

# Billboard

NEWSPAPER

**SPECIAL INTEREST**  
and **MUSIC VIDEO**  
**Special Edition**  
Follows page 54

VOLUME 100 NO. 46 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT November 12, 1988/\$3.95 (U.S.), \$5 (CAN.)

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

### RIAA Halves Requirements For Singles Certification

**NEW YORK** In recognition of the decline of singles sales in recent years, the Recording Industry Assn. of America will halve its certification requirements for gold and platinum singles. Starting Jan. 1, singles will become eligible for gold status with sales of 500,000 units and platinum awards will be given to singles selling more than 1 million units. Additionally, all EP versions of a single configuration—12-inch singles, CD-3s, etc.—will be eligible for gold certification at 250,000

units, a drop from the former 500,000-unit requirement. The A side of such extended singles must stay constant on all available configurations of the recording. All other certification criteria remain the same. "We just feel this is more representative of the singles sales that are out there," says Trish Heimers, VP of public relations for the RIAA. "You can look at the numbers for singles certifications over the past years, and (Continued on page 79)

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

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

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

projections. Interestingly, the enormous demand for the title has some mass merchants wondering whether there was a need to slash the \$24.95 list price. While "E.T." was widely available for sale in such retailers as Sears, K mart, and Target, video specialty stores that held the line on NOW: 6-2-1988 were able to build store traffic and

realize a healthy profit. "It feels pretty good to be making all this money off of 'E.T.' while I watch my mass merchant competitors lose money on it," says David Earle, owner of the Video Station in Decatur, Ala. "I thought all along that it would be ridiculous to discount this product. People have (Continued on page 78)

### Roulette Head Sentenced For Extortion Levy Gets 10-Year Jail Term

BY BRUCE HARING

**CAMDEN, N.J.** Roulette Records president Morris Levy, a well-known presence on the music industry scene for more than 30 years, was sentenced Oct. 28 in U.S. Dis-

trict Court here to two concurrent 10-year prison terms and a \$200,000 fine, punishment for his conviction on two federal counts of conspiracy to extort. Amid government allegations of (Continued on page 79)

### NARM Launches Petition Drive For Song IDs

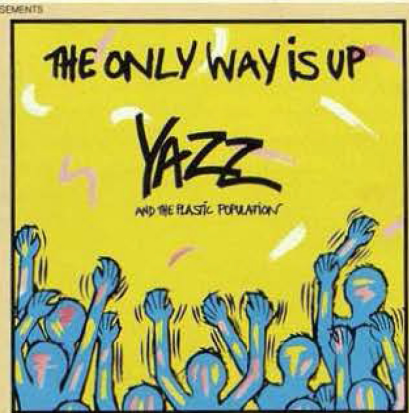
BY KEN TERRY

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

The initial petition campaign will involve 90-100 record stores in Chicago, according to Carl Rosenbaum, president of the 15-unit Flipside Records chain. Rosenbaum, who forcefully advocated the petition idea at September's (Continued on page 78)



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



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

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

BY PETER LUDWIG

**NEW YORK** Westwood One Inc., the nation's biggest radio-program syndicator and parent of the second largest radio network, has agreed to purchase KIQQ-FM Los Angeles for \$56 million in cash from Outlet Communications Inc. WW1 already owns (Continued on page 75)

*Classical Music*  
Follows page 66



THE DOUBLE BILL OF THE YEAR!

ON TOUR TOGETHER FROM NOVEMBER 10 TO DECEMBER 11!

On Atlantic Records, Cassettes and Compact Discs

### BAD COMPANY



**DANGEROUS AGE** (81884) Featuring the still-hot "No Smoke Without A Fire" (7-89035) (PR 2409) and "One Night" (PRCD 2515) already coming on strong! Produced by Terry Thomas Management; Bud Prager/E.S.P. Management and Phil Carson

### WINGER



**WINGER** (81867) Featuring the hit "Madalaine" (7-89041) (PRCD 2380) that's looking great and new 12" "Seventeen"—coming up! Produced by Beau Hill Worldwide Representation; Walter O'Brien, Bob Chiappardi & Diane Sherman for Concrete Management Inc.

