have little effect on the policy of other outlets toward back-announcing, since label ads amount to such a small percentage of radio revenues.

Droz says the record companies have never seriously discussed the idea of a reward-and-punishment approach to radio stations. "I don't think it's too practical to reward stations that back-announce," he declares. "We are dealing with a radio station community out there, and they're all important [to the labels]."

Assistance in preparing this story was provided by Dave DiMartino in Los Angeles.

NARADA

(Continued from page 5)

Camelot Music, Wherehouse Entertainment, Wall To Wall Sound and Video, The Wiz, and Record Den's Music Box.

In selecting sites for the tour, Azzaro says, Narada limited dates to cities where the label enjoys both retail and airplay support, criteria that eliminated some malls from consideration. "These are 16 extremely important markets for us," he says.

He cites Philadelphia, where WMGK "Magic 103" will sponsor the concert, and notes that although the station runs a conventional adult contemporary format, "Natural States," an album by Lanz & Paul Speer, placed ninth on a year-end list of its listeners' 300 most-requested albums. "That's ahead of people like Billy Joel, Barry Manilow, Linda Ronstadt, the Beatles. It's amazing," says Azzaro.

He describes the shopping centers on the tour as "upscale malls."

The tour begins Nov. 22 with a nonmall stop in New York, tentatively set for the AT&T Atrium, which Azzaro describes as a "media event." Sponsoring dealer The Wiz will be represented at that venue with coupons, but at the mall stops, the musicians will play immediately outside the store.

"It's putting a \$5,000 concert on the retailer's doorstep," says Azzaro. After New York, the tour travels to Boston; Philadelphia; Washington, D.C.; Cleveland; Milwaukee; Chicago; Minnesota; St. Louis; Kansas City, Mo.; Denver; Salt Lake City; Phoenix, Ariz.; Los Angeles; San Francisco; and San Diego, where it concludes Dec. 23.

Azzaro says that in each market, the troupe will visit key radio and retail outlets that aren't involved with that market's concerts. For example, although Musicland is the host for Narada's Minneapolis show, musicians Lanz and Tingstad & Rumbel will also make visits to such accounts as Target, Record Shop, and Lieberman. And further, the three will play a pair of invitation-only dinner concerts in that city at the Fine Line Music Cafe for radio and retail guests.

Initial mall sites were lined up by MCA Event Marketing, the mall-tour division that MCA created after Tiffany rose to platinum sales on the strength of her mall circuit. Since starting this project, however, Narada has also hired its own mall specialists, says Azzaro.

"We feel you have to hear this music up close to know what it is," he says, explaining the rationale behind the mall concerts. "I talk to people all the time about new age music, and they don't know what it is."

Narada is also hoping the tour will boost the profile of its artists. "We have switched our focus from label recognition to artist awareness," says Azzaro. "Our focus for '89 is artist awareness." He promises a swirl of media attention, saying that Narada will stage a two-week publicity blitz in each market prior to each date.

The label's support for its holiday fare is not confined to the 16-market tour, however. The label is making mobiles, posters, and bin divider cards available to accounts. It is also offering a 6% discount on "The Christmas Collection" for orders placed Nov. 7-18.

'E.T.' SPELLS BIG BUSINESS FOR VID RETAILERS

(Continued from page 1)

been asking for 'E.T.' on video for six years. If anything, MCA should have charged [a list price of] \$39.95 and kept the mass merchants out of it."

Even so, some specialty store dealers were glad mass merchants were low-balling the price, especially in light of MCA's inability to fulfill orders. A number of dealers quietly admit they have purchased discounted copies at retail only to later resell them for \$24.95. In fact, some have been able to get a better price from a mass merchant or warehouse club than they could from their distributor.

Some specialty dealers were irked by the pricing strategy embraced by discounters and were fuming over street-date violations by several mass merchants [Billboard, Nov. 5].

Lou Berg, who heads Houston sell-through specialist Audio/Video Plus and is president of the Video Software Dealers Assn., says stores in the Wal Mart, Walgreens, Woolworth's, and K mart chains offered the video before its street date. While MCA brass declined comment on the alleged violations, company officials reportedly contacted stores selling the title too early with threats of reprisals for noncompliance.

Those mass merchants who may be lamenting their decision to jump the date and slash the price on "E.T." can take solace from the excitement "E.T." is creating at all outlets that are stocking the fantasy classic.

Doug Harvey, director of Target's internal rack division, Jetco, which services 342 stores in the chain, says, "It's the most emotional item since the Cabbage Patch doll. The demand has far exceeded forecasts." He points out that the

limited availability has fueled demand and says he expects additional waves of consumer publicity Nov. 19, when the remainder of the initial order is scheduled to ship, and Dec. 10, when reorders are slated to hit stores.

"No matter what happens, it does get a bunch of people into our stores," says Terry Worrell, president of Dallas-based Sound Warehouse, a 115-store chain that is charging \$19.95 for the title. "I don't see how we can lose under any circumstances. And it's up to each retailer to see they get the best gross profit they can from it."

Aside from the skyrocketing

sales, dealers are crowding about the spillover effect. While it will take months to gauge the film's overall impact on the home video industry, it seems clear that the A-title sell-through market is enjoying a ride on the little alien's coattails. The three titles most commonly mentioned by dealers interviewed are "Cinderella" (Walt Disney Home Video), "Dirty Dancing" (Vestron Video), and "Good Morning, Vietnam" (Touchstone Home Video).

"We're seeing a halo effect," says Vans Stephenson, director of public relations at the Erol's chain. "When consumers come in to buy a copy of 'E.T.' and see a copy of 'Lethal

Weapon' for \$20, there's a good chance they will buy that tape or something else."

Beth Bornhurst, director of video for the Walden Books chain, estimates that traffic generated by "E.T." boosted the sale of other video titles by 20%-30%. Sales of "Cinderella" were spurred in the wake of "E.T.", which boosted business for children's titles, classics, and new releases as well, she says.

Similarly, Steve Berns, president of New York-based, 20-store RKO Warner Theatres Video, says "E.T." and "Cinderella" will boost video's overall sales performance. "This will just feed the frenzy for A titles," says Berns. "The 'Dirty Dancing's and 'Platoon's of the world will not be affected negatively; they'll be affected positively." Berns bases his optimism on early "Cinderella" results. "The first day, in excess of 15% [of our customers] bought an additional cassette with 'Cinderella.' "

"E.T." is not diverting funds or our focus away from other studio programs," says Stephenson. Still, many observers feel that if any category of video is hurt this Christmas, it may be special interest.

Even J2 Communications president Jim Jimirro, original video programming's major booster, concedes that original video will suffer from "limited access" this Christmas, partly due to "E.T." and "Cinderella." He says special interest at the mainstream video retailing level is becoming an increasingly "hits driven" business, and apart from breakthrough titles such as "Dorf On Golf" and the Jane Fonda exercise series, special interest continues to gravitate toward the direct-marketing route.

'E.T.' Is Still Looking Out For No. 1 On Sales Chart

NEW YORK Pity poor "E.T." The lovable little alien came home one day too late to debut at No. 1 on Billboard's Top Videocassettes Sales chart.

The long-awaited home video version of "E.T.—The Extra-Terrestrial" was released by MCA Oct. 27. By that time, about half of the calls for Billboard's weekly video sales survey had already been made.

Not surprisingly, every video outlet contacted on the release day reported the tape as its runaway best seller. Nevertheless, the reports taken the previous day held "E.T." down to the No. 13 spot on the chart (see page 50).

Marc Zubatkin, Billboard's video chart manager, says numerous

stores reported "E.T." as their best seller prior to the street date based on preorders from consumers, but he adds, "We only accept reports on titles that are actually on the market." If the chart included preorders, "E.T." would have debuted on the Billboard chart weeks ago, Zubatkin says.

As for the tape's activity on the market, Zubatkin, who has been video chart manager for five years, says, "I've never seen anything like it. Everyone is selling it—including many places that never sold video before as well as stores like Tower Records in Westwood [Calif.], which ordinarily only sells music videos. They made an exception for this tape."

RIAA HALVES REQUIREMENTS FOR SINGLES CERTIFICATION

(Continued from page 1)

they've been low."

Heimers could not estimate how many singles would have been eligible for gold certification this year if the new standard had been in effect. "I don't know what anything sells until it's certified," she says.

Gold singles were awarded this year to M/A/R/R/S for "Pump Up The Volume" on 4th & B'way Records; to Salt-N-Pepa for "Push It" on Next Plateau; and for "Alice In Wonderland" and "Winnie The Pooh And The Honey Tree" on the Walt Disney label.

Disney scored the year's only platinum singles, "Bambi" and "Snow White." In 1987, the RIAA certified four singles gold, one platinum.

Under the new RIAA policy, the fees for certification remain the same: \$275 for RIAA members, \$425 for nonmembers. All singles meeting the criteria for certification will be eligible, regardless of when they were released. "If they want to certify 'I Want To Hold Your Hand' by the Beatles, they can," Heimers says.

Burt Baumgartner, VP of singles promotion at Columbia Records, says the change won't mean a gold rush for the industry.

"I think it's going to be just as tough [to get gold certification], because single sales are so bad. Even big hit singles sell only 100,000 units. [Gold status] is still going to be a major achievement, and there'll be hardly any more than there were before. To hit 500,000, the song will be a certified smash."

Gold Singles No Longer Pan Out

BY PAUL GREIN

LOS ANGELES "Precious And Few," the title of a gold single from 1972, is also an apt description of the dwindling number of gold singles in recent years.

The Recording Industry Assn. of America has awarded just five gold singles in the last two years, fewer than it did in an average month back in the days when singles were king. The RIAA awarded 60 or more gold singles a year six times from 1969-79; 40 or more gold singles were awarded every year for 13 straight years, from 1968-80.

In fact, gold singles were once so commonplace that platinum singles—signifying sales of 2 million copies—became the goal for most top stars. And for a while, even

those became fairly commonplace. There were 10 platinum singles in 1978 and 12 in 1979. During that period, which coincided with the peak of the disco phenomenon, the Bee Gees had four consecutive platinum singles and Donna Summer had two in a row.

The singles market virtually exploded in the '60s. The number of gold singles jumped every year from 1962, when there were just two, to 1969, when there were 64. The yearly totals hit an all-time peak in 1973, when there were 70 gold singles.

The number of gold singles remained impressive through the end of the '70s and was at least respectable as late as 1984, when there were 23 gold singles—discounting oldies and kiddie disks. But starting in 1985, the bottom dropped out

of the singles business.

Again discounting oldies and kiddie disks, there were just nine gold singles that year, and the number dropped to six in 1986, three in 1987, and two in the first 10 months of this year. Both of this year's gold winners are dance/black/pop crossover hits on small New York-based labels: Salt-N-Pepa's "Push It" on Next Plateau and M/A/R/R/S' "Pump Up The Volume" on 4th & B'way.

In the late '60s and early '70s, virtually all top five hits—and most top 10 hits—were assured of being gold singles. But in recent years, even the biggest No. 1 hits have been unable to reach the certification level.

With the reduction in the certification requirement, it should become more commonplace.

was "very needed and very important."

