

# Billboard

NEWSPAPER

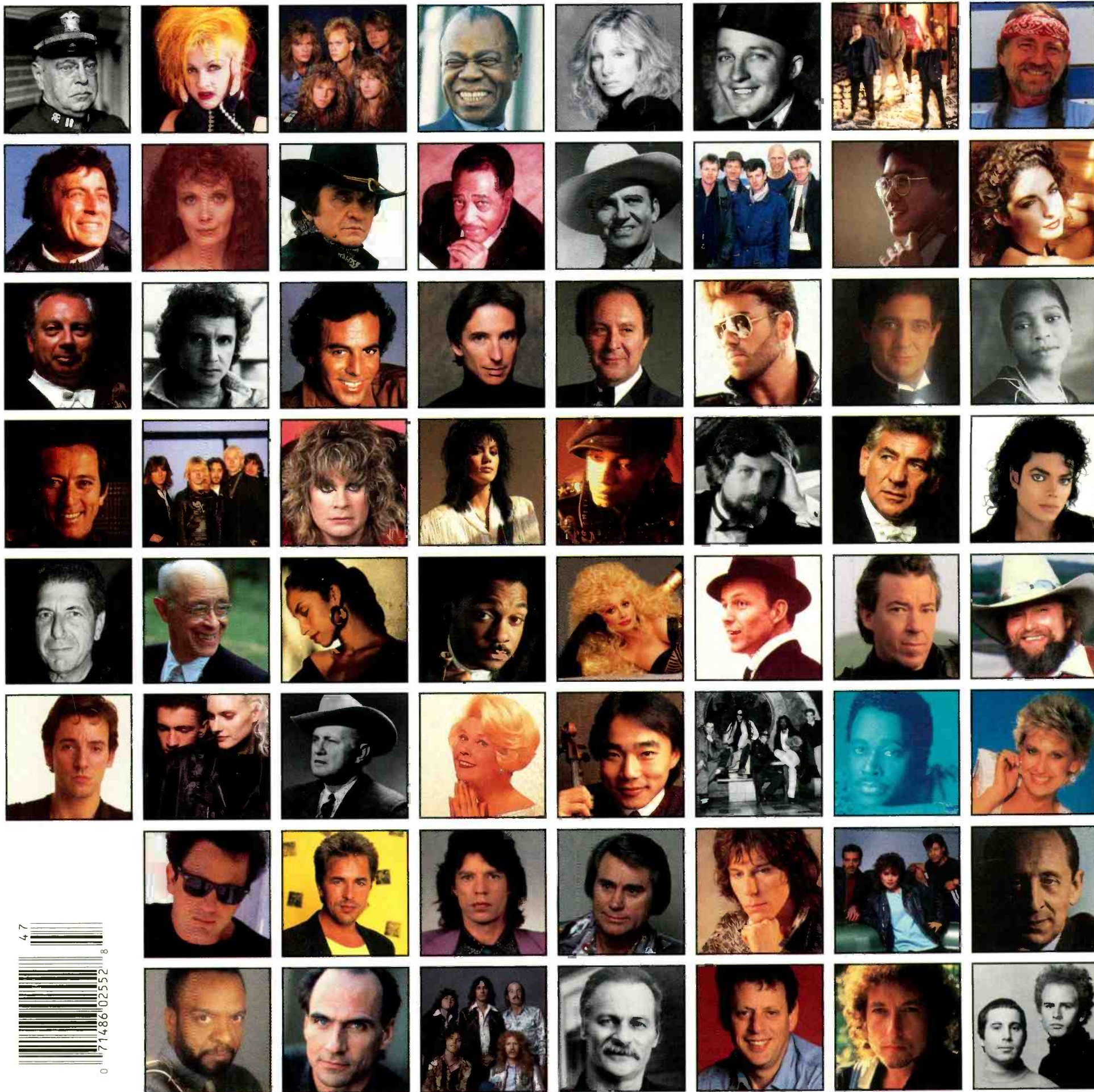
908  
\*\*\*\*\*3-DIGIT  
00817973 4401 8846 MAR90BHZ  
MONTY GREENLY  
APT A  
3740 ELM  
LONG BEACH CA 90807

THE  
**101**  
YEARS  
OF CBS RECORDS

VOLUME 100 NO. 47

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

November 19, 1988/\$3.95 (U.S.), \$5 (CAN.)





# Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

## Country Freshens Its Acts As More Albums Earn Certs

BY DEBBIE HOLLEY

NASHVILLE Despite the fact that country records are having a harder time landing top 40 airplay (Billboard, Nov. 5), there has been a significant increase in the number of country albums being certified gold and platinum. Observers say the increase has resulted from a combination of several factors: new acts, fresh music, faster servicing of country radio, rising video exposure, and more innovative and aggressive marketing techniques.

The number of country albums certified gold or platinum by the Recording Industry Assn. of America jumped from 11 in 1986 to 20 in 1987. Certifications through October 1988 totaled 17—the same number certi-

fied during the first 10 months of last year. (All these numbers refer only to albums released within 18 months of the time they were certified.)

In addition, the number of country acts reaching the gold and platinum levels has increased. Three country  
*(Continued on page 74)*

## Sears Phasing Out Audio/Video But Montgomery Ward Tests Recordings

BY KEN TERRY

NEW YORK Sears, the nation's largest mass merchandiser, plans to phase out most of its audio and video software within the next year, according to several sources. At the same time, Montgomery Ward,

which has sold videocassettes for some time, is re-entering the prerecorded audio field.

At present, Sears sells CDs, audiotapes, and videocassettes in approximately 550 of its 819 stores. The sources estimate Sears does from \$40 million-\$60 million a year in entertain-

ment software, evenly divided between audio and video products.

Sears' software plans surfaced just after the giant retailer announced it will restructure its operations to become more competitive with the discount store chains that have mushroomed across the U.S. Among its initiatives will be an across-the-board lowering of everyday prices, which observers feel could cut Sears' software margins to below acceptable levels.

Sears itself had no comment at press time on the phase-out reports.

Most of Sears' stores are racked by Lieberman, Handleman, and Interstate. Lieberman handles more than 300 Sears units in the Midwest and along the East Coast. Interstate  
*(Continued on page 81)*

## Atco Overhaul Due Under Shulman

BY STEVE GETT

NEW YORK Atco Records is to undergo major reconstruction under its newly appointed president, Derek Shulman.

Since its inception many years ago, Atco has been operated as an Atlantic Records logo. With the support of

Atlantic founder/chairman Ahmet Ertegun and Warner Communications Inc., Shulman plans to establish Atco as a "freestanding" entity apart from Atlantic.

"Within a year or maybe shorter, the game plan is for marketing, promotion, A&R, sales, artist development, publicity, etc. to be taken over

by the people coming on board at Atco," says Shulman. "It'll have a definite identity and will in fact be a separate label."

Shulman was most recently senior VP of A&R at PolyGram, where he groomed such multiplatinum acts as Bon Jovi and Cinderella. He had  
*(Continued on page 81)*

## Cohen Named To NARM/VSDA Exec VP Chair

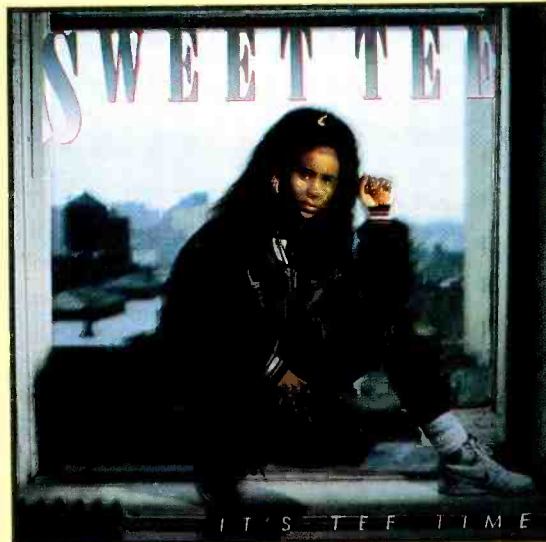
BY GEOFF MAYFIELD

NEW YORK Pam Cohen, who has been Mickey Granberg's right hand at the National Assn. of Recording Merchandisers and the Video Software Dealers Assn., will succeed Granberg as the affiliated trade groups' executive VP.

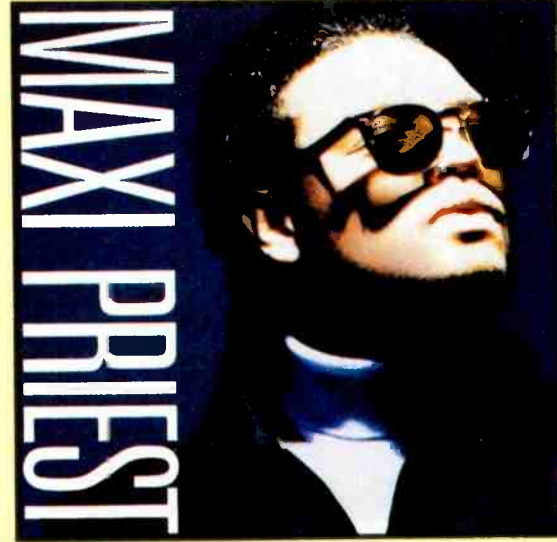
Cohen, who has been executive director of both associations since 1986, is scheduled to assume the post on June 30, 1989. Granberg, who has served NARM throughout its 30-year history, has been executive VP of the two associations since 1984.

The appointment is not a big surprise. Once it became clear months ago that Granberg would not seek to  
*(Continued on page 82)*

ADVERTISEMENTS



SWEET TEE—THE #1 FEMALE RAPPER IN THE WORLD TODAY! AFTER TWO HIT SINGLES, HER DEBUT ALBUM IS NOW ON THE STREET. INCLUDES: "ON THE SMOOTH TIP," "I GOT DA FEELIN'" PLUS SEVEN MORE SONGS PRODUCED BY HURBY LUV BUG. "IT'S TEE TIME" ON PROFILE RECORDS, CASSETTES AND COMPACT DISCS. (PRO-1269)



Maxi Priest is an artist who refuses to be categorized. His debut Virgin album *Maxi* is a fusion of the best values of pop and reggae, epitomized by his lilting cover of the Cat Stevens classic "Wild World." Already a #1 hit in the U.K., this is refreshing music that transcends formats.

## Beyond Sales, 'E.T.' Is A Very Busy Character

BY JIM McCULLAUGH

LOS ANGELES As "E.T.—The Extra-Terrestrial" soars to record-setting sales heights in the VHS format (Billboard, Nov. 12), the little alien is creating feverish rental, Beta, and videodisk activity as well.

In addition, many industry observers maintain that the one-two punch of MCA Home Video's "E.T." and Walt Disney's "Cinderella" will lure dormant renters back into video stores—a critical consideration, given the tendency of consumers to rent fewer tapes the longer they own their VCRs.

"E.T." debuts this week at No. 2  
*(Continued on page 80)*

## A Place Where Love Will Never Cease.

H E A V E N

Back from a Grammy-winning self-titled debut album, this brother and sister team are reaching for the sky and bringing back love like you've never heard before.

Produced by Keith Thomas for Yellow Elephant Music, Inc.

© 1988 CAPITOL RECORDS INC.



The new album and single by

b e b e & c e c e

Winans



ADVERTISEMENT

# "GREATEST HITS" 15 JOURNEYS TO THE TOP.

Over an hour of non-stop music  
from America's premier rock and roll band.

It's the ultimate Journey. Featuring 15 smash songs including  
"Who's Crying Now," "Don't Stop Believin'," and "Open Arms"  
plus "Only The Young" and "Ask The Lonely" —  
two hit songs never before available on any Journey album.

JOURNEY. PLATINUM-BOUND FOR THE 7TH TIME.

"JOURNEY'S GREATEST HITS." OC 44493

ON COLUMBIA CASSETTES, COMPACT DISCS AND RECORDS.



"Columbia,"  are trademarks of CBS Inc. © 1988 CBS Records Inc.

# Billboard CONTENTS

VOLUME 100 NO. 47

NOVEMBER 19, 1988

## SOVIETS READY TO ROCK STEADY

In this week's commentary, Michael Brettler, VP of New York publisher Shapiro, Bernstein & Co., describes his visit to the Soviet pop/rock festival in Moscow and says that the Soviet music industry is making strides to catch up with Western practices. **Page 13**

## Easton's 'Lover' Sets Tongues Wagging

Sheena Easton's new MCA album, "The Lover In Me," showcases her impressive vocal talents and features contributions from hot songwriter/producers L.A. & Babyface, Jellybean Benitez, Angela Winbush, and Prince. Talent editor Steve Gett gets the scoop. **Page 26**

## AES NOTEBOOK: ANALOG LIVES

The Nov. 3-6 meet of the Audio Engineering Society in Los Angeles predictably featured several innovations in multitrack digital recording. But several audio companies also rolled out state-of-the-art analog units that are faster, easier, and less expensive than their digital counterparts. Pro audio/video editor Steven Dupler reports. **Page 40**

## Computer Age Slow To Dawn In Music Biz

Computer technology may have facilitated recording, but it hasn't made its mark among those who manage the industry. Financial editor Mark Mehler finds out why labels, promoters, studios, and others have shied away from the computer and reports on recent innovations in music business software. **Page 67**

### FEATURES

68 Album & Singles Reviews	84 Inside Track
25 The Beat	61 Jazz/Blue Notes
26 Boxscore	44 Latin Notas
10 Chartbeat	70 Lifelines
44 Classical/Keeping Score	36 Nashville Scene
43 Clip List	16 Outa' The Box
35 Dance Trax	24 Power Playlists
8 Executive Turntable	46 Retail Track
61 Gospel Lectern	29 The Rhythm & the Blues
48 Grass Route	14 Vox Jox
74 Hot 100 Singles Spotlight	

### SECTIONS

29 Black	42 Music Video
65 Canada	40 Pro Audio/Video
62 Classified Actionmart	14 Radio
13 Commentary	45 Retailing
36 Country	25 Talent
67 Financial	70 Update
56 Home Video	51 Video Retailing
64 International	

### MUSIC CHARTS

Top Albums	Hot Singles
34 Black	19 Adult Contemporary
46 Compact Disks	30 Black
37 Country	31 Black Singles Action
66 Hits of the World	38 Country
61 Inspirational	39 Country Singles Action
44 Latin	74 Crossover 30
20 Modern Rock Tracks	34 Dance
48 New Age	66 Hits of the World
76 Pop	72 Hot 100
20 Rock Tracks	75 Hot 100 Singles Action

### VIDEO CHARTS

57 Business And Education	52 Videocassette Rentals
57 Health And Fitness	58 Videocassette Sales
51 Kid Video	56 Videodisks

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

# Policy Statement Aimed At Video Clubs, Inserts VSDA Attacks Manufacturers' Ads

BY GEOFF MAYFIELD

NEW YORK In a strongly worded policy statement, the Video Software Dealers Assn. has lashed out against manufacturers using videocassettes as a vehicle to bypass retailers with direct-marketing efforts.

The VSDA board drafted the declaration at its October meeting in North Miami, Fla. The action was stirred by the hubbub retailers raised when Warner Home Video tried to promote direct-to-consumer sales via an 800 number in two recent campaigns (Billboard, Sept. 24).

"The board of directors of VSDA condemns inclusion of solicitations and advertisements in videocassette packages, or on videotapes themselves, which are sold to video retailers for rental or for resale to customers, which direct those retail store consumers away from video stores," the statement reads.

Warner Home Video raised the uproar when it placed a commercial at the beginning of its "Police Academy 5" tape that touted a sales catalog that consumers could obtain via a toll-free number. The supplier also recently inserted a direct-mail brochure in boxes of seven sell-through-priced Clint Eastwood movies.

Adding to the fury was RCA/Columbia's inclusion on recent releases of spots that promoted three new NBC series (Billboard, Oct. 15), although in that instance the supplier was not encouraging direct-marketing efforts.

Spokesmen for Warner Bros. and RCA/Columbia said their companies

did not intend to make any policy changes as a result of the VSDA statement.

Lou Berg, president of VSDA and head of Houston chain Audio/Video Plus, says: "This issue has almost brought about more phone calls to me and to VSDA's headquarters in New Jersey than First-Sale did. I hope [the manufacturers] will listen."

One reason the Warner programs raised such anger, says Berg, stems from the fact that packages of Clint

Eastwood, James Dean, and "Police Academy" titles were being touted at prices that would be difficult for retailers to match. For example, a set of four Eastwood titles, which list individually at \$19.98, are being offered as a group—along with a free poster not available at retail—at \$69.95.

"It's hard to compete when your supplier sells below retail," says Berg. "Here I am doing what manufacturers say—'Go out and sell. Go

(Continued on page 82)

## Arbs Show N.Y. Listeners Adjusting To Band Shifts

BY SEAN ROSS

NEW YORK Radio listeners here seem to be adjusting to the first round of New York's six-way frequency flip, at least judging from the just-released first Arbitron of the fall ratings period. But it may have taken some last-minute work from Arbitron to reduce their confusion.

Crossover WQHT "Hot 97" was off slightly, going from 4.5 to 4.2 in its first book on the new frequency. WYNY "Country 103.5," which switched places with WQHT on Sept. 22—the first day of the new ratings period—was up from a 2.2 to a 2.4.

Those moves are relatively mild

compared to what some insiders at both stations had thought might happen. They're also explicable in terms of other things that happened in the market. Contemporary stations were generally off in the first trend, while WYNY was rebounding from what most thought was an abnormally low summer.

(In fact, the biggest surprise of the first trend was probably that easy listening WPAT-AM-FM went from 5.6 to 5.7 12-plus overall, edging top 40 WHTZ "Z100," which was down from 6.2 to 5.6.)

The release of the first trend was delayed by a day and a half so that Arbitron could interview diary keepers who had written down

(Continued on page 82)

## Scorpio Buys Interest In Peaches Web N.J. Wholesaler Moving Into Retail, Manufacturing

BY EARL PAIGE

LOS ANGELES Scorpio Music Inc., a 20-year-old Trenton, N.J.-based wholesaler firm that is primarily known as a cutout dealer, has purchased a 9% interest in the Florida-based 16-store retail web Peaches Entertainment Corp.

The unusual investment comes at a time when Scorpio is also expand-

ing into manufacturing through the formation of Scorpio Records.

Company president John Gervasoni says he sees retail "as a tremendous opportunity" and Peaches "as one of the best business investments around."

Peaches Entertainment Corp. grew out of a 10-store acquisition by parent rack firm URT Industries Inc. in April 1982 as part of

the breakup of the national Peaches chain, following its bankruptcy.

Of the typically low-key retail web, based in the Miami suburb Hialeah Gardens, Gervasoni says most people in the industry "don't even realize they're public."

Gervasoni says Peaches' annual sales are \$31.22 million, adding that "they have no long-term debt and have \$4.52 million in cash."

According to Scorpio's filing with the Securities and Exchange Commission, the company has purchased 961,000 shares of Peaches, nearly all of them at 37 1/2 cents a share. Gervasoni says there are 13,444,363 shares outstanding and that Scorpio has made some additional purchases since the SEC filing.

Executives at Peaches could not be reached for comment at press time.

Scorpio Music "has all but formally settled" its widely publicized legal battle with MCA Records, according to Gervasoni. The case revolved around Scorpio's \$3 million breach-of-contract suit against MCA over a cutout deal and MCA's suit charging Scorpio with record piracy (Billboard, June 18).

Nevertheless, Gervasoni says MCA has yet to resume selling directly to Scorpio, which he says is a major CD one-stop and subwholesaler of midline product in addition to cutouts.

## Waits Snaps At Frito-Lay For 'Sound-Alike' Jingles

BY CHRIS MORRIS

LOS ANGELES Vocalist Tom Waits has sued food manufacturer Frito-Lay Inc. and the company's ad agency for allegedly using an unauthorized Waits sound-alike in a radio ad for a new product.

The action, filed Nov. 1 in U.S. District Court in Los Angeles, alleges that Plano, Texas-based Frito-Lay and its agency, Tracy-Locke Inc. of Dallas, created a 30-second radio spot for Salsa Rio Doritos corn chips "in which Waits' voice, singing style, and manner of presentation are painstakingly, deliberately imi-

tated."

The gravel-voiced performer is seeking compensatory damages to be determined at trial, \$2 million in punitive damages, and any profits that might have been reaped from the advertisement and sale of Salsa Rio Doritos.

The suit charges that the radio commercial, which reputedly was aired during "a four-to-five-week period" in September and October, "wrongfully and without justification appropriated and turned to [the defendants'] own account Waits' voice, singing style, and manner of presentation."

(Continued on page 80)

# AMOA Convention Marks Centennial Year Jukebox Operators: 45 Is Alive

This story was prepared by Karen O'Connor in Chicago and Melinda Newman in New York.

**CHICAGO** Though many attendees at the recent Amusement & Music Operators Assn.'s exposition here were prepared to praise the 45 rather than to bury it, not all observers felt the 7-inch single would survive.

A clear division of opinion on the subject emerged at the annual meeting (Nov. 3-5) of AMOA, which represents about 115,000 of the nation's estimated 225,000 jukebox operators.

Tony Montgomery, RCA's national director of singles sales, told operators that the record company is still "vigorously" behind the vinyl 45. "I'm here to reassure you the 45 is still alive. Last year there were people making comments that the 45 had six months to live—and it's still [here] today. In this convention, I felt renewed excitement for the 45. I think 45s are coming along for the ride with CDs."

However, keynote speaker Tom Noonan, associate publisher of

Billboard, predicted the demise of the 45. "A compact disk future is staring you in the eyes today," he said. "By 1991, it is predicted that there will no longer be vinyl albums produced... What must you think of if vinyl LPs go by the wayside? Can 7-inch 45 rpm [singles] be far behind or will they be ahead of the demise of vinyl albums?"

"Don't depend on record manufacturers for too long to keep pressing 45 rpm [records] just for you—they are, after all, in a business, a big business, and they will not keep manufacturing 7-inch vinyl records at a loss for too long," Noonan said.

AMOA attendees were split on the issue of the 45's future viability. Rus Strahan, who represented turntable manufacturer NSM/Loewen at the convention, said: "I believe the 45 rpm record is viable and still has a long way to go in this marketplace... We will continue to introduce new 45-model phonographs and support them."

But Bill Delahanty, national sales manager for Seeburg Corp., noted that "there is some indication of a 45 phase-out." Added See-

burg VP Bill Guler, "The CD is perfectly suited for a jukebox: It is programmable. It's almost like it was designed for a jukebox." Seeburg markets CD jukeboxes exclusively and says it has sold about 2,500 units in the U.S.

Wurlitzer, which currently manufactures only jukeboxes that play 45s, announced that it will celebrate the 40th anniversary of the 1015 jukebox by manufacturing a box called One More Time that features the design of the classic 1015 but uses up-to-date technology.

Next year is the 100th anniversary of the jukebox, and AMOA spokesman Fred Newton said several special activities to commemorate the centennial are in the works for the 1989 conclave. He declined to be more specific.

As previously noted (Billboard, Nov. 12), RCA Records will incorporate a 100th-anniversary-jukebox logo on all 7-inch promotional and commercial releases manufactured by the company from this month through December 1989.

Approximately 7,000 attendees were on hand for this year's con-

(Continued on page 82)



**Rock Of Aegis.** Aegis Entertainment Group and CBS Associated Labels have entered into a distribution agreement for the newly formed Aegis Records. The Aegis principals are Cy Leslie, who also chairs the Leslie Group, and Ron Alexenburg, former senior VP/GM for E/P/A. The first Aegis release will be the single "The Club," by singer/songwriter Marcus Lewis. Shown, from left, are Dave Glew, senior VP/GM, E/P/A; Alexenburg, president and CEO, Aegis Entertainment Group; and Tony Martell, VP/GM, CBS Associated Labels.

## EXECUTIVE TURNTABLE

**BILLBOARD.** Melinda Newman is named associate editor for Billboard in New York. She was a producer and writer for MJI Broadcasting and an East Coast reporter for Amusement Business.

**RECORD COMPANIES.** CBS Records in Los Angeles appoints Myron Roth senior VP/GM, West Coast. He was president of MCA Records. CBS Records in New York names Michelle Grande-Giordano associate director, divisional marketing services. She was manager of branch funds for the label. CBS Records Inc. in New York names John Ingrassia counsel, law depart-

## Shape Files For Chap. 11 Bankruptcy Maine Firm Burdened By Debt, Property Liens

BY STEVE DUPLER

**LOS ANGELES** Shape Inc., the Biddeford, Maine-based manufacturer of compact disks, audio- and videocassette shells, and computer media, has filed for bankruptcy pro-

tection under the federal Chapter 11 act. According to a Nov. 8 story in the Portland Press Herald, the Nov. 7 bankruptcy filing lists more than 5,000 creditors.

The move comes on the heels of months of rumors regarding Shape's

poor financial health. For more than a year, Shape has been reorganizing and restructuring itself in an attempt to hold the company together.

Shape executives did not return Billboard's phone calls at press time. However, a statement issued by Shape president Patrick Karevia that appeared in the Press Herald said that "recent attachments on bank accounts and liens on property have forced us to seek this protection."

Shape is now looking to sell its Shape Optimedia CD manufacturing facility in Sanford, Maine. At least one major record label is rumored to be interested in acquiring the plant.

As the company's latest reorganization begins, there is no word on what will happen to its roughly 1,400 employees and its several divisions. These include audio and video plants in Biddeford and Kennebunk, Maine, and the Gage Molding Inc. subsidiary that manufactures plastic parts and packaging in Scarborough, Maine.

In the bankruptcy filing, Shape reportedly lists assets of \$120 million and liabilities of the same amount for the parent company. The Optimedia CD plant has liabilities of \$29.8 million and assets of \$23.9 million.

According to the Press Herald story, Shape chairman Anthony Gelardi blamed the bankruptcy filing on heavy competition from overseas firms, price hikes on raw materials, and price declines in some of Shape's products' markets. The story also notes, however, that former Shape employees said that the company "hurt itself by growing too fast" and by straying too far afield of the audio/videocassette business in which it started.

The events leading up to the Chapter 11 declaration included two court-ordered property attachments against Shape in the amount of \$3 million.

stronger commitment than it's ever had out here."

Roth, who came to CBS as VP of business affairs, says that the experience of guiding MCA's fortunes has deepened his executive skills.

"I have a lot more to offer to the company than the last time," he says. "The last time my background had been strictly business affairs. Now I'm coming from a position where I was involved in all aspects of a company."

Roth says his new duties will involve a multitude of facets, from signing new acts to coordinating soundtracks.

"I'll also be involved in any new ventures that CBS Records goes into," he adds. "If we go into publishing, I'd be involved with that."

In announcing Roth's return to CBS, label chief Tommy Mottola says, "I have always been aware of the tremendous job that Myron Roth performed for this company during his previous five years at CBS Records. We are pleased and fortunate to be able to bring him back to our company in a senior management role at a time when we are going through a new period of expansion."

## Myron Roth Back At CBS To Head L.A. Activities

BY CHRIS MORRIS

**LOS ANGELES** Myron Roth, the former MCA Records president who is returning to CBS Records for a second tour of duty as the company's West Coast senior VP and GM, will oversee all activities in the company's Century City, Calif., headquarters. He previously served with CBS in L.A. from 1977-83. He has held the title of senior VP and GM there before—from July 1981 until his departure in May 1983.

When Al Teller was appointed the new president of MCA Records in August of this year, Roth was elevated to senior VP of MCA Music Group, but he subsequently resigned from the company.

Roth acknowledges the role that corporate growth will play in his new stint with CBS.

"The mandate may be the same, but I think the commitment from the company, as far as expanding on the West Coast and having an increased presence, is greater.

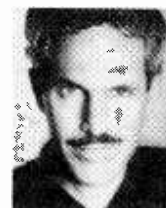
"There will be staff increases," he continues. "Certainly by starting WTG [the new L.A.-based label headed by Jerry Greenberg] and with this position, the company has shown that it wants to make a



NEWMAN



ROTH



LEVY



MARWOOD

ment. He was an associate at the firm of Simpson, Thacher & Bartlett.

Simon Levy is promoted to VP, creative services, for MCA Records in Nashville. He was art director for the label.

Atlantic Records in New York promotes Jennifer Marwood to VP, administration. She was director of administration for the label.

Art Weiner is promoted to VP, business affairs, and general counsel for GRP Records in New York. He was director of legal and business affairs for the label.

Chrysalis Records in New York names Lynda Wuefing director of video



BRYANT



RICCOBONO



SANJEK



COHEN

and relocates Kate Hyman to the Los Angeles office. Wuefing was director of video and new age promotion for Passport/Jem Records, and Hyman continues as VP, A&R, for Chrysalis.

**PUBLISHING.** BMI in New York makes the following appointments: Del Bryant, VP, performing rights; Rick Riccobono, VP, writer-publisher relations, Los Angeles; and Rick Sanjek, VP, writer-publisher relations, New York. Bryant was assistant VP, performing rights; Riccobono was assistant VP/GM, Los Angeles; and Sanjek was assistant VP, writer-publisher relations, New York.

William Velez is named director, U.S. operations, for PolyGram's Music Publishing companies in New York. He was head of music rights management company William Velez & Associates.

**DISTRIBUTION/RETAILING.** BMG Distribution in New York names Rick Cohen VP, sales. He was Philadelphia regional branch manager for WEA.

California Record Distributors Inc. in Los Angeles makes the following restructuring: Don Davis, senior VP/GM; Ted Higashioka, VP, marketing; Chuck Rush, co-promotion manager; and Sam Bates, northern California promotion manager. Davis was sales manager for the company; Higashioka was national promotion director of Jazz/Narada for MCA Records; Rush was in black music promotion for Virgin Records; and Bates was with Tower Records.

• VIDEO PEOPLE on the move, see page 58



## Coast To Coast, There's No Business Like Our Business.

You'll feel like a star in the sky in Pan Am's Business Class. Because here you'll be supported by a cast of extras. Like the extra room of 6-across seating. And the extra luxury of advance check-in plus a private terminal and, with a reservation, a complimentary limousine to and from Kennedy International to midtown Manhattan.



The American Express® Card does its part to make your trip go smoothly. With it, you can charge your tickets. And have access to extra cash at thousands of locations. No wonder frequent business travelers applaud it for travel and entertainment. Join them. Act now and call your Agent. Your Travel Agent. And let's do lunch.



# PAN AM

# Hot Acts Record Songs By Pub's Top Tunemiths Geffen Music Proves Prodigious

BY KEN TERRY

NEW YORK After little more than a year in business, Geffen Music, the David Geffen Co.'s publishing arm, has signed a dozen songwriters and has placed covers of their songs on current albums by such acts as George Benson, Chicago, Kool & the Gang, Eddie Money, and Kansas.

Geffen songs also will be included on upcoming records by Al Jarreau, John Waite, Roberta Flack, Jennifer Holliday, Don Johnson, and Chaka Khan, among others.

In Geffen's songwriting stable are recording artists Brenda Russell, Marc Jordan, and Steve Forbert, who record for the A&M, RCA, and Geffen labels, respectively. But the young publishing company's main thrust so far has been to sign songwriters with track records, whether or not they can make records themselves.

Among these writers are Sharon Robinson, who won a Grammy Award for "New Attitude," which was recorded by Patti LaBelle; Dennis Matkosky, who penned the Gram-

my-winning "Maniac" for the "Flashdance" soundtrack and wrote the new duet by Kenny G. and Smokey Robinson, "Saved The Best For Last"; Matthew Wilder, who is best known for his 1985 hit single, "Break My Stride," and who landed a song on the latest Pointer Sisters album; Jesse Harms, the former keyboardist for Sammy Hagar who penned the current Eddie Money hit, "Walk On Water"; and Darrell Brown, whose "Beyond The Call" was recorded by Australian star John Farnham.

Geffen Music's song-based approach to publishing stems from the philosophy of its president, Ronnie Vance. Having spent 12 years in the  
(Continued on page 80)



**Red Head.** Warner Bros. artist Stuart Adamson of Big Country visits Moscow's Red Square during the group's recent tour of the Soviet Union. A licensing arrangement is under way to release a Big Country retrospective album on the Soviet Melodia label.

## Elektra Makes 2nd Promo Toast For 'Cocktail' Track

BY STEVE GETT

NEW YORK Elektra Records is mounting a strong holiday-season push behind its hit soundtrack for the movie "Cocktail," which boasts two recent No. 1 singles—Bobby McFerrin's "Don't Worry, Be Happy" and the Beach Boys' "Kokomo."

Sales of the soundtrack album, which climbs back to No. 3 on this week's Top Pop Albums chart, are fast approaching the 2.5 million mark, according to Hale Milgrim, Elektra senior VP of marketing/creative services.

"The way this is moving, I'd say we'll hopefully reach somewhere be-

tween 3.5 million and 4 million units [by the end of the holiday buying season]," says Milgrim.

Copies of the soundtrack shipped during the fourth quarter bear a special sticker (with silver snowflakes). The label is also running a heavy ad campaign in the consumer press and has bought daily "Cocktail" spots on VH-1, to run from Thanksgiving through Christmas.

On the radio front, Elektra is working the Georgia Satellites' "Hippy Hippy Shake," which rises to No. 51 on this week's Hot 100 Singles chart. Additionally, the label is gearing up for the release of Starship's "Wild  
(Continued on page 71)

## Warner Eyes Vid Walkman Plans Release Of 26 8mm Titles

LOS ANGELES The arrival of the Video Walkman in the U.S. has elicited interest in prerecorded 8mm videocassettes at Warner Home Video. The company plans to ship at least 26 titles—beginning with "Stand And Deliver" and "Above The Law" this month and "Arthur 2" in December—each for a list price of \$29.95. (A double-cassette version of "Empire Of The Sun" will sell for \$44.95.)

In doing so, Warner becomes the first major supplier to ship 8mm titles direct to distributors and dealers. A spokesman for Warner says the heightened interest in the 5-year-old format stems from the September launch of Sony's GV-8, a downsize

portable TV/8mm VCR that has a list price of \$1,300 and is no larger than a hard-cover book.

Warner, which has also been an ardent proponent of the video disk format, has distributed a limited selection of 8mm titles through Sony for more than two years, a strategy also embraced by Paramount Home Video, Nelson Entertainment, and a number of other suppliers. Though tight-lipped about 8mm unit volume, Warner says it has been "pleased" with sales of titles in the format and sees long-term growth in the category.

Thus far, the 8mm titles have been  
(Continued on page 80)

## Turtle's Takes On Twelve Tennessee Cat's Stores

NASHVILLE Atlanta's Turtle's Records has purchased 12 units of the Nashville-based Cat's Records chain and will take over operation of the stores immediately. The purchase, which embraces 11 stores in the Nashville area and one in Knoxville, Tenn., brings the total number of links in the Turtle's chain to 115.

Cat's will keep eight stores, according to spokesman Mike Hyland, including two in Evansville, Ind., two in Chattanooga, Tenn., and four in Knoxville. Hyland adds that Cat's will use income from the sale to "expand into major markets in the

Southeast." Neither chain would reveal the price Turtle's paid for the Tennessee stores.

Turtle's, which already has two Knoxville-area stores, will close the Cat's it purchased in that city as soon as the inventory is depleted, according to manager Eric Blevins. The location, which is near a Turtle's outlet, had been competing for campus customers from the adjacent Univ. of Tennessee. Blevins says a Turtle's rep will review performance records of the Cat's employees in his store and pick two or three to work in the  
(Continued on page 80)

## Adults Fight Back With Top Pop Albums; Bon Jovi Hits No. 1 Twice In A Row

CALL IT "upper-demo pop." One-fourth of the albums in the top 20 on the Top Pop Albums chart are by acts that appeal to a primarily upscale, adult audience. Three of these five albums are by jazz-leaning artists (Anita Baker, Kenny G, and Bobby McFerrin), one is by the king of sophisticated pop/soul (Luther Vandross), and one is by the queen of adult contemporary/pop (Barbra Streisand).

The five classy stars form something of a pop-adult counterattack to the army of teen-oriented metal bands that have all but owned the charts this year. This week alone, seven metal or metal-leaning acts crowd the top 20: Guns N' Roses, Bon Jovi, Def Leppard, Cinderella, Ozzy Osbourne, Poison, and Metallica.

Now the metal glut is balanced somewhat by albums on the other end of the musical spectrum. Baker's "Giving You The Best That I Got" jumps to No. 5, which matches the peak position registered a few weeks ago by McFerrin's "Simple Pleasures." That album—which includes the former No. 1 pop smash "Don't Worry, Be Happy"—dips to No. 12. Replacing it in the top 10 is Kenny G's "Silhouette," which jumps to No. 10 in its fifth chart week. (The instrumentalist's last album, "Duotones," took 42 weeks to crack the top 10.)

Vandross' "Any Love" jumps to No. 9, becoming the first top 10 album of his seven-year solo career. His previous highest mark was No. 14 for his last album, "Give Me The Reason."

And Streisand's "Till I Loved You" leaps from No. 42—No. 19 in its second week. This already matches the peak position of her last non-Broadway studio album, "Emotion."

**BON JOVI** this week becomes the first group in the '80s to have back-to-back albums reach No. 1 and yield at least one No. 1 single each. The band's current single, "Bad Medicine," tops the Hot 100 a few weeks after its latest album, "New Jersey," rang the bell on the pop albums chart. The group's 1986 album, "Slippery When Wet," logged eight weeks at No. 1 and produced back-to-back No. 1 singles, "You Give Love A Bad Name" and "Livin' On A Prayer."

The last group to accomplish this feat was the Eagles, which hit No. 1 with three straight studio albums ("One Of These Nights," "Hotel California," and "The Long Run"), each of which generated at least one No. 1 single.

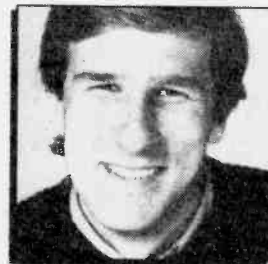
Four solo artists have achieved this feat twice in a row in the '80s: Madonna, Lionel Richie, Whitney

Houston, and Michael Jackson.

**CHICAGO's** "Look Away" jumps to No. 9 on the Hot 100, three months after the group's "I Don't Wanna Live Without Your Love" hit No. 3. This marks the first time since 1974 that the veteran band has landed two top 10 hits in the same calendar year.

Both hits were written or co-written by Diane Warren, who also created Belinda Carlisle's "I Get Weak," which hit No. 2

in March. Warren is the only traditional songwriter to turn out three top 10 hits so far this year. The other writers who have landed three top 10 hits since January are either writer/producers (Robert John "Mutt" Lange, Stock/Aitken/Waterman, Babyface) or writer/artists



(George Michael, INXS, Debbie Gibson, Gloria Estefan, Def Leppard).

**FAST FACTS:** "Traveling Wilburys" leaps from No. 57 to No. 23 in its second week on the pop albums chart. This much-publicized all-star project will probably become George Harrison's second top 10 album of 1988. The ex-Beatle's "Cloud Nine" rode the top 10 for nine weeks at the beginning of the year.

Tracie Spencer, a 13-year-old singer on Capitol, this week becomes the youngest solo artist to land a top 40 pop hit in more than 15 years. Spencer, whose "Symptoms Of True Love" inches up to No. 40 on the Hot 100, is the youngest top 40 act since 11-year-old Foster Sylvers scored in 1973 with "Misdemeanor."

**WE GET LETTERS:** The 1988 election is finally over, but for regular readers of this column it was all over five months ago. That's when David L. Neukuckatz of Bartlett, Ill., pointed out that the name of 1988's hottest artist, George Michael, encompasses the first names of the Republican and Democratic presidential nominees, George Bush and Michael Dukakis. Added Neukuckatz prophetically: "I wonder if the order of their names in his name is any indication of the outcome in November." Neukuckatz, you should go to work for "Nightline." You could save them a fortune on exit polls and focus groups.

The pop world provided another election tip-off that Ted Koppel somehow missed: A pop/R&B singer named Barbara George hit the top five in 1962 with "I Know (You Don't Love Me No More)," but in all these years there's never been a successful singer named Kitty Michael.



by Paul Grein



# D u r a n d u r a n

## The Big Thing Continues...

### The Single

I DON'T WANT YOUR LOVE

First week breaker and most added in R&R.

# 9 in R&R and climbing. (11-11)

# 11 on the Billboard singles chart and climbing. (11-19)

### Duranduran



### The Album BIG THING

Shipped gold out of the box with immediate reorders.

# 25 w/bullet on Billboard album chart and climbing. (11-19)

As of 11/1

Top 5 retail:  
Specs, Miami • Tower Records, Northridge and Portland

Top 10 retail:  
Q Records, Miami • Sound Warehouse, Dallas • Abbey Road One-Stops, Santa Ana • Tower Records: Anaheim, San Diego, Fresno, Campbell and Philadelphia

Musicland debuts at # 12 chainwide.



Photo by Denis O'Regan

### The Caravan Duran Club Tour

Duran just rolled through nine cities on a hit-and-run tour of small clubs giving fans a chance to hear the band's new music in an intimate setting. The tour rocked shows at:

- The Fillmore—San Francisco
- The Capitol Records Parking Lot—Los Angeles
- Cocoanut Grove—Los Angeles
- First Avenue—Minneapolis
- Arcadia—Dallas
- Center Stage—Atlanta
- Metro—Chicago
- Diamond Club—Toronto
- Metro—Boston
- Roseland Ballroom—New York

### Major American Arena Tour

Starts January '89  
Dates and venues to be announced.

Produced by: Duranduran, Jonathan Elias and Daniel Abraham

Management: Peter Rudge © 1988 DD Productions Ltd. under exclusive license to EMI Records Ltd

**Duranduran Big Thing. Nothing else measures up to it.**



MUSIC THAT KNOWS NO LIMITS ON CAPITOL RECORDS.

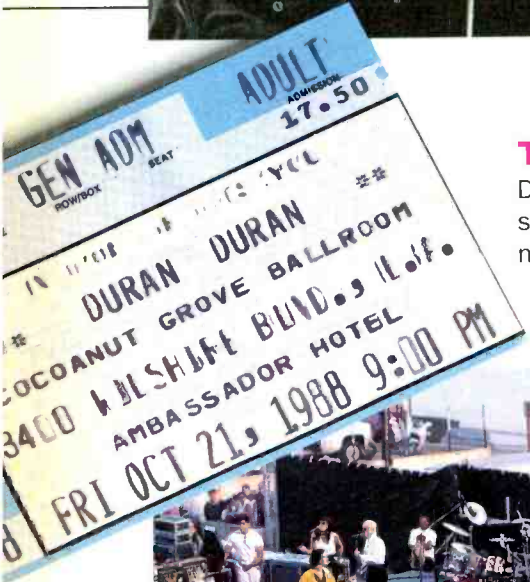


Photo by Henry Ditz



Photo by Henry Ditz

**CREW**  
**DURAN DURAN LIVE**  
AT THE CAPITOL TOWER PARKING LOT  
OCTOBER 20, 1988

TURN ON YOUR BEAT BOX  
AND WATCH THEM EXPLODE!

“THE BEST OF EARTH, WIND & FIRE, VOL. II”




EWF

featuring the new smash,  
“Turn On (The Beat Box).”

The supergroup who defined Black music in the last decade returns with the definitive collection of their greatest hits:  
“Let’s Groove,” “After The Love Has Gone,” “Fantasy,” “Devotion,” “Serpentine Fire,” “Love’s Holiday,”  
“Boogie Wonderland” (With The Emotions), “Saturday Nite,” “Mighty Mighty” and “Turn On (The Beat Box).”  
The ultimate from the most advanced consciousness in contemporary music.

“THE BEST OF EARTH, WIND & FIRE, VOL. II.”  
On Columbia Cassettes, Compact Discs and Records.



\*Produced by Maurice White and Rhett Lawrence. “Columbia,”  are trademarks of CBS Inc. © 1988 CBS Records Inc.

**Publishing Director:**  
SAM HOLDSWORTH

**Group Publisher:**  
JOHN BABCOCK JR.

**Associate Publisher/Director of Research:**  
MARTY FEELY

**Associate Publisher/Director of Marketing & Sales:**  
GENE SMITH

**Managing Editor:**  
KEN SCHLAGER

**Associate Publisher/Research & Development:**  
THOMAS NOONAN

**International Editorial Director:**  
MIKE HENNESSEY

**General Manager/Nashville:**  
GERRY WOOD

**EDITORIAL**

**Deputy Editor:** IRV LICHTMAN  
**Senior News Editor:** Ken Terry  
**Technology Editor:** Steven Dupler  
**Art Director:** Jeff Nisbet  
**Copy Editors:** David Bushman, Janine Coveney McAdams

**Special Issues:**  
**Editor:** Ed Ochs (Los Angeles)  
**Assistant Editor:** Robyn Wells (N.Y.)

**Bureau Chiefs:**  
**Dave DiMartino** (Los Angeles)  
**Bill Holland** (Washington)

**Editors:**  
**Radio:** Sean Ross, (N.Y.)  
**Talent:** Steve Gett (N.Y.)  
**Black Music:** Nelson George (N.Y.)  
**Dance Music/Singles Reviews:** Bill Coleman (N.Y.)  
**Retailing:** Geoff Mayfield (N.Y.), Ed Morris (Nashville)  
**Marketing:** Earl Paige (L.A.)  
**Home Entertainment:** Jim McCullough (L.A.)  
**Home Video:** Al Stewart (N.Y.)  
**Music Video, Pro Audio/Video:** Steven Dupler (N.Y.)  
**International News:** Peter Jones (London)  
**Reporters:** Chris Morris (L.A.), Bruce Haring (N.Y.)  
**Music Research/Analysis:** Paul Grein (L.A.)  
**Editorial Assistants:** Debbie Holley (Nashville), Drew Wheeler (N.Y.), Deborah Russell (L.A.)  
**Contributors:** Bob Darden (Gospel), Is Horowitz (Classical), Kirk LaPointe (Canada), Jeff Levenson (Jazz), Peter Ludwig (Radio), Moira McCormick (Chicago), Mark Mehler (Financial)

**CHARTS & RESEARCH**

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

**Chart Managers:**  
**Carlos Agudelo** (Latin), Ron Cerrito (Rock), Ed Coakley (Classical), Marie Ratliff (Country), Terri Rossi (Black, Jazz, and Crossover), Sharon Russell (Dance), Marc Zubatkin (Video)  
**Systems Manager:** JoDean Adams  
**Asst. Systems Manager:** Stuart Meyer  
**Research (N.Y.):** Ron Cerrito (radio supervisor), Harry Michel (retail supervisor), Anthony Colombo, Roger Fitton, Eleanor Greenberg, Mark Marone (archives), Rosemary Perez, James Richilano, David Runco

**MARKETING & SALES**

**Advertising Director, Special Issues:** Ron Willman  
**Advertising Director, Music:** Jim Beloff  
**Promotion Manager:** Sumya Ojalki  
**Advertising Services Mgr.:** Karen O'Callaghan  
**N.Y.:** Norm Berkowitz, Ken Karp, Melissa Subatch, Peggy Dold, Bev Rold, Jeff Serrette (classified)  
**L.A.:** Christine Matuchek, Arty Simon, Anne Rehman, Marv Fisher, Emily Vaughn  
**Nashville:** Lynda Emon, Carole Edwards  
**London:** Tony Evans  
**Tokyo:** Bill Hersey, Tsukasa Shiga  
**Amsterdam:** Ron Betist, 011-31-20-662-8483  
**Milan:** Lidia Bonguardo, 011-39-2-612-2582  
**Sydney:** Mike Lewis, 011-61-2-417-7577

**PRODUCTION**

**Director:** MARIE R. GOMBERT  
**Advertising Production Mgr.:** John Wallace  
**Advtg. Production Coordinator:** Michael D. Small  
**Systems Manager:** James B. Dellert  
**Edit. Production Manager:** Terrence C. Sanders  
**Asst. Edit. Production Mgr.:** Renate L. Foster  
**Directories Production Mgr.:** Len Durham

**ADMINISTRATION**

**V.P. & Executive Editorial Director:** Lee Zhitto  
**Divisional Controller:** Peter Philipps  
**Directories Publisher:** Ron Willman  
**Director of Database Services:** Raymond H. Heitzman  
**Director of Circulation:** Thomas Kraemer  
**Distribution Manager:** Edward Skiba  
**Circulation Manager:** Eileen Bell  
**Dealer Copy Sales:** Brad Lee  
**Dir. of Licensing/Special Projects:** Georgina Chailis  
**Credit:** Nick Caligiuri  
**Asst. to the Group Publisher:** Nadine Reis

**BILLBOARD PUBLICATIONS INC.**

**President & Chief Executive Officer:**  
GERALD S. HOBBS

**Executive Vice President:** Sam Holdsworth  
**Senior Vice Presidents:** Ann Haire, Paul Curran  
**Vice Presidents:** Rosalee Lovett  
**Martin R. Feely, Lee Zhitto, John Babcock Jr., Glenn Heffernan, Howard Lander, Robert J. Dowling**  
**Managing Director, Billboard Ltd.:** Mike Hennessey  
**Publisher, Billboard Operations Europe:** Theo Roos  
**Chairman Emeritus:** W.D. Littleford

**BILLBOARD OFFICES:**

<b>New York</b> 1515 Broadway N.Y., N.Y. 10036 212-764-7300 telex 710-581-6279 fax 212-827-0152	<b>Los Angeles</b> 9107 Wilshire Blvd. Beverly Hills, Calif. 90210 213-273-7040 telex 66-4969 fax 213-859-5302
<b>Nashville</b> 49 Music Square W. Nash., Tenn. 37203 615-321-4290 fax 615-327-1575	<b>Washington, D.C.</b> 806 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833
<b>London</b> 71 Beak St. W1R 3LF London 011-441-439-9411 telex 262100 fax 011-44-1-437-0029	<b>Tokyo</b> Hersey-Shiga International Izumii Mansion, Suite 802 1-44-1 Tomigaya Shibuya-ku, Tokyo 150 011-81-3-460-8874 fax 011-81-3-581-5822

### Editorial

# SADLY, NO TEARS FOR MORRIS LEVY

IF MORRIS LEVY were a simple crook in a cops-and-robbers world, he could be regarded as just a rare bad apple in the music business. But Levy, who was recently sentenced to 10 years in jail for conspiracy to extort, is anything but simple.

The former owner of Birdland, the legendary jazz club, Levy currently runs Roulette Records and the New England-based Strawberries retail chain. Until its recent sale, he also owned Big Seven Music, a sizable publishing firm.

Levy is a prominent industry veteran and has done considerable fund raising for such industry-supported charities as the T.J. Martell Foundation and the United Jewish Appeal. Considering this background, it is not surprising that scores of music people, reportedly including top label executives, were willing to write letters in his behalf to the judge who sentenced him. Some probably did it out of friendship, others in return for favors he had done for them over the years.

Levy, always known as a tough, resourceful operator, was suspected of mob ties through most of his career. As a wiretap transcript furnished at his trial indicates, he felt comfortable with gangsters, and they with him. Among those present at the wiretapped meeting was Gaetano Vastola, the alleged Mafioso who allegedly broke John LaMonte's face when he refused to pay for some MCA cutouts.

This familiarity with violent men paints a picture of Levy that is somewhat different from that of the legitimate businessman known to his music industry friends. And yet in some ways, Levy and his henchmen sound much like straight businessmen as they discuss the cutout deal.

The thin line between unscrupulous and criminal behavior is often obscure and hard to pinpoint. This is partly because "street smarts" and the ability to wheel and deal are such essential elements of success in the business world—especially in the music industry.

Nevertheless, Levy clearly crossed the line. His failing was that he apparently forgot that there is a crucial difference between collecting debts by legal means and extorting payment by force. It is the difference between right and wrong.

We are not singling out Levy in this respect; other music business executives have been found guilty of various crimes. But Levy's sentencing is a warning that music industryites had better be careful about how they operate. In both his case and the related trial of Sal Pisello, federal prosecutors suggested that organized crime may have infiltrated certain areas of the music business. The government is clearly watching this glamour industry, and it would behoove all concerned to avoid even the appearance of links with mob-connected individuals.

Because Levy is such a well-known figure in the music trade, his conviction places the industry in an undeserved bad light. We hope his punishment will deter others from following similar paths.

## Moscow Is Ready To Do Business

# SOVIET MUSIC SCENE DEVELOPING RAPIDLY

BY MICHAEL BRETTLER

The first officially sponsored Soviet pop/rock festival was held in Moscow from Sept. 29 through Oct. 4. I was one of the few foreign guests of the Soviet government, and I was amazed at what I saw and heard in Moscow.

The Soviets are eager to do business with the Western world and have launched a major campaign to exploit their songs and artists outside of the U.S.S.R. One apparent reason for this thrust is the Soviets' desire to earn hard currency abroad.

As part of their campaign, the Soviets are trying to bring their copyright and royalty procedures into line with Western practices. Starting Jan. 1, for example, mechanical royalty payments on records pressed in the Soviet Union will increase to about 4 cents per track for pop material, comparable to the U.S. level. In addition, VAAP, the Soviet copyright agency, has recently drafted legislation to extend the song copyright term from 25 to 50 years after the death of the author.

During my first formal meeting with the VAAP staff, I was questioned extensively on the dynamics of the music industry in the U.S. VAAP was especially interested in the details of payments to publishers and how copyrights are secured, licensed, and exploited.

The official policies of *perestroika* and *glasnost* already are transforming the music scene in the Soviet

Union. Until 1985, most Soviet rock groups were unofficial. Unofficial groups do not have the legal right to earn income from their performances and receive no help from the government. Starting in 1985, rock became acceptable, and many formerly unofficial groups became official, meaning they get paid for their work and

word of mouth through the youth underground. Sometimes these copies are sold illegally on the black market.

This unofficial distribution network is powerful. One of the groups at the festival did a Beatles medley, and the crowd seemed to know the songs well. This is remarkable considering that the Beatles' records

My Soviet hosts explained that the black market results from a lack of officially sanctioned prerecorded product. To counter the black market, Melodia is beginning to release more Western records. It is obvious that there is a huge potential market in the Soviet Union.

The bad news for songwriters and publishers is that all songs released before 1973 are public domain in the U.S.S.R. Unfortunately, there are no radio or television performing fees. However, the Soviets do pay performing fees for songs performed live at concerts.

Soviet authors, by the way, are paid mechanical fees on records pressed, not on records sold. This may lead to inefficiency because payment is not necessarily related to sales, which are based on demand.

The rock festival presented another side of the burgeoning Soviet music scene. Most of the Soviet groups at the festival had sophisticated stage shows, using laser lights, synthesizers, electric guitars, smoke machines, dancing, acting, and heavy makeup. The groups were as image conscious as many of the groups on the Billboard charts.

Fans who want to show their appreciation are allowed to bring flowers on stage and to actually hand them to the artists. To show disapproval, audiences whistle wildly.

Pauses between sets at the festival lasted no longer than five minutes. Whether I was at the Sports Arena of (Continued on page 70)



**'I found Moscow less strange than I had expected'**

Michael Brettler is VP of Shapiro, Bernstein & Co., a New York-based music publishing firm.

have government support.

In addition, the state has started a "Rock Lab" to arrange concerts and develop alternative ways to break unofficial bands, with an initial funding of \$450,000.

Few Western pop or rock records have been released so far by the state record company, Melodia. Instead, Western music is unofficially brought into the country in various nebulous ways and distributed through a vast underground network. The music is copied and recopied again and again, spreading by

were never released by Melodia and could have percolated through the U.S.S.R. only via unofficial recordings.

Although the black market has helped create a demand for Western music, its existence disturbs both the Soviets and foreign copyright holders. This system of unofficial music reproduction and distribution at premium prices surely does not benefit music creators. It also distorts the Soviet music economy, making it impossible to obtain accurate demand figures.



### ALIENATED & INSULTED

Just once, I'd like to see a reporter include the perspective of the fans when reviewing a concert.

My experience at the Amnesty International concert in Philadelphia included missing Joan Baez entirely until the encore (I was within sight

of the stadium in plenty of time, but parking and getting in were pure chaos); seeing Youssou N'Dour basically ignored and Tracy Chapman swallowed up by the mega-venue; barely hearing Sting's beautiful "They Dance Alone" due to the crowd's continual roar; missing Gabriel's magnificent (I suspect) presentation because 100 feet away from the stage was too far to see either stage or monitors; and losing my watch and hat in the mad crush

of those trying to get a glimpse of the stage when Bruce Springsteen was on.

I suspect a lot of the noise at the show was more an indication of people's frustration than of their approval. Maybe this type of concert is OK for those who think of rock as a technology, but for those of us who remember the human, artistic, and political side of rock music, it is alienating and an insult.

Somehow I have to believe that

Sting would want to know how utterly garbled his music sounded.

Lorraine Mangione  
Northampton, Mass.

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

## Barry Mayo's Black AC WVAZ: Sink Or Swim?

BY SEAN ROSS

NEW YORK "If they can beat WGCI-FM in 25-plus listeners, at least they have a chance. That's a hard thing to do, but if anybody can make it work, it's Barry Mayo."

"They've taken a pretty broadly targeted station and narrowed the demos, made it slower and less current. They've blown off more audience than they're going to pick up in the near future."

The first anonymous comment is from a major-market Midwestern GM. The second is from another Chicago PD. Both are discussing WBMX Chicago GM/owner Barry Mayo's decision to fire the bulk of his air staff and drop his 15-year-old urban format to become "black AC" WVAZ "V103" (Billboard, Oct. 29).

WVAZ has been a hot topic in urban-radio circles for the last month. At least one major-market PD has flown to Chicago to hear it. Most have seen V103's ads, broadcast on

nationwide cable via WGN-TV.

For all the talk it has generated, V103 isn't the first urban AC; troubled black AMs have been experimenting with AC for a decade, as have their former top 40 counterparts. It's not even the first attempt at the format on FM. Depending on your interpretation of history, that distinction goes to WHUR Washington, D.C., even before its nightly "Quiet Storm" program became a full-time format on KBLX San Francisco and others.

The major difference is that WHUR, along with previous versions of WBLS New York and Los Angeles' KJLH and KACE, sprang from the black progressive formats of the early '70s and was comparable to the "soft rock" outlets of its day—for example, the CBS-FM group or the pre-disco WKTU New York.

In contrast, V103 takes its adult character less from jazz and ballads and more from oldies—something rarely heard on other urban FMs;

that makes it similar to the gold-based ACs guided by Seattle's Research Group, which also did the format research for WVAZ.

Not surprisingly, the Research Group also works with WDIA Memphis, the most successfully matured of the longtime AM powerhouses. WDIA OM Bobby O'Jay claims V103 "swiped" his format: "We've been doing this for the last four years," he says.

In doing so, WDIA has outlived black AC formats at such illustrious AMs as KDIA Oakland, Calif. (which carried Oakland As games at one point), WWRL New York, and WVON Chicago (now WGCI-AM). The difference, O'Jay says, is "that I grew up in this area, and that we're not a low-powered AM. When you punch up WDIA, you know you're listening to a powerful radio station."

Like most black ACs, WDIA goes

on some up-tempo records but sits others out. It plays Karyn White's "The Way You Love Me" but not Bobby Brown's "My Prerogative." (Ironically, V103 does the opposite.) It also uses the slogan "The best songs with no rap."

Last year at this time, it was possible to hear WDIA doing Joe Simon double plays in morning drive. Now, O'Jay says, the station has reduced

(Continued on page 16)

## Air Checking Evolves From Hobby To Serious Business

BY TERRY WOOD

LOS ANGELES Air checking—a career available to anyone who owns a radio and a tape recorder—isn't making anyone rich, but it is attracting serious-minded entrepreneurs to a field that has traditionally been the province of hobbyists or part-time entrepreneurs.

Air checks are tapes of long-ago or faraway radio stations, usually with the records edited out. They are to radio buffs what baseball cards are to sports fans, providing a glimpse of a station's jocks, music mix, format, and promotions.

The recent arrival of two elaborate and more expensive services, Media Monitors Inc. and National Aircheck, suggests that air checking is a potentially lucrative business. But George Junak, OM of California Aircheck, says, "You could probably make more money working at McDonald's."

Commercial air checking dates back to the origins of music radio itself; jingle pioneer Bill Meeks once had a side business selling air checks of Dallas stations on disk. The '70s saw two notable but short-lived attempts at air-check magazines—Programmer's Digest and American Air-Chexx.

Today, 10 or so companies offer services ranging from full-time monitoring to a candy-shop assortment of vintage material to the latest wrinkle—video air checks. Their clients are not just radio professionals and enthusiasts; they now include BMI, ASCAP, and record labels on the prowl for unreported airplay and paper adds.

The growing demand for air checks has made some of the more elaborate efforts possible. Indianapolis-based Media Monitors tracks local and national advertising activity on radio and in other media. It recently introduced Soundbanc, a service that monitors 170 top-rated sta-

tions in the 13 largest markets between 6 a.m. and midnight.

An hour of tape costs \$25, with a minimum order of \$150. For a fee of \$400 and up, anyone may visit Media Monitors' studios and have access to those 13 markets at once. That's expensive, but it's cheaper than the previous method: calling a commercial recording studio in another city and asking it to record a radio station.

Media Monitors plans to soon offer comprehensive reviews of any monitored station, with an emphasis on playlists. President John Curtis says, "If a station in Biloxi, Miss., wants to clone a Los Angeles station, we can paint the L.A. station's entire clock for them."

Media Monitors' main competition is the Tampa, Fla., and Monterey, Calif.-based Trapman Co., which has been doing commercial monitoring since 1982, mostly for group broadcasters. It has published the Trapman Report, which is similar to the recently launched Monday Morning Replay, since 1983, and it monitors R&R's reporter list for paper adds.

Like most air-check outfits, Trapman relies on a network of home tapers. Media Monitors, with a staff of 54 and company-owned recording systems in each market, is an exception. Almost every commercial air-check operator maintains some type of part- or full-time employment. Tim Benko of Chicago's Windy City Airchecks, for example, works in a steel mill.

Robb Wexler of the newly formed National Aircheck handles some consulting and free-lance ad writing on the side. Yet his primary occupation is his new air-check company, which bills subscribers \$200 a year for 12 monthly tapes that present a nationwide sample of 70 stations in one of four formats: album rock, top 40, AC, or country.

(Continued on page 20)

## RAB Loses "Country Preacher" Stakelin; Atkins Goes WYLD; WCNN To News Again

WILLIAM STAKELIN, one of radio's strongest advocates, has resigned as president/CEO of the Radio Advertising Bureau to become president/CEO of Apollo Radio Ltd., a new venture of Apollo Partners Ltd. that intends to acquire and operate a major group of radio stations. Apollo was founded last year by former Viacom executives Terrence Elkes, Kenneth Gorman, and George Castell.

Stakelin came to the RAB after serving a term as the National Assn. of Broadcasters' youngest chairman.

RAB's senior VP of marketing and communications, Daniel Flamborg, says Stakelin's greatest achievement was "helping radio make a dramatic step forward in overcoming its self-imposed inferiority complex." He's also known for his emotional speaking style, reminiscent of a country preacher.

The RAB has appointed its former board chairman, Richard Chapin, to chair a five-member search committee to nominate Stakelin's replacement. Stakelin will remain with the RAB through January, and Flamborg says the new RAB president should be chosen before the RAB's Managing Sales Conference in Dallas Feb. 2-6.

RON ATKINS moves from the PD slot at urban WOWI Norfolk, Va., to the long-vacant PD slot at urban WYLD-AM-FM New Orleans, La. Atkins, who has also programmed KMJQ Houston, KMJM St. Louis, and WBLK Buffalo, N.Y., calls WOWI's format battle with WMYK "almost a blueprint" for WYLD's comeback attempt against crossover WQUE-AM-FM. "WOWI and WYLD-FM are both black stations that don't make a secret out of it. Both have a large traditional following of people who want to be there, but you have to give them the right product."

At press time, Willis national PD Steve Crumbley had not replaced Atkins in Norfolk. He had, however, put former KATZ-FM St. Louis PD Earl Boston in the PD slot at urban WPZZ Indianapolis.

PROGRAMMING: Rick Lambert, former PD of album KLOL Houston, takes the PD slot at album KXRX Seattle. He'll handle music, promotions, and formatics while OM Paul Sullivan concentrates on marketing and merchandising. Sullivan chose Lambert because of his experience with "high-powered personalities" and so that KXRX can return to its once aggressive new-music posture.

After four years as an adult standards outlet, WCNN Atlanta returns to news under new owner Ring Radio. Twenty-five staffers join, including OM John Wheeling from WRAL Raleigh, N.C., and ND Mike Moss from NBC. Also look for Ring to launch a statewide network in January around what's currently the Georgia Tech Sports Network.

Satellite Music Network's Z-Rock format is moving from its current Denver AM KDZR to longtime jazz FM KADX. KDZR will change to business news on Monday (14); KADX doesn't plan to switch until Dec. 10. Still undetermined is the fate of KADX PD Ron Wesley or KDZR's current staffers. Meanwhile, cross-town KBPI-

AM stops simulcasting its album FM at night to run a hard rock format of its own, also on Monday (14). Also set to go to business news in December is KJAA Phoenix, Ariz.

Until recently, Mike Wade was doing free-lance production work for oldies KLDD Dallas. Now he's its voice for real. Wade, a one-time jock at WYNY New York and KLIF Dallas, replaces Pete Hamill, now PD at WIBM Lansing, Mich. . . . Steve King is the new program manager of oldies/AC WEMP/WMYX Milwaukee. He was OM at country/AC combo WKMF/WCRZ Flint, Mich.

Tracy Pratt-Savage is out as PD of n/t KOA Denver. GM Lee Larson is looking for someone with a background in the format, a sports orientation, and marketing experience. Also without a PD is urban WDJY Washington, D.C., following the departure of Cy Young for the PD slot at urban WQOK Raleigh, N.C.

In a surprise move, KOY-AM Phoenix has dropped its longtime AC format for Transstar's adult standards AM Only. Programming assistant Doug Bensing becomes programming coordinator. Twelve staffers are out, including PD Denny Nugent, who is taking calls for the entire bunch at 602-870-3521.

New WMVQ Albany, N.Y., GM Ellen Ambrose is a fan of Albany's oldies AM WTRY, which draws a respectable 5.5 share. The WTRY people, however, probably won't appreciate the way she's paying them tribute: moving WMVQ from AC to oldies as WKOL-FM "Kool 97.7." J.C. Hayes remains as PD.

Dick Tyler is upped from MD to PD at album WXRK Fort Meyers, Fla., replacing OM Greg Mull, who recently added group consultant duties for Beasley Broadcasting. Tom Connelly goes from oldies KQFX Austin, Texas, to PD at KLCY Salt Lake City, replacing Bruce Bell.

Douglas O'Brien, previously ND at WNBC New York, moves crosstown to the VP/programming post at city-owned WNYC-AM-FM . . . Dennis Elliot moves from PD at AC KHLT Little Rock, Ark., to the same job at AC WLZT Charleston, W.Va. . . . David Alexander is upped from promotion director to PD/MD at AC WAEV Savannah, Ga., replacing Steve Lawson and Mac Davis.

Americus Communications has completed a round of promotions at its two Wisconsin combos: Top 40 WBIZ Eau Claire PD Mike Dorn is upped to OM for WEUZ/WBIZ. Former top 40 WSPT Stevens Point PD Jay Bouley takes the WBIZ PD duties; his slot at WSPT is filled by MD Jerry Steffen, as WSPO/WSPT ND Gary Wescott becomes the combo's OM.

PEOPLE: There are two new NDs this week at Group W outlets. Ken Beck is the new ND at news KFVB Los Angeles. Bill Yeager, KFVB's executive editor—its equivalent of PD—had been handling those duties. Mary Ann Jennings takes that slot at WBZ Boston after holding the ND job at the Virginia News Network.

Gene Harris, former PD of urban XHRM San Diego, is now doing late nights at KGFJ Los Angeles. That station is now running SMN's Heart & Soul format in overnights only until its contract expires around New Year's

(Continued on page 20)



by Sean Ross

# KISS

15 years of Platinum PLUS



Pure raunch, pure guts, genuine KISS. They paved the way for rock the way we know it today. 50 million records and endless sold out gigs later, no one does it better.

"Smashes, Thrashes and Hits" is the KISS collection. 13 classic rockers, remixed and remastered, like the unbelievable remake of "Beth," with Eric Carr, and the awesome "Love Gun," the powerful "Detroit Rock City," and the rock 'n' roll anthem, "Rock 'n' Roll All Night." But there's more.

Two new tracks, produced by Paul Stanley, that'll make you stop in yours. Like the first single and ultimate raunch rocker, "Let's Put the X in Sex."

So, don't miss "Smashes, Thrashes and Hits." It's 15 years of Platinum Plus!

## WVAZ CHICAGO GOES BLACK AC

(Continued from page 14)

its oldies content somewhat. The '70s oldies on the station now have to be "the stuff that never dies. You will hear the Stylistics' 'You Are Everything' but you won't hear GQ's 'Disco Nights' or KC & the Sunshine Band's 'Get Down Tonight.'

"We found out through research that one strong oldie an hour is all you really need," says O'Jay. "Playing two or three '60s or '70s oldies an hour is cutting your throat."

Therein lies one of the controversies about V103. Detractors say that black adults have a greater interest in current music and a higher tolerance for hard up-tempo music than do their white counterparts. V103's mix is 40% oldies, 40% recurrents, and 20% currents. How long will "dusties" (as black Chicagoans call them) interest the 25-plus audience?

"In all honesty, we're not sure how long the audience will want to hear them," says V103 PD Tony Kidd. "But in Chicago, oldies are very well entrenched. In other cities, you go to clubs and hear the current hits; in Chicago, you can go to a lot of clubs and hear the things we're playing."

"Chicago has more of an oldies heritage and our format may be something unique to Chicago. It may not be valid anywhere else; only time will tell."

In the month that V103 has been up and running, Kidd says his biggest surprise has been that listeners were not only happy to hear oldies again, but also that they were happy

to hear recurrents again.

Satellite Music Network's Heart & Soul format also began life as a gold-based AC format three years ago but has gradually moved away from currents and increased its oldies depth. OM Bob Jones says that 90% of his requests are for oldies now. "25-49 [year-old] listeners are averaging

### 'In Chicago, oldies are very well entrenched'

over 10 hours a week with us," he says. "Based on our information, oldies are still strong."

Jones, whose affiliates are mostly AMs, thinks a major-market FM such as WVAZ will help legitimize his format. "Once it hits FM, the industry is going to see that there are a lot of people out there who like this stuff."

And Steve Harris, currently running a black AC format on WJMO Cleveland and consulting one at KCHL San Antonio, Texas, calls Mayo "right on target. That format is not going to beat WGCI-FM in 12-plus listeners. But in the 25-54 demo that advertisers want the most, he's going to do some damage."

V103 also has an endorsement from Nick Howse, VP/media director for Chicago-based Burrell Advertising. "We would definitely recommend the station to our clients whose

demographics are 25-plus, such as Ford [Motors]," he says.

But Howse would also continue to buy WGCI-FM for those clients. "I don't think V103 replaces anybody. I don't think any one station can [reach everybody] in any market."

One industry hope for urban AC is that by delivering older demos, it may reach advertisers who have historically resisted black radio. But Howse says that things won't get better until "national agencies . . . realize that good radio stations have black and white listeners who are responsive to the things advertised over that station's air. Until their perception of the audience as downscale is reversed, it doesn't matter what music you're programming."

Ironically, a lack of incoming funds may have held black AC's development back thus far. "Research is key to the success of this format," says WJMO's Harris. "The problem with black radio is that a lot of times we don't have the research budget we need."

"AC is a really disciplined format; one of the reasons a lot of the quiet storm stations don't work is because they don't play the hits. These stations just went in and played a lot of mellow songs and neglected to turn the hits over fast enough. When people hear a lot of unfamiliar songs, they say, 'That's nice, but I don't know what it is,' and they go on to a station that's playing more of the hits."

# OUTA THE BOX

## TOP 40

Sheriff's 5-year-old "When I'm With You" (Capitol) is breaking out of many of the same Western stations that revived UB40's "Red Red Wine." KLUC Las Vegas PD Jerry Dean, who takes credit for prompting the Sheriff reissue, says the ballad "will be a big hit. All demos are responding to it; the response has been terrific." This week it moves 36-33 at KLUC. Dean's adds this week are Phil Collins' Motown-tinged "Two Hearts" (Atlantic), Jon Astley's "Put This Love To The Test" (Atlantic), Tiffany's "All This Time" (MCA), Annie Lennox & Al Green's "Put A Little Love In Your Heart" (A&M), Robbie Nevil's "Back On Holiday" (EMI), J.J. Fad's "Is It Love" (Ruthless/Atco), and Martika's "More Than You Know," which Dean calls "an excellent dance record for Columbia; they haven't had many of those lately." Dean does say nice things about CBS West Coast WTG label. He calls Michael Rodgers' "I Like It Like That" (now starting at urban radio) "a one-listen song" and added WTG's "Cross My Heart" by Eighth Wonder last week.

## AC

Bill Pearson, PD of WTRX Flint, Mich., also adds Lennox & Green's Jackie DeShannon remake this week. "There has been a great response from all people, those who remember the original and those who don't," he says. "The interpretation is just right for the time." Also added this week is "If We Hold On Together" by Diana Ross (MCA), her first for the label. "This is her strongest song in a while and has the feel of Ronstadt & Ingram's 'Somewhere Out There.' The movie exposure [in The Land Before Time] can only help." Other adds are Phil Collins, Adele Bertel's "Little Lies, Big Love" (Chrysalis), Gary Wright's "Take A Look" (Cypress), and Al Jarreau's "So Good" (WB). And moving 33-20 this week is Basia's "New Day For You" (Epic). "This will expand her base significantly," Pearson says. "We have had a strong reaction from all demos."

STUART MEYER

we've  
been  
behind  
you  
from  
the

start.

101  
101  
101

Congratulations CBS from your friends at MUSICIAN Magazine.

A DATE THAT'S IMPORTANT  
TO EVERYONE WHO LOVES LIFE:  
JUNE 8, 1989

# ROCK AND

# A

# HARD PLACE

**Chairpersons**  
Jonathan Tisch  
Michael Douglas  
Clive Davis  
Sandy Hill Pittman  
**Executive Producer**  
Scott Sanders  
**Television Producer**  
Dick Ebersol

**SUPERSTARS CRUSADE  
AGAINST AIDS  
A GMHC BENEFIT CONCERT  
RADIO CITY MUSIC HALL  
NEW YORK CITY**

**Talent:** Scott Sanders  
Radio City Music Hall  
Productions 212-246-4600  
**Publicity:** Susan Blond Inc.  
212-333-7728  
**Benefit Office:** Barbara Israel  
Associates 212-977-4180  
**Art Director:** George Lois  
**Design:** Tom Courtos

**THE BIGGEST AND BEST BILLBOARD ISSUE EVER PUBLISHED!**

# YEAR-END DOUBLE ISSUE

**BILLBOARD'S 1988**

**THE YEAR IN MUSIC & VIDEO**



**ISSUE DATE:**  
December 24

**AD CLOSING:**  
November 29

**FEATURING:**

- **101 CHARTS! FOR THE FIRST TIME!**
- **DOZENS OF No. 1 AWARD WINNERS**—every music & video category as charted throughout 1988
- **SPECIAL EDITORIAL FEATURES!**—Is It A Hit Or A Miss?  
—Critic's Choice  
—Breakthrough '88  
—Video Voting Booth
- **"CHARTOLOGIES"**—past year-end issues supply historical comparisons & statistical parallels
- **PLUS: SPOTLIGHT ON RAP!**

**BILLBOARD'S YEAR-END DOUBLE ISSUE HAS THE HIGHEST READERSHIP & DISTRIBUTION OF THE YEAR! ALMOST 50% MORE THAN REGULAR ISSUE DISTRIBUTION!**

**THERE'S NO BETTER TIME OR PLACE FOR YOU TO SALUTE YOUR ARTISTS—AND ENHANCE THEIR IMAGE!**

**DON'T MISS OUT! MAKE YOUR AD RESERVATION TODAY.**

**BILLBOARD'S YEAR-END ISSUE is simply "the end"—when it comes to the first and final word in music and home entertainment annual wrapups. Only BILLBOARD, with its internationally-recognized charts, could publish the No. 1 issue of No. 1's—because Billboard is No. 1, offering more charts, more information, more year-end entertainment reading value than any magazine in the world!**

**FOR AD DETAILS CONTACT:**

- |  |  |
|--|--|
| <b>NEW YORK</b><br>Norm Berkowitz<br>Ken Karp<br>Jim Beloff<br>(212) 764-7300            | <b>UNITED KINGDOM</b><br>Tony Evans<br>44-1-439-9411 |
| <b>LOS ANGELES</b><br>Christine Maltchek<br>Annie Reisman<br>Ary Simon<br>(213) 273-7040 | <b>HOLLAND</b><br>Ron Belist<br>31-20-662-84-83      |
| <b>NASHVILLE</b><br>Lynda Emton<br>Carole Edwards<br>(615) 321-4240                      | <b>AUSTRALIA</b><br>Mike Leung<br>61-2-417-7577      |
|  | <b>ITALY</b><br>Lidia Boniguardo<br>39-2-612-2582    |
|  | <b>JAPAN</b><br>Bill Hesse<br>81-3-460-8874          |



## Jock's Promo Stunts: Out Of Control?

BY PETER LUDWIG

NEW YORK Stunt promotions, specifically those involving physical danger or feats of endurance on the part of DJs, have always been a part of radio promotion. But now there's evidence that they're getting out of control.

KSFM "FM102" Sacramento, Calif.'s Mark Allen fell 40 feet from his perch atop a billboard in August while raising more than \$10,000 to combat muscular dystrophy. He broke bones in both feet and severely damaged a knee. Earlier, FM102's morning team had come close to physical injury while sitting in a car that listeners attacked with a sledgehammer.

WSIX Nashville sports director Duncan Stewart also fell off a billboard, while protesting a Univ. of Tennessee football losing streak. He escaped with only a severe gash in his leg (Billboard, Oct. 15).

Bruce Kelly, morning man at KZZP Phoenix, Ariz., was one of the first jocks hurt by stunting in recent years. Kelly sat in 62,000 stadium seats in three days and pogo-sticked the entire 26-mile Boston Marathon course in 2 1/2 days—finishing 10 minutes before the race started. He suffered severe knee damage as a result of those stunts and ended up in physical therapy.

Kelly is retired from stunting now, at his wife's behest. He thinks stunt fever runs in five-year cycles. "There was a big stunt period from 1978-80. It came back in '83-85, laid off, and came back again late last year.

"For any stunt to work and capture the listeners, there must be two elements: possible injury and true stamina," Kelly says.

KEAN Abilene, Texas, p.m. driver Rudy Fernandez recently raised more than \$20,000 for the United Way by spending 81 straight hours on a Ferris wheel—with one 10-minute break every 12 hours and sleeping on the ride each night. "We wanted to raise at least \$19,000—\$1,000 for each of the area agencies," he says. "But I didn't think it would take four days."

While adjusting his sleeping bag, Fernandez fell off the Ferris wheel. Fortunately, he was at the bottom. Unfortunately, the ride attendant who tried to rescue him was hit by

the next car and suffered a concussion and cuts.

Fernandez thinks stunting has proliferated because "the sensationalism has grown so much in the media. Television shows us more violence. People have seen the live DJ out on remote. You want to feel the adrenalin of a zany, crazy, never-been-done

### PROMOTIONS

stunt."

But now Fernandez worries that "it seems like everything's been done. We're doing it for the sensationalism alone and trying to top each other, and yes, we're contributing to it."

"I went up there 'cause I damn well knew it would increase my popularity, because we want to win in the ratings game. But we're crucifying ourselves to say, 'Look at me; I'm putting a nail in my hand.' We have a long way to go before we're done with this. It will get to the point where it's very dangerous and life threatening before we say to ourselves, 'This is crazy. Let's go back to fighting it out in the trenches.'"

There also seems to be a sort of macho ethic involved in the escalation of the endurance stunts. "It takes that type of person to succeed at these things," says Allen. "A more passive announcer wouldn't try, much less succeed. You don't want an announcer who's been up on a building or billboard for 10 days and sounds like it. People want to hear that guy sounding like he's loving life."

Allen remembers that within a minute after his 40-foot fall, "I climbed back up—more or less in shock. There were about 10 people down below, and I didn't want them to see me off the billboard. I started yelling at them, 'You didn't see me here. I'm not here.'" Once Allen had climbed back up, he realized how badly injured he was—but he finished his vigil.

So why do it? Allen says, "We get a lot out of being in this business, and this gives us a chance to give something back." KSFM promotion director Mike Rogers says, "People have become jaded by the voluminous pleas for donations from every cor-

ner."

But Rogers also admits that "on a commercial or egocentric level, this brings coverage and attention to the station and jock. It portrays the station as aggressive for charities. There have been other attempts to do things like this in this market, but the jocks have [eventually given up] because the bottom line is that it's very uncomfortable."

Rogers is concerned not only about lax management and gung-ho jocks with more energy than brains. He's also seen listeners at a stunt promotion go out of control. "Our morning zoo program, with Chris Collins & Mike Reynolds, is controversial, and people love to hate them, so we had a Smash The Zoo promotion. The promotion called for all five morning personalities to get in an old car with all the glass already removed and then have listeners smash the car with sledgehammers.

A showcase stand that would have put the car at eye level and made it impossible to swing the hammers through the windows never arrived. Without it, listeners had a clear shot at the morning crew.

Rogers says he "had to physically stand between each person and the car, physically inhibiting the 10-pound sledgehammer swings to protect them. All five members were packed in there so that they couldn't move much to avoid the blows.

"We expected 400-500 people but only got 175," he says. "I think it could have gotten out of hand if there had been a real mob. Eventually somebody would not have listened to our pleas not to aim for the windows. There are people who want to see people hurt. There's a lure to the possibility of injury. There's a dark side to everybody."

Some jocks have personal reasons for their stunts. KEAN's Fernandez was born with only one arm; he underwent his Ferris wheel ordeal to thank the local United Way for its work with the handicapped.

And WZOU Boston personality/public affairs coordinator Timothy Fox is a recovering narcotics abuser. Four years ago, he was living in the streets of Boston. At this writing, he's camping out atop Boston's 50 story Westin Hotel as part of WZOU's yearlong anti-drug crusade.

Fox initially was set for a 9.45 day stay—to tie in with WZOU's frequency—but station listeners have voted to keep him up there until the \$50,000 goal is met. He thinks that will take at least another 10 days.

"We have to do these sensational events to counteract what's going on in the country today," says Fox. "If I stand there and preach, no one is going to listen to me. But if I jump out of an airplane, they want to hear what I have to say.

"I do believe in safety first; we're not stunt men. But we'll do what it takes to create the awareness."

All of those interviewed, including Fernandez, remain bullish on the concept of jock stunts, if not always on their execution. KSFM's Allen reasons, "There will always be some idiot with a death wish who happens to be a broadcaster. But there has to be some risk involved to get people to take it seriously. I feel there are too many lightweight promotion stunts out there."

FOR WEEK ENDING NOVEMBER 19, 1988

Billboard

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

## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	3	12	HOW CAN I FALL? A&M 1224	◆ BREATHE 2 weeks at No. One
2	2	8	7	KISSING A FOOL COLUMBIA 38-08050	◆ GEORGE MICHAEL
3	6	9	8	LOOK AWAY REPRISE 7-27766	◆ CHICAGO
4	8	10	5	TILL I LOVED YOU COLUMBIA 38-08062	BARBRA STREISAND & DON JOHNSON
5	9	11	8	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	◆ ANITA BAKER
6	3	4	12	FOREVER YOUNG WARNER BROS. 7-27796	◆ ROD STEWART
7	4	6	9	A WORD IN SPANISH MCA 53408	◆ ELTON JOHN
8	13	16	10	WAITING FOR A STAR TO FALL RCA 8691	◆ BOY MEETS GIRL
9	5	1	11	ONE MOMENT IN TIME ARISTA 1-9743	◆ WHITNEY HOUSTON
10	7	2	12	GROOVY KIND OF LOVE ATLANTIC 7-89017	◆ PHIL COLLINS
11	11	7	18	KOKOMO (FROM "COCKTAIL") ELEKTRA 7-69385	◆ THE BEACH BOYS
12	15	26	4	BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	◆ WILL TO POWER
13	10	5	13	DON'T YOU KNOW WHAT THE NIGHT... VIRGIN 7-99290	◆ STEVE WINWOOD
14	16	19	6	SILHOUETTE ARISTA 1-9751	◆ KENNY G
15	12	12	14	TRUE LOVE MCA 53363	◆ GLENN FREY
16	18	25	6	ANY LOVE EPIC 34-08047/E.P.A.	◆ LUTHER VANDROSS
17	19	24	7	PIECE OF PARADISE WARNER BROS. 7-27779	PM
18	21	23	5	TURN BACK THE CLOCK VIRGIN 7-99308	JOHNNY HATES JAZZ
19	14	13	8	RED RED WINE A&M 1244	◆ UB40
20	23	28	5	SMALL WORLD CHRYSALIS 43306	◆ HUEY LEWIS & THE NEWS
21	22	22	6	CRAZY IN LOVE MCA 53433	KIM CARNES
22	25	27	5	JEALOUS GUY CAPITOL 44230	◆ JOHN LENNON & THE PLASTIC ONO BAND
23	17	15	22	I'LL ALWAYS LOVE YOU ARISTA 1-9700	◆ TAYLOR DAYNE
				★★★ POWER PICK ★★★	
24	29	38	3	I REMEMBER HOLDING YOU MCA 53430	◆ BOYS CLUB
25	28	30	4	NO MORE LIES POLYDOR 870 990-7/POLYGRAM	◆ THE MOODY BLUES
26	31	—	2	BEST OF TIMES FULL MOON 7-27712/WARNER BROS.	◆ PETER CETERA
				★★★ HOT SHOT DEBUT ★★★	
27	NEW ▶	1		TWO HEARTS ATLANTIC 7-89980	◆ PHIL COLLINS
28	24	17	18	ONE GOOD WOMAN FULL MOON 7-27824/WARNER BROS.	◆ PETER CETERA
29	35	48	3	OASIS ATLANTIC 7-8896	ROBERTA FLACK
30	26	18	17	IT WOULD TAKE A STRONG STRONG MAN RCA 8663	◆ RICK ASTLEY
31	27	21	15	DON'T WORRY, BE HAPPY EMI 50146	◆ BOBBY MCFERRIN
32	32	46	3	ANOTHER LOVER A&M 1226	◆ GIANT STEPS
33	37	—	2	IF EVER A LOVE THERE WAS ARISTA 1-9766	FOUR TOPS/ARETHA FRANKLIN
34	36	50	3	HANDLE WITH CARE WILBURY 7-27732/WARNER BROS.	◆ TRAVELING WILBURYS
35	20	14	14	LOVING ARMS CRITIQUE 7-99275/ATLANTIC	LIVINGSTON TAYLOR WITH LEAH KUNKEL
36	30	20	14	WALK AWAY COLUMBIA 38-07983	MICHAEL BOLTON
37	34	31	17	LOOK OUT ANY WINDOW RCA 8678	◆ BRUCE HORNSBY & THE RANGE
38	NEW ▶	1		PUT A LITTLE LOVE IN YOUR HEART A&M 1255	◆ A.LENNOX/A.GREEN
39	33	29	18	PERFECT WORLD CHRYSALIS 43265	◆ HUEY LEWIS & THE NEWS
40	48	—	2	LITTLE LIES, BIG LOVE CHRYSALIS 43250	◆ ADELE BERTEI
41	NEW ▶	1		BABY CAN I HOLD YOU ELEKTRA 7-69356	TRACY CHAPMAN
42	42	45	4	NEVER TEAR US APART ATLANTIC 7-89038	◆ INXS
43	39	43	4	THE LOCO-MOTION Geffen 7-27752	◆ KYLIE MINOGUE
44	NEW ▶	1		ANYTIME MCA 53446	THE JETS
45	40	40	26	HOLD ON TO THE NIGHTS EMI 50106	◆ RICHARD MARX
46	NEW ▶	1		NEW DAY FOR YOU EPIC 34-08112/E.P.A.	BASIA
47	NEW ▶	1		MISSING YOU A&M 1254	◆ CHRIS DE BURG
48	44	36	23	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	◆ E.JOHN
49	45	44	16	WHEN YOU PUT YOUR HEART IN IT REPRISE 7-27812	KENNY ROGERS
50	46	42	26	MAKE ME LOSE CONTROL ARISTA 1-9686	◆ ERIC CARMEN

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

## newslines...

**FRANK RAPHAEL** is named director of network programming for ABC Radio Networks, replacing Susan Moran. He had been ND for the NBC Radio Network, and he will now direct programming for all six of ABC's networks.

**NELSON COHEN** is named to the new station manager position at all-sports WIP Philadelphia. He had operated his own consultancy since 1986; prior to that, he was GM for KYW-AM Philadelphia.

**D&D BROADCASTING** has purchased KEZW/KOSI Denver from Group W Broadcasting for \$15.5 million. Other major sales this week: KMZQ Las Vegas for \$6.7 million from Olympia Broadcasting to Commonwealth Broadcasting, which in turn sells KROY Sacramento, Calif., to Great American Broadcasting; WMJY Long Branch, N.J. from Mammoth Broadcasting to K&K Broadcasting for \$3.65 million; WNLC/WTYD New London, Conn., from Drubner Broadcasting to Andross Communications for \$5.2 million.

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

# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	4	8	IT'S MONEY THAT MATTERS REPRISE 7-27709	RANDY NEWMAN 2 weeks at No. One
2	5	5	5	HANDLE WITH CARE WILBURY 7-27732/WARNER BROS.	TRAVELING WILBURYS
3	2	2	8	WALK ON WATER COLUMBIA 38-08060	EDDIE MONEY
4	16	—	2	ORANGE CRUSH WARNER BROS. LP CUT	R.E.M.
5	11	—	2	AMERICAN DREAM ATLANTIC 7-89003	CROSBY, STILLS, NASH & YOUNG
6	7	9	5	ANGEL OF HARLEM ISLAND LP CUT/ATLANTIC	U2
7	6	6	7	ROCK & ROLL STRATEGY A&M 1246	THIRTY EIGHT SPECIAL
8	4	1	8	DESIRE ISLAND 7-99250/ATLANTIC	U2
9	18	30	3	NOBODY'S PERFECT ATLANTIC 7-88990	MIKE + THE MECHANICS
10	9	10	7	BIG LEAGUE RCA 8750	TOM COCHRANE & RED RIDER
11	3	3	6	TAKE IT SO HARD VIRGIN 7-99297	KEITH RICHARDS
12	8	8	11	SLOW TURNING A&M 1245	JOHN HIATT
13	13	19	5	HIPPY HIPPI SHAKE ELEKTRA 7-69366	GEORGIA SATELLITES
14	17	22	7	BORN TO BE MY BABY MERCURY LP CUT/POLYGRAM	BON JOVI
15	14	12	8	CONFIDENCE MAN ARISTA LP CUT	THE JEFF HEALEY BAND
16	19	26	4	SOMETHING SO STRONG ISLAND 7-99266	JIM CAPALDI
17	22	38	3	ARMAGEDDON IT MERCURY 870 692-7/POLYGRAM	DEF LEPPARD
18	10	7	14	FEELS SO GOOD WARNER BROS. LP CUT	VAN HALEN
19	20	25	5	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
20	26	31	5	NOT JUST ANOTHER GIRL POLYDOR 887 814-7/POLYGRAM	IVAN NEVILLE
21	25	29	4	COPPERHEAD ROAD UNI LP CUT/MCA	STEVE EARLE
22	15	13	7	STAND BESIDE ME MCA 53425	KANSAS
23	12	11	7	ROCK BOTTOM EPIC LP CUT/E.P.A.	THE DICKEY BETTS BAND
24	23	32	4	LONG TIME TILL I GET OVER YOU WARNER BROS. LP CUT	LITTLE FEAT
25	29	35	4	PUT ON YOUR DANCING SHOES VIRGIN LP CUT	STEVE WINWOOD
26	24	24	9	EDGE OF A BROKEN HEART EMI 50141	VIXEN
27	42	45	3	IF WE NEVER MEET AGAIN COLUMBIA LP CUT	T.CONWELL/YOUNG RUMBLERS
28	33	40	3	LITTLE LIAR BLACKHEART 08095/CBS	JOAN JETT AND THE BLACKHEARTS
29	38	39	6	WHAT I AM Geffen 7-27696	EDIE BRICKELL & NEW BOHEMIANS
★ ★ ★ POWER TRACK ★ ★ ★					
30	47	—	2	THE CRUSH OF LOVE RELATIVITY LP CUT	JOE SATRIANI
31	44	—	2	EVERY ROSE HAS ITS THORN ENIGMA 44203/CAPITOL	POISON
32	40	46	3	ONE NIGHT ATLANTIC LP CUT	BAD COMPANY
33	34	41	4	LIKE THE WAY I DO ISLAND LP CUT	MELISSA ETHERIDGE
34	31	28	5	GOD PART II ISLAND LP CUT/ATLANTIC	U2
35	50	—	2	I'M AN ADULT NOW CHRYSALIS LP CUT	PURSUIT OF HAPPINESS
★ ★ ★ FLASHMAKER ★ ★ ★					
36	NEW ▶	1	1	WAY COOL JR. ATLANTIC LP CUT	RATT
37	39	33	6	IF LOVE WAS A TRAIN MERCURY LP CUT/POLYGRAM	MICHELLE SHOCKED
38	NEW ▶	1	1	WILD THING WARNER BROS. LP CUT	SAM KINISON
39	28	27	9	MADALAINE ATLANTIC 7-89041	WINGER
40	NEW ▶	1	1	LAST NIGHT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
41	NEW ▶	1	1	WELCOME TO THE JUNGLE Geffen 7-27759	GUNS N' ROSES
42	21	15	7	TELEPHONE BOX VIRGIN LP CUT	IAN GILLAN & ROGER GLOVER
43	NEW ▶	1	1	YOU DON'T MOVE ME VIRGIN LP CUT	KEITH RICHARDS
44	NEW ▶	1	1	LITTLE SHEBA A&M LP CUT	THIRTY EIGHT SPECIAL
45	35	23	14	NO SMOKE WITHOUT A FIRE ATLANTIC 7-89035	BAD COMPANY
46	48	—	2	THE WAY I FEEL ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
47	27	18	8	SLIP AWAY EPIC LP CUT/E.P.A.	THE GREGG ALLMAN BAND
48	37	17	12	DON'T KNOW WHAT YOU GOT MERCURY 870 644-7/POLYGRAM	CINDERELLA
49	36	20	9	BAD MEDICINE MERCURY 870 657-7/POLYGRAM	BON JOVI
50	NEW ▶	1	1	I'M SORRY LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS

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.

## AIR CHECKING: NOT JUST FOR HOBBYISTS ANYMORE

(Continued from page 14)

To acquire tapes from the 50 top markets he samples, Wexler relies on a network of contacts (independent engineers, college students, even relatives) that he made during his five-year stint as OM of Strategic Radio Research. Wexler's tapes feature telescoped material from afternoon-drive broadcasts plus samples of morning shows.

"Afternoon drive is the most representative daypart of what a station sounds like," says Wexler, who hopes to break even during his first year. A direct-mail solicitation netted 31 clients for his debut shipping, with album rock being the most requested format.

"I'm offering a Reader's Digest for programmers," he says. His fee, he says, is reasonable. "To really make money, I'd have to charge a lot more. It breaks down to 50 cents a day; is it worth a can of pop?"

For \$60-\$110 a year, Junak's California Aircheck offers several subscription services. Among his offerings are different series of tapes specializing in newscasts, high-profile jocks, market profiles, or vintage material.

Junak, who started his service in 1980, was previously Peters Productions' national top 40 PD, but now

devotes himself fully to air checking. Besides relying on air-check traders for material, he takes three or four road trips (with several recorders) yearly.

Junak estimates an average monthly gross of \$3,000. "Anyone who gets involved in air checking for big bucks... well, it just won't happen," he says. "I'm lucky if I make \$1 profit per tape."

His clientele is diverse. "Half of the time, I have no idea who the people are who request tapes," he says. "A lot of PDs and jocks don't want air checks sent to the station because it could raise questions. I know I have major-market PDs and GMs on my list, plus I have doctors, car dealers, and schools. Personalities and promotions seem to interest people the most."

Tom Konard's Wisconsin-based Aircheck Factory is the only major survivor from the '70s. Konard, who offers four services costing \$65 annually, figures he grosses about

\$1,500 a month. Aside from raising poultry, air checking is his only source of income. "People think I love old cars because I drive a '67 Mustang," he says. "Actually, it's because I can't afford a new one."

The remainder of the services are home-based outlets, such as Benko's Windy City Airchecks, New Jersey's #1 Market Airchecks, Ed Bruder's Manchester, N.H.-based Man From Mars Productions (which offers 900 titles from a 60-page catalog), and Major Market Airchecks.

Don Beno, whose Midwest Aircheck specializes in samplings of Chicago radio, is a prototypical radio junkie. Beno has worked in radio for years—he's currently a board operator at WJOL Joliet, Ill.—and began air checking commercially in 1982. His catalog now lists 70 titles, and he aspires to new opportunities, such as creating retrospective tapes on famous jocks and perhaps even an instructional series.

(Continued on page 74)

FOR WEEK ENDING NOVEMBER 19, 1988

# MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	1	9	DESIRE ISLAND 7-99250/ATLANTIC	U2 7 weeks at No. One
2	8	10	10	THE KILLING JAR Geffen LP CUT	SHOXSIE AND THE BANSHEES
3	2	2	9	CAROLYN'S FINGERS 4 A.D. LP CUT/CAPITOL	COCTEAU TWINS
4	9	—	4	CHARLOTTE ANNE ISLAND LP CUT	JULIAN COPE
5	5	7	6	IN YOUR ROOM COLUMBIA 38-08090	BANGLES
6	7	9	8	AWAY A&M LP CUT	THE FEELIES
7	4	5	7	THE GREAT COMMANDMENT ATLANTIC 7-89031	CAMOUFLAGE
8	3	3	11	PUT THIS LOVE TO THE TEST ATLANTIC 7-89027	JON ASTLEY
9	NEW ▶	1	1	ORANGE CRUSH WARNER BROS. LP CUT	R.E.M.
10	11	12	13	WHAT I AM Geffen 7-27696	EDIE BRICKELL & NEW BOHEMIANS
11	19	29	5	ANGEL OF HARLEM ISLAND LP CUT/ATLANTIC	U2
12	12	21	7	I'M SORRY LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS
13	17	14	6	I DON'T WANT YOUR LOVE CAPITOL 44237	DURAN DURAN
14	24	30	5	ANA NG BAR NONE LP CUT/RESTLESS	THEY MIGHT BE GAINTS
15	18	16	12	I'VE GOT A FEELING RYKODISC LP CUT	THE SCREAMING TRIBESMEN
16	27	24	5	I SAY NOTHING LONDON LP CUT/POLYGRAM	VOICE OF THE BEEHIVE
17	6	4	13	PEEK-A-BOO Geffen 7-27760	SHOXSIE AND THE BANSHEES
18	25	—	8	OTHER 99 COLUMBIA 38-08094	BIG AUDIO DYNAMITE
19	10	6	9	JANE SAYS WARNER BROS. LP CUT	JANE'S ADDICTION
20	20	27	6	IF LOVE WAS A TRAIN MERCURY LP CUT/POLYGRAM	MICHELLE SHOCKED
21	29	—	4	1969 POLYDOR 887 816-7/POLYGRAM	THE PRETENDERS
22	16	13	9	MY BAG CAPITOL 44253	LLOYD COLE AND THE COMMOTIONS
23	NEW ▶	1	1	WAY BEHIND ME RCA IMPORT	THE PRIMITIVES
24	23	19	12	ANOTHER KIND OF LOVE VIRGIN LP CUT	HUGH CORNWELL
25	13	11	13	BACK ON THE BREADLINE I.R.S. LP CUT/MCA	HUNTERS & COLLECTORS
26	NEW ▶	1	1	I'M AN ADULT NOW CHRYSALIS LP CUT	PURSUIT OF HAPPINESS
27	NEW ▶	1	1	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
28	28	—	12	CHRISTINE RELATIVITY LP CUT	HOUSE OF LOVE
29	14	17	7	WINNING SIDE MCA LP CUT	OINGO BOINGO
30	NEW ▶	1	1	WALK THE DINOSAUR CHRYSALIS LP CUT	WAS (NOT WAS)

Billboard, copyright 1988.

## VOX JOX

(Continued from page 14)

Day and is adding more currents to its urban AC format. In addition, WACR Columbus, Miss., PD Mark Drummond joins KGFJ for weekends.

Multiple appointments this week at KNX-FM "93-One" Los Angeles: Janine Wolf and Tonya come from Transtar as morning and swing jocks, respectively. WLS/WYTZ Chicago veteran Jeff Davis is now production director and Andy Geller is his assistant... Pat Prescott to mid-days at jazz WQCD New York from crosstown WLIB/WBLS... Angela Strachan promoted to local MD at modern WFNX Boston.

Bobby Wonder to operations assistant/afternoons at urban/AC WIGO Atlanta from crosstown WEKS... Bo Jackson from WKXX Birmingham, Ala., to nights at top 40 WHYT "Power 96" Detroit, replacing Jojo.

EVENTS: Coleman Research is conducting a five-city study measuring listener awareness of and reaction to Shadoe Stevens' first weeks as the host of "American Top 40"; the results will be out in early December. In the meantime, Stevens has hosted a recent addition of NBC's "Friday Night Videos" and is set for an upcoming episode of ABC's "Sonny Spoon."

Top 40 WXKS-FM "Kiss 108" Boston is now doing a video request show on a local UHF station. Consultant Clark Smidt is executive producer... Top 40 KIIS-FM Los Angeles a.m. driver Rick Dees will be the official conductor of the 60th birthday mass sing-along of the "Mickey Mouse March" this Friday (18).

Assistance in preparing this column was provided by Peter Ludwig.

Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. **Mac Arthur Park**, Donna Summer, CASABLANCA
2. **Double Vision**, Foreigner, ATLANTIC
3. **How Much I Feel**, Ambrosia, WARNER BROS
4. **You Needed Me**, Anne Murray, CAPITOL
5. **You Don't Bring Me Flowers**, Barbra Streisand & Neil Diamond, COLUMBIA
6. **Hot Child In The City**, Nick Gilder, CHRYSALIS
7. **Kiss You All Over**, Exile, WARNER/CURB
8. **I Just Wanna Stop**, Gino Vannelli, A&M
9. **Whenever I Call You "Friend,"** Kenny Loggins, COLUMBIA
10. **You Never Done It Like That**, Captain & Tenille, 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. **Magic Carpet Ride**, Steppenwolf, DUNHILL
5. **Hold Me Tight**, Johnny Nash, JAO
6. **White Room**, Cream, ATCO
7. **Little Green Apples**, O.C. Smith, COLUMBIA
8. **Who's Making Love**, Johnnie Taylor, STAX
9. **Abraham, Martin, And John**, Dion, LAURIE
10. **Elenore**, Turtles, WHITE WHALE

## TOP ALBUMS—10 Years Ago

1. **52nd Street**, Billy Joel, COLUMBIA
2. **Live And More**, Donna Summer, CASABLANCA
3. **Double Vision**, Foreigner, ATLANTIC
4. **Living In The U.S.A.**, Linda Ronstadt, ASYLUM
5. **Grease**, Soundtrack, RSO
6. **A Wild And Crazy Guy**, Steve Martin, WARNER BROS
7. **Pieces Of Eight**, Styx, A&M
8. **Who Are You**, the Who, MCA
9. **Some Girls**, Rolling Stones, ROLLING STONES
10. **Tormato**, Yes, ATLANTIC

## TOP ALBUMS—20 Years Ago

1. **Electric Ladyland**, Jimi Hendrix Experience, REPRISE
2. **Cheap Thrills**, Big Brother & the Holding Company, COLUMBIA
3. **Time Peace/Greatest Hits**, Rascals, ATLANTIC
4. **Feliciano!**, José Feliciano, RCA
5. **The Second**, Steppenwolf, DUNHILL
6. **The Time Has Come**, Chambers Brothers, COLUMBIA
7. **Crazy World Of Arthur Brown**, TRACK-ATLANTIC
8. **Are You Experienced?**, Jimi Hendrix Experience, REPRISE
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. **I Just Want To Love You**, Eddie Rabbitt, ELEKTRA
5. **Ain't No California**, Mel Tillis, MCA
6. **On My Knees**, Charlie Rich with Janie Fricke, EPIC
7. **Anyone Who Isn't Me Tonight**, Kenny Rogers & Dottie West, UNITED ARTISTS
8. **Two Lonely People**, Moe Bandy, COLUMBIA
9. **What Have You Got To Lose**, Tom T. Hall, RCA
10. **That's What You Do To Me**, Charly McClain, EPIC

## 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. **Mary Jane**, Rick James, GORDY
6. **There'll Never Be**, Switch, GORDY
7. **Le Freak**, Chic, ATLANTIC
8. **Mac Arthur Park**, Donna Summer, CASABLANCA
9. **Disco To Go**, Brides Of Funkenstein, ATLANTIC
10. **Blame It On The Boogie**, Jacksons, EPIC

# NBC News Net: Pattiz Stays The Course

BY PETER LUDWIG

NEW YORK In a continuation of the personnel changes that began last summer at Westwood One's NBC Radio News Network, NBC News managing editor Bruce Hagan is being promoted to the network's news director post, vacated when Frank Raphael resigned Oct. 27 to become director of network programming for ABC Radio Networks. KYW Philadelphia news vet-

## FEATURED PROGRAMMING

eran Ed Belkin has come aboard as managing editor.

Raphael's resignation was followed the next day by those of three NBC London bureau staffers, including bureau chief Fred Kennedy, who had been with NBC for 16 years. WW1 has filled two of those slots, promoting London bureau weekend producer Connie Watson and Mutual Broadcasting's Maggie Fox to correspondent. Mutual news director Bart Tessler was in London at press time interviewing candidates for the third slot. The title of London bureau head probably will not be assigned for some time, according to WW1 VP/news Ron Nessen.

WW1's August 1987 acquisition of the NBC Radio Networks set in motion a series of internal struggles, resignations, layoffs, and dismissals as WW1 tried to cut NBC's losses—estimated at \$14 million yearly.

Last June, VP/news James Farley resigned along with senior correspondent Alan Walden; Talknet director Dave Bartlett then replaced Farley as VP/news and programming. In recent months, Nessen has slowly assumed control over both the Mutual and NBC news networks, effectively consolidating the two news operations under a single head.

Despite the public turmoil over the changes, Nessen and WW1 chairman/CEO Norm Pattiz are adamant that the changes have not decreased the quality of NBC's news and point to an increase in the number of network affiliates. "What you're seeing is a reflection of the changes we've been making," Pattiz says. "The change in the product we're putting out is simply a reflection of the change in the demand for that product. We're not de-emphasizing the news; we're emphasizing a product that affiliates will air."

"We can't survive by providing news that's available from 15 other sources. NBC was out of touch with what their affiliates wanted. We're simply adapting to the times, doing what stations want to hear. That's just the way it is. I'm not happy disrupting peoples lives. I don't want to do that. [But] if Westwood One hadn't bought NBC, there probably wouldn't be any NBC."

"I can understand the feelings [of the staffers who have resigned], but we're not going to change direction," says Pattiz. "We're not the first company to do this; we're the

last. ABC changed their operation years ago. We're responding to the marketplace so that we can do the job and make a profit."

Oddly enough, NBC's name seems to be as much a part of the debate as its news commitment. There's no question that Pattiz's entrepreneurial style is not appreciated by several seasoned NBC news staffers. One industry veteran who asked not to be named says, "People wouldn't be as upset over all the changes at the network if the NBC name wasn't on it. They would already be done with bemoaning the loss of the late great network."

"What's of more concern to radio is Norm's commitment to AM news. The real question is whether or not the new WW1 news operation will be committed to AM as well. The answer to that may change the complexion of the radio news business considerably if AM news programming grows."

### KING RE-UPS

In other WW1 news, Larry King has signed a new six-year contract with Mutual to continue hosting the popular "Larry King Show." The show started on Mutual more than 10 years ago, and the new King contract will keep him in the Mutual camp until November 1994.

The "Larry King Show" will continue to air 11 p.m.-2 a.m. Eastern time Mondays through Fridays, with taped replays offered from 2-5 a.m. It's estimated that King has interviewed more than 30,000 people and logged more national radio hours than anyone else.

### CALENDAR

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

- Nov. 1-30, **Bad Company**, Rock Stars Monthly Special, Radio Today Entertainment, 90 minutes.
- Nov. 17-18, **Chicago**, On The Radio, On The Radio Broadcasting, one hour.
- Nov. 17-19, **Simon LeBon/Karyn White/Tom Hanks**, Party America, Cutler Productions, two hours.
- Nov. 17-19, **Dokken**, Metalshop, MJI Broadcasting, one hour.
- Nov. 17-19, **The INXS Story**, Hot Rocks, United Stations, 90 minutes.
- Nov. 17-19, **Lee Greenwood**, Country Today, MJI Broadcasting, one hour.
- Nov. 17-19, **the Association/Ray Charles/Brian Wilson**, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.
- Nov. 17-19, **Sheena Easton**, On The Move With Tom Joyner, CBS RadioRadio, three hours.
- Nov. 17-19, **Stevie Wonder**, Star Beat, MJI Broadcasting, one hour.
- Nov. 17-19, **Motown Songbook**, Motor City Beat, United Stations, three hours.
- Nov. 17-19, **Harold Ramis/John Belushi**, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.
- Nov. 20, **Rolling Stones**, King Biscuit Flower Hour, DIR Broadcasting, one hour.
- Nov. 20, **Keith Richards/Eddie Money/Thirty Eight Special**, Powercuts, Global Satellite Network, two hours.
- Nov. 20, **Exile**, Countryline U.S.A., James Paul Brown Entertainment, one hour.
- Nov. 21, **Phil Collins**, Rockline, Global Satellite Network, 90 minutes.
- Nov. 21-27, **Mark Egan**, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Nov. 21-27, **Midnight Oil**, Rock Today, MJI Broadcasting, one hour.

Nov. 21-27, **Joe Walsh**, Legends Of Rock, Westwood One Radio Networks, one hour.

Nov. 21-27, **Eagles**, Classic Cuts, MJI Broadcasting, one hour.

Nov. 21-27, **Keith Richards**, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Nov. 21-27, **k.d. lang**, Live From Gilley's, Westwood One Radio Networks, one hour.

Nov. 21-27, **Paul Simon**, Part 2, Pop Concerts, Westwood One Radio Networks, one hour.

Nov. 21-27, **Ready For The World**, Special Edi-

tion, Westwood One Radio Networks, one hour.

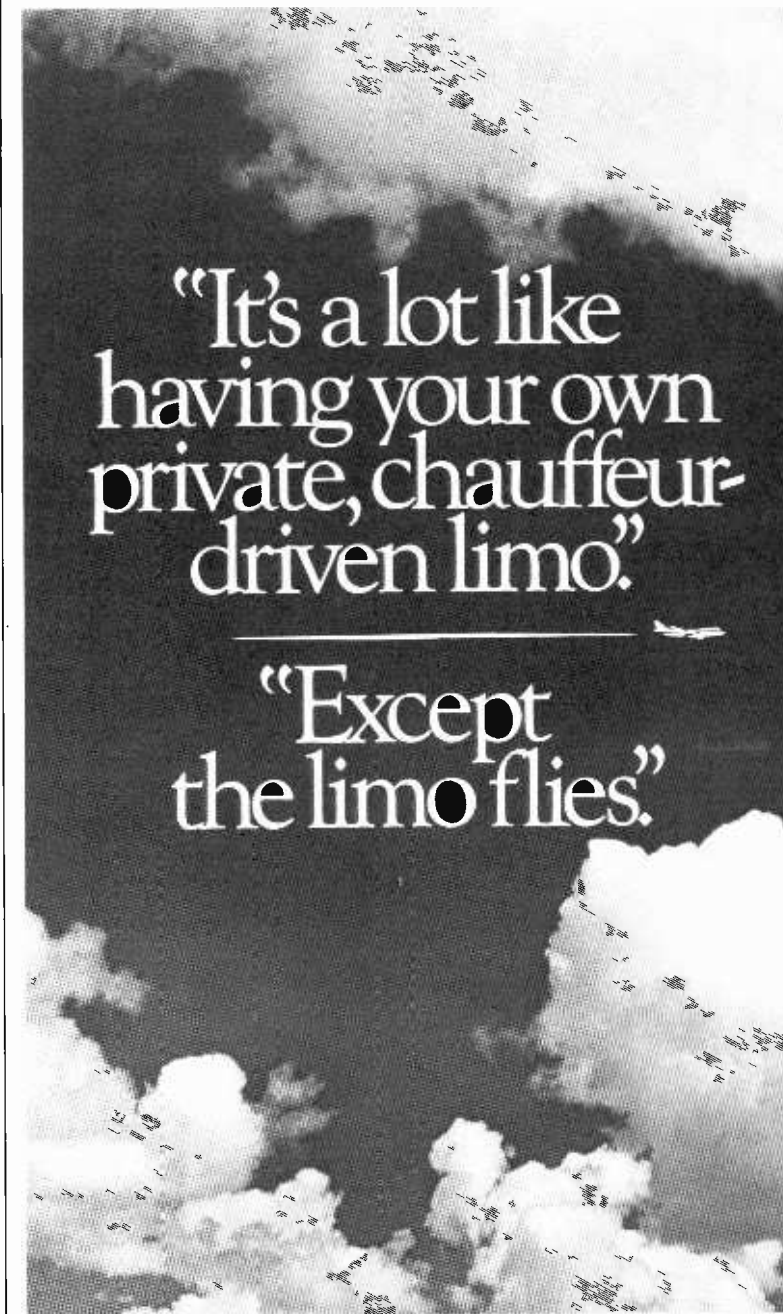
Nov. 21-27, **The Lost Lennon Tapes**, Westwood One Radio Networks Special Series, one hour.

Nov. 23-27, **The Waylon Jennings Story**, Country Six Pack, United Stations Thanksgiving Special, three hours.

Nov. 24-27, **Mutual's CMA Winners Circle**, Westwood One Radio Networks Thanksgiving Special, three hours.

Nov. 24-27, **Crossroads: The '70s**, Global Satellite Network Thanksgiving Special, four hours.

Nov. 24-27, **Led Zeppelin: A Stairway To Heaven**, Westwood One Radio Networks Thanksgiving Special, three hours.



"It's a lot like having your own private, chauffeur-driven limo."

"Except the limo flies."

You now have an entire international airline at your personal disposal: KLM's AirTaxi Service (KATS).

From KLM's Amsterdam hub, we'll arrange flights to virtually anyplace a plane can land in Europe, Africa and the Mideast—including over 1,550 airports in Europe alone.

The result is an airline that waits for you, instead of vice-versa. One offering the ultimate in personalized service in baggage handling, customs clearance—even earthbound limos to and from airports.

For details, call your travel agent. Or call Desiree on extension 346 at either 800-262-1509 (Western USA) or 213-776-2700. KLM Royal Dutch Airlines, the airline of the seasoned traveler.