© 1988 Atlantic Recording Corp. & Warner Communications Co.

ADVERTISEMENT



# Billboard CONTENTS

VOLUME 100 NO. 46

NOVEMBER 12, 1988

## VID DEALERS: THE FORCE IS WITH THEM

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

## Randy's Newest: Portrait Of A New Man

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

## RECORD PROFITS FOR RECORD BIZ?

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

•**Special-Interest, Music Videos** Follows page 54

•**The World Of Classical Music** Follows page 66

## FEATURES

72 Album & Singles Reviews	86 Inside Track
28 The Beat	55 Jazz/Blue Notes
27 Boxscore	44 Latin Notas
6 Chartbeat	75 Lifelines
66 Classical/Keeping Score	36 Nashville Scene
46 Clip List	70 Newsmakers
35 Dance Trax	15 Outa' The Box
85 Executive Turntable	24 Power Playlists
66 Gospel Lectern	42 Retail Track
41 Grass Route	28 The Rhythm & the Blues
76 Hot 100 Singles Spotlight	10 Vox Jox

## SECTIONS

28 Black	45 Music Video
68 Canada	52 Pro Audio/Video
64 Classified Actionmart	10 Radio
9 Commentary	40 Retailing
36 Country	26 Talent
71 Financial	75 Update
48 Home Video	56 Video Retailing
67 International	

## MUSIC CHARTS

Top Albums		Hot Singles	
32 Black	15 Adult Contemporary	15 Adult Contemporary	
66 Classical	30 Black	30 Black	
42 Compact Disks	31 Black Singles Action	31 Black Singles Action	
37 Country	38 Country	38 Country	
69 Hits of the World	39 Country Singles Action	39 Country Singles Action	
55 Jazz	76 Crossover 30	76 Crossover 30	
16 Modern Rock Tracks	34 Dance	34 Dance	
80 Pop	69 Hits of the World	69 Hits of the World	
16 Rock Tracks	44 Hot Latin	44 Hot Latin	
	74 Hot 100	74 Hot 100	
	77 Hot 100 Singles Action	77 Hot 100 Singles Action	

## VIDEO CHARTS

51 Hobbies And Crafts	51 Recreational Sports
60 Kid Video	56 Videocassette Rentals
48 Music Videocassettes	50 Videocassette Sales

©Copyright 1988 by Billboard Publications Inc., a subsidiary of Affiliated Publications Inc. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the first week in January) by Billboard Publications Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$178.00, Continental Europe £165. Billboard, Quadrant Subscription Service Ltd., Perrymount Road, Haywards Heath, West Sussex, England, JA92 000. Music Labo, Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nagashi-Cotanda, 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.

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

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

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

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

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

worse than it is today."

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

days of his administration.

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

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

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

# 2nd Annual AVC Focuses On Video Marketing, Creativity

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

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

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

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

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

The special-interest panels will focus on such areas as creativity, duplication, budgeting, distribution, and sponsorships. Other panels will provide case studies of successful videos; still others (Continued on page 75)

# BMI To Log Airplay At College Stations

BY SEAN ROSS

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

BMI has traditionally taken a

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

Now BMI assistant VP of performing rights Del Bryant says it

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

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

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

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

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

# Narada Takes Page From Tiffany In Yule Mall Gigs

BY GEOFF MAYFIELD

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

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

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

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

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

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



## CMJ'S UNCONVENTIONAL MEET: THE SELLING OF COLLEGE RADIO

(Continued from page 10)

While one audience member charged that MDs are being "manipulated" by the majors' promotional resources and another longed for the era "when college radio was there for the indies," Kates pointed out, "My department has just doubled—to two people." And Virgin Records college-promotion director Todd Bisson said that he was the only person dealing with a constituency of 450 stations.