Ienner cites a change in the general public's buying habits. "Obviously we're seeing more multiplatinum albums right now than we've ever seen in the record business," he says. "Instead of people just wanting to buy one song, they're opting to buy an album. With the multiple hit singles that have been released from albums—like four off Exposé, five off Whitney, five off George Michael, four off of Taylor Dayne—why buy four singles for \$8 when you can buy an album for the same price?"

At Warner Bros., Lou Dennis, senior VP and director of sales, points out that the change now means the standards for gold and platinum certification are the same for both singles and albums. "I don't know if we set out for uniformity, but as it stands, that's what we got," he says.

The lowering of the gold single standard need not be viewed as a permanent shift, Dennis adds. "As the cassette single expands and if the CD-3 expands as we hope, who knows? We may have to change the standards," he says. "I don't think the standards should necessarily be stamped in concrete. I think you have to deal with the marketplace and act accordingly."

This story was prepared by Bruce Haring in New York with assistance provided by Dave DiMartino in Los Angeles.

MORRIS LEVY SENTENCED TO 10 YEARS IN PRISON

(Continued from page 1)

drug trafficking, organized crime, and money laundering, a haggard-looking Levy still proclaimed his innocence. The 61-year-old Levy, who owns the 79-unit New England-based Strawberries record chain and recently sold his music publishing company, Big Seven Music, remains free on a \$4 million cash/property-secured bail while appealing his conviction.

A jury convicted Levy May 25 of two counts of conspiracy to extort money from Pennsylvania record distributor John Lamonte, who was a partner with Levy in a soured business deal involving 4.7 million MCA cutout records (Billboard, June 4).

Also sentenced with Levy was reputed organized crime figure Dominick "Baldy Dom" Canterino, who was given two concurrent 12-year terms with a \$50,000 fine on the same charges. He is free on a \$1.5 million cash/property bail pending appeal. Canterino had tried to mediate the dispute between Levy and others when the Lamonte deal collapsed.

Assistant U.S. District Attorney Bruce Repetto, the chief prosecutor in the case, took the kid gloves off while addressing U.S. District Judge Stanley Brotman, calling for substantial jail time for Levy.

"The charade that [the Lamonte cutout transaction] was a legitimate

business deal is over," Repetto told Brotman. "It was an organized crime concept from day one."

Repetto also repeatedly referred to a related West Coast court case involving reputed organized-crime figure Sal Pisello during daylong arguments, stating several times that "it has never been satisfactorily explained how Sal Pisello got inside MCA." Pisello's Consultants For World Records Inc. was involved in the Lamonte cutout transaction with Levy, a fact that Repetto used to show the influence of organized crime in the deal.

Levy, admitting organized-crime ties but denying any criminal connection in those relationships, contested four other government allegations in the prosecution's presentencing report to the court, chief among them that he was a major heroin supplier for a Philadelphia drug dealer.

Brotman, citing the unreliability of the chief source of the drug information and the government's inability to name another source, did not consider the allegation in his sentencing.

In the government's presentencing report to the court, Repetto charged that in October 1987, convicted Philadelphia drug dealer Roland Bartlett told FBI agents that Levy was his main connection for heroin. Bartlett operated Emerald International Records and Domino Records, maintaining an office at Roulette's New York headquarters for the latter. He was sentenced in December 1987 to a 35-year jail term without parole for drug-trafficking and tax

evasion crimes and is currently facing murder charges in Burlington County, N.J.

Repetto also said the government had heard from "a confidential informant" that Levy was a heroin connection prior to meeting with Bartlett but would not reveal the source.

John J. Barry, Levy's attorney, strongly countered the government drug charges. "Whatever else Morris Levy is, he's not a drug dealer," Barry told the judge. Barry also submitted what he claimed were exculpatory results from a polygraph test administered to Levy by an operator Levy hired.

Brotman also discounted a government allegation that Levy "operated through force and intimidation." Repetto said his office had received complaints about Levy's methods from individuals in the record business who were "afraid" to come forward.

Barry cited letters of support from many people in the record industry, including the "top guys from the six major concerns." When later asked for the names of the record executives who offered support, Barry deferred to Levy, who declined to reveal their identities.

The government did score points against Levy with its allegation that there is "substantial evidence of funneling money to the Genovese [crime] family."

Barry countered that Levy has engaged in "legitimate business transactions with these people. We object to the idea that these are illegal activities." However, Barry

declined Repetto's offer to detail how the money was funneled to the Genovese family and refused to contest the presentencing report's allegation. Brotman later declined to use government evidence that Levy donated an upstate New York farm to the Rev. Louis Gigante, brother of reputed Genovese family head Vincent Gigante, but did note that the defendant's associations could be considered in the sentencing.

Quoting from the Biblical book of Micah in his sentencing address to Levy, Brotman cited a passage that states one should "do justice, love mercy, and walk humbly with thy God."

"But where you have fallen down is you have not done justly," Brotman said. "For that reason, consequences must be suffered. It's difficult for you as a successful businessman to be here; I'm sure you wouldn't have been here had you just said, 'To hell with it,' and not worried about the money [involved in the Lamonte transaction]."

Repetto's request for a bail of \$10 million drew gasps from Levy's supporters, who packed one side of the courtroom. Brotman later agreed to a \$1 million cash bond and a \$3 million mortgage on Levy's upstate New York horse farm. Repetto did succeed in having travel restrictions placed on Levy; he also successfully petitioned the court to order Levy not to associate with more than 21 specific individuals, whose names Repetto read from a list, while out on bail.

BPI, MCPS REVISE MECHANICAL ROYALTY AGREEMENT

(Continued from page 6)

claimed for two quarters with distribution in the third quarter or for three quarters with distribution in the fourth in the event that a record is released in the second half of any quarter. The BPI has advocated this revision for years because of the failure of the returns provision to adequately cover significant returns. The BPI also rates it as "an important step toward record companies paying on net sales."

• Royalties on exports to the U.S. must be paid there until further notice. They were previously paid in the U.K., and the alteration arises from the change in relationship between the MCPS and the U.S.' Harry Fox Agency, which also collects mechanical royalties.

• The termination provisions have been tightened up so as to put the MCPS and its members at less of a commercial disadvantage in circumstances where record companies go into liquidation or receivership.

• A procedure has been developed for BPI members who default on obligations under the agreement. It provides for clearly defined periods in which omissions can be remedied, after which the MCPS and/or the affected publishers can exercise the termination provisions.

• The language of the agreement has been clarified in a number of areas, particularly those relating to payment and provisions affecting export both inside and outside the European Economic Community.