The Reliable Airline **KLM**  
Royal Dutch Airlines

# POWER PLAYLISTS™

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

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

### PLATINUM

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

1	Bon Jovi, Bad Medicine
2	The Beach Boys, Kokomo
3	Phil Collins, Groovy Kind Of Love
4	Whitney Houston, One Moment In Time
5	Kylie Minogue, The Loco-Motion
6	Anita Baker, Giving You The Best That U2, Desire
7	The Escape Club, Wild, Wild West
8	UB40, Red Red Wine
9	Sa-Fire, Boy, I've Been Told
10	U2, Desire
11	George Michael, Kissing A Fool
12	Rod Stewart, Forever Young
13	Duran Duran, I Don't Want Your Love
14	Will To Power, Baby, I Love Your Way/Erasure, Chains Of Love
15	Bobby Brown, My Prerogative
16	Cheryl "Pepsi" Riley, Thanks For My Guns N' Roses, Welcome To The Jungle
17	Information Society, What's On Your M
18	Def Leppard, Love Bites
19	Tracy Chapman, Baby Can I Hold You
20	Elton John, A Word In Spanish
21	Breathin', How Can I Fall?
22	Poison, Every Rose Has Its Thorn
23	New Kids On The Block, Please Don't G
24	Taylor Dayne, Don't Rush Me
25	Bobby McFerrin, Don't Worry, Be Happy
26	Cheryl "Pepsi" Riley, Thanks For My Guns N' Roses, Welcome To The Jungle
27	Information Society, What's On Your M
28	Def Leppard, Love Bites
29	Tracy Chapman, Baby Can I Hold You
30	Elton John, A Word In Spanish
31	Breathin', How Can I Fall?
32	Poison, Every Rose Has Its Thorn
33	New Kids On The Block, Please Don't G
34	Taylor Dayne, Don't Rush Me
35	Bobby McFerrin, Don't Worry, Be Happy
36	Cheryl "Pepsi" Riley, Thanks For My Guns N' Roses, Welcome To The Jungle
37	Information Society, What's On Your M
38	Def Leppard, Love Bites
39	Tracy Chapman, Baby Can I Hold You
40	Elton John, A Word In Spanish
41	Breathin', How Can I Fall?
42	Poison, Every Rose Has Its Thorn
43	New Kids On The Block, Please Don't G
44	Taylor Dayne, Don't Rush Me
45	Bobby McFerrin, Don't Worry, Be Happy
46	Cheryl "Pepsi" Riley, Thanks For My Guns N' Roses, Welcome To The Jungle
47	Information Society, What's On Your M
48	Def Leppard, Love Bites
49	Tracy Chapman, Baby Can I Hold You
50	Elton John, A Word In Spanish

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

1	The Beach Boys, Kokomo
2	Kylie Minogue, The Loco-Motion
3	Whitney Houston, One Moment In Time
4	The Escape Club, Wild, Wild West
5	Phil Collins, Groovy Kind Of Love
6	Bon Jovi, Bad Medicine
7	UB40, Red Red Wine
8	Anita Baker, Giving You The Best That U2, Desire
9	Sa-Fire, Boy, I've Been Told
10	Bobby McFerrin, Don't Worry, Be Happy
11	Cheryl "Pepsi" Riley, Thanks For My Guns N' Roses, Welcome To The Jungle
12	Information Society, What's On Your M
13	Def Leppard, Love Bites
14	Raze, Break 4 Love
15	Erasure, Chains Of Love
16	Breathin', How Can I Fall?
17	Boy Meets Girl, Waiting For A Star To Shine
18	Duran Duran, I Don't Want Your Love
19	Taylor Dayne, Don't Rush Me
20	Bobby Brown, Don't Be Cruel
21	Steve Winwood, Don't You Know What Th
22	Annie Lennox & Al Green, Put A Little Love In Your Heart
23	Rick Astley, Whenever You Need Somebody
24	Chicago, Look Away
25	Michael Jackson, Smooth Criminal
26	When In Rome, The Promise

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

1	The Beach Boys, Kokomo
2	The Escape Club, Wild, Wild West
3	Kylie Minogue, The Loco-Motion
4	Phil Collins, Groovy Kind Of Love
5	Sa-Fire, Boy, I've Been Told
6	George Michael, Kissing A Fool
7	Will To Power, Baby, I Love Your Way/Erasure, Chains Of Love
8	Anita Baker, Giving You The Best That U2, Desire
9	Bobby Brown, My Prerogative
10	UB40, Red Red Wine
11	Duran Duran, I Don't Want Your Love
12	Whitney Houston, One Moment In Time
13	Was (Not Was), Spy In The House Of Lo
14	Tracie Spencer, Symptoms Of True Love
15	Karyn White, The Way You Love Me
16	Taylor Dayne, Don't Rush Me
17	Chicago, Look Away
18	Michael Jackson, Smooth Criminal
19	Paula Abdul, (It's Just) The Way That Breathe, How Can I Fall?
20	Maxi Priest, Wild World
21	Information Society, What's On Your M
22	Cheap Trick, Don't Be Cruel
23	Dense Lopez, If You Feel It
24	Taylor Dayne, Don't Rush Me
25	Barbra Streisand & Don Johnson, Till Samanthea Fox, I Wanna Have Some Fun
26	Latin Rascals, Don't Let Me Be Misund
27	Annie Lennox & Al Green, Put A Little Love In Your Heart
28	U2, Desire
29	Midnight Star, Don't Rock The Boat

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

1	The Beach Boys, Kokomo
2	The Escape Club, Wild, Wild West
3	When In Rome, The Promise
4	Jeffrey Osborne, She's On The Left
5	Kylie Minogue, The Loco-Motion
6	Phil Collins, Groovy Kind Of Love
7	Will To Power, Baby, I Love Your Way/Erasure, Chains Of Love
8	Whitney Houston, One Moment In Time
9	Breathin', How Can I Fall?
10	Rod Stewart, Forever Young
11	Guns N' Roses, Welcome To The Jungle
12	Steve Winwood, Don't You Know What Th
13	Tracie Spencer, Symptoms Of True Love
14	Bon Jovi, Bad Medicine
15	George Michael, Kissing A Fool
16	Anita Baker, Giving You The Best That U2, Desire
17	Whitney Houston, One Moment In Time
18	Information Society, What's On Your M
19	UB40, Red Red Wine
20	Chicago, Look Away

### GOLD

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

1	Rave, Break For Love
2	Anita Baker, Giving You The Best That U2, Desire
3	The Escape Club, Wild, Wild West
4	UB40, Red Red Wine
5	Noel, Out Of Time
6	Kylie Minogue, The Loco-Motion
7	When In Rome, The Promise
8	Erasure, Chains Of Love
9	Giant Steps, Another Lover
10	Bobby Brown, My Prerogative
11	Cheryl "Pepsi" Riley, Thanks For My Guns N' Roses, Welcome To The Jungle
12	Steve B, Stop The Love
13	Pet Shop Boys, Domino Dancing
14	Karyn White, The Way You Love Me
15	Luther Vandross, Any Love
16	Sweet Sensation, Never Let You Go
17	Sa-Fire, Boy, I've Been Told
18	The Latin Rascals, Don't Let Me Be Mi
19	Whitney Houston, One Moment In Time
20	Bobby McFerrin, Don't Worry, Be Happy
21	Will To Power, Baby, I Love Your Way/Erasure, Chains Of Love
22	Duran Duran, I Don't Want Your Love
23	New Kids On The Block, Please Don't G
24	Inner City, Big Fun
25	Taylor Dayne, Don't Rush Me
26	Yazz & The Plastic Population, The On
27	Giggles, Hot Spot
28	Denise Lopez, If You Feel It
29	Michael Jackson, Smooth Criminal
30	The Cover Girls, Better Late Than Nev
31	Johnny D, Fantasy Girl
32	L'Trimm, Cars With The Boom
33	Taylor Dayne, I'll Always Love You
34	Robbie Nevil, Back On Holiday
35	Brenda K. Starr, What You See Is What You Get
36	Information Society, What's On Your M
37	Sheena Easton, The Lover In Me
38	Depeche Mode, Strangelove
39	Joey Kid, Broken Promises
40	Paula Abdul, Straight Up

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

1	The Escape Club, Wild, Wild West
2	Bon Jovi, Bad Medicine
3	The Beach Boys, Kokomo
4	Chicago, Look Away
5	Kylie Minogue, The Loco-Motion
6	George Michael, Kissing A Fool
7	U2, Desire
8	Phil Collins, Groovy Kind Of Love
9	Giant Steps, Another Lover
10	Will To Power, Baby, I Love Your Way/Erasure, Chains Of Love
11	When In Rome, The Promise
12	Eddie Money, Walk On Water
13	Breathin', How Can I Fall?
14	Huey Lewis & The News, Small World
15	Tracie Spencer, Symptoms Of True Love
16	Elton John, A Word In Spanish
17	Ivan Neville, Not Just Another Girl
18	Anita Baker, Giving You The Best That U2, Desire
19	Duran Duran, I Don't Want Your Love
20	Bangles, In Your Room
21	Vixen, Edge Of A Broken Heart
22	Barbra Streisand & Don Johnson, Till Samanthea Fox, I Wanna Have Some Fun
23	Cinderella, Don't Know What You Got (Boy Meets Girl, Waiting For A Star To Shine)
24	Van Halen, Finish What Ya Started
25	Pet Shop Boys, Domino Dancing
26	Tiffany, All This Time
27	Maxi Priest, Wild World
28	Poison, Every Rose Has Its Thorn
29	Luther Vandross, Any Love
30	Jon Astley, Put This Love To The Test
31	Taylor Dayne, Don't Rush Me
32	Cheryl "Pepsi" Riley, Thanks For My Guns N' Roses, Welcome To The Jungle
33	Joan Jett And The Blackhearts, Little
34	Was (Not Was), Spy In The House Of Lo
35	Robert Palmer, Early In The Morning
36	Bobby Brown, My Prerogative
37	Def Leppard, Armegegon
38	New Kids On The Block, Please Don't G
39	Guns N' Roses, Welcome To The Jungle
40	Michelle Shocked, Anchorage
41	Cheap Trick, Ghost Town
42	Traveling Wilburys, Handle With Care
43	Robbie Nevil, Back On Holiday
44	Boyz II Men, Back In My Heart
45	Boyz II Men, Back In My Heart
46	Peter Cetera, Best Of Times
47	Annie Lennox & Al Green, Put A Little Love In Your Heart

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

1	When In Rome, The Promise
2	Jeffrey Osborne, She's On The Left
3	Sweet Sensation, Never Let You Go
4	Bobby Brown, Don't Be Cruel
5	Sa-Fire, Boy, I've Been Told
6	New Kids On The Block, Please Don't G
7	Giant Steps, Another Lover
8	Karyn White, The Way You Love Me
9	Will To Power, Baby, I Love Your Way/Erasure, Chains Of Love
10	Kylie Minogue, The Loco-Motion
11	Taylor Dayne, I'll Always Love You
12	Steve B, Spring Love (Come Back To M
13	Erasure, Chains Of Love
14	L'Trimm, Cars With The Boom
15	Al B. Sure!, Off On Your Own (Girl)
16	Information Society, What's On Your M
17	Bobby Brown, My Prerogative
18	Denise Williams, Can't Wait
19	Whitney Houston, One Moment In Time
20	Tracie Spencer, Symptoms Of True Love
21	George Michael, Kissing A Fool
22	Kim Wilde, You Came
23	Anita Baker, Giving You The Best That U2, Desire
24	Duran Duran, I Don't Want Your Love
25	Lame, Cutie Pie
26	Elisa Fiorillo, You Don't Know
27	Noel, Out Of Time
28	Pet Shop Boys, Domino Dancing
29	The Cover Girls, Better Late Than Nev
30	Was (Not Was), Spy In The House Of Lo
31	Denise Lopez, If You Feel It
32	Taylor Dayne, Don't Rush Me
33	The Jets, Anytime
34	Samantha Fox, I Wanna Have Some Fun
35	Cheryl "Pepsi" Riley, Thanks For My Guns N' Roses, Welcome To The Jungle
36	Breathin', How Can I Fall?
37	Johnny D, Fantasy Girl
38	Paula Abdul, (It's Just) The Way That Breathe, How Can I Fall?
39	Jeffrey Osborne, She's On The Left
40	Eight Wonder, Cross My Heart
41	The Boys, Dial My Heart
42	Good Question, Got A New Love
43	Michael Jackson, Smooth Criminal
44	The Latin Rascals, Don't Let Me Be Mi
45	Cameo, You Make Me Work

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

1	George Michael, Kissing A Fool
2	Tracie Spencer, Symptoms Of True Love
3	Anita Baker, Giving You The Best That U2, Desire
4	Will To Power, Baby, I Love Your Way/Erasure, Chains Of Love
5	Eddie Money, Walk On Water
6	Bobby Brown, My Prerogative
7	U2, Desire
8	Duran Duran, I Don't Want Your Love
9	Pet Shop Boys, Domino Dancing
10	Jon Astley, Put This Love To The Test
11	Luther Vandross, Any Love
12	Sheena Easton, The Lover In Me
13	When In Rome, The Promise
14	Tracy Chapman, Baby Can I Hold You
15	Sa-Fire, Boy, I've Been Told
16	Was (Not Was), Spy In The House Of Lo
17	Van Halen, Finish What Ya Started
18	Samantha Fox, I Wanna Have Some Fun
19	Ivan Neville, Not Just Another Girl
20	Siouxie and The Banshees, Peek-A-Boo

### SILVER

**Chicago, Look Away**

1	Yazz & The Plastic Population, The On
2	Breathe, How Can I Fall?
3	Poison, Every Rose Has Its Thorn
4	Michael Jackson, Smooth Criminal
5	Karyn White, The Way You Love Me
6	Phil Collins, Two Hearts
7	Boy Meets Girl, Waiting For A Star To Shine
8	Annie Lennox & Al Green, Put A Little Love In Your Heart
9	Boys Club, I Remember Holding You
10	Cheryl "Pepsi" Riley, Thanks For My Guns N' Roses, Welcome To The Jungle
11	Maxi Priest, Wild World
12	Def Leppard, Armegegon
13	Taylor Dayne, Don't Rush Me
14	Michael Jackson, Smooth Criminal
15	Basta, New Day For You
16	New Kids On The Block, Please Don't G
17	Def Leppard, Armegegon
18	Edie Brickell, What I Am?
19	Romeo's Daughter, Don't Break My Heart
20	Thirty Eight Special, Rock & Roll Str
21	Chicago, Look Away
22	Joan Jett And The Blackhearts, Little
23	Survivor, Didn't Know It Was Love
24	Denise Lopez, If You Feel It
25	Randy Newman, It's Money That Matters
26	Judson Spence, Yeah, Yeah, Yeah
27	New Edition, Baby, I Love Your Way/Erasure, Chains Of Love
28	Eight Wonder, Cross My Heart
29	Kenny G, Silhouette

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

1	Steve Winwood, Don't You Know What Th
2	The Beach Boys, Kokomo
3	Breathin', How Can I Fall?
4	Whitney Houston, One Moment In Time
5	George Michael, Kissing A Fool
6	Kylie Minogue, The Loco-Motion
7	The Escape Club, Wild, Wild West
8	Bon Jovi, Bad Medicine
9	Will To Power, Baby, I Love Your Way/Erasure, Chains Of Love
10	Tracie Spencer, Symptoms Of True Love
11	Cinderella, Don't Know What You Got (Boy Meets Girl, Waiting For A Star To Shine)
12	Van Halen, Finish What Ya Started
13	Pet Shop Boys, Domino Dancing
14	Tiffany, All This Time
15	Maxi Priest, Wild World
16	Poison, Every Rose Has Its Thorn
17	Luther Vandross, Any Love
18	Jon Astley, Put This Love To The Test
19	Taylor Dayne, Don't Rush Me
20	Cheryl "Pepsi" Riley, Thanks For My Guns N' Roses, Welcome To The Jungle
21	Joan Jett And The Blackhearts, Little
22	Was (Not Was), Spy In The House Of Lo
23	Robert Palmer, Early In The Morning
24	Bobby Brown, My Prerogative
25	Def Leppard, Armegegon
26	New Kids On The Block, Please Don't G
27	Guns N' Roses, Welcome To The Jungle
28	Michelle Shocked, Anchorage
29	Cheap Trick, Ghost Town
30	Traveling Wilburys, Handle With Care
31	Robbie Nevil, Back On Holiday
32	Boyz II Men, Back In My Heart
33	Boyz II Men, Back In My Heart
34	Peter Cetera, Best Of Times
35	Annie Lennox & Al Green, Put A Little Love In Your Heart

**Pittsburgh** P.D.: Jim Richards

1	The Beach Boys, Kokomo
2	Phil Collins, Groovy Kind Of Love
3	Breathin', How Can I Fall?
4	Bon Jovi, Bad Medicine
5	Chicago, Look Away
6	Bobby Brown, Don't Be Cruel
7	Whitney Houston, One Moment In Time
8	Will To Power, Baby, I Love Your Way/Erasure, Chains Of Love
9	Kylie Minogue, The Loco-Motion
10	Giant Steps, Another Lover
11	When In Rome, The Promise
12	Desire, How Can I Fall?
13	George Michael, Kissing A Fool
14	Steve Winwood, Don't You Know What Th
15	Duran Duran, I Don't Want Your Love
16	Bangles, In Your Room
17	Eddie Money, Walk On Water
18	Traveling Wilburys, Handle With Care
19	Boyz II Men, Back In My Heart
20	Poison, Every Rose Has Its Thorn
21	D.J. Jazzy Jeff & The Fresh Prince, G
22	Survivor, Didn't Know It Was Love
23	Barbra Streisand & Don Johnson, Till Samanthea Fox, I Wanna Have Some Fun
24	Boy Meets Girl, Waiting For A Star To Shine
25	Cheap Trick, Ghost Town
26	Rod Stewart, Forever Young
27	Phil Collins, Groovy Kind Of Love
28	Guns N' Roses, Welcome To The Jungle
29	Bobby Brown, My Prerogative
30	UB40, Red Red Wine
31	Taylor Dayne, Don't Rush Me
32	Phil Collins, Two Hearts
33	Maxi Priest, Wild World
34	Annie Lennox & Al Green, Put A Little Love In Your Heart

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

1	The Beach Boys, Kokomo
2	Bon Jovi, Bad Medicine
3	U2, Desire
4	The Escape Club, Wild, Wild West
5	Cinderella, Don't Know What You Got (Boy Meets Girl, Waiting For A Star To Shine)
6	Will To Power, Baby, I Love Your Way/Erasure, Chains Of Love
7	Breathin', How Can I Fall?
8	Duran Duran, I Don't Want Your Love
9	George Michael, Kissing A Fool
10	Anita Baker, Giving You The Best That U2, Desire
11	Kylie Minogue, The Loco-Motion
12	Chicago, Look Away
13	Giant Steps, Another Lover
14	Whitney Houston, One Moment In Time
15	Guns N' Roses, Welcome To The Jungle
16	Luther Vandross, Any Love
17	Huey Lewis & The News, Small World

### SILVER

**Tampa** O.M.: Mason Dixon

1	The Escape Club, Wild, Wild West
2	Bon Jovi, Bad Medicine
3	Chicago, Look Away
4	Whitney Houston, One Moment In Time
5	George Michael, Kissing A Fool
6	Boy Meets Girl, Waiting For A Star To Shine
7	The Beach Boys, Kokomo
8	Breathin', How Can I Fall?
9	Kylie Minogue, The Loco-Motion
10	Giant Steps, Another Lover
11	Eddie Money, Walk On Water
12	Rod Stewart, Forever Young
13	Kenny G, Silhouette
14	Bangles, In Your Room
15	Guns N' Roses, Welcome To The Jungle
16	Will To Power, Baby, I Love Your Way/Erasure, Chains Of Love
17	Duran Duran, I Don't Want Your Love
18	Steve Winwood, Don't You Know What Th
19	Van Halen, Finish What Ya Started
20	Tracy Chapman, Baby Can I Hold You
21	Cinderella, Don't Know What You Got (Boy Meets Girl, Waiting For A Star To Shine)
22	Cheryl "Pepsi" Riley, Thanks For My Guns N' Roses, Welcome To The Jungle
23	Poison, Every Rose Has Its Thorn
24	Bobby Brown, My Prerogative
25	Bananarama, Love, Truth & Honesty
26	When In Rome, The Promise
27	Tiffany, All This Time
28	Phil Collins, Two Hearts
29	Def Leppard, Armegegon
30	Information Society, What's On Your M
31	Robbie Nevil, Back On Holiday
32	Boyz II Men, Back In My Heart
33	Boyz II Men, Back In My Heart
34	Pet Shop Boys, Domino Dancing

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

1	Phil Collins, Groovy Kind Of Love
2	Will To Power, Baby, I Love Your Way/Erasure, Chains Of Love
3	Rod Stewart, Forever Young
4	Whitney Houston, One Moment In Time
5	INXS, Never Tear Us Apart
6	Steve Winwood, Don't You Know What Th
7	Kylie Minogue, The Loco-Motion
8	The Escape Club, Wild, Wild West
9	Breathin', How Can I Fall?

**POWER 104 KRBE**

Houston P.D.: Dave Shakes

1	The Beach Boys, Kokomo
2	The Escape Club, Wild, Wild West
3	Kon Kan, I Beg Your Pardon
4	U2, Desire
5	Guns N' Roses, Welcome To The Jungle
6	Bon Jovi, Bad Medicine
7	Sir Mix A Lot, Posse On Broadway
8	Duran Duran, I Don't Want Your Love
9	George Michael, Kissing A Fool
10	INXS, Never Tear Us Apart
11	Cinderella, Don't Know What You Got (
12	Chicago, Look Away
13	Van Halen, Finish What Ya Started
14	Ivan Neville, Not Just Another Girl
15	Pet Shop Boys, Domino Dancing
16	Elton John, A Word In Spanish
17	Boy Meets Girl, Waiting For A Star To
18	Was (Not Was), Spy In The House Of L
19	Anita Baker, Giving You The Best That
20	Breathe, How Can I Fall?
21	Bobby Brown, My Prerogative
22	Voice Of The Beehive, I Say Nothing
23	Bangles, In Your Room
24	White Lion, When The Children Cry
25	Maxi Priest, Wild World
26	Vixen, Edge Of A Broken Heart
27	Def Leppard, Armegedon
28	Boys Club, I Remember Holding You
29	Barbra Streisand & Don Johnson, Till
30	Eddie Money, Walk On Water
31	Joan Jett And The Blackhearts, Little
32	Judson Spence, Yeah, Yeah, Yeah
33	Thirty Eight Special, Rock & Roll Str
34	Yaz & The Plastic Population, The On
35	Anita Baker, Giving You The Best That
36	Will To Power, Baby, I Love Your Way/
37	Cherry "Pepsi" Riley, Thanks For My
38	Tracy Spencer, Symptoms Of True Love
39	Boy Meets Girl, Waiting For A Star To
40	Michael Jackson, Smooth Criminal
A	— Phil Collins, Two Hearts
A	— Kenny G, Silhouette
A	— Traveling Wilburys, Handle With Care
A	— Cheryl "Pepsi" Riley, Thanks For My
A	— Latin Rascals, Don't Let Me Be Misund
EX	— Samantha Fox, I Wanna Have Some Fun
EX	— Denise Lopez, If You Feel It
EX	— D.J. Jazzy Jeff & The Fresh Prince, G
EX	— Eighth Wonder, Cross My Heart
EX	— New Kids On The Block, You Got It
EX	— Robbie Nevil, Back On Holiday

**KITEL 105.1 FM**

San Francisco P.D.: Keith Naftaly

1	Bobby Brown, My Prerogative
2	Anita Baker, Giving You The Best That
3	Karyn White, The Way You Love Me
4	Luther Vandross, Any Love
5	Will To Power, Baby, I Love Your Way/
6	Johnny O, Fantasy Girl
7	George Michael, Kissing A Fool
8	Noel, Out Of Time
9	Cherry "Pepsi" Riley, Thanks For My
10	Duran Duran, I Don't Want Your Love
11	Al B. Sure!, Rescue Me
12	Sassa, When The Time Is Right
13	Duran Duran, I Don't Want Your Love
14	New Edition, You're Not My Kind Of G
15	Raze, Break A Love
16	Barbra Streisand & Don Johnson, Till
17	Boys Club, I Remember Holding You
18	Sa-Fire, Boy, I've Been Told
19	Chicago, Look Away
20	Kenny G, Silhouette
21	Paula Abdul, (It's Just) The Way That
22	The Beat Club, Security
23	Proop, My Heart
24	Tracy Spencer, Symptoms Of True Love
25	Pet Shop Boys, Domino Dancing
26	D.J. Jazzy Jeff & The Fresh Prince, G
27	Taylor Dayne, Don't Rush Me
28	Samantha Fox, I Wanna Have Some Fun
29	Paula Abdul, (It's Just) The Way That
30	Was (Not Was), Spy In The House Of L
31	Cherelle, Everything I Miss At Home
32	New Kids On The Block, You Got It
A	— Al B. Sure!, Killing Me Softly With H
A	— Phil Collins, Two Hearts
A	— Tone Loc, Wild Thing
A	— Michael Jackson, Smooth Criminal
A	— Tracy Chapman, Baby Can I Hold You
EX	— Cameo, You Make Me Work
EX	— Latin Rascals, Don't Let Me Be Misund
EX	— Denise Lopez, If You Feel It
EX	— Eighth Wonder, Cross My Heart

**SILVER 92 PRO-FM**

Providence P.D.: Mike Osborne

1	The Escape Club, Wild, Wild West
2	Bon Jovi, Bad Medicine
3	U2, Desire
4	George Michael, Kissing A Fool
5	Anita Baker, Giving You The Best That
6	Will To Power, Baby, I Love Your Way/
7	Tracy Spencer, Symptoms Of True Love
8	Breathe, How Can I Fall?
9	Cinderella, Don't Know What You Got (
10	Boy Meets Girl, Waiting For A Star To
11	Eddie Money, Walk On Water
12	Chicago, Look Away
13	Duran Duran, I Don't Want Your Love
14	Giant Steps, Another Lover
15	Vixen, Edge Of A Broken Heart
16	When In Rome, The Promise
17	Guns N' Roses, Welcome To The Jungle
18	Van Halen, Finish What Ya Started
19	Poison, Every Rose Has Its Thorn
20	Pet Shop Boys, Domino Dancing
21	Luther Vandross, Any Love
22	Was (Not Was), Spy In The House Of L
23	Huey Lewis & The News, Small World
24	Elton John, A Word In Spanish
25	Joan Jett And The Blackhearts, Little
26	Barbra Streisand & Don Johnson, Till
27	Robert Palmer, Early In The Morning
28	Kenny G, Silhouette
29	Traveling Wilburys, Handle With Care
30	Anita Baker, Giving You The Best That
31	Ivan Neville, Not Just Another Girl
32	Maxi Priest, Wild World
33	Taylor Dayne, Don't Rush Me
34	Peter Cetera, Best Of Times
35	Jeffery Osborne, Can't Go Back On A P
EX	— Phil Collins, Two Hearts
EX	— Bangles, In Your Room
EX	— Def Leppard, Armegegon
EX	— Samantha Fox, I Wanna Have Some Fun
EX	— Cheap Trick, Ghost Town
EX	— Bobby Brown, My Prerogative
EX	— Survivor, Didn't Know It Was Love
EX	— Jon Astley, Put This Love To The Test
EX	— Romeo's Daughter, Don't Break My Hear
EX	— Tiffany, All This Time
EX	— Michael Jackson, Smooth Criminal
EX	— New Kids On The Block, You Got It
EX	— Thirty Eight Special, Rock & Roll Str
EX	— Karyn White, The Way You Love Me
EX	— Judson Spence, Yeah, Yeah, Yeah
EX	— Tracy Chapman, Baby Can I Hold You
EX	— Siouxsie and The Banshees, Peek-A-Boo

**96.1 IC-FM**

Hartford P.D.: Dave Shakes

1	The Beach Boys, Kokomo
2	The Escape Club, Wild, Wild West
3	Kylie Minogue, The Loco-Motion
4	Anita Baker, Giving You The Best That
5	Duran Duran, I Don't Want Your Love
6	Bon Jovi, Bad Medicine
7	Will To Power, Baby, I Love Your Way/
8	Chicago, Look Away
9	Karyn White, The Way You Love Me
10	Gratch, How Can I Fall?
11	George Michael, Kissing A Fool
12	U2, Desire
13	Erasure, Chains Of Love
14	Barbra Streisand & Don Johnson, Till
15	Was (Not Was), Spy In The House Of L
16	Giant Steps, Another Lover
17	Information Society, What's On Your M
18	Sweet Sensation, Never Let You Go
19	Boy Meets Girl, Waiting For A Star To
20	Bobby Brown, My Prerogative
21	Sa-Fire, Boy, I've Been Told
22	Tracy Spencer, Symptoms Of True Love
23	Stevie B, Spring Love (Come Back To M
24	Huey Lewis & The News, Small World
25	When In Rome, The Promise
26	Ivan Neville, Not Just Another Girl
27	Kenny G, Silhouette
28	Paula Abdul, (It's Just) The Way That
29	Eddie Money, Walk On Water
30	Maxi Priest, Wild World
31	Good Question, Got A New Love
32	Cherry "Pepsi" Riley, Thanks For My
33	Judson Spence, Yeah, Yeah, Yeah
34	Taylor Dayne, Don't Rush Me
35	Cameo, You Make Me Work
36	Michael Jackson, Smooth Criminal
37	Luther Vandross, Any Love
38	Anita Baker, Giving You The Best That
39	Phil Collins, Two Hearts
A40	— Poison, Every Rose Has Its Thorn
EX	— Boys Club, I Remember Holding You
EX	— Tiffany, All This Time

**BIO 104**

Baltimore P.D.: Chuck Morgan

1	The Beach Boys, Kokomo
2	Phil Collins, Groovy Kind Of Love
3	The Escape Club, Wild, Wild West
4	Kylie Minogue, The Loco-Motion
5	Bobby Brown, Don't Be Cruel
6	Information Society, What's On Your M
7	Whitney Houston, One Moment In Time
8	U2, Desire
9	Bon Jovi, Bad Medicine
10	Rod Stewart, Forever Young
11	George Michael, Kissing A Fool
12	INXS, Never Tear Us Apart
13	Stevie Nicks, You Know What Th
14	Breathe, How Can I Fall?
15	Anita Baker, Giving You The Best That
16	Def Leppard, Love Bites
17	Erasure, Chains Of Love
18	Will To Power, Baby, I Love Your Way/
19	Duran Duran, I Don't Want Your Love
20	Eddie Money, Walk On Water
21	Sassa, When The Time Is Right
22	New Kids On The Block, Please Don't G
23	Bangles, In Your Room
24	Barbra Streisand & Don Johnson, Till
25	Giant Steps, Another Lover
26	Chicago, Look Away
27	Poison, Every Rose Has Its Thorn
28	Kenny G, Silhouette
29	Bobby Brown, My Prerogative
30	Cherry "Pepsi" Riley, Thanks For My
31	Michael Jackson, Smooth Criminal
A	— Phil Collins, Two Hearts
A	— Tiffany, All This Time
A	— Taylor Dayne, Don't Rush Me

**The New 100.7 FM**

Miami P.D.: Steve Perun

1	Will To Power, Baby, I Love Your Way/
2	The Beach Boys, Kokomo
3	Phil Collins, Groovy Kind Of Love
4	Bon Jovi, Bad Medicine
5	Whitney Houston, One Moment In Time
6	Kylie Minogue, The Loco-Motion
7	Poison, Every Rose Has Its Thorn
8	Bobby Brown, Don't Be Cruel
9	U2, Desire
10	Anita Baker, Giving You The Best That
11	George Michael, Kissing A Fool
12	Information Society, What's On Your M
13	Sa-Fire, Boy, I've Been Told
14	Rod Stewart, Forever Young
15	The Escape Club, Wild, Wild West
16	Giant Steps, Another Lover
17	Duran Duran, I Don't Want Your Love
18	Barbra Streisand & Don Johnson, Till
19	Guns N' Roses, Welcome To The Jungle
20	Kenny G, Silhouette
21	Def Leppard, Love Bites
22	New Edition, If It Isn't Love
23	Tracy Spencer, Symptoms Of True Love
24	Cherry "Pepsi" Riley, Thanks For My
25	New Kids On The Block, Please Don't G
26	Bobby Brown, My Prerogative
27	2 Live Crew, Do Wah Diddy
28	Tracy Chapman, Baby Can I Hold You
29	Keeno Sweat (Duet With Jacci McGhee),
A30	— Breathe, How Can I Fall?
A	— Chicago, Look Away
A	— Phil Collins, Two Hearts
EX	— D.J. Jazzy Jeff & The Fresh Prince, G

**FOX 100.5 FM**

Detroit P.D.: Chuck Beck

1	Phil Collins, Groovy Kind Of Love
2	The Beach Boys, Kokomo
3	Bon Jovi, Bad Medicine
4	Breathe, How Can I Fall?
5	Chicago, Look Away
6	Cinderella, Don't Know What You Got (
7	The Escape Club, Wild, Wild West
8	Poison, Every Rose Has Its Thorn
9	Kylie Minogue, The Loco-Motion
10	INXS, Never Tear Us Apart
11	Siouxsie and The Banshees, Peek-A-Boo
12	Duran Duran, I Don't Want Your Love
13	Guns N' Roses, Welcome To The Jungle
14	Guns N' Roses, Knocking On Heaven's
15	U2, Desire
16	Eddie Money, Walk On Water
17	White Lion, When The Children Cry
18	Georgia Satellites, Hippy Hippy Shake
19	Robert Palmer, Early In The Morning
20	Information Society, What's On Your M
21	Will To Power, Baby, I Love Your Way/
22	Boys Club, I Remember Holding You
23	Def Leppard, Love Bites
24	Bobby Brown, My Prerogative
25	Joan Jett And The Blackhearts, Little
A	— Phil Collins, Two Hearts
A	— Taylor Dayne, Don't Rush Me
A	— Maxi Priest, Wild World
A	— Tiffany, All This Time
EX	— Candi, Dancing Under A Latin Moon

**KUBE 93.1 FM**

Dallas P.D.: Buzz Bennett

1	Cinderella, Don't Know What You Got (
2	The Beach Boys, Kokomo
3	Chicago, Look Away
4	Def Leppard, Love Bites
5	Van Halen, Finish What Ya Started
6	The Escape Club, Wild, Wild West
7	George Michael, Kissing A Fool
8	Breathe, How Can I Fall?
9	Poison, Mama Don't Dance
10	Siouxsie and The Banshees, Peek-A-Boo
11	Bon Jovi, Bad Medicine
12	Phil Collins, Groovy Kind Of Love
13	Kylie Minogue, The Loco-Motion
14	Duran Duran, I Don't Want Your Love
15	Maxi Priest, Wild World
16	Robert Palmer, Early In The Morning
17	U2, Desire
18	INXS, Never Tear Us Apart
19	When In Rome, The Promise
20	Tracy Chapman, Baby Can I Hold You
21	Joan Jett And The Blackhearts, Little
22	White Lion, When The Children Cry
23	Edie Brickell, What I Am?
24	Guns N' Roses, Welcome To The Jungle
25	Basia, Time And Tide
26	New Kids On The Block, Please Don't G
27	Georgia Satellites, Hippy Hippy Shake
28	Pet Shop Boys, Domino Dancing
29	D.J. Jazzy Jeff & The Fresh Prince, G
30	Candi, Dancing Under A Latin Moon
31	Cheap Trick, Ghost Town
32	Eddie Money, Walk On Water
33	Boys Club, I Remember Holding You
34	Randy Newman, It's Money That Matters
35	Ivan Neville, Not Just Another Girl
A	— Tiffany, All This Time
A	— Mike + The Mechanics, Nobody's Perfec
EX	— Thomas Cochran, Big League

**Z 93**

Seattle P.D.: Gary Bryan

1	Kylie Minogue, The Loco-Motion
2	INXS, Never Tear Us Apart
3	The Escape Club, Wild, Wild West
4	Breathe, How Can I Fall?
5	Bon Jovi, Bad Medicine
6	George Michael, Kissing A Fool
7	Will To Power, Baby, I Love Your Way/
8	Duran Duran, I Don't Want Your Love
9	The Beach Boys, Kokomo
10	Information Society, What's On Your M
11	Pet Shop Boys, Domino Dancing
12	Giant Steps, Another Lover
13	Boy Meets Girl, Waiting For A Star To
14	Chicago, Look Away
15	Whitney Houston, One Moment In Time
16	Tracy Spencer, Symptoms Of True Love
17	Anita Baker, Giving You The Best That
18	Vixen, In Your Room
19	Bangles, Edge Of A Broken Heart
20	Van Halen, Finish What Ya Started
21	U2, Desire
22	Barbra Streisand & Don Johnson, Till
23	Robert Palmer, Early In The Morning
24	Poison, Every Rose Has Its Thorn
25	Kenny G, Silhouette
26	Bobby Brown, My Prerogative
27	When In Rome, The Promise
28	Michael Jackson, Smooth Criminal
29	Eddie Money, Walk On Water
30	Cheap Trick, Ghost Town
A	— Samantha Fox, I Wanna Have Some Fun
A	— Fairground Attraction, Perfect
A	— Mike + The Mechanics, Nobody's Perfec
A	— Basia, New Day For You
EX	— Boys Club, I Remember Holding You
EX	— Bloodgood, She's Gone
EX	— Randy Newman, It's Money That Matters
EX	— Guns N' Roses, Welcome To The Jungle
EX	— Robbie Nevil, Back On Holiday
EX	— Taylor Dayne, Don't Rush Me
EX	— Tiffany, All This Time

**Z 93**

Atlanta

1	Cherry "Pepsi" Riley, Thanks For My
2	Bobby Brown, My Prerogative
3	New Edition, You're Not My Kind Of G
4	Al B. Sure!, Rescue Me
5	Phil Collins, Groovy Kind Of Love
6	Anita Baker, Giving You The Best That
7	Karyn White, The Way You Love Me
8	Kylie Minogue, The Loco-Motion
9	Luther Vandross, Any Love
10	U2, Red Red Wine
11	The Escape Club, Wild, Wild West
12	D.J. Jazzy Jeff & The Fresh Prince, G
13	George Michael, Kissing A Fool
14	2 Live Crew, Do Wah Diddy
15	Duran Duran, I Don't Want Your Love
16	The Boys, Dial My Heart
17	Ready For The World, My Gurlie
18	Karyn White, The Way You Love Me
19	Kylie Minogue, The Loco-Motion
20	Michael Jackson, Smooth Criminal
21	Good Question, Got A New Love
22	Yaz & The Plastic Population, The Only
23	Way Is Up
24	Taylor Dayne, I'll Always Love You
25	New Kids On The Block, You've Got It
26	Kenny G, Silhouette
27	Anita Baker, Giving You The Best That
28	Whitney Houston, One Moment In Time
A	— J.J. Fad, Is It Love
A	— Cherelle, Everything I Miss At Home



Billboard's

**PD**

of the week

Neil Bernstein

WBRU Providence, R.I.

"WHEN YOU'RE the third rocker in a market the size of Providence, you've got to rethink your stance," says Neil Bernstein, PD of WBRU-FM Providence, R.I., one of the country's few college-owned commercial outlets and as of Sept. 19, the first outlet for the Edge—consultant Fred Jacobs' modern rock format.

Staffed primarily by Brown Univ. students—Bernstein graduated last spring—WBRU had always leaned toward alternative rock. Eventually, says Bernstein, "Our research indicated that many listeners were having trouble with the range of music we were playing. Though many were listening for the new music, equal numbers were tuned in for rock classics; when you follow Bob Seger with Shriekback, you can bet the classic listeners were turning the dial."

Bernstein says that WBRU had already decided to alter its approach before Jacobs announced his format. Providence's album leader, WHJY, had sharply tightened its playlist; its competitor, WWRX, was veering further toward classics. And Jacobs, who had just become WBRU's consultant, announced the Edge only a week before former KROQ Los Angeles PD Rick Carroll revived his consultancy.

The Edge's chief strategist is Todd "Mad Max" Tolko, former PD of XETRA-FM "91X" San Diego, perhaps modern rock's most mainstream outlet. The Edge, he says, is different from other

modern formats: more guitar rock, less synth-dance product. "Most people who consider themselves album rock listeners shouldn't have too much trouble listening to the Edge," Tolko says. "Though the artists may not always be familiar, the sounds are. And we're never more than a song or two away from something that they recognize."

A recent early-evening stretch of WBRU featured In Tua Nua's "Don't Fear Me Now," Talking Heads' "Road To Nowhere," Bob Marley's "Stir It Up," "Walk The Dinosaur" by Was (Not Was), R.E.M.'s "Pretty Persuasion," Hugh Cornwell's "Another Kind Of Love," Melissa Etheridge's "Like The Way I Do," "Til Tuesday's "Voices Carry," Lloyd Cole's "My Bag," the Eurythmics' "Missionary Man," Hothouse Flowers' "I'm Sorry," XTC's "General And Majors," and Camouflage's "The Great Commandment."

"We're always very careful to make sure that we don't go too far out," says Tolko. "There's nothing wrong with playing the Feelies and the Primitives in the afternoon as long as you're balancing it off with the Pretenders or something else the entire audience knows."

WBRU's library emphasizes "whatever was innovative in its time," Bernstein says. WBRU will play the Rolling Stones or the Kinks but emphasizes secondary tracks, such as "Route 66" or "Victoria." Otherwise, the bulk of the library is post-1977, and Bernstein says, "Because we move quickly, someone like 10,000 Maniacs is already catalog."

Ironically, once WBRU committed to the Edge, the summer Arbitrons showed the station up from 2.2 to 3.8 12-plus overall. Bernstein attributes much of that to WBRU "being thrust into the new-music position with WHJY's trimming. If nothing else, it shows us that we've made the right decision in where to point ourselves." He expects another notable rise in the fall and then, he says, a more gradual build. Tolko says, "If we execute things properly, I don't see why 'BRU can't be as highly rated as WHJY."

The station may have to be as highly rated before station owners take notice. When In Rome, the Escape Club, Duran Duran, U2, Information Society, UB40, Was (Not Was), and the Bangles all on top 40 radio, 1988 is as good a year for modern cross-overs as 1983. But thus far, WBRU is the only client announced by either Jacobs or Carroll.

"We're seeing a lot more interest off the bat than when Fred debuted 'classic rock,' and we're close to a couple of big things," says Tolko. "But considering that stations all over the country have been making money with [modern formats], the numbers moving in are rather small. I just don't see why programmers are willing to jump herd on something unproven like new age when one station swings that way in L.A. when there are other viable formats with much less uncertainty."

Though owned by Brown Univ., WBRU operates solely from its own ad revenues. Only nine WBRU employees are paid staffers. Staffers apprentice at carrier-current WBRU-AM before working their way up at the FM, usually becoming full-time staffers for a year after graduation. WBRU's overnights and weekends are still split between jazz and urban programming.

One of the station's first goals under Jacobs and Tolko was to become more up-tempo presentationally. Says Bernstein: "We were sounding a little too much like a college station, which we're not. But I think we're adapting well. It helps to have a strong news staff in advance, because that's one place where we can definitely compete favorably in this market."

"Though sometimes people misunderstand our relationship with Brown, the facts in the marketplace speak for themselves. We're ranked better than one album rocker and a lot of other commercial stations, and everybody in the industry considers us a commercial station. Listeners may perceive us as younger and with a little more turnover than the other stations, but generally we don't see that as a problem."

Tolko praises WBRU's staff as "eager to learn, awfully sharp, and responding well to responsibility. More important, they're excited about what they're doing... They're not as blasé about the music as many other album rock people, and their excitement comes across to listeners in a genuine way."

DAVID WYKOFF

## 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	'87	'88	'88	'88	Call	Format	'87	'88	'88	'88	Call	Format	'87	'88	'88	'88	Call	Format	'87	'88	'88	'88						
<b>RALEIGH/DURHAM, N.C.—(61)</b>																													
WRDU	album	6.5	8.3	10.7	10.9	KGB	album	4.9	4.9	5.1	5.8	WJTB	album	5.5	4.8	4.7	6.4	WTKL	adult std	2.1	1.1	1.0	1.5						
WDCC	top 40	6.7	9.4	9.0	10.3	KIFM	adult alt	1.9	3.9	4.3	5.7	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WPTF	AC	8.9	8.2	6.5	9.0	KGMG-FM	cls rock	5.2	4.4	4.6	5.1	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WRAL	AC	9.9	9.4	6.5	7.5	KKXY	AC	3.6	4.2	1.4	5.0	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WQOK	urban	7.4	6.4	6.5	7.1	KKLQ-AM-FM	top 40	3.9	4.9	3.6	4.5	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WFXC	urban	3.1	9.2	7.0	6.1	XETRA-FM	modern	4.4	3.2	4.8	4.6	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WQDR	country	9.1	7.4	7.3	6.0	KSDO	n/t	3.4	2.1	2.4	3.3	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WYLT	AC	6.3	3.6	4.2	5.7	KCBQ-AM-FM	oldies	2.5	3.0	3.3	3.1	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WDNC	adult std	3.3	2.5	2.4	2.6	KFSD	classical	4.3	2.3	3.6	2.9	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WTRG	AC	3.7	3.9	5.2	2.5	KSON-FM	country	4.2	2.9	3.3	2.3	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WPCM	country	0.7	1.0	2.1	2.4	KKYY	AC	1.7	2.3	1.1	2.2	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WZZU	top 40	4.1	2.8	3.2	2.4	KNX	n/t	4.1	2.1	3.5	2.2	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WDUR	religious	3.2	3.6	3.6	2.1	KKOS	top 40	4.3	4.7	4.3	2.1	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WLLE	black	2.5	2.8	2.7	2.1	KVSD	n/t	2.1	1.8	0.7	1.8	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WKIX	oldies	1.0	0.7	1.0	1.5	XEMO	Spanish	—	—	—	1.7	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WSRC	religious	1.8	0.9	0.9	1.4	KOWA	country	1.4	1.9	2.5	1.5	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WCLY	religious	—	0.4	0.9	1.0	KOWF	country	1.2	1.3	1.2	1.5	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
<b>SYRACUSE, N.Y.—(62)</b>																													
WYYY	AC	13.5	13.7	15.2	17.2	KPWR	crossover	1.3	0.9	0.7	1.5	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WSYR	AC	11.8	13.7	12.2	11.6	KABC	n/t	0.7	—	—	1.2	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WNTQ	top 40	13.2	13.6	12.8	10.6	KFI	n/t	0.5	0.5	1.1	1.2	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WSEN-AM-FM	oldies	3.9	5.7	5.8	7.2	XETRA	oldies	0.4	0.8	1.7	1.1	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WKFM	cls rock	7.0	5.7	5.2	6.7	KPOP	adult std	1.4	0.6	1.9	1.0	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WRHP	easy	5.7	5.8	2.9	5.6	XHTZ	top 40	—	0.2	0.7	1.0	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WAQX-AM-FM	album	7.2	6.1	9.3	5.3	<b>GREENVILLE, S.C.—(67)</b>																							
WEZG	easy	7.2	8.2	6.5	4.8	WESC-AM-FM	country	14.8	14.9	14.0	11.4	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WHEN	AC	4.0	3.5	5.6	4.1	WANS-FM	top 40	6.2	10.7	10.4	9.4	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WXRA	adult std	1.4	1.0	—	2.8	WFBC-FM	AC	10.4	6.6	9.2	8.8	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WSCP-AM-FM	country	1.8	1.4	3.3	2.5	WSSL-AM-FM	country	9.0	8.2	12.2	7.8	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WMHR	religious	2.2	1.1	1.2	1.7	WSPA-FM	easy	8.0	9.5	6.4	7.4	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WNDR	country	1.7	1.6	2.2	1.7	WLWZ	urban	1.1	9.1	8.0	6.7	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WOUR	album	1.4	1.5	0.9	1.3	WMYI	AC	6.8	5.4	3.6	6.3	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WFRG-FM	country	—	—	0.9	1.2	WCKN	cls rock	4.2	5.0	5.0	6.2	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
<b>GRAND RAPIDS, MICH.—(64)</b>																													
WOOD-FM	easy	9.9	10.7	7.1	10.7	WCKZ-AM-FM	crossover	—	2.3	5.4	5.3	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WJFM	oldies	2.6	2.4	3.3	8.7	WHYZ	urban	6.5	2.3	3.9	3.8	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WCUZ-FM	country	8.6	6.8	6.1	8.3	WBCY	top 40	2.2	2.0	0.6	2.6	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WKLQ	top 40	8.8	8.8	11.8	7.7	WFBC	n/t	1.5	1.2	1.5	2.2	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WLHT	AC	8.3	8.9	9.0	6.6	WSPA	AC	2.6	1.7	2.8	2.1	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WLAV-FM	album	11.5	10.0	7.8	6.5	WASF	urban	2.4	1.0	1.5	1.8	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WGRD	top 40	6.7	5.0	7.8	6.2	WKSU	top 40	1.2	0.8	1.1	1.8	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WOOD	AC	7.3	8.0	7.3	5.6	WMUU-FM	easy	2.0	1.7	1.1	1.7	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WCUZ	country	3.6	4.5	3.6	5.3	WBBO-FM	adult alt	—	0.8	1.1	1.4	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WSNX-FM	top 40	2.7	2.9	4.9	5.0	<b>KNOXVILLE, TENN.—(68)</b>																							
WMUS-FM	country	3.6	5.4	4.1	4.6	WIVK-AM-FM	country	34.9	35.6	35.7	35.8	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WYXX	AC	3.3	1.9	1.8	2.2	WIMZ-AM-FM	album	11.9	10.9	16.4	15.3	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WLAV	n/t	1.3	0.9	2.1	2.1	WMYU	AC	13.7	11.1	8.7	11.5	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WFUR-FM	religious	3.3	3.0	2.7	1.5	WEZK	easy	10.7	11.9	12.0	10.2	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
WKTH	oldies	0.5	0.7	0.9	1.2	WOKI	top 40	6.1	9.3	7.2	9.2	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
<b>TUCSON, ARIZ.—(65)</b>																													
KRQQ	top 40	15.8	19.3	20.5	22.4	WTNZ	top 40	3.7	2.8	4.3	3.2	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
KIIM	country	8.5	10.4	11.2	10.2	WKGN	oldies	1.0	1.8	—	1.2	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
KLPX	album	9.2	8.7	7.6	8.8	WRJZ	religious	1.5	1.8	1.4	1.2	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
KWFM	AC	9.5	9.2	9.0	8.4	WGAP	country	1.3	1.3	2.1	1.1	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
KJYK	easy	12.6	10.4	9.5	8.2	WKNF	AC	0.9	0.8	1.2	1.0	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
KNST	n/t	4.0	3.6	3.7	3.0	WKXV	religious	0.8	0.4	0.8	1.0	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
KCUB	country	4.2	3.5	3.7	2.4	<b>OMAHA, NEB.—(69)</b>																							
KUPD	album	3.0	3.0	2.8	2.9	KFAB	AC	22.3	17.0	16.1	14.8	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
KAIR	AC	2.7	2.2	2.4	2.7	KEZO-AM-FM	album	14.7	15.4	17.7	14.7	WVVO	urban	4.3	3.2	3.9	5.4	WVVO	urban	4.3	3.2	3.9	5.4						
KAWV	adult alt	—	0.9	1.4	2.2																								

# Biz Abuzz Over Easton MCA Debut Album Is Singer's First In Three Years

BY STEVE GETT

NEW YORK It's been three years since Sheena Easton last released an album, but she's finally back with her debut MCA release, "The Lover In Me."

With the album's impressive array of songwriter/producer credits—L.A. & Babyface, Prince, Angela Winbush, and Jellybean Benitez—it's not surprising that it is generating a significant industry buzz.

Easton's switch to MCA—and her lengthy recording hiatus—were pre-

cipitated by her departure from the Capitol/EMI umbrella after her previous label, EMI America Records, merged with Manhattan Records in 1987.

Prior to the merger, which had been rumored for many months, Easton recorded her final, never-to-be-released EMI America album. Various producers worked on the album, including Keith Diamond, Narada Michael Walden, and Phil Ramone.

"While doing it, I knew it was really a sacrificial lamb that was never going to see the light of day," says Easton. "But I had to deliver something to fulfil my agreement. Four weeks before the album was supposed to see the light of day, [EMI America] went out of business."

At that juncture, the singer "went into hibernation for a few months while my attorneys made it very clear that I did not want to be on Manhattan. Maybe they still called it EMI-Manhattan, but it was a totally different label with a different bunch of people.

"I owed a lot to EMI; they signed me and gave me my initial hits. But this just wasn't working."

Switching labels wasn't a simple task, though. "It was a hard slog, but I finally got out," says Easton. "It wasn't real ugly, although it could have been. They held the option and could have forced me to stay, but

they couldn't force me to work well. And that wouldn't have been good for either party."

After "12 zillion lunches," Easton signed with MCA because of the enthusiasm shown by label chief Irving Azoff and such high-ranking execs as Jheryl Busby (now Motown's president) and Louil Silas Jr.

"They understood who I was as an artist, the music I do best, and the pattern I'd set for myself since 1983 with "Telephone," which was a funky dance hit back then," says Easton. "Knowing I'd done things like 'Strut' and 'Sugar Walls,' they understood I wouldn't be comfortable in a bubble-gum pop thing."

"My music is basically danceable pop with a kind of funky R&B overtone as opposed to a rock'n'roll overtone. MCA understood that. They pursued me ardently and were 100% behind me, which was great after seeing your record company go down the drain."

L.A. & Babyface worked on five of the 10 tracks on "The Lover In Me." Says Easton, "Their forte is delivering real funky dance music where the song isn't lost . . . I'm the first to admit it: I'm not out to just make art music—I want to have hits as well. And those guys know how to cut commercial stuff."

Commitments to other projects  
(Continued on page 27)



**Lick It Up.** Before having his nose broken on a well-publicized episode of his syndicated television show, Gerald Rivera stuck his tongue out Kiss style when the heavy metal band appeared on the show with Willie Nelson. Pictured, from left, are Rivera, Nelson, and Kiss members Paul Stanley and Gene Simmons. (Photo: Chuck Pulin)

## Duran Duran Getting Bigger And Better; WTG Throws Party For Eighth Wonder

**BIG BAND:** Duran Duran ended its Caravan Duran tour of small U.S. venues with a Nov. 4 show at New York's Roseland Ballroom. Hitting the stage shortly after 10 p.m., Simon LeBon and the gang kicked off the sold-out date with the title track from their latest Capitol album, "Big Thing."

During the first part of the set, the Durans showcased material from the new album, hitting the target on "I Don't Want Your Love," "Palomino," "Do You Believe In Shame?," and "All She Wants," which has massive hit-single potential.

The band showed the depth of its catalog with renditions of "Girls On Film," "Wild Boys," "The Reflex," "Save A Prayer," and "Notorious."

In short, a great gig from a band that has come a long way since it first emerged on the scene. Look for Duran Duran to return for a major North American tour in early 1989, with a Madison Square Garden show slated.



**WONDER STUFF:** A host of industryites showed at New York's Media Sound studios Nov. 2 when WTG Records head Jerry Greenberg threw a listening party for **Eighth Wonder**, featuring lead vocalist Patsy "Star" Kensit.

Among those in attendance were CBS president Tommy Mottola, Epic/Portrait/Associated Labels chief Dave Glew, Columbia promotion kingpins Marc Benesch and Burt Baumgartner, Nile Rodgers, Brenda Starr, J.J. Fad, the System's Mic Murphy and David Frank, Nona Hendryx, producers Arthur Baker and Little Louie Vega, ex-Twisted Sister members Jay Jay French and Mark Mendoza, and the Bearded One's manager, Michael Lippman.

After raving about Eighth Wonder for many months, it's a delight to see the group's mighty-fine debut album, "Fearless" (featuring the leadoff single "Cross My Heart"), finally getting its U.S. release. Definitely check it out.

Band members Kensit and her brother Jamie showed at the WTG party accompanied by manager Steve Dagger and Patsy's actress pal Charlotte Lewis.

**SHORT TAKES I:** Rumors abound that Paul McCartney will embark on a world tour following the release of his next album, tentatively due in early 1989 . . . Just out in the U.K. on Siren/EG Records is "Bryan Ferry—The Ultimate Collection," a 14-track compilation of songs up to and including cuts from his 1985 "Boys And Girls" album . . . Jack Bruce and Rick Derringer jammed with the Dicky Betts Band during its Nov. 1 show at New York's Lone Star Roadhouse. Sylvester Stallone was spotted in the audience . . . The latest projects for hot producer Daniel Lanois (U2, Peter Gabriel, Robbie Robertson) include an A&M album for the Neville Brothers and his own album for Warner/Opal . . . Check out "Bamboleo," the leadoff cut from the Gipsy Kings'

debut Elektra album, due out Tuesday (15). You could get hooked on this one . . . I.R.S. Records has signed Los Angeles-based acoustic trio **Show Of Hands**. The act's self-titled debut album, produced by David Kershenbaum (Tracy Chapman/Joe Jackson), is due in January. Show Of Hands—Randell Kirsch, Lu Ann Olson, and Chris Hickey—will be playing L.A. club dates following a 12-date tour of China . . . Cameo's Larry Blackmon has been working on tracks for the next Eddie Murphy album . . . The four Night Of The Guitar

U.S. concerts, featuring various acts on the I.R.S./No Speak album "Guitar Speak," had to be postponed until 1989 due to scheduling problems.

**NEW GALS:** Be on the lookout for two interesting artists to emerge from WEA's U.K. division in the coming months—Tanita Tikaram and Gail Ann Dorsey.

Reprise is gearing up for the U.S. release of "Ancient Heart," the debut album from 19-year-old Tikaram, who has already been making significant waves on the Brit scene. A video of the cut "Twist In My Sobriety," just serviced here, is very impressive.

Dorsey is a Philadelphia-born multi-instrumentalist who moved to London in 1983. WEA/U.K. shipped her Nathan East-produced debut album, "The Corporate World," Oct. 10, and it's already gotten a lot of attention across the waters.

**SHORT TAKES II:** Daryl Hall & John Oates, Smokey Robinson, the Count Basie Orchestra, and Billy Eckstine are among the performers scheduled to appear Saturday (19) at the gala reopening of Detroit's Fox Theatre . . . Elektra ships the debut Yazz album, "Wanted" (featuring the No. 1 U.K. hit "The Only Way Is Up"), on Friday (18) . . . Look for Geffen to issue "It's No Secret" as the follow-up to Kylie Minogue's hit remake of "The Loco-Motion." Meanwhile, the young Aussie singer is set for a Nov. 21 royal command performance at London's Palladium, to be attended by the Prince and Princess of Wales and the Queen Mother . . . After watching UB40 top the charts with its cover of his "Red Red Wine," Neil Diamond is set to launch his 1988-89 concert tour Dec. 9 in Fort Worth, Texas. The singer will play three pre-Christmas shows in Florida: Dec. 13 in Pensacola, Dec. 15 in Tampa, and Dec. 18 in Miami. He'll resume the main body of the tour in January . . . Dennis Quaid has been filming "Great Balls Of Fire (The Jerry Lee Lewis Story)" in Memphis. Quaid has the lead and his band features the Fabulous Thunderbirds' Jimmy Vaughan on guitar, Mojo Nixon on drums, and former X member John Doe on bass . . . Some excellent Eric Clapton guitar playing is featured in the upcoming Mickey Rourke movie, "Homeboy," which also stars Christopher Walken, with Willy DeVille taking a small role. The Beat caught a sneak preview of the film and was totally knocked out. Rourke is in top form.

## Conwell Rumbles On

BY CHRIS MORRIS

LOS ANGELES Tommy Conwell is a young performer under a lot of scrutiny right now, but he isn't letting anyone's great expectations get in his way.

"I don't think I could survive very long bearing the weight of the world on my shoulders," Conwell says.

People have been expecting great things from Conwell and his band, the Young Rumples, for some time now. The Philadelphia-based rock'n'roll band attracted attention when its first album, "Walkin' On The Water," released on the group's own indie label, Antenna, sold more than 70,000 copies in 1986.

A spirited major-label bidding war for the band, ultimately won by Columbia, ensued. A year before the group's first major-label record was released, Conwell was the subject of a major profile in Rolling Stone with another much-sought-after act, L.A.'s Jane's Addiction.

The payoff for all the hoopla was a No. 1 album rock track, "I'm Not Your Man," from the Columbia debut "Rumble." Conwell & the Rumples are currently trying to make good on all the positive advance word of mouth with their first national tour of small clubs across the country.

"We're playing pretty much every other day," Conwell says. "We've been on the road for a little more than a month now. We'll be out there for who knows how long—as long as people want to hear us."

Conwell adds that he hopes the band will ultimately be taken on as an opener on a national tour, "but it's

got to be the right act.

"We're going to be out there one way or the other," he adds. "I wouldn't want to be sitting around hoping—I want to be out on the street working."

The band's all-out live shows, which are sometimes climaxed by Conwell playing his wireless-miked guitar while roaming through the audience and out onto the sidewalk, were tied to the band's decisions about which songs to record for "Rumble."

"We based what we put on the album on what works best in our live show," Conwell says.

So far the new album, produced by Rick Chertoff (who also handles board chores for the Philly-based Hooters), has been embraced by album rock outlets. However, Conwell  
(Continued on page 27)

### PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock  
**BLACK & WHITE 8x10's**  
500 - \$60.00 1000 - 85.00  
**COLOR**  
1000 - \$388.00

Above Prices Include Typesetting & Freight  
Send 8x10 Photo - Check or M.O.

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

Send For Catalog & Samples

**APC PICTURES**  
1867 E. Florida, Dept. BB  
Springfield, MO 65803  
(417) 869-9433 or 869-3456

# TALENT IN ACTION

**JO-EL SONNIER**

*Lone Star Roadhouse, New York*

IF CAJUN singer/accordionist Jo-El Sonnier has come under any criticism at all for his exciting RCA debut album, "Come On Joe," it's because he overtly neglected most of his Cajun/French music roots by positioning himself firmly in the country/rock vein.

However, Sonnier kicked off this Oct. 14 New York showcase by directly saluting his heritage with a rendition of Hank Williams' Louisiana classic, "Jambalaya," sung in the Cajun/French dialect. While he quickly and seamlessly segued into his album's lead cut, "Baby Hold On," he never lost track of his innate vocal intensity, not to mention his handed-down accordion artistry.

The rest of the set focused on the country/rock material of his album, although he did include the "Cajun national anthem," "Jole Blon," sung in French.

Sonnier was backed by a seven-piece band, featuring two keyboardists and two horn players. The unit was anchored by guest rhythm guitarist (and "Come On Joe" album producer) Richard Bennett, whose solid strumming proved especially necessary on such soulful numbers as "I've Shipped Her Mind," where Sonnier's emotion-drenched vocal seemed in imminent danger of flying out of control.

The last song of the set was Sonnier's vigorously spirited country hit version of Richard Thompson's "Tear-Stained Letter." For an encore,

he served up the Cajun/zydeco staple "Sugar Bee."

JIM BESSMAN

**THE JEFF HEALEY BAND**

*The Whisky A Go Go, West Hollywood, Calif.*

A WELL-FILLED HOUSE of imported label personnel and local scene makers gave the blind Canadian guitar phenom a stomping welcome at this Oct. 18 showcase. While their hearty response may have been predictable, it was undoubtedly justified—Healey is the genuine article, an axe buff's dream.

The Arista artist's trio treads well-trampled blues-rock territory, but Healey's vaunted technique makes the difference. Seated with his instrument in his lap, Healey frets overhanded, squeezing blistering, dexterous runs from his guitar. More than one local musician hovered close to the stage, plainly awed by Healey's virtuoso attack.

But the show isn't all in Healey's fingers. The star was not above some hot-dogging—he played a solo one-handed while sipping from a cup of water, picked behind his back and with his teeth (on "The Star Spangled Banner," no less) jumped on his instrument with his feet (quite musically, it should be pointed out), and even ventured into the crowd for his climactic solo on "See The Light."

Healey's repertoire mixed material from his Arista album with a slew of covers he performs in his upcoming movie debut, "Road House." It's a tribute to his prowess that he was able to instill some life into such '60s

warhorses as Jimi Hendrix's "Foxy Lady" and Cream's "White Room"; only the show-closing version of the Doors' "Road House Blues" seemed purposelessly meandering.

On the basis of this frankly stunning show, it wouldn't be premature to add Healey's name to those of Eric Clapton, Billy Gibbons, Lonnie Mack, Johnny Winter, and Stevie Ray Vaughan in the blues-rock hall of fame. The man's got the goods.

CHRIS MORRIS

**THE WAGONEERS**

*Lloyd's, Hartford, Conn.*

TRY TO imagine a band with the sensitive lyrical feel of Ray Price, the giddy exuberance of Buddy Holly & the Crickets, the crisp instrumental style fashioned by James Burton et al behind Ricky Nelson and Elvis Presley, and occasionally, the hell-bent-for-leather drive of the Clash circa "London Calling"—and you'll have an idea of what to expect from a Wagoneers show.

The young Austin, Texas-based quartet literally ignited a rather quiet dinner-club audience with this spirited Oct. 19 performance. Playing almost its entire A&M debut album, "Stout And High," and another album's worth of original material interspersed with a few covers, the band showed a range impressive for both its breadth and accuracy, mixing woeful ballads and lean rockers with nary a misstep. Highlights included a ferocious charge through "Stout And High," followed immediately by the pleading, understated "Lie And Say You Love Me."

In singer/rhythm guitarist Monte Warden, the band has both an engaging front man and a highly talented songwriter. And with their self-assured, cocky attitude and contagious enthusiasm, the Wagoneers needed only a few seconds on stage to endear themselves to both the country and rock fans in the audience—no mean feat these days.

Given the opportunity, this band has the goods to unite the rock and country markets in a manner not seen in this generation of music.

DAVID WYKOFF

**CAMPER VAN BEETHOVEN  
SCRUFFY THE CAT**

*The Ritz, New York*

YOU CAN TAKE Camper Van Bee-  
(Continued on page 28)

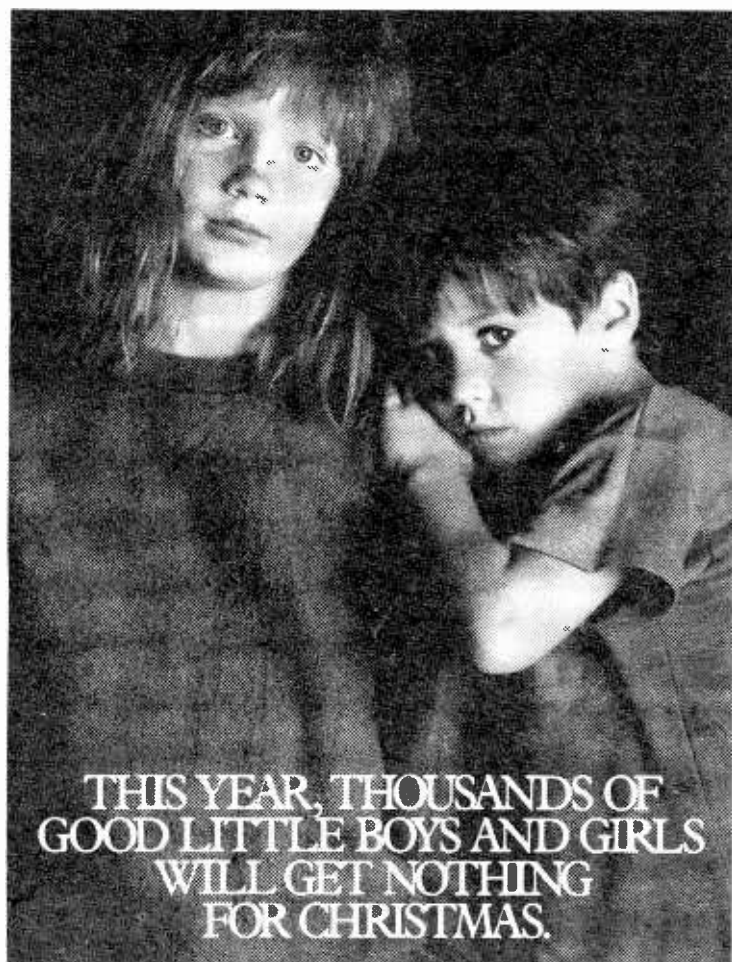


**Hollywood Night.** During his recent series of U.S. concert appearances, Virgin artist Mark Isham performed at the Palace in Hollywood, Calif. (Photo: Attila Csupo)

# AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS*					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ELTON JOHN	Arena, Madison Square Garden New York, N.Y.	Oct. 17-18, 20-22	\$2,250,580 \$25/\$22.50	96,750 sellout	Ron Detsener Enterprises
NEW EDITION BOBBY BROWN	Capital Centre Landover, Md.	Nov. 6	\$634,476 \$18.50	34,296 sellout	Dimensions Unlimited A.H. Enterprises
OHGO BOINGO	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Oct. 28-29	\$509,404 \$19.50/\$18.50/ \$15	30,000 sellout	Avalon Attractions
LUTHER VANDROSS ANITA BAKER SINBAD	Greensboro Coliseum Greensboro, N.C.	Nov. 6	\$332,505 \$22.50	14,778 15,529	Dimensions Unlimited Stageright Prods.
NEW EDITION AL B. SURE! BOBBY BROWN	Capital Centre Landover, Md.	Nov. 3	\$286,562 \$18.50	15,652 17,577	Dimensions Unlimited A.H. Enterprises
ROBERT PLANT JOHN JETT & THE BLACKHEARTS	The Omni Atlanta, Ga.	Nov. 7	\$259,907 \$18.50	14,851 sellout	Beaver Prods.
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Reunion Arena Dallas, Texas	Nov. 5	\$236,694 \$16.75	14,692 sellout	462 Concerts
DEF LEPPARD L.A. GUNS	Devaney Sports Arena Univ. of Nebraska Lincoln, Neb.	Oct. 19	\$230,055 \$17.50	13,253 13,320	Contemporary Presentations
DEF LEPPARD L.A. GUNS	Bramledge Coliseum Kansas State Univ. Manhattan, Kan.	Oct. 20	\$218,064 \$16	13,749 sellout	Contemporary Presentations
ROBERT PLANT JOAN JETT & THE BLACKHEARTS	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 27	\$197,506 \$18.50	10,676 14,000	Belkin Prods. Cellar Door Prods.
ROBERT PLANT JOAN JETT & THE BLACKHEARTS	Richfield Coliseum Richfield, Ohio	Oct. 23	\$192,276 \$18	10,682 13,000	Belkin Prods.
THE MOODY BLUES JACK BRUCE	Arena, Madison Square Garden New York, N.Y.	Oct. 28	\$170,771 \$20/\$18.50	11,940 15,706	Monarch Entertainment Bureau John Scher Presents
AC/DC CINDERELLA	Five Seasons Center Cedar Rapids, Iowa	Nov. 3	\$162,707 \$17.50/\$16.50	9,796 sellout	Jam Prods.
VAN HALEN PRIVATE LIFE	Peoria Civic Center Peoria, Ill.	Nov. 7	\$159,058 \$17.50	9,089 sellout	Jam Prods.
JERRY GARCIA LEON RUSSELL EDGAR WINTER	Arena, Henry J. Kaiser Convention Center Oakland, Calif.	Oct. 31	\$146,150 \$18.50	7,900 sellout	Bill Graham Presents
ROBERT PLANT JOAN JETT & THE BLACKHEARTS	John F. Savage Hall Univ. of Toledo Toledo, Ohio	Oct. 26	\$130,621 \$17	7,464 8,000	Belkin Prods. Cellar Door Prods.
ALABAMA EDDY RAVEN	Greensboro Coliseum Greensboro, N.C.	Nov. 5	\$130,020 \$16.50	7,880 10,543	Keith Fowler Prods.
AC/DC CINDERELLA	Frank Erwin Center Univ. of Texas Austin, Texas	Oct. 30	\$129,805 \$17/\$12.50	8,912 11,334	Stone City Attractions in-house
JACKSON BROWNE DAVID CROSBY GRAHAM NASH	Paramount Theatre Oakland, Calif.	Nov. 2-3	\$127,800 \$22.50	5,680 sellout	Bill Graham Presents
ROBERT PLANT JOAN JETT & THE BLACKHEARTS	Nashville Municipal Auditorium Nashville, Tenn.	Nov. 4	\$123,024 \$16	7,689 9,900	Mid-South Concerts
MIDNIGHT OIL GRAFFITI MAN-JOHN TRUDELL YOTHU YINDI	Olympic Saddledome Calgary, Alberta	Oct. 26	\$113,859 \$21/\$19.50	7,247 8,000	Perryscope Concert Prods. International Donald K. Donald Prods.
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Kemper Arena Kansas City, Mo.	Nov. 1	\$111,201 \$17.50/\$15.50	6,972 11,426	Jam Prods. Harvest
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Frank Erwin Center Univ. of Texas Austin, Texas	Nov. 6	\$110,198 \$17.50/\$12.50	7,439 7,939	PACE Concerts
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Mabee Center Oral Roberts Univ. Tulsa, Okla.	Nov. 4	\$92,091 \$15/\$13.50	6,363 11,575	Little Wing Prods.
POISON BRITNY FOX	Omaha Civic Auditorium Omaha, Neb.	Nov. 1	\$90,829 \$17.50/\$16.50	6,000 12,000	Contemporary Presentations
ELECTION WEEK BLUES: B.B. KING/MILLIE JACKSON	Westbury Music Fair Westbury, N.Y.	Nov. 6	\$89,856 \$19	5,584 5,724 sellout	Music Fair Prods.
POISON BRITNY FOX	Sioux City Municipal Auditorium Sioux City, Iowa	Nov. 2	\$84,529 \$16.50/\$15.50/ \$12.95	6,000 sellout	North Central Prods.

Copyrighted and compiled by Amusement Business, A Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Tim Unger in Nashville at 615-321-4279; Ray Waddell in Los Angeles at 213-859-5338; Louise Zepp in Chicago at 312-236-2085. For research information contact Karen Oertley in Nashville at 615-321-4250.



THIS YEAR, THOUSANDS OF  
GOOD LITTLE BOYS AND GIRLS  
WILL GET NOTHING  
FOR CHRISTMAS.

To most children, Christmas means waking up to toys and presents. But to many needy and homeless children, Christmas means waking up cold and hungry. By supporting The Salvation Army, you can help feed, clothe, shelter, and provide toys for thousands of needy children on Christmas morning. This season, help us make a difference. And make a child's Christmas wish come true.



SHARING IS CARING





**Record Breaker.** Elton John set a new Madison Square Garden record of 26 sellout shows with his five shows there Oct. 17-22. He beat the Grateful Dead's record by one. (Photo: Chuck Pulin)

**SHEENA EASTON**

(Continued from page 25)

prevented L.A. & Babyface from doing more tracks. But, notes Easton, this gave her the opportunity to work with the likes of Winbush ("I just love Angela's ballads") and Prince, with whom she first collaborated on her 1984 hit "Sugar Walls."

"At that time, [Prince] took an interest in me as an artist and saw something other people just weren't seeing," says Easton. "I'm very grateful to him for taking me seriously and letting me take chances. Working with him—or even just watching him work—is a great learning experience."

Prince contributed two songs to the new Easton album, "Cool Love" and "101." Additionally, they've co-written a new tune for Patti LaBelle. "I've also cut another one of his songs," adds Easton. "I don't know what we'll do with that."

Easton is on a worldwide promo trek to support "The Lover In Me" through March, after which she'll rehearse for a summer tour.

Meanwhile, she's been bitten by the acting bug following her short-lived but well-publicized appearances last season on "Miami Vice."

"The Hollywood community started taking me seriously when they saw I was serious and didn't embarrass myself," she says. "People didn't think I was Meryl Streep, but they didn't squirm."

"Now, I'm looking for a small, interesting role in a good, quality film. I want to learn the craft of acting. Someone like Cher was smart: She started small and built it up. Movies are a real public way to fail. If you fall flat on your face, everybody knows."

**TOMMY CONWELL**

(Continued from page 25)

resists easy stereotyping of his sound.

"We were aimed at [album rock radio], but that doesn't mean we don't want to cross over," he says. "But we want people to know us for who we are, and not just for what our latest single is."

Ultimately, Conwell's greatest hope is that his group not be pigeonholed as just another rock act.

"A lot of times people say, 'Tommy Conwell, kick-ass rock'n'roll,' but that's not all we do. Hopefully, with each new record, we'll develop people's concept of us."

**BARRY CLAYMAN Congratulates**  
**MICHAEL JACKSON**  
on **RECORD U.K. ADMISSION FIGURES**

<b>7 SHOWS</b>	<b>SOLD OUT</b>	<b>WEMBLEY STADIUM</b>	<b>WORLD RECORD</b>	<b>504,000</b>
<b>1 SHOW</b>	<b>SOLD OUT</b>	<b>CARDIFF ARMS PARK</b>		<b>55,000</b>
<b>1 SHOW</b>	<b>SOLD OUT</b>	<b>ROUNDHAY PARK LEEDS</b>		<b>90,000</b>
<b>1 SHOW</b>	<b>SOLD OUT</b>	<b>MILTON KEYNES BOWL</b>		<b>60,000</b>
<b>1 SHOW</b>	<b>SOLD OUT</b>	<b>AINTREE LIVERPOOL</b>		<b>125,000</b>

**BC BARRY CLAYMAN CONCERTS LTD** 144 Wigmore Street, London, W1H 9FF, England.  
Tel. 01-486 1222. Telex 265296 BCC Ltd. Fax 01-935 6276.

# UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE	
<b>THE YEAR IN MUSIC &amp; VIDEO/ NO. 1 AWARDS</b>	Dec 24	<ul style="list-style-type: none"> <li>• Introduction</li> <li>• Breakthrough '88</li> <li>• Hit Or Miss</li> <li>• Video Voting Booth</li> <li>• Year-End Charts</li> </ul>	Nov 29
<b>RAP MUSIC</b>	Dec 24	<ul style="list-style-type: none"> <li>• Wrap-Up '88</li> <li>• Majors &amp; Indies</li> <li>• Talent</li> <li>• Radio</li> <li>• Producers</li> </ul>	Nov 29
<b>WINTER CES</b>	Jan 14	<ul style="list-style-type: none"> <li>• Countdown '89</li> <li>• New Products</li> <li>• CD Players</li> <li>• VCRs</li> <li>• Blank Tape</li> </ul>	Dec 15
<b>KISS 15TH ANNIVERSARY</b>	Jan 21	<ul style="list-style-type: none"> <li>• Kiss Then &amp; Now</li> <li>• Simmons Records</li> <li>• Producing/Recording</li> <li>• Influence</li> <li>• New Directions</li> </ul>	Dec 20

## WHY THEY ARE SPECIAL:

- **THE YEAR IN MUSIC & VIDEO** is the biggest year-end talent review available. Industryites and consumers alike will find the extensive menu hard to resist. Featuring 101 charts and dozens of No. 1 winners in every music and video category covered by Billboard, the year-end double issue is the last word in annual wrapups, offering more charts, statistics, information, photos, and reading value than any entertainment magazine in the world. Extra newstand distribution for two holiday weeks.
- **SPOTLIGHT ON RAP MUSIC** reveals why music critics are calling rap the most original, creative and dynamic music form of the '80s. Rap has made it all the way from the basement to the penthouse, as the majors join the parade by signing up the day's top indies to capture the streets, while dedicated indies bend an ear closer to the concrete to pick up on tomorrow's hottest street beats. This spotlight wraps it all up in rap.
- **WINTER CES SPOTLIGHT** brings '89 into fast focus, tuning up attendees for WCES in Las Vegas, Jan. 7-10, by previewing audio/video hardware trends for '89 and sampling potential impact on the software industry. Experts, analysts, and industryites comment on the shape of things to come in their competitive arenas, and map out consumer electronics growth.
- **KISS' 15TH ANNIVERSARY SPECIAL** finds the legendary masked band in fine fettle, still recording gold and platinum, and mesmerizing kids with all the flash and bombast they can muster on stage and off. The band has come a long way since those tongue-wagging days of its breakthrough, unmasking production/songwriting/managerial skills that are the foundation for today's continuity and expansion.
- **COMING ATTRACTIONS:** AUSTRALIA, CANADA, MUSIC PUBLISHING, ALIVE ENTERPRISES 20TH, ASCAP 75TH.

FOR AD DETAILS CONTACT YOUR BILLBOARD SALES REPRESENTATIVE or CALL ANY BILLBOARD OFFICE WORLDWIDE.

**NEW YORK:** Gene Smith, Ron Willman, Norm Berkowitz, Ken Karp, Jim Beloff. (212) 764-7300 or (212) 536-5004.  
**LOS ANGELES:** Christine Matuchek, Arty Simon, Anne Rehman, Marv Fisher, Emily Vaughn. (213) 273-7040.  
**NASHVILLE:** Lynda Emon, Carole Edwards. (615) 321-4290.  
**LONDON:** Tony Evans 439-9411.

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

## ARTIST DEVELOPMENTS

### HEAVY HOUSE MUSIC

Veteran hard rock keyboardist Gregg Giuffria knows the burden that comes with having a band that bears one's name. That's why his new project—the first act on the new RCA-distributed Simmons Records label—is called **House Of Lords**.

"In Giuffria, when things went wrong, it was my fault," Giuffria says of his former band. "When it was right, it was everybody's." So when **Gene Simmons**, **Kiss** bassist and new record impresario, suggested a name change, "I said it sounds like where we're going."

Playing alongside Giuffria in **House Of Lords** are bassist **Chuck Wright** (ex-**Quiet Riot** member), guitarist **Lanny Cordola** (formerly with Giuffria and **Ozzy Osbourne**), drummer **Ken Mary** (formerly with **Alice Cooper**), and previously unknown vocalist **James Christian**.

"Chuck had heard [Christian's] tape when **Quiet Riot** was looking for a new vocalist," Giuffria says. "When I heard him sing, I said, 'That's the guy.'"

### TALENT IN ACTION

(Continued from page 26)

thoven out of California, but you can't take California out of **Camper Van**—and you can't necessarily ask the band to perform well in a foreign environment. To a group of sarcastic beatniks, a show in the hype-happy **Big Apple** is bound to be a bad trip. Not that the **Campers** didn't try Oct. 22; they even dressed in native New York garb: black.

Still, there were "negative vibes," as the band joked when bassist **Victor Krummenacher** complained that the pogoing crowd was distracting him by shaking the stage. (Like, don't you know you're supposed to sway back and forth?) The bad energy was mostly not the band's fault: The sound mix was terrible and the hyperactive lights were a distracting nuisance. And how do you tolerate an audience that yells "Freebird"?

Contrary to what the mostly collegiate crowd wanted to hear, **Camper Van** was there to play serious music. The show opened with a somber "O Death," an Appalachian folk song from "Our Beloved Revolutionary Sweetheart," the band's fourth and latest album, on **Virgin Records**. The show featured cuts from that excellent major-label debut, on which the **Campers** turn away from their cheeky days as flip cult heroes.

Unfortunately, the orchestral arrangements that make songs like "She Divines Water" and "My Path Belated" grand, unconventional rock tunes were lost in the guitar-heavy mix. The band played well, if solemnly, and its material is excellent; just catch it somewhere else.

Opening the show was **Scruffy The Cat**, supporting its latest **Relativity Records** release, "Moons Of Jupiter." Despite a major push by the indie label, the band's music is little more than clichéd rock'n'roll. With their stupid hats and frat-boy antics, these cats are hardly cool.

EVELYN McDONNELL

The veteran members of **House Of Lords** are going into the new arrangement with their eyes open. "We sit and discuss everything," Giuffria says. "They love music, the whole aspect of it. They're pros, talented, write songs, and are emotionally involved. It feels like the first band I formed in high school because of the camaraderie."

The group is looking to hit the road shortly and is negotiating for an opening slot on a major tour.

"This time we'll follow our heart and guts on the music," Giuffria says. "We're fortunate enough to be with a label that allows us to do that."

### SLOW DANCING

**Southside Johnny Lyon** has released his first solo album, "Slow Dance," through the West Coast-based **PolyGram**-distributed **Cypress Records**. However, the singer hasn't split with his longtime band, the **Jukes**.

"I just had a number of songs that didn't fit with the **Jukes**, and I wanted to explore different styles," he says. "Maybe it's my poor arranging, but I was never able to get room to sing on the other albums. I would always fit in the vocals after all the other recording was done."

The new album, produced by **Lyon** with modern pop inflections by **Steve Skinner**, is a sophisticated helping of the rich vocals that have graced the **Jukes** since their **Asbury Park, N.J.**, heyday in the '70s. A remake of **Marvin Gaye's** "Ain't That Peculiar" is the first single; the album also features "Walking Through Midnight," co-written by **Bruce Springsteen**.

**Lyon** is supporting "Slow Dance" on a club tour with the **Jukes**. In addition to including songs from the solo album, the two-hour show touches all the bases from the band's 12-year career.

### CARTER'S COSBY COUP

It's no secret that **Bill Cosby** is a

jazz fan. Last year, he penned liner notes for **GRP** flutist **Dave Valentin**. And on several occasions he's made references to jazz artists on his top-rated NBC-TV show. Two years ago, an episode featured an all-star jazz band, and jazz musicians **Joe Williams** and **Dizzy Gillespie** have both had speaking roles.

However, **Cosby's** support for jazz will take an unprecedented step in an upcoming episode of his show in which **Betty Carter** sings the title from her chart-topping **Verve** release "Look What I Got." **Cosby** says it's the first time he has featured a musician performing a song from a current album.

In the episode, **Carter** plays a musician/vocal coach named **Amanda Woods**. **Woods** is retained by **Cosby** kid **Vanessa Huxtable** (played by **Tempestt Bledsoe**) and two of the character's school mates. The show concludes with **Carter** performing her song in a nightclub setting. In the background of the club set, there is a poster of the cover art from "Look What I Got."

A July tribute concert at **New York's Town Hall** led to the **Carter's Cosby** connection. When her car passed another carrying **Cosby** and **Jimmy Heath**, she says **Cosby** "rolled down his window and said, 'I'm going to have you on my show.' I thought to myself, 'Yeah, sure.'"

Months passed, but sure enough, **Cosby** followed through on the invite. The episode was taped Oct. 20.

**Cosby** predicts that the shot will give **Carter's** album a definite short-term sales boost, but it won't make the veteran vocalist an overnight sensation. "The reality is [the album] will get a little bump right after the show," he says. "But she would have to do the show 24 times before anyone would recognize her on the street."

Artist Developments is edited by **Steve Gett**. Reporters: **Geoff Mayfield** and **Bruce Haring** (New York).

## NEW ON THE CHARTS

Sexy heavy breathing in dance music is making a comeback in the form of **Raze's** debut **Columbia** single, "Break 4 Love," currently taking quick strides up the **Hot Black Singles** chart. The song has already topped the dance charts.

The mastermind behind **Raze** is



RAZE. Vaughan Mason.

**New York-born** multi-instrumentalist **Vaughan Mason**. After starting his musical career at the age of 13, **Mason** played in various local bands.

While attending **Howard Univ.**, **Mason** managed and performed with **21st Century**, which opened gigs for the likes of **Chaka Khan**, **Earth, Wind & Fire**, and **BT Express**. **Mason's** break came when **BT's** manager, impressed with the sound system that **Mason** had put together for his band, hired him as **BT's** soundman.

After four years with **BT Express**, **Mason** began engineering in studios. In 1980, he scored a major hit with "Bounce, Rock, Skate, Roll" on the **Brunswick** label, and 1986 saw him achieve more success with "Jack The Groove."

"Break 4 Love" was written, arranged, and produced by **Mason**. There are various mixes available, including a "Spanish Fly" mix.

STUART MEYER

# 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	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	2
3	2	DON'T ROCK THE BOAT	MIDNIGHT STAR FEAT. ECSTASY OF WHODINI	7
4	5	RESCUE ME	AL B. SURE!	3
5	6	MY GIRLY	READY FOR THE WORLD	11
6	3	ANY LOVE	LUTHER VANDROSS	5
7	10	MY HEART	TROOP	10
8	12	MY EYES DON'T CRY	STEVIE WONDER	6
9	14	HEY LOVER	FREDDIE JACKSON	4
10	9	I CAN'T WAIT	DENIECE WILLIAMS	18
11	19	YOU MAKE ME WORK	CAMEO	9
12	16	GONNA GET OVER YOU	SWEET OBSESSION	8
13	15	I MISSED	SURFACE	13
14	29	DIAL MY HEART	THE BOYS	12
15	7	THE WAY YOU LOVE ME	KARYN WHITE	22
16	22	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	15
17	21	I'M YOUR PUSHER	ICE-T	21
18	13	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	20
19	25	EVERYTHING I MISS AT HOME	CHERRELLE	14
20	24	THERE'S ONE BORN EVERY MINUTE	JONATHAN BUTLER	16
21	26	CALL THE LAW	THE REDDINGS	17
22	11	YOU'RE NOT MY KIND OF GIRL	NEW EDITION	25
23	8	DANCE LITTLE SISTER	TERENCE TRENT D'ARBY	31
24	17	MY PREROGATIVE	BOBBY BROWN	29
25	31	MR. BACHELOR	LOOSE ENDS	19
26	38	OASIS	ROBERTA FLACK	23
27	23	DON'T WORRY, BE HAPPY (FROM "COCKTAIL")	BOBBY MCFERRIN	51
28	39	I WISH U HEAVEN	PRINCE	27
29	33	I'M THE ONE WHO LOVES YOU	BY ALL MEANS	26
30	20	'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE)	GUY	50
31	36	SWEET, SWEET LOVE	VESTA	24
32	—	BREAK 4 LOVE	RAZE	37
33	30	LET'S DO IT AGAIN	GEORGE BENSON	67
34	18	ONE MOMENT IN TIME	WHITNEY HOUSTON	64
35	—	GET UP EVERYBODY (GET UP)	SALT-N-PEPA	32
36	34	HIDE AND SEEK	TRACIE SPENCER	57
37	—	HIM OR ME	TODAY	28
38	40	IT TAKES TWO	ROB BASE & D.J. E-Z ROCK	76
39	28	(HE'S GOT) THE LOOK	VANESSA WILLIAMS	74
40	37	CARS WITH THE BOOM	L'TRIMM	61

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	1
2	3	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	2
3	7	HEY LOVER	FREDDIE JACKSON	4
4	8	GONNA GET OVER YOU	SWEET OBSESSION	8
5	6	MY EYES DON'T CRY	STEVIE WONDER	6
6	11	YOU MAKE ME WORK	CAMEO	9
7	14	DIAL MY HEART	THE BOYS	12
8	4	RESCUE ME	AL B. SURE!	3
9	16	EVERYTHING I MISS AT HOME	CHERRELLE	14
10	15	I MISSED	SURFACE	13
11	2	ANY LOVE	LUTHER VANDROSS	5
12	13	MY HEART	TROOP	10
13	17	CALL THE LAW	THE REDDINGS	17
14	20	THERE'S ONE BORN EVERY MINUTE	JONATHAN BUTLER	16
15	21	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	15
16	5	MY GIRLY	READY FOR THE WORLD	11
17	23	MR. BACHELOR	LOOSE ENDS	19
18	22	SWEET, SWEET LOVE	VESTA	24
19	24	OASIS	ROBERTA FLACK	23
20	12	DON'T ROCK THE BOAT	MIDNIGHT STAR FEAT. ECSTASY OF WHODINI	7
21	27	I'M THE ONE WHO LOVES YOU	BY ALL MEANS	26
22	29	HIM OR ME	TODAY	28
23	28	SAY YOU WILL	STARPOINT	30
24	26	I WISH U HEAVEN	PRINCE	27
25	—	SMOOTH CRIMINAL	MICHAEL JACKSON	35
26	33	I JUST WANNA STOP	ANGELA BOFILL	33
27	36	ALL OR NOTHING	RENE MOORE	39
28	32	GET HERE	BRENDA RUSSELL	38
29	37	THE LOVER IN ME	SHEENA EASTON	34
30	9	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	20
31	40	HEAVEN ON EARTH	DONNA ALLEN	42
32	38	SOMEONE'S IN LOVE	FIVE STAR	36
33	10	I CAN'T WAIT	DENIECE WILLIAMS	18
34	19	YOU'RE NOT MY KIND OF GIRL	NEW EDITION	25
35	35	TELL ME IT'S NOT TOO LATE	LIA	41
36	—	GET UP EVERYBODY (GET UP)	SALT-N-PEPA	32
37	—	DON'T STOP YOUR LOVE	KEITH SWEAT	46
38	—	CAN'T GO BACK ON A PROMISE	JEFFREY OSBORNE	45
39	39	I'M YOUR PUSHER	ICE-T	21
40	—	PULL OVER	LEVERT	48

## BLACK SINGLES BY LABEL

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

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

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

## BLACK SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 39 ALL OR NOTHING (Rene Moore, ASCAP)
  - 5 ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)
  - 60 BABY DOLL (Two Tuff-Enuff, BMI/PolyGram Songs, BMI/Delos 2000, ASCAP/PolyGram, ASCAP)
  - 99 BACK ON TRACK (Always, BMI/Poppa Willie, BMI)
  - 82 THE BEST OF ME (Kiara's Tuff Music, BMI/Trixie Lou, BMI)
  - 37 BREAK 4 LOVE (Funky Feet, BMI)
  - 90 CALL ME (Screen Gems-EMI, BMI)
  - 17 CALL THE LAW (Redlock, BMI/PolyGram Songs, BMI)
  - 47 CAN YOU READ MY LIPS (Looky Lou/Bright Light, BMI)
  - 45 CAN'T GO BACK ON A PROMISE (Rockwood, BMI/March 9, ASCAP/Almo, ASCAP/Hardstone, ASCAP) CPP
  - 61 CARS WITH THE BOOM (Musicworks, BMI/Henstone, BMI)
  - 85 CUT THAT ZERO (Entertaining, BMI/Danica, BMI)
  - 31 DANCE LITTLE SISTER (Virgin Songs, BMI/Young Terence, BMI) CPP
  - 12 DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP
  - 69 DO ME RIGHT (Bee Germaine, BMI)
  - 63 DO WAH DIDDY (Pac Jam, BMI)
  - 7 DON'T ROCK THE BOAT (Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP
  - 46 DON'T STOP YOUR LOVE (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP)
  - 51 DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Prob Noblem, BMI)
  - 14 EVERYTHING I MISS AT HOME (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
  - 79 FEELING INSIDE (New Warrior, BMI)
  - 32 GET HERE (Rutland Road, ASCAP/WB, ASCAP)
  - 38 GET UP EVERYBODY (GET UP) (Next Plateau, ASCAP/Turn Out Brothers, ASCAP)
  - 44 GIVIN' UP ON LOVE (SBK Blackwood, BMI/WB, ASCAP)
  - 1 GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eyedot, ASCAP) CPP
  - 8 GONNA GET OVER YOU (Bush Burnin', ASCAP/La Love Lane, ASCAP)
  - 42 HEAVEN ON EARTH (LeoSun, ASCAP)
  - 74 (HE'S GOT) THE LOOK (Amirful, ASCAP/Torin, ASCAP/Mel-o-mel, ASCAP)
  - 4 HEY LOVER (Bush Burnin', ASCAP)
  - 57 HIDE AND SEEK (Love-ly-N-Divine, ASCAP)
  - 28 HIM OR ME (Cal-Gene, BMI/Virgin Songs, BMI) CPP
  - 18 I CAN'T WAIT (Welbeck, ASCAP/Sputnik Adventure, ASCAP/SBK April, ASCAP)
  - 33 I JUST WANNA STOP (Ross Vannelli, ASCAP)
  - 92 I LIKE IT LIKE THAT (Ensign, BMI/Mykl Jam,

## PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- BMI/Famous, ASCAP/Drumatk, ASCAP)
- 13 I MISSED (Colgems-EMI, ASCAP/Deep Faith, ASCAP)
- 83 I WANT TO BE YOUR LOVER (Bush Burnin', ASCAP/Donesna, ASCAP)
- 27 I WISH U HEAVEN (Controversy, ASCAP)
- 49 IF EVER A LOVE THERE WAS (Irving, BMI/Pamalybo, BMI/Chappell & Co., ASCAP/Le Mango, ASCAP) CPP
- 96 I'M NOT GOING OUT LIKE THAT (Protoons, ASCAP/Rush Groove, ASCAP)
- 26 I'M THE ONE WHO LOVES YOU (Island, BMI/Stanton's Gold, BMI/April Joy, BMI/Golden

- Nugget, BMI)
- 21 I'M YOUR PUSHER (Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP/Warner-Tamerlane, BMI)
- 88 IN DEBT TO YOU (Two Tuff-Enuff, BMI/PolyGram Songs, BMI)
- 76 IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP)
- 20 (IT'S JUST) THE WAY THAT YOU LOVE ME (Oliver Leiber, ASCAP/Virgin, ASCAP) CPP
- 58 IT'S MY PARTY (Next Flight, BMI/Willesden, BMI)
- 84 KISSES DON'T LIE (Music Corp. Of America, BMI/Mercy Kersey, BMI/L'il Mama, BMI)

- 40 KISSING A FOOL (Chappell-WA, ASCAP/Morrison Leahy, ASCAP)
- 67 LET'S DO IT AGAIN (Warner-Tamerlane, BMI)
- 93 LOST & FOUND (Frytown Road/Konglather, BMI)
- 65 L.O.V.E. (Colgems-EMI, ASCAP/Bedrum, ASCAP/Light & Sound, ASCAP)
- 87 LOVE IS THE POWER (Calloco, BMI/Hip Trip, BMI)
- 80 A LOVE SUPREME (Not Listed)
- 34 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP
- 43 MARY HAD A LITTLE JAM (International Broadcast, ASCAP/Cayman, ASCAP)
- 19 MR. BACHELOR (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP
- 6 MY EYES DON'T CRY (Jobete, ASCAP/Black Bull, ASCAP) CPP
- 11 MY GIRLY (MCA, ASCAP/Unicity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Music Corp. Of America, BMI/Texascity, BMI)
- 10 MY HEART (Selessongs, ASCAP)
- 29 MY PREROGATIVE (Cal-Gene, BMI/Virgin Songs, BMI/Bobby Brown, ASCAP/Unicity, ASCAP) CPP
- 73 NIGHT OF THE LIVING BASEHEADS (Def American, BMI)
- 100 NOTHING CAN COME BETWEEN US (Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP
- 23 OASIS (Sunset Burgundy, ASCAP/TuTu, ASCAP/MCA, ASCAP)
- 64 ONE MOMENT IN TIME (Albert Hammond, ASCAP/John Bettis, ASCAP)
- 98 OPEN SESAME (Kenny Nolan, ASCAP/SBK April, ASCAP/Dazzberry Jam, ASCAP/SBK Blackwood, BMI/Bedazzled, BMI)
- 70 POSSE' ON BROADWAY (Lockedup, BMI)
- 48 PULL OVER (Trycep, BMI/Ferncliff, BMI/Willesden, BMI)
- 3 RESCUE ME (SBK April, ASCAP/Across 110th Street, ASCAP/Willarie, ASCAP)
- 68 RESPECT (ADRA, BMI/T-Ski, BMI)
- 56 RISING TO THE TOP (Jobur, BMI)
- 50 'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE) (Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI) CPP
- 30 SAY YOU WILL (Harrindur, BMI/Tortoise Feather, BMI/Pure Delite, BMI/Bird Cage, BMI) CPP
- 62 SHOW ME (ONE MORE TIME) (Carver Village, BMI)
- 52 SILHOUETTE (Brenece, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL
- 78 SLEEPLESS WEEKEND (Forgeorge, BMI/It's Mine/Golden Lady West, BMI/Vicious Beat, BMI)
- 35 SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI)
- 97 SO GOOD (Chappell, ASCAP/Abacus Music/Intersong-USA, ASCAP/Palancar, ASCAP)
- 59 SO HARD TO LET GO (Bush Burnin', ASCAP/Kahri,

- ASCAP)
- 81 SOLITAIRE (Ohio Street, BMI/PolyGram Songs, BMI/Chi-Bone, ASCAP/PolyGram Music)
- 36 SOMEONE'S IN LOVE (Copyright Control)
- 89 SPY IN THE HOUSE OF LOVE (MCA, ASCAP/Semper Fi Music & Monkeys, ASCAP)
- 53 STAND AND DELIVER (LeoSun, ASCAP)
- 75 STRICTLY BUSINESS (Beach House, ASCAP)
- 94 SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- 24 SWEET, SWEET LOVE (Captain Z, ASCAP/Black Lion, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP
- 55 TAKE ME WHERE YOU WANT TO (Stanton's Gold, BMI/Irving, BMI/April Joy, BMI) CPP
- 54 TALKIN' ALL THAT JAZZ (Tee Girl, BMI)
- 41 TELL ME IT'S NOT TOO LATE (Two Tuff-Enuff, BMI)
- 2 THANKS FOR MY CHILD (Forceful, BMI/Willesden, BMI)
- 16 THERE'S ONE BORN EVERY MINUTE (Zomba, ASCAP)
- 91 THIS TIME (Almo, ASCAP/Wun Tun, ASCAP)
- 77 TOSS IT UP (Perry's Bedroom, BMI)
- 15 TUMBLIN' DOWN (Ziggy, ASCAP/Colgems-EMI, ASCAP)
- 71 TURN ON (THE BEAT BOX) (Rhett Rhyne, ASCAP/SBK April, ASCAP/Maurice White, ASCAP/Martin Page, ASCAP/Zomba, ASCAP)
- 86 WAY OUT (Pink Passion, ASCAP/Ruthless Attack, ASCAP)
- 22 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
- 72 WHERE IS THE LOVE (Antisia, ASCAP)
- 95 WONDERFUL (Stone City, ASCAP/National League, ASCAP) CPP
- 9 YOU MAKE ME WORK (All Seeing Eye, ASCAP/PolyGram, ASCAP)
- 66 YOU'RE GONNA GET ROCKED (Forceful, BMI/Willesden, BMI)
- 25 YOU'RE NOT MY KIND OF GIRL (Flyte Tyme, ASCAP)

### SHEET MUSIC AGENTS

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

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

## HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 14 REPORTERS	SILVER ADDS 34 REPORTERS	BRONZE/ SECONDARY ADDS 51 REPORTERS	TOTAL ADDS 99 REPORTERS	TOTAL ON
<b>SMOOTH CRIMINAL</b>					
MICHAEL JACKSON EPIC	6	10	16	32	87
<b>BABY DOLL</b>					
TONY! TON! TONE! WING	8	8	15	31	60
<b>PULL OVER</b>					
LEVERT ATLANTIC	4	12	14	30	81
<b>TURN ON (THE BEAT BOX)</b>					
EARTH, WIND & FIRE COLUMBIA	6	9	15	30	53
<b>THIS TIME</b>					
KIARA/SHANICE WILSON ARISTA	5	11	13	29	29
<b>KISSES DON'T LIE</b>					
EVELYN KING EMI	1	13	10	24	33
<b>SO GOOD</b>					
AL JARREAU REPRISE	4	8	11	23	26
<b>WHERE IS THE LOVE</b>					
R.BROOKINS/S.MILLS MCA	3	4	12	19	46
<b>I LIKE IT LIKE THAT</b>					
MICHAEL RODGERS WTG	2	7	10	19	32
<b>I WANT TO BE YOUR LOVER</b>					
ALESEE SIMMONS ORPHEUS	2	7	8	17	36

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

# Billboard **HOT DANCE MUSIC**™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.					
<b>★★ NO. 1 ★★</b>					
1	3	5	7	<b>JUST WANNA DANCE/WEEKEND</b> FRESH FRE-80125/SLEEPING BAG	THE TODD TERRY PROJECT 1 week at No. One
2	1	2	9	<b>BREAK 4 LOVE</b> COLUMBIA 44 07890	RAZE
3	2	3	9	<b>SUPERFLY GUY</b> CAPITOL V-15409	◆ S-EXPRESS
4	4	6	6	<b>THE ONLY WAY IS UP</b> ELEKTRA 0-66732	◆ YAZZ AND THE PLASTIC POPULATION
5	5	7	6	<b>OUT OF TIME</b> 4TH & B'WAY 469/ISLAND	NOEL
6	9	16	4	<b>I DON'T WANT YOUR LOVE</b> CAPITOL V-15417	◆ DURAN DURAN
7	8	12	6	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 0-21025	◆ KARYN WHITE
8	7	9	7	<b>MY PREROGATIVE</b> MCA 23888	◆ BOBBY BROWN
9	11	14	5	<b>WHEN THE TIME IS RIGHT</b> PROFILE PRO-7216	SASSA
10	12	13	7	<b>I OWE YOU NOTHING</b> EPIC 49 07879/E.P.A.	◆ BROS
11	21	23	6	<b>THE GREAT COMMANDMENT</b> ATLANTIC 0-86530	◆ CAMOUFLAGE
12	26	37	3	<b>HUSTLE! (TO THE MUSIC)</b> ATLANTIC 0-86500	THE FUNKY WORM
13	19	24	5	<b>COMING BACK FOR MORE</b> CHRYSALIS PROMO	JELLYBEAN FEAT. RICHARD DARBYSHIRE
14	10	11	6	<b>DON'T BLAME IT ON THAT GIRL/WAP BAM BOOGIE</b> ATLANTIC 0-86518	◆ MATT BIANCO
15	27	34	4	<b>DOMINO DANCING</b> EMI V-56116	◆ PET SHOP BOYS
16	16	20	7	<b>DOCTORIN' THE TARDIS</b> TVT 4020	THE TIMELORDS
17	18	26	5	<b>SO MANY WAYS (DO IT PROPERLY PART II)</b> VENDETTA VE-7008	THE BRAT PACK
18	15	19	6	<b>SEARCHIN' FOR</b> EMI V-56111	C.C. DIVA
19	17	22	5	<b>YOUNG LOVE (REMIX)</b> EPIC 49 07874/E.P.A.	TONY TERRY
20	25	29	4	<b>YE KE YE KE</b> POLYDOR 887 948-7/POLYGRAM	MORY KANTE
21	24	27	6	<b>THE DIFFERENT STORY</b> WEA (GERMANY) IMPORT	SCHILLING
22	28	30	4	<b>LIVE IT UP</b> WARNER BROS. 0-21015	◆ GARDNER COLE
23	32	38	4	<b>TEARS RUN RINGS</b> CAPITOL V-15418	MARC ALMOND
24	22	18	13	<b>BOY, I'VE BEEN TOLD</b> CUTTING/MERCURY 870 514-1/POLYGRAM	◆ SA-FIRE
25	33	47	3	<b>A LOVE SUPREME</b> ISLAND 0-96607	◆ WILL DOWNING
26	35	50	3	<b>SINCE I FELL FOR YOU</b> WARNER BROS. 0-20855	◆ APOLLONIA
27	36	45	3	<b>(IT'S JUST) THE WAY THAT YOU LOVE ME</b> VIRGIN 0-96614	◆ PAULA ABDUL
28	6	1	10	<b>IN THE NAME OF LOVE '88</b> ARISTA AD-9731	◆ THOMPSON TWINS
29	40	49	3	<b>TOOK MY LOVE AWAY</b> MINIMAL MIN-5/CRIMINAL	ELLIS "D"
30	30	31	5	<b>DON'T LET ME BE MISUNDERSTOOD/LIFE'S TOO SHORT</b> TIN PAN APPLE/MERCURY 887 893-1/POLYGRAM	LATIN RASCALS
<b>★★★ POWER PICK ★★★</b>					
31	48	—	2	<b>USELESS</b> CAPITOL V-15406	◆ KYM MAZELLE
32	13	10	7	<b>YOU CAME</b> MCA 23884	◆ KIM WILDE
33	37	44	3	<b>TALKIN' ALL THAT JAZZ</b> TOMMY BOY TB 918	STETSASONIC
34	41	—	2	<b>DON'T TALK DIRTY TO ME</b> ARISTA AD-9747	JERMAINE STEWART
35	14	8	7	<b>DANCE LITTLE SISTER</b> COLUMBIA 44 07887	◆ TERENCE TRENT D'ARBY
36	42	—	2	<b>TUMBLIN' DOWN</b> VIRGIN 0-96603	◆ ZIGGY MARLEY & THE MELODY MAKERS
37	44	—	2	<b>INTO YOU</b> A&M SP-12286	GIANT STEPS
<b>★★★ HOT SHOT DEBUT ★★★</b>					
38	<b>NEW</b>	1	1	<b>HEADHUNTER</b> WAX TRAX WAX-053	◆ FRONT 242
39	23	21	6	<b>I'M YOUR PUSHER/L.G.B.N.A.F.</b> SIRE 0-21026/WARNER BROS.	◆ ICE-T
40	<b>NEW</b>	1	1	<b>DON'T RUSH ME</b> ARISTA AD-9723	TAYLOR DAYNE
41	<b>NEW</b>	1	1	<b>IM NIN'ALU/GALBI</b> SIRE 0-21001/WARNER BROS.	◆ OFRA HAZA
42	47	—	2	<b>HANGIN' ON THE BOULEVARD</b> COLUMBIA 44 07886	VOYEUR
43	20	4	10	<b>SPY IN THE HOUSE OF LOVE</b> CHRYSALIS 4V9 43262	◆ WAS (NOT WAS)
44	<b>NEW</b>	1	1	<b>SECURITY</b> ATLANTIC 0-86485	THE BEAT CLUB
45	<b>NEW</b>	1	1	<b>YOU MAKE ME WORK</b> ATLANTA ARTISTS 870 578-1/POLYGRAM	◆ CAMEO
46	<b>NEW</b>	1	1	<b>DANCING UNDER A LATIN MOON</b> I.R.S. 23905/MCA	◆ CANDI
47	<b>NEW</b>	1	1	<b>MAKE NOISE</b> PROFILE PRO-7217	ONLY IN THE DARK
48	49	—	2	<b>BACK TO BASICS (EP)</b> NEW YORK UNDERGROUND NU 002	BACK TO BASICS
49	<b>NEW</b>	1	1	<b>HEAT IT UP</b> JIVE 1159-1-JD/RCA	◆ WEE PAPA GIRL RAPPERS
50	<b>NEW</b>	1	1	<b>IF YOU FEEL IT</b> VENDETTA VE-7013	DENISE LOPEZ
<b>BREAKOUTS</b>				<ol style="list-style-type: none"> <li>1. THE LOVER IN ME SHEENA EASTON MCA</li> <li>2. I WANNA HAVE SOME FUN SAMANTHA FOX JIVE</li> <li>3. LOVE, TRUTH &amp; HONESTY BANANARAMA LONDON</li> <li>4. LET ME LOVE YOU FOR TONIGHT KARIYA SLEEPING BAG</li> </ol>	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store and one-stop sales reports.					
<b>★★ NO. 1 ★★</b>					
1	3	3	8	<b>BREAK 4 LOVE</b> COLUMBIA 44 07890	RAZE 1 week at No. One
2	2	2	9	<b>MY PREROGATIVE</b> MCA 23888	◆ BOBBY BROWN
3	1	1	9	<b>BIG FUN</b> VIRGIN 0-96610	◆ INNERCITY
4	4	6	6	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 0-21025	◆ KARYN WHITE
5	6	8	9	<b>I WANNA KNOW</b> VENDETTA VE-7003	ALE
6	7	10	7	<b>DON'T ROCK THE BOAT</b> SOLAR V-71166/CAPITOL	◆ MIDNIGHT STAR
7	9	13	6	<b>SPY IN THE HOUSE OF LOVE</b> CHRYSALIS 4V9 43262	◆ WAS (NOT WAS)
8	5	4	9	<b>THE LOCO-MOTION</b> GEFFEN 0-21043	◆ KYLIE MINOGUE
9	15	23	4	<b>TUMBLIN' DOWN</b> VIRGIN 0-96603	◆ ZIGGY MARLEY & THE MELODY MAKERS
10	11	12	7	<b>WAY OUT</b> RUTHLESS 0-99285/ATLANTIC	J.J. FAD
11	17	16	7	<b>WILD WILD WEST</b> ATLANTIC 0-86544	◆ THE ESCAPE CLUB
12	14	17	6	<b>OUT OF TIME</b> 4TH & B'WAY 469/ISLAND	NOEL
13	16	20	6	<b>(IT'S JUST) THE WAY THAT YOU LOVE ME</b> VIRGIN 0-96614	◆ PAULA ABDUL
14	8	9	8	<b>I'M YOUR PUSHER/L.G.B.N.A.F.</b> SIRE 0-21026/WARNER BROS.	◆ ICE-T
15	20	24	5	<b>MY GIRLY</b> MCA 23865	◆ READY FOR THE WORLD
16	22	26	4	<b>YOU'RE NOT MY KIND OF GIRL</b> MCA 23903	◆ NEW EDITION
17	24	34	4	<b>JUST WANNA DANCE/WEEKEND</b> FRESH FRE-80125/SLEEPING BAG	THE TODD TERRY PROJECT
18	13	11	7	<b>STRANGELOVE (REMIX)/NOTHING</b> SIRE 0-21022/WARNER BROS.	◆ DEPECHE MODE
19	30	38	3	<b>I DON'T WANT YOUR LOVE</b> CAPITOL V-15417	◆ DURAN DURAN
20	12	7	15	<b>BOY, I'VE BEEN TOLD</b> CUTTING/MERCURY 870 514-1/POLYGRAM	◆ SA-FIRE
21	29	35	3	<b>SO MANY WAYS (DO IT PROPERLY PART II)</b> VENDETTA VE-7008	THE BRAT PACK
22	21	22	6	<b>YOU CAME</b> MCA 23884	◆ KIM WILDE
23	28	36	4	<b>THE GREAT COMMANDMENT</b> ATLANTIC 0-86530	◆ CAMOUFLAGE
24	25	25	6	<b>SUPERFLY GUY</b> CAPITOL V-15409	◆ S-EXPRESS
25	10	5	15	<b>CHAINS OF LOVE</b> SIRE 0-20953/WARNER BROS.	◆ ERASURE
26	26	33	3	<b>DOMINO DANCING</b> EMI V-56116	◆ PET SHOP BOYS
27	33	46	3	<b>THE ONLY WAY IS UP</b> ELEKTRA 0-66732	◆ YAZZ AND THE PLASTIC POPULATION
28	19	18	6	<b>DANCE LITTLE SISTER</b> COLUMBIA 44 07887	◆ TERENCE TRENT D'ARBY
29	31	28	5	<b>LOVIN' FOOL</b> CUTTING CR-222	TOLGA
30	18	14	8	<b>GOT A NEW LOVE</b> PAISLEY PARK 0-20960/WARNER BROS.	◆ GOOD QUESTION
<b>★★★ POWER PICK ★★★</b>					
31	40	—	2	<b>YOU MAKE ME WORK</b> ATLANTA ARTISTS 870 578-1/POLYGRAM	◆ CAMEO
32	23	19	19	<b>THE PROMISE</b> VIRGIN 0-96662	◆ WHEN IN ROME
33	42	—	2	<b>RESCUE ME</b> WARNER BROS. 0-21038	◆ AL B. SURE!
34	27	21	25	<b>IT TAKES TWO</b> PROFILE PRO-7186	◆ ROB BASE & D.J. E-Z ROCK
35	35	43	4	<b>DOCTORIN' THE TARDIS</b> TVT 4020	THE TIMELORDS
36	32	31	5	<b>(YOU USED TO BE) ROMANTIC</b> VENDETTA VE-7006	◆ SHIRLEY LEWIS
37	41	—	2	<b>POSSE' ON BROADWAY</b> NASTY MIX IGU 76974	SIR MIX-A-LOT
38	45	—	2	<b>DON'T LET ME BE MISUNDERSTOOD/LIFE'S TOO SHORT</b> TIN PAN APPLE/MERCURY 887 893-1/POLYGRAM	LATIN RASCALS
39	47	—	2	<b>TALKIN' ALL THAT JAZZ</b> TOMMY BOY TB 918	◆ STETSASONIC
40	37	42	4	<b>SECURITY</b> ATLANTIC 0-86485	THE BEAT CLUB
41	39	44	3	<b>THANKS FOR MY CHILD</b> COLUMBIA 44 07871	◆ CHERYL "PEPSII" RILEY
42	44	—	2	<b>TEARS RUN RINGS</b> CAPITOL V-15418	MARK ALMOND
<b>★★★ HOT SHOT DEBUT ★★★</b>					
43	<b>NEW</b>	1	1	<b>I WANNA HAVE SOME FUN</b> JIVE 1155-1-JD/RCA	SAMANTHA FOX
44	<b>NEW</b>	1	1	<b>GET UP EVERYBODY</b> NEXT PLATEAU NP50083	◆ SALT-N-PEPA
45	<b>NEW</b>	1	1	<b>IF YOU FEEL IT</b> VENDETTA VE-7013	DENISE LOPEZ
46	48	—	2	<b>MR. BACHELOR</b> MCA 23909	◆ LOOSE ENDS
47	<b>NEW</b>	1	1	<b>THE LOVER IN ME</b> MCA 23904	◆ SHEENA EASTON
48	34	27	8	<b>STRICTLY BUSINESS</b> FRESH FRE-80123/SLEEPING BAG	◆ EPMD
49	<b>NEW</b>	1	1	<b>USELESS</b> CAPITOL V-15406	◆ KYM MAZELLE
50	36	29	9	<b>REACHIN'</b> MOVIN' MR-003	PHASE II
<b>BREAKOUTS</b>				<ol style="list-style-type: none"> <li>1. HIM OR ME TODAY MOTOWN</li> <li>2. WILD THING TONE LOC DELICIOUS</li> <li>3. DON'T RUSH ME TAYLOR DAYNE ARISTA</li> <li>4. GANGSTA GANGSTA N.W.A. RUTHLESS</li> </ol>	

○ 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.

# Blondie Remix Set Is Eagerly Awaited

**RIP HER TO SHREDS:** This is the final chapter of what's happening with the eagerly anticipated **Debbie Harry/Blondie** remix project due for release by Christmas in the U.K. and by early '89 domestically. The lineup of the brand-new remixes and their creators is as follows: "Rapture" was handled by **Teddy Riley**; "Denis Denis" by **Danny D**; "The Tide Is High" by **Coldcut**; "Call Me" by **Ben Liebrand**; "Heart Of Glass" by **Shep Pettibone**, and "Backfired" by **Bruce Forest**. The collection is scheduled to include the original 12-inch mixes of "Feel The Spin" by **Jellybean** and "In Love With Love" by **Justin Strauss & Murray Elias**. The U.K. import will be a double-album package also sporting the original extended mixes of "French Kissing," "Rush Rush," and the French version of "Sunday Girl." There's talk of releasing the double-album package here, but nothing is set yet—sure would be nice.

**BEAM ME UP, SCOTTY:** What deserves to be a No. 1 club record as well as a radio smash is "Heat It Up" (Jive/RCA) by the **Wee Papa Girl Rappers**. The U.K. duo effectively builds an exciting dance pulse with an infectious rap on top. The mixes contained here are *killer*, from the original extended mix to the houseish mix by **Adonis** to our fave, the sinister, acid-laced **Kevin Saunderson** treatment. The potential for this act to be huge is here (just wait until you hear its fab new album), and this is the kind of record that stays ingrained a long time after after it's over. Play it! ... No excuses necessary—"Smooth Criminal" (Epic) by **Michael Jackson** pumps. That bass line, delivery, and hook are accented in new mixes by **Bruce Swedien**. Most are familiar with the track as a highlight from "Bad," but the new extended, dub, and a cappella versions are sure to become turntable staples. So Annie, get your gun ... **Rob Base & DJ EZ Rock** are back with "Get Up On The Dancefloor" (Profile; 212-529-2600). Utilizing riffs from "Shake Your Body Down To The Ground" and "A Day In The Life," the new mixes by **Gail King** have improved on the album version considerably, with a cleaner sound and smoother presentation. If quality, easily programmable rap material like this and "Heat It Up" have any impact, rap may have a substantial representation on club playlists ... If only for the sheer pleasure of hearing **Tom Jones**, invest in the latest **Art Of Noise** single, which features the legendary singer tackling **Prince's** classic "Kiss" (China/PolyGram) in a complementary setting ... The latest single by **Martika**, titled "More Than You Know" (Columbia), also kicks quite nicely in its **Jellybean** reworkings. The more pop-oriented club mixes stay true to the song's nature, while the R&B mixes add a tasty ethereal quality that works well (note the instrumental). It's one of **Jellybean's** best postproductions and mixes in some time ... Not really a club record as we've come to know it but of considerable interest should be "Heaven" (Capitol) by **BeBe & CeCe Winans**. The enlightening midtempo track is expertly produced and performed by the siblings. The sprightly hook and percolating groove are a delight.

**BEATS & PIECES:** Producer/songwriter **Michael Jay** has quite a bit to be happy about, with three new projects now hitting the stores. Look for Jay's moniker on new product by **Eighth Wonder**, **Martika**, and **Candi**. He can be reached through **Famous Music Publishing** at 213-461-3091 ... **Skipworth & Turner** ("Thinking About Your Love") have signed a new contract with **Island Records**. Expect a new single and album in early '89 ... The first release on the newly formed **New Jersey-based Kellyn Records** label will be **Bronx Rappers Fast Break & Supreme** with "My Time." They can be reached at 201-487-3271 ... **Zomba** has signed busy **Andy "Panda" Tripoli** (The Latin Rascals, Sa-Fire, Cover Girls) to an exclusive worldwide publishing deal ... Word has it that the production of the next **Beastie Boys** album will be overseen by the West Coast-based **Dust Brothers** of **Delicious Vinyl** ... The next **Jody Watley** project, due out in the spring, will reportedly feature the talents of **Uni act Eric B. & Rakim** ... **Watley's** label mate **Patti LaBelle** is also finishing up work on her forthcoming project with producers **Prince**, **Full Force**, **Narada Michael Walden**, and the **Calloway Brothers** ... Rumor has it that "Little" **Louie Vega** has signed his solo project to **WTG Records** ... Total Experience artists **Yarbrough & Peoples** should have new product out by year's end ... **Ish** is continuing work on his new solo album for **Vendetta** in addition to completing production on the upcoming **Company B** album.

**LEFT OF CENTER:** First off, **Sinead O'Connor** is back with "Jump In The River" (Chrysalis), a raw, groveling rock track lifted from the soundtrack to "Married To The Mob." Although this *should* have been out a few months ago, its extended mix by **Mark Kamins** is worth checking out because it prominently features the talents of New York artist **Karen Finley** in true X-rated form ... The latest offering from **Siouxie & the Banshees** is "The Killing Jar" (Geffen), a lurching, up-tempo piece from the excellent "Peepshow" collection. Also out is "Glad I'm Not A Kennedy" (TVT, 212-929-0570) by **Shona Laing**, a rerelease of the **Normal's** classic "Warm Leatherette" (Mute/Restless, 213-390-9969), and an **Ivan Ivan** remix of "Baby Doll" (Enigma, 213-390-9969) by **Devo**.

**BIG FUN:** **Rick Astley** has returned with a true-to-the-original reworking of **Ochi Brown's** classic "Whenever You Need Somebody" (RCA) that contains mixes by **Pete Hammond** ... **Burning Down The House: Arista**, **Tin Pan Apple**, and **Tommy Boy** (212-722-2211) have serviced new house-inspired mixes of **Taylor Dayne's** "Don't Rush Me" by **Rick Wake & Richie Jones**, **Latin Rascals' "Don't Let Me Be Misunderstood"** by **Robert Clivilles & David Cole**, and **TKA's "Don't Be Afraid"** by **Joey Gardner & the Rascals**, respectively ... On the Latin-pop front, delve into "Love At First Sight" (Midnight Sun, 212-830-9253) by **Lady M**. The single avoids the typical clichés with lively instrumental and vocal arrangements. It was mixed by **Eddie Mercado** and **Tommy Musto** ... "My Heart Holds The Key" (Jive/RCA) by **Marie Venchura** is also a noteworthy release that sports a nice Latin-inflected punch in mixes by **Omar San-**

**tana ... Fascination** returns with "Go Away" (Vinylmania, 212-924-7223), a yearning Latin-pop number co-produced by **John Rivera** and **Babie & Keys** and featuring background vocals by **Nocera** and **Lydia "Lee" Love**. Also out are "I've Been Watching You" (Vendetta) by **Knight Time**; "Rebel" (Blue Dog/Sutra, 212-779-1844) by **Marc Anthony**; "Body Talk" (CBS Associated) by **Jasmin**; "Baby, Be Mine" (Profile) by **Desiree**; "Salsa With Me" (Posse, 212-581-5398) by **Isis**; "The Real Life" (Smokin', 212-262-0385) by **Corporation Of One**; "Dancing To The Beat" (Jump Street, 212-873-1248) by **Katrina Moss**; and "Is He Using You" (A. Side/Hot Productions, 305-666-0445) by **Allan Harris**.