Kates suggested that on some projects, such as Geffen's Victoria Williams album, he might have actually suffered a backlash for representing a major. When Bisson jokingly suggested that Virgin might do better because it doesn't have Guns N' Roses on its roster, Kates shot back, "You have Steve Winwood."

The nationally distributed labels definitely have an advantage at WRAS Atlanta. MD Kim Saade told the audience that with a 100,000-watt signal, "We try to play things that people in rural parts of Georgia can obtain. We want people to be able to [find records at] Turtles." Restless Records' national radio promotion director, Sherri Trahan, accused her of creating "a catch-22. We need airplay to get into the stores."

At this year's CMJ, college radio

seemed to be in a strange position: too eclectic for some and too provincial for others. Although the "College Radio And The Community" panel was filled with stories of freshmen classes, student newspapers, and college boards that want something more mainstream, the programming panels featured representatives of rap, country, world beat, and other varieties of music looking for ways to improve access to college radio.

Said Delicious Vinyl principal Marty Schwartz, "If rap is hip and college radio is hip, it's strange that there's no connection." WCDB Albany, N.Y., MD Josh Rosenthal attributed college reluctance on rap music to "ignorance"; his station's three hours of daily rap has helped encourage other jocks to work that music into their shows, he said.

College radio's attitude toward more exotic types of music was discussed by a small gathering at the "Cultural Meltdown" session. KFJC Los Altos, Calif., MD Doug Kelley told college PDs to "encourage your jocks to educate themselves" about world beat music. But free-lance journalist Gene Santoro took a slightly different stand, stating that radio listeners won't always "get depth through music filtered through somebody else's ear."

Danny Kahn, national promotion director for Nonesuch Records, agreed that caution is in order. "It's dangerous to take world music and popularize it as a trend. You have to be careful of what you're trying to do with the music and have realistic goals and objectives," he argued.

At the Oct. 29 "Metal And Radio" panel, the call was more for populism than adventurism. While

some of those in attendance regarded Guns N' Roses as too commercial, Tracy Barnes, PD of Satellite Music Network's Z-Rock format, encouraged them "not to be too exclusive. We've got to get this music accepted."

Barnes' boss, Lee Abrams, drew only 60-65 people to an hourlong talk following the radio panel, but surprisingly, the recent mainstreaming of Z-Rock wasn't a sen-

sitive topic among panelists. CMJ's Jessica Harley said that she had initially been "cynical" about the new Z-Rock but now sees it as important to heavy metal's "crusade" for greater acceptance.

Assistance in preparing this story was provided by Bill Coleman and Jim Bessman.



## HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THE ESCAPE CLUB scores a No. 1 single with its first release as "Wild, Wild West" (Atlantic) leaps over the Beach Boys, with sales points providing the edge; the Beach Boys' "Kokomo" (Elektra) still has a solid lead in radio points. The next two weeks may

see a free-for-all as the singles by **Kylie Minogue** and **Bon Jovi** make a run for the top next week, followed by **U2, Will To Power,** and **George Michael**.

THE 60s, 70s, and 80s are unusually competitive this week. "Rock & Roll Strategy" by **Thirty Eight Special** (A&M) picks up 11 radio adds and early top 15 reports

from Erie, Pa. (19-15 at K104), and Louisville, Ky. (15-14 at WLRS), to keep its bullet but with only a two-place move to No. 68.

Three other records, although unbulleted, are gaining enough points for an upward move in a less competitive part of the chart, but they hold in position. "Dancing Under A Latin Moon" by **Candi** (I.R.S.) stays at No. 69 but has six top 20 reports, including moves of 15-10 at Power 99 Atlanta and 17-15 at B93 Austin, Texas. "Put This Love To The Test" by **Jon Astley** (Atlantic) holds at No. 76 but is No. 9 at Y95 Phoenix, Ariz., and moves 28-20 at Z104 Norfolk, Va. "Forever Young" by **Alphaville** (Atlantic) shows strength in the West, with moves of 27-19 at FM102 Sacramento, Calif., 19-14 at KLUC Las Vegas, and 18-10 at KNMQ Sante Fe, N.M.