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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store, one-stop, and rack sales reports. | | |
|---------------|-----------|------------|---------------|---|---|--|
| | | | | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE | |
| ★ ★ NO. 1 ★ ★ | | | | | | |
| 1 | 5 | 14 | 3 | U2 ISLAND 91003/ATLANTIC (14.98) (CD) | 1 week at No. One RATTLE AND HUM | |
| 2 | 2 | 2 | 64 | GUNS N' ROSES ▲5 GEFFEN GHS 24148 (8.98) (CD) | APPETITE FOR DESTRUCTION | |
| 3 | 1 | 1 | 6 | BON JOVI MERCURY 836 345 1/POLYGRAM (CD) | NEW JERSEY | |
| 4 | 3 | 3 | 14 | SOUNDTRACK ▲ ELEKTRA 60806 (9.98) (CD) | COCKTAIL | |
| 5 | 4 | 4 | 65 | DEF LEPPARD ▲7 MERCURY 830 675 1/POLYGRAM (CD) | HYSTÉRIA | |
| 6 | 6 | 6 | 17 | BOBBY BROWN ▲ MCA 42185 (8.98) (CD) | DON'T BE CRUEL | |
| 7 | 22 | — | 2 | ANITA BAKER ELEKTRA 60827 (9.98) (CD) | GIVING YOU THE BEST THAT I GOT | |
| 8 | 8 | 9 | 52 | GEORGE MICHAEL ▲6 COLUMBIA OC 40867 (CD) | FAITH | |
| 9 | 7 | 5 | 30 | BOBBY MCFERRIN ▲ EMI E1 48059 (9.98) (CD) | SIMPLE PLEASURES | |
| 10 | 11 | 10 | 17 | CINDERELLA ▲ MERCURY 834 612 1/POLYGRAM (CD) | LONG COLD WINTER | |
| 11 | 10 | 8 | 8 | METALLICA ▲ ELEKTRA 60812 (9.98) (CD) | ... AND JUSTICE FOR ALL | |
| 12 | 16 | 28 | 4 | LUTHER VANDROSS EPIC OE 44308/E.P.A. (CD) | ANY LOVE | |
| 13 | 9 | 7 | 29 | TRACY CHAPMAN ▲2 ELEKTRA 60774 (9.98) (CD) | TRACY CHAPMAN | |
| 14 | 12 | 11 | 53 | INXS ▲3 ATLANTIC 81796 (9.98) (CD) | KICK | |
| 15 | 17 | 19 | 4 | OZZY OSBOURNE CBS ASSOCIATED OZ 44245/E.P.A. (CD) | NO REST FOR THE WICKED | |
| 16 | 18 | 25 | 4 | KENNY G ARISTA AL 8457 (9.98) (CD) | SILHOUETTE | |
| 17 | 13 | 12 | 19 | NEW EDITION ▲ MCA 42207 (8.98) (CD) | HEART BREAK | |
| 18 | 15 | 13 | 19 | STEVE WINWOOD ▲ VIRGIN 90946 (9.98) (CD) | ROLL WITH IT | |
| 19 | 14 | 15 | 49 | UB40 ▲ A&M SP 4980 (8.98) (CD) | LABOUR OF LOVE | |
| 20 | 20 | 18 | 26 | POISON ▲2 ENIGMA C1-48493/CAPITOL (9.98) (CD) | OPEN UP AND SAY ... AH! | |
| 21 | 21 | 17 | 22 | VAN HALEN ▲2 WARNER BROS. 25732 (9.98) (CD) | OU812 | |
| 22 | 19 | 16 | 30 | D.J. JAZZY JEFF & THE FRESH PRINCE ▲2 JIVE 1091-1-J/RCA (8.98) (CD) | HE'S THE D.J., I'M THE RAPPER | |
| 23 | 25 | 21 | 42 | TAYLOR DAYNE ● ARISTA AL 8529 (9.98) (CD) | TELL IT TO MY HEART | |
| 24 | 23 | 22 | 24 | ROD STEWART ● WARNER BROS. 25684 (9.98) (CD) | OUT OF ORDER | |
| 25 | 26 | 26 | 13 | INFORMATION SOCIETY TOMMY BOY TBLP 25691/REPRISE (8.98) (CD) | INFORMATION SOCIETY | |
| 26 | 24 | 20 | 25 | JOAN JETT AND THE BLACKHEARTS ● CBS ASSOCIATED FZ 44146/E.P.A. (CD) | UP YOUR ALLEY | |
| 27 | 31 | 36 | 4 | KEITH RICHARDS VIRGIN 90973 (9.98) (CD) | TALK IS CHEAP | |
| 28 | 37 | 39 | 12 | THE ESCAPE CLUB ATLANTIC 81871 (8.98) (CD) | WILD, WILD WEST | |
| 29 | 28 | 23 | 28 | CHEAP TRICK ▲ EPIC OE 40922/E.P.A. (CD) | LAP OF LUXURY | |
| 30 | 27 | 24 | 18 | ROBERT PALMER ● EMI 48057 (9.98) (CD) | HEAVY NOVA | |
| 31 | 109 | — | 2 | DURAN DURAN CAPITOL C1-90958 (9.98) (CD) | BIG THING | |
| 32 | 32 | 45 | 4 | SOUNDTRACK CAPITOL C1-90803 (14.98) (CD) | IMAGINE: JOHN LENNON | |
| 33 | 29 | 27 | 12 | EUROPE EPIC OE 44185/E.P.A. (CD) | OUT OF THIS WORLD | |
| 34 | 30 | 35 | 27 | AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD) | IN EFFECT MODE | |
| 35 | 38 | 38 | 7 | ICE-T SIRE 25765/WARNER BROS. (8.98) (CD) | POWER | |
| 36 | 36 | 37 | 11 | GLENN FREY MCA 6239 (8.98) (CD) | SOUL SEARCHING | |
| 37 | 35 | 29 | 19 | ELTON JOHN ● MCA 6240 (8.98) (CD) | REG STRIKES BACK | |
| 38 | 41 | 41 | 39 | BASIA EPIC BFE 40767/E.P.A. (CD) | TIME AND TIDE | |
| 39 | 34 | 30 | 6 | ANTHRAX MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD) | STATE OF EUPHORIA | |
| 40 | 44 | 50 | 6 | ROB BASE & D.J. E-Z ROCK PROFILE 1267 (8.98) (CD) | IT TAKES TWO | |
| 41 | 33 | 32 | 61 | SOUNDTRACK ▲9 RCA 6408-1-R (9.98) (CD) | DIRTY DANCING | |
| 42 | NEW | — | 1 | BARBRA STREISAND COLUMBIA 40880 (CD) | TILL I LOVED YOU | |
| 43 | 39 | 34 | 13 | HUEY LEWIS & THE NEWS ▲ CHRYSALIS OV 41622 (CD) | SMALL WORLD | |
| 44 | 50 | 53 | 4 | R.E.M. I.R.S. 6262/MCA (9.98) (CD) | EPONYMOUS | |
| 45 | 42 | 31 | 8 | VARIOUS ARTISTS ● ARISTA AL 8551 (9.98) (CD) | 1988 SUMMER OLYMPICS-ONE MOMENT IN TIME | |
| 46 | 46 | 46 | 12 | NEW KIDS ON THE BLOCK COLUMBIA FC 40985 (CD) | HANGIN' TOUGH | |
| 47 | 51 | 56 | 24 | BREATHE A&M SP 5163 (8.98) (CD) | ALL THAT JAZZ | |
| 48 | 43 | 40 | 24 | SADE ▲ EPIC OE 44210/E.P.A. (CD) | STRONGER THAN PRIDE | |
| 49 | 118 | — | 2 | PET SHOP BOYS EMI 90868 (9.98) (CD) | INTROSPECTIVE | |
| 50 | 40 | 33 | 43 | RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD) | WHENEVER YOU NEED SOMEBODY | |
| 51 | 55 | 63 | 9 | WINGER ATLANTIC 81867 (8.98) (CD) | WINGER | |
| 52 | 45 | 43 | 40 | MIDNIGHT OIL ● COLUMBIA BFC 40967 (CD) | DIESEL AND DUST | |
| 53 | 54 | 51 | 17 | BRITNEY FOX COLUMBIA BFC 44140 (CD) | BRITNEY FOX | |
| 54 | 49 | 44 | 63 | DEBBIE GIBSON ▲2 ATLANTIC 81780 (8.98) (CD) | OUT OF THE BLUE | |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|-----------|------------|---------------|---|---|
| 55 | 48 | 49 | 13 | LITTLE FEAT WARNER BROS. 25750 (9.98) (CD) | LET IT ROLL |
| 56 | 59 | 59 | 5 | SOUNDTRACK ATLANTIC 81905 (9.98) (CD) | BUSTER |
| 57 | NEW | — | 1 | TRAVELING WILBURYS WILBURY 25796/WARNER BROS. (9.98) (CD) | VOLUME ONE |
| 58 | 68 | 73 | 4 | EDDIE MONEY COLUMBIA OC 44302 (CD) | NOTHING TO LOSE |
| 59 | 58 | 58 | 60 | MICHAEL JACKSON ▲6 EPIC OE 40600/E.P.A. (CD) | BAD |
| 60 | 66 | 66 | 7 | VIXEN EMI 46991 (9.98) (CD) | VIXEN |
| 61 | 100 | — | 2 | BANGLES COLUMBIA OC 44056 (CD) | EVERYTHING |
| 62 | 67 | 71 | 9 | BAD COMPANY ATLANTIC 81884 (9.98) (CD) | DANGEROUS AGE |
| 63 | 56 | 61 | 16 | GUY UPTOWN 42176/MCA (8.98) (CD) | GUY |
| 64 | 52 | 48 | 12 | THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD) | DON'T BE AFRAID OF THE DARK |
| 65 | 71 | 87 | 8 | EDIE BRICKELL & NEW BOHEMIANS GEFEN GHS 24192 (8.98) (CD) | SHOOTING RUBBERBANDS AT THE STARS |
| 66 | 61 | 54 | 45 | KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD) | MAKE IT LAST FOREVER |
| 67 | 47 | 42 | 74 | RICHARD MARX ▲2 EMI ST 53049 (8.98) (CD) | RICHARD MARX |
| 68 | 53 | 47 | 74 | GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲2 EPIC OE 40769/E.P.A. (CD) | LET IT LOOSE |
| 69 | 57 | 55 | 13 | UB40 A&M SP 5213 (8.98) (CD) | UB40 |
| 70 | 72 | 77 | 10 | KYLIE MINOGUE GEFEN GHS 24195 (8.98) (CD) | KYLIE |
| 71 | 60 | 52 | 22 | ERASURE SIRE 25730/REPRISE (8.98) (CD) | THE INNOCENTS |
| 72 | NEW | — | 1 | CAMEO ATLANTA ARTISTS 836 002 1/POLYGRAM (CD) | MACHISMO |
| 73 | 62 | 57 | 56 | TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD) | TERENCE TRENT D'ARBY |
| 74 | 78 | 100 | 19 | CHICAGO ● REPRISE 25714 (9.98) (CD) | 19 |
| 75 | 75 | 89 | 8 | K.T. OSLIN RCA 8369-1-R (8.98) (CD) | THIS WOMAN |
| 76 | 65 | 65 | 5 | READY FOR THE WORLD MCA 42198 (8.98) (CD) | RUFF 'N' READY |
| 77 | 73 | 75 | 7 | SIOUXIE AND THE BANSHEES GEFEN GHS 24205 (8.98) (CD) | PEEPSHOW |
| 78 | 87 | 99 | 3 | RICKY VAN SHELTON COLUMBIA FC 44221 (CD) | LOVING PROOF |
| 79 | 79 | 84 | 22 | MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD) | MELISSA ETHERIDGE |
| 80 | 64 | 62 | 14 | SALT-N-PEPA NEXT PLATEAU PL 1011 (8.98) (CD) | A SALT WITH A DEADLY PEPA |
| 81 | 81 | 94 | 4 | NIGHT RANGER CAMEL 6238/MCA (8.98) (CD) | MAN IN MOTION |
| 82 | 69 | 70 | 17 | J.J. FAD ● ATCO 90959/ATLANTIC (8.98) (CD) | SUPERSONIC-THE ALBUM |
| 83 | 91 | 91 | 5 | KIX ATLANTIC 81877 (8.98) (CD) | BLOW MY FUSE |
| 84 | 74 | 68 | 16 | RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD) | OLD 8 X 10 |
| 85 | 63 | 60 | 17 | PAT BENATAR ● CHRYSALIS OV 41628 (CD) | WIDE AWAKE IN DREAMLAND |
| 86 | 76 | 69 | 22 | THE SUGARCUBES ELEKTRA 60801 (9.98) (CD) | LIFE'S TOO GOOD |
| 87 | 108 | 128 | 4 | BOY MEETS GIRL RCA 8414-1-R (8.98) (CD) | REEL LIFE |
| 88 | 95 | 115 | 6 | THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD) | SEE THE LIGHT |
| 89 | 103 | 114 | 5 | KARYN WHITE WARNER BROS. 25637 (8.98) (CD) | KARYN WHITE |
| 90 | 90 | 90 | 4 | OINGO BOINGO MCA 2-8030 (10.98) (CD) | BOINGO ALIVE |
| 91 | 84 | 78 | 14 | FREDDIE JACKSON ● CAPITOL C1-48987 (9.98) (CD) | DON'T LET LOVE SLIP AWAY |
| 92 | 70 | 67 | 28 | SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD) | SAVAGE AMUSEMENT |
| 93 | 96 | 97 | 9 | MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD) | SHORT SHARP SHOCKED |
| 94 | 97 | 104 | 5 | RANDY NEWMAN REPRISE 25773 (8.98) (CD) | LAND OF DREAMS |
| 95 | 77 | 64 | 35 | SOUNDTRACK ▲3 RCA 6965-1-R (9.98) (CD) | MORE DIRTY DANCING |
| 96 | 89 | 82 | 21 | TONI CHILDS A&M SP 5175 (8.98) (CD) | UNION |
| 97 | 86 | 80 | 30 | ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD) | CONSCIOUS PARTY |
| 98 | 80 | 76 | 17 | PUBLIC ENEMY ● DEF JAM BSW 44303/COLUMBIA (CD) | IT TAKES A NATION OF MILLIONS TO HOLD US BACK |
| 99 | 99 | 121 | 5 | WHEN IN ROME VIRGIN 90994 (8.98) (CD) | WHEN IN ROME |
| 100 | 116 | 123 | 10 | WILL TO POWER EPIC FE 40940/E.P.A. (CD) | WILL TO POWER |
| 101 | 82 | 79 | 61 | 10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD) | IN MY TRIBE |
| 102 | 104 | 112 | 4 | THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD) | ROCK & ROLL STRATEGY |
| 103 | NEW | — | 1 | STEVE EARLE UNI 7/MCA (8.98) (CD) | COPPERHEAD ROAD |
| 104 | 83 | 83 | 36 | ROBERT PLANT ▲ ESPARANZA 90863/ATLANTIC (9.98) (CD) | NOW AND ZEN |
| 105 | 107 | 129 | 5 | WAS (NOT WAS) CHRYSALIS 41664 (CD) | WHAT UP, DOG? |
| 106 | 92 | 92 | 12 | THE JUDDS ● RCA/CURB 8318-1-R/RCA (8.98) (CD) | GREATEST HITS |
| 107 | 88 | 88 | 12 | HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD) | PEOPLE |
| 108 | .93 | 86 | 52 | JO | |



D.J. JAZZY JEFF & THE FRESH PRINCE

**GIRLS AIN'T NOTHING
BUT TROUBLE FOR
THESE DOUBLE
PLATINUM RAPPERS**

"GIRLS AIN'T NOTHING BUT TROUBLE"**
the newly recorded smash hit single
from the remastered now-gold album,
"ROCK THE HOUSE" 1026-1-J

"HE'S THE D.J., I'M THE RAPPER" 1091-1-J
double platinum and the biggest rap
album of '88, featuring the hits
"PARENTS JUST DON'T UNDERSTAND"
"A NIGHTMARE ON MY STREET" and
the new single that's breaking out of
black radio, "BRAND NEW FUNK"

Double the hip-hop, Double the hype. It's D.J. Jazzy
Jeff & The Fresh Prince—The double platinum type.