**SENSORIA:** In the industrial and aggressive technodance arena, there have been a number of noteworthy releases of late. Besides **Skinny Puppy's** latest thrash-and-crunch endeavor, "Vivi Sect VI" (Capitol), there's the equally compelling album "Land Of Rape And Honey" (Sire) by **Ministry**, which follows in a similar aggressive stance, propelled by the fab new single and video "Stigmata" ... **Laibach** fans will be excited by "Let It Be" (Mute/Enigma, 213-390-9969), the band's own unique version of the **Beatles'** album excluding the title cut ... Two of our favorite labels, **Wax Trax** (312-528-8753) and **Nettwerk** (604-687-8649), are booming with quality releases. **Nettwerk** has just unleashed the new album from **Manufacture**, called "Terrorvision," which has plenty of cuts to drop the needle on. Our faves

include "Slugger," the title cut, "Passion For The Future," and the fabulous "As The End Draws Near," which is a **Depeche Mode-ish** track featuring **Sarah McLachlan**. **McLachlan's** own **Nettwerk** project, "Touch," is absolutely wonderful. If you crave an evocative, emotion-laden vocal and lyrics à la **O'Connor** or **Kate Bush**, then don't hesitate to pick up this stellar debut by the 19-year-old. Key cuts for clubs are "Vox" and "Steaming." Also released is the label's "Sound Sampler Vol. II: A Food For Thought," which has a nice sampling of its fab roster. **Wax Trax** seems to have struck gold with "Headhunter" by **Front 242**. With the song's straightforward punch and drive, one can't help but dance. **KMFDM's** new offering, "Don't Blow Your Top," has a number of gems in the grooves. The slinky technofunk of "Disgust" stands out, as do "No News" and the title cut. "A Poke In The Eye With A Sharp Knife" by **Pig** has a busy Shreikback-in-Minneapolis feel to it. Don't miss the tracks "Never For Fun" and "Scumsberg."

**REACHIN': E'leesa Weldon** is back with a pumping new number called "I Do Believe" (Bassment, 201-963-1560), which borrows a familiar keyboard riff from the past and places it over a continuous R&B groove ... **Simon Harris** serves up another helping of beat'n'sample mania with "Here Comes That Sound" (London/PolyGram) ... **Atoll/Profile** has just issued new mixes and a new re-edit of the classic "Shake It Up (Do The Boogaloo)" by **Rod**, which originally appeared on the **Prelude** label ... With mixes provided by **Ciro Llerena** and **Manny Lehman**, "High Energy" (Roll, 305-667-2757) by **Barbarella** isn't what its name insinuates. Although it does check in at 128 bpm, the technogroove is best captured in **Lehman's** "Northside" instrumental. Also out: "True Love" (Sound Tech, label based in Chicago) by **Steve Mathis** and the three-song EP by **Bam Bam**, "Spend The Night!" Westbrook, (312-434-8803).

On the R&B front, try the **Stevie Wonder-ish** offering "Back On Holiday" (EMI) by **Robbie Nevil**; the beat-laden, **Teddy Riley-mixed** "Baby Doll" (Wing/PolyGram) by **Tony! Toni! Toné!**; and the likable but average "Turn On (The Beat Box)" (Columbia) by **Earth, Wind & Fire**.

**JAMMIN':** Causing a stir with good reason is **J.C. Lodge** with "Telephone Love" (Pow Wow, 212-245-3010). The sexy reggae rhythmic base pumps deliciously under a tasteful female lead. It deserves to be noticed at both the club and radio levels—don't miss ... **Sleeping Bag** (212-724-1440) has unleashed its second volume of "Reggae Dance Hall Classics," compiled by **Murray Elias**. The package includes selections from **Bruce Lee**, **Admiral Bailey**, **Yellowman**, and more ... Also of interest: "Dance With The Devil" (A&M) b/w "Red Red Wine" by **UB40** and "Me Gusta Bailar" (Africa, 212-686-5267) by **Ras Tesfa**.



by Bill Coleman

**\$ 20% BELOW WHOLESALE \$**  
ON MANY SELECTED TITLES

**12" SPECIALISTS**  
1ST WITH ALL WEST COAST LABELS

★ **FEATURED FAVES NEW & OLD:**

**L. A. CREW:**  
"Mix Madness One"  
**BULLOCK BROS:**  
"Harley David"  
**REGGIE GRIFFIN:**  
"Murda Rock"

**GEORGE CLINTON:**  
"Atomic Dog"  
**SYLVESTER:**  
12X12 Megamix  
double LP

★ **JDC MIXERS VOL. 5 & 6** now on cassette  
★ **OUR DANCE EXERCISE MUSIC CATALOG** w/ complete BPM listings **NEW & NOW \$3.00**

★ **JDC RECORDS**  
567 W. 5th St., San Pedro  
CA 90731 (213)519-7393  
★ **FAX:213-5191614**

**DANCE/DISCO 12"**  
(WHOLESALE FOR STORES)  
U.S.A. MAJOR & INDEPENDENT LABELS  
AND SELECTED IMPORTS

We have a complete selection of all US major & independent label 12" and selected imports  
Call us at our new 800 number

### LATEST 12" RELEASES

Can Anybody Tell Me—909	Loving You—Solid
Never Give Up—Phantasy Club	Go Away—Fascination
Make My Body Rock—Jomanda	I Do Believe—E'lessa
Project Pump—D. Ramirez	No Getting Over—Nychelle
Flow with the Style—Tin Rock	Make You Scream—Jamie Principal
In My House—Blue Jeans	DUH, Whaddaya Mean—The Fellas
Love Fantasy—Glenn S. Cabler	Go Go House—M. Doc
Give It All—Mod. Rocketry	Give Your Love—R.A.H.N.
Come Get Your Lovin'—Dionne	I Can't Stay Mad At You—Sharon
Get Up—Jillian Mendez	Dee Clark
I Wanna—Hi Bias	Is This Really Love—Jon Olis
Runaway—Sterling Void	Boys Don't Cry—Moulin Rouge
Be My Baby—F. Hollywood	Daydream—(remix)—Buckbeats
This Dream Is Real—LB Bad	Go Go Boy—Ross
Walking Away—Information Society	Sound Ly Computed—Syntech
Don't Be Afraid—TKA	Gimme The Music—Dark Side
Check This Out—Hard House	Everything You Love—Chip Chip

CALL OUR TOLL FREE  
800 NUMBER  
(OUTSIDE NEW YORK STATE)  
**800-992-9011**  
CALL NOW FOR LATEST 12"  
RELEASE INFORMATION

EXPERIENCED RECORD  
PEOPLE NEEDED FOR  
SALES & WAREHOUSE  
CALL IRV

CALL FOR OUR NEW  
FREE CATALOG  
Listing All New Records &  
All Titles We Stock  
including over 800  
**DANCE/DISCO  
CLASSICS**



**UNIQUE RECORD DIST.**

110 DENTON AVE. NEW HYDE PK., N.Y. 11040  
Phone (516) 294-5900 (01) • FAX (516) 741-3584

The New Meteor Moonflower  
delivers all the punch and wonder  
of this popular new effect and  
better yet being made in America  
retails for only \$497.

Send for details of this exciting  
new effect and of Meteor's new  
low-cost projection and fog range  
-priced from only \$299.

**METEOR**

P.O. Box 578, Madison, Alabama 35758  
call: 205-772-9626 fax: 205-461-7708

# Struggling Indies Put Legends Back On Record

BY EDWARD MORRIS

NASHVILLE On the best of days, it's an expensive and uphill battle. But Step One and Playback Records are two independent labels whose management is convinced that many top acts of yesteryear can sell albums today. All these indies need to overcome is radio's indifference to their artists, chart competition from major record companies that have bottomless promotional budgets, and the very real prospect that their backers may some day conclude that they're throwing good money after bad in playing the record game.

Step One, based in Nashville and presided over by producer/singer/

songwriter Ray Pennington, has on its roster Ray Price, Faron Young, Charlie McCoy, Floyd Cramer, Hank Thompson, the Reno Brothers, and Branson.

Playback and its allied label, Gallery II, are the artistic home to Margot Smith, Del Reeves, Bonnie Guitar, Jimmy C. Newman, Bobby Helms, Ginny Peters, the Family Band, Jim Newberry, Maura Sullivan, Darnell Miller, Jumpin' Boots, Al Bradshaw, Al Shade & Jean Romaine, John Edward Hartley, and Juanita Rose.

Headquartered in Miami, Playback and Gallery II are guided by producer and former air personality Jack Gale.

Alluding to Branson, a new

quartet he's producing, Pennington says, "I'm going to be trying a few new people this year. But I'm going to hang with what I know will work. The old-legend-type artists will always sell records."

Cracks Gale, "I guess our label ought to be called Nursing Home. We're reviving a lot of careers."

While neither Pennington nor Gale will reveal sales figures, both say they have a few acts that are already selling profitably. Step One's best sellers are Price, Young, McCoy, Cramer, and the Swing Shift Band. Playback's hottest sales action comes from Smith and Helms.

Pennington and Gale admit their

record operations are not yet in the black. But both say they're nearing the break-even point. Step One has doubled its business every year since it started more than four years ago, according to Pennington, who adds, "By the end of next year, we should be self-sustaining. We are now except for salaries and such." Step One has a staff of 15, including three in-house promoters.

While both labels do considerable direct marketing via television and print ads, most of their product is moved through conventional retail channels by networks of independent distributors. Says Pennington, "We work the distributing level like that's the only way we want to go."

Pennington admits he's constantly frustrated by the treatment radio accords small labels: "We put out singles constantly, but we have trouble being able to participate, since the major labels pretty much control the radio stations and the charts." He argues that if charts were compiled from a larger and secret sampling of radio stations in all markets, records could then compete on a purely musical footing.

Gale, who comes to Nashville every five or six weeks to produce his acts, says his album budgets range from "\$15,000 or \$18,000 on a traditional one to \$30,000 or \$35,000 for something a little more elaborate." Pennington reports that he is under no arbitrary budget constraints: "I can spend \$25,000 or \$50,000 or \$100,000." Both labels pay all the up-front recording, pressing, and distributing costs.

Playback originally recorded and sold its veteran acts by television, at one time pushing more than 20 separate titles on the tube. Gale explains that the label was named Playback to connote a sense of nostalgia. As the roster expanded to include more acts, Gale set up Gallery II. "It's pretty hard if you want to release three or four artists a month to ask a ra-

dio station to play that many records from one label. So we just figured we'd start another one."

Playback has two companion publishing companies—Lovey (BMI) and Cowabonga (ASCAP). Gale says he uses the catalogs for his acts to draw from rather than pitching them to outside acts. The publishing units at Step One are Almarie Music and Lynnpenn (BMI) and Millstone (ASCAP).

Music videos do not figure prominently at either label. "If the artist does a video, it's on his own," Gale stresses. "I feel if we have extra money, we need to spend it to promote the product. I think video promotes the artist."

Step One offers retailers point-of-purchase material on most of its albums and sends them an illustrated color catalog of current product twice a year. A companion catalog goes to direct-response consumers and in addition to records offers such items as souvenir clocks and T-shirts. Pennington estimates the combined catalog mailing list numbers 100,000.

Both labels have extensive networks of foreign distributors.

Playback is financed by a group of Florida investors who, according to Gale, do not participate in the operation of the label. Step One is owned by a "giant conglomerate," which Pennington declines to identify. "If I did, there would be all kinds of people who would start shooting at the home office trying to get a deal. All the record activity is run out of this office."

Pennington says he was lured out of retirement to start Step One and did so on the conditions that he be given absolute control over label matters and that he be allowed to sign the legendary Price.

Gale and Pennington are at one in their conviction that older acts can still produce salable records. And, Gale adds, he likes working with the veterans because they know the business well: "With them, it's not a question of 'I cut a record yesterday—how come it's not No. 1?'"

## Band's Album Picks Are Diverse, But All Share Longevity Stranded On A Desert Island With Alabama

ALABAMA FALLS ON STARS: The divergent styles and genres of music that influence country music's creators are fascinating if not illuminating. Thanks to some "news leaks" from RCA Records, Nashville Scene has uncovered some favorites of the group Alabama.

Imagine that three of the Alabama members are stranded on a desert island and have to choose their favorite albums to spin during the rest of their lives. Given this commonplace occurrence and promising premise, here's what the Alabama guys would go for:

**RANDY OWEN:** Vern Gosdin, "Chiseled In Stone"; Michael Martin Murphey, "Blue Sky—Night Thunder"; Don Henley, "Building The Perfect Beast"; the Eagles, "Best Of"; Lynyrd Skynyrd, "One From The Road"; Janis Ian, "Seventeen"; Anne Murray, "You Needed Me."

**TEDDY GENTRY:** the Eagles, "Hotel California" and "The Long Run"; Gladys Knight & the Pips, "Imagination"; Seals & Croft, "Summer Breeze"; Vern Gosdin, "Chiseled In Stone"; Lynyrd Skynyrd, "One From The Road"; Merle Haggard, "Live At Anaheim Stadium"; Don McLean, "Live"; Fleetwood Mac, "Rumours"; Jim Croce, "Photographs & Memories."

**MARK HERNDON:** Journey, "Escape"; the Eagles, "Hotel California"; Bruce Hornsby, "The Way It Is"; Heart, "Dog & Butterfly"; Pink Floyd, "The Wall"; Greg Allman, "Laid Back"; Led Zeppelin, "II"; Charlie Daniels, "Fire On The Mountain"; Rush, "Exit Stage Left"; Bob Seger, "Live Bullet."

There's only one act that all three agree on: the Eagles. The range of styles swings from folkish folks like Ian and Croce to the bluesy belter Knight to such "gibraltars of rock" as Fleetwood Mac, Pink Floyd, and Led Zeppelin. But from Martin Murphey to Rush, all of the acts have some important qualities in common: class, character, creativity, originality, and most importantly, longevity.

**GOLDEN OAK:** Steve Sanders' worth to the Oak Ridge Boys has finally been determined: \$750 a night. At least that's what two Cincinnati ladies paid to win a date with Sanders at the Rent-A-Gent auction benefiting the Multiple Sclerosis Society. The high bid earned them a December trip to Las Vegas to catch the Oaks' headline engagement at the Bally Grand Hotel. Sanders will treat them to dinner and the Oaks show.

**BRITAIN'S BEST:** Daniel O'Donnell, the top U.K. country music attraction, recently entered the Music Week U.K. country album chart at the No. 1 position.

Simultaneously, "From The Heart," released and marketed by Telstar Records, provided the Irish singer with his first crossover success as it jumped onto the pop album charts. . . . Airborne Records has acquired "A Letter To Mama," written and recorded by Lee Smith of Decatur, Ala. A video version has been accepted for airplay on Country Music Television and will be promoted nationwide by Aristo Video Promotions. It's a Christmas-without-Mother tearjerker in the same recitation vein as Red Sovine's classic "Teddy Bear" . . . Townes Van Zandt has set his touring schedule for the upcoming months. It includes dates in the Pacific Northwest, California, Texas, the Southeast, and England. His latest album is "At My Window," on Sugar Hill Records.



by Gerry Wood

**IRISH KIND OF GUY:** Guy Clark journeys to Dublin, Ireland, Nov. 26 to appear in the TV series "The Sessions." Clark's first recording in five years, "Old Friends," is slated for December release on Sugar Hill Records. Clark produced the project and even painted a self-portrait for the cover. Some of the background harmonies on the album come from Emmylou Harris, Rodney Crowell, and Rosanne Cash. Clark, one of Nashville's best talents, is due for another red-hot album. . . . Changes for the Nashville Bluegrass Band: Bassist Mark Hembree won't be returning. Nick Haney, who has been substituting on bass since the band's serious bus accident in July, will continue performing with the group. Mike Compton, who plays mandolin, resigned to pursue other goals, and the band plans to tour now as a four-piece group. . . . The Country Music Foundation is releasing "Buck Owens: Live At Carnegie Hall," a 21-song set that documents the innovative Bakersfield Sound of Buck Owens. The announcement came during a ceremony at the Country Music Hall of Fame, where Owens presented the foundation with a master set of the historic tapes. Owens will donate his share of the album's royalties back to the CMF. . . . The unflappable singer/writer Diane Pfeifer has gone from pop-country to popcorn. She has been traveling coast to coast, promoting her book, "For Popcorn Lovers Only." Writes Pfeifer from her Atlanta home, "P.S. I'm going to have a baby this Christmas."

**RULE OF THE WEEK:** If you find yourself in a submarine, add the number of times you have descended to the number of times you have surfaced and divide the total by two. If there is one left over, don't open the hatch.



## Billboard POWER PLAYLISTS FOR WEEK ENDING NOVEMBER 19, 1988

Sample Playlists of the Nation's Largest Country Radio Stations

WZZK FM 105 AM 610	
Birmingham	P.D.: Jim Tice
1	Skip Ewing, I Don't Have Far To Fall
2	Rosanne Cash, Runaway Train
3	Southern Pacific, New Shade Of Blue
4	Nitty Gritty Dirt Band, I've Been Lookin'
5	Sweethearts Of The Rodeo, Blue To The Bone
6	Reba McEntire, I Know How He Feels
7	George Strait, If You Ain't Lovin' (You Ain't L
8	Lee Greenwood, You Can't Fall In Love When You'
9	Ricky Van Shelton, I'll Leave This World Loving
10	The Desert Rose Band, Summer Wind
11	Vern Gosdin, Chiseled In Stone
12	Barbara Mandrell, I Wish That I Could Fall In L
13	The Bellamy Brothers, Rebels Without A Clue
14	Michael Johnson, That's That
15	Tanya Tucker, Strong Enough To Bend
16	Keith Whitley, When You Say Nothing At All
17	Restless Heart, A Tender Lie
18	Paul Overstreet, Love Helps Those
19	Shenandoah, Mama Knows
20	Exile, It's You Again
21	Don Williams, Desperately
22	K.T. Oslin, Hold Me
23	Eddie Rabbit, We Must Be Doin' Somethin' Right
24	Willie Nelson, Spanish Eyes
25	The Judds, Change Of Heart
26	Baillie And The Boys, Long Shot
27	Rodney Crowell, She's Crazy For Leaving
28	Patty Loveless, Blue Side Of Town
29	Sawyer Brown, My Baby's Gone
30	Highway 101, All The Reasons Why
A	Earl Thomas Conley, What I'd Say
A	The McCarters, I Give You Music
A	The Shooters, Borderline
A	Steve Wariner, Hold On (A Little Longer)
A	Hank Williams, Jr., Early In The Morning And La

FM 99.5 WGAR	
Cleveland	P.D.: Allen Matthews
1	Rosanne Cash, Runaway Train
2	Southern Pacific, New Shade Of Blue
3	Nitty Gritty Dirt Band, I've Been Lookin'
4	Don Williams, Desperately
5	Reba McEntire, I Know How He Feels
6	T. Graham Brown, Darlene
7	The Bellamy Brothers, Rebels Without A Clue
8	The Desert Rose Band, Summer Wind
9	Ricky Van Shelton, I'll Leave This World Loving
10	Sweethearts Of The Rodeo, Blue To The Bone
11	Foster And Lloyd, What Do You Want From Me This
12	Michael Johnson, That's That
13	Barbara Mandrell, I Wish That I Could Fall In L
14	Restless Heart, A Tender Lie
15	The Charlie Daniels Band, Boogie Woogie Fiddle
16	Exile, It's You Again
17	The Oak Ridge Boys, Gonna Take A Lot Of River
18	Willie Nelson, Spanish Eyes
19	Paul Overstreet, Love Helps Those
20	Eddie Rabbit, We Must Be Doin' Somethin' Right
21	Hank Williams, Jr., Early In The Morning And La
22	Billy Joe Royal, It Keeps Right On Hurtin'
23	Tanya Tucker, Strong Enough To Bend
24	Sawyer Brown, My Baby's Gone
25	Baillie And The Boys, Long Shot
A26	K.T. Oslin, Hold Me
A27	The Judds, Change Of Heart
A28	Patty Loveless, Blue Side Of Town
A29	Rodney Crowell, She's Crazy For Leaving
A30	Highway 101, All The Reasons Why

## Singer/Songwriter Returns To Recording Through T.C.S.-RCA Deal Dickey Lee To Release New Album On German Label

For fast action, use

### ACTIONMART

the Billboard Classified.  
Call Jeff Serrette toll free at (800) 223-7524 (NY residents dial 536-5174).

NASHVILLE After a long hiatus from recording to concentrate on his songwriting and performing, Dickey Lee has signed to Germany's T.C.S. Records. The label has already released a compilation album of 14 hits from Lee's eight-year stint with RCA and will bow an album of new material next year. Ariola/Bertelsmann is handling European distribution for T.C.S.

In September, Lee did a seven-concert swing through Germany that was booked and promoted by

the label. Plans call for a 20-show tour in Europe next summer or fall.

Allen Reynolds will produce the new album, and Lee says T.C.S. will allow him to use the material if he decides to shop for a U.S. label deal. T.C.S. is owned by the Stein family, whose main business, according to Lee, is steel manufacturing.

For his recent tour, the label provided Lee with George & the Lucky Riders as a backup band and gave him the use of a new trac-

tor-trailer—emblazoned with his name—for transporting stage equipment.

Lee says he made contact with the Steins more than two years ago when he substituted for Dwight Yoakam on a package show in Germany that the family was promoting. The contact led to this year's release of the "get acquainted" album, "Never Ending Songs Of Love," compiled from leased RCA masters. T.C.S. also used posters and radio play to spotlight the album. Work on the

second album begins in January.

In recent years, Lee has written or co-written such country hits as "Let's Fall To Pieces Together," "I've Been Around Enough To Know," "You're The First Time I've Thought About Leaving," and "He Broke Your Memory Last Night."

Lee frequently tours the U.S. as part of an oldies show. This week, Nashville's Evergreen Records releases his single, "You've Got Her Eyes."  
EDWARD MORRIS

FOR WEEK ENDING NOVEMBER 19, 1988

# Billboard® TOP COUNTRY ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★★ NO. 1 ★★	
1	1	1	5	RICKY VAN SHELTON COLUMBIA 44221/CBS (CD) 3 weeks at No. One	LOVING PROOF
2	2	2	16	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
3	4	5	9	K.T. OSLIN RCA 8369 (8.98) (CD)	THIS WOMAN
4	3	3	13	DWIGHT YOAKAM REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
5	7	7	27	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
6	5	4	13	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
7	6	6	19	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
8	8	8	13	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
9	9	10	10	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
10	10	12	34	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
11	12	13	5	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
12	13	16	12	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
13	15	11	12	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
14	14	15	69	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
15	11	9	16	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
16	18	14	78	RANDY TRAVIS ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
17	17	17	29	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
18	16	18	89	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
19	19	19	41	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
20	21	21	5	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
21	20	23	52	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
22	23	24	68	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
23	22	20	55	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
24	24	25	26	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
25	25	22	23	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
26	29	28	9	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
27	27	27	9	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
28	26	26	27	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
29	31	31	6	LEE GREENWOOD MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
30	28	29	60	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
31	33	44	3	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
32	30	30	126	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
33	35	35	5	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
34	34	34	69	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
35	32	32	22	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
36	38	36	15	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
37	36	33	19	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
38	39	37	16	HOLLY DUNN MTM 71070 (8.98) (CD)	ACROSS THE RIO GRANDE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	41	41	13	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
40	40	40	6	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
41	42	43	80	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
42	37	38	6	WAYLON JENNINGS MCA 42222 (8.98) (CD)	FULL CIRCLE
43	43	39	23	BECKY HOBBS MTM D1 71067 (8.98) (CD)	ALL KEYED UP
44	46	45	26	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
45	45	52	5	THE BELLAMY BROTHERS MCA/CURB 42224/MCA (8.98) (CD)	REBELS WITHOUT A CLUE
46	44	48	32	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
47	47	42	143	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
48	48	46	12	NITTY GRITTY DIRT BAND WARNER BROS. 25722 (8.98) (CD)	WORKIN' BAND
49	50	50	11	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
50	NEW		1	BARBARA MANDRELL CAPITOL 90416 (8.98) (CD)	I'LL BE YOUR JUKEBOX TONIGHT
51	52	49	32	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
52	51	47	7	WAGONEERS A&M 5200/RCA (8.98) (CD)	STOUT & HIGH
53	60	70	210	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
54	53	53	42	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
55	54	54	19	THE MCCARTERS WARNER BROS. 25737 (8.98) (CD)	THE GIFT
56	61	61	4	SAWYER BROWN CAPITOL/CURB 90417/CAPITOL (8.98) (CD)	WIDE OPEN
57	74	75	70	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
58	70	60	49	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
59	55	58	34	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
60	49	51	5	JOHN DENVER WINDSTAR 72850 (8.98) (CD)	HIGHER GROUND
61	56	63	13	RAY STEVENS MCA 42172 (8.98)	I NEVER MADE A RECORD I DIDN'T LIKE
62	66	64	17	MEL MCDANIEL CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'
63	72	65	93	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
64	59	67	6	JOHN ANDERSON MCA 42218 (8.98) (CD)	10
65	57	57	34	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
66	RE-ENTRY			DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
67	63	69	66	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
68	68	62	4	CONWAY & LORETTA MCA 42216 (8.98) (CD)	MAKING BELIEVE
69	69	—	53	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
70	67	73	20	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
71	71	—	8	JANIE FRICKIE COLUMBIA 44143/CBS (CD)	SADDLE THE WIND
72	58	66	4	GLEN CAMPBELL MCA 42210 (8.98) (CD)	LIGHT YEARS
73	64	55	31	THE O'KANES COLUMBIA 44066/CBS (CD)	TIRED OF THE RUNNIN'
74	62	68	23	LARRY BOONE MERCURY 834 377-1 (CD)	LARRY BOONE
75	73	59	102	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS

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

# Billboard® HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	8	11	<b>★ ★ NO. 1 ★ ★</b> I'LL LEAVE THIS WORLD LOVING YOU S.BUCKINGHAM (W.KEMP)	RICKY VAN SHELTON COLUMBIA 38-08022/CBS
2	2	4	16	NEW SHADE OF BLUE SOUTHERN PACIFIC (J.E. NORMAN, J.MCFEE, A. PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-27790
3	4	9	12	I'VE BEEN LOOKIN' J.LEO (J.IBBOTSON, J.HANNA)	NITTY GRITTY DIRT BAND WARNER BROS. 7-22750
4	5	11	11	I KNOW HOW HE FEELS J.BOWEN, R.MCENTIRE (R.BOWLES, W.ROBINSON)	REBA MCENTIRE MCA 53402
5	6	12	10	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') J.BOWEN, G.STRAIT (T.COLLINS)	GEORGE STRAIT MCA 53400
6	7	13	14	I WISH THAT I COULD FALL IN LOVE TODAY T.COLLINS, F.FOSTER (H.HOWARD)	BARBARA MANDRELL CAPITOL 44220
7	8	15	13	CHISELED IN STONE B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-08003/CBS
8	11	20	9	A TENDER LIE T.DUBOIS, S.HENDRICKS, RESTLESS HEART (R.SHARP)	RESTLESS HEART RCA 8714-7
9	12	19	10	WHEN YOU SAY NOTHING AT ALL G.FUNDIS, K.WHITLEY (P.OVERSTREET, D.SCHLITZ)	KEITH WHITLEY RCA 8637-7
10	9	16	13	THAT'S THAT B.MAHER (H.PRESTWOOD)	MICHAEL JOHNSON RCA 8650-7
11	13	18	12	REBELS WITHOUT A CLUE J.BOWEN, J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53399/MCA
12	1	3	15	RUNAWAY TRAIN R.CROWELL (J.STEWART)	ROSANNE CASH COLUMBIA 38-07988/CBS
13	19	23	9	LOVE HELPS THOSE J.STROUD (P.OVERSTREET)	PAUL OVERSTREET MTM 72113
14	20	25	10	SPANISH EYES C.MOMAN (B.KAEMPFFERT, C.SINGLETON, E.SNYDER)	WILLIE NELSON COLUMBIA 38-08066/CBS
15	22	27	6	HOLD ME H.SHEDD (K.T.OSLIN)	K.T.OSLIN RCA 8725-7
16	21	26	8	MAMA KNOWS R.HALL, R.BYRNE (T.MENZIES, T.HASELDEN)	SHENANDOAH COLUMBIA 38-08042/CBS
17	23	28	7	WE MUST BE DOIN' SOMETHIN' RIGHT R.LANDIS (E.RABBITT, R.NIELSEN)	EDDIE RABBITT RCA 8716-7
18	10	7	15	DESPERATELY D.WILLIAMS, G.FUNDIS (J.O'HARA, K.WELCH)	DON WILLIAMS CAPITOL 44216
19	24	34	5	CHANGE OF HEART B.MAHER (N.JUDD)	THE JUDDS RCA/CURB 8715-7/RCA
<b>★★★ POWER PICK/AIRPLAY ★★★</b>					
20	29	35	6	SHE'S CRAZY FOR LEAVING T.BROWN, R.CROWELL (R.CROWELL, G.CLARK)	RODNEY CROWELL COLUMBIA 38-08080/CBS
21	25	30	8	LONG SHOT K.LEHNING (D.SCHLITZ, G.SCRUGGS)	BAILLIE AND THE BOYS RCA 8631-7
22	30	31	8	MY BABY'S GONE R.CHANCEY (D.LINDE)	SAWYER BROWN CAPITOL/CURB 44218/CAPITOL
23	32	37	7	BLUE SIDE OF TOWN T.BROWN (H.DEVITO, P.KENNERLEY)	PATTY LOVELESS MCA 53418
24	31	32	11	I JUST CAN'T SAY NO TO YOU J.KENNEDY (P.MCGEE, S.A.GIBSON)	MOE BANDY CURB 10513
25	33	38	9	THAT OLD WHEEL J.CLEMENT (J.PIERCE)	JOHNNY CASH WITH HANK WILLIAMS, JR. MERCURY 870 688-7
26	16	6	16	WHAT DO YOU WANT FROM ME THIS TIME B.LLOYD, R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 8633-7
27	34	43	5	ALL THE REASONS WHY P.WORLEY, E.SEAY (P.CARLSON, B.N.CHAPMAN)	HIGHWAY 101 WARNER BROS. 7-27735
28	14	1	17	DARLENE R.CHANCEY (GEIGER, MULLIS, RECTOR)	T. GRAHAM BROWN CAPITOL 44205
29	35	45	6	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
30	18	5	16	BLUE TO THE BONE S.BUCKINGHAM (M.GARVIN, B.JONES)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07985/CBS
31	17	10	14	BOOGIE WOOGIE FIDDLE COUNTRY BLUES J.STROUD (C.DANIELS, T.DIGREGARIO, T.CRAIN, C.HAYWARD, J.GAVIN)	THE CHARLIE DANIELS BAND EPIC 34-08002/CBS
32	39	44	6	HOLD ON (A LITTLE LONGER) J.BOWEN, S.WARINER (S.WARINER, R.HART)	STEVE WARINER MCA 53419
33	27	21	12	IT'S YOU AGAIN E.SCHEINER (S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-08020/CBS
34	15	2	17	SUMMER WIND P.WORLEY, E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53354/MCA
35	38	41	7	I GIVE YOU MUSIC P.WORLEY, E.SEAY (D.ADKINS)	THE MCCARTERS WARNER BROS. 7-27721
36	44	60	3	EARLY IN THE MORNING AND LATE AT NIGHT B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (T.SEALS, F.J.MEYERS)	HANK WILLIAMS, JR. WARNER/CURB 7-27722/WARNER BROS.
37	28	14	17	GONNA TAKE A LOT OF RIVER J.BOWEN (J.KURHAJETZ, M.HENLEY)	THE OAK RIDGE BOYS MCA 53381
38	42	48	6	OLD KIND OF LOVE R.SKAGGS (P.OVERSTREET)	RICKY SKAGGS EPIC 34-08063/CBS
39	43	46	8	LIGHT YEARS J.BOWEN, G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53426
40	45	49	7	NOT ENOUGH LOVE J.CRUTCHFIELD (C.FARREN, F.KNOBLOCH)	TOM WOPAT CAPITOL 44243
41	47	61	4	BURNIN' A HOLE IN MY HEART J.BOWEN, S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53435
<b>★★★ HOT SHOT DEBUT ★★★</b>					
42	NEW	1	1	DEEPER THAN THE HOLLER K.LEHNING (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-27689
43	48	53	5	BORDERLINE W.ALDRIDGE (W.ALDRIDGE)	THE SHOOTERS EPIC 34-08082/CBS
44	54	—	2	WHAT I'D SAY E.GORDY, JR., R.L.SCRUGGS (R.BYRNE, W.ROBINSON)	EARL THOMAS CONLEY RCA 8717-7
45	46	50	8	NOT A NIGHT GOES BY J.RUTENSCHROER, T.MALCHAK (S.DIAMOND, J.WEATHERLY)	TIM MALCHAK ALPINE 009
46	49	52	5	HOT DOG B.OWENS, J.SHAW (B.OWENS, D.DEDMOND)	BUCK OWENS CAPITOL 44248
47	50	55	6	YOU MIGHT WANT TO USE ME AGAIN T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44245
48	61	—	2	BIG WHEELS IN THE MOONLIGHT K.LEHNING (B.MCDILL, D.SEALS)	DAN SEALS CAPITOL 44267
49	59	—	2	LIFE AS WE KNEW IT A.REYNOLDS (W.CARTER, F.KOLLER)	KATHY MATTEA MERCURY 872 082-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	52	56	6	WHERE WAS I J.BRADLEY (S.CLARK, R.PEOPLES)	CHARLEY PRIDE 16TH AVENUE 70420
51	67	—	2	I SANG DIXIE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27715/WARNER BROS.
52	56	70	3	(IT'S ALWAYS GONNA BE) SOMEDAY H.DUNN, C.WATERS, W.PETERSON (H.DUNN, T.SHAPIO, C.WATERS)	HOLLY DUNN MTM 72116
53	58	82	3	SINCERELY J.E.NORMAN (H.FUQUA, A.FREED)	THE FORESTER SISTERS WARNER BROS. 7-27686
54	55	65	4	PAINT THE TOWN AND HANG THE MOON TONIGHT J.LEO, L.MLEE (J.C.CROWLEY, J.W.ROUTH)	J.C. CROWLEY RCA 8747-7
55	26	17	13	IT KEEPS RIGHT ON HURTIN' N.LARKIN (J.TILLOTSON)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99295/ATLANTIC
56	36	33	19	STRONG ENOUGH TO BEND J.CRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ)	TANYA TUCKER CAPITOL 44188
57	37	22	13	NOBODY'S ANGEL E.PRESTIDGE, J.E.NORMAN (K.BROOKS, R.SHARP)	CRYSTAL GAYLE WARNER BROS. 7-27811
58	40	24	16	SATURDAY NIGHT SPECIAL J.BOWEN, C.TWITTY, D.HENRY (D.BLACKWELL, L.BASTIAN)	CONWAY TWITTY MCA 53373
59	62	69	5	RIGAMAROLE J.STROUD (F.KNOBLOCH, D.TYLER)	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72115
60	63	71	4	SHE REMINDED ME OF YOU L.BUTLER (W.HOLYFIELD, P.MCCANN)	MICKEY GILLEY AIRBORNE 10008
61	41	29	11	PILGRIMS ON THE WAY (MATTHEW'S SONG) S.GIBSON, J.E.NORMAN (M.HUMMON)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27810
62	64	66	5	HENRIETTA J.KENNEDY (GRISOM, KENNEDY, FAGAN)	MEL MCDANIEL CAPITOL 44244
63	66	68	5	WE WERE MEANT TO BE LOVERS R.L.SCRUGGS (B.F.NEARLY, J.PHOTOGLIO)	DAVID SLATER CAPITOL 44257
64	74	80	4	ALL THE GOOD ONES ARE TAKEN B.MONTGOMERY (M.T.BARNES, R.HARDISON)	LINDA DAVIS EPIC 34-08057/CBS
65	69	72	4	HOT ROD LINCOLN R.BENSON (C.RYAN, W.S.STEVENSON)	ASLEEP AT THE WHEEL EPIC 34-08087/CBS
66	82	—	2	DON'T WASTE IT ON THE BLUES P.WORLEY, E.SEAY, G.BROWN (S.RAMOS, J.VANDIVER)	GENE WATSON WARNER BROS. 7-27692
67	51	36	14	YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' J.BOWEN, L.GREENWOOD (L.GREENWOOD)	LEE GREENWOOD MCA 53386
68	73	89	3	DOWN IN THE ORANGE GROVE J.BOWEN, J.ANDERSON (J.D.ANDERSON, H.MCCULLOUGH, L.A.DELMORE)	JOHN ANDERSON MCA 53441
69	68	79	4	CRAZY IN LOVE J.BOWEN, K.CARNES (E.STEVENS, R.MCCORMICK)	KIM CARNES MCA 17669
70	75	86	3	WHEN KAREN COMES AROUND B.LOGAN (BLACKWELL, B.FISCHER, LEE, ORRALL)	MASON DIXON CAPITOL 44249
71	77	84	4	I'M ONLY LONELY FOR YOU N.LARKIN (D.KEESE, R.ROSS)	PAL RAKES ATLANTIC AMERICA 7-99276/ATLANTIC
72	NEW	1	1	RAININ' IN MY HEART B.HALVERSON, R.BENNETT (J.WEST, J.MOORE)	JO-EL SONNIER RCA 8726-7
73	57	42	18	BUTTON OFF MY SHIRT R.MILSAP, R.GALBRAITH, K.LEHNING (G.LYLE, B.LIVSEY)	RONNIE MILSAP RCA 8389-7
74	NEW	1	1	I JUST CALLED TO SAY GOODBYE AGAIN R.BAKER (P.NELSON, B.MCGUIRE)	LARRY BOONE MERCURY 872 046-7
75	60	39	10	I GO TO PIECES R.L.SCRUGGS (D.SHANNON)	DEAN DILLON CAPITOL 44239
76	80	—	2	TONIGHT IN AMERICA P.ALBRIGHT, M.RONSON, D.L.JONES (D.L.JONES, J.EVERETT)	DAVID LYNN JONES MERCURY 872 054-7
77	53	57	7	ARE THERE ANY MORE LIKE YOU R.BENNETT (B.HOBBS)	BECKY HOBBS MTM 72114
78	70	58	22	I DON'T HAVE FAR TO FALL J.BOWEN, S.EWING (S.EWING, D.SAMPSON)	SKIP EWING MCA 53353
79	NEW	1	1	YOU BABE K.SUESOV, M.HAGGARD (S.D.SHAFFER)	MERLE HAGGARD EPIC 34-08111/CBS
80	85	—	2	DOWN THE ROAD W.MASSEY, J.COTTON (K.BLAZY, J.HENLY, J.R.ROPER)	CHARLY MCCLAIN MERCURY 872 036-7
81	94	—	2	ROCKY ROAD K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-08099/CBS
82	91	—	2	(TURN ME LOOSE AND) LET ME SWING NOT LISTED (R.PENNINGTON)	THE SWING SHIFT BAND STEP ONE 392
83	71	51	19	TEAR STAINED LETTER R.BENNETT, B.HALVERSON (R.THOMPSON)	JO-EL SONNIER RCA 8304-7
84	96	—	2	SCENE OF THE CRIME S.BUCKINGHAM (D.SCHLITZ, L.YATES, S.BUCKINGHAM)	LORI YATES COLUMBIA 38-08055/CBS
85	72	47	17	HONKY TONK MOON K.LEHNING (D.O'ROURKE)	RANDY TRAVIS WARNER BROS. 7-27833
86	95	97	3	LOVE'S SLIPPIN' UP ON ME P.MCMAKIN (B.MCDILL)	LYNNE TYNDALL EVERGREEN 1079
87	98	—	2	I WON'T BE SEEING HER NO MORE E.KILROY (D.DILLON, H.COCHRAN)	TOUCH OF COUNTRY OL 127
88	83	75	15	WHEN YOU PUT YOUR HEART IN IT J.E.NORMAN (J.P.DUNNE, A.ROBERTS)	KENNY ROGERS REPRISE 7-27812/WARNER BROS.
89	97	—	2	I'M GOIN' NOWHERE C.MITCHELL (C.G.MITCHELL)	CHARLIE MITCHELL SOUNDWAVES 4810/NSD
90	65	40	9	HOW MUCH IS IT WORTH TO LIVE IN L.A. J.BOWEN, W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53314
91	79	67	22	LETTER HOME W.WALDMAN (W.WALDMAN)	THE FORESTER SISTERS WARNER BROS. 7-27839
92	92	81	17	UNDER THE BOARDWALK N.LARKIN (K.YOUNG, A.RESHNIK)	LYNN ANDERSON MERCURY 870 528-7
93	99	—	2	LIVIN' IN SHADOWS COCHISE PROD. (L.DRESSER)	JERRY LEE TUCKER OAK 1057
94	76	59	21	WE BELIEVE IN HAPPY ENDINGS E.GORDY, JR., R.L.SCRUGGS (B.MCDILL)	EARL THOMAS CONLEY WITH EMMYLOU HARRIS RCA 6632-7
95	NEW	1	1	YOU'RE GONNA MAKE HER MINE T.BROWN, S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53444
96	NEW	1	1	TIED TO THE WHEEL OF A RUNAWAY HEART L.ROGERS (M.COLLIE, R.SCAIFE, P.THOMAS, B.NEAL)	PAUL PROCTOR 19TH AVENUE 1012
97	93	76	20	BLUE LOVE J.O'HARA, K.KANE (K.KANE, J.O'HARA)	THE O'KANES COLUMBIA 38-07943/CBS
98	100	—	2	SLIPPIN' AROUND V.CLAY (F.TILLMAN)	MACK ABERNATHY CMI 1988-81
99	NEW	1	1	TAKE A LETTER MARIA L.SHELL, R.ZAVITSON (R.B.GREAVES)	ROGER MARSHALL MASTER 05
100	NEW	1	1	I'M LEAVIN' YOU NOT LISTED (HUDDLESTON)	BEN SANDERS LUV 129

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



# COUNTRY CORNER



by Marie Ratliff

**RICKY VAN SHELTON** continues to confirm his new-found star status, as he tops both the singles and album charts this week. His second album, "Loving Proof" (Columbia), has been charted five weeks, the last three in the No. 1 position. The first single from that package, "I'll Leave This World Loving You," moved to the top in 11 weeks.

"**RICKY SKAGGS** has a great song," says PD **K.C. Adams**, KUZB Bakersfield, Calif., of "Old Kind Of Love" (Epic), "and it won't be long before we have it in heavy rotation."

"It's one of the best records we've had in the past year," says MD **Bill James**, KXEL Waterloo, Iowa. "Old Kind Of Love," charted at No. 38, was written by **Paul Overstreet**, who is enjoying his first solo hit record, "Love Helps Those" (MTM), currently No. 13.

James also sees hit potential in **Asleep At The Wheel's** "Hot Rod Lincoln" (Epic). "We previewed it last week," James says, "and the phones are going like crazy." MD **Jerry King**, KKYX San Antonio, Texas, agrees that it's a winner. "This is a south Texas kind of group, and even though it's an old song, it sounds great on the air."

"Hot Rod Lincoln" was a pop and country hit in 1960 for **Charlie Ryan**. **Johnny Bond** had a big version in 1960, and **Commander Cody** took it to the top 10 on the pop charts in 1972.

"**OUR HOTTEST NEW RECORD**," says MD **Tim Closson**, WAXX Eau Claire, Wis., "is by **Baillie & the Boys** [RCA]. 'Long Shot' is definitely no long shot; it's right on target. This is their first breakthrough here."

It also marks the first time the group has had airplay at **WIVK** Knoxville, Tenn., says MD **Mickey Dearstone**. "It researched very well, so I put it on, and it sounds real good on the air. I feel it has a lot of potential." "Long Shot" is charted at No. 21.

Dearstone is also getting good response to **David Lynn Jones'** "Tonight In America" (Mercury), charted at No. 76. "We're dayparting it, playing it at night and on weekends," he says, "and it has a lot of appeal for our male 18-34 demographics. I've never played one of his records before, but I'm really pleased with this one."

"**THE MOST EXCITING THING** we're playing right now," says **Les Acree**, PD at **WTQR** Winston-Salem, N. C., "is **Randy Travis'** 'Deeper Than The Holler' [Warner Bros.]. It's the highest researched song I've seen in the years I've been here. It reminds me of 'Forever And Ever Amen,' which is in a category all by itself."

FOR WEEK ENDING NOVEMBER 19, 1988

## Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	IT KEEPS RIGHT ON HURTIN'	BILLY JOE ROYAL	55
2	1	I'LL LEAVE THIS WORLD LOVING YOU	RICKY VAN SHELTON	1
3	7	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')	GEORGE STRAIT	5
4	8	I KNOW HOW HE FEELS	REBA MCENTIRE	4
5	3	RUNAWAY TRAIN	ROSANNE CASH	12
6	4	BOOGIE WOOGIE FIDDLE COUNTRY BLUES	CHARLIE DANIELS	31
7	9	CHISELED IN STONE	VERN GOSDIN	7
8	10	I'VE BEEN LOOKIN'	NITTY GRITTY DIRT BAND	3
9	12	A TENDER LIE	RESTLESS HEART	8
10	14	SPANISH EYES	WILLIE NELSON	14
11	15	NEW SHADE OF BLUE	SOUTHERN PACIFIC	2
12	6	DARLENE	T. GRAHAM BROWN	28
13	5	GONNA TAKE A LOT OF RIVER	THE OAK RIDGE BOYS	37
14	21	REBELS WITHOUT A CLUE	THE BELLAMY BROTHERS	11
15	18	MAMA KNOWS	SHENANDOAH	16
16	20	LOVE HELPS THOSE	PAUL OVERSTREET	13
17	11	BLUE TO THE BONE	SWEETHEARTS OF THE RODEO	30
18	19	WHEN YOU SAY NOTHING AT ALL	KEITH WHITLEY	9
19	17	WHAT DO YOU WANT FROM ME THIS TIME	FOSTER AND LLOYD	26
20	23	I WISH THAT I COULD FALL IN LOVE TODAY	BARBARA MANDRELL	6
21	25	SHE'S CRAZY FOR LEAVING	RODNEY CROWELL	20
22	—	HOLD ME	K.T. OSLIN	15
23	—	CHANGE OF HEART	THE JUDDS	19
24	13	SUMMER WIND	THE DESERT ROSE BAND	34
25	—	LONG SHOT	BAILLIE AND THE BOYS	21
26	—	BLUE SIDE OF TOWN	PATTY LOVELESS	23
27	—	WE MUST BE DOIN' SOMETHIN' RIGHT	EDDIE RABBITT	17
28	22	DESPERATELY	DON WILLIAMS	18
29	24	BUTTON OFF MY SHIRT	RONNIE MILSAP	73
30	27	THAT'S THAT	MICHAEL JOHNSON	10

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

## COUNTRY SINGLES BY LABEL

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

CBS	17
Columbia (10)	
Epic (7)	
MCA (14)	16
MCA/Curb (2)	
RCA (13)	14
RCA/Curb (1)	
WARNER BROS. (11)	14
Reprise (2)	
Warner/Curb (1)	
CAPITOL (12)	13
Capitol/Curb (1)	
MERCURY	7
MTM	4
ATLANTIC	2
Atlantic America (2)	
16TH AVENUE	1
19TH AVENUE	1
AIRBORNE	1
ALPINE	1
CMI	1
CURB	1
EVERGREEN	1
LUV	1
MASTER	1
NSD	1
Soundwaves (1)	
OL	1
OAK	1
STEP ONE	1

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

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

64	ALL THE GOOD ONES ARE TAKEN (WB, ASCAP/Two Sons, ASCAP/Hatcher Lane, ASCAP) WBM
27	ALL THE REASONS WHY (Warner-Tamerlane, BMI/Sportsman, BMI/Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM
77	ARE THERE ANY MORE LIKE YOU (Lawyer's Daughter, BMI/Beckaro, BMI) CPP
48	BIG WHEELS IN THE MOONLIGHT (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI)
97	BLUE LOVE (Cross Keys, ASCAP) HL
23	BLUE SIDE OF TOWN (Almo, ASCAP/Little Nemo/Irving, BMI) CPP
30	BLUE TO THE BONE (Cross Keys, ASCAP/Jack & Bill, ASCAP/Mc Bec, ASCAP) HL
31	BOOGIE WOOGIE FIDDLE COUNTRY BLUES (Miss Hazel, BMI) WBM
43	BORDERLINE (Rick Hall, ASCAP)
41	BURNIN' A HOLE IN MY HEART (Acuff-Rose, BMI/Milene, ASCAP) CPP
73	BUTTON OFF MY SHIRT (Almo, ASCAP/Quince, ASCAP/Chappell, ASCAP/Rondor Music/Good Single Ltd., PRS) HL/CPP
19	CHANGE OF HEART (Caseyem, BMI/Kentucky Sweetheart, BMI)
7	CHISELED IN STONE (Hookem, ASCAP/Hidden Lake, BMI) CPP
69	CRAZY IN LOVE (Deb Dave, BMI/Briarpatch, BMI) CPP
28	DARLENE (Acuff-Rose, BMI/Milene, ASCAP/It's On Hold, ASCAP) CPP
42	DEEPER THAN THE HOLLER (Scarlet Moon, BMI/Screen Gems-EMI, BMI/Don Schlitz, ASCAP/MCA, ASCAP)
18	DESPERATELY (Cross Keys, ASCAP) HL
66	DON'T WASTE IT ON THE BLUES (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP)
68	DOWN IN THE ORANGE GROVE (Rural Hip, ASCAP/Jack & Bill, ASCAP/Foggy Jonz, ASCAP) HL
80	DOWN THE ROAD (Southern Grand Alliance, ASCAP/AMR, ASCAP)
36	EARLY IN THE MORNING AND LATE AT NIGHT (WB, ASCAP/Two Sons, ASCAP/Morganactive, ASCAP/You & I, ASCAP) CPP/WBM
37	GONNA TAKE A LOT OF RIVER (Reynsong, BMI/Wrensong, ASCAP)
62	HENRIETTA (Eight-O-Five, ASCAP/Millhouse, BMI/Of Music, ASCAP) HL
15	HOLD ME (Wooden Wonder, SESAC) HL
32	HOLD ON (A LITTLE LONGER) (Steve Wariner, BMI)

85	HONKY TONK MOON (Hannah Rhodes, BMI) CPP
46	HOT DOG (Tree, BMI) HL
65	HOT ROD LINCOLN (Acuff-Rose, BMI) CPP
90	HOW MUCH IS IT WORTH TO LIVE IN LA. (Waylon Jennings, BMI/Tom Collins, BMI/Murrah, BMI) CPP
78	I DON'T HAVE FAR TO FALL (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP
35	I GIVE YOU MUSIC (Sweet Tater Tunes, ASCAP)
75	I GO TO PIECES (Molehole, BMI/Bug, BMI/Rightsong, BMI) HL

74	I JUST CALLED TO SAY GOODBYE AGAIN (SBK April, ASCAP/Butler's Bandits, ASCAP/SBK Blackwood, BMI/Larry Butler, BMI)
24	I JUST CAN'T SAY NO TO YOU (Dawn Breaker, BMI) HL
4	I KNOW HOW HE FEELS (Maypop, BMI/Alabama Band, ASCAP) WBM
51	I SANG DIXIE (Coal Dust West, BMI)
6	I WISH THAT I COULD FALL IN LOVE TODAY (Beechwood, BMI) WBM

87	I WON'T BE SEEING HER NO MORE (Tree, BMI/SBK Blackwood, BMI/Larry Butler, BMI)
5	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (Beechwood, BMI) WBM
1	I'LL LEAVE THIS WORLD LOVING YOU (Tree, BMI) HL
89	I'M GOIN' NOWHERE (Gold Horizon, BMI)
100	I'M LEAVIN' YOU (Do Gooder, ASCAP/Zodiac, ASCAP)
71	I'M ONLY LONELY FOR YOU (Acuff-Rose, BMI/Arista Music) CPP
55	IT KEEPS RIGHT ON HURTIN' (Ridge, BMI)
52	(IT'S ALWAYS GONNA BE) SOMEDAY (Lawyer's Daughter, BMI/Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP
33	IT'S YOU AGAIN (Tree, BMI/Pacific Island, BMI) HL/WBM
3	I'VE BEEN LOOKIN' (Unami, ASCAP/Jeffwho, ASCAP/Bughouse, ASCAP) CPP
29	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Stalter Brothers, BMI) CPP
91	LETTER HOME (Moon & Stars, BMI/Screen Gems-EMI, BMI) WBM
49	LIFE AS WE KNEW IT (Silverline, BMI/Lucrative, BMI)
39	LIGHT YEARS (White Oak, ASCAP)
93	LIVIN' IN SHADOWS (Checkmate, BMI)
21	LONG SHOT (Don Schlitz, ASCAP/Irving, BMI) HL/CPP
13	LOVE HELPS THOSE (Scarlet Moon, BMI)
86	LOVE'S SLIPPIN' UP ON ME (Jack & Bill, ASCAP) HL
16	MAMA KNOWS (SBK April, ASCAP/Music City, ASCAP/Millhouse, BMI) HL
22	MY BABY'S GONE (SBK Blackwood, BMI/Dennis Linde, BMI) HL
2	NEW SHADE OF BLUE (Long Tooth, BMI/Endless Frogs, ASCAP)
57	NOBODY'S ANGEL (Warner-Tamerlane, BMI/Babbling Brook, BMI/Rumble Seat, BMI) WBM
45	NOT A NIGHT GOES BY (MCA, ASCAP/Diamond House, ASCAP/Bright Sky, ASCAP) HL
40	NOT ENOUGH LOVE (MCA, ASCAP/Farren Square, ASCAP/Colgems-EMI, ASCAP/A Little More Music, ASCAP) HL/WBM
38	OLD KIND OF LOVE (Scarlet Moon, BMI) WBM
54	PAINT THE TOWN AND HANG THE MOON TONIGHT (Crowman, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP) WBM
61	PILGRIMS ON THE WAY (MATTHEW'S SONG) (Many Hats, ASCAP)
72	RAININ' IN MY HEART (Excellorec, BMI)
11	REBELS WITHOUT A CLUE (Bellamy Bros., ASCAP)
59	RIGAMAROLE (Colgems-EMI, ASCAP/A Little More Music, ASCAP/Mota, ASCAP/Back Nine, ASCAP) WBM

## HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

	GOLD ADDS 29 REPORTERS	SILVER ADDS 60 REPORTERS	BRONZE/SECONDARY ADDS 65 REPORTERS	TOTAL ADDS 154 REPORTERS	TOTAL ON
DEEPER THAN THE HOLLER					
RANDY TRAVIS WARNER BROS.	16	35	39	90	98
BIG WHEELS IN THE...					
DAN SEALS CAPITOL	3	17	24	44	83
WHAT I'D SAY					
EARL THOMAS CONLEY RCA	5	14	19	38	93
I SANG DIXIE					
DWIGHT YOAKAM REPRISE	1	16	20	37	76
LIFE AS WE KNEW IT					
KATHY MATTEA MERCURY	4	12	18	34	82
I JUST CALLED TO SAY...					
LARRY BOONE MERCURY	2	8	23	33	33
SINCERELY					
THE FORESTER SISTERS W.B.	1	8	16	25	77
RAININ' IN MY HEART					
JO-EL SONNIER RCA	2	8	14	24	28
DON'T WASTE IT ON THE...					
GENE WATSON WARNER BROS.	0	9	14	23	42
BURNIN' A HOLE IN MY HEART					
SKIP EWING MCA	5	8	9	22	107

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.

81	ROCKY ROAD (Cross Keys, ASCAP)
12	RUNAWAY TRAIN (Bugle, BMI/Bug, BMI) HL
58	SATURDAY NIGHT SPECIAL (Jobete, ASCAP/Major Bob, BMI) CPP
84	SCENE OF THE CRIME (Don Schlitz, ASCAP/Lady, BMI/Warner-Tamerlane, BMI/Danny Dog, BMI)
60	SHE REMINDED ME OF YOU (SBK April, ASCAP/Ideas Of March, ASCAP/New and Used, ASCAP) HL
20	SHE'S CRAZY FOR LEAVING (Granite, ASCAP/Coolwell, ASCAP/Chappell & Co., ASCAP) HL
53	SINCERELY (ARC, BMI/Irving, BMI) HL/CPP
98	SLIPPIN' AROUND (Peer International, BMI)
14	SPANISH EYES (Screen Gems-EMI, BMI) WBM
56	STRONG ENOUGH TO BEND (Uncle Artie, ASCAP/Don Schlitz, ASCAP/MCA, ASCAP) HL/CPP
34	SUMMER WIND (Bar None, BMI/Bug, BMI)
99	TAKE A LETTER MARIA (Vogue, BMI)
83	TEAR STAINED LETTER (Island, BMI) WBM
8	A TENDER LIE (With Any Luck, BMI)
25	THAT OLD WHEEL (Do-Tel, ASCAP)
10	THAT'S THAT (Lawyer's Daughter, BMI) CPP
96	TIED TO THE WHEEL OF A RUNAWAY HEART (Bibo, ASCAP/Partnership, ASCAP/Vogue, BMI/Partner, BMI)
76	TONIGHT IN AMERICA (Mighty Nice, BMI/Hat Band, BMI)
82	(TURN ME LOOSE AND) LET ME SWING (Almarie, BMI)
92	UNDER THE BOARDWALK (Alley, BMI/Trio, BMI) HL
94	WE BELIEVE IN HAPPY ENDINGS (Jack & Bill, ASCAP) HL
17	WE MUST BE DOIN' SOMETHIN' RIGHT (Eddie Rabbitt, BMI/Englishtown, BMI)
63	WE WERE MEANT TO BE LOVERS (WB, ASCAP/Warner-Tamerlane, BMI) WBM
26	WHAT DO YOU WANT FROM ME THIS TIME (Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP
44	WHAT I'D SAY (Rick Hall, ASCAP/Alabama Band, ASCAP)
70	WHEN KAREN COMES AROUND (Jobete, ASCAP/Bobby Fischer, ASCAP/Twin Compulsions, ASCAP/Zomba, ASCAP) CPP
88	WHEN YOU PUT YOUR HEART IN IT (Lawley, BMI/Scramblers Knob, ASCAP/WB, ASCAP/Le Mango, ASCAP)
9	WHEN YOU SAY NOTHING AT ALL (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM
50	WHERE WAS I (Intersong, ASCAP/Hide-A-Bone, ASCAP/Chappell, ASCAP) HL
79	YOU BABE (Acuff-Rose, BMI)
67	YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' (Duchess, ASCAP/Hall-Clement, BMI) HL
47	YOU MIGHT WANT TO USE ME AGAIN (Tom Collins, BMI/Collins Court, ASCAP) CPP
95	YOU'RE GONNA MAKE HER MINE (Silverline, BMI)

# AES Show: Proof That Analog Is Still Going Strong

BY STEVEN DUPLER

LOS ANGELES Despite the rollout of several new digital multitrack tape machines—most notably Sony's 48-track PCM-3348—and the presence of a growing number of hard-disk-based digital workstations, analog recording technology remains a very viable and integral part of the pro audio scene, as evidenced at the Nov. 3-6 gathering of the Audio Engineering Society here.

The fact is, even though the majority of classical and jazz and an increasing amount of pop and rock recording is on digital multitrack decks, the overwhelming majority of such projects are still multitracked on analog machines. And these machines are growing more sophisticated each year.

Why do so many more studios continue to go with analog? A number of the facility owners who were asked that question at the show cited cost as the overriding reason. "Digital is expensive to buy and more expensive to rent," said one. "I'd rather put money into more outboard equipment or MIDI gear."

Others noted that many of the new breed of analog machines feature extensive digital microprocessor control of various functions, making them faster and easier to operate than their older analog counterparts but still far more cost-effective than digital multitrack machines.

New technologies developed to enhance analog decks have also helped to keep the technology strong. "The introduction of Dolby SR has helped analog recording a great deal," said one engineer. "It's difficult for many people to hear any difference in dynamic range capability between analog with SR and digital."

## AUDIO TRACK

### NEW YORK

**PRODUCER Richard Gotehrer** recently completed a single for **Zette** at **Modus Operandi**. **Jeffrey Lesser** was at the controls. Also, **Michael Baker** and **Axel Korell** produced **Kevin Kylie's** debut single for **Simple Simon Productions**.

**Marley Marl** was at **Power Play** mixing tracks on **Chaka Kahn's** new single for **Warner Bros**. **Bryan Martin** was at the desk, assisted by **Rob Sutton**. Also, **Storm Warning** was in mixing its debut with **Jeff Lord Alge**. **Mike Nuceder** served as tracking engineer and assisted **Alge**, along with **Doreen Pinto**. **Non-Stop Productions' Joe** and **Candy Tyleshevshi** handled production duties.

**Mad Orphan** was in at **Baby Monster Studios** working on its first album for **109 Records**. **Gil Abarbanel** ran the board. Also, producer **Miles Roston** was in with **John Schorpp** working on tracks. **Steve McAllister** was at the board. **Mike Gomez** put some time in on **Sebastian's** new single.

### LOS ANGELES

**NIK VENET** WAS IN AT **Chero-**

Twenty-four-track analog tape recorders that attracted attention at the AES show include Otari's flashy new MTR-100A and Studer's A-820 as well as a new Sony 24-track machine obviously aimed at a different slice of the market than the \$240,000 48-track digital deck that received the bulk of the pre-AES headlines.

The MTR-100A has been seen at several European audio trade fairs, but the deck—an upgraded and redesigned version of the popular MTR-90—received its first U.S. showing at the AES. The MTR-100A features powerful microprocessor-based control of a number of functions.

One of the most impressive attributes shared by both the Studer and Otari machines is the ability to automatically align and recalibrate the record and reproduce electronics, a process that takes hours of manpower when done manually.

The Otari deck also features a high-performance transport with extremely fast winding speeds of up to 474 inches per second. The MTR-100A also has an optional chase synchronizer available.

Still, while analog is definitely the industry workhorse, digital is the glamorous thoroughbred, attracting the most visibility on the show floor.

Most talked about was the new Sony PCM-3348 (Billboard, Nov. 5). Among the recorder's many attributes: It offers the user internal digital RAM storage of up to 20 seconds of audio, which can be held and inserted at any point on any track, with no loss of sound quality. Thus, the 3348 becomes the first tape machine to effectively offer its own built-in digital sampler, and the creative uses of this tool could be formidable. Of course, at \$240,000 a pop, the client list for the 3348 will be limited to the

**kee Studios** recording tracks on **Rocky Burnette** for **Century American Music & Film Productions**.

Action at **Conway Recording** recently included **Tony Joseph** and **Larry Robinson**, who worked on 12-inch postproduction and remixes for the debut single from the **Boyz** for "The New Motown." **Gerry Brown** ran the Neve V series console and mixed to the Mitsubishi X-86 digital two-track. **Ron Von Arx** and **Gary Wagner** assisted.

**Carol Connors** recorded "Singapore My Lady," a new theme song for the country of Singapore, at **Genetic Music**. **Jim Vukavich** produced. Vocalist **Freda Payne** recorded "One Voice, One Hand" for a **United Way Campaign**. Songwriter **David Sheils** produced. **Richard Rosing** engineered both projects.

**Gerald Albright** completed tracks at **Aire L.A.** on his Atlantic project, titled "Bermuda Nights." **Albright** produced with **Craig Burbidge** at the board. **Rob Seifert** and **Jackie Forsting** assisted. In for **Taj/Motown**, **Gerald Alston** worked on tracks with producers **Stan Shepard** and **Jimmy Varner**. **Don Evans** and **Burbidge** were at

(Continued on next page)

rich and powerful in the audio world.

Tascam is one firm that typifies the balance that hardware makers feel they must strike these days between the digital and analog fronts. The company unveiled a new 32-track

## 'Digital is costly to buy and more costly to rent'

digital recorder, compatible with the Sony-developed DASH format, but displayed the machine side by side with a new flagship analog multitrack deck as well, the ATR-80/32.

Tascam executives noted at the show that while digital is the wave of the future, the firm must continue to offer upgraded, sophisticated analog machinery in order to maintain its market share.

Continuing on the digital front, DAT was very much in display at AES. In the consumer world, political and economic battles have made DAT a shadow technology, relegated to gray-market imports of recording units and skimpy sales of play-only models for in-car use. However, the pro user has embraced DAT with a passion, and new machines are crop-

ping up at every trade show.

One of the most interesting developments at this show—at least for DAT professional users—was the joint delivery of a technical paper describing a time-code standard for DAT decks, something that is currently unavailable.

The paper was delivered by Japanese broadcast giant **NHK**, **Matsushita**, and **Sony**, and it describes a standard that would allow DAT machines from all makers to record time-code data within the subcode area established by the current DAT configuration standard. It would work with all forms of time code across all current video standards, including NTSC and PAL, said its developers.

Should such an interface be developed for integration into the next generation of pro DAT machines, its effect could be significant on the film and video markets. One of the drawbacks to using DAT for audio-for-video work has been the lack of time-code-reading ability.

As at prior AES shows, digital workstations continued to be seen in growing numbers. Perhaps more important is the proliferation of systems that offer full 16-bit, 48- or 44.1-kilohertz hard-disk-based manipulation and storage capability for far

less money than their predecessors of just two and three years ago.

The most notable member of this new breed is the new **ADAP II** from Los Angeles-based **Hybrid Arts**. The hard-disk-based system is designed to interface with Atari computers, and the first-generation **ADAP I** has been used by **NBC**, **ABC**, **Lorimar**, and **Paramount** for postproduction projects. The **ADAP II** offers significantly more recording time than its predecessor and as much as 760 megabytes of storage for a bargain-basement price of less than \$15,000.

At the other end of the workstation spectrum is **New England Digital**. Known primarily for the **Synclavier**, **Tapeless Studio**, and **Direct-To-Disk** systems, which can cost upward of \$200,000, **NED** unveiled a new, lower-cost system dubbed the **3200 Digital Audio System**. The new unit is controlled by a customized **Apple Macintosh II** graphics workstation that is designed to interface with any MIDI keyboard. The 3200 offers the user 32 megabytes of RAM storage, while the flagship 9600 model offers 96 megabytes of on-board sample storage and almost three gigabytes of on-line storage.

Additional AES coverage will appear in next week's issue.

## NEW PRODUCTS & SERVICES

**RENTAL COMPANIES** ON both sides of the Atlantic were on hand at the Audio Engineering Society meet last week, placing their orders for the new crop of digital multitrack tape recorders. Two of the largest European firms, **HHB Hires & Sales** and **Hilton Sound**, announced plans at the show to soon make available **Sony's** new **PCM-3348** 48-track recorder; **Hilton** went one step beyond to also reveal that it will be stocking the new **Mitsubishi X-880** 32-track digital recorder in addition to the **Sony** machine. The **X-880**, unveiled for the first time in North America at the AES, is the third-generation digital multitrack from **Mitsubishi**, replacing the **X-850**. The new unit features an auto-locator and a built-in synchronizer. It is also fully compatible with all other digital machines using the **Mitsubishi-developed Pro-Digi** digital format, including those built by both **Mitsubishi** and **Otari**.

**STUDER REVOX** is known primarily for its excellent tape machines, but the U.S. division of the Swiss-based firm says it hopes to see more activity in recording-console sales soon. Just prior to the AES, the first large-scale Studer recording board—a 62-input 900 Series desk with **GML** moving fader automation—was delivered to **Lighthouse Studios** in North Hollywood, Calif. Activity was brisk at the Studer booth, with the company displaying its full range of recording machines, consoles, and other gear.

**MOST ENGINEERS** GO out of their way to tastefully use reverb, equalization, and other signal-pro-

cessing techniques, thus avoiding a dry, lifeless recording. But **Denon/Nippon Columbia** has purposefully made just such a recording, and the firm was touting the results at its booth at AES. The new **Denon CD** is the first anechoic recording made for test and analysis purposes. The unusually dry, "dead"-sounding CD is designed to aid anyone involved in loudspeaker design, concert hall acoustics, and other areas, say **Denon** representatives. The gold-plated CD features a wide selection of European musical styles, ranging from chamber music to full symphony orchestras.

**A NEW WORLD-CLASS** facility has opened in Columbus, Ohio: **Sisapa Studios**. The new operation is a division of **Sisapa Record Co.**, a recently founded indie label headed by chairman **Bob Liebert** and president **J.D. Blackfoot**. The state-of-the-art recording room features a **Neve V Series** 60-by-48-inch console with 60 channels of **GML** automation; a pair of **Studer A820** 24-track tape machines as well as **Studer** two-track recorders loaded with **Dolby SR** noise reduction/signal enhancement; and **Genelec** studio monitors. A wide range of outboard gear, microphones, amplifiers, and other equipment is also available. Studio rates are \$175 per hour for 48 track, \$125 per hour for 24 track. The lockout rate is \$2,500 per day. Contact **Sisapa** at 614-228-2228.

**A NEW PAIR** OF small monitors have been introduced by **Tannoy**, a firm best known for its large, powerful, full-scale monitoring systems. The larger of the two new speakers, the **SGM-15B**, features 15-

inch dual concentric drivers in a cabinet measuring approximately 26 by 19 by 8 inches. The other new model is the **TPI**, which is just 15 inches tall and features a 6 1/2-inch mid/bass drive unit. For more information contact at 519-745-1158.

**API AUDIO PRODUCTS** rolled out two new products at the AES show: a high-performance microphone preamp and the new **550B** equalizer. The preamp model **512B** fits into the standard **API** equalizer slot and features a gain control, mike pad, a 48-volt power switch, and a mike/line switch. The equalizer is also designed to fit existing **API** products and is highlighted by the addition of a fourth midrange band and 13 new frequencies. Contact **API** at 703-455-8188.

**OFFBEAT SYSTEMS** has added several new items to its existing line of computer-based music scoring products. On hand at the AES exhibition was the **Streamline** scoring system, also shown at the National Assn. of Broadcasters meet earlier this year. The **Streamline** allows composers to create and edit clicktracks, streamers, cues, and timing notes for soundtracks, while synchronized direct to picture via **SMPTE** time code. New from **Offbeat** were three new "turnkey" systems that include the complete package of computer, circuit boards, and software. Also new was the **Offbeat MIDI Synthesizer** driver, which allows **MIDI**-based products to be driven by either the **Streamline** or **Clickstation** operating systems. For more information, contact 213-936-1458.

Edited by **STEVEN DUPLER**

**AUDIO TRACK**

*(Continued from preceding page)*

the board, assisted by Seifert. Also for Atlantic, **Chuckii Booker** cut his debut solo project. Engineers **Burbidge** and **David Koenig** were at the board on the self-produced project.

**Laylah Hathaway**, daughter of the late **Donny Hathaway**, was in at **Skip Saylor** mixing her new single with producer **Gary Taylor**. **Fil Brown** was at the controls on the **Virgin** project. Guitarist **Eric Gale** was in overdubbing with producer **Richard Perry** for several acts, including **Howard Hewett**, **Michael McDonald**, and **Elton John**. **Paul Erickson** was at the board with **Joe Shay** assisting.

**Leslie Drayton** was in at **Galaxy Sound** working on his new project for **Island**. **John X** was at the controls with **Bill Zalin** and **Spence Chrislu** assisting.

At the **Soundcastle**, Russian rock group **Autograf** tracked and mixed with producers **Mark Volman** and **Howard Kaylan**. **Bob Lacivita** was behind the desk, assisted by **Scott McLain**. Also, producer **Bob Rose** mixed various titles for **Edie Brickell & New Bohemians**. **Jim Champagne** assisted. Artist **Tim Finn** and engineer **Tchad Blake** tracked and mixed a new **Capitol** album with producer **Mitchell Froom**. **Lacivita** and **Champagne** assisted.

**NASHVILLE**

**SHARKS WERE IN AT THE Bennett House** working with producer **Chris Harris** on overdubs and vocals. **Lynn Fuston** engineered. **Shawn McLean** assisted. Also, **Kenny Lane** was in working on tracks with producer **Johnny Slate**. **Gene Eichelberger** ran the board with **McLean** assisting.

At the **Music Mill**, **Mel Tillis** mixed a single with producer **Harold Shedd**. **Jim Cotton** was at the controls. **Nisha Jackson** worked out vocals and background overdubs for a **Capitol** project. **Shedd** produced with **Cotton** and **Joe Scaife** at the board. And, **George Jones** was in doing vocals for an album project on **CBS**. **Billy Sherrill** produced with **Cotton** and **Paul Goldberg** at the board.

**OTHERS**

**AT STUDIO D IN SAUSALITO**, Calif., **Jet Red** was in working on a debut release for **Relativity Records**. The project was produced by **Brian Foraker**, who has engineered albums for **Heart**, **Night Ranger**, **Rick Springfield**, and **Armored Saint**.

At **Pearl Sound** in Canton, Mich., **Virgin's Innercity** mixed its follow-up to "Big Fun" on the **Neve** in **Studio A**. **Bob Grosse** was at the board. **Kevin Saunderson** produced. **Bootsy Collins** used the **Neve/Grosse** combination to remix his latest single for **CBS**. **Mark Childress** and **Scott Kinzie** assisted.

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



# OUR QUALITY SHOWS THROUGH.

## Swire Magnetics Announces A New Series of Quality C-Zeros.

We've put high technology to work in designing and producing our new series of c-zeros. The result is clear—improved quality, increased reliability and superior consistency.

In every shipment, from the first cassette to the last, our high standards are evident. All units are manufactured without compromise. So the professional audio duplicator is assured of the same high quality in every shipment... in every c-zero.

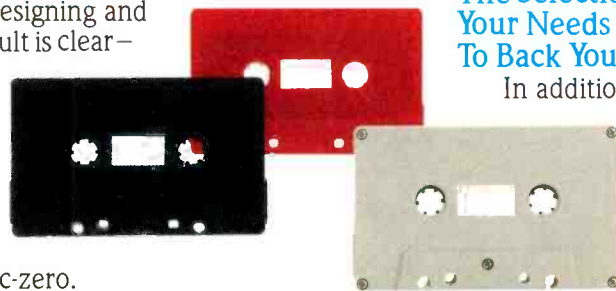


### Technology Makes The Difference.

We've made significant investments in new technology. We've redesigned the products, re-tooled manufacturing facilities and refined our assembly process. The result of that investment is clear—the most consistent, high-quality c-zeros ever offered at affordable prices.

New, advanced manufacturing processes have improved rigidity and perpendicularity to enhance tape tracking performance. And updated design features like staked leaders, top-gated injection molded idler rollers, and reinforced

tape guidance pins combine to produce a c-zero of superior performance.



### The Selection To Meet Your Needs and A Company To Back You Up.

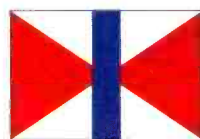
In addition to the popular crystal-clear model shown above, a wide range of attractive colors, features and prices make it easy to

select the unit that's right for your application—music, children's tapes, recorded books and others.

Because we're Swire Magnetics, with over ten years of experience and more than a billion audio and video cassettes behind us, you know we're reliable. You can count on us to provide quality products and services.

With large, modern distribution facilities on both the east and west coasts, we're able to deliver quality products in quantity and on time to meet your needs. And we stand behind our products and our customers.

Call today. Look us over. Our quality shows through.



**Swire Magnetics**  
Professional Products Division  
*Quality in Quantity*

**WEST COAST**  
301 E. Alondra Boulevard  
Gardena, California 90248  
(213) 515-0494 1-800-421-2448  
**EAST COAST AND MIDWEST**  
6701 "H" Northpark Boulevard  
Charlotte, North Carolina 28216  
(704) 597-7145 1-800-777-7947

## Finns Finicky About Music Vids Sales Rank Among Lowest In W. Europe

BY KARI HELOPALTIO

HELSINKI, Finland Finland has nearly 700,000 videocassette recorders in domestic use nationwide but probably the poorest sales of music videos of any country in Western Europe.

Industry insiders here say the major trouble with the Finnish market is that local record companies and record retailers have left the import and marketing of music videos to specialist video companies.

Thus, music videos are primarily rented, not sold, by hundreds of nonmusic outlets as an additional revenue earner. Music videos tend to be "drowned in a sea of plenty," says one observer.

Only a handful of Finnish record dealers—most notably Epe's Music Shop and Castle Video—are offering a wide selection of music videos and showcasing them as equal in consumer appeal to records and music cassettes.

Says Kari Helenius of Epe's: "The idea of music video rental is

quite absurd and a very strange phenomenon for territories like the U.S. and U.K. It seems very strange to me as well."

He says that music video here is in the same position as the compact disk was a couple of years ago. But once consumer reticence and mistrust is broken down, he says, the attitude of dealers toward music videos in Finland will "change dramatically, though it'll be some time before this happens."

Acts whose music videos sell best in Finland include Michael Jackson; Madonna; Billy Idol, who is a megastar here; Samantha Fox; and sundry heavy metal bands, notably Kiss, Iron Maiden, and Metallica.

Says Helenius: "If you can move 3,000-4,000 music videos per title, that's about the top. Best-selling domestic artists here are Hanoi Rocks, Appu Normaali, and Dingo."

Local retail prices for music videos are in the \$20-\$40 range, while typical rental fees are about \$5 for

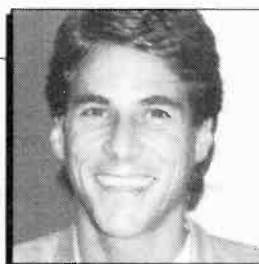
one day and \$10 for a weekend.

At least 15%-20% of all Finnish households are able to receive Super Channel, Sky Channel, or MTV-Europe, all of which offer substantial videoclip programming. The three local channels, too, are now using clips, thanks to a new deal between broadcasters and local copyright authorities.

Says a record industry spokesman: "Earlier this year we didn't have an agreement, and most videoclips disappeared from Finnish television. Our view is that clips are still very important in breaking acts and new product."



**Lords Of The Manor.** New Simmons/RCA act House Of Lords poses on the set of its video shoot for "I Wanna Be Loved," the first single from the band's self-titled debut album. Shown, from left, are the band's Chuck Wright, director Jim Shea, and the band's James Christian.



by Steven Dupler

### VIDEO TRACK

#### LOS ANGELES

**RCA'S CIRCUS OF POWER** recently raced to the Mojave Desert, where **Tony Vanden Ende** of **Vivid Productions** directed the band's new video for "Motor," the single from its self-titled album. In addition to racing footage shot in the desert and at the L.A. Speedway, the clip features the New York natives performing in a greasy Hollywood garage complete with a gritty (glamour girl) mechanic.

**Vivid's Neil Abramson** finished **Georgio's** "I Don't Want To Be Alone," the debut clip from the Motown artist's self-titled album. The video, shot at the Ennis Brown House, is a surrealistic black-and-white mood piece with a dream sequence featuring Georgio and a "classic beauty."

**Geffen Records' Steve Forbert** makes his video debut with "On The Streets Of This Town," with help from the crew from **Limelight Productions**. **Catherine Smith** produced, and **Dean Lent** directed. The clip was shot in various downtown L.A. locations. **Limelight's Tamara Friedman** has produced the new **Al Jarreau** video, "So Good." **Jay Brown** directed.

**Crosby, Stills, Nash & Young** recently wrapped a **Limelight** production as well. **CSNY's "American Dream"** is the title track from the group's Atlantic Records album. "American Dream" was produced by **Amanda Temple** and directed by **Ju-lien Temple** and is the band's satirical commentary on the current political scene.

#### NEW YORK

**DREW CAROLAN** DIRECTED **George Benson** in "Twice The Love," the title cut from his new Warner

**Bros.** album. Performance footage was shot at Mother's Stage and was intercut with vignettes of a woman in Central Park. **Luke Thornton** and **Liz Silver** produced for **N. Lee Lacy Productions**. **Brian O'Connell** was the director of photography on the performance footage; **Ernest Dickerson** was the director of photography.

**Carolann** and **Silver** also directed and produced **Living Colour** in a video shot at CBGB and the Manhattan Center. The "Cult Of Personality" clip comes from the Epic album "Vivid" and combines band performance with stock footage of famous cult figures.

#### OTHER CITIES

**MGM HAS WRAPPED** "The Road To Our Dream" for **Siren Records' T'Pau**. **Brian Grant** directed and **Kate Thorn** produced the Cornwall, England-based shoot.

**Adam Bernstein** directed the **Dead Milkmen's** "Punk Rock Girl" for **Scorched Earth Productions**. **Louise Feldman** produced the clip, which was shot in the Eastern Penitentiary, a prison near Philadelphia that dates back to the 18th century. "Punk Rock Girl" is the new single from the band's Enigma album "Beelzebubba."

**Herb Kossover & Associates Inc.** recently lensed "Sex Sells" for **De-Saint**. The clip was shot at Atlanta's **Multiplex Studios**. **Eddie Offord** (**Wet Willie**) produced; **Kossover** directed.

*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.*

**MTV** still has about a month and a half left to go on its 90-day experiment in dayparting, and according to **Lee Masters**, executive VP/GM, the reaction from record companies to the trial has been mixed.

"There was a lot of bitching at the start, but people get used to things," says Masters. "Some people now understand it and really know how to work it, while others are just resigned to it. I think most of it makes sense, although the riskiest part has been the midday slot. We'll analyze it at the end of the 90 days, and if there is no difference in terms of our ratings and viewer response, we'll probably go back to some version of what we were doing before."

The most consistent label complaint to the Eye about dayparting has been that the morning-to-midday slot is programming too much of the soft rock and pop material that would air ordinarily on VH-1. Responds Masters: "There's no doubt that some of the clips we are airing in that daypart would also work for VH-1, but a certain amount of overlap is inevitable when you're targeting audience blocks so specifically."

"What a lot of people don't seem to realize is that MTV has been dayparting all along—this new strategy is only a better, more targeted approach," says one label video executive who is in favor of the continuation of the MTV experiment. "It's working great for us."

The channel must be doing something right, however, because MTV is currently on a roll. The third-quarter ratings from A.C. Nielsen averaged 0.7 (vs. 0.6 for the same period last year), making MTV the second-highest-rated channel on basic cable, right behind **USA Network**. According to **Marshall Cohen**, senior VP of corporate and public affairs, the second-quarter 1988 ratings were just as strong: "We're seeing this as a trend toward even higher ratings," he says.

Even more significant is the subscriber growth the channel is seeing. There are currently 44.2 million U.S. households receiving the channel, an increase of more than 40% over the same period last year.

So how does all this impact affect MTV's viewers? According to statistics recently compiled by **Soundata**, the industry research firm based in Hartsdale, N.Y., the average MTV viewer watches the channel about 4½ days per week. And MTV and many record labels say those viewers are actively buying records, especially product from new and breaking artists.

"We have more people watching, we're in more households, and we are breaking acts," says Masters,

pointing to the channel's role in helping such bands as **Escape Club**, **Information Society**, **White Lion**, **Winger**, and **Bullet Boys**. "We get information on our role in helping record sales both directly from the stores and from labels. When a record company sees action on a record and there's no radio play happening, they generally attribute at least some of that success to us."

**SOME OF YOU** may have noticed a new show on the national syndication scene. "The Latin Connection" has been running for about seven weeks and is pulling better-than-respectable numbers in New York, where it airs at 1 a.m. Saturdays on the **Fox Network**. The first overnights for the show were reportedly about a 4.0—damn good for that tough time slot.

The show, shot originally at New York's **Studio 54** and currently moving to a new location, is formatted much in the style of "Club MTV" and features a mix of live dancing, guest-artist performances, interviews with celebrities and sports figures of Hispanic origin, and music videos.

The creator of "The Latin Connection" is **ATI Video**, which also produces the long-running "Night Flight" weekly show on the **USA Network**. The program is syndicated by **All American Television**. Unlike such Hispanic-oriented shows as those produced by **MTV Internacional**, **Univision**, and other Latin broadcast and cable outfits, "The Latin Connection" is striving to hit the burgeoning crossover youth market. The male and female hosts of the program speak only in English, and guest artists appearing on the show have included **Pet Shop Boys**, **Vanessa Williams**, **Exposé**, **Noel**, **Sweet Sensation**, **Johnny Kemp**, and other music acts, both Hispanic and Anglo.




**BELETED CONGRATULATIONS** to **I.R.S. Records' Karen Kelly**, who has, since July, assumed responsibility for the production end of the label's videoclip output in addition to her regular duties as promotion head. The first clip Kelly worked on was for the label's speed-metal act **Nuclear Assault**.

**DUE TO THE** vagaries of deadlines, coverage of the panels at last week's **American Video Conference** will not be seen until the next issue of **Billboard**. The Eye also will be reporting on the second formal meeting of the **Music Video Assn.** as well as other juicy tidbits garnered during the two-day conference.

# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304</p>
<p><b>ADDS</b></p> <p>Cheap Trick, Ghost Town The Feelies, Away Hothouse Flowers, I'm Sorry Mike &amp; The Mechanics, Nobody's Perfect Robbie Nevil, Back On Holiday The Sugarcubes, Motorcrash UB40/Christie Hynde, Breakfast In Bed</p>	<p><b>ADDS</b></p> <p>Phil Collins, Two Hearts Crosby, Stills, Nash, &amp; Young, American Dream</p>	<p><b>ADDS</b></p> <p>Sweet Obsession, Gonna Get Over You New Choice, Funny Feeling Georgia, I Don't Want 2 Be Alone Judson Spence, Yeah, Yeah, Yeah Was (Not Was), Spy In The House Of Love The Escape Club, Wild, Wild West California Raisins, Sign, Sealed, Delivered Santana, Black Magic Woman/Gypsy Queen Javetta Steele, Calling You</p>
<p><b>BUZZ BIN</b></p> <p>Eddie Brickell &amp; New Bohemians, What I Am Midnight Oil, Dreamworld R.E.M., Orange Crush</p>	<p><b>POWER</b></p> <p>Anita Baker, Giving You The Best That I Got Breathe, How Can I Fall Chicago, Look Away George Michael, Kissing A Fool Will To Power, Baby I Love Your Way</p>	<p><b>HEAVY</b></p> <p>Anita Baker, Giving You The Best That I Got Michael Jackson, Smooth Criminal Cheryl "Pepsi" Riley, Thanks For My Child Luther Vandross, Any Love Al B. Sure!, Rescue Me Cameo, You Make Me Work Paula Abdul, (It's Just) The Way That You Love Me Cherelle, Everything I Miss At Home The Boys, Dial My Heart Jonathan Butler, There's One Born Every Minute Vesta, Sweet Sweet Love</p>
<p><b>SNEAK PREVIEW</b></p> <p>DJ Jazzy Jeff/Fresh Prince, Girls Ain't Nothing... Sam Kinison, Wild Thing Poison, Every Rose Has It's Thorn Van Halen, Finish What Ya Started</p>	<p><b>HEAVY</b></p> <p>The Beach Boys, Kokomo Boy Meets Girl, Waiting For A Star To Fall Julia Fordham, Happy Ever After Kenny G, Silhouette Giant Steps, Another Lover Annie Lennox/Al Green, Put A Little Love... Traveling Wilburys, Handle With Care UB40, Red, Red Wine</p>	<p><b>MEDIUM</b></p> <p>The Boys Club, I Remember Holding You Kim Carnes, Crazy In Love Peter Cetera, Best Of Times Johnny Clegg &amp; Savuka, Take My Heart Away Michael Jackson, Smooth Criminal Elton John, A Word In Spanish Kenny Loggins, I'm Gonna Miss You The Moody Blues, No More Lies Randy Newman, It's Money That Matters Maxi Priest, Wild World Judson Spence, Yeah, Yeah, Yeah Luther Vandross, Any Love Was (Not Was), Spy In The House Of Love</p>
<p><b>HEAVY</b></p> <p>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 Guns N' Roses, Welcome To The Jungle INXS, Never Tear Us Apart Michael Jackson, Smooth Criminal Kylie Minogue, The Loco-Motion Eddie Money, Walk On Water Keith Richards, Take It So Hard U2, Desire Vixen, Edge Of A Broken Heart</p>	<p><b>MEDIUM</b></p> <p>The Beach Boys, Kokomo Chicago, Look Away Toni Childs, Stop Your Fussin' Daryl Hall John Oates, Downtown Life Elton John, A Word In Spanish Huey Lewis &amp; The News, Small World Pet Shop Boys, Domino Dancing Judson Spence, Yeah, Yeah, Yeah</p>	<p><b>MEDIUM</b></p> <p>Loose Ends, Mr. Bachelor Terence Trent D'Arby, Dance Little Sister Prince, I Wish U Heaven Deniece Williams, I Can't Wait Lia, Tell Me It's Not Too Late Kid In Play, Gittin' Funky Troop, My Heart Ready For The World, My Girl Midnight Starr, Don't Rock The Boat Ziggy Marley &amp; The Melody Makers, Tumblin' Down Siedah Garrett, Refuse To Be Loose Starpoint, Say You Will Guy, Round And Round</p>
<p><b>ACTIVE</b></p> <p>The Bangles, In Your Room Britny Fox, Girlschool Bullet Boys, Smooth Up Cameo, You Make Me Work Georgia Satellites, Hippy Hippy Shake The Jeff Healey Band, Confidence Man House Of Lords, I Wanna Be Loved George Michael, Kissing A Fool Randy Newman, It's Money That Matters Robert Palmer, Early In The Morning Traveling Wilburys, Handle With Care Was (Not Was), Spy In The House Of Love Winger, Madalaine Thirty Eight Special, Rock &amp; Roll Strategy</p>	<p><b>CURRENT</b></p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	<p><b>ADDS</b></p> <p>The Boys Club, I Remember Holding You Robert Palmer, Early In The Morning Peter Cetera, Best Of Times Johnny Hates Jazz, Turn Back The Clock House Of Lords, I Wanna Be Loved Annie Lennox/Al Green, Put A Little Love... LeVert, Pull Over Randy Newman, It's Money That Matters Mike &amp; The Mechanics, Nobody's Perfect Banarama, Love, Truth, &amp; Honesty</p>
<p><b>MEDIUM</b></p> <p>The Beach Boys, Kokomo Chicago, Look Away Toni Childs, Stop Your Fussin' Daryl Hall John Oates, Downtown Life Elton John, A Word In Spanish Huey Lewis &amp; The News, Small World Pet Shop Boys, Domino Dancing Judson Spence, Yeah, Yeah, Yeah</p>	<p><b>CURRENT</b></p> <p>Guns N' Roses, Welcome To The Jungle The Ramones, I Wanna Be Sedated Ozzy Osbourne, Miracle Man Bullet Boys, Smooth Up Georgia Satellites, Hippy Hippy Shake Fields Of The Nephilim, Moonchild Daryl Hall John Oates, Everything Your Heart Desires Ready For The World, My Girl The Del-Lords, Judas Kiss R.E.M., Orange Crush Traveling Wilburys, Handle With Care Steve Earle, Copperhead Road U2, Desire Tom Cochrane, Big League Good Question, Got A New Love Inner City, Big Fun Paula Abdul, (It's Just) The Way That You Love Me Tony! Toni! Tone!, Baby Doll Duran Duran, I Don't Want Your Love Thompson Twins, In The Name Of Love '88 Devo, Disco Dancer Pet Shop Boys, Domino Dancing</p>	<p><b>POWER</b></p> <p>George Michael, Kissing A Fool The Beach Boys, Kokomo Breathe, How Can I Fall U2, Desire Kylie Minogue, The Loco-Motion Giant Steps, Another Lover Chicago, Look Away INXS, Never Tear Us Apart Duran Duran, I Don't Want Your Love Boy Meets Girl, Waiting For A Star To Fall Phil Collins, A Groovy Kind Of Love Eddie Money, Walk On Water Will To Power, Baby I Love Your Way</p>
<p><b>BREAKOUTS</b></p> <p>Art Of Noise/Tom Jones, Kiss Jon Astley, Put This Love To The Test Boy Meets Girl, Waiting For A Star To Fall Jim Capaldi, Something So Strong Peter Cetera, Best Of Times Tom Cochrane, Big League Hugh Cornwell, Just Another Kind Of Love Dreams So Real, Rough Night In Jericho Steve Earle, Copperhead Road Melissa Etheridge, Like The Way I Do Annie Lennox/Al Green, Put A Little Love... John Hiatt, Slow Turning Impellitteri, Stand In Line Kansas, Stand Beside Me Living Colour, Cult Of Personality Kenny Loggins, I'm Gonna Miss You Maxi Priest, Wild World Romeo's Daughter, Don't Break My Heart Siouxie &amp; The Banshees, Peek-A-Boo Survivor, Didn't Know It Was Love Voice Of The Beehive, I Say Nothing When In Rome, The Promise White Lion, When The Children Cry</p>	<p><b>ADDS</b></p> <p>The Sugarcubes, Motorcrash Robbie Nevil, Back On Holiday Cheap Trick, Ghost Town Paula Abdul, (It's Just) The Way That You Love Me Maxi Priest, Wild World When In Rome, The Promise</p>	<p><b>ADDS</b></p> <p>The Boys Club, I Remember Holding You Robert Palmer, Early In The Morning Peter Cetera, Best Of Times Johnny Hates Jazz, Turn Back The Clock House Of Lords, I Wanna Be Loved Annie Lennox/Al Green, Put A Little Love... LeVert, Pull Over Randy Newman, It's Money That Matters Mike &amp; The Mechanics, Nobody's Perfect Banarama, Love, Truth, &amp; Honesty</p>
<p><b>TNN</b> The Nashville Network</p> <p>13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>	<p>14 hours weekly 6430 Sunset Blvd., Hollywood, CA 90028</p>	<p><b>ADDS</b></p> <p>George Michael, Kissing A Fool The Beach Boys, Kokomo Breathe, How Can I Fall U2, Desire Kylie Minogue, The Loco-Motion Giant Steps, Another Lover Chicago, Look Away INXS, Never Tear Us Apart Duran Duran, I Don't Want Your Love Boy Meets Girl, Waiting For A Star To Fall Phil Collins, A Groovy Kind Of Love Eddie Money, Walk On Water Will To Power, Baby I Love Your Way</p>
<p><b>CURRENT</b></p> <p>The Judds, Give A Little Love Steve Wariner, I Should Be With You Glen Campbell, Light Years Sawyer Brown, My Baby's Gone Sweethearts Of The Rodeo, Satisfy You Anne Murray, Flying On Your Own K.T. Oslin, 80's Ladies Michael Johnson, That's That T. Graham Brown, Darlene Ricky Skaggs, Thanks Again John Anderson, Down In The Orange Groove Skip Ewing, I Don't Have Far To Fall Mei McDaniel, Henrietta Ricky Van Shelton, I'll Leave This World Loving You Amy Grant, Lead Me On Lyle Lovett, If I Had A Boat Crystal Gayle, Nobody's Angel Bob Wickline, Ski Bumpus Restless Heart, A Tender Lie Keith Whitley, When You Say Nothing At All</p>	<p><b>ADDS</b></p> <p>The Sugarcubes, Motorcrash Robbie Nevil, Back On Holiday Cheap Trick, Ghost Town Paula Abdul, (It's Just) The Way That You Love Me Maxi Priest, Wild World When In Rome, The Promise</p>	<p><b>ADDS</b></p> <p>The Boys Club, I Remember Holding You Robert Palmer, Early In The Morning Peter Cetera, Best Of Times Johnny Hates Jazz, Turn Back The Clock House Of Lords, I Wanna Be Loved Annie Lennox/Al Green, Put A Little Love... LeVert, Pull Over Randy Newman, It's Money That Matters Mike &amp; The Mechanics, Nobody's Perfect Banarama, Love, Truth, &amp; Honesty</p>
<p><b>HEAVY</b></p> <p>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 Duran Duran, I Don't Want Your Love Eddie Money, Walk On Water George Michael, Kissing A Fool The Beach Boys, Kokomo Michael Jackson, Smooth Criminal Luther Vandross, Any Love Kylie Minogue, The Loco-Motion U2, Desire Bon Jovi, Bad Medicine Chicago, Look Away Anita Baker, Giving You The Best That I Got Vixen, Edge Of A Broken Heart Guns N' Roses, Welcome To The Jungle</p>	<p><b>HEAVY</b></p> <p>Reba McEntire, I Know How He Feels Ricky Van Shelton, I'll Leave This World Loving You Michael Johnson, That's That Charlie Daniels Band, Boogie Woogie Fiddle... Keith Whitley, When You Say Nothing At All The Oak Ridge Boys, Gonna Take A Lot Of River Crystal Gayle, Nobody's Angel K.T. Oslin, Hold Me Sawyer Brown, My Baby's Gone David Lynn Jones, Tonight In America T. Graham Brown, RFD 30529 Foster And Lloyd, What Do You Want From Me... Tanya Tucker, Strong Enough To Bend Baillie &amp; The Boys, Long Shot Restless Heart, A Tender Lie Rosanne Cash, Runaway Train Desert Rose Band, Summer Wind Glen Campbell, Light Years</p>	<p><b>HEAVY</b></p> <p>Reba McEntire, I Know How He Feels Ricky Van Shelton, I'll Leave This World Loving You Michael Johnson, That's That Charlie Daniels Band, Boogie Woogie Fiddle... Keith Whitley, When You Say Nothing At All The Oak Ridge Boys, Gonna Take A Lot Of River Crystal Gayle, Nobody's Angel K.T. Oslin, Hold Me Sawyer Brown, My Baby's Gone David Lynn Jones, Tonight In America T. Graham Brown, RFD 30529 Foster And Lloyd, What Do You Want From Me... Tanya Tucker, Strong Enough To Bend Baillie &amp; The Boys, Long Shot Restless Heart, A Tender Lie Rosanne Cash, Runaway Train Desert Rose Band, Summer Wind Glen Campbell, Light Years</p>

# MUSIC VIDEO

## 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 *illboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.*

**ALPHAVILLE**

**Forever Young**  
The Singles Collection/Atlantic  
Keller Thornton  
Brian Ward

**BANANARAMA**

**Love, Truth And Honesty**  
Greatest Hits/London  
Chris Szymes/Positive TV Videos  
Big TV!

**THE CALIFORNIA RAISINS**

**Signed, Sealed, Delivered**  
Meet The Raisins/Atlantic  
David Altschul/Will Vinton Productions Inc  
Will Vinton, Barry Bruce

**NICK CAVE & THE BAD SEEDS**

**Deanna**  
Tender Prey/Enigma/Mute  
Mick Harvey/Mute Film  
Mick Harvey

**CHEAP TRICK**

**Ghost Town**  
Lap Of Luxury/Epic  
Fiona O'Mahoney  
Nick Morris

**DIAMANDA GALAS**

**Double-Barrel Prayer**  
You Must Be Certain Of The Devil/Mute/Restless  
Fiz Oliver/Aubrey Powell Productions  
Peter Christopherson

**SHEENA EASTON**

**The Lover In Me**  
The Lover In Me/MCA  
Propaganda Films  
Dominic Sena

**EIGHTH WONDER**

**Cross My Heart**  
Fearless/WTG/CBS  
A. Taylor  
Dee Trattman

**HELLOWEEN**

**I Want Out**  
Keeper Of The Seven Keys/RCA  
Liz Silver, Luke Thornton/N. Lee Lacy Associates  
Storm Thorgerson

**HORSEFLIES**

**Hush Little Baby**  
Human Fly/Rounder  
Liz Silver, Luke Thornton/N. Lee Lacy Associates  
Victor Ginsburg

**HOWARD HUNTSBERRY**

**Sleepless Weekend**  
With Love/MCA  
Samurai Artists  
Larry Blackmon

**FREDDIE JACKSON**

**Nice 'N Slow**  
Don't Let Love Slip Away/Capitol  
Alastair Bates, Michael Owen/N. Lee Lacy Associates  
Michael Oblowitz

**BOB JAMES**

**Ashanti**  
Ivory Coast/Warner Bros.  
Ethan Russell

**SAM KINISON**

**Wild Thing**  
Have You Seen Me Lately?/Warner Bros.  
Doug Major  
Marty Callner

**KISS**

**Let's Put The X In Sex**  
Smashes, Thrashes And Hits/Mercury  
Jim Czarnecki  
Rebecca Blake

**KOOL & THE GANG**

**Strong**  
Everything's Kool & The Gang/Mercury  
Ken Walz/Ken Walz Productions  
John Lloyd Miller

**KENNY LOGGINS**

**I'm Gonna Miss You**  
Back To Avalon/Columbia  
Liz Silver, Luke Thornton/N. Lee Lacy Associates  
Michael Oblowitz

**MOTÖRHEAD**

**Eat The Rich**  
No Sleep At All/Enigma/GWR  
Douglas Smith  
Nick Mead

**PEBBLES**

**Do Me Right**  
Pebbles/MCA  
Jay Sisson, Liz Silver, Luke Thornton/N. Lee Lacy Associates  
Michael Oblowitz

**THE PRETENDERS**

**Windows Of The World**  
1969 Original Motion Picture Soundtrack/Polydora  
Roger Hunt/VIVID Productions  
Tony Vanden Ende

**QUIET RIOT**

**Stay With Me Tonight**  
Quiet Riot/Pasha/CBS Associated  
Mark Freedman Productions  
Dominic Orlando, Mark Rezyka

**SCORPIONS**

**Passion Rules The Game**  
Savage Amusement/Mercury  
Craig Fanning/Mark Freedman Productions  
Jeff Zimmerman

**LEE SMITH**

**A Letter To Mama**  
Summit  
Anthony Burger/GCN Video Productions  
J. David Chilton

**SONIC YOUTH**

**Teenage Riot**  
Daydream Nation/Enigma/Blast First  
Sonic Youth  
Sonic Youth

**TESTAMENT**

**Nobody's Fault**  
The New Order/Megaforce Worldwide/Atlantic  
Wild Silas Tomkyn/Imagefilms  
Sam Taylor

**'TIL TUESDAY**

**(Believed You Were) Lucky**  
Everything's Different Now/Epic  
M. Faerman, P. Wallach  
Peter Willach

**TONY! TONI! TONÉ!**

**Baby Doll**  
Who?/Wing  
Karolyn Ali/Renge Films  
Bill Parker

**VELVET ELVIS**

**Something Happened Today**  
Velvet Elvis/Enigma  
Stanley Gaines Jr./Airbourne Creations Inc.  
Tom Arcuragi

# BILLBOARD DIRECTORIES

Is your company new, and you'd like to be included in the listings in one of BILLBOARD'S DIRECTORIES? Have you moved, changed your phone number, or augmented your product or service since your last listing? Was there an omission in your latest Directory entry?

For listing information, updates or corrections please contact:

Rusty Terry  
Directories Central  
Billboard  
P.O. Box 24970  
Nashville, TN 37202  
(615) 321-4240  
Telex: 490000816 LCS UI

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

# TOP LATIN ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	4	11	<b>YOLANDITA MONGE</b>	VIVENCIAS	CBS 10552
2	1	29	<b>BRAULIO</b>	CON TODOS LOS SENTIDOS	CBS 10534
3	2	11	<b>ROBERTO CARLOS</b>	ROBERTO CARLOS 88	CBS 80002
4	6	7	<b>ANGELA CARRASCO</b>	BOCA ROSA	EMI 8469
5	16	5	<b>EMMANUEL</b>	10 ANOS DE EXITOS	GLOBO 8521
6	3	27	<b>CAMILO SESTO</b>	AMOR LIBRE	GLOBO 7608-1
7	7	5	<b>ARMANDO MANZANERO</b>	20 GRANDES EXITOS	GLOBO 8484
8	5	13	<b>EYDIE GORME</b>	DE CORAZON A CORAZON	CBS 69305
9	14	31	<b>ISABEL PANTOJA</b>	DESDE ANDALUCIA	RCA 6956
10	8	29	<b>RAPHAEL</b>	LAS APARIENCIAS ENGANAN	CBS 460892
POP	11	12	<b>RAPHAEL</b>	SUS 20 GRANDES EXITOS	GLOBO 8345
	12	10	<b>DYANGO</b>	CAE LA NOCHE	EMI 7609
	13	9	<b>JUAN GABRIEL</b>	DEBO HACERLO	ARIOLA 7619/RCA
	14	—	<b>ROCIO DURCAL</b>	COMO TU MUJER	ARIOLA 8574
	15	15	<b>JULIO IGLESIAS</b>	UN HOMBRE SOLO	CBS 50337
	16	11	<b>JOSE JOSE</b>	SOY ASI	ARIOLA 6786/RCA
	17	13	<b>JOSE LUIS RODRIGUEZ</b>	SEÑOR CORAZON	MERCURY 832-763-4/POLYGRAM
	18	18	<b>JOSE JOSE</b>	20 TRIUNFADORAS	ARIOLA 6063/RCA
	19	20	<b>LOS BUKIS</b>	SI ME RECUERDAS	LASER 3044/FONOVISIA
	20	23	<b>LOS BRIOS</b>	PORQUE ESTAS ENAMORADA	FONOVISIA 8803
TROPICAL/SALSA	21	17	<b>FRANCO DE VITA</b>	FANTASIA	SONOTONE 1405
	22	22	<b>TITO RODRIGUEZ</b>	RECORDANDO A TITO RODRIGUEZ	GLOBO 7642
	23	25	<b>MIJARES</b>	UNO ENTRE MIL	EMI 8436
	24	19	<b>EMMANUEL</b>	ENTRE LUNAS	RCA 6955
	25	21	<b>FELITO FELIX</b>	BOLEROS DE AYER	MEGA 3011/RICO
	1	1	<b>LUIS ENRIQUE</b>	AMOR Y ALEGRIA	CBS 10546
	2	2	<b>LALO RODRIGUEZ</b>	UN NUEVO DESPERTAR	TH-RODVEN 2517
	3	6	<b>EL GRAN COMBO</b>	ROMANTICO Y SABROSO	COMBO 2054
	4	7	<b>GILBERTO SANTARROSA</b>	AMOR Y SALSA	COMBO 2053
	5	3	<b>EDDIE SANTIAGO</b>	SIGUE ATREVIDO	TH-RODVEN 2497
6	5	<b>FRANKIE RUIZ</b>	EN VIVO Y A TODO COLOR	TH-RODVEN 2531	
7	9	<b>MAX TORRES</b>	SENSUALMENTE TROPICAL	EMI 8463	
8	8	<b>CONJUNTO CHANEY</b>	MAS QUE ATREVIDO	HIT MAKERS 71	
9	4	<b>ANDY MONTANEZ</b>	EL ETERNO ENAMORADO	TH-RODVEN 2527	
10	12	<b>CELIA CRUZ/RAY BARRETTO</b>	RITMO EN EL CORAZON	FANIA 651/SONIDO	
REGIONAL MEXICAN	11	14	<b>RUBEN BLADES</b>	ANTECEDENTES	ELEKTRA 60795
	12	19	<b>JOHNNY VENTURA</b>	EL CABALLO UNA LEYENDA	CBS 80012
	13	10	<b>OSCAR D'LEON</b>	DE AQUI PARA ALLA	TH-RODVEN 2560
	14	11	<b>JOSE ALBERTO</b>	SUENO CONTIGO	RMM 1664
	15	13	<b>WILLIE GONZALEZ</b>	EL ORIGINAL Y UNICO	SONOTONE 1138
	16	16	<b>LA PATRULLA 15</b>	LOS EXITAZOS BAILABLES	TTH 1931
	17	—	<b>FANIA ALL STARS</b>	BAMBOLEO	FANIA 650/SONIDO
	18	—	<b>SERGIO VARGAS</b>	SERGIO VARGAS	CBS 80041
	19	18	<b>CANO ESTREMEIRA</b>	SALVAJE	CEG 001
	20	20	<b>GRUPO NICHE</b>	TAPANDO HUECOS	LA CLAVE 13380
REGIONAL MEXICAN	21	—	<b>BONNY CEPEDA</b>	A NIVEL INTERNACIONAL	COMBO 2056
	22	25	<b>WILLIE BERRIOS</b>	CON MAS EMPUJE	SONOTONE 1138
	23	15	<b>TITO NIEVES</b>	THE CLASIC	RMM 1666
	24	23	<b>HENRY HIERRO</b>	A MILLON	KAREN 114
	25	—	<b>GRUPO ISLA BONITA</b>	ISLA BONITA	CBS 80015
	1	1	<b>LOS BUKIS</b>	SI ME RECUERDAS	LASER 3044/FONOVISIA
	2	3	<b>VICENTE FERNANDEZ</b>	EL CUATRERO	CBS 2833
	3	2	<b>FITO OLIVARES</b>	EL CABALLITO	GIL 2012
	4	8	<b>GRUPO PEGASO</b>	ADOLESCENTE Y BONITA	REMO 1019
	5	—	<b>BRONCO</b>	UN GOLPE MAS	FONOVISIA 8808
6	5	<b>RAMON AYALA</b>	UN PUNO DE TIERRA	FREDDIE 1430	
7	6	<b>LOS TIGRES DEL NORTE</b>	IDOLOS DEL PUEBLO	FONOVISIA 8800	
8	7	<b>LOS BRIOS</b>	PORQUE ESTAS ENAMORADA	FONOVISIA 8803	
9	10	<b>LOS CAMINANTES</b>	INCONTENIBLES ROMANTICOS	LUNA 1173	
10	16	<b>LINDA RONSTADT</b>	CANCIONES DE MI PADRE	ELEKTRA 60765	
REGIONAL MEXICAN	11	4	<b>BRONCO</b>	SUPERBRONCO	ARIOLA 6618/RCA
	12	19	<b>GRUPO LA SOMBRA</b>	CHICAGO'S WILD SIDE	FREDDIE 1427
	13	—	<b>SONORA DINAMITA</b>	16 SUPERCUMBIAS	FUENTES 1615/SONOTONE
	14	12	<b>GRUPO TOPAZ</b>	GRUPO TOPAZ DE REY FLOREZ	TH-MEX 2515
	15	15	<b>JUAN VALENTIN</b>	POR MI POBREZA	CBS 10522
	16	9	<b>SONORA DINAMITA/SONORA SANTANERA</b>	LA GUERRA DE LAS SONORAS	SONOTONE 1146
	17	20	<b>LOS YONICS</b>	PETALOS Y ESPINAS	LASER 3041/FONOVISIA
	18	11	<b>JOAN SEBASTIAN</b>	CON TAMBORA	MUSART 90014
	19	—	<b>LITTLE JOE</b>	AUNQUE PASEN LOS ANOS	CBS 80004
	20	22	<b>DAVID MARES</b>	SOLD OUT	CBS 84347
REGIONAL MEXICAN	21	14	<b>LOS BUKIS</b>	ME VOLVI A ACORDAR DE TI	LASER 3025/FONOVISIA
	22	13	<b>FITO OLIVARES</b>	LA GALLINA	GIL 20001
	23	23	<b>LOS CAMINANTES</b>	LOS IDOLOS DEL PUEBLO	LUNA 1161
	24	21	<b>DAVID LEE GARZA</b>	TOUR 88	CBS 84350
	25	—	<b>GRUPO SAGITARIO</b>	DE LO NUEVO	LUNA 1141

## Latin Notas



by Carlos Agudelo

**THE LATIN RASCALS** have set their sights on the Spanish-language market in the U.S. as well as in Latin America. Their first record in Spanish is the single "Companero," with music by **Tony Moran** and **Mac Quayle** and lyrics and production by **Willie Colón**. The ballad will be included on the Tin Pan Apple album "When She Goes," set for release in January. The album is the centerpiece of the strategy for introducing the duo to Europe. According to Moran, an album of all Spanish-language songs is in the works. That album's release will be decided by PolyGram, Tin Pan Apple's distributing corporation, during a planning session in London.

The Rascals—Moran and **Albert Cabrera**—are taking their own recording career seriously these days after having mixed, remixed, and produced records for the Rolling Stones, Bruce Springsteen, Aretha Franklin, Cyndi Lauper, George Michael, Hall & Oates, Diana Ross, and Eurythmics, among many others. They are taking Spanish, dance, drum, and singing lessons. "We really want to do it right and make a good impression," Moran says. As for adding more Latin rhythm to their music, they say that will come with time. "We feel that we are Latin enough. We don't have to throw [anything] on that. It comes naturally," says Cabrera.

**THE NEW HEADQUARTERS** of the TH-Rodven label were officially inaugurated in Miami Oct. 28. The dedication was performed by Miami Mayor **Javier Suárez**. Most of the label's artists were present, including those from the Rodven label in Venezuela, as were numerous members of the national and interna-

tional press. Among the executives attending were **Wilhem Ricken**, TH's president in Caracas, Venezuela; **Gumercindo Miranda**, executive director of TH-Rodven U.S.A.; and **Rodolfo Rodríguez Miranda**, president of TH-Rodven U.S.A. and Rodven Records Venezuela. The new headquarters are at 3191 Coral Way, Miami, Fla. 33145. The new phone number is 305-442-7273.

**FOLLOWING THE TREND** among major record companies with Latin subsidiaries in the U.S., PolyGram Latino has signed the New York-based salsa band **Johnny & Ray**. Their first album, "Salsa Con Clase," is expected to hit the street before the end of the month. Johnny & Ray are only the third act signed by PolyGram Latino, following **José Luis Rodríguez** and **Clockwork**, a crossover act that is made up of an Argentine, a Cuban, and two Peruvians and whose repertoire includes Spanish-language ballads as well

### Latin Rascals to release 1st Spanish-language record

as English pop. PolyGram Latino began distributing PolyGram Mexico's product in August; previously, it was distributed by Sonotone in the U.S. Planned for release before the end of the year are CDs by PolyGram artists from the Polydor and Philips labels, including **Nino Bravo**, **Elio Roca**, **Rocio Durcal**, **Mercedes Sosa**, and **Demis Roussos**. In total, PolyGram Latino expects to distribute and promote 20 titles by the end of the year. Also, Spaniard **Miguel Gallardo** has been signed jointly by PolyGram Mexico and PolyGram Latino; his first album will be released in January. **Sara Montiel's** next album, "Purísimo Sara," is due by the end of this month. Montiel has been promoting her album in Venezuela, according to **Helenita Martínez**, sales and promotions manager for PolyGram Latino in New York.

## Classical Keeping Score



by Is Horowitz

**IT'S NOW OFFICIAL.** Erato Records moves over to WEA International after its current contract with BMG Classics expires at the end of 1989. The move had been expected, both as a further step in WEA's aggressive move into classics and as an indication of BMG's commitment to focus more of its resources on its own family of labels—RCA Red Seal and Eurodisc (Keeping Score, Oct. 15).

While the WEA takeover becomes effective Jan. 1, 1990, the terms of the deal permit an additional 12 months of product sell-off by BMG Classics. New Erato releases are planned during the coming year by BMG and will continue to be marketed "vigorously." The two companies have had close ties for more than a decade.

In a lesser example of licensed-product marketing, BMG has recently introduced a series of ballet scores recorded by Melodia. Eurodisc has long had an arrangement with the Soviet label for European distribution, but these were the first items under that deal to be released on CD in this country. Mobile Fidelity's pact with Melodiya calls for first refusal rights, and they apparently passed on these titles. The eight ballet packages, all on midline, feature highlights of such works as Khachaturian's "Spartacus" and Tchaikovsky's "Nutcracker."

**A SOUND IMPROVEMENT:** As CD technology advances it mimics analog more closely, suggests **David Chesky**, head of audiophile label Chesky Records. Chesky's new CD reissues of analog recordings licensed from the Reader's Digest catalog have been transferred using 18-bit, 64-times oversampling technology, said to provide more accurate duplication, particularly in the

high end of the frequency spectrum, says Chesky.

The analog-to-digital converter used was developed by DBX but also incorporates special circuitry built by Chesky's technical director, **Bob Katz**.

The first CDs featuring the new technology include a Respighi program conducted by **Massimo Freccia** and **Rudolf Kempe** and a Brahms/Wagner program conducted by **Jascha Horenstein**. Together with an **Earl Wild** program of piano works by **Nicolai Medtner**, all the new CDs will be identified with an "oversampling" sticker.

The Wild disk is the first to be recorded under Chesky auspices. The label, which has thus far limited its releases to licensed product, may produce other classical disks later. Meanwhile, it will soon inaugurate a series of jazz recordings produced under its own supervision.

**PASSING NOTES:** **Luciano Pavarotti** fans will be

### Erato To Move To WEA; Chesky Makes New CDs

able to take photos with their arms around their idol—or, at least, a reasonable facsimile. It's all part of a six-city promo to plug the tenor's latest album, which kicks off Nov. 13 in San Francisco. The local Tower Records store will have life-size Pavarotti photo stand-ups in-store and a photographer on hand to serve the faithful. The promotion there will tie in with station **KKHI**, says London's **Ellen Kazis**. Similar events will be held in Boston, Chicago, New York, Los Angeles, and Washington, D.C., on Dec. 3, says Kazis.

The Bartok recording of works for piano and orchestra by **Zoltan Kocsis**, winner of a Mumm Classical Music Award, was incorrectly identified here last week. It is a Philips recording . . . **Lorin Maazel's** first concert conducting the Pittsburgh Symphony as its new music director is scheduled for a live broadcast from Heinz Hall over local station **WQED** on Thanksgiving Day.

**10 YEARS 1**

The artists and the company are still making music history.

From John Philip Sousa to Michael Jackson, Barbra Streisand, Louis Armstrong, Willie Nelson, Isaac Stern, Benny Goodman, Bruce Springsteen, Billie Holiday, Bob Dylan, Leonard Bernstein, Billy Joel, Frank Sinatra, Johnny Mathis, Bessie Smith, Duke Ellington and George Michael: for the past 101 years, no record company has signed and developed more stars, in more styles of music, and sold more recordings in more formats than CBS Records Inc.

Along the way, a business organized in 1887 by two English inventors and some Washington, D.C. court reporters has passed through the hands of an English entrepreneur, a radio (and refrigerator) manufacturer, a button maker, and finally a broadcaster, before its acquisition on January 5, 1988 by Sony Corporation.

But none of the other sides of the story—the corporate history, the tradition of technical innovation—would exist apart from the tremendous array of creative talents who have made recordings for Columbia, Epic, Masterworks, or one of the other CBS Records labels in the last century. The artists have made it happen—almost from the beginning.

Almost. It seems a safe bet that recorded music, let alone recording artists, never entered the minds of Edward Easton and his colleagues on the clerical staff of the U.S. Supreme Court when they decided to back a couple of English inventors with a machine that could reproduce sound.

Since 1881, Chichester Bell and Charles Tainter had been working in a Washington laboratory funded by Chichester's cousin, Alexander Graham Bell, with prize money received from the French government for his invention of the telephone. Bell and Tainter believed they could improve on Thomas Edison's phonograph, patented by him in 1878 but put aside so that he could work on the incandescent lamp—the light bulb.

In 1886, Bell and Tainter patented a machine they called the graphophone. Easton *et al.* saw it as a revolution in stenography—the ancestor of the Dictaphone. In fact, the only real success their American Graphophone Company ever had with the machines was in selling them to the U.S. government. The cardboard-and-wax cylinders that the machines used were the forerunners not so much of records as of blank tape.

Demand for dictating machines was less than robust, but the real problem was that the graphophone didn't work as well as the competi-

# 101 YEARS

tion: Edison's improved phonograph, which also played cylinders, or Emile Berliner's gramophone, which played flat discs. American Graphophone and its offspring, the Columbia Phonograph Company, would surely not have survived the quagmire of patent lawsuits and business backstabbing that marked the first 20 years of recorded sound (and eventually dragged down Berliner, Edison and many others) but for one saving grace: great lawyers.

The history of recordings as entertainment—and, really, the story of Columbia Records—begins not with inventors and lawyers, though, but with carnivals, sideshows and penny arcades. While the men in Washington were pushing their machines as office equipment, some forgotten guys out to make a buck were buying phonographs or graphophones, recording songs, jokes, whatever, and charging the rubes a nickel to go to listen to them.