LET'S SHINE the spotlight on five new artists whose first Hot 100 singles, although not among the 10 most added, are showing promise. Ladies and children first: 13-year-old **Tracie Spencer** from Iowa is bulletted at No. 42 with "Symptoms Of True Love" (Capitol), which is performing well everywhere it is played, earning No. 1 reports from both WKSS Hartford, Conn., and WFLY Albany, N.Y., a No. 4 report from Kiss 108 Boston, and jumps of 24-15 at Y108 Denver and 19-16 at B96 Chicago. "The Way You Love Me" by **Karyn White** (Warner Bros.), bulletted at No. 47 nationally, is No. 1 at Magic 104 Fresno, Calif., and No. 3 at KMEL San Francisco and jumps 22-10 at WTIC Hartford and 19-9 at Power 93 San Antonio, Texas. **Cheryl "Pepsi" Riley** is bulletted at No. 59 with "Thanks For My Child" (Columbia), which is breaking out in Miami (20-14 at Hot 105), Detroit (No. 8 at Power 96), and her hometown of New York (24-19 at Power 95).

Now for the gentlemen: Mississippi native **Judson Spence** is bulletted at No. 46 with "Yeah, Yeah, Yeah" (Atlantic), with strong moves at WLOL Minneapolis (24-16) and Q107 Charleston, S.C. (27-18). And U.K. singer **Maxi Priest**, whose cover of **Cat Stevens'** "Wild World" (Virgin) is No. 65 with a bullet, shows early strength at Y95 Dallas (30-16) and KATD San Jose, Calif. (19-16).

FOR WEEK ENDING NOVEMBER 12, 1988

## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	7	<b>GIVING YOU THE BEST THAT I GOT</b> ELEKTRA 7-69371	ANITA BAKER 2 weeks at No. One
2	2	4	7	<b>MY PREROGATIVE</b> MCA 53383	BOBBY BROWN
3	5	6	5	<b>BABY, I LOVE YOUR WAY/FREEBIRD</b> EPIC 34-08047/E.P.A.	WILL TO POWER
4	3	3	8	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 7-27773	KARYN WHITE
5	6	10	6	<b>ANY LOVE</b> EPIC 34-08047/E.P.A.	LUTHER VANDROSS
6	11	18	4	<b>THANKS FOR MY CHILD</b> COLUMBIA 38-07996	CHERYL "PEPSII" RILEY
7	4	1	10	<b>RED RED WINE</b> ADM 1244	UB40
8	8	13	6	<b>THE LOCO-MOTION</b> EPIC 34-08047/E.P.A.	KYLIE MINOGUE
9	7	5	6	<b>GROOVY KIND OF LOVE</b> ATLANTIC 7-89017	PHIL COLLINS
10	12	21	4	<b>KISSING A FOOL</b> COLUMBIA 38-08050	GEORGE MICHAEL
11	17	20	5	<b>WILD, WILD WEST</b> ATLANTIC 7-95048	THE ESCAPE CLUB
12	9	9	8	<b>ONE MOMENT IN TIME</b> ARISTA 1-9743	WHITNEY HOUSTON
13	15	19	6	<b>THE PROMISE</b> VIRGIN 7-99323	WHEN IN ROME
14	14	16	8	<b>BOY, I'VE BEEN TOLD</b> CUTTING 870 5147/TCO/VERAM	SA-FIRE
15	16	23	5	<b>YOU'RE NOT MY KIND OF GIRL</b> MCA 53405	NEW EDITION
16	22	27	3	<b>KOKOMO (FROM "COCKTAIL")</b> ELEKTRA 7-69285	THE BEACH BOYS
17	27	—	2	<b>I DON'T WANT YOUR LOVE</b> CAPITOL 44237	DURAN DURAN
18	13	15	9	<b>CARS WITH THE BOOM</b> ATLANTIC 7-89005	L'TRIMM
19	21	25	9	<b>ANOTHER LOVER</b> ATLANTIC 7-89005	GIANT STEPS
20	10	8	9	<b>NEVER LET YOU GO</b> ATLANTIC 7-89017	SWEET SENSATION
21	30	—	2	<b>YOU MAKE ME WORK</b> ATLANTA ARTISTS 870 567-7/POLYGRAM	CAMEO
22	29	—	2	<b>RESCUE ME</b> WARNER BROS. 7-27762	AL B. SURE
23	18	26	6	<b>I CAN'T WAIT</b> COLUMBIA 38-08014	DENICE WILLIAMS
24	19	12	18	<b>I'LL ALWAYS LOVE YOU</b> ATLANTA 1-9750	TAYLOR DAYNE
25	25	14	12	<b>IT TAKES TWO</b> PICKLE 5136	ROB BASE & D.J. E-Z ROCK
26	24	17	18	<b>DON'T BE CRUEL</b> MCA 53327	BOBBY BROWN
27	NEW	—	1	<b>FANTASY GIRL</b> MCA 504	JOHNNY O
28	NEW	—	1	<b>OUT OF TIME</b> 4TH & B'WAY 7469	NOEL
29	NEW	—	1	<b>(IT'S JUST) THE WAY THAT YOU LOVE ME</b> VIRGIN 7-99282	PAULA ABDUL
30	28	28	4	<b>DON'T ROCK THE BOAT</b> SOLAR 70027/CAPTOL	MIDNIGHT STAR FEAT. ECSTASY