*Produced by D.J. Jazzy Jeff & The Fresh Prince and Pete Q. Harris.
Mixed by Nigel Green at Battery Studios, London.



CHILD-PORN ACT

(Continued from page 5)

that VSDA and other industry leaders might seek a meeting with the Justice Department is untrue. "We're going to review the legislative history [of the act] to see what it says and closely follow what Justice does, but that's it," says the source.

VSDA president Lou Berg is also cautious about the impact of the bill. "To be honest with you, I'm not sure. It's not good. I've got too many people who carry adult, and they're concerned. But it's just too early to tell."

VSDA recently mailed out an update informing members of the critical changes and deletions in the final bill, also noting the toughening of state obscenity laws in Wisconsin, Minnesota, and Michigan.

Vans Stephenson, director of public relations at Erol's Inc., the large Washington, D.C.-based chain, says that "it's still a bad bill, and it concerns all of us." Erol's doesn't carry adult product, but Stephenson is still worried about the pressure from the religious right for test cases.

"I'm glad the strict language giving federal prosecutors sledgehammer power is gone, and the courts will have more discretion," he says. "I just hope the pressure for test cases will be on hardcore traffickers and not on regular video retailers." He thinks the issue will be "battled out in the courts" and hopes that "judicial balance will prevail."

Lou Epstein, VSDA chapter president in Cincinnati, where several retailers have been prosecuted for obscenity, is angered by the bill's provisions.

"They're trying to take honest entrepreneurial people and intimidate them," he says. "They're threatening the little guy. Are we in fact breaking any laws? I don't think we are. I don't think any video dealer carrying normal adult product is breaking any laws." He adds that the potential impact of the bill is "as vague as its wording."

Particularly unclear, according to Epstein, is the bill's focus on "regular" dealers of obscene material—which might possibly apply to video dealers who carry adult films.

"When you say 'regular,' I don't know how to interpret this," he says. "I think the industry needs an interpretation of the bill."

Lou Fogelman, president and CEO of the Music Plus combo chain in Los Angeles, echoes the feelings of other dealers who haven't yet seen a copy of the revised bill. "I can't comment on its hypothetical ramifications," he says. "As far as I'm concerned, for now and for the foreseeable future it's business as usual."

The bill, part of the larger omnibus drug bill, was passed by Congress in the final hour of the 100th Congress and awaits President Reagan's signature.

In the original Senate version of the bill, legitimate retailers would have faced fines of up to \$250,000 and mandatory civil and criminal forfeiture of all fixtures and goods of their businesses if convicted of possessing or selling even one or two items deemed obscene—even if the obscenity judgment were obtained in another state or city.

The forfeiture provisions are now up to the discretion of the court, and standard-of-proof protections in prosecutions have been strengthened.

BY GEOFF MAYFIELD

NEW YORK Revisions in the election procedures of the Video Software Dealers Assn. will ultimately reshape the trade group's board of directors and allow the organization to make future adjustments when dictated by changes within VSDA's overall membership.

The most significant consequence of the changes ends the arrangement in which three members from VSDA's affiliated group, the National Assn. of Recording Merchandisers, are appointed to the VSDA board.

The move away from the NARM appointments had been widely anticipated by board members in both trade groups since August, when VSDA's directors agreed to extend its affiliation with NARM (Billboard, Aug. 20).

It was under the auspices of NARM that VSDA was created. Prior to the renewal agreement, some of the elected VSDA directors had grumbled that the younger trade association, in the words of one officer, "didn't need NARM to tell us how to run things."

But Mickey Granberg, executive VP of both groups, says the original appointment system merely reflected NARM's responsibility in launching the video organization, "like when you co-sign for a loan," and

that NARM had no intention of making that arrangement permanent.

"That wasn't even on the table," she says. "VSDA doesn't need any NARM people on its board any more than NARM needs VSDA people on its board."

Granberg adds, however, that in VSDA's eight-year history, all of the NARM appointees have been full-fledged members of VSDA. And she does not rule out the possibility that NARM members might be elected or appointed to the board in the future.

The three current appointees—Tower Records/Tower Video president Russ Solomon, Show Industries president Lou Fogelman, and Schwartz Brothers Inc. president Jim Schwartz—will continue to serve the VSDA board until August, when the newly elected directors will be installed. The board will remain a 15-member group, however, because of another revision, which allows the 12 elected directors to tap three additional directors from VSDA's regular member roster. One will serve a one-year term; each of the other two will serve a two-year term.

Granberg and VSDA president Lou Berg say the new system allows the trade group to better reflect the complexion of its overall membership. "This gives the people

on the board a chance to elect an outstanding individual who didn't get elected or to make sure the board represents all segments of the industry," says Granberg. Adds Berg, head of Houston's two-store Audio/Video Plus, "I think now we'll have the freedom to round out the board, whether it be with a large dealer or a distributor."

Berg and Granberg both acknowledge that small independents account for the bulk of VSDA's voting membership, which has made it difficult for representatives from large chains and video distributors to garner enough ballots to make the board. Similarly, they say that if continued consolidation within the industry turns VSDA into a group of larger merchants at some point in the future, the three open seats may well be used to ensure representation by smaller dealers.

Representation by distributors is an immediate concern. Schwartz and past VSDA president Arthur Morowitz, head of Metro Video, are the only distribution executives on the board, and the terms of both expire in August.

The board also decided at its Oct. 11 meeting in North Miami, Fla., that only directors elected by the overall membership may serve as VSDA president. This is not a change in practice from past years, although the stipulation had not

been official. Appointed members have been elected officers but not president.

Other election changes approved at the meeting are as follows:

- In an effort to achieve broader geographical representation, the VSDA Nominating Committee will expand from five to nine members. Three of the nine will be board members who are not up for re-election; the other six will be selected from the overall membership.

• Prior to Nominating Committee meetings, VSDA will solicit letters of interest from the general membership in a search for people interested in serving on the board. Granberg says the extra step will help make the nominating group aware of all potential candidates.

- The at-large nominations from the overall membership will continue as previously structured. Potential candidates not named by the Nominating Committee can be placed on the VSDA ballot when nominated by 20 different regular-member companies.

The changes were recommended by the nine-member Election Review Committee, which was chaired by Carol Pough, a partner in the Santa Ana, Calif., store Video Cassettes Unlimited. That committee hammered out the revisions at meetings held Oct. 9-10 in North Miami.

CMJ, NMS LINES BLUR

(Continued from page 6)

accounted for only 35%-40% of the registrants. "The percentage [of college radio people] has gone down, but the number has gone up," notes Haber.

Most of the other attendees seemed to be aspiring artists, managers, and indie-label people. They attended panel sessions with such names as "The Retail Connection And Independent Distribution," "Surviving And Thriving As An Independent Label," and "International Artist Development." While of minimal interest to college programmers, these discussions—along with the Metal Marathon panels—were clearly geared to new artists and their handlers.

Although NMS started with a similar focus on getting new music and the artists who make it off the ground, Haber doesn't think CMJ is becoming a competitor of the larger convention. Whereas NMS has expanded to the point where it offers discussions on nearly every aspect of the music business, he notes, "We're trying to strictly deal in new artists and established artists who are making innovative music."

Haber can foresee the possibility, however, of transferring the convention to the Marriott Marquis, where the NMS is held, or to the Hilton, where it used to be held. To do that, he estimates, he would have to have 3,500-4,000 attendees. The CMJ meeting was moved downtown this year to the Vista from the older Roosevelt Hotel, and Haber says he is satisfied with the Vista for now.

The growth of the CMJ event has paralleled the increasing interest of the major labels in alternative and college radio as an avenue for breaking new acts. Not surprisingly, the majors maintained a high profile at CMJ, with several show-

casing new acts at CMJ-affiliated clubs and some companies taking booths in the exhibit area.

The labels were trying to sell college radio on their alternative acts, such as CBS' Fishbone and Suicidal Tendencies, EMI's Talk Talk and National Velvet, and A&M's the Feelies. Ironically, however, the musical form receiving the most of official attention at CMJ was heavy metal, the subject of seven panel sessions and two keynote addresses (by Megadeth and Lee Abrams) in the Metal Marathon '88 miniconvention Oct. 28-29.

Haber explains that CMJ played up heavy metal more than it did last year because it is "exciting music" and because "young metal bands, if they're good, go through the [artist development] process so quickly that it provides a model for the rest of the industry."

Haber admits the majors are still pushing their "cutting-edge" acts at CMJ but claims that "that's beginning to change with the Metallicas of the world," which he suggests are metal bands with an experimental side.

Besides alternative rock, he adds, record companies are also beginning to focus on "the folk renaissance," typified by such singer-songwriters as PolyGram's Michelle Shocked. Yet he doesn't deny that Shocked, like Abbie Hoffman and Billy Bragg last year, was picked as this year's CMJ keynote speaker partly because of her rebellious political stance.

"We're looking at whatever is left of the renegade art of a couple of decades ago," he explains, noting that college radio is a "renegade medium" compared with mainstream radio. "If something is a little dangerous, a little adventurous,

that doesn't mean it doesn't sell. The CMJ type of artist has generally tried to challenge listeners into opening their minds a little."

Shocked's rambling speech, however, was not too challenging. Noting that she was trying to change the system from within through her music, she said she doesn't like to call herself an artist but that art can be a model for society. The way to effect change, she advised, is to build a social consensus by addressing community issues. She cited the Amnesty International tour, the 24 Hours For Life AIDS research benefit, and an upcoming New York benefit on behalf of the homeless as examples of this approach.

As she harangued a half-empty ballroom about the need to alter the system, the exhibit area and hallway outside were buzzing with the talk of young people eager to break

into the music business. If they were hoping to attract the attention of A&R people, they were undoubtedly disappointed, as few were in evidence at CMJ.

But to some attendees, the mere existence of this event was a reason for hope. At one of the exhibit booths, for example, visitors were offered CDs containing tracks by 15 Cleveland-area bands, along with press clips about some of them. In addition, some of the groups played at clubs in New York and Hoboken, N.J., during the CMJ meeting.

Jim Clevo, who manages a few of the Ohio acts, says the booth cost only \$1,250, compared with \$2,000-\$3,000 at NMS. He said he has attended the latter event, however, and has found it worthwhile.

For additional coverage of the Music Marathon, see pages 10 and 36.

'WHITNEY HOUSTON' TOPS 9 MILLION MARK

(Continued from page 6)

Band.

Pat Benatar landed her eighth consecutive gold album, which is her entire output on Chrysalis.

Arista's "1988 Summer Olympics—One Moment In Time" album went gold, giving Houston—who has a top five single with the title track—another gold record for her crowded wall.

Here's the complete list of October certifications:

MULTIPLATINUM ALBUMS

"Whitney Houston," Arista, 9 million.

"Guns N' Roses," Geffen, 5 million.

U2, "The Joshua Tree," Island/Atlantic, 5 million.

Hank Williams Jr., "Greatest

Hits," Warner/Curb, 2 million.

PLATINUM ALBUMS

Metallica, "... And Justice For All," Elektra, its first.

GOLD ALBUMS

Pat Benatar, "Wide Awake In Dreamland," Chrysalis, her eighth.