For a while, as with the earliest motion pictures, the subject matter made no difference: the novelty of hearing a voice from a machine was worth the price of admission. Because the machines could both record and play back, every arcade operator could be a mini-mogul, making records of his children reciting nursery rhymes or Aunt Bertha at the piano.

Columbia's first great achievement lay in recognizing that the novelty wouldn't last forever, that listeners in the arcades and at home would begin to make qualitative choices. Sure enough, the "Washington Post March" performed by the U.S. Marine Band under Sousa's direction proved more appealing than the same song played by a group of nobodies. Columbia's first catalogues, issued in 1890, made the Marine Band and Sousa the first "name-brand" recording stars, and established brass bands as the industry's first big musical trend.

Not its only trend, however. Columbia in the 1890's also boasted extensive offerings from one John Y. AtLee, an "artistic whistler" (including his timeless "A Curl from Baby's Head"); an Irish dialect comedian named Pat Brady; songs from the Spanish-American War. Twenty-five years before radio, Columbia offered the chance to hear on record such stirring political oratory as William Jennings Bryan's "Cross of Gold" speech, recited in the studio (over and over and over) by appropriate actors.

The cylinders cost a dollar (\$10 per dozen) for about two minutes of sound; in addition to their artistic quality, the recordings were "carefully selected for loudness and clear-

ness," which may go a long way toward explaining the popularity of brass bands. Columbia sales offices in New York, Washington, Baltimore and St. Louis doubled as recording studios and phonograph/graphophone showrooms.

By 1902, when Columbia and archival Victor agreed to standardize seven and 10-inch, single-sided discs (two-sided discs followed in 1904), the new rage was opera. Locking up Enrico Caruso and other leading European opera stars in long-term contracts, Victor effectively forced Columbia to focus on American music and humor. Columbia best-sellers in the years leading up to World War I included recordings of piano rags, stars of the Metropolitan Opera, a popular black singer and comedian named Bert Williams, dance bands led by Ted Lewis and others, and a young entertainer named Sophie Tucker.

America's entry into the war created its own rash of popular patriotic songs and records, but also ushered in the first great business crisis for Columbia and the phonograph industry as a whole. Factories were converted for war use, sales declined, and the war's end in 1918 led to a worldwide economic recession. The final, nearly crushing stroke came in 1922 with the introduction of radio broadcasting.

In an effort to stay solvent, Columbia sold off its Dictaphone business to the company that still bears that name, and its British operations to an English entrepreneur named Louis Sterling. Nonetheless, Columbia was forced into receivership in late 1923. In the next 10 years of economic boom and depression, ownership of Columbia passed successively to Louis Sterling, to Grigsby-Grunow Inc., an American company that made radios and refrigerators, and then to a banking syndicate. Radio was, as Grigsby-Grunow dubbed one of its products, "the Mighty Monarch of the Air," and record companies were going cheap.

Looking back, it's hard to believe that this period of near-collapse coincided with some of the greatest artistic breakthroughs of the century. Black music in several styles quickly became the dominant popular music in America, first with ragtime, and then, just after World War I, with jazz.

Columbia's role as a jazz leader dates back almost to the beginnings of the genre, with recordings by King Oliver, Fletcher Henderson and other bands, all of them soon to be overshadowed by a young trumpeter who recorded Columbia sessions with both Oliver and Henderson—Louis Armstrong. Armstrong's first recordings as a band leader were made for Okeh Records, the first major "race" label, which was acquired by Louis Sterling and Columbia in 1926. (Armstrong went on to record extensively for Columbia.)

Okeh had also launched the other great black music trend of the Twenties with a record called "Crazy Blues" by Mamie Smith. As sales of blues records began to rival those of jazz, Columbia signed the first great blues star, Bessie Smith, in 1933. Smith's vocals, often backed only by Henderson on piano, came to characterize the Roaring Twenties and the Depression that followed, as much as did Armstrong's trumpet.

Those same years saw the first major technical advance in recordings since the beginning of the century, and once again a Columbia record led the way. The Western Electric Company perfected a method of electrical recording that not only revolutionized the music industry but also made talking pictures possible. No longer did singers have to shout into acoustic recording horns; symphony orchestras could finally sound orchestral on record. The first commercial electrical recording, a version of "Adeste Fidelis" by 850 members of the Associated Glee Clubs of America leading an audience of 4000 at the Metropolitan Opera House in New York, appeared on the Columbia label in 1925.

None of these events, however, could really combat the effects of the Depression. U.S. record sales, which had topped 104 million units in 1927, fell to 6 million in 1932. Grigsby-Grunow, itself in bankruptcy, sold the entire Columbia operation for \$70,500 in 1934. Nine years earlier, Louis Sterling had paid two and a half million dollars for the same assets.

Columbia's newest owner was the American Record Corporation, an offshoot of the Scranton (Pa.) Button Works. ARC had also recently swallowed another important Twenties label, Brunswick. This new combine continued to record important artists, most prominently—at least in retrospect—a "Delta blues" singer and writer named Robert Johnson.

But the company still struggled economically, to the point that it cut back on its own recording activities and relied on imports from Europe for a flow of releases. Once again, though, a financial "angel" appeared in the person of William S. Paley, founder of the Columbia Broadcasting System.

# CBS RECORDS







Paley and Columbia had done business as far back as the Twenties; now, in 1938, he was prepared to buy ARC/Columbia/Brunswick for a still astoundingly low \$700,000. Moreover, Paley believed he had found an executive who could turn the business around: Edward Wallerstein, from RCA Victor.

The company's—and the industry's—return to prosperity had a lot to do with business decisions, primarily involving cutting the price of records and phonographs, but there was also an artistic stimulus: the Swing Era had begun, and an ARC/Columbia jazz talent scout named John Hammond was right in the middle of it.

Throughout the century, the matter of white musicians interpreting (and cashing in on) black music has been one of the industry's touchiest issues. There were successful black swing bands—Count Basie's, Duke Ellington's, Jimmie Lunceford's—well before the swing "craze" began, but it was unquestionably white bands—primarily Benny Goodman's—who created the music's soaring popularity with white audiences.

With Hammond's musical judgment and CBS's backing, Columbia enjoyed the best of both worlds, signing Basie, Goodman, Ellington and many others and rapidly reestablishing the company as a leading creative force in the music industry. But Hammond, a civil rights activist throughout his life, also used the music's popularity to achieve a larger goal.

The "From Spirituals to Swing" concerts at Carnegie Hall in 1938, which came together under Hammond's leadership, not only were one of the supreme moments in American music, they also forced the industry and the public to confront the contradictions of integrated music in a segregated world. For the first time, the all-white Goodman band performed on the nation's most prestigious stage with Basie, Teddy Wilson, Lester Young, and other leading black jazz artists. In music, if not in American society at large, a corner had been turned.

Columbia's leadership in big-band swing put the company in excellent position to take advantage of the next wave in popular music. With the emergence of Bing Crosby in the Thirties, band singers slowly began to dominate the bands. The real breakthrough came with a young veteran of the Tommy Dorsey orchestra, Frank Sinatra.

Sinatra's early years as a solo star now seem engulfed by the pop idolatry that surrounded him in the early Forties, but he also made a decade of memorable recordings on the Columbia label, including many of the songs most closely identified with him. Columbia went on to record many of the most prominent pop singers of the era, including Tony Bennett, Doris Day and Jo Stafford.

Like the rest of the industry, Columbia endured, barely, the two key business crises of the World War II years: a shortage of shellac, then an essential ingredient in the manufacture of 78 r.p.m. records; and a two-year strike by the American Federation of Musicians. The shellac shortage, at least, had the positive effect of forcing record companies to experiment with plastics, which would figure crucially in Columbia's most famous technological coup.

When Wallerstein was with RCA Victor, the company developed and introduced (in 1931) a long-playing record that had not succeeded, owing to a combination of high price and poor sound quality. Wallerstein had never lost interest in the LP, however, and beginning in 1944, CBS engineers under the direction of Peter Goldmark concentrated on the project.

In 1948, Columbia introduced a 33 $\frac{1}{3}$  r.p.m. microgroove record that held 23 minutes of music per side; 40 years later, the LP remains a bulwark of the music industry. Just as the first LPs were reaching the public, recording studios also began the changeover to magnetic tape, a German innovation that replaced the direct-to-disc method and laid the foundation for modern multi-track recording.

Both these developments fit perfectly with Columbia's repertoire. Most symphonies could now fit on one record, and for a decade Wallerstein had been relentlessly signing American symphony orchestras, including the New York, Chicago and Cleveland. Columbia Masterworks now took over the premier position in classical recordings that had been held by RCA Victor for most of the century.

Equally well-suited to the roominess of the LP were the classic Broadway musicals that now came to dominate American popular music. Spurred by a young executive named Goddard Lieberson, Columbia began a series of Broadway recordings that stretches from *South Pacific* to *My Fair Lady* to *West Side Story* to *A Chorus Line*, and has become a permanent part of our national music heritage.

The company's most telling business development of the period was the founding, in 1955, of the Columbia Record Club, under the direction first of Norman Adler and later of Neil Keating. What is now the largest negative-option direct mail operation in the world has steadily expanded its offerings to include releases by most major labels, and today ships LPs, tapes, compact discs and home video products to its members.

Through the Fifties and beyond, now under Lieberson's dynamic leadership, Columbia Records produced recordings in nearly every style of music: brilliant jazz by the trumpeter Miles Davis and many others; pop hits by singers from Johnny Mathis to Patti Page to a very young Aretha Franklin; gospel classics by Mahalia Jackson; the TV phenomenon of *Sing Along with Mitch* (Miller, then Columbia's A&R chief); and finally, in 1962, a sensational new Broadway star named Barbra Streisand. The only boat Columbia missed, however, was a big one: rock and roll.

In retrospect, Columbia's real entry into rock began in 1962 when



John Hammond (himself no great fan of rock and roll) disregarded everyone else's opinion and signed a folksinger from Hibbing, Minnesota who called himself Bob Dylan. Dylan's songs first became the anthems of the civil rights movement of the Sixties, then were adopted as standards by a new generation of rock artists.

Slowly, reluctantly, Lieberson edged Columbia into what was being called "folk-rock," with new artists like Simon & Garfunkel and the Byrds. For "real" rock and roll, the company turned to England and to a relatively new CBS label, Epic, which had come into being in the early Fifties as a home for budget classical releases. With the Dave Clark Five, the Hollies and Donovan, Epic scored many of the company's biggest chart hits beginning in 1964. Most important for the history of rock, Epic also recorded another English band, the Yardbirds, whose members included Eric Clapton, Jeff Beck and Jimmy Page, and who were the real fathers of the guitar-based rock of the next 20 years.

By 1966, in what amounted to an acknowledgment that rock was here to stay, Columbia had appointed a new president, Clive Davis, who quickly made up for the company's past reticence toward rock. As the focus of the rock scene shifted from England to San Francisco, Columbia signed Big Brother & the Holding Company (with Janis Joplin) and Santana; Epic signed a groundbreaking, interracial R&B/rock fusion band called Sly & the Family Stone. Before the decade was out, the company under Davis's aegis had also signed a couple of big-band/rock experiments called Blood, Sweat & Tears and the Chicago Transit Authority, and brought in stars who had come to prominence on other labels, including Neil Diamond and Pink Floyd.

Throughout the Sixties, CBS Records also built its reputation in another rapidly changing field of music: country. The Columbia tradition in what had included "cowboy," "hillbilly" and "western swing" music dates back to Roy Rogers, Bob Wills, Bill Monroe and Flatt & Scruggs, among many others. But as country began to reach a much wider audience, Columbia and Epic expanded their presence in Nashville with a series of major signings, including Johnny Horton, Jimmy Dean, Johnny Cash, Marty Robbins, Tammy Wynette and George Jones.

In 1975, following Davis's resignation and a brief return by Goddard Lieberson, the presidency of the CBS/Records Group was assumed by Walter R. Yetnikoff, who like Davis had begun his career with the company as a CBS staff attorney. Yetnikoff's tenure has been marked by the company's continuing expansion into new businesses and new markets; as by the development to unprecedented heights of superstars as varied as Michael Jackson, Willie Nelson, Bruce Springsteen and Billy Joel; and by the ongoing search for ways to find and nurture new talent within the context of the world's largest record company.

Led by Yetnikoff, CBS has achieved a series of firsts in the industry, among them: the first record company to pass one billion dollars in annual sales; the first record company to establish a music video operation and fully develop the medium's marketing potential; the first record company—in partnership with Sony—to open a U.S. compact disc plant.

The company's greatest growth in recent years has come overseas. Beginning in the Sixties under Lieberson's supervision, the vision of a CBS Records International executive, Harvey Schein, transformed CRI from an outlet for U.S. recordings into a global network of music sources, a process that expanded during Yetnikoff's tenure as CRI president in the early Seventies. CRI now focuses on developing artists who combine local popularity with worldwide appeal; many, including George Michael, Julio Iglesias and Miami Sound Machine, have become superstars in the U.S. as well. CRI's 20-year joint venture with Sony in Japan has produced that country's leading record company.

Sifting through a century of recorded-music history, one can't help being struck by the repetitions and the cycles of the music and the industry. First opera and now Broadway recordings that began as "popular" music have taken their place as "classics"; the threat to records posed by the introduction of radio in the Twenties is repeated in the Eighties, somewhat comically, by the introduction of videogames.

And more: today's competition among LPs, cassettes and compact discs reflects the turn-of-the-century battle between discs and cylinders. In fact, if the history of music and technology suggests one axiom, it's that there has always been something new on the horizon, and there probably always will be.

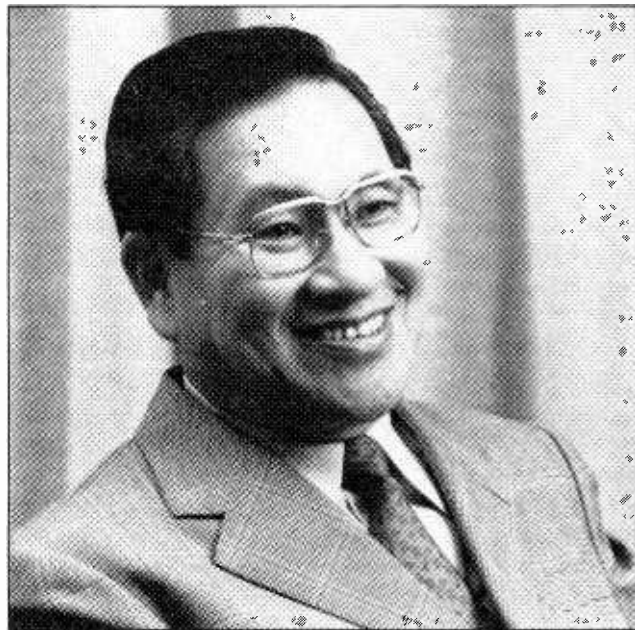
The constant, throughout the 101 years of CBS Records, has not been how the music is delivered, but the music itself. Artistry sells records; the quest for artistry ultimately drives all the activities of even the biggest record company. Now as in the past, CBS Records Inc. pursues that quest. ACKNOWLEDGMENTS: Along with many CBS Records sources, two books provided information for this article: Roland Gelatt's *The Fabulous Phonograph* (Lippincott, 1954) and Read and Welch's *From Tin Foil to Stereo* (Sams, 1959). CREDITS: Articles for this special section were written by Peter Keepnews, Marc Kirkeby, Arthur Levy, Robert K. Oermann, Andy Schwartz and Adam White. The section was designed by Stacy Drummond, with photo research by Josephine Mangiaracina. Production/Art by Louise Kaufman, Dick O'Brien, Tony DiMiceli, Ellen Kirouac, Ken Kochman and Petrea Macdonald.



Norio Ohga, President of Sony Corporation, is certainly no newcomer to the field of music or the recording industry. He studied classical music at the prestigious Tokyo National University of Fine Arts and Music, and later at Kunst Universität in Berlin. It was this training that first brought him to Sony Corporation, as a consultant to the company on ways to improve the musical reproduction quality of its early line of tape recorders. He has been involved in the "recording" field ever since.

As the first Managing Director of CBS/Sony Records, the company's Japanese joint venture with CBS Inc., he guided CBS/Sony's growth into Japan's preeminent record company. At CBS/Sony Records, and now at Sony Corporation, where he is also Chief Operating Officer, he has stressed the need to develop personnel and individual ideas in much the same way that a conductor guides an orchestra, bringing out the talents of each member to contribute to the goals of the entire organization.

Since January 1988, Norio Ohga and Sony have taken on the challenge of another, very musical "orchestra," CBS Records, of which he is now Chairman of the Board.



**Q:** How long have you worked in the record industry?

**A:** I have been involved in the industry since we began discussions with CBS in 1967 to form the joint venture CBS/Sony Records. In 1968, CBS/Sony Records was inaugurated as the first US-Japan joint venture in the record business. From that time forward, it has enjoyed great success, becoming the largest recording company in Japan, as well as one of the world's most profitable.

**Q:** What has CBS/Sony done in Japan to become so successful?

**A:** Well, first, the key to success is people: hiring good people, and providing them with an environment that is challenging and encouraging. Sustaining morale is very important in this business, as are strong human relationships.

Along these lines, we have also worked hard at developing artists ourselves. We do not entice artists away from other companies; rather, we identify and create talent from the beginning. We have also created markets that did not exist previously. For example, in Japan, the genre of youth-

N  
O  
R  
I  
O

O

H  
G  
A

RE-CREATING

T  
H  
E  
M  
A  
R  
K  
E  
T

oriented pop singers was originally conceived and developed by CBS/Sony to bring young people into the record market. It has since turned into one of the largest single music-market segments in Japan.

**Q:** Is this "market creation" philosophy an idea taken from Sony?

**A:** I would have to say so. We created the transistor radio market, and more recently we have created the home VCR market and the "Walkman" lifestyle worldwide. CBS/Sony was also the first company to market the compact disc and the recently introduced CD single in Japan (called CD3 in the United States).

**Q:** Your enthusiasm for classical music is well known. How does this genre figure into a modern record company?

**A:** Classical music is very important to record companies, because it sets a tone and standard for quality. Though it may not be as visible as pop or rock music, the high standard it sets and the image it defines have a very strong impact on our business.

**Q:** Does this mean that you will continue to promote classical music?

**A:** Certainly, but not only in the conventional way. I would like to develop a "new wave" of classical music for the future, which will blend traditional stylings with innovative approaches.

**Q:** Can you give us any examples?

**A:** CBS Records has just inaugurated a new record label called Sony Records, which will focus on a new breed of quality artists and recordings that cut across all genres. It will also promote major musical undertakings such as this "new wave" of classical music.

**Q:** What led to Sony's decision to purchase CBS Records?

**A:** First, our longstanding cooperative relationship with CBS Records gave us experience and insight into the organization

and the recording business overall. Given CBS Records' position as a world leader in its field, Sony was very keen on bringing it together with our electronics business, as the synergy such a hardware/software combination could provide would be vital to the future growth and goals of Sony.

**Q:** What do you mean by "synergy"?

**A:** By combining a world leader in software with a leader in hardware, we could create an organization in which each side could be enhanced by the other. One example would be the introduction earlier this year of the D-88 Pocket Discman, dedicated to the eight cm (three-inch) CD single. We were able to introduce this new product at the NARM Convention this year, the first-ever hardware introduction at a software event. This stimulated enthusiasm among record companies and merchandisers, which has led to the D-88's smooth and successful launch and the industry support for the CD Single format which has followed.

**Q:** What is your outlook for

the future of CBS Records?

**A:** As 1988 marks not only the 101st anniversary of CBS Records but also the 20th anniversary of CBS/Sony in Japan, I see a future where CBS Records can enjoy greater opportunities to enhance its business and stature within the worldwide recording industry.

Because it is now a "stand-alone" company, rather than a division of a diversified entertainment company, CBS Records will be able to put increased emphasis on individual creativity and responsibility. This will allow them the freedom to react faster to the changing market, and to concentrate on making decisions that are based strictly on their impact to the record company. One example would be the ability now to market prerecorded music videos, something they were unable to do before because of CBS's involvement with 20th Century-Fox. Now, as an autonomous operation, CBS Records can pursue a variety of music markets more aggressively and independently.

I am very optimistic about the next century for CBS Records, and Sony as well. I feel we will all discover greater opportunities to enhance an organization in which individual expertise and talents can blend to create a shared vision where both software and hardware can benefit each other.

CONGRATULATIONS AND BEST WISHES  
TO CBS RECORDS FOR ONE HUNDRED  
AND ONE YEARS OF MUSIC MAKING.  
MAY THE NEXT CENTURY BE AS EXCITING.



*Akio Morita*

Akio Morita  
Chairman and CEO  
Sony Corporation



As CBS Records moves into its second century, Columbia Records maintains its position as the world's number one record label.

Among the roster of Columbia acts whose careers span more than a decade with CBS are Leonard Cohen, Ray Conniff, Neil Diamond, Bob Dylan, Earth, Wind & Fire, Art Garfunkel, Herbie Hancock, Julio Iglesias, Billy Joel, Journey, Judas Priest, Ramsey Lewis, Kenny Loggins, Johnny Mathis, Eddie Money, Willie Nelson, Laura Nyro, Pink Floyd, Santana, Boz Scaggs, Bruce Springsteen, Barbra Streisand, James Taylor, Toto, and Weather Report.

"The amazing thing," says Bob Sherwood, Senior Vice President, Marketing, "is that almost all of these artists have had all their music on Columbia Records. It is a continuing challenge to adapt our marketing elements to their sometimes subtle and frequently dramatic shifts in creativity. The artists that continue to grow and the constant input of the brand new innovators gives us excitement and a vitality that cannot be duplicated."

In one of its most successful years ever, the label continued to win gold and platinum awards with an astonishing array of new and established acts in 1988. Some highlights:

- At nearly seven and a half million units, George Michael's first solo album, *Faith*, became the longest-running #1 LP since *Thriller* as a result of six top-charted crossover singles: "I Want Your Sex," "Faith," "Father Figure," "One More Try," "Monkey," and "Kissing A Fool."

- Bruce Springsteen became the only artist in the last 10 years with four #1 LPs, as the triple-platinum *Tunnel of Love* yielded three hits: "Brilliant Disguise," "Tunnel of Love," and "One Step Up." 1989 brings a new solo LP from E Street Band saxophonist Clarence Clemons; guitarist Nils Lofgren, and the debut of singer-guitarist Patti Scialfa.

- Billy Joel became the first American pop star to bring a fully-staged show to the Soviet Union, documented on an RIAA gold double-LP, *KOHUEPT*, and an apropos live single, the Beatles' "Back In the USSR."

- *The Hardline According To Terence Trent D'Arby* hit RIAA double-platinum with three top-charted Pop/R&B crossover singles—"Wishing Well," "Sign Your Name," and "Dance Little Sister."

- Pink Floyd's first studio LP in over four years was the multi-platinum *A Momentary Lapse of Reason*. The band's first concert tour in eight years is now the subject of a live double-album set for release this month; to be followed by their first long-form video in 1988.

- Barbra Streisand collected a Grammy award and triple-platinum sales for *The Broadway Album*. One Voice followed, her first live LP in 20 years (issued in conjunction with an HBO special), and her 12th consecutive RIAA platinum million-seller. *Till I Loved You*, her first studio album in three years, features the title tune single (the love theme from *Goya*), a duet with Don Johnson.



A tradition of commitment and history consistently sets one record company apart

from the rest. Today, an artist whose career is just beginning at Columbia stands alongside the definitive catalog of popular music in the 20th century.

"There is a tradition at Columbia Records," says Senior Vice President of A&R Mickey Eichner, "in its recognition of special artists and the contributions they can make to the label. We are dedicated and completely committed to the signing of exciting new talent and the development of long-term careers."

*Folkways: A Vision Shared—A Tribute to Woody Guthrie and Leadbelly* exemplifies this tradition at work. Recording commenced with Bob Dylan and Bruce Springsteen, then grew to include Willie Nelson, U2, John Mellencamp, Taj Mahal, Arlo Guthrie, Pete Seeger, even Brian Wilson. Bridging the gap between so many generations, members of Fishbone joined Little Richard on Leadbelly's "Rock Island Line." The all-star tribute then took on multi-media proportions, turning into a Showtime cable TV special and, ultimately, a CMV home video.

Dealing with what has to be the industry's widest spectrum of recordings, the strategy of pinpointing an artist's audience—and then expanding it past the limits of imagination—is all-important.

Pangs of teen yearning by New Kids On the Block in "Please Don't Go Girl," thrive alongside the motherly concern of Cheryl "Pepsi" Riley in "Thanks For My Child," and the 'rhinestone rock' of Bootsy Collins' "Party On Plastic." Martika (of Disney Channel's "Kids Inc.") proves herself as a singer and songwriter with "More Than You Know." And Napua's Polynesian-tinged Texas blues-pop is also part of the mix.

The emergence of such a wide variety of new acts and the geographical areas they represent is another indication of Columbia's scope: Cock Robin from Los Angeles, New Jersey's John Eddie, Texas-based Omar and the Howlers, Canada's Dan Hill, the Outfield from London, a never-ending flow of talent from Australia, and from the Soviet Union, Boris Grebenshikov. Somewhere out there: new albums in 1989 by Mick

CBS-6



Wave/Cutting Edge music has left an indelible impression at Columbia, and remains challenging as ever. Gaining exposure for alternative music in the press, in-store, on radio, TV and onstage can still be a battle. But there are many successes:

- Midnight Oil's five-year tenure at Columbia paid off with a #1 AOR single, "Beds Are Burning," and RIAA platinum for the Australian band's current album, *Diesel and Dust*, now in its 10th charted month.

- The spaghetti-western, beat-box rhythms of Big Audio Dynamite's third album, *Tighten Up Vol. '88*, once again took the band to #1 on every alternative chart, detonated by the summer '88 street theme, "Just Play Music!"

- The Psychedelic Furs' "All That Money Wants," the one newly-recorded track from their anthology album *All Of This and Nothing*, hit #1 on *Billboard's* Modern Rock Tracks chart for a month this fall.

- The Bangles' landmark '80s singles—"Manic Monday," the #1 "Walk Like An Egyptian" (both from the 2 million-plus *Different Light* album), and "Hazy Shade of Winter" (*Less Than Zero*)—are followed by "In Your Room," from their third Columbia album *Everything*.

- The frenzy, anarchy, humor and surprise of Fishbone can be heard on *Truth and Soul*, their second album, featuring the single "Freddie's Dead" (from 1972's "Superfly"), Curtis Mayfield's granddaddy of anti-drug songs, and the stupefying "Slow Bus Movin' (Howard Beach Party)."

The range of new music is certainly broader at Columbia than any other label, from the sophisticated British R&B of Paul Young and Alison Moyet, to the urban reggae of Jimmy Cliff and the uncategorizable country-rock of T Bone Burnett. From England, the worldly-wise story songs of Ricky Ross and Deacon Blue are developed alongside the smooth new approach to soul taken by the Pasadenas.

An arrangement with Rough Trade Records brought Shelleyan Orphan, Easterhouse, and the manic poetry of Rolo McGinty and the Woodentops to America. Zouk music by Kassav' and the French Antilles, the West Coast-via-Chapel Hill fusion of Parthenon Huxley, Godzilla-inspired techno-rock from Wild—tomorrow's music has to start someplace.

Jazz has always been the cornerstone of Columbia. Today, Arthur Blythe, Herbie Hancock, Hubert Laws, Ramsey Lewis, Jean-Luc Ponty, Grover Washington Jr., and Joe Zawinul of Weather Report head a

Jagger and the Rolling Stones, Roger Waters, and Loverboy's Paul Dean.

On the distaff side, no record label can claim the resources of Columbia's roster of female vocalists. Darlene Love and Dolly Parton are legends in their own right, while Holly Knight, Patty Smyth, and Bonnie Tyler are legends in the making.

For an experienced pop artist like Michael Bolton, celebrating the memory of Otis Redding on a 20th anniversary version of "(Sittin' On) The Dock of the Bay," and witnessing R&B radio reaching out to embrace him, is the thrill of a lifetime.

The challenge of developing new directions for established acts while bringing new artists into the mainstream requires an incredible sense of timing. Witness the perennial resurgence of heavy metal at the top of the charts and its effect on Britny Fox. The Philadelphia-based band was poised for quick takeoff, and "Long Way To Love" shot their debut album to six-figure sales within days of its release.

At one end of the metal spectrum, Blue Oyster Cult completed the long-awaited saga of *Imaginos* after six years of work, while Judas Priest embarked on the biggest North American tour of its career, in support of the band's RIAA gold 13th album, *Ram It Down*. At the other end, Roughhouse arrived on the strength of an independently-released album that earned the Philadelphia band a solid reputation in knowledgeable headbanger quarters. Their newly-recorded major label debut signaled another metal monster to be reckoned with.

Philly is not only home for the multi-platinum Hooters, but also Tommy Conwell and the Young Rumlbers, dubbed "the new champ" by George Thorogood in the *Boston Globe*. Conwell has just wrapped up a 2-month headlining U.S. tour in support of his debut Columbia album, *Rumble*, and its first single, "I'm Not Your Man."

The popular rise of New



thriving roster that attracts many established artists at the height of their careers, as Tony Bennett and Nancy Wilson can attest. New artists to listen for include 17-year-old organist Joe DeFrancisco, now being showcased in Miles Davis' touring band; and vibist Monte Croft, a protege of Milt Jackson.

Considerable attention is paid to eight-time Grammy winner Wynton Marsalis and his 14-album catalog of jazz and classical best-sellers. His brother Branford continues to grow via his own LPs as a leader, a well-received series of movie roles, and his participation in the touring and recording band of Sting over the last three years. In addition to the Marsalises, New Orleans has been the training ground for 20-year-old pianist Harry Connick Jr., flutist Kent Jordan, and the duo of Donald Harrison and Terence Blanchard.

Columbia has made big noise with several new musician/composers, each bringing a unique voice to the label. Multi-talented keyboardist/percussionist Eleanor Academia and soprano saxophonist Jane Ira Bloom have both benefited from their association with the label, along with tenor saxophonist Kirk Whalum, drummer Steve Smith and Vital Information, the all-star Gadd Gang and bassist Eddie Gomez. As the New Age movement grows, Columbia responds with new albums from Full Circle, an award-winning group making waves out of Boston; and Chris Spheeris, whose ideas are already shaping the genre.

Looking abroad, Brazil provided Columbia with new recordings by Milton Nascimento, Amar Simone, and Djavan. And Americans recently found out why singer Kimiko Itoh is Japan's #1 Jazz Vocalist, when Columbia sponsored "East Meets West" at the Bottom Line in New York City, integrating more than a dozen U.S. and Japanese acts over the course of the six night marathon.

In contrast with Columbia's involvement on the contemporary scene is the critically hailed Jazz Masterpieces series. Now moving into its third successful year, the series boasts nearly sixty albums that chronicle everything that's happened in jazz for over fifty years.

Columbia's love affair with black music reveals a diversity of expression at the Urban Contemporary level that is no less exciting than its Pop counterpart. From the silky balladeering of Gregory Abbott's

massive hit "Shake You Down" and Regina Belle's "Show Me the Way," to the infectious groove of Deniece Williams' "I Can't Wait"—Columbia is the number one Black Music label.

"We work harder than anyone," says Senior Vice President of Black Music Marketing Ruben Rodriguez. "We're a big company but we take it to the streets with one-on-one relationships at radio, retail, clubs and the media. And we exchange ideas with every department at the label. The best staff in the business, the necessary tools to make it happen, artists who respond to our needs, and total commitment to black music on behalf of the whole company—that's what makes Columbia special."

The *Billboard* Black Singles chart has witnessed a steady run of Columbia acts making it to the top spots since late '87, including the major crossover stories of George Michael and Terence Trent D'Arby. But that's only part of the story:

- Lisa Lisa and Cult Jam scored consecutive #1 Pop/R&B crossover hits for "Head To Toe" and "Lost In Emotion." Two more top 10 R&B singles, "Someone To Love Me For Me" and "Everything



# COLUMBIA



continued to 54

# CBS AND RICKY SKAGGS. THROUGH THE YEARS.

## 1982

- A.) Establishes traditional movement in country music, with four consecutive Number one singles.
- B.) Induction as the youngest member of the Grand Ole Opry.
- C.) Winner of the Country Music Association's "Horizon Award."

## 1983

- D.) Billboard magazine "Artist of the Year"
- E.) First two CBS/Epic LP releases reach gold certification, both in the U.S. and Canada.
- F.) Winner of Music City News "Star of Tomorrow."

## 1984

- G.) Record sales approach the 2 million mark. Ricky and CBS/Epic celebrate a third gold album!
- H.) Grammy award for "Best Country Instrumental Performance."
- I.) Six Country Music Association nominations: Single of the Year • Album of the Year • Male Vocalist of the Year • Entertainer of the Year • Video of the Year • Instrumental Group of the Year

## 1985

- J.) Completed two historic tours of Europe, including three sold-out shows in London. The first tour culminated with the recording of the "Live In London" album and filming of a home videocassette.
- K.) Selected as the Country Music Association's "Entertainer of the Year."
- L.) Played two sold-out shows at New York's Bottom Line to wide-spread critical acclaim.

## 1986

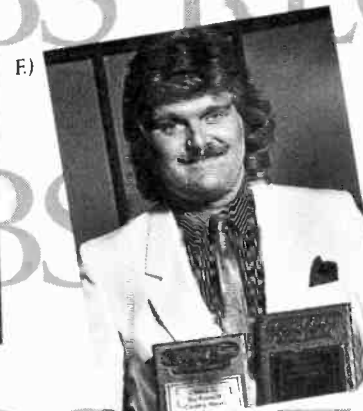
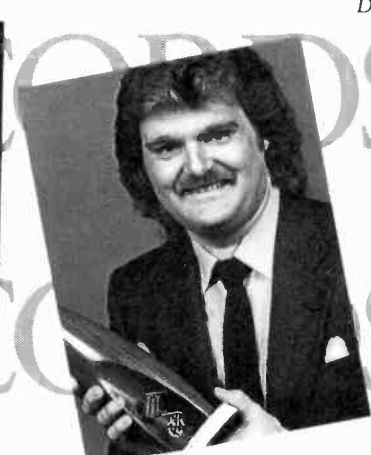
- M.) Selected as the "Most Popular International Solo Act" by England's Country Music Round-Up publication.
- N.) Performs with gospel/pop star, Amy Grant, on the 20th annual CMA awards.
- O.) Television appearances on "Late Night With David Letterman" and "The Late Show starring Joan Rivers."

## 1987

- P.) Ricky Skaggs Band wins "Touring Band of the Year" award an unprecedented fifth year from the Academy of Country Music.
- Q.) Shares "Duo of the Year" honors from the Country Music Association with wife, Sharon White.
- R.) Presented the Edison Award (Holland) for "Best Country LP"
- S.) At her request, performs for her Royal Highness, Princess Anne, on her first trip to Nashville.

## 1988

- T.) Nominated as "Favorite Entertainer" and "Favorite Male Vocalist" by the TNN Viewers Choice Awards.
- U.) Winner of Music City News "Instrumentalist of the Year."
- V.) Produces album for label-mate, Dolly Parton.



THE CBS/SKAGGS FAMILY HAS WORKED TOGETHER EVERY STEP OF THE WAY, AND WE'VE ONLY JUST BEGUN.

Management: RICKY SKAGGS ENTERPRISES • (615) 255-4563



## CHARTING THE FUTURE

Walter Yetnikoff, President and CEO of CBS Records Inc., was President of the CBS/Records Group and a Vice President of CBS Inc. from 1975 through 1987. He was previously President of CBS Records International from 1971 to 1975. Under his leadership, CBS Records has grown into the largest and most diversified recorded-music company in the world, and he has been directly involved in developing the careers of such superstars as Michael Jackson, Bruce Springsteen, Barbra Streisand, Billy Joel and Mick Jagger.

**Q:** What's been the impact of the sale of CBS Records to Sony?

**A:** As I've said before, it's nice to be wanted again. From the point of view of the people of this company, the impact has been sensational. Aside from getting away from CBS Inc. and that whole negative thing, Sony's just a great company to be associated with. We're with a bunch of guys who are familiar with how a record company works, because they have one of the best record companies in the world in CBS/Sony in Japan. They're very sensitive to the artists: any artist who's come back from Japan, Cyndi Lauper or whoever, has been ecstatic about the way they've been treated. They're not afraid to invest in the future. They can give us a lot of help in technical matters, manufacturing and so on. I think the state of the record company is much healthier than it was a year ago. We're refurbishing the domestic company somewhat, in terms of new people and new styles, and we're breaking a bunch of new artists. This is the most people-intensive business there is, next to prostitution, and right now, the attitudes and the enthusiasm of the people here are much more positive than a year ago. It all bodes well.

**Q:** Are there Sony-related changes in the company on the way?

**A:** Only in the good sense. There's greater contact with Sony in the fiscal and administrative area, but that's to be expected. Sony is very interested in the software end of this business, because it ties in with their hardware-related company. Their attitude is, they want more software. So there might be additional acquisitions in the future.

**Q:** Would you care to comment on your recent choice of Tommy Mottola as President of CBS Records in the United States?

**A:** In my generation, a lot of executives came up through the legal side, or climbed the corporate ladder. Obviously there are exceptions—Ahmet Ertegun, Jerry Moss—but I think in the future the trend will be more to looking to outside entrepreneurs for executive talent, management being a good example of the entrepreneurial ranks. And that's Tommy Mottola. I think one of the more interesting facts about Tommy is that he's extremely smart—he's hidden that from the world until recently.

**Q:** How's business at the company's two other Divisions, CBS Records International and Columbia House?

**A:** Both are going over the moon. CRI is coining money; the results are just staggering. Let me give you one example: Michael Jackson's *Bad* album has outsold *Thriller* in most foreign territories. England will sell three million copies of *Bad*. Beyond their present success, we're also looking at other ventures with CRI. In Spain, for example, we're going into a retailing venture.

At Columbia House, both the CD Club and the Home Video Club are explosive. The CD Club is a more obvious development, as an extension of the Record and Tape operation, but the Home Video Club is attracting a whole new membership.

**Q:** What do you see as the biggest challenges or problems facing the music industry?

**A:** People talk about DAT, but I'm hopeful that a resolution will be found to allow the introduction of DAT industry-wide, with the necessary copyright protection for the songwriters, the record companies, and the music publishers. It's an excellent technology—the problem is, it's too good.

The most serious problem we may have is the economy. In an election year, you expect the economy to be relatively stable. In a post-election year, you don't know what's going to happen.

**Q:** Are we better insulated against a recession than we were a decade ago?

**A:** As an industry, no, we aren't, in my opinion. Years ago, a lot of us used to think that music was like liquor: if times are good, people will want booze; if times are bad, people will also want booze. Having lived through a number of up and down cycles, I don't believe that's true for this industry. Actually, I think this industry is one of the leading indicators of a recession. We go into a recessionary trend prior to the country as a whole. We also come out of it quicker. Music is not a luxury item, it's almost a necessity, it's all-pervasive. But you don't have to buy records to get music. You can make tapes, you can listen to the radio...I'm afraid that during a real economic downturn, people will look at music on records as a luxury item.

As a company, though, we're trimmer, leaner, younger and more efficient than we were the last time around, in the 1979–81 period, and therefore we're better suited to withstand this sort of thing. Also, we've learned a lot of lessons from that period. The last time we had an economic downturn, we had just come out of an explosive-growth situation where the object was just to play the game aggressively. Then you also had the drain of consumers' money and time into videogames, and strangely, at the same time the music also got a little boring. I don't mean across the board, there are always interesting things going on. But the disco phase passed very quickly, and there just weren't enough interesting new things to replace it. Today, we're still aggressive, but we've learned to play the game better. And I think there are a lot more exciting things going on. But we're not totally insulated. Nobody is.

**Q:** What's exciting to you in music today?

**A:** What's exciting is the variety, the eclecticism of what's coming out. If you look at the charts, you'd have to say, heavy metal is it, but that doesn't explain Tracy Chapman.

## W A L T E R

The charts seem to change very rapidly, a lot of new acts are breaking. You can't pick a single trend that's happening.

**Q:** Can today's broadcast media respond to alternative music?

**A:** You know, when Led Zeppelin came out, they were new and they were different, and the media and the critics hated Led Zeppelin. They never got a good review. But never. And no airplay, either. And yet the public liked them, despite what the media said. Until finally, some stations started to play them. So the answer is, there has to be a way for the media to expose these new artists. People in the record business are always talking about the narrowness and the limiting nature of formats—radio formats, the MTV format...For twenty years people have been saying the same thing. And nevertheless we seem to survive it. If the public likes it, there's going to be an outlet for it.

**Q:** How would you assess the future of music video?

**A:** With the exception of "The Making Michael Jackson's *Thriller*," music videos have not had spectacular sales. Not that some of our artists haven't done well; they just haven't done as well as I would have liked. I can't prove this, but I'm getting the sense that this is going to change, that people are going to start buying more music video products, long-forms, compilations, whatever. It's already started in Japan, where I'm told music video sales account for 25 percent of the entire music business—an amazing amount, especially compared to what we're doing here, which is a minuscule fraction of the total. Whether this comes about through some new form of technology, or through CDV, or through the way we're doing it now, I can't say, but I feel we're on the breaking point. We'll have a lot of new things coming in the next year, Michael Jackson, Bruce Springsteen...Maybe that'll kick it off.

**Q:** Will you be producing more movies?

**A:** Not in an individual sense. Maybe in a corporate sense. I just don't have time right now.

**Q:** What are you proudest of in the last few years?

**A:** That I survived. That in itself. I mean, there's been a lot of upheaval.

**Q:** Are you a happy guy these days?

**A:** Being so ethnically Jewish, I don't think I could ever be "happy" because if things get too good, I worry about *that*. There was a guy who ran Columbia Records in the Seventies named Irwin Segelstein, who was Jewish the way I am, and he once said to me, "Do you know what the Jewish theory of entitlement is?" I said no. He said, "You're not entitled." So I don't know if I can exist in some ongoing quasi-euphoric state, but I'm certainly a lot happier than I was a year ago. I've always cared; I think I care more now. If you don't care about it, you're crazy to be in this business.

I think we have some adventures, some excitement, and some turning each other on to look forward to. I hate to use clichés like "magic," but I think the magic's being shined up again. Everything has an optimistic glow about it. This may be the most exciting time since I've been here.

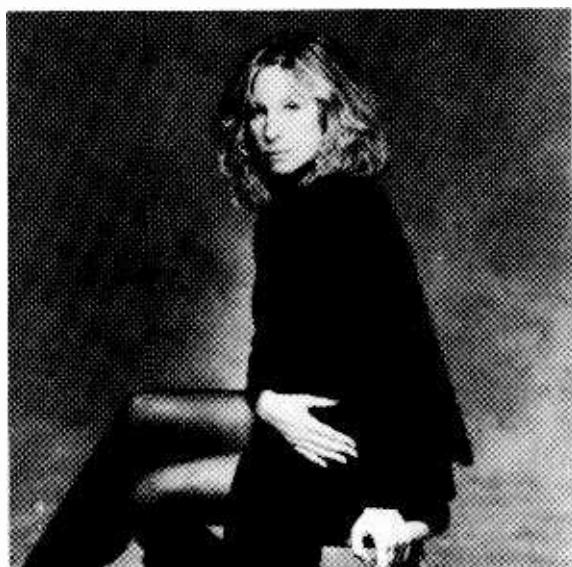
# YETNIKOFF

To all my friends at CBS—

תודה רבה לרשת CBS

המשך יחד עם הרשת (אנא)

אורי גוטליב



Love,  
פרטרה

At the close of its most successful decade, the Epic, Portrait, and CBS Associated Labels group faces the Nineties with confidence and pride.

"Today's EPA is home to some of the real superstars of modern music," says Senior Vice-President and General Manager David Glew, "and they're here to stay. But we're not going to rest on our laurels—we're still growing, still building. EPA's recent track record shows that we can scout, nurture, and break new acts with consistent results. And these are artists of exceptional quality and long-term commercial potential."

There's no greater proof of this ability than the record-breaking success of Michael Jackson, and any overview of the EPA labels must begin with this universally popular performer. It seems safe to predict that *Thriller's* 33-million worldwide sales record will not be topped in this century; indeed, it seems the only artist capable of such a feat would be Michael Jackson himself.

Since its release on August 31, 1987, Michael Jackson's *Bad* has sold more than 17 million copies worldwide, including over 6 million in the U.S., and reached the #1 position on the charts of 25 different countries. *Bad* has spun off a record five consecutive Number One Pop singles, giving Jackson a total of nine Number One Pop hits in the Eighties—more than any other artist in this decade.

The extravagant *Bad* concert tour has now circled the globe and is currently crossing the U.S. for a second run of dates. The tour began September 12, 1987 in Japan, and worldwide attendance through September 11, 1988 stands at more than 3.5 million. These shows will be Jackson's last live concert

# EPIC,

appearances for the foreseeable future, and will never be forgotten by anyone lucky enough to have attended.

Of course, Michael Jackson is far from the only EPA artist to have achieved lasting success.

Take, for example, Luther Vandross, whom *The New York Times* called "the most promising all-around pop/soul craftsman (singer, songwriter, producer) to emerge in the Eighties." After years of session singing behind artists as diverse as Bette Midler and David Bowie, Luther stepped into the solo spotlight in 1981 with his Epic debut *Lp, Never Too Much*. Its Platinum sales set the pattern for his next four albums including the newly-released *For You To Love*. The first single, "Any Love," is moving rapidly up the Pop and Soul charts as Luther Vandross tours the country on a spectacular double bill with Anita Baker.

Gloria Estefan & Miami Sound Machine are one of the decade's great crossover success stories. In August, 1988, their Epic album, *Let It Loose*, was certified Double Platinum as "1-2-3" (the follow-up to the Number One smash, "Anything For You") became its fourth Top Ten Pop single. The group's hot streak began in 1985 with the Top Ten "Conga," and hasn't cooled yet.

In 1985, Sade's *Portrait* debut, *Diamond Life*, inaugurated a new era in radio with its unique "quiet storm" sound. It was the first of Sade's three Platinum albums, along with *Promise* and her current release, *Stronger Than Pride*. The sultry London songstress has just completed her second concert tour of North America, leaving enchanted audiences in her wake.

At the other end of the musical spectrum is the "unquiet storm" of Europe and Ozzy Osbourne. Ozzy has been a part of the CBS Associated family since his departure from Black Sabbath in 1979. Each of his four studio albums has hit Platinum, and the future looks bright for the latest, *No Rest For The Wicked*.

In 1987, the four million-plus sales of *The Final Countdown* transformed Europe from a European cult favorite into a mainstream rock force. The band's follow-up release, *Out Of This World*, is Platinum and rising on the strength of this past summer's tour with Def Leppard and the potent single, "Superstitious."

In recent years, some veteran EPA artists have made notable career comebacks. Cheap Trick's first Epic *Lp, In Color*, entered the charts more than a decade ago; in the summer of '88, the band scored its first Number One single with "The Flame." A second hit, "Don't Be Cruel," is Top Ten at this writing and pushing Cheap Trick's *Gold Lap Of Luxury* album towards the one-million mark.

Joan Jett & the Blackhearts came to EPA in 1986 via their own Blackheart Records. Now our favorite rock 'n' roll girl is riding the first Top Ten hit of her CBS career with "I Hate Myself For Loving You," and sales of Jett's *Up Your Alley* album are fast approaching Platinum.

REO Speedwagon didn't really need to "come back." They've rarely been out of the charts since 1974 and their first Epic album, *Ridin' Out The Storm*. Brilliantly-crafted singles like "Can't Fight This Feeling," "In My Dreams," and "Here With Me" are the key to both REO's long career and its current best-selling anthology, *The Hits*. Survivor are another Midwest-bred band of consistent hitmakers, as they prove once again on a new CBS/Scotti Bros. *Lp, Too Hot To Sleep*.

For sheer career longevity, of course, none of the above can match James Brown. The "Godfather of Soul" arrived at CBS/Scotti Bros. Records in 1985, and shot to the top of the Pop charts with his *Rocky IV* anthem, "Living In America." Brown's latest *Lp, I'm Real*, a street-smart collaboration with Full Force, has already spun off two highly successful singles, "I'm Real" and "Static."

In 1986, Don Johnson's Platinum *Heartbeat* offered irrefutable proof of the actor's musical abilities. He'll follow up in late '88 with a second (as yet untitled) Epic album. Cyndi Lauper recently graced the cover of *The New York Times Magazine* with Sony CEO Akio Morita. It was an auspicious omen for the January, '89 release of Cyndi's long-awaited third *Lp, Kindred Spirit*. Weird Al Yankovic has shocked a nation (and himself) by going Gold with rock-comedy albums like *Even Worse*. The top pop parodist's *Greatest Hits* (CBS/Rock 'N' Roll) will make a perfect stocking-stuffer, pizza platter, or frisbee this Christmas.

So much for EPA's established best-sellers. Who are its stars of tomorrow?

Perhaps no single project more clearly demonstrates EPA's tenacity in the marketing and promotion of new talent than *Time And Tide* by Basia. After a year of dedicated effort, this vivacious pop/jazz singer is now a brisk multi-



# P O R T R A I T

demographic seller with a certified Top 30 single, "Time And Tide."

Industry observers may expect a similar effort behind Living Colour for their critically-acclaimed *Vivid Lp*. In today's music marketplace, sad to say, an all-black rock band is a tough sell. But in September, the Epic game plan (combining touring, video, press and radio promotion) propelled Living Colour into the *Billboard* charts.

A long, lanky rock-and-roller named Henry Lee Summer was a fixture of his local Midwest music scene for years, but CBS Associated Records took him national in 1988 with a spirited self-titled album and the widely-played single, "Wish I Had A Girl Like That." Press and college support for the Godfathers overcame radio's resistance to their *Birth, School, Work, Death* set. This gutsy British quintet will be back in '89 with a second album of politicized guitar crunch.

'Til Tuesday, with charismatic singer/songwriter Aimee Mann at their helm, have just released their third and best album. *Everything's Different Now* seems destined to repeat the Gold-winning performance of the band's 1985 debut, *Voices Carry*. Keyboardist and composer Dan Siegel scored in big numbers among Contemporary Jazz lovers with his *Northern Nights Lp* on CBS Associated. Jennifer Rush is an international singing star primed for Stateside glory with her forthcoming Epic release, *Passion*.

On the soul side of the EPA roster, Gregory Hines is coming on strong with his Luther Vandross-produced Epic album and its Top Ten Black hit, "That Girl Wants To Dance With Me." A trio of Detroit-born sisters called Sweet Obsession aim for the Supremes' coveted crown with their self-titled Epic debut and tunes like "Gonna Get Over You." Tony Terry stands tall among the new crop of young male vocalists with *Forever Yours* (Epic); "Young Love" is his current rising single.

Another Associated Label, Tabu Records, is home to the Platinum-plated production team of Jimmy Jam & Terry Lewis. They're the pair behind landmark CBS/Tabu recordings by Alexander O'Neal (*Hearsay*), the S.O.S. Band (*Sands Of Time*), and Cherrille (*Affair*). Coming up behind them are Mark Anthony, Andre Berryman, Rhonda Clarke, Mary Davis, and Demetrius.

Earlier this year, CBS Associated welcomed Apollo Theatre Records to the fold. Billy George is the first artist to appear on the new logo, an offshoot of the world-famous Harlem showplace. Another newcomer to the Associated family is Global Pacific Records. The West Coast-based label offers the beautiful "new adult contemporary" sounds of artists like Jordan DeLaSierra (*Valentine Eleven*), Brian Melvin (*Nightfood*), and Ben Tavera King (*Coyote Moon*).

No single major label can claim a monopoly on any style of music. But EPA's roster reveals a sizeable contingent of American roots rock and rollers whose blues-'n'-country-based sounds exert an ageless appeal. Perhaps Charlie Daniels said it best in the liner notes to his *Powder Keg Lp*: "I'm the roots of American music and I'm always there just below the surface. And when the chaff of trend and fad is swept aside, I'm exposed again: strong, pulsating, and very much alive."

On the blues side of EPA, a tireless touring schedule has paid off in Gold discs and multiple Grammy nominations for Stevie Ray Vaughan and his band Double Trouble. They'll soon begin work on their fifth Epic album. In 1987, Gregg Allman rose from personal troubles and dead-end recording career with *I'm No Angel*. He's hot again in '88 with an even better Epic *Lp, Just Before The Bullets Fly*. Gregg's former Allman Brothers Bandmate, Dickey Betts, has also joined the Epic hit squad; his playing and writing are in peak form on *Pattern Disruptive*.

The Fabulous Thunderbirds toiled for years on the club circuit and a rival label before turning the Top Ten trick with "Tuff Enuff" on CBS Associated. Lonnie Mack, grizzled wizard of the Flying V guitar, recently returned to major-label action with his first Epic release, *Roadhouses And Dance Halls*.

From the classic to the unclassifiable, we turn to the revamped and modernized Portrait Records. The label's current release schedule encompasses a world of non-mainstream sounds on both new recordings and valuable reissues from the CBS vaults.

Leon Thomas moans, shouts, and croons the blues with his *Leon Thomas Blues Band*. Thomas Lang offers post-modern cabaret sounds on *Fingers And Thumbs*. Filipino-born Bobby Enriquez shows off his *Wild Piano*. Both Stanley Clarke's *If This Bass Could Talk* and *Virgin Beauty* by Ornette Coleman & Prime Time are Top Ten entries on the Contemporary Jazz charts.

From basic blues to hi-tech pop, the past, present, and future of music can all be found on EPA.



# CBS ASSOCIATED LABELS

A Billboard Advertising Supplement



"THE JOY OF MUSIC. . .  
TO INSPIRE THE YOUNG  
AND THE OLD. . .  
TO MAKE THE WORLD  
A BETTER PLACE."

— MICHAEL JACKSON

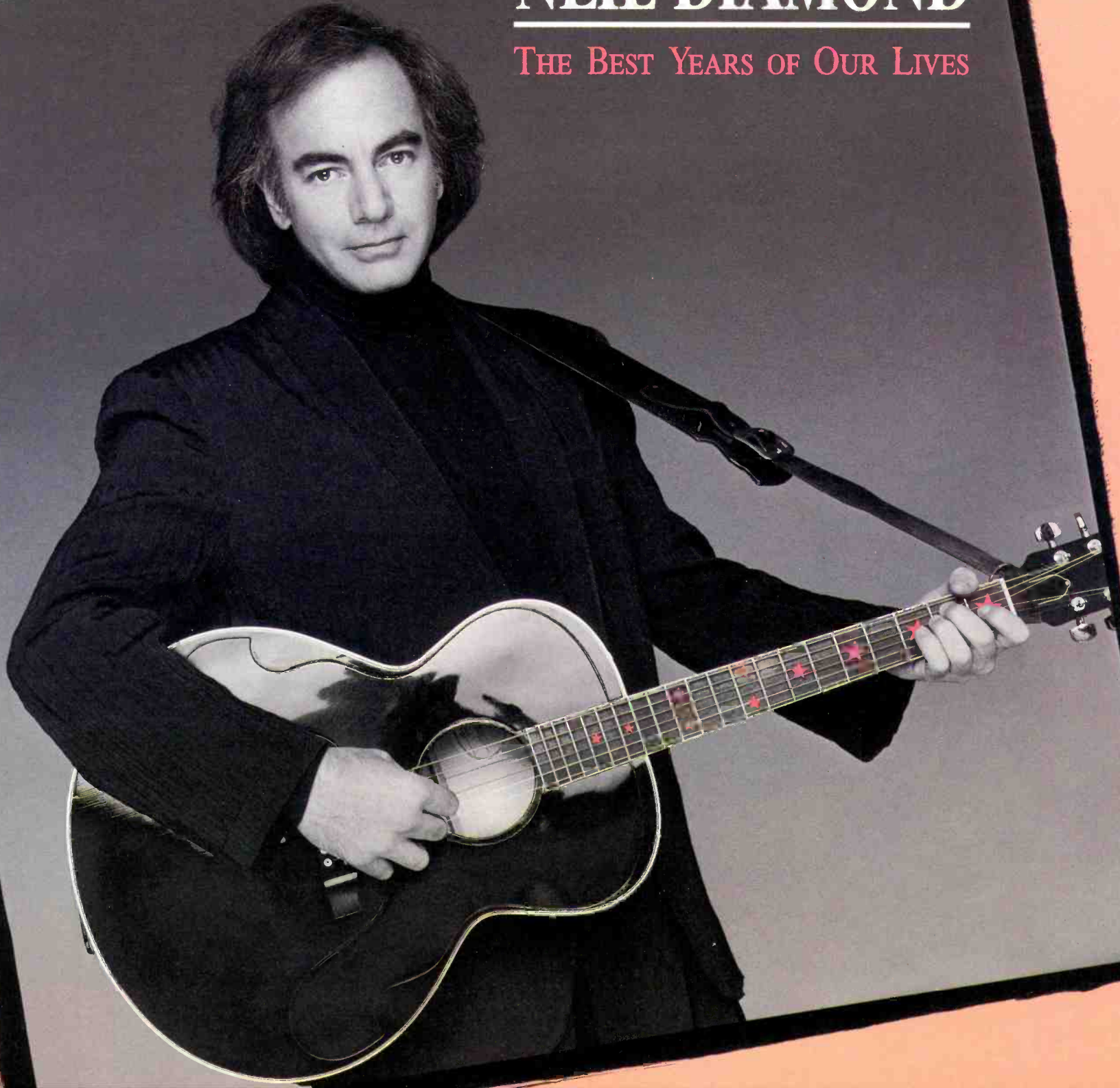


CONGRATULATIONS



# NEIL DIAMOND

THE BEST YEARS OF OUR LIVES



(Coming December 27th 1988)



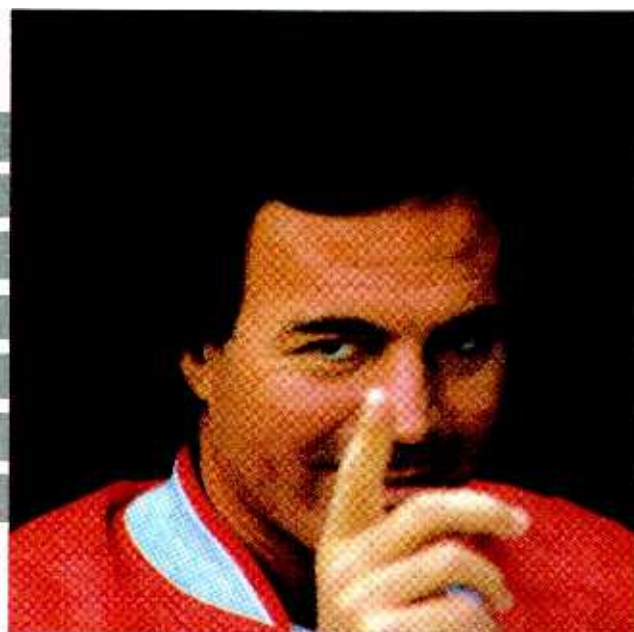
★

*Congratulations on your 101<sup>st</sup> Anniversary!  
Here's to another century filled with beautiful noise.*

*My very best wishes,*

*Neil Diamond*

**“I am proud  
to be part of  
the family.  
Happy 101st.”**



*Plus*

## A NEW U.S. DIRECTION

Before being named President of CBS Records, with overall responsibility for the direction of the CBS Records labels in the United States, in April of this year, Tommy Mottola was known as one of the top personal managers in the music industry. He has guided the careers of such major stars as Daryl Hall and John Oates, John Cougar Mellencamp, and Carly Simon. But in addition to his management skills, Mottola also brings an unusual range of expertise to his new job, having worked in areas as diverse as music publishing, promotion, and television

and film production in the course of a career that he began as a professional musician.

**Q:** After six months at CBS Records, what's your impression of the job?

**A:** It's been terrific. This gives me the opportunity to draw on every source of knowledge or experience I've ever had in the music business, whether from my days as a promotion man, or my publishing background, or my marketing or merchandising expertise, or my experience in organizing concert tours, or my days as a musician. The challenge is keeping focused, through all the maze of new business situations that I'm encountering here, on the main issue, which is the music. That is the be-all and end-all of what we're doing here, and what I'm doing here.

**Q:** What would you say is your top priority?

**A:** Reaffirming our commitment to artist development. The CBS Records that I've admired for so many years was known as the "career" company—the company that signed a Bob Dylan, a Barbra Streisand, a Bruce Springsteen, when they were unknowns, and kept working with them as their music developed, kept bringing them to new levels of success. None of those artists was "mainstream" or "automatic" when they started out. But the company kept working to get them noticed, and once the public became aware of them, the music spoke for itself. Until finally, the mainstream had come to them.

The CHR music of the future—and I don't mean 10 years from now, I mean two or three years—are the artists who are now categorized, somewhat unjustifiably, as "alternative" music. We've had our own share of success stories in this area—with Midnight Oil, for instance, or Basia. Neither of these artists really fits the mold of Top 40 radio at all, but they're the kind of artists who can break the mold. We're going to stick with that kind of album if it takes a year. That kind of artist development, that kind of marketing strategy, is going to be what this company is all about.

**Q:** Do you think the radio and video formats that we have today can handle this sort of music?

**A:** Of course they can. The worst thing you can say about radio and video today is that they are in a general state of confusion, but to a certain extent that's just a reflection of the confusion that has been emanating from a lot of record companies. It's our job to find artists that we believe in, and then to demonstrate that belief to the people who program those stations. Everybody's looking for something new and exciting; sometimes it just takes them a while to recognize it. Do you remember what a total outrage it was for WABC to play "Like a Rolling Stone" in 1966? Now that's "classic rock." Popular media will gravitate toward what's popular. It's our job to make new music into popular music.

So our plan is really two-fold: with our established stars,



and with new artists who are closer to the mainstream, we'll keep working the CHRs and MTV, just in a more focused, more energized way than we had been doing. And at the same time, we're going to be aggressively looking for quality artists—career artists—in whatever style of music comes along, and then working to establish them. Because when you establish an artist like that, you're in effect creating an annuity for life, for the artist and for the company.

**Q:** How does your new management team fit into this strategy?

**A:** From the day that I took this job, my goal has been to assemble the strongest management group of any company in this industry. There are a few more pieces to put in place, but by the end of our fiscal year, in March, it will be clear that we have done that.

As for the people who have come in already, I'll start with Mel Ilberman, who is our new Senior Vice President and Assistant to the President. I consider Mel's expertise invaluable. In my opinion, he is far and away the top operations guy in the domestic record business. In addition to having a complete background in finance and business affairs, he's had day-to-day experience in running a record operation for over 20 years, from every point of view: sales, distribution, marketing, promotion. His overview and his abilities will keep us in the forefront of the industry.

Dave Glew has demonstrated that he is one of the handful of major, strong label executives and managers in the business, and we're very lucky to have him here as Senior Vice President and General Manager of E/P/A. But in addition to that, his expertise in distribution, marketing and sales will benefit CBS Records overall. I feel terrific about the way he's pulling together the whole E/P/A team, which was kind of wandering for a while.

I expect that Jerry Greenberg will prove to be a huge success, in setting up and running our new west coast label, WTG Records. His areas of expertise are A&R and promotion, and he's going to give us a very, very strong west coast presence, which hasn't existed to the extent that I would like to see it. Over the next six to 12 months, we'll become a highly visible entity there.

Jerry will sign new artists, and also deal with some of the existing artists from E/P/A and Columbia, who will be transferred to the WTG label. Those artists will have a far better

shot at WTG because they will have much more concentrated and focused direction and promotion. It will also lessen the burden on the E/P/A and Columbia labels a little bit, and will really give us a chance to address some of the brand-new artists we've signed. WTG will help us compete better with the other major labels out there, which was one of the critical issues that I wanted to deal with early in the game.

I also want to add that I'm finding pleasant new surprises every day with some of our executives on the lower and middle management levels, as well as on the higher levels. Sitting down and working with these people in a reguired, refocused, redirected way, I'm finding some tremendously talented executives, and I'm really happy about that.

**Q:** Are there other major changes in the company that you can foresee?

**A:** Well, it's not so much a change as a change in attitude, but this company is going to be enormously strengthened by a reestablishment of the coordination between CBS Records in the United States and CBS Records International. It's been a real joy and pleasure for me to be working again with Bob Summer, whom I worked with for 10 or 12 years at RCA Records. I'm being reunited with a guy whom I feel very comfortable with, and for whom I have a great deal of respect. To me, the closer interaction between these two major repertoire sources is going to be the real future of our world operations.

**Q:** Are you comfortable with the technological change that's sweeping this industry?

**A:** I'm not only comfortable with it, I embrace it. I look forward to even newer and more inventive forms of technology, because all it's going to do is to widen our horizons and our opportunities to sell recorded music to the millions of people who want to hear it. Through our relationship with Sony, CBS Records has been the leader in new recording technology. If we can continue this leadership, we'll have a tremendous advantage for the future. The compact disc has brought people into the record stores who hadn't bought a record in years. The age span of record and tape buyers is now the widest it's ever been. We're going to have music for all those people.

# MOTTOLA



A great catalog, a roster that includes some of the world's greatest artists, a commitment both to perpetuating the classic repertoire and to providing a forum for new composers and new music—these are among the reasons why CBS Masterworks has long been one of the most powerful forces in the world of classical recordings.

A global outlook, a commitment to finding and developing new talent, an aggressive marketing strategy, a broad musical philosophy that extends well beyond the traditional boundaries of classical music while seeking to bridge the gap between the classical and pop audiences—these are among the reasons why Masterworks has been assuming an increasingly important role in the industry and within the corporate philosophy of CBS Records over the past decade.



The name Masterworks has stood for excellence in classical recordings ever since the Columbia Fine Arts Series of Musical Masterworks—a series of multiple-disc 78 r.p.m. sets of symphonies, sonatas and other great classical works—made its debut in 1924. Over the years, Masterworks has been actively involved in the careers of an honor roll of legendary artists—composers of the caliber of Aaron Copland, Igor Stravinsky and Pierre Boulez, conductors of the caliber of Leonard Bernstein, Bruno Walter and George Szell, soloists of the caliber of Isaac Stern, Rudolf Serkin and Glenn Gould, ensembles of the caliber of the Budapest and Juilliard String Quartet. Masterworks has continued to function as a living, growing entity—proud of its rich legacy but always looking to the future, always looking to expand both its artistic scope and the size of its audience.

The most recent evidence of that commitment was the November 1 appointment of Gunther Breest, formerly head of A&R for Deutsche Grammophon, as Managing Director, and the relocation of Masterworks headquarters to Hamburg, Germany. Masterworks will continue to maintain a major office and staff in New York.

"I intend to take full advantage of the new popularity of classical music," Breest said recently. "Our relationship with Sony will enable us to ensure that all of our recordings will benefit from the most innovative sound technology available today."

That Masterworks has been expanding the size of its audience, both domestically and internationally, is incontestable. Since CBS Records reorganized its classical division in 1980, Masterworks has seen the size of its U.S. market share rise from 16% to almost 25%. Even more significantly, the label has dramatically raised its international profile. Every major overseas affiliate of CBS Records has its own Masterworks operation, and in most territories the label's share of the classical market is growing. (In Japan, it's far and away the leading classical label.)

The emergence of Masterworks as a major international presence is a direct result of the reorganization, which placed Masterworks under the jurisdiction of CBS Records Executive Vice President Seymour Gartenberg and centralized its worldwide operations for the first time.

The expansion of the label's artistic range in recent years has been equally dramatic, and has taken several different forms. For one thing, Masterworks has taken an aggressive approach to exposing new talent. "One of the challenges facing a classical label," says Masterworks Senior Vice President and General Manager Joseph F. Dash, "is that there is a fundamentally unchanging core repertory, and it's important to give new artists the chance to record that repertory. But we've also encouraged our artists to broaden the repertory by recording new works by contemporary composers."

Masterworks has been meeting that challenge impressively. Among the artists who received valuable early exposure on the label en route to international stardom are Yo Yo Ma, Murray Perahia and Michael Tilson-Thomas, all of whom continue to record for Masterworks (Thomas, who was recently named principal conductor of the London Symphony Orchestra, will be profusely represented on the label in the months to come). A number of other artists on the roster seem poised for a similar level of fame and success, notably Emanuel Ax, Vladimir Feltsman, Cho-Liang Lin, Esa-Pekka Salonen and Midori.

Ax has recorded several albums with Yo Yo Ma for Master-

works but only recently made his label debut as a soloist, in a program of Chopin scherzos and mazurkas; Feltsman has recorded the Rachmaninoff Third Piano Concerto with Zubin Mehta and the Israel Philharmonic Orchestra, for release early next year. Lin and Salonen toured together earlier this year and also teamed for a recently released recording of Sibelius and Nielsen violin concertos, with Salonen conducting the Swedish Radio Symphony Orchestra (Salonen will soon complete a Nielsen symphony cycle). Midori, a 17-year-old Japanese violin virtuoso, was featured at the recent Leonard Bernstein birthday gala at Tanglewood—and came close to stealing the show from the maestro. She recently recorded her Masterworks debut album, the complete Paganini "Caprices."

The notion of artist development applies to composers as well as performers. "This label has always felt that part of its mission is the presentation of contemporary classical music to the public," says Dash. "We have always given new composers a place to record their music, even when we knew it would not be immediately accessible to most listeners—from Igor Stravinsky to Philip Glass. After all, today's cult music is often tomorrow's classic." Masterworks has released Glass's opera trilogy, his best-selling "Songs from Liquid Days," and in October released "Dance 1-5." Among the other new works that can be heard on the label is Michael Nyman's opera "The Man Who Mistook His Wife for a Hat," based on the famous case study by Dr. Oliver Sacks.

There is another way in which Masterworks has been demonstrating its seriousness about new music and its desire to expand musical boundaries. The label has for many years been in the forefront of the crossover movement—Dash argues that Masterworks "invented the crossover genre" with the release of the platinum Wendy Carlos album "Switched-On Bach."

"We have tried to diversify ourselves, but we're not out for a fast buck," A&R Vice President Irwin Katz says. "Our philosophy is not to impose on our artists. But if a classical artist comes to us and says, 'Help me expand my audience,' we will certainly involve ourselves." The outstanding example of that involvement to date is Plácido Domingo's "Perhaps Love," a program of popular songs that, as of this writing, is on the verge of becoming the latest platinum album in Masterworks history.

The crossover product released by Masterworks—which carries an FM label to distinguish it from the classical output—takes many forms. "We are eclectic," Dash says, "but from an ear and a heart point of view, anything we release must have classicism." The word eclectic may well be an understatement. One of the most noteworthy crossover success stories is Andreas Vollenweider, the Swiss harpist whose evocative, impressionistic instrumental music has earned him the rare distinction of placing an album on the classical, pop and jazz charts simultaneously. Albums by the multi-instrumentalists Osamu and Max Lasser are in a similar vein, while the guitarist Pierre Bensusan and the multi-stylistic ensemble Free Flight blur the lines that separate arbitrarily defined genres of music even further.

Equally uncategorizable is Brian Slawson, whose "Bach On Wood" did for miscellaneous percussion instruments something very much like what "Switched-On Bach" did for synthesizers. Also included under the overall heading of crossover are two vocalists whose repertory and approach, while not part of the European classical tradition, could in their own way be considered classical: Mandy Patinkin, who was featured on the very successful Masterworks album of the "South Pacific" score and will be releasing his first solo album early next year, and Maureen McGovern, who has released two highly acclaimed albums for the label and was featured on the Masterworks recording of Gershwin's "Of Thee I Sing" and "Let 'Em Eat Cake."

Masterworks has also been in the forefront of what might be called the reverse crossover phenomenon: classical albums recorded by artists whose primary idiom is not classical music. The most celebrated example is, of course, Wynton Marsalis—although it might be argued that Marsalis, a classical trained trumpeter with extensive symphonic experience, is not so much a jazz musician who decided to make classical albums as an extraordinary musician who happens to be equally gifted in both genres—and who happens to record for a company that

has given him the opportunity to make both kinds of album. Marsalis' rapid ascent to stardom in both musical worlds may have gotten its major impetus from his appearance a few years ago on the Grammy Awards telecast, where he performed with equal brilliance in both contexts. No doubt prompted at least in part by Marsalis' success, a number of other jazz musicians have recorded classically-oriented albums for Masterworks, including Bob James, Ramsey Lewis and Marsalis' saxophonist brother Branford.

Masterworks is also the long-time home of one of the original masters of jazz-classical crossover: the pianist and composer Claud Bolling, whose innovative work truly defies categorization. And perhaps the most unusual example to date—on Masterworks or any other label—of a non-classical artist venturing into classical territory is the recently released version of "Peter and the Wolf." It's safe to say that the beloved Prokofiev piece has never received the kind of treatment it receives here—with the music provided by Wendy Carlos and the narration rewritten by the well-known rock 'n' roll comedian "Weird Al" Yankovic.

For all its emphasis on new artists, new composers, new forms of music and new combinations of music and musicians, Masterworks remains proud of its distinguished history, of the many contributions it has made to the documentation of classical music, and to the many great, established artists—such as Jean-Pierre Rampal, John Williams and the Juilliard String Quartet—who have chosen to make Masterworks their recording home. A number of artists who have been associated with the label over the years are bona fide legends, and one way Masterworks acknowledges the contributions of the truly outstanding ones is with its Artist Laureate designation.

To date Masterworks has designated three Artist Laureates: Isaac Stern (who has been with Masterworks for some 40 years—virtually his entire creative life), Rudolf Serkin and Leonard Bernstein. Bernstein made more than 200 recordings during his tenure with Masterworks and in 1986 became the first classical artist to receive CBS Records International's Crystal Globe Award, signifying sales of more than five million total units outside of an artist's country of origin. His designation as Artist Laureate earlier this year coincided with the year-long celebration of his 70th birthday, which the label also observed by reissuing on a total of 10 compact discs, some of his most celebrated Masterworks recordings.

The magnitude of the Bernstein reissue program is as good an indication as any of the depth and quality of the Masterworks catalog. And its success is as good an indication as any of the continued strength of the CD market. "CD can revitalize a label's catalog, if it's the right kind of catalog," Dash notes. "And the classical market in general is very much an audiophile market; with every advance in recording technology over the years, we've been able to go deep into our catalog and reissue great recordings with improved sound, and there's always been a market for it." The improved sound offered by CD has been so thoroughly embraced by the classical record buyer that 80% of the label's classical sales are on CD.

Masterworks currently has a number of different reissue series, of which the most recent and the most successful is the CD-only Digital Masters. Introduced in May, it's a midprice line designed for the novice classical buyer who's interested in building a basic collection. There are currently 25 titles available, with another 25 planned for 1989; the Digital Masters titles are so far available only in the U.S., but will hit the stores throughout Europe early next year. The most telling sign of the series' success is that one of the first Digital Masters releases, Vivaldi's "Four Seasons" conducted by Pinchas Zukerman, made it to the *Billboard* classical chart—a decade after it was first released.

Chart numbers may not be the only measure of a classical label's success, but a strong presence on the classical charts is one way to measure a label's impact, and it's worth noting that Masterworks has been *Billboard's* classical label of the year—based on chart action—for five of the past six years. It's also worth noting that 12 Masterworks albums have been certified gold or platinum by the Recording Industry Assn. of America—the highest total for any classical label.

**CBS**



**MASTERWORKS**

Congratulations to  
CBS on 101

~~Michayl~~

On the basis of Top-10 breakthroughs by the likes of Ricky Van Shelton, Rosanne Cash, Vern Gosdin, Sweethearts of the Rodeo, the O'Kanes, Rodney Crowell, Shenandoah and Merle Haggard, CBS Records Nashville is poised for the 90s as the most vigorous label in contemporary and traditional country music. With Gold-selling releases from Cash, Shelton, Ricky Skaggs, Willie Nelson, the Highwaymen, Haggard, George Jones and Charlie Daniels in this decade, the company's Nashville roster demonstrates a commitment to the heritage of country music as well as a vision of the future.

Says CBS Nashville Senior Vice President Roy Wunsch, "This label is at the cutting edge of where country is today; and we're deeply committed to not only living up to—but exceeding—the standards we have set during our seven decades as a leader in the sound of America's heartland."

CBS has proved itself to be an innovator in artist, airplay, product, media, sales, and overall marketing and music development. And the label has assumed a leadership role in marketing country music which has become a model for the entire Nashville industry.

Innovation and creativity are nothing new to CBS Records. The company has a country music heritage unmatched by any other record company. Today it is the home of the field's enduring legends as well as its cutting-edge stylists. And a glance back through the decades reveals that this has always been true.

No other company can claim to be the birthplace of three distinct American music styles. In the case of CBS Records, the country genres of bluegrass, western swing and honky-tonk all came to life via this music leader. CBS country's history also includes the field's first female million-seller, the greatest of the singing cowboys, 13 members of the Country Music Hall of Fame, "The King of Country Music," and the field's biggest international superstars.

Willie Nelson, George Jones, Johnny Cash, Gene Autry, Roy Acuff, and Bob Wills have all achieved their pinnacles of fame at CBS. These artists and others like them have been

# CBS COUNTRY

guided by a series of visionary executives, a tradition of excellence that is unbroken through seven decades.

Columbia Records was on the country landscape from the dawn of hillbilly record making. In fact, two of the greatest string bands of the 1920s were Columbia artists—Charlie Poole & The North Carolina Ramblers and Gid Tanner & The Skillet Lickers. So was famed Skillet Lickers vocalist Riley Puckett.

But the CBS country saga has its first truly illustrious chapter in the 1930s. The company that evolved into today's country music giant was born in 1934 through the absorption of Columbia Graphophone by the American Record Corporation series of labels. This merger brought a distinguished Englishman named Art Satherley into the country field. For the next two decades he defined CBS country.

Satherley brought with him a new singing discovery named Gene Autry, shortly to become one of the biggest record stars of all time. Easily the greatest of the cowboy stars, Autry gave the CBS vaults such immortal performances as "Back In The Saddle Again," "Deep In The Heart Of Texas," "South Of The Border" and "Mexicali Rose." He was Satherley's first big coup, but not his last.

In 1935, Satherley recorded National Barn Dance radio star Patsy Montana singing "I Want To Be A Cowboy's Sweetheart," generally regarded as the first female country record to sell a million. In 1935, he recorded 40 classic performances by the Carter Family, including the hit version of "Will The Circle Be Unbroken" and the act's theme song, "Keep On The Sunny Side." He also discovered another Carter clan, that of Texan D.P. "Dad" Carter and his children. As the Chuck Wagon Gang, this act recorded for CBS nearly 40 years, the longest record label association in gospel music history.

The same year Satherley signed the durable Chuck Wagon Gang, 1936, he also signed Roy Acuff. Two years later the Tennessee mountain singer rose to stardom on the Grand Ole Opry with such hits as "Great Speckled Bird" and "Wabash Cannonball." In 1937 Satherley produced a series of records on the Sons of the Pioneers, western music's most famous harmony group.

The pioneering country executive kept his golden touch during the 1940s. At CBS, Bob Wills developed the enduring

country-jazz fusion style known as western swing with such hits as "San Antonio Rose." Bill Monroe created bluegrass music while a CBS artist. And three of the trail-blazers of the hard-hitting honky-tonk style gave the label their best—Ted Daffan ("Born To Lose"), Floyd Tillman ("Slipping Around") and Al Dexter ("Pistol Packin' Mama"). Daffan, incidentally, also pioneered country's truck song tradition with his "Truck Driver's Blues" of 1939, and Dexter was one of the earliest to use the term "honky-tonk" in country music ("Honky-Tonk Blues").

Satherley also signed such western swing greats as W. Lee O'Daniel's Light Crust Doughboys, Spade Cooley, and Wills' steel guitarist Leon McAuliffe. Among the singing cowboy successors to Autry at the label were Johnny Bond, Stuart Hamblen and Roy Rogers. Country music's next great female stylist was also a Columbia act of the 1940s, exhortative mountain wailer Molly O'Day. In the latter part of the decade Satherley signed the biggest star of the polka music boom of the day, Frank Yankovic.

In 1945, Art Satherley was joined by fellow Englishman Don Law as a CBS country executive, and, when the former retired in 1953, Law became the second key businessman in the saga of CBS country.

Law's arrival coincided with the rise of Nashville as the world's country music headquarters. And the Satherley/Law division of responsibility at the label meant that Don Law supervised CBS's foothold in Music City, USA. Satherley handled country recording west of El Paso; Law was in charge of country recording to the east. From the West in the 1950s came such CBS stars as the raucous honky-tonkers the Maddox Brothers and Rose. From the East came Monroe's bluegrass successors, Flatt & Scruggs and the Stanley Brothers.

Nashville's Grand Ole Opry rose to preeminence as country's showplace. From the cast came such Columbia hit-makers of the 1950s as Little Jimmy Dickens, George Morgan and Charlie Walker. A trio of honky-tonk immortals ruled the charts for CBS as Johnny Horton, Carl Smith and Lefty Frizzell began their long reigns as country kings. Even more significant were the signings of Ray Price and Marty Robbins, both of whom bridged the gap between the honky-tonk era and the Nashville Sound style of balladeering that dominated the country sound

of the 1960s.

The enormous contributions that CBS has made to the development of American music in the genres of rockabilly, bluegrass, western swing and honky-tonk have not gone unrecognized. The label has the most active historical reissue program of any in the field.

"The one thing that distinguishes Nashville from any other music community is the balance it strikes between preserving the heritage of the community and serving the reality of the marketplace," says Roy Wunsch. "You have to have a lot of respect for that history. It has been our practice to recapture some of the legendary music and artistry in CBS history. That is our contribution to Nashville's roots; and although we didn't go into it for that reason alone, we have received significant acclaim for these historic reissues."

The rockabilly heritage was handled with three two-Lp sets that appeared in 1981–82. In Nashville, a Columbia Historic Edition was launched in the mid-1980s to spotlight Wills, Autry, Monroe, Flatt & Scruggs, the Chuck Wagon Gang, Frizzell, Smith, Dickens, Cooley, McAuliffe, the Sons of the Pioneers, Rogers, Acuff, Montana, and Maddoxes and Tillman.

CBS began recording in Nashville in 1947. Opry-affiliated CBS stars the Bailes Brothers and Texas Ruby & Curly Fox were in the studios of Nashville and Chicago in the 1940s, but CBS's emphasis on the former as its recording center dates from the mid-1950s. The death of Dallas studio owner Jim Beck in 1956 and the availability of Owen and Harold Bradley's Quonset Hut on Music Row beginning in 1955 encouraged the shift to Music City. By 1959, the Bradleys' facility was churning out CBS product.

Two years later CBS brought on board the third of its major country executives, Canadian Frank Jones. Hired as Law's assistant, Jones was the first permanent CBS representative in Nashville. In 1962, CBS bought the Quonset Hut and made it its Nashville headquarters.

This move coincided with an explosion of popularity of CBS acts. Jimmy Dean ("Big Bad John"), Stonewall Jackson ("Waterloo"), Claude King ("Wolverton Mountain") and Billy Walker ("Cross The Brazos At Waco") all emerged with major hits. Carl & Pearl Butler ("Don't Let Me Cross Over") maintained

the honky-tonk tradition. On CBS's Epic label, Jim & Jesse maintained the firm's bluegrass heritage. The repertoire of Maybelle Carter and the Carter Sisters included members that are authentic bits of Americana, music that predated even the earliest days of commercial country music's existence. The Carters, Flatt & Scruggs and several other CBS Nashville acts gained new popularity in the 1960s on the college circuit during the folk revival era.

Most significant of all the label's accomplishments of the decade was the rise to superstardom of Johnny Cash. Signed by CBS in 1958, Cash turned out a striking series of country concept Lps. "Ring of Fire," "Understand Your Man," "Folsom Prison Blues" and other hits made the name Cash practically synonymous with country music. By the end of the decade his dramatic music and image had attracted a new audience and had spread the country message around the world. U.S. network TV stardom ensued.

Producer Billy Sherrill came to CBS in 1964, ushering in a new period of artistic growth in Nashville. Sherrill's Midas Touch launched the country careers of Tammy Wynette, Barbara Mandrell, David Houston, David Allan Coe and Tanya Tucker in the late 1960s and early 1970s. The "Sherrill Sound" is still an important element of today's CBS Records success.

Sherrill was followed by Bob Johnston, who not only produced country hits, but brought to Nashville studios Bob Dylan, Leonard Cohen and other pop music figures. Star CBS pop crooners Andy Williams, Bobby Vinton and Jim Nabors also discovered the Nashville recording scene during this era.

The marketing operation, set up two blocks from the Quonset Hut studio and CBS Records headquarters building, was spearheaded by Rick Blackburn. From 1976 to 1987 he guided the restructuring of the entire Nashville operation.

CBS's clout on the charts increased throughout the 1970s with such blockbusters as Lynn Anderson's "Rose Garden" (1970), Barbara Fairchild's "Teddy Bear Song" (1973), Charlie Rich's "Behind Closed Doors" (1973), Mac Davis' "Baby Don't Get Hooked On Me" (1972), Johnny Paycheck's "Take This Job And Shove It" (1977) and the Charlie Daniels Band's "The Devil Went Down To Georgia" (1979). Sherrill kept building his way up to 50-plus No. 1 hits as a producer by bringing peerless stylist George Jones to the label.

But the most significant artist to arrive at the label in the 1970s was Willie Nelson. His *Red-Headed Stranger* concept Lp and "Blue Eyes Crying In The Rain" single of 1975 virtually defined country's "outlaw" movement. And Nelson's 1978 Lp *Stardust* has now been on the country charts continuously for more than a decade.

CBS Records closed its historic Quonset Hut studio in 1982 and consolidated all operations under one roof. That same year CBS Records launched international development campaigns to broaden the popularity of the Gatlin Brothers, Lacy J. Dalton, Ricky Scaggs and others.

Skaggs, whose success was the catalyst for country's much-ballyhooed "new traditionalist" movement of the 1980s, was one of several acts signed to revitalize CBS Records country. Another was Rosanne Cash, whose refreshing country-rock fusion opened the doors for a new generation of experimental Nashville stylists. The legendary Merle Haggard was brought to the label, and CBS's honky-tonk tradition was also maintained by Gene Watson, Moe Bandy, Joe Stampley and John Conlee. The roster's eclectic nature and wide-ranging styles were exemplified by pop-rockers Exile, mainstream singer T.G. Sheppard, jazz-tinged guitar legend Chet Atkins and soul great Ray Charles.

The late 1980s have been marked by a new spirit of innovation in CBS Records country. Wunsch, who has been a part of the label's Nashville team since 1975, was named head of the division early this year.

CBS Records Nashville is positioning itself for the '90s with several acts who are just beginning their big commercial breakthroughs, among them the stylish, youth-oriented duos the O'Kanes and Sweethearts of the Rodeo, the lustrous-voiced Ricky Van Shelton, widely respected singer/songwriter Rodney Crowell, honky-tonk titan Vern Gosdin, the new band Shenandoah, and the Grammy-winning bearers of the western swing tradition, Asleep At The Wheel.

On the launchpad are such promising talents as folk-based song poets Darden Smith and Mary Chapin Carpenter, widely admired songwriter/performer Russell Smith, torrid-voiced stylist Shelby Lynne, bluesy international favorite Lonnie Mack, country-pop band the Shooters, and dynamic Canadian songstress Lori Yates.

There's a rich heritage that these CBS Records newcomers have to live up to, but if history is any guide we can expect them to be both huge fan favorites and major musical contributors.





CONGRATULATIONS  
HAPPY 101<sup>ST</sup>,

*Paul Spenciner*

R O B E R T  
S  
U  
M  
M  
E  
R



## IMPROVING ON THE BEST

Robert D. Summer has been President of CBS Records International since April 1986. He came to CBS Records after a distinguished career of nearly 30 years with RCA Records, lastly as President of RCA Red Seal. He was previously President and CEO of RCA/Ariola International, a joint venture of RCA and Bertelsmann, A.G., and Co-Chairman of Arista Records. He has served as Chairman of the Recording Industry Association of America, and a Vice President and board member of the International Federation of Phonogram and Videogram Producers.

**Q:** What is the profile of CBS Records International?

**A:** The company is comprised of a network of 36 subsidiaries and 21 licensees. The headquarters, in New York City, provides business and marketing support to the worldwide operation. Regional operating management is provided by Jorgen Larsen's organization in London and Hans Beugger in Rio de Janeiro. The UK company under Paul Russell, Canada under Bernie DiMatteo and Nick Cirillo's Miami Latin operation are separate reporting entities.

The CBS/Sony company, the largest unit in the international group, maintains lines to New York and directly to Sony.

**Q:** How has CRI grown in recent years?

**A:** The industry's recovery and subsequent climb to new heights during the decade of the '80's served as a backdrop to a three-fold increase in the sales of CBS Records International. The growth was realized entirely from core music activities in established and growing markets. Future growth will be fueled by expansion in developing markets, our entry into the home video field, a renewal of music publishing activities and diversified business opportunities.

**Q:** To what do you attribute this growth?

**A:** We have spread our wings as CBS artists are creating exciting music in every corner of the globe. To be an artist (musician) is a powerful calling that requires a mix of character and talent that lends urgency to the best work.

We've been pretty good at spotting the brightest new talent and supporting the musical results in the marketplace.

As seen in territorial terms, we are growing in companies as geographically distant as Japan and Australia, in France, Italy and Spain where local artists have asserted their dominance...in the United Kingdom, the true melting pot of the music world and the Scandinavian countries, where the appreciation for American rock music is legend.

The momentum reflects a more traveled world as what was once considered regional music reaches out to world markets.

Certainly, the company's impressive success is deeply rooted in an organization that is professional and studded with leaders of unique capability. There is a team effort that extends to the relationship with the exciting new management of the U.S. company (CRU).

**Q:** How will CRI continue its outstanding growth pattern in the coming years?

**A:** Growing world markets for music products, with the assist of new technologies, open the way to yet uncharted ground. Today's consumer has a new sense of the possibilities of sound, supported by confidence in product reliability and increasingly attractive retail environment. We will build on this confidence in the markets of historic strength while opening the way to vast untapped world market opportunities. I see a renewal of opportunity in Latin America, the opening of Asian territories and prospects for doing business in China and the Soviet Union that have no parallel in our time.

1988 was "the Year of the Superstar." Imagine one company having the opportunity to market Michael Jackson, George Michael, Bruce Springsteen, Terence Trent D'Arby, Julio Iglesias, Jean Jacques Goldman and Roberto Carlos in the same year. The next wave of superstar and developing-artist recordings are on the way, assuring our continued product momentum. We have an eye on the next 101 days and the next 101 years.

*Arigato, CBS*



TERENCE TRENT D'ARBY

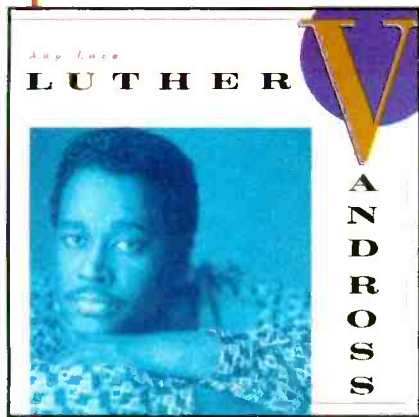
CBS RECORDS

HAPPY

# 101ST

ANNIVERSARY

from  
**LUTHER  
VANDROSS**



"Any Love"  
OE 44308

## May your next 101 years be as innovative as your first.

Hear his acclaimed new album "Any Love" and Feel the Heat of Luther on Tour at these following dates and locations:

### November 1988

2 & 3	Detroit, MI	17	St. Louis, MO
5	Charlotte, NC	19	Oklahoma City, OK
6	Greensboro, NC	21 & 22	Detroit, MI
10 & 11	Atlanta, GA	25	San Diego, CA
12	Birmingham, AL	26	to be announced
13	New Orleans, LA	27 & 28	Oakland, CA
16	Memphis, TN		

### December 1988

1,2,3, & 4	Los Angeles, CA	15	Baltimore, MD
8	Indianapolis, IN	16	Hartford, CT
9	Auburn Hills, MI	17	Worcester, MA
10	Cincinnati, OH	18	to be announced
11	Pittsburgh, PA	27, 28, & 29	Chicago, IL
13	Kansas City, MO	31	Meadowlands, NJ

Management: *Alive* Shep Gordon & Daniel S. Markus





Happy Anniversary CBS Records  
From Our Outfit to Yours...



WE'RE GOING INTO OUR 13TH  
ROUND UP TOGETHER AND WE'RE  
STILL MIGHTY PROUD TO WEAR  
YOUR BRAND. HAPPY BIRTH DAY  
CBS.

*Charlie Daniels*

and all the 'HOMESICK HEROES'





At CBS Records, the recognition of world music markets began as early as 1946, with the formation of a small company in Mexico. Seven years later, subsidiaries in Brazil and Argentina were launched on equally modest scales, each requiring start-up costs of less than \$12,000.

By 1965, CBS owned and operated companies in a further four countries—and the CBS Records International Division was formally created, with year-end revenues of \$24 million. The division developed through various strategies. One was to acquire existing firms, then expand the market by fostering local talent and promoting U.S. repertoire.

CBS Records U.K., for example, was created by the purchase of tiny, independent Oriole records, whose reputation rested largely on its early licensing of the Motown catalog and the records of a Swedish instrumental group, the Spotnicks, whose biggest hit was a souped-up version of "Hava Nagila."

Alternatively, CBS would acquire a 50% stake in an existing firm with an option to buy the balance later (the German, Dutch and Swedish operations were thus established) or set up 50/50 joint ventures with local partners (Japan and Italy, for example). In some cases subsidiaries were created from the ground up: Spain, Norway, Denmark.

During the '60s, top American talent fueled CRI in many territories. During the '70s, when the division had subsidiaries in every continent and companies in every major market, the pace-setters grew to include not only U.S. acts but also a significant number of artists developed and established by affiliates locally. In the past few years, companies have been opened in Peru, Chile, Portugal, Malaysia, Singapore and the Dominican Republic.

Today, CBS Records International employs approximately 6,000 people in more than 50 countries, and includes 36 wholly-owned subsidiaries, 5 joint ventures and 21 licensees. Headquartered in New York, Robert Summer's staff covers finance, administration, operations, Latin artist development and creative operations.

CBS Records International's creative operations department in New York, under the direction of Senior Vice President Bunny Freidus, functions as a microcosm of the company as a whole. It deals with its artists in two distinctly different ways: The A&R department in New York exposes foreign affiliates' music to the CBS U.S. domestic labels. On the marketing side of CRI New York, artists' product is introduced to the CBS affiliates worldwide.

Says Freidus, "While it is enormously gratifying to see CRI's success with the American artists like Michael Jackson and Bruce Springsteen, it has been especially exciting in recent years to see the success in America of so many acts developed by our subsidiaries, plus those signed directly to us, like Julio Iglesias."

A worldwide structure, organized by region, is supported by the New York staff. Jorgen Larsen oversees Continental Europe and Australasian/African operations, and Hans Beugger directs Latin American operations. Affiliate companies in the U.K., Japan and Canada report directly to New York, as does Discos CBS.

CRI companies are fully-functioning marketing and A&R centers and have an extensive operations support system filling the various territories' manufacturing needs.

The goals of CRI can still be articulated in words spoken by Goddard Lieberman 23 years ago, when it became a proper CBS Division:

"To contribute significantly to the musical culture of each country by recording native artists and furthering the international recognition of each nation's creative talent, and to increase worldwide distribution of repertoire produced by American artists..."

But if the goals haven't changed since Lieberman's day, much else has: global music markets have expanded dramatically, becoming highly sophisticated in business and creative terms. The establishment of the common market has removed trade barriers which restricted the flow of business between European member nations and CRI European affiliates.

Significant changes in delivery systems (the move from vinyl to cassette, the arrival of CD) have affected manufacturing and distribution strategies. The ever-increasing cost of recording and

marketing music has influenced the type of artists and repertoire being developed, especially in smaller countries.

CBS Records International has met these and similar challenges with vigor, adaptability and flair. The company anticipated, for example, the enormous potential of Latin music markets and the talent they would bring forth, and undertook bold initiatives to maximize that potential—including the creation of a self-sufficient division—Discos CBS, with its own A&R, marketing and distribution to serve the U.S. Latin market.

Likewise, CBS Records International made commitments to such countries as Malaysia, Thailand and Singapore despite economic problems and rampant piracy. Now that the region's governments have become more concerned with the protection of copyright, the commitment is beginning to pay off—and artists are the prime beneficiaries.

Worldwide, CRI is emphasizing as never before the development of local talent and the spread of that talent to as many markets as possible. Virtually every country in which CRI operates can be considered a repertoire source.

Concurrently, CRI continues as the global pacesetter in marketing acts from primary repertoire sources such as the U.S. and U.K. A constant flow of new and established talent from Columbia Records, Epic/Portrait/Associated Labels and CBS Masterworks fuels the worldwide appetite for American music, as will artists from the newly-formed WTG records.

In the '80s, CRI sees many of its markets as fully developed. While the company aggressively positions itself for the influx of new technologies, like CDs, it also realizes

# CBS RECORDS INTERNATIONAL

that its future growth lies in the development of new businesses that are in many cases related to the core music business. Thus great emphasis is being placed on the development of a strong organization to build special marketing capabilities which innovatively exploit the rich CBS catalog. Anticipating the continued international growth of home videos, CRI's various subsidiaries have just entered the music video business around the world. Finally, the company is exploring totally fresh business opportunities in markets it already serves. For example, the company is involved in a new retail venture in Spain and has purchased interests in radio stations in France.

Thus, as the world so rapidly becomes a much smaller place, CRI's organization will grow to be best positioned for the musical world of the '90s.

CBS Records International's Creative Operations Department in New York functions as a microcosm of the company as a whole, in that it deals with its artists in two distinctly different ways: The A&R department in New York exposes foreign affiliates' music to the CBS U.S. labels. On the marketing side of CRI New York, artists' product is introduced to the CBS affiliates worldwide.

**CBS EUROPE.** An American singer is signed in Germany and becomes a pan-European success. An Italian artist's hit single rises to #2 on the U.K. charts. These are recent examples of musicians developed by CBS European affiliates, under the guidance of Jorgen Larsen, Senior Vice President of European Operations.

That music, and music marketing, have become more internationalized than

You're not getting older...  
You're getting better.

Gloria Estefan  
&  
Miami Sound Machine



ever is most apparent in Europe, where CBS Records International has re-shaped its A&R and marketing strategies over the past couple of years. The goal: to continue to serve the local marketplace with creative, exciting talent while simultaneously improving the general standard of recording to international levels and generating opportunities to break certain artists outside their home country. The result: CRI Europe is currently enjoying its most successful year ever.

Jorgen Larsen, based at regional headquarters in London, has the overview. "The real work in breaking any artist, no matter what origin, is first in the



signing," he says, "and the rest takes place in the market where that artist has to be sold."

"The assistance we provide from here is more strategic in nature: narrowing down the vast number of possibilities we have to work with to a relevant, manageable number of artists that corresponds to what's happening in the various countries.

"In terms of consumer tastes, we in the regional office are one step removed, but we have one advantage: we can see similarities between the various markets which may not be visible within that market. We can see opportunities for European-originated artists, because we have a broader outlook than the local manager has. And we can also see, in some cases, where there are no opportunities—where there may be naive or unrealistic expectations about an artist's potential."

In that respect, Larsen says, the current generation of CBS European executives is more sophisticated than its predecessors. "There was a time that whenever a local artist made an instrumental record or a record with English lyrics, it was felt this should be released immediately in the U.S., England, Holland, Germany, and so forth in descending order.

"Today, they are far more realistic and realize that it's not necessarily to the artist's advantage. It can be far better for a career to develop gradually and naturally, going first to a neighboring country and then to countries of descending cultural affinity."

Larsen's CRI Europe marketing team identifies those local acts with potential pan-European appeal and adds them to those key records coming from the main repertoire sources (i.e., the U.S. and U.K.) whose overall marketing and promotion are coordinated through the regional office.

The system's effectiveness is in distilling the tremendous product flow from CBS companies outside Europe into a form which allows it to be effectively marketed throughout the continent. Larsen points out, however, that there are limitations to the pan-European approach. "Just getting records going from France into Germany or vice versa can be at least as big a challenge as getting an English-language artist, recorded in Germany, released in the states," he says.

"But if you look at the region as a whole, there's definitely a more receptive tendency in both the U.K. and the U.S. companies to release product from here. The quality of music produced across Europe has increased tremendously."

Larsen sees that international market development and future growth will be based, more than ever, upon the exchange of European talent.

Each affiliate continues to sign and develop artists primarily for its own territory, but takes advantage of the increasingly sophisticated and highly efficient machinery developed by CBS Records International to project that talent into neighboring territories and beyond.

Here, then, is a country-by-country rundown of the A&R outlook at a number of CBS affiliates in continental Europe:

• **Germany**—The company's roster, more concentrated than it was ten years ago, includes five acts whom Managing Director Jochen Leuchner considers important in an international context. They are Jennifer Rush, Andreas Vollenweider, Peter Hofmann, Nena, and Johnny Logan.

Vollenweider was signed to the German company in 1981. Despite the doubts of colleagues at the time, Leuchner saw for the Swiss-born harpist "an audience between jazz and adult pop" which anticipated the growth of New Age as a significant music genre. Now the musician is an international star, whose next album—currently in preparation—will reinforce and expand his popularity.

Rush, who also established a worldwide profile with her "Power of Love" smash, recently completed a new album in the U.S., with creative input from both the American and British



companies. Her new LP, "Passion," shipped

350,000 in its first week of German release and is now due for release in the U.S. Jennifer Rush has sold over 6.5 million records worldwide.

Tenor Peter Hofmann is the latest opera star to bridge the gap between classical and popular music, and his "Rock Classics" album sold more than 1.4 million copies in Europe. Irishman Johnny Logan, winner of the Eurovision Song Contest, is reaching beyond the contest's formula pop for more contemporary material, collaborating with Holland's Bolland Brothers. For Nena's upcoming projects, CBS Germany is determined to regain the worldwide audience attracted to the band in 1984 with "99 Luftballons."

CBS Germany's roster also boasts adult-oriented album artists Sally Oldfield and Helen Schneider, as well as melodic pop band Freiheit. The Freiheit sound is described as a cross between George Harrison and ELO, and their popularity is evidenced by European sales figures in excess of 750,000 units. The band has just completed its first English language album, which may be released in the U.S. Meanwhile, veteran rockers Spliff have reformed under the name Froom, debuting with a provocative single, "Bobby Mugabe."

• **France**—The roster combines quintessentially Gallic singer/songwriters with crossover Europop contenders. The latter group is exemplified by Desireless, whose "Voyage Voyage" has been one of the year's biggest singles in Germany, Spain, Italy, the UK and, of course, France; sales topped two million. Likewise, new band Debut De Soirée has collected a major hit which has been aggressively worked outside their home market.

With album sales exceeding four million, Jean Jacques Goldman is a superstar in his homeland and other countries receptive to French-language repertoire, such as Canada. CBS France Managing Director Henri De Bodinat believes the increasing acceptance of French lyrics in certain key markets, especially in Southern Europe, bodes well for Goldman and another local singer/composer, Francis Cabrel, whose appeal is more adult.

An unusual act is French/Caribbean band Kassav, whose spicy zouk style has not only generated record sales—the act is enjoying the benefits of CBS' marketing clout after years in the indie label camp—but also has displayed drawing power in concerts in Africa, Japan, and the United States.

De Bodinat is upbeat about the future because of the vigor of the French music market—sales have grown by 30% this year as a result of the last year's VAT reduction on recordings—and by attitudes abroad. "Five years ago, releasing a French record would have been quite exceptional for anywhere in the world," he says. "Now that's no longer the case, and even companies in Brazil and Mexico are telling us they want more information about our product."

• **Holland**—From a roster of around a dozen acts, Managing Director Koos De Vreeze cites several with an international profile, including Presley-influenced rocker Rene Shuman, Europop femme trio Centerfold, metal mavens Vengeance, and veteran performers Herman Brood and the Nits.

Their prospects abroad are important, De Vreeze says, because sales of local repertoire in Holland have declined from around 30% five years ago to less than 15% today. "It becomes very difficult to amortize your recording investment locally, although a Dutch MOR artist like Piet Veerman can still sell over 100,000 copies here," he says.

Touring overseas is a vital ingredient, too, as the Nits have shown. Every year, they generate strong concert business in Germany, Austria, Switzerland, France, and the Scandinavian territories, and their current album has benefited accordingly.

From neighboring Belgium, local artists occasionally sell in Holland or France, but the company there (which reports to De Vreeze) is not actively involved in A&R.

• **Sweden**—The country's most successful export in recent years, Europe, has served to inspire new and established local artists to strive for foreign acceptance.

One is heavy metal's 220 Volts, whose recently-completed fourth album was produced in the U.S. by Max Norman (Ozzy Osbourne, Grim Reaper). Another is pop/dance outfit Trans Dance, whose second album secured release in Germany, Australia, and the U.K., among other territories. Meanwhile, John Norum, Europe's former lead guitarist, is working on his second solo album.



CBS Managing Director Sten Af Klin-

teberg says Sweden's live music scene is very healthy at present, with a tremendous number of new, young bands. "They realize if they're good enough, they may make a career in this country and outside," he explains. "The case of Europe supported this."

• **Norway**—Top priority is Tomboy, a five-piece band (fronted by a female lead singer) whose first two albums for CBS sold more than 200,000 copies and whose style has been compared to Eurythmics. Managing Director Rune Hagberg comments, "For their third album, we're working very hard with our sister companies to persuade them to break the band. We're very interested in sending them to other territories for promotion, for example."

Newly signed is Return, whose non-CBS debut generated interest in Sweden and Norway, and whose first for CBS is targeting 50,000 sales. The Dundun Boys are Norwegian-language exponents of no-frills rock, due for their second album release next year. Ottar "Big Hand" Johansen, a country artist, is now on his second album, recorded in Nashville.

• **Denmark**—This nation is not generally recognized as a repertoire source for other markets, says Managing Director Steen Sorgenfrei, but he considers the prospects good for self-contained metal band Pretty Maids. Their most recent album was released in most major markets, with total sales close to 200,000 units. "Now we're aiming for the stars," comments Sorgenfrei. An international producer will work with the band for their next project.

CBS Denmark's best-selling local artist is TV2, and their brand of rock & roll has generated sales of around one million albums since signing with the company in 1980. A more recent acquisition, C.V. Joergensen, could be called Denmark's Bob Dylan, according to Sorgenfrei. He's now on his second CBS album.

• **Italy**—The nation's media explosion has turned an already-creative music business into a talent hotbed. Managing Director Piero La Falce suggests that sales of local artists, expected to be around the 40% mark for CBS this year, will climb to 50% in 1989. An improved economy and better production values have contributed to the trend, he says.

The company's most popular artist is Claudio Baglione, whose last album topped the million mark in Italy. CBS Europe is talking about international projects with the superstar to help establish a base for him elsewhere in Europe, notably various Southern markets and Germany.

Ivana Spagna has been successful throughout Europe, and marks the first time that an act from CBS Italy has secured worldwide release. Her distinctive style of pop has, for example, netted a Top 20 hit in Britain recently with "Every Girl And Boy."

Among CBS artists with primarily local appeal are Francesco De Gregori, Ivano Fossati, Fausto Leali, Luca Barbarossa, Anna Oxa, and Fiorella Mannoia. The Steve Rogers Band is one of this year's discoveries, and their album was a Top Ten fixture this summer.

La Falce considers melody to be his country's strongest suit in penetrating other markets. "I don't think language is hampering or limiting the spread of Italian music," he concludes.

• **Spain**—Arranger/composer/conductor Luis Cobos has been CBS Spain's major success story in recent years, and his domestic appeal (more than two million albums sold) is beginning to travel. *Capriccio Russo*, his fifth project, went gold in Finland and secured release in Germany, Holland, and the U.S.

The Cobos instrumental concept, not unlike *Hooked On Classics*, obviously encounters no language barriers, notes Managing Director Manolo Diaz. The musician's most recent album, *Tempo D'Italia*, penetrated markets around the globe, including Japan, where he's touring this November. "Luis is our number one project for international development," says Diaz. TV advertising will play an important role in the strategy.

Established artists on the roster include Mocedadas and Duo Dinamico, whom the CBS chief describes as Spanish kindred spirits to the Beach Boys and the Everly Brothers, respectively. Both do well in Latin American territories as well as Spain.

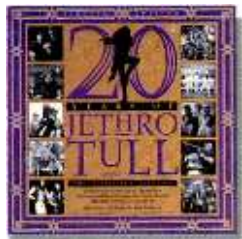
Among significant developing acts are Vicki Larraz and Azucar Moreno. Cuban-born Larraz, who was lead singer of Ole Ole, sings and records in both Spanish and English. Diaz



# Chrysalis

**distribution CBS**

The world's finest music requires the world's finest distribution. We thank CBS and celebrate the occasion with a remarkable collection of recordings by artists of uncommon merit.



ings by artists of uncommon and the News is the heart of rock

Featuring "Overhang"



collection of recordings. Huey Lewis and roll and truly

Featuring "Small World" and "Give Me The Keys"

Chrysalis. Jethro Tull's latest is a stunning tribute to their 20 years as With her newest her reputation as



Chrysalis. Jethro Tull's latest is a stunning tribute to their 20 years as a major force in modern music.

release, Pat Benatar secures

the company's uncompromising rock



Featuring "Let's Stay Together"

Featuring "Jump in the River"

diva. From Ireland, Sinéad O'Connor's now a compelling presence



The future of soul is Was (Not

Featuring "L.O.V.E."



intense artistry is in American music.

Was) whose dramatic

live persona makes these wacked-out funksters true inheritors of constant pursuit of Pursuit of Happiness,



Motor City traditions. Our

excellence has brought us The

Toronto's hottest band. Cult favorites,



Featuring "Little Lives"

Featuring "I'm An Adult Now"

the Waterboys, is another alliance which



Chrysalis. Jellybean Benitez, made him producer/mixer to the

Featuring "Fisherman's Blues"



is quintessentially

whose street beat has superstars, is now a

Featuring "Coming Back for More"

chart-topping artist on his own. Ensuring future performance are releases by avant-gardist Adele Bertei, blueblood song stylist Tyka Nelson, London soul singer Tony Stone, Memphis rocker Jimmy Davis, and the pride of Scotland, Runrig. There you have it: incontrovertible proof that, at Chrysalis. .

**The Distributor Makes The Difference** Chrysalis.

considers her style—"an explosive mixture of Jennifer Rush and Tina Turner, with Spanish influences"—to have foreign potential, and says it's only a matter of finding the right material.

Azucar Moreno (Brown Sugar) is a dance-oriented duo whose electronic Flamenco pop has already gained interest and release in Germany, Holland, and the U.K. "This is an act we're developing locally and internationally at the same time," according to Diaz.

**CBS U. K.** From time to time, CBS Records U.K. Managing Director Paul Russell runs into that most shopworn of British music industry clichés: "We should sign this act because they'll sell in America." It usually happens in an A&R meeting—and that's when he advises the stoffer in question to "go home and wash your mouth out with soap."

Russell understands this particular A&R temptation, of course. It comes up no matter how many times the metaphorical soap is administered, he says. "The first thing A&R people want is success in the U.K., then they want success outside the U.K., primarily America."

Russell also points out that half the British company's profits come from international sales of its artists' music. "Without those sales, we couldn't maintain our roster or our level of A&R investment. But I don't want people here to tell me what will sell in America—they don't know. It will only sell in America if it sells in the U.K. You've got to sign it on the basis that it'll perform here."

What performs in Britain for CBS is a remarkable range of artists and repertoire. Since Russell became managing director in 1982, the company's signings have included Sade, Poul Young, Alison Moyet, Terence Trent D'Arby, Dead Or Alive, The The, Spondou Bollet, the Stronglers, Prefab Sprout, Basio, and Bros. During this period, too, George Michael made the transition from Whom! and was signed as a solo artist.

The roster's diversity reflects the attitudes of the company's leadership team, and the unique nature of the U.K. as a repertoire source. Muff Winwood, Senior Director of A&R, explains, "We've always been an eccentric nation, one that's organized itself into different factions. And it's helped our industry because what we've done is dress up the music. For instance, Wham! were part of that white soulboy trend. They came through on that image, and were able to go on from there."

"Spondou Bollet come through the 'new romantic' phase, Shakin' Stevens through the rockabilly thing. So it's important for an act to be part of a movement. It helps them come through, and in that respect, British musicians are very good at self-marketing."

Winwood has been with CBS for 10 years, and puts his musician's background (he was a member of the Spencer Davis Group in the '60s) to good use. "I've always been an artist more than a record man," he says, "and that shows in the kind of acts I've signed. I don't go out picking up masters of big dance records or one-off pop records. I like to look for artists who can have long-term careers and be appreciated on a worldwide basis."

"We tend to look for artists who have their first foot on the ladder, who have been gigging around and started to create a little bit of a buzz, and have got their management together." It's necessary, he says, because of the long-term nature of the company's commitment. "We don't sign an act and if the first album and the first four singles aren't hits, we drop them. When I was in a band, I knew how long it took."

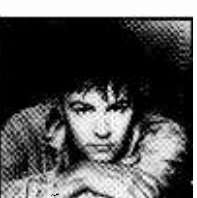
Nevertheless, the British market is still largely singles-led. "You've got to be able to have your finger on the button of what teenagers are into," says Winwood, reinforcing his point about the importance of music and style trends.

The environment is increasingly competitive, too. "The old adage that 'talent will out' is not true," Winwood suggests. "Because you've not only got to have talent, but also the ability and wherewithal to go out and be successful, to work at it, to take the knocks, and to come back and keep on working. The industry today is more a business than it's ever been, quite different to how it was 10 or 12 years ago."

Paul Russell cites other changes. "When I first came here in 1973, nobody from this company ever went anywhere," he says. "There was an inquisition if someone wanted to go to France for a day. There was no appreciation or interest in what was happening outside the U.K."

"But because our artists have now become a very important part of CBS worldwide—far out of proportion to the company's contribution to the overall bottom line—all that has changed dramatically. Our people are traveling around all the time, just as our artists are."

Russell says he's actively encouraged this approach. "That doesn't mean we go wading into Germany and telling the company there what to work or how to do it. But we encourage, we try to help. For example, I'll sit down with Sade's agent to discuss her European tour: how she's going to do it, when and



what we're going to do. That would have been unheard of seven or eight years ago.

"Our job is to make sure that once our acts have been successful in the U.K., we sell them everywhere else in the world. It has to do with balancing the time between, say, what an act is doing in America, what they're doing in Europe, what we need in the U.K.—all so that we maximize the potential of a particular release. Our artists travel creatively and physically so easily and so quickly that we must be involved this way."

**CBS SONY.** Several months ago, CBS/Sony celebrated its 20th anniversary. In its relatively short lifetime, CBS/Sony has already become the #1 record company in Japan, the world's second largest music market. In its early years, Japon relied heavily on an international repertoire. And while artists like Billy Joel, Gloria Estefon, Cyndi Lauper and Michael Jackson continue to make a major impact, sales of local Japanese music account for 80% of the territory's sales today.

This huge local market was previously dominated by local teen idol pop music. But in the past five years, Japanese rock music has developed into a major force. The health of the local scene is reflected in the size of the CBS/Sony group roster; it contains approximately 220 artists, 180 of which are represented by CBS/Sony and related labels, and 40 by the Epic/Sony label. The key acts are Seiko Matsuda, Rebecca, Shogo Homoda, Yoko Minamino, Moyumi Itsuwa, T-Square; and on Epic/Sony, Misoto Watanobe.

Earlier this year, CBS/Sony Group President Toshio Ozawa spoke of the company's long-held dream of popularizing Japanese music worldwide. Sony's acquisition of CBS Records has brought that goal several steps closer, he said. "We must, of course, first nurture artists who can make it on the international market, then select those with the most promise for sale in other countries."

Ozawa's team does not underestimate the task. CBS/Sony executives acknowledge that the language barrier has largely prevented Japanese acts from breaking in the U.S. and the major European territories, with the exception of jazz and instrumental music.

This repertoire segment—particularly New Age—has offered Japanese performers an opportunity to make their most significant contribution. Artists such as Osamu Kitajima have very much to offer, especially in terms of adding an "oriental flavor" to melody lines and arrangements.

In addition, CBS/Sony has high hopes for its top-selling local act, Seiko Matsuda, who has recorded a track for Placido Domingo's "Goyo" project.

Like other companies in the CRI network, CBS/Sony places considerable emphasis on constant contact with affiliates near and far. Affiliate conventions, organized on an international level, give territories an opportunity to present new material to each other. A perfect example of inter-affiliate cooperation, according to Isomura, has been Epic/Sony's recent "East Meets West" (EMW) project. "EMW not only had Japanese artists in its roster—such as Osamu Kitajima, Kimiko Itoh and Masahiko Sato—but also such acts as Noncy Wilson, Eddie Gomez and The Gadd Gang." These performers, together with Columbia's Branford Marsalis, Harry Connick, Jr., Harrison/Blanchard, Kirk Whalum and Steve Smith, participated in a series of concerts at New York's Bottom Line club in September.

And what of CBS/Sony's future talent? "We're constantly looking for new artists who may not be mainstream today," concludes Ozawa, "but could be in the forefront of new musical trends two or three years from now."

**CBS CANADA.** Being a next-door neighbor has its drawbacks. Because American music and performers are so popular in Canada, the notion is frequently viewed as little more than an extension of the United States. In reality, it's a market with a strong tradition of local artist development, and the homeland of some of the world's major recording stars.

CBS Records Canada under President Bernie DiMatteo takes an aggressive approach to talent acquisition, but stresses artists with long-term career potential. Established examples are Loverboy, Platinum Blonde, and Gowan, all of whom generate platinum business.

The newcomers include Barney Bentall, whose recent album has sold a highly promising 30,000 units in Canada; Billy Newton-Davis, on his second album and causing what DiMatteo calls "great excitement" at the American company; and Melidian, a rock quintet originally from New York. All of these, the CBS chief says, have long-term prospects in their home market and beyond.

"Our approach is divided into English A&R, done out of Toronto," he continues, "and French A&R, done out of Montreal. But a number of the acts signed by our Montreal office have crossed over into English. One is Chantelle Condor, a youngster, whose music has that fresh, Debbie Gibson sound. Another

is Celine Dion, whom we'll record in English at the end of the year." DiMatteo, comparing Dion's voice to that of Streisand's, notes that she has been very successful on record and on tour in France.

"We've got great hopes for the new, young artists on the label now. We're just keeping our fingers crossed, because so much depends on whether they break outside our marketplace or not—which is not always something we have great control over."

There is no doubt that American and British superstar product accounts for the great majority of CBS Canada's sales and success. Michael Jackson, George Michael, Pink Floyd, Sade, Cheap Trick and many other familiar names top Canadian charts. But when it comes to marketing international artists, DiMatteo's team not only emphasizes the CBS superstars but also talent in development. The most successful example, he says, was Men At Work, whose debut album had been successful only in their Australian homeland at the time the Canadian company decided to support it. "We sold 200,000 units within a month," recalls DiMatteo, "and the U.S. hadn't even released the record at that point. It was an example of how we can aggressively go after something, even before anyone else does, and make it work."

A more recent example, according to DiMatteo, was Midnight Oil. "The Australian company told us we were the first company outside the band's home territory to achieve gold with 'Diesel and Dust.' Our guys get really charged up over that. It's as important to them as bringing home Barney Bentall or Loverboy."

Concludes DiMatteo, "The best way we can emphasize we've got important artists in Canada with the potential to sell elsewhere is demonstrate to all the affiliates how hard we work at selling their product, and how hard we try here to make successes of their new artists. The better we do in that area, the more we hope to gain credibility for our artists overseas."

**CBS AUSTRALIA.** Even though Australian talent has enjoyed its share of international success over the past twenty years, CBS Records Australia Managing Director Denis Handlin is convinced the best is yet to come. "People are more aware of the caliber of talent here than they were five years ago," he declares. "The country is getting taken more seriously, because of acts like Midnight Oil, Men At Work, Crowded House, INXS, and Icehouse."