Products with the greatest airplay gains this week. Billboard, copyright 1988.

## CMJ PANEL EXPLORES TIES BETWEEN LABELS, TIPS

(Continued from page 10)

of championing records during trade reports. Standish, Orr, and Hood all said they occasionally initiate discussions of certain records with reporting stations, a practice discouraged by the major trades. While that might often be at the behest of labels that believe they can get better feedback anonymously, all said they are not working records for compensation.

Despite the resurgence of industry attention to paper adds, few in the panel discussion said they consider dishonesty a problem in their format. Gavin's Standish called alternative radio "the least hyped of all the formats."

"That's because nobody really spends money on us," added Dunn.

The subject of trades also came up at the following day's heavy metal radio panel. With hard rock still heard mostly in blocks nationwide, metal charts don't have a great deal to measure. WJUL Lowell, Mass.' Bill Fischer bemoaned the fact that with most stations able to report only 10-15 records, there is "no truly fair way to do a playlist." Several panelists said the limited number of slots also makes it hard for labels to work more than one album at a time.

SEAN ROSS

## BMI TO LOG AIRPLAY AT COLLEGE STATIONS

(Continued from page 5)

in college airplay money a year; that's less than one-tenth of what it collects for college music use altogether. Messenger says the 14.1 cents per student her organization charges is more than BMI's college use fee. (Bryant puts it at about 1 cent less.) Therefore, she claims, to pay significantly more than \$100,000 will "take away from the live performance world" at colleges.

Messenger also attacks BMI for "talking about [college monitoring] like it's never been done be-

fore. We've been doing this since 1980."

The audience at the Oct. 28 CMJ session was considerably more receptive to the BMI announcement, cheering when Peter Holsapple of college-radio-staple band the dBs promised that BMI would treat the genre "just the way they do with the real world. BMI checks are the most regular things that have happened in my life."

But others at the announcement were confused about what effect the new system will have on their stations. Asked by one attendee if college licensing fees will go up, Bryant said only that college rates generally increase. But he later said that there will be no dramatic across-the-board raise in what colleges are currently paying, much of which is fixed by contract. He also said that the administrative costs of the change will not be passed on to colleges.

**Fantasy Records and John Fogerty face off in court over charges singer copied his own song . . . see page 86**