The Judds, "Greatest Hits," RCA, their fourth.

Metallica, "... And Justice For All," Elektra, its fourth.

Robert Cray Band, "Don't Be Afraid Of The Dark," Mercury/Hightone, its second.

Robbie Robertson," Geffen, his first as a solo artist.

Various Artists, "1988 Summer Olympics—One Moment In Time," Arista.

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 | 85 | 72 | 26 | BRUCE HORNSBY & THE RANGE ▲ RCA 6686-1-R (9.98) (CD) | SCENES FROM THE SOUTHSIDE |
| 111 | 101 | 93 | 13 | DWIGHT YOAKAM REPRISE 25749 (8.98) (CD) | BUENOS NOCHES FROM A LONELY ROOM |
| 112 | 119 | 138 | 3 | HELLLOWEEN RCA 8529-1-R (8.98) (CD) | KEEPER OF THE SEVEN KEYS, PART II |
| 113 | 98 | 81 | 8 | GEORGE BENSON WARNER BROS. 25705 (9.98) (CD) | TWICE THE LOVE |
| 114 | 114 | 103 | 11 | TOMMY CONWELL AND THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD) | RUMBLE |
| 115 | 94 | 74 | 61 | AEROSMITH ▲2 GEFFEN GHS 24162 (9.98) (CD) | PERMANENT VACATION |
| 116 | 120 | 98 | 8 | JOHN HIATT A&M SP 5206 (8.98) (CD) | SLOW TURNING |
| 117 | 105 | 113 | 29 | HURRICANE ENIGMA 73320 (8.98) (CD) | OVER THE EDGE |
| 118 | 111 | 111 | 7 | SUICIDAL TENDENCIES EPIC FE 44288/E.P.A. (CD) | HOW WILL I LAUGH TOMORROW ... |
| 119 | 145 | — | 2 | MIDNIGHT STAR SOLAR D-72564/CAPITOL (8.98) (CD) | MIDNIGHT STAR |
| 120 | 149 | — | 2 | JONATHAN BUTLER JIVE 1136-1-J/RCA (8.98) (CD) | MORE THAN FRIENDS |
| 121 | 113 | 108 | 6 | STEVE MILLER CAPITOL C1-48303 (8.98) (CD) | BORN 2B BLUE |
| 122 | NEW ▶ | 1 | PAUL SIMON WARNER BROS. 25789 (12.98) (CD) | NEGOTIATIONS AND LOVE SONGS (1971-1986) | |
| 123 | 102 | 95 | 13 | PETER CETERA FULL MOON 25704/WARNER BROS. (9.98) (CD) | ONE MORE STORY |
| 124 | 106 | 85 | 14 | ERIC B. & RAKIM ● UNI 3/MCA (8.98) (CD) | FOLLOW THE LEADER |
| 125 | 133 | 136 | 6 | SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD) | SA-FIRE |
| 126 | 137 | — | 2 | KANSAS MCA 6254 (8.98) (CD) | IN THE SPIRIT OF THINGS |
| 127 | 112 | 96 | 24 | RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD) | TOUGHER THAN LEATHER |
| 128 | 122 | 107 | 12 | JEFFREY OSBORNE A&M SP 5205 (8.98) (CD) | ONE LOVE--ONE DREAM |
| 129 | 110 | 126 | 135 | ANITA BAKER ▲4 ELEKTRA 60444 (8.98) (CD) | RAPTURE |
| 130 | 163 | 180 | 3 | BULLETBOYS WARNER BROS. 25782 (8.98) (CD) | BULLETBOYS |
| 131 | 129 | 117 | 19 | EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD) | STRICTLY BUSINESS |
| 132 | 124 | 124 | 4 | SIR MIX-A-LOT NASTY MIX 70123 (8.98) | SWASS |
| 133 | NEW ▶ | 1 | DIRE STRAITS WARNER BROS. 25794 (9.98) (CD) | MONEY FOR NOTHING | |
| 134 | 134 | 164 | 3 | LEVEL 42 POLYDOR 837 247 1/POLYGRAM (CD) | STARING AT THE SUN |
| 135 | 121 | 135 | 9 | JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD) | NOTHING'S SHOCKING |
| 136 | 125 | 125 | 6 | DANZIG DEF AMERICAN 24208/GEFFEN (8.98) (CD) | DANZIG |
| 137 | 151 | 162 | 4 | NOEL 4TH & B'WAY 4009 (8.98) (CD) | NOEL |
| 138 | 146 | 139 | 24 | 2 LIVE CREW LUKE SKYWALKER XR 101 (8.98) (CD) | MOVE SOMETHIN' |
| 139 | 131 | 131 | 5 | STANLEY JORDAN EMI 48682 (9.98) (CD) | FLYING HOME |
| 140 | 115 | 105 | 17 | CROWDED HOUSE CAPITOL C1-48763 (9.98) (CD) | TEMPLE OF LOW MEN |
| 141 | 128 | 122 | 18 | STRYPER ● ENIGMA 73317 (9.98) (CD) | IN GOD WE TRUST |
| 142 | 142 | 155 | 3 | SANTANA COLUMBIA C3X 44344 (CD) | VIVA SANTANA |
| 143 | 147 | 150 | 6 | THE CALIFORNIA RAISINS PRIORITY 9755 (8.98) (CD) | SWEET, DELICIOUS & MARVELOUS |
| 144 | 138 | 133 | 17 | STEVIE B LMR LP 5500 (8.98) (CD) | PARTY YOUR BODY |
| 145 | 127 | 110 | 21 | REO SPEEDWAGON ● EPIC OE 44202/E.P.A. (CD) | THE HITS |
| 146 | 141 | 116 | 18 | DAVID SANBORN REPRISE 25715 (9.98) (CD) | CLOSE-UP |
| 147 | 154 | 142 | 85 | U2 ▲5 ISLAND 90581/ATLANTIC (9.98) (CD) | THE JOSHUA TREE |
| 148 | 136 | 130 | 73 | WHITNEY HOUSTON ▲6 ARISTA AL 8405 (9.98) (CD) | WHITNEY |
| 149 | 150 | 157 | 77 | RANDY TRAVIS ▲3 WARNER BROS. 25568 (8.98) (CD) | ALWAYS & FOREVER |
| 150 | 144 | 127 | 50 | ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD) | PHANTOM OF THE OPERA |
| 151 | 177 | — | 2 | L'TRIMM ATLANTIC 81925 (8.98) (CD) | GRAB IT! |
| 152 | 182 | 197 | 12 | TRACIE SPENCER CAPITOL C1-48186 (8.98) (CD) | TRACIE SPENCER |
| 153 | 160 | 154 | 25 | TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD) | WHO? |
| 154 | 126 | 102 | 19 | FAT BOYS ● TIN PAN APPLE 835 809 1/POLYGRAM (CD) | COMING BACK HARD AGAIN |
| 155 | 139 | 146 | 60 | WHITE LION ▲ ATLANTIC 81768 (8.98) (CD) | PRIDE |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|-----------|---------------|--|---|----------------------------|
| 156 | NEW ▶ | 1 | CHERYL "PEPSII" RILEY COLUMBIA FC 44409 (CD) | ME, MYSELF AND I | |
| 157 | 157 | 175 | 11 | LIVING COLOUR EPIC BFE 44099/E.P.A. (CD) | VIVID |
| 158 | NEW ▶ | 1 | VARIOUS ARTISTS A&M SP 3918 (9.98) (CD) | STAY AWAKE | |
| 159 | 123 | 101 | 9 | VARIOUS ARTISTS COLUMBIA OC 44034 (CD) | FOLKWAYS |
| 160 | 143 | 109 | 19 | JIMMY PAGE ● GEFFEN GHS 24188 (9.98) (CD) | OUTRIDER |
| 161 | 130 | 118 | 56 | DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD) | MUSIC FOR THE MASSES |
| 162 | 132 | 132 | 18 | HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD) | WILD STREAK |
| 163 | 155 | 158 | 17 | PAULA ABDUL VIRGIN 90943 (8.98) (CD) | FOREVER YOUR GIRL |
| 164 | 135 | 106 | 7 | THE SMITHS SIRE 25786/WARNER BROS. (8.98) (CD) | RANK |
| 165 | 156 | 149 | 104 | DEF LEPPARD ▲7 MERCURY 810 308 1/POLYGRAM (CD) | PYROMANIA |
| 166 | 185 | 190 | 3 | BIG COUNTRY REPRISE 25787 (8.98) (CD) | PEACE IN OUR TIME |
| 167 | 181 | 185 | 3 | THE ALARM I.R.S. 39108/MCA (6.98) | ELECTRIC FOLKLORE LIVE |
| 168 | 162 | 143 | 15 | SLAYER DEF JAM GHS 24203/GEFFEN (8.98) (CD) | SOUTH OF HEAVEN |
| 169 | 175 | 151 | 60 | TIFFANY ▲4 MCA 5793 (8.98) (CD) | TIFFANY |
| 170 | 153 | 144 | 19 | VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD) | THE RIGHT STUFF |
| 171 | NEW ▶ | 1 | SOUNDTRACK COLUMBIA SC 44299 (CD) | BIRD | |
| 172 | 169 | 145 | 12 | CARLY SIMON ARISTA AL 8526 (9.98) (CD) | GREATEST HITS LIVE |
| 173 | 171 | 169 | 36 | THE CHURCH ARISTA AL 8521 (8.98) (CD) | STARFISH |
| 174 | 158 | 167 | 18 | BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD) | LONG LIVE THE KANE |
| 175 | 178 | — | 2 | MINISTRY SIRE 25799/WARNER BROS. (8.98) (CD) | THE LAND OF RAPE AND HONEY |
| 176 | 174 | 165 | 25 | K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD) | SHADOWLAND |
| 177 | 170 | 160 | 26 | DARYL HALL JOHN OATES ● ARISTA AL 8539 (9.98) (CD) | OOH YEAH! |
| 178 | 168 | 161 | 19 | NAJEE EMI 90096 (9.98) (CD) | DAY BY DAY |
| 179 | NEW ▶ | 1 | IVAN NEVILLE POLYDOR 834 896 1/POLYGRAM (CD) | IF MY ANCESTORS COULD SEE ME NOW | |
| 180 | 172 | 170 | 14 | RHYTHM CORPS PASHA BFZ 44159/E.P.A. (CD) | COMMON GROUND |
| 181 | NEW ▶ | 1 | THE CHARLIE DANIELS BAND EPIC FE 44324/E.P.A. (CD) | HOMESICK HEROES | |
| 182 | NEW ▶ | 1 | JETBOY MCA 42235 (8.98) (CD) | FEEL THE SHAKE | |
| 183 | 183 | — | 2 | LOS LOBOS SLASH 25790/WARNER BROS. (9.98) (CD) | LA PISTOLA Y EL CORAZON |
| 184 | 186 | 189 | 4 | GRAYSON HUGH RCA 7661-1-R (8.98) (CD) | BLIND TO REASON |
| 185 | 190 | 159 | 57 | BOB MARLEY AND THE WAILERS ▲ ISLAND 90169/ATLANTIC (8.98) (CD) | LEGEND |
| 186 | 184 | 177 | 14 | JETHRO TULL CHRYSALIS V5X 41653 (CD) | 20 YEARS OF JETHRO TULL |
| 187 | 187 | — | 2 | SURVIVOR SCOTTI BROS. OZ 44282/E.P.A. (CD) | TOO HOT TO SLEEP |
| 188 | 188 | — | 2 | DAVID LANZ NARADA LOTUS 60121/MCA (8.98) (CD) | CRISTOFORI'S DREAM |
| 189 | 152 | 152 | 6 | TOM WAITS ISLAND 90987/ATLANTIC (9.98) (CD) | BIG TIME |
| 190 | 165 | 166 | 13 | JOAN ARMATRADING A&M SP 5211 (8.98) (CD) | THE SHOUTING STAGE |
| 191 | NEW ▶ | 1 | CIRCUS OF POWER RCA 8464-1-R (8.98) (CD) | CIRCUS OF POWER | |
| 192 | 197 | — | 2 | RICHARD THOMPSON CAPITOL C1-48845 (8.98) (CD) | AMNESIA |
| 193 | NEW ▶ | 1 | DIANE SCHUUR GRP GR 9567/MCA (8.98) (CD) | TALKIN' 'BOUT YOU | |
| 194 | NEW ▶ | 1 | GIANT STEPS A&M SP 5190 (8.98) (CD) | THE BOOK OF PRIDE | |
| 195 | 161 | 141 | 13 | KENNY LOGGINS COLUMBIA OC 40535 (CD) | BACK TO AVALON |
| 196 | NEW ▶ | 1 | TOM COCHRANE & RED RIDER RCA 8532-1-R (8.98) (CD) | VICTORY DAY | |
| 197 | NEW ▶ | 1 | THE DICKEY BETTS BAND EPIC FE 44289/E.P.A. (CD) | PATTERN DISRUPTIVE | |
| 198 | 159 | 134 | 8 | PSYCHEDELIC FURS COLUMBIA FC 44377 (CD) | ALL OF THIS AND NOTHING |
| 199 | 140 | 120 | 8 | TRANSVISION VAMP UNI 5/MCA (8.98) (CD) | POP ART |
| 200 | 173 | 153 | 7 | FISHBONE COLUMBIA FC 40891 (CD) | TRUTH AND SOUL |