That doesn't mean Handlin's team can afford to slacken their efforts in spreading the word from Down Under, any more than they can take for granted the company's resurgence at home. "Our market share in 1985 was something like 9% of the industry's overall business," he says, "Now it's about 22% and we're the number one company with local acts." Among those acts are Midnight Oil, Noiseworks, Mental As Anything, Wa Wa Nee, Block Sorrows, and Eurogliders.

Priority names for the future include Daryl Braithwaite and Margaret Urlich. "Daryl used to be lead singer of Sherbet, who had many hits here in the '70s," says Handlin. "This is a really important comeback for him, and he's very serious about the solo situation."

"Margaret was in a New Zealand band called Peking Man, and now she's moved to Australia for a solo career. We've brought in English producer Robyn Smith to work with her." First product is due early in 1989. Braithwaite's album, produced by up-and-comer Simon Hussey from Melbourne, is scheduled for November release.

To maximize the international potential of these and all its artists, CBS Australia maintains regular contact with its sister CRI affiliates. "Our A&R department instigates initial talks about release commitments," explains Handlin. "Then the international marketing department gets involved. We make sure there's constant rapport with A&R, while setting a line of contact with marketing directors, product managers, and so on about the release, promotion, marketing, and sale of the music."

This can involve anything up to daily contact internationally with the affiliate concerned, according to the CBS executive. "We also follow through with the promotion and sales people in the field, by way of incentives, information, and contact. And where possible, we organize performance and promotion tours by the artist to get the most exposure and support possible."

CBS Australia combines its role as a repertoire source with a strong emphasis on marketing international acts domestically. "We've done very well with Bros and Terence Trent D'Arby," says Handlin, "and we were the first country in the world to get Cheap Trick's 'The Flame' to Number One."

This is in addition to major accomplishments with such established superstars as Michael Jackson, George Michael, Billy Joel, and Bruce Springsteen. For example, Joel—a regular concert visitor—has album sales of 2.2 million, making him CBS Australia's all-time best-selling international artist.

MICHAEL LIPPMAN GEORGE MICHAEL ROB KAHANE

*Congratulations, CBS Records*

Best  
wishes  
to



101<sup>ST</sup>

ANNIVERSARY!

From

**VIDEOMUSIC®**

THE ONLY MUSIC BROADCASTER ON AIR 24 HOURS A DAY

*Congratulations*  
**CBS!**

MAY YOUR ARTISTS  
HELP KEEP US IN  
THE SPOTLIGHT FOR  
THE NEXT 101 YEARS!

J O H N S C H E R  
MONARCH ENTERTAINMENT

D O N L A W C O .

Knowing how to make good records isn't enough. You also have to know how to sell them.

# WE RE CO

That's the challenge facing any record company, but it's a particular challenge for a company like CBS Records—which encompasses several different labels and several different styles of music, and which is as committed to breaking new artists and maintaining a deep catalog as it is to keeping its superstar acts at the platinum-plus level.

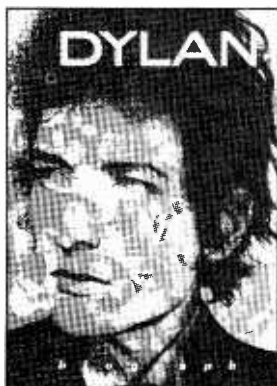
Over the years, the company has met this challenge by establishing, maintaining and refining a marketing apparatus that has come to serve as a model for the entire industry. A company as big and as wide-ranging as CBS Records needs a strong core in order to hold things together, and that's exactly what the company has, in the form of CBS Records Marketing.

Under the overall direction of Paul Smith, the Senior Vice President and General Manager, CBS Records Marketing handles all aspects of distribution, sales and merchandising for all the CBS labels—including the most recent addition to the product mix, CBS Music Video Enterprises. At the heart of this multifaceted operation—the core of CBS Records Marketing—are the company's nine regional branches.

Branch distribution was a new concept when the company introduced it, on an experimental basis, in the early '50s—never before had a record company attempted to exercise such direct control over the marketing and distribution of its product. The opening of branches in New York, Los Angeles and Chicago in 1958 signified the seriousness of the company's commitment to the system, although it wasn't until the late '60s that CBS Records severed the last of its ties to the independent distribution network and took matters totally into its own hands. With the subsequent consolidation of labels and the emergence of the six majors that now dominate the industry, branch distribution became the standard approach. But here as in so many areas, CBS Records was there first.

As described by Tom McGuiness, Vice President of Marketing, Branch Distribution, the basic function of the nine branches (located in New York, Los Angeles, Chicago, Boston, Washington, Atlanta, Cleveland, Dallas and San Francisco) is simplicity itself: "Once the music has been produced, it's our responsibility to get it to the consumer." That may be a somewhat more complex process than it sounds, but each branch is well staffed for the task, with a Branch Manager, a Sales Manager, several Sales Representatives and Account Service Representatives, a Branch Coordinator and a Marketing Coordinator. The local promotion people also work out of the branches, and although they do not report to the Branch Managers, they work very closely with the marketing people in each branch, making sure that whatever is getting played on the radio is receiving the appropriate support at the retail level.

The proven advantage of the branch system, Smith notes, is that "it gives you both control and focus. It enables you to get your message directly to the consumer, exactly the way the company wants it, without any interpretation." McGuiness suggests that the CBS Records version of branch distribution has an additional advantage because "we go to the marketplace more as one entity than any of our competitors do. We bring all our labels to the field as if it were one big label. To our Branch Managers, a record is a record, no matter which of the CBS Records labels it's on."



# MARKETING

The Branch Managers report to CBS Records Marketing headquarters in New York, but that doesn't mean they wait for New York to tell them how to sell records. The people who work in the field are encouraged to come up with their own market-ideas, and the best of those ideas—often developed in conjunction with their accounts—tend to get adopted on a company-wide basis. A good example of that approach is a program that was developed a few years ago to market middle-of-the-road and early rock 'n' roll titles, on low-priced cassettes, under the banner "The Best of Times." The program, centered on a display in the shape of a jukebox, was dreamed up by a Sales Representative based in Houston and proved so successful that it evolved from a local phenomenon to company policy in short order.

The success of that particular program points up two other key aspects of the CBS Records Marketing philosophy. With its focus on an area of the vast CBS catalog that had essentially been lying dormant, it's an example of the company's belief that, in the words of Sales Vice President John Kotecki, "there's a home for every record," and of its commitment to finding that home by tailoring marketing programs to specific types of product and specific audiences. And with its midline price level, it falls under the umbrella of the company's decade-old Nice Price program, which in addition to being the most successful budget line in the industry deserves a considerable amount of credit for turning the industry around after the bottom fell out in the late '70s—and for changing the industry's thinking about pricing.

When the company introduced Nice Price in 1979, Smith says, "One of our top accounts told me he thought it was 'marketing madness.' He's no longer in the business." There was, he acknowledges, some retail resistance to the idea of offering hundreds of catalog titles, including several that had not been in the marketplace for that long a time, at midline prices. After all, it ran counter to what at the time was the standard approach of selling new releases at a discount while catalog product remained at full price. But the industry was in a slump in 1979, and CBS Records recognized that dramatic steps were required to get it moving again.

"Some people said it made no sense to be selling so many titles at such low prices," Smith says. "But we determined that it made no sense to pay a premium for something that's five, 10 or 15 years old, and that the lower profit margins would be more than made up for by multiple purchases. We encouraged our accounts to run two-fer, three-fer and four-fer sales, and we saw people buying albums by the handful."

The Nice Price concept proved a boon to CBS Records—and to its competitors, all of whom adopted some variation of the concept before long. It also paved the way for the variable-pricing system that has become a cornerstone of the company's marketing strategy. CBS Records now has three price categories in place for albums and cassettes and four for compact discs. As a result of this strategy, Smith notes, "We've given second and third lives to titles that had virtually stopped selling. They had run their course at full price. But by dropping them to the midprice level—and in some cases dropping them again to the budget level—we've found a whole new audience for them. We've had a number of albums go platinum as Nice Price."

Pricing remains a sensitive issue throughout the industry, and CBS Records remains sensitive to it. The most recent example of that sensitivity—and of CBS Records Marketing's willingness to take dramatic action—was its decision this summer to cut wholesale prices on virtually all of its compact discs. "We identified through our customers that CD sales were starting to stall as early as last fall," Smith says. "It took the supply a while to catch up with the demand, but when it did we found that there were a lot of young consumers who wanted to buy CDs but who were very resistant to the high prices."

"We were the first company to react to that. We came out with a comprehensive across-the-board price reduction program that has since been emulated by most of the other majors. We have yet to see the kind of increased sales that will justify this move, but I think we'll see evidence of it this Christmas."

If the jury is still out on the effectiveness of the CD price cuts, there's no argument about the importance of the CD format itself. "CBS Records has always championed new configurations," says Jerry Shulman, Vice President of Marketing Development, "because we're always looking for new ways to sell music." And CD has proven to be

tered treasures from the CBS vaults.

Looking for new audiences, and for new ways to reach consumers, remains one of CBS Records Marketing's central tasks. "We're careful about targeting the proper consumer," says Mike Martinovich, Vice President of Merchandising. "That's not as simple as finding something that works and then applying it across the board to all kinds of music or to all kinds of artists or to all price levels. We don't just throw everything against the wall and hope that it sticks; we develop cohesive, specific marketing plans."

Just as the company targets specific types of music and specific audiences, it also targets specific types of retailers. It's not just the major chains that get attention; for example, Jimi Starks, the Vice President for Black Music Sales, notes that he has been holding so-called "breakfast club" meetings once a month for about a year with smaller independent accounts. The purpose of the meetings is to give the mom-and-pop retailers a greater role in the marketing process.

There are many other ways in which CBS Records Marketing attempts to stay one step (or more) ahead of the rest of the industry. CBS Records is the only company to employ a full-time market research staff; it's the only company with a full-time college marketing department; it was the first record company to undertake cross-merchandising promotions with non-music companies. "We're always looking for ways to set ourselves apart from the competition," Smith says.

Whether CBS Special Products does what it does better than anybody else is a matter of opinion. But it is a fact that CBS Special Products was doing what it does before anybody else was.

"We started this business," says Al Shulman, Senior Vice President and General Manager of CSP. "We are the originators of the special-markets concept." All the major labels now have operations similar to CSP, but until it was established in the early Sixties, no label had a department specifically geared toward catalog exploitation.

CSP's initial function, Shulman explains, was "maximizing the use of the material in the CBS vaults." But, he adds, "Over the years that function has expanded. It now includes the catalogs of other labels we have acquired or represent." About twenty percent of the material CSP now handles falls into the latter category; its most recent acquisitions are the Dr. Jazz and Monument labels.

Dr. Jazz, run by the veteran record producer Bob Thiele, until recently had a pressing and distribution deal with CBS Records. Its catalog includes albums by Lonnie Liston Smith, Stephane Grappelli, Theresa Brewer, and others, as well as vintage sessions by such jazz greats as Duke Ellington. The Nashville-based Monument label was at one time a major force in both pop and country music. It's best known as the label for which Roy Orbison recorded "Oh, Pretty Woman," "Only the Lonely," and his other classic hits; the Monument roster at one time or another has also included the likes of Kris Kristofferson, Boots Randolph, and Charlie McCoy.

CSP also licenses its material to other labels (Rhino, for example, has recently released a Roy Orbison anthology), as well as making it available to Columbia and Epic. In addition, it puts together cassette packages for certain major retail chains to release on their own private labels, and it has its own reissue label, the CBS Collectors' Series, which is handled by a network of independent distributors.

CBS Special Products has, over the years, become a worldwide operation: virtually every CBS Records affiliate overseas has its own in-house department for catalog exploitation. "There are counterparts to me in almost every country," Shulman says. "That means we can get clearance quickly for almost anything."

Twenty-eight people work for CSP, including a six-person A&R staff that implements clients' ideas for packages as well as coming up with ideas of its own. "Most of them are musicologists," Shulman says. "Together, they have an encyclopedic knowledge of all categories of music. Our aim is to satisfy our customers from a creative standpoint as well as to meet their specific needs."

# CBS SPECIAL PRODUCTS

FAMOUS  
MUSIC

BLUE ON BLUE  
THE GODFATHER-LOVE THEME  
A TIME FOR US  
DAY BY DAY  
THEME FROM STAR TREK-THE MOTION PICTURE  
ONLY THE STRONG SURVIVE  
UP WHERE WE BELONG  
I REMEMBER YOU  
FOOTLOOSE  
HOLDING OUT FOR A HERO  
ALMOST PARADISE  
LET'S HEAR IT FOR THE BOY  
SADE  
TAKE MY BREATH AWAY  
DANGER ZONE  
TOP GUN ANTHEM  
TO EACH HIS OWN

GOLDEN EARRINGS  
SILVER BELLS  
LOUISE  
ISN'T IT ROMANTIC  
ALFIE  
I WANNA BE LOVED  
I GET ALONG WITHOUT YOU VERY WELL  
LIVING COLOUR  
LOVE LETTERS  
THE NEARNESS OF YOU  
BUTTONS AND BOWS  
FALLING IN LOVE AGAIN

WITH EVERY BREATH I TAKE  
GENTLE ON MY MIND  
LOVER  
I DON'T WANT TO WALK WITHOUT YOU  
IT COULD HAPPEN TO YOU  
HEART AND SOUL  
IN THE COOL, COOL, COOL OF THE EVENING  
MOON RIVER  
WIVES AND LOVERS  
MOONLIGHT BECOMES YOU  
BLUE HAWAII  
MONA LISA  
THAT OLD BLACK MAGIC  
THANKS FOR THE MEMORY  
WOMAN, WOMAN  
STELLA BY STARLIGHT  
CALL ME IRRESPONSIBLE  
MARTIKA  
WISH ME A RAINBOW  
COME SATURDAY MORNING  
I'D LOVE YOU TO WANT ME  
HEY THERE LONELY GIRL  
MAKE IT EASY ON YOURSELF

(Partial List)

## CONGRATULATIONS

CBS  
RECORDS

WE ARE PROUD

TO BE

A PART OF YOUR

CELEBRATED HISTORY





101 Years Young  
And Still Growing.  
We're Proud  
To Be A Part Of  
The Celebration.

---

Europe ■ Hooters ■ Jethro Tull ■ Journey ■ Judas Priest ■ Cindi Lauper ■ Eddie Money  
Sinead O'Connor ■ Outfield ■ Santana ■ Bruce Springsteen ■ Andreas Vollenweider ■ Roger Waters

*Premier*

PREMIER TALENT AGENCY  
3 EAST 54TH STREET, NEW YORK 10022  
(212) 758-4900

Frank Barsalona, President  
Barbara Skydel, Executive Vice President  
Jane Geraghty, Vice President

[www.americanradiohistory.com](http://www.americanradiohistory.com)



# Congratulations CBS

from

# **LIFT**®

systems with future

Advanced Retail Systems  
Providing Fixtures That  
Sell Your Product  
In the Simple Beauty  
of the Jewel Box

**LIFT DISPLAY**

115 River Road Edgewater, NJ 07020 201-945-8700

AUSTRALIA 95 2005 • AUSTRIA 222 587 3838 • DENMARK 01 342975 • FINLAND 913 23744 • FRANCE 1/48867980 • GERMANY 0 40/291318  
GREECE 75 13145 • ISRAEL TEX 606361360 • JAPAN 03/4952434 • NETHERLANDS 030/334329 • NORWAY 02800211 • PORTUGAL 01/732306  
SWEDEN 0704/65130 • SWITZERLAND 01/8214711 • SPAIN 91/27 62237 • UNITED KINGDOM 0753/888720 • USA 201/945 8700

# C O L U M B I A

In the world of direct marketing, Columbia House is Number One—with a bullet. With almost six million regular customers in the United States and Canada, it is the world's largest direct marketer of recorded music and videocassettes. And because of its dedication to innovation in marketing and customer service, and its willingness to embrace new music and video technologies, it is as vibrant today as it has ever been.

From its modest start in 1955 as the Columbia Record Club (offering the then relatively new LP technology to members), the Club has evolved into a powerful full-service supplier of recorded music and videos. Currently, the Columbia House umbrella includes three music clubs: the Columbia Record & Tape Club, the CBS Compact Disc Club, and the CBS Classical Club. It also has two video divisions: the CBS Video Club, offering an extensive catalog of movies, and the CBS Video Library, which features continuing series of thematically linked videos.

Throughout its history, Columbia House has filled an important niche in the home-entertainment marketplace, and that's even more true today than it was in the past. "People are becoming more comfortable with shopping at home," says Division President Richard Wolter. "It's convenient, it's safe, and it helps solve the time crunch facing the ever-increasing number of dual-income families, who don't have as much leisure time as they used to, which means they don't have as much time to shop. Those are the people who make up most of our membership—not 15- or 16-year-olds, but older customers who had gotten out of the habit of buying records."

As Neil Keating, Senior Vice President for Direct Marketing at CBS Records, adds, "Direct marketing by Columbia House is an important adjunct to the retail sale of both music and home video. We reach customers who are not otherwise reached, and in our judgment we also stimulate retail sales by virtue of the tremendous volume of advertising we do."

Columbia House, according to Wolter, is "without question the major source of print advertising in the music industry." Indeed, a total of \$120 million is spent by the Division on advertising and promotion of music and videos each year.

Columbia House has always been an innovator in advertising and promotion. It was the first major user of magazine insert cards. It pioneered the use of self-standing inserts in newspapers, and was the first direct marketer to use multi-page units in magazines. It has been in the forefront of testing every major variable in direct mail solicitation—in fact, Columbia House created and perfected many of the advertising and direct mail techniques that are now taken for granted.

The overall effect of a Columbia House ad is twofold: it brings new members into the Club, and it builds excitement about the product itself, which helps the whole record and video industry—not just Columbia House—grow and prosper. What goes into a Club ad or a direct mail campaign is invariably the result of extensive testing and scientific analysis, as the Club works to create a perfect demographic match between its ads and the music buyer. The Club's promotion of quality product is a conscious and consistent strategy, because in the end good CDs, cassettes, records and videos are, and will always be, the lifeblood of the Club.

But it's not just what goes into an ad that makes a difference—it's where it goes as well. Columbia House spends its millions of advertising dollars carefully, with insertions in entertainment-oriented magazines like *TV Guide*, *Rolling Stone* and *Video Review* among the most effective in building membership. In addition, the Club's direct mail solicitations are sent to carefully selected lists that have either proven themselves to be valuable producers of new members in the past or have the potential to break new markets.

This type of targeted advertising and direct mail allows the clubs to reach new customers with maximum efficiency. "We're always refining our approach," says Richard Wolter. "In the direct-marketing business, we can measure everything—for everything we do has a measurable response. In terms of who we target and how we service our customers, our decisions are soundly based on past experiences or observed test results."

The targeted approach is made even more effective by the segmentation of the Club's membership. In practice, this means that the Club pays very close attention to each member's preferences, promoting the product that he or she is most likely to buy. Columbia House was the first direct marketer to use this multi-preference approach (Club ads in 1955 allowed applicants to select membership in four musical categories: Classical, Listening and Dancing, Jazz, and Broadway, Movies, Television and Musical Comedies), and has been honing it for 33 years. Today, the Record and Tape Club member has nine choices of listening interest, from Classical to Country to Heavy Metal.

The Club's strategic sales promotions allow customers a wide selection of offerings within their stated preferences while simultaneously

allowing significant crossover; even a heavy metalist has the opportunity to buy Yo Yo Ma's latest album, and a jazz buff can add AC/DC to his or her music library. With its unique capacity to provide music product for every taste, the Club is thus able to maximize album sales of artists as diverse as the Smithereens, Michael Feinstein, Vern Gosdin, Kenny G and Club Nouveau as well as of superstars like George Michael and Steve Winwood. And, with a total of over 5,000 titles currently available, Columbia House is able to provide a continuing selection of all-time favorites, as well as new releases, to its members.

Obviously, with such a large selection, Columbia House draws its catalog from a variety of sources. Although it remains an integral and important part of CBS Records, the Club's operation is entirely independent, and it promotes Warner Brothers, Atlantic, Elektra, Geffen, Capitol, EMI America, MCA, A&M, Arista, Motown and many other labels' product with equal enthusiasm and effectiveness. It is the Club's continuing independence that enables it to have a catalog of such impressive depth.

Another secret of the Club's continuing success has been its ability to take advantage of new technologies. In 1959, less than a year after the introduction of stereo, Columbia House was in the stereo business. It even began marketing hardware—for a time offering low-priced stereo phonographs as an inducement for joining. This strategy not only built Club membership, it also had the very desirable side effect of increasing the overall market for stereo. Soon after, the Club began offering reel-to-reel tapes to audiophiles, and in the mid-60s, it helped create a market for 8-Tracks with its aggressive promotions of both software and hardware. Cassettes were introduced at about the same time, and when the Walkman came along, Columbia House was in a perfect position to profit from it.

The Club's ability to both take advantage of and help create the market for new technologies has continued to the present day. The Club started promoting compact discs soon after their introduction in 1983, and was instrumental in raising public awareness of this breakthrough technology. Once industry-wide production facilities were able to meet rising demand, CD club membership entered a period of explosive growth, which is still going on today.

Going hand-in-hand with the Club's readiness to respond to new technologies is its ability to service the market for old ones. Because it is a self-contained operation, it has been able to continue offering 8-tracks long after they disappeared from the general market. (Although no new 8-track members have been enrolled for two years, there are still 25,000 members who buy their music in that format.)

Columbia House was also one of the last places people could buy prerecorded reel-to-reel tapes, and it is likely that when the stereo LP disappears from retail shelves, it will still remain available to Club members, at least for a while.

In the early 80s, Columbia House took advantage of the Club concept it had pioneered and expanded into the video business. Despite a great deal of skepticism at the time about the

potential market for the sale of videos, the Club's calculated gamble paid off handsomely—and video sales remain one of the fastest growing segments of the division's business.

The extent of the Columbia House video catalog (currently over 3,000 titles) is very difficult to duplicate. With the CBS Video Library's promotions of special series as diverse as *The Honeymooners*, *Star Trek*® and multi-cassette historical packages on World War II and Vietnam available to complement the CBS Video Club's offerings of current and classic films, video buffs increasingly look to the Club. Retail customers are rarely guaranteed brand-new product; Club members know that every shipment is factory-fresh. This combination of quality control, depth

and uniqueness of catalog—unbeatable for satisfying the collector's need—has, in a few short years, made Columbia House one of the world's largest-volume sellers of videos to individuals.

"To give you an idea of our scope," says Richard Wolter, "we spend \$50 million a year on postage alone, mailing 93 million magazines and 30 million customer shipments with unit sales of 80 million selections annually. The Club also produces 47,000 miles of printed material a year—enough paper to reach almost twice around the globe."

To support such massive volume, Columbia House maintains major nerve centers in New York, where its executive offices, creative services, A&R and marketing departments are located; in Toronto, where the Club's Canadian division is centered, and in Terre Haute, Indiana, where the



H

O

U

S

E

**FACTS YOU SHOULD KNOW ABOUT YOUR TAPES, RECORDS AND COMPACT DISCS**

1. If you have tapes, records or compact discs, you should know the following facts:

2. If you have tapes, records or compact discs, you should know the following facts:

**HOW TO KEEP YOUR RECORDINGS AND SOUND EQUIPMENT IN TOP SHAPE**

The key to keeping your recordings and sound equipment in top shape is to take care of them from the start. Here are some tips to help you do that:

**TAPES**

1. Buy tapes from a reputable source.

2. Store tapes in a cool, dry place.

3. Handle tapes by the edges.

4. Do not touch the tape heads.

5. Do not use a tape that has been used by someone else.

6. Do not use a tape that has been used for a long time.

7. Do not use a tape that has been used in a hot or cold environment.

8. Do not use a tape that has been used in a humid environment.

9. Do not use a tape that has been used in a dusty environment.

10. Do not use a tape that has been used in a smoky environment.

**GENERAL TIPS**

1. Buy recordings and sound equipment from a reputable source.

2. Store recordings and sound equipment in a cool, dry place.

3. Handle recordings and sound equipment by the edges.

4. Do not touch the recording heads.

5. Do not use a recording that has been used by someone else.

6. Do not use a recording that has been used for a long time.

7. Do not use a recording that has been used in a hot or cold environment.

8. Do not use a recording that has been used in a humid environment.

9. Do not use a recording that has been used in a dusty environment.

10. Do not use a recording that has been used in a smoky environment.

Columbia House fulfillment operation employs the majority of the division's 2,000 employees. The Terre Haute operation is entirely self-contained, handling a million customer transactions a day, with its own check-clearing capacity, a virtual army of computer programmers in its data processing center—even its own post office. Terre Haute has long been in the forefront of technological development in direct marketing fulfillment, and it is in large part the fulfillment center's dedication to innovation that has enabled the Club to continue servicing its ever-increasing customer base.

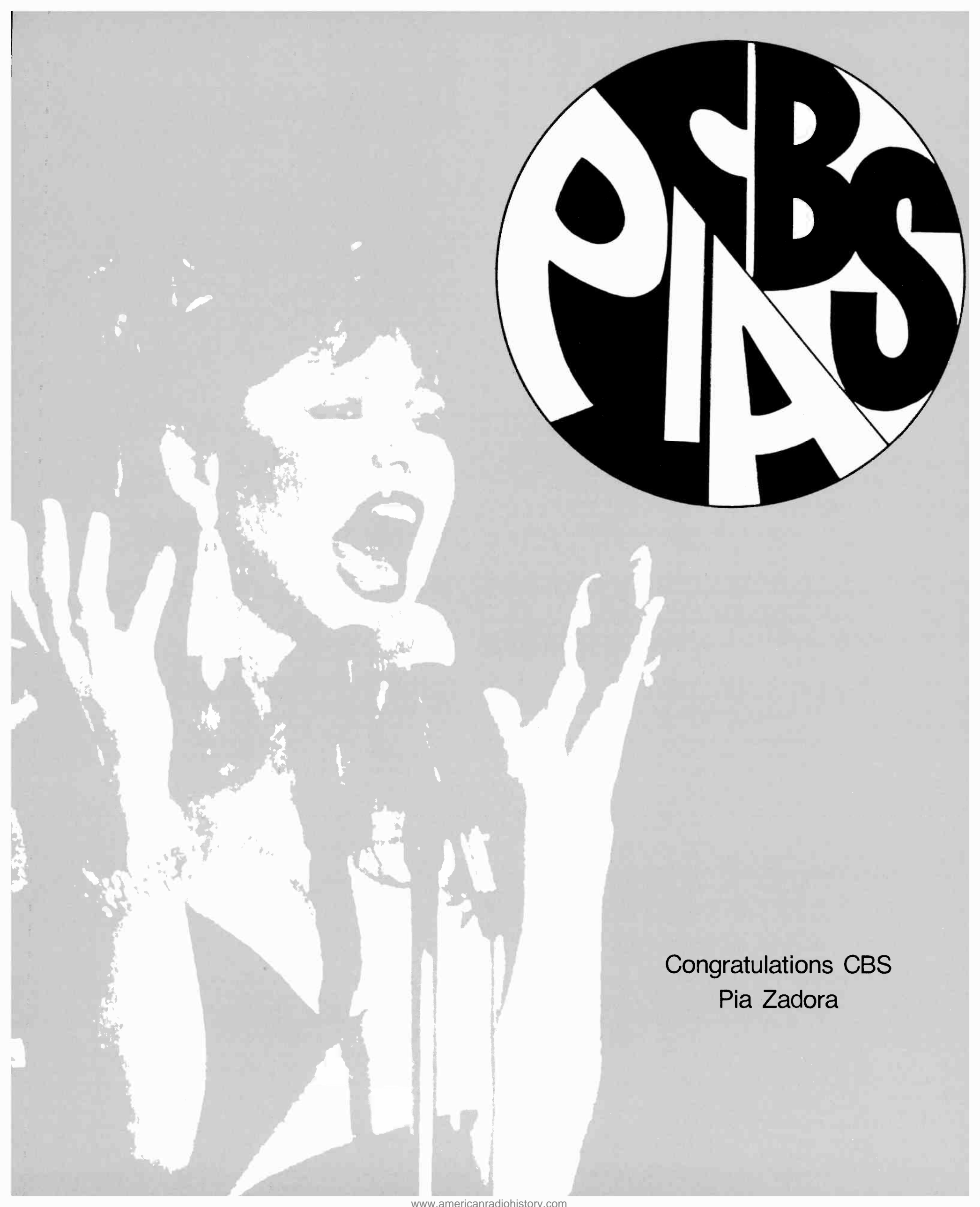
The future? "Obviously CD and video are major areas of growth," says Neil Keating. "But we refuse to be limited by what we've done in the past." Videodiscs? DAT? Whatever new technologies come along, when the time is right, Columbia House is sure to be there, building the market.

"We will continue innovating," adds Richard Wolter, "in advertising, marketing, customer service, fulfillment, list management—you name it."



**DISCS, DISCS, DISCS, DISCS!**

**PICK ANY 6 CDS FOR A PENNY**



Congratulations CBS  
Pia Zadora

# NEIL KEATING



## THE POWER OF BEING DIRECT

Neil Keating, Senior Vice President, Direct Marketing, CBS Records Inc., has overseen the direct marketing activities of CBS

Records for 30 years, and has served as President of both the Columbia House Division and the CBS/Columbia Group. He is a director of the Third Class Mail Association.

Richard Wolter has been President of the Columbia House Division since 1983, and is a 22-year veteran of the Columbia House operation. He is the incoming chairman of the Direct Marketing Association.

**Q:** How would you define the role Columbia House plays in the overall context of the home-entertainment industry?

**NEIL KEATING:** We serve a very important function. Columbia House has been an integral part of CBS Records since 1955, and as a result of our pioneering efforts, direct mail is now an established, ongoing method of selling both recorded sound and home video. We are a vital part of the total distribution network of these forms of home entertainment.

**Q:** Some people perceive record and video clubs as directly competing with retail. How would you respond to the assertion that it's bad for the guy who owns a record store or a video store to have people buying their product through the mail?

**RICHARD WOLTER:** That's a question the clubs have been dealing with for a long time: Are we a substitute source of records? Do we take business away from other segments? The answer, unequivocally, is no. We have a very positive effect on the industry overall. We're actually helping to bring people back into record stores—and that's a fact that's supported by our research.

In the first place, our advertising creates a general awareness of music and video. We're the largest advertiser in the music industry. We run an ad in TV Guide—the record club is in there many, many times a year, with new product displayed prominently—and that goes to 17 million potential customers, plus repeat circulation. So whether or not people respond and join the club, our ads create a very powerful impression of music product, of what's available in the marketplace.

Also, the typical club member is significantly older than the average retail customer. Most of our members are not kids; they're not impulse buyers. They want the guidance and reassurance we give them that the music they buy will be right for them. And many of them were not buying recorded music at all when they joined the club. What often happens is, they look at an ad for the club and see it as an attractive way to get back to buying records. They get the music, they like it, then they continue to buy it and become retail buyers as well as club buyers.

**NK:** On the video end, very few retailers have the capability to offer 3,000 titles, as we do. Our video club is geared toward the collector, toward someone who wants a library of films, whereas most video retailers are geared toward

rental. And a great advantage of the club is that the customer knows he or she is getting a factory-fresh tape at an attractive price, whereas on occasion the tape you get from a store may have been through several plays before being sold.

**Q:** How does Columbia House select the titles it offers?

**NK:** Our policy is that we want to be a full-service music or video source. We want to provide our customers with as broad a range of product as we possibly can. We have agreements with most of the major record companies and virtually all of the significant video manufacturers, so we're in a position to offer our members a very deep catalog. We can't offer absolutely everything, of course, but the music clubs will probably have everything—or almost everything—that an established artist has released. And the video club's selection compares favorably with just about any video retailer in the country.

**RW:** We choose our featured music selections each month through a telephone survey. We ask customers whether they'd buy certain specific titles, and we make our decisions based on the survey—although in some cases we may override the results, for example if we know there's going to be a big push on a particular album. It's a random survey. In fact, I myself was called once. I answered all the questions, and the club ended up not choosing any of the records I had chosen.

**Q:** Since Columbia House is part of CBS Records, do CBS albums receive any kind of preferential treatment?

**NK:** We're delighted to be part of CBS Records, but we select the product we offer without fear or favor. The decisions that we make are in the best interests of Columbia House and its customers, and it's to everybody's benefit that this operation be free from pressure. No extraneous considerations influence us—only our best judgment as to what will satisfy our members, regardless of label.

We could not have an effective relationship with the other labels we handle if we allowed our decisions to be affected by CBS that way. It doesn't make economic sense to try to force people to buy products they don't want.

**Q:** Outside of the obvious fact that there are now different software configurations available, what has been the biggest change in the way Columbia House is run since 1955?

**RW:** Probably the biggest change that has taken place has been the utilization of computer information—the development of computer fulfillment systems that allow us to service the membership better. When we first started, this was not possible; we were pretty much a manual system with some computer interfaces. Now we have a system where computers do almost all the processing for us. And computers have enabled us to serve our members more efficiently and effectively.

Of course, our goal is to be as error-free as possible, and to that end we have all kinds of quality-control checks. We want to minimize errors, cut down on consumer complaints—and we want to respond to those problems that do arise in as human a way as possible. Unfortunately, with almost five million members, many times that's difficult. But we know people don't want to talk to computers, and so we strive to be human in the midst of computers. If somebody writes to us, we try to be responsive. We try not to give a stock reply. We try to always maintain that balance between technological efficiency and human responsiveness. Obviously, with the success of our member-get-a-member promotions and resolicitations of former members, we're doing a pretty good job of it.

The member-acquisition end of our business has also benefited from technical advances. Our advertising is very sophisticated, highly targeted, and with the help of computers,

# RICHARD

we're able to analyze the effectiveness of our ads in great detail. Computer systems also enable us to pinpoint potential members for our direct mail solicitations. So we've become a much more efficient organization as a result of our use of computer systems.

**Q:** What are Columbia House's primary concerns today?

**RW:** Obviously, the health of the record industry, the continued growth in the number of CD players, the continued popularity of music—all these things are very important to us as participants in the music industry. But as participants in the direct-marketing industry—an industry that, for a variety of reasons, is growing—our relationship with the U.S. Postal Service is very important to us.

We work very closely with the post office and we have a good relationship with them. We're a major customer of theirs, and we're very dependent on them not only for delivery of product, but for delivering information to and from our customers



—and also for delivering the customers themselves, since the way you join is by dropping an application in the mail. And even though there's been a tremendous rate of increase in the cost of third-class mail in recent years—and at times that is a point of contention between the postal service and direct marketers—we've thrived, mostly because we've developed more efficient methods of doing business, both in terms of fulfillment and acquisition.

**Q:** How does the future look for Columbia House—both in terms of business and home-entertainment technology?

**NK:** The future looks good as long as the record industry and the home-video industry continue to be in good shape—and, even more importantly, as long as people continue to be interested in shopping by mail. Certainly, we see no signs that the current growth in direct marketing is going to slow down any time soon.

We are, of course, always receptive to new developments and technologies. The advent of the compact disc has had a great impact on Columbia House, since it has created a tremendous demand for product. Right now, we don't see anything on the immediate horizon that would likely add to our product mix, although we are keeping an eye on laser disc. It looks as if it may be making a comeback, and we are examining the possibility of offering laser discs through the video club if there is sufficient demand to make it economically feasible. We always want to be able to offer our customers the home-entertainment formats they want, as long as we can do so at a reasonable price. In fact, throughout our history, our growth has been largely based on our willingness to embrace new formats. You can be sure, when the technology changes, we'll be there to take advantage of it.

# WOLTER

★ THE FABULOUS THUNDERBIRDS ★

MGT: MARK PROCT FOR MARK 1 PRODUCTIONS

ANNIVERSARY

TOP

ON YOUR

CONGRATULATIONS

RECORDS

GBRS

MGT: ALEX HODGES/WILLIAM PERKINS FOR STRIKE FORCE

★ THE GREGG ALLMAN BAND ★

★ STEVIE RAY VAUGHAN & DOUBLE TROUBLE ★

MGT: ALEX HODGES FOR STRIKE FORCE

**FOR 34 YEARS YOU'VE MADE MUSIC  
UNDER OUR COVERS...**

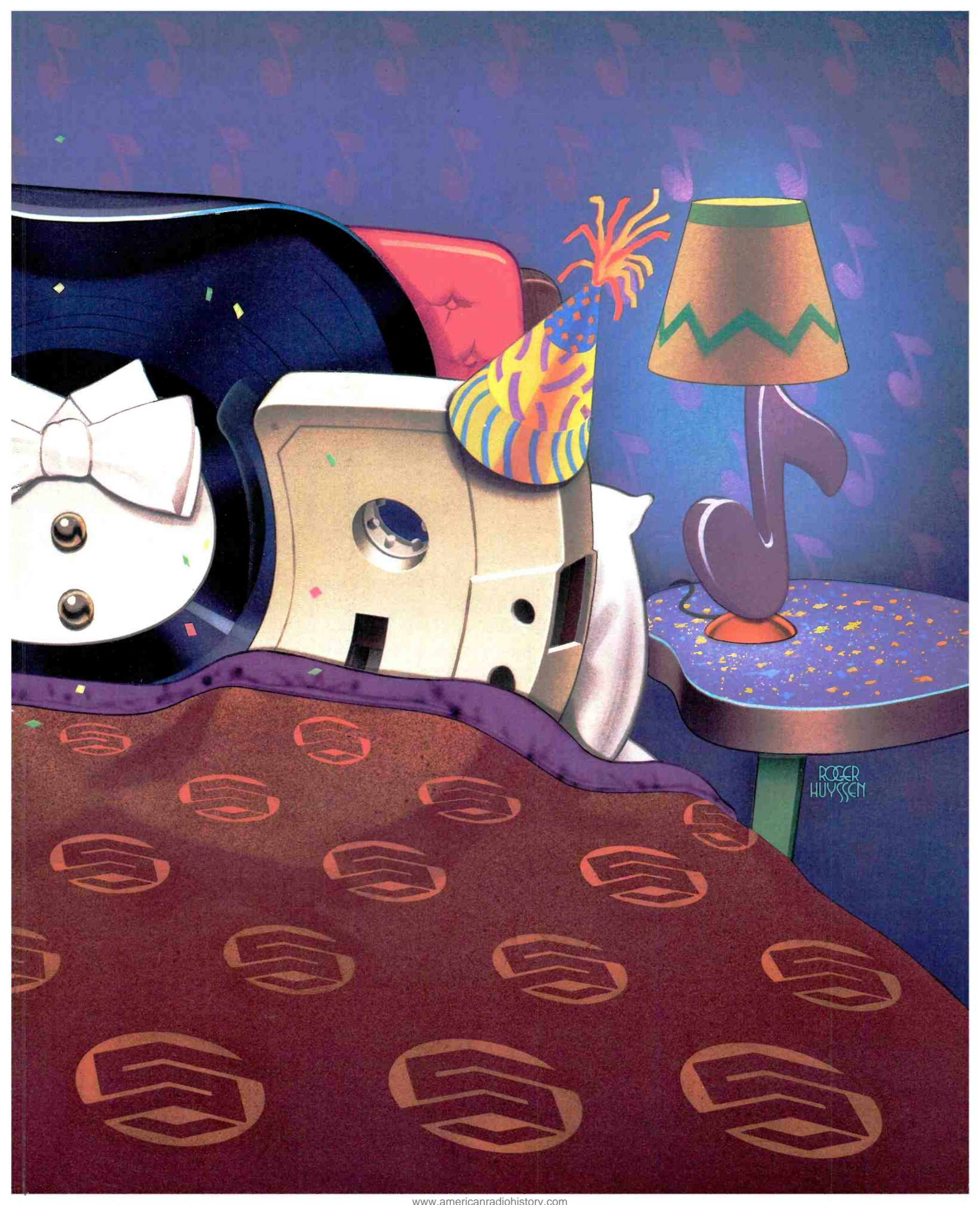


**AND THE RELATIONSHIP GROWS  
MORE EXCITING EVERY YEAR.**

Shorewood Packaging Corporation  
is proud to have played a  
major international role in the history  
of CBS Records, one of the greatest  
and most innovative  
companies in the world. Congratulations!



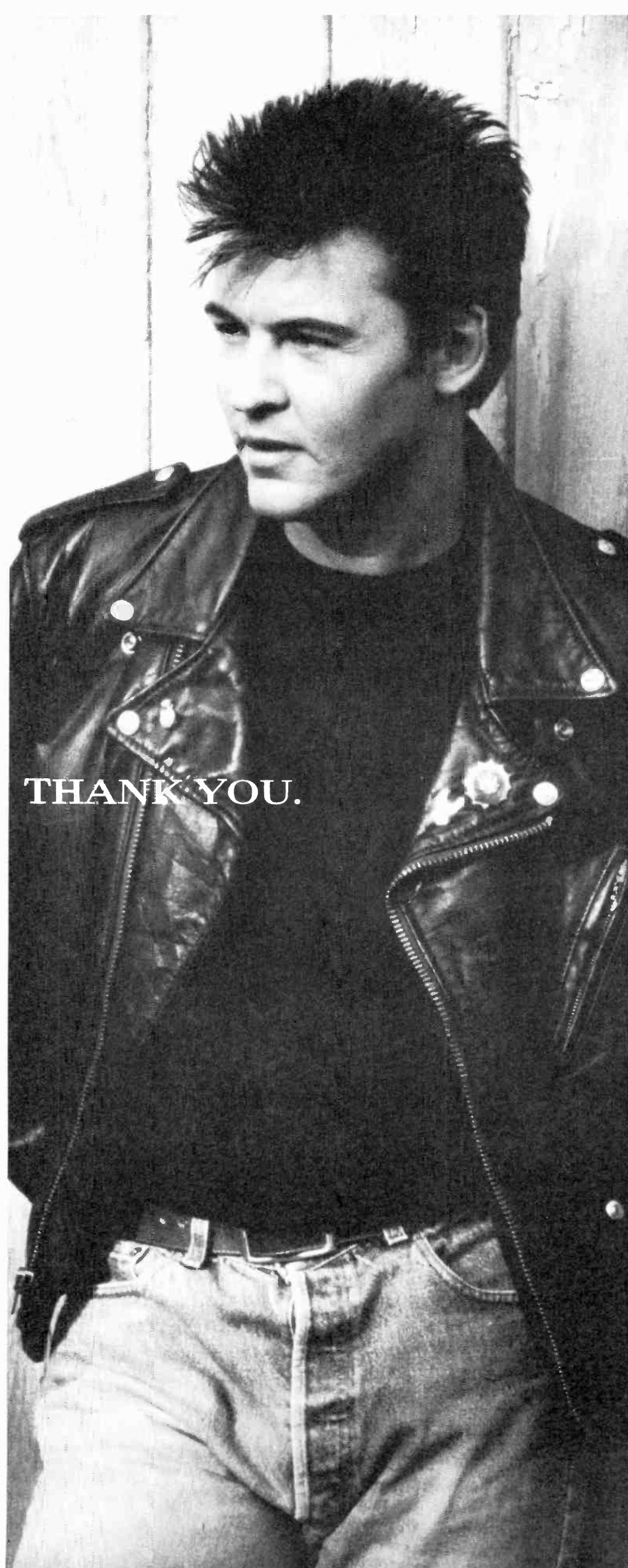
**SHOREWOOD PACKAGING**  
NEW YORK / GEORGIA / ALABAMA / CALIFORNIA /  
ILLINOIS / VIRGINIA / CANADA / ENGLAND







SEVEN YEARS OF SUCCESS. THANK YOU.



**PAUL YOUNG**  
**GED DOHERTY**  
RENEGADE ARTISTS MANAGEMENT



Everybody knows that video has had an enormous impact on the music industry in recent years. But if it's been conclusively demonstrated that video can help sell records, not everybody is convinced that music video can be sold like records. CBS Music Video Enterprises (CMV) is hoping to erase all doubt that it can.

CMV has been in existence for four years, but its mandate underwent a radical change just a few months ago. Until this year, it was a production entity; its primary concern was creating longform music programs for cable and broadcast TV and the home video market. Its role has now expanded to include the packaging and distribution of the programs it produces—in other words, CMV is now a total music video company.

Until recently, CBS Music Video's titles had been released by CBS/FOX-Video—among them best-selling programs starring Wham!, Billy Joel, Barbra Streisand, the Beastie Boys, Ozzy Osbourne and other hot CBS Records acts. With the sale of CBS Records to Sony this year, CMV assumed responsibility for distributing the titles it produces, while CBS/FOX retained the rights to the 33 music titles already in its catalog.

In effect, then, CMV had to start from scratch in its new incarnation, and it did so with a flourish—with August releases by two of the Columbia label's newest and biggest superstars, George Michael and Terence Trent D'Arby. Michael's "Faith," a 35-minute compilation of the video clips from his debut solo album of the same name (including the uncensored version of the controversial "I Want Your Sex Video"), has already gone platinum. D'Arby's "Introducing The Hardline...Live," a 65-minute concert/documentary film, is now gold. That adds up to a pretty good start.

The key difference between the marketing approaches of CBS Music Video and CBS/FOX is this: CBS/FOX, as a home video company affiliated with a major studio, is geared toward the rental of movies, while CMV, as a unit of a major record company, is geared toward sell-through, and toward reaching music consumers where they buy their music—at the record store.

"CBS is now in a position to treat videocassettes as another configuration of music, right alongside records, cassettes and compact discs," explains Jerry Durkin, the Vice President in charge of CMV. "We know our artists, we know how to market them, and we know that record stores are where the sell-through is. Our product will still be available at the video specialty stores—CBS Records Marketing is selling it not just to the

record retailers but to distributors that handle video outlets—and it's doing well there. But the growth in this area is not going to come in rental."

The two most important elements in CBS Music Video's marketing strategy are pricing and cross-promotion. All product is priced to sell—for example, the George Michael title carries a suggested list price of \$15.98, while the Terence Trent D'Arby title has a \$19.98 tag—and every effort is being made to time releases so they coincide with an album and/or a tour by the same artist.

A case in point is "Viva Santana! An Intimate Conversation With Carlos Santana," the recently released retrospective program built around an interview with Carlos Santana and containing 20 years' worth of archival performance footage by the influential guitarist and the various incarnations of his band. The 82-minute, \$19.98-list program hit the market at the same time as the Columbia retrospective album of the same name, and not long after the band had embarked on its "grand finale" tour. Similarly, concert videos by Dead Or Alive ("Rip It Up Live") and Europe ("The Final Countdown World Tour") have been recently released in conjunction with those groups' new albums.

A particularly dramatic illustration of the new marketing link between CMV and CBS Records—and of the artistic as well as commercial power of music video—is "A Vision Shared: A Tribute To Woody Guthrie And Leadbelly." The multi-artist video program, which runs 70 minutes and carries a \$19.98 suggested list price, is of course the companion to the multi-artist Columbia album of the same name. Like the album, it is not just a tribute to

two legendary folk artists but a fund-raising effort, with proceeds, including the artists' royalties, going to the Smithsonian Institution for the maintenance of the Folkways Records and Woody Guthrie archives.

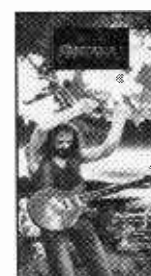
"A Vision Shared," directed by Emmy-winning filmmaker Jim Brown, is not a "making of the album" video program. It includes a number of songs that are not on the album, as well as interviews with many of the participants. Among the artists taking part in this once-in-a-lifetime video tribute are Bruce Springsteen, Bob Dylan, U2 and John Cougar Mellencamp; Robbie Robertson is the host and narrator.

A shorter version of "A Vision Shared" aired on Showtime in September, and will be shown in slightly different form on PBS in December. As that indicates, CBS Music Video is still involved in producing programs for cable and broadcast TV, in addition to its focus on the home video market. And as the nature of the project indicates, CMV is not limiting its repertoire to rock and pop. In fact, it has already released its first jazz title—"Blues and Swing" by Wynton Marsalis, which features the brilliant young trumpeter as both performer (in concert with his quartet in Los Angeles) and teacher (in workshops held at Harvard University and in Washington, D.C.), and which is being cross-promoted with his most recent Columbia album, "The Wynton Marsalis Quartet Live At Blues Alley." Meanwhile, CMV remains responsible for the commercial exploitation of promotional videos, working with the various television outlets as well as with pools, clubs and video jukebox operators. Columbia, Epic and the other CBS Records labels handle the clips' production.

# CBS

# MUSIC

# VIDEO



**Congratulations  
to our CBS friends**  
World-class  
entertainers



It has been our pleasure to supply  
Cassette Spring Pads and Shields  
to CBS' exacting requirements for  
nearly two decades.  
*May we serve you?*

Metal Stampings since 1961



**Overland  
Products Co.**

Box 567 • Fremont, Nebraska 68025  
402/721-7270 • FAX 402/721-2678  
Telex 484522

They say that a job well done is its own reward...  
But recognition from your peers is pretty nice, too!

Congratulations to  
**CBS RECORDS**  
from all of us at:  
**Martin Audio,  
Martin Rentals &  
Martin Music Technologies.**



423 West 55th Street  
New York, NY 10019  
(212) 541-5900

## CONGRATULATIONS - CBS 101st ANNIVERSARY

Marvin Donalds  
**DONNAK INDUSTRIES INC.**  
Audio Cassette Components

845 Broad Avenue  
Ridgefield, N.J. 07657  
Tele: 201-945-6820

Fax: 201-945-4545  
Telex: 244695

*Sammy Wynette*

**CONGRATULATIONS CBS RECORDS  
ON YOUR 101ST BIRTHDAY!!**

Thanks to the world's greatest record company  
for allowing me to share twenty-two wonderful  
years with you. I'll hope for twenty-two more!

*I've never been with  
another company. I  
don't ever want to be -*

*I love ya!*

*Sammy Wynette*

SPECIAL THANKS TO: Tommy Mottola, Roy Wunsch, Bob Montgomery,  
Steve Buckingham, Joe Casey, Rich Schwan,  
Jack Lameier and the great Billy Sherrill.



**THE JIM HALSEY CO. INC.**  
24 MUSIC SQUARE WEST  
NASHVILLE, TENNESSEE 37203  
615-244-7900 TELEX 49-2335

**KATHY GANGWISCH & ASSOCIATES, INC.**  
(816) 931-8000



MANAGEMENT:  
George Richey  
1222 16th Avenue South  
Nashville, TN 37212  
615/321-5308

# CBS-SONY-YETNIKOFF

(Walter, Please forgive me for not putting your name first, but I believe CBS is older and Sony is a lot more famous.)

## Congratulations on what year?

Clarence Avant  
Tabu/Sussex

Dickey Betts Band  
Rosanne Cash  
Gloria Estefan  
and Miami Sound Machine  
Kings English  
James Brown  
Billie Holiday  
Isaac Stern  
Count Basie  
The Charlie Daniels Band  
Heartbreak Hotel  
Basia  
Johnny Mathis  
Michael Jackson  
Neil Diamond  
Duke Ellington  
Kathy Mathis  
Survivor  
Kid Flash  
Nancy Wilson  
Rodney Crowell  
Vern Gosdin  
Ray Conniff  
Sade  
Gregg Allman Band  
Leonard Bernstein  
Bruce Springsteen  
Cheap Trick  
Billy Joel  
Asleep at the Wheel  
YoYo Ma  
Ricky Skaggs  
Ricky Van Shelton  
Joan Jett  
and the Blackhearts  
Paco Pena  
Merle Haggard  
The Secret  
Sweethearts of the Rodeo  
"Weird Al" Yankovic  
REO Speedwagon  
Terence Trent D'Arby  
Cyndi Lauper  
Pia Zadora  
Mary Davis  
Wynton Marsalis  
Bessie Smith  
Andre Berryman  
Don Johnson  
Will To Power  
S.O.S Band  
Luther Vandross  
Willie Nelson  
James Taylor  
Eddie Money  
Jimmy Jam and Terry Lewis  
Mark Anthony  
George Michael  
Miles Davis  
John Williams  
John Loggins  
Alexander O'Neal  
Claude Bolling  
The O'Kanes  
Tony Bennett  
St. Paul Chamber Orchestra  
Barbra Streisand  
Santana  
Cherrelle  
St. Paul Chamber Orchestra



Better and better through the ears.



## Happy 101st Anniversary, CBS Records.

For more than a century, you've boldly crossed one frontier after another—cylinders to compact discs.

And you've championed artists who will never be forgotten. Sousa to Streisand. Sinatra to Springsteen.

We are honored to do business with

you as a supplier of Makrolon CD-2000 polycarbonate resin for DADC compact discs. And we salute you as a legendary performer in the music industry.

Mobay Corporation, Plastics & Rubber Division, Mobay Road, Pittsburgh, PA 15205-9741.

**Mobay Corporation**

A Bayer USA INC. COMPANY



# CBS

How the music sounds is just as important as how the music sounds.

To put it another way, at CBS Records the commitment to quality does not begin and end with what gets recorded; it extends to how that recording is treated at every step along the road from the studio to the consumer. Music, of course, is what it's all about, but the music itself

is only part of the story. CBS Records Operations (U.S.)—CMU—the domestic manufacturing arm of CBS Records, is concerned with the rest of the story.

That concern means, first and foremost, making sure that the records, cassettes and compact discs released under the aegis of CBS Records adhere to a high standard of sound quality—that the care taken in the manufacturing process be consistent with the level of excellence insisted upon in the creative process.

This commitment to quality also extends to every detail of labeling and packaging—how the product looks as well as how it sounds. And it extends to research and development—the constant search for new and better ways to deliver the music to the consumer.

"We have always devoted money to research, through the good years and the bad years," says CBS Records Inc.'s Executive Vice President, Seymour Gartenberg. "No matter how good we think the product is, it's crucial that we keep looking for ways to make it better."

CBS Records has been on the cutting edge of recording technology for as long as there's been such a thing as recording technology—from the days of the cylinder to the opening earlier this year of a state-of-the-art compact disc plant. Significantly, the new facility—the first to be built



by CMU since it became a separate unit within the record company in 1984—is located in Pitman, New Jersey on the site of what used to be a CBS record-pressing plant. "What has been an evolutionary process, on an ongoing basis, for quality improvement in records and tapes has become a revolutionary process in the high tech world of compact disc," says Walter Dean, Executive Vice President, CMU. "We're using the latest technology to enhance our traditional dedication to quality at every level. Not only do we owe it to our artists, but in the long run quality pays. There's nothing more expensive than rejects and returns."

## R E C O R D S

The stereo LP was the hot configuration when the original Pitman plant was built in 1960; with the advent of the CD, and the company's decision to centralize its record and tape manufacturing operations in Carrollton, Georgia, the Pitman plant was closed for renovation in 1986, and CMU began a full-year process of rebuilding it for the digital era.

The plant has an annual capacity of more than 10 million discs, which is expected to rise to more than 30 million by the end of 1989. The manufacturing lines are installed in modules; the second module has just been started up and the third one should be up and running next year. The plant uses robotics to carry the discs from one stage of manufacturing to the next, and a laser-scanning quality control system, which makes it possible to check each individual disc thoroughly before it is packaged.

About half of the building's 435,000 square feet is devoted to the manufacture of CDs. The rest of the space is given over to distribution and warehousing facilities. Pitman is the main distribution point for CBS Records in the U.S., handling music video as well as all audio configura-

tions. It is also the East Coast distribution center for Columbia House, the Company's direct-marketing Division.

CBS Records will receive most of its CD supply from the Pitman facility. The remainder will come primarily from the Terre Haute, Indiana plant of the Digital Audio Disc Corp.—which, like CBS Records, is owned by Sony. All of the company's records and cassettes are manufactured in Carrollton.

The 17-acre Carrollton plant—the largest record and tape manufacturing facility in the world—began partial operation in 1981 and has been fully operational since 1982. As the cassette has steadily risen to its current dominant position in the industry, CMU in Carrollton has risen to the challenge of meeting the increasing consumer demand.

Every step in the complicated process by which master tapes are transformed into cassettes or discs is handled at Carrollton. And at every step there is a rigorous system of quality control in place, with machines and employees alike doing their best to guarantee that the consumer is satisfied.

Carrollton, like Pitman, also devotes considerable space to warehousing and distribution. The facility has the capacity to store up to 14 million records, cassettes and CDs, and it ships almost ten million units a month. In addition, it serves as the national returns processing center for CBS Records.

CBS Records Operations doesn't just make records, cassettes and CDs; it also works on ways to make them better. In its continuing quest for improvement in manufacturing materials and methods, it maintains a research and development facility in Milford, Connecticut. The 23,000-square-foot facility is chiefly concerned with, in Dean's words, "refinement of what we're doing." That means, among other things, experimenting with new methods of tape duplication and ways to improve cassettes, or with ways to improve the machinery that manufactures CDs.



# O P E R A T I O N S ( U . S . )

# 101 Years.

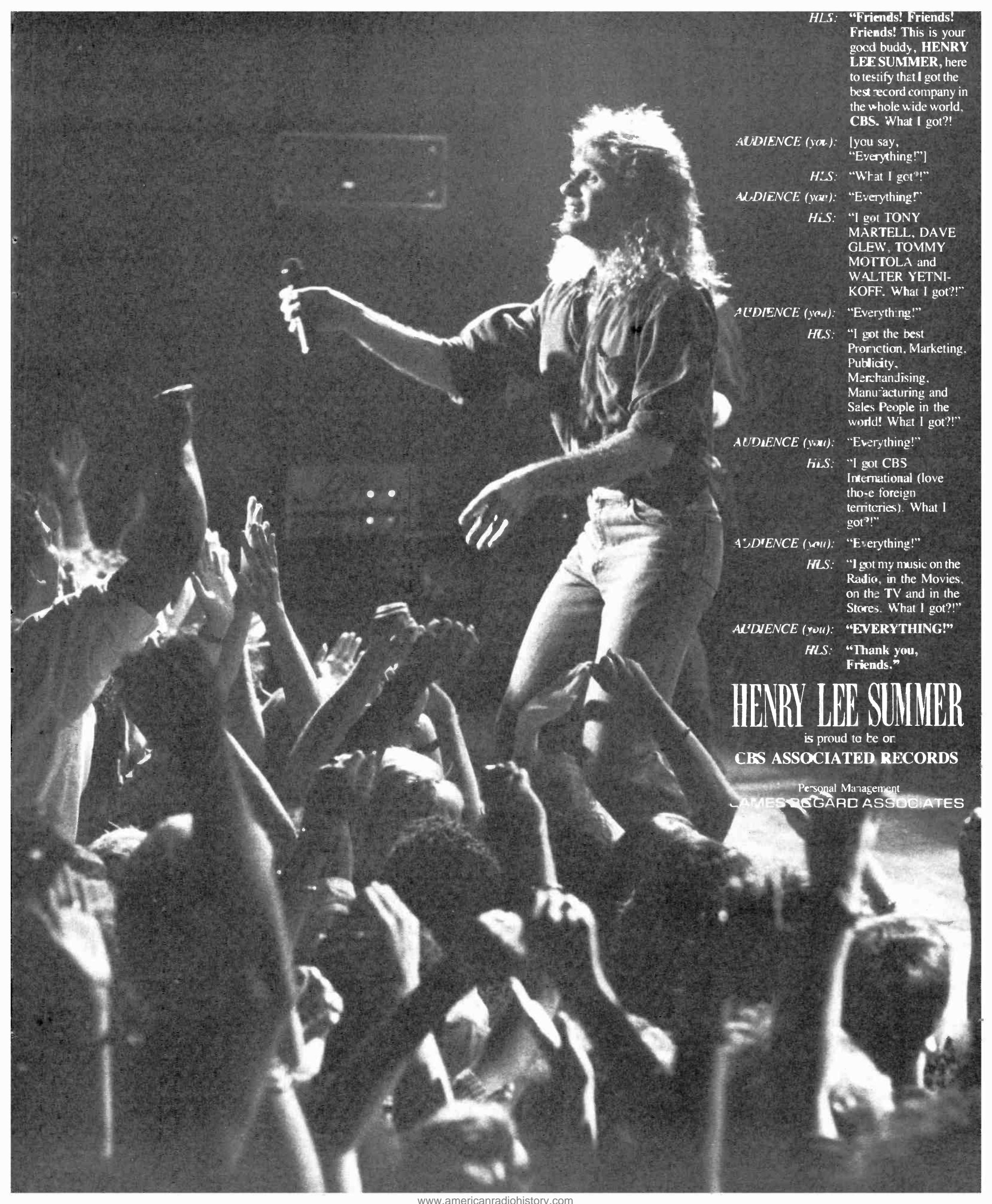
# That's some record!

## Congratulations to CBS Records for 101 years of outstanding music.

We won't be satisfied until you are.

3M Professional Audio/Video and Specialty Products Division





**HLS:** "Friends! Friends!  
Friends! This is your  
good buddy, **HENRY  
LEE SUMMER**, here  
to testify that I got the  
best record company in  
the whole wide world,  
**CBS**. What I got?!"

**AUDIENCE (you):** [you say,  
"Everything!"]

**HLS:** "What I got?!"

**AUDIENCE (you):** "Everything!"

**HLS:** "I got **TONY  
MARTELL**, **DAVE  
GLEW**, **TOMMY  
MOTTOLA** and  
**WALTER YETNI-  
KOFF**. What I got?!"

**AUDIENCE (you):** "Everything!"

**HLS:** "I got the best  
Promotion, Marketing,  
Publicity,  
Merchandising,  
Manufacturing and  
Sales People in the  
world! What I got?!"

**AUDIENCE (you):** "Everything!"

**HLS:** "I got **CBS  
International** (love  
tho-e foreign  
territories). What I  
got?!"

**AUDIENCE (you):** "Everything!"

**HLS:** "I got my music on the  
Radio, in the Movies,  
on the TV and in the  
Stores. What I got?!"

**AUDIENCE (you):** "**EVERYTHING!**"

**HLS:** "Thank you,  
Friends."

**HENRY LEE SUMMER**

is proud to be on

**CBS ASSOCIATED RECORDS**

Personal Management

**JAMES ROGARD ASSOCIATES**

In honor of CBS's 101st Anniversary  
we have donated the cost of a full page ad  
to the T.J. Martell Foundation

***Congratulations!***

**Billy Joel & Frank Management, Inc.**

**Congratulations**  
to all our friends at  
**CBS Records**  
on your  
**101st Birthday**

from your friends at  
Carroll Electric  
Membership Corporation  
Carrollton, GA



WTG Records, which entered the marketplace last month, is more than just another label. For one thing, it's a member of the CBS Records family, which immediately sets it apart from other record companies. For another thing, it's based in Los Angeles, which immediately sets it apart from the other record companies in the CBS family.

"With so much talent located on the West Coast, it is time for CBS Records to have a stronger presence there," CBS Records Division President Tommy Mottola explained in announcing the launch of WTG. Of the division's six wholly owned domestic labels—the others are Columbia, Epic, Portrait, CBS Associated and Masterworks—WTG is the only one headquartered on the West Coast.

WTG is starting small but thinking big; plans call for it eventually to grow to a size and stature comparable to those of the other CBS labels. Under the direction of industry veteran Jerry Greenberg, the label's Senior Vice President and General Manager, WTG has its own A&R and promotion staffs, with Epic staffers providing marketing, publicity and video support. The label's roster currently consists of only a few acts, but Greenberg is laying the groundwork for steady expansion—and setting his sights on established stars as well as promising unknowns.

Although the new label has a distinct West Coast focus, it is not limiting itself to artists based there. In fact, one of its first three signings is a British pop group, Eighth Wonder, fronted by actress/singer Patsy Kensit, best known for her work in the film "Absolute Beginners." The other two are local acts: Michael Rodgers, an R&B singer, and Beau Nasty, a rock band.

Greenberg envisions WTG as "a broad-based pop, rock and R&B label," and he emphasizes that it "will be able to compete for acts on an equal footing" with any other record company. Two areas in which the label will be competing in a particularly aggressive way are 12-inch dance singles—Greenberg sees the Los Angeles dance-music market as largely untapped—and movie soundtracks. The label's first soundtrack, from the Arnold Schwarzenegger-Danny DeVito comedy "Twins," will be released next month.

Mottola emphasizes that both he and CBS Records Inc. President Walter Yetnikoff have made a "major, serious commitment" to the new label. "We look for it to be another Epic Records, a worldwide label," he said in a recent interview.

For Greenberg, the opportunity to run WTG—the initials, by the way, don't stand for anything in particular, although they could be taken to mean West-Coast Talent Group or Walter (Yetnikoff), Tommy (Mottola) and Gerald (Greenberg's legal first name)—represents the latest accomplishment in a distinguished and high-profile career. Greenberg has spent more than 20 years in the record business, most of them associated in one way or another with Atlantic Records.

He joined Atlantic in 1967 as executive vice president Jerry Wexler's assistant. Seven years later, at the tender age of 31, he was named president of the label. Among the acts he signed during his tenure at Atlantic were Genesis, Foreigner, Chic and ABBA.

In 1980, Greenberg and his brother Bob formed the Atlantic-distributed Mirage label, whose small but select roster included the likes of Whitesnake and the System. In 1986 he became president of United Artists Records, but before long he was back in the Atlantic fold as president of Atco Records & Custom Labels—a post he held until the formation of WTG earlier this year.

"The industry is healthier than it's been in 15 years," Greenberg recently told *The Los Angeles Times*. "What the world needs now is, yes, more record companies, because there's more great music now, and if no one releases it no one hears it."



*GUYS! This contract  
you've sent me is wicked!*



*Happy Birthday CBS.  
Thanks for everything. Love you all OZZY.*

# Two Things You Can Always Count On In The Recording Industry.

## Change...



## And CBS Records.

Westwood One Companies  
Congratulates CBS Records On  
101 Outstanding Years.



**WESTWOOD ONE COMPANIES**

MUTUAL  
BROADCASTING SYSTEM

NBC RADIO  
NETWORKS

WESTWOOD ONE  
RADIO NETWORKS

R&R RADIO  
& RECORDS

[www.americanradiohistory.com](http://www.americanradiohistory.com)

*Congratulations  
CBB  
on your 101st!*



FROM THE PAST TO THE FUTURE, PROVIDING QUALITY PACKAGING FOR THE MUSIC INDUSTRY

**COLUMBIA**



Will B-Fine," boasted the *Spanish Fly* album past RIAA platinum.

- Full Force has successfully established its own identity on a steady stream of top-charted R&B singles ("All In My Mind," "Love Is For Suckers," "Communicate," "Old Flames Never Die," "Unfaithful So Much," "Unselfish Lover") from their three Columbia albums.

- After a 4-year hiatus (which yielded a solo album from leader Maurice White, and the start of Philip Bailey's Grammy-winning solo career), Earth, Wind & Fire reunited for *Touch The World*, an RIAA gold album with a well-deserved #1 R&B single, "Systems of Survival," followed by the top 3 "Thinking of You."

- Bahamian-born singer/songwriter/musician/dancer/actor Johnny Kemp came up with a new working class anthem on "Just Got Paid," a #1 R&B hit from his second album, *Secrets of Flying*, and the top 5 follow-up single, "Dancing With Myself."

Eddie Murphy's upcoming music LP will be his next multi-million seller, but we can also look forward to the continuing development of Andre Cymone, Rebbie Jackson, Surface, Wendy & Lisa, James "D-Train" Williams, and such future stars as Chena, Leata Galloway, Raze, and Cheryl "Pepsi" Riley. New acts set to premiere include: Constina, Cindy Mizell, Octavia, Johnny P, Tyren Perry, and Radiant.

A rock 'n roll label to some, a rap label to others, Def Jam spear-headed the *Less Than Zero* soundtrack album, and a mega-platinum phenomenon known as the Beastie Boys. Some recent victories:

- LL Cool J's second album *Bigger and Deffer* hit RIAA gold after one day in-store. Its first top 5 R&B single "I'm Bad" was followed by the #1 "I Need Love," as B.A.D. passed double-platinum and "Going Back to Cali" (*Less Than Zero*) landed LL on MTV for the first time.



- Public Enemy's radical stance finally found its audience as "Don't Believe The Hype" broke top 30 R&B, the first single from their second album, *It Takes a Nation of Millions To Hold Us Back*, an RIAA gold #1 Black LP.

- Original Concept, whose long awaited debut album has just been released, *Straight From the Basement of Kooley High!*, recently brought the Def Jam message to wider (whiter) audiences when leader Doctor Dre contributed the "B-Boy Reading List" and "How To Talk B-Boy" glossary to *Spin* magazine's "Hip Hop For Beginners" issue.

The Def Jam artist roster has also introduced Oran "Juice" Jones, Davy D, Tashan, and Alyson Williams. But the bigger question that must be answered is: Is the world ready for Slick Rick?

Nearly three years after Barbra Streisand's *The Broadway Album*, Michael Crawford's *Songs From The Stage and Screen* proved to be one of the theater season's biggest successes. It was also an important first step in the new recording career of the Tony award-winning actor and singer whose *Phantom Of the Opera* broke Broadway's box office records this year. Now comes news of Columbia's involvement with the original cast recording of *Goya...A Life In Song*, the concept album based on the life of 18th century Spanish painter Francisco Goya.

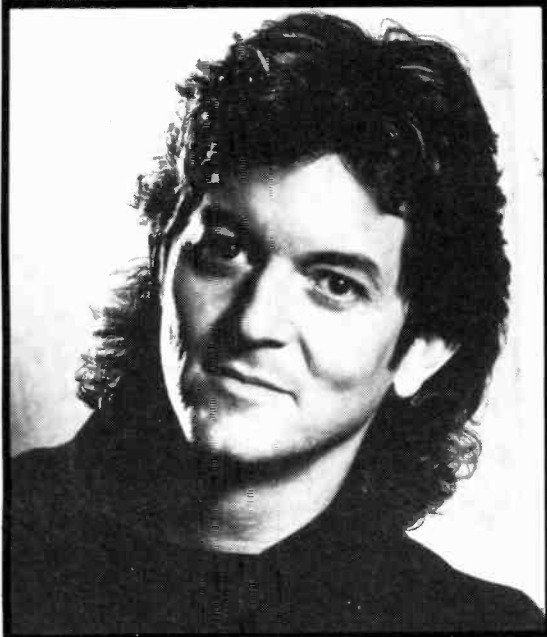
Columbia's devotion to Broadway musical cast and original motion picture soundtrack albums stems from a national archive nearly as old as the label itself. Many of the Broadway hits have been given new life (and new fans) via digital sound. Similarly, the label's highly successful track record in the area of movie soundtracks—including the "Footloose," "Top Gun," "Less Than Zero," the Grammy-winning "Round Midnight," and the critically-hailed "Bird"—continues with the 1989 release of "Sing." But there is much more in the vaults:

*Broadway Magic* has been reassembled for three new albums covering the 1950s, '60s and '70s. *Hollywood Magic* complements the Broadway series with two collections chronicling Columbia's storehouse of film music from the 1950s and '60s. In conjunction with *Hollywood Magic*, the Golden Age of '50s and '60s movie soundtracks provides two more "chartbuster cassette-only" releases, *The Film Music of John Barry* and *The Film Music of Dimitri Tiomkin*.



Finally, there is the series known simply as *The Columbia Years*. It got off to an auspicious start in 1986 with *Sinatra: The Voice*, a Grammy-winning collection that paved the way for subsequent volumes on Bing Crosby (*The Crooner*), Sarah Vaughan (*The Divine Sarah Vaughan*), and Fred Astaire. At Columbia Records, the past, present and future will always live side by side.

A Billboard Advertising Supplement



ROSANNE CASH MANAGED BY:  
WILL BOTWIN, SIDE ONE MANAGEMENT  
1775 BROADWAY, SEVENTH FLOOR  
NEW YORK, NY 10019

RODNEY CROWELL MANAGED BY:  
BILL CARTER  
1114 17th AVENUE SOUTH  
NASHVILLE, TN 37212

**CASH.  
CROWELL.  
CBS.**

*Congratulations!*

# Congratulations, CBS.

You've helped make us the world leader in the development and production of high quality compact disc metallizing systems.

**BALZERS**

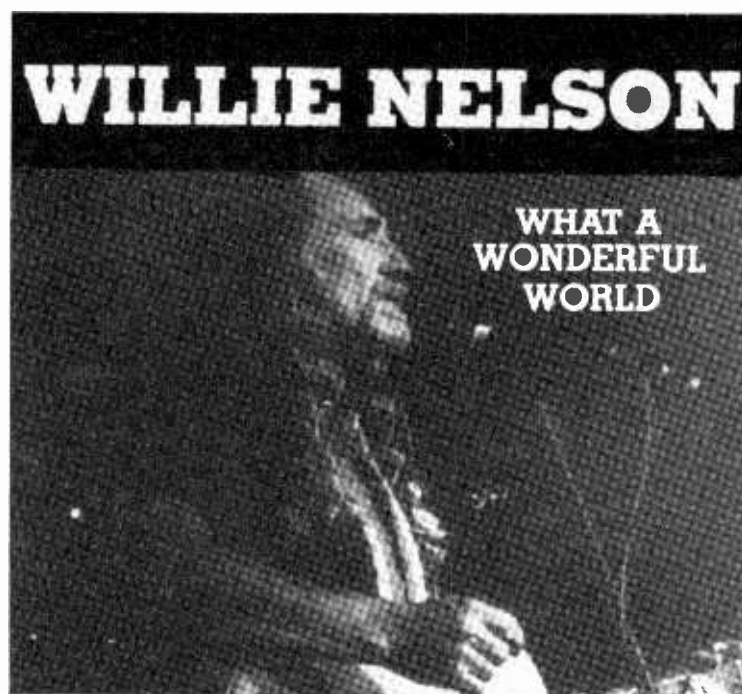
Balzers Aktiengesellschaft  
FL 9496 Balzers  
Fürstentum Liechtenstein  
Tel (075) 44111  
Telex 889 788 bva fl  
Telefax (075) 44413

Balzers  
8 Sagamore Park Road  
Hudson, NH 03051  
Tel (603) 889 6888  
Telex 294-041  
Fax (603) 889 8573

# Congratulations

What a Wonderful  
CBS World

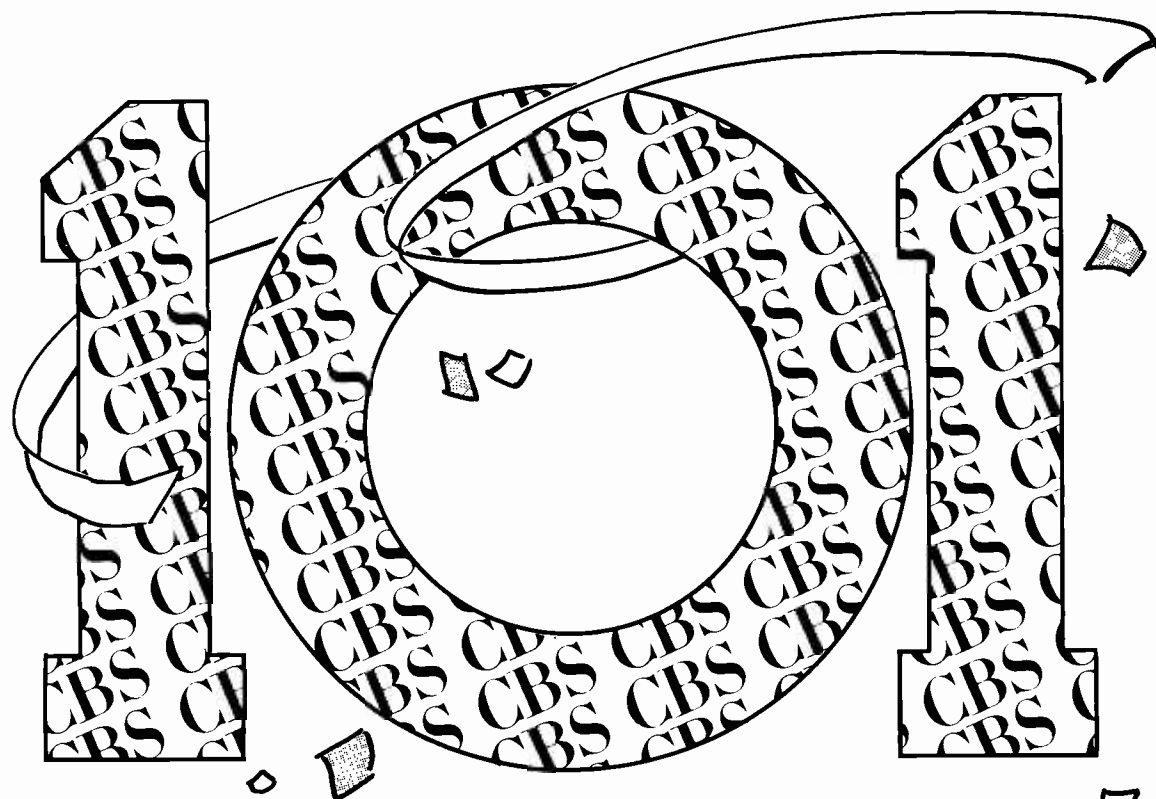
*Willie*



Management: MARK ROTHBAUM & ASSOCIATES, INC.

# Congratulations CBS

For 101 Years Of Excellence In Entertainment.



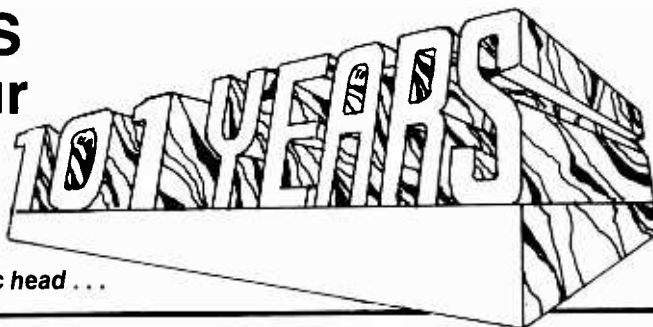
Best Wishes for your continued success  
from your friends at

**WaxWorks • VideoWorks™**



## CONGRATULATIONS CBS Records on your 101st Anniversary!

Before the turn of the century ...  
Before the dawn of the record industry ...  
Before the invention of the audio magnetic head ...



CBS Records was making an indelible mark on the art of recorded sound. Your pioneering leadership and dedication to the advancement of music represents an immeasurable contribution to the evolution of our industry.

At JRF Magnetic Sciences, we are very proud to have serviced your magnetic head requirements worldwide for over 10 years and look forward to continuing our valued relationship for many years to come.



249 Kennedy Road • P.O. Box 121 • Greendell, NJ 07839  
Tel.: (201) 579-5773 • Telex: 325-449 • Fax: (201) 579-6021

continued from 28

## INTERNATIONAL

**CBS AUSTRALASIA / AFRICA.** With music, artists speak a universal language. But the slow development and growth of certain music markets has restricted the career opportunities for artists from those countries. CBS affiliates in such regions as Hong Kong, Southeast Asia, and Africa are working to change this situation. Peter Bond, Senior Vice President of Australasian/African Operations (reporting to Jorgen Larsen), states that encouraging signs can be found.

In terms of A&R activity, Bond singles out Hong Kong. "An important Cantonese pop music market exists there and in a lot of other territories: Malaysia, Singapore, and the southern area of China," he says. "Hong Kong is an important creative center for the region, and we've got a number of developing artists there."

The British colony has enjoyed real, enforced copyright protection for some years. "Now," reports Bond, "the other markets—particularly Singapore and Malaysia, but also Korea and Taiwan—are emerging from a period of total blight from piracy. This obviously makes local A&R a much more meaningful proposition. There are definitely signs of a whole new life for local artists in most of those territories."

The loosening of piracy's grip benefits international talent, too. "As a measure of what the Asian territories can start to mean, sales of Michael Jackson's *Bad* in the region, excluding Japan and Australasia, are now past one million," Bond states. "A few years ago, that would have been inconceivable."

The CBS executive believes that an increasing number of international names will hit the road in Asia. "It's starting to be meaningful to tour, whereas with piracy the way it was, there was no financial benefit—certainly not from a record company's point of view—to getting bands over to that part of the world. Now it is. There's already a regional network of concert promoters, and they're hustling for business."

Another continent with vast potential is Africa, where the CBS joint ventures in Nigeria and Kenya, and affiliates in a number of other countries, are engaged in local A&R to varying degrees.

Africa's potential has been talked about for years, of course. "There is so much African music, so many different styles, that the problem is finding the right international mix," remarks Bond. "You really need something that's got African crossover potential"—i.e., music which is marketable in a number of the continent's territories—"which Anna and a dozen or so other artists have, and then you start to talk in terms of international appeal. But it's such a musical continent that it's only a matter of time."

**LATIN TALENT DEVELOPMENT.** From day one of its expansion into international markets, CBS Records has been committed to Latin talent. Mexico was chosen as the location of the company's first wholly-owned subsidiary outside the United States. Brazil and Argentina were selected as the site of the second and third subsidiaries.

Today, Latin artists and repertoire play an ever increasing role in the progress and prosperity of CBS Records International. The company has affiliates in Central America, Chile, Colombia, Peru, and Venezuela, as well as its pioneers in Mexico, Brazil, and Argentina.

There is Florida-based Discos CBS, a full-fledged operation serving the U.S. Latin music market with its own A&R, marketing, and distribution functions. And in New York, there is a special A&R development unit, finding and developing Latin talent in the world at large, for the world at large.

There is much to find. Despite economic adversity in many Latin American countries, despite the scourge of piracy and counterfeiting in Mexico and the U.S., the vigor and creativity of Latin music is at an all-time high.

So is its acceptance in popular music's mainstream, exemplified by the success of Julio Iglesias and Gloria Estefan with Miami Sound Machine. Both acts have taken Latin style and influences to more audiences worldwide than anyone. Neither of them—nor the dozens of other Latin artists affiliated with CBS companies worldwide—intends to stop just yet.

At Discos CBS, the primary mission is to develop artists for a U.S. Latin market which, Vice President and General Manager Frank Welzer explains, is fragmented along population lines. "Approximately 60% of the 20 million Latins living in the United States and Puerto Rico are Mexican, or of Mexican background," he says. "The next largest population segment is the Puerto Ricans, then the Dominicans and the Cubans, followed by people from all over Latin America."

In terms of artists and repertoire, Discos caters primarily for the Mexican-American and tropical markets. The latter, according to Welzer, is "essentially a dance market, which includes salsa and merengue." There are 26 acts on the Discos roster—this compares with a half-dozen two years ago—of which seven are signed via the company's West Coast A&R unit.

"The West deals almost exclusively with Mexican-American acts," comments Welzer, "and they do a lot of coordination with CBS Mexico, because we tend to get a lot of our Mexican product from Mexico itself." The East Coast A&R activity is closer to pure A&R, he adds.

The company's most conspicuous success has been with Gloria

continued to 58

A Billboard Advertising Supplement

CBS  
&  
Marubeni  
AMERICA CORPORATION

The  
Chemistry  
is Perfect.

Marubeni  
AMERICA CORPORATION

200 Park Avenue, New York, N.Y. 10166-0199 • (212) 599-3976

Supplying CBS with Teijin Chemicals' polycarbonate resin

## INTERNATIONAL

Estefan and Miami Sound Machine, who were signed to Discos in 1980. They made four Spanish albums for the label before dramatically expanding their audience base with English-language material, notably the "Primitive Love" and "Let It Loose" albums. With multi-platinum status affirmed, the band is now signed direct to Epic Records.

The latest Discos act heading for crossover, according to Welzer, is Little Joe Y La Familia, a country singer with a Mexican-American background who sings in English and Spanish. A veteran performer with consistent catalog sales, Joe will have his first English-language album released by CBS Nashville. "His history has been to record at least three cuts out of ten in English," says Welzer. "Now that there's a trend in the Nashville area to incorporate the Latin sound, we're confident of his breakthrough."

Also important to the Discos roster, reports the CBS executive, are:

- Yolandita Monge, whose balladeering style is now spreading beyond her initial base of popularity, Puerto Rico;
- Johnny Ventura, the acknowledged king of merengue, who lives in the Dominican Republic and constantly tours the U.S. and other Latin markets;
- Braulio, the singer/songwriter who swept this year's Bravo! awards;
- Luis Enrique, the young performer from Nicaragua (and now Miami-based) known for a sophisticated salsa sound.

"On top of these," Welzer continues, "we're doing very well with some of the artists signed to the other Latin countries, and by Tomas Munoz, including Raphael, Vicente Fernandez, Chayanne, Roberto Carlos, Vikki Carr, and Eydie Gorme."

Munoz is the man heading up CBS Records International's A&R development unit in New York, whose broad mandate is to find and nurture talent suitable for the Latin American territories, the U.S. Latin market, and Spain—wherever such talent can be found. He also plays a vital creative role in the careers of such established superstars as Julio Iglesias, Roberto Carlos, and Jose Luis Perales.

Munoz is Vice President of A&R Development, and Marco Bissi is Director of A&R Development. The department works with all types of talent, typified by Hombres G and Chayanne as fledgling acts, and Eydie Gorme and Larry Elgart as veterans.

Rocks & rollers Hombres G were originally affiliated with CBS Spain via an independent label. Munoz, who saw the band there, believed they had international appeal, cut a deal for Latin American (and Latin U.S.) distribution, and got involved in their career development. With the best of their material from the Spanish releases, combined with an overall promotion strategy, CBS was able to take Hombres G to album sales of more than one million, in less than one year.

Young sex symbol Chayanne is Puerto Rican, but Munoz saw him in Panama, where he was signed to another label. With the help of a new deal and a major promotional tour, the singer has swiftly become established throughout Latin America, and his first CBS album has reached gold in Mexico and platinum in Chile.

With Eydie Gorme, the plan was to capitalize on her reputation as a matchless live performer with an album tailored especially for the Latin market. It includes a duet with Roberto Carlos and other material produced by Carlos' longtime associate, Roberto Livi. Also, a song entitled "Heart To Heart" recorded in Spanish by Gorme solo, and in English with husband Steve Lawrence. The album has been a major hit, reports Bissi.

For Larry ("Hooked On Classics") Elgart, the "Dirty Dancing" craze represented an ideal opportunity to bring his distinctive big-band style to a package of dance-oriented Latin repertoire, "Latin Obsession." Munoz says CBS affiliates in Latin America and Europe committed early to the album's release, such was their enthusiasm.

Munoz and his team have other projects constantly in development, including newcomers Santa Fe Road, a crossover prospect whose CBS debut is produced by Humberto Gatica; veterans Raphael and Raffaella Carra, both making strong comeback bids; and Sergio Vargas, a hot Dominican merengue act.

The department's other vital role is advising and assisting CBS' Latin American affiliates in the preparation, release, and promotion of product outside their own market. Munoz and his team discuss with the affiliates which acts have regional and international potential and what needs to be done in terms of repertoire selection, image, performance plans, and so on. "Every subsidiary is completely free to do what they want when they want," explains Bissi, "but we help them make the most out of opportunities."

At home, of course, each CBS company in Latin America pursues its own talent development and marketing strategies. A success story in Argentina, for example, has been Spanish-language rock & roll, which also proved to be highly exportable.

Latin American consumers, who long favored traditional styles of music, have developed a strong appetite for rock & roll during the past couple of years, comments Hans Beugger, Vice President, Latin American Operations, at CBS Records International. He says the primary exponents include Soda Stereo—more than a million albums sold in the region—Enanitos Verdes, both from Argentina.

continued to 60

A Billboard Advertising Supplement

# Congratulations

## CBS RECORDS

# 101

## Years

## The Musicland Group

Sam Goody musicland discount records

Congratulations to CBS on your  
101st anniversary.

And thank you for choosing ICM C-ZERO cassettes.

ICM Inc.  
8110 Twelfth Fairway Lane  
Humble, TX 77346  
U.S.A.  
Telephone (713) 852 83 33  
Telefax (713) 852 92 81

**ICM**  
SWITZERLAND

ICM (SWITZERLAND) Ltd.  
P.O. Box  
CH-8800 Thalwil  
Switzerland  
Telephone +41-(0)1/723 63 33  
Telex 826805 icm ch  
Telefax +41-(0)1/723 63 63





HEARD 'ROUND THE WORLD  
NASHVILLE, TENNESSEE

# TO CBS RECORDS

*From the #1 ASCAP & BMI Country Music Publisher Of The Year  
Thanks to You and Your Artists  
For All The Wonderful Hits We've Had Together  
Over the Years  
We Truly Appreciate It*

## HAPPY 101st!!!

BILLBOARD REGISTERS HERE.

*The*  
*Los Angeles*  
**REGISTRY**  
*Hotel*  
THE NEW STANDARD.

555 UNIVERSAL TERRACE PARKWAY, UNIVERSAL CITY, CA 91608. 818-506-2500 TOLL-FREE 800-247-9810.

# INTERNATIONAL

Mexico, Brazil, and Argentina are the most productive repertoire sources and music markets, according to Beugger. "Talent from those territories has always exerted a strong influence on the other countries," he states. From Mexico, ranchero artist Fernandez Vicente has been a major name for many years, while Brazil has delivered the likes of Milton Nascimento, Djavan, Simone, and Fabio Jr., and was the springboard for the international popularity of Spain's Roberto Carlos.

Other territories play a vital role, however. "Chile is in a particularly good state at present," remarks Beugger, "especially with a number of folk-oriented artists." Their local sales are sufficient to recoup the talent investment costs, he says, which is not always the case in smaller markets.

The image of CBS Records as an international powerhouse is an asset in attracting and developing talent throughout the region, Beugger adds. "The company has a tradition of exposing new artists and trends to as wide an audience as possible. It is very successful in crossing acts to many countries, and the Spanish rock trend is a good example."

In addition, Beugger notes that the market share captured by local artists in a number of the region's territories has been steadily increasing. In Brazil, for instance, he says, Latin repertoire now accounts for between 65% and 70% of sales. Improving production values play an important role in this development, and the CBS executive points out that many Latin artists record or mix their projects in the U.S. or the U.K.

**CHINA GETS 'BAD.'** Michael Jackson hasn't taken his *Bad* tour to the world's most populated country—but CBS Records International has sent the next best thing. The superstar's *Bad* album was recently released in China, and sales there have already topped 250,000 units.

The figure is highly encouraging given the modest scale of the country's music market, according to Peter Bond, Senior Vice President of Australasian/African Operations. "It's still not easy to get records released there," he says. The China Record Co. is "very careful" about repertoire selection, Bond adds.

Most of the *Bad* sales have been centered on Beijing, Shanghai, and other major cities. "The Chinese appear to be delighted with the results," concludes Bond.

**THE CRYSTAL GLOBE.** Every world music market honors its most popular recording talent with gold, and platinum awards. Truly international artists affiliated with CBS are honored with the Crystal Globe.

Introduced 13 years ago, the Globe signifies the sale of five million albums (combined CD/cassette/LP) outside the artist's country of origin.

The award itself is a custom-designed, cut-crystal statue executed by Tiffany's. It depicts an etched rendering of the world, resting atop a base which notes the name of the honoree.

To date, 25 artists have been awarded the Crystal Globe. The honor roll:

1988 George Michael  
 1988 Leonard Cohen  
 1988 Sade  
 1986 Toto  
 1986 Leonard Bernstein & New York Philharmonic  
 1986 Wham!  
 1985 Loverboy  
 1984 Bruce Springsteen  
 1984 Judas Priest  
 1984 Michael Jackson  
 1983 Men At Work  
 1983 Barbra Streisand  
 1982 Roberto Carlos  
 1982 Meat Loaf  
 1981 Earth Wind & Fire  
 1981 Julio Iglesias  
 1981 Billy Joel  
 1978 Neil Diamond  
 1978 Bob Dylan  
 1978 Paul Simon  
 1978 Johnny Mathis  
 1978 Ray Conniff  
 1977 Santana  
 1977 Simon & Garfunkel  
 1977 Andy Williams



*CONGRATULATIONS.*

*THRILLED TO BE PART OF  
 THE NEXT HUNDRED YEARS.*



©1988 CBS RECORDS INC. COLUMBIA AND ARE TRADEMARKS OF CBS INC.

**Optima**  
 PRECISION INC.

MANUFACTURER AND SUPPLIER OF PRECISION  
 CD PACKAGING AND CUSTOM COLOR JEWEL BOXES

**Congratulations**  
**CBS RECORDS**  
 101 YEARS OF MUSIC HISTORY

**ADD A MARK OF DISTINCTION TO YOUR CD**

Call & Inquire About Optima's Custom Color/Quick-Ship Program (508) 342-9626

AFTER THE FIRST 100 YEARS...  
IT'S EASY!

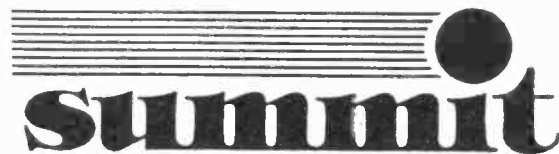
PHIL RAMONE

**C**ONGRATULATIONS  
Walter &  
all of CBS  
SANDRA C. KATZ  
ATTORNEY AT LAW  
909 THIRD AVE. - NEW YORK CITY 10022  
(212) 826-2000

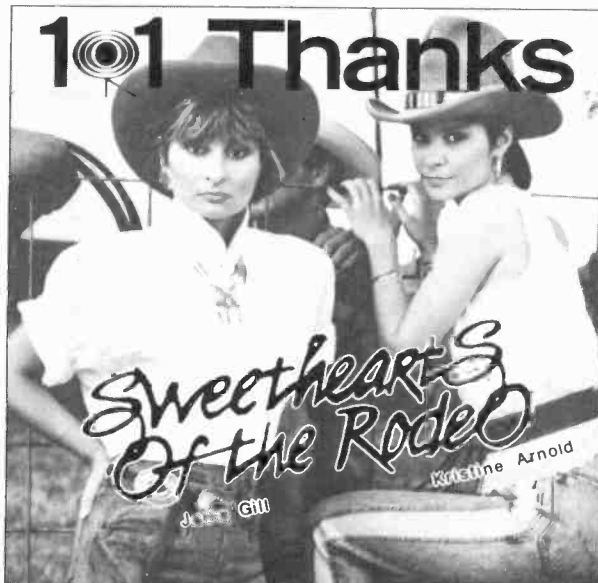
## *Congratulations*

From New York's leading supplier of office furniture,  
supplies & printing for CBS

It is our pleasure to serve #1 . . . **CBS Records**

**Summit**

SUMMIT OFFICE SUPPLIES:  
303 West 10th Street New York, N.Y. 10014  
(212) 242-5300 FAX (212) 627-9186  
Alan or Jack Berger

101 Thanks  
  
Sweethearts  
Of the Rodeo  
Kristine Arnold  
Gill

THANKS FOR MAKING US THE FIRST ON WTG



**EIGHTH WONDER**

CROSS OUR HEARTS

# Congratulations CBS Records On Your 101<sup>st</sup> Anniversary

JOEL KATZ  
JOEL CHERRY

## KATZ & CHERRY P.C.

Attorneys at Law

5775 Peachtree Dunwoody Road N.E. Atlanta, GA 30342  
404-252-6600



*Congratulations*

**CBS Records**  
on 101 Brilliant Years

**GABE VIGORITO**

DELIGHT/GOLDCOAST PRODUCTIONS

and a new member of the CBS family of artists

**VOYÉUR**

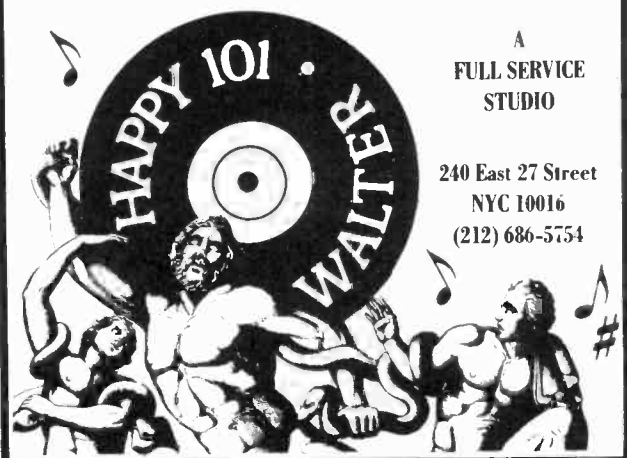
Let's continue to make beautiful music

**NANCY PEARSON**

GRAPHIC DESIGN & ART DIRECTION

A  
FULL SERVICE  
STUDIO

240 East 27 Street  
NYC 10016  
(212) 686-5754



# Buddy Lee Attractions, Inc.

Name of act: ALL CBS ARTISTS ON TOUR  
 No. of musicians in unit NASHVILLE'S FINEST  
 Requirements TOUR MAJOR MARKETS ALL YEAR

1989

Record label CBS-EPIC RECORDS  
 Responsible agent BUDDY LEE ATTRACTIONS, INC.

Date	Com	Proc.	Date	Com	Proc.	Date	Com	Proc.
<b>JANUARY</b>			<b>MARCH</b>			<b>MAY</b>		
Sun. 1			Wed. 1			Mon. 1		
Mon. 2			Thur. 2			Tues. 2		
Tues. 3			Fri. 3			Wed. 3		
Wed. 4			Sat. 4			Thur. 4		
Thur. 5			Sun. 5			Fri. 5		
Fri. 6			Mon. 6			Sat. 6		
Sat. 7			Tues. 7			Sun. 7		
Sun. 8			Wed. 8			Mon. 8		
Mon. 9			Thur. 9			Tues. 9		
Tues. 10			Fri. 10			Wed. 10		
Wed. 11			Sat. 11			Thur. 11		
Thur. 12			Sun. 12			Fri. 12		
Fri. 13			Mon. 13			Sat. 13		
Sat. 14			Tues. 14			Sun. 14		
Sun. 15			Wed. 15			Mon. 15		
Mon. 16			Thur. 16			Tues. 16		
Tues. 17			Fri. 17			Wed. 17		
Wed. 18			Sat. 18			Thur. 18		
Thur. 19			Sun. 19			Fri. 19		
Fri. 20			Mon. 20			Sat. 20		
Sat. 21			Tues. 21			Sun. 21		
Sun. 22			Wed. 22			Mon. 22		
Mon. 23			Thur. 23			Tues. 23		
Tues. 24			Fri. 24			Wed. 24		
Wed. 25			Sat. 25			Thur. 25		
Thur. 26			Sun. 26			Fri. 26		
Fri. 27			Mon. 27			Sat. 27		
Sat. 28			Tues. 28			Sun. 28		
Sun. 29			Wed. 29			Mon. 29		
Mon. 30			Thur. 30			Tues. 30		
Tues. 31			Fri. 31			Wed. 31		

Date	Com	Proc.	Date	Com	Proc.	Date	Com	Proc.
<b>FEBRUARY</b>			<b>APRIL</b>			<b>JUNE</b>		
Wed. 1			Sat. 1			Thur. 1		
Thur. 2			Sun. 2			Fri. 2		
Fri. 3			Mon. 3			Sat. 3		
Sat. 4			Tues. 4			Sun. 4		
Sun. 5			Wed. 5			Mon. 5		
Mon. 6			Thur. 6			Tues. 6		
Tues. 7			Fri. 7			Wed. 7		
Wed. 8			Sat. 8			Thur. 8		
Thur. 9			Sun. 9			Fri. 9		
Fri. 10			Mon. 10			Sat. 10		
Sat. 11			Tues. 11			Sun. 11		
Sun. 12			Wed. 12			Mon. 12		
Mon. 13			Thur. 13			Tues. 13		
Tues. 14			Fri. 14			Wed. 14		
Wed. 15			Sat. 15			Thur. 15		
Thur. 16			Sun. 16			Fri. 16		
Fri. 17			Mon. 17			Sat. 17		
Sat. 18			Tues. 18			Sun. 18		
Sun. 19			Wed. 19			Mon. 19		
Mon. 20			Thur. 20			Tues. 20		
Tues. 21			Fri. 21			Wed. 21		
Wed. 22			Sat. 22			Thur. 22		
Thur. 23			Sun. 23			Fri. 23		
Fri. 24			Mon. 24			Sat. 24		
Sat. 25			Tues. 25			Sun. 25		
Sun. 26			Wed. 26			Mon. 26		
Mon. 27			Thur. 27			Tues. 27		
Tues. 28			Fri. 28			Wed. 28		
			Sat. 29			Thur. 29		
			Sun. 30			Fri. 30		

**CONGRATULATIONS ON YOUR 101ST ANNIVERSARY**  
**BUDDY LEE ATTRACTIONS, Inc.**  
 THANKS A MILLION!!



NASHVILLE (615) 244-4336 NEW YORK (212) 247-5216 KANSAS CITY (816) 454-0839

OPRYLAND MUSIC GROUP

Salutes

# CBS RECORDS

On Its Anniversary

After four decades and **2000 WORLDWIDE RELEASES** together, we'd like to say "THANK YOU CBS" for taking our music around the world in such grand style.

Jerry Flowers ■ Charlie Monk ■ Jim Vienneau ■ Gerry Teifer ■ Troy Tomlinson

OPRYLAND  
MUSIC GROUP



ACUFF-ROSE MUSIC, INC.  
MILENE MUSIC, INC.

P.O. Box 121900 Nashville, TN 37212-1900 Telephone: (615) 321-5550 CABLE: OMG NAS-TLX-55-4366



TANA COLOR GRAPHICS, INC.

*Congratulates*

**C.B.S. Records**

**on their 101st Anniversary**



For 101 years CBS has had some of the best years of the music business... as evidence by the recent appointment of Bob Montgomery to its Nashville office.

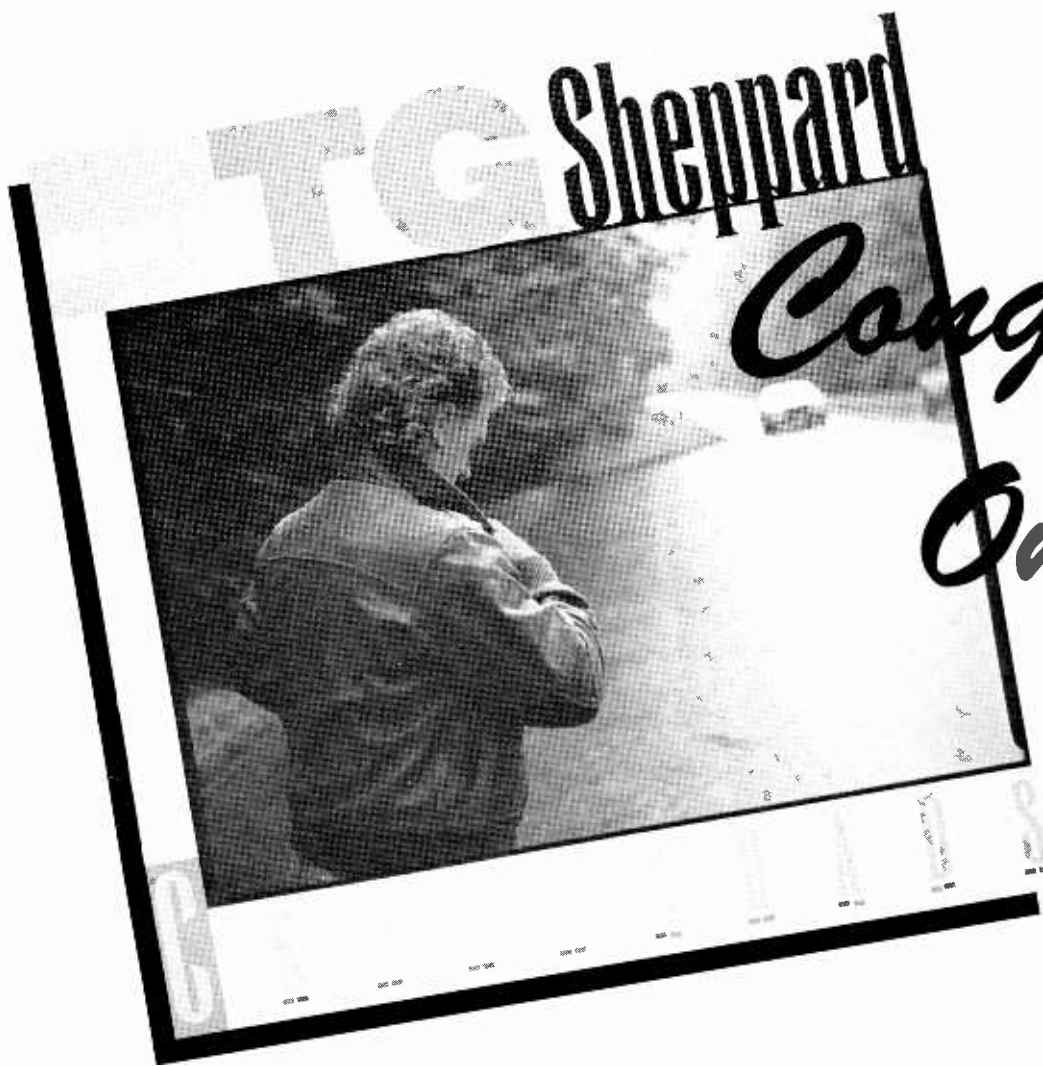
Congratulations!  
Larry Butler

# Happy 101<sup>st</sup> ANNIVERSARY

Thank You CBS Records for the 100's of albums, cassettes and compact discs we've mastered for you over the years.

DENNY PURCELL    RON BLEDSOE    NORBERT PUTNAM

GEORGETOWN MASTERS    33 MUSIC SQUARE WEST    NASHVILLE, TENNESSEE 37203    (615) 254-3233



*Congratulations  
On Your 101st.*

*T.G.*  
SHEPPARD

Wishing You  
Continued Success

GRUBMAN INDURSKY & SCHINDLER, P. C.



INTERNATIONAL  
CREATIVE MANAGEMENT

AND

ICM ARTISTS, LTD.

*Salute*

CBS RECORDS

on its 101st Birthday

and for its significant contribution  
to the music world.

**ICM**<sup>®</sup>

INTERNATIONAL CREATIVE MANAGEMENT, INC.  
40 WEST 57th STREET, NEW YORK, NY 10019 (212) 556-5600  
LOS ANGELES • LONDON • PARIS • ROME • MADRID • MUNICH  
TALENT AND LITERARY AGENCY  
MUSIC DIVISION

**ICM**<sup>®</sup>  
**ARTISTS**

ICM ARTISTS, LTD., 40 WEST 57TH STREET  
NEW YORK, NEW YORK 10019 212-556-5600  
TELEX: 645054 FAX: 212-556-5677  
LEE LAMONT, President  
A MEMBER OF THE *Josephson*<sup>®</sup> TALENT AGENCY GROUP

# Congratulations, CBS Records!

—Lester and  
Peter Dreyfuss  
ATWATER PRESS LITHO CORP.

**CRYOVAC<sup>®</sup>**  
and  
**PIEDMONT INTERNATIONAL**  
Congratulate  
**CBS RECORDS, INC.**  
for  
**101 Years of Making the Hits**

CONGRATULATIONS TO CBS Records ON YOUR 101<sup>st</sup> ANNIVERSARY



1710 ROY ACUFF PLACE/NASHVILLE, TN 37203/615/254-5925

**THE  
MUSIC  
MILL**  
& ASSOCIATED COMPANIES



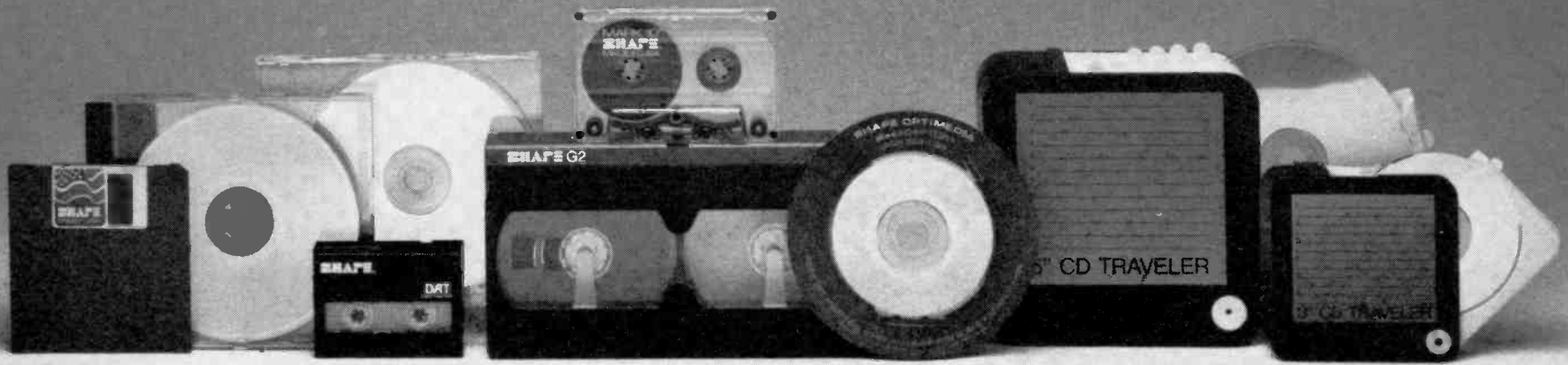
Congratulations CBS  
after 101 years  
you still have  
the winning team

Walter Yetnikoff & Tommy Mottola



SCOTTI BROTHERS RECORDS

# Congratulations CBS Records on your 101st Anniversary



**SHAPE**®

SHAPE INC.  
P.O. Box 366  
Biddeford, Maine 04005  
(207) 282-6155  
Telex: 944-325-SHAPE INC BIFD  
Fax: 207-283-91230  
Toll Free: 1-800-345-4029

*J. C. Anglum Company, Inc.*

MANUFACTURERS REPRESENTATIVES

POST OFFICE BOX 236, MOUNTAIN LAKES, NEW JERSEY 07046 • (201) 263-1442

**CONGRATULATES CBS ON 101+**  
**We are proud to have served over 30 years**

We are joined by:

**TAPEONENTS CO.**

Service Division of J.C. Anglum

Post Office Box 236, Mountain Lakes, New Jersey 07046

● **JOYCE MOLDING CORPORATION**

Precision Plastic Molding • Video & Audio Packaging

52 Green Pond Road, Rockaway, New Jersey 07866

● **FRANKLIN-BURLINGTON PLASTICS**

A Sparteck Company

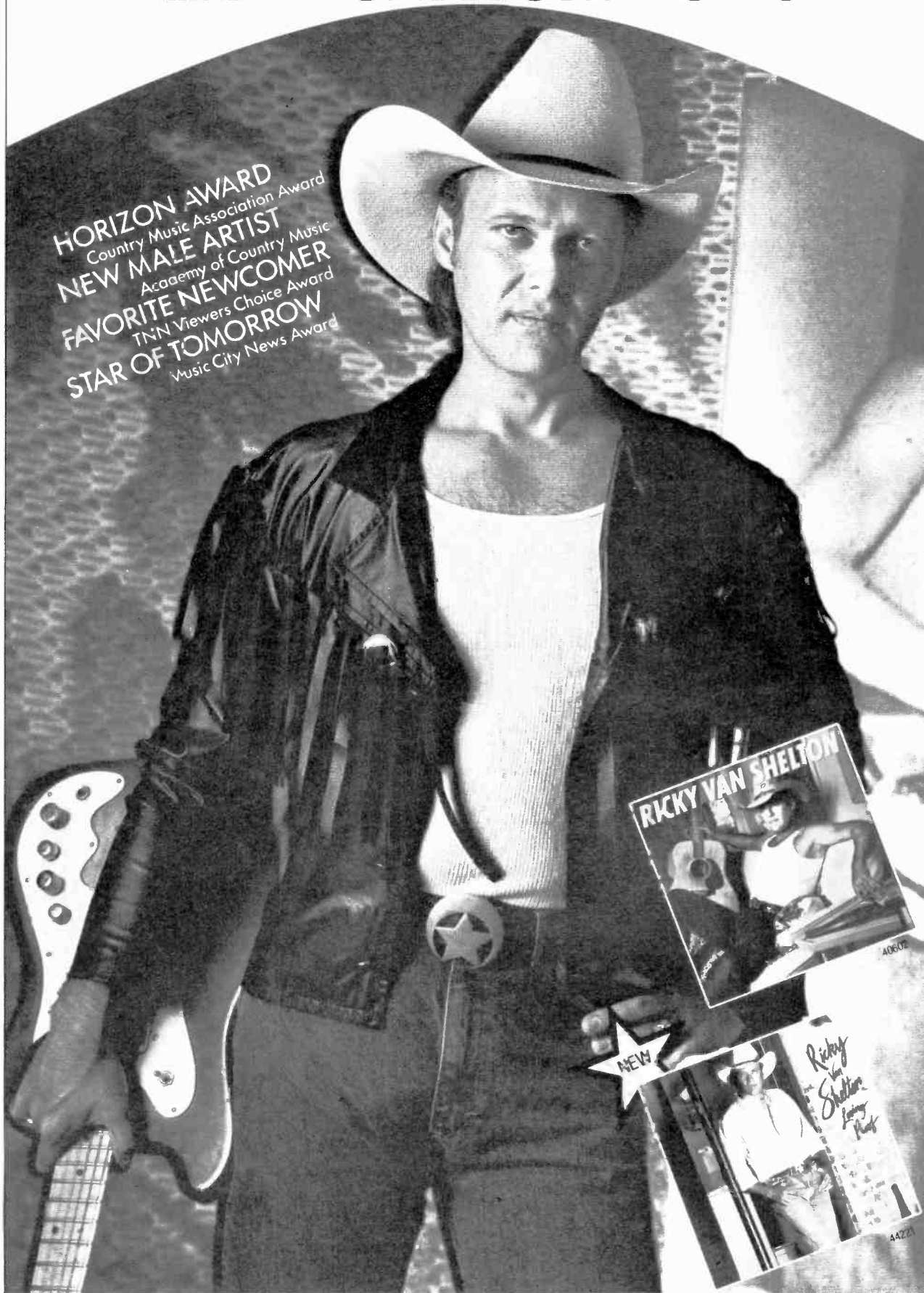
PVC Resins and Compounds for the Record Industry

Beverly Road, Burlington, New Jersey 08016

# RICKY VAN SHELTON

Thank You CBS For

## PLATINUM HORIZONS



HORIZON AWARD  
Country Music Association Award  
NEW MALE ARTIST  
Academy of Country Music  
FAVORITE NEWCOMER  
TNN Viewers Choice Award  
STAR OF TOMORROW  
Music City News Award



### CONGRATULATIONS CBS

from

**Mike Milom**  
**Malcolm Mimms**  
**Chris Horsnell**  
**Bill Gibson**  
**Robin Mitchell Joyce**

and everyone at

**GILBERT & MILOM**  
**Attorneys**  
1100 17th Avenue South  
Nashville, TN 37212  
(615-320-5551)

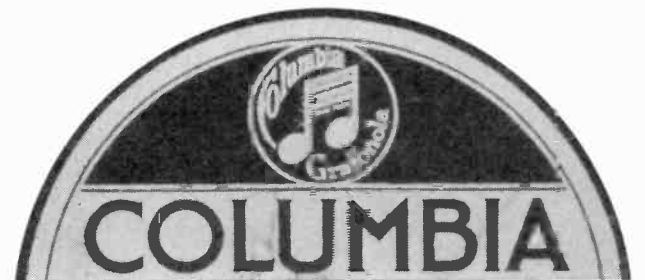
Chuck Flood & Assoc.  
Business Management  
P.O. Box 121885  
Nashville, TN 37212-1885  
(615) 329-9902

Buddy Lee Attractions  
Booking Agency  
38 Music Square East  
Suite 300  
Nashville, TN 37203  
(615) 244-4336

Michael Campbell & Assoc.  
Personal Manager  
P.O. Box 121754  
Nashville, TN 37212-1754  
(615) 320-7582

Thanks to all of my friends at CBS. It couldn't have been done without you. Michael

Happy  
Anniversary  
CBS  
Records

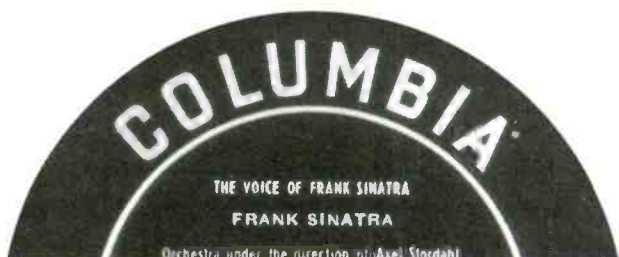


*Congratulations* CBS

Here's To The Next  
Century Of Great Music



IMAGE CONSULTANTS



Into the second century with  
**CBS**



**Congratulations  
on your 101st anniversary.**



**BASF**

# Congratulations CBS Records

A Century and a Year  
of Geat Music

**MARK ROTHBAUM & ASSOCIATES, INC.**

**DANBURY, CT. • (203) 792-2400**

Representing:

WILLIE NELSON • EMMYLOU HARRIS • THE O'KANES • KRIS KRISTOFFERSON • ROGER MILLER • J.C. CROWLEY

CONGRATULATIONS!  
 WE'RE LOOKING FORWARD TO JANUARY 1989 WHEN WE WILL ALL BE  
 "DANCING WITH THE LION"  
 ANDREAS VOLLENWEIDER



**LENCO**

Proud Supplier of Audio Products to

**CBS RECORDS**  
 Congratulations on 101 Years

Lenco Plaza, Waverly, NE 68462  
 402-786-2000

Thanks CBS  
 For  
 Making Music  
 With Merit

MERIT MUSIC CORPORATION  
 615 • 329-6666

815 EIGHTEENTH AVENUE SOUTH  
 NASHVILLE, TENNESSEE 37203  
 615 • 329-6666

**TOP PUBLISHING  
 CORPORATIONS**

- Pos. PUBLISHING CORPORATIONS (No. of charted singles)
- 1 TREE GROUP (76)
  - 2 WARNER/CHAPPELL INC. (60)
  - 3 SBK (48)
  - 4 [unclear] GROUP (34)
  - 5 MERIT (22)
  - 6 [unclear] GROUP (31)
  - 7 OPRYLAND GROUP-EMI (22)
  - 8 SCREEN GEMS-EMI (14)
  - 9 AL MO (14)





Some of our clients have been  
around almost as long as we have.

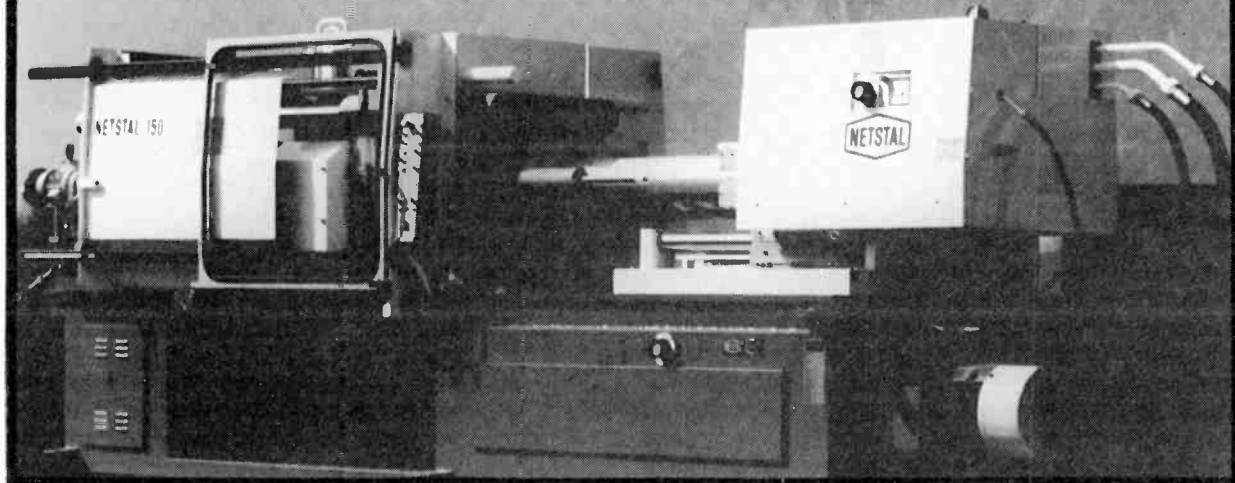
**CONGRATULATIONS CBS**  
on your 101st Anniversary



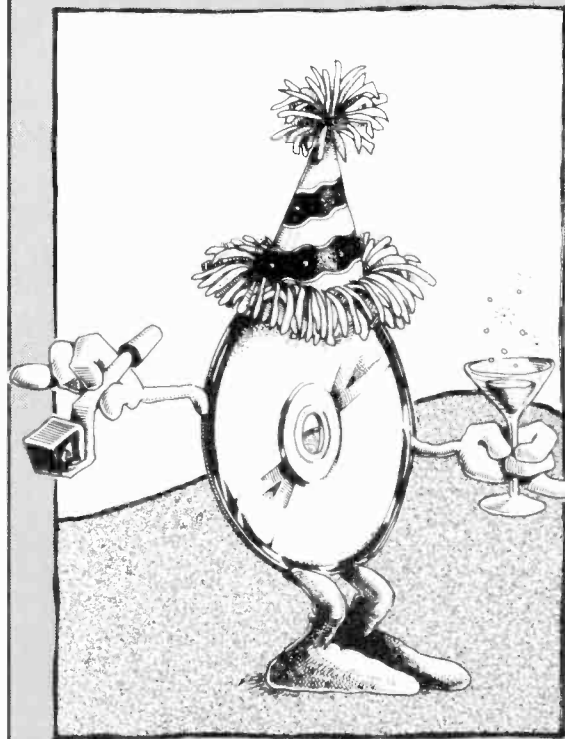
**MANUFACTURERS OF QUALITY REPLICATION  
SYSTEMS FOR THE COMPACT DISC INDUSTRY**

**NETSTAL-MACHINERY INC.**

20 Authority Drive • Fitchburg, MA 01420-8017  
Tel. (508) 345-9400 • FAX (508) 345-6153



**A  
TOAST  
TO  
YOUR  
SUCCESS,  
CBS!**



THE  
**Delga**

GROUP OF COMPANIES

**MWE**

**M. W. Edwards**

St. Michael's Close, Forstal Road,  
Aylesford, Kent ME20 7BU

**0622 719136**

Cassette & Video Inlay Cards,  
Compact Disc Booklets & Wallets,  
Computer Software Packaging,  
General Point of Sale

**PG**

**Peter Grey Printers**

Wellington Road,  
Bromley, Kent BR2 9NG

**01-464 0827**

Record & Picture Disc Labels,  
Flat Sheet & On Reel  
Self Adhesive Stickers

**dp**

**DELGA PRESS**

Marlborough road,  
Bromley, Kent BR2 9NH

**01-460 0112**

Record Bags & Sleeves, Box Tops,  
Leaflets, Librettos & Posters

**CSP**

**COLLECTOR SET PRINTERS**

St. Michael's Close, Forstal Road,  
Aylesford, Kent ME20 7BU

**0622 716636**

General & Computer  
Stationery Manufacturers

**Condor**

**Condor Litho**

Scotts Road, Bromley, Kent BR1 3QD

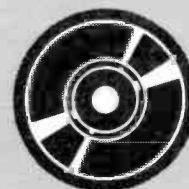
**01-464 2177**

Colour Origination &  
Platemaking including Scanning  
and Proofing

CONGRATULATE

**CBS RECORDS**  
ON THEIR 101st ANNIVERSARY

**Record Bar**  
**TRACKS**  
MUSIC & VIDEO

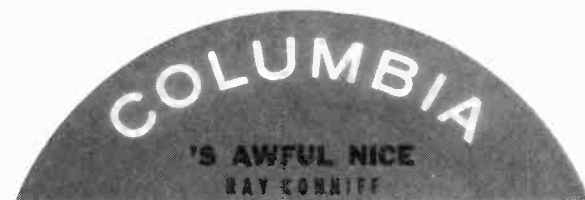


*We salute*  
**CBS RECORDS<sup>®</sup>**  
*continued success*

FROM BRIDGEPORT, NEW YORK TO  
 CARROLLTON, GEORGIA...SUPPLYING  
 CBS WITH QUALITY, FULL LINE  
 PRINTING SINCE 1936.

*Congratulations*

SINCE **KEYSTONE** 1911  
 Printed Specialties Co., Inc.  
 1 KEYSTONE PLACE, JESSUP, PA 18434 717-383-3280



*Rick Blackburn*

TO WALTER,  
 THANKS FOR A  
 PROUD PAST,  
 AND HERE'S TO A  
 SPARKLING FUTURE Y  
 YOUR FRIEND  
 RICK BLACKBURN  
 VENTURE ENTERTAINMENT



**CONGRATULATIONS!**  
**LOOKING FORWARD TO**  
**OUR FUTURE TOGETHER.**

**CENTRAL SOUTH  
 MUSIC SALES  
 AND THE**

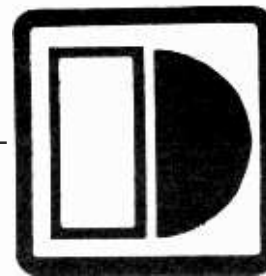
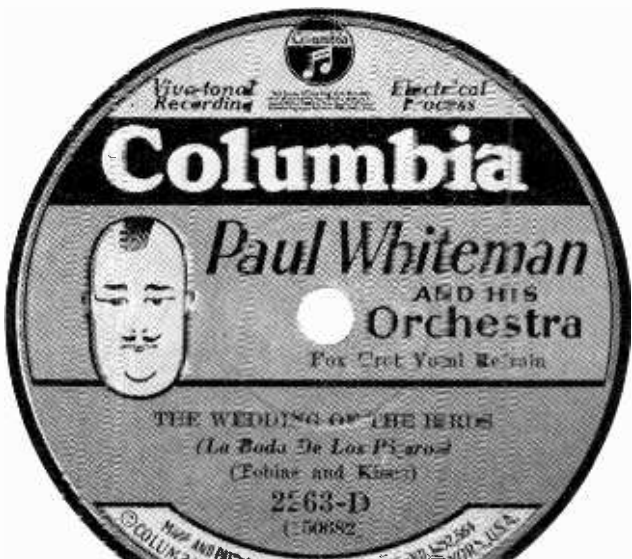
**SOUND SHOP**

*Congratulates*

**CBS RECORDS**  
 ON YOUR

*Second  
 Century*





To our friends at CBS Records  
**THANKS FOR LETTING US BE  
A PART OF YOUR SUCCESS!**



Digital  
Audio Disc  
Corporation

1800 N. Fruitridge Avenue, Terre Haute, Indiana 46804 - (812) 462-8100  
Compact Disc Mastering & Replication

*Congratulations*  
**CBS Records**  
(Walter, Tommy, Roy)

Rick Hall and the gang at  
**FAME PRODUCTIONS, INC.**  
**Muscle Shoals, Ala.**

Home of  
SHENANDOAH & THE SHOOTERS

Stay Tuned!!!

# TRUE NORTH RECORDS

AND

# CBS CANADA

## 18 Great Years Together

## 25 GOLD RECORDS

## 4 PLATINUM

And now look for Barney Bentall And The  
Legendary Hearts released in America  
on Columbia in March and a new Bruce  
Cockburn in Canada mid-January.



Congratulations to CBS Records on your  
101st Anniversary. From all at Robert Stace,  
Printers of all forms of Record, Cassette, CD,  
CDV and Video Packaging to the Music Industry.



### ROBERT STACE & COMPANY LIMITED

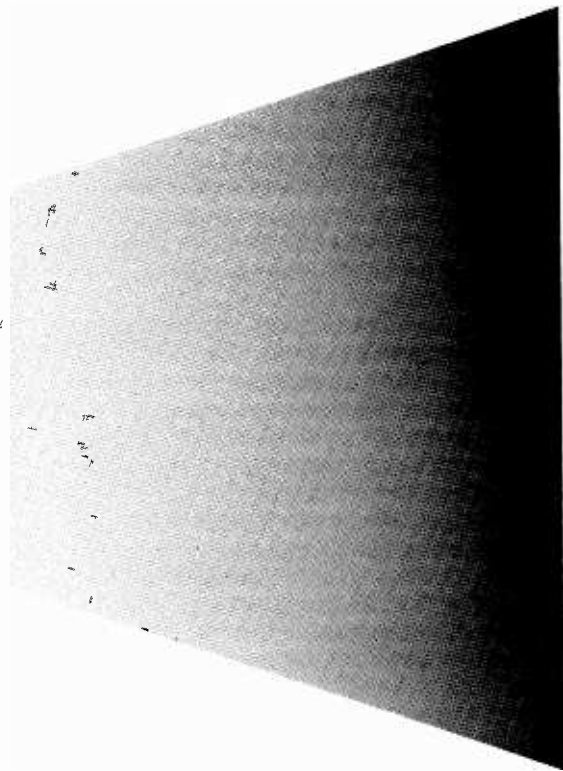
Chalklin Works, Longfield Road  
Tunbridge Wells, Kent TN2 3ET

Telephone 0892 24225 six lines  
Telex 95577. Fax 0892 47334

TANAGRAPHICS, INC.  
*Congratulates*  
C.B.S. Records  
on their 101st Anniversary



*SBK Entertainment World*



Congratulates  
CBS Records  
On 101 Years  
Of  
Great Music

“Walter and Tommy, in CBS's continuing pursuit of excellence...the future glows with you.”



*Tree International*

Number one for sixteen consecutive years

*Buddy Killen • Donna Hilley*

Tree (BMI), Cross Keys (ASCAP), 8 Music Square West, Nashville, TN 37202, (615) 726-0890

## CMJ Panel Points To Fewer Retail Slots For Indies

BY KEN TERRY

**NEW YORK** The expansion in the number of configurations handled by record retailers has reduced the amount of space they can devote to albums by little-known artists on indie labels. This was one of the conclusions drawn at a "Retail Connection" session during the recent CMJ convention here.

"As configurations grow with CDs, records, tapes, CD-3s—and these people have 200 square feet [in their store]—where are they going to put everything they want to sell?" asked Gayle Miller, office manager for Island Records. Display space is shrinking, she added,

and baby acts aren't going to get much of it. "It's very competitive, because you have not only the majors, but also the Carolines, the Importants, and bands with shows coming through."

Michael Baylor, GM of distribution for Caroline Records, which distributes many small indie labels along with its own product, noted that retailers are getting rid of the LP because "it takes up a lot of space and it's a low-cost item."

Paul Marotta, director of internal affairs for ROIR, a cassette-only label, agreed with Baylor. "Personally, I think the [vinyl] album is on its way out the window. The industry has made a decision

to phase out vinyl."

Baylor added that after the first few weeks of release, most big chains won't stock LPs. "The cassette and the CD have the staying power, he said."

Other major points made to the audience of mostly indie-label people concerned methods of selling directly to retailers, how to deal with indie distributors, the decline in import trade, and the desirability of retaining indie marketing firms.

According to Island's Miller, marketing firms charge anywhere from \$500-\$2,000 a week. Some can be helpful with mom-and-pop retailers, she noted. But for the most part, she said, marketing firms exist to hype records on the trade charts. "Depending on whether you want to hype your record, it can help you or it can hurt" when people realize the truth about a record.

Marotta concurred that marketing consultants can aid a label in getting chart numbers. But, based on the number of records sold, he warned, "you will never make back your investment."

The panelists agreed that small indies should not seek exclusive agreements with independent distributors. "The more distributors you have, the more people you have to call for money," observed Marotta, adding that some distrib-

utors have access to accounts that are not serviced by others in their territory.

Paul Ashby, purchasing manager of Trip, the indie and import division of superstore chain Tower Records, noted that anyone who had had experience with Jem or SPV—both of which are in financial trouble—knows that "the indie market is fragile. If you go exclusive with someone like them, you're sunk."

Ashby said reports of the death of the import trade were somewhat exaggerated, although parallel imports are no longer available. Nevertheless, he conceded that import business has declined from 70% to 30% of Trip's overall revenues.

Similarly, Baylor said that imports used to account for 95% of Caroline's business; now 95% of their business is from domestic distribution.



**Dirty Deeds.** Dave Wheeler, RCA Records VP of sales, right, presents Mario DeFilippo, Handleman Co. senior VP of purchasing, with a plaque congratulating him and his team on their contributions to the sale of 2 million copies of the label's "Dirty Dancing" soundtrack.

### Distrib Also Computerizes Audio Setup SBI Opens Atlanta Branch

BY EARL PAIGE

**PALM SPRINGS, Calif.** Schwartz Brothers Inc. has broadened its distribution of pre-recorded audio product by opening a branch office in Atlanta and adding computerized operations to its music-delivery systems, according to company president Jim Schwartz.

At the National Assn. of Recording Merchandisers Wholesale Con-

ference, held here Oct. 23-27, Schwartz told Billboard that the Atlanta setup is similar to those SBI has in New York and Cleveland. Stocking branches are in Cherry Hill, N.J., and at the home base in Lanham, Md.

SBI's record distributorship represents 20 independent record labels, including Next Plateau. "Our record business volume is greater than at any time in our 42-year his-

(Continued on page 47)

### JUST cd's DISTRIBUTORS, Inc.

- ONLY COMPACT DISCS & ACCESSORIES DIST. IN SOUTH FLA.
  - GREAT VARIETY OF LATIN COMPACTS
  - SERVICE TO ALL LATIN AMERICA & THE CARIBBEAN FROM MIAMI
  - WE CARRY: A&M / ARISTA / RCA / ALSHIRE / CBS / CAPITOL / CONCORD / MCA / MOTOWN / GRP / POLYGRAM / DENON / WEA / K-TEL / AND MANY OTHERS.
- ALSO: RECOTON / RING KING / LEBO / ALPHA / CASE LOGIC / DISCWASHER / LASERLINE / EPPCO ACCESSORIES

● RETAIL ACCOUNTS ONLY PLEASE

HABLAMOS ESPAÑOL - FOR ORDERS CALL ALEX ROMAN

COLLECT AT: (305) 885-8346 / 47

FAX (305) 887-2989 - TELEX: 52-9635

6854 N.W. 75th St. (Bay No. 2) MIAMI, FLA. 33166

**"THE MOST OPENLY SEXUAL AMERICAN FILM IN AGES."**

— John Powers, *ROLLING STONE*

**THE UNBEARABLE LIGHTNESS OF BEING**

**ORION**<sup>®</sup>  
HOME VIDEO

### COMPACT DISCS & ACCESSORIES

LOW PRICES-WEEKLY SPECIALS ON CD'S!

- NEW LARGER INVENTORY
- SAME DAY SHIPMENT
- COMPUTERIZED ORDER PROCESSING
- IMMEDIATE ACCESS TO YOUR PERSONAL SALES REP

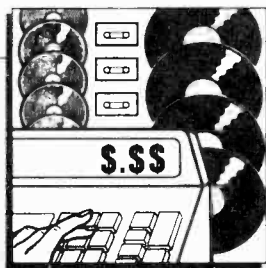
CALL TODAY... WE WANT TO SERVE YOU!



ALL DISC TRADING  
41 MONROE TURNPIKE, TRUMBULL, CT 06611

1-800-255-3472 • IN CT 203-452-0203 • FAX 203-452-1843

# RETAIL TRACK



by Earl Paige

**PHONING HOME:** Want an idea of how popular "E.T.—The Extra-Terrestrial" was during its first week on the video market? The MCA Home Video title was the chainwide No. 1 seller for the 1,200-store Waldenbooks chain, surpassing not only other video releases but books and magazines, too. "I was surprised, because we're not discounting," says Beth Bornhurst, senior marketing manager for the bookstore web's Walden Video division. Even without low-ball pricing, she says, some stores sold out of their 300-400 piece allocations within two days.

Despite the frenzy, Bornhurst isn't sure she'll reorder units beyond her initial buy. "My guess is you can't judge your reorder by first-week sales," adding that Waldenbooks saw a "dramatic drop" on the title's sixth day on the street. "I don't mind if I have 100% sell-through on this," Bornhurst says. "We're getting good turns [on E.T.], and it's stimulating sales on other tapes.

**EXTRA "E.T." ACTION:** Dave Ballstadt, president of Adventures In Video and VP of the Video Software Dealers Assn., boasts that his Minneapolis chain will gross more on photo finishing than on "E.T."—by tying in Christmas photo cards and otherwise exploiting photo finishing, "where I net 35% on zero investment." One gimmick is a large in-store backdrop of the movie's famous bicycle silhouetted against the moon, a piece constructed by Ballstadt's display crew. Customers are seated on the bicycle for greeting card photo poses. Ballstadt is offering what is a \$41-value package, including "E.T.," at \$21.67. Bonuses thrown in include a doll, photo finishing, a Christmas photo greeting card, and a roll of film.

**THE LAST CD STORE:** There are no new CD-only stores opening these days. That's the opinion of Daunesh Alcott, owner of three CD Jungle outlets in Columbus, Ohio. He thinks the time when the early momentum of the CD phenomenon could support such extremely specialized stores has passed, given the configuration's growth in regular record/tape stores and in the mass merchandiser environment. Many will disagree, but Alcott sells to CD stores all over the U.S. through his subsidiary, Mr. Beam Accessories, offering both accessories and cutout CDs, so he thinks he has a feel for all this.

As for CD Jungle, no new stores have opened in the last year and a half. "Columbus is saturated by the chains and independent stores," Alcott says. Present CD Jungle outlets, however, are doing well, he claims. Alcott credits several factors: good locations, store layouts that afford "zero shoplifting," and what he describes as a hip look, with custom-designed oak bins. Other factors: being able to remain competitive in price at basically \$11.99-\$12.99 for frontline, the increasing amount of lower-priced midline, "and the fact our stores are set up to be staffed by one person." Each covers 2,000 square feet. Alcott has not diversified into videodisks, "and [3-inch CDs are] worthless. We carry them, but on many we can't unload them at any price."

**THE ONLY CD STORE:** Contradicting Alcott's prediction is Amperes Music, a new concept store trumpeted by Alan Meltzer, president of CD One-Stop, who had press kits at the National Assn. of Recording Merchandisers wholesaler bash in Palm Springs, Calif. The Bethel, Conn., wholesaler's retail fling interestingly contrasts with CD dealers like Alcott by branching into the supply arena, acknowledges Meltzer. But rather than a hedge, Amperes was just a concept Meltzer says he couldn't pass up. Amperes, located in New Haven, Conn., covers 8,500 square feet with 150 listening stations. "We put in five miles of cable," boasts Meltzer, adding that among cutting-edge features is a live performance schedule showcasing classical and jazz.

**COUNTRY CONTESTS:** We're still hearing about promotion ideas used during the recent NARM/Country (Continued on page 52)

FOR WEEK ENDING NOVEMBER 19, 1988

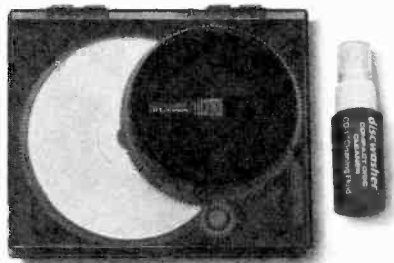
Billboard®

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

## TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
★★ NO. 1 ★★					
1	1	1	4	U2 RATTLE AND HUM	ISLAND 2-91003/ATLANTIC
2	2	6	3	ANITA BAKER GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827
3	3	3	5	KENNY G SILHOUETTE	ARISTA ARCD 8457
4	4	2	7	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
5	12	—	2	BARBRA STREISAND TILL I LOVED YOU	COLUMBIA CK 40880
6	5	5	12	SOUNDTRACK COCKTAIL	ELEKTRA 2-60806
7	7	7	37	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
8	13	11	5	LUTHER VANDROSS ANY LOVE	EPIC EK 44308/E.P.A.
9	9	8	63	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
10	14	—	2	TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
11	10	9	28	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
12	8	12	5	SOUNDTRACK IMAGINE: JOHN LENNON	CAPITOL C2-90803
13	18	—	2	DIRE STRAITS MONEY FOR NOTHING	WARNER BROS. 2-25794
14	6	4	15	BOBBY MCFERRIN SIMPLE PLEASURES	EMI E2-48059
15	15	17	5	R.E.M. EPONYMOUS	I.R.S. IRSD 6262/MCA
16	11	10	5	KEITH RICHARDS TALK IS CHEAP	VIRGIN 2-90973
17	17	23	6	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
18	28	29	3	PAUL SIMON NEGOTIATIONS AND LOVE SONGS (1971-1986)	WARNER BROS. 2-25789
19	22	13	10	UB40 LABOUR OF LOVE	A&M CD 4980
20	26	22	53	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
21	NEW ▶		1	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS	GEFFEN 2-24192
22	24	14	14	LITTLE FEAT LET IT ROLL	WARNER BROS. 2-25750
23	16	26	3	PET SHOP BOYS INTROSPECTIVE	EMI E2-90868
24	21	21	3	DURAN DURAN BIG THING	CAPITOL C2-90958
25	20	20	8	BASIA TIME AND TIDE	EPIC EK 40767/E.P.A.
26	19	15	20	STEVE WINWOOD ROLL WITH IT	VIRGIN 2-90946
27	27	25	8	JONATHAN BUTLER 7TH AVENUE	PROJAZZ CDJ 675
28	25	18	53	INXS KICK	ATLANTIC 2-81796
29	23	16	5	OZZY OSBOURNE NO REST FOR THE WICKED	CBS ASSOCIATED 44245/E.P.A.
30	NEW ▶		1	BANGLES EVERYTHING	COLUMBIA CK 44056

Even the CD performers on your right need to polish their acts now and then.



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

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

**discwasher**  
for sparkling performances.

**COMPACT DISCS, TAPES RECORDS & LASER DISCS**

CALL TOLL FREE IN U.S. 1-800-843-0955  
IN CALIF. 1-800-222-3973 FOR OUR FREE MAILER & INFORMATION...  
ASK FOR JERRY!

RETAIL COMPUTER SOFTWARE AVAILABLE!

**ABBEEY ROAD WHOLESALE ONESTOP DISTRIBUTORS**

PHONE 1-800-843-0955 IN UNITED STATES  
1-800-222-3973 IN CALIFORNIA  
(714) 546-7177

WORLDWIDE EXPORT... WIDE ACCESSORY SELECTION  
ORDERS COMPUTER FILLED FAX (714) 546-0337 TLX 3781792

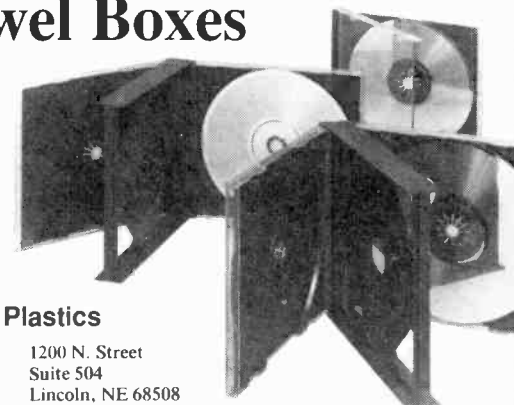
YOU CAN'T BUY A BETTER DIVIDER CARD AT ANY PRICE. CASSETTES, CD's, 45's, LP's.



FOR A FREE CATALOG CALL 800/648-0958  
GOPHER PRODUCTS

## CD Jewel Boxes

CD packaging from Filam for 1, 2, 3 or 4 discs. Available from stock; Ilsemann compatible.



**Filam National Plastics**

13984 S. Orange Ave. Paramount, CA 90723  
(213) 630-2500  
FAX: (213) 408-0712  
TLX: 75106 FNIUD

1200 N. Street Suite 504 Lincoln, NE 68508  
(402) 435-5005  
FAX: (402) 435-4722



## SCHWARTZ BROTHERS OPENS ATLANTA BRANCH

(Continued from page 45)

tory," Schwartz said. The firm shipped 400,000 albums, including all configurations, on Next Plateau's "Push It," a Salt-N-Pepa release that took an award here.

Automation, long a factor in Schwartz's video distribution, is being implemented in audio. "We have a terminal in Durham [N.C.] at Record Bar and at Camelot Music" in North Canton, Ohio, he said of order fulfillment via telecommunications.

"Atlanta rounds us out," said Schwartz, in terms of a sales re-

gion "without any holes." Nevertheless, Schwartz acknowledges that the firm cannot always represent an independent label at all branches. "We will have product in some markets and not in others," he said of an involvement in audio not seen in video, where SBI is among 10 wholesalers across the country boasting distribution of all video labels.

In charge of the new Atlanta facility is Jim Maddix, branch manager, who comes to Schwartz from One-Stop Records in Atlanta. Maddix has 17 years of experience in the field.

Schwartz says SBI's position as a music and video distributor is paying off. "In 42 years, our sales have never been higher," he says.

For SBI's last fiscal year, which ended Jan. 31, 1988, the company reported sales of roughly \$75 million. It is predicting that sales for the current fiscal year will be its best ever.

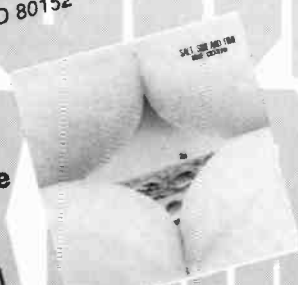
Assistance in preparing this story was provided by Geoff Mayfield in New York.

# BRUCE COCKBURN

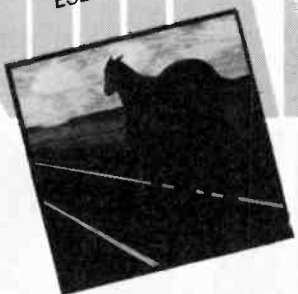
## CLASSIC COCKBURN PART II:



High Winds, White Sky  
ESD 80152



Salt, Sun & Time  
ESD 80162



Night Vision  
ESD 80172



Further Adventures of  
ESD 80182

AVAILABLE NOW ON ESD COMPACT DISCS.



EAST SIDE DIGITAL 200 NORTH THIRD AVE., MINNEAPOLIS, MN 55401



## Magnat America Offering New Speaker System

Magnat America has introduced the Magnastar System, featuring a new passive subwoofer in combination with the Magnat MSP 10 minispeakers as satellites.

The subwoofer can be placed on the floor or out of view, while the MSP 10 satellites will fit on a bookshelf or on limited counter space.

The lightweight system is 6 inches wide by 9 inches high for the MSP and 12 inches wide by 10 inches high for the subwoofer.

## JERRY BASSIN INC.

WHOLESALE DISTRIBUTORS  
CD'S/RECORDS/CASSETTES/ACCESSORIES  
ONESTOP • EXPORTER • DISTRIBUTOR  
15960 N.W. 15 AVE., MIAMI, FL 33169

CALL COLLECT (305) 621-0070 ASK FOR BRUCE  
IN FL: 1-800-329-7664 (SONG)

FAX # (305) 621-0465 • TELEX #825580 JAYBE UF  
COMPLETE SELECTION OF 45's • 3" CD's • CDV • DAT • LATIN CD's  
WE WELCOME JOE (KENYON) STANZIONE WITH THE LARGEST SELECTION OF CARIBBEAN MUSIC IN THE WORLD  
REGGAE • CALYPSO • SOCA

### COMPACT DISC HEADQUARTERS

- OVER 15,000 TITLES IN STOCK
- ALL MAJOR LABELS
- DISTRIBUTOR

WE SPECIALIZE IN  
NEW STORE OPENINGS!

TELARC — MUSIC WEST — DMP — PILZ — SST — DISNEY — ENIGMA — PRISM  
4 SIGHT — EEG — ICHIBAN — RELIX — ORIG SOUND — CAROLINE — FIESTA — NOVA  
K TEL — PROFILE — VISTA — ALSHIRE — SHEFFIELD — FANTASY — CONCORD JAZZ  
AMHERST — MOBILE FIDELITY — PABLO — FRESH — ALLIGATOR — BEV GLEN  
SUNNYVIEW — ROHIT — SO TRACKS — AMERICAN GRAMAPHONE — 4TH & BRDWAY  
MANGO — JCI — PRO ARTE/PRO JAZZ — DUNHILL — ROULETTE — PRIORITY — SUTRA  
RAS — TOMMY BOY — SELECT — RYKO — LIVING LANG — SHANACHIE  
LUKE SKYWALKER — LMR — PASSPORT — ROUNDER — SLEEPING BAG

WE DISTRIBUTE OVER 150 12" LABELS  
INDEPENDENT DISTRIBUTOR FEATURING THE  
"MIAMI SOUND" LABELS AT LOW PRICES  
GOSPEL SPECIALISTS

AIR • MALACO • BENSON • BERACAH • LIGHT • SAVOY • WORD • SOUND OF GOSPEL  
MESSIAH • BLACK LABEL • KING JAMES • SWEET RAIN • SPIRIT FEEL • MELENDO

### ACCESSORIES

TDK • MAXELL • ALLSOP • DISCWASHER • RECOTON • SONY • DJRACELL • DEMON  
CASE LOGIC • NAPA VALLEY • SKC • EVEREADY • ALPHA • OMNI • SCOTCH • KOSS

### HEAVY METAL SPECIALISTS

DYNAMITE PRICES • GREAT FILL  
SUPER SERVICE

ORDERS SHIPPED SAME DAY RECEIVED

# "TAKE OFF YOUR CLOTHES."

## THE UNBEARABLE LIGHTNESS OF BEING

ORION<sup>®</sup>  
HOME VIDEO

## The New Orleans Saints Come Marching In—On Action Records

BY BRUCE HARING

**SAINTS ACTION:** The National Football League's New Orleans Saints have been enjoying unprecedented success on the gridiron over the last two seasons, and fan reaction in the Crescent City has reached equally lofty heights.

To capitalize on Saints mania, **Teddy McQuiston of Action Records** has released "Who Dat" by **Luther Kent and Dr. John**, a musical expression of a popular cheer used by the fans.

"It's from the days when fans would wear a paper bag because the team was so bad," McQuiston says. "We'd say, 'Who dat?' It evolved into 'Who dat going to beat the Saints?' The record developed from there."

The single, backed with "Here Come The Saints," has been an out-of-the-box sensation in New Orleans, receiving strong radio play and airing on television. McQuiston reports selling 8,000 copies of the single c.o.d. to Wal-Mart. The record is licensed by the Saints and the NFL, McQuiston says.

The record is also being aired outside the Louisiana area to rival fans, McQuiston says, which

isn't to say he's overconfident—if the Saints revert to their past form, "then we have wallpaper," McQuiston says.

Mail order on the \$1.29 single is available from Action Records at 504-523-6338.



**NOT THAT ROY:** Guitarist **Roy Rogers** is sick of the **Trigger** jokes, but he has some important friends who know the difference between his blues guitar style and fast food.

Rogers has two solo albums out—"Chops Not Chaps" on his own CNC 1 label and 1987's "Slidewinder," released on Blind Pig/Flying Fish. **John Lee Hooker**, with whom Rogers had played for three years in the early '80s, returned the favor with a guest shot on "Slidewinder."

Now Rogers is out on his first East Coast tour and will soon return to familiar turf as the producer of Hooker's new album, tentatively titled "The Healer." Appearing on the record are **Los Lobos**,

**Robert Cray**, **George Thorogood**, **Bonnie Raitt**, **Carlos Santana**, and **Charlie Musselwhite**. No label has been selected for the finished product.

Rogers also shepherded Hooker into **Pete Townsend's** latest project, a children's rock opera. Hooker is one of several stars with a cameo role on that project, which features contributions from **Nina Simone** and **Lou Reed**, among others. The story of the opera is based on a novel Townsend obtained the rights to on his day job as a book editor.

**SEEDS AND SPROUTS:** Members of **U2** attended **Joe Ely's** Dublin concert in support of "Dig All Night," his latest on **HighTone Records**... **Relativity Records** in New York has licensed seven titles from **First Night Records** in the U.K., the premier label for stage soundtracks in Britain. Watch the racks for British cast recordings of "Cabaret," "Kiss Me Kate," "Wonderful Town!," "Mack and Mabel," "Blues In The Night," "An Evening With Alan Jay Lerner" (featuring **Andre Previn**, **Douglas Fairbanks Jr.**, **Placido Domingo**, and others), and "The Music Of Andrew Lloyd Webber" (featuring tunes from "Evita,"

"Cats," "Jesus Christ Superstar," and others). All seven releases are available on LP, cassette, and CD.

**IN THE MAIL:** **Daryl Stuermer**, "Steppin' Out," solo instrumental debut from Genesis guitar sideman, **GRP Records**... **Darren Robbins**, "Darren Robbins Steals Your Girlfriend," street-smart CD on **Like Records**, No. 1, 4013 N. Southport Ave., Chicago, Ill. 60613... **Ultramagnetic MC's**, "Critical Beatdown," New York hip-hop from **Next Plateau**... **Mr. Bird Rollins (The Good Man)**, "Best Of," smooth blues from New Jersey artist, **Rolcal Records**, 817 S. Orange Ave., East Orange, N.J. 07018... **The Cuts**, "Straight Path," six-song EP from Burlington, Vt., group on **Doris, Joyce**

and **Rita Corp.**, Box 190, South Royalton, Vt. 05068... **Holy Terror**, "Mind Wars," Los Angeles aggression on **Roadracer Records**... **Henry Kaiser**, "Those Who Know History Are Doomed To Repeat It," radical '60s covers, **SST Records**... **Grant Hart**, "2541," first solo EP from ex-**Husker Du** drummer, **SST Records**... **Patria Shih**, "Leap Of Faith," Chinese-American perspectives on **Flying Fish**... **Fred Small**, "I Will Stand Fast," former lawyer and **Rounder** artist on **Flying Fish**.

**Spec's confab is captured in photos**  
.. see page 54

FOR WEEK ENDING NOVEMBER 19, 1988

Billboard

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

### NEW AGE ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	5	<b>CRISTOFORI'S DREAM</b> NARADA LOTUS 61021/MCA5 weeks at No. One	DAVID LANZ
2	2	5	<b>OPTICAL RACE</b> PRIVATE MUSIC 2042	TANGERINE DREAM
3	5	5	<b>DOLPHIN SMILES</b> GLOBAL PACIFIC ZK 40719/CBS ASSOCIATED	STEVEN KINDLER & TEJA BELL
4	3	5	<b>EARTHWALK</b> CBS-FM 44520	MAX LASSER'S ARK
5	7	5	<b>DEEP BREAKFAST</b> MUSIC WEST MW-102	RAY LYNCH
6	8	5	<b>CHAMELEON DAYS</b> PRIVATE MUSIC 2043	YANNI
7	4	5	<b>RIVERS GONNA RISE</b> PRIVATE MUSIC 2029	PATRICK O'HEARN
8	NEW	▶	<b>A WINTER'S SOLSTICE, VOL. II</b> WINDHAM HILL 1077	WINDHAM HILL ARTISTS
9	6	5	<b>NEVERLAND</b> PRIVATE MUSIC 2036	SUZANNE CIANI
10	14	5	<b>AT THE END OF THE EVENING</b> WINDHAM HILL 1076	NIGHTNOISE
11	22	5	<b>DECEMBER</b> WINDHAM HILL 1025	▲GEORGE WINSTON
12	10	5	<b>VALLEY IN THE CLOUDS</b> NARADA MYSTIQUE 62001/MCA	DAVID ARKENSTONE
13	15	5	<b>SPEECHLESS</b> NOVUS/RCA 3037-1-N	LIZ STORY
14	12	5	<b>THE NARADA COLLECTION</b> NARADA 39100/MCA	VARIOUS ARTISTS
15	16	5	<b>THE FRUITS OF OUR LABOR</b> GLOBAL PACIFIC ZK 40721/CBS ASSOCIATED	VARIOUS ARTISTS
16	NEW	▶	<b>IMAGINARY ROADS</b> WINDHAM HILL 1078	WILLIAM ACKERMAN
17	11	5	<b>WINDHAM HILL SAMPLER '88</b> WINDHAM HILL 1065	WINDHAM HILL ARTISTS
18	18	5	<b>NATURAL STATES</b> NARADA EQUINOX 3001/MCA	DAVID LANZ & PAUL SPEER
19	25	5	<b>TRUE NATURE</b> SANDSTONE RECORDS SSZ 601/DUNHILL	MARK SLONIKER
20	17	5	<b>AFTER THE RAIN</b> NARADA LOTUS 61020/MCA	MICHAEL JONES
21	23	5	<b>FRESH IMPRESSIONS</b> GLOBAL PACIFIC ZK 40732/CBS ASSOCIATED	GEORGIA KELLY & STEVEN KINDLER
22	19	5	<b>DESERT VISION</b> NARADA EQUINOX 3003/MCA	DAVID LANZ & PAUL SPEER
23	9	5	<b>FOLKSONGS FOR A NUCLEAR VILLAGE</b> CAPITOL 46924	SHADOWFAX
24	NEW	▶	<b>CALIFORNIA ROLL</b> CBS-FM 44779	OSAMU
25	NEW	▶	<b>A FRESH AIRE CHRISTMAS</b> AMERICAN GRAMMAPHONE AG 1988	MANNHEIM STEAMROLLER

• 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.

### ORIGINAL CD JEWEL BOX AND 3-INCH CD SINGLE ADAPTOR

Besides the standard CD Jewel Box, we offer you 2-piece CD Box and 3-inch CD single adaptor:

- Licence of CD Jewel Box manufacturing according to Polygram specification. Accurate dimension for CD automatic packaging machine.
- Available in 2-piece CD, Single Box and Multipack case (for 2 CDs, 3 CDs, 4 CDs)
- 3-inch CD single adaptor for 3-inch CD single
- Competitive Price with prompt delivery.

**VIVA MAGNETICS LIMITED**  
16th Fl. E on Fty Bldg., 14 Wong Chuk Hang Road, Hong Kong.  
Tel: 5-530285 Telex: 83234 VIVA HX FAX: 852-5-8731041

**MATRIX**  
USA REPRESENTATIVES  
Tel 213/459-6913 Fax: 213/459-6116 Tr: 212737

### V·I·S·U·A·L M·U·S·I·K

COMPACT DISCS  
DIGITALLY  
DUPLICATED  
CHROME TAPES

**RIC SWANSON**  
"Visual Musik is the essence of what is great about today's new music. Virtually every cut has been an instant add, and continued airplay of these quality musicians has garnered consistent phone response."  
Rob Moore, P.D. — "THE BREEZE"

**NEAL DAVIS**  
"Visual Musik draws brilliantly on a staple of artists to create moving new music for today... a package that's both marketable and listenable featuring a stellar cast of musicians."  
Jon Radford — WNUA/Chicago

Order No. 1-800-426-2334  
Corporate Offices (402) 572-9214

Member of **NAIRD**



**GEMINI  
DISTRIBUTING  
INDEPENDENT  
DISTRIBUTOR &  
FULL LINE MAJOR  
LABEL ONE STOP**

6299 McDonough Drive  
Norcross, GA 30093  
Atlanta (404) 441-1868  
Miami (305) 253-9495



**CALL  
FREE**  
For CD Blisters  
1-800-999-9001

- Much more secure and lower priced than paper packaging.
- Easy assembly clamshell or separate cover & tray.
- 48 hour shipment.
- 500 unit minimum.

Ask Cal Krupa about cassette packaging.  
**ULTRA PAC Inc.**  
In Minnesota Call 612-553-9557



**R  
RETAILING**

**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**

**THE BALANCING ACT**  
Curtains

♣ LP I.R.S. 42237/NA  
CA IRSC-42237/NA  
**DON BARON**  
Young, Gifted & Black

♣ LP Uni 4/NA  
CA UNIC-4/NA

**THE BOYS**  
Messages From The Boys

♣ LP Motown MOT-6260/NA  
CA MOTC-6260/NA

**BROKEN HOMES**  
Straight Line Through Time

♣ LP MCA 42181/NA  
CA MCAC-42181/NA

**GARDNER COLE**  
Triangles

♣ LP Warner Bros. 1-25739/NA  
CA 4-25739/NA

**HUGH CORNWELL**  
Wolf

♣ LP Virgin 90947-1/NA  
CA 90947-4/NA

**WILLIE DIXON**  
Hidden Charms

♣ LP Capitol C1-90595/NA  
CA C4-90595/NA

**FAIRGROUND ATTRACTION**  
The First Of A Million Kisses

♣ LP RCA 8596-1-R/NA  
CA 8596-4-R/NA

**FIVE STAR**  
Rock The World

♣ LP RCA 8531-1-R/NA  
CA 8531-4-R/NA

**GO-BETWEENS**  
Sixteen Lovers Lane

♣ LP Capitol C1-91230/NA  
CA C4-91230/NA

**TOM GROSE & THE VARSITY**  
She Wants Your Money

♣ LP JCI Neo/JCI NEI-6000/\$6.98  
CA NET-6000/\$6.98

**JETBOY**  
Feel The Shake

♣ LP MCA 42235/NA  
CA MCAC-42235/NA

**KASSAV**  
Vini Pou

♣ LP Columbia FC-44420/NA  
CA FCT-44420/NA

**KING TEE**  
Act A Fool

♣ LP Capitol C1-90544/NA  
CA C4-90544/NA

**MIXMASTERS**  
Mixmasters

♣ LP MCA 42184/NA  
CA MCAC-42184/NA

**R.E.M.**  
Eponymous

♣ LP I.R.S. 6262/NA  
CA IRSC-6262/NA

**R.E.M.**  
Green

♣ LP Warner Bros. 1-25795/NA  
CA 4-25795/NA

**ROCK CITY ANGELS**  
Young Man's Blues

♣ LP Geffen GHS-24193/NA

(Continued on next page)

**Racks, vid suppliers  
discuss ways to  
maintain industry  
growth at NARM's  
wholesalers confab  
... see page 51**



**America's Largest  
CD Distributor**  
Guaranteed Overnite Delivery  
Anywhere In The U.S. At No  
Extra Charge To You!

- **SERVICE**- 100% computerized inventory. The order you place is the order you get. No disappointments!!
- **PRICE**- Low everyday prices, incredible weekly sales!
- **FILL**- Best fill in the industry!

CALL NOW FOR A FREE CATALOG

New York (212) 517-3737	Toll Free (800) 826-0079	Los Angeles (213) 388-9834
Connecticut (203) 798-6590	DEALERS ONLY	FAX (203) 798-8852



**FREE**  
Gift Wrap Envelopes

**NEW  
CD WRAP!**

**Buy 1,000 Santa MusicWrap®  
Get 1,000 LP All Occasion  
FREE!\***

CD LP      45 Cassette

**MUSICWRAP**

Bowers Record Sleeve  
Manufacturer of 45 and LP Sleeves  
5331 N. Tacoma, Indianapolis, Indiana 46220  
(317) 251-3918 or (317) 253-4321  
Fax (317) 254-2239

\*while quantities last

**It's like  
having a  
diamond  
mine  
in your  
store.**

**Pfanstiehl  
Replacement  
Needles**

By conservative estimate, there are 60,000,000 record players out there now, and another 4,600,000 will be sold this year. Somebody is going to make a lot of money continuing to supply this huge market with replacement needles and cartridges . . . why not you?

- Profits . . . . up to 500%
- Required stocking/display space . . . less than 1 sq. ft.
- Basic inventory will cover over 80% of all existing record players
- 100% merchandise exchange policy . . . . you can't lose

*Stake your claim today!*

-----

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Your Phone Number (    ) \_\_\_\_\_

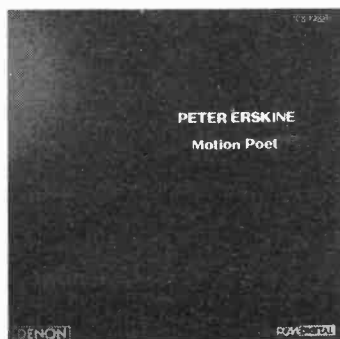
Type of retail outlet \_\_\_\_\_

Mail to:

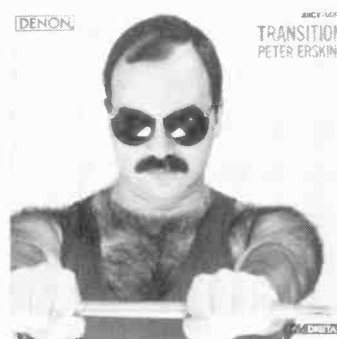
**Pfanstiehl**  
3300 Washington St., Waukegan, IL 60085  
Tel: 1 (800) 323-9446

## PETER ERSKINE: MOTION POET

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



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



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

### DENON

The first name in digital recording.  
DENON **SUPRADHON** Interface.

Nippon Columbia Co., Ltd., Tokyo, Japan

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

### ALBUM RELEASES

(Continued from preceding page)

CA M5G-24193/NA

**RENA SCOTT**  
(No Parking In My) Love Zone

▲ LP Sedona/JCI SDI-7511/\$8.98  
CA SDT-7511/\$8.98

**SHERIFF**  
Sheriff

▲ CD Capitol C2-91216/NA

**PHIL THORNALLEY**  
Swamp

▲ LP MCA 42226/NA  
CA MCAC-42226/NA

**JOHNNY WINTER**  
Winter Of '88

▲ LP Voyager/MCA 42241/NA  
CA MCAC-42241/NA

#### JAZZ

**TOM GRANT**  
Heart Of The City

▲ LP CMG 8007/NA  
CA 8007/NA

**RICK KELLIS**  
Manhattan Suite

▲ LP JCI 7502/\$8.98  
CA JCT-7502/\$8.98

**JEFF LINSKY**  
Up Late

▲ LP Concord Picante CJP-363/NA  
CA CJP-363-C/NA

**MONGO SANTAMARIA**  
Soca Me Nice

▲ LP Concord Picante CJP-362/NA  
CA CJP-362-C/NA

**RICHARD SMITH**  
No Borders

▲ LP CMG 8011/NA  
CA 8011/NA

**PHIL WOODS' LITTLE BIG BAND**  
Evolution

▲ LP Concord CJ-361/NA  
CA CJ-361-C/NA

## "TWO BIG THUMBS UP"

— Siskel & Ebert & THE MOVIES

THE  
UNBEARABLE LIGHTNESS  
OF BEING

**ORION**<sup>®</sup>  
HOME VIDEO

## CALYPSO/REGGAE

**V.P. RECORDS** 170-21 Jamaica Avenue  
Jamaica, N.Y. 11003

718-291-7058 (sales) • 1-800-441-4041 (sales) • 718-282-3344 (info)

### TOP 20 LISTINGS

CALYPSO				REGGAE			
This Week	Title	Artist	Label No.	This Week	Title	Artist	Label No.
1	STREETS OF BKLYN SWALLOW	CHARLIES	3129	1	CONSCIOUS PARTY	ZIGGY MARLEY	VIRGIN
2	MELOSIAN RHAPSODY	BARON	J.W. 003	2	DISTANT THUNDER	ASWAD	MANGO
3	CLASSIC 2 SPARROW	CHARLIES	3247	3	GIVE THE FEELING	F. PAUL	MOODIES
4	SHAKA SHAKA	BALLY	LUV PEPL. 004	4	TELEPHONE LOVE	J.C. LODGE	V.P.
5	HIGH TENSION	SHADOW STRAKER	2279	5	DON'T TURN RUN	OWEN GREY	MOODIES
6	OUT ON THE EDGE	W. SOSA	STRAKER	6	HANGING FIRE	JIMMY CLIFF	C.B.S.
7	SOCA IN PALACE	ROOTSMAN	LUV PEPL.	7	NUCLEAR WAR	EPTER TOSH	E.M.I
8	SOCA INVASION	LESTON	PAUL J.W.	8	KUFF 12"	SHELLY THUNDER	M. MASTER
9	WAVE & JUMP	B. FLAMES	DR. G.	9	AM I LOSING YOU	C. CSHLOSS	V.P.
10	MUSIC HOT MAMA	BYRON LEE	V.P.	10	MAXI PRIEST	MAXI PRIEST	VIRGIN
11	HAITI	D. RUDDER	WEA	11	INSEPERABLE	D. BROWN	J & W
12	MY GRENADA	AJAMU	ALI J.	12	COOL OUT	TREVOR SPARKS	ENTERPRISE
13	KNOCK DEM DEAD	ARROW	MANGO	13	LOVE OVERDUE	J. MOWATT	SCHANCHIE
14	BANANA POLICE	RON POMPEY	STRAKER	14	TIME IS NOW	NO DICIPLE	A.G.S 002
15	DRIVE IT CRAZY	CLIFF		15	STATE EMERGENCY	STEEL PULSE	M.C.A 42192
16	LIFE GYPSY	M.R.S.		16	STUMBLING THROUGH	GYPSY M.R.S.	3487
17	PARTY LOVER	SCRUNTER	T.C.A	17	EXCUSE ME	CHRIS STANLEY	MTNSD 0020
18	SAVAGE	CARL & CAROL	ROHIT	18	NEW STAR	KING WEB	PLD 464
19	VINNIE POU	KASSAV	C.B.S.	19	MAD OVER ME	NAHKI WACKIES	A12E 1
20	CULTURE	TAMBU	WEA	20	STAND & BE COUNTED	NAMI	JAMAAZIMA 2001

#### FEATURE ALBUM



**SWALLOW ON THE STREETS OF BROOKLYN**

Including hit singles:  
FIRE IN THE BACKSEAT  
& PEPPER SAUCE

3129

#### FEATURE ALBUM



**NAMI**  
STAND & BE COUNTED

Including the hit singles:  
STAND & BE COUNTED  
GOOD, JOY IN THE MORNING

2001

## Racks Buoyed By Sell-Through Growth

BY EARL PAIGE

PALM SPRINGS, Calif. While rackjobbers are boasting that they dominate home video sell-through and are enjoying a whopping 220% growth rate, they are trying to make sure things stay that way.

Two different views toward maintaining and even enlarging rack growth were offered here by Joe Pagano, VP of Lieberman Enterprises, and Ann Daly, VP of domestic marketing for Walt Disney Home Video, during the third annual National Assn. of Recording Merchandisers Wholesale Conference Oct. 23-27 at the Palm Springs Plaza.

The heady 220% rack growth rate was established over a two-year period, from 1986 to the present, said Pagano, during which the industry as a whole grew at a comparatively modest 52%.

However, both Pagano and Daly warned of possible complacency and failure to further exploit opportunities. Daly, in fact, pointed to a slowing rate at wholesale, projected to be up just 6% over 1987—"and that projection factors in 'E.T.,' 'Cinderella,' and 'Good Morning, Vietnam,'" she said (Billboard, Nov. 5).

Moreover, while Pagano identified home video as "the hottest product right now for mass merchandisers," he noted that other products are relatively less com-

petitive. Fashion merchandise is soft, he said, and "there's no Cabbage Patch doll, no Mr. Coffee."

But home video has a lot going for it just the same, he said. It matches the consumers' wants and has broad demographics, "from children to seniors." Also, video

### 'Our commercials focus on the value of ownership'

growth is occurring right along with increasing CD and personal computer sale, Pagano noted.

At the same time, the mass merchandiser is committed to being open almost 365 days a year, offering an assortment of 500-1,200 home video titles, "and they commit hard inventory dollars of \$8,500 per store."

Most importantly, Pagano said, "we are seeing a relaxing of the rule 'no vendor-supplied displays' where home video is concerned. They are also allowing us alley tables, dumps, and end caps."

In furthering growth, Pagano urged both vendors and rackers to be increasingly aware "of the promotion calendar. We also need those monthly A releases."

In a lighthearted but no doubt serious parting shot, Pagano added, "Joe, ask for more margin."

In an analytical examination of the market, Daly urged racks to appreciate how vendors' TV campaigns "focus on the value of ownership. Our commercials celebrate the consumer's emotional attachment to the product."

The rack-serviced mass merchandiser's "high traffic, packaged goods environment" is where vendors "face the greatest challenge to future growth," said Daly. "If you position video product as just another item for sale, you overlook one of the greatest opportunities of selling home video—you underplay the true value of video for the consumer."

Taking a shot at promotional product, she said, "Although low-quality product promoted at rock-bottom prices will generate immediate traffic, it can damage the future of the product."

It's a gamble "at this stage in our maturing business" to risk dissatisfaction, she added, because the consumer does not automatically relate a disappointing experience with an individual title, but rather sours "on the entire video experience."

The collective role of both vendor and rack merchandiser should not "trade a fast sale for multiple purchases over the long term," Daly said.

As evidence of the fact that much more work lies ahead, Daly described how a tie-in with Tide re-

vealed Disney research showing 73% of purchasers had never before purchased a home video recording and 52% said they were going to buy again.

Similarly, a focus group follow-up on a cartoon-classics promotion showed "many were unfamiliar with the range of the series."

Racks perform a special service, said Daly, and should be increasingly aware of the crucial impact of product positioning, even to the point of "dust-free fixturing."

**VIDEO MARKETING NEWSLETTER**  
SEND TODAY FOR YOUR FREE SAMPLE ISSUE

DISCOVER THE LATEST:  
• PRERECORDED DISTRIBUTION  
• SURVEYS  
• FORECASTS  
• PROGRAM TRENDS  
• ANALYSIS  
• SPONSORED VIDEO  
• MAIL ORDER VIDEO  
• STATISTICS  
VIDEO MARKETING 1680 VINE STREET HOLLYWOOD, CA 90028 (213) 462-6350

FOR WEEK ENDING NOVEMBER 19, 1988

Billboard

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

## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			Compiled from a national sample of retail store sales reports.		
			★ ★ NO. 1 ★ ★		
1	1	5	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	57	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	3	22	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
4	5	61	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
5	4	108	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
6	8	22	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
7	12	164	PINOCCHIO ♦ Walt Disney Home Video 239	1940	29.95
8	6	164	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
9	7	127	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
10	11	127	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951	29.95
11	9	22	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
12	18	113	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
13	10	22	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988	14.95
14	NEW ▶		THE WIND IN THE WILLOWS Walt Disney Home Video 412	1988	14.95
15	16	22	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988	14.95
16	23	3	TEENAGE MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
17	14	76	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
18	20	22	DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 695	1988	14.95
19	22	4	THE THREE CABALLEROS Walt Disney Home Video 411	1945	29.95
20	24	2	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◊ Troubadour Records Ltd./A&M Video VC6179	1988	19.98
21	21	121	THE SWORD IN THE STONE ♦ Walt Disney Home Video 229	1963	29.95
22	25	150	ROBIN HOOD ♦ Walt Disney Home Video 228	1973	29.95
23	15	78	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◊ Walt Disney Home Video 480	1986	14.95
24	17	123	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95
25	19	35	BUGS! MGM/UA Home Video M201233	1988	14.95

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

## Erol's & Blockbuster: Battle Of The Titans

### Two Giant Webs Going Head To Head In D.C. Area

BY BILL HOLLAND

WASHINGTON By Thanksgiving, there will be the first round of a big fight here in town. On one hand, there will be Erol's Inc., the 172-store locally based video chain goliath. And standing in the other corner, no little David, but a blockbuster—Blockbuster Entertainment Corp., that is.

The Thanksgiving date is when Blockbuster, the Fort. Lauderdale, Fla., chain with more than 200 stores nationwide, plans to open—through a franchise operation—the first of about 40 stores in the D.C. metro area. Springfield, Va.-based Erol's now has roughly 80 stores in the Washington and suburban Maryland and Virginia area. It will be Erol's first major home-

turf challenge.

Blockbuster officials are saying little about the plans, saying the firm is in a "quiet period" with the Securities and Exchange Commission, which frowns on growth and expansion publicity during a registration period. However, published reports of the impending move have made their way into the local press.

Wally Kneif, corporate communications manager, did not want to comment to Billboard on the D.C.-area entry but didn't seem to mind the revelation of plans by the franchiser of the suburban Virginia stores, Capitol Entertainment, a subsidiary of Newcourse Capitol Corp in Dallas, the jewelry business giant. At press time, Barry Zale, son of Newcourse's owner and president of Capitol Entertainment, was in D.C. making last-minute plans for the opening of the first Blockbuster Store in downtown Alexandria, Va., and was willing to detail the plans.

Zale says that Capitol Entertainment owns the rights to build and open Blockbuster stores in Arlington, Va., and Alexandria, as well as nearby Fairfax and Prince Williams counties.

"We're opening the first store Nov. 20 on Duke Street in Alexandria," Zale says, "and we plan to open a minimum of 10 stores in the near future. We're looking at 20-40 stores over the next three-five

(Continued on page 53)

## Store Rents To Motels

NASHVILLE A small St. Clairsville, Ohio, video rental store is experimenting with VCR and movie rentals to motel patrons. Currently, Sun Video works with five small motels in the tourist-heavy area just west of Wheeling, W. Va., on Interstate Highway 70.

Sun's manager, Mark Elerick, says the modest program has been a success, even though "we haven't pushed it too much. If we pushed it, it would even be better." His store has eight portable Magnavox VCRs for rental, leased from a California firm.

To date, Sun's sole promotional vehicle for the service has been tent cards placed in the motel rooms. Elerick says he hopes to advertise on menus and in other motel literature. He estimates he has 12-15 calls a week for rentals.

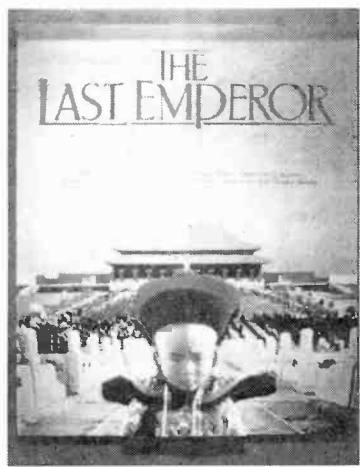
Patrons pay \$14.95 for the delivery, a player, and two movies. They must secure the rental with a MasterCard or Visa. Average delivery time, according to Elerick, is within 30 minutes.

Sun's catalog includes classic, family, and X-rated titles, along with new releases. As is increasingly true with many video dealers, adult tapes aren't the dominant rental items here, Elerick says, "but they move well."

Because of title additions, Sun does not give renters a catalog to choose from, Elerick explains. "Basically, we just ask them what they want and try to go from there."

Patrons are instructed to leave the VCR and movies at the desk when they check out.

EDWARD MORRIS



**Emperor's New Close.** A newly closed deal between Nelson Entertainment and department store chain Bloomingdale's has meant high-profile exposure for the video release of the Oscar-winning "The Last Emperor." As part of the Bloomingdale's Year Of The Dragon promotion, the title has received prime display space in the 10-by-40-foot showcase at the chain's flagship location in midtown New York. Bloomingdale's also agreed to participate in the Take Home Chinese Tonight sweepstakes, the cross-promotion that ties the Nelson cassette to Tsingtao beer and Chun King frozen Oriental foods.

## RETAIL TRACK

(Continued from page 46)

Music Assn. Country Music Month. **Kemp Mill Records** offered sweepstakes winners autographed and framed collectors' posters of such CBS acts as **Rodney Crowell**, **Willie Nelson**, **Ricky Van Shelton**, and **Rossanne Cash**.

**NOT AT NARM:** There are plenty of reverberations still being felt out there from the Oct. 23-27 NARM Wholesalers Conference in Palm Springs, Calif., which many attendees judged the best ever. Among the many who couldn't attend is **ARC Distributing Corp.** in Cincinnati. Says **Bob Giglio**, manager, "It depends on the kinds of accounts you have. The meeting comes at one of our busiest times. I wish we could have been there." What's keeping ARC so busy? Sell-through home video, for one thing. "We brought in a lot of 'E.T.' It really showed us where sell-through video is going. We have waited a little too long on it," says Giglio.

Also expanding is chain fill-in one-stop business. This is dicey, Giglio says "You get a feel for how to anticipate chain needs—maybe on a title you hear they are going to step out on or something that is just off the wall. The 'Cocktail' soundtrack caught everybody short."

**WHERE'S VINYL?** More specifically, where was the whole Kalamazoo, Mich., gang from Vinyl Ven-

dors, conspicuously absent from the NARM wholesalers' meet in Palm Springs? According to **Lee Norris**, VP at **Vinyl Vendors II** in Detroit, it was just another case of "too much going on to get away." As for the vinyl configuration, Norris says, "I know the labels want to kill it, but it's not that simple in big, urban markets. There's been a real shortage on **Luther Vandross** on LP, and **Anita Baker** was short for a minute—also **Al Hudson & One Way** and **M.C. Hammer**."

**FRANCHISE FRONT:** The vacuum in record-store franchising following the demise last year of **Budget Tapes & Records** may soon be filled. According to **Jack Batcheck**, president of traditionally low-key **Record & Tape Outlet**, the 41-unit web out of suburban Columbus, Ohio, has a franchise package in the works. It's been stalled during a prolonged tax wrangle (Billboard, Nov. 12). The firm's one-stop, **Centra**, was not at NARM's Palm Springs meet because it no longer services stores outside the chain. The firm bowed its first RTO unit in 1976 as an outgrowth of **United Sounds Of America**, a still-active promotional goods rack wing.

*How many times have you thought about calling Retail Track but then been interrupted by something? Do it anyway; dial Earl Paige at 213-273-7040.*

## Authors Revise Book On Marketing Signs

**NEW YORK** What's your sign? For those who want to use signs to identify their business and increase their market share, Cincinnati-based ST Publications offers the newly revised book "The Sign User's Guide: A Marketing Aid." Authors **Karen** and **R. James Clause** discuss contemporary sign-

age, and more than 100 full-color photos of award-winning sign designs are featured. The Clauses cover how much a sign should cost, how to choose a sign company, whether to lease or own a sign, the merits of lettering styles and colors, size needs and placement, and more.

# 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	7	3	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
2	NEW ▶		E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG
3	2	6	SHOOT TO KILL	Touchstone Pictures Touchstone Home Video 697	Sidney Poitier Tom Berenger	1988	R
4	1	10	MOONSTRUCK ◊	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG
5	5	5	MASQUERADE	CBS-Fox Video 4749	Rob Lowe Meg Tilly	1988	R
6	4	7	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG
7	3	5	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G
8	10	9	BROADCAST NEWS	CBS-Fox Video 1654	William Hurt Albert Brooks	1987	R
9	6	4	RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R
10	9	6	SHE'S HAVING A BABY	Paramount Pictures Paramount Home Video 32027	Kevin Bacon Elizabeth McGovern	1988	PG-13
11	8	11	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
12	21	2	BRIGHT LIGHTS, BIG CITY	MGM/UA Home Video M801377	Michael J. Fox	1988	R
13	13	8	FRANTIC	Warner Bros. Inc. Warner Home Video 11787	Harrison Ford	1988	R
14	12	4	SHAKEDOWN	Universal City Studios MCA Home Video 80820	Peter Weller Sam Elliott	1988	R
15	11	9	THE LAST EMPEROR ◊	Hemdale Film Corp. Nelson Home Entertainment 7715	John Lone Joan Chen	1987	PG-13
16	16	15	SUSPECT	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R
17	14	4	THE SERPENT AND THE RAINBOW	Universal City Studios MCA Home Video 80772	Bill Pullman Cathy Tyson	1987	R
18	17	7	THE MILAGRO BEANFIELD WAR	Universal City Studios MCA Home Video 80796	Sonia Braga Chick Vennera	1988	R
19	15	5	VICE VERSA	RCA/Columbia Pictures Home Video 6-25007	Judge Reinhold	1988	PG
20	22	6	THE LADY IN WHITE	New Sky Communications Virgin Vision 10060	Lukas Haas Katherine Helmond	1988	PG-13
21	19	14	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R
22	20	5	SWITCHING CHANNELS	Tri-Star Pictures RCA/Columbia Home Video 6-27006	Kathleen Turner Burt Reynolds	1988	PG
23	18	9	BEST SELLER	Orion Pictures Vestron Video 6026	James Woods Brian Dennehy	1987	R
24	29	3	FRIDAY THE 13TH PART VII-THE NEW BLOOD	Paramount Pictures Paramount Home Video 32209	Lar Park Lincoln Kevin Blair	1988	R
25	23	12	EMPIRE OF THE SUN	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG
26	28	5	SCHOOL DAZE	RCA/Columbia Pictures Home Video 6-25006	Larry Fishburne Giancarlo Esposito	1988	R
27	NEW ▶		JACK'S BACK	Palisades Entertainment Paramount Home Video 12669	James Spader Cynthia Gibb	1988	R
28	24	2	THE UNHOLY	Vestron Pictures Inc. Vestron Video 5257	Ben Cross Hal Holbrook	1988	R
29	26	6	JOHNNY BE GOOD	Orion Pictures Orion Home Video 8715	Anthony Michael Hall Robert Downey, Jr.	1988	R
30	30	2	LITTLE NIKITA	RCA/Columbia Pictures Home Video 6-25000	Sidney Poitier River Phoenix	1988	PG
31	25	15	D.O.A.	Touchstone Pictures Touchstone Home Video 698	Dennis Quaid Meg Ryan	1988	R
32	31	4	THE HOUSE ON CARROLL STREET	Orion Pictures HBO Video 0138	Kelly McGillis Jeff Daniels	1988	PG-13
33	34	16	ACTION JACKSON	Lorimar Film Entertainment Lorimar Home Video 816	Carl Weathers Vanity	1988	R
34	27	11	COP	Atlantic Releasing Corp. Paramount Home Video 12659	James Woods Leslie Ann Warren	1988	R
35	32	17	WALL STREET ◊	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R
36	39	3	DEAD HEAT	New World Entertainment New World Video A88005	Treat Williams Joe Piscopo	1988	R
37	40	3	A NEW LIFE	Paramount Pictures Paramount Home Video 32160	Alan Alda Ann-Margret	1988	PG-13
38	38	2	CRITTERS 2-THE MAIN COURSE	New Line Cinema RCA/Columbia Home Video 6-22773	Scott Grimes Liane Curtis	1988	PG-13
39	37	2	BAD DREAMS	CBS-Fox Video 1659	Jennifer Rubin Bruce Abbott	1988	R
40	33	5	ILLEGALLY YOURS	CBS-Fox Video 5165	Rob Lowe Colleen Camp	1988	PG

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

## Maxell 4-Packs Promote Blank Audiocassettes

Maxell is promoting its blank audiotapes via a four-cassette "CD browser" package. It is designed to match the exact size specifications of the browser that contains actual compact disks.

The CD browser packs are available for three grades of tape: XLII-S 90, XLII 90, and the new XLII 100. Contact: 212-420-8100 or 201-641-8600.

## EROL'S & BLOCKBUSTER: BATTLE OF THE TITANS

(Continued from page 51)

years."

Zale says that all of the stores will have a minimum area of 6,000 square feet, and some will have up to 10,000 square feet.

These stores are located in what many in the industry term the best and most sophisticated video territory available on the East Coast—and one of the most upscale.

Zale is no stranger to the D.C. environs; for a number of years, he ran the East Coast jewelry business out of this area.

He tips his hat to Erol's and says he feels there's enough business to go around. But he thinks Blockbuster's store concept has some-

thing new to offer the D.C. metro area.

"I have to give a lot of credit to Erol's for consumer education," Zale says. "They've done one hell

### 'I'm not out to do anything but run our little stores'

of a job, and they're good at what they do."

Zale backs away from any hint of rancor toward the established giant. "I'm not out to do anything except run our little stores," he says. "Facing Erol's will just be good competition, and the end product will offer consumers a better product."

Zale lists six reasons why he thinks Blockbuster will have the

edge in the face-off: no membership fee; a deeper and wider inventory—34 categories of films; a two-day, three-evening rental price of \$3; a convenience factor that allows customers with even eight or nine tapes to be processed by the computer and leave a store in 30 seconds; a pledge-to-parents system that enables the store computer to flag R-rated product on kids' cards; and a 2,500-tape-per-store kid vid section with a \$1 rental fee for films under an hour.

Ron Castell, Erol's VP of marketing, reacts to Blockbuster's forecast by commenting that "except for the no membership fee, it's not all that different. After all, the original owners [of Blockbuster] patterned the store concept on us."

Castell says that Erol's welcomes the competition and adds that store location will be key. "If

they put up a store across the street from us, though, they should expect no quarter. We have 50%-60% of the market here, depending on whose study you look at, and we don't plan to lose it. We plan to continue growth."

Zale reveals that while Blockbuster plans to develop in the Maryland suburb of Montgomery County with corporate stores, his company has the right of first refusal should Blockbuster decide to turn development over to a franchiser. He also says that Blockbuster partner United Cable Television Inc. of Denver owns the franchise rights for nearby Prince George's Country, Md.

Zale says Blockbuster has hired Jon Burkley as head of operations. Burkley was a former director of operations at Erol's.

## VIDEO RELEASES

Symbols for formats are

♣=Beta, ♥=VHS, and ♠=LV.

Suggested list price, prebook cutoff, and street date are given when available.

**ARTHUR 2 ON THE ROCKS**  
Dudley Moore, Liza Minnelli, John Gielgud  
♣♥Warner/\$89.95  
Prebook cutoff: 11/17/88; Street: 12/14/88

**BEYOND INNOCENCE**  
Keith Smith, Katia Caballero  
♣♥Sony/\$79.95  
Prebook cutoff: 11/17/88; Street: 12/19/88

**BIG TOP PEE-WEE**  
Pee-wee Herman  
♣♥Paramount/\$89.95  
Prebook cutoff: 11/11/88; Street: 12/7/88

**BLACK ROSES**  
John Martin, Ken Swofford, Julie Adams  
♣♥Imperial/\$79.975  
Prebook cutoff: 11/14/88; Street: 11/30/88

**CANDY MOUNTAIN**  
Kevin O'Conner, David Johansen  
♣♥Republic/\$79.95  
Prebook cutoff: 11/10/88; Street: 12/7/88

**DADDY'S GONE A-HUNTING**  
Carol White, Paul Burke  
♣♥Warner/\$59.95  
Prebook cutoff: 11/17/88; Street: 12/14/88

**THE DIRTY DOZEN: NEXT MISSION**  
Lee Marvin, Ernest Borgnine  
♣♥MGM/UA/\$79.95  
Prebook cutoff: 11/14/88; Street: 12/6/88

**DISTANT HARMONY: PAVAROTTI IN CHINA**  
Opera  
♣♥Pacific Arts/\$29.95  
Prebook cutoff: 11/17/88; Street: 12/7/88

**A DREAM OF KINGS**  
Anthony Quinn  
♣♥Warner/\$59.95  
Prebook cutoff: 11/17/88; Street: 12/14/88

**AN EVENING WITH BOBCAT GOLDTHWAIT: SHARE THE WARMTH**  
Comedy  
♣♥Vestron/\$19.98  
Prebook cutoff: 11/11/88; Street: 12/14/88

**GIRL HAPPY**  
Elvis Presley  
♣♥MGM/UA/\$19.95  
Prebook cutoff: 11/14/88; Street: 12/6/88

**THE GRASSHOPPER**  
Jacqueline Bisset, Jim Brown  
♣♥Warner/\$59.95  
Prebook cutoff: 11/17/88; Street: 12/14/88

**THE GREATEST SHOW ON EARTH**  
Betty Hutton, Cornel Wilde, Charlton Heston  
♣♥Paramount/\$29.95  
Prebook cutoff: 11/11/88; Street: 12/7/88

**THE GRUESOME TWOSOME**  
Horror  
♣♥Rhino/\$29.95  
Prebook cutoff: 11/15/88; Street: 12/2/88

**HIDDEN CITY**  
Charles Dance, Cassie Stewart  
♣♥Sony/\$79.95  
Prebook cutoff: 11/17/88; Street: 12/19/88

**HOW SWEET IT IS**  
Debbie Reynolds, James Garner  
♣♥Warner/\$59.95  
Prebook cutoff: 11/17/88; Street: 12/14/88

**KISSIN' COUSINS**  
Elvis Presley  
♣♥MGM/UA/\$19.95  
Prebook cutoff: 11/14/88; Street: 12/6/88

**LIVE A LITTLE LOVE A LITTLE**  
Elvis Presley  
♣♥MGM/UA/\$19.95

Prebook cutoff: 11/14/88; Street: 12/6/88  
**MONTY PYTHON'S FLYING CIRCUS VOLUME X**  
Comedy  
♣♥Paramount/\$24.95  
Prebook cutoff: 11/11/88; Street: 12/7/88

**MONTY PYTHON'S FLYING CIRCUS VOLUME XI**  
Comedy  
♣♥Paramount/\$24.95  
Prebook cutoff: 11/11/88; Street: 12/7/88

**MONTY PYTHON'S FLYING CIRCUS VOLUME XII**  
Comedy  
♣♥Paramount/\$24.95  
Prebook cutoff: 11/11/88; Street: 12/7/88

**THE NEW ADVENTURES OF PIPPI LONGSTOCKING**  
Tami Erin, Eileen Brennan, Dick Van Patten  
♣♥RCA/Columbia/\$89.95  
Prebook cutoff: 11/17/88; Street: 12/14/88

**POINT BLANK**  
Lee Marvin  
♣♥MGM/UA/\$79.95  
Prebook cutoff: 11/14/88; Street: 12/6/88

**PULSE**  
Cliff De Young, Roxanne Hart, Joey Lawrence  
♣♥RCA/Columbia/\$89.95  
Prebook cutoff: 11/17/88; Street: 12/14/88

**THE RESCUE**  
Charles Haid, Edward Albert  
♣♥Touchstone/\$89.95  
Prebook cutoff: 11/23/88; Street: 12/13/88

**SHORT CIRCUIT II**  
Michael McKean, Cynthia Gibb, Jack Weston  
♣♥RCA/Columbia/\$89.95  
Prebook cutoff: 11/17/88; Street: 12/14/88

**THE BEST OF SPIKE JONES**  
Spike Jones & the City Slickers  
♣♥Paramount/\$29.95  
Prebook cutoff: 11/11/88; Street: 12/7/88

**SPINOUT**  
Elvis Presley  
♣♥MGM/UA/\$19.95  
Prebook cutoff: 11/14/88; Street: 12/6/88

**STAY AWAY, JOE**  
Elvis Presley  
♣♥MGM/UA/\$19.95  
Prebook cutoff: 11/14/88; Street: 12/6/88

**THE TODD KILLINGS**  
Robert F. Lyons, Richard Thomas  
♣♥Warner/\$59.95  
Prebook cutoff: 11/17/88; Street: 12/14/88

**THE TROUBLE WITH GIRLS**  
Elvis Presley  
♣♥MGM/UA/\$19.95  
Prebook cutoff: 11/14/88; Street: 12/6/88

**2000 MANIACS**  
Horror  
♣♥Rhino/\$29.95  
Prebook cutoff: 11/15/88; Street: 12/2/88

**THE WIZARD OF GORE**  
Horror  
♣♥Rhino/\$29.95  
Prebook cutoff: 11/15/88; Street: 12/2/88

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.

## Automated Vid Units Placed In 2 States

NEW YORK Automated Merchandising Concepts of Centerbrook, Conn., has signed a distribution agreement to place more than 150 Automated Movie Club video vending machines in Minnesota and Wisconsin over the next three years.

The unattended rental system is

designed to be placed in video store windows, aimed squarely at recapturing the rental business lost to convenience stores. The 24-hour-a-day automated clerk is a product of Video Dispensing Management, a Minnesota company headed by Robert Levy and Thomas Carlson. The company was formed in 1987.

## DO YOU HAVE YOUR OWN COPY OF BILLBOARD'S 1987/88 INTERNATIONAL BUYER'S GUIDE?

\$62 (Includes postage and handling)

Add appropriate sales tax in NY, NJ, CA, TN, MA and VA

Call TOLL-FREE 800-223-7524

(In New York State: 212 764 7579)

**"TAKE OFF YOUR CLOTHES."**

**THE UNBEARABLE LIGHTNESS OF BEING**

**ORION**  
HOME VIDEO



Gail Reed, right, video product manager, gives Spec's salesman-of-the-year award to Barry Erra, sales manager for the Miami branch of Baker & Taylor.



Lined up, from left, are Herb Hochberg, managing director of New York-based underwriters Ladenburg, Thalman & Co.; Spec's chairman Martin Spector; Audrey Hochberg, wife of Herb; and Spector's spouse, Dorothy Spector, secretary of Spec's board.



Buyer Sandy Griffiths, center, receives her 25-year service award from VP Jeff Clifford and president Ann Lieff.



Windham Hill's husband-and-wife duo, Tuck & Patti, earned a hearty standing ovation.

## Spec's Chain Turns 40

### Oct. 4-7 Meet In Melbourne, Fla.



In top left photo, Lorna Evans, right, receives the manager-of-the-year award from regional director Kathy Mott; at left, VP Vicki Carmichael presents the most-profitable music store award to manager Joe Fernandez. Above, RCA's Grayson Hugh wows the Spec's crowd.

**“AN INTENSELY  
MOVING EROTIC  
LOVE STORY...”**

★ ★ ★ ★  
— Richard Freedman,  
NEWHOUSE NEWSPAPERS

**THE  
UNBEARABLE LIGHTNESS  
OF BEING**

**ORION®**  
HOME VIDEO

## Gallo Bows 3 New Vid Plans

### Improves S. African Sell-Through

BY JOHN MILLER

JOHANNESBURG, South Africa

The Gallo Group here, through its video subsidiary, has introduced three new marketing concepts to South Africa.

Sell-through began when the company launched a consumer video ownership plan with the release of the Disney Limited Gold Edition series of five cartoon classics, with sales of about 50,000. Additional titles will be available in coming weeks.

Next came the buyback system whereby video dealers can stock in depth on popular titles but obtain a substantial refund if they return unsold copies.

And third, Gallo Video has introduced the “sell-on” concept with selected television, Gallo, and Warner Home Video titles that have been on the market for six months or longer and that can be traded or sold to other dealers or sold to the public at reduced prices.

Geoff Engel, Gallo Group executive director and chairman of video operations, says these marketing policies will lead to “freer trading.” During the past few years the video industry in South Africa has been at best static, to the detriment of distributors and dealers, and Engel is convinced the three Gallo “concepts” will stimulate the market.

South Africa has become a hit-driven market, with consumers

wanting popular titles within the first two months of release. But hit titles that were expected to rack up 6,000-plus unit sales have been achieving no more than 2,500 in recent years.

Inadequate stocking at the retail level is a primary cause of these disappointing sales, and Engel says that Gallo's marketing ploys will solve this problem by generating a greater product flow.

## Blackbourn Cuts Prices On Tape Boxes

Blackbourn Inc. is in the home stretch of its fall program, with discounted prices on a variety of video store tape boxes. Regular VHS boxes—available in seven colors with a clear 4-inch wrap-around title band—are being dealt at 99 cents each when bought in a 50-unit carton. The regular carton price is \$1.35 per box. The supplier is also offering carton-lot deals on two other types of video boxes and has introduced new display boxes for rental video games, also at a discount. For more information, call 612-944-4112.



DOOR POSTER  
#155-015

*A Nightmare 4*  
ON ELM STREET  
THE DREAM MASTER



LOCKER  
POSTER  
#155-010

*Freddy Krueger*



# WANNA SUCK PROFITS?

*Let me tickle your customers...*

*A Nightmare 4*  
ON ELM STREET  
THE DREAM MASTER™

TM & Copyright © MCMLXXXIV The Fourth New Line - Heron Venture. All Rights Reserved

## MERCHANDISE FOR SALE

T-SHIRTS, DOOR-, LOCKER-, & MOVIE POSTERS  
TO SCARE THE "SALE" OUT OF 'EM!  
...THE MOVIE—BIGGEST INDEPENDENT  
FEATURE-OPENING EVER! ...THE TV SERIES—  
"FREDDY'S NIGHTMARES" IN SYNDICATION  
NOW! ...THE VIDEOCASSETTE—RETAIL RELEASE  
DECEMBER 4! CALL NOW FOR ALL THE  
GRUESOME DETAILS—AND ASK ABOUT OUR  
OTHER ROCK 'N' ROLL, VIDEO AND MOVIE  
MERCHANDISE. 1-800-221-2771  
(1-800-332-9082 in GA)

Director of Licensing, New Line Cinema, Kevin Benson, (213) 854-5811.

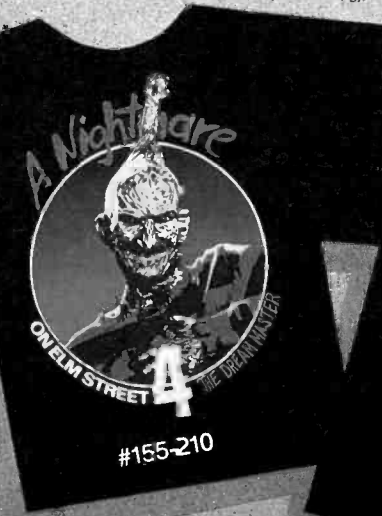
BEYOND YOUR WILDEST DREAMS.



MOVIE ONE-SHEET  
#155-001



#155-200



#155-210



#155-110

*Great Southern Company*  
501 COLLEGE ST. MACON, GA 31201

FOR WEEK ENDING NOVEMBER 19, 1988

Billboard

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

## TOP VIDEODISKS™

### MCA Hoping To Whip Up Interest In New 'Workout' Tape For Couch Potatoes

BY JAMI BERNARD



Larry "Bud" Melman makes his video debut in MCA Home Video's "The Couch Potato Workout," due in the spring of 1989. Melman, best known for his regular appearances on "Late Night With David Letterman," is also making a promotional videoclip for his new song, "Born To Sit."

NEW YORK A new video that hopes to cash in on the couch-potato phenomenon was shot here last week, with Larry "Bud" Melman hosting such exercises as the "chip extension" (grasp potato chip, dip, twist, retrieve) from the comfort of a living-room recliner.

The bespectacled, spudlike Melman, whose real name is Calvert DeForest, has a cult following from his wooden appearances on "Late Night With David Letterman."

"This is a subject that appeals to everyone who watches television, certainly 100% of the VCR audience," says Suzie Peterson, VP of production/development for MCA Home Entertainment, which will release the 45-minute video in the spring. Peterson said the company hopes to sell 100,000 units.

"The Couch Potato Workout" will be priced at about \$20, according to Peterson. Although "there are no firm marketing plans in place yet," she agreed that late-night TV ads designed to appeal to the Letterman contingent are a strong possibility. MCA is also readying a promotional music videoclip in which Melman sings a discoish "Born To Sit," the theme song of the video, while pouty-lipped models gyrate behind him.

Peterson says that although "it's not like we're inventing the wheel," the only similar video on the market is J2's "Dorf On Golf," with Tim Conway. "This is a parody of a home video kind of thing. We have another one, 'Dirty Tennis,' in postproduction right now. If these two videos perform as expected, I think we will do more with comedy on subjects germane to the VCR audience."

Peterson called the budget "medium high."

Melman—after a long day of shooting 165 takes of a scene in which he prepares a bowl of "Meat Loops" (colored cereal, fatty meat, and beer)—discussed his role in "The Couch Potato Workout."

"You could call me a couch potato. You could call me anything, but don't call me late for dinner," he said, laughing his trademark laugh. He was wearing a sweat suit that said "I love to sit."

"I like to watch TV, especially

soap operas," said Melman. "My favorite snack is nachos, with the very spicy Mexican dips. And beer. I'm a simple guy. I like the basic comforts. I don't ask for much. At home, I wear lounging pajamas, a robe, and slippers."

Then it was time for Melman to lip-sync "Born To Sit." The crew gingerly dumped the bowl of Meat Loops, which had seen better days—there were flies buzzing around the cereal and the Jane Fonda look-alike who plays "our hostess June" had declined to take a taste of it during shooting.

The set now consisted of a sofa and three models who rehearsed the lip pout and the leg cross with director Brian Cury. "Born To Sit," which had already been recorded ("He's such a couch potato . . . ooh, he was born to sit"), blared over the speakers. As tired as he was after a 12-hour day, Melman's line readings from the Teleprompter were just as wooden as when he was fresh. From the sidelines, our hostess June, who had earlier improvised an on-camera smooching scene with Larry Bud, looked on with admiration. "He's such a professional," she sighed.

### ITA Hosts Meet On Special-Interest Vids

NEW YORK The International Tape Disc Assn. will sponsor a day-long seminar aimed at producers of special-interest video who are looking to bring their product to market. The meeting, scheduled for Dec. 6 at the Sheraton Hotel at O'Hare Airport in Chicago, will focus on such topics as finding a niche market; getting distribution; how to price, package, and promote your product; and how pay-per-transaction affects special interest.

"We don't plan to teach anyone to

produce a video," says Henry Brief, executive VP of ITA. "We could have titled this seminar 'Now That You've Got A Special Interest Video, What Are You Gonna Do With It?'"

The session will open with a get-acquainted cocktail reception on Dec. 5. The seminar session Dec. 6 is scheduled to run from 9 a.m.-5 p.m. The registration fee, including seminar materials, a cocktail reception, and luncheon, is \$195. For information call the ITA at 212-643-0620.

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★★ NO. 1 ★★				
1	2	5	THE LAST EMPEROR ◊	Hemdale Film Corp. Nelson Home Entertainment 7755	John Lone Joan Chen	1987	PG-13	39.95
2	1	5	MOONSTRUCK ◊	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	39.95
3	NEW ▶		CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	29.98
4	NEW ▶		BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	24.98
5	3	3	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG	34.98
6	NEW ▶		FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	24.98
7	NEW ▶		MANCHURIAN CANDIDATE	MGM/UA Home Video Image Entertainment 1369	Frank Sinatra Laurence Harvey	1962	NR	39.98
8	NEW ▶		GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R	39.98
9	4	7	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	34.95
10	5	21	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	34.95

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

“TAKE OFF  
YOUR  
CLOTHES.”

THE  
UNBEARABLE LIGHTNESS  
OF BEING

ORION®  
HOME VIDEO

# 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.						
<b>HEALTH AND FITNESS™</b>						
★★ NO. 1 ★★						
1	1	97	<b>CALLANETICS</b> ◊	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	4	35	<b>START UP WITH JANE FONDA</b>	Lorimar/LightYear Ent. Warner Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
3	2	97	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b> ◆	Lorimar/LightYear Ent. Warner Home Video 070	A fun and effective alternative to traditional dance aerobics.	29.98
4	9	3	<b>SUPER CALLANETICS</b>	Callan Productions Corp. MCA Home Video 80809	Advanced version of the Callanetics deep-muscle movement program.	24.95
5	3	97	<b>JANE FONDA'S NEW WORKOUT</b> ◆	Lorimar/LightYear Ent. Warner Home Video 069	Beginner and advanced routines designed to strengthen and tone.	29.98
6	7	97	<b>RICHARD SIMMONS AND THE SILVER FOXES</b>	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
7	14	97	<b>JANE FONDA'S EASY GOING WORKOUT</b> ◆	Lorimar/LightYear Ent. Warner Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	29.98
8	8	97	<b>KATHY SMITH'S BODY BASICS</b>	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	14.95
9	6	97	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</b>	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	14.95
10	<b>NEW</b> ▶		<b>KATHY SMITH'S FAT-BURNING WORKOUT</b>	Fox Hills Video FH1059	This unique program emphasizes burning fat and losing weight.	19.95
11	<b>RE-ENTRY</b>		<b>THE JANE FONDA'S WORKOUT CHALLENGE</b>	Lorimar/LightYear Ent. Warner Home Video 051	Strenuous exercise program designed for experienced exercisers.	29.98
12	5	39	<b>KATHY SMITH'S STARTING OUT</b>	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
13	12	83	<b>A WEEK WITH RAQUEL</b>	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
14	13	59	<b>KATHY SMITH'S WINNING WORKOUT</b> ◊	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
15	<b>RE-ENTRY</b>		<b>JANE FONDA'S P. B. &amp; R. WORKOUT</b>	Lorimar/LightYear Ent. Warner Home Video 046	Designed for pregnant women who want to keep in shape.	29.98
16	11	93	<b>RAQUEL, TOTAL BEAUTY AND FITNESS</b>	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
17	10	43	<b>DO IT DEBBIE'S WAY</b>	Raymax Prod. P. Brownstein Prod. VidAmerica 1008	Debbie Reynolds leads three separate workouts set to big band music.	29.98
18	20	5	<b>WALK AEROBICS</b>	Parade Video 34	Leslie Tommelleo hosts this easy-to-follow workout.	19.95
19	19	21	<b>DENISE AUSTIN'S NON-AEROBIC WORKOUT</b>	Parade Video 32	Fitness expert Denise Austin has a new workout designed for everybody.	19.95
20	16	17	<b>DENISE AUSTIN'S LOW-IMPACT AEROBICS</b>	Parade Video 26	Fitness expert Denise Austin has a new workout designed for everybody.	19.95
<b>BUSINESS AND EDUCATION™</b>						
★★ NO. 1 ★★						
1	4	67	<b>HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS</b>	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
2	15	53	<b>CAREER STRATEGIES 2</b>	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
3	1	97	<b>STRONG KIDS, SAFE KIDS</b>	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
4	10	61	<b>AMERICAN HISTORY: THE CIVIL WAR</b>	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
5	5	7	<b>SAT-PSAT MATH REVIEW</b>	Video Aided Instruction, Inc.	This valuable test aid will help students review for important exams.	29.95
6	9	95	<b>CONSUMER REPORTS: CARS</b>	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
7	3	93	<b>PERSUASIVE SPEAKING</b>	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
8	<b>RE-ENTRY</b>		<b>THE INCREDIBLE HUMAN MACHINE</b>	National Geographic Video Vestron Video 1040	Program takes you on a microscopic journey through the human body.	29.95
9	7	93	<b>SAY IT BY SIGNING</b>	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
10	6	19	<b>WHERE DID I COME FROM?</b>	LCA	This animated program explains the story of conception and birth to kids.	24.95
11	<b>RE-ENTRY</b>		<b>THE WORLD'S GREATEST PHOTOGRAPHY COURSE</b>	VidAmerica	Lief Erickson's comprehensive look at amateur photography.	59.95
12	2	85	<b>THE VIDEO SAT REVIEW</b>	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
13	<b>RE-ENTRY</b>		<b>THE WINNING JOB INTERVIEW</b>	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
14	13	7	<b>SAT-PSAT VERBAL REVIEW</b>	Video Aided Instruction, Inc.	This tape presents experienced instructors giving test-taking techniques.	29.95
15	8	35	<b>SAY NO TO DRUGS</b>	Kidstuff	Advice to parents on how to teach their kids the dangers of drug abuse.	14.98

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

## newsline..

**RCA/COLUMBIA PICTURES** Home Video says it will maintain a 30-day window whenever possible between the videocassette releases of its titles and their respective pay-per-view television air dates. As an example of its commitment, the studio says such upcoming titles as "Short Circuit 2," "Vibes," and "The Blob" will all adhere to the policy. RCA/Columbia Pictures president Robert Blattner says the studio, sensitive to the wishes of distributors and retailers, will also insist on this window when making acquisitions.

**MEDIA HOME ENTERTAINMENT** claims that October was a history-making month for the company. During that month, nine films that will be released later on videocassette were in nationwide theatrical distribution, the first time the 10-year-old independent has ever enjoyed that type of theatrical penetration. The title enjoying the most success was "A Nightmare On Elm Street 4: The Dream Master," which is at the \$50 million mark. Other titles include "Dead Ringers," "Bat 21," "Full Moon In Blue Water," "Kansas," "Seven Hours To Judgment," "Messenger Of Death," "Platoon Leader," and "Hero And The Terror."

**J2 COMMUNICATIONS**, which made its mark in the original-programming market, will be releasing its first-ever rental title in December—"Blood Money: The Story Of Clinton And Nadine"—which will be listed at \$79.95. Rights to the title were gained as a result of J2's recent agreement with ITC, which also sees the company addressing the sell-through theatrical market. One key feature of the rental release is a rebate promotion that offers dealers \$15 cash back for the first two cassettes they purchase. Multistore chains can obtain \$15 cash rebates for each location upon submission of proofs of purchase and copies of distributor invoices.

**MARK GILULA, FORMER VP** of production and acquisitions for Media Home Entertainment, has formed the Mark II Entertainment Group Inc., a firm that will specialize in sponsorship and premium sales for the home video and related industries. Gilula says Mark II will be a full-service marketing, manufacturing, and distribution company. While at Media, Gilula supervised the marketing and distribution of "NFL Films Video," a Professional Golf Assn. series, and Kathy Smith's workout tapes.

**AMERICAN VIDEO** has planned a series to mesh with the U.S.' renewed effort and interest in the space program. The Space Trilogy series consists of three titles: "Space Conquerors . . . The Final Frontier," a historical look at the space program; "Women In Space," which chronicles the impact on NASA of such women as Sally Ride; and "Who's Out There," an Orson Welles-narrated program that covers man's fascination with and interest in possible extraterrestrial contact. Each volume is \$24.95.

**TWIN TOWER'S VIDEO FUN PAKS**, which combine toys with videos and list for \$24.95, have proved successful. According to company president Michael Swartz, sales of its Dinosaurs series have amounted to 120,000 units in 18 months, with most product flowing into toy store mass merchants, record stores, and video outlets. Dinosaur Fun Paks include a 5-foot-tall inflatable dinosaur. Other twin packs: Monstermania Fun Pak, a 30-minute video about daredevil stunt driving and a four-wheel-drive, motorized Mini-Monster, and the Christmas Fun Pak, a 30-minute video collection of traditional carols and a 4-foot-high inflatable Santa Claus doll.

**FIRST RUN VIDEO** is cashing in on the dancing craze with "Swayze Dancing" (and you thought all the spins on "Dirty Dancing" were exhausted). The centerpiece of the hourlong tape is renowned choreographer Patsy Swayze, with a special guest appearance by son Patrick. The format follows four couples, coached by Patsy Swayze, as they move from the beginner to the dance-competition stage. The video is being handled for the rental market in the U.S. by Starmasters; Warner Bros. and Pegaus Entertainment will handle it internationally.

## Series Expected To Move Up To 100,000 Units Mystic Fire Unravels 6-Part 'Myth'

BY CHRIS MCGOWAN

In the universe of special-interest video, the category of religion and philosophy has hardly created a sense of awe and wonder among consumers. But Mystic Fire Video believes its new six-part series, "Joseph Campbell And The Power Of Myth," will rise from store shelves and sell in the range of 50,000-100,000 cumulative units in its first three months of release.

Launched on video Oct. 1, the six tapes consist of interviews with

Campbell conducted by Bill Moyers. A renowned scholar of mythology, Campbell has for decades achieved popularity among writers and such film makers as George Lucas, who utilized many of Campbell's themes and ideas in the successful "Star Wars" movies. Campbell died last year at age 83, shortly after completing his last interview with Moyers.

The six-volume series, priced at \$29.95 each or \$149.95 for the set, originally aired in the late spring on

(Continued on page 60)

## Chicago DJ Bows 1st Video Brandmeier Is Hot In Midwest

This story was prepared by Moira McCormick and Karen O'Conner.

CHICAGO Top-rated morning air personality Jonathon Brandmeier of album rocker WLUP-FM has thrown his hat into the home video ring with a videocassette scheduled for a major Christmas marketing campaign. "Jonathon Brandmeier: The Concert" depicts Brandmeier in concert with his band, Johnny & the Leisure Suits, performing satirical original and cover songs in front of a sold-out crowd of 26,000 on June 25 at Chicago-area outdoor venue the Poplar Creek Music Theatre. The release date was Nov. 11. The 105-minute tape is priced at \$19.95.

Brandmeier, who was selected as Billboard's album rock radio personality of the year in 1987 and 1988, has already proven his marketability in metropolitan Chicago: An earlier LP and cassette, "Almost New/Almost Live," is said to have outsold Bruce Springsteen's "Born In The USA" in some outlets here. Some 25,000 preorders for the video were placed as of Oct. 14, according to Mark Wilhelms, VP of Brandmeier Productions.



**DJ Joker.** Jonathon Brandmeier, a drive-time radio personality at Chicago's WLUP, stars in a concert video with his band, Johnny & the Leisure Suits. "Jonathon Brandmeier: The Concert," featuring such songs as "Makin' Love In The Aidees" and "Nothing In My Mind," will be available beginning Nov. 10 for a list price of \$19.95. For more information, call 312-337-8020.

Baker & Taylor and MS Distributing are handling distribution of "Brandmeier: The Concert," which is initially being placed in 3,000 video retail outlets throughout the Midwest, including Musicland, Rose Records, Peaches, and independent retailers. In addition, the cassette will be stocked by K mart, 7-Eleven, Sears, Sport Mart, and Arcadia outlets. (Arcadia also carries Brandmeier's line of "fashion merchandise," including beach wear, wristwatches, baseball caps, and boxer shorts.)

The advertising campaign for "Jonathon Brandmeier: The Concert," which was produced and directed by the star's brother, Joe Brandmeier, is sponsored by Anheuser Busch and WLUP.

A special self-shipping unit has been developed for the product. The package, called the Brandmeier 12-pack, contains 12 cassettes and unfolds to become a counter display. 7-Eleven outlets are offering a poster with each video, and Arcadia is offering discounts on Brandmeier merchandise with purchases of the video. Retailers receive a free sweatshirt upon ordering a 12-pack.

According to Lori Ritz, division sales and promotion manager for 7-Eleven, "This is the first time 7-Eleven is carrying video to sell." An initial 2,800 copies have been ordered for 165 participating stores.

The release is being pushed on WLUP, and Brandmeier says, "Some TV stations in Chicago have expressed an interest in airing the video in its entirety once the Christmas promotion is over." As to whether Brandmeier plans any of his notorious stunts in order to publicize the cassette, he says, "I do things on the spur of the moment. One morning I could decide to go across the street and watch the video with someone while I'm eating breakfast."

Baker & Taylor's national director of audio, Steve Harkins, says the distributor is anticipating this release as "the highlight of the Chicago-area Christmas season as far as video releases. The diehards will have to have it from day one: The crucial dates will be two to three weeks before Christmas. It's priced right, and I expect it to be a tremendous impulse item." One cut from the release, "You Won't See Me On MTV," will be submitted to MTV to aid in promotion, "but the main focus is to get it out to the stores," says Harkins.

Kevin Giragosian, owner of Red Tower Records in south suburban

(Continued on next page)

## 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.

**Stephen Moore** is promoted to managing director, CBS/Fox Video U.K. Ltd. He was previously sales and marketing director for the company.

**Jack Bernstein**, senior VP of sales for Media Home Entertainment, Los Angeles, resigns that post. His duties are assumed by **Janice Whiffen**, who is elevated to the new position of senior VP of sales and marketing.

FOR WEEK ENDING NOVEMBER 19, 1988

Billboard

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

# TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	13	2	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
2	1	5	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
3	2	43	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
4	4	96	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
5	3	14	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
6	5	57	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
7	8	6	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	19.95
8	6	22	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
9	9	35	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95
10	11	16	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
11	RE-ENTRY		PLATOON	Hemdale Film Corp. Vestron Video 6012	Tom Berenger Charlie Sheen	1986	R	24.98
12	7	20	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
13	12	85	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
14	10	5	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	29.95
15	14	48	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
16	18	4	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
17	16	109	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
18	17	9	GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
19	19	127	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
20	15	172	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
21	22	87	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
22	RE-ENTRY		THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
23	RE-ENTRY		THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Robert De Niro	1975	R	29.95
24	NEW ▶		THE TEN COMMANDMENTS	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	NR	29.95
25	20	105	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
26	27	22	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95
27	26	62	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
28	21	20	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	14.95
29	23	20	DISNEY SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	Animated	1988	NR	14.95
30	RE-ENTRY		ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
31	25	25	PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	14.99
32	24	5	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG	89.95
33	35	57	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
34	28	2	RAFFI IN CONCERT WITH THE RISE AND SHINE BAND ◇	Troubadour Records Ltd. A&M Video VC6179	Raffi	1988	NR	19.98
35	34	2	THE LADY IN WHITE	New Sky Communications Virgin Vision 10060	Lukas Haas Katherine Helmond	1988	PG-13	89.95
36	31	159	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 069	Jane Fonda	1985	NR	29.98
37	NEW ▶		IN HARM'S WAY	Paramount Pictures Paramount Home Video 6418	John Wayne Kirk Douglas	1965	NR	29.95
38	38	153	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	14.95
39	40	4	RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R	89.95
40	30	61	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	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.

## Media Pushes 'Nightmare' For The Holidays

LOS ANGELES Regardless of whether consumers have been naughty or nice this year, Media Home Entertainment wants them to rent "A Nightmare On Elm Street 4" in a big way when it arrives in stores Dec. 21.

The film, featuring cult horror icon Freddy Krueger, is one of the biggest-grossing horror films of all time, having pulled about \$50 million in domestic box-office receipts to date. As such, Media is making the \$89.95 title the focal point of one of its biggest promotional efforts ever.

The company says it will support the title with a \$2 million national advertising campaign

### Party contest leads campaign

spread over four months that will include sizable trade, consumer, television, merchandising, and direct marketing activities.

A substantial part of the campaign, according to Janice Whiffen, senior VP of marketing, is a \$1 million cross promotion in conjunction with Lorimar Syndication's weekly syndicated series "A Nightmare On Elm Street—The Series, Freddy's Nightmares."

A Freddy's Holiday Party Contest is being featured on the series in more than 100 markets. At the same time, promotional spots for "Freddy's Nightmares" will appear on "Nightmare 4" videocassettes.

Ten- and 30-second teaser spots announcing the contest and telling viewers to stay tuned to their "Freddy station" for contest details were aired Oct. 31-Nov. 2. The contest itself is set to run Nov. 7-Nov. 28 with 10- and 30-second commercials giving details and informing viewers about where to submit entries.

Viewers will be asked to write down the name of an episode from the series and mail it to the participating station.

On Dec. 7, each participating station will draw 25 winners, (Continued on next page)

### BRANDMEIER BOWS VIDEO

(Continued from preceding page)

Orland Park, says, "Brandmeier's cassette is a consistent catalog item. I think the video will do well, especially right before Christmas."

Brandmeier says national recognition as a result of the video "would be great, but what would I do with it? It's not particularly my goal to be a rock star. My main interests are radio, the concerts, and television, and without the radio show there would be none of that."

# A VIDEO TREASURY OF OLYMPIC GOLD!

GREAT GIFT IDEAS!

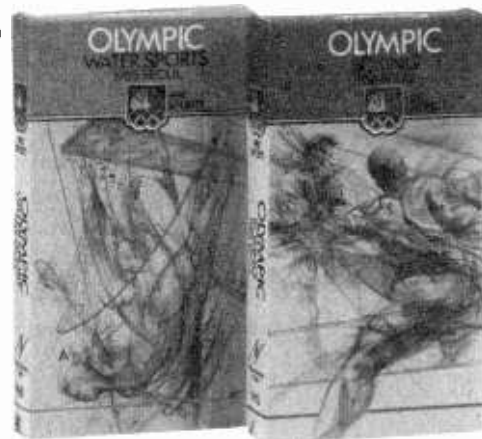
## NBC SPORTS HIGHLIGHTS OF THE 1988 SUMMER OLYMPICS—SEOUL



Relive all the dramatic and thrilling moments, again and again, with this inside look at the decade's greatest sports extravaganza. A full 90 minutes of spectacular coverage... see the awe-inspiring pageantry of the opening and closing ceremonies and watch America's top contenders as they go for, and get, the coveted gold medals. **\$29.95**

Presented by NBC Sports  
**Budweiser**  
PROUD SPONSOR OF THE U.S. OLYMPIC TEAM

## NBC SPORTS OLYMPIC SPORTS VIDEOS



In-depth coverage of your favorite sport. Six individual 45-minute home video programs focus on six different Olympic sports. Each video includes behind-the-scenes footage,

close-up looks at America's star athletes and great moments *not* included in the **Highlights of the 1988 Summer Olympics** videocassette. **\$19.95** each

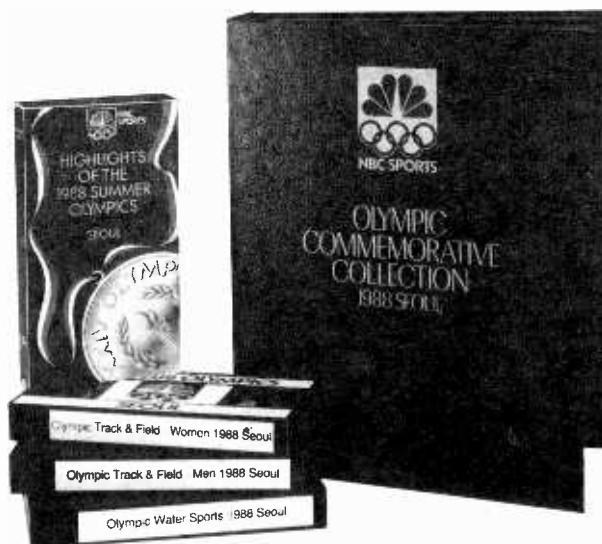
- Olympic Boxing
- Olympic Track & Field—Men
- Olympic Track & Field—Women
- Olympic Water Sports
- Olympic Gymnastics
- Olympic Volleyball

## NBC SPORTS OLYMPIC COMMEMORATIVE GIFT COLLECTION

America's finest moments in the quest for the gold. A video treasury of the Summer Olympics from NBC Sports. This handsome **Olympic Commemorative Collection** includes 4 action-packed videocassettes in a leatherette case. A perfect gift for your favorite sports fan. **\$99.95**

Collection includes:

- Olympic Commemorative Highlights
- Olympic Track & Field—Men
- Olympic Track & Field—Women
- Olympic Water Sports



Your customers will celebrate America's Olympic Superstars with this exciting series of Olympic videocassettes!

To place your order... Contact Rick Margolis at (212) 983-8192 or your regional Wood Knapp representative.

**Wood Knapp Video**  
 Distributed by Wood Knapp Video  
 140 East 45th St., New York, NY 10017

© 1988 National Broadcasting Company, Inc. All rights reserved.  
 © 1988 Package design Wood Knapp

## VIDEO REVIEWS



**This Could Be A Trend.** Staff members at Video Trend in Detroit don costumes for a Halloween celebration attended by video dealers and supplier sales representatives. The distributor hosted similar festivities at its six other warehouse locations. Pictured in the front, from left, are Mary "The Rabbit" McCloud and Kelly "The Duck" Redash. In the back row are, from left, Mary "The Masked Tchotchkes Woman" Brenner, Jim "The Dragon" Peters, Mary "The Clown" Paros, and Cheryl "Square Dancer" Charpentier.

*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.*

**"How Did She Do It?" Orsino Productions, 50 minutes, \$39.95.**

Every seven seconds for the past 66 years, someone has purchased a copy of one of Agatha Christie's many books. As a result, she has become the top-selling female author of all time. This video biography follows Christie's life, from the days when she worked at a pharmacy, where she learned about different types of poisons, to the late stages of her career. In addition to her novels, a fair amount of attention is focused on

Christie's plays. Her drama "The Mousetrap," which has been running continuously in London since 1952, holds the record for the world's longest-running play.

Also included are interviews with other mystery writers, who analyze and evaluate Christie's works; literary critics; friends; fans; and Christie's official biographer, Janet Morgan. For fans of the grand dame of detective stories, this program is a must. However, whether Christie's remarkable record with books can translate into success for this video is still something of a mystery.

RICHARD T. RYAN

**"Chi Chi's Bag of Tricks," CBS Fox Home Video, 61 minutes, \$29.98.**

Chi Chi Rodriguez, the leading money winner on the Senior Tour and one of the more personable golfers around, shows viewers how to extricate themselves from a variety of difficult golfing situations. After a short review of fundamentals, including grip, posture, and alignment, Ro-

driguez devotes the bulk of his time to demonstrating how hackers can get the ball back into play after they've hit an errant shot.

There is also a brief segment featuring Rodriguez performing trick shots. Although there's nothing revolutionary here in terms of golf lore, Rodriguez's effervescent personality may just enable this program to post a big number—which in golf is the worst but in sales is the best. R.T.R.

**"Ben Sidran, On The Live Side—The Video," A&M Video, 60 minutes, \$19.98.**

Ben Sidran sets out in this live performance aided by guest appearances by Steve Miller and Phil Woods. Ultimately though, Sidran's music is an acquired taste. His jazz vocal style could be compared with Michael Franks' and Kenny Rankin's, but it lacks the warmth and depth these artists bring to the songs they write and interpret. Sidran is really at his best as a jazz historian. In his opening numbers he recounts the jazz greats who influenced his direction in a charming and informative manner. This performance at the Ordway Theatre in Minneapolis is graced by the saxophone of Woods, but one is left longing for more. Alas, Woods only blows a few solos and is then gone. Blues rock guitarist Miller contributes significantly more time on stage, but he is out of his idiom and seems uncomfortable playing in this context. "On The Live Side" will not win Sidran any new fans and is only for those already devoted to his music. CHRIS VOLLOR

**"Timbuk 3, Greetings From Eden Alley, Part One," MCA Home Video, 40 minutes, \$29.95.**

This premier video release from Timbuk 3 is refreshing, wry, and imaginative. While the duo hinted at its tongue-in-cheek view of life in the hit single "The Future's So Bright I've Got To Wear Shades," this release confirms that assessment. On this journey through west Texas, we meet a host of characters, including the mayor/undertaker of Eden, Texas, and the Rev. Jack and his Roaming Cadillac Church. But there's more here than just a side show of America's West. The blues-based pop songs stand on their own and are enhanced by captivating video graphics, college-style editing, and some very tasteful esthetic images. You could consider Timbuk 3 Texas' version of the Talking Heads. The duo offers interesting perspectives of people and places, with great music to boot. Get this one—you won't be sorry! C.V.

**HOLIDAY 'NIGHTMARE'**  
(Continued from preceding page)

each of whom will receive an official Freddy Party Kit consisting of a tape of the movie, a full-sized, four-color theatrical poster, a party hat, and invitations that will allow winners, in turn, to stage their own parties.

Each "Nightmare 4" cassette will feature a trailer touting the series at both the front and back of the program. Another up-front trailer will remind viewers about the first three cassettes in the series.

### MYSTIC FIRE HAS HIGH HOPES FOR 'THE POWER OF MYTH' SERIES

(Continued from page 57)

public television. The series, which received rave reviews from TV critics, has been nominated for an American Video Conference award for religion and philosophy.

The videos are being backed by a heavy print-ad campaign, cross-promotions with all of Campbell's

books, and a major direct-mail push, according to Sheldon Rochlin, president of Montauk, N.Y.-based Mystic Fire Video.

In each tape, Moyers and Campbell discuss myths and stories—from Eskimo fairy tales to Tibetan Buddhism to King Arthur to Luke

Skywalker—and explore their connections with common life experiences, psychology, and the evolution of human culture and consciousness. A wide variety of visuals, including photographs, paintings, and film footage, illustrate Campbell's points.

The six programs are "The Hero's Adventure," "The Message Of The Myth," "The First Storytellers," "Sacrifice And Bliss," "Love And The Goddess," and "Masks Of Eternity."

"At this moment we're already into Tower, Blockbuster, the Marlborough Catalog, and the Book Of The Month Club video division," says Rochlin. "We're still pulling orders in from retailers, to whom we sent 30,000 sell sheets." Distributors lined up so far include New Leaf (which primarily handles new age product) and Baker & Taylor. "We're cutting deals right now," adds Rochlin, who expects direct mail to account for some 40% of the tape's sales.

Rochlin points out that Mystic Fire is following a no-returns policy for the series. "We're a small company and we can't take a chance on jeopardizing our position by having a large retailer take a huge order and then return half of it. But we have very direct fulfillment and tight control over shipping. Instead of 5,000 tapes, a company can order 500 and then reorder three days later. We'll get the orders out really fast," comments Rochlin.

With the Campbell tapes, Mystic Fire currently has 41 releases. The label was founded in 1985 by Rochlin and Maxine Harris to release experimental films, fine-arts videos, and political works. Other titles include avant-garde movies by Maya Deren, Stan Brakhage, Kenneth Anger, and Andy Warhol.

"I think the Campbell series was so successful because of Bill Moyers," says Rochlin. "You have to give him credit. He brought Campbell out and made the subject matter accessible to everyone. And you see that as the interviews went along, Moyers himself went through a change in his thinking because of being with Campbell.

"Moyers went out of pocket to produce the series and had no idea it would be such a success. He just thought it would be a wonderful project to do."

**"...VIBRANT, SEXY AND ROMANTIC."**

— Bruce Williamson, PLAYBOY

**THE UNBEARABLE LIGHTNESS OF BEING**

**ORION®**  
HOME VIDEO

188 Orion Home Video. All Rights Reserved.

# Gospel LECTERN



by Bob Darden

This is the second half of an interview with A&R head Alan Abrahams on Light Records' efforts to introduce *Commissioned* to a wider audience.

**COMMISSIONED**, which many industry insiders consider to be one of the best bands in religious music—black or white—is currently in the studio wrapping up its latest album. Alan Abrahams of Light Records says the time has come to break down the segregation that exists in inspirational and spiritual radio.

"I think this is the perfect time. The door's opened a little in the white Christian market with the **Winans** and **BeBe & CeCe** happening. Now radio needs to lighten up a little bit!" he says.

Abrahams' optimism comes from the fact that today's white teenagers don't think twice about buying Michael Jackson, Tina Turner, Whitney Houston, Prince, or Tracy Chapman. Conversely, acts like Steve Winwood, Peter Gabriel, and George Michael pop up on the black charts as well.

"We no longer say, 'Those are such wonderful black artists,'" Abrahams says. "They're just artists. And in this, secular music is way ahead of us. It's a sad commentary that Christian radio is the last place this is happening. And yet I can—and do—go to any black gospel singing convention, like the **Rev. James Cleveland's**, and never never feel out of place. There's an atmosphere of love and I always feel so welcomed. That's what the Gospel is all about."

Abrahams says now that the label has product of the caliber of the upcoming *Commissioned* album,

Light has begun an ambitious plan to break the group with contemporary Christian radio.

"White radio works off singles, even though the number of singles sold in Christian bookstores is negligible," he says. "So we'll do a white single. And we're getting people in the market to work white Christian radio exclusively—something we've never done before. There's a big difference between 'servicing' radio and 'working' radio.

"It is tremendously important that white Christian radio be interested—and they will be if they get the right songs. I don't mean copping out or selling out here, either. It's just a different market of people."

The key, Abrahams says, is to select the appropriate

## Can Commissioned initiate Christian radio crossover?

song. He says Light is going to treat white radio with the same respect he would want to be treated with.

"Honestly! This group is wonderful," he says. "[It's] not hiding the fact that [it's] black. But if a song is good, if it fits [contemporary Christian music's] format, they'll play it. My job is to select that song and see that it is more than serviced, that it is continually worked, and that the DJs and PDs are fed as much information as they need."

Light has hired several promotions experts, including **Bob Angelotti**, to work the new record in radio and in print. Abrahams hopes for the same multimedia acceptance that the **Winans**, **Philip Bailey**, **Take 6**, and **BeBe & CeCe** have enjoyed. He says Light may let Christian radio DJs and PDs pick the song they think should be released in their marketplace.

"Our commitment is to have everybody exposed to this group," he says. "And if *Commissioned* or a **Vickie Winans** crosses over into the mainstream market, that's excellent. We never wanted to play just for the saints!"

# Jazz BLUE NOTES



by Jeff Levenson

**HARDCORE FANS OF THE ALBUMS** "Aja," "The Royal Scam," "Katy Lied," and "The Nightfly" know that **Donald Fagen** and **Walter Becker**—aka **Steely Dan**—are dyed-in-the-wool rockers well-informed by the grammar and richness of jazz. Musically, Steely's records have always boasted a sophistication and focus that set them apart from even rock's most ambitious efforts.

As their compositional talents evolved, Fagen and Becker investigated harmonically rich song structures that were well suited to textured readings (usually within the group format of guitars and various keyboards,

## 2 New Albums Pay Tribute To Songs Of Steely Dan

though occasionally augmented by horns). "I Got The News," a quirky track from "Aja" that recalls the melodic angularity of **Thelonious Monk**, is a good example.

The composers' affinity for jazz is not accidental. Over the years they routinely used L.A.'s finest studio musicians. And a decade ago, they produced "Apogee" (on **Warner Bros.**), featuring saxophonists **Pete Christlieb** and **Warne Marsh**.

"When Walter and I were growing up," Fagen explains by telephone, "we were jazz fans. We used to listen to radio shows late at night, like **Mort Fega** and **Symphony Sid**, then go to school the next day totally wiped out. Although we weren't well-trained jazz musicians, and basically we were coming out of a blues and rock'n'roll tradition, we were huge fans, always conscious of what was going on."

Two recent releases offer interpretations of songs by

the duo: "Reunion" with **Mel Tormé** and the **Marty Paich Dek-tette** on **Concord** and "The Hoops McCann Band Plays The Music Of Steely Dan" on **MCA**.

No, McCann is not a musician, nor does he direct a band. He is a fictional figure from "Glamour Profession," a tune that originally appeared on Steely's "Gaucho" album. The Hoops McCann Band is an assemblage of studio musicians who have worked with Fagen and Becker on various recordings. The group is led by **Joe Roccisano**, an arranger who earned a Grammy nomination in 1979 for "Green Earrings," a chart he wrote on **Woody Herman's** most curious album, "Chick, Donald, Walter & Woodrow." That record, issued on **Century**, was the first to explore big band treatments of Steely Dan's music.

Tormé and renowned arranger Paich have enjoyed a series of classic Dek-tette collaborations, including "Lulu's Back In Town" on **Bethlehem** and "Mel Tormé Swings Shubert Alley" on **Verve**. This "Reunion" finds them covering (mostly) standards and two Fagen originals, "Walk Between The Raindrops" and "The Goodbye Look." It might seem odd—a Velvet Fog meets a Steely Dan—but the outcome is not at all surprising given the talents and history of each artist.

Was the composer surprised that Tormé and Paich tackled his music? "Not really," Fagen says. "I heard Tormé on a radio show not long ago and he mentioned my name. He's always looking for new songs to sing, and I guess while checking out material he discovered my tunes. I think they were done really well."

**COMING YOUR WAY: Cheetah Records**, a new jazz label distributed by **Little Major Record Distributors**, has just issued "A Taste Of Superfriends," a debut sampler featuring **George Benson**, **Randy Brecker**, **Larry Carlton**, and others . . . **MU Jazz** is kicking off a new label with a blues anthology series, "The Roots Of Jazz." Among the artists included in the initial volumes are **Big Mama Thornton**, **Big Joe Turner**, **Eddie "Cleanhead" Vinson**, and **Memphis Slim** . . . **ECM** has launched "Works," a midline cassette and CD series highlighting key artists and the significant music they contributed to the label. Ten titles comprise the first issues, including **Chick Corea**, **Pat Metheny**, **Jan Garbarek**, **Keith Jarrett**, and **Ralph Towner**.