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

| | | | | | | | |
|----------------------|------------------------------|-------------------------------|----------------------------------|--------------------------------|------------------------|-------------------------|---|
| 10,000 Maniacs 101 | The California Raisins 143 | Steve Earle 103 | Information Society 25 | Bob Marley And The Wailers 185 | Robert Palmer 30 | Sir Mix-A-Lot 132 | Randy Travis 149, 84 |
| 2 Live Crew 138 | Cameo 72 | Eric B. & Rakim 124 | J.J. Fad 82 | Ziggy Marley/Melody Makers 97 | Pet Shop Boys 49 | Slayer 168 | U2 147, 1 |
| Paula Abdul 163 | Tracy Chapman 13 | The Escape Club 28 | Freddie Jackson 91 | Bobby McFerrin 9 | Robert Plant 104 | The Smiths 164 | UB40 19, 69 |
| Aerosmith 115 | Cheap Trick 29 | Gloria Estefan/Miami Sound 68 | Michael Jackson 59 | Metallica 11 | Poison 20 | Soundtracks 198 | Van Halen 21 |
| The Alarm 167 | Chicago 74 | Melissa Etheridge 79 | Jane's Addiction 135 | George Michael 8 | Psychotic Furs 198 | Bird 171 | Luther Vandross 12 |
| Anthrax 39 | Toni Childs 96 | Europe 33 | Jetboy 182 | Midnight Oil 52 | Public Enemy 98 | Buster 56 | VARIOUS ARTISTS 1988 Summer Olympics 45 |
| Joan Armatrading 190 | The Church 173 | Fat Boys 154 | Jethro Tull 186 | Midnight Star 119 | R.E.M. 44 | Cocktail 4 | Folkways 159 |
| Rick Astley 50 | Cinderella 10 | Fishbone 200 | Joan Jett And The Blackhearts 26 | Steve Miller 121 | REO Speedwagon 145 | Dirty Dancing 41 | Stay Awake 158 |
| Bad Company 62 | Circus Of Power 191 | Glenn Frey 36 | Elton John 37 | Ministry 175 | Ready For The World 76 | Imagine: John Lennon 32 | Vixen 60 |
| Anita Baker 7, 129 | Tom Cochrane & Red Rider 196 | Kenny G 16 | Stanley Jordan 139 | Kylie Minogue 70 | Rhythm Corps 180 | More Dirty Dancing 95 | Tom Waits 189 |
| Bangles 61 | Cocaine Twins 109 | Big Daddy Kane 174 | The Judds 106 | Eddie Money 58 | Run-D.M.C. 127 | Tracie Spencer 152 | Was (Not Was) |

Major Int'l Pub Acquires Edition Hansen

Danish Co. Swells Music Sales/G. Schirmer Catalog

BY KNUD ORSTED

COPENHAGEN, Denmark Edition Wilhelm Hansen, the largest music publishing company in the Scandinavian countries, with major holdings in serious 20th-century repertoire, has been acquired by the international publishing firm Music Sales/G. Schirmer.

The deal includes the major operation of Edition Wilhelm Hansen AS, the Danish parent company of Edition Wilhelm Hansen, as well as its subsidiary companies in Sweden, Finland, West Germany, the U.K., and the U.S.

According to Robert Wise, managing director of Schirmer/Hansen parent Music Sales in London, a "secrecy pact" with Hansen precludes disclosure of the financial terms of the deal, which also involved real estate and retail outlets in the several countries.

In the U.S., Music Sales/G. Schirmer president Barrie Edwards says the acquisition will provide an even greater presence in Europe for the U.S.-originated G. Schirmer, which is also rich in works of serious

music. Edwards notes that Music Sales acquired G. Schirmer two years ago at a cost of some \$8 million. He concedes that the Hansen deal cost the company considerably more. Edwards expects Hansen's fortunes to be enhanced in the U.S. via handling by Music Sales/G. Schirmer, replacing a two-person staff out of New York. Like Hansen, G. Schirmer was founded in the mid-19th century.

The Hansen firm was founded 131 years ago, and the fifth generation of the family since then, sisters Hanne and Lone Wilhelm Hansen, will continue to run the theatrical and production divisions through Nordiska Teaterforlag and the newly acquired Strakosch and Nordgreen Teaterforlag.

The sisters will act as consultants for Music Sales/G. Schirmer, and the third director of Hansen, Tine Birger Christensen, will continue as managing director of the Danish company.

Previous members of the board, Hanne Wilhelm Hansen and attorneys Henrik Stig Moller and K. Lund Christensen, will retire. The new board of directors comprises Bob Wise, Malcolm Graham, and Frank

Johnson of Music Sales, London. In Sweden, West Germany, the U.K., and the U.S., the present management teams will be retained.

Edition Wilhelm Hansen AS has published the works of virtually every prominent Scandinavian composer since the days of Grieg, Sibelius, and Carl Nielsen. The company also holds the copyrights to a number of songs by popular composers, including George Gershwin and Paul Simon.

Chester Music, its London subsidiary, has published outstanding composers from other countries, including Stravinsky, Poulenc, and de Fallo.

G. Schirmer, described as Hansen's "mirror image" in the U.S. and already part of the Music Sales group, has an almost identical pedigree. The 125-year-old company has promoted and nurtured many contemporary composers, including Bernstein, Menotti, and Barber, and over the years has published, along with sister imprint AMP, nearly half of the Pulitzer Prize-winning musical compositions.

With the new link, these three similar companies will extend opportunities worldwide for their catalogs and composers. Schirmer's strength in the U.S. and the commanding international position of Music Sales as a publisher and retailer will complement the dominant status of Edition Wilhelm Hansen throughout Scandinavia and Europe, with dramatically enhanced marketing possibilities.

Assistance in preparing this story was provided by Irv Lichtman in New York.

BMG Bows 3 New Cos.

LONDON BMG Music International is setting up three new Scandinavian companies under the BMG Ariola banner in Denmark, Sweden, and Norway.

In an announcement made jointly in New York and London, Rudi Gassner, president and CEO, said, "Establishing these new centers has completed our goal to have an affiliate in all European countries as well as fostering the globalization of BMG Music International."

Ernst Mikael Jorgensen, most recently managing director of his own company, It's Magic, has been named GM of BMG Ariola, Denmark. Jorgensen handled PolyGram's local and international A&R, marketing, and promotion in Denmark until 1986.

Heading up the Norwegian affiliate is Erling Johannessen, who joins BMG after an 11-year stint at PolyGram, where he was most recently senior product manager for A&R, marketing, and promotion. Hans Breitholtz has been named GM of the

Swedish branch.

Each of the new companies will be responsible for local and international A&R, marketing, promotion, and sales in its respective market. BMG Ariola in Norway will join PolyGram and Scandinavian Music Distribution as an equal partner in their joint distribution venture, Music Service Oslo, as of Jan. 1.

Also on Jan. 1, the Swedish company will set up a new distribution venture with PolyGram. The new company, which will be known as Record Service, will operate out of the existing PolyGram arm. And the Danish company's distribution deal with GDC also takes effect at the beginning of the new year.

Arnold Bahlmann, BMG's senior VP, Central Europe, says, "Though we've had an excellent base with our licensee Grammofon Electra in the past, the establishment of our new Scandinavian companies augments our objective for expanding and strengthening in Europe."

INSIDE TRACK (Continued from page 86)

SOUTHERN BOUND? BMI officials are considering relocating some key-punch-operator positions from its New York headquarters to the organization's Nashville office. A decision is expected within six weeks concerning operators who handle TV-music cue sheets and put them into BMI's computer data base. Nashville's lower telecommunications and labor costs, as compared to New York's, are believed to be a factor in the decision. The jobs do not involve executives, directors, or managers, according to Robbin Ahrold, BMI's VP of corporate relations.

SOUTHERN BOUND, PART II: Mike Martinovich, VP of merchandising for CBS Records, New York, is rumored to be headed for Nashville to take over the top marketing post once held by Roy Wunsch, now the label's senior VP of Nashville operations. An announcement is expected "in a couple weeks," according to a CBS source, who added that Martinovich would be a strong addition to the Nashville team being assembled by Wunsch.

INSTANT SUCCESS: No sooner had RCA Records marketed a batch of CD-only catalog soundtracks and other material, ranging from Henry Mancini scores to Elvis Presley to the "The Helen Morgan Story," than the label felt the need to add cassette versions to the release mix.

THE 'F' WORD: Miami rap act M-4sers are back with their second album for JR Records, "Shake It Up And Get Nasty." You'll probably hear about this one—if not on the charts, perhaps in the courts. The album features the sentimental track "We Want To F... You," a XXX-rated takeoff on 2 Live Crew's controversial 1987 track, "We Want Some Pussy." Of course, if the title of M-4sers song offends, you can get the G-rated version: "We Want To Rock You."

WHO SAYS THE PRESS IS FREE? Tommy Hammond, one of the proprietors of the Alabama record



Personification. Personics president Charles Garvin, left, cuts the ribbon on the first Personics System, which allows consumers to create custom-made cassettes. Shown at right is George Montgomery, director of the Wherehouse store in which the system is installed.