FOR WEEK ENDING NOVEMBER 19, 1988

**Billboard**

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

# TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	17	<b>AMY GRANT</b> MYRRH 7016871061	13 weeks at No. One LEAD ME ON
2	4	9	<b>MICHAEL W. SMITH</b> REUNION 7010037124	I 2 (EYE)
3	2	33	<b>SANDI PATTI</b> WORD 7019064108	MAKE HIS PRAISE GLORIOUS
4	5	21	<b>STEVE GREEN</b> SPARROW SPC-1164	FIND US FAITHFUL
5	3	33	<b>CARMAN</b> BENSON R2463	RADICALLY SAVED
6	6	5	<b>TWILA PARIS</b> STAR SONG SSR8102/SPARROW/STARSONG	FOR EVERY HEART
7	NEW		<b>PETRA</b> SPARROW/STARSONG SSC8106	ON FIRE
8	21	5	<b>RAY BOLTZ</b> DIADEM 790 113 0296	THANK YOU
9	9	9	<b>SECOND CHAPTER OF ACTS</b> LIVE OAKS 7010012210	HYMNS 2
10	10	9	<b>RICH MULLINS</b> REUNION 7010036527	WIND'S OF HEAVEN, STUFF OF EARTH
11	7	117	<b>AMY GRANT</b> MYRRH SP 3900/WORD	THE COLLECTION
12	11	5	<b>THE IMPERIALS</b> MYRRH 701-687-8066	FREE THE FIRE
13	16	25	<b>TAKE 6</b> REUNION 7010032-726	TAKE SIX
14	8	17	<b>STRYPER</b> ENIGMA R02449	IN GOD WE TRUST
15	25	157	<b>SANDI PATTI</b> IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
16	13	29	<b>GLAD</b> BENSON R02445	THE ACAPELLA PROJECT
17	19	45	<b>FIRST CALL</b> DAYSRING 7014161016/WORD	SOMETHING TAKES OVER
18	18	65	<b>PETRA</b> STAR SONG SSR8084/SPARROW/STARSONG	THIS MEANS WAR
19	NEW		<b>PHIL KEAGGY</b> MYRRH 7016876063	SUNDAY'S CHILD
20	27	9	<b>THE MARANATHA SINGERS</b> MARANATHA 710023882X/MARANATHA	ABBA: 18 SONGS TO THE FATHER
21	22	65	<b>BEBE &amp; CECE WINANS</b> SPARROW SPR1132	BEBE AND CECE WINAN
22	12	45	<b>RUSS TAFF</b> MYRRH 701684806X/WORD	RUSS TAFF
23	15	13	<b>THE MARANATHA SINGERS</b> MARANATHA 7-10-024082-4/MARANATHA	PRAISE TEN
24	NEW		<b>MIKE WARNKE</b> MYRRH 701-417-3014	ONE IN A MILLION
25	20	137	<b>SANDI PATTI</b> WORD WR 8325/A&M	MORNING LIKE THIS
26	NEW		<b>INTEGRITY'S HOSANNA</b> INTEGRITY HOSANNA HSC001	CELEBRATE
27	14	21	<b>MICHAEL CARD</b> SPARROW SPR-1155	PRESENT REALITY
28	33	9	<b>DEGARMO &amp; KEY</b> POWER DISC PWC01095	ROCK SOLID: ABSOLUTELY LIVE
29	NEW		<b>WHITE CROSS</b> SPECTRA 7900603689	HAMMER AND NAILS
30	26	13	<b>STEVEN CURTIS CHAPMAN</b> SPARROW SPC 1160	REAL LIFE CONVERSATION
31	24	13	<b>MARGARET BECKER</b> SPARROW SPC 1161	THE RECKONING
32	17	5	<b>HARVEST</b> BENSON R02479	HOLY FIRE
33	NEW		<b>SANDI PATTI</b> WORD 701-9083-501	INDIANAPOLIS INDEED
34	NEW		<b>RENEE' GARCIA</b> REUNION 7010039720	A DIFFERENT WORLD
35	NEW		<b>VARIOUS ARTISTS</b> SPARROW SPR1176	CHRISTMAS
36	RE-ENTRY		<b>THE NEW JERSEY MASS GOSPEL CHOIR</b> LIGHT 7115720118	HOLD UP THE LIGHT
37	28	29	<b>MYLON LEFEVRE AND BROKEN HEART</b> STAR SONG SSR8099	FACE THE MUSIC
38	39	61	<b>MICHAEL W. SMITH</b> REUNION 7010026122/REPRISE	THE LIVE SET
39	RE-ENTRY		<b>WHITE CROSS</b> REFUGE 790-0602712/LEXICON	WHITE CROSS
40	23	17	<b>MARK FARNER</b> FRONTLINE R09033	JUST ANOTHER INJUSTICE

(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.

## ORDER IN ADVANCE! CALL NOW...to order the 1988 edition of Billboard's INTERNATIONAL BUYER'S GUIDE

The Worldwide Music and Video Business to Business Directory. Listings include name, address, phone number and marketing information of record companies, music publishers, distributors, accessory manufacturers and suppliers. Also manufacturers and wholesalers of hardware, software and accessories for Compact Disc, Video Disc, Video Cassettes and Video Games. \$62 (includes postage and handling).

Add appropriate sales tax in NY, NJ, CA, TN, MA and VA.

**CALL TOLL-FREE 800-223-7524**

(In New York State: 212 536-5174)

**COUPON**

# Billboard CLASSIFIED ACTION MART

To order an ad . . . check the type of ad you want . . .

- Regular classified: \$2.75 per word. Minimum order, \$55.00
- Display classified: 1 inch/1X \$89.00—1 inch/4X \$82.00 per 1 inch/12X \$76.00 per 1 inch/26X \$73.00 per—1 inch/52X \$59.00 per.
- REVERSE AD \$10.00 ADDITIONAL CHARGE

Count 8 words for our Box Number and address. Add \$6.50 for handling. Only regular mail forwarded—tapes not acceptable.

**Check the heading you want . . .**

- For Sale  Help Wanted  Positions Wanted  Tapes
- Business Opportunities  Investors Wanted
- Real Estate/For Sale/Lease  Songwriters  Talent
- Accessories  Golden Oldies  Novelties/Merchandise
- Services/Supplies/Equipment  Wanted To Buy
- Comedy Material  Computer  Schools & Instructions
- Video  Miscellaneous

**Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, N.Y., N.Y. 10036.**

**Cancellations must be in writing and mailed to the Classified Dept.**

**15% agency commission applicable only on ads of 2" or more running 2 consecutive weeks.**

**Need to get your ad in fast? Call Jeff Serrette . . . In NY State phone 212/536-5174 . . . Outside N.Y. State phone toll free**

Your Name \_\_\_\_\_  
 Company \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Telephone \_\_\_\_\_

*Please fill in the information below if you wish to charge the cost of your classified advertising.*

American Express  Diners Club  Visa  Master Charge

Credit Card # \_\_\_\_\_ Exp. Date: \_\_\_\_\_

Bank# \_\_\_\_\_

Your signature \_\_\_\_\_

**FAX # 212 536 5236**

# 800/223-7524.

**FOR SALE**

**ROCK & SOUL ELECTRONICS**  
 470 7th Ave. (bet. 35th & 36th Sts.)  
 New York, N.Y. 10018

**WE HAVE THE LOWEST PRICES IN TOWN!!!**

LP's..... \$4.99 - \$5.99  
 12 inch..... \$2.99 - \$3.47

also the  
**LARGEST SELECTION OF IMPORT 12 INCH RECORDS!! COMPACT DISC \$10.99 to \$12.99**

SONY — 60min..... \$.88  
 TDK - 60min..... \$.90  
 TDK - SA 90min..... \$1.99  
 TDK SAX 90min..... \$2.39  
 MAXELL 90min..... \$.99  
 AA DURACELL (PK of 4)..... \$1.49  
 FAMOUS BRAND T-120's..... \$2.49  
 T-120: RCA, JVC, SONY, TDK, MAXELL..... \$2.99 - \$3.99

We accept mail orders \$100.00 minimum, Add 12% shipping and handling

**FOR SALE**

While Other People are raising their prices we are slashing ours. Major Label LP's as low as 50¢. Your choice of the most extensive listings available.

For free catalog call (609) 890 6000 or write  
**Scorpio Music Inc.**  
 Post Office Box A  
 Trenton NJ 08691 0020

**FOR SALE**

**CUT OUTS & OVER STOCKS**  
 LP's Tapes, 45's and imports. Looking for the unusual? We have it at lowest prices. All requests for list must be written on your company letterhead. Dealers Only.

Performance  
 P.O. Box 156  
 New Brunswick NJ 08901  
 (201) 545-3004 Telex: 5106008316

**VIDEO**

**VIDEO MOVIES**  
 Cartoons, Movie Greats, Horror, Action Movies  
 Retail \$3.99 to \$9.99  
 T-120 Blanks **CLOSE OUT E.T. DOLLS \$ .37 / PIECE**

Also Available  
 Over 500 Titles - Call or Write for Wholesale Catalog  
**UNITED AMERICAN VIDEO, CORP.**  
 P. O. BOX 7683  
 CHARLOTTE, NC 28241 1-800-345-9782

**TAPES**

**PROFESSIONAL RECORDING SUPPLIES BLANK AUDIO & VIDEO CASSETTES**  
 Looking for the best at the lowest prices? WE CAN HELP!

- Customized Blank Audio & Video Cassettes
- Norelco, Ampex & Soft Poly Boxes
- Cassette Labels • Ampex Mastering Tape
- Screw Type C-O's • AGFA, BASF & Magnetic Media bulk audio cassette tape

Our 23 years of experience in the recording industry speaks for itself. Give us an opportunity to speak to you. Don't Delay—Call Today For More Information

**AND L AUDIO PRODUCTS INC.**  
 4212 14th Ave., Brooklyn, NY 11219

Call Toll Free 800-221-6578 NY Res. (718) 435-7322  
 We accept VISA/MC

**\*\*USED MOVIES\*\***  
 Bought & Sold  
 All quantities, Ratings & Formats  
 Specializing in Store Openings & Buyouts

**VIDEO DISTRIBUTORS, INC.**  
 800-447-3399  
 FAX 215 638 0770

**FIXTURES**

**FACTORY DIRECT**  
 COMPACT DISC DISPLAYERS  
 AUDIO CASSETTE DISPLAYERS  
 ALBUM DISPLAYERS  
 LASER DISC DISPLAYERS  
 VIDEO CASSETTE DISPLAYERS

Complete Modular Merchandising System for entertainment software. Architectural Merchandising Floor Plans at no cost or obligation.

**1-800-433-3543**  
**213-623-4316 (In CA.)**  
 Ask for John

**SELL US MOVIES**  
 BETA/VHS—TOP DOLLAR PAID—WE HAVE 1,000's OF MOVIES FOR SALE!

**VIDEO SHUTTLE, INC.**  
 445 8th Ave. N.W.  
 St. Paul, MN 55112  
 (612) 639 0622 1 (800) 666 1121

**SOFTWARE**

**WORLDWIDE BUSINESS SYSTEMS PRESENTS**

**MUSICWARE™**

THE MUSIC INDUSTRY'S POINT OF SALE, INVENTORY CONTROL AND PURCHASE ORDER SOFTWARE SYSTEM

- CASH REGISTER
- INVENTORY CONTROL
- PURCHASE ORDER/RECEIVING/RETURNING
- DATA BASE WITH 45,000 TITLES FROM MAJOR CATALOGS
- INTEGRATED VIDEO RENTAL SYSTEM
- CORPORATE RETAIL AND ACCOUNTING SYSTEMS
- LASER SCANNERS, RECEIPT PRINTERS, CASH DRAWERS, AND TOTAL SYSTEM COMPUTER HARDWARE
- MUSICWARE ALSO HAS NOVELL NETWORK, MULTIUSER, AND POLLING CAPABILITIES AND THE MUSICWARE CENTRALIZED SOFTWARE SYSTEM FOR CORPORATE LOCATIONS
- WBS SERVES ALL YOUR MUSIC INDUSTRY SOFTWARE NEEDS. WBS HAS A SYSTEM FOR YOU WHETHER YOU OWN ONE STORE OR A LARGE CHAIN
- STARTS AS LOW AS \$1295.00

WORLDWIDE BUSINESS SYSTEMS, INC.  
 1-800-999-4927 or (214) 701-9562  
 4500 SIGMA ROAD, DALLAS, TX 75244

**D.A.T./P.C.M.**  
 We have DIGITAL AUDIO TAPE DECKS, portable D.A.T.'s and TAPES!! We also buy and sell SONY P.C.M. units!!

**THE AUDIO GALLERY**  
 (213) 829 3429  
 FAX: 213 829 0304

**CD'S AVAILABLE**  
 Along with 1,000's of cassette and LP titles. Dealers only. Write or call for free catalog.

**Record-Wide Distributors, Inc.**  
 P.O. # 8100  
 Fenton, MO 63026  
 (314) 343-7100

**SCHOOLS & INSTRUCTIONS**



Prepare For A Career In The **MUSIC/VIDEO BUSINESS.** LEARN fascinating behind-the-scenes techniques, play a key role backstage or at the controls. Top pro training in studio/concert/video production, artist representation/management, retail/wholesale, promotion/marketing, copyright law, publishing, much more. Employment assistance and student housing available. Financial aid for those who qualify. Five locations. Art Institute of: Atlanta, Dallas, Fort Lauderdale, Seattle or Colorado Institute of Art.

CALL TOLL-FREE Atlanta 1-800-241-0620, Dallas 1-800-441-1577, Denver 1-800-525-6556, Fort Lauderdale 1-800-327-7603, Seattle 1-800-345-0987 or write (specify city) Art Institute, MUSIC/VIDEO PROGRAM, Dept. 14, 3376 Peachtree Rd. N.E., Atlanta, GA 30326.

**GOLDEN OLDIES**

Original out-of-print albums and singles. All types of music. We specialize in records from the 50's, 60's, and 70's. Largest selection. Write for free catalog.

**HAVEMEYER PARK RECORDS**  
 P.O. BOX 32B  
 OLD GREENWICH, CT. 06870  
 Satisfaction guaranteed

**MISCELLANEOUS**

**TOLL FREE CLASSIFIED ADS HOT LINE!**

CALL NOW

TO PLACE YOUR AD!

**800-223-7524**  
 (212/536-5174 in N.Y. State)

**The D.A.T. Store**  
 Digital audio tape recorders-portable, Home and Pro units in stock now with warranty. DAT tapes and PCM units also available.

**(213) 828-6487**  
**2624 Wilshire Blvd.**  
**Santa Monica, CA. 90403**

**ATTENTION CASSETTE BUYERS!!**  
 We have a large selection of budget cassettes at a budget price available for immediate shipping. Call or write to:

**JSJ Tape**  
 8620 West Belmont  
 Chicago, IL 60634  
 (312) 286 4444

FOR THE BEST SELECTION OF CUT-OUT, overstock, and budget cassettes, CD's and albums, write for FREE 100 page catalogue, rock, soul, C&W, more. .

**Great Atlantic & Pacific Music**  
 3310 Samuel Shepard Drive  
 St. Louis, MO 63103  
 Phone: (314) 531 4644  
 FAX: 314 531 4646

**OUTSTANDING SELECTION AT BARGAIN PRICES!**  
 Budget/Midline/Cutouts  
 LP's/CASSETTES/CD's  
 Gospel, Blues, Jazz, MOR, etc.  
 Free Catalog — Dealers only!

**A.B.A. Record Dist.**  
 5 Lawrence St., Bloomfield, NJ 07003  
 (201) 429 7797

**Retail Shrinkwrap System**  
 ONLY \$249 complete!  
 Stop wasting valuable return privileges and losing sales on unwrapped merchandise. The SHRINKMASTER™ wraps LP's, CD's, Tapes, POSTERS and more!

**Performance Dist., 2 Oak Street**  
 New Brunswick, NJ 08901-0156  
 TL: 201-545-3004 • Fax: 201-545-6054

**NOVELTIES**

**POSTERS • POSTERS • POSTERS**  
 BUY DIRECT FROM MANUFACTURER LARGEST SELECTION IN THE USA

- ROCK 'N' ROLL • PIN-UPS • SPORTS • CARS • FLOCKED • DOOR SIZE. MANY MORE!

FULL COLOR CATALOG AVAILABLE  
**CALL TOLL FREE 1-800-221-6730**  
 (in N.Y. 718-441-5500)

**ENTERPRISES, INC.**  
 132-05 ATLANTIC AVENUE  
 RICHMOND HILL, N.Y. 11418  
**DEALERS ONLY**



## NOVELTIES

**Winterland Productions**  
**ROCK EXPRESS**

**ROCK AND ROLL T-SHIRTS  
TIE-DYES AND POSTERS!**

**TOP ROCK ARTISTS!**

**FULLY LICENSED  
PRODUCTS!**

**FREE FREIGHT WITH  
MINIMUM ORDER!**

Wholesale inquiries only.  
Contact your local representative or  
call toll-free 800-FOR-ROCK. For  
free catalog write:

**Winterland Productions**  
100 Harrison Street  
San Francisco, CA 94105

**ROCK T-SHIRTS**

- OVER 100 STYLES
- TOP ROCK ARTISTS
- LICENSED DESIGNS
- FREE CATALOG

**NICEMAN MERCHANDISING**  
1-800-328-7226  
DEALERS ONLY

**Movie Tee Shirts & Sweats**  
**Close-Outs, Overruns, Irr's,**

All Licensed, Highest Quality, Multicolor,  
Puff Printed, Major Titles, Huge Savings  
Great Sale & Premiums • Dealers Only  
Call Mr. White 1-800-627-0065

**POSTERS**  
**ZAP ENTERPRISES**  
1901 South Alameda St.  
#104 Los Angeles, Calif. 90058  
**(213) 744-1622**  
**DEALERS ONLY**

\*\*\*\*\*  
★ **DON'T LOOK ANY FURTHER** ★  
★ Latest designs & styles ★  
★ Pop—Rock—Reggae—Punk ★  
★ Your Florida one stop ★  
★ for Rock & Roll merchandise ★  
★ We export. ★  
★ ZMACHARS ★  
★ 8181 N.W. 91st Terrace Bay #6 ★  
★ Miami FL 33166 (305) 888 2238 ★  
★ FAX (305) 888 1924 ★  
\*\*\*\*\*

## SERVICES/SUPPLIES

**FROM THE USA—DAILY EXPORTS**  
We transport from JFK & LAX Airports -  
Rush Air Cargo to all cities - Low  
Rates - Confidential Personal Attention -  
Since 1953 - B. Klainbert, Pres.  
**BERKLEY AIR SERVICES CORP.**  
POB 665, JFK Airport, NY 11430-0665, USA  
FAX (718) 917 6434  
PH: (718) 656 6066, TLX 425628

## SERVICES/SUPPLIES

**EUROPADISK, LTD.**

- Direct Metal Mastering
- Audiophile LP Pressing
- Compact Disc Pressing
- Cassette Duplication
- Digital Tape Studio

CD Master Tapes  
Digital Format Conversion  
Analog-to-Digital Transfers  
Digital Clones  
Neve Digital Console  
Sony Editing  
DAT Cassette Dupes

**EUROPADISK, LTD.**  
75 VARICK STREET  
NEW YORK, NY 10013  
(212) 226-4401

\*\*\*\*\*  
★ **DISCO & STAGE** ★  
★ **LIGHTING/AUDIO** ★

★ Mirror Balls, Pin Spots, Rain Lights, ★  
★ Chasers, Portable DJ Gear, Club ★  
★ Lighting, etc. ★

★ **WHOLESALE PRICING AVAILABLE** ★

★ **Farralane Enterprises, Inc.** ★  
★ 166 Central Ave. ★  
★ Farmingdale, N.Y. 11735 ★  
★ Fax (516) 752-8781 ★

★ ★ ★ (516) 752-9824 ★ ★ ★

**C-ZEROS, V-ZEROS**

Highest quality zeros delivered on  
time in quantity. Our v-zeros offer excel-  
lent reliability and economy. And our  
new, advanced series of c-zeros provides  
unique features at unbeatable prices.

We also offer superior-quality audio  
tape pancakes and custom loading  
video services in both our east and west  
coast distribution facilities.  
Call now for information.

**Swire Magnetics**  
Professional Products Division  
Quality in Quantity

**WEST COAST (213) 515-0494**  
**EAST & MIDWEST (704) 597-7145**

**VIDEO LOADING AND  
BULK AUDIO TAPE**

**Diskmakers**  
**DOES IT ALL**  
**CALL FOR OUR PRICE LIST**

**RECORD PRESSING** **JACKET DESIGN & PRINTING** **CASSETTE DUPLICATION**

**CALL NOW  
TOLL FREE 1-800-468-9353**

**153 W. 46th Street • NY, NY 10036**  
**in NYC • 212-302-4140**

## COMPUTER

**THE RECORD MOGUL™**  
software to plan recording projects  
and negotiate record deals

The Record Mogul helps you:

- estimate who will make how much money from a recording project.
- know which terms of a record deal have the biggest effect on the bottom line.
- prepare production budgets, promotional campaigns, royalty statements.

Call or write: **MACALUSO MUSIC COMPANY**  
3006 S. Columbus St., Suite C2,  
Arlington, VA 22206 703/671-4551

## COMPUTER

**YSL MAKES IT EASY!**

THE LEADER IN COMPUTER SYSTEMS  
FOR THE RECORD AND VIDEO INDUSTRY

- Single and multi-store retail systems
- One stop/wholesale/distribution packages
- Over 10 years of industry experience
- Database included
- State-of-the-art barcode applications
- Custom systems and consulting services
- Portable Scanning

THE #1 CHOICE OF THE #1 RETAILERS

- Inventory Control
- Point Of Sale
- Video Rental
- Accounting
- Returns

For more information on how we can help your wholesale or retail operation, call or write:

**YOUNG SYSTEMS LIMITED**  
6753 Jones Mill Court, Suite B, Norcross, GA 30092  
404/449-0338

## MISCELLANEOUS

**NOW!!**

YOU CAN RUN CLASSIFIED ADVERTISING THAT WORKS IN MUSICIAN MAGAZINE, THE ONLY MONTHLY ALL CONSUMER PUBLICATION THAT ADDRESSES THE ART AND BUSINESS OF CONTEMPORARY MUSIC.

**CALL JEFF SERRETTE TODAY  
FOR DETAILS AND DEADLINES**  
**1-800-223-7524 (out of State)**  
**1-212-536-5174 (local)**

## HELP WANTED

**U.S. DIVISION OF  
MAJOR INTERNATIONAL  
MUSIC PUBLISHING COMPANY  
SEEKING  
CONTROLLER**

START UP POSITION. MUST BE CPA WITH WORKING KNOWLEDGE OF ROYALTIES. MUST BE FAMILIAR WITH EDP SYSTEMS AND ABLE TO ESTABLISH CONTROLS AND PROCEDURES. PREPARE MONTHLY FINANCIALS & INTERFACE WITH PARENT COMPANY. BUDGET PREPARATION & ANALYSIS OF VARIANCES. GOOD COMMUNICATION SKILLS.

**OPPORTUNITY FOR GROWTH**  
Send resumes to:

**Box # 7796**  
**Billboard Magazine**  
**1515 Broadway**  
**New York, NY 10036**

10-piece Lebanese orchestra to play traditional Arabic music to accompany singer for 30 days from December 1, 1988 to December 30, 1988, to work at the Averof, Inc., 1924 Massachusetts Avenue, Cambridge, MA 02140. Must have at least 10 years experience. \$1,500.00 per person for 30 days, two performances a night. Respond to Raymond Bandar at the above address.

## HELP WANTED

**WAREHOUSE  
MANAGER**

**Wholesaler looking  
for experienced  
warehouse manager,  
send inquiries and  
resumes in full confi-  
dence to:**

**IRV  
C/O UNIQUE  
MUSIC CORP.**  
**110 Denton Avenue**  
**New Hyde Park NY**  
**11040**  
**or call:**  
**(516) 294 5900**

**WANTED**  
**EXPERIENCED COPYRIGHT PERSON**

For the Manhattan offices of Music Sales Corp./G. Schirmer, Inc. Required: energetic, motivated person, experience in the areas of: Copyright registration provisions, Registration procedures, Contract administration, Computerized and manual systems.

All inquires will be treated in the strictest confidence. Send resume stating salary requirements to: Music Sales Corp. 24 East 22nd Street, New York NY 10010. (212) 254-2100. Attn: Y. Blum.

## TALENT

**MARKET YOUR MUSIC  
EFFECTIVELY**

Music Industry Professionals seek talent, singers, writers to represent to major labels and publishers. Our track record speaks for itself. Contact:

**PLATINUM MUSIC NETWORK**  
265 EAST MAIN ST.  
OCEANPORT NJ 07757 (201) 389 3919  
Serious Inquiries only.

## REAL ESTATE

**REAL MUSIC  
MONTERRAT**

Air studios is minutes away from these sea-side villa condominiums. Privacy with complete resort amenities. Preconstruction and tax deferral opportunities available now. Dramatic and private. Call Bransby Point Associates at (207) 774-2859.

**PRESTIGIOUS WYOMING  
WORKING RANCH**

Over 101.620 acres, excellent hunting, fishing, recreational and live-stock. Same family over 100 years - needs new principal owner. For information:

Call:  
**Amos Fester**  
**(612) 646 5431**

## Billboard

## BLACK

## CHART RESEARCH PACKAGES

The definitive lists of the top singles and albums, year by year, covering the entire history of the Black (R&B) charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

### TITLES AVAILABLE:

**#1 Black Singles, 1948 through 1985.** (\$50.00)

**#1 Black Albums, 1965 through 1985.** (\$25.00)

Listings include Billboard issue date, title, artist and label of the number one record of each week.

**Top Ten Black Singles, 1948 through 1985.** (\$50.00)

**Top Ten Black Albums, 1965 through 1985.** (\$25.00)

Listings include title, artist and label of every record that reached number 10 or higher on the Billboard Black Singles or Black LPs chart. Titles are listed alphabetically within each year. #1 records are indicated.

**Top Black Singles Of The Year, 1946 through 1985.** (\$50.00)

**Top Black Albums Of The Year, 1966 through 1985.** (\$25.00)

The annual charts of the top records of the year in rank order, as published in Billboard's year-end special issues. Listings include title, artist and label for each entry.

**Billboard Chart Research**  
Attn: Jim Canosa  
1515 Broadway  
New York, NY 10036

Please send me the following Billboard Chart Research Packages:

- E-1  Number One Black Singles @ \$50.00
- E-2  Top Ten Black Singles @ \$50.00
- E-3  Top Black Singles Of The Year @ \$50.00
- F-1  Number One Black Albums @ \$25.00
- F-2  Top Ten Black Albums @ \$25.00
- F-3  Top Black Albums Of The Year @ \$25.00
- F-3  Individual yearly lists from \_\_\_\_\_ (please list book code number) for \_\_\_\_\_ (please list year(s) desired.)

Check or money order is enclosed in the amount of:

\$ \_\_\_\_\_  
(Sorry, no C.O.D. or billing.)

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_  
Overseas air mail rates available upon request.

All sales are final.

# CDVs Take Off In Netherlands

## Stores Stocking Hardware And Software

BY WILLEM HOOS

AMSTERDAM The launch of compact disk video in the Netherlands has proved successful, with nearly 300 of the 600 record retailers stocking the format 10 weeks after its debut and 650 hardware stores selling CDV hardware.

Says Anton Witkamp, Phonogram Holland general manager, whose company introduced CDV here for PolyGram: "Public response is beyond all expectations. The success of audio CDs is helping the process, and also consumers have more money to spend on luxury items than a few years ago."

Holland is one of three European countries where the format was introduced last August, the others being the U.K. and West Germany. This month it bows in France and will probably be in Switzerland before Christmas.

Philips, Sony, and Pioneer are the three companies selling the CDV players here, but all are reluctant to reveal sales figures to competitors. At the Firato '88 audio/video fair, where CDV was unveiled last August, Philips introduced its two players, and its subsidiary PolyGram displayed its CDV catalog of 80 titles on the Sony and Pioneer stands.

The catalog features 68 PolyGram acts, with the rest from EMI and Virgin, and with 80% pop music and the rest classical. The music is available in the three configurations (5-inch, five minutes video and 15 audio, playable on one side; 8-inch, 20 minutes

video, playable both sides; and 12-inch, 60 minutes, playable both sides).

Respective prices here are \$10, \$22, and \$37.50.

Artists on PolyGram's 5-inch CDVs include Level 42, Elton John, Status Quo, and Wet Wet Wet; on 8-inch are Bananarama and Bon Jovi; and the Eurythmics are on 12-inch. No Dutch acts figure yet, but Witkamp believes artists like Herman van Veen and BZN will be in the format by the end of 1989.

WEA Holland's first four CDVs are 5-inchers featuring Randy Newman, Madonna, Donald Fagen, and Anita Baker. Says WEA product manager Fred Schroeder: "We're testing the market with these four. The 5-inchers are good for the hit acts and the 8- and 12-inchers for live concerts. We've sold around 1,000 units of each thus far.

"When we introduced audio CD here, the delivery problems lasted over a year. I hope that won't happen in this case."

CBS Holland releases its first CDV in December, a 5-inch by Terence Trent D'Arby, with up to 750 copies going to the retail trade. "It's a test case," product manager Gerard Rutten says. "We wanted a major star release to reach a wide consumer range. We're not in a hurry to get totally involved in CDV until we find out about the specific market."

EMI Bovema has no plans to release CDVs on its own account. Dick van Vliet, however, says, "We have high hopes for the format." His company has signed a license deal with

PolyGram, with six EMI titles in the PolyGram catalog, including Tina Turner's live-concert package.

Virgin Benelux has a similar deal with PolyGram, with Mike Oldfield providing one of the six titles available. But Virgin managing director Dirk de Vries is cautious about CDV prospects. "It will only take off big if the retail price of a 5-inch disk is the same as that of an audio CD.

"I doubt if the public is willing to spend extra money in order to see their favorite acts instead of just hearing them. Customers could get bored watching the videoclips, and also Holland has a very high penetration of cable TV, so the clips can be seen on satellites such as MTV, Sky Channel, and Super Channel."

He doubts that Virgin Benelux will launch its own CDV catalog before the middle of next year.

Michiel de Ruiter, managing director of Bertus, Holland's leading wholesale and import company in the sound-carrier field, is bullish about CDV. His firm imported 30 5-inch titles from Japan, featuring top PolyGram acts. They were handicapped by being made for the NTSC TV system used in Japan instead of Holland's PAL.

"But Dutch fans bought them in impressive quantity and got them converted to PAL," de Ruiter says. "It's a good business. But there are delivery problems. I get the impression the software and hardware sectors were not entirely prepared for the August launch."

## U.K. Gov't Eyes Increase In TV, Radio Stations

BY EDWIN RIDDELL

LONDON The massive expansion of viewing and listening choices is promised in the government's plans for broadcasting, published here Nov. 7. "Several dozen television channels and several hundred radio stations" could be on the air by the mid-'90s, Home Secretary Douglas Hurd said recently, introducing the proposals to Parliament.

Some of the details in the white paper, "Broadcasting In The '90s: Competition, Choice And Quality," had already been leaked to the press. In some aspects, notably changes to the existing commercial-TV sector, they are more far-reaching than had been expected.

The government would set up a "flexible framework" to enable broadcasters to make the most of the opportunities presented by the latest technology. The white paper says it is intended "to enable, not dictate, choice."

Subscription would play a bigger part in financing, particularly for the BBC. There would be greater separation of the different activities in broadcasting: program production, the assembly of individual programs

(Continued on next page)



**Istanbul Session.** Members of the board of the International Federation of Phonogram and Videogram Producers (IFPI) take a break during their two-day meeting in Istanbul, Turkey. Pictured, from left, are Yasar Kekeva, president, Turkish national IFPI group; Nesuhi Ertegun, president, IFPI; Jay Berman, president, Recording Industry Assn. of America; and Monti Lueftner, co-chairman, BMG Ariola.

## February Rat Pack Show Snags Record Ticket Prices In Tokyo

TOKYO Top tickets for the superconcert starring Frank Sinatra, Sammy Davis Jr., and Liza Minnelli Feb. 25 will cost \$525 each, the highest price ever for a popular music concert in Japan. The previous record setter was the yen equivalent of \$265 for a Tom Jones show about 15 years ago. Other tickets for the superconcert at the 7,000-seat Tokyo Bay NK Hall are priced at \$325, \$200, and \$120; tickets go on sale Dec. 1.

SHIG FUJITA

## South African Vid Warehouse Bows

JOHANNESBURG, South Africa Gallo Home Video here has opened South Africa's first cash-and-carry operation, with the eventual aim of supplying the entire entertainment industry. The warehouse has more than \$500,000 worth of video titles in stock plus computer hardware and software, TV and VCR sets, video and audio accessories, and store fittings. Gallo hopes to encourage new dealers to enter the market, particularly in rural areas, by making available all their needs under one roof.

JOHN MILLER

## Dutch AVRO Broadcasts Motown Series

AMSTERDAM Dutch national broadcaster AVRO has started its own 26-week series of one-hour shows on the U.S. Motown label, subtitled "The Sound Of Young America." It is an initiative of Otto Maeten, Motown label manager for BMG Ariola Benelux, journalist Jan Nauter, and producer Ever Vermeer. First in the series, which celebrates artists and songwriters, was a tribute to founder Berry Gordy.

WILLEM HOOS

## Japan Awards Top Artist Honor To Hara

TOKYO Nobuo Hara, leader of the Sharps & Flats big band, has been given the prestigious Purple Ribbon Award for his contribution to the promotion of art in Japan. His band has backed many of the international artists who have appeared here, including Count Basie, Andy Williams, Diana Ross, and Shirley Bassey. He is the fourth popular music figure to win a Purple Ribbon, the others being Latin band leader Naoteru Misago, critic Hisamitsu Noguchi, and drummer George Kawaguchi.

SHIG FUJITA

## Buechel Named Head Of Austrian IFPI

VIENNA The new GM of the Austrian national branch of the International Federation of Phonogram and Videogram Producers is Harald Buechel. He succeeds Dr. Kurt Hodik, who is now head of the legal, administrative, and promotion division of the Austrian state theater organization.

MANFRED SCHREIBER

## Jazz Shows Revived By Dutch Retailer

AMSTERDAM Jazz Inn, the Dutch chain of specialist jazz stores headed by Annette Loonstijn, has revived a tradition of monthly concerts by prominent U.S. and Dutch jazz musicians at the downtown Tuschinski Theater. Early headliners include J.J. Johnson, Art Blakey's Jazz Messengers, and Dave Pike with Holland's Rein de Graaff Trio. Dutch-American events were held regularly in the '50s and '60s. Sponsorship includes input from U.S. tobacco firm Berklee, Yves St. Laurent, and Sony.

WILLEM HOOS



**Feel The Noise.** MCA Music sponsors a party boat in Sidney, Australia, for CBS Records' Noiseworks, celebrating the completion of their latest album and the birthday of their lead singer, Jon Stevens. Shown, from left, are Steve Balbi, Noiseworks; Michael Browning, manager, Noiseworks; Joe Senkiewicz, CBS International; Tom Noonan, associate publisher, Billboard; Dennis Handlin, managing director, CBS Australia; Stuart Fraser, Noiseworks; George Chaltas, CBS Records; Jeff Jones, director, product management, CBS Records; Chris Gilby, MCA Music; Stevens, and Justin Stanley of Noiseworks.

# CONGRATULATIONS!

 FUJIPACIFIC MUSIC INC.  
TOKYO

## West German Teens Rock Harder To Heavy Metal Beat

BY WOLFGANG SPAHR

HAMBURG, West Germany Heavy metal music is making its mark in West Germany—and earning the marks as well. Market research by WEA estimates the genre will gross \$56 million here this year through sales in over 450 stores specializing in it.

Most heavy metal fans are between 12 and 19 years old and live in provincial towns with a population of up to 20,000. School children of both sexes in Bavaria and Baden-Wuerttemberg are its greatest supporters, with the highest number of fan clubs. Teenage enthusiasts buy up to 100 records annually by heavy metal cult groups.

Manfred Zumkeller, WEA managing director and president of the German Phonographic Industry Federation, says: "Maybe the music comes across very aggressively on stage, and sometimes the fans' outlook resembles that of bushmen. But in most cases this is quite harmless. The kids only want to escape from a perfectly organized life and get lost in dreams for a while away from their parents' homes."

Zumkeller believes heavy metal popularity will expand in direct proportion to the frustrations of

German adolescents. This is underlined by sales statistics achieved by such bands as Bon Jovi, Metallica, AC/DC, Van Halen, Iron Maiden, Deep Purple, and the Swedish band Europe, which have each notched up more than 300,000 album sales.

Local acts are also prospering internationally as well as domestically, including Scorpions, Accept, and the Michael Schenker Group from Hanover. Coming up strongly are Warlock and Helloween from Hamburg, Graaft from Frankfurt, and Bon Fire from Munich.

The Hamburg band Zad Yago, featuring rock singer Jutta Weinhold, made such an impression as a supporting act for Deep Purple that it was booked for a European tour.

Heavy metal is registering in Eastern Europe, too, with hundreds of thousands of fans. The Soviet rock band Kruiuz has just completed its first album, produced by Lothar Meid, here in Hamburg.

"Instrumentally Kruiuz is an extraordinary band," Meid says. "Individual Russian and Moldavian influences are felt and heard in their compositions, and in producing this LP it was important to emphasize these elements rather than subduing them."

## U.K. WHITE PAPER

(Continued from preceding page)

into channels, and transmission.

A fifth land-based TV channel, with 65%-70% national coverage, would start in 1993. Different companies could provide the services at different times of the day, but the channel would be "nationally based," according to the white paper. This could be followed by a sixth channel, if technically feasible.

New local TV franchises would be possible from 1991 through both cable and microwave transmission.

The British Satellite Broadcasting company plans to start three high-powered direct broadcast satellite channels next year. Two spare channels on BSB will be advertised. These will be on top of other multichannel medium-power satellite services.

The government promises legislation "against any unacceptable foreign satellite services" received here. Commercial TV "will not be swamped by cheap imported programs," promised Hurd. And 25% of its programming would come from independent production companies as well as "a proper proportion" of European Economic Community-originated material.

The current commercial ITV system would become Channel 3, a regionally based service. License holders for Channel 3 would have a legal obligation to provide local programming. Channel 4, the other existing commercial-TV network, would keep its remit for "high-quality programs."

Three new national commercial radio stations and possibly several hundred local stations would start up in the early '90s under a new "light

touch" Radio Authority. The government has approved 20 new local community stations, expected to include all-music formats, which could be on air next year.

The Independent Television Commission, similar to the FCC, would replace existing bodies for commercial and cable TV. The ITC would not interfere in details of programming and finance, but all new commercial channels would be subject to "consumer protection obligations" on programming. Measures are promised to limit cross-media ownership.

The government proposes little change to the BBC beyond creating a separate franchise out of the unused nighttime hours on one of its two TV channels. With its license fee guaranteed and index linked for the next three years, Hurd said, the BBC would remain "the cornerstone of British broadcasting."

Hurd denied that the proposals are an attack on the existing commercial-TV sector, which has been widely criticized for restrictive trade practices and excessive air-time rates. Pressed further by some U.S. correspondents, Hurd said that "if you go to the States you find an immense amount of rubbish" on TV, but if you want such specialist coverage as news or sports "the variety is there."

The BBC is expected to emerge once again as the dominant single force in U.K. broadcasting. In the commercial sector, Channel 4 could become the strongest national commercial channel in the U.K. as ITV declines and new channels struggle to find their feet.

## Stations Hail New Two-Week Grace Period CRTC Eases A Bit On FM Hits Rule

BY KIRK LaPOINTE

HULL, Quebec The federal broadcast regulator, responding to some of the wide-ranging criticisms by FM radio stations about how few hits they can play, has fine-tuned its policy without backing away from the principle of restricting FM airplay.

The Canadian Radio-television and Telecommunications Commission doesn't allow FM stations to play more than 49% hits in their music selections. The aim of the so-called hit-to-nonhit-ratio rule is to keep FM distinct from AM by encouraging a broader playlist and less airplay for the most popular music.

But broadcasters have complained about the clampdown on FM. They say that FM is by far the favorite of listeners, but for technical rather than musical reasons, and that the CRTC should give listeners what they want. In many medium-size markets, FM stations are money-losing propositions, and CRTC critics say the rules don't help.

Earlier this year, four Toronto FM stations were brought before the commission for a thorough airing of their reasons for not complying with the rules. A subsequent hearing was called for CKFM-FM, at which station executives had to show why the station's license shouldn't be revoked. The CRTC allowed CKFM to go on but penalized it by ruling out commercials for three days on the station.

Now, however, the commission has tinkered with the 1986 policy.

The commission defines hits as those records in the top 40 of any of six different charts: the Billboard Hot 100 Singles and Hot Country Singles charts and four Canadian charts, The Record-Top Singles, The Record-Country, RPM-100 Singles, and RPM-Country.

But stations have complained that they don't get the magazines with these charts until up to two weeks after they are published.

Thus, stations may be programming records they think are nonhits but have in fact cracked the top 40 of one of these charts.

To combat this problem, the commission has decided that songs that crack the top 40 of these charts will not be declared a hit until two weeks after the magazine carrying the chart is published.

Although the commission says that such a move wouldn't have had a material effect on any recent analysis it conducted, the move is a significant break for FM stations. Now, a chart that is collated on a Tuesday or Wednesday, published at week's end, and then distributed won't compel FM outlets to keep their hands off of hit material until two weeks after the record enters the top 40.

That two-week grace period should allow many clever programmers to milk a record much more successfully.

Also, the commission has replaced the RPM 100 Singles chart with the RPM Retail chart as one of the yardsticks, saying the new chart better reflects sales. The Record's charts are sales tilted.

The commission says the Radio-Activite French-market chart, dropped in May 1987, remains under suspension as a yardstick.

But in its Nov. 3 notice, the CRTC said it "continues to believe that the limit on hits on FM significantly increases the diversity of music available to Canadians as well as ensuring that FM radio provides programming that is different than that provided by AM radio."

## CD Units In 7% Of Homes VCRs Now Common, Says Poll

OTTAWA Videocassette recorders are in 52% of all Canadian homes, but CD players are by no means commonplace, the federal statistics-compilation agency says.

Statistics Canada, in its first-ever measurement of CD-player penetration in the country, estimates the units are in 7.9%, or 730,000, of all Canadian homes. Hardware ownership is highest (8.9%) in Ontario and British Columbia, but below average in the Atlantic provinces.

Meanwhile, the VCR now is commonplace. For the first time, Statistics Canada found that more homes have them than don't. Some 4,809,000 homes own them, with Alberta (58%) and Ontario (54.2%) leading the pack and Prince Edward Island (43.2%) and Saskatchewan (47.2%) trailing.

Indeed, the VCR is closing in on other home equipment. The Statistics Canada survey for May, re-

leased Nov. 4, indicates that 71.7% of Canadian homes have a turntable, 69.9% have a tape recorder, and 69% have cable TV. Of course, radios (98.7%) and color TVs (95.1%) are staples.

Camcorders were also tallied for the first time. Despite high VCR ownership, few Canadians (2.8%) are serious enough video makers to own cameras. This penetration rate means that only 255,000 camcorders are in Canadian households.

The CD penetration figures, with percentages and estimated numbers by province, are as follows: Newfoundland 4.8% (8,000); Prince Edward Island, no figures estimated; Nova Scotia, 5.8% (18,000); New Brunswick, 5% (12,000); Quebec, 7.1% (171,000); Ontario, 8.9% (298,000); Manitoba, 6.1% (23,000); Saskatchewan, 6.4% (23,000); Alberta, 8.7% (74,000); and British Columbia, 8.9% (102,000).

## MAPLE BRIEFS

THE CANADIAN Independent Record Production Assn., which earlier expressed concern about the phasing out of vinyl pressing plants and the emphasis on the CD (Billboard, Oct. 29), is now expressing extreme concern about vinyl supply shortages. Layoffs in the indie sector and the lack of availability of singles are removing "a key element in the promotion of new and upcoming artists." CIRPA has called for an immediate suspension of import duties on vinyl to ensure the survival of the indie sector. That's a particularly puzzling move given that the Canadian-owned sector fears that the elimination of such duties make it more attractive for multinationals to press recordings in the U.S., thus eliminating the east-west dis-

tribution network relied on by indies.

EXPECT AN ANNOUNCEMENT shortly, says Syd Kessler, on the nature of his enormous operation's record label. Kessler oversees SuperCorp, which he co-owns with the Labatt brewery and which has holdings in a recording studio, jingle operation, concert promoter, and now a major North American commercial house. It is expected that Kessler's Change Records label will become the largest Canadian indie overnight.

MICHAEL HANSON is leaving Glass Tiger. The drummer gave no reason, but singer Alan Frew has been quoted as saying that Hanson wants more room to write than the band is willing to give him. Hanson will be working with Eddie Schwartz, a leading Canadian composer, although he'll still work with the band as it works in a new drummer.

SBK SONGS in Canada is no more. The decision by its New York headquarters to close the operation is seen as a significant irony, since synchronized uses have skyrocketed in recent years under the firm and since recent amendments to the copyright act will increase in a higher compulsory rate for writers and publishers.

FAMOUS PLAYERS THEATERS have upgraded their sound systems to accommodate "U2: Rattle And Hum," the U2 movie that opened in Canada Nov. 4.

Wayne Waldroff, former general news editor at Broadcast News, is upped to VP/GM, effectively the top job in the organization.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

# HITS of the WORLD

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

## CANADA (Courtesy The Record) As of 11/14/88

SINGLES	
1	1 DON'T WORRY, BE HAPPY BOBBY McFERRIN 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	13 KOKOMO BEACH BOYS ELEKTRA/WEA
7	9 FOREVER YOUNG ROD STEWART WARNER BROS./WEA
8	11 TRUE LOVE GLENN FREY MCA/MCA
9	7 BETTER BE HOME SOON CROWDED HOUSE CAPITOL/CAPITOL
10	10 IT WOULD TAKE A STRONG STRONG MAN RICK ASTLEY RCA/BMG
11	8 DON'T BE CRUEL CHEAP TRICK EPIC/CBS
12	12 BAD MEDICINE BON JOVI MERCURY/POLYGRAM
13	6 THE LOCO-MOTION KYLIE MINOGUE GEFFEN/WEA
14	14 SIMPLY IRRESISTIBLE ROBERT PALMER EMI/CAPITOL
15	15 VOODOO THING COLIN JAMES VIRGIN/A&M
16	15 DON'T YOU KNOW WHAT THE NIGHT CAN DO STEVE WINWOOD VIRGIN/A&M
17	20 DANCING UNDER A LATIN MOON CANDI I.R.S./MCA
18	18 NEVER TEAR US APART INXS ATLANTIC/WEA
19	NEW WILD WILD WEST THE ESCAPE CLUB ATLANTIC/WEA
20	NEW WHAT'S ON YOUR MIND INFORMATION SOCIETY TOMMY BOY/REPRISE WEA

ALBUMS	
1	1 U2 RATTLE AND HUM VERTIGO/POLYGRAM
2	5 VARIOUS ARTISTS COCKTAIL SOUNDTRACK ELEKTRA/WEA
3	3 DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
4	2 BON JOVI NEW JERSEY MERCURY/POLYGRAM
5	4 GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN/WEA
6	6 TRACY CHAPMAN TRACY CHAPMAN ELEKTRA ASYLUM/WEA
7	7 INXS KICK ATLANTIC/WEA
8	8 ROD STEWART OUT OF ORDER WARNER BROS./WEA
9	11 BOBBY McFERRIN SIMPLE PLEASURES EMI/CAPITOL
10	9 MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
11	13 COLIN JAMES VIRGIN/A&M
12	12 RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
13	NEW TOM COCHRANE & RED RIDER VICTORY DAY CAPITOL/CAPITOL
14	18 MELISSA ETHERIDGE ISLAND/MCA
15	19 KEITH RICHARDS TALK IS CHEAP VIRGIN/A&M
16	15 STEVE WINWOOD ROLL WITH IT VIRGIN/A&M
17	10 GEORGE MICHAEL FAITH COLUMBIA/CBS
18	17 HOTHOUSE FLOWERS PEOPLE LONDON/POLYGRAM
19	NEW STEVE EARLE COPPERHEAD ROAD UNI/MCA
20	20 CHEAP TRICK LAP OF LUXURY EPIC/CBS

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 11/12/88

HOT 100 SINGLES	
1	1 ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG
2	8 GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/ARIOLA/BMG
3	2 DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
4	3 TEARDROPS WOMACK & WOMACK 4TH & B'WAY
5	5 A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN
6	4 DESIRE U2 ISLAND
7	7 ORINOCO FLOW ENYA WEA
8	6 DOMINO DANCING PET SHOP BOYS PARLOPHONE
9	14 AMOR DE MIS AMORES PACO AVREP/POLYGRAM
10	10 JE NE SAIS PAS POURQUOI KYLIE MINOGUE PWL
11	11 HAND IN HAND KOREANA POLYDOR
12	19 THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE
13	NEW STAND UP FOR YOUR LOVE RIGHTS YAZZ BIG LIFE
14	NEW I MASCHI GIANNA NANNINI POLYDOR
15	12 SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG
16	18 THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
17	9 UN ROMAN D'AMITIE GLENN MEDEIROS & ELSA AMHERST/MERCURY
18	NEW KISS ART OF NOISE FEATURING TOM JONES CHINA/POLYDOR
19	15 YOU CAME KIM WILDE MCA
20	13 NUIT DE FOLIE DEBUT DE SOIREE CBS

ALBUMS	
1	1 U2 RATTLE AND HUM ISLAND
2	2 TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
3	5 DIRE STRAITS MONEY FOR NOTHING VERTIGO
4	3 PET SHOP BOYS INTROSPECTIVE PARLOPHONE
5	4 CHRIS DE BURGH FLYING COLOURS A&M
6	6 BON JOVI NEW JERSEY VERTIGO
7	11 JEAN MICHEL JARRE REVOLUTIONS DREYFUS/POLYDOR
8	9 KYLIE MINOGUE KYLIE—THE ALBUM PWL
9	8 JACQUES BREL 15 ANS D'AMOUR BARCLAY
10	7 MICHAEL JACKSON BAD EPIC
11	16 JENNIFER RUSH PASSION CBS
12	NEW WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND
13	10 LEVEL 42 STARING AT THE SUN POLYDOR
14	15 STING ... NOTHING LIKE THE SUN A&M
15	18 SOUNDTRACK BUSTER VIRGIN/WEA
16	NEW CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
18	12 SOUNDTRACK LE GRAND BLEU VIRGIN
17	NEW T'PAU RAGE SIREN
19	13 BAP DA CAPPO EMI
20	NEW BANANARAMA THE GREATEST HITS COLLECTION LONDON

## BRITAIN (Courtesy Music Week/Gallup) As of 11/12/88

This Week	Last Week	SINGLES
1	1	ORINOCO FLOW ENYA WEA
2	2	JE NE SAIS PAS POURQUOI KYLIE MINOGUE PWL
3	4	STAND UP FOR YOUR LOVE RIGHTS YAZZ BIG LIFE
4	3	GIRL YOU KNOW IT'S TRUE MILLI VANILLI COOLTEMPO/CHRYSALIS
5	17	THE FIRST TIME ROBIN BECK MERCURY/PHONOGRAM
6	8	SHE MAKES MY DAY ROBERT PALMER EMI
7	5	KISS ART OF NOISE/TOM JONES CHINA
8	30	HE AIN'T NO COMPETITION BROTHER BEYOND PARLOPHONE
9	24	1-2-3 GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
10	15	REAL GONE KID DEACON BLUE CBS
11	7	WE CALL IT ACIEED D. MOB FEATURING GARY HANSMAN FFR/LONDON
12	28	LET'S STICK TOGETHER—88 REMIX BRYAN FERRY EG/VIRGIN
13	6	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA
14	10	A LITTLE RESPECT ERASURE MUTE
15	39	MISSING YOU CHRIS DE BURGH A&M
16	11	HARVEST FOR THE WORLD THE CHRISTIANS ISLAND
17	14	CAN YOU PARTY ROYAL HOUSE CHAMPION
18	NEW	NEED YOU TONIGHT INXS MERCURY/PHONOGRAM
19	9	WEE RULE WEE PAPA GIRL RAPPERS JIVE
20	13	NEVER TRUST A STRANGER KIM WILDE MCA
21	12	DON'T WORRY BE HAPPY BOBBY McFERRIN MANHATTAN/EMI
22	NEW	TWIST AND SHOUT SALT-N-PEPA FFR/LONDON
23	26	TWIST IN MY SOBRIETY TANITA TIKARAM WEA
24	25	WELCOME TO THE JUNGLE/NIGHTRAIN GUNS N' ROSES GEFFEN
25	23	ACID MAN JOLLY ROGER 10 RECORDS/VIRGIN
26	31	I WISH U HEAVEN PRINCE PAISLEY PARK/WARNER BROS.
27	16	BURN IT UP BEATMASTERS WITH P.P. ARNOLD RHYTHM KING/MUTE
28	18	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN
29	22	BIG FUN INNER CITY FEATURING KEVIN SAUNDERSON 10 RECORDS/VIRGIN
30	20	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA
31	19	TEARDROPS WOMACK & WOMACK 4TH & B'WAY/ISLAND
32	NEW	TILL I LOVED YOU BARBRA STREISAND & DON JOHNSON CBS
33	29	THE PARTY KRAZE BIG BEAT/MCA
34	NEW	WHAT KIND OF FOOL ALL ABOUT EVE MERCURY/PHONOGRAM
35	32	TAKE A LOOK LEVEL 42 POLYDOR
36	NEW	BREATHE LIFE INTO ME MICA PARIS 4TH & B'WAY/ISLAND
37	NEW	HANDLE WITH CARE TRAVELING WILBURYS WILBURY/WARNER BROS.
38	40	HERE COMES THAT SOUND SIMON HARRIS FFR/LONDON
39	21	NOTHING CAN DIVIDE US JASON DONOVAN PWL
40	NEW	BITTER SWEET MARC ALMOND SOME BIZZARE/PARLOPHONE

ALBUMS		
1	1	DIRE STRAITS MONEY FOR NOTHING VERTIGO/PHONOGRAM
2	3	KYLIE MINOGUE KYLIE—THE ALBUM PWL
3	NEW	HUMAN LEAGUE GREATEST HITS VIRGIN
4	2	U2 RATTLE AND HUM ISLAND
5	7	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
6	5	ENYA WATERMARK WEA
7	6	VARIOUS SMASH HITS PARTY '88 DOVER/CHRYSALIS
8	4	T'PAU RAGE SIREN/VIRGIN
9	9	BANANARAMA THE GREATEST HITS COLLECTION LONDON
10	17	VARIOUS SOFT METAL STYLUS
11	12	CHRIS DE BURGH FLYING COLOURS A&M
12	11	PASADENAS TO WHOM IT MAY CONCERN CBS
13	8	LUTHER VANDROSS ANY LOVE EPIC
14	13	VARIOUS UNFORGETTABLE EMI
15	16	VARIOUS BUSTER (ORIGINAL SOUNDTRACK) VIRGIN
16	10	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
17	19	PAUL SIMON NEGOTIATIONS AND LOVE SONGS 1971-1986 WARNER BROS.
18	20	TANITA TIKARAM ANCIENT HEART WEA
19	15	VARIOUS THE GREATEST LOVE TELSTAR
20	NEW	VARIOUS THE HIT FACTORY VOLUME 2 FANFARE/PWL
21	NEW	VARIOUS THE PREMIER COLLECTION REALLY USEFUL/POLYDOR
22	18	ERASURE THE INNOCENTS MUTE
23	14	ANITA BAKER GIVING YOU THE BEST THAT I GOT ELEKTRA
24	NEW	THE TRAVELING WILBURYS THE TRAVELING WILBURYS WILBURY/WARNER BROS.
25	NEW	ROBERT PALMER HEAVY NOVA EMI
26	26	BROS PUSH CBS
27	29	VARIOUS THE CLASSIC EXPERIENCE EMI
28	34	VARIOUS MOTOWN IN MOTION K.TEL
29	23	ORIGINAL SOUNDTRACK DIRTY DANCING RCA
30	21	FOSTER & ALLEN THE WORLDS OF FOSTER & ALLEN STYLUS
31	22	VARIOUS RARE GROOVE MIX STYLUS
32	NEW	DEACON BLUE RAINTOWN CBS
33	27	MICHAEL JACKSON BAD EPIC
34	25	WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND
35	30	THE PROCLAIMERS SUNSHINE ON LEITH CHRYSALIS
36	28	BON JOVI NEW JERSEY VERTIGO/PHONOGRAM
37	NEW	INXS KICK MERCURY/PHONOGRAM
38	24	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
39	33	WHITNEY HOUSTON WHITNEY ARISTA
40	NEW	KOOL & THE GANG THE SINGLES COLLECTION DE-LITE/PHONOGRAM

## WEST GERMANY (Courtesy Der Musikmarkt) As of 11/7/88

SINGLES		
1	2	DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
2	3	TEARDROPS WOMACK & WOMACK ISLAND
3	1	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA
4	6	A GROOVY KIND OF LOVE PHIL COLLINS WEA
5	4	DOMINO DANCING PET SHOP BOYS PARLOPHONE
6	5	HAND IN HAND KOREANA POLYDOR/DGG
7	12	SECRET LAND SANDRA VIRGIN
8	8	MACHO MACHO RAINHARD FENDRICH ARIOLA
9	7	GO FOR GOLD THE WINNERS CBS
10	11	UNDER MY SKIN BLUE SYSTEM HANSA
11	9	DESIRE U2 ISLAND
12	13	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA
13	10	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA
14	NEW	DON'T TALK DIRTY TO ME JERMAINE STEWART VIRGIN
15	14	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BLOW UP
16	16	JUST FOR YOU MIXED EMOTIONS ELECTROLA
17	18	STOP YOUR FUSSIN' TONI CHILDS A&M/DGG
18	NEW	NEVER TRUST A STRANGER KIM WILDE MCA
19	19	A WORLD WITHOUT YOU (MICHELLE) BAD BOYS BLUE COCONUT
20	15	DER BLONDE HANS HANNES KROEGER HANSA

ALBUMS		
1	1	U2 RATTLE AND HUM ISLAND
2	2	CHRIS DE BURGH FLYING COLOURS A&M/DGG
3	4	JENNIFER RUSH PASSION CBS
4	5	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
5	3	BAP DA CAPPO EMI
6	6	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
7	9	MIXED EMOTIONS JUST FOR YOU ELECTROLA
8	7	HERBERT GROENEMEYER OE EMI
9	NEW	WOMACK & WOMACK CONSCIENCE ISLAND
10	8	EROS RAMAZZOTTI MUSICA E' DDD
11	10	BON JOVI NEW JERSEY VERTIGO/PHONOGRAM
12	11	MICHAEL JACKSON BAD EPIC
13	NEW	ENGELBERT IN LIEBE—ENGELBERT WHITE
14	14	SOUNDTRACK BUSTER WEA
15	12	LEVEL 42 STARING AT THE SUN POLYDOR/DGG
16	15	JOHN FARNHAM AGE OF REASON RCA
17	16	JULE NEIGEL BAND SCHATTEN AN DER WAND INTERCORD
18	13	HELLOWEEN KEEPER OF THE SEVEN KEYS PART 2 NOISE
19	19	TONI CHILDS UNION A&M/DGG
20	17	JULIANE WERDING TAROT WEA

## AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 11/13/88

SINGLES		
1	3	DON'T WORRY BE HAPPY BOBBY McFERRIN MANHATTAN
2	1	A GROOVY KIND OF LOVE PHIL COLLINS WEA
3	2	DESIRE U2 ISLAND
4	5	NOTHING CAN DIVIDE US JASON DONOVAN MUSHROOM
5	4	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION CBS
6	6	BAD MEDICINE BON JOVI VERTIGO
7	8	WILD, WILD WEST THE ESCAPE CLUB WEA
8	10	SO EXCELLENT KYLIE MOLE CBS
9	7	TWO STRONG HEARTS JOHN FARNHAM RCA
10	9	SIMPLY IRRESISTIBLE ROBERT PALMER EMI
11	13	ALL FIRED UP PAT BENATAR CHRYSALIS
12	12	I WANT YOUR LOVE TRANSVISION VAMP MCA
13	11	PUSH IT SALT-N-PEPA LONDON
14	15	I QUIT BROS CBS
15	16	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA
16	18	MAKE ME LOSE CONTROL ERIC CARMEN ARISTA
17	20	AS THE DAYS GO BY DARYL BRAITHWAITE CBS
18	17	THAT'S WHEN I THINK OF YOU 1927 WEA
19	NEW	SWEET CHILD O' MINE GUNS N' ROSES WEA
20	19	STOP YOUR FUSSIN' TONI CHILDS FESTIVAL

ALBUMS		
1	1	U2 RATTLE AND HUM ISLAND
2	2	INXS KICK WEA
3	3	BON JOVI NEW JERSEY VERTIGO
4	5	DIRE STRAITS MONEY FOR NOTHING VERTIGO
5	4	JOHN FARNHAM AGE OF REASON RCA
6	9	VARIOUS 88 THE WINNERS WEA
7	6	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
8	15	VARIOUS 1988 WHAT'S HOT EMI
9	10	THE COMEDY COMPANY THE COMEDY COMPANY ALBUM CBS
10	7	CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL
11	8	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN
12	14	POISON OPEN UP AND SAY AHH! ENIGMA/LIBERATION
13	11	BROS PUSH CBS
14	12	KYLIE MINOGUE KYLIE—THE ALBUM MUSHROOM
15	NEW	KEITH RICHARDS TALK IS CHEAP VIRGIN/EMI
16	16	ROBERT PALMER HEAVY NOVA EMI
17	20	MELISSA ETHERIDGE MELISSA ETHERIDGE ISLAND
18	13	TONI CHILDS UNION A&M
19	NEW	SOUNDTRACK DIRTY DANCING BMG/RCA
20	NEW	JOE SATRIANI SURFING WITH THE ALIEN CBS

## FRANCE (Courtesy of Europe 1) As of 11/6/88

SINGLES		
1	4	AMOR DE MIS AMORES PACO AVREP/POLYGRAM
2	6	IMASHI GIANNA NANNINI POLYDOR
3	17	POURVU QU'ELLES SOIENT DOUCES MYLENE FARMER POLYDOR
4	4	THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE
5	2	NUIT DE FOLIE DEBUT DE SOIREE CBS
6	11	SKETCH OF LOVE THIERRY MUTIN PATHE MARCONI
7	1	UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY
8	5	PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC
9	13	GIMME HOPE JO'ANNA EDDY GRANT ICE
10	8	HEAVEN CAN WAIT SANDRA VIRGIN
11	NEW	TOUCHY A-HA WARNER BROS.
12	7	YOU CAME KIM WILDE MCA
13	10	ESSA MOCA TA DIFERENTE CHICO BUARQUE PHILIPS/PHONOGRAM
14	9	GOT TO BE CERTAIN KYLIE MINOGUE PWL
15	14	AVIA TEUR VERONIQUE JANNOT CARRERE
16	12	MARILYN & JOHN VANESSA PARADIS POLYDOR
17	16	MY LADY BLUE (LE GRAND BLEU) ERIC SERRA VIRGIN
18	NEW	I OWE YOU NOTHING BROS CBS
19	15	CALLING YOU BAGDAD CAFE CLEVER
20	NEW	RIO DE JANVIER GOLD WEA

## ITALY (Courtesy Musica & Dischi) As of 11/7/88

SINGLES		
1	2	I DON'T WANT YOUR LOVE DURAN DURAN EMI
2	2	DESIRE U2 ISLAND
3	3	GIMME FIVE II JOVANOTTI YO PRODUCTIONS/IBIZA
4	16	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG
5	10	LA MIA BANDA SUONA IL ROCK CIAO FELLINI DDD
6	6	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN/WEA
7	4	YOU CAME KIM WILDE MCA
8	NEW	DOMINO DANCING PET SHOP BOYS PARLOPHONE
9	9	YO GINO LATINO IBIZA
10	NEW	TRIBUTE (RIGHT ON) THE PASADENAS CBS
11	8	ALZATI LA GONNA STEVE ROGERS BAND CBS
12	NEW	MIX REMIX JOVANOTTI YO PRODUCTIONS/IBIZA
13	17	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG
14	7	HEY BIONDA GIANNA NANNINI POLYDOR
15	15	SPARE PARTS BRUCE SPRINGSTEEN CBS
16	12	HEAVEN IN MY HANDS LEVEL 42 POLYDOR
17	20	YEKE YEKE MORY KANTE BARCLAY
18	13	DIMME DIMME LUCIO DALLA & GIANNI MORANDI BMG/ARIOLA
19	NEW	RIDING ON A TRAIN THE PASADENAS CBS
20	19	THE BIG ONE BLACK A&M

*Scarcity Of Affordable Software Cited*

# Music Biz Is Slow To Enter The Computer Age

BY MARK MEHLER

**NEW YORK** Despite all the attention being given to the creative use of computers, there has been a lack of enthusiasm in applying the computer to the business side of the music industry.

"Most people in the business don't seem to have the temperament to go off and buy generic off-the-shelf software and spend many hours designing their own business applications," says Rod Firestone, a software engineer and co-author of "Start Me Up," a computer guide for music professionals published last year.

Firestone says that apart from product from Fox Information Systems Inc., which offers a wide range of custom and application software aimed at high-end UNIX-based multi-user environments, there is a dearth of affordable microcomputer-based financial-management software for recording studios, developing bands, and small-town promoters.

Firestone and other software specialists, however, see the situation gradually changing.

"Artists who've learned to use

the computer to make music or [design] graphics are starting to demand that their managers and accountants computerize," says Firestone. "Music business software is a narrow, vertical niche, and it isn't easy for anyone outside of Fox, which has a long reputation and a big client base, to market a spread sheet tailored to music people. You can't sell four or five packages a year and survive. But more [music] software is starting to come out, and people are finding new niches within that narrow area."

Firestone is currently designing a custom data-base package for a California studio that will monitor studio hours, equipment rented, and materials consumed; generate an invoice; and track receivables.

Words & Deeds Inc., a Glendale, Calif., company, recently released Archie, a Macintosh-based studio-management software package that performs similar functions.

John Alcock, the veteran recording studio manager who developed Archie, says studio owners are resistant to the idea of running their businesses as businesses.

"There are 1,300-1,400 studios of 24 tracks and up in North America,

which is enough to support a four-person company like Words & Deeds," says Alcock. "Our major problem is not selling the \$795 package, it's selling the concept of good financial management."

Ted Macaluso, a former bluegrass-record-label owner in Arlington, Va., is in a similar start-up mode with his Record Mogul, a software program designed for labels, lawyers, and producers negotiating record deals or budgeting production and marketing costs.

Macaluso says he's received expressions of interest from university music business programs and sees a potential market among smaller, independent labels. Although he, too, notes heightened interest in computers among financial professionals in the music industry, he has no illusions about marketing his \$250 IBM-based program.

"It isn't a very large niche, and I'm not yet in the black. The economics of the software business are tough on a little guy."

David Cooper, president of the 7-year-old Fox Information Systems, which employs 10 full-time software developers and offers a custom-software library valued at more than \$3 million, suggests that eventually "some of these niche guys will bring their packages to us. This isn't a mass market; every promoter or manager does things a little dif-

ferently. We're the only ones large enough to be able to support that kind of customer base and be profitable as well."

Fox currently offers 11 financial software packages, including artist management, general ledger (cash receipts and disbursements), video budgeting and accounting, concert promotion, merchandising, ticketing, concessions, touring, and talent-agency management.

Richard Loman, a programmer at Fox, says that with the exception of the tour-accounting and merchandising packages, which are geared to single-user microcomputers, "about 90% of our business is aimed at high-end multi-user environments because those are the users who have the level of education to really do something with it." He agrees that while Fox's licensing fees may be too steep for smaller clients—its client list includes U2, Whitney Houston, R.E.M., and Van Halen—rapidly declining hardware costs are making Fox's packages more affordable.

Meanwhile, larger players may be readying for entry into this emerging niche. A spokesman for the Harry Fox Agency, which tracks royalties for music publishers, says the firm is "looking into" providing royalty computer software to clients on a licensed basis. The spokesman declines to elaborate, however.



**NEW YORK** The stock market was going through some severe jitters on the eve of the elections, and some of the stocks in the mock Billboard portfolio were losing a little of their recent gains.

At the close of trading Nov. 7, Billboard's imaginary \$10,000 investment in a basket of home entertainment securities was valued at \$13,920 (excluding commissions), up 39.2% in the past nine months.

Although that return is fairly impressive, its value has remained virtually unchanged since late last spring, when the over-the-counter market was experiencing a post-crash resurgence.

The retail/distribution component of the portfolio has been the only bright spot in recent weeks. Spec's Music, of which we own 330 shares at a cost of \$6.25, touched \$8.25 and was trading at \$7.63 at the Nov. 7 close. Lieberman—60 shares bought at \$17.25—closed Nov. 7 at \$21.13, just off its 52-week high of \$21.25.

Other portfolio stocks include Walt Disney Co., which has lost \$4-\$5 in the past few weeks and currently trades at \$63; Warner Communications, at \$34.63, off about \$2.50 in the past two weeks; and Shorewood Packaging, which at \$14.75 is down 15%-20% in recent trading sessions.

## MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 10/31	Close 11/7	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	298.6	175	175 3/4	+ 1/4
Cannon Group	37.5	4 1/4	4 1/4	- 1/4
Capital Cities Communications	127.4	366 1/2	363 1/2	- 3
Coca-Cola	2300.2	43 1/4	42 1/2	- 1/2
Walt Disney	1296.7	66 1/4	63	- 3 1/4
Eastman Kodak	4583.3	48 3/4	45 1/2	- 2 3/4
Gulf & Western	1101.5	41 1/2	39 3/4	- 2 1/4
Handelman	230.9	35 3/4	34 3/4	- 1 1/4
MCA Inc.	1089.4	49 1/2	47 1/4	- 2 1/4
MGM/UA	66.8	11	11 1/2	+ 1/2
Orion Pictures Corp.	126.3	14 3/4	14 1/4	- 1/2
Primerica	686	29	29 1/4	+ 1/4
Sony Corp.	99.7	47 1/4	46	- 1 1/4
TDK	2.2	62 1/4	60	- 2 1/4
Vestron Inc.	26.6	4 1/4	4	- 1/4
Warner Communications Inc.	1471.9	35 3/4	34 3/4	- 1 1/4
Westinghouse	1090.1	52 3/4	52	- 1/4
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	8.1	4 1/2	4 3/4	+ 1/4
Electrosound Group Inc.	4.9	3 1/2	3 1/2	.....
Lorimar/Telepictures	1296.7	11	11 1/4	+ 1/4
New World Pictures	67.3	2 3/4	3 1/4	+ 3/4
Price Communications	57.9	7 1/4	6 1/2	- 1/2
Prism Entertainment	1.7	3 3/4	3 1/4	- 1/4
Turner Broadcasting System	.....	.....	.....	.....
Unitel Video	27.4	11 3/4	12 1/4	+ 3/4
<b>OVER THE COUNTER</b>				
Acclaim Entertainment	.....	3 1/4	3 1/4	.....
Blockbuster Entertainment	.....	18 1/4	18 1/4	- 1/4
Certron Corp.	.....	1 1/4	1 1/4	.....
Dick Clark Productions	.....	4 1/4	4 1/4	.....
Infinity Broadcasting	.....	.....	.....	.....
LIN Broadcasting	57	57	57	.....
Lieberman Enterprises	20 3/4	21 1/4	21 1/4	+ 3/4
Major Video	12 1/2	11 1/2	11 1/2	- 1
Malrite Communications Group	10 1/4	10 1/4	10 1/4	.....
Recoton Corp.	5 3/4	5 3/4	5 3/4	.....
Reeves Communications	4 1/4	4 1/4	4 1/4	.....
Satellite Music Network, Inc.	3 1/4	3 1/4	3 1/4	.....
Scripps Howard Broadcasting	79 1/2	79 1/2	79 1/2	.....
Shorewood Packaging	15 1/4	14 3/4	14 3/4	- 1/2
Sound Warehouse	19 3/4	19 3/4	19 3/4	- 1/4
Specs Music	7 3/4	7 3/4	7 3/4	- 1/4
Starstream Communications Group, Inc.	2 3/4	2 3/4	2 3/4	.....
Trans World Music	23	23 1/2	23 1/2	+ 1/2
Video Jukebox Network	4 1/4	4 1/4	4 1/4	.....
Wall To Wall Sound And Video	3 3/4	3 3/4	3 3/4	+ 1/4
Westwood One	9 1/4	9 1/4	9 1/4	- 1/2
<b>LONDON STOCK EXCHANGE (In Pence)</b>				
Chrysalis	108	106	106	- 2
Pickwick	235	235	235	.....
Really Useful Group	525	520	520	- 5
Thorn EMI	663	658	658	- 5
Virgin	134	135	135	+ 1

## Viacom's Earnings Fall; MTV Up, Showtime Down

**NEW YORK** Viacom Inc., the holding-company parent of entertainment firm Viacom International Inc., reports lower operating earnings in the three months ended Sept. 30.

Although operating earnings in the quarter were up for each of the company's business segments, a 123% increase in corporate overhead, due principally to a noncash charge of \$11.5 million relating to an incentive compensation plan, reduced overall operating earnings to \$29.8 million, off slightly from \$30.1 million a year earlier.

Revenues in the third quarter were up 21% over last year, to \$311.6 million.

Viacom's Network segment experienced a 17% gain in operating earnings in the quarter, to \$13.6 million. A 44% increase in earnings from operations of MTV Networks—to \$16 million—was partially offset by a \$2.9 million loss from

operations at Showtime Networks. The company said the Showtime decline results from increased promotional costs.

Viacom's broadcasting segment had a 12% gain in operating earnings in the quarter, to \$8.2 million.

For the three months, Viacom had a net loss attributable to common stock of \$56.9 million, compared with a loss of \$52.2 million in the 1987 quarter. Interest expenses of \$71.8 million and preferred stock dividends of \$17 million contributed to the third-quarter loss, the company said.

For the nine-month period, operating earnings were \$83 million, and the net loss attributable to common stock was \$162.7 million. Revenues were \$903.1 million.

These figures compare with operating earnings of \$67.4 million, a net loss of \$171.7 million, and revenues of \$745 million in the nine months last year.

## Olympia Broadcasting Obtains Loans

**NEW YORK** Olympia Broadcasting Corp., a publicly held company that operates 11 radio stations and produces and distributes network programming, has completed \$3 million in term-loan financing and \$1 million in revolver-loan financing.

The term loan is payable in installments over 3 1/2 years and the

revolver loan is payable not later than March 1. Each loan is at the prime rate plus 2%, the company said.

Proceeds will be used to repay certain short-term indebtedness incurred in connection with Olympia's acquisition of KXXR-FM Kansas City, Mo.

## U.S. Home Video Game Sales Hike Nintendo Income

**NEW YORK** Nintendo Co. Ltd. of Kyoto, Japan, the home video game and hardware supplier, reports sharply higher net income and sales for fiscal 1988 ended Aug. 31.

Net income was \$223 million, a 19% increase over \$186.6 million in fiscal 1987. Net sales for the year were up 41%, from \$1.07 billion to \$1.51 billion.

Dollar equivalents were computed at 135 yen to the U.S. dollar.

Nintendo said the increases are largely attributable to a big hike in net sales in the U.S. home video game marketplace. The U.S. market has grown more than 100% in the past year, the company said.

Minoru Arakawa, president of Nintendo of America Inc., said the company projects worldwide industry sales of \$3.4 billion in 1989—comprising of 8 million hardware units and 55 million software units.

He noted that studies put Nintendo's worldwide market share at more than 80%. The U.S. subsidiary, he added, controls about 75% of the U.S. software market.

## POP



**VARIOUS ARTISTS**  
Original Motion Picture Soundtrack: 1969  
PRODUCERS: Various  
Polydor 837 362

At long last, a '60s-nostalgia soundtrack that exploits the hippest, trippiest aspects of the decade's pop hits—including classic tracks from Cream, Jimi Hendrix, Blind Faith, the Zombies, the Animals, Canned Heat, and Creedence Clearwater Revival. Nonoldies include Jesse Colin Young's remake of the Youngbloods' "Get Together" and the Pretenders' melancholy version of Bacharach & David's "Windows Of The World."

**SAM KINISON**  
Have You Seen Me Lately?  
PRODUCER: Sam Kinison  
Warner Bros. 25748

Old theatrical slogan "Something To Offend Everyone" holds true here, as adder-tongued comic uses XXX-rated shock tactics every inch of the way on scabrous, airplay-proof set. Only spins here lie in Kinison's typically aberrant rereading of the Troggs' "Wild Thing," which is grotesque and somewhat offensive but at least not profane.

**QUIET RIOT**  
PRODUCER: Spencer Proffer  
Pasha 40981

Absence of former vocalist Kevin DuBrow is at least partially felt by this once-platinum metal band. New vocalist Paul Shortino tries hard, but album's general anonymity—along with songs' lack of pop hooks—does not bode well.

**NICK CAVE & THE BAD SEEDS**  
Tender Prey  
PRODUCERS: Nick Cave & the Bad Seeds  
Enigma/Mute 7 75401-1

Very strong effort from Australian cult hero just waiting to happen stateside with the right record. This—and especially the "The Mercy Seat" track—is probably that record. New CEMA distribution and the right video could combine for an alternative knockout at retail.

**SCRUFFY THE CAT**  
Moons Of Jupiter  
PRODUCER: Jim Dickinson  
Relativity 88561-8237

Boston quintet's second full-length offering is surprisingly mild considering band's energetic live shows and presence of Memphis wild man Dickinson behind the board. "I Do" stands out among the tracks, which could have used some additional voltage. Alternative stalwarts are the basic audience.

**JIM CAPALDI**  
Some Come Running  
PRODUCERS: Jim Capaldi & l'Equipe  
Island 91024

Charter member of Traffic starts his solo career anew after absence of more than four years with the aid of such notable sidemen as ex-partner Steve Winwood, Bad Company's Mick Ralphs, Eric Clapton, and George Harrison. "Something So Strong" is rocking leadoff track, but expect a buzz about impassioned "Oh Lord, Why Lord," which features striking guitar work by Harrison and Clapton.

## BLACK



**SARAH DASH**  
You're All I Need  
PRODUCERS: William Rhinehart, others  
EMI 90036

Unusual, acrobatic duet with former partner Pat LaBelle on "You're All I

Need (To Get by)" anchors this overcrafted but welcome return to form. "Feel Good" touches all the familiar bases, as does "I Believed You" to a lesser extent, while Dash's duet with Harry Ray of Ray, Goodman & Brown on "Don't Make Me Wait" is the final dot that will connect this Dash to the pop charts.

**RAY, GOODMAN & BROWN**  
Mood For Lovin'  
PRODUCERS: Gene McFadden, William Rhinehart, others  
EMI 90037

Newcomer Greg Willis makes his debut on only two songs—but what a debut! The young man's quivering trill on the soon-classic "Where Did You Get That Body . . . Baby?" and centerpiece title slice revs up the three softies for the chart races. The Harry Ray/Sarah Dash duet and Ray's headliners "Where Are You Now?" and "Next Time I Know" pack more smooth per groove, but it's Willis that packs the thrills with his youth moves.

**RENE MOORE**

**Destination Love**  
PRODUCER: Rene Moore  
Polydor 837 556  
Led off by the single "All Or Nothing," Rene & Angela's male half makes a likable debut as a solo artist with an album fueled by a host of R&B-based technonumbers. Besides the leadoff track, drop the needle on "You're The One For Me" and "Your Love Is Like No Other." It's the smokin' slow numbers "Let Us Love Tonight," featuring Gerald Albright on sax, and "I Count The Hours," however, that stand out among the pack.



**COMMODORES**

**Rock Solid**  
PRODUCERS: Howie Rice, Steve Harvey, Michael Omartian, others  
Polydor 835 369

The venerable act returns with a package that's much better than its last one and places the group in a much more comfortable R&B/pop surrounding. Songs such as "Thank You" and "Right Here 'N Now" are romantic ballads in the band's old tradition, while up-tempo stompers like "Bump The La La" and "Ain't Givin' Up" simmer with vocal assistance from Karyn White.

**CHANNEL 2**

**Slammin' At Eleven**  
PRODUCERS: Denzil Foster, Thomas McElroy  
Wing 837 388

Tony! Toni! Toné! production duo channels its energies toward Oakland, Calif.-based brother/sister act Trisha & Carl Nickolas. A remake of Sly Stone's "If You Want Me To Stay" and a doo-wop treatment of Sam Cooke's "You Send Me" are entertaining, but don't discount the seductive groove of "Never Gonna Let You Go" and the sinuous funk of "The Truth Is."

**ORIGINAL CONCEPT**

**Straight From The Basement Of Kooley High**  
PRODUCER: Andre A. Brown  
Def Jam 44470

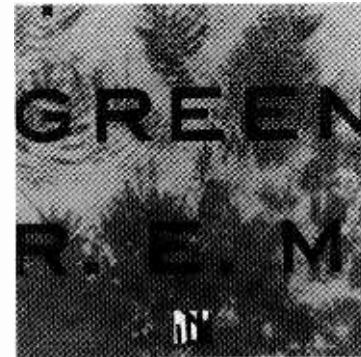
Latest from the Def Jam moniker is a strong debut from the innovative rap act that came into prominence a few years back with the single "Can You Feel It" (an updated version is included here). Odd assortment ranges from the metal-based "Here Comes The 5-O" to the hardcore and funky "Get Stupid . . . Again," with lyrics delving into topics about prejudice and fat women.

## SPOTLIGHT



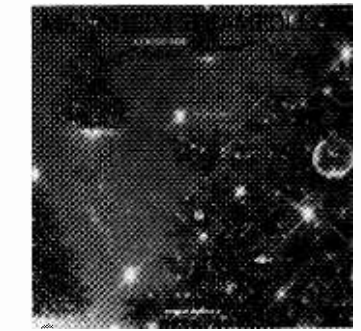
**CROSBY, STILLS, NASH & YOUNG**  
American Dream  
PRODUCERS: Niko Bolas and Crosby, Stills, Nash & Young  
Atlantic 7 81888

Much-touted and long-awaited album is the group's first studio release since 1970's "Deja Vu." And while there's nothing here to match "Teach Your Children," this collection favorably spotlights the members both individually and collectively. With a startling 14 tracks, there's certainly no dearth of selections for programmers, and sheer number of tunes alone will guarantee consumer satisfaction. In addition to first single, "American Tune," appealing cuts include "Don't Say Goodbye," "Soldiers Of Peace," and Crosby's confessional "Compass."



**R.E.M.**  
Green  
PRODUCERS: Scott Litt and R.E.M.  
Warner Bros. 9 25795

Just because Michael Stipe manages to sing clearly on every single track doesn't mean his words make any sense, but never mind; "Green" is a delight. Catchy tunes such as "Pop Song 89" and "Stand" could further the group's top 40 acceptance, while cloudier selections "World Leader Pretend" and "Turn You Inside Out" will sound right at home on album and college radio. Sales should not suffer from the competition of I.R.S.' new best-of-R.E.M. package.



**MANNHEIM STEAMROLLER**  
A Fresh Aire Christmas  
PRODUCER: Chip Davis  
American Gramophone

Preorders for release exceeded 750,000 units—a tally that's caught the industry's attention. This has a decidedly more electronic edge than its 4-year-old madrigal-flavored predecessor, but retains enough charms to net handsome sales through in-store play.

## DANCE



**POP TARTS**  
Age Of The Thing  
PRODUCERS: C.P. Roth, Randy Tart, Fenton Tart  
World Of Wonder/Funtone U.S.A. WOW 23

New York-based duo recorded this fine mesh of technoheaven in a friend's bedroom, but the quality of material and production is proof that less can definitely be more. College radio and clubs should welcome this package eagerly because nearly every cut's a winner on its own merits. A hint of Cabaret Voltaire and Pet Shop Boys weaves throughout the act's obvious penchant for blending humor with its flavorful and danceable grooves. Contact: 212-529-3924.

## JAZZ



**JULIUS HEMPHILL BIG BAND**  
PRODUCER: Robert Hurwitz  
Elektra/Musician 9 60831

Away from the given instrumental structure of the World Saxophone Quartet, leader Hemphill has devised adventurous arrangements, compelling textures, and an album featuring some of the best young soloists in jazz—in a big-band format that ironically includes four other saxophonists.



**CALDWELL PLUS**  
As We Bop  
PRODUCERS: Alan Glass, Victor Caldwell & Cedric Caldwell  
MCA 6251

Multi-instrumentalist brothers Victor and Cedric Caldwell show a continued flair for arrangement and improvisation in this electronic venture. Fusion-oriented formats will appreciate the lovely "Song For Niecy," the jauntily paced "Cruisin' With Grusin," and the funky "The Pulse."

**CARLA WHITE**  
Mood Swings  
PRODUCERS: Bob Porter, Carla White  
Milestone M-9159

Thrush swings easily on a second solo outing, which shows off her estimable chops on scat-style numbers and conventional standard readings. Repertoire happily avoids the usual meat and potatoes, and reed/woodwind ace Lew Tabackin and guitarist Joshua Breakstone chip in with sympathetic support.

## NEW AGE



**VANGELIS**  
Direct  
PRODUCER: Vangelis  
Arista 8545

Nonsoundtrack label debut from the Godfather of New Age is a refreshingly wide-ranging electronic soundscape dotted with orchestral movements and keyboard improvisation. Fans and newcomers alike will enjoy the delicate "Metallic Rain," the operatic "Glorianna," and the pastoral "The Oracle Of Apollo."



**GONTITI**  
Sunday Market  
PRODUCER: Gontiti  
Portrait 44438

Formed by guitarists Gonzalez Mikami and Titi Matsumura, Gontiti creates a smooth acoustic sound—

reminiscent of the bossa nova excursions of Laurindo Almeida or Charlie Byrd—with the accompaniment of offbeat electronic and acoustic instruments. Most notable from an enjoyable set are "Coconut Basket," "A Glass Fish," and "Yellow Tornado."

## COUNTRY



**THE STATLER BROTHERS**  
The Statlers Greatest Hits  
PRODUCER: Jerry Kennedy  
Mercury 834 626

The most reliable hit makers in country music demonstrate anew that a mixture of wit, wistfulness, and full-throated harmonies can always sound current and relevant. The album contains such certified winners as "Elizabeth," "My Only Love," and "I'll Be The One" as well as three new songs, including the recently charted "Let's Get Started If You're Gonna Break My Heart."



**SUSAN LEDFORD**  
Something Old, Something New  
PRODUCERS: Jeff Cook, Costo Davis, Brent Rowan  
Project One 82788C

Although the arrangements tend to plod, Leford's voice is big, radiant, and ready to delineate the trickiest emotions. She sounds a little like an early Dottie West. Label is based in Fort Payne, Ala.

## CLASSICAL



**ARVO PÄRT: PASSIO**  
The Hilliard Ensemble, Hillier  
ECM 1370

A curious work that blends elements of chant with unexpected harmonies. The story of the Passion according to Saint John unfolds calmly and effectively, sung by an expert cast and supported by a small group of instrumentalists. The composer has a dedicated following; fans will reach for this eagerly.

**PETER & THE WOLF/CARNIVAL OF THE ANIMALS—PART II**  
"Weird Al" Yankovic, Wendy Carlos  
CBS MK44567

Not quite Prokofiev or Saint-Saëns, the music is a synthesized rendering, with much new material in "Carnival," which also elicits more risible lyrics than "Peter" does. There are scattered belly laughs, but for some, a little Yankovic goes a long way. Radio programmers will find some segments useful.

**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.

## POP

### PICKS

**DEF LEPPARD** *Armageddon II* (5:21)  
 PRODUCER: Robert John "Mutt" Lange  
 WRITERS: Clark, Colleen, Elliot, Lange, Savage  
 PUBLISHERS: Bludgeon Riffola/Zomba, ASCAP  
 Mercury 870 692-7 (c/o PolyGram)

Amazing. The album's been out for over a year, and it's still going strong. Raucous Saturday night party record should sustain success of "Hysteria."

**STEVE WINWOOD** *Holding On* (4:15)  
 PRODUCERS: Steve Winwood, Tom Lord-Alge  
 WRITERS: Steve Winwood, Will Jennings  
 PUBLISHERS: F.S./Warner-Tamerlane/Willin' David/Blue Sky Rider, BMI  
 Virgin 7-99261 (c/o Atlantic)

Soulful third release showcases Winwood's vocal strength in a spacious setting.

### RECOMMENDED

**BOBBY MCFERRIN** *Good Lovin'* (2:58)  
 PRODUCERS: Linda Goldstein, Bobby McFerrin  
 WRITERS: Clark, Resnick  
 PUBLISHERS: Hudson Bay/Alley/Trio, BMI  
 EMI 8-50163

A bit of a novelty but will probably grab plenty of attention coming off the heels of "Don't Worry, Be Happy." A cappella multitracked cover of the yuppie classic by the Rascals.

**UB40 WITH CHRISSE HYNDE** *Breakfast In Bed* (3:16)  
 PRODUCER: UB40  
 WRITERS: Donnie Fritts, Eddie Hinton  
 PUBLISHERS: SBK Blackwood/Ruler, BMI  
 A&M AM-1236

Finally, the first single from the act's new album. Loping reggae/pop duet with Hynde will test whether "Red Red Wine" was just a fluke. A rerelease of "Restless" would also have been an easy follow-up.

**STARSHIP** *Wild Again* (4:09)  
 PRODUCERS: Phil Galdston, Starship  
 WRITERS: John Bettis, Michael Clark  
 PUBLISHERS: Walt Disney/John Bettis/WB, ASCAP/Wonderland/Flying Dutchman/Warner-Tamerlane, BMI  
 Elektra 7-69349

Pile-driver rock selection from the hugely successful "Cocktail" collection.

**BONNIE TYLER** *Save Up All Your Tears* (4:24)  
 PRODUCER: Desmond Child  
 WRITERS: D. Child, D. Warren  
 PUBLISHERS: Desmobile/SBK April/Realsongs, ASCAP  
 Columbia 38-08497

Despite some strong material, Tyler's latest hasn't caught on. Worthy vocal resurgence on this midtempo rock ballad may click.

**FEMME FATALE** *Falling In & Out Of Love* (3:55)  
 PRODUCER: Tom Werman  
 WRITERS: Mazzi Rawd, Lorraine Lewis  
 PUBLISHERS: Mazzi Rock/Suzi Homewrecker/Famous, ASCAP  
 MCA 53445

Female lead Lewis has the look and comes across as "Crimes Of Passion"-era Benatar on this midtempo pop/rocker.

**DARE** *Abandon* (4:34)  
 PRODUCERS: Mike Shipley, Larry Klein  
 WRITERS: Wharton, Burns  
 PUBLISHERS: Bright/WB, ASCAP  
 A&M AM-1251

Brit band sounds quite American on this undistinguished muscular workout recalling that Foreigner and the like.

**ENEMIES IN THE GRASS** *Day After Day* (3:15)  
 PRODUCER: Enemies In The Grass  
 WRITER: J. Chaikin  
 PUBLISHER: Great Gatt, BMI  
 Galt GP-400

Band shows much potential with this melodic pop offering in the R.E.M. and Church vein. Contact: 718-224-9754.

**SUGARCUBES** *Motorcrash* (2:23)  
 PRODUCERS: R. Shulman, D. Birkett  
 WRITERS: Sugarcubes  
 PUBLISHER: Second Wind  
 Elektra 7-69355 (12-inch version also available,

**Elektra 0-66726)**  
 Third raucous release from college radio's current rage sports a live version, a nonalbum cut, and alternate version of "Blue Eyed Pop" on the 12-inch.

**PSYCHEDELIC FURS** *Heaven* (3:27)  
 PRODUCERS: Psychedelic Furs, Stephen Street  
 WRITERS: R. Butler, T. Butler  
 PUBLISHER: SBK Blackwood, BMI  
 Columbia 38-08499

A favorite cut from the band's "Mirror Moves" album currently featured on greatest-hits collection "All Of This And Nothing."

## BLACK

### PICKS

**AL JARREAU** *So Good* (4:05)  
 PRODUCER: George Duke  
 WRITERS: Peter Vale, Miles Waters, Sue Schitrick  
 PUBLISHERS: Chappell/Abacus/Chappell & Co./Intersong-USA/Palancar, ASCAP  
 Reprise 7-27664 (c/o Warner Bros.)

Jazz-inflected soul ballad proves a nice vehicle for vocally suave Jarreau. Song is a cover of the title track from U.K. songstress Mica Paris' forthcoming album.

**PERRI** *I'm The One* (4:42)  
 PRODUCERS: Michael J. Powell, Sir Gant  
 WRITERS: Dean Gant, Michael J. Powell, Kenny Burke  
 PUBLISHER: not listed  
 Zebra ZEB-42017 (c/o MCA) (12-inch version also available, Zebra ZEB-23914)

Rhythm track is a reworking of "Ain't Nobody," but the girls' stellar vocal treatment makes it well worth the listen.

### RECOMMENDED

**TYRONE DAVIS** *Flashin' Back* (4:27)  
 PRODUCER: Leo Graham  
 WRITER: Leo Graham  
 PUBLISHER: Content, BMI  
 MIXER: Hudson Beauduy  
 Future FR-204 (12-inch version also available, Future FR-3004)

Contemporary treatment accompanies a rich soulful shuffle and vocal deserving of hit status. Contact: 312-943-5577.

**SWEET TEE** *On The Smooth Tip* (4:06)  
 PRODUCERS: Hurby Luv Bug, Invincibles  
 WRITERS: T. Jackson, Finger Prints  
 PUBLISHERS: Protoons/Turn Out Brothers, ASCAP  
 Profile PRO-7230 (12-inch single)

Combination of primo production and Tee's attitude helps this one work, although it's not as strong as her prior releases. The flip, "As The Beat Goes On," is the winner of the two and kicks much harder. Contact: 212-529-2600.

**K-9 POSSE** *Ain't Nothin' To It* (3:07)  
 PRODUCER: Bobby "Bobcat" Ervin  
 WRITERS: Bobby "Bobcat" Ervin  
 PUBLISHER: Murphy-Lynch, ASCAP  
 Arista AS1-9765 (12-inch version also available, Arista AD1-9763)

Don't let the label surprise you, because its first rap release is rather impressive and holds its own well. Act features Eddie Murphy's little brother.

**SKINNY BOYS** *Stylin'* (4:01)  
 PRODUCER: Mark Bush  
 WRITER: R. Bush  
 PUBLISHER: Willesden, BMI  
 Jive 1161-7-J (c/o RCA) (12-inch version also available, Jive 1162-1-JD)

Strongest yet from the rap act, which utilizes its own "It Takes Two"-like riff. Title cut from the thin trio's new album.

**MORRIS DAY** *Are You Ready* (4:05)  
 PRODUCER: Morris Day  
 WRITERS: Morris Day, Judith Day  
 PUBLISHERS: Ya D Sir/WB/Juday, ASCAP  
 MIXER: Shep Pettibone  
 Warner Bros. 7-27642 (12-inch version also available, Warner Bros. 0-21118)

Poor sequence of single releases has marred the album's potential to have a lasting impact. Perhaps this lively new mix will spark interest again.

**101 NORTH** *Suzanne* (4:59)  
 PRODUCER: George Duke  
 WRITERS: G. Duke, A. Anderson  
 PUBLISHERS: Mycena/Angela, ASCAP/BMI  
 Capitol B-44246

Well-produced, rather likable R&B ballad.

**CURTIS MAYFIELD** *Superfly* (3:52)  
 PRODUCER: Curtis Mayfield  
 WRITER: Curtis Mayfield  
 PUBLISHER: Warner-Tamerlane, BMI  
 Curtom 88-003

Classic soundtrack from which this was lifted enjoyed a brief chart appearance, so anything is possible. Vintage soul number is backed with the equally notable "Freddie's Dead." Contact: 404-926-3377.

**ISAAC HAYES** *Let Me Be Your Everything* (4:36)  
 PRODUCER: Isaac Hayes  
 WRITER: I. Hayes  
 PUBLISHER: Super Blue, BMI  
 Columbia 38-08116

One of our original rappers converses his way through this tender selection ripe for quiet storm airplay.

**FADD** *Clock* (3:47)  
 PRODUCER: Chuckii Booker  
 WRITERS: C. Booker, S. Berry  
 PUBLISHER: Father Thunder, BMI  
 KMA EP-1 (12-inch single)

Lyrical inane Minneapolis funk has the potential to attract radio, but when are folks going to stop reworking vintage Prince riffs? Contact: 818-701-0375.

**JESSE JOHNSON** *Everybody Wants Somebody To Love* (3:57)  
 PRODUCER: Jesse Johnson  
 WRITER: Jesse Johnson  
 PUBLISHERS: Shockadelica/Almo, ASCAP  
 A&M SP-17652 (12-inch single)

"Every Shade Of Love" should have performed better. Follow-up is light Minneapolis funk with a nagging hook.

**POSITIVE K** *Step Up Front* (4:12)  
 PRODUCER: Maxwell Dixon  
 WRITER: Darryl Gibson  
 PUBLISHER: Top Billing, ASCAP  
 First Priority Music 0-96621 (12-inch single)

Rap act effectively uses a chord hook from the theme to television's "Ironside" on this noteworthy release.

## COUNTRY

### PICKS

**ALABAMA** *Song Of The South* (3:14)  
 PRODUCERS: Alabama, Josh Leo  
 WRITER: Bob McDill  
 PUBLISHER: Jack And Bill/Welk, ASCAP  
 RCA 8744-7-R

The selection of Leo as producer has done nothing to alter Alabama's readily identifiable golden harmonies, its clean, snappy instrumentation, or its proclivity for Southern themes. The sound is as fresh as it was when the group made its breakthrough nearly 10 years ago.

**TANYA TUCKER** *Highway Robbery* (3:28)  
 PRODUCER: Jerry Crutchfield  
 WRITERS: Garvin, Jones, Shapiro  
 PUBLISHERS: Cross Keys/Tree/Jack And Bill/McBec/Welk/Terrace, ASCAP  
 Capitol P-B-44271

A real prowler and growler that gives new meaning to the term "sex drive." Tucker plays the brassy, unregenerate road rover.

**OAK RIDGE BOYS** *Bridges And Walls* (3:52)  
 PRODUCER: Jimmy Bowen  
 WRITERS: Roger Murrah, Randy Van Warmer  
 PUBLISHERS: Tom Collins/Song Pantry/Van Warmer, BMI/ASCAP  
 MCA 53460

Soulful singing by the newest Oak, Steve Sanders, elevates this brilliant ballad; impeccable in production and performance, it's the strongest outing in years for the resurgent Oaks.

**T.G. SHEPPARD** *You Still Do* (2:31)  
 PRODUCER: Bob Montgomery  
 WRITERS: L. Wilson, C. Kelly  
 PUBLISHERS: Zomba, Makin' Songs, ASCAP  
 Columbia 38-08119

A bouncy and bright tribute to a love that remains fresh and exciting; upbeat production and Sheppard's

steady delivery strengthen the number.

**EDDY RAVEN** *Til You Cry* (3:52)  
 PRODUCER: Barry Beckett  
 WRITERS: Rick Giles, Steve Bogard  
 PUBLISHER: Chappell, ASCAP  
 RCA 8798-7-R

A subdued ballad from the ragin' Cajun. Production is pleasantly light and airy, but material lacks zip.

### RECOMMENDED

**GARY STEWART** *An Empty Glass* (3:29)  
 PRODUCERS: Roy Dea, Glenn Middleworth  
 WRITERS: Gary Stewart, Dean Dillon  
 PUBLISHERS: Forrest Hills, Tree  
 Hightone 507

Stewart provides a sensitive and convincing interpretation of this mournful ballad he co-wrote with former singing partner Dean Dillon. Contact: Box 326, Alameda, Calif. 94501; 415-521-8357.

**BILLY WALKER** *Can I Just Call You Now And Then* (3:18)  
 PRODUCER: Ray Pennington  
 WRITER: Ray Pennington  
 PUBLISHER: Almarie, BMI  
 Step One SOR-395

Walker's cozy voice wraps around the lyrics with fetching warmth and feeling. Label based in Nashville.

**JONATHAN EDWARDS** *Look What We Made (When We Made Love)* (3:17)  
 PRODUCERS: Wendy Waldman, Jonathan Edwards  
 WRITERS: Dave Loggins, Russell Smith, Mike Chapman  
 PUBLISHERS: MCA/Patchwork/Desert Rose, ASCAP, BMI  
 Curb/MCA 53467

The love child is a symbol/result of intense emotional passion between the couple in this story. A well-produced, well-sung, strongly written ballad.

**DICKEY LEE** *You've Got Her Eyes* (3:30)  
 PRODUCER: Johnny Morris  
 WRITERS: Dickey Lee, Mark Sameth  
 PUBLISHERS: Maplehill/Hall-Clement, BMI  
 Evergreen 1076

Daddy sings about Mommy during weekend visitation. Seasonal release increases the effect of this heartfelt ballad. Contact: 615-327-3213.

**JOSH LOGAN** *Everytime I Get To Dreamin'* (3:13)  
 PRODUCERS: Nelson Larkin, Ron "Snake" Reynolds  
 WRITERS: D. Goodman, J.B. Deterline Jr., J. Capps  
 PUBLISHERS: Ensign/Puggy, BMI  
 Curb CRB-10519

Reminiscent of Mel Street at his best. A midtempo meditation about the restorative power of dreams.

**HANK THOMPSON** *If I Were You I'd Fall In Love With Me* (2:51)  
 PRODUCER: Ray Pennington  
 WRITERS: Dave Kirby, Warren Robb  
 PUBLISHERS: Almarie/Millstone, BMI/ASCAP  
 Step One SOR-394

Thompson sounds gloriously self-assured in this fiddle-washed dream and dance number. Contact: Suite 304, 1300 Division St., Nashville 37203

**LOREN ALAN LINDSAY** *Two Times Love (Divided By You)* (2:40)  
 PRODUCER: Alex Zanetis  
 WRITER: L.A. Lindsay  
 PUBLISHER: Samos Island, BMI  
 Royal Master 8806

A pleasing country performance embraces this well-penned tune. Hooky lyrics and soothing vocal delivery prove appealing.

## DANCE

### PICKS

**WEE PAPA GIRL RAPPERS** *Heat It Up* (6:23)  
 PRODUCERS: Andy Cox, David Steele  
 WRITERS: S. Lawrence, S. Lawrence, D. Steele  
 PUBLISHERS: Zomba/Virgin, ASCAP  
 MIXERS: Adonis, Kevin Saunderson  
 Jive 1159-1-JD (c/o RCA) (7-inch version also available, Jive 1158-7-J)

This is going to be the one to bring the duo over the top. An infectious rap drives this hooky, acid-house-tinged club offering. A big fave on import.

**ART OF NOISE FEATURING TOM JONES** *Kiss* (3:30)  
 PRODUCER: Art Of Noise  
 WRITER: Prince  
 PUBLISHER: Controversy, ASCAP  
 China 871 039-1 (c/o PolyGram) (7-inch version also available, China 871 038-7)

The Noise has kept its beat box on to serve as the base for Jones' inimitable vocal reading of the Prince hit. Hypnotically seductive.

**FRONT 242** *Headhunter* (5:02)  
 PRODUCER: Front 242  
 WRITERS: D. Bressanutti, P. Codenye, J.L. Demeyer, Richard 23  
 PUBLISHER: Les Editions Centidientelles  
 Wax Trax 053 (12-inch single)

Anxious techno outfit is set to score with this healthy chunk of streetwise industrial synthpop. Contact: 312-528-8753.

### RECOMMENDED

**J.C. LODGE** *Telephone Love* (6:15)  
 PRODUCER: Augustus "Gussie" Clarke  
 WRITERS: H. Lindo, M. Bennett, C. Hines  
 PUBLISHER: Dubplate, PRS/MCPS  
 Pow Wow PW-438 (12-inch single)

Engaging reggae number has been causing a stir, with good reason. Sultry female vocal purrs over the complementary island riddim. You should be playing this one. Contact: 212-245-3010.

**KNIGHT TIME** *I've Been Watching You* (6:55)  
 PRODUCERS: Kent Knight, Shaka Natal, Ella Knight  
 WRITERS: K. Knight, S. Natal, S. Easter  
 PUBLISHERS: Kent-Empire/Electric Juice/Easter Eyes/Celebrity Esates/Tuff Teddy Bear, BMI  
 MIXERS: David Morales, Michael Hacker  
 Vendetta VE-7012 (c/o A&M) (12-inch single)

Contagious and fun narrative with Latin nuances throughout.

**SIMON HARRIS** *Here Comes That Sound* (6:10)  
 PRODUCER: Simon Harris  
 WRITER: S. Harris  
 PUBLISHERS: Music Of Life/Audiotrax/PolyGram, BMI

MIXERS: Simon Harris, Acid Fingers  
 London 886 413-1 (c/o PolyGram) (12-inch single)  
 Urgent club rhythm arrests the senses with a variety of "borrowed" riffs. Beat and sample haven.

**ROD** *Shake It Up (Do The Boogaloo)* (8:53)  
 PRODUCERS: Charles Ibgui, T. Durbet, M. Eli  
 WRITERS: R. Niangandoumou, E. Sirkel  
 PUBLISHER: Jessica and Jonathan, ASCAP  
 MIXER: Dimitri  
 Atoll PAL-7222 (12-inch single)

Clubgoers from the decade's earlier years will recall this classic, which has now been given a contemporary mix in addition to the original version. Contact: 212-529-2600.

**TKA** *Don't Be Afraid* (8:15)  
 PRODUCERS: Tony Moran, Albert Cabrera (Latin Rascals)  
 WRITERS: L. Sharpe, T. Moran, A. Cabrera  
 PUBLISHERS: T-Boy, ASCAP/Latin Rascal, BMI  
 MIXERS: Joey Gardner, Latin Rascals  
 Tommy Boy TB-920 (12-inch single)

Another variation on the band's now quite recognizable sound has been unnecessarily house tailored. Contact: 212-722-2211.

**ARTOMATIK** *Free* (6:57)  
 PRODUCERS: David DiPino, Chuck Artamatik  
 WRITER: C. Farrar  
 PUBLISHERS: B. Black/Frozen Soap, ASCAP  
 MIXERS: David DiPino, Chuck Artamatik  
 Wild Pitch WP-1007 (12-inch single)

Throbbing house-inspired track strictly for the underground. Contact: 212-687-1817.

PICKS: New releases with the greatest chart potential. RECOMMENDED: Records with potential for significant chart action. NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.

Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## LIFELINES

### BIRTHS

Boy, Brandon Michael, to Brian and Susan Knaff, Sept. 22 in Seattle. He is senior VP of Good Music Group, Minneapolis. She is president of SKE Entertainment, Seattle.

Girl, Lovisa Marie, to Hans and Pernilla Skoog, Oct. 3 in Stockholm, Sweden. He is managing director of Peer Publishing, Scandinavia.

Boy, Jamie Torano, to Sandy and Tracey Torano, Oct. 24 in Chicago. He is a record producer and songwriter.

Boy, Alexander David, to Jeff Luis and Debby Shapiro, Oct. 29 in Madison, Wis. He is manager of

Rose Records there.

Girl, Sean McDowell, to Robert and Alex Lamm, Oct. 29 in Los Angeles. He is a member of the group Chicago.

Girl, Morgan Amanda Blake, to Zack and Fran Morgenstern Davis, Nov. 1 in Los Angeles. They are both film editors.

Girl, Melody Rose, to Glenn and Trisha McNamara, Nov. 2 in New York. He is president of Laser/Light Limousine Co.

### MARRIAGES

Steve Wall to Carol Mott, Oct. 15 in Nevada City, Calif. He is lead guitarist for the Beer Dawgs. She is executive secretary for Tower

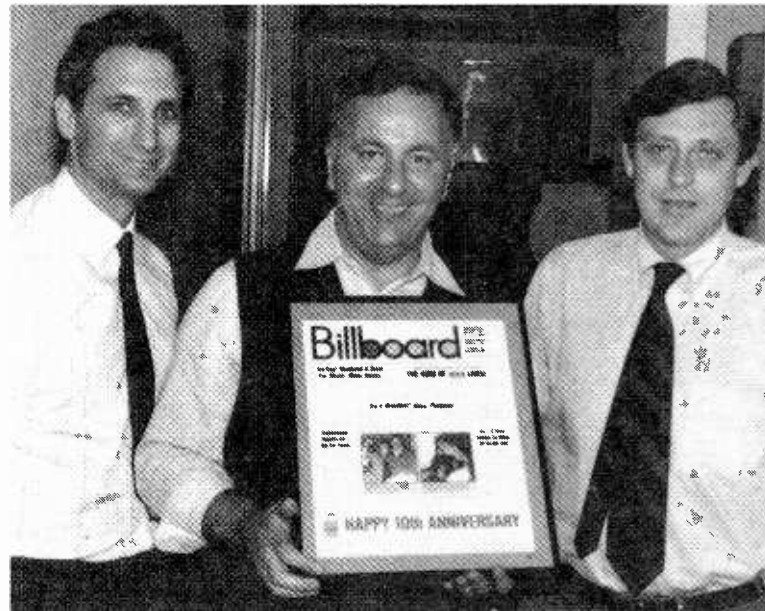
Advertising.

Ron Fair to Andrea Cooper, Nov. 5 in Easton, Penn. He is head of international A&R and staff producer for Island Records, London. She is a former national promotion coordinator for Chrysalis Records, New York.

### DEATHS

Howard White Sr., 57, of a heart attack, Oct. 13 in Glen Burie, Md. He was a sales representative for PolyGram Records in Baltimore and Washington, D.C., for 17 years. Prior to his joining PolyGram, White was with Handleman and Schwartz Brothers in Washington, D.C.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.



Irv's Day. Irv Lichtman, Billboard's deputy editor, shows off a commemorative cover of Billboard presented to him Oct. 31, his 10th anniversary with the magazine. Congratulating him are Billboard managing editor Ken Schlager, left, and group publisher John Babcock Jr. (Photo: Jeff Nisbet)

## 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. 12, American Music Week Songcraft Seminar: Song By Song By Sondheim, Singers Forum Foundation, New York. 212-674-1143.

Nov. 13, National Academy Of Songwriters Evening: The Oak Ridge Boys, Doubletree Hotel At The City, Orange, Calif. 800-334-1446 or 213-463-7178.

Nov. 15 and 22, ASCAP Gospel Workshop, ASCAP offices, Nashville. Eve Vaupel, 615-244-3936.

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.

## NEW COMPANIES

L & A Studios, formed by Larry and Alida Anderson. P.O. Box 1641, New Rochelle, N.Y. 10802; 914-632-2159.

Techsonic Productions, formed by Jason Blaine and Ed Moore. Music production and publishing offered. The company specializes in dance, rap, pop, and R&B music. Its first signing is Angel. P.O. Box 8451, Emeryville, Calif. 94662; 415-653-5811.

Lance Cara Publishing Co. and Wilby Records, an independent publishing and record production compa-

## FOR THE RECORD

A recent story on MCA Inc.'s third-quarter financial report (Billboard, Nov. 5) inadvertently omitted publisher Unicity Music from the list of MCA Music Entertainment Group's interests.

The writer and publisher of the song "Intimate Strangers" by Alma Davis are Mark Watson and Ashley Watson (BMI), respectively. The single was reviewed in the Nov. 5 issue.

ny, formed by Irene E. Lamothe. The company focuses on adult contemporary, new age, and country genres. No. 5542, 15305 Devonshire St., Mission Hills, Calif. 91345; 818-367-8519.

Mr. Wonderful Productions Inc., an independent record and management company, formed by Ron Lewis and Jerry Green. The company is seeking completed 15-ips masters for release. 1520 Algonquin Place, Louisville, Ky. 40210; 502-637-1551.

Beat Boxx Productions, formed by Willie Wilcox. A writing/production company with an in-house 24-track recording facility. Provides artists with songs and complete tracks for direct sale to independent and major labels in the dance/pop industry. Currently accepting material and bios. Suite 10, 8350 Melrose Ave., Los Angeles, Calif. 90069; 213-651-2086.

T.B. Records, formed by Terry Bruner. The first releases are "Under Your Spell" and "Never Gonna Leave You" by Bruner. Suite 204, 7188 Sunset Blvd., Hollywood, Calif. 90046; 213-969-1640.

Blacksmith Productions, a production company, formed by Graeme Aymer and Morgan James Peters. The company specializes in giving new life to artists' material. Its first clients include Circa A.D. and Mona

## SOVIET MUSIC SCENE DEVELOPING RAPIDLY

(Continued from page 13)

Central Lenin Stadium, the Stage Theatre, or the Stas Namin Centre, the groups sounded good and changed over quickly. They usually shared most musical equipment.

As one of the first young American publishers to visit Moscow, I was a novelty item and a VIP. I was interviewed by the newspaper Pravda and did a state radio interview. When the Soviet journalists asked me for my comments about the festival, I told them I particularly liked the groups Dynamic, Electroclub, Nuance, and Yella.

In the spirit of glasnost, my interviewers kept insisting that I mention

what I considered bad aspects of the pop/rock festival. It really didn't bother me that there were no wireless guitars or microphones. I didn't miss the elaborate special effects that we have in the Western world. I really had no negative comments about the artistry and talent I saw at the festival. However, I did mention that I saw some arbitrary police behavior that surprised me.

One night I saw the police roughly pushing people into their seats, even though the fans were dancing in what seemed to be an orderly fashion. When the police left, more people started dancing spontaneously. Later, I learned that it is not official Soviet policy to suppress dancing at concerts. At times, spotlights even high-

lighted dancers in the audience who were moving to the music.

Overall, I found Moscow less strange than I thought it would be. On a business level, the Soviets I met were fine people trying to do business with the West. On a musical level, many of their songs were great. With English lyrics, some could surely become hits in the Western world.

I observed that at concerts, Soviet soldiers frequently had the best seats. As they enjoyed the music, I thought about the possibility that they could someday be in combat against our soldiers. Then I thought how much better it is to exchange music than to exchange missiles.

Let's hope the pop/rock festival becomes an annual event.

Brewster. Box 1805, 516 Park Drive, Boston, Mass. 02251; 617-375-6038.

Take 5 Productions, an independent record production company, formed by Frank Gonzalez, Jose Matos, and Mumbles. The company will focus on production and artist management, specializing in dance, club, and rap music. P.O. Box 22248, Newark, N.J. 07101; 201-482-0089.

Richardson-Drosselle Productions, a film and video production company, formed by Ann Richardson and Don Drosselle. The company specializes in comedy/drama, adult/family-type film fare. The music video area will focus on dance, hip-hop, and rock projects. Suite 1-B, 335 W. 43rd St., New York, N.Y. 10036; 212-581-9043.

Stupid Fresh Records, a record company specializing in rap music, formed by Bernard and Luc Salvat and Lonnie Johnson. 1056 Beach 20th St., Queens, N.Y. 11691; 718-327-2091.

Majestic Control Records, formed by Matt Davis and Henry Campbell. A record and production company that manufactures records and promotes, produces, and manages many acts. The first release is the 12-inch "Drop Method" b/w "Majestic Control's Music." P.O. Box 330-568, Brooklyn, N.Y. 11233-0016; 718-919-2013.

## 7 Labels, RIAA File Parallel-Import Lawsuit N.J. Cos. Sued For Infringement

BY BILL HOLLAND

WASHINGTON Two northern New Jersey companies have been slapped with lawsuits brought by the Recording Industry Assn. of America and seven labels charging willful infringement of copyright for importing, distributing, and selling parallel-import top 40 product without authorized permission.

All Titles Compact Disc, a wholesaler, and Compact Disc World, a retailer with several locations in New Jersey and Staten Island, New York, have been charged with copyright infringement. Warner Bros. Records, A&M Records, Atlantic Recording Corp., BMG Music, the David Geffen Co., Elektra/Asylum Records, and Sire Records filed the suit, according to Steven J. D'Onofrio, the RIAA's anti-piracy operations/deputy chief counsel.

The suit was filed Oct. 28 in U.S. District Court in Newark, N.J. D'Onofrio says the RIAA had sent Compact Disc World several cease-and-desist orders and the company had responded, indicating it would

"clean up its act." However, the RIAA found out soon afterward that the company was continuing to sell the product.

Warner, according to D'Onofrio, sent two letters to All Titles Compact Disc, but the company did not reply. "In both businesses, fairly large quantities of material were involved," D'Onofrio says. "Definitely in the thousands of pieces."

Under U.S. copyright law, the plaintiffs in the case are entitled to statutory damages of up to \$50,000 per album title infringed and a court order forbidding further infringement should the defendants lose.

D'Onofrio says this is the first suit in a while dealing with pop product—most recent cases have involved parallel import of Spanish-language product. The Hispanic music record market, according to the RIAA, has been devastated by the problem over the last year.

The companies now have 20-30 days to answer the charges, barring a court extension.



Tony Martell  
Walter Yetnikoff  
Tommy Mottola  
David Glew

Jackie Adair  
Betsy Alexander  
Pete Anderson  
Polly Anthony  
Valerie Apollo  
Craig Applequist  
Chris Austopchuk  
Steve Backer  
Dan Beck  
Bruce Bench  
Kellie Bennett  
Carole Bergenfeld  
Charlotte Blake  
Patricia Bock  
Ivan Bodley  
Hanna Bolte  
Dave Bouchard  
Carine Boyajian  
Pearl Brandes  
Joe Bravo  
Linda Broderick  
Carolyn Joynes-Brooks  
Glen Brunman  
Joe Carroll  
Frank Ceraolo  
Debbie Cerchione  
Corazon Chacon  
Jack Chase  
Jim Chiado  
Terry Coen  
Marvin Cohn  
Lennie Collins  
Steve Corbin  
Bryan Cronin  
Bruno del Granado  
Dave Demers  
Sue Dempsey  
Dan DeNigris  
John Doelp  
Larry Douglas  
Fred Ehrlich  
Steve Einczig  
Natalie Eisen  
Yvonne Ericson  
Bob Ewald  
Lynn Forman  
Bill Frohlich  
Dave Gleekman  
Larry Golinski  
Karen Gonzalez  
Jim Hawn  
Bebop Hobel  
Eliot Hubbard  
Mel Ilberman  
Jack Isquith  
Karen Jacob  
Jean Johnson  
Biff Kennedy  
Jon Kirksey

Robin Klein  
John Kotecki  
Mike Kraski  
Rich Kudolle  
Kathy Lanzisera  
Andy LaValle  
Harvey Leeds  
Arnold Levine  
Luke Lewis  
Debi Lipetz  
Gary Lucas  
Barbara Lukowski  
Sue Lyon  
Lisa Markowitz  
Marc Matz  
Mike McCormack  
Tom McGuinness  
Roger Metting  
Don Miller  
Barry Mog  
Nancy Molins  
Shelley Mori  
John Murphy  
Eileen Nawrocki  
Laurie Nocerito  
Dave Novik  
Benny Nygaard  
Lisa Orban  
Andrea Parks  
Jeff Patton  
La Verne Perry  
Lennie Petze  
Ron Piccolo  
Jerry Pitti  
Ed Plaka  
Chris Poppe  
Mark Potter  
Debbie Price  
Diarmaid Quinn  
Marc Reiter  
Jill Richmond  
Judy Ross  
Jim Scully  
Marie Shatz  
Tom Simonson  
Robin Silva  
Dave Singlatory  
Paul Smith  
Susan Solomon  
Chris Stahl  
Kate Stapleton  
Larry Stessel  
Vicki Strate  
Charles Strobel  
Mitch Tenzer  
Gerry Thompson  
Neda Tobin  
Dave Urso  
Don Van Gorp  
Gerardo Villacres  
Larry Wall  
Gail Ward  
George Weirberg  
Chris Wheat  
Ron Wilcox

To Tony, Walter, Tommy, David,  
and the staff of EPA:  
Thanks for a great job  
in bringing "I Hate Myself"  
to the Top Ten and  
making Up Your Alley  
a platinum L.P.  
Love, Jeanette  
the Blackhearts

## MORE COUNTRY ALBUMS EARNING CERTIFICATION

(Continued from page 5)

newcomers are among the acts that reached gold status in 1988 for the first time: Restless Heart, Ricky Van Shelton, and K.T. Oslin.

Consistent gold and platinum acts are Randy Travis (scoring a hat trick with single, double, and triple-platinum albums), George Strait, Hank Williams Jr., Reba McEntire, the Judds, Alabama, Willie Nelson, and a select few others whose numbers are expected to increase.

The evolution of the demographic profile of country music buyers is often cited as a reason for the upswing. Such newer artists as Dwight Yoakam, Foster & Lloyd, Travis, Shelton, and Restless Heart have pulled in some of the younger, college-age consumers as well as those in the 25-35 age group. "Selling to this group is a goal we've all been striving for," comments George Collier, director of West Coast operations for the Nashville division of Capitol Records. "The artists are new, they're fresh, and they're not the same artists we've been listening to for the last 25 years."

Chuck Thatcher, manager of Cat's Records, West End, Nashville, notes that Travis is a traditional artist whose demographic base has been widened. "The yuppies have purchased his albums, and so have the traditional country buyers who normally buy Merle Haggard, Nelson, Conway Twitty, and Loretta Lynn."

Thatcher attributes country's newfound appeal to the genre's diversity and the quality of the music being produced. "Producers are grabbing the roots and making 'today' music, and it's beginning to win over a lot of people."

Among the acts selling to what Thatcher terms the "average consumer" are the Judds, Restless Heart, Travis, and Oslin. "The grab [Oslin] has had at retail has been unbelievable."

George Jones, Twitty, and other country veterans have a more polished sound than they did years ago, but the traditional country influence has been maintained. Producers are using a combination of that influence and the new instrumental sounds and playing styles to appeal to a wider market. "It's still the Nashville sound," states Thatcher, "but it's a new Nashville sound."

Part of the reason for country's ap-

peal to a younger audience is that many of the artists are in the same age bracket as the fans. "There are more young females in the audience at country concerts now," notes Collier.

Randy Goodman, VP of artist development, RCA/Nashville, recalls a Foster & Lloyd date at Nashville's Cannery where he found dedicated country fans mixing with college students and young professionals.

Neal Spielberg, national sales manager for Warner Bros.' Nashville division, believes the country surge is due to more than just "fresh blood," citing the gold and platinum success of Hank Williams Jr. He points to improved marketing, publicity, promotion, and music. "Some of these new artists have helped bring a larger number of listeners back to country radio," Spielberg says.

Videos are credited with increasing visibility and helping establish new acts (as opposed to the artist identity problems posed by 10-in-a-row radio airplay). "It gives us a wider variety of people to see and hear our product," observes Collier. "People tend to like watching someone and seeing what they look like."

Video is one reason some industry leaders say artist visibility is up to 400% higher than it was five or six years ago. "That's why we're getting greater margins now," claims Collier.

Another development stimulating country sales is the increased store-front availability at retail, which is easier for labels to get now that sales are up. Says Goodman: "It isn't uncommon to enter a Record Bar store and see Metallica next to Randy Travis next to Bon Jovi next to the Judds next to Tracy Chapman."

Labels are also servicing radio at a record pace. Among the new consumers in country are those who have been listening to top 40 radio, claims Goodman, adding, "They're used to new acts, and top 40 introduces a new act practically every week."

He sees country radio as increasingly receptive to new acts, with the exposure raising public awareness of country music. "The 'graying of America' is causing people to look for an alternative musically," he concludes, noting that country is sharing time with top 40, AC, college, and album rock formats.

What made Shelton explode with a

## AIR CHECKING: NOT JUST FOR HOBBYISTS ANYMORE

(Continued from page 20)

"I still have mounds and mounds of tape I haven't listened to," says Beno, who recorded more than 50 90-minute tapes while attending the recent National Assn. of Broadcasters convention in Washington, D.C. "One of these days I'll get a real job, but I really love radio."

Video air checks are finding a market, too. Both Junak and Ypsilanti, Mich.-based Art Vuolo offer clips of jocks in action. Vuolo, who publishes the nationally distributed Radioguide, has a catalog of 29 two-hour videos. His greatest-hits video is part of the collection at the Museum of Broadcasting.

"I'm only breaking even doing this," Vuolo says, "but I feel I'm leaving my mark by chronicling the history of radio. Some managers use these tapes to get their staff pumped up. You can see in the body language how people love to work in radio."

Copyright challenges are rare for air checkers, though when Konard did an anniversary profile of WLS Chicago, he charged extra for the tape in order to pay a royalty to ABC. Air checkers, Konard says, rarely meet resistance from jocks. "I'm surprised how cooperative most stations are," he says. "Some PDs don't like the idea because they're afraid you're going to hire away their air talent. Sometimes I get unsolicited tapes."

"There are very few people who don't want the publicity," says Junak. "I got a call from one jock who didn't like the air check I took of him, and I offered to rerecord it or delete it. It's not my intent to make people angry." Wexler, meanwhile, says on-air goofs will stay on National Aircheck tapes. "We don't try to catch people on a bad day," he says, "but if we do, that's radio."

gold debut album? "We pushed him to the accounts," says Mary Ann McCready, VP of sales and product marketing for CBS Records/Nashville. "we radio-embraced him, the critics had a [favorable] reaction to what they heard, and the image was right. The public reacted by buying his record."

The plethora of new acts surging onto the country scene creates questions about the longevity of the newcomers' sales appeal—the 20-year reign of select country acts could be-

come a thing of the past. But RCA, like other labels, is demonstrating a positive viewpoint. According to Goodman, the emphasis is now on artist development "because that is what's going to drive our future. Our only real concern is tightening playlists. As long as the windows stay open to new acts, country will be in good shape."

Other country acts striking gold and/or platinum veins during the past three years include Lynn Anderson, the Bellamy Brothers, Johnny

Cash, Patsy Cline, John Conlee, the Charlie Daniels Band, Mac Davis, the Everly Brothers, Lee Greenwood, Emmylou Harris, Ronnie Milsap, Anne Murray, Oslin, Restless Heart, Charlie Rich, Dan Seals, Shelton, Ray Stevens, and Yoakam. Two multiple-act albums, "Trio" (Harris, Dolly Parton, & Linda Ronstadt), and "The Highwayman" (Cash, Nelson, Waylon Jennings, & Kris Kristofferson), also accomplished the feat.



## HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis with assistance from Sean Ross.

**BON JOVI's "Bad Medicine"** (Mercury) jumps to No. 1 overall by a solid point margin, although it is No. 2 in sales and No. 3 in airplay. Here's how: **The Escape Club's "Wild Wild West"** (Atlantic) holds at No. 1 in radio points but has

peaked on the sales side. **Kylie Minogue's "The Loco-Motion"** (Geffen) is No. 1 in sales but has already peaked in radio airplay.

**BOBBY BROWN's "My Prerogative"** (MCA) takes the Power Pick/Airplay this week, giving him an 89% chance at a top five hit. It is also a close runner-up to **Poison's "Every Rose Has Its Thorn"** (Capitol)

for Power Pick/Sales. "Prerogative" already has a strong collection of No. 1 and top five radio moves this week, including 1-1 at Power 93 San Antonio, Texas, 3-1 at Z102 Savannah, Ga., 1-1 at KMEL San Francisco, 1-1 at KKFR Phoenix, Ariz., and 6-5 at KZZP Phoenix, Ariz., Poison, last week's Power Pick/Airplay, is in the top five this week at BJ105 Orlando, Fla. (11-5) and Y108 Denver (5-5).

**FOUR RECORDS** show outstanding radio gains this week. **Annie Lennox & Al Green's "Put A Little Love In Your Heart"** (A&M), the most added record already on the chart, receives 55 new adds. It gets strong early action at Power 99 Atlanta, which adds it at No. 20, and at Z104 Norfolk, Va., where it moves 19-15. It jumps 18 points to No. 53 with a bullet. **Taylor Dayne's "Don't Rush Me"** (Arista) is second, with 51 adds; it debuts at No. 20 at Z104. **Michael Jackson's "Smooth Criminal"** (Epic) is third, with 49 adds and top 20 moves at WYDD Pittsburgh (28-20), Power 96 Detroit (A-18), and B96 Chicago (24-19). The fourth-most-added record is **Robbie Nevil's "Back On Holiday"** (EMI), with 38 new adds and a chart jump of 87-71 with a bullet in its second week.

**PHIL COLLINS' "Two Hearts"** (Atlantic) leads this week's pack of five Hot 100 entries, debuting at No. 47 with a bullet. Collins' second "Buster" single picks up some high-numbered adds this week at Y108 Denver (No. 16) and Q105 Portland, Ore. (No. 18). **WTG Records' first Hot 100 charter**, the European hit "Cross My Heart" by **Eighth Wonder**, debuts at a bullet-ed No. 96. Eighth Wonder made its U.S. debut on 1986's "Absolute Beginners" soundtrack, but this is the group's first U.S. chart record.

**TWO SONGS** regain their bullets this week. **Sheena Easton's "The Lover In Me"** (MCA) rebullets on the strength of strong early sales reports and radio activity and gets early top 20 moves at Kiss 108 Boston (18-12), KXX106 Birmingham, Ala. (23-18), and WKBB St. Louis (21-19). **Stryper's "I Believe In You"** (Enigma) moves 97-89 and regains its bullet from improved radio activity. It moves 10-6 at K104 Erie, Pa., 22-15 at 95XIL Parkersburg, W.Va., 26-19 at KJKC Corpus Christi, Texas, and 22-17 at K10K Richland, Wash.

FOR WEEK ENDING NOVEMBER 19, 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
				★★ NO. 1 ★★	
1	1	1	8	<b>GIVING YOU THE BEST THAT I GOT</b> ELEKTRA 7-69371	ANITA BAKER 3 weeks at No. One
2	2	2	8	<b>MY PREROGATIVE</b> MCA 53383	BOBBY BROWN
3	3	5	6	<b>BABY, I LOVE YOUR WAY/FREEBIRD</b> EPIC 34-08034/E.P.A.	WILL TO POWER
4	4	3	9	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 7-27773	KARYN WHITE
5	5	6	7	<b>ANY LOVE</b> EPIC 34-08047/E.P.A.	LUTHER VANDROSS
6	6	11	5	<b>THANKS FOR MY CHILD</b> COLUMBIA 38-07996	CHERYL "PEPSII" RILEY
7	10	12	5	<b>KISSING A FOOL</b> COLUMBIA 38-08050	GEORGE MICHAEL
8	11	17	6	<b>WILD, WILD WEST</b> ATLANTIC 7-89048	THE ESCAPE CLUB
9	8	8	7	<b>THE LOCO-MOTION</b> Geffen 7-27752	KYLIE MINOGUE
10	9	7	7	<b>GROOVY KIND OF LOVE</b> ATLANTIC 7-89017	PHIL COLLINS
11	7	4	11	<b>RED RED WINE</b> A&M 1244	UB40
12	13	15	7	<b>THE PROMISE</b> VIRGIN 7-99323	WHEN IN ROME
13	17	27	3	<b>I DON'T WANT YOUR LOVE</b> CAPITOL 44237	DURAN DURAN
14	14	14	9	<b>BOY, I'VE BEEN TOLD</b> CUTTING 870 514-7/POLYGRAM	SA-FIRE
15	15	16	6	<b>YOU'RE NOT MY KIND OF GIRL</b> MCA 53405	NEW EDITION
16	21	30	3	<b>YOU MAKE ME WORK</b> ATLANTA ARTISTS 870 587-7/POLYGRAM	CAMEO
17	16	22	4	<b>KOKOMO (FROM "COCKTAIL")</b> ELEKTRA 7-69385	THE BEACH BOYS
18	22	29	3	<b>RESCUE ME</b> WARNER BROS. 7-27762	AL B. SURE!
19	12	9	9	<b>ONE MOMENT IN TIME</b> ARISTA 1-9743	WHITNEY HOUSTON
20	19	21	10	<b>ANOTHER LOVER</b> A&M 1226	GIANT STEPS
21	20	10	10	<b>NEVER LET YOU GO</b> ATCO 7-99284/ATLANTIC	SWEET SENSATION
22	27	—	2	<b>FANTASY GIRL</b> MCMAC 504	JOHNNY O
23	NEW	▶	1	<b>DOMINO DANCING</b> EMI 50161	PET SHOP BOYS
24	NEW	▶	1	<b>GIRLS AIN'T NOTHING...</b> JIVE 1147/RCA	D.J. JAZZY JEFF/FRESH PRINCE
25	24	19	19	<b>I'LL ALWAYS LOVE YOU</b> ARISTA 1-9700	TAYLOR DAYNE
26	NEW	▶	1	<b>DIAL MY HEART</b> MOTOWN 53301	THE BOYS
27	28	—	2	<b>OUT OF TIME</b> 4TH & B'WAY 7469	NOEL
28	NEW	▶	1	<b>SMOOTH CRIMINAL</b> EPIC 34-08044/E.P.A.	MICHAEL JACKSON
29	30	28	5	<b>DON'T ROCK THE BOAT</b> SOLAR 70027/CAPITOL	MIDNIGHT STAR FEAT. ECSTASY
30	NEW	▶	1	<b>SPY IN THE HOUSE OF LOVE</b> CHRYSALES 43266	WAS (NOT WAS)

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	TITLE	ARTIST	HOT 100 POSITION
1	2	THE LOCO-MOTION	KYLIE MINOGUE	3
2	4	BAD MEDICINE	BON JOVI	1
3	6	DESIRE	U2	4
4	3	ONE MOMENT IN TIME	WHITNEY HOUSTON	10
5	1	WILD, WILD WEST	THE ESCAPE CLUB	2
6	7	KISSING A FOOL	GEORGE MICHAEL	7
7	10	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY	WILL TO POWER	6
8	12	HOW CAN I FALL?	BREATHE	8
9	11	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)	CINDERELLA	12
10	5	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)	THE BEACH BOYS	5
11	14	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	13
12	16	LOOK AWAY	CHICAGO	9
13	17	I DON'T WANT YOUR LOVE	DURAN DURAN	11
14	13	ANOTHER LOVER	GIANT STEPS	14
15	15	A WORD IN SPANISH	ELTON JOHN	20
16	19	WAITING FOR A STAR TO FALL	BOY MEETS GIRL	15
17	25	WELCOME TO THE JUNGLE	GUNS N' ROSES	18
18	8	GROOVY KIND OF LOVE	PHIL COLLINS	16
19	21	WALK ON WATER	EDDIE MONEY	17
20	23	THE PROMISE	WHEN IN ROME	19
21	22	EDGE OF A BROKEN HEART	VIXEN	26
22	26	DOMINO DANCING	PET SHOP BOYS	24
23	35	MY PREROGATIVE	BOBBY BROWN	22
24	18	RED RED WINE	UB40	30
25	30	SPY IN THE HOUSE OF LOVE	WAS (NOT WAS)	29
26	32	SMALL WORLD	HUEY LEWIS & THE NEWS	27
27	31	FINISH WHAT YA STARTED	VAN HALEN	25
28	9	NEVER TEAR US APART	INXS	21
29	—	EVERY ROSE HAS ITS THORN	POISON	23
30	20	WHAT'S ON YOUR MIND (PURE ENERGY)	INFORMATION SOCIETY	28
31	38	IN YOUR ROOM	BANGLES	31
32	—	TILL I LOVED YOU	BARBRA STREISAND & DON JOHNSON	32
33	27	DON'T WORRY, BE HAPPY (FROM "COCKTAIL")	BOBBY MCFERRIN	57
34	33	DOWNTOWN LIFE	DARYL HALL JOHN OATES	50
35	—	THE WAY YOU LOVE ME	KARYN WHITE	45
36	28	DON'T BE CRUEL	BOBBY BROWN	36
37	34	LOVE BITES	DEF LEPPARD	41
38	24	CHAINS OF LOVE	ERASURE	37
39	40	BOY, I'VE BEEN TOLD	SA-FIRE	48
40	—	ANY LOVE	LUTHER VANDROSS	46

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	WILD, WILD WEST	THE ESCAPE CLUB	2
2	1	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)	THE BEACH BOYS	5
3	3	BAD MEDICINE	BON JOVI	1
4	7	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY	WILL TO POWER	6
5	6	HOW CAN I FALL?	BREATHE	8
6	11	LOOK AWAY	CHICAGO	9
7	10	KISSING A FOOL	GEORGE MICHAEL	7
8	4	THE LOCO-MOTION	KYLIE MINOGUE	3
9	12	DESIRE	U2	4
10	14	I DON'T WANT YOUR LOVE	DURAN DURAN	11
11	5	GROOVY KIND OF LOVE	PHIL COLLINS	16
12	13	ANOTHER LOVER	GIANT STEPS	14
13	17	WAITING FOR A STAR TO FALL	BOY MEETS GIRL	15
14	19	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	13
15	18	WALK ON WATER	EDDIE MONEY	17
16	16	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)	CINDERELLA	12
17	8	ONE MOMENT IN TIME	WHITNEY HOUSTON	10
18	21	THE PROMISE	WHEN IN ROME	19
19	9	NEVER TEAR US APART	INXS	21
20	24	EVERY ROSE HAS ITS THORN	POISON	23
21	23	WELCOME TO THE JUNGLE	GUNS N' ROSES	18
22	34	MY PREROGATIVE	BOBBY BROWN	22
23	15	WHAT'S ON YOUR MIND (PURE ENERGY)	INFORMATION SOCIETY	28
24	29	DOMINO DANCING	PET SHOP BOYS	24
25	30	FINISH WHAT YA STARTED	VAN HALEN	25
26	33	IN YOUR ROOM	BANGLES	31
27	31	SMALL WORLD	HUEY LEWIS & THE NEWS	27
28	20	DON'T YOU KNOW WHAT THE NIGHT CAN DO?	STEVE WINWOOD	33
29	36	EARLY IN THE MORNING	ROBERT PALMER	34
30	27	A WORD IN SPANISH	ELTON JOHN	20
31	35	EDGE OF A BROKEN HEART	VIXEN	26
32	37	TILL I LOVED YOU	BARBRA STREISAND & DON JOHNSON	32
33	38	NOT JUST ANOTHER GIRL	IVAN NEVILLE	35
34	39	SPY IN THE HOUSE OF LOVE	WAS (NOT WAS)	29
35	—	DON'T RUSH ME	TAYLOR DAYNE	42
36	25	FOREVER YOUNG	ROD STEWART	44
37	—	YEAH, YEAH, YEAH	JUDSON SPENCE	43
38	—	I REMEMBER HOLDING YOU	BOYS CLUB	38
39	40	SYMPTOMS OF TRUE LOVE	TRACIE SPENCER	40
40	—	SILHOUETTE	KENNY G	39

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

## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

ATLANTIC (10)	12
Atco (1)	
Island (1)	
MCA (10)	11
I.R.S. (1)	
COLUMBIA	9
E.P.A.	9
Epic (6)	
Blackheart (2)	
Scotti Bros. (1)	
WARNER BROS. (4)	8
Full Moon (2)	
Paisley Park (1)	
Wilbury (1)	
POLYGRAM	7
Mercury (4)	
Atlanta Artists (1)	
Cutting (1)	
Polydor (1)	
A&M (5)	6
Vendetta (1)	
ARISTA	5
EMI	5
ELEKTRA	4
GEFFEN	4
RCA (1)	4
Jive (3)	
REPRISE (2)	4
Sire (1)	
Tommy Boy (1)	
VIRGIN	4
CAPITOL (2)	3
Enigma (1)	
CHRYSALIS	2
ENIGMA	1
PROFILE	1
WTG	1

10	ONE MOMENT IN TIME (Albert Hammond, ASCAP/John Betteis, ASCAP/WB, ASCAP) WBM
60	PEEK-A-BOO (Dreamhouse/Chappell, ASCAP) HL
72	PLEASE DON'T GO GIRL (Maurice Starr, ASCAP/SBK April, ASCAP) HL
19	THE PROMISE (Virgin Songs, BMI) CPP
53	PUT A LITTLE LOVE IN YOUR HEART (SBK Unart, BMI) CPP
74	PUT THIS LOVE TO THE TEST (BMG Music/Real Life Music) CPP
30	RED RED WINE (Tallyrand, ASCAP) HL
67	ROCK & ROLL STRATEGY (Too Tall, BMI/Rocknocker, ASCAP)
39	SILHOUETTE (Brenez, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL
27	SMALL WORLD (Hulex, ASCAP) CLM
49	SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI) WBM
29	SPY IN THE HOUSE OF LOVE (MCA, ASCAP/Semper Fi Music & Monkeys..., ASCAP) HL
82	SWEET CHILD O' MINE (Guns N' Roses, BMI) CLM
40	SYMPTOMS OF TRUE LOVE (Larry Spier, ASCAP/Roll Budde, GmbH) WBM
54	THANKS FOR MY CHILD (Forceful, BMI/Willesden, BMI)
32	TILL I LOVED YOU (Yeston, BMI)
75	TIME AND TIDE (Cornevon, BMI/Virgin Songs, BMI) CPP
86	TRUE LOVE (Red Cloud, ASCAP/Night River, ASCAP) WBM
47	TWO HEARTS (Phil Collins, BMI/Hidden Pun, BMI/Beau Di O Do, BMI/Warner-Tamerlane, BMI)
15	WAITING FOR A STAR TO FALL (Irving, BMI/Boy Meets Girl, BMI) CPP
17	WALK ON WATER (Geffen, ASCAP/Thornwall, ASCAP) WBM
45	THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
18	WELCOME TO THE JUNGLE (Guns N' Roses, BMI) CLM
28	WHAT'S ON YOUR MIND (PURE ENERGY) (T-Boy, ASCAP/INSCO, ASCAP)
79	WHEN THE CHILDREN CRY (Vavoom, ASCAP) WBM
2	WILD, WILD WEST (Emi, BMI) WBM
59	WILD WORLD (Salata, ASCAP/Westbury, ASCAP)
20	A WORD IN SPANISH (Intersong-USA, ASCAP/Big Pig, ASCAP) HL
43	YEAH, YEAH, YEAH (Judson Spence, BMI/Wholemeal, BMI)
90	YOU CAME (Unicity, ASCAP/Rickim, BMI) HL
97	YOU GOT IT (THE RIGHT STUFF) (Maurice Starr, ASCAP)
85	YOU MAKE ME WORK (All Seeing Eye, ASCAP/PolyGram, ASCAP) WBM
95	YOU'RE NOT MY KIND OF GIRL (Flyte Tyme, ASCAP) WBM

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

62	ALL THIS TIME (George Tobin, BMI)
14	ANOTHER LOVER (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM
46	ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP) HL
65	ARMAGEDDON IT (Bludgeon Riffola, ASCAP/Zomba, ASCAP)
69	BABY CAN I HOLD YOU (SBK April, ASCAP/Purple Rabbit, ASCAP) HL
6	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Almo, ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Hustler's, ASCAP) HL/PPP
71	BACK ON HOLIDAY (MCA, ASCAP/Dresden China, ASCAP/Ardavan, ASCAP/Dubin, ASCAP) HL
1	BAD MEDICINE (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM
61	BEST OF TIMES (Fall Line Orange, ASCAP/Johnny Yuma, BMI) WBM
48	BOY, I'VE BEEN TOLD (Blue Dog, ASCAP/Cutting, ASCAP)
64	CARS WITH THE BOOM (Musicworks, BMI/Henstone, BMI)
37	CHAINS OF LOVE (Sonet, PRS/Emile, ASCAP)
96	CROSS MY HEART (Ensign, BMI)
99	DANCE LITTLE SISTER (Virgin Songs, BMI/Young Terence, BMI) CPP
68	DANCING UNDER A LATIN MOON (Ensign, BMI/Stone Diamond, BMI/Kinaalda, BMI) CPP
4	DESIRE (U2, ASCAP/Chappell & Co., ASCAP) HL
66	DIDN'T KNOW IT WAS LOVE (Easy Action, BMI/Rude, ASCAP/Baruck-Consolo, BMI/Warner-Tamerlane, BMI) WBM
24	DOMINO DANCING (Cage, ASCAP/10 Music/Virgin, ASCAP) CPP
36	DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP
83	DON'T BE CRUEL (Elvis Presley, BMI/Unichappell, BMI) HL
80	DON'T BREAK MY HEART (Zomba, ASCAP)
12	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Eve Songs, ASCAP/Chappell, ASCAP) HL
42	DON'T RUSH ME (Almo, ASCAP) CPP
57	DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Prob Noble, BMI) HL
33	DON'T YOU KNOW WHAT THE NIGHT CAN DO? (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI/Warner-Tamerlane, BMI) WBM
50	DOWNTOWN LIFE (Hot-Cha, BMI/Careers, BMI/Fust Buzza, BMI/Deightful, BMI) CPP
34	EARLY IN THE MORNING (Temp Co., BMI)

26	EDGE OF A BROKEN HEART (Chi-Boy, ASCAP/Feesongs, BMI)
23	EVERY ROSE HAS ITS THORN (Sweet Cyanide, BMI/Willesden, BMI)
25	FINISH WHAT YA STARTED (Yessup, ASCAP) CLM
44	FOREVER YOUNG (Rod Stewart, ASCAP/Intersong, ASCAP/Special Rider, ASCAP/Kevin Savigar, ASCAP/PSO Ltd., ASCAP) HL/PPP/WBM
81	FOREVER YOUNG (Roll Budde, GmbH/Neue Welt Musikverlag Gmbh, ASCAP/Warner-Tamerlane, BMI)
58	GHOST TOWN (Consenting Adult, BMI/Realsongs, ASCAP) WBM
63	GIRLS AIN'T NOTHING BUT TROUBLE (Zomba, ASCAP)
13	GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eyedet, ASCAP) CPP
93	GOT A NEW LOVE (Vogue, BMI/Good Question, BMI) HL
16	GROOVY KIND OF LOVE (Screen Gems-EMI, BMI)

## HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 55 REPORTERS	BRONZE/ SECONDARY ADDS 162 REPORTERS	TOTAL ADDS 237 REPORTERS	TOTAL ON REPORTERS
TWO HEARTS PHIL COLLINS ATLANTIC	14	36	93	143	148
ARMAGEDDON IT DEF LEPPARD MERCURY	8	15	62	85	90
PUT A LITTLE LOVE IN YOUR... ANNIE LENNOX & AL GREEN A&M	3	11	41	55	132
DON'T RUSH ME TAYLOR DAYNE ARISTA	3	15	33	51	155
SMOOTH CRIMINAL MICHAEL JACKSON EPIC	4	12	33	49	136
MY PREROGATIVE BOBBY BROWN MCA	3	6	39	48	170
BACK ON HOLIDAY ROBBIE NEVIL EMI	1	3	34	38	83
THANKS FOR MY CHILD CHERYL "PEPSII" RILEY COLUMBIA	2	8	17	27	73
WILD WORLD MAXI PRIEST VIRGIN	2	3	18	23	88
SPY IN THE HOUSE OF LOVE WAS (NOT WAS) CHRYSALIS	0	4	18	22	142

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.

56	HANDLE WITH CARE (SBK April, ASCAP) HL
51	HIPPY HIPPY SHAKE (FROM "COCKTAIL") (Jonware, BMI) CPP
8	HOW CAN I FALL? (Virgin, ASCAP) CPP
89	I BELIEVE IN YOU (Stryper, BMI) HL
11	I DON'T WANT YOUR LOVE (Skintrade, ASCAP/Calgems-EMI, ASCAP) WBM
78	I HATE MYSELF FOR LOVING YOU (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/PPP
38	I REMEMBER HOLDING YOU (Joe Pasquale, ASCAP)
76	I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)
100	IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM
94	IF YOU FEEL IT (You Tomorrow, BMI/Irving, BMI) CPP
55	I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP) HL
87	I'M GONNA MISS YOU (BMG Songs, ASCAP/Lease-A-Tune, ASCAP/Reswick-Werfel, ASCAP/Careers, BMI/Rent-A-Song, BMI/Beseme West, ASCAP) CPP/WBM
31	IN YOUR ROOM (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM
73	IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP)
91	(IT'S JUST) THE WAY THAT YOU LOVE ME (Ollie Leiber Music (ASCAP) /Virgin, ASCAP) CPP
70	IT'S MONEY THAT MATTERS (Twice As Nice, ASCAP)
88	KILLING ME SOFTLY (Fox-gimbel, BMI)
7	KISSING A FOOL (Chappell-WA, ASCAP/Morrison Leahy, ASCAP) HL
5	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) (Walt Disney, ASCAP/Honest John, ASCAP/Clair Audient, ASCAP/Dawin, BMI) HL
52	LITTLE LIAR (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/PPP
3	THE LOCO-MOTION (Screen Gems-EMI, BMI) WBM
9	LOOK AWAY (Realsongs, ASCAP) WBM
41	LOVE BITES (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
84	THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP
22	MY PREROGATIVE (Cal-Gene, BMI/Bobby Brown, ASCAP/Unicity, ASCAP/Virgin Songs, BMI) HL/PPP
98	NEVER LET YOU GO (Shaman Drum, BMI)
21	NEVER TEAR US APART (Tol Muziek Music/MCA, ASCAP) HL
77	NOBODY'S PERFECT (Michael Rutherford, BMI/R&B, BMI/Hit & Run Music/Hidden Pun, BMI) WBM
35	NOT JUST ANOTHER GIRL (PolyGram Songs, BMI/Sunset Beach, BMI/Mo-Rat, BMI) WBM
92	ONE GOOD WOMAN (Fall Line Orange, ASCAP/Johnny Yuma, BMI) WBM

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

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

# Billboard TOP POP ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store, one-stop, and rack sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
<b>★★ NO. 1 ★★</b>					
1	1	5	4	<b>U2 ISLAND 91003/ATLANTIC (14.98) (CD)</b>	<b>RATTLE AND HUM</b> 2 weeks at No. One
2	2	2	65	<b>GUNS N' ROSES ▲<sup>5</sup> GEFLEN GHS 24148 (8.98) (CD)</b>	<b>APPETITE FOR DESTRUCTION</b>
3	4	3	15	<b>SOUNDTRACK ▲ ELEKTRA 60806 (9.98) (CD)</b>	<b>COCKTAIL</b>
4	3	1	7	<b>BON JOVI MERCURY 836 345 1/POLYGRAM (CD)</b>	<b>NEW JERSEY</b>
5	7	22	3	<b>ANITA BAKER ELEKTRA 60827 (9.98) (CD)</b>	<b>GIVING YOU THE BEST THAT I GOT</b>
6	5	4	66	<b>DEF LEPPARD ▲<sup>7</sup> MERCURY 830 675 1/POLYGRAM (CD)</b>	<b>HYSTERIA</b>
7	6	6	18	<b>BOBBY BROWN ▲ MCA 42185 (8.98) (CD)</b>	<b>DON'T BE CRUEL</b>
8	8	8	53	<b>GEORGE MICHAEL ▲<sup>6</sup> COLUMBIA OC 40867 (CD)</b>	<b>FAITH</b>
9	12	16	5	<b>LUTHER VANDROSS EPIC OE 44308/E.P.A. (CD)</b>	<b>ANY LOVE</b>
10	16	18	5	<b>KENNY G ARISTA AL 8457 (9.98) (CD)</b>	<b>SILHOUETTE</b>
11	10	11	18	<b>CINDERELLA ▲ MERCURY 834 612 1/POLYGRAM (CD)</b>	<b>LONG COLD WINTER</b>
12	9	7	31	<b>BOBBY MCFERRIN ▲ EMI E1 48059 (9.98) (CD)</b>	<b>SIMPLE PLEASURES</b>
13	15	17	5	<b>OZZY OSBOURNE CBS ASSOCIATED OZ 44245/E.P.A. (CD)</b>	<b>NO REST FOR THE WICKED</b>
14	13	9	30	<b>TRACY CHAPMAN ▲<sup>2</sup> ELEKTRA 60774 (9.98) (CD)</b>	<b>TRACY CHAPMAN</b>
15	14	12	54	<b>INXS ▲<sup>3</sup> ATLANTIC 81796 (9.98) (CD)</b>	<b>KICK</b>
16	20	20	27	<b>POISON ▲<sup>2</sup> ENIGMA C1-48493/CAPITOL (9.98) (CD)</b>	<b>OPEN UP AND SAY... AH!</b>
17	17	13	20	<b>NEW EDITION ▲ MCA 42207 (8.98) (CD)</b>	<b>HEART BREAK</b>
18	11	10	9	<b>METALLICA ▲ ELEKTRA 60812 (9.98) (CD)</b>	<b>... AND JUSTICE FOR ALL</b>
19	42	—	2	<b>BARBRA STREISAND COLUMBIA 40880 (CD)</b>	<b>TILL I LOVED YOU</b>
20	19	14	50	<b>UB40 ▲ A&amp;M SP 4980 (8.98) (CD)</b>	<b>LABOUR OF LOVE</b>
21	18	15	20	<b>STEVE WINWOOD ▲ VIRGIN 90946 (9.98) (CD)</b>	<b>ROLL WITH IT</b>
22	21	21	23	<b>VAN HALEN ▲<sup>2</sup> WARNER BROS. 25732 (9.98) (CD)</b>	<b>OU812</b>
23	57	—	2	<b>TRAVELING WILBURYS WILBURY 25796/WARNER BROS. (9.98) (CD)</b>	<b>TRAVELING WILBURYS</b>
24	27	31	5	<b>KEITH RICHARDS VIRGIN 90973 (9.98) (CD)</b>	<b>TALK IS CHEAP</b>
25	31	109	3	<b>DURAN DURAN CAPITOL C1-90958 (9.98) (CD)</b>	<b>BIG THING</b>
26	24	23	25	<b>ROD STEWART ● WARNER BROS. 25684 (9.98) (CD)</b>	<b>OUT OF ORDER</b>
27	23	25	43	<b>TAYLOR DAYNE ▲ ARISTA AL 8529 (9.98) (CD)</b>	<b>TELL IT TO MY HEART</b>
28	28	37	13	<b>THE ESCAPE CLUB ATLANTIC 81871 (8.98) (CD)</b>	<b>WILD, WILD WEST</b>
29	26	24	26	<b>JOAN JETT AND THE BLACKHEARTS ● CBS ASSOCIATED FZ 44146/E.P.A. (CD)</b>	<b>UP YOUR ALLEY</b>
30	22	19	31	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE ▲<sup>2</sup> JIVE 1091-1-/RCA (8.98) (CD)</b>	<b>HE'S THE D.J., I'M THE RAPPER</b>
31	32	32	5	<b>SOUNDTRACK CAPITOL C1-90803 (14.98) (CD)</b>	<b>IMAGINE: JOHN LENNON</b>
32	25	26	14	<b>INFORMATION SOCIETY TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)</b>	<b>INFORMATION SOCIETY</b>
33	40	44	7	<b>ROB BASE &amp; D.J. E-Z ROCK PROFILE 1267 (8.98) (CD)</b>	<b>IT TAKES TWO</b>
34	30	27	19	<b>ROBERT PALMER ▲ EMI 48057 (9.98) (CD)</b>	<b>HEAVY NOVA</b>
35	29	28	29	<b>CHEAP TRICK ▲ EPIC OE 40922/E.P.A. (CD)</b>	<b>LAP OF LUXURY</b>
36	34	30	28	<b>AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)</b>	<b>IN EFFECT MODE</b>
37	38	41	40	<b>BASIA EPIC BFE 40767/E.P.A. (CD)</b>	<b>TIME AND TIDE</b>
38	36	36	12	<b>GLENN FREY MCA 6239 (8.98) (CD)</b>	<b>SOUL SEARCHING</b>
39	41	33	62	<b>SOUNDTRACK ▲<sup>9</sup> RCA 6408-1-R (9.98) (CD)</b>	<b>DIRTY DANCING</b>
40	35	38	8	<b>ICE-T SIRE 25765/WARNER BROS. (8.98) (CD)</b>	<b>POWER</b>
41	33	29	13	<b>EUROPE EPIC OE 44185/E.P.A. (CD)</b>	<b>OUT OF THIS WORLD</b>
42	49	118	3	<b>PET SHOP BOYS EMI 90868 (9.98) (CD)</b>	<b>INTROSPECTIVE</b>
43	39	34	7	<b>ANTHRAX MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)</b>	<b>STATE OF EUPHORIA</b>
44	44	50	5	<b>R.E.M. I.R.S. 6262/MCA (9.98) (CD)</b>	<b>EPONYMOUS</b>
45	47	51	25	<b>BREATHE A&amp;M SP 5163 (8.98) (CD)</b>	<b>ALL THAT JAZZ</b>
46	51	55	10	<b>WINGER ATLANTIC 81867 (8.98) (CD)</b>	<b>WINGER</b>
47	37	35	20	<b>ELTON JOHN ● MCA 6240 (8.98) (CD)</b>	<b>REG STRIKES BACK</b>
48	43	39	14	<b>HUEY LEWIS &amp; THE NEWS ▲ CHRYSALIS OV 41622 (CD)</b>	<b>SMALL WORLD</b>
49	46	46	13	<b>NEW KIDS ON THE BLOCK COLUMBIA FC 40985 (CD)</b>	<b>HANGIN' TOUGH</b>
50	61	100	3	<b>BANGLES COLUMBIA OC 44056 (CD)</b>	<b>EVERYTHING</b>
51	48	43	25	<b>SADE ▲ EPIC OE 44210/E.P.A. (CD)</b>	<b>STRONGER THAN PRIDE</b>
52	58	68	5	<b>EDDIE MONEY COLUMBIA OC 44302 (CD)</b>	<b>NOTHING TO LOSE</b>
53	65	71	9	<b>EDIE BRICKELL &amp; NEW BOHEMIANS GEFLEN GHS 24192 (8.98) (CD)</b>	<b>SHOOTING RUBBERBANDS AT THE STARS</b>
54	53	54	18	<b>BRITNY FOX COLUMBIA BFC 44140 (CD)</b>	<b>BRITNY FOX</b>

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
55	50	40	44	<b>RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)</b>	<b>WHENEVER YOU NEED SOMEBODY</b>
56	56	59	6	<b>SOUNDTRACK ATLANTIC 81905 (9.98) (CD)</b>	<b>BUSTER</b>
57	45	42	9	<b>VARIOUS ARTISTS ● ARISTA AL 8551 (9.98) (CD)</b>	<b>1988 SUMMER OLYMPICS-ONE MOMENT IN TIME</b>
58	62	67	10	<b>BAD COMPANY ATLANTIC 81884 (9.98) (CD)</b>	<b>DANGEROUS AGE</b>
59	72	—	2	<b>CAMEO ATLANTA ARTISTS 836 002 1/POLYGRAM (CD)</b>	<b>MACHISMO</b>
60	60	66	8	<b>VIXEN EMI 46991 (9.98) (CD)</b>	<b>VIXEN</b>
61	59	58	61	<b>MICHAEL JACKSON ▲<sup>6</sup> EPIC OE 40600/E.P.A. (CD)</b>	<b>BAD</b>
62	74	78	20	<b>CHICAGO ● REPRISE 25714 (9.98) (CD)</b>	<b>19</b>
63	54	49	64	<b>DEBBIE GIBSON ▲<sup>2</sup> ATLANTIC 81780 (8.98) (CD)</b>	<b>OUT OF THE BLUE</b>
64	89	103	6	<b>KARYN WHITE WARNER BROS. 25637 (8.98) (CD)</b>	<b>KARYN WHITE</b>
65	<b>NEW ▶</b>	—	1	<b>RATT ATLANTIC 81929 (9.98) (CD)</b>	<b>REACH FOR THE SKY</b>
66	52	45	41	<b>MIDNIGHT OIL ● COLUMBIA BFC 40967 (CD)</b>	<b>DIESEL AND DUST</b>
67	64	52	13	<b>THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)</b>	<b>DON'T BE AFRAID OF THE DARK</b>
68	70	72	11	<b>KYLIE MINOGUE GEFLEN GHS 24195 (8.98) (CD)</b>	<b>KYLIE</b>
69	133	—	2	<b>DIRE STRAITS WARNER BROS. 25794 (9.98) (CD)</b>	<b>MONEY FOR NOTHING</b>
70	63	56	17	<b>GUY UPTOWN 42176/MCA (8.98) (CD)</b>	<b>GUY</b>
71	71	60	23	<b>ERASURE SIRE 25730/REPRISE (8.98) (CD)</b>	<b>THE INNOCENTS</b>
72	69	57	14	<b>UB40 A&amp;M SP 5213 (8.98) (CD)</b>	<b>UB40</b>
73	55	48	14	<b>LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)</b>	<b>LET IT ROLL</b>
74	66	61	46	<b>KEITH SWEAT ▲ VENTUREMENT 60763/ELEKTRA (8.98) (CD)</b>	<b>MAKE IT LAST FOREVER</b>
75	83	91	6	<b>KIX ATLANTIC 81877 (9.98) (CD)</b>	<b>BLOW MY FUSE</b>
76	80	64	15	<b>SALT-N-PEPA NEXT PLATEAU PL 1011 (8.98) (CD)</b>	<b>A SALT WITH A DEADLY PEPA</b>
77	77	73	8	<b>SIOUXSIE AND THE BANSHEES GEFLEN GHS 24205 (8.98) (CD)</b>	<b>PEEPSHOW</b>
78	78	87	4	<b>RICKY VAN SHELTON COLUMBIA FC 44221 (CD)</b>	<b>LOVING PROOF</b>
79	67	47	75	<b>RICHARD MARX ▲<sup>2</sup> EMI ST 53049 (8.98) (CD)</b>	<b>RICHARD MARX</b>
80	87	108	5	<b>BOY MEETS GIRL RCA 8414-1-R (8.98) (CD)</b>	<b>REEL LIFE</b>
81	103	—	2	<b>STEVE EARLE UNI 7/MCA (8.98) (CD)</b>	<b>COPPERHEAD ROAD</b>
82	79	79	23	<b>MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)</b>	<b>MELISSA ETHERIDGE</b>
83	68	53	75	<b>GLORIA ESTEFAN &amp; MIAMI SOUND MACHINE ▲<sup>2</sup> EPIC OE 40769/E.P.A. (CD)</b>	<b>LET IT LOOSE</b>
84	76	65	6	<b>READY FOR THE WORLD MCA 42198 (8.98) (CD)</b>	<b>RUFF 'N' READY</b>
85	93	96	10	<b>MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)</b>	<b>SHORT SHARP SHOCKED</b>
86	88	95	7	<b>THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)</b>	<b>SEE THE LIGHT</b>
87	82	69	18	<b>J.J. FAD ● ATCO 90959/ATLANTIC (8.98) (CD)</b>	<b>SUPERSONIC--THE ALBUM</b>
88	75	75	9	<b>K.T. OSLIN RCA 8369-1-R (8.98) (CD)</b>	<b>THIS WOMAN</b>
89	73	62	57	<b>TERENCE TRENT D'ARBY ▲ COLUMBIA BFC 40964 (CD)</b>	<b>THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY</b>
90	94	97	6	<b>RANDY NEWMAN REPRISE 25773 (8.98) (CD)</b>	<b>LAND OF DREAMS</b>
91	91	84	15	<b>FREDDIE JACKSON ● CAPITOL C1-48987 (9.98) (CD)</b>	<b>DON'T LET LOVE SLIP AWAY</b>
92	100	116	11	<b>WILL TO POWER EPIC FE 40940/E.P.A. (CD)</b>	<b>WILL TO POWER</b>
93	85	63	18	<b>PAT BENATAR ● CHRYSALIS OV 41628 (CD)</b>	<b>WIDE AWAKE IN DREAMLAND</b>
94	102	104	5	<b>THIRTY EIGHT SPECIAL A&amp;M SP 5218 (8.98) (CD)</b>	<b>ROCK &amp; ROLL STRATEGY</b>
95	99	99	6	<b>WHEN IN ROME VIRGIN 90994 (8.98) (CD)</b>	<b>WHEN IN ROME</b>
96	95	77	36	<b>SOUNDTRACK ▲<sup>3</sup> RCA 6965-1-R (9.98) (CD)</b>	<b>MORE DIRTY DANCING</b>
97	96	89	22	<b>TONI CHILDS A&amp;M SP 5175 (8.98) (CD)</b>	<b>UNION</b>
98	84	74	17	<b>RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)</b>	<b>OLD 8 X 10</b>
99	90	90	5	<b>OINGO BOINGO MCA 2-8030 (10.98) (CD)</b>	<b>BOINGO ALIVE</b>
100	97	86	31	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)</b>	<b>CONSCIOUS PARTY</b>
101	107	88	13	<b>HOTHOUSE FLOWERS LONDON B28 101 1/POLYGRAM (CD)</b>	<b>PEOPLE</b>
102	108	93	53	<b>JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)</b>	<b>SURFING WITH THE ALIEN</b>
103	92	70	29	<b>SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)</b>	<b>SAVAGE AMUSEMENT</b>
104	86	76	23	<b>THE SUGARCUBES ELEKTRA 60801 (9.98) (CD)</b>	<b>LIFE'S TOO GOOD</b>
105	105	107	6	<b>WAS (NOT WAS) CHRYSALIS 41664 (CD)</b>	<b>WHAT UP, DOG?</b>
106	98	80	18	<b>PUBLIC ENEMY ● DEF JAM BSW 44303/COLUMBIA (CD)</b>	<b>IT TAKES A NATION OF MILLIONS TO HOLD US BACK</b>
107	104	83	37	<b>ROBERT PLANT ▲ ESPERANZA 90863/ATLANTIC (9.98) (CD)</b>	<b>NOW AND ZEN</b>
108	112	119	4	<b>HELLOWEEN RCA 8529-1-R (8.98) (CD)</b>	<b>KEEPER OF THE SEVEN KEYS, PART II</b>
109	109	117	6	<b>COCTEAU TWINS CAPITOL C1-90892 (9.98) (CD)</b>	<b>BLUE BELL KNOLL</b>

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.

# The Who

Who's Better, Who's Best  
This is The Very Best of The Who

MCA2-8031



## CLASSIC WHO SONGS

"MY GENERATION"

"I CAN SEE FOR MILES"

"WON'T GET FOOLED AGAIN"

"MAGIC BUS"

"PINBALL WIZARD"

"SEE ME, FEEL ME"

A TOTAL OF 18 CLASSIC TRACKS

### DOUBLE ALBUM

ONE CASSETTE OR ONE COMPACT DISC

ALL SPECIALLY PRICED

COMPACT DISC CONTAINS BONUS TRACK

"BABA O'RILEY"

Management: Mike Curbishly

AVAILABLE ON MCA COMPACT DISCS, HIQ CASSETTES AND RECORDS

**MCA RECORDS**  
©1988 MCA RECORDS, INC.

[www.americanradiohistory.com](http://www.americanradiohistory.com)

**THE  
PLACE  
TO  
BE**

# IRESO

**B**ILLBOARD'S AUTHORITY 1989 INTERNATIONAL  
RECORDING EQUIPMENT AND STUDIO DIRECTORY .

WHEN YOU'RE IN THE IRESO, YOU'RE IN THE RIGHT PLACE - THE PLACE THAT GETS RESULTS, BECAUSE ARTISTS, PRODUCERS AND STUDIOS KNOW WHERE TO FIND YOU.

**IRESO IS THE PLACE THE INDUSTRY LOOKS FOR:**

- STUDIO FACILITIES AROUND THE WORLD
- PROFESSIONAL AUDIO EQUIPMENT
- BLANK TAPE, FILM AND VIDEO EQUIPMENT
- STUDIO SERVICES

**THE INSTANT-REFERENCE SOURCEBOOK! IRESO - THE PERFECT PLACE TO BE.**

**IRESO IS THE ONLY INTERNATIONAL DIRECTORY OF:**

- RECORDING AND MASTERING STUDIOS
- RECORDING STUDIO EQUIPMENT
- STUDIO SUPPLIES AND SERVICES
- PRODUCERS
- BLANK TAPE

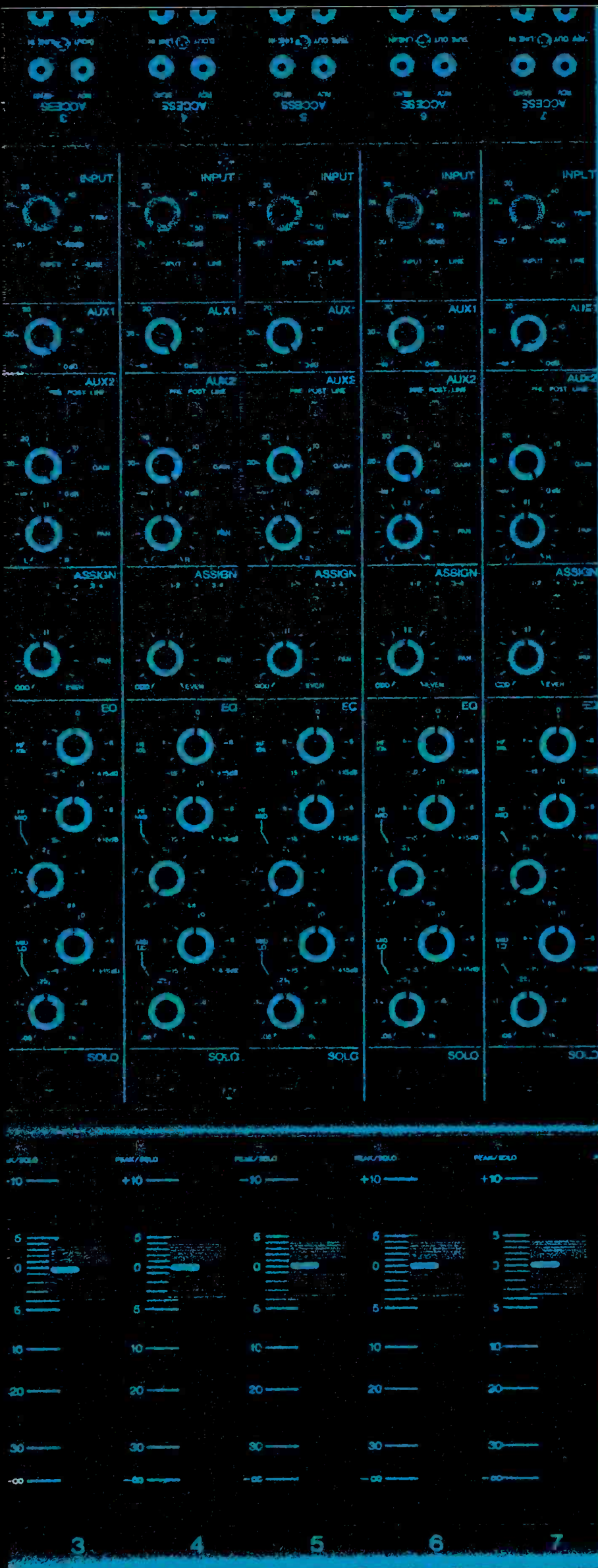
OVER 12,000 COPIES DISTRIBUTED ALL YEAR LONG - TO YOUR TARGET AUDIENCE, IN OVER 100 COUNTRIES.

**GO AHEAD. USE IT! ADVERTISE IN IT! IT'S THE ONLY PLACE TO BE.**

<b>PUBLICATION DATE:</b>	MARCH 1, 1989
<b>ENHANCED LISTINGS DUE:</b>	DECEMBER 23, 1988
<b>AD RESERVATIONS DUE:</b>	DECEMBER 30, 1988
<b>MATERIALS DUE:</b>	JANUARY 12, 1989

**CONTACT** RONALD E. WILLMAN, PUBLISHER, BILLBOARD DIRECTORIES  
AT (212) 536 • 5025  
PEGGY DOLD, MANAGER, SPECIAL PROJECTS SALES GROUP  
AT (212) 536 • 5088

**IN CONTINENTAL EUROPE CONTACT** RON BETIST IN AMSTERDAM,  
AT 31 • 20 • 662 • 84 • 83



Billboard **TOP POP ALBUMS**™ *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
110	101	82	62	<b>10,000 MANIACS</b> ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
<b>(111)</b>	119	145	3	<b>MIDNIGHT STAR</b> SOLAR D1-72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
112	81	81	5	<b>NIGHT RANGER</b> CAMEL 6238/MCA (8.98) (CD)	MAN IN MOTION
<b>(113)</b>	120	149	3	<b>JONATHAN BUTLER</b> JIVE 1136-1-J/RCA (8.98) (CD)	MORE THAN FRIENDS
<b>(114)</b>	126	137	3	<b>KANSAS</b> MCA 6254 (8.98) (CD)	IN THE SPIRIT OF THINGS
115	106	92	13	<b>THE JUDDS</b> ● RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
<b>(116)</b>	122	—	2	<b>PAUL SIMON</b> WARNER BROS. 25789 (12.98) (CD)	NEGOTIATIONS AND LOVE SONGS (1971-1986)
117	117	105	30	<b>HURRICANE</b> ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
<b>(118)</b>	123	102	14	<b>PETER CETERA</b> FULL MOON 25704/WARNER BROS. (9.98) (CD)	ONE MORE STORY
119	118	111	8	<b>SUICIDAL TENDENCIES</b> EPIC FE 44288/E.P.A. (CD)	HOW WILL I LAUGH TOMORROW...
<b>(120)</b>	130	163	4	<b>BULLETTYOYS</b> WARNER BROS. 25782 (8.98) (CD)	BULLETTYOYS
<b>(121)</b>	135	121	10	<b>JANE'S ADDICTION</b> WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
122	116	120	9	<b>JOHN HIATT</b> A&M SP 5206 (8.98) (CD)	SLOW TURNING
<b>(123)</b>	125	133	7	<b>SA-FIRE</b> CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
124	114	114	12	<b>TOMMY CONWELL AND THE YOUNG RUMBLERS</b> COLUMBIA FC 44186 (CD)	RUMBLE
125	115	94	62	<b>AEROSMITH</b> ▲ <sup>2</sup> GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
126	129	110	136	<b>ANITA BAKER</b> ▲ <sup>4</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE
127	121	113	7	<b>STEVE MILLER</b> CAPITOL C1-48303 (8.98) (CD)	BORN 2B BLUE
128	134	134	4	<b>LEVEL 42</b> POLYDOR 837 247 1/POLYGRAM (CD)	STARING AT THE SUN
<b>(129)</b>	157	157	12	<b>LIVING COLOUR</b> EPIC BFE 44099/E.P.A. (CD)	VIVID
130	138	146	25	<b>2 LIVE CREW</b> LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
<b>(131)</b>	158	—	2	<b>VARIOUS ARTISTS</b> A&M SP 3918 (9.98) (CD)	STAY AWAKE
<b>(132)</b>	151	177	3	<b>L'TRIMM</b> ATLANTIC 81925 (8.98) (CD)	GRAB IT!
133	111	101	14	<b>DWIGHT YOAKAM</b> REPRISE 25749 (8.98) (CD)	BUENOS NOCHES FROM A LONELY ROOM
<b>(134)</b>	156	—	2	<b>CHERYL "PEPSII" RILEY</b> COLUMBIA FC 44409 (CD)	ME, MYSELF AND I
135	136	125	7	<b>DANZIG</b> DEF AMERICAN 24208/GEFFEN (8.98) (CD)	DANZIG
136	128	122	13	<b>JEFFREY OSBORNE</b> A&M SP 5205 (8.98) (CD)	ONE LOVE-ONE DREAM
137	137	151	5	<b>NOEL</b> 4TH & B'WAY 4009 (8.98) (CD)	NOEL
138	132	124	5	<b>SIR MIX-A-LOT</b> NASTY MIX 70123 (8.98)	SWASS
139	124	106	15	<b>ERIC B. &amp; RAKIM</b> ● UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
140	143	147	7	<b>THE CALIFORNIA RAISINS</b> PRIORITY 9755 (8.98) (CD)	SWEET, DELICIOUS & MARVELOUS
141	127	112	25	<b>RUN-D.M.C.</b> ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
142	131	129	20	<b>EPMD</b> FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
143	110	85	27	<b>BRUCE HORNSBY &amp; THE RANGE</b> ▲ RCA 6686-1-R (9.98) (CD)	SCENES FROM THE SOUTHSIDE
144	141	128	19	<b>STRYPYR</b> ● ENIGMA 73317 (9.98) (CD)	IN GOD WE TRUST
145	142	142	4	<b>SANTANA</b> COLUMBIA C3X 44344 (CD)	VIVA SANTANA
146	139	131	6	<b>STANLEY JORDAN</b> EMI 48682 (9.98) (CD)	FLYING HOME
147	150	144	51	<b>ORIGINAL LONDON CAST</b> ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
<b>(148)</b>	170	153	20	<b>VANESSA WILLIAMS</b> WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
<b>(149)</b>	152	182	13	<b>TRACIE SPENCER</b> CAPITOL C1-48186 (8.98) (CD)	TRACIE SPENCER
<b>(150)</b>	155	139	61	<b>WHITE LION</b> ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
151	113	98	9	<b>GEORGE BENSON</b> WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
152	147	154	86	<b>U2</b> ▲ <sup>5</sup> ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
<b>(153)</b>	179	—	2	<b>IVAN NEVILLE</b> POLYDOR 834 896 1/POLYGRAM (CD)	IF MY ANCESTORS COULD SEE ME NOW
<b>(154)</b>	163	155	18	<b>PAULA ABDUL</b> VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
155	148	136	74	<b>WHITNEY HOUSTON</b> ▲ <sup>6</sup> ARISTA AL 8405 (9.98) (CD)	WHITNEY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
156	153	160	26	<b>TONY! TONI! TONE!</b> WING 835 549 1/POLYGRAM (CD)	WHO?
<b>(157)</b>	165	156	105	<b>DEF LEPPARD</b> ▲ <sup>7</sup> MERCURY 810 308 1/POLYGRAM (CD)	PYROMANIA
158	154	126	20	<b>FAT BOYS</b> ● TIN PAN APPLE 835 809 1/POLYGRAM (CD)	COMING BACK HARD AGAIN
159	144	138	18	<b>STEVIE B</b> LMR LP 5500 (8.98) (CD)	PARTY YOUR BODY
<b>(160)</b>	166	185	4	<b>BIG COUNTRY</b> REPRISE 25787 (8.98) (CD)	PEACE IN OUR TIME
161	140	115	18	<b>CROWDED HOUSE</b> CAPITOL C1-48763 (9.98) (CD)	TEMPLE OF LOW MEN
<b>(162)</b>	<b>NEW</b> ▶	—	1	<b>MIKE + THE MECHANICS</b> ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
163	164	135	8	<b>THE SMITHS</b> SIRE 25786/WARNER BROS. (8.98) (CD)	RANK
<b>(164)</b>	175	178	3	<b>MINISTRY</b> SIRE 25799/WARNER BROS. (8.98) (CD)	THE LAND OF RAPE AND HONEY
165	149	150	78	<b>RANDY TRAVIS</b> ▲ <sup>3</sup> WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
166	146	141	19	<b>DAVID SANBORN</b> REPRISE 25715 (9.98) (CD)	CLOSE-UP
167	167	181	4	<b>THE ALARM</b> I.R.S. 39108/MCA (6.98)	ELECTRIC FOLKLORE LIVE
168	162	132	19	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
<b>(169)</b>	<b>NEW</b> ▶	—	1	<b>QUIET RIOT</b> PASHA OZ 40981/E.P.A. (CD)	QUIET RIOT
170	174	158	19	<b>BIG DADDY KANE</b> COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
171	171	—	2	<b>SOUNDTRACK</b> COLUMBIA SC 44299 (CD)	BIRD
172	160	143	20	<b>JIMMY PAGE</b> ● GEFEN GHS 24188 (9.98) (CD)	OUTRIDER
<b>(173)</b>	<b>RE-ENTRY</b>	—	—	<b>L.A. GUNS</b> VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
174	172	169	13	<b>CARLY SIMON</b> ARISTA AL 8526 (9.98) (CD)	GREATEST HITS LIVE
175	169	175	61	<b>TIFFANY</b> ▲ <sup>4</sup> MCA 5793 (8.98) (CD)	TIFFANY
<b>(176)</b>	193	—	2	<b>DIANE SCHUUR</b> GRP GR 9567/MCA (8.98) (CD)	TALKIN' 'BOUT YOU
177	182	—	2	<b>JETBOY</b> MCA 42235 (8.98) (CD)	FEEL THE SHAKE
178	161	130	57	<b>DEPECHE MODE</b> ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
<b>(179)</b>	183	183	3	<b>LOS LOBOS</b> SLASH 25790/WARNER BROS. (9.98) (CD)	LA PISTOLA Y EL CORAZON
<b>(180)</b>	188	188	3	<b>DAVID LANZ</b> NARADA LOTUS 60121/MCA (8.98) (CD)	CRISTOFORI'S DREAM
181	181	—	2	<b>THE CHARLIE DANIELS BAND</b> EPIC FE 44324/E.P.A. (CD)	HOMESICK HEROS
<b>(182)</b>	<b>NEW</b> ▶	—	1	<b>THE FEELIES</b> A&M SP 5214 (8.98) (CD)	ONLY LIFE
183	186	184	15	<b>JETHRO TULL</b> CHRYSALIS V5X 41653 (CD)	20 YEARS OF JETHRO TULL
184	192	197	3	<b>RICHARD THOMPSON</b> CAPITOL C1-48845 (8.98) (CD)	AMNESIA
185	191	—	2	<b>CIRCUS OF POWER</b> RCA 8464-1-R (8.98) (CD)	CIRCUS OF POWER
<b>(186)</b>	<b>NEW</b> ▶	—	1	<b>HOUSE OF LORDS</b> RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
187	194	—	2	<b>GIANT STEPS</b> A&M SP 5190 (8.98) (CD)	THE BOOK OF PRIDE
188	195	161	14	<b>KENNY LOGGINS</b> COLUMBIA OC 40535 (CD)	BACK TO AVALON
189	159	123	10	<b>VARIOUS ARTISTS</b> COLUMBIA OC 44034 (CD)	FOLKWAYS
190	145	127	22	<b>REO SPEEDWAGON</b> ● EPIC OE 44202/E.P.A. (CD)	THE HITS
<b>(191)</b>	<b>NEW</b> ▶	—	1	<b>ROMEO'S DAUGHTER</b> JIVE 1135-1-J/RCA (8.98) (CD)	ROMEO'S DAUGHTER
<b>(192)</b>	197	—	2	<b>THE DICKEY BETTS BAND</b> EPIC FE 44289/E.P.A. (CD)	PATTERN DISRUPTIVE
<b>(193)</b>	<b>RE-ENTRY</b>	—	—	<b>SHINEHEAD</b> ELEKTRA 60802 (9.98) (CD)	UNITY
194	196	—	2	<b>TOM COCHRANE &amp; RED RIDER</b> RCA 8532-1-R (8.98) (CD)	VICTORY DAY
195	168	162	16	<b>SLAYER</b> DEF JAM GHS 24203/GEFFEN (8.98) (CD)	SOUTH OF HEAVEN
<b>(196)</b>	<b>NEW</b> ▶	—	1	<b>CHERRELLE</b> TABU OZ 44148/E.P.A. (CD)	AFFAIR
197	178	168	20	<b>NAJEE</b> EMI 90096 (9.98) (CD)	DAY BY DAY
<b>(198)</b>	<b>NEW</b> ▶	—	1	<b>'TIL TUESDAY</b> EPIC OE 44041/E.P.A. (CD)	EVERYTHING'S DIFFERENT NOW
199	200	173	8	<b>FISHBONE</b> COLUMBIA FC 40891 (CD)	TRUTH AND SQL
200	185	190	58	<b>BOB MARLEY AND THE WAILERS</b> ▲ ISLAND 90169/ATLANTIC (8.98) (CD)	LEGEND

**TOP POP ALBUMS A-Z (LISTED BY ARTISTS)**

- |                                   |                                |                               |                                  |                                |                          |                              |                         |
|-----------------------------------|--------------------------------|-------------------------------|----------------------------------|--------------------------------|--------------------------|------------------------------|-------------------------|
| 10,000 Maniacs 110                | Cameo 59                       | Erasure 71                    | INXS 15                          | Ziggy Marley/Melody Makers 100 | Robert Palmer 34         | Carly Simon 174              | Tony! Toni! Tone! 156   |
| 2 Live Crew 130                   | Peter Dinklage 118             | Eric B. & Rakim 139           | J.J. Fad 87                      | Richard Marx 79                | Pet Shop Boys 42         | Paul Simon 116               | Traveling Wilburys 23   |
| Paula Abdul 154                   | Tracy Chapman 14               | The Escape Club 28            | Freddie Jackson 91               | Bobby McFerrin 12              | Robert Plant 107         | Siouxsie and The Banshees 77 | Randy Travis 165, 98    |
| Aerosmith 125                     | Cheap Trick 35                 | Gloria Estefan/Miami Sound 83 | Michael Jackson 61               | Metallica 18                   | Poison 16                | Sir Mix-A-Lot 138            | U2 152, 1               |
| The Alarm 167                     | Cherrelle 196                  | Melissa Etheridge 82          | Jane's Addiction 121             | George Michael 8               | Public Enemy 106         | Slayer 195                   | UB40 20, 72             |
| Anthrax 43                        | Chicago 62                     | Europe 41                     | Jetboy 177                       | Midnight Oil 66                | Quiet Riot 169           | The Smiths 163               | Van Halen 22            |
| Rick Astley 55                    | Toni Childs 97                 | Fat Boys 158                  | Jethro Tull 183                  | Midnight Star 111              | Mike + The Mechanics 162 | SOUNDTRACKS                  | Luther Vandross 9       |
| Bad Company 58                    | Cinderella 11                  | The Feelies 182               | Joan Jett And The Blackhearts 29 | REO Speedwagon 190             | Steve Miller 127         | Bird 171                     | VARIOUS ARTISTS         |
| Anita Baker 5, 126                | Circus Of Power 185            | Fishbone 199                  | Elton John 47                    | Ratt 65                        | Ministry 164             | Buster 56                    | 1988 Summer Olympics 57 |
| Bangles 50                        | Tom Cochrane & Red Rider 194   | Glenn Frey 38                 | Stanley Jordan 146               | Ready For The World 84         | Kylie Minogue 68         | Cocktail 3                   | Folkways 189            |
| Rob Base & D.J. E-Z Rock 33       | Cocteau Twins 109              | Kenny G 10                    | The Judds 115                    | Keith Richards 24              | Eddie Money 52           | Dirty Dancing 39             | Stay Awake 131          |
| Basia 37                          | T.Conwell/Young Rumlbers 124   | Giant Steps 187               | Big Daddy Kane 170               | Ricky Van Shelton 78           | Najee 197                | Imagine: John Lennon 31      | Vixen 60                |
| Pat Benatar 93                    | The Robert Cray Band 67        | Debbie Gibson 63              | Kansas 114                       | Romeo's Daughter 191           | Ivan Neville 153         | More Dirty Dancing 96        | Was (Not Was) 105       |
| George Benson 151                 | Crowded House 161              | Guns N' Roses 2               | Kix 75                           | Run-D.M.C. 141                 | New Edition 17           | Tracie Spencer 149           | When In Rome 95         |
| The Dickey Betts Band 192         | Terence Trent D'Arby 89        | Guy 70                        | L'Trimm 132                      | Sa-Fire 123                    | New Kids On The Block 49 | Stevie B 159                 | Karyn White 64          |
| Big Country 160                   | D.J.Jazzy Jeff/Fresh Prince 30 | The Jeff Healey Band 86       | L.A. Guns 173                    | Sade 51                        | Randy Newman 90          | Rod Stewart 26               | White Lion 150          |
| Bon Jovi 4                        | The Charlie Daniels Band 181   | Helloween 108                 | David Lanz 180                   | Salt-N-Pepa 76                 | Night Ranger 112         | Barbra Streisand 19          | Will To Power 92        |
| Boy Meets Girl 80                 | Danzig 135                     | John Hiatt 122                | Level 42 128                     | David Sanborn 166              | Ministry 164             | The Sugar Cubes 104          | Hank Williams, Jr. 168  |
| Breathe 45                        | Taylor Dayne 27                | John Hiatt 122                | Huey Lewis & The News 48         | Santana 145                    | Ready For The World 84   | Suicidal Tendencies 119      | Vanessa Williams 148    |
| Eddie Brickett & New Bohemians 53 | Def Leppard 6, 157             | Bruce Hornsby & The Range 143 | Little Feat 73                   | Joe Satriani 102               | Cheryl "Pepsi" Riley 134 | Vanessa Williams 148         | Winger 46               |
| Britny Fox 54                     | Depeche Mode 178               | House Of Flowers 101          | Living Colour 129                | Diane Schuur 176               | Ricky Van Shelton 78     | Steve Winwood 21             | Dwight Yoakam 133       |
| Bobby Brown 7                     | Dire Straits 69                | House Of Lords 186            | Kenny Loggins 188                | Scorpions 103                  | Ozzy Osbourne 13         |                              |                         |
| Bulletboys 120                    | Duran Duran 25                 | Whitney Houston 155           | Los Lobos 179                    | Rick Van Shelton 78            | K.T. Oslin 88            |                              |                         |
| Jonathan Butler 113               | EPMD 142                       | Hurricane 117                 | Bob Marley And The Wailers 200   | Shinehead 193                  | Jimmy Page 172           |                              |                         |
| The California Raisins 140        | Steve Earle 81                 | Ice-T 40                      |                                  | Michelle Shocked 85            |                          |                              |                         |
|                                   |                                | Information Society 32        |                                  |                                |                          |                              |                         |

## BEYOND SALES, 'E.T.' IS A VERY BUSY CHARACTER

(Continued from page 5)

on Billboard's Top Videocassette Rentals chart, one notch behind Warner Home Video's potent "Beetlejuice," which jumped from No. 7 to the top spot. "E.T." also jumps to No. 1 on the Top Videocassettes Sales chart.

In addition to playing catch-up on the VHS front, MCA Home Vid-

eo is scrambling to satisfy a strong Beta demand. Many retailers say they received only one-third of their initial orders for that moribund format. Yet, of the 14 million or so units expected to be sold by Christmas, industry observers say Beta may account for as many as 600,000 units. That's more than

some independent video suppliers ship collectively all year on all titles in all formats. Beta relief is expected within two weeks.

The letter-boxed laserdisk format is expected to arrive in stores Dec. 8 at \$39.99, with distribution through Laserdisc Corp. of America. Already it's pegged as the big-

gest-selling laserdisk title of all time, with the potential to rack up unit sales of 75,000-100,000. Heretofore, a laserdisk theatrical "hit" was in the 25,000-35,000 range.

Linda Lukas of Dave's Video: The Laser Place, Sherman Oaks, Calif., a major independent laserdisk and CD retailer, says she has already taken preorders for 350 pieces and will probably wind up bringing in 700-800 units. "It will be by far our biggest-selling title," she says, far outdistancing former store champ "Back To The Future."

Looking at the broader picture, many home video observers say one real significant byproduct of the title will be to reawaken rental habits in general.

Paul Culberg, president of New World Video, points out that there is substantial industry research documenting a "decline in VCR owners participating in the technology."

"A lot of the people who are purchasing the title have owned their VCRs for three years," he says. "The research shows that when consumers first buy a VCR, they rent four times a week during the first six months. After 18 months of VCR ownership, rental activity tapers down to once a month in many instances. That's had a significant effect on the flattening of the business, or what some call the 'wall.' 'E.T.' and 'Cinderella' will get VCR owners back into the stores. And that is a very positive trend for the home video industry." The real challenge now for retailers and software suppliers, says Culberg, is to recognize that dynamic and maintain some focus on breadth of copy.

Culberg says it's unclear if "E.T." or "Cinderella" will ever convert millions of VCR owners into regular purchasers of videocassettes. "But it's safer to conclude that people who buy the title won't necessarily watch it 10 or 20 times. They will be turned on, however, by the experience and will be looking to rent more titles. Retailers should be thinking about taking more advantage of midweek rental promotions, instead of just trying to satisfy weekend demand," he says.

Interestingly, a number of retailers say MCA Home Video's initial shortage problems prompted them to convert a portion of their rental

inventory to sale product in order to satisfy their customer base.

As such, say those retailers, the title is in more demand as a rental—and will likely have longer rental legs than a typical A movie release.

On the other hand, a number of dealers say they were initially wary of depleting rental inventory for fear of aggravating that element of their customer base. They chose to stay with shallower depth of copy on the title and also report brisk rental activity.

Generally, however, dealers say their rental expectations were never a major priority because of the sheer preponderance of sales interest on the part of consumers.

Some dealers like the "E.T." experience to Paramount's "Top Gun," which hit the market almost two years ago at a list price of \$26.95. While generating record sales of 3 million at that time, dealers say the title also sparked substantial rental revenues.

"No question about it," says Allan Caplan, head of the Midwest Applause Video chain. "Both 'E.T.' and 'Cinderella' are driving people into stores. I've had customers tell me that I've redecorated my stores. I remodeled more than a year ago. You know that person hasn't been in for a while. If we can get that person back into stores more often to rent or buy, that's good for me and good for the business."

Mitch Perliss, director of merchandising for the 50-unit Southern California Music Plus Video chain, which has already sold 30,000 units of "E.T.," says, "The title has been out [for rental] every day and you can't ask for better than that. But we only put out about a third of what we would have, had there been no shortages. We had to make a decision on sales versus rental."

Because the chain is computerized and can quickly evaluate sales patterns, says Perliss, it has already been able to adjust some inventory back into rental.

The thinner rental supply should keep the title in peak demand longer than normal, he says. But all things being equal, he adds, the title is not likely to rival the rental legs of such high-priced rental titles as "Three Men And A Baby" or "Beetlejuice."

(For additional "E.T." coverage, see Retail Track, page 84.)

## TURTLE'S RECORDS ACQUIRES 12 CAT'S STORES

(Continued from page 10)

Turtle's store. The campus Cat's will be closed for a week during the transitional period.

In Nashville, Cat's employees are expected to be retained under the new ownership.

To herald the transition, Joe Martin, Turtle's VP of advertising, says: "For a few weeks, until we can get the stores stocked properly, it's going to be [promoted as] 'Cat's, now operated by Turtle's.' Once the stores are

stocked properly, it will be 'Turtle's Records & Tapes, formerly Cat's.' We have to have all new signs made—storefront, etc.

"Starting Thanksgiving, we're going to have a tremendous advertising campaign in Nashville, both print and radio. It will incorporate both names. It takes a while for the public to catch on. So we don't want to go in right away as Turtle's Records & Tapes. We've got to blend in both names."

A source close to the deal says it may include a provision under which Cat's agrees to stay out of the Nashville market in return for Turtle's not expanding its Knoxville holdings. Neither party would confirm this, but Martin says he expects to be able to comment soon on whether there is a market-exclusivity agreement.

Cat's, whose president is Bruce Carlock, is owned by Music City Record Distributors. EDWARD MORRIS

## GEFFEN MUSIC BOASTS TOP TUNESMITHS

(Continued from page 10)

publishing business, including stints at ABC, 20th Century Fox, Geffen-Kaye, Warner Bros., and Unicity, which he co-founded in 1983, Vance has a host of relationships on which to draw in building Geffen Music. He also displays a keen interest in nurturing writers and placing their songs, which he feels is more important to Geffen right now than signing self-contained acts.

"I know a lot of publishers are bankrolled much larger than we are," he points out. "They'll look at what's happening [on the charts], spot records by unaffiliated writers that are about to explode, and chase them." Alternatively, he says, some publishers concentrate on bidding for big acts looking to switch publishing affiliations.

"Maybe one day when I grow up, I'll partake in that area," he says. "But right now it's no challenge for me, and I'm uncomfortable in those areas." Referring to his days at 20th Century Fox, where he signed James Ingram and inked Bruce Hornsby to his first songwriting agreement, he

exclaims, "I found Bruce Hornsby when no one else would sign him. You know what a thrill that is?"

While he was working for Geffen-Kaye in 1980, Vance recalls, he brought Hornsby to the attention of David Geffen. He says the record mogul wanted to sign the artist but was swayed by his A&R people, who felt Hornsby wasn't ready to record. Since then, he claims, "[Geffen] has always trusted me" and has never told him not to bid on big-money artists. "It's just my way of doing things for now, until I'm sure [Geffen Music] is rock solid."

So far, the only two Geffen recording acts that Vance has signed are Forbert and Edie Brickell & New Bohemians, who are beginning to see some chart action. Noting the individuality of Geffen's A&R executives, Vance comments, "Although I'm going to be offered publishing on most of their new acts, it's impossible that I'm going to love them all."

Geffen Music is administered worldwide by the huge Warner-Chappell combine. Vance says, "That's

great for me, because I was there for a number of years and a lot of the same people are there, and they take care of me real well."

Vance dismisses talk that some Warner-Chappell writers have been turned off by the sheer size of the company. Nevertheless, he has signed Russell away from Warner-Chappell and admits, "I'm looking at some writers there who might be happier here."

His relationship with Russell goes back 12 years to when he tried to sign her at 20th Century Fox and lost out to Chuck Kaye, his future boss, who was then at Warner Bros. Geffen Music took her on after buying two of her songs, "Dinner With Gershwin," which became a hit for Donna Summer, and "Soul Talkin'," which will be on the new Khan album. Since then, Russell has scored a hit with her own single, "Piano In The Dark."

Vance inherited a significant bonus when he joined Geffen last year. Broadway composer Stephen Sondheim was looking for a new publishing deal, and through his friendship with David Geffen, signed with the fledgling firm. While Vance concedes there is not much money to be made in publishing musical shows, he says that Sondheim's catalog brings prestige and honor to the company.

## TOM WAITS SUES FRITO-LAY FOR 'SOUND-ALIKE' RADIO AD

(Continued from page 7)

In October, Waits' publicist released a statement indicating that the singer's attorneys had demanded that Frito-Lay cease airing the spot, which reputedly used "the upright bass, musical accompaniment, live audience, and jazz styling which are signatures of the

noted Waits album 'Nighthawks At The Diner.'"

The statement also noted that Waits "has been quite outspoken over the past few years concerning his own refusal to endorse commercial products for financial gain."

## WARNER TO RELEASE 26 8MM VID TITLES

(Continued from page 10)

distributed almost entirely to hardware dealers and camera stores. The move by Warner is likely to make a selection of the 8mm titles widely available to video specialty stores. Whether they elect to carry it, of course, is another matter.

Warner's interest in new formats

has not translated into support for Super-VHS, the enhanced VHS format pioneered by JVC. Industry sources say the reluctance to roll out prerecorded S-VHS titles stems from the format's minute penetration and the relatively high price of blank S-VHS tape stock. AL STEWART

# Election Results Pose Few Changes For Trade

BY BILL HOLLAND

WASHINGTON Despite a Republican White House election victory, the Democrats held onto their majority-party position on the Hill, and music, entertainment, and broadcast industries may see a climate not unlike that of the 100th Congress when Senate and House members return in January.

Most incumbent senators up for re-election won their races and are expected to return to the committees and subcommittees to which they were assigned during the last Congress. Of the senators who were re-elected, those familiar to the music industry include Dennis DeConcini, D-Ariz.; Copyright Subcommittee chairman; Pete Wilson, R-Calif.; Edward Kennedy, D-

Mass.; John Danforth, R-Mo.; Daniel Patrick Moynihan, D-N.Y.; Howard Metzenbaum, D-Ohio; and Orrin Hatch, R-Utah.

The House, where all members faced re-election, also experienced few upsets—none involving members who served on committees or subcommittees relating to copyright, trade, and communications issues. Among those returning to the House: Robert Kastenmeier, D-Wis., chairman of the subcommittee that handles copyright issues; Bruce Morrison, D-Conn.; Don Edwards, D-Calif.; Carlos Moorehead, R-Calif.; Henry Waxman, D-Calif.; Howard Berman, D-Calif.; Patricia Schroeder, D-Colo.; Frederick Boucher, D-Va.; Dan Rostenkowski, D-Ill.; Romano Mazzoli, D-Ky.; and Barney Frank, D-Mass.

## ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 223-7524.



## ATCO OVERHAUL DUE UNDER SHULMAN

(Continued from page 5)

joined that company as national director of rock promotion in 1982, switching to director of A&R the following year. In 1984, he was appointed VP of A&R, and he earned his senior VP stripes in 1987. Prior to joining PolyGram, the British-born Shulman was lead singer and manager of the art rock band Gentle Giant.

Shulman says that in his new position, he is looking to "staff up Atco at the highest executive level in the next two or three months." These posts will include a head of promotion and support staff, a "sales/marketing-oriented" GM, a sales/marketing chief, A&R reps, and artist development/public relations staffers.

"There are a lot of people under consideration, but I can't really say who they are until they're on board," says Shulman. "The people I want working with me—and I stress *with*, not *for*—must have the same attitude I have, which is basically open door, no nonsense, no politics, and very artist oriented. I want the promotion and marketing/sales people to be musically oriented and to understand that we're not just selling records, but artists."

While its new employees are being recruited, Atco will continue to work with Atlantic staffers in certain areas, says Shulman.

"Certainly in the short term, we'll be working with the [Atlantic] promotion and marketing departments," he notes. "But as the Atco roster develops and the company takes more people on board, that'll be lessened. The involvement of [Atlantic staffers] won't be as great, which will be great for both labels and the whole

Warner Communications setup."

Asked if he plans to utilize his A&R skills in his new job, Shulman responds, "Absolutely. A lot of people are skeptical about that kind of situation, but I think that's the way it should be. That's the way it was in the '60s and early '70s, and I think there was some disillusionment as the not-so-musical people took over the business. Now, a new era is evolving—at least I hope there is—where people who are musical are getting to call the shots in record companies.

"I want to be in touch with the streets, as I have been. But obviously, running a company I'm not going to be as in touch as a kid who runs around the clubs every night. So Atco will definitely be hiring people who are in touch with what's happening today."

In terms of new talent acquisitions, Shulman says, "It's just a little bit too early to think about that—I'm actually more concerned about getting our office space together for the next week or so. But obviously we will be very aggressive on the A&R front."

One or two immediate additions to the Atco roster are planned, however, says Shulman. "Atlantic and Atco have an agreement that Atco has taken on AC/DC and, probably, Bad Company. "At the same time, Stevie Nicks is going to Atlantic."

While Shulman acknowledges that his forte is generally perceived to be in the hard rock area, he says, "I love all kinds of music and the Atco roster will be broad based, but not to the extent that it confuses people.

"Initially, it'll be oriented toward rock and pop with an alternative/col-

lege music thrust from the left and maybe R&B and rap from the right. And then we'll expand it from there."

Atco will be selective in its signing and will concentrate heavily on artist development, says Shulman. He stresses that "simply throwing a lot of stuff out there and seeing what sticks" is very shortsighted.

In addition to developing new talent, Shulman plans to launch a heavy marketing push for the Atco catalog, particularly in the CD market.

"The label's heritage is unbelievable," he says. "And I'm also going to get some people diving down in the library to see what's there. I'm sure there's stuff that's not available that people would love to hear—like unreleased tracks of Iron Butterfly that they heard in concert but were never released."

After temporarily switching its headquarters to Los Angeles during Jerry Greenberg's brief tenure as president earlier this year, Atco will operate out of New York.

"There'll be a good presence in L.A., though," says Shulman. "Certainly on the new bands/club level, the scene there is very active. We will be positioning A&R and promotion staff in L.A. and, eventually, a West Coast general manager."

Fortifying Atco's international base is also a goal for Shulman, who just returned from London, where he met with WEA U.K. staff.

"Being English, I still keep tabs on what's going on over there, and it's important for Atco to establish a great relationship with the WEA companies in the U.K. and around the world," he says. "They've got to feel

that they're going to be happy working the Atco product as well as knowing that their hands have a creative home in the Warners group with Atco."

Shulman, one of the industry's most-sought-after record executives, says he decided to accept the Atco presidency for several reasons.

"Ahmet Ertegun, who built Atlantic and Atco Records, is probably one of my all-time heroes in this business. He is a music man, first and foremost."

"The other main reason I decided to take this situation was because WCI is a company that firmly believes in the record business. From all the meetings I had, they're committing themselves to the media and entertainment business. It's their first industry, not selling hardware. They're much more artist oriented and encourage creativity."

Clearly, Shulman's appointment indicates that Atco will no longer be perceived as "Atlantic's little sister."

"Within a short period of time, I'm hoping that Atlantic and Atco are going to be big sisters together—and let me stress Elektra, Geffen, and Warner Bros., too."

"With Atco, the idea is to re-create the identity and the image it had, certainly in the '60s and '70s, for the '90s. When I actually bought records instead of scrounging them from other record companies, certain labels had an identity that, even though you didn't know an act, you knew it was going to have something to it because the label only had quality acts. Atco had that image, and I want to bring it back into the business."

## SEARS PHASING OUT AUDIO/VIDEO

(Continued from page 5)

racks 32 of the chain's stores in the Northeast. Handleman's total is unknown, since the company declines to comment on its Sears operation.

Handleman does confirm it is involved in Montgomery Ward's "test" of CDs and audiocassettes at all but a dozen of its 323 locations. The test, which began in October, will be concluded after Christmas, according to a Montgomery Ward spokesman. At that point, he says, the chain will decide whether to retain prerecorded audio as part of its product mix.

Handleman, which racks all of Montgomery Ward's video product, is also the only rackjobber in the audio test. But Owensboro, Ky.-based Wax Works has opened six Music Express leased departments in Ward stores in Florida and Texas, and three other leased units are under construction in Maryland and Oregon stores (Billboard, Sept. 24). Also, Rose Records has leased Ward departments in the Chicago area.

Jeff Brody, VP of national accounts for PolyGram, says Sears' reduction of CD and cassette inventories (the chain carries no LPs) has already begun and will be completed in quarterly phases involving each of the chain's geographical divisions. "They're doing it slowly, not all at once," he notes.

Other sources say Sears is in the process of deciding whether to lease software departments to outside parties in some stores. Moreover, there are strong indications that the chain will retain a small amount of audio and video product in its toy and sporting goods departments.

According to one video supplier,

Sears has already discharged its video buyer and will only take selected sports and children's video titles in the future.

"It's really surprising," he says, "especially at this time, when we're seeing a resurgence in [video] sell-through. But I guess they couldn't compete with the Targets and Wal-Marts of the world."

Similarly, PolyGram's Brody says Sears is eliminating prerecorded audio because "it's not profitable enough." Even at its current relatively high prices, he says, "they're not making enough margin"—and with Sears' planned restructuring of prices next year, its profit on CDs and cassettes will shrink even more.

A spokesman for another major label comments, "I can understand [Sears'] problem with margins, but we have other mass merchandisers in the [prerecorded audio] business and making a commitment to it." He cites examples ranging from K mart to the Boston-based Lechmere chain.

The label source adds that the leased-department option should be very attractive to Sears' rackjobbers. "The way the rack business has gone over the past 10-15 years, the smart thing is to get into retail, and the way to do it is in department stores, which they know," he says.

Sears includes audio and video product in its mail-order catalog, and according to a Sears spokesman, 20% of its sales in the electronics area (which includes software) come from mail order. The spokesman cannot say whether this business will disappear with the retail phase-out of entertainment software.

While the spokesman is unable to estimate the number of audio titles in stock at Sears stores, he says the larger stores probably carry 300-400 video titles. A visit to a Sears store in New Jersey revealed fewer videocassettes on the shelves; most were children's, music, and classic film titles, with a few recent releases thrown in. No more than 200 audio titles were represented in that Sears unit, with top prices ranging from \$9.97 for cassette albums to \$16.99 for CDs.

Assistance in preparing this story was provided by Irv Lichtman and Al Stewart.

"There's a rumor going around about a company that designs great record covers & liners, ads, tape labels, catalogs plus 8 other fascinating services."

"To find out more about this rumor call..."

**Lee Myles Associates, Inc.**  
160 EAST 56 ST., Dept A  
N. Y. N. Y. 10022 TEL. 758-3232

Serving the graphic needs of the music industry since 1952.

## Cassette Spring Pads

on reels or loose pads



Available in several sizes

from North America's largest manufacturer — shipping worldwide

Since 1961, Overland Products has grown by keeping quality high and prices low. May we provide you a quotation, soon?

Special designs on request

Call or Write  
**overland Products Co.**  
PO Box 567 • Fremont, NE 68025  
402/721-7270 • TELEX 484522

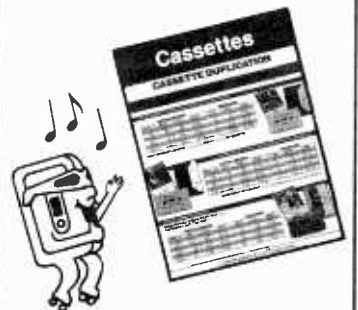
# Diskmakers

## DOES IT ALL...

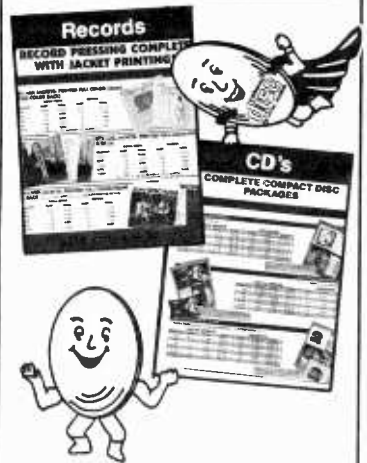
Let us make Cassette, Record, and Compact Disc manufacturing easy for you.

Complete Manufacturing

LP's, CD's, and Cassettes in Convenient, Money-Saving Packages



**Packages include all necessary steps. This means all FILM WORK, all PRINTING, as well as all MANUFACTURING. You get the finished product.**



**COMPLETE GRAPHIC DESIGN DEPARTMENT AVAILABLE for your art design and layout**

New York  
Philadelphia  
Chicago  
Puerto Rico

CALL TODAY FOR YOUR COMPLETE PRICE KIT, OR AN IMMEDIATE PHONE QUOTE:

**1-800-468-9353**  
IN PA (215) 627-2277

**Diskmakers**  
DISKMAKERS INC.  
153 W. 46TH ST.  
NEW YORK, NY 10036  
(212) 302-4140

## PAM COHEN ASCENDS TO EXEC VP POST AT NARM/VSDA

(Continued from page 5)

renew her contract, Cohen's ascension has been widely anticipated by NARM and VSDA insiders. Cohen appeared to have the confidence of the NARM's board of directors, the group with which she has had the most experience and exposure. And it was widely acknowledged that Granberg was rooting for Cohen's candidacy.

The appointment, however, was not a given. A faction of the VSDA board reportedly felt it would be more comfortable backing Cohen if the trade groups first scanned all qualified candidates.

"I'm glad they did it the way they did it," says Cohen. "This way, they really went through a search process, so it wasn't a matter of just a rubber stamp. And, the interview was hard."

A search committee, composed of three directors from each association, was formed when the VSDA and NARM boards met Oct. 10-12. Serving on the group were Record World president Roy Imber, Musieland Group chairman Jack Eugster, Show Industries officer Pat Moreland, Metro Video president Arthur Morowitz, The Video Place president Frank Bar-

nako, and Video Adventure owner Brad Burnside.

The group picked Cohen from a field of 19 candidates. Four, including Cohen, were ultimately interviewed by the committee.

Cohen has worked for both Marlton, N.J.-based trade groups for four years. Prior to that, Cohen, 38, compiled a varied resume in Minneapolis and Chicago that includes tenures with video and music suppliers along with some retail experience.

Immediately before joining NARM and VSDA, Cohen was a Midwestern regional sales representative for Warner Home Video. She held two different positions, sales rep and special projects coordinator, for music distributor WEA. And early in her career, she worked for two different retail chains, Discount Records and The Record Shop, the former when it was still owned by CBS Records.

"I think the position they were looking for requires that one have broad experience in the industries," says Cohen. "Considering my background with experience in video sales and audio sales and even as a clerk at retail, it really does work out to be a

good fit."

Cohen does not envision significant changes in the course that NARM and VSDA will follow when she takes over Granberg's job. Instead, she anticipates that both trade groups will continue to emphasize tasks that are already considered priority projects.

For VSDA, Cohen expects increased emphasis on educational vehicles that will instruct smaller, less experienced retailers in such nuts-and-bolts issues as financial matters, merchandising, and loss prevention. She notes that a recently established, five-member Education Committee, chaired by Applause Video chairman Allan Caplan, held its first meeting in September. Among the committee's priorities are the creation of training videos and an accelerated schedule of training seminars, such as the finan-

cial seminars that Harry Landsburg, a partner in the accounting firm Laventhol & Horwath, has held throughout the country during the past several years.

As evidence of the increased priority that VSDA's board is placing on education, Cohen notes that for Landsburg's next round of seminars—which will devote a daylong session to tax depreciation—the first 200 VSDA members who sign up to attend will not be charged an enrollment fee.

Cohen also hails VSDA's publicity efforts on the part of the video industry through its ongoing VIDNEWS program, the upcoming Video Week campaign, and the recent meeting of the Distributors Council, which brought together distribution and retail representatives for an open fo-

rum on industry concerns. The distributors/retailers meeting was held in Palm Springs, Calif., at the conclusion of the NARM Wholesalers Conference.

"On the NARM side of things, loss prevention continues to be a big priority there," Cohen says.

She lauds the work of the year-old Loss Prevention Committee, which established Shrink Link—a toll-free phone number by which members can report suspected activity of professional shoplifting rings—and a security video, which the committee produced in conjunction with consultant Mike McCaffrey. Cohen adds that the VSDA Education Committee is reviewing the NARM shoplifting tape to develop another version that is aimed at the video store's environment.

## VSDA ATTACKS MANUFACTURERS' ADS

(Continued from page 7)

out and sell—and I can't compete."

Arthur Morowitz, president of distributor Metro Video, says, "I'm not against people encouraging consumers to buy video, but not at prices that no store can compete with."

Morowitz further states that studios' sales brochures should encourage consumers to try to buy the featured titles at retail. "Acknowledge the video store's existence. I think that most of the manufacturers' money comes from the video store."

On a similar note, Berg credits Paramount Home Video for including plugs directed at video stores when it inserts sales fliers in its product. Conversely, he adds that Walt Disney Home Video does not acknowledge retailers in the direct-mail pieces it has included in its product.

Says Frank Barnako, president of Washington, D.C., chain The Video

Place, "[Manufacturers] don't have a responsibility to keep us in business, but they have a responsibility not to infect our business environment with a counter-competitive virus."

Mickey Granberg, VSDA's executive VP, acknowledges that a similar controversy has been simmering for years in the record business, with manufacturer-owned record clubs offering deals that are difficult to meet at retail. Unlike the recent Warner Home Video controversy, however, record-club offers are generally not touted through product that is sold through the retail pipeline. Music dealers have frequently complained about such clubs, but to no avail.

"With record clubs dating back to the late '50s and early '60s, [record retailers] can't keep banging their heads against the wall, although the record-club issue does come up from time to time. Sure, record clubs are a problem, but the idea here is that the video business is a young business, and maybe some parameters can be established at the outset."

Granberg further acknowledges that some video-club offers have also offered prices that stores cannot meet. She adds that video suppliers' direct-marketing efforts also undermine distributors' profits.

Berg thinks the direct-marketing turmoil and other industry issues mandate increased communication between suppliers and retailers. "The biggest thing that I ask for in my term as VSDA president is communication. The manufacturers need to get more feedback from the retailers who are in the trenches before they try some of these new programs," he says. On that note, Berg lauds the traveling seminars recently held by Virgin Vision as well as the Dealers Council that CBS/Fox Home Video established a year ago.

Granberg also promotes increased communication. "We always tell our members, when a manufacturer does something that you think hurts your business, write to the president of the company. The retailer has a right, and an obligation, to voice displeasure," she says.

## N.Y. LISTENERS ADJUST TO FREQUENCY SWITCHES

(Continued from page 7)

only "103" or "97," to find out which station they were really listening to. Arbitron's Nan Myers says that the ratings firm took it upon themselves to investigate the entries because "we thought some things looked a little fishy."

But WQHT PD Joel Salkowitz says that his station "went through some rather long doings with Arbitron" to get them to recheck the diaries. He says that more than 100 diaries were involved and that "30% of those entries had to be changed and credited back to us."

Station sources also indicate that WQHT had seen a "tallow count"—giving them the advance information on the diaries that prompted their concern, something Myers denies. She also says that only 25% of those called recanted what they'd written earlier.

Because Arbitrends measure a three-month period, only the last month of the three in question was

affected. During the first week, Myers says Arbitron found that as many as 50% of the diary keepers in question had the two stations' frequencies mixed up. By the fourth week, she says, it was down to 10%.

Salkowitz says that he was "pleasantly surprised" by the almost anticlimactic ratings that came out on Nov. 9. "I thought I would be lucky to see a 4.0 share today."

But he still doesn't think that WQHT got everything that was coming to it. "With the increase we had in our coverage area after the move, which is anywhere from 25% to 40%, our [number of total listeners] is off by 200,000 people. Meanwhile, WYNY is up in virtually every demo, including 12 plus. They're doing that with a deficient signal in a lot of areas that they need for audience."

For WYNY, which moved to a frequency that many did indeed consid-

er less desirable, the news was also good. PD Michael O'Malley attributes the early results to WYNY, WQHT, and Arbitron joining forces "months in advance" and "working collectively to take every step we could to ensure that the results would be as accurate as possible."

O'Malley says he doesn't have a lot of problems with listeners still thinking that WYNY is on its own frequency. Ironically, however, he still has listeners thanking him for moving his station from AM. WYNY was never on AM, but New York's last country radio station, WHN—which was never related to WYNY—was.

The second leg of the three-part jump had all-sports WFAN taking over the frequency of WNBC. Myers says there was virtually no listener confusion over that switch. In the first month, WFAN went from 2.5 to 2.6. WNBC held at a 1.0 in its final month of existence.

## AMOA CONVENTION MARKS CENTENNIAL YEAR

(Continued from page 8)

vention, which took place during National Jukebox Week. A record 513 booths, representing 181 exhibitors, were set up. "There was a definite demand for expansion this year, so we added 20 extra booths," Newton said. "Even after the expansion there was a waiting list of 10-15."

Among the companies represented were Deutsche Wurlitzer, Seeburg, Videobox Networks, Rock-ola Manufacturing Corp., Juke Rock Systems, and Rowe International, which used the exhibition to tout the introduction of its Laser Star CD-100 jukebox, the only CD jukebox completely manufactured and built in this country.

In addition to displaying the latest coin-operated amusement and music equipment, the AMOA brought back Jukebox Alley, an aisle featuring exhibits by jukebox manufacturers and related music companies to salute National Jukebox Month and the upcoming centennial.

**John Fogerty wins self-plagiarism case**  
... see page 71

"Years ago the AMOA had a Jukebox Alley," Newton said. "I know in the last three years we haven't featured such a thing, but

with the 100th-year anniversary of the jukebox approaching, the association thought it was an appropriate time to re-establish it."

## AMOA Taps 'Dirty Dancing' Single As Top Pop Record

"I've Had The Time Of My Life" by Bill Medley & Jennifer Warnes was named best pop record of the year at the Amusement & Music Operators Assn.'s Jukebox Awards banquet Nov. 4 in Chicago.

Held in conjunction with the Nov. 3-5 AMOA Expo '88, the awards dinner also honored Natalie Cole's "Pink Cadillac" as R&B record of the year and "Tennessee Flat Top Box" by Rosanne Cash as country record of the year. The awards were voted on by AMOA members.

AMOA board members selected the winners of the Rising Star Awards. Saluted in that area were K.T. Oslin in the female category;

Rick Astley and Ricky Van Shelton (tie), male category; and Guns N' Roses, group category.

The winners of the AMOA games awards were Double Dragon by Taito America, most played video game; Cyclone by Williams Electronics, most played pinball game; Shinobi by Sega Enterprises, most played conversion kit; After Burner Deluxe by Sega Enterprises, most innovative game; and pool tables by the Valley Co., most popular other game.

R.J.R. Sales Co., Winston-Salem, N.C., narrowly beat out Philip Morris Co. for the AMOA Cigarette Vending Machine Promotion Award.

**FULL COLOR**

**500 CD'S**  
**1000 Cassettes**

**State Of The Art Combination Package**

**COMPLETE PRICE**

**\$2995**

**CHROME TAPE**



**CALL TODAY (Toll Free) FOR COMPLETE DETAILS**  
**1-800-468-9353**  
IN NY (212) 302-4140

**diskmakers**  
We do it all!  
153 W. 46th St., New York, NY 10036

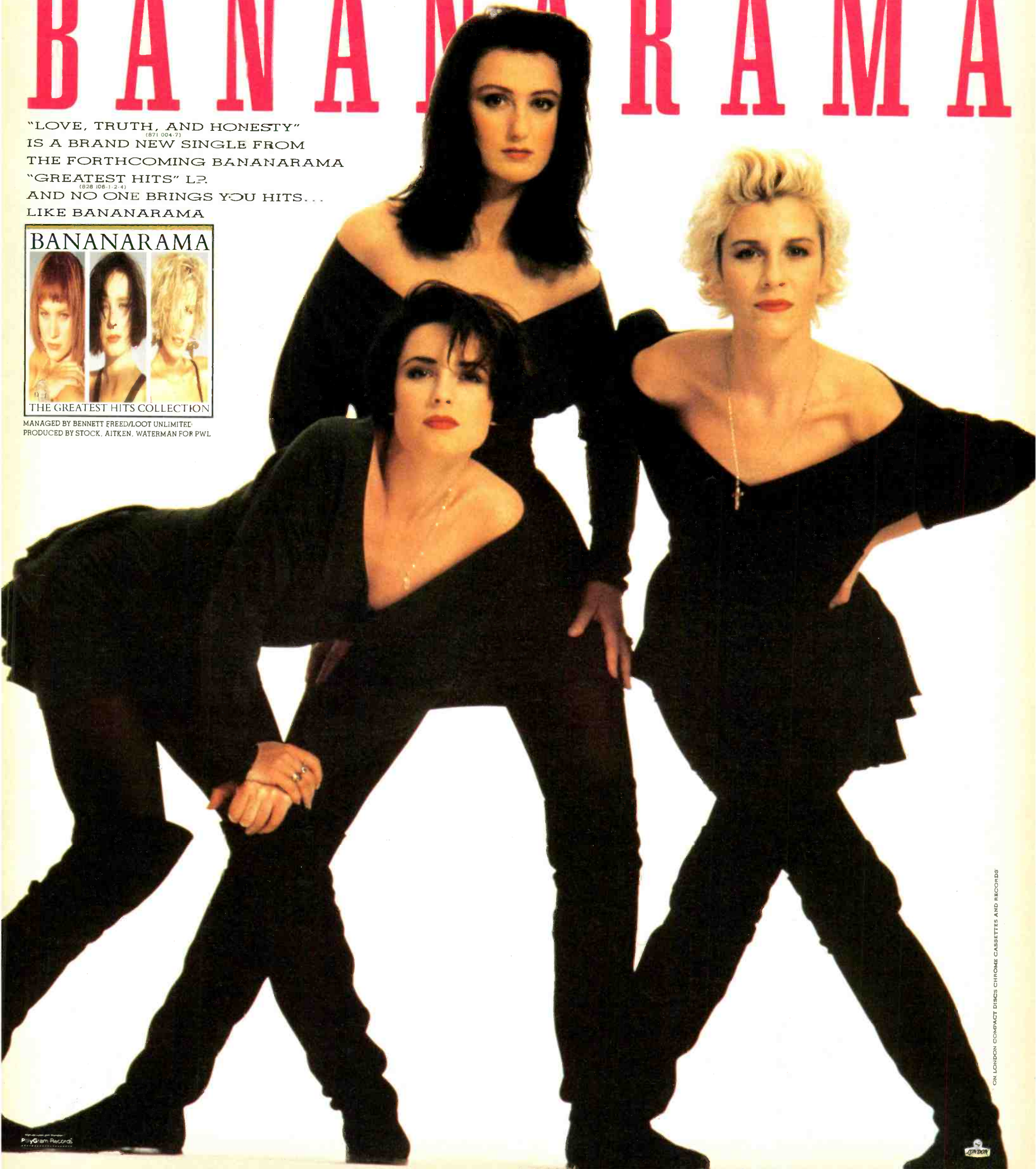
NO ONE BRINGS YOU LOVE, TRUTH AND HONESTY... LIKE

# BANANARAMA

"LOVE, TRUTH, AND HONESTY"  
(871 004 7)  
IS A BRAND NEW SINGLE FROM  
THE FORTHCOMING BANANARAMA  
"GREATEST HITS" LP.  
(828 106-1 2-4)  
AND NO ONE BRINGS YOU HITS...  
LIKE BANANARAMA



THE GREATEST HITS COLLECTION  
MANAGED BY BENNETT FREED/LOOT UNLIMITED  
PRODUCED BY STOCK, AITKEN, WATERMAN FOR PWL



ON LONDON COMPACT DISCS CHROME CASSETTES AND RECORDS

PolyGram Records



# 'Oliver' Track Launches Disney Subsid Label

BY DAVE DIMARTINO

LOS ANGELES Walt Disney Records has officially launched its Walt Disney label here with the soundtrack to "Oliver & Company," Disney's first major musical film since 1967's "Jungle Book."

The label is one of four now under the Walt Disney Records umbrella, joining Disneyland Records, Buena Vista Records, and Touchstone Records, which bowed earlier this year with the soundtrack to the box-office hit "Who Framed Roger Rabbit."

The company, which recently changed its name from Disneyland/Vista Records and Tapes to Walt Disney Records, has made the move to "better segment our product line," says Shelley Miles, VP and GM.

The company's name change stems from a desire to "better reflect who we are," says Miles. "We're the record company of the Walt Disney Co. The feeling is, there's the Walt Disney Co., Walt Disney Studios, Walt Disney Home Video—there ought to be Walt Disney Records."

As for product segmentation, Miles says the Walt Disney Records label is where the company's "more broad-appeal-type product" will sur-

face. Disneyland Records and Tapes will continue to feature read-along and sing-along albums, "the real young-age stuff," Miles says. Buena Vista Records and Tapes will continue to feature more of the company's "outside properties," she says, including records featuring such fictional characters as the Chipmunks, Indiana Jones, and Alf. And the Touchstone Records label has already issued the soundtrack to "Roger Rabbit," a product of Disney's Touchstone Pictures division.

Significantly featured in the "Oliver & Company" soundtrack are musical performances by Billy Joel, Huey Lewis, Bette Midler, Ruth Pointer, and Rubén Blades, among others—music that fits well with AC and in some cases top 40 formats, Miles says. The company will be emphasizing radio and in-store promotions of the album, she adds. "We're really marketing the film and the album together. This is what you would call a great example of Disney synergy."

Future product on the Walt Disney Records label will include soundtracks "and hopefully products that have a broader family appeal," says Miles.

## Pols Probe N.J. Arts Center Say State Operator Overspends

BY BRUCE HARING

NEW YORK A New Jersey Senate committee is investigating the government authority charged with operating the Garden State Arts Center in Holmdel, N.J., the state's major outdoor concert venue.

The New Jersey Highway Authority, which has operated the Arts Center since its 1968 opening, has been under fire from state officials since last year's request for a toll hike on the Garden State Parkway, the road the authority was created to operate.

State Sen. Gabriel Ambrosio, head of the Senate select committee investigating the New Jersey Highway Authority's operations, says an expenditure of \$6.3 million for construction of a reception center in Holmdel, combined with the toll-hike request, was "the nail in the coffin."

"One of the things that's infuriated many members of the legislature is that [Highway Authority officials] have gone beyond their statutory authority," Ambrosio says. "They can't get involved in projects unless they're related to operation of the road."

Highway Authority officials contend that building the reception center constituted expansion of an existing facility, a project not prohibited by existing statutes.

Monarch Entertainment, John Scher's concert promotion company, sued the Highway Authority earlier this year, alleging the company had been barred from promoting at the arts center. New York promoter Ron Delsener, the booking consultant to the venue, was not named in the court papers.

Discussions are under way between Scher and the Highway Authority, according to Scher's attorney, Jay McGovern. A possible resolution may be reached in the next few weeks.

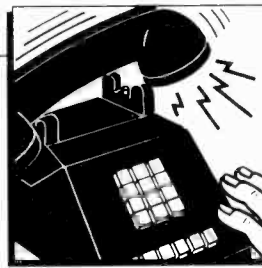
Ambrosio says his committee is aware of the Scher suit and has "received a number of complaints on how tickets are marketed, on the cultural events for seniors, and how acts are booked [at the arts center]." However, Ambrosio says, those complaints are "peripheral" to the main issue of the Highway Authority's lavish spending, and the senate committee does not have the authority to investigate them.

If the committee decides to terminate the Highway Authority's operation of the venue, the New Jersey Sports & Exposition Authority would be "a natural" choice to assume the duty, Ambrosio says. The Sports & Exposition Authority helms concert activity at the Meadowlands Sports Complex in East Rutherford, N.J., home of the Brendan Byrne Arena and Giants Stadium.

"It would give [Sports & Expositions] greater flexibility to book small acts and would give them a presence deep in the heart of New Jersey," Ambrosio says. "There's [been] a competition between the Sports Authority and the arts center, and some acts fall between the cracks." Scher's suit contends a number of acts were lost because of the lack of a suitable midsize venue in the state.

Ambrosio says any decision to transfer operations to the Sports & Exposition Authority would be made near the end of the year.

# INSIDE TRACK



Edited by Irv Lichtman

**TALENT HUNTER:** Joe Kiener, newly appointed Chrysalis group executive VP for North America, tells Track that he's placing strong emphasis on the A&R side of the label here. In addition to taking a hard look at the current talent roster, Kiener says, he is actively looking for new A&R staffers. Meanwhile, veteran producer George Martin, executive VP of the Chrysalis Group Plc., made a surprise appearance at the label's New York office during a recent marketing meeting.

**TWO VP POSTS** at EMI Records are being vacated. Bruce Theriot, VP of administration, is taking the president's post at the North American unit of the U.K.'s Filmtrax, which this year acquired the Belwin-Mills and Ivan Mogull music publishing catalogs, and Geoff Bywater, VP of artist development/video, is moving to MCA Records as VP of marketing. Theriot, who assumes most of the responsibilities previously held by Tom Hollier, joins Filmtrax in December and plans to relocate to Los Angeles soon after the first of the year. . . . By the way, last week's Track item about the departure of Hollier from Filmtrax incorrectly stated that Columbia Pictures' music print unit had been sold to Filmtrax. Actually, the latter acquired Columbia Pictures' music publishing catalog, while the print unit was sold in a management buyout in association with Boston Ventures.

**UNPLUGGING?** It's still in the talking stage, but members of the Organization of Entertainment Independents in Nashville are discussing dropping out of the Academy of Country Music because it elected Don Langford as its board chairman. Langford is GM of KRAK Sacramento, Calif., which, along with others in the EZ Communications chain, is accused of refusing to take calls from independent record promoters.

**MARATHON MEN:** Alfred Stewart, father of Billboard home video editor Al Stewart, ran his seventh consecutive New York Marathon Nov. 6. His time was four hours, 15 minutes, and nine seconds. The senior Stewart turns 63 Tuesday (15). Jim Cawley, Arista's VP of sales and distribution, ran the race in three hours, 59 minutes, and 20 seconds. It was the eighth straight year that Cawley participated in the event. Also, Lenny Silver, chief of the Record Theatre chain, ran it in four hours and seven minutes, while manager Brian Lane did in three hours and 45 minutes.

**A NAME AT LAST:** Chuck Kaye and Joel Sill have a name for their new but already very active publishing/production company in association with Japan's Fuji Sankai. It's Windswept Pacific, housed at 4450 Lakeside Drive, Burbank, Calif. The phone number is 818-567-0001. So far, the company has acquired a music publisher, Big Seven Music, and produced several soundtrack albums, including "Everybody's All-American," "Tap," and "Rooftops."

**LITKEI'S LATEST:** New York-based racker Erv Litkei has from time to time created works that have ended up on dealer shelves. His march salutes to presidents since Franklin Delano Roosevelt have been released by RCA, and his piano concerto and symphonic work "Peace and Remembrance" by Mercury. Now Litkei's own label, Aurora Records, has introduced his new work "The Atlantic And Pacific Suite," performed by the Royal Philharmonic Orchestra conducted by Bernard Ebbinghouse. The label will release the work in all three configurations. Litkei has also penned a march in celebration of President-elect George Bush.

**HARDWARE VIEW:** Jan Timmer, once the software chief of the vast Philips electronics firm and now chairman and CEO of its hardware unit, speaks at the opening session of the 1989 Winter Consumer Electronics Show Jan. 7 in Las Vegas. Timmer, who has delivered the CD story at the National Assn. of Recording Merchandisers' convention a couple of times, will provide a global perspective on consumer electronics.

**WHAT'S UP, DAT?:** The New York chapter of

NARAS, the recording academy, and New York Univ.'s music business and technology program co-host a "What's (R) DAT?" seminar Wednesday night (16) at NYU's main building, 100 Washington Square E., from 6:30-8:30 p.m.. The panelists are association presidents Mike Greene (NARAS), Jay Berman (RIAA), and Daniel Gravereaux (AES) and Len Feldman, president of Electronic Labs. The moderator is BMI's Rick Sanjek. There's no charge to attend, but seating is limited. For more info, call 212-245-5440.

**THE RIGHT STUFF:** Morgan and Nevada Blonstein, daughters of Marshall Blonstein, president of Dunhill Compact Classics, were among the contestants on an episode of the syndicated game show "Kid Stuff," and Morgan, 13, was a winner. The prizes included almost \$1,000 in cash and a trip to Florida. The show airs Thanksgiving week.

**BLOWHARD T-SHIRTS:** All of the Central South/Sound Shop convention attendees who weathered Hurricane Gilbert as it tore through the Caymans are receiving commemorative T-shirts. Compliments of the firm's chief Randy Davidson, the shirts show three palm trees bent over in hurricane winds and proclaim, "I Survived Hurricane Gilbert . . . Sept. 13, 1988 . . . Grand Cayman, B.W.I. . . . Treasure Island Resort." The Gilbert goodies go to the 147 conventioners who waited out the "hurricane of the century" in storm shelters and to key staffers of the Treasure Island Resort Hotel.

**MOORE CHANGES:** Martha Moore, director of communications for Mercury/PolyGram's Nashville office, has left the company to pursue independent publicity work. More staff changes are expected at the label, where Harold Shedd recently took the reins from Steve Popovich. Meanwhile, Moore, who talks so fast it's best to record her at 45 rpm and play her back at 33 $\frac{1}{3}$ , is looking for clients and projects. Her Nashville number is 615-790-9735.

**AND ONE FOR GOOD MEASURE:** Relativity Records has one more album under license from England's First Night label than it originally intended for release in time for holiday sales. The seventh is "The Music Of Andrew Lloyd Webber," featuring Paul Nicolas and Stephanie Lawrence and the Royal Philharmonic Orchestra. The other releases, all London casters, are "Cabaret," "Kiss Me Kate," "Wonderful Town," "Mack & Mabel," "Blues In The Night," and a two-CD package, "An Evening With Alan Jay Lerner."

**A SPECIAL SHOWCASE:** A benefit for Northern Lights Alternative, a nonprofit organization that assists people with AIDS, is slated for May 1 in New York. The organizer of the event is Michelle Yules of Famous Music, who has collected 40 people involved in music publishing to put on the showcase, which will spotlight songwriters and new artists. Dubbed Another Place In Time, the benefit will be preceded by a song of the same name, which will be recorded Jan. 18 in New York following the Rock and Roll Hall of Fame Awards. According to Yules, five name artists will cut the track and will participate in the May 1 event. Plans call for major artists to introduce the songwriters through a series of vignettes. Tickets will be \$350, and Yules says she expects to raise at least \$200,000 for the cause.

**COURT VICTORY:** Riva Music, owned by William Gaff, has won a victory over John Cougar Mellencamp in a publishing dispute aired in U.S. District Court in New York. Mellencamp alleged that the song publisher and its subsidiaries underreported royalties and failed to actively promote his songs, obtain all monies due him from third parties, and submit timely royalty statements and payments. Mellencamp also contended that he had bought out Riva's rights to his songs for \$3 million. Judge Kenneth Conboy dismissed the counts.

**THE 57TH ANNUAL** Hollywood Christmas Parade is looking for music personalities to be on hand. Those interested in being a part of the Nov. 27 festivities can contact Rita Tateel at 213-460-5890 or 213-651-3300. KTLA Los Angeles will televise the event live; 150 U.S. markets will carry it, and satellite transmission will make it available to 86 foreign countries.

In 1971 four unique voices blended into one unified force that soared with harmony, anger and optimism.  
The voices were those of Crosby, Stills, Nash & Young, and the album was *Déjà Vu*.  
Today, those same voices still have the power to inspire and amaze all of us as we search for our own American dreams.

# CROSBY, STILLS, NASH & YOUNG

## AMERICAN DREAM

(81888)

The album and the single

Produced by Niko Bolas and Crosby, Stills, Nash & Young  
Assisted by Tim Mulligan

Management: Elliot Roberts/Bill Siddons/Gerry Tolman

**American Dream: Everybody should have one.**



On Atlantic Records, Cassettes and Compact Discs

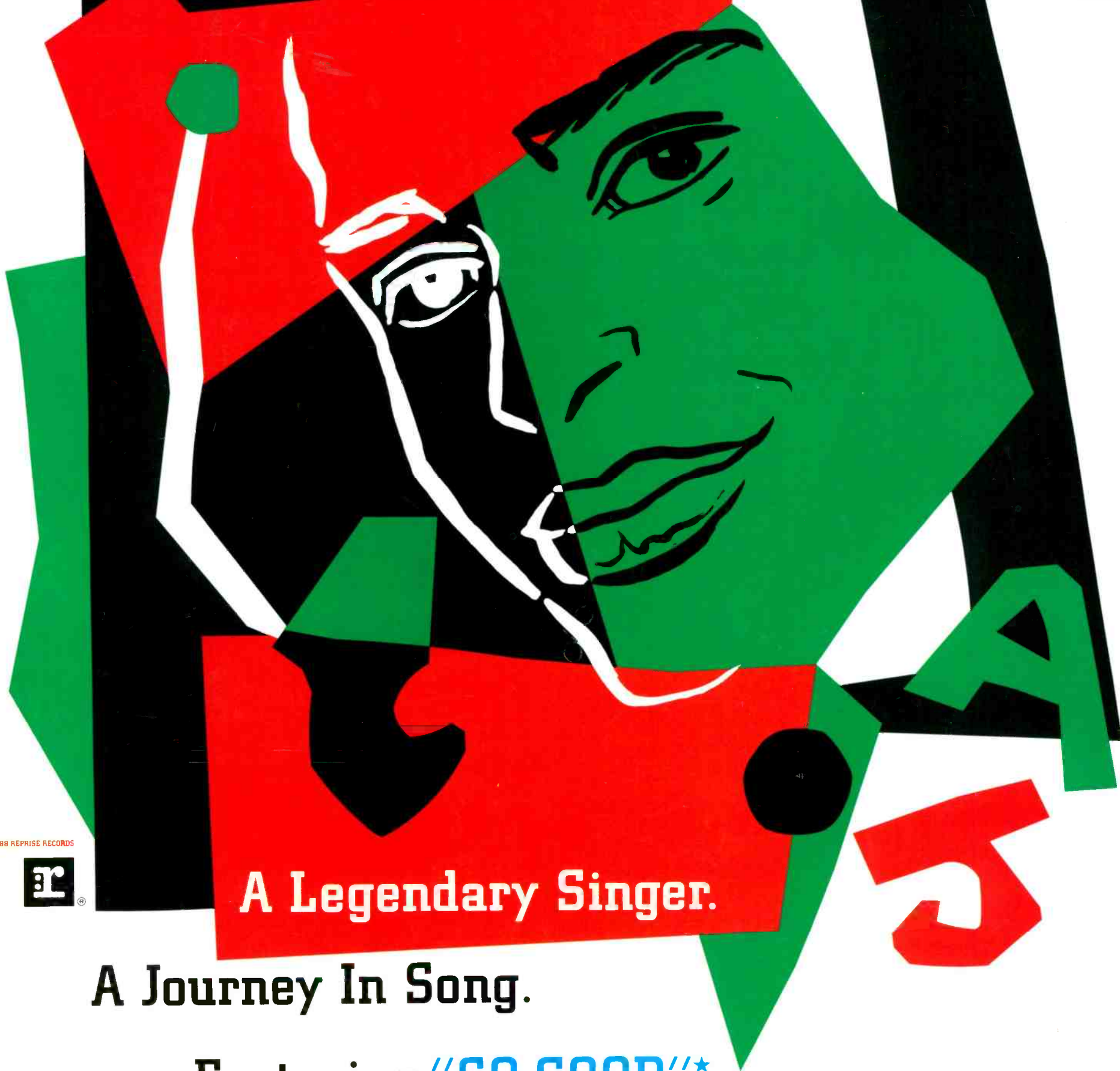
© 1988 Atlantic Recording Corp. • A Warner Communications Co.



ARJ *Jamnean*

**HEART'S HORIZON**

(4/21-25778)



© 1988 REPRIZE RECORDS



**A Legendary Singer.**

**A Journey In Song.**

**Featuring "SO GOOD"★**

(7 27664)

Management: Patrick Rains & Associates, Los Angeles.

★ Produced by George Duke for George Duke Enterprises, Inc.

Available on Reprise Cassettes, Compact Discs and Records.

[www.americanradiohistory.com](http://www.americanradiohistory.com)