Alleged Tax Debt Has Not Hurt Ohio Music Retailer

BY EARL PAIGE

LOS ANGELES Record & Tape Outlet, a 41-store chain and wholesale firm based in a suburb of Columbus, Ohio, is embroiled with the Internal Revenue Service over a disputed tax lien and alleged tax debt stated at \$27.6 million.

The large amount of the disputed claim has fueled questions about the company's liquidity among accounts, suppliers, and competitors since the case came to light in July. Since then, officials of both Record & Tape Outlet and the IRS have been reviewing the claim.

At issue are back taxes relating to an IRS audit of the company's books. An alleged unpaid balance between 1980 and 1984 totals \$27.4 million; the rest of the money is owed for alleged unpaid taxes in 1985 and 1987.

According to Jack Batchelor, president of parent firm Music Promotions, a meeting with IRS officials Oct. 4-6 has resulted in "knocking out 98%" of the claim. Another meeting was set for Nov. 4.

An official at the IRS office in Cincinnati declined to comment on the case, other than to verify the original claimed amount.

Joe Testa, recorder in Franklin County, Ohio, verifies that the claim the IRS filed with his office includes six different liens, totalling \$27,594,165.69, "going back to May 1981."

Batchelor says the firm originat-

ed in 1971 as United Sounds of America, a still-existing rack firm that services mass merchandisers with promotional product. The first Record & Tape Outlet store opened in 1976.

Despite the claim, Batchelor says, the firm has had few problems with suppliers. "The majors have been fantastic since a local story broke. We have never been out of front-line product," he says. "They did take a pause to assess things, but they always knew what our numbers were."

One regional branch manager for a major distributor confirms that his company is still selling to Record & Tape Outlet.

"They're an active account with everybody," says the branch manager, who requests anonymity.

Noting the size of the lien, the source says, "There is no way that that is possible... Our credit people do not believe that situation."

He continues, "We do not feel the need to jump ship on that account. We're doing business as normal with that account... We're doing business with that account like we did last year and like we did the year before."

Another regional branch manager for one of the major distributors says curtly, "Yes, they are still a customer—and that's as far as I care to go."

Assistance in preparing this story was provided by Chris Morris.

store charged with selling "porno" records (specifically, 2 Live Crew's "Move Somethin'"), is still waiting on an appeal date. And the costs of the defense are rising. Joe Campbell, a co-owner of the Takin' Home The Hits store in Alexander City, Ala., reports Hammond's lawyer charged for every media phone call fielded in the days after the case hit the news. So far, Hammond's part of the defense has cost \$1,800.

PERFORMANCE PRIMER: The New York Music Publishers' Forum, a unit of The National Music Publishers' Assn., meets Wednesday (9) at the Warwick Hotel to hear how ASCAP, BMI, and SESAC work for writers. ASCAP's Lisa Schmidt and Ken Gilman, BMI's Del Bryant and Marvin Benson, and SESAC's Steven R. Gordon and Deborah Houghton will be present to explain it all.

HIS SHOW: Sid Prosen, the veteran record producer and writer ("Till I Waltz Again With You"), has penned and recorded a Yule song, "If I Were Really Santa Claus," on which Prosen himself does the vocal with backing by Sid's Hometowners Orchestra. Prosen also produced the session, which appears on his own label, Big Records.

TAKING SHAPE: Remo Capra, the singer/writer, wrote an avant-garde play some years ago called "The Shape." It has evolved into another opus, "The Cube," which contains 10 songs soon to be recorded by Capra. One of them, in an earlier form, was recorded years ago by the Cowsills on MGM Records. "The Cube" has a theater edition, which is available at the Drama Book Shop and Gotham Book Mart in New York.

SMART-Y MOVE: Smarty Pants Inc., the kiddie audio/visual line helmed by Sheldon Tirk, has made a deal for distribution in Canada through A&M Records. Among the 19 releases debuting the arrangement are the audio and video adaptations of "The Real Mother Goose," the classic first published in 1916.



Pioneer Spirit. Hans Gout, executive VP emeritus of Philips Du Pont Optical, was presented with the first Pioneer Award by the National Assn. of Recording Merchandisers for his role in the introduction of the compact disk. Shown, from left, are Gout and Frank Hennessey, president of NARM.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Skip Miller is named VP, black music, for RCA Records in New York. He was president of Motown Records.

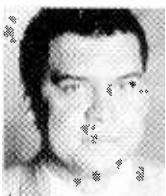
Orpheus Records in New York appoints Walter Lee VP, marketing and operations. He was senior VP, marketing and promotion, for Capitol Records.

Martin Greenfield is named VP, administration, for Epic/Portrait/CBS Associated Labels in New York. He was VP, planning and administration, for CBS Records.

BMG Classics in New York appoints Chris Wemcken VP of marketing. He was international A&R/product manager for PolyGram Records in Sidney, Australia.

Enigma Entertainment Corp. in Los Angeles names Tom Yotka label manager for the Enigma Classics division. He was a product coordinator/manager for Wherehouse Entertainment.

CBS Records in New York appoints Dennis Burstein associate director of traffic, merchandising. He was traffic manager, merchandising, for the label. Columbia Records in New York names David W. Tezak local promotion manager, Detroit. He was local promotion manager, Detroit, for Cap-



MILLER



LEE



GREENFIELD



WEMCKEN

tol Records. CBS Records Inc. in Los Angeles appoints Adrian White senior counsel, West Coast. She was records counsel for the label.

Warner Bros. Records in Los Angeles names Paul Vitagliano national promotion manager, modern music/college radio. He was a club DJ and producer for WFNX Boston. Warner Bros. Records in Nashville makes the following appointments: Bill Mayne, national promotion manager; Chris Palmer, alternative marketing/product manager; and Rick Baumgartner, regional marketing manager, Southwest. Mayne was regional marketing manager, Southwest, and Palmer was national promotion manager, both for the label. Baumgartner was sports director for WSIX Nashville.

Mark Maynard is promoted to director of Master Series marketing/director of sales by MCA Records/Nashville. He was director of sales for the label.

Atco Records in New York makes the following appointments: Valerie DeLong, Southeast regional promotion director; Jeff Hackett, Southwest regional promotion director; Jeff Neben, West Coast regional promotion director; Barbara Seltzer, East Coast regional promotion director; and Peter Spasoff, Midwest regional promotion director. DeLong was in marketing and sales for WEA; Hackett was a restauranteur in Houston; Neben was a record consultant; Seltzer was national secondaries promotion manager for the label; and Spasoff was Chicago local-promotion rep for RCA Records.

Motown Records in Los Angeles appoints Mary Joe Moore assistant to the VP of promotion; Joan Scott joins regional promotion, West Coast. They were, respectively, assistant to the VP of sales and distribution for the label and in regional promotion, West Coast, for Capitol/EMI.

Mike Lipton is named director of marketing for Conscar Records And Tapes in Los Angeles. He was senior VP for United Artists Records.

Tommy Boy Records in New York names Larry Stanley director, business affairs and international, and Edward Strickland national director, R&B promotions. They were, respectively, in private law practice and tour promotions coordinator for Rush Artist Management.

• VIDEO PEOPLE on the move, see page 48

Capitol Box Fits CD-3 Criteria

BY GEOFF MAYFIELD

NEW YORK The 3-by-12-inch box has grabbed the inside track on becoming the merchandising standard for the 3-inch compact disk—and Capitol Records thinks it has developed the product's ultimate package.

Capitol's timing seems right. Shortly after the label released two CD-3 singles—Duran Duran's "I Don't Want Your Love" and Poison's "Every Rose Has Its Thorn"—in this package, the Manufacturers Advisory Committee of the National Assn. of Recording Merchandisers unanimously endorsed the 3-by-12 as the standard for 3-inch disks.

The star of this show is the 3-by-3-inch plastic box, called a Gem-Pak, that is housed within the disposable footlong cardboard package. Ron McCarrell, Capitol VP of marketing, says the snap-open box holds disks more securely than the cardboard slip sleeves being used by other labels.

"The plastic wallet makes for good storage, as opposed to the paper ones I've been seeing, where the disk can slip out," McCarrell says.

The Gem-Pak also features dedicated art work on a wraparound label placed on the wallet at the point of manufacture. The design permits spine identification for

CD-3s, a feature missing from most previous packages.

Fort Wayne, Ind., manufacturer International Packaging Corp. has a patent pending on Gem-Pak's design and has registered a trademark for the product's name. The company worked in league with New York-based packaging specialist Queens Group and Sony CD presser Digital Audio Disc Corp. on the packaging design. Capitol coordinated its efforts with Queens Group.

McCarrell says Capitol plans to use the design for all forthcoming CD-3s, regardless of their program—A-B singles, maxisingles, or mini-albums.

Within the colored band atop the front of the 3-by-12 package on future Capitol CD-3s, copy will clearly state the type of program. The labels will read, for example, "contains two songs" or "contains maxisingle mix." No such description appears on the Poison and Duran Duran boxes because those units were designed before Capitol decided to label the type of program, McCarrell says.

Richard Roth, executive VP of Queens Group, and Gene Hull, VP of marketing for International Packaging Corp., say the Gem-Pak's design will facilitate automated loading by CD pressers. Although Queens brokered the Capitol deal, if the package becomes

widely utilized, Hull says his company would sell its plastic boxes directly to pressers. Queens, which produces the Gem-Pak's wrap-around label and the 3-by-12 box, will continue to deal with labels. "It's not really in our interest to be sellers of plastic units," Roth explains. "It's in our interest to develop a package that will work for the industry."

Another CEMA-distributed label, EMI, also plans to use the Gem-Pak. The first EMI CD-3s in the package, from Robert Palmer and Najee, are due for release Wednesday (9). As for labels outside of the CEMA camp, Roth says, "Everybody who has seen it has expressed a great deal of interest in it."

The decision by the 36-member NARM Manufacturers Advisory Committee to adopt the 3-by-12 as the CD-3 standard was reached Oct. 26 at the trade group's Wholesalers Conference in Palm Springs, Calif. Ironically, the 3-by-12 size has not been well received by retailers and racks as a standard for cassette maxisingles, the taped versions of 12-inch singles.

Many merchandisers had been rooting for the 3-by-12 as standard for CD-3s; store managers who attended September's Retailers Conference in San Diego agreed those dimensions would be most practical. But, led by Tower Records, some of the chain executives who attended that meet were beginning to favor a 7-by-7-inch package, which would allow dealers to store the 3-inch disks in vinyl singles bins.

Def Jam Bows Black Gold, Signs 5 Acts To R&B Label

NEW YORK Def Jam Records, the home of such hip-hop stars as L.L. Cool J and Public Enemy, is introducing an R&B-only label called Black Gold. Like Def Jam, Black Gold will be distributed by Columbia Records.

Four of the first five acts signed to Black Gold previously recorded for Def Jam. They are Alyson Williams, Oran "Juice" Jones, Chuck Stanley, and Tashan. The fifth is veteran vocal group Blue Magic.

"We're splitting Black Gold off from Def Jam to develop a special aura for the artists and the label," says Def Jam-Black Gold president Russell Simmons. "Most of today's

R&B is not artist driven enough, is not gutsy enough. Our artists' images will be very strong. There'll be no question about what they represent."

Simmons intends to bring in many new staffers and move some over from Def Jam to Black Gold. Faith Newman, who worked in song publishing for Def Jam, will be A&R director for Black Gold.

Williams' album, titled "Raw, Gutsy R&B," is to be released in January, with projects by Blue Magic and Jones to follow.

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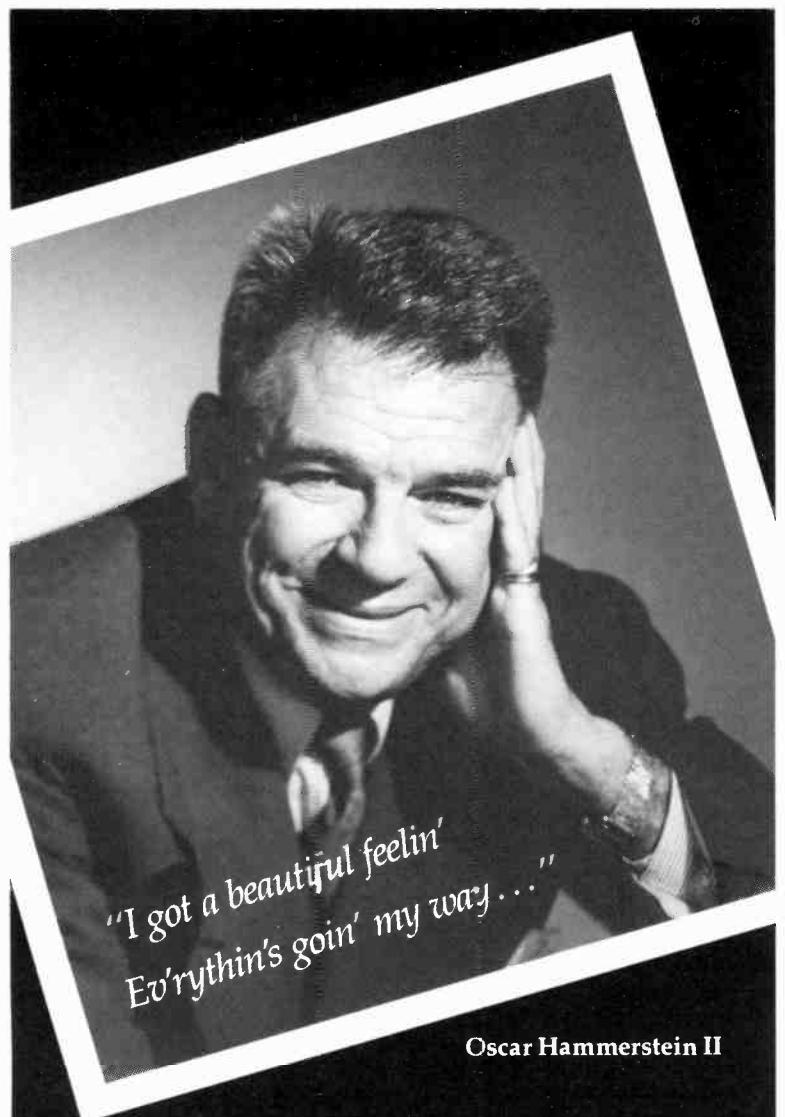
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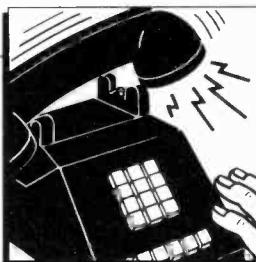
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INSIDE TRACK

Edited by Irv Lichtman



OVERTURE TO A PRICE CUT? WEA has extended its fourth-quarter CD discounts, which originally were slated to run out at the end of October, through to Dec. 23. The move is fueling optimism among retailers that the distributor plans to put some sort of permanent price reduction in place by the start of next year, especially since WEA used a similar tactic last year to introduce its \$12.78-list Super Savers line. The current deals, offered on most available titles, cut 6% off the wholesale price of \$12.78 titles and 12% off full-line disks.

WAXING ON: Scuttlebutt in the Washington, D.C., area suggests that the Pittsburgh-based **National Record Mart** intends to pick up the 50-year-old Waxie Maxie's web; those rumors have circulated in the Midwest, too. Meanwhile, Track hears that **David Blaine**, Waxie's VP and GM, may be headed to Philadelphia-based **Wall To Wall Sound & Video** in January. Wall To Wall has been shopping for an executive to head its music operation for at least a year.

MILESTONE: Albany, N.Y.-based **Trans World Music Corp.** becomes only the second U.S. music chain to top the 400-unit mark. The web opened its 401st store Oct. 29, the last day of its fiscal quarter. **Musicland**, of course, has more than 600 stores.

HOLLIER EXITS FILMTRAX: The unexpected resignation of **Tim Hollier** from his executive positions at Filmtrax has caused shock in the U.K. music business. His departure is attributed by the company to "personal reasons and a desire to pursue various projects within the film industry." Filmtrax chief executive **John Hall**, who set up the company four years ago with Hollier, terms the parting "amicable." Hollier was director of Filmtrax and president of its U.S. subsidiary, Filmtrax Copyright Holdings Inc. A singer-songwriter in the '60s, Hollier's compositions formed the basis of the Filmtrax publishing operation. The company has made major acquisitions this year, including the **Columbia Pictures Music Group**, which includes Belwin-Mills Music and Columbia's print

unit, and **Ivan Mogull Music**, in purchases totalling \$70 million. It also acquired the U.K.'s **Novello & Co.**

THE SALE OF ROULETTE RECORDS along with other labels owned by **Morris Levy** is still up in the air after another period expired in which New York's **KB Communications** had exclusive rights to buy the label for \$4.5 million. KB, which originally had a deadline of Sept. 9, could not meet the new October date, but there's still a chance a deal could come about, Track hears.

LUMBERING ON: Despite continuing rumors that **Tree International** is about to be sold, executive VP **Donna Hillyer** denies anything is imminent. She does confirm, though, that **CBS Records**, **PolyGram**, and **EMI** are "real interested and in the ball game."

BUSTING OUT: **Phil Collins**' debut film, "Buster," will open in U.S. theaters Nov. 23. Based on the real-life story of British train robber **Buster Edwards**, the film was a No. 1 smash in the U.K. It has also spawned a hit single for Collins, his remake of "A Groovy Kind Of Love," off the **Atlantic** soundtrack. The soundtrack includes two more Collins cuts, including the next single, "Two Hearts" . . . "The Middle Of Nowhere," a new revue based on the songs of **Randy Newman**, begins performances Nov. 4 at New York's Astor Place Theatre.

IT'S A STEAL: Someone got away with the headphones used to demonstrate a car DAT setup at the **Tower** store on Fourth and Broadway in New York the other day. Some graffiti was also scrawled on the DAT machine itself. The DAT On The Road display, one of seven at Tower stores in the U.S., was put up by **GRP Records**, which entered the prerecorded DAT scene this year. Well aware of industry controversy surrounding DAT, **Bud Katzel**, GRP senior VP of marketing and sales, comments, "I didn't know the RIAA was after headphones too!"

ENTERTAINMENT ATTORNEYS **Michael Sukin** and **Marc Jacobson** and their staff are leaving the New York firm of **Berger & Steingut** to join **Carro, Spanock, Kaster & Ciuffo**. The latter firm, located at 1645 Broadway, represented **Morris Levy** in the recent sale of his **Big Seven** music publishing company to Japan's Fuji entertainment complex, while Sukin brings in representation of the Gershwin Estates, Opryland, Acuff-Rose Music, the Presley Estate, and the Gipsy Kings, among others.

(Continued on page 84)

Fogerty, Fantasy Face Off In Frisco Court *Label: Ex-Creedence Star Stole His Own Song*

BY ROBIN TOLLESON

SAN FRANCISCO Rock stars are frequently sued by songwriters who claim that the artists stole their songs. But it is not every day that an artist is accused of ripping off his own composition.

That is exactly what has happened, however, to John Fogerty, the former lead singer of Creedence Clearwater Revival, who last week faced charges of musical plagiarism in U.S. District Court here.

Fantasy Records, the plaintiff in the suit, contends that Fogerty's 1985 Warner Bros. hit "Old Man Down The Road" is the same song as Creedence Clearwater Revival's 1970 "Run Through The Jungle." Fantasy owns the rights to much of the material Fogerty wrote for Creedence before the group disbanded in 1972.

Fogerty and his lawyers admit to similarities between the two songs but attribute that to the fact that both belong to the bluesy genre Fogerty calls "swamp music." "I just sit down and make the best rock'n'roll that I can," Fogerty testified here Oct. 24.

Fantasy lawyer Malcolm Burn-

stein counters, "He can write 500,000 in his same style, but not use the same melody. These are note-to-note the same."

Fantasy says it would not have an argument if the two songs were just similar. "You can listen to 'Green River' and it doesn't sound like 'Old Man Down The Road,'" Burnstein says. But New York musicologist Harold Barlow testified that riffs found in "Jungle" and "Old Man" show up repeatedly in works by Fogerty that precede both of them, going back to "Bootleg" in 1968. Barlow said that Fogerty had "made this structure commonplace."

Appearing in court in a conservative, dark-gray business suit, his right hand in a cast, Fogerty joked with Burnstein that his swamp music is not officially recognized by the Juilliard School of Music but became visibly uncomfortable when pressed about the actual composition of "Old Man Down The Road." At one point, he snapped, "Yeah, I did use that half-step. What do you want me to do, get an inoculation?"

Fantasy's lawyers hope to convince the jury there are substantial similarities between the two songs

and that the only reasonable way that could occur is through copying. If the tunes are shown to be sufficiently similar, the law allows the jury to infer that copying took place. "We don't think it was a conscious effort on John's part," says attorney Burnstein, "but that's not the question. The question is, is he a copyright infringer?"

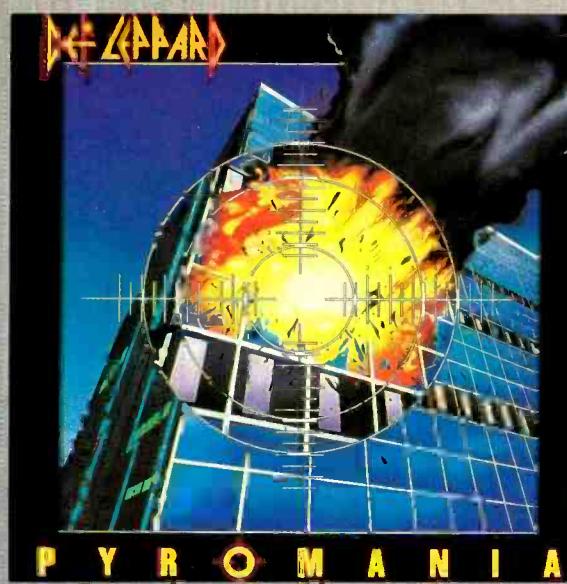
The 10-member jury is expected to reach a verdict on the question of copyright infringement by the end of this week. Monetary damages will be assessed separately.

Fantasy's lawyers have been working on the case since shortly after Fogerty's "Centerfield"—the album on which "Old Man" appeared—was released in 1985, according to Burnstein. The trial has put a halt to work Fogerty is doing on a new album for Warner Bros.

This is not the first time Fogerty and his former bosses have tangled over his "Centerfield" album. Fantasy owner Saul Zaentz sued the singer and Warner Bros. for \$142 million in 1986 for allegedly slandering him in two songs on the album, "Zanz Kant Dance" and "Mr. Greed."